

18
1820

74
DIEPPE

a Mrs

Mrs Bishop
Ard & Anquetin
Place de la Hucpe
a Paris

Dieppe July 15 - 1820

12 o'clock at night

Dear Madam

You may ascribe this letter to the effects
of a ~~day~~ of effort no particular good humor for
I am in a terrible one but however as your ^{letter} which
by the way I have just received with the paper ^{is} ~~is~~ pretty
reasonable I do not regret either I received ~~it~~ I think
I have found a fit up for you from here to Paris if
we continue as at present in the person of
a young Englishman a decent sort of a fellow he
wishes to accompany me to have a ride from
Paris through Rouen home we find a very nice motor
and took a drive up the country to see &c
know that since I left you that I am quite
well at the moment I intend leaving here
as soon as possible for it strikes like a net for my
should you have a minute or two to spare

write me a line to the post restante at Havana
something about Sally, West, or yourself in fact
anything just take away the man's name
from your sincere friend

Mr. Bowdoin

Mr. W. L. Garrison. I have just received his favour of es-
cription. I shall simply relate on entering the town
of Sea the other day I perceived a considerable crowd of
people come on horseback and then on foot ~~coming~~
with a hue and cry that roused the whole town
naturally urged on by curiosity I hurried to the scene
of action - I came in at the Death!!
not of a dog! no - it was a mad dog but ~~however~~
the hunters ^{however} of not regular red coats were at fancy
men, ~~not a~~ ^{or pigtail} butchers, bakers, cobblers or in
fact noted ⁱⁿ in the place but what rendered
its contents on the miserable object of its vengeance

I expect something in return for this

BIOGRAPHY. 189, 20, 2

R. P. BONINGTON. 1820

It is with great sorrow we have to record the death of this young but eminent artist, whose pictures have of late years attracted so much admiration, and who bid so fair to be one of the most distinguished ornaments which the native school of England ever produced. Richard Parkes Bonington was born on the 25th of October, 1801, at the village of Arnold, near Nottingham; where his father was engaged, we believe, in some of the manufacturing or mercantile pursuits general in that part of the country. At the early age of three years he discovered a very extraordinary attachment to the fine arts, which was principally evinced by

his sketching almost every object that presented itself to his observation. But he went even farther, and not unfrequently ventured upon designs; some specimens of which precocious efforts are still in the possession of his parents. They were chiefly drawn in pen-and-ink, with surprising accuracy, and illustrative of history, which, from the moment our infant artist was capable of thought, became his favourite study and research. We ought also to notice, that

his sketches of marine subjects (in which he afterwards shone so conspicuously) were, beyond description, wonderful both for correctness and neatness. These productions completely confirmed his father's desire to take every opportunity of leading him to the arts as a profession; and he accordingly continued to direct his attention to the works of the best masters; but, above all, to Nature, the mother, nurse, and guide of true genius. Thus cherished, when Richard was not more than seven or eight years of age, he made some drawings from old buildings situated at Nottingham, which surpassed every thing he had before done; and about the same time he took a more decided turn for marine subjects, which bent of mind appears never afterwards to have forsaken him.

At the age of fifteen his parents journeyed to Paris, feeling assured that the facilities for study afforded by that capital were much more important than any which could elsewhere be attained. Upon his arrival there, application was made for permission to draw in the Louvre; and the gentlemen who conducted that department, astonished beyond measure at the examples of the young English painter's

skill, instantly, and in the most flattering manner, granted the boon required. Here, again, we cannot render too much praise to his anxious father for the assiduity and judgment with which he cultivated his son's talents. He took infinite pains to point his attention to the best specimens of the Italian and Flemish schools; and it must be added, that his docile and enthusiastic pupil profited nobly by his invaluable advice. And while thus engaged he met with many encouraging circumstances to cheer him in his labours:—strangers, for instance, who, on visiting the Louvre, and being struck with his performances, purchased them at the prices demanded.

He very soon after became a student of the Institute, and also drew at M. Le Baron Gros's atelier. It was about this period, when not occupied at the Institute or at the baron's gallery, that he made many extraordinary drawings of coast scenery; particularly some representing fish-markets, with groups of figures, and for which he at all times found a ready sale. We should not omit to mention, that his study from the figure was exceedingly good: though, were it requisite to define his

which he admirably displayed his knowledge of colour and composition, and his great attention to costume. This picture, whether owing to its being unseen, for it was upon the floor, or to want of taste in the patrons and lovers of painting, is yet, we learn, in the possession of the artist's parents. We trust that his Majesty will be its immediate purchaser: it would be ill bestowed in any other hands. As a contrast to the foregoing, we may remark, that the first time he exhibited in Paris, his drawing was sold the moment the exhibition opened; and for the next (a marine subject) he received the gold medal, at the same time that Sir Thomas Lawrence was decorated with the order of the legion of honour, and Mr. Constable and Mr. Fielding were also liberally awarded medals of gold.

Subsequently to the period alluded to, Mr. Bonington undertook a tour to Italy, from which country he brought back some splendid specimens of his abilities;—his studies from nature literally breathing the atmosphere of the scenes so faithfully and beautifully represented. It was his intention, had his life been spared, to have painted a series of pictures similar to the Ducal Palace, exhibited this year at the British Gallery, Pall Mall!

It affords us a melancholy satisfaction to reflect, that from the first small work which Mr. Bonington exhibited in his native country to the very last, we have invariably felt and expressed the same admiration of his genius which is here embodied in a memoir over his premature grave. He was, indeed, a child of nature; and his acute and sensitive temperament too soon wore out the mortal mansion in which its exhausting operations were performed—as in the alembic of the chemist, which throws off the inestimable produce, but perishes itself in the devouring flame. His mode of preparing for a picture was, after making an elaborate sketch for the outline and detail, to study the local colour most accurately; and here he never forgot to catch the peculiarities of the various groups of figures that frequented the spot selected for his pencil. It is unnecessary to particularise his works, which have been from time to time seen in London exhibitions, and which are now in the possession of the Duke of Bedford, the Marchess of Lansdowne, Countess de Grey, Mr. Vernon, and Mr. Carpenter,* the latter of whom has two of his greatest works of the Canaletti school. His disposition (we are assured by every one who knew him) was noble, generous, and benevolent in the extreme; and his filial affection was a remarkable trait in his character. His parents have, indeed, lost in him a son of sons: he was their only child, their pride in life, and their irreparable bereavement in death. His friends, too, have to lament one whom they warmly loved: and, in short, we never heard more sincere and heart-felt regrets expressed for any individual, than we have heard from all who claimed his intimacy or regard. The public and the

which would be honourable to any school of art, the subject is treated in a most masterly manner. As a graphic illustration of the character and habits of the French monarch, it may be ranked with some of the well-described scenes by Sir Walter Scott in *Quentin Durward*, or any other of his historical novels." If you are to have fame, said Dr. Wolcot, speaking of Opie, "you must stay till you've been dead a hundred years." The Royal Academy are not quite so dilatory with regard to poor Bonington; for though they pushed his admirable work into an obscure corner, three months ago, they are now magnanimously pressing forward to give him, as far as they are concerned, a public funeral!—Out upon such conduct!

* His last sketch, we believe, was done for Mr. Sharpe, and is to be engraved in the Anniversary; it consists of two female figures in a picturesque landscape.

lovers of the fine arts will join in this common grief; for except, perhaps, in Harlowe, there has been no such ornament of our native school cut off in early prime, and in the full effulgence of spreading fame. Overwhelmed with the number of commissions which poured in upon him in consequence of his rising reputation, he seems to have viewed the accumulation of employment with dismay: success was the proximate cause of his fatal malady. His nerves became deeply affected, and a rapid decline ensued,* which in four months prostrated his strength to the tomb. His latest effort was to travel from Paris to London, where he arrived last week, to consult Mr. St. John Long; but that gentleman declared him to be beyond all human aid; and he died at ten o'clock, on the 23d of September, Tuesday last. His closing hours were perfectly calm; and he was in full possession of his reason almost to the end. On Monday his remains are to be interred; and, as we have mentioned, the president and other members of the Royal Academy have proposed to pay a tribute of respect to his memory, by following his body to the grave.

the following extract. But Mr. War-
 ...s work would have pleased us better if he
 had had the candour to acknowledge how much
 he was indebted to Mr. Kempe's notice of
 the antiquities of the War Bank, and we
 must remark, that he seems implicitly to fol-
 low the conjecture of that gentleman, that the
 Roman Noviomagus, or new city, was built
 upon the site of a British town.

"Gibson, Somner, and Stillingfleet, have
 placed the Noviomagus of Antoninus here (at
 Keston). This has been opposed principally
 because it is not on the line of the Watling-
 street way: but on reference to the Itinerary
 of Antoninus, we shall find that, to take in
 Noviomagus, it was necessary that the trav-
 eller should go considerably out of that direct
 road to the sea ports; for in 'ITER. II. à
 Vallo ad Portum Ritupas,' we find this ar-
 rangement:

Londinium.
 Noviomagum, m. p. x.
 Vagniacin, m. p. xviii.
 Durobrivum, m. p. ix.

Making the distance from London to Roches-
 the ancient Durobrivis, thirty-seven miles;
 reas, in 'ITER. III. à Londinio ad Por-

an austere judge, we have the king of jolly
 toppers before us, as when

The grave lord keeper led the brawls,
 And seals and maces danced before him.

*Mary, Dowager Empress of Russia; Nicholas
 1st, Emperor of all the Russias; Alexandra,
 Empress of all the Russias; and Grand Duke
 Alexander, Heir to the Russian Throne.*
 Engraved by T. Wright, from Pictures by
 G. Dawe, R.A. Colnaghi and Co.

THESE engravings, although of a miniature
 or medallion size, are very ably executed; and
 we have no doubt that they possess a strong
 resemblance to the various originals. There
 is an exceedingly pleasing expression in the
 countenance of the Empress; and the Empress
 Mary's features have a striking resemblance to
 those of our own King. Were his Majesty
 pleased to masquerade it in the wig of Charles
 the Second, the resemblance would be very
 curious.

Forget-me-not.—Mr. Ackermann undoubt-
 edly possesses a great advantage over his com-
 petitors, and one of which he will not easily be
 deprived, in having been the first to introduce
 into this country the elegant description of
 publications generally entitled "Annuals." But
 he is a man of too much good sense and expe-
 rience to trust to that circumstance alone
 for a continuance of his success; and, accord-
 ingly, we find him making great exertions to
 render his little volume deserving of the public
 patronage, for its intrinsic merits. We have
 lying before us proofs of the plates which are
 to embellish the next "Forget-me-not;" and
 they are so beautiful that we must notice a
 few of the most striking.—"The Proposal,"
 engraved by W. Humphrys, from a drawing
 by J. Stephanoff, which must be recollected
 with pleasure by all who visited the last ex-
 hibition of the Society of Painters in Water-
 colours. Mr. Humphrys has been highly suc-
 cessful in retaining the expression of the ori-
 ginal;—the delight of the fair enslaver, the
 affectionate congratulations of her mother and
 her friend, and the jealous agony of her rival.—
 "The Idle School-boy," engraved by W. Fin-
 den, from a drawing by H. Thomson, R.A.
 Mr. Finden has done great justice to the feel-
 ing and taste which Mr. Thomson infuses into
 every subject that he touches. It is an amus-
 ing exhibition of youthful listlessness; and the
 snail on the wall happily recalls the Shake-
 spearian passage of which it is an illustration.—
 "Eddystone Lighthouse," engraved by R.
 Wallis, from a drawing by S. Owen. The
 powers of Mr. Owen, in the representation of
 marine views, are well known; and this is one
 of the most spirited efforts of his that we have
 seen. It is admirably engraved.—"Marcus
 Curtius," engraved by H. Le Keux, from a
 drawing by J. Martin. The minuteness and
 the multiplicity of the details in this exquisite
 little print are absolutely miraculous. It is
 necessary to use a glass of a strong magnifying
 power in order fully to appreciate them. They
 are, however, not allowed to interfere with the
 general effect, which is exceedingly grand.—
 "Cottage Kitchen," engraved by J. Romney,
 from a drawing by W. F. Witherington. A
 scene of rustic comfort and content, which,
 though very pleasingly depicted, is, we fear,
 not very common.—"Vicenza," engraved by
 Freebairn, from a drawing by S. Prout. The
 sparkling clearness of Mr. Prout's pencil has
 here been very happily imitated by Mr. Free-
 bairn's graver. Besides the prints we have
 mentioned, there are "Ellen Strathallan,"
 engraved by J. Agar, from a picture by Miss

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... we should certainly say, that amid all
 the diversity of his unbounded talents, marine
 pieces were at once his favourites and *chef-
 d'œuvres*. Yet we are almost unwilling to
 adhere to this opinion, when we recollect that
 one picture, of quite another class, which he
 exhibited this year at Somerset House;—we
 allude to his Henry the Third of France,* in

* Respecting this picture, in our Exhibition criticism,
Literary Gazette, No. 591, May 17, we thus expressed
 ourselves, complaining of the scandalously bad light in
 which it was hung:—"Why is the pain of stooping till
 one's back is nearly broken, to be inflicted as the price of
 the pleasure of looking at this able performance?—a per-
 formance which it would have done credit to the judg-
 ment of the Academy, had they placed it in the best
 situation the rooms afford. [In a note—"The mantel of
 the Great Room would have been the proper place for
 this picture."] Besides possessing a harmony of colouring

L. Sharpe; "The Blind Piper," engraved by
 H. C. Shenton, from a drawing by L. Glen-
 nell; "View on the Ganges," engraved (ex-
 quisitely) by E. Finden, from a drawing by
 W. Daniell, R.A.; "Alice," engraved by
 Joseph Goodyear, from a picture by C. R.
 Leslie, R.A.; "Constancy," engraved by F. J.
 Portbury, from a picture by P. Stephanoff;
 "Fathime and Euphrosyne," engraved by
 S. Davenport, from a picture by H. Corbould;

"Frolic in a Palace," engraved (very finely)
 by F. Engleheart, from a drawing by A. E.
 Chalon, R.A.; and "The Faithful Guardian,"
 engraved by H. C. Shenton, from a picture by
 A. Cooper, R.A.; all of which possess consi-
 derable merit.

Friendship's Offering.—It is really surpris-
 ing to see the efforts that are making by the
 various proprietors and publishers of the little
 annual works, which have become so much the
 fashion during the last three or four years, to
 rival one another in excellence. The embel-
 lishments which are to decorate the next vol-
 ume of "Friendship's Offering" are most of
 them admirable. "La Frescura," painted by
 T. Bone, engraved by W. Le Petit, is a rich
 and elegant composition. "Campbell Castle,"
 painted by G. Arnald, A.R.A., engraved by
 E. Goodall, reminds us of one of the finest pro-
 ductions of Wilson and Woollett, seen through
 a diminishing glass. "Hours of Innocence,"
 painted by E. Landseer, A.R.A., engraved by
 J. A. Wright. Full of animation and char-
 acter. "The Rival Suitors," painted by
 J. Stephanoff, engraved by J. Romney. Fe-
 male coquetry exquisitely displayed. In sub-
 jects of this description Mr. Stephanoff

... description Mr. Stephanoff seems
 to luxuriate. "La Fiancée de Marques,"
 painted by A. E. Chalon, R.A., engraved by
 William Humphrys. Graceful and attractive.
 "Glen-Lynden," designed and engraved by
 J. Martin. A solemn and magnificent effect
 of chiaroscuro. "Cupid and Psyche," painted
 by J. Wood, engraved by E. Finden. Beauti-
 fully composed. The repose of the god of love,
 and the surprise and delight of the enamoured
 Psyche, as she gazes on his youthful form, are
 perfect. "The Cove of Muscat," painted by
 W. F. Witherington, from a sketch by Lieut-
 col. Johnson, C.B., engraved by T. Jeavons.
 A highly picturesque representation of this
 celebrated Arabian port.—Besides the plates
 which we have thus briefly noticed, the volume
 contains an elegant "Presentation Plate," en-
 graved by J. W. Cook, from a design by H.
 Corbould. "The Will," painted by W. Kidd,
 engraved by J. Mitchell; "The Warning,"
 painted by A. Cooper, R.A., engraved by
 A. W. Warren; "The Parting," painted by
 B. R. Haydon, engraved by J. Romney; and
 "The Minstrel Boy," engraved by A. Dun-
 can, from a painting by C. R. Leslie, R.A.