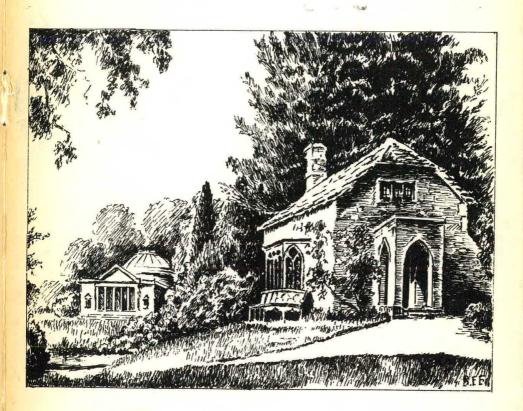
PARSON WOODFORDE SOCIETY JOURNAL



PANTHEON AND RUSTIC COTTAGE, STOURHEAD, WILTSHIRE

 especially drawn for the Parson Woodforde Society by MISS BERTHA FUGL

VOL. VI, No. 1

- (1792) Saturday, January 28. Received a Letter from Brother Sam which inform'd me that Br. Wm. and his Wife had been in Town where they staid three weeks and that they return'd home a fortnight ago and found their little ones well. Whilst they were in Town they went to the Theatre twice at the hazard of their Lives. They saw the King and Queen. Duchess of York &c the first time of her appearance in Public. They were at the Theatre and saw their Majesties twice. Mrs. W. lost a Shoe each time and was very lucky to come off so well as the croud was very great indeed and there was two Men kill'd in it on the Night that the Duchess of York was there. My Br. Sam says that he would not go through such another croud to see all the Kings and Queens &c in the World. He has finished his Picture for Macklens Bible which will be exhibited in the Poets Gallery next Month. My deafness just the same, shall put a Teaspoonful of warm Water into my Ear at Night, it was recommended by Mr. Donne of Norwich to Mrs. Custance by which she found great benefit after being deaf more than a twelve Month.
 - NANCY WOODFORDE: DIARY
 (in Dorothy Heighes Woodforde (ed)
 'Woodforde Papers and Diaries' (1932)
 pp. 41-2.

ISSUED TO MEMBERS OF THE PARSON WOODFORDE SOCIETY

Secretary

Mrs. M. Nunns 11 Hall Farm Close, STOCKSFIELD Northumberland

Editor

R.L. Winstanley 6, Corville Road, HALESOWEN, Worcestershire

CONTENTS

EDITORIAL2
SAMUEL WOODFORDE R.A4
NOTES AND QUERIES49
NEWS FROM WESTON52
ERRATA AND NOTICES54



EDITORIAL

It would seem that two lines of enquiry may usefully be followed in the Journal. One examines the immediate circumstances and surroundings of Parson Woodforde's life, and attempts to fill in the domestic background of the diary. The examination, room by room, of Weston Parsonage, the essay on the maidservants, or Miss Catharine Symonds' recent work on the Parson's activities as a gardener, fall into this category. The other type of investigation examines the lives of his friends and members of his family. This often involves dealing with people and places far removed from his own familiar environment.

In the present instance, Woodforde's nephew Samuel had a very different kind of career from that of the Country Parson. I do not think, however, that this in itself leads to any dilution of interest, nor may we fairly be charged with irrelevance, in devoting so much space to the painter. He was surely an interesting enough person in his own right to merit the detailed treatment accorded to him here. There is no extant biography, only a handful of dates and factual statements, mostly inaccurate. As an artist he has very likely been underestimated and is due for reconsideration. I should feel very proud if the essay printed here turned out to be the starting point for such a reappraisal. This would have to be written in technical language, and even I were qualified to do it, the Journal is not the place for it.

I should like to be allowed to end with one of those stories which illustrate the adage that 'truth is stranger than fiction'. My Oxford college has just published the first edition of its 'Who's who', in which I duly appear, suitably dignified with the title of editor. But what I edit, according to this source, is the Journal of the Parson Woodcorde Society! There has been no better joke since the literary foreigner addressed Mr. Pickwick as 'Peek Weeks'. "Consult", as Captain Cuttle would have said, "the wollume, and when found, make a note on!"

	SAMUEL WOODFORDE R.A. (1763-1817)
	A COMMEMORATIVE ESSAY
	1. INTRODUCTION
	2. EARLY LIFE
	3. SAMUEL AND THE HOARE FAMILY.
	4. SAMUEL IN ITALY1
	5. SAMUEL IN LONDON2
	6. MARRIAGE, AND THE LAST DAYS. 3
	7. THE WILL AND THE PORTRAITS 3
	ILLUSTRATIONS
1.	HENRY HOARE
2.	HENRY HOARE - A HUNTING SCENE
3.	THE LIBRARY, STOURHEAD

4. SAMUEL WOODFORDE, R.A.

5. JANE WOODFORDE.

6. SIR RICHARD COLT HOARE AND HIS SON

7. THE GOLD FINCH.

8. SHEPHERD GIRL - STORMY DAY.

SAMUEL WOODFORDE R.A.

I. INTRODUCTION

Modern psychiatry tells us that children from broken homes, or from homes where there has been bitter conflict between the parents, have a poorer-than-average chance of achieving a satisfactory emotional life them-It is interesting to apply this dictum to the children of Heighes and Anne Woodforde. (a) From the little we know of her, Juliana seems to have been a loving nature; perhaps she over-compensated in this way for her loveless childhood. Nancy had, I suppose, not much capacity for deep feeling; but then the circumstances of her adult life were not such as to favour emotional growth. After a bad start, chasing his uncle's servant girls and generally making a nuisance of himself. Bill apparently settled down to married life in a perfectly normal way. It is a fair guess that he dominated quite easily his pleasant but rather effaced and colourless wife. Some verses written long afterwards by one of his daughters, the younger Juliana, suggest that she had a happy childhood and was well-loved by both her parents.

The only one of Heighes! children whose personality appears to show distinct traces of psychic damage is Ironically and pathetically, this may have come about because he was the most sensitive, the most vulnerable, the most helpless of the children. Although, as we shall see later, Samuel was a professional painter who came to look upon art chiefly as a way of making money and rising in the world, he must originally have had an artist's nature, intuitive and keenly susceptible to impressions. He was also the youngest of the four, which means that in his crucial years his parents were already on very bad terms. Indeed, he may never have known a time when they were not mutual antagonists. He was two years old when Woodforde reported "sad quarrels" between them. He was between seven and eight when they staged that final marital showdown which the Parson referred to as "Terrible Works . . . at Allhampton". It sounds

comic to us, reading about it at a comfortable distance of two centuries. To the child at the time it could well have been inexpressibly horrifying. And as he grew up, he would be aware of the difference between his estranged parents and the parents of other children, living happily together. He could hardly not have known of the atmosphere of scandal surrounding his mother, and of the ambiguous status of Ralph, and Francis, and James. In later life, while his brothers and sisters tended to take sides one way or another, Samuel never had a discernible trace of affection for either of his parents.

Indeed, they had no doubt little enough to spare for him, either: but it would be hard to find anyone in Samuel's life of whom one could say that he was fond. Very little is known about Samuel's life in any aspect, and practically nothing about such emotional life as he may have had; and we must not make assumptions which are not capable of being proved, or construct theories out of lack of knowledge to disprove them. So we must not say that Samuel had no close friends, simply because we do not know of any. We are not entitled to assume that his marriage was a strange or loveless tie, because we know of no details about it.

However, of one thing we may be sure. Samuel's life was different in essence from the lives of his country relations. He left his native place early, and never returned except for short visits. Home and family, which meant so much to the other Woodfordes, cannot have meant much to him.

When we look at him closely, in the pages of his uncle's diary and elsewhere, he scarcely appears an attractive character. His egocentricity is less like the selfabsorption of the true artist than like the mere selfishness of a man anxious at all costs to grasp the material, the tangible rewards of success. There is, no doubt, a great deal of truth in the adverse verdict passed on him by the great J.M.W. Turner:

"Woodforde, he said was incapable of rising to any height. There seemed to be a leaden quality in him in respect of his art". (b) It is only fair to remember that Turner made this comment in the midst of a diatribe in which he slashed right and left at his fellow-artists. All the same, one does recognise an element of plausibility about it. The "leaden quality" appears, not only in some of the painter's work, but recognisably in the actions of his life.

The self-portrait reproduced in Volume V of 'The Diary of a Country Parson' does not leave a very pleasant impression. It represents an aging man with thinning hair, and a soulful expression belied by the thin, tight lips. He looks overdressed and his posture is affected; the hands, badly drawn, are impossibly slender and gracile.

The portrait is widely known because of the great popularity of the diary. It was for a great many years the only representation of Samuel that I knew, and of course my idea of him was largely built on this one portrait.

It was, then, with great surprise that I came upon the self-portrait which appears on these pages. At present it is in a storeroom of the Royal Academy at Burlington House, where I found it, although I can not claim for myself the merit of an original discovery, since Dr. Woodforde also knew of it and put a reproduction of it into his m.s. original 'Family Book'.

I think this is, technically, a much better portrait than the other. It represents a younger man, and is a most attractive picture, boldly romantic in its conception. The alert, intelligent, dark-browed face that looks out from this composition has no sort of resemblance to the other portrait. On the other hand, to my thinking at least, it has certain family likeness to other Woodforde portraits, notably the picture of Heighes reproduced in the Journal issue for summer 1971 (Vol. IV, No. 2. p. 7).

Discovering this portrait made me look upon Samuel with new eyes. I have no competence as a critic of painting, and it would not be true to say that I have studied his paintings and can speak of them with authority. What I do say is that there is more in his paintings, and more

in him, than I previously thought; and the more I have seen of both, the more worthy of a certain respect he seems. His misfortune was that he was an agreeable minor talent in an age of great painters, and therefore he was soon quite forgotten. But it is better to have his sort of ability than no abllity at all, and I think he is due for reappraisal.

2. EARLY LIFE

Strange confusions have arisen over such simple matters as the date and place of Samuel Woodforde's birth. the probable origin of the error concerning the date, frequently given as '1764', to a misreading of the entry recording his admission to the Royal Academy schools. earliest authority I have seen, Bryan's Biographical Dictionary of Painters, Sculptors and Engravers (1st. edition, two volumes, 1816) printed this mistake, and the tendency of reference works to copy from one another ensured its perpetuation. The attribution of Castle Carv as the painter's birthplace has had a long run, being found in nearly all the authorities, including D.N.B. tag on the frame of one of Samuel's paintings in the Council Offices at Wincanton neatly unites both errors. In the 1920's Dr. R.E.H. Woodforde wrote to the editor of 'The Farington Diary', pointing out that Castle Cary was incorrect, but unfortunately adding to the confusion by suggesting that the artist was born at Ansford. I seem to have been the first to establish beyond doubt that he was born at Alhampton, in the parish of Ditcheat, although the correct date of his birth, 29 March 1763, was already in the Woodforde 'Family Book'. (c)

There is little about Samuel in Woodforde's early diaries. At the time he was born, the diarist was at Oxford, and the event passed unchronicled, as Juliana's birth had done, three years before. Heighes often brought one or other of his older children, usually Bill but sometimes Nancy, to the Parsonage or the Lower House. Sam being so much younger had naturally less of his father's attention, but from the time he was six or so, he is found occasionally in Heighes' company. Twice at least he was the innocent cause of friction between the brothers. On 18 December 1769 Woodforde wrote: * "Brother Heighes breakfasted, supped etc. again at Lower House. His Son Sam breakfasted,

supped and slept at Lower House, which is contrary quite to my agreement with him, having any Child there". On 29 March following, he sounded even more annoyed: * "My Brother Heighes had one Bevan a schoolmaster at Allhampton lately come there from London and his two sons Billy and Sam: Woodforde to spend the Evening with him at Lower House - but I would not go into their Company - Brother Heighes was very tipsy this Evening again. His son Sam slept with him at Lower House - not right". What must have been quite an amusing scene was recorded by the diarist in his entry for 17/1/1773: * "Brother John supped and spent the Evening at Parsonage. Brother Heighes and Son Saml. supped at Parsonage but they went away in a Pet before the Cloth was taken away - because Jenny spoke a little rough to Sam." A few months later, Samuel is found as the intermediary in conveying a loan to Heighes: * "Sent to Brother Heighes this Morning by Sam - 0:10:6. Brother Heighes and Sam supped at Parsonage but did not stay long."

But as a general rule, children do not play a prominent role in Woodforde's diary, and Samuel does not emerge properly as a person in his own right until 1777. During the summer the Parson paid his first visit to Somerset since he had taken up residence at Weston Longville. On 5 July he recorded this agreeable scene: "I breakfasted, dined, supped and slept again at Mr. Pounsett's. Brother Heighes and his son Sam dined, etc. with us. Sam brought his violin with him and played several tunes to us - he is amazingly improved both in Painting and in Musick - he is a very clever Youth. Gave Sam this afternoon 0.2.6...."

Now the statement that the fourteen year old boy was "amazingly improved" implies that he had begun to paint and to play music some time ago, before Woodforde left the family circle and went to live in Norfolk. It is impossible to discover where he may have acquired these accomplishments. Samuel was one of the three children whom Heighes had undertaken, by the terms of the separation deed (See Journal Vol.IV. No. 2. Summer 1971, p. 24) to educate, but his means were small. Perhaps Samuel was self-taught, or had picked up painting and music as best he could. There is a family tradition, possibly no more reliable than most unsupported family traditions, that he began by painting inn-signs, which first made his talents known in the district. Similar tales have been related of many painters.

However this may be, Samuel was still very young when he had his great chance in life. He met Mr. Henry Hoare of Stourhead.

3. SAMUEL AND THE HOARE FAMILY

In later years, he was typically the kind of man to have acquaintances rather than friends. But at least once in his life, in 1807, he felt on sufficiently intimate terms with Joseph Farington (1) to tell his fellow-artist the story of his beginning as a painter. Farington in his turn was interested enough to copy it down in his famous diary, and the account runs as follows:-

"Woodforde told me that he was born at a Village near Castle Carey in Wiltshire - That an Uncle of his, an Attorney, having business with the late Mr. Hoare of Stourhead, had carried some drawings which He had made, when between 16 and 17 years old, to Mr. Hoare, who immediately offered Him encouragement, allowed Him to draw from pictures at Stourhead, and then sent Him to London to study at the Royal Academy - Mr. Hoare died in a few years, but the Father of the present Sir Richard Hoare, who was the head Partner of the Banking House, and the first Baronet of that name, on succeeding to the fortune of his Cousin, Mr. Hoare of Stourhead, offered to send Woodforde to Italy, and to allow Him £100 a year for 3 years. Woodforde was then 23 or 4 years of age. He went to Italy, and in 2 years his Patron died; but His Son, the present Sir Richard Hoare coming to Rome about that period, promised to continue the allowance so long as He, Sir Richard, should remain in Italy, which He did till Woodforde had been absent from England about 6 years. He then returned with Sir Richard through Germany to England, and for sometime after the allowance was continued to Him, and until He told Sir Richard that He found Himself getting money. - In all he received from the Hoare family between £1500 and £2000". (1/2/1807) (d)

This entry bears many signs of having been written down from memory some time after Farington had heard the story. The location of Castle Cary in Wiltshire is easily understood: Stourhead is in Wiltshire. It is harder to comprehend what

really lay behind the garbled account of Samuel's introduction to Stourhead, as Farington remembered it. None of Samuel's uncles was an attorney: his father followed that profession, but there is no evidence that he knew Mr. Hoare or had any business at Stourhead. An ideal candidate for go-between would be great-uncle Thomas, a pushing ambitious man who undoubtedly did know a great many people. But he was not an attorney either, and by this time had grown old. Farington's account of the Hoares is vague and not entirely accurate. In view of the important part this family was to play in the story of Samuel's life, some few further details will not be out of place here.

The Hoares were indeed amiable people. 18th century bankers were not as a rule remarkable for sensitivity; nor in any age has dealing with money been found generally compatible with serious cultivation of the arts. The Hoares. however, were a banking family which, generation after generation, produced men whose main interests were scholarly and aesthetic: they made gifted amateur painters, historians, antiquarians, lovers of books and of gardens. founder of the family was a London goldsmith, Richard Hoare. London banks, as distinct from the country banks which had a different origin, commonly derived from the shops of goldsmiths, who were best placed for the dealing in and safeguarding of precious metals. Richard Hoare followed this practice when, about 1682, he established Hoare's Bank in Fleet Street. He was later knighted, and in 1713 was Lord Mayor of London. He died in 1718. Four years before, his son, another Richard, had bought an estate at Stourton, on the borders of Dorset and Wiltshire, from the old family of that name. In 1720 this younger Richard sold it to his brother, Henry Hoare I, who pulled down the original Stourton house and brought in the architect Colin Campbell to build the Palladian central portion of Stourhead, although what is there today is not the original building but a copy erected after a fire early in the 20th century. owner did not long enjoy his property. He died in 1725, and the house and grounds passed to one of his sons, Henry Hoare II (1705-1785), who employed the famous Matthew Flitcroft to lay out the gardens of Stourhead, with their ornamental lake and bridge, temples and grotto and woods and winding paths. This was the first patron of Samuel Woodforde; a gentle, contemplative man who loved his garden.

His monument in the church at Stourton has a cherub holding a scroll on which these rather pleasant verses are graved:

Ye who have view'd in Pleasure's choicest hour,
The Earth embellish'd on these Banks of Stour,
With grateful reverence to this Marble lean
Rais'd to the Friendly Founder of the Scene.
Here, with pure love of Nature warm'd
This far-fam'd Demy-Paradise he form'd,
And, happier still, here learn'd from Heaven to find
A Sweeter Eden in a Bounteous Mind.
Thankful these fairy, flowery paths he trod,
And priz'd them only as they lead to God.

He had married as his second wife a Susan Colt - hence the second name of his grandson. But all his sons died young, and his line was carried on by one of his two daughters, Anne, who married her cousin, yet another Richard Hoare, "of Barn Elms, Surrey", afterwards the 1st baronet. Anne died, aged only twenty-two, in 1759, and her husband in 1787. The title and the property then passed to their only surviving child, Sir Richard Colt Hoare (1758-1838), a talented man who painted well and wrote learned books. He completed the building of Stourhead by the addition of the two wings which escaped the fire and can be seen to-day, very much as when they were erected. This was Samuel's second patron.

Stourhead was a famous show-place in the 18th century, as it is to-day, and James Woodforde saw it in 1763, the very year his nephew Samuel was born. He was very impressed:

* "Sep. 30. Went this Morning upon the Grey Horse immediately after breakfast to see Mr. Hoare the Bankers Gardens at Stourton with Papa and Mama, Jenny, Mr. Will^m Melliar and his Wife, Mrs. Chiche and her Niece Molly Chiche, where we spent the whole day; we dined at the sign of old Merlin at Stourton upon a boiled Round of Beef & 2 Fowls - Thro! Mr. Melliars Interest we went through Lord Ilchester's Park, going & coming back - we returned by 7 in the Evening. The Temple of Hercules in the Gardens must have cost Mr. Hoare £10,000, it is excessively grand - the Grotto where the sleeping Nymph laid struck me much more than anything there. Supped & spent the Evening &c. at Home - Mrs. White supped

& spent the Evening with us. Gave to two poor children for opening Gates - 0. 0. 1."

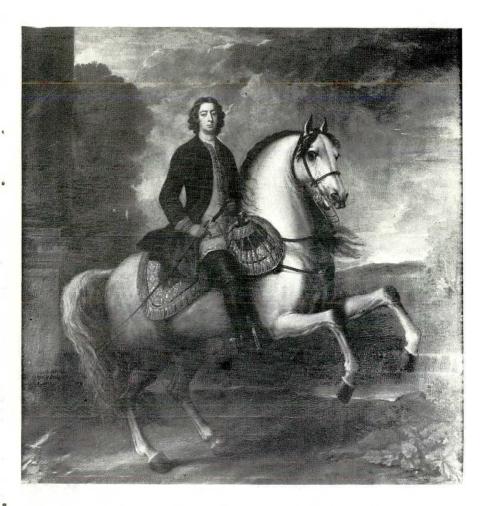
Here the diarist was plainly no more than an ordinary visitor: but five years later he had what seemed to have been his one and only opportunity of being at Stourhead as a guest.

* Aug: 6. (1768) After breakfast I went to Justice Creeds at C. Cary, where I went with him on horseback (On Mr. Francis's Horse which he lent me) to Stourton, where we dined and spent the Afternoon at Mr. Hoares, with him, his Daughter and Niece, Mrs. De La Visme, and one Mr. Russ, all entire Strangers to me; - I was introduced to Mr. Hoare by Justice Creed and received very graciously - Mr. Hoares House is as well furnished a House as any in the Kingdom, not excepting any, and his Pictures are the best without exception in the Kingdom - Mr. Hoare is a tall thin Gentleman, and very familiar, and as rich as any man in the Kingdom - After we drank Coffee we returned home - N.B. Servants wear Ruffels, but not suffered to take Vails.

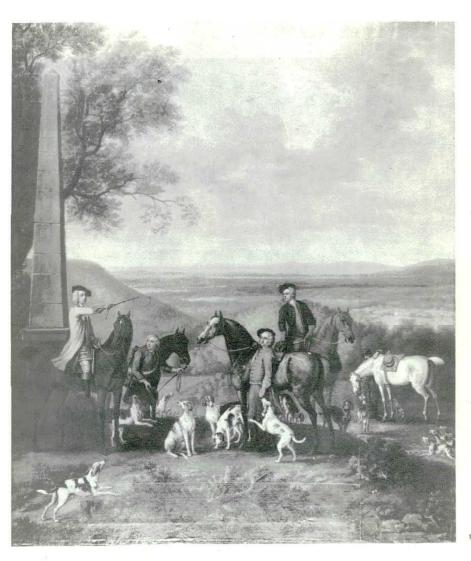
N.B. Servants wear Ruffels, but not suffered to take Vails. We had a very elegant dinner and a noble Desert of Fruit after - Pine Apple, Melon &c. Claret, Madeira &c. to drink.

It is clear enough here that he was indebted for his reception by Mr. Hoare to the companion with whom he had gone to the house. Cary Creed was a member of a well-known local family and Woodforde who mentions him many times in the early diaries was on sufficiently intimate terms with him to harbour some illusory hopes of being remembered in his will. It may strike the reader that Creed would have been the ideal person to have effected Samuel's later introduction to the Hoares, but this is impossible since he died in January 1775 when Sam was not yet twelve. Thirty years after his first visit, Woodforde once again saw Stourhead, and his verdict was:"... I don't think the Gardens or House are kept so neat as in old Mr. Hoare's time". (9/9/1793).

As Farington related, through the patronage of Mr. Hoare Samuel entered the Royal Academy School on 8 March 1782, his age being given as "18 on the 29 March last" - i.e. he was almost nineteen. This is presumably the origin of the



NO. 1 EQUESTRIAN PORTRAIT OF HENRY HOARE, 1722 (figure by MICHAEL DAHL: horse by JOHN WOOTTON) - STOURHEAD



NO. 2 JOHN WOOTTON: A HUNTING SCENE. HENRY HOARE AND A FRIEND, WITH GROOMS, 1729.

- STOURHEAD

erroneous birth-date in so many reference works, for if it is read quickly and the last bit omitted, it would seem that Samuel was born in 1764. In London he lodged with a Mr. Harris at 162 Strand, and it was from that address that he entered the first of his long series of Academy paintings. The Strand, where a few years before Dr. Johnson had seen "the full tide of human existence", was the centre of a fashionable area and had artistic connections, many of the 'print-shops' being situated in the neighbourhood, that had still not quite expired in the 1830's, when the miniaturist Miss La Creevy lodged the poor Nicklebys just up from Devonshire.

In July of this same year Parson Woodforde, again holidaying in Somerset, gave a very pleasant description of his young nephew. This may well have been the happiest time of Samuel's whole life. He was passing his time between the interest and variety of London and the luxurious, beautiful surroundings of Stourhead. The benevolent Mr. Hoare was treating him with the utmost kindness and giving him every encouragement, and he could always come back to pay his relations a visit and bask in the warm sunshine of their admiration, as we clearly see him doing in this entry from his uncle's diary:

"July 17.... Nancy's Brother Sam¹ called on us in the Aftermoon and supped and slept at Cole. He is very much grown and greatly improved - He is still at Mr Hoare's of Stourhead and kindly patronised by him in his Painting - He sticks close to Painting and Mr. Hoare has got him into the Royal Academy and pays all his Expenses - and he has many Presents also of him. Sam is grown a very fine hand-some young Man. We should never have known him, had not Mr. Pounsett told us who he was as he passed by the Window. Sam slept at old Mrs. Pounsett's - He is smartly dressed."

This is such a vivid little scene, as it were the purest essence of Woodforde, that nothing need be added to it, except to make it clear that "patronised" did not carry the derogatory overtone it does today; and that "old Mrs. Pounsett" lived just across the way, in a house very much older than the recently built Cole Manor House.

But perhaps there is a special Nemesis that overtakes all

successful sons of poverty-stricken fathers. Samuel at nineteen may have been a pleasant, modest young man, although one guesses that even then he had enough opinion of his own talents. Two years later the egoism and vanity which were to be prominent features of his adult character were already perceptible. He had begun to boast, as we see by this entry, dated 5 June 1784:

". . . Nancy received a Letter from her Brother Sam this Evening which gave her great Spirits, he having lately been introduced to the Queen and presented her with a Picture of her Son Prince Frederick. Sam talks of great things, of being soon knighted. Am very glad that his Lot fell in so fortunate a Soil - And his Merit is deserving of the same". After writing this handsome tribute, perhaps the diarist laid down his pen and thought it over. He was a good judge of character in his quiet, undemonstrative way. It may have struck him that his nephew was getting above himself. So he added: "Sam's News too great to be true, am afraid".

Prince Frederick, later the Duke of York and a somewhat undistinguished Commander-in-Chief of the British Army, was the second son of George III. In the Family Book is a transcript of a letter written by Lord Aislebury, the Queen's Secretary, referring to this portrait. It is a curt missive in the third person, and with its condescending tone and wholly gratuitous criticism well reveals the sort of insolence which artists had to endure in the days of the all-powerful patron: "Id. Ailesbury informs Mr. Woodford that the Queen has appointed next Wednesday for receiving the Copy of Prince Frederick's Portrait at the Queen's House and half past three may be a convenient hour for that purpose. Id. A saw the Copy yesterday evening and approved much of the head part but has his doubts whether the shoulder is correct of which Mr. Hoare will be the best Judge."

About this time Samuel begins to tell us something of himself. What he tells is little and trifling enough, but the tiniest crumbs of information are of great value here. He had the family habit of diary-keeping, although his diaries do not bear the slightest resemblance to the detailed daily record kept by his uncle James. The diaries of Samuel consist of rough notes or jottings. (e) They

deal with technical hints, details about his sitters and the dress they wore to be painted in, the prices he received for his work, and the cost of purchased articles. On 22 February 1785 he entered: "Lady Ackland's Portrait to be in a very pale pink Gown with white Ribbands." Two days later: "Mr. Agar says in my Landskip the cows in the Water not well enough drawn; one of them on the bridge rather too much foreshortened." On 8 April: "Carried Id. Ailesbury's Picture Home which I painted for him. Sent three Pictures to the Exhibition." These Academy paintings may be identified from the Exhibitors' Catalogue as 'Gypsies in a wood - a night scene': 'Figures on horseback at an Inn'. and 'Jonah del-ivered from the sea monster.' Like their predecessors of the previous year, they were submitted as from the Strand address.

A list of clothing in the 1785 diary is headed "Clothes which I took with me to Norfolk." This of course was Sam's first visit to Weston Parsonage, and for a time he becomes as clear and vivid as any other of the people in Woodforde's diary.

At first, it was seemingly William alone who was to come. That young man had not been seen at Weston since he left the Parsonage in disgrace seven years before. Now, the Parson "Had a Letter this Evening from my Sister Pounsett in which she mentions that Nancy's Brother Will^m is coming into Norfolk to visit us". A week later, we hear that he was expecting both brothers: "But no tidings of them neither Vell nor Mark", Woodforde says, using one of his rare West country dialect expressions. Neither had they turned up by 5 November. William came alone three days later: he had seen Samuel in London, and his brother was to "follow in a few days". It was not until 19 November that the visitor finally appeared: ". . . as I was dressing for Dinner, Nancy's Brother Sam I from London came here in a Chaise, and he dined supped and slept here with his Brother - He sat of out of London, last night at 8 o' clock, travelled all night in the Mail Coach - came here about 3, this Afternoon". The mail coach was a very recent innovation, as it was only the year before, 1784, that the Post Office began to put the mails on coaches, instead of entrusting them to the old "postboys" who had been scurrying about English roads since the reign of Charles II. The mail coaches were faster than ordinary stagecoaches, but also more expensive: Woodforde never travelled on them. Samuel apparently used them always.

The two young men spent an active fortnight. They went to Rainham, the seat of Lord Townshend, grandson of the famous man of turnips. and to Thomas Coke's huge mansion at Holkham. They went to "Mr. Brigg Fountaines at Narford 5 Miles beyond Swaffham, to see some valuable Pictures there", and thought they could get there and back in one day, although the Parson told them it was too far. In fact they returned the next day. soaking wet, and "Bill's little grey stallion by name Neptune or bye-debt was knocked up - fell down on the road". They dined, of course, at Weston House, and it was so dark when they left that they had to walk home, all except Nancy who stayed the night with the Custances. They went to Mattishall and Honingham Hall and to Mr. Du Quesne's house. On 3 December, two days before he left: "...my Nephew Samuel drew my Picture today in Crayon". It was from this sketch that the later oil-painting was elaborated over twenty years later: and if I was rude to it in an earlier biographical essay, I perhaps did not appreciate the peculiar difficulties attending upon its composition. "He likewise drew his own Picture, his Brother's and Sister's, Mrs. Davy's and Betsy's". Then on 5 December, richer by five guineas which the Parson had given him as a farewell present, Sam went away, his brother going with him as far as Norwich. Weston was not to see him again for another seven years, and much would happen in the inter-

4. SAMUEL IN ITALY

vening time.

The kindness of Mr. Hoare had enabled Samuel Woodforde to live in London and study at the Academy Schools. It is likely enough, although this is uncorroborated, that the further plan, to send the young man to Italy for an extended stay covering a period of years, really originated with him, However, on 25 September he had died, aged 80. His will, made on 28 January 1784, includes this clause: "And to Mr. Samuel Woodforde of Castle Cary, in the County of Somerset, I give all the pictures unframed in the Messuage or Manor House

give all the pictures unframed in the Messuage or Manor House of Stourton aforesaid, which he has copied, and also the sum of one hundred pounds". (f)

Assuming that the scheme was his, his death might have been disastrous to Samuel, since the benevolent intentions of patrons were all too often frustrated by the meanness of their heirs. But the Hoares were all lovers of art and men of principle. The nephew of Mr. Hoare, and "Head Partner in the Banking House", as Farington called him, not only continued

his family's protection of Samuel, but confirmed the allowance and bound his heir to do the same. A special fourth codicil to his will, dated 7 April 1786, some time after Samuel had actually left England, states the position clearly:

Whereas Samuel Woodforde, late of Castle Cary in the County of Somerset, but now of the City of Rome, painter, lately went on his travels into Italy to improve himself in the Art of Painting: And whereas I, the undersigned Richard Hoare on his going abroad did verbally promise to allow him one hundred pounds a year clear, for the space of three years to commence from the first day of January last, the better to enable him to support the costs and charges of his travelling.

Now I do hereby direct my Executors in my Will named in case I shall Depart this Life before the Expiration of the said Three years, to pay to the said Samuel Woodforde so much of the said Allowance of One hundred pounds a year as may be in arrears at my death, and also to continue the same Allowance to him until the expiration of the said three years. And I do hereby direct the same to be borne by and out of the Residue of my personal Estate to be bequeathed to my son, Richard Colt Hoare. And I do hereby declare that this my Testamentary Paper shall be considered as a codicil to my Will, but that the same shall not affect my said Will or any codicil by me heretofore made, or disturb any of the Devises or Bequests therein save only so far as respects the said Bequests of the Residue of my personal Estate. (g)

Even before his visit to Weston, Samuel had known that he was soon to be in Italy. Woodforde's diary under date 1 October 1785 says: "... Nancy had a Letter from her Brother Sam in London - who tells her that he is going to Italy to finish his studies in Painting - Mr. Richard Hoare made him the Offer and with it £100 per Annum during the Time that he is abroad."

A fortnight later, Samuel wrote in his diary:

October 16. Dined and spent the day at Mr. West's. (2) Shewed him my drawings

from Nature, he says Rome is the best place for me to go to study Landskips and figures, and particularly the scenes about Tivoli and Frescati are well worth my attention ...

On 1 December, while he was still at Weston, he jotted down this aide-memoire: "Mem. If any of the Foreign Postboys or Coachmen behave ill to threaten them with telling the Director of the Post of them, and not the Governor as he has nothing to do with it, and not to pay them a farthing more that they are allowed by the Government but to give the rest to them that do their duty in a proper manner". It rather looks as though this practical advice had been given to him by one of the Norfolk gentlemen whom he met during his stay with the Parson; but it is a pity that this presumably seasoned traveller did not tell Samuel what he was to do if he could not speak the driver's language!

On 23 December he set out again, this time for the West country. He arrived at Ansford, as he tells, the next day. One wonders whom he had gone to see. His father and Juliana at this time lived at Castle Cary, his mother was at Alhampton, the Pounsetts at Cole. Perhaps he was on friendly terms with Frank Woodforde, and stayed at the Parsonage.

Back in London on 14 January of the new year, he received the next day a present of a "Norfolk Turkey" from Mrs. Davie, with whom he had evidently made a hit. In his turn, he had at the time they met been very impressed by her, calling her "a most agreeable, sensible and handsome Woman".

By the beginning of February he was making serious preparations for his long journey. He left "two Easels and some straining frames" with "Carpenter Young" in Drury Lane. He bought a "Fur cap", a "pair of fustian breeches", a leather trunk, shoes and boots. He booked his passage as far as Paris, at a cost of five guineas. To supply money for these expenses, he collected various sums of outstanding money for pictures he had sold. Among these was one

item recording the receipt from "my ever honoured patron and friend Mr. Richd. Hoare for four pictures which I valued at £28 only, £50".

He bought to take with him 'A Sentimental Journey', Sterne's famous work, and 'Mr. Addison's Travels in Italy'. (1701). This was still a much-read and popular guide-book, although Dr. Johnson had quite recently knocked it down with the butt-end of his pistol: "As his (Addison's) stay in foreign countries was short, his observations are such as might be supplied by a hasty view, and consist chiefly in comparisons of the present face of the country with the descriptions left us by the Roman poets, from whom he made preparatory collections, though he might have spared the trouble, had he known that such collections had been made twice before by Italian authors". (h) Even if Addison's book had been of more practical use, it was so old that touring Italy by its aid must have been rather as if a traveller were to find his way about 1973 England with the pre-1914 'Highways and Byways' series. Samuel also bought Richardson's 'Description of Paintings and Statues Abroad' and an Italian dictionary, possibly that of Joseph Baretti.

He was still learning what he could in England, for on 14 December he "went to Mr. Sheldons Theatre in Queen Street to see a Horse disected". On 25 February 1786 Woodforde noted in his diary: "... Nancy had a Letter from her Brother Saml in London - therein mentioning that he is going immediately to Italy, and that Mr. Richd Hoare had made him an extra Present of 50. 0. 0."

Samuel must have written that letter as one of his good-bye tasks before setting out. According to his own notes of the journey, he left England on the actual day his sister received it. Perhaps the very last thing he did was to despatch the present to Uncle James which turned up at Weston on 4 March. ". . . . Received an oil picture from my Nephew Sam from London this Evening from Norwich. The Picture was drawn from Nature from some Forest near London - a small Picture". The last comment may carry the unwritten idea that it was not much for five pounds.

By then Samuel had long been on his way. He had left on 24 February, from the White Bear, Piccadilly, and arrived at Dover the same evening. The next day he sailed from Dover to Boulogne, landing there in "about 3 hours and a half. Wind North West". On 1 March he arrived in Paris, noting down what he had paid out: "Coachman 8c. 2s. for my baggage to Paris £1. 1. 0. Expenses 5s." He spent some time there, and the Lord Elgin of the famous "Marbles" showed him the pictures in the Palais Royal. Continuing his journey he got to Lyon at 4 o' clock on 13 March and stayed there for three days. Again there were purchases: five pairs of silk stockings, white and grey, for a total cost of £2. 3. 8., and six neck handkerchiefs at £1. 5. 0. From Lyon he went down the Rhone to Avignon in what he calls a "Diligence d'Eau", which ran aground on a sand bank near Valence and could not be floated off for some hours. From Marseille he travelled by "voiture", spent two days at Nice ("expenses 7s") and crossed by "a small boat" to Genoa. The last stage of his journey was via Spezia and Pisa to Rome, where he arrived on 17 April, after a leisurely, civilized trip, very different from the distracted gadabout tourism - "six European countries in a fortnight" - of our time.

He appears to have taken temporary lodgings at first, but by August he had moved into rooms at the Palazzo Barberino, the rent of which was £10. 2. 5. for six months. This apartment must have been unfurnished, or only partly equipped with furniture, for he had to buy chairs, sheets and a quilt, a wash-hand "bason" and ewer, a table and a stand for water and towels. The "wine porter" was paid "two sequins" for "washing sheets and making pillow cases".

There were, of course, exceptions who did not follow the trend, but most cultured people regarded Italy as the artistic Mecca of the epoch. This was partly owing to the fascination and lure of the ancient world, the Roman past, very strong in the 18th century with its classical affinities. But it was also believed that Italy was the supreme land of art, and that the best possible training for a home-bred artist was to go there and copy what he saw.

Hogarth had in his time angrily and bitterly attacked the slavish infatuation for all things Italian, and the consequent belittlement and neglect of the native artist. With savage fury he excoriated the trade in manufactured 'antiques', whereby the most clumsy and blatant fakes were foisted on gullible young men making the 'Grand Tour' and anxious to discover large 'objets d'art' to fill the immense mansions their fathers were in many cases building out of the profits of enclosure and high agricultural prices. As a result of this, many a 'stately home' is burdened to-day with masses of deplorable aesthetic rubbish.

It is difficult to say precisely what benefit Samuel Woodforde derived from his Italian years. Much of what he achieved afterwards might equally well have been done had he stayed at home. He certainly did a great deal of copying. Sandby, in his "History of the Royal Academy", says that "he chiefly studied the works of Raffaele and Michael Angelo, and this acquired firmness in design". After that, "to improve his colouring", he copied, "as an easel picture", the huge Paolo Veronese canvas 'The Family of Darius at the feet of Alexander', which was at that time in the Pisani Palace in Rome: now, of course, in our National Gallery.

His study of Raphael is reflected in what is upon the whole one of the most agreeable of his compositions, the so-called 'lunette' in the library at Stourhead. This is an example of art masking a utility purpose, which is to admit as much light to the room as possible. The ceiling is curved, and at each end of the long room, the elliptical space at the top of the wall is filled, on one side with paintings on glass by Francis Eginton, and on the other by one of Samuel's most ambitious works. This is a copy of 'Apollo and the Muses', one of the designs for the 'Parnassus' series in the Stanza della Segnatura at the Vatican. The central picture is flanked by the figures of 'Fortitude' and 'Temperance', also from Raphael. The whole has grace and charm; in particular, the curved posture of the seated child-angel at the extreme right of the lastnamed painting is delightful and memorable.

We know very little about Samuel's life in Italy. From time to time he thought of his relations at home, and sent one or other of them a letter. It was of one such missive that Woodforde gave his verdict that it was all about himself and his paintings.

received a coruscating account of his life: he was "very well and very happy", and had been introduced to a number of "English People of Fashion and Rank now resident at Rome". Among these were the Duke of Buccleuch, famous because of Sir Walter Scott's romantic, clansman's devotion to him, Lord Clive, son of the conqueror of Plassey; and their respective ladies. One has the distinct impression that it was this sort of thing that Samuel really cared for, rather then the practice of his art in and for itself. Not for him the loneliness and privations of Van Gogh, or the single-minded, modest life of Constable. What he really wanted was to get on, to be as little like his father as possible. This is why he would never, as

On 31 March 1787 the quiet, stay-at-home folks at Weston

All the same, his reputation was growing. On 1 June Woodforde who was in Norwich to pay an official call on his bishop, "walked about the City and in my Walk saw at a Print Shop 2. Pictures of my Nephew Sam Woodforde's - bought them both - one was a Wood Nymph and the other a Shepherdness. I paid for them both 0. 7. 9."

It was in this year, 1787, that Samuel very successfully made

another transfer from patron to patron. Richard Hoare, who had been made a baronet the previous year, now died, on 11

an artist, go one step beyond the taste of his patrons and

customers.

October. His son Richard Colt Hoare, who may well have been the leading spirit in his father's offer to the painter, made not the least demur at continuing his allowance. It is fitting that one of the two best Samuel Woodforde portraits I have seen is the full-length study of Sir Richard and his son, in the hall at Stourhead. The excellence of this portrait may not be entirely unconnected with the harmonious relationships between artist and sitter, existing over a long period of time At all events, this portrait, unlike much of Samuel's work, has something in it beyond the reach of technique alone.

In the spring of 1788 his younger sister Juliana died of tuberculosis. Unlike William who grieved for her loss, (the names of his children show that she must have been his favourite sister) Samuel appears to have shown no reaction at all. A letter from Nancy to William, undated but certainly written during the late summer after Juliana's death, has this passage "I am astonished at not hearing from my Br. Sam, have wrote him two Letters and have not had an Answer. Pray did he say

anything of receiving my Letter to you? Don't forget to let me know in your next". (i)

There is no more news of him until the next year: then on 14

March, Nancy received a letter saying that he was "very well and is to stay in Italy another year, and then return to England by way of Holland and thence to Weston Parsonage, in his way to the West of England". Nancy was now thirty-two, and the bright hopes of a good match which she must originally have taken to Weston with her were now waning. She would have been more than human, not to have found these letters from Samuel occasionally unsettling. It is not surprising that her uncle reported, three days after the receipt of this letter:

"Nancy very discontented of late, and runs out against living in such a dull place".

The death of Juliana evidently made Nancy and Bill draw closer. Sam may have shocked them both by his indifference. Now in the spring of 1789 their father died. Two months after the death of Heighes, Nancy had still not written to Italy, so that William, who was himself evidently not in touch with his brother, had to ask "his sister to write to her B. Sam on the disagreeable news of his Fathers Death &c." Samuel had been made an executor of the will and was bequeathed a third part of the family property in Sussex, worth quite a considerable amount in the values of the time. But this was of no immediate advantage to him, since his mother's life-interest in the estate was to extend for another ten years.

However, at rather long intervals he continued to write. At the very end of the year he was in Florence; in the following July, he sent a letter "from Venice in Italy, from thence to return to Rome for the Winter". It was almost exactly a year later that Samuel, accompanied by Sir Richard Colt Hoare, arrived in England. On 2 August 1791, Woodforde wrote: "Nancy received a Letter this aftermoon by Mr. Custance's servant from her brother Samuel who is just arrived in England from Italy, it was dated from Dover July 30 last Saturday, he was well and going for London and from thence into Somerset, says nothing of coming here. Dinner to-day rost Beef and Goose-

5. SAMUEL IN LONDON

berry Pye".

After his stay in Italy. Samuel was now to spend a much longer

time, twenty-four years, not far from half his lifetime, in England. Almost certainly this was not from choice. travellers and globetrotters were very soon to find their carefree mobility severely curtailed. Two years after Samuel's return. revolutionary France was at war with most of Europe, and England too. Europe was to become a battleground. There would be no chance of going back to Italy for a long while to come. A great part of Italy was directly Austrian territory, and the whole land was within the Austrian sphere of influence. Austria was the most powerful of France's continental enemies, so the fighting for Italy was particularly bitter and protracted. As usual in wars, it was the unfortunate inhabitants who suffered most. Seeing in Bath market a basket of sheep's heads, the little adopted son of Mrs. Piozzi, her husband's nephew, not long come from Italy, horrified her by remarking casually that at home he had seen a basket filled with men's heads . . . Italy was no longer the place of the artist's dreams, as it had been in the time of good Mr. Henry Hoare.

We do not know much about Samuel's life in London. The capital was far away in every sense from Weston Longville, and commonly he is mentioned in his uncle's diary only when Nancy had received a letter from him. Summer 1792 provides a welcome exception, for it was then that he paid that visit which he had been putting off since his return to England. We are also fortunate in having a double record of this visit. Nancy was an occasional diarist, and 1792 was one of the few years in which she managed to keep up a detailed journal throughout the year. It is very interesting to see the differing emphasis which uncle and niece often place upon one and the same event. (j)

Samuel had been expected early in July, but on the 14th.

Nancy heard from him. He wrote to say that he could not come to see us till sometime in August, being prevented by painting the portrait of an Italian Lady who is soon to return to Italy. This could perhaps have been the 'Portrait of a Roman Lady', which Samuel was to exhibit in the following year. He did not arrive until 15 August, just over a month later. The household at Weston made ready for his welcome, and Briton was sent to Norwich to meet him. Meanwhile Nancy made "two small Cheeses", ostensibly to use up the butter which Cary's shop could not take off the Parson's hands, but as they were made "after Somerset method" (in another place he

calls this West Country product "alias Cheddar") one guesses that they were in Sam's honour. The newly arrived guest looked rather thin, Woodforde observed. Nancy says nothing about cheese, but her account of Sam is much more vivid: "He is very much altered indeed, I should not have known him had I met him in any Company or strange place, he looks many years older than I expected, and many years older than he is." On the following day, "Mr. Sam W", as his uncle was respectfully calling him, gave the diarist "a present of two Pictures this Morning in water-Colours, very well done". Again Nancy supplies an extra detail: "one called the Allegro, and the other Penseroso". On 17 August they all went to Weston House, and Sam and his uncle walked on to Witchingham, while Nancy stayed with Mrs. Custance until they returned. The next day, "it rained all the day long, we could not go out". They had stewed carp for dinner, which Sam "caught out of my Pond". Presumably he scooped the fish out with a net. Nancy does not mention this, but records that she "work'd hard all Day for Sam mending shirts etc", just as she had done on his previous visit. Next day was Sunday, but it was still raining, so "Br.

On Monday they all went to East Tuddenham, to see Mr. Du Quesne. "Nancy went with Briton in the Curricle, and my Nephew and self walked thither". Nancy says: "I drove myself there in our Whiskey". While they were in Mr. Du Quesne's house, the great Mr. Townsend himself, of Honingham Hall, some years later to be ennobled as Lord Baynings, turned up, "and was with us about half an hour and was very chatty and merry". Sam, who undoubtedly "loved a lord", in Johnson's phrase, even one whose patent of nobility was not yet made out, was no doubt duly impressed.

and Self could not go to Church". She adds this pleasant touch: "spent most of the Day in working and talking". So

another week began.

But he was not lucky with the weather. Next day it poured cats and dogs again, "which confined us within all Day".

Nancy got on with the shirts. On Wednesday she and Sam went out together. They rode to Mattishall to ask the Bodhams to have dinner at the Parsonage on Friday. After they got back in the afternoon, "Mr. and Mrs. Custance came unexpectedly to Tea... Uncle showed then the Pictures which Br. gave him which they greatly admired". Next day Woodforde and Sam went to call on the Townshends, where they also met Mrs. Cornwallis, Townshend's sister and widow of the late Archbishop of Canterbury, "and all the children". Once again Mr. Townshend was

the House and showed him all his Pictures". On Friday the Bodhams came by appointment: Mr. Du Quesne came too. "Mr. and Mrs. Jeans were expected but just before Dinner Mr. Jeans sent a Note that he could not come being not well enough to venture out which did not much please us as we thought it was a mear excuse". (Nancy). On Saturday no-one went out. Next day "neither Nancy or Brother" were at church. But the Custances had not turned out either: it was a very wet day, and Nancy says the rain started while she and Sam were dressing. However.

extremely "civil and polite to my Brother - he walked about

says the rain started while she and Sam were dressing. However, the lower orders were undeterred, and there was a large congregation. "Weston Singers sung at Church for the first time".

The last three days of Samuel's visit are much more completely covered in Nancy's diary than in her uncle's account. On Monday, 27 August, there was a dinner-party at Du Quesne's house. Once more the unfortunate Jeans came under fire, be-

cause he "was able to go to Mr. Du Quesne's which is three miles further and could not come to us which I think was very ungenteel behaviour". The 18th century could hardly have thought of a more scathing term. Next day Jeans, perhaps worried that he had given offence, "made us a Morning Visit". They all went off to Weston House for dinner and Mrs. Custance, kindly as ever, "lent me a new fashion Handherchief to take the Pattern of". Perhaps it solaced Nancy's sad heart a little, for "I was very low spirited this Morning on account of my Brothers leaving us to Morrow". Next day he was gone. The scene is quite remarkably like that episode in Mansfield Park' in which Fanny Price gets up to see her brother off after his holiday. "Uncle, self and Brother breakfast'd together, after which Brother Pack'd up his things and after walking in the Garden sometime together we came in, and Brother eat a piece of cold roast Beef, drank two or three Glasses of Wine and about one o' clock set off in our little Cart with Britton to Norwich, where he took a place in the Mail Coach for London and Britton saw him set off at half after four o'clock in the Afternoon. Uncle made him a present

The next time all three met was in the following summer, when Woodforde and Nancy were passing through London en route for the West Country:

of a five Guinea Note this Morning - to bear his expenses - which was thankfully received". He does not appear ever to

have revisited Weston.

"June 26 Wednesday. We breakfasted, dined, supped & slept at

the Angel Inn. Soon after breakfast Mr. Samuel Woodforde joined us and being fine Weather we all walked to Leicester Fields, and there saw the Panorama, a fine deception in painting of the British and Russian Fleets at Spithead in the Year . It was well worth seeing indeed, only one Shilling apiece, I pd. 0. 3. 0. We stayed about an hour there, Company continually going to see it. We called at Samuel's Lodgings in Tavistock Row, Covent Garden, and saw his Paintings - very good picture of Caractacus &c." By way of gloss on this passage it should be said that "Leicester Fields" is the modern Leicester Square, the year the Russian Fleet was at Spithead was 1769 and the Royal Academy Exhibitors' Catalogue calls the picture 'Caractacus' and Claudius'. It was exhibited in this year.

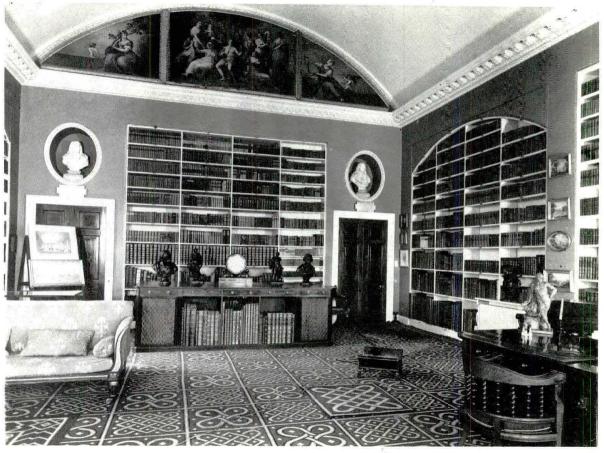
Before they left town, the Parson and Nancy had another encounter with the arts. "June 27, Thursday . . . After regaling ourselves with Chocolate, etc. we then walked to the Shakespeare Gallery filled with with beautiful Paintings. We afterwards went to the Poets Gallery filled with fine Pictures. There was a Picture of Samuels in one of the Galleries". We can identify this picture too: it was a 'Forest Scene' from 'Titus Andronicus', and the commission to paint it must have been given to him by Alderman Boydell (3) soon after his return to England.

For, though the entries just quoted mainly show the painter in his relaxed moments, he had begun to work in earnest. His Academy exhibits had ceased after 1786, his first year in Italy, when he sent in two pictures, a 'Rustic Girl' and a 'Land-scape'. his residence being marked as "at Rome". Now in 1792, a year after his return, he began to exhibit again, sending in as from '75 Great Titchfield Street' a further three, two of which were the pair of water-colours he gave his uncle. In 1793, from the Tavistock Row address, besides Caractacus and the Roman Lady, he submitted a portrait of 'Mrs. Reveley' and a 'View between Lericci and Albano'. Next year he sent in six paintings: in 1795 he exhibited a portrait of Mrs. Reveley's husband and two more pictures. His chief business seems to have been as a portraitist, as was that of many painters of his time. Today Samuel's portraits would be considered as among the most attractive and interesting part of his output, simply because they are far less dated and artificial than what

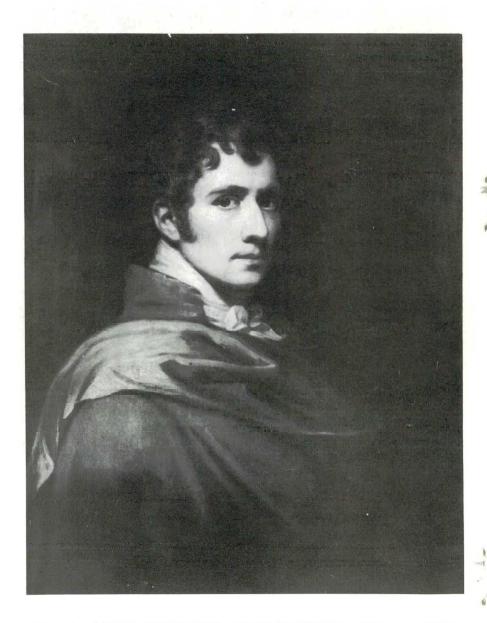
he called his "fancy pictures".

He appears to have spent a good deal of his time in country houses where he had gone to work. For example, Woodforde mentions on the last day of 1796 that Sam was staying with a West Country notable, Sir Thomas Champneys, "at his Seat at Orcherley near Frome in Somersett", where he had been at a particularly splendid "Masquerade Ball", with "upwards of one hundred and fifty people at it". But Sam was there only "to paint some Pictures" and had no real status as a guest. On the other hand, he was always on friendly terms with Sir Richard Colt Hoare and stayed frequently at Stourhead. The reason why Sam did not have an opportunity to see Nancy again was that Woodforde, grown sick and crotchety in his last years, gradually ceased to invite anyone to the Parsonage. Relations between Weston and London were rather cool on both sides. Woodforde was not very pleased when, having sent his nephew a "fine Turkey" for a Christmas present in 1794, he received no acknowledgment of the gift until next February. For the rest of the Parson's life we hear little of Samuel in the diary. Perhaps Nancy, now more secretive, did not always show him the letters she received, so he was unable to summarize them as he liked to do. In any case, many of them were solely about business, the disposal of the Sussex property and of his mother's effects. All in all, the picture we have of Samuel during this period is of someone absorbed in his affairs and becoming more remote from his relations.

He does, however, figure in one curious incident of the Parson's later years. Uncle and niece had a friend named "Miss Hessey", whose aunt was a Mrs. Webb and who lived in London. One happy evening (29/8/1798) Nancy actually had three letters all at once, "brought from Norwich by Mr. Custance's Servant", one from each of her brothers and the third from this Miss Hessey. Just before Woodforde heard of his sister Jane Pounsett's unexpected death: ("We thought her quite well and happy in her little Palace at Ansford") Miss Hessey had written from London to say "that her Aunt Webb had been very lately into Somersett and at my Sister Pounsett's — and that my Sister Pounsett with her Aunt talked of going to Bath and also to London together soon". Miss Hessey, then, was plainly an intimate family friend, but nothing so far had seemed to connect her in any way



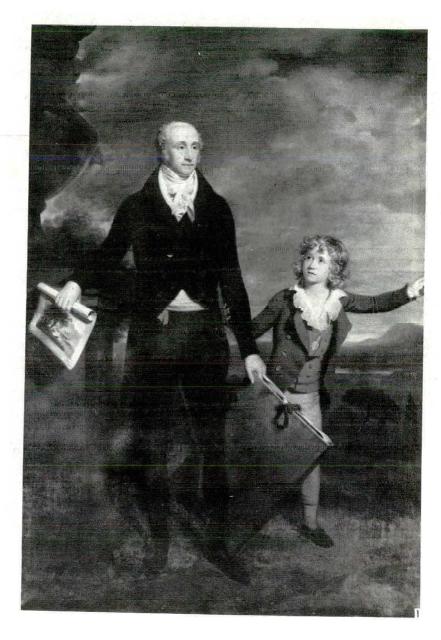
NO. S THE LIBRARY, STOURHEAD (Showing Samuel Woodforde's lunette.)



NO. 4 SAMUEL WOODFORDE: SELF-PORTRAIT, 1801 or 1804.



NO. 5 SAMUEL WOODFORDE: JANE WOODFORDE, NEE GARDNER (Venice 1816)



NO. 6 SAMUEL WOODFORDE: SIR RICHARD COLT HOARE
AND HIS SON.
- STOURHEAD

with Sam.

But on 31 March of the following year an odd thing happened. In the printed diary, the entry for this date is concerned solely with the news that Brother John had died suddenly, and the editorial dots which denote an excision of material are not found here, so that the reader must think that Beresford printed the whole entry. But in the m.s. this passage follows "With the aforesaid dismal Letter also came a Parcel done up in brown Paper, a large Piece of rich Plumb Cake, kind of Wedding cake by the London Mail Coach, from some unknown Person in Town, no name whatever mentioned. But we rather suspect it proceeds from a Marriage having taken place between Nancy's Brother Samuel Woodforde and Miss Anne Hessey".

They must have been disappointed when a letter arrived on 20 April from William with the less romantic truth of the matter. "William informed us that Miss Hessey was the Person that was married to Baker in London so that Cake we had came from thence". (Deprived of the complete entry for 31 March, many a reader must have wondered at this point: 'What cake'?)

Samuel was not to marry for many years, and in no surviving record, until the time of his marriage, is his name linked with that of any woman. A bachelor, he lived in a series of houses, or parts of houses, in affluent areas largely patronized by professional men. In 1795 his address was given as "6 Stafford Street. Dover Street", in St. James's, not far from the Royal Academy headquarters at Burlington House. He apparently stayed at this address until about 1800, when he moved to "47 Mortimer street, Cavendish square". This address is confirmed by Woodforde's diary, in his last mention of Samuel: Novbr. 29, Sunday ... Nancy had a Letter this Morning (by Briton by way of Weston-House) from her second Brother Saml Woodforde in London, Cavendish Square and in it a draught on Messieurs Hoares Bank in London for the Sum of twenty Pounds". But he was not there long, since his Academy exhibits for 1803 were sent in as from '51 Great Marlborough street'. He seems to have lived at that address for the rest of his time in England, for he was still there so late as 1815, when he left for Italy. although his will, drawn up in 1817, described him as "of King Street, Westminster." This, however, may simply have been an accommodation address.

When Parson Woodforde died, on New Year's Day, 1803, Samuel did not go to his sister. His behaviour certainly contrasts with that of William. Although now a settled paterfamilias, William was a man with a lot of surplus energy: in many ways he was uncle Tom over again. He had rushed around, furiously absorbed in his self-imposed task of organizing the volunteer corps when invasion was thought to be imminent. Now he satisfied his desire for physical activity in a different way. As soon as he heard the Parson was no more, he acted. He was so pleased with himself afterwards that he could not help writing it all down, for the benefit of posterity. "Wednesday the 5th of January 1803 set off in the Taunton coach from Castle Cary about half past one o'clock at noon for Norfolk, got to London the next day about 1 o'clock, set off in the Mail coach the same evening and got to Norwich the day (after) being the 7th of the month, got to the House of mourning about 4 after noon, running in that short time a distance of 238 miles without 1 minutes sleep". (k) Very admirable, no doubt, and by comparison Samuel, who presumably stayed at home, quietly painting, does not show up well. But William was in uncle James' will, Samuel was not; and that no doubt made some difference.

However, it was Samuel who took in his sister. She had been living at Weston Parsonage not far short of a quarter of a century, and perhaps was bewildered by the sudden changes in her life. She stayed at Weston House until some time in May, and then moved on to Dr. Thorne, who had lost what must have been one of his most lucrative cases, to judge by the number of times Woodforde had sent for him in his last years. On 28 May she went to the widowed Mrs. Bodham, where she stayed until 11 August, when she arrived in London.

She lived with Samuel there for almost two years. It may be that he took the house at Great Marlborough street because it was bigger that his previous dwelling and he now required accommodation for two. The length of stay suggests that it was, perhaps, meant to be a permanent arrangement which for some reason did not work. Nancy had repeatedly and very bitterly complained to her uncle of the dullness of her daily life at Weston, and undoubtedly during the Parson's last years life must have been often an affair of desperate boredom. The calculations she occasionally makes in her letters, about the number of miles she had covered, in walking round and round the garden, leave an impression of con-

siderable physical energy left without any reasonable outlet. Unmarried women of Nancy's type were frequently victimized by their parents, and made to serve as unpaid companions or nurses for a lifetime of hopeless drudgery. Nancy had extricated herself from the grip of her unsatisfactory parents, only to become the victim of her ailing uncle. Therefore, one would have expected her to be very willing to exchange Weston and all the dull tedium it must have represented for London and the company of Samuel's artistic circle. Unfortunately, no single detail about their life together is known to me. I know that on 5 July 1805 Nancy left London for good and all, and returned to her home country, passing the twenty-five years that remained to her at Castle Cary.

Meanwhile Samuel was laboriously climbing the professional ladder. In 1799 Turner had been elected A.R.A. and Samuel, also an applicant, was unsuccessful, although we hear that "Sandby (4) and others were for Woodforde". (See Jack Lindsay: 'J.M.W. Turner, a Critical Biography', for details of Turner's election.) The following year Samuel's turn came round. But he had to wait a further seven years before he became a full member and was entitled to write "R.A." after his name. He announced this in a letter to Nancy:

"London February 7. Dear Sister - Victory had declared in my favour and I was last night elected a Royal Acadamician by a very handsome and flattering majority, as you know more of the business I send you a short account of the particulars. Mr. Howard (5) was my strongest opponent, there were 18 candidates including him but the contest lay between four of us Mr. Howard, Mr. Phillips, (6), Mr. Bonomi (7) and myself. Mr. Howard and myself were the two highest but I had the satisfaction of being elected by a majority of twenty to eight which they all allow to be a very handsome and flattering majority. I have already been congratulated by several friends and am now going to thank them for their services. Mr. Shee (8) was one of my greatest friends and Mr. Farington the next and then Sir William Beechy (9), Sir Francis Bourgeois (10) and a number of others to the number of twenty. I shall now sit down to work quietly after this business as I cannot obtain any higher distinction. Howard has behaved very handsomely in the business and has called on me since. I have no more time at present to write so that you must be satisfied, remember me to my Aunt and to Mr. and Mrs. Jeanes and beleive yours sincerely S. Woodforde. Lord Salisbury's Frank "(1)

Considering his early start in life, the help given him by the Hoares and what had seemed to be his brilliant prospects as a young man, he had not reached this pinnacle of ambition early. He was now forty-four. We remember that he had thought in terms of knighthood at twenty-one, and by contrast the statement that he could go no higher than R.A. suggests that he had lowered his sights since then. Or the truth may be that, while the young artist had thought first of fame, the middle-aged Samuel was chiefly concerned with money.

This view of him is to some extent borne out by a consideration of his appearance in the Farington diaries, which become our main source of information about him for this period. Farington, lacking entirely the human interest which is so strong in Woodforde, is valuable because he provides a highly specialized picture of the artistic world of his day. He implies that art was an overcrowded profession, and its exponents, who in many cases owed at least as much to patronage and fortuitous circumstances as to native talent, were subjected to the fierce competitiveness of an open market. A reading of Farington certainly gives point to the remark made by Turner late in his life: "If poor Tom Girtin had lived. I must have starved". It sounds like a gross exaggeration, and in Turner's case that is perhaps what it was. But it was only too possible for the less able or fortunate the art world to starve; and many adopted the less drastic alternative of dropping out and entering some other profession. like that Richard Duppa (11) of whom Samuel talked to Farington on 4/7/1815:

"Academy Club I dined at. Samuel Woodforde, R.A. told me that Richard <u>Duppa</u>, who lodged at His House, had for some time relinquished the practise of any branch of the art; to which he was first educated, <u>Engraving</u>, and had studied the <u>Law</u>, and been called to the <u>Bar</u>, and that He now resides in or near Lincolns Inn and goes the Western Circuit. - Woodforde said He had little intercourse with Him while He resided in His (Woodforde's) House for he thought him a Coxcomb".

Now, given the precarious nature of art as a profession, and the circumstances of Samuel's upbringing as I have attempted to delineate them, it is easy enough to understand that he would come to regard paintings chiefly as saleable commodities, especially as that view was shared by so many of his contemporaries. The conversations recorded by Farington are nearly all of the nature of 'shop'. There is little technical critism, but a great deal of talk about the length of time taken to paint a certain picture; or the price received for it when finished. Here are some typical examoles, in all of which Samuel figures:

29/3/1803. "Woodforde told me that he had only £200 for the large family picture of 8 whole lengths which He exhibited last year - but Sir Richard Hoare advised him to paint it as practise" (n). This must have been the picture listed in the Academy Exhibitors' Catalogue as 'Mr. and Mrs. Bennet and Family. 7/6/1806. "Woodforde called on me: Has sold 2 pictures at British Institution - He has something independent. Champernowne gave him 100 guineas for His picture of Charles Ist and his children - Woodforde said it took him 4 months to paint it". (o) This may be identified as another of Samuel's Academy pictures for 1801. The subject was a popular one with painters of historical themes, and contemporary criticism would not have objected to the introduction of Cromwell into the composition.

The other topic of unabating interest for the painters was gossip about each other occasionally spiced with personalities and scandal. On 26/6/1806 Farington records this story: "Woodforde today told me that Hoppner (12) having many copies of Mr. Pitt's portrait bespoke had employed Reinagle Junior (13) to make Copies at 20 guineas each which Hoppner said He could complete easily in a day and receive 80 guineas for them." (p) This was all highly topical, Pitt having died in the previous January.

On 1/2/1807 Farington reports that Shee had quarrelled with "all members of the Academy", and that "It is understood by Woodforde" that Shee was objecting to Hoppner's practice of sending in unfinished work and completing it in the Academy rooms. (q) There are many other such vignettes of the kind of life that centred on the Academy in the early 19th. century. A particularly vivid one is recorded on 25/4/1811, showing Samuel and others "touching upon", or, as we should say, "touching up", their pictures on the "last varnishing day". Farington adds: "Lawrence among them, very superior to any of the others", which should surprise no-one. (r)

Sometimes, however, Samuel discussed his wealthy and noble

acquaintances. An interesting passage in Farington's diary describes his visit to "Burleigh on the Hill in Rutlandshire, Lord Wichelsea's Seat, where he began to paint a portrait of his Lordship". This was the 9th earl, who was also 5th earl of Nottingham (1752-1826) "It is a very large and noble House and was built about 100 years ago. Lord Winchelsea does not reside there much as it would be too expensive for His circumstances but living in a high state when He is there. - He is a Bachelor, about 56 years of age, is 6 feet 1 Inch high, and very agreeable in his Manners. Many people of distinction, gentlemen and Ladies came, and the Hon. Miss Finch. His Lordship's sister, was there. - Dinner was usually served at 7 o' clock, and took up about 2 hours before the gentlemen went to coffee with the Ladies. His Lordship drank His wine chiefly during dinner, taking a glass with all the gentlemen, and ther also with the Ladies - His Lordship visits a Lady, Mrs. Thomson, who resides at Brompton at a beautiful Villa built by the late Earl of Bute, and designed by Adam, but always returns at night to his House in South Street. He has a Son, 13 years of age, who is called Finch, or Thomson, and was with him at Burleigh - Lord Winchelsea is at present Groom of the State, 4,000 a year". (7/11/1807.) (s)

It might be thought that Samuel never permitted himself to criticize a member of the nobility, but this is not the case. On 2/5/1809 Farington wrote: "Woodforde called, and we talked of the Academy dinners and of the arrangement of names - Lord Besborough, who sat next to him, he found cold and of few words - Lord Ellenborough seemed to be quite hard and insensible of art. He was only solicitous to know the size of the room - where the dinner was cooked and such like questions".(t)

For a time, Samuel was frequently in Farington's company; most of the anecdotes related here date from between 1807 and 1811. After that, references to him thin out and become fewer. The last time the two are shown together is in August 1815. The only other reference to him, in January 1816, is a summary of a letter Samuel had written to another person. Neither his marriage not his death is mentioned in Farington.

6. MARRIAGE, AND THE LAST DAYS.

In 1815, two important things happened in Samuel Woodforde's life. The battle of Waterloo was fought and won, and the interminable French war at long last came to its end. The con-

tinent was open again to receive visitors, and there was a great exodus of travel-starved British people. Most of these, of course, simply took a holiday, and like Sir Walter Scott, toured the battlefield of Waterloo and then returned home. Others seized the opportunity of a much longer stay abroad. Among these was Samuel, who left England, never to return.

But before he did this, he took an even more decisive step: he got married. The timing of these events is interesting. Waterloo was fought in June 1815. Samuel's wedding was on 7 October; and before the end of the year he and his wife had left England.

Of course, the total pattern of Samuel's life was entirely different from that of his Somerset kin, the farmers, lawyers, doctors, parsons who are so familiar to us in the pages of Woodforde's diary. This is nowhere more clearly shown than in his choice of a wife, who was no local heiress like his mother, his grandmother Jane Collins or his sister-in-law Anne Dukes, but a girl who was perfectly unknown to the family.

He was fifty-two, a very late age for a first marriage. His wife was twenty-seven, not much more than half his age. Her name was Jane Gardner and she came from Amberley, Sussex, in which parish she was baptized on 4 May 1788, the daughter of James and Eliza Gardner. (u)

This much we know about her: but we know little else. There is a Woodforde family tradition that she had been his model; but this may not have been circulated until after she quarrelled with the family. In that formal age, one could not have expected the status of professional models to be anything but low. Here one may revert to the conversations of Samuel with Joseph Farington who, exclusively a landscape artist, had no personal experience of models. On 29/3/1804 Farington wrote: "The Academy female model sits to him (Samuel) frequently, and to several other artists. They pay Her usually one shilling per hour. She is very modest in her deportment, not withstanding Her habit of exposure, and was lately married to a Shoemaker. She spoke of Copley's (12) behaviour to Her, who would make Her sit a longer time that she could well bear to do, and would scarcely pay her half price. She

One would not, on the face of it, have expected Samuel, with his aspirations and love of grand company, to marry into that

had resolved not to go to him any more". (v)

class. On the other hand, his will, which will be discussed later, is without a sign of affection for his wife. We do not know enough here to be qualified to judge: it is possible that, if Jane Gardner was his model, that she was his mistress also. It may have been that she refused to accompany him to Italy without the security of marriage. We cannot tell. What is clear enough is that Jane had no contact with his family, and that the Woodfordes knew nothing of her. We do not know if any of them were invited to come up to London for the wedding, but it is surely not very probable.

Samuel and Jane were married in St. Bride's, Fleet Street, the Wren church with its triple tiers like a stone wedding cake, later to be the famous church of the journalists, and in our time to be beautifully rebuilt after much devastation through bombing. Then they left England. As in a scene from 'The Dynasts', we can see the cross-channel packet boat leave the harbour and put out to sea, and then diminish to a dot upon the horizon and disappear, swallowed in cloud.

Just for a moment the cloud lifts. Back in London Joseph Farington was writing in his diary. It was 27 January 1816, and the last time he mentioned Samuel had been just six months before. Now he wrote:

"Thompson (13) mentioned that Shee had received a letter from Samuel Woodforde, R.A., from Rome where he had just arrived. He had been much disappointed on finding that a great change had taken place in the state of that country and of Rome itself. Lodgings consisting of 5 rooms on one floor now let for £80 per annum which before the French Revolution let for 18 or £20 per annum. Beef of very indifferent quality sells for 4d. per pound of 12 ounces, and on the whole, in respect of economy little is to be gained by going from England to Italy. The wars which prevailed have depopulated the country and caused agriculture to be much neglected and the exactions to support armies has done the rest". (w)

For part at least of the following year, 1816, Samuel and Jane must have been living in Venice, for it was in that city that he painted the portrait of her which Dr. R.E.H. Woodfords thought the best of all his portraits, and which was to have a strange later history.

In the summer of 1817 he was travelling between Ferrara and Bologna. Jane may have accompanied him, but it seems more

likely that he was alone, seeing that no word from her about that fatal journey ever reached the Woodfordes. Somewhere along the route he was taken ill. All that was ever known about his illness was that it was a "fever". We do not know where he died, except the bare fact that it was in Bologna, nor in what circumstances.

But it must have been a lonely, horrible death. I have no use for the romance-biography, and the last thing I would wish to do is to emulate Lytton Strachey reconstructing the last moments of Queen Victoria. But some aspects of Samuel's last illness are easy to imagine. Roads, and conditions, generally, were much more primitive in Italy than in contemporary England: and this was the ravaged Italy of the immediate postwar epoch. He would have grown steadily worse as the coach rocked and lurched over the stony tracks. Then, arriving at the town, he would, perhaps, have been carried upstairs and put to bed at some strange inn. There would have been heat, raging thirst, giddiness, delirium, the foreign tongue which his failing mind could no longer grasp.

Did his memory go back to Somerset, to Alhampton and Ansford and Cole, all the scenes of his first days: to lovely Stourhead and kind old Mr. Hoare? Did he long for the dear, friendly faces of Bill and Nancy? We may hope that, before the end, he saw them and talked to them, although they were far away.

He died, according to the reference works, on 27 July. This date is probably correct, as he was indisputably buried on the 28th. and this would agree with Italian practice. The place of his burial was the Bolognese cemetery of "Ia Certosa", and he was buried in the non-catholic part of the graveyard, in plot No. 31. A plain stone bearing only his name and the date was set up to mark the grave, and still exists. (x)

7. THE WILL AND THE PORTRAITS

The news of Samuel Woodforde's death evidently took some time to reach England. The 'Gentleman's Magazine' did not get round to noticing it in their obituary columns until the end of the year. Before that time, on 25 October 1817, his will was proved. I have not seen the original, but a copy, presunably William's, is among the Woodforde papers at New College, Oxford. It is indeed a curious document. A sufficient num-

ber of the testator's paintings was to be sold to provide by investment of the money a yearly annuity of £170 for the support of the widow, providing that she did not remarry, when the bequest would be automatically revoked. After her demise the money was to be divided among "the Children of my Brother William Woodforde of West Lulworth County of Dorset and the Children of my Brother Dr. James Woodforde of Ansforde County of Somerset". Jane was also given "her own portrait and any one of myself which she may choose", and "the choice of any one of my Fancy Pictures". All the remaining pictures were to be divided into three parts: "one part to my (sister) Anna Maria Woodforde of Castle Cary County of Somerset another part I give to my Brother Dr. James Woodforde of Ansford County of Somerset the remaining third part to the children of my Brother William Woodforde aforesaid and to be carefully divided among them. All the rest residue and remainder of my property and personal effects to be equally divided between my two Brothers William Woodforde and James Woodforde and my Sister Anna Maria Woodforde aforesaid whom I appoint executors and executrix of my Will dated this 25th. of October one Thousand eight hundred and seventeen.

> signed Sam¹. Woodforde of King Street Parish of St. James City of Westminster

> > who died in Italy July 27th. 1817.

Copy of the will of Mr. S. Woodforde

- 1817 -

There is obviously a mistake here, since Samuel was not alive to sign his will in October 1817.

What apparently happened next was that Jane contested the will, or at least challenged the interpretation which the Woodfordes put upon it, and what Dr. Woodforde called "a long and troublesome lawsuit" ensued. I have been unable to discover any details about it, how long it lasted or in what way it was decided. It is plain that the Woodfordes

had not met Jane in her husband's lifetime and did not want to know her afterwards. Later members of the family even appear to have confused her with that other unsatisfactory Woodfordeian spouse, Sam's mother, and to have thought she as named "Anne". Under this name she appears not only in Miss Dorothy Heighes Woodforde's book but also in the family pedigree, a very imperfect piece of work, printed at the end of the fifth volume of Beresford's edition of the diary.

I do not know how Samuel's possessions were finally shared out. But a number of family portraits, and his Academy diploma, remained in the family of James, M.D., for three generations and were lost only in the fourth. James! great-granddaughter Rose Woodforde married a Lt. Col. Law and died in September 1927. Early the following year her husband put all the family heirlooms - paintings, plate and diploma, up for sale "at Willis' rooms". The Colonel, however, can have made very little pecuniary gain out of these transactions, at least from the works of art. 1928, a year of severe trade depression, was a bad time to be realising on pictures, and Samuel's once highly-valued paintings were now "stone cold dead in the market" and brought in miserable, derisory prices. Dr. Woodforde bought an admittedly imperfect crayon sketch of Juliana for as little as £3. But the effect of this was to disperse a collection of family portraits which had been kept together for over a century. Some are known to have gone to America. Others were certainly bought up by dealers and probably bucketed about in junk shops, losing their attributions and steadily going down in value.

Jane Woodforde did not marry again, so presumably was left to enjoy her £170 a year; but this was little enough to live on in Victorian England. Dr. Woodforde wrote that he had no idea what became of her. I have managed to extend what is known, by a very little. Surviving her husband a long time, she was buried at Amberley, her birthplace, on 19 October 1860. The register of that parish gives her late residence as "Sutherland Square, Walworth, Surrey"(y) It is, in fact, a thoroughfare running off the Walworth road, and in the early twentieth century may not unfairly have been described as a slum. It may not have reached this state in mid-Victorian times, but it cannot

be compared with the places in which Samuel lived as a single man.

Jane was still holding the two portraits allowed her by the Will, when she died. She had shown excellent taste in choosing the fine self-portrait of her husband which is reproduced here, although it belongs to a period much earlier than that of her marriage. A note on the back of the frame reads that he painted it in 1805, aged 38. But Samuel's usual misfortune with dates is still at work here: in 1805 he was 42. The other is probably to be identified with the 1816 Venice portrait of Jane. She bequeathed both pictures to the Royal Academy. A passage in the Academy Council's minutes for 8 November 1860 records their acceptance: "Recd. a letter from Messrs. Coombs and Wainwright announcing the death of Jane Woodforde widow of the late S. Woodforde, R.A. and containing the following extract from her will:

"As to the portrait of my late Husband Samuel Woodforde, painted by himself, and the portrait of myself, painted by the same Samuel Woodforde, and which are now in residence at Amberley aforesaid, I give the same to the Trustees of the Royal Academy for ever".

It was resolved that the two portraits be accepted, and the Secretary was instructed"to reply to Messrs. Coombs and Wainwright requesting that the portraits be deposited at the Royal Academy". (z)

But the Royal Academy has no record of the second portrait's ever having been accepted, and it is not in their collection. Its whereabouts after 1860 were completely unknown until some time in the early 20th. century when a Richard Woodforde, unconnected with the Parson's family, bought it from a dealer under the mistaken impression that it represented an ancestor of his own. When he discovered his mistake, he put it up for auction. It was not sold, and later Dr. Woodforde bought it. A rather poor reproduction of this work appears in Miss Dorothy Heighes Woodforde's volume. Our own version, I think, is much better.

NOTES

- (a) The stormy married life of Heighes and Anne Woodforde is narrated in the essay 'Brother Heighes', in Journal Vol. IV. No. 2. pp. 4-44.
- (b) 'The Farington Diary', ed. J. Creig (1922-28) II, 226. This conversation with Turner was recorded on 17/4/1804.
- (c) Ditcheat parish church registers:
 "Samuel, Son of Mr. Heighes Woodforde Born
 March ye 29th".
 This form probably denotes that the baptism was at home.
- (d) Farington, op. cit. IV. 70-1.
- (e) Samuel's diaries are in Dorothy Heighes Woodforde, (ed.): 'Woodforde Papers and Diaries' (1932), pp. 91-6.
- (f) A transcript of the relevant portion of Henry Hoare's will was printed in the 'Castle Cary Visitor', Vol. II, 1898-9. (Extract by Miss Kathleen Burge.)
- (g) For Richard Hoare's will, see 'Castle Cary Visitor' transcript, op. cit.
- (h) Samuel Johnson: 'Lives of the English Poets' World's Classics ed., I. 403.
- (i) See Supplement No. 1 to Journal (1971), p. 8.
- (j) Nancy's diary for 1792 is in 'Woodforde Papers and Diaries', op. cit, pp. 37-85.
- (k) 'The Diary of a Country Parson', ed. John Beresford, Vol V. (1931) appendix I. p. 414. Not included in Dr. R.E.H. Woodforde's'Family Book'.
- (1) Transcript of this letter in 'Family Book' p. 137 (unpublished)

- (m) Farington, op. cit., VIII, 16.
- (n) Farington, op. cit., II, 218.
- (o) Farington, op. cit., III, 246.
- (p) Farington, op. cit., III, 255.
- (q) Farington, op. cit., IV, 82.
- (r) Farington, op. cit., VI, 263.
- (s) Farington, op. cit., IV, 210.
- (t) Farington, op. cit., V, 149.
- (u) Baptismal register entry confirmed by Mrs. Patricia Gill, Archivist to the Diocese of Chichester.
- (v) Farington, op. cit., II, 218.
- (w) Farington, op. cit., VIII, 53.
- (x) Information from Archivio di Stato, Bologna, by courtesy of the Director. Letter dated 21/4/1972.
- (y) From Mrs. Patricia Gill. Letter dated 17/9/1971.
- (z) From the Librarian, Royal Academy of Art, quoting Academy Council minutes, November 1860.

BIOGRAPHICAL NOTES OF PAINTERS, ETC. MENTIONED IN THE ESSAY

- (1) Joseph Farington (1747-1821). Landscape painter. celebrated in his own time for such works as the two sets of views of the Lake District (1789 and 1816) and the seventy-six views of the River Thames (1794). Now better known for the famous 'Diary' which was published, like Woodforde's, in the 1920's. A parson's son and pupil of Richard Wilson, he was one of the first batch of Academy students at its formation in 1768. A.R.A. 1783. R.A. 1785. Afterwards played a leading part in the administration of the Academy. Married but had no children. Met his death through a strange accident: he fell down the steps leading from the gallery at the parish church of Didsbury, near Manchester. His younger brother was also a painter.
- (2) Benjamin West, American, born in Chester County, Pennsylvania, 1738. Went to Rome in 1760, where he stayed three years. Arrived in England intending only a short stay that he became resident, married an American lady, and settled here for life. He held a prominent position in the artistic world for nearly sixty years. His picture 'The Death of Wolfe' was revolutionary in its time because it substituted realistic details of military uniform for the Roman costume usual for such paintings. Helped to draw up the plan for the Royal Academy in 1768, and on the death of Reynolds in 1792 succeeded him as President. Twenty years before he had been appointed historical painter to the king. He refused an offer of knighthood on the ground of his being a Quaker, although he is often referred to as 'Sir Benjamin'. Died 1820 and was buried in St. Paul's.
- (3) John Boydell was born in 1719 at Dorrington, a village near Shrewsbury. Trained as an apprentice engraver, he worked for many years at that branch of art, but about 1763 gave it up in order to concentrate on the publication and sale of engraved pictures from his London premises: thereby he amassed a

great fortune. He was an alderman in 1782: Sheriff 1785: Lord Mayor of London 1790. In 1786 he conceived the grandiose scheme of the 'Shakespeare Gallery', to which practically all artists of reputation were invited to contribute and well paid for their work. Eventually thirty-three painters and two sculptors together produced a hundred and seventy works of art, each one representing a scene from a play of Shakespeare, or some other aspect of the Bard Northcote said of Boydell that he "did more for the advancement of the arts than the whole mass of nobility put together". Unfortunately his generosity made him overspend on the works he had commissioned; and when the French war put a stop to the export of engraved paintings, he ran into serious difficulties. In 1804 he was forced to apply to Parliament for permission to dispose of his collection by lottery; but he died in December of that year, before the lottery could be drawn. The art-works were widely scattered, and one of the pieces of sculpture ended up in the garden at New Place, Stratford-upon-Avon, where it is now. (1973)

- (4) Paul Sandby, watercolour painter, etcher and engraver. Born at Nottingham, 1725. One of the first artists in England to practice the type of engraving known as 'acquatint'. In 1768 he was one of the original twenty-eight members of the Royal Academy nominated by George III. He was drawing master at Woolwich Military Academy until he retired from the post in 1789. He died in London, 1799. All lovers of the 18th. century owe a great debt to artists like Sandby, who recorded and gave permanence to scenes of great natural beauty, now long vanished.
- (5) Henry Howard, b. in London, 1769. Painter of 'poetical' and classical subjects. A.R.A. 1800 (the year Samuel Woodforde was elected). R.A. 1808. Secretary of the Royal Academy, 1811. Professor of Painting, 1833. d. at Oxford, 1847. There is a 'Flower Girl' by him in the National Gallery.



NO. 7 SAMUEL WOODFORDE: THE GOLD FINCH (Stourhead)
- Royal Academy 1813



NO. 8 SAMUEL WOODFORDE: SHEPHERD GIRL - STORMY DAY (Stourhead) - Royal Academy 1812

- (6) Thomas Philips, born at Dudley in 1770, and apprenticed to Francis Eginton, the Birmingham glasspainter who produced the 'lunette' at Stourhead opposite to that painted by Samuel Woodforde. Philips later worked for Benjamin West on the windows of St. George's Chapel, Windsor. A very popular painter. Bryan's 'Dictionary' (1816) says that he was "the selected painter for men of genius and taste". A.R.A. 1804. R.A. 1818. Professor of Painting. 1824-33, in succession to Henry Fuseli. Died in London, 1845. He painted, for John Murray the publisher, portraits of many famous literary men of the time: Sir Walter Scott, Crabbe, Moore, Campbell, Southey and Coleridge. His portrait of Byron in Albanian dress is by far the best-known and most frequently reproduced of the many likenesses of the poet.
- (7) Joseph Bonomi, the elder. Architect, born in Rome. Worked in London on the decoration of Adam houses. An expert on perspective. A.R.A. 1789, by the casting vote of the President, Sir Joshua Reynolds. When he wished to advance Bonomi still further by making him a full member of the Academy and Professor of Perspective, the other members resisted, and Reynolds withdrew from the Presidency. Bonomi built Greekstyle houses, of which Dale Park, Sussex (1784-90) and Langford Hall, Shropshire, are good examples. D.N.B. says "The name of Bonomi occurs often in the novels of the time as that of an architect who should be consulted on all occasions on matters of architecture. b. 1739 d. 1818.
- (8) Sir Martin Archer Shee was born in Dublin, 1769, the son of a merchant. Very poor as a young man, he made the acquaintance of Reynolds and gradually prospered. He painted historical subjects and also portraits, some of which are in the National Portrait Gallery. Among others his sitters, included William IV, Queen Adelaide, Queen Victoria and Prince Albert. A.R.A. 1798. R.A. 1800. On the death of Lawrence in 1830, he became President of the Royal Academy. He was married and lived for most of his career at Cavendish square. He died at Brighton in 1850.

- (9) Sir William Beechey, born in 1753 at Burford, Oxon English portrait painter. A.R.A. 1793. R.A. 1798. Made portrait painter to Queen Charlotte and knighted (1798) for one picture, the 'Review of the Horse Guards', which included portraits of George III, the Prince of Wales and the Duke of York. Beechey died at Hampstead in 1839.
- (10)Sir Peter Francis Bourgeois, of Swiss descent, was born in London, 1756. Intended for the Army, he acquired a considerable reputation as a painter of battle-scenes and sea-pieces. A.R.A. 1787. R.A. 1793. Best remembered for his association with Dulwich College and its picture gallery. In 1791 he was appointed painter to the king of Poland Stanislas Poniatowski, and collaborated with a picture-dealer named Noel Joseph Desenfans in building up a collection which was to have formed the nucleus of a Polish national gallery. Before the pictures could be shipped to Poland, the king was driven from the throne (1792) and the pictures left on the dealer's hands. When Desenfans died in 1804 he left them to Bourgeois, who himself died after falling from his horse in 1811. By his will. Bourgeois left the whole collection, enriched with eighteen pictures of his own, to the College, at the same time endowing a gallery to house them. He stipulated also that the building should include a mausoleum for the bodies of himself and his wife. Recently some attention was focussed on the gallery when the College governors sold a Murillo which was part of the Bourgeois bequest, intended by the donor to be kept there in perpetuity.
- (11) Richard Duppa (1770-1831), artist and author. Wrote the 'Life of Michelangelo' (1806) and edited Dr. Johnson's 'Welsh Tour' (1816) with the help of Mrs. H.L. Piozzi. An Oxford man, matriculated from Trinity College in 1807, Died at Lincoln's Inn.

- (12)John Hoppner (1758-1810), of German origin, born at Whitechapel in the east end of London. A chorister of the Royal Chapel, where he attracted the notice of George III. The kindly monarch made him an allowance to enable him to study art, and brought down on himself the canard that Hoppner was his natural son. Hoppner was a society painter. He never exhibited anywhere but at the Royal Academy to which he sent one hundred and sixty-eight paintings between 1780 and 1809. Even to-day his portraits, particularly of children, are famous and admired. He married Phoebe. daughter of "Mrs. Wright, the celebrated modeller in wax", and lived at Charles street. St. James! square.
- (13) Ramsay Richard Reinagle, b. 1775, son of Philip Reinagle (1749-1833), who had been taught by Allan Ramsay, hence the first name of his son. The younger Reinagle became A.R.A. 1814, R.A. 1823, but was driven out of the Academy by a scandal, when he exhibited as his own a painting he had bought. Falling on bad times, he was supported by a pensioner out of the Academy funds. He died at Chelsea in 1862. A passage in the Farington Diary VI, 263, reads:

April 24 (1810). Reinagle told me that his eldest son, Ramsay Reinagle, married Miss Bullfinch who was a governess to Reinagle's children, a well-educated, amicable woman.

(14) John Singleton Copley. An American, born in Boston, Mass. in 1737. Largely a painter of historical subjects. His immense picture 'The Death of Major Pearson' (1783), striking for its gusto and violence, is in the National Gallery. He died at George street, Hanover square, in 1815, and was buried in the old parish church of Croydon. His son (d.1864) became the famous Lord Chancellor Lyndhurst of Victorian history.

(15) Henry Thomson, son of a purser in the Navy, was born in London, 1773. He was a painter of historical and 'poetical' subjects. Like Samuel Woodforde he contributed to Boydell's 'Shakespeare Gallery', painting for that collection both a 'Perdita' and a 'Scene from "The Tempest" '. A.R.A. 1804. R.A. 1825. He retired in 1828 to Portsea, where he died in 1843.

ACKNOWLEDGMENTS

I should like to thank Mrs. Caroline Pilkington, Librarian, The Courtauld Institute of Arts, Mr. A.J.M. Bannerman and Mr. St. John Gore of the National Trust, and the Librarian and staff of the Royal Academy of Arts, for much valuable help in the preparation of my essay on Samuel Woodforde R.A. I am also indebted to the Warden and Scholars of New College, Oxford, for permission to print the details of Samuel Woodforde's will, from the copy in the archives of the College

Illustrations:

Nos. 1,2,3 by courtesy of the National Trust. 6,7,8 Photographs by the Courtland Institute

No. 84 The Secretary, Royal Academy of Arts.

No. 45 Mr. Oliver Heighes Woodforde M.B.E.

One again I should like most warmly to thank our own artist, Miss Bertha Fugl of Norwich, for her charming and attractive sketch used for the cover of the present issue of the Journal.

NOTES AND QUERIES

WATCH PICTURE (see Supplement to Vol. V, No. 3. p. Xvi)

From the mid 18th. to the mid 19th centuries the exposed works of a pocket watch were protected by a circular watch paper, to prevent dust clogging the works. The earliest ones were plain and only about 1" diameter; but soon they served as advertisements for the maker of the watch, or they had water-colour country scenes or fine engraved and lettered designs or allegorical figures: a favourite one was "Hope". Occasionally silk or satin was used but fabric was less efficient as a dust-protector.

from MRS. J. LATHAM

FUNERAL CUSTOMS (notes from Mrs. J. LATHAM)

In his 'History of Costume in the West' Francois Boucher points out that mourners in the 17th. and 18th. centuries, when not taking part in ceremonies, wore black with deep cuffs of plain white, also known as 'weepers', the size of which was then reduced for 'half-mourning'. By then, the upper classes had extended their mourning to underclothes i.e. negligees and nightdresses. Even toilet articles were black on these depressing occasions. Trade cards advertising 'Family Mourning and Funeral Furnishings' appeared about 1762. A shop kept by one Gabriel Douce sold "all sorts of silk stuffs, Norwich crapes, camletts and all sorts of black silk for hoods at reasonable prices! There was a nice discrimination between the materials used for mourning. The descending scale was - crape: silk: half-crape: black cotton.

The "livery of woe" extended to children's clothing. Mrs. Sherwood in one story of 'The Fairchild Family' (early 19th. century) gives a child of ten months white gloves but a black sash, in mourning for his mother, who died when he was born. White apparently stood for innocence and black for grief.

Expenses were enormous: in 'The Parkers of Saltram' Mr. Parker's funeral in 1789 cost £200. This was considered

modest. Of this, £114.12. 6. was for black hangings, and £30 went for a tablet called the 'Escutchon and Atchievement', showing the armorial bearings on a lozenge-shaped shield to fix in front of the house for a year after the death.

Mr. K.R. Jones corroborates:- "When I went through old ledgers of Cox's Bank, dating back to 1758, when a partner died an entry was passed which seemed to show that a complete mourning outfit was purchased for each member of the staff, costing about £70 for ten people".

RABBIT PUDDING (see Journal Vol. V, No. 3. p. 62)

"Cut a small rabbit into small neat pieces and have ready a few slices of ham or bacon. Line a basin with a good suet crust. Lay in the pieces of rabbit with the bacon or ham intermixed, season to your taste with pepper and salt, and pour in a cupful of water. Cover the crust over the top, press it securely with the thumb and finger, and boil for two hours".

from MISS BERTHA FÜGL (an old recipe of her mother's.)

THE DRS. WILLIAMS AND JENKINS OF REEPHAM

from a letter by Mr. K.R. Jones:

...When the Society visited Reepham a few years ago, I noticed on the outside wall of one of the two churches an iron plaque to the memory of Dr. Williams of Stormy, Glamorgan, who rendered services to Reepham in the 18th. century. I eventually traced Stormy, near Pyle on the road west from Bridgend.

A local doctor, who contributed a chapter to Vol I of the 'Glamorgan Historian', told me that the Williams were farmers at Stormy. A book called 'The Williams of Stormy' published in 1893, mentioned a David Jenkins, a doctor, who settled in Norfolk and married a Miss Elwin, whose father had been High Sherriff of that county. The Jenkins and Williams families had intermarried. David Jenkins attended the Lytton Bulwer family who lived near Reepham,

at Heydon Hall. Dr. Williams and his relative, Dr. Jenkins, may have teen partners. It seems possible also that these doctors were known to Parson Woodforde or even mentioned in the diaries.

There seems to be only one reference in the printed diary:
(1791) July 25th, Monday ... Harry Dunn-ells Wife very bad this Morning in Childbearing, obliged to send for a Doctor, and about half an Hour after Dr. Williams of Reepham had been with her, she was delivered of a Daughter ... (III, pp.288-9)

Note by ed. of 'Notes and Queries'

'FOX'S BRUSH'. (See diary under date 22/11/1788 - Vol. III, p. 67, and Journal Vol. V., No. 2, p. 5.)

"Renard. Une queue de renard". A mockery. At one time a common practical joke was to fasten a fox's tail behind a person against whom a laugh was designed.

- Brewer's Dictionary of Phrase and Fable, where a reference is given to a passage in Rabelais, which reads as follows:

As for the poor masters of arts, he did prosecute them above all others. When he encountered with any of them upon the street, he would never fail to put some trick or other upon them.... (sometimes) pinning on little fox-tails, or hare-ears behind them, or some such other roguish prank.

- Rabelais: 'Gargantua' II. 16,
'Of the Qualities and Conditions of
Panurge'. Sir T. Urquhart.
trans.

NEWS FROM WESTON

PLAN FOR HOMES IN PLACE OF PIG FARM

A museum dedicated to the celebrated Norfolk diarist Parson Woodforde may be built in his home village of Weston Longville.

The man behind the scheme is company director and land owner Mr. Roy Benton, who says he wants to turn Weston Longville into a garden village.

He has applied to St. Faith's and Aylsham Rural District Council for permission to establish the museum and build 20 houses in place of his pig farm in the centre of the village.

Mr. Benton told a reporter that he hoped to use an existing barn to house the museum, which would have on show articles mentioned by Parson Woodforde in his writings.

"It would be a museum of articles connected with Parson Woodforde, Weston Longville and the Norfolk countryside in general. I am thinking of farm carts, horse troughs, implements and tools", he said.

Mr. Benton, who is associated with an art gallery at Weston Longville, stated that he had several articles of his own suitable for such a museum which would be given to the village.

"The whole idea is in its infancy and I would welcome suggestions from other people in the area", he said. "I think it would be something nice for the village, and it could also be used as a meeting room. It would do away with any commercialisation in the centre of the village and make it a garden village".

- Eastern Daily Press 21/10/1972

ed. note. Although the form of this news item might be held likely to perpetuate the unfortunate error that Woodforde was a Norfolk man, Mr. Benton's interesting plans deserve every encouragement.

Particularly welcome are his remarks about avoiding the commercialisation of the village centre. The disastrous example of Ringland shows what could so easily happen, as the suburban area of Norwich spreads and more and more people move out to the periphery of the city. Weston could become a sort of twilight commuters' zone, neither town nor country; and anything that might conceivably prevent that indignity is to be welcomed.

The extract from the 'Eastern Daily Press' is here reprinted by kind permission of the Editor.

I have also received another cutting from the same source, dealing with the forthcoming sale of Weston Old Hall. Members of the Parson Woodforde Society will be sorry to learn that Mrs. Weston is leaving East Anglia. She will be remembered with affection, by all those who last summer enjoyed her charming hospitality, her friendliness, and the delicious tea provided for those who attended the gathering. On behalf of all members, I should like to wish her and her family happiness in their new home.

The couplet from Pope: 'Dunciad' which appears on p. 40 of the last issue of the Journal was misquoted. As it was intended to clarify Woodforde's mention of the word 'turtle', the mistake was an unfortunate one, for the lines, in both the 1728 and the 1743 editions, run as follows:

Now May'rs and Shrieves all hushed and satiate lay, Yet eat in dreams the custard of the day.

Please note also:

Journal Vol. V. No. 3.

- p. 18, 1. 20: for 'clergymen' read 'clergymen'
- p. 41, 1. 15: for 'Cary Visiter' read 'Castle Cary Visitor'.
- p. 62, L. 12 -13. Add date '1796' after "9 August". Supplement No. 2.
- p. v. entry for 29 August 1759, last line: for 'me' read 'us'
- p. ix. entry for 6 August 1760, fourth line: for 'Jenny' read 'Jemmy'
- p. xviii Note (4) last line:
 for '1790' read '1794'

The Annual General Meeting and Gathering of members in Somerset - 29/30 June and 1 July.

We are most grateful to Mr. and Mrs. Bernard Mewes and Mr. Winstanley for the exciting programme devised for our enjoyment this year. This has necessitated much time, thought and research on their part. Full details are enclosed, though some adjustments may be necessary. Please complete the enclosed "application for tickets" and return to Mrs. Nunns, 11 Hall Farm Close, Stocksfield, Northumberland, as soon as possible and not later than 6 June. Please keep your programme for reference purposes.

M.N.

In connection with the Woodforde gathering next June, it has been suggested that members who intend to spend the week-end in the near vicinity of Ansford may well find some difficulty in obtaining accommodation, since the gathering is to take place at the height of the holiday season. The following list of hotels etc. has been printed for guidance. Members are advised to book their reservations well in time, and not to leave the task of obtaining rooms until they actually arrive.

Most of the hotels on the list have two stars in the AA classification. Please note that the 'Northfield', Castle Cary, is not starred but is listed as an approved hotel'.

CASTLE CARY

'George' Tel: Castle Cary 215
'Northfield', High St. Tel: Castle Cary 325

WINCANTON (6 miles)

'Holbrook House' Tel: Wincanton 2377
'Dolphin' Tel: Wincanton 2215

SHEPTON MALLET (8 miles)

'Red Lion' Tel: Shepton Mallet 2262

WELLS (12 miles)

'Star', High St. Tel: Wells 3055
'Swan', Sadler St. Tel: Wells 8877
'Crown' Tel: Wells 3457

SHERBORNE (16 miles)

'Eastbury' Long St. Tel: Sherborne 3387 'Half Moon' Tel: Sherborne 2017

'Post House Motel',

Horsecastle Lane. Tel: Sherborne 3191

