A University of Sussex PhD thesis

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Illustrations by Barret

Figure, 1
Barret, George, 1730 - 1784

A Mother and Children Resting Beneath a Large Beech Tree, Deer Grazing Beyond, Possibly in Norbury Park, Surrey

Graphite and Body Colour with Gum Arabic
1776
19 ¼ x 20 ¾ inches
49 x 51.5 cm
Metropolitan Museum of Art

Exhibition History:
Figure 2
Barret, George, 1730 - 1784
*Untitled*
Oil on Canvas
1747
Private Collection
15 5/8 x 19 5/8 inches
40 x 50 cm
Figure 3
Barret, George, 1730 - 1784
*View of Powerscourt Waterfall*
Oil on Canvas
c. 1760
National Gallery of Ireland
40 x 50 1/8 inches
101.5 x 127.5 cm

Exhibition History:
- *View of Waterfall at Powerscourt* At Society of Arts Exhibition of 1764- N 3.
- Painting in England and Ireland, 1700-1900, Marist Hall, Dundalk, 1970
- James Arthur O’Connor, National Gallery of Ireland, Dublin, November - December 1985
- Thomas Roberts, National Gallery of Ireland, Dublin, 28 March - 28 June 2009

Literature:
Figure, 4
Barret, George, 1730 - 1784
*A Mountainous River Landscape with a Waterfall with Two Figures Preparing to Fish and Another Crossing the River Across a Fallen Tree in the Foreground.*
Oil on Canvas
Before 1763
Private Collection
38 x 49 3/8 inches
96.5 x 125.7 cm
Figure, 5
Barret, George, 1730 - 1784
A View in the Dargle
Oil on Canvas
No Date
Private Collection
24 x 29 inches
61 x 73.7 cm
Exhibition History:
- Possibly the picture in London, Society of Artists, 1764, no. 4.
Literature:
- Bodkin T. (1920). Four Irish Landscape Painters, 2nd 1964, no. 4 as the front piece wrongly given the exhibition year of 1784, p. 4, 13 appendix III, p. 7, 7 Appendix VI, p. 88.
- Crookshank, A. Country Life August 26, 1972 Early Landscape Painters in Ireland.
- Butler, P. and Davies, M. (2014). Wicklow Through The Artist’s Eye, Dublin; Wordwe; Ltd.
Figure, 6
Barret, George, 1730 - 1784
The Coliseum
Oil on Canvas
No Date
National Gallery of Ireland
38 ½ x 59 3/8 inches
98 x 151 cm
Exhibition History:
- National Gallery of Ireland; Art and Oratory’ March 1970.

Literature:
Figure, 7
Barret, George, 1730 - 1784
*The Roman Forum*
Oil on Canvas
No Date
National Gallery of Ireland
38 1/2 x 59 3/8 inches
98 x 151 cm
Exhibition History:
- National Gallery of Ireland; *Art and Oratory* "March 1970.
Literature:
Figure 8

Barret, George, 1730 - 1784

The Temple of Vesta, Tivoli

Oil on Canvas
No Date
National Gallery of Ireland
39 x 59 inches
99 x 150 cm

Exhibition History:
- National Gallery of Ireland; Art and Oratory March 1970.

Literature:
Figure, 9
Barret, George, 1730 - 1784

*Capriccio with Remains of Medieval Italian Castle*

Oil on Canvas
Late 1740s
National Gallery of Ireland
14 1/8 x 39 3/4 inches
36 x 101 cm

Literature:

Figure, 10
Barret, George, 1730 - 1784

*Idealized Classical Landscape*

Oil on Canvas
Late 1740s
National Gallery of Ireland
31 x 88 ½ inches
79 x 225 cm

Literature:
Figure, 11
Barret, George, 1730 - 1784
*Capriccio with Saint-Agnese Fuori Le Mura and Santa Constanza*
Oil on Canvas
No Date
National Gallery of Ireland
14 1/8 x 39 inches
36 x 99 cm
Exhibition History:
Literature:
Figure, 12
Barret, George, 1730 - 1784
An Italian Ravine
Oil on Canvas
Late 1740s
National Gallery of Ireland
61 3/8 x 40 1/2 inches
156 x 103 cm
Literature:
Figure, 13
Barret, George, 1730 - 1784
*Cliffs and Sea with Footbridge*
Oil on Canvas
Late 1740s
National Gallery of Ireland
38 1/8 x 58 5/8 inches
97 x 149 cm

**Literature:**
Figure, 14
Barret, George, 1730 - 1784
*Classical Landscape*
Oil on Canvas
Late 1740s
National Gallery of Ireland
60 $\frac{5}{8}$ x 39 $\frac{1}{4}$ inches
154 x 100 cm

Literature:
Figure, 15
Barret, George, 1730 - 1784
Grassy Cliffs Near the Sea
Oil on Canvas
Late 1740s
National Gallery of Ireland
59 x 25 1/8 inches
150 x 64 cm
Literature:
Figure, 16
Barret, George, 1730 - 1784
A River Scene with Rocks by the Seashore
Oil on Canvas
Late 1740’s
National Gallery of Ireland
60 $\frac{5}{8}$ x 22 $\frac{3}{8}$ inches
154 x 57 cm

Literature:
Figure, 17
Barret, George, 1730 – 1784
A River Scene
Oil on Canvas
Late 1740s
National Gallery of Ireland
5 ½ x 13 ¾ inches
14 x 35 cm

Literature:
Figure, 18
Barret, George, 1730 – 1784
*A River Scene*
Oil on Canvas
No Date
National Gallery of Ireland
5 ½ x 13 3/8 inches
14.2 x 34.2 cm

*Literature:*
Figure, 19  
Barret, George, 1730 – 1784  
*A Landscape with Fishermen*  
Oil on Canvas  
No Date  
National Gallery of Ireland  
38 1/8 x 52 3/4 inches  
97 x 133 cm  
Literature:  
-NGI Conservation 1971, p. 3.  
Figure, 20
Barret, George, 1730 – 1784
A View of Castletown Park and the Liffey
Oil on Canvas
c. 1760
Private Collection
29 x 38 ½ inches
73.7 x 97.8 cm
Exhibition History:
-Dublin, Irish International Exhibition, 1907, no. 187.
-Municipal Gallery, Dublin and Ulster Museum, Belfast, Irish Houses and Landscapes, 1963 no. 9, pl. 11.
Literature:
Figure, 21
Barret, George, 1730 – 1784
_A River Landscape with Anglers and a Rustic Cottage by a Waterfall._
Oil on Canvas
No date
Private Collection
35 x 56 ¾ inches
88.9 x 142.9 cm
_Literature:_
Figure, 22
Barret, George, 1730 – 1784

**Powerscourt, County Wicklow, Ireland**

Oil on Canvas
Between 1760 and 1762
Yale Center for British Art
28 ¾ x 38 ¾ inches
73.3 x 97.2 cm

**Exhibition History:**
- Arts Council, Early English Landscapes from Colonel Grant's Collection, 1952-3(47*).
- An Exhibition selected from Paul Mellon Collection.
Yale Center for British Art: New Haven; April 19 to September 18, 1977

**Literature:**
Figure, 23
Barret, George, 1730 – 1784
River Landscape at Sunset
Oil on Canvas
No Date
Victoria and Albert Museum
5 5/8 x 8 3/4 inches
14.5 x 21 cm
Literature:
Inscriptions:
on the reverse of the canvas: inscribed on label, in brown ink, No. 53/ small landscape/ by Barret; on the stretcher: inscribed in brown ink, Bt/ for 16.3 bookplate of Thomas Cobbe; on the Frame: Inscribed in Pencil, by Barret.
Figure, 24
Barret, George, 1730 – 1784
The Powerscourt Waterfall
Oil on Canvas
Probably 1764
Walker Art Gallery
40 5/8 x 50 1/8 inches
103.5 x 127.6 cm
Figure, 35  
Barret, George, 1730 – 1784  
*An Italianate Wooded River Landscape with Bathers, Peasants and Ruins. An Italianate River Landscape with Travellers, Revellers and a Waterfall*  
Oil on Canvas  
No Date  
Private Collection  
42 ¾ x 56 5/8 inches  
108.6 x 143.9 cm  
*Literature:*  
Figure, 36
Barret, George, 1730 – 1784
An Italianate Wooded River Landscape with Figures
Oil on Canvas
1755
National Gallery of Ireland
43 ½ x 53 5/8 inches
110.5 x 136.5 cm
Signed: lower right: GB [linked] arret 1755
Literature:
Figure, 37
Barret, George, 1730 – 1784
A Landscape Based on the Tempietto at Clituno
Oil on Canvas
1760s
Gorry Gallery, Dublin, Ireland
22 ¾ x 35 ¾ inches
58 x 91 cm

Literature:
- The Irish Times Saturday February 25, 2006, ‘Classical Landscape Repaired by Gorry’ included in Gallery’s Sale.
Figure, 38
Barret, George, 1730 - 1784
An Extensive River Landscape with a Drover and Cattle in the Foreground, Fisherman and a Classical Ruin Beyond (+ Washerwomen by a Pool in a River Landscape; pair)
Oil on Canvas
No Date
Private Collection
38 1/8 x 32 3/4 inches
97 x 82 cm
Figure, 39
Barret, George, -1730 - 1784
*The Sugar Loaf Mountain, with Figures Crossing the Dargle River by a Ruin*
Oil on Canvas
No Date
Private Collection
25 1/8 x 29 1/2 inches
64 x 75 cm
Figure, 40
Barret, George, – 1730 - 1784
A Rocky Wooded River Landscape with a Peasant, His Wife and Child to the Left and a View of Powerscourt from the River Dargle in the Middle-distance with Hills Beyond
Oil on Canvas
No Date
Private Collection
37 x 58 5/8 inches
94 x 149 cm
Figure, 41
Barret, George, -1730 - 1784
A View on the Dargle, Called the Dahool
Oil on Canvas
No Date
Private Collection
39 x 49 inches
99 x 124.5 cm

Literature:
Figure, 42
Barret, George,-1730 - 1784
An Irish Landscape Inspired by the Dargle Valley
Oil on Canvas
No Date
Private Collection
38 3/8 x 49 inches
97.5 x 124.5 cm
Exhibition History:
-Gorry Gallery: An Exhibition of 18th-20th Century Irish Paintings (On the cover of the exhibition catalogue).
Figure, 43
Barret, George, -1730 - 1784

*An Extensive Wooded Landscape with Fishermen Hauling in their Nets in the Foreground*

Oil on Canvas
Early 1760s
National Gallery of Ireland
53 7/8 x 77 inches
137 x 195.5 cm

Literature:
**Figure, 44**  
**Barret, George, 1730 - 1784**  
*A Rocky Wooded River Landscape with a Waterfall and Figures and Cattle on the Banks*  
Oil on Canvas  
No Date  
Private Collection  
39 x 54 inches  
99.1 x 137.2 cm  
**Exhibition History:**  
- Belfast, Ulster Museum and Art Gallery, Pictures from Ulster Houses, 1961, no. 73.  
- Dublin, National Gallery, on loan circa 1975-1992, exhibited at the National Gallery and at Malahide Castle.  
- Enniskillen, National Trust, Castle Coole, on loan circa 2003 -2007.
Figure, 45
Barret, George,–1730 - 1784
A Wooded River Landscape with Anglers and a Ruined Mill
Oil on Canvas
Before 1762
Private Collection
39 3/8 x 49 inches
100.3 x 124.5 cm
Signed lower left
Exhibition History:
-Dallas, Joseph Sartor Galleries, Famous Paintings, April 9-23, 1939 no. 6.
-New Haven, Yale University, Gallery of Fine Arts, Exhibition of Eighteenth-Century Italian Landscapes Painting and its Influence in England, January 18- February 25, 1940, no 36, illus.
Literature:
-Recorded: Frick Art Reference Library Photographic Files.
Figure, 46
Barret, George, -1730 - 1784
An Extensive Wooded River Landscape with Figures in the Foreground
Oil on Canvas
No Date
Private Collection
46 ¾ x 52 ¼ inches
119 x 133 cm

Literature:
Figure, 47
Barret, George,-1730 - 1784
An Extensive Wooded River Landscape, with Anglers Beside a Pool Below a Waterfall and a Rainbow
Oil on Canvas
No Date
Private Collection
50 x 40 inches
127 x 101.6 cm
Exhibition History:
- Possibly exhibited at the Society of Artists 1765.
Literature:
Figure, 48
Barret, George, −1730 - 1784
*The Entrance to the Dargle Gorge*
Oil on Canvas
1763
Private Collection
27 7/8 x 18 1/2 inches
71 x 47 cm
Figure, 49
Barret, George, -1730 - 1784
*Landscape with Rocky Arch*
Oil on Canvas
Before 1763
Royal Dublin Society
19 5/8 x 15 5/8 inches
50 x 40 cm
Literature:
Figure, 50
Barret, George, –1730 - 1784
North Side of Danson House
Oil on Canvas
1766
Danson House, Welling
59 x 78 5/8 inches
150 x 200 cm
Figure, 51
Barret, George, 1730 - 1784
View of Welbeck
Oil on Canvas
No Date
Private Collection
39 ½ x 50 inches
100.3 x 127 cm
Figure, 52
Barret, George, 1730 - 1784
View of Penton Lynn, on the River Liddle
Oil on Canvas
No Date
Duke of Buccleuch Collection
93 x 121 inches
236.2 x 307.3 cm
Literature:
-St. James Chronicle, 4 May, 1769.
Figure, 53
George Barret, Sawrey Gilpin
*Mares and Foals in a Landscape*
Oil on Canvas
No Date
Private Collection
20x24 inches
51 x 61 cm
Figure, 54
Barret, George, -1730 - 1784
Smeaton House, Dalkeith Park
Oil on Canvas
No Date
Duke of Buccleuch Collection
29 ½ x 46 ½ inches
74.9 x 118.1 cm
Figure, 55
Barret, George, – 1730 - 1784

A View of Dalkeith
Oil on Canvas
No Date
Duke of Buccleuch Collection
91 x 79 inches
231.1 x 200.7 cm

Exhibition History:
- Works of Art from Midland Houses, Birmingham, 1953.

Literature:
Figure, 56
Barret, George, —1730 - 1784
Killtimon Castle
Watercolour and Graphite
1774
National Library of Ireland
9 ⅞ x 14 3/8 inches
24.9 x 36.7 cm
Literature:
Figure, 57
Barret, George, 1730 - 1784
*A Wooded River Rocky Landscape with a Torrent and Anglers in the Foreground, Also known as, A Wooded Mountainous Landscape with Anglers by a Foreground, a Ruined Tower House in the Distance*
Oil on Canvas
No Date
Private Collection
39 ½ x 54 inches
100.4 x 137.2 cm
Exhibition History:
-Dublin, Exhibition Palace, Exhibition of Arts, Industries and Manufactures.
Figure, 58
Barret, George,-1730 - 1784
*An Extensive Wooded Landscape with Fishermen Hauling in their Nets in the Foreground*
Oil on Canvas
Early 1760s
National Gallery of Ireland
53 7/8 x 77 inches
137 x 195.5 cm

Literature:
Figure, 59
Barret, George, -1730 - 1784
*The Greendale Oak, Welbeck*
Oil on Canvas
No Date
Private Collection
50 x 40 ½ inches
Figure, 60
Barret, George, –1730 - 1784
*The Seven Sisters Oak in Welbeck Park*
Oil on Canvas
1765-7
Private Collection
51 x 41 ¾ inches
Exhibition History:
-Society of Artists, 1766 Cat No. 2.
Figure, 61
Barret, George, –1730 - 1784
Hazel Gap, Near Welbeck
Oil on Canvas
No Date
Private Collection
45 x 66 inches
114.3 x 167.6 cm
Figure, 62
Barret, George, -1730 - 1784
*View in Welbeck Park*
Oil on Canvas
No Date
Private Collection
44 ½ x 66 inches
113 x 167.6 cm
Figure, 63
Barret, George, -1730 - 1784

*Welbeck Park*
Oil on Canvas
No Date
Private Collection
53 ½ x 76 ½ inches
135.9 x 194.3 cm

*Exhibition History:*
- Society of Artists, 1766. Cat No. I
Cat. 1861, No. 325.
Figure, 64
Barret, George, -1730 - 1784
*The Long Walk, Windsor with Brood Mares and Foals*
Oil on Canvas
No Date
Private Collection
19 ¼ x 16 ¼ inches
48.9 x 41.3 cm
Figure, 65
George Barret, Philip Reinagle and George Stubbs
A View Looking East Towards Knipe Scar from Lowther Park
also known as An Extensive Moreland Landscape, with Sportsmen and Dogs in the Foreground
Oil on Canvas
No Date
Private Collection
44 x 63 ½ inches
111.8 x 161.3 cm
Exhibition History:
-British Country Life, 39 Grosvenor Square, No. 91.
Literature:
Figure, 66
Barret, George, –1730 - 1784
Prospect of Gatton Park, Surrey, From the Lake, with Rustics in the Foreground
Oil on Canvas
1770
Private Collection
44 7/8 x 77 7/8 inches
114 x 198 cm
Figure, 67
Barret, George, –1730 - 1784
North Side of Danson House
Oil on Canvas
1766
Danson House, Welling
59 x 78 5/8 inches
150 x 200 cm
Figure, 68  
George Barret, Sawrey Gilpin  
*Figure, 68  
A View of Lord Hamilton's Landscape Garden at Painshill, Surrey, from the East End of the Lake with the Vineyard and Ruined Abbey  
*Oil on Canvas  
No Date  
Private Collection  
26 x 37 ¾ inches  
66 x 96 cm  
Literature:  
Figure, 69
Barret, George,-1730 - 1784
The Entrance Front Constable
Oil on Canvas
1776-77
Burton Constable Hall, Yorkshire
47 x 6 1 ½ inches
119.5 x 16.7 cm
Exhibition History:
-Landscape in Britain Tate 1913 (42).
Literature:
Figure, 70
Barret, George, -1730 - 1784
*Burton Constable Hall Seen from the Lake*
Oil on Canvas
1776-77
Burton Constable Hall, Yorkshire
47 x 65 7/8 inches
119.5 x 167.5 cm
Exhibition History:
*Landscapes in Britain*, Tate Gallery, 1973, 9410.
Figure, 71  
Barret, George, 1730 – 1784  
*The West Front of Burton Constable Hall*  
Oil on Canvas  
1776-77  
Burton Constable Hall, Yorkshire  
45 x 90 inches  
114.5 x 228.5 cm  
Literature:  
Figure, 72
Barret, George, –1730 - 1784

*William Constable*

Oil on Canvas
1777
Burton Constable Hall, Yorkshire
25 1/8 x 23 inches
64 x 58.4 cm
Figure, 73
Barret, George, -1730 - 1784
A Distant View of Towneley Hall
Oil on Canvas
1777-78
Towneley Hall Art Gallery and Museum
44 3/8 x 64 1/8 inches
113 x 163 cm
Figure, 74
Barret, George, –1730 - 1784

The Dukes of Cumberland and York Driving in a Landau in the Windsor Great Park, Virginia Water with a Boat.

Oil on Canvas
No Date
Private Collection
41 x 54 inches
104.1 x 137.2 cm

Literature:
Figure, 75
Barret, George,–1730 - 1784
Beeston Castle, Cheshire
Oil on Canvas
Grosvenor Museum
34 1/8 x 46 5/8 inches
86.9 x 118.6 cm
Literature:
Figure, 76
Barret, George, -1730 - 1784
*The Lodge in Richmond Park*
Drawing
No Date
Private Collection
Figure, 77
Barret, George 1730-1784
A View from the Terrace, Richmond Hill
Watercolour
No Date
Private Collection
18 x 25 inches
46.5 x 64.0 cm
Figure, 78
Barret, George, 1730 – 1784
*Thames, from the Queen’s Terrace, Richmond Hill*
Watercolour
No Date
Government Art Collection
18 5/16 x 25 9/16 inches
46.5 x 64.9 cm
Figure, 79
Barret, George, 1730 – 1784

*Sunset and Ruins*

Oil on Canvas
Ulster Museum
24 5/8 x 30 inches
62.8 x 76.2 cm

**Exhibition History:**
- Loan Exhibition of works of art by Richard Wilson, Tate Gallery London, June-September 1925.
- Exhibition of British landscapes in oils, CEMA, 1942-43.
- (1), as Landscape and Cattle above a Lake.
- Richard Wilson and his circle
- Tate Gallery, London 1949 (145) A Hundred Years of British landscape Painting 1750-1850.
- Leicester museum and Art Gallery, October to November 1956 (12).
- Bodkin Irish Collection, Hugh Lane Municipal Gallery of Modern Art, Dublin, June-July 1962 (3).
- Some Recent Acquisitions, UM, February 1875 (1).
- Some Tree Paintings from the Permanent Collection, UM, November 1976 (3).

**Literature:**
Figure, 80
Barret, George, 1730 – 1784
*Cærnarvon Castle, North Wales*
Oil on Canvas
No Date
Private Collection
28 x 37 ¾ inches
71.1 x 95.9 cm
Literature:
Figure, 81
Barret, George, 1730 – 1784
View Near Caernarvon
Drawing
No Date
Private Collection
Figure, 82
Barret, George, 1730 – 1784
View Near Caernarvon
Drawing
No Date
Private Collection
Figure, 85
Barret, George, 1730 – 1784
A View of Llanberis, with Dolbarden Castle, Caernarvonshire, North Wales, the Early Morning Mists Dispersing
Oil on Canvas
No Date
Private Collection
40 x 50 inches
101.7 x 127 cm
Exhibition History:
Literature:
Figure, 86
Barret, George, 1730 – 1784
A View of Llanberis Lake and Dolbadarn Castle, North Wales
Oil on Canvas
No Date
Private Collection
39 ¾ x 49 ½ inches
100 x 126 cm
Literature:
Figure, 87
George Barret, Sawrey Gilpin
*A View of Llanberis Lake with Dolbadarn Castle, North Wales*
Oil on Canvas
No Date
Private Collection
46 ¾ x 66 3/8 inches
117.5 x 168.8 cm
Figure, 88
Barret, George, 1730 – 1784
*A View of Snowdon Across the Lake of Llanberis with Dolbadarn Castle*
Oil on Canvas
No Date
Private Collection
18 ¼ x 28 ¾ inches
46.5 x 72 cm
Exhibition History:
-Works of Art from Midland Houses, Birmingham.
Figure, 89
Barret, George, 1730 – 1784
*Llanberis Lake and Dolbadarn Castle, Snowdonia*
Oil on Canvas
No Date
Private Collection
38 5/8 x 49 3/8 inches
98.4 x 125.7 cm
Figure, 90
Barret, George, 1730 – 1784
View of Dolbadarn Castle, Llanberis, North Wales, with Two Figures and Horses Besides a River and a Sportsman in a Boat
Oil on Canvas
No Date
Private Collection
25 ¾ x 30 1/8 inches
64.2 x 76.8 cm
Figure, 91
Barret, George, 1730 – 1784
*Landscape with Ruins*
Oil on Canvas
No Date
Government Art Collection
33 x 47 1/8 inches
84 x 120 cm
Figure, 92
Barret, George,-1730 - 1784
Timber Wagon on Rough Road (one of a pair)
Gouache
No Date
Yale Center for British Art
29 7/8 x 39 inches
75.9 x 99.1 cm
Figure, 93
Barret, George, 1730 - 1784
A Timber Wagon
Bodycolour
No Date
Private Collection
17¾x25 inches
45.2 x 63.5 cm
Figure, 94
Barret, George, -1730 - 1784
Harvest Haymaking Scene also known as Harvest Wagon
Gouache on Paper Laid in Canvas
No Date
National Gallery of Ireland
1/8x 1/4 inches
0.5 x 0.7 cm
Literature:
Figure, 95
Barret, George, – 1730 - 1784
*A Landscape View*
Watercolour
Private Collection
12 ½ x 19 inches
31.8 x 48.3 cm
Figure, 96
Barret, George, 1730 - 1784

*Study for Norbury Park*

Watercolour
No Date
12 1/8 x 15 5/8 inches
31.1 x 40 cm
Courtauld Institute of Art, Witt Collection

**Exhibition History:**
-Royal Academy, 1968-9 (678)

**Literature:**
Figure, 97
George Barret, Sawrey Gilpin
*A Heard of Deer in Mr’ Lock’s Park, Norbury*
Private Collection
29 3/8 x 42 7/8 inches
74.9 x 109 cm
Figure, 98
Barret, George, 1730 - 1784
*Deer on a Wooded Hillside*
Bodycolour on Paper Laid on Panel
No Date
Lowell Libson
14 7/8 x 21 3/4 inches
37.8 x 55.2 cm
Exhibition History:
Figure, 99
George Barret, Sawrey Gilpin
*Red Deer Grazing Beneath Trees*
Oil on Canvas
No Date
Private Collection
28 ¼ x 37 ¾ inches
72 x 95 cm
Figure, 100
George Barret – 1730 - 1784)
*Sketchbook from Norbury Park*
Paper (fibre product); Wash; Pencil
7.6 x 10.9 Cm

*Images Source: Victoria and Albert Museum*
Figure, 101
George Barret, Sawrey Gilpin
*Broodmares and Colts in a Landscape*
Oil on Canvas
No Date
Tate Gallery, Britain
24 ¾ x 29 3/8 inches
62.9 x 74.9 cm

Exhibition History:
- Society of Artists, 1783 (100, as Brood Mares and Colts in a Landscape, ‘)
- Leeds Art Gallery, 1868 (1104); V. M. F. A., 1963 (338, pl.9, as ‘Mares and Foals in Wooded Landscape’).

Literature:
Figure, 102
George Barret, Sawrey Gilpin
*Gentleman Riding a Horse with a Grey Stallion on a Leading Rein*
Oil on Canvas
No Date
Private Collection
Figure, 103
George Barret, Sawrey Gilpin
*Fishermen Landing their Catch on Lake Windermere*
Oil on Canvas
1770
Private Collection
44 x 63 inches
111.8 x 160 cm

**Exhibition History:**

**Literature:**
Figure, 104
George Barret, Sawrey Gilpin
*Two Greyhounds in Close Pursuit with Horsemens Following*
1770
Private Collection
42 ½ x 62 ¾ inches
108 x 159.5 cm
Exhibition History:
-B.F.A.C. 1934
Figure, 105
George Barret, Sawrey Gilpin
*Colonel Thomas Thorton of Thornville Royal Yorkshire, Walking Up Grouse, with his Pointers Juno and Pluto*
Around 1770
46 x 64 inches
116.8 x 162.6 cm

Exhibition History:

Literature:
Figure, 106
Barret, George, -1730 - 1784
Wooded Landscape with a Boy and His Dog
Oil on Canvas
1770
Yale Center for British Art
19 3/8 x 24 3/8 inches
49.5 x 62.2 cm
Figure, 107
George Barret, Sawrey Gilpin
*A Horse Frightened by a Lion in a Rocky Wooded Landscape*
Oil on Canvas
No Date
Private Collection
$32\frac{3}{4}$x$48\frac{1}{2}$ inches
83.2 x 123.2 cm
Figure, 108
<br>
Barret, George, Gilpin Sawrey
<br>
*Deer in Park*
<br>
Oil on Canvas<br>
Private Collection<br>28x 37 inches<br>72x 95 cm
Figure, 109
George Barret, Sawrey Gilpin
*Deer in a Park, Probably at Castle Howard, Yorkshire*
Oil on Canvas
No Date
Private Collection
55 ½ x 85 inches
141 x 216 cm
Figure, 110
George Barret, Sawrey Gilpin
_Evening at Rest_
Engraving
No Date
Private Collection
17 ½ x 21 ½ inches
44.5 x 54.6 cm
Figure, 111
Barret, George, -1730 - 1784
*Horses and Foal in an Extensive Landscape*
Bodycolour
No Date
Private Collection
9¾ x 12½ inches
24.8 x 31.8 cm
Figure, 112
Barret, George,–1730 - 1784
Bentinck Dog
Mezzotint
1783
Private Collection
16 5/8 x 20 ¾ inches
42.3 x 53 cm
Figure, 113  
George Barret, George Stubbs  
*Antinius, a Horse Belonging to His Grace the Duke of Grafton*  
Oil on Canvas  
No Date  
Private Collection  
39 ¾ x 50 1/8 inches  
101 x 127.5 cm  
Exhibition History:  
Literature:  
Fig. 114
George Barret, George Stubbs
*Portrait of the Stallion Sampson in Three Positions*
1764
Oil on Canvas
Figure, 115
George Barret, George Stubbs and Philip Reinagle
A View Looking East Towards Knipe Scar from Lowther Park
also known as An Extensive Moreland Landscape, with Sportsmen and Dogs in the Foreground
Oil on Canvas
No Date
Private Collection
44½ x 63 ½ inches
111.8 x 161.3 cm
Exhibition History:
- British Country Life, 39 Grosvenor Square, No. 91.
Literature:
**Figure, 116**

**George Barret, George Stubbs**

*A Horse Frightened by a Lion*

Oil on Canvas

1770

Walker Art Gallery

40 x 50 1/8 inches

101.6 x 127.6 cm

**Exhibition History:**
- Vokins 1885.
- The Liverpool School of Painters, Harrogate 1924.
- British Art, Manchester 1934.
- Liverpool 1951.
- European Masters of the Eighteenth Century, Royal Academy 1954-5.
- The Romantic Movement, Tate Gallery and Arts and Council Gallery, 1959

**Literature:**
Figure, 117
George Barret, George Stubbs

*Lord Torrington’s Hunt Servant Setting Out from Southill, Bedfordshire*

Oil on Canvas
1767
Private Collection
24 x 41 ½ inches
61 x 106.7 cm

**Exhibition History:**
- Tate Gallery and Yale Center 1984-5.

**Literature:**
Figure, 118
Barret, George, –1730 - 1784
*View of Shanklin Chine, Isle of Wight*
Drawing
No Date
Private Collection
Figure, 119
Barret, George, 1730 - 1784
Cadland Park, in Hampshire
Drawing
No Date
Private Collection
No Dimensions
Figure, 120
Barret, George, -1730 - 1784

*The Ruins of Melrose Abbey*

Oil on Canvas

1770

Collection of Duke of Buccleuch and Queensbury KT

21 $\frac{5}{8}$ x 29 $\frac{7}{8}$ inches

55 x 76 cm

Private Collection
Figure, 121
Barret, George, -1730 - 1784
The Ruins of Melrose Abbey, with Figures Resting in the Foreground
Oil on Canvas
Private Collection
42 x 57 ¾ inches
106.7 x 146.7 cm
Literature:
Figure, 122
Barret, George,–1730 - 1784
Melrose Abbey, South Front
Oil on Canvas
Private Collection
29 7/8 x 47 inches
76 x 119.5 cm
Figure, 123
Barret, George, 1730 - 1784
*Melrose Abbey, South Front*
Oil on Canvas
Private Collection
29 7/8 x 47 inches
76 x 119.5 cm
Figure, 124
Barret, George, -1730 - 1784
*Melrose Abbey, the River Tweed Beyond*
Bodycolour on Paper
1770
Private Collection
18 x 25 inches
45.7 x 63.5 cm
Private Collection
Figure, 125
Barret, George, -1730 - 1784
*A View in the Lake District*
Pencil on Paper
No Date
Government Art Collection
43 ¾ x 55 ½ inches
110 x 141 cm
Figure, 126
Barret, George, -1730 - 1784
*Figures Waiting for a Ferry on the Shore of a Lake with Mountains Beyond*
Bodycolour on Paper
No Date
Private Collection
12 ¾ x 16 3/8 inches
32.5 x 41.9 cm
Figure, 127
Barret, George, - 1730 - 1784
*Sunrise Over Ullswater*
Pencil and Watercolour on Paper
1767-1768
Wordworth Trust
10 x 16 inches
25.4 x 40.6 cm
**Exhibition History:**
Figure: 128
Barret, George,-1730 - 1784

*View of Ullswater, Cumberland*

Gouache on paper laid down on linen
1780
National Gallery of Ireland
20 x 26 inches
51 x 66 cm

**Exhibition History:**
-Dallas 1976

**Literature:**
Figure, 129
Barret, George, –1730 - 1784
Lake Ullswater, Westmoreland: A Party of Tourists Gathering to Enjoy the Prospect at the Head of the Lake
Gouache on Paper Laid Down on Linen
No Date
Private Collection
19 x 25 ½ inches
48.3 x 64.8 cm
Figure, 130
Barret, George, -1730 - 1784

*Lake Ullswater, Westmoreland with Elegant Figures Enjoying a Picnic, A Ferry Crossing the Lake and Horses*

Bodycolour

No Date

Private Collection

25 3/8 x 19 inches

64.7 x 48.2 cm

Signed and 'Dated 'G Barret 22 February' 1781' (along the lower edge).

Literature:


Figure, 131
Barret, George, -1730 - 1784
*Windermere Lake*
Drawing
No Date
Private Collection
Figure, 136
Barret, George, -1730 - 1784
*Cattle in a Clearing, a Church Beyond*
Pastel on Paper, Laid on Linen
No Date
Private Collection
15 7/8 x 23 inches
40.4 x 58.5 cm
Figure, 137
Barret, George, –1730 - 1784
*Farm-Labourers Conversing in a Field*
Watercolour and Bodycolour, on Paper
No Date
Private Collection
17 ¼ x 25 ¾ inches
44.3 x 64.5 cm
Figure, 138
Barret, George,–1730 - 1784
Herdsmen and Cattle in Woodland Overlooking the Lake at Hewell Grange, Worcestershire
Watercolour Over Pencil with Original Wash Line Border
No Date
Private Collection
16 1/8 x 22 1/8 inches
41 x 56.5 cm
Figure, 139
Barret, George, – 1730 - 1784
Landscape with Figures
Watercolour on Paper
No Date
British Museum
14 1/8 x 20 5/8 inches
36.1 x 52.6 cm
Literature:
Figure, 140
Barret, George, -1730 - 1784
*Storm Clouds Over an Irish Lake at Dusk*
Gouache
No Date
Private Collection
23¼ x 32 ¼ inches
58.5 x 82 cm
Figure, 141
Barret, George, -1730 - 1784
Farmhouse in Moonlight
Oil on Canvas
No Date
Private Collection
12 x 9 inches
30.5 x 22.9 cm
Figure, 142
Barret, George, -1730 - 1784
Print
Etching on Paper
1762-1784
British Museum
5 5/8 x 7 3/4 inches
14.4 x 20 cm
Figure, 143
Barret, George,—1730 - 1784

*Print*
Etching on Paper
1762-1784
BritishMuseum
5½x73¾inches
14.1 x 19.9 cm
Figure, 144
Barret, George, -1730 - 1784
Print
Etching on Paper
1762-1784
British Museum
5⁵/₈x7⁷/₈ inches
14.4 x 20.2 cm
Figure, 145
Barret, George, -1730 - 1784
*On the Harrow Road*
Etching on Paper
1762-1784
British Museum
5 $\frac{5}{8}$ x 7 $\frac{3}{4}$ inches
14.4 x 19.7 cm
Figure, 146  
Barret, George,-1730 - 1784  
Norbury Park  
Etching on Paper  
British Museum  
8 x 11 1/8 inches  
20.6 x 28.5 cm  
Inscriptions:  
Lettered with title and in lower “right “Etched by G. B”arrett”
Figure, 147
Barret, George, -1730 - 1784
Southall
Etching on Paper
British Museum
5 5/8 x 7 7/8 inches
14.5 x 20.1 cm
Figure, 148
Barret, George, -1730 - 1784

Print
Etching on Paper
1762-1784
British Museum
8 \( \frac{3}{8} \) x 11 \( \frac{1}{8} \) inches
21.5 x 28.5 cm
Figure, 149  
Barret, George, –1730 - 1784  
*Roche Abbey in Yorkshire*  
Etching on Paper  
1762-1784  
British Museum  
14 x 19 inches  
35.6 x 48.2 cm
Figure, 150
Barret, George, -1730 - 1784
View of Beeston Castle, Cheshire
Etching on Paper
No Date
British Museum
2 ¾ x 4 inches
7.1 x 10.4 cm
Inscriptions:
Lettered "with "Leicester Gallery/"Barret" and above image: ","No. 63"
Figure, 151
Barret, George, 1730 – 1784
Published by Boydell, John, 1720-1804

*Morning*
Etching and Engraving
1788
British Museum
9 ¾ x 11 ½ inches
23.6 x 29.3 cm
Figure, 152
Barret, George, 1730 – 1784
Published by Boydell, John, 1720-1804
River Landscape with Two Figures Rowing a Boat
Etching
1774
British Museum
12 7/8 x14 ½ inches
32.8 x 36.9 cm
Inscriptions:
Lettered below image“with "Engraved after an Original Picture of Mr George Barrett in the Possession of Mr Bradford", production detail: "G. Barrett pinxit ", "T. Hearn sculperscript/Pupil to W. Woolett." and publication line: "Published April 4th, 1774 by John Boydell Engraver No. 90 in Cheapside, & Robt. Sayer Map & Printseller opposite Fetter Square Fleet Street".
**Figure, 153**  
**Barret, George, 1730 – 1784**  
**Etcher: Middiman, Samuel, 1750-1831**  
**View Near Caernarvon**  
Etching with Engraving  
1786  
British Museum  
6 1/8 x 7 7/8 inches  
15.6 x 20.1 cm  
**Inscriptions:**  
Lettered below image with artists' names: "Painted by J. [sic?] Barrett. / Engraved by S. Middiman.", title, publication line: "Published as Act Directs, May 25, 1786, by S. Middiman, London."
Figure, 154
Barret, George, -1730 - 1784
Etcher: Middiman, Samuel, 1750-1831
View of a Waterfall
1785
Etching and Engraving
British Museum
6 1/8 x 8 inches
15.7 x 20.3 cm
Inscriptions:
"Painted by J. [sic?] Barrett. / Engraved by S. Middiman."
"Published as the Act directs, December, 12, 1785, by S. Middiman, London."
Figure, 155
Barret, George, 1730 – 1784
Etcher: Middiman, Samuel, 1750-1831

Windermere Lake
Etching with Engraving
1784
British Museum
6 ¾ x 7 ¾ inches
16 x 20.9 cm
Figure, 156
Barret, George, -1730 - 1784
Etcher: Middiman, Samuel, 1750 - 1831

*View of Llagollen Vale*
Etching with Engraving
1787

British Museum
6 1/8 x 7 7/8 inches
15.8 x 20.2 cm

**Inscriptions:**
Lettered below image with artists' names: "Painted by G. Barrett. / Etched by J. Tagg. / Engraved by S. Middiman.", title, publication line: "Published as the Act Directs, Jan. 25. 1787, by S. Middiman, London."
Figure, 157
Barret, George, 1730 - 1784
*Cadland Park, in Hampshire, the Seat of Robert Drummond Esq.*
Etching
1780
Private Collection
5 7/8 x 7 ¾ inches
15 x 18.5 cm
Literature:
Figure, 158

Barret, George, 1730 – 1784

Etcher: Robertson, Archibald, 1765-1835

*Bareges in the Pyrenees*

Aquatint and Etching

1783

British Museum

15 5/8 x 20 ¾ inches

40 x 52.9 cm

**Inscriptions:**

Lettered below the image with the title in English and French, a dedication from the engraver to the Earl of Bute and 'Drawn from Nature & Engraved by Archd. Robertson. / Painted by G Barrett R.A. / Published December. 1st. 1783 by A. Robertson Charles Street, St.James's Square.
Figure, 159
Barret, George, 1730 – 1784
Etcher: Robertson, Archibald, 1765-1835

Falls on the Gava
1783
British Museum
Aquatint and Etching
15 5/8 x 20 ¾ inches
40 x 52.8 cm

Inscriptions:
Lettered below the image with the title in English and French, a dedication from the engraver to the Earl of Exeter and 'Drawn from Nature & engraved by Archd. Robertson. / Painted by G. Barrett R.A. / Published December 1st. 1783 by A. Robertson Charles Street, St.'James's Square.'
Figure. 160
Barret, George, 1730 – 1784
Etcher: Robertson, Archibald, 1765-1835
*Luz in the Pyrenees*
1783
British Museum
Aquatint and Etching
15 5/8 x 20 3/4 inches
40 x 53 cm
Inscriptions:
Lettered below the image with the title in English and French, a dedication from the engraver to the Right Honorable John Beresford, First Commissioner of his Majesty's Revenue in Ireland and 'Painted by George Barrett, R.A. / Drawn from Nature & engraved by Archd. Robertson. / Published Decem[br] 1st. 1783 by A. Robertson Charles Street, St.James's Square.'.
Figure, 161
Barret, George,-1730 - 1784
Etcher: Robertson, Archibald, 1765-1835

*View of Recaro*
Aquatint and Etching
1785
British Museum
16 x 21 inches
40.7 x 53.5 cm

**Inscriptions:**
Scratched below the image with the title in English and French, in open letters, a dedication from the engraver to the James Stuart Mackenzie and 'Drawn from Nature & Engraved by Archd. Robertson. / Published May 1st. 1785 by A. Robertson Charles Street, St.James's Square.'.
Figure, 112.2
Barret, George, 1730 – 1784
John Boydell
Spaniel
1768
Mezzotint
17 ¾ x 21 inches
44.1 x 53.4 cm
Figure, 162
Barret, George, 1730 – 1784
Etcher: Rowlandson, Thomas, 1756-1827
*Imitations of Modern Drawings*
Etching with Stipple and Aquatint
1784-1788
British Museum
11 ¾ x 14 7/8 inches
30.1 x 37.8 cm
Figure, 163
Barret, George, 1730 – 1784,
Etcher: Rowlandson, Thomas, 1756-1827
*Imitations of Modern Drawings*
Etching and Aquatint in Black and Grey Ink
1784-1788
British Museum
5 3/8 x 8 ½ inches
13.8 x 21.7 cm
**Inscriptions:**
Lettered at lower left: 'Barrett, & Gilpin'.
Figure, 164
Barret, George, 1730 – 1784
Etcher: Rowlandson, Thomas, 1756-1827
A Park Landscape
1783-89
Etching, Aquatint and Roulette
1783-89
Metropolitan Museum of Art
11 ¾ x 14 ¾ inches
30 x 37.7 cm
Figure, 165
Barret, George, 1730 – 1784
Etcher: Rowlandson, Thomas, 1756-1827
A Park Landscape
Etching Printed in Brown Ink
1783-89
Metropolitan Museum of Art
11 ½ x 14 ¾ inches
29.3 x 37.7 cm
Figure, 166
Barret, George, 1730 – 1784,
Etcher: Birch, William, 1755-1834
Lake View with Figure on Horseback
Etching on Paper
1788
British Museum
5 7/8 x 6 3/4 inches
15 x 17.2 cm
Inscriptions:
Lettered below image with title, "Painted by G. Barret, R.A. The Figures by Gilpin & Engraved by Wm. Birch, Enamel Painter" and publication line: "Published August 1. 1788 by W.M. Birch, Hampstead Heath & sold also by T. Thornton, Southampton Street. Covent Garden."
Figure, 167
Barret, George, 1730 – 1784
Etcher: Birch, William, 1755-1834

*Llanberis Lake, North Wales*

Black and White Aquatint
1788

National Library of Wales
7 $\frac{3}{8}$ x 10 $\frac{1}{2}$ inches
19 x 26.9 cm
Figure, 168
Barret, George, 1730 – 1784
Published: Sayer and Bennet

Sun-Rising
Mezzotint with some Etching

1774
British Museum
18 ¼ x 22 inches
46.5 x 55.8 cm

Inscriptions:
Lettered below the image with the title and 'Geo. Barret Pinx.t // Rob.t Laurie sculp. // London, Printed for Rob.t Sayer & John Bennet, No. 53 Fleet Street. *** as the Act Directs 10th, July, 1774.'
Figure, 169
Barret, George, 1730 – 1784,
Engraver: Powell, Joseph, 1780-1834
*View of Norbury Park*
Etching
1801
British Museum
19 $\frac{3}{8}$ x 25 $\frac{1}{8}$ inches
49.5 x 64 cm
Other Figures Mentioned

Figure, 1.2
Attributed to Barret, George, –1730 - 1784
*Autumn Landscape with Stream*
Oil on Panel
No Date
Private Collection
11 7/8 x15 ½ inches
30.2 x 39.4 cm
Figure, 1.3  
Follower of Barret, George, – 1730 - 1784  
*A Classical Landscape with Figures and a Temple in the Distance*  
Oil on Canvas  
No Date  
Private Collection  
23 x 36 ¾ inches  
58.4 x 92.1 cm
Figure, 1.4
Circle of Barret, George,-1730 - 1784
A Mountainous Landscape with Hunters Carrying a Deer
Oil on Canvas
No Date
Private Collection
29 5/8 x 42 1/8 inches
75.5 x 107 cm
Figure, 1.5
Style of Barret, George,–1730 - 1784
Lake Landscape with Cattle
Oil on Canvas
No Date
Private Collection
20 x 29 7/8 inches
51 x 76 cm
Figure, 1.6
Manner of Barret, George,–1730 - 1784
*A View of Inverary Castle with the Town of Inverary and Loch Fyne Beyond*
Oil on Canvas
34 x 56 inches
86.5 x 142.3 cm
Figure, 1.7
After Barret, George, 1730 – 1784
Engraved by Francesco Bartolozzi (1727-1815)
*Going out in the Morning on Foxhunting*
Print on Paper
Stourhead
16 7/8 x 21 3/8 inches
43 x 54.5 cm
Figure, 6.1
Cassels, Richard, -1960 - 1751
*Russborough House* - 1741 - 1755
Blessington, Co. Wicklow, Ireland
Image Source: Russborough A Great Irish House, its Families and Collections

Figure, 6.2
Russborough House
Figure, 6.3
Busiri, Giovanni Battista, 1698-1757
*The Coliseum*
Gouache on Paper
No Date
National Gallery of Ireland
8 7/8 x 13 ½ inches
22.6 x 34.5 cm
**Figure, 6.4**  
*Busiri, Giovanni Battista, 1698-1757*  
*The Roman Forum*  
Gouache on Paper  
No Date  
National Gallery of Ireland  
9 x 13 ½ inches  
22.9 x 34.6 cm
Figure, 6.5
Panini, Giovanni Paolo, 1691-1765
The Roman Forum
Oil on Canvas
No Date
National Gallery of Ireland
28 5/8 x 39 inches
73 x 99 cm
Figure, 6.6
Busiri, Giovanni Battista, 1698-1757
View of Tivoli with the Temple of Vesta
Gouache on Paper
No Date
National Gallery of Ireland
9 x 13 ½ inches
22.9 x 34.4 cm
Figure, 20.1
Cassels, Richard, -1960 - 1751
*Leinster House*
1745
Central Dublin

*Image Source: Irish Times*
Figure, 20.2
Gallieli, Alessandro,–1691 - 1737
Castletown House
1722
Celbridge, County Kidare, Ireland
Figure, 20.3
Cassels, Richard, -1960 - 1751
Powerscourt House - 1731 - 1741
Enniskerry, County, Wicklow, Ireland
Figure, 35.1
Unknown architect
*Manor Water House*
1650
Lisnaskea, County Fermanagh, Northern Ireland
Figure, 35.2
Lorrain, Claude, 1604/5-1682
*Dance Under the Trees (Landscape with Rural Dancers)*
Etching and Engraving
1742
Private Collection
12 1/8 x 15 5/8 inches
31.1 x 39.8 cm
Etched by Jean-Baptiste Claude Chatelain (British, London) (1710-1758)
Published London by Charles Knapton (British 1700-1760).
Figure, 37.1
Semple, George, 1700 - 1782
*Headfort House*
1760
Interior designed by Scottish architect Robert Adam (1728 - 1792)
Country Meath, Ireland
Figure, 37.2
Piranesi, Giovanni Battista, 1720-1778
*Antichita Romane De' Tempi Della Repubblica, e de' Primi Imperatori*
Engraving
1748
Private Collection
Figure, 37.3
Piranesi, Giovanni Battista, 1720-1778
_Veduta del Ponte Lugano su l’Aniene_
Engraving
1748
Private Collection
_Literature:_
- Published in Veduti di Roma
Figure, 44.1  
Wootton, John, 1682-1764  
The Chase  
Engraving  
1727  
Private Collection  
12 1/8 x 17 3/4 inches  
31 x 44 cm
Figure, 52.1
Zoffany, Johan Joseph, 1733-1810
*The Academicians of the Royal Academy*
1772
Royal Academy of Art
Oil on Canvas
39 3/4 x 58 inches
101.1 x 147.5 cm
Figure, 64.1
Bowood House
1725
Figure, 81.2
Wilson, Richard, 1714-1782
*Summer Evening (Caernarvon Castle) formerly (Conway Castle)*
Oil on Canvas
1764-65
Yale Center for British Art
24 ¾ x 45 5/8 inches
62.9 x 116.2 cm
Figure, 99.1
Wilson, Richard, 1714-1782
*Caernarvon Castle*
Oil on Canvas
1745
Yale Center for British Art
25 ½ x 41 ¼ inches
64.8 x 104.9 cm
Figure, 99.2
Wilson, Richard, 1714-1782

*Caernarvon Castle*

Oil on Canvas
1764-66
National Museum of Wales
25 x 49 ¼ inches
63.5 x 125.2 cm
Figure, 99.3
Wilson, Richard, 1714-1782
*Caernarvon Castle with Anglesey in the Distance*
Oil on Canvas
1765-66
Private Collection
40 1/8 x 50 1/8 inches
102 x 127.5 cm
Figure, 92.1
Gainsborough, Thomas, 1727-1788
*Harvest Wagon*
1784
Art Gallery Ontario, Toronto, Canada
Oil on Canvas
48 x 59 inches
121.9 x 149.9 cm
Figure, 85.1
Wilson, Richard, 1714-1782
*Dolbardarn Castle and Llyn Peris*
Oil on Canvas
Between 1762 and 1763
National Gallery of Victoria, Melbourne, Australia
35 ¾ x 51 ½ inches
91 x 131 cm
Figure, 85.2
Wilson, Richard, 1714-1782
*Llyn Peris and Dolbadarn Castle*
Oil on Canvas
1764-65
National Museum of Wales
36 3/8 x 49 3/8 inches
92.7 x 125.7 cm
Figure, 85.3
Wilson, Richard, 1714-1782
_Llyn Peris and Dolbardin Castle, North Wales_
Oil on Canvas
No Date
Private Collection
16 7/8 x 20 5/8 inches
43 x 52.7 cm
Figure, 88.1
Wilson, Richard, 1714-1782
Snowdon from Llyn Nantle
Oil on Canvas
1765-66
Walker Art Gallery
39 ¾ x 50 inches
101 x 127 cm
Figure, 88.2
Wilson, Richard, 1714-1782
Snowdon from Llyn Nantle
Oil on Canvas
1765-67
Nottingham Castle and Museum
40 ½ x 49 5/8 inches
103 x 126.3 cm
Figure, 88.3
Wilson, Richard, 1714-1782
Sonwdon from Llyn Nantille
Oil on Canvas
No Date
Private Collection
32 x 44 inches
81.5 x 111.7 cm
Figure, 91.1
Gainsborough, Thomas, 1727-1788
*The Road From Market*
1767-8
Toledo Museum of Art
Oil on Canvas
47 ¾ x 67 inches
121.3 x 170.2 cm
Figure, 171
Barret, George Jr., 1767 – 1842
Published by Boydell, John, 1720-1804
*View on Shanklin Chine*
Etching and Engraving
1788
British Museum
6 1/8 x 4 inches
15.7 x 10.2 cm
Figure, 178
Cipirani, Barret
Etcher: Middiman, Samuel, 1750-1831
Publisher: Boydell
*The Tempest, Act I: Ferdinand and Miranda*
Etching
1788
Metropolitan Museum of Art
17 7/8 x 15 inches
35.4 x 38 cm
Figure, 170
Barret Junior, George, 1767-1842

*Self-Portrait*

Oil on Panel
1795

National Gallery of Ireland
29 ½ x 24 inches
75 x 61 cm
**Appendices**

**Appendix A: List of Known Patrons of Barret**

Charles Watson-Wentworth 2nd Marques of Rockingham (1730-1782)

Charles Towneley of Lancashire Estate (1737-1805)

Colonel Thomas Thornton (1751-1823)

Duke of Cumberland (1721-1765)

First Earl of Bristol (1665-1751)

3rd Earl of Albermarle, George Keppel (1724-1772)

Edmund Burke (1729 - 1797)

Viscount Powerscourt Edward Wingfield, Second (1729-1764)

First Earl of Shelburne (1706-1761)

George Byng 4th Viscount of Torrington of Southill Park (1740-1812)

Henry Scott the Lord Dalkeith the Third Duke of Buccleuch (1756-1812)

Honourable Charles Hamilton of Painshill Park (1704-1786)

James Duff the 2nd Earl of Fife’s Deer Forest at Mar (1729-1809)

Joseph Leeson 1st Earl of Miltown of Russborough House (1701-1783)

Lord Clive (1725-1774)

Lord Dalkeith, Third Duke of Buccleuch (1746-1812)

Lord Edward Charles Bentinck (1744-1819)

Lord Shelburne (1737-1805)

Lord Torrington of Southill Park (1740-92)

Norton Family

Sir Peter Byrne Leicester of Tabley House (1732-1770)

Sir George Colebrook of Gatton Park in Surrey (1729-1809)

Sir John Soane (1753-1837)
William Cavendish Bentick 3rd Duke of Portland (1738-1809)
William Connolly of Castletown (D. 1754)
William Constable of Burton Constable Hall (1721-1791)
William Locke of Norbury Park (1732-1810)
Reverend Samuel Madden of Manor Waterhouse (1686-1765)
Paul Sandby (1731-1809)
Philip Medows of Richmond Lodge (1708-1781)
Prince William Augustus, Duke of Cumberland (1721-1765)
Sir George Colebrook (1729-1809)
Sir John Boyd (1718-1800)
Sir William Lowther (1707-1788)
Thomas Cobbe of New Bridge House (1733-1815)
Thomas Taylour, First Earl of Bective at Headfort (1724-1795)
Appendix B: Barret’s Exhibition List

Barret’s Exhibition Pieces for the Free Society of Artists

1764
A Large Landscape and Figures. N.B. The First Premium in Landscape-Painting (fifty guineas) for the Present Year

1779
A Landscape

1782
Landscape
Landscape with Cattle
Do. Do.
A Farmyard
Do

Barret’s Exhibited Pieces for the Society of Artists Great Britain

1764
View of Waterfall at Powerscourt in Ireland
Ditto in the Dargle, Both of the Estate of Rt. Hon. Lord Viscount Powerscourt
A Landscape, three Quarters
Ditto, Smaller

1765
A Landscape, the Effect of a Rainbow
Hawarden Castle

1766
View of Welbeck Park, the Seat of the Duke of Portland
A View of the Great Tue in Welbeck Park
A Landscape, A Study of Nature

1767

A View of Creswell, Nottinghamshire, with a Waterfall

Ditto of Roche Abbey

Moonlight, with the Effect of a Mist, A Study from Nature

1768

Portrait of a Dog Belonging to Lord Edward Bentrick

A Small Moon Light

Two Studies from Nature

A View

**Barret’s Exhibited Pieces for the Royal Academy**

1769

A View in Penton Lynn, on the river Liddle, Running Through Canoby, in the Country of Dumfries, Three Miles South-east of the First Turnpike on the New Road from Carlisle, through the Duke of Buccleuch's Estate, to Edinburgh.

Part of Melrose Abbey on the river Tweed by Moon-light, Belonging to His Grace the Duke of Buccleuch

1770

A View in his Grace the Duke of Buccleuch's Park, Dalkeith House

A Bull

A Study from Nature on the Lake at Ulfwater, in Cumberland

1771

A View of the Duke of Buccleuch's Park, at Dalkeith in Scotland

1772
A View of a Gentleman's Park, Taken from the Mansion House

Its Companion, a View of the Mansion House, Part of the Park, and From the Opposite Banks of the Lake

A Study from Nature, in the Mountains of Kefwick, Cumberland

1773

A Landscape

Ditto

Ditto

1774

A View of the Village Steep Hill, at the Back of the Isle of Wight

1775

Morning, a Landscape with Cattle

Mares and Foals, its Companion

A Landscape with a Waterfall

Ditto, with the Southampton Waterfall Under the Tree

Ditto

1776

A View on Llanberies Pool, in the Mountains of Snowden, North Wales

A Group of Beech Trees in the Park of William Locke, Esq; Surrey Water Colours

1777

A Storm, the Fence Llanberies Pool, in the Mountain of Wales

A View on Ditto, Morning

A View on Richmond Hill of the Queens Terrace

“A Study from Nature in Park of William Locke’
1778

Moonlight

1779

The West of Burton Constable, the Seat of William Constable, Esq; in Holernfs, Yorkshire

A General View of the Same

1780

A Moon Light

1781

View of Windermere Lake in Westmoreland. The Effects the Sun Beginning to Appear in the Morning with the Mists Breaking and Dispensing

1782

A Wooded Scene with a Group of Beech Trees in Norbury Park Belonging to William Locke¹

Appendix C: Royal Academy Council Minutes where Barret Attended or Barret was Mentioned

30, December, 1768
Resolved several laws and regulations are now confirmed by the council, be laid before the general assembly of Academians for the consent.

7, January 1769
Ordered a copy of the rules and orders, relative to the schools of design, be sent to keeper. That the keeper do keep an account of the visitors attendance. That a copy of the visitor be sent to each along with list. Resolved those four male models of different characters be provided by the keeper and visitors. Each model to receive five shillings a week as retaining fee, and to have additional the additional shillings each night they were employed. Resolved that every performance once delivered, and admitted in the Royal exhibition, and printed in the catalogue shall not be taken away on any pretence, before exhibition for that year ends. No picture copied from a picture. Print a drawing from a drawing, a medal from a medal, a chasing from a chasing, model from a model or any other species of sculptures, or copy be admitted in the exhibition. The council has the power to reject any performance which may be offered to exhibition. No picture received without a frame. No person shall be admitted into the room before the exhibition opens. No picture shall be received after time limited from the reception expired.

19, January, 1769
Pictures must be sent to the Academy by the 13th and 13th of April for the exhibition

30, January 1769
Exhibition will open April 26th

17, March 1769
Inspection of keeper and title of catalogue

20, March 1769

Reported several other regulations

20, April 1769

Agreed on arrangements of pictures

20, May 1769

Pay models, dates of open exhibition and thank you notes

27, May 1769

40 academians requested

15, June 1769

Barret recommended Elemor Roper paid 7.7 and George 5.5

24, June 1769

Sum of 4 guineas be paid to Peter Brown painter recommended by Barret

21, August 1769

Several donations reported, letter to be written to Locke, Hayman Wilson and Barret

2, September 1769

Each academian has liberty to introduce one person

4, October 1769

Hours changed of lectures

13, October 1769

Professor of painting read his lecture and the treasury read his notes

9, November 1769

Students who are candidates for permenions of the gold medals, draw out of vase for subjects

13, November 1769
Silver Medals, ballots and election

27, November 1769

New order of bank members

5, December 1769

Academians are and shall be elected by majority person and under age not allowed. Every associate shall be obligated to exhibit at least one performance in every exhibition, omitting to do so without showing sufficient cause, he shall forfeit the sum of two pounds and ten shillings to be paid into treasury of the academy

9, November 1773

Read a letter from Barret signifying that his works which exhibited with the S.A.G.B. were exhibited without his consent. The council being satisfied with his apology. Ordered that a letter be sent to the lecturers with the rules of the exhibition relating to a person exhibiting in two places the same year signed by Reynolds and Newton

24, February 1786

Read a letter form Barret that a sum of 30 pounds be advanced to him by the treasure

26, March 1786

Barret died- read letter from Barret and Locke

12, July 1793

The treasure informed the council that Barret who was in great dishelp had made application to him, to the time distributing the annual donation, of that he had at two several times advanced her ten guineas producing her letter to resolved that it be allowed and the president informed the council that Smith (late follower) had some time left the petition at his house; which being mislaid, her name was not on the list, therefore had not been considered. Resolved she may be paid 3 guineas as it being
represented that Mrs. F. Barret daughter of the above Mrs Barret was in dishelp. The council advance not exceeding 5 guinease

3. July 1794
Fran Barret £10.10

10. July, 1795
Fran Barret £10.10

9. July, 1796
Fran Barret £26.5

10. July 1797
Mrs Barret £21

Barrets Years on Council at the Royal Academy
1769
1781
1782
Appendix D: Newspaper Clippings

Royal Academy and Paul Mellon Newspaper Clippings Including George Barret

London Chronical 1772
9 and 10
Mr Barret has been deservedly allowed to profess great abilities as a landscape painter. These pieces, however, are very carefully finished, particularly with respect to the figures, the vessel and cattle. A study of nature, by the fame, this piece has a good effect and is painted with a free-spirited pencil.

“12. A Moonlight, by George Barret. This piece possesses great beauty. We can not conceive it to be natural that a moonlight scene should partake of the glow and warmth of a sunshine, though at the same time there requires a tender mellowness and modified glowing arriving from the reflections of the rays of light. This artist has happily produced, and has blended the most beautiful Colouring over the whole. There is much of nature in the dream of whitened clouds breaking gradually away from the affection of the moon.”

“George Barret
No. 12, A Moonlight
One of the Best pictures that we have seen of this artist for some years past. The composition is noble and well chosen, and the colouring very happily expresses the effect of moonlight.”

“9- The West Front of Burton Constable, the Seat of William Constable, Esq.; In Holderneffe, Yorkshire.
10. A General View of the Fame,
“Mr. Barret has been long, and deservedly at the head of the landscape department. These views are apparently the produce of such a character who blends with a thorough knowledge of his art, some of the finest reflections of nature.”

The St. James Chronicle; or British Evening Post, Sat. May 1 – Tues. May 4, 1779, p.4.
“We do now know so faithful and elegant imitator of nature as this artist is in all the views and landscape.”

“A moon-light by Barret, This is a most admirable performance. In general, moonlight pieces are painted in dull disannul stile of chiaro-oscuro, with a tasteless uniformity of tint, which is highly unpleasing and unnatural. In the piece
before us, that faint and mellow her observable in nature, when this moon, "Favourably sets off the face of things," as Milton expresses it is most judicially represented."2

Freeman’s Journal, 10 June 1766
To the Committee for the conducting the Free Press
Gentlemen, Your giving a place in your journal to the following verses, taken out of a poem, sent from London by a friend of mine, on the performances of Mr Barret and Mr Peters (two gentlemen of this kingdom) at the Exhibition which lately ended at the Society of Artist’s Great Room, Spring Garden, London, will much obliged a constant reader, [signed] T.C. Dublin, May 26
Two master-pencils more arrest the eye,
In Wilson’s Water and in Barret’s Sky;
A finished greatness grows upon the sight,
That yields by turns, an r [] supreme delight,
In sweet alternatives, by turns contest,
Now this you must pronounce, now that the best;
Reverberating the judgement time is past,
And [] we most admire, we see the last.
The Heifer by the horns they equal seize,
With equal honour, and with equal praise.
But who is he with labour’d, learned look,
Who shines distinguished in the shining Group;
Whose classic ephiers so strong imprint
The splendid meaning of a Titian’s tint;
Where Life rewards his more than happy pains,
Where Blood seems rushing through the vivid veins,
Where all the aspect, warm with vigour, lives,
That not one single hint of a painting gives,
But sets up breathing life at once to sight,
Where Nature’s attributes alone delight.
Some stranger sure, with modest merit grac’d,
Amid the Group these sterling pictures plac’d.
Whilst envy slept, and malice hid her gall,
These beauties tose and bless’d the ambitious wall.
Ye British Fair, impose your kind command,
And live from Peters’, as from Titian’s hand.
Let Lancaster, let Pembroke, Ages hence,
Attract the soul and charm the ravished sense;
Let Vourics yet unborn, with wonder dwell
On each angelic form, with wonder tell,
Their virtues, like their beauties, shone sublime,
And Peters’ Pencil snatched them both from Time
N.B. Mr Barret is a landscape painter

2 Paul Mellon Centre Newspaper Reviews of Royal Academy and Other Exhibitions 1778 – 1780.
Mr Peters is a Portrait painter.

**1690-1800 Dublin Newspaper Clippings that Include Barret**

**Universal Advertiser 1755, 23rd December**
The Hon. [Dublin] Society for the encouragement of painting met at the Parliament House last Saturday, when several candidates appeared and produced many pieces that greatly exceeded any before painted in this kingdom. A premium of 50l to Mr. [Robert] Hunter, as the best performer in history painting. A premium of 50l to Mr. [George] Barret, as the best performer in landscape painting. It is hoped such generous and noble encouragement will be a great honour and utility to the kingdom, and will be supported with a proper spirit.

**Public Gazette 1759, 9th-12 June**
To be sold by auction on Friday the 22nd of this instant June, by George Spring, Upholder and Auctioneer, almost opposite the Statue of King William on Horse back of College-green.
A number of landscapes, painted by Mr. [George] Barret; the designs of which have been chiefly studied after nature. They may be viewed on the Wednesday, and Thursday before.-The sale to begin at twelve o'clock-N.B. There are a few historical pictures, which will be sold at the same time.

**DCR Dublin Courier 1764, 27th-30 April**
Mr. [George] Barret’s Landscape, which obtained the 50l premium from the Society for the encouragement of arts, is purchased by the Marquis of Rockingham, for 100 guineas.

**Saunders New Letter 1774, 17th-19 October**
To be sold by auction, by Thomas Hawkins, Upholder and Auctioneer, on Monday the 24th instant October, all the household furniture of Mrs. Barclay, at her house in College-green. The furniture consists of four-post beds in crimson and green paragon curtains, choice seasoned feather beds, hair and wool mattresses, English and Irish blankets, Manchester and cotton counterpanes, parlour chairs covered with leather, stuffed back and seat chairs with yellow cheque cases, and a settee to match, mahogany dining, sideboard, tea and card tables, a set of mahogany joining tables that will dine from six to sixteen, an elegant mahogany book-case with folding doors glazed, and draws under ditto, large pier and chimney and dressing glasses in gilt frames, a large mahogany chamber-chest, desks, tallboys, etc, Wilton and Scotch carpets, a number of very good glazed prints, the illustrious heads, Ballisarius, Garrick in the character of Richard, etc, some very fine paintings, in particularly a view of Ringsend, Irishtown, and Clontarf done by [George] Barret, in gilt frame, hall and staircase bells, moving grates, brass fenders, and fire irons, a jack, English and Irish pewter, with copper, boilers, stew-pan, and several other articles of the kitchen furniture. The sale to being at 11 o’clock, and continue each day until all are sold.
Saunders New Letter 1785, 18th February
Print and Drawings
A capitol collection of prints and water colour drawing the whole forming a
matchless collection of the works of the best modern masters, which will be sold
by auction at the exhibition rooms, William-street by Mr. Chapman, this day, the
17th February 1785, and the succeeding days, amongst which are the works of the
following celebrated masters, viz; Bartolozzi, Barret, Barrelet, Callendar, Cipriani,
Goupy, Hamilton, A Kauffman, Loutherberg, Mortimer, Sandby, Sherwin, [Francis]
Wheatley, Zucchi, etc, etc..
To be viewed on Monday the 14th of February, and till the time of sale, which will
begin each day exactly at twelve o’clock.
Catalogues to be had gratis at the exhibition hall; at Mrs. McDaniell’s, Milliner, No
21 Exchequer-street, opposite the Stonecutter’s yard; and at Mr. Chapman’s No.37
College-green.

Saunders New Letter 1793 27th May
The old established China, glass, and Staffordshire warehouse, No 9 Temple-bar,
corner of Bagno-slip, Thomas Wolfe, has for sale a great variety of table and tea
China, of the newest patterns, from the last India sale, and from Staffordshire.
Complete table services of the greatest variety of patterns, richly enameled in
various colours, which on inspection will be found elegant, and well worth the
attention of the nobility. A usual complete services of plain Queen’s ware, for two
guineas; blue and green edged ware, proportionally cheap;
N.B. Being the sole proprietor of an extensive manufacture, he is enabled and
determined to sell his goods on the most moderate terms.
Wholesale buyers will find an advantage in purchasing goods at the above house
not to be met with elsewhere.

Leonard John Long, Watch and Clockmaker, for the better accommodation of his
friends and the public, and the more extensive carrying on of his business, has
taken a house, No 23 Upper Ormond-quay, he will set or sell his house, No 9
Mountrath-street, being in perfect order, and only four years built contiguity to the
New Four Courts, need no further comment.
Long will likewise sell the interest of his house No. 4 Mouthrath-street, having a
profit rent of 71 per annum.

To the ladies sale by auction, without reserve, on Tuesday, May 28th instant 1793,
at the Lyceum, No 42 College-green, opposite Anglesea-street, by T[omas] Le
Fevre, of an elegant assortment of Japanned and painted paper machee tea boards,
cadies, waiters, coaters, etc-also a number of tea urns, coffee pots; beautiful and
rare fancy buttons, adapted to ladies only, and one genuine capitol landscape by
[George] Barret.
N.B. Le Fever, No 62 South Great George’s-street, cautions the general public
against putting paintings into the hands of persons ignorant of the value or
treatment of such objects—he continues to repair, clean, and sell paintings by auction or on commission.

William Crow, No 12 Abbey-street, opposite Stafford-street, in order to pay that close attention to the many applications from his friends and the public in the upholstery, auctioneer, and undertaking branches of his business is determined to sell by auction tomorrow the 28th of May 1793, his large and extensive stock of cabinet line—has been manufactured under his own immediate inspection, of the best material and workmanship, for which his house has always noted and will be found well worth the attention of the nobility, gentry and the public in general. Also his large stock of fine seasoned mahogany, Riga oak of different thickness, American ditto, birch and maple, 12 feet 2, and inches in dram deal, a great quantity of fine mahogany veneer, ditto hardwood veneer, etc, etc.

John Mack

Auctioneer

Saundes New Letter 1794, 19th May
Sale of Paintings and prints this day the 19th May instant T[homas] Le Fevre will sell by auction at the Lyceum No 42 College-green. A valuable collection of French, Flemish, Italian and other paintings, the join properties of two gentlemen going to reside in England, amongst which are a number of true originals of the first masters, ancient and modern. Also prints, amongst which is one of the Death of General Wolfe; portrait of Louis 16th and Marie Antoninette; Fine Landscapes, by [George] Barret; A Beautiful View of Cork [by John] Butts; Views of Cherbourg and Le Hague.

Faulkner’s Dublin Journal 1747, 23rd-26 May
Sixteen boys under the age of sixteen produced their drawings for the premium of 15l appointed to be distributed amongst them; and a small bust being placed on a table, they copied the figure, to show their skill before the society. Some painters attended to examine the pieces which were all placed on the sides of the room, and they were surprised (as all other were), at the improvement which the children have made in drawing and designing; most of their performances being drawing with spirit life and shortness, being good copies of the original prints and pictures. They all got some premiums or other, from two guineas and a half down to eight shillings a piece. There is such an emulation amongst them that in time we may expect some good painters to arise from them. The boys that distinguished themselves best, were in the following order, viz. Jacob Ennis, Francis Sandys, William Grover, John and Peter Latouche, George Barret, James Forrester, and Thomas Ivory who is deaf and dumb. These 3 [last boys] were taught by Mr. West who kept a school in George’s-lane, and is the best master for drawing we ever has amongst us. The young Latouches declined taking their premiums, being content with the honour and desired that they may be applied to there future drawing. A small premium was given to the girl Alice Brown, and a boy, for the best pattern for Damask and painted Linen.
This is to give notice that there is in Clontarf-town a house ready furnished with a handsome garden, a large yard with stable, pigeon-house, and many other conveniences, to be let be let for the summer season, or for a term of years, or in lodgings. Enquire of John Evatt's [Snr], Upholders, om Abbey-street; where there are also to be sold, several pieces of old tapestry, may articles of household furniture, and also about 140 yards of crimson Genoa silk damask, but little the worse for wearing. Said Evatt still continues the business of an Upholder, and also of an auctioneer to value or sell good by auction, either in town or country and hopes all his friends will continue their favour and interest to him the said Evatt, who will always be careful in using them in the most candid manner.

Faulkner's Dublin Journal 1764, 11th-15 September
An auction of the furniture of Mr. George Barret's House in Leeson-street, near Donnybrook corner at Stephen's Green, will be held by Nicholas Higly, Upholder, on Tuesday the 18th of September and the ensuing day; among which are three capital landscapes in neat carved and gilt frames, painted by the ingenious Mr. Barret, whose landscapes about 3 months ago won a prize of 50 pounds in London from several competition and have since sold for 100 pounds sterling. Also an excellent mahogany screwed pillar and claw desk on castors for study.

Faulkner's Dublin Journal 1794, 21st January
Auction of Books, Prints and Drawings
Being the collection of the late Judge Hellen which will be sold by auction by James Vallance at his room, No 6 Eustace-street, on Monday the 10th of February, they consist of the a very choice collection in natural history, antiquates, history, voyages and travels the very best authors in belles letters in English, Italian and French-There are likewise to be sold several handsome bookcases and some beautiful cabinates, a 31/2 feet achromatic telescope by Dollard- a concave mirror and a pair of globes by Adams. There are also a number of fine arms some of them exceedingly handsome and a curious and a remarkable crossbow- Hours of the sale form from 12 o'clock until 4 o'clock- Catalogues to be had at place of sale-N.B. They may be viewed three days before the sale.

Pictures, Drawing, Prints, framed and glazed, Statues and China, etc
Being the choice collection of the late Judge Hellen, which will begin to be sold by auction by James Vallance, on Thursday the 27th of February, 1794 at the Judge's late dwelling-house, Mespil bank, Donnybrook road on the 27th of February by James Vallace viz Ruben's original sketch of his last Judgement seventeen by Angelica Kauffman and a number of others by the some of the best masters [Rubens, and George Barrett]. There is likewise a beautiful marble statue of a Vestal rejecting Prophesus, love: cupid offering a rose, has a dart concealed to wound her, in case she accepts it designed by Joseph Angelini a famous Roman Statuary-Also an epergne and a most superb silver lamp after the Antique, weight 70 ounces in a inlaid case. Hours of the sale 12 o'clock until 4-Catalogues to be had at Vallances, No 6 Eustace-street. N.B. The may be viewed three day proceeding the sale.
Appendix E: Barret’s Sold Contents in Studio

Barret’s Sale 9th of May 1771 in Langford and Sons house in the Great Piazza, Covent Garden, London, England.
A catalogue of the collection of pictures and drawings framed and glazed, and studies from nature, by Mr. George Barret, of Orchard Street, Portman Square, several of which are particular views in Scotland, England and Wales. Which will be sold by auction, by Mr. Langford and Son, at their house in the great piazza, Covent Garden, on Thursday the 9th of instant May 1771.3

74 lots all by Barret accept 5 lots
Drawing by Daniel Boone (Flemish)
Drawing by Luca Giordano (Italian)
Two drawings by Rosa Salvator (Italian) copy of French Claude Joseph Vernet
Drawing by Parrocel

Moon piece was described in 1767 by Anon in Le Pour Et Le Centre Being a Political Display of the Merit and Demerit of the Capital Paintings Exhibited at Spring Gardens4

Lo! – BARRET’s Moon-piece strikes the dubious fight,
With something strange that’s neither day nor night;
A mongrel medium in that work is seen,
Nor this, nor that, but something both between;
His Luna’s Realm, her brother’s beam invades,
And throws his Noon-tide Mantel over the shades.
Which clear reveals each Insect’s gaudy wing.
With all the daisies of the painted spring.
Such mere Miniature, labours, and correct,
A pedant pencil through the whole detects;
The utmost distances, exact, impart;
The finished formal strokes of fearful Art.
No bold implicit random sketches strike,
That something to unlike, and yet so like
His blank chaotic masses quite cofound,
The puzzled fight, normask the indefinite ground:
No fading forms that from sight the sight decay,
By moonlight glimmer, seem to die away;
Like evening shades, or visions of the night,
Amuse the fancy, and defraud the fight,
For all is too expressive, all too bright.
Though’ Genius there her utmost character is lost.
Defect of unity this piece must bear,
Which else, so rich, might shine so matchless rare;

3 Getty Provenance Index Database Sale Catalog Br-A875
4 Anon (1767). Le Pour Et Le Centre Being a Political Display of the Merit and Demerit of the Capital Paintings Exhibited at Spring Gardens, London: J. Williams, p. 6-7.
For Pencil, Fancy, and Defert are there.
His Rainbow next with pleasure we must view,
The Parts are striking, but the whole too blue;
The simple scene with grandeur is surcharged,
With lacings loaded, and too much enlarged;
A bright embroidered birthday fruit it shews,
Where too much pomp and gaudy glitter grows.
The Pencil's sustain finished up with pains,
In fuelling splendour through the rainbow reigns;
And yet the surely Critic must confess,
Its greatest fault is beauty in excess!
Appendix F : Duke of Portland Archives

July 16th 1767
Memorandum of pictures painted for his Grace the Duke of Portland,
Went to Welbeck for the first time in September 26th, 1765 and in July following – 66
Two General Views of Welbeck Park with Figures 84 each – 168
Two Views of the Head with Figures, at 60 each – 126
The Great Tree with a View of Welbeck House at a Distance -44
The Great Tree with the Phaeton and Horses and Other Figures –52
A View of Roach Abbey with Figures – 63
Its Companion; the Old Gate Way with Figures – 63
A View of the Mill in Creswell with Figures – 63
The Great Tree Called the Seven Sisters with Figures –42
It’s Companion, The Green Deal – 42
A View of that Part of the View Where the Deer Generally is with a View of the House at a Distance – 63

The total price of 10 paintings was 727.

December 15th 1767
My Lord,
As the dimensions of the two trees were taken in black lead pencil, which by my
accident has, been rubbed. So as not to be quite distinct, I would therefore beg
leave to request of your Grace to order a new dimensions of each, and soon as I
receive them, I shall immediately place them accordingly to your commands. I am
making out the drawing of the trees for[?]- who called on me the other day and
shall be as accurate as possible in every particular of them.
I am My Lord,
With greatest respect
Your grace most [?] George Barret

March 28th 1770
My Lord,
It is with inexpressible concern that I look back at the delay of your Grace’s Pictures,
which I beg leave [?] your Grace, has not [?]from either intention or inclination but
from particularly and unforeseen circumstances intervening. When I took the
pictures back, I hoped to have had it in my power to return them in a much better
state very soon, but found on examination (as they were painted of a time when I
was very ill [?]) that it was impossible to make them what I intended they should be,
without doing the three entirely over again, and for that purpose alone, I have

5 Manuscripts and Special Collections University of Nottingham, Reference Number: NA32247.
6 Manuscripts and Special Collections University of Nottingham, Reference Number: NA32247.
ventured to detain them, I fear much too long but I hope your Grace will permit me to rely on your goodness for a further indulgence till the exhibition is opened, as I am in the present in the midst of two particular pictures, for that purpose, one a scene from Ullswater, the other a Bull.

I have the honour to be with the greatest respect My Lord your Graces most grateful and most obedient humble servant

Your humble servant
George Barret

August 4th 1770
My Lord,
Since I had the honour of seeing your Grace a [?], has befalln [sic ie befallen] me which at this time of the year (my friends being for the most part in the country [?]) I find impossible to extricate myself from [?]- the intersession [?] Of one who has influence over the person who is the chief instrument of it. I hardly know what [?] to make for attempting to trouble your Grace on such a subject but as the person employed against me in this matter is a Mr [?-], I have flattered myself that a word from your Grace to him would gain me the time I want in order to raise him the money which is about a hundred and fifteen pounds, should I be obliged under the present circumstances to dispose of pictures &c[?] now in my house it would be pretty nearly the same as if a fire had happened to them

George Barret

August 12th 1770
My Lord,
I have the honour to send your Grace the drawings of every part of the thatched house with their measures [?] but think if instead of the present window a [circular?] bow was to be made and brought within about six inches of the floor, it would add greatly to the beauty without destroying in the least degree the simplicity of the building, it would also render [?] the inside more cheerful. There are many parts of your Graces Park from which this would appease a very pleasing object but in particularly that bank of the river from which I am now painting the picture, I should be very happy if any further hint of mine could be thought useful in this little temple

George Barret

The morning after I waited on your Grace I luckily red’d a sum which released me entirely from that difficulty, the chief...which now remains, is an apprehension that the affair has been misrepresented, the bond being for being for two months only,

7 Manuscripts and Special Collections University of Nottingham, Reference Number: NA32247.
8 Manuscripts and Special Collections University of Nottingham, Reference Number: NA32247.
9 Manuscripts and Special Collections University of Nottingham, Reference Number: NA32247.
and but twelve or fourteen days due, they might however appear an age to him if time was to be measured [?]By the anxiety he showed to begin the attack.¹⁰

January 28th 1771
My Lord,
The picture of Ullswater which your Grace saw last summer in now finished with the addition of your boat and figures belonging to it and as it is intended to be sent to Mr. Langford’s Auction room on Friday evening next. I should esteem it an honour if you would give me your opinion of it before it goes out of my hands.
George Barret.¹¹

May 27th 1773
My Lord,
Relying on your Grace’s goodness to forgive this [?] I beg leave to request your assistance as I am under a positive engagement to pay Mr. Partridge a sum of money on Saturday next, for which purposes the picture of the yew tree has been set apart but I did not think it right [?] to send it home until I can [?] complete the other two, and acquit myself to your Grace’s satisfaction which has laid me under the [?] [?] [?] of [?] postponing this settlement with him for some months past.
Humble servant
George Barret

PS: my price for the yew tree is eighty guineas, the same as for the other of like dimensions. The companion to the smallest of them these (which are views of Roach Abbey) were delivered to your grace in Charles Street....¹²

¹⁰ Manuscripts and Special Collections University of Nottingham, Reference Number: NA32247.
¹¹ Manuscripts and Special Collections University of Nottingham, Reference Number: NA32247.
¹² Manuscripts and Special Collections University of Nottingham, Reference Number NA32247.
Appendix G: Duke of Buccleuch Letters

July 15\textsuperscript{th} 1765
Need of his Grace the Duke of Buccleuch by the hands of Kenneth Mackinzie the sum of one hundred and forty pounds on account.
George Barret

September 15\textsuperscript{th} 1768
Need from his Grace Duke of Buccleuch the sum of fifty pounds.
George Barret

September 15\textsuperscript{th} 1768
Mr. Barret receipt of £50

August 23\textsuperscript{rd} 1769
Two months after sale I promise to pay to Kenneth Mackenzie or other fifty-eight pounds trusted shillings balance received.
George Barret

January 1769
Need from His Grace the Duke of Buccleuch the sum of one hundred pounds on account.
George Barret

January 21\textsuperscript{st} 1769
Mr. Barret Receipt for £100

April 7\textsuperscript{th} 1769
Need of his Grace the Duke of Buccleuch the sum of 250 pounds on account.
George Barret

April 7\textsuperscript{th} 1769
Mr. Barret Receipt for £250 paid him of his Grace Duke of himself. Couttes

Friday June 2\textsuperscript{nd} 1769
Dear Sir,
It was by no means my intention to have bothered his Grace until the business in hands in complete that I have really [?] [?] very unexpected to have had on three sums been promised in May this I earn [?] this reason why I by learn to [?] Grace for another bill of a hundred and twenty pounds will be of [?] [?] at the same time that I
would by to withdraw my [] if there [] seemed the least in property in it. Shall rely on you to make my apology with my very humble respect []
Humble wish
George Barret

June 3rd 1769
Need from his Grace the Duke of Buccleuch the sum of one hundred and twenty pounds on account.
George Barret

June 3rd 1769
Mr. Barret Receipt for £120

July 15th 1769
Mr. Barret
Letters of receipt for £ 40

July 16th 1769
Mr. Barret Receipt for £140

September 26th 1769
Dear Sir,
An unexpected delay in a sum I was to have [?] last week [?] me to make an application [?] to a friend for the loan of twenty guineas, if it suits you to [?] me with that sum, I [?] [?] it as a favour and [?] it probably in a few days, if it hand next suit you, I help you wile hander the [?]
Of your very [?] humble servant
George Barret.
It will [?] [?] if you [?] send it for [?] [?] [?] [?] [?] re

September 26th 1769
Reviewed by Mr. Mackinzie the sum of twenty guineas for the use of Barret
By me G. Engleheart

September 26th 1769
To,
Kenneth Mackenzie
Mr. Barret for £21
Sent by his clerk

13 National Records of Scotland GD224/628/1 (21 items)
My Dear Sir,
I heard yesterday evening have taken the liberty to make the following event but did not care to [?] the [?] here I [?] with you [?] [?] two these unlucky circumstances I am [?] ( [?] his Grace in to good to send the order) that you will let me have seventy or fifty pounds in trust my true reason so [?] [?] you [?] [?] is that I have this day before twelve o'clock had bill to pay which emerged yesterday and can not be paid, and as al my friends are out of town and totally [?] [?] your compliance will [?]
for you must sincere friend and humble servant
George Barret
As the order will be [?] to [?] you may yourself

December 19th 1769
Dear Sir,
I have [?] the bill in favour of young Mr. Heiley who I can have cash from for it and as [?] [?] [?] [?] my present [?] [?] much better hope it will be the same to your [?]
With sincerely
Your [?]
George Barret

December 19th 1769
Mr. Barret
Advising his [?] of £30
Kenneth Mackenzie Esq.

December 19th 1769
To Kenneth Mackenzie Esq.
Wigmore Street Cavendish Square
Six weeks after date pleaded to pay Joseph Huiley Esq. Sum of thirty pounds and place it [?]
Your most humble servent
George Barret

February 21st 1770
Need the sum of fifty pounds from the Duke of Buccleuch by the hand of Mr. Mackenzie on account
George Barret

February 21st 1770
Receipt for £50

March 31st 1770
Need from his Grace the Duke of Buccleuch by the hand of Kenneth Mackenzie Esq.
the sum of twenty-five pounds
George Barret

March 31st 1770
Mr. Barret
Receipt of £25
This was given by his Grace

May 16th 1770
Grace the Duke of Buccleuch by the hand of Kenneth Mackenzie Esq. four hundred pounds on account by me
George Barret

May 16th 1770
Receipt for Barret for £400

June 22nd 1770
Payments to Mr. Barret

September 9th 1774
Dear Sir,
Having a bill to pay in town today and being at a cost for a small part of it should esteem it is a favour if you would be so kind as to let the (?) have eight or ten guineas on account or anything thereabout that may be (?) (?) (?) should not have given this (?) but that the demand on me happened to be unexpected one dear friend
Your most
Humble servant
George Barret
PS
Can you inform one wish and much thought what the (?) I were be to (?) as a (?) ?

September 10th 1774
Need from Kenneth Mackenzie Esq. the sum of ten guineas on account of the Duke of Buccleuch
George Barret

September 10th 1774
Mr. Barret
Receipt for £10
October 29th 1774
Of the Grace the Duke of Buccleuch ten guineas by the hand, of Mr. Mackenzie on account
George Barret

January 14th 1775
Needs of his Grace the Duke of Buccleuch (by the hand of Mr. Mackenzie five guineas
George Barret

January 19th 1775
The Duke of Buccleuch ten guineas on account
George Barret

January 19th 1775
10 guineas Mr. Barret Receipt
This was given by his Grace Duke of Buccleuch in my account
Appendix H: Duke of Buccleuch Receipts

Mr. Barret

To cash from his Grace the Duke of Buccleuch
1768 At Dalkeith_________________________________________________________£50., ,, ,,  
1769 January 21 of Draft ___________________________________________________100. ,, ,, ,,  
April 7 Ditto_________________________________________________________250. ,, ,, ,,  
June 3 Ditto _________________________________________________________120. ,, ,, ,,  

1768 To cash from Matthew Little for his Grace 20. ,, ,, ,,  
1768 To cash from Mr. Mackenzie for ditto views  
August. P. Receipt _______________________________________________________£30. ,, ,, ,,  
Oct. 15th Ditto ________________________________________________________25. ,, ,, ,,  
1769 August Ditto _______________________________________________________140. ,, ,, ,,  
Sept. 26. Ditto ________________________________________________________25. ,, ,, ,,  
October 26. Ditto ______________________________________________________58.12. ,, ,, ,,  
1770 February 2 Ditto ___________________________________________________30. ,, ,, ,,  
21 Ditto _____________________________________________________________50. ,, ,, ,,  
March 31 Ditto ________________________________________________________25. ,, ,, ,,  
May 16 Ditto _________________________________________________________400. ,, ,, ,,  
By a particular bill for painting __________________________________________1171.16. ,, ,, ,,  
By Ditto for travelling charges ___________________________________________174.5.6. ,, ,, ,,  

To Balance ___ 779.12  
26.96  
£1346.1.6

Mr. Mackenzie has accepted Mr. Barret’s draft of 22nd June 1770 for £50. Payable to Mr. Evans, which is omitted in this.14

Travelling Account to and from
His Grace the Duke of Buccleuch Dalkeith
404 Miles from London to Dalkeith...a... of mile... 20. 4. 0  
404 Miles from Dalkeith to London... a.... to... 20. 4. 0  
From August 13th to October 13th is 2 and 6 days. A. 2.12.6 Pay 162. 15. 0  

203.30

14 National Records of Scotland GD224/628/1 (21 items)
Deduct 11 days at Keswick and Welbeck . 2.12. 6 Pay 12.17.6

___ 174.5.6

Payment by and for His Grace the Duke of Buccleuch to Mr. Barret

1768
1st August ~ By Mr. Mackenzie _________________________________ 30 .,, ,,.
15th October ~ “ Do_______________________________ 25 .,, ,,.

1769
August ~ “ Do______________________________________________________ 140 .,,,,
26th September ~ “ Do___________________________________________________21 .,,,,
26th October ~ “ Do_____________________________________________________ 58.12 .,,,,
2 February ~ “ Do_______________________________________________________30 .,,,,

___ 304.12

By Matthew Little at Langholme

1768 By His Grace of Dalkeith 50 .,,,,
1769
21 January ~ “ Do of Draft_________________________________________________________________100 .,,,,
7 April ~ “ Do________________________________________________________________________250 .,,,,
3 June ~ “ Do_________________________________________________________________________120 .,,,,

___ 520 .,,,,
___ 849.12

1770
21 February ~ by Barrt_________________________________________________________________50
31 March by His Grace___________________________________________________________________25
16 May £400 ~

Payment £849.12
Bill for Travelling and Allowance 174.5.6
Balance to Account of work done £675.6.6

Payment to Mr Barret ________________________________________________ 924.12
Deduct Bill for Travelling Charge and Allowance _______________________ 174.5.6

___ 750.6.6

Payment to Mr. Barret

1768
1st August by Mr. Mackenzie _________________________________ 30.
15th October By Do_______________________________ 25 .____________ 55.
By Matthew Little __________________________________________________ 25.
By His Grace of Dalkeith ___________________________________________ 50.
1769
21 January by the Grace of Drew .................................................. 100.
7 April By Ditto ........................................................................... 250.
3 June by Do ................................................................. 230 .......................... 520.

By the M in his Gracious Aboence
August 1st of [?]........................................................................ 140.
26th September Ditto ................................................................. 21.
26th October To Do ............................................................. 58.2 .......................... 50.12
219.10

£02.10

Mr. Barret travelling Charges ....................................................... 745.4.6

£750.4.6

1770
2nd of February To Bill to Hackney.................................................. 30
31st March To Do ................................................................... 25.
## Appendix I: Barret’s Sale on May 9th 1771 at Langford Auction House in London

<table>
<thead>
<tr>
<th>Lot 1</th>
<th>A Moonlight, with a Church at a Distance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lot 2</td>
<td>A View of St. Owen’s Gate of Hereford</td>
</tr>
<tr>
<td>Lot 3</td>
<td>A Small View of Conway Castle (companion to lot 4)</td>
</tr>
<tr>
<td>Lot 4</td>
<td>A Ditto [small view] on the Lake in Snowden in North Wales (companion to lot 3)</td>
</tr>
<tr>
<td>Lot 5</td>
<td>A Picture of Rocks with Cattle from Nature (companion to lot 6)</td>
</tr>
<tr>
<td>Lot 6</td>
<td>A View of the Lake and Mountains of Snowden, with a Remarkable Effect of Light (companion to lot 5)</td>
</tr>
<tr>
<td>Lot 7</td>
<td>A Picture of Dead Game, with a Dog from Nature (companion to lot 8)</td>
</tr>
<tr>
<td>Lot 8</td>
<td>Ditto [A Picture of Dead Game, with a Dog from Nature] (companion to lot 7)</td>
</tr>
<tr>
<td>Lot 9</td>
<td>A Landscape with Cattle, on a panel, from Nature (companion to lot 10)</td>
</tr>
<tr>
<td>Lot 10</td>
<td>A Ditto [landscape], with Calves in a Cart, its Companion lot 9</td>
</tr>
<tr>
<td>Lot 11</td>
<td>A Landscape and Figures Study from Nature</td>
</tr>
<tr>
<td>Lot 12</td>
<td>Ruins of Castle, and a Bath on a Panel</td>
</tr>
<tr>
<td>Lot 13</td>
<td>A Moonlight with Lighterman</td>
</tr>
<tr>
<td>Lot 14</td>
<td>A Landscape and Cattle (companion to lot 15)</td>
</tr>
<tr>
<td>Lot 15</td>
<td>Ditto [a landscape and cattle], Its Companion (companion lot 14)</td>
</tr>
<tr>
<td>Lot 16</td>
<td>Ditto [a landscape and cattle], Its Companion (companion lot 14)</td>
</tr>
<tr>
<td>Lot 17</td>
<td>A View in the Mountains of Ullswater, with an Effect of a Storm</td>
</tr>
<tr>
<td>Lot 18</td>
<td>A Ditto [view] of Rocks and Waterfall – A Scene from the Dragal in Ireland, Near Dublin</td>
</tr>
<tr>
<td>Lot 19</td>
<td>A View of the Old Buildings over the Duck Pond in Mayfair</td>
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<tr>
<td>Lot 20</td>
<td>A Ditto [View] from Nature</td>
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<tr>
<td>Lot 21</td>
<td>A Landscape which Introduced Tobit and the Angel</td>
</tr>
<tr>
<td>Lot 22</td>
<td>A Picture of a Horse (companion to lot 23)</td>
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<tr>
<td>Lot 23</td>
<td>A Ditto Picture of a Mare and Foal – Its Companion (companion to lot 22)</td>
</tr>
<tr>
<td>Lot 24</td>
<td>Horses at Play (companion to lot 25)</td>
</tr>
<tr>
<td>Lot 25</td>
<td>Horses at a Fountain, Its Companion (companion to lot 24)</td>
</tr>
<tr>
<td>Lot 26</td>
<td>A Picture of a Sheep’s Head</td>
</tr>
<tr>
<td>Lot 27</td>
<td>Asses from the Life, the Landscape View in Derbyshire, Near Matlock</td>
</tr>
<tr>
<td>Lot 28</td>
<td>A Landscape After Nature</td>
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<tr>
<td>Lot 29</td>
<td>A View of Mrs. Clive’s House at Twickenham</td>
</tr>
<tr>
<td>Lot 30</td>
<td>A Landscape and Figures</td>
</tr>
<tr>
<td>Lot 31</td>
<td>A Sketch from Nature</td>
</tr>
<tr>
<td>Lot 32</td>
<td>Ditto [A Sketch from Nature] (companion to lot 33)</td>
</tr>
<tr>
<td>Lot 33</td>
<td>Ditto [A Sketch from Nature], its companion (companion to lot 32)</td>
</tr>
<tr>
<td>Lot 34</td>
<td>An Effect of the Morning with Deer from Nature</td>
</tr>
<tr>
<td>Lot 35</td>
<td>Rocks and Water, the Scene from the Dargal in Ireland</td>
</tr>
<tr>
<td>Lot 36</td>
<td>A View on the Godlamin Road</td>
</tr>
<tr>
<td>Lot 37</td>
<td>Hawarden Castle in North Wales, Belonging to Sir John Glynn, and within View of His House.</td>
</tr>
<tr>
<td>Lot 38</td>
<td>A Study from Nature</td>
</tr>
<tr>
<td>Lot 39</td>
<td>Ditto [A Study from Nature]</td>
</tr>
<tr>
<td>Lot 40</td>
<td>The Coming of a Storm; A Study from Nature, on the Road Between Matlock and Chesterfield</td>
</tr>
<tr>
<td>Lot 41</td>
<td>An Effect of the Morning; the Scene Matlock, Nearly Opposite the Wells</td>
</tr>
</tbody>
</table>
Lot 42- A Remarkable Great Tree in His Grace the Duke of Bucclech's Park at Dalkieth
Lot 43- Cows from the Life; the Effect in the Morning
Lot 44- A View of a Part of the Road to the Right Hand of the Wooden Bridge Leading to the Thatched House, in Richmond Park, with Red Deer (companion to lot 45)
Lot 45- Cows from the Life Tinted with Crayons, its companion (companion to lot 44)
Lot 46- A Scene in the Dargal, with Figures
Lot 47- A View of Bristol Wells, from the Opposite Shore; the Effect in the Morning
Lot 48- A View of Rock Abbey, with Figures, in Crayons
Lot 49- Rocks and Waterfall, with an Effect of the Evening
Lot 50- An Old Farm House, Near Kingston, in Surrey, with a Bull and Cows from Nature
Lot 55- Gypsies Merry-Making by Moonlight
Lot 56- A View from South Hill, in Bedfordshire, Belonging to Lord Viscount Torrington
Lot 57- A View in Richmond Park, with Cows from the Life, on a Panel
Lot 58- A Large Landscape and Figures
Lot 59- Great a Bridge [Greta Bridge], Belonging to Sir Thomas Robinson, Bart. As it is Viewed from his Grounds.
Lot 60- A Bridge on the River Esk, in the Village of Langholm in Scotland, on the Estate of his Grace the Duke of Buccleuch
Lot 61- A View of Conway Castle, in North Wales, a 3-quarter
Lot 62- A View of Part of the Lake and Mountains of Ulswater, in Cumberland
Lot 63- [A View in Richmond Park, in which is introduced one of the great red deer] (Companion to lot 64)
Lot 64- Ditto [A View in Richmond Park, in which is introduced one of the great red deer] its companion, (companion to lot 63)
Lot 65- A View of Parson's House near Langholm in Scotland
Lot 66- The Thatched House in Richmond Park, with Deer from the Life
Lot 67- A Scene of a Wood with Figures; an Evening Effect
Lot 68- The Ancient Castle of Conway, in Wales, One of the Seats of the Earl of Hertford
Lot 69- A View of the Great Waterfall of Powerscourt, Thirteen Miles from Dublin, Belonging to Lord Viscount Powerscourt
Lot 70- A View in the Dargal, its companion, About Three Miles from the Above Place [the waterfall of Powerscourt], the River is a Continuation of which Runs from the Great Waterfall; and Empty itself into the Sea, About Two Miles Distance
Lot 71- A View of East Window of Melrose Abbey, Belonging to His Grace the Duke of Buccleuch, About Half a Mile from Newstead; on the South side of Tweed Stands the Present Melrose. N. B. The Famous Earl Percy is Interred Under this Window; Within Side of Which Part of his Trophies are Still Remaining (companion to lot 72)
Lot 72- A South View of the Same [Melrose Abbey], Its Companion (companion to lot 71)
Lot 73- A View from the Star and Garter, at Richmond Hill, Looking Towards Sir Charles Asgill's House
Lot 74- A View Near the Entrance of Panton, in Panoby, Scotland, on the Estate of His Grace the Duke of Buccleuch
Lot 54- A Musician, by D. Boon
Lot 51- An Holy Family, by Luca Giordano
Lot 52- The March of an Army with their Camp, Baggage and C. by Parrocelle
Lot 53- The Death of Regulus by Verney, from the Celebrated Picture of Sal Rosa
(Copy by Verney after Sal. Rosa)
Lot 53- The Death of Regulus by Verney, from the Celebrated Picture of Sal Rosa
(Copy by Verney after Sal. Rosa)
Appendix J: Barret’s Will in the National Archives

Thirty unfinished pictures a trust and perfect inventory of all and singular the goods and credits of George Barret late of Paddington in the county of Middlesex.

No 1 Nursery filled with mahogany furniture
No 2 Painting room, six stuffed chairs and a sofa covered with red marine and six painted rush bottom chairs and six arm ditto an oval pier glaze, mahogany secretary table, Pembroke table, colour box, easel, chess, washed tree table, two rush bottom chairs, two grinding stones, two easels, two pallets
Kitchen, dairy, Wash House in garden, stable with horse, cow house with cow Pictures thirty unfinished
Mr. Charles Harris clerk to Royal Hospital at Chelsea
Mr. Charles Rush sum of eighty-six pounds
Mr. Gerard an Attorney

\[15\]

\[15\] National Archives Exhibit: 1784/921. George Barret, painter to the Royal Hospital Chelsea, of Paddington, Middlesex. Probate inventory, or declaration, of the estate of the same, deceased Reference: PROB 31/735/921.
Appendix K: List of Private Owners and Locations of Work in Museums and Galleries

Bruce Arnold

Alec Cobbe

The Earl of Belmore, Castle Coole Collection

David Possnet

Fred Krehbiel

Ken Rohan, Charleville

Sir Robert and Lady Goff


Ballyfin House (Laois, Ireland)

Bowood House, (Calne, England)

Beecroft Art Gallery, (Essex, England)

British Museum; Prints and Drawings Room, (London, England)

Brodie Castle, (Forres, Scotland)

Burton Constable Hall, (Hull, England)

Danson House (Welling, England)

Dr Edward Jenner Museum, (Berkeley, England)

Eton College, (Windsor, England)

Fitzwilliam Museum, (Cambridge, England)

Getty Provenance Index D

Glin Castle, (County Limerick, Ireland)

Gorry Gallery (Dublin, Ireland)
Grosvenor Museum (Cheshire, Chester, England)
Government Art Collection, (London, England)
Indianapolis Museum of Art (Indianapolis, IN)
Irish Heritage Trust; Fota House, (Cork, Ireland)
Kedleston Hall, (Derby, England)
Lane Fine Art Gallery (London, England)
Leicester Museum and Art Gallery, (Leicester, England)
Limerick City Gallery of Art (Limerick, Ireland)
Maidstone Museum and Art Gallery (Kent, England)
Metropolitan Museum of Art, (New York, NY)
Middlesborough Institute of Modern Art, (Middlesborough, England)
Museum Sheffield, (Sheffield, England)
National Gallery of Ireland, (Dublin, Ireland)
National Galleries of Scotland, Scottish National Gallery,(Edinburgh, Scotland)
National Gallery of Victoria, (Melbourne, Australia)
National Library of Ireland; Prints and Drawings Room (Dublin, Ireland)
National Library of Wales (Aberystwyth, Wales)
National Museum of Wales, National Museum Cardiff, (Cardiff, Wales)
National Trust (London, England)
National Trust Anglesey Abbey, (Cambridge, England)
National Trust, Croft Castle, (Leominster, England)
National Trust of Scotland, (Edinburgh, Scotland)
National Trust of Tytesfield, (Bristol, England)
Newport Museum and Art Gallery (Newport, South Wales)
New Walk Museum (Leicester, England)
Norbury Park House, (Surrey, England)- Where the murals are located
Norfolk Museums Service (Norfolk, England)
Norwich Castle Museum and Art Gallery (Norwich, England)
Nottingham Castle and Museum, (Nottingham, England)
Nottingham City Museum and Galleries (Nottingham, England)
Painshill Park (Cobham, England)
Royal Albert Memorial Museum and Art Gallery, (Exeter, England)
Royal Dublin Society, (Dublin, Ireland)
Royal Museum of Greenwich, (Greenwich, England)
Russborough House, (Wicklow, Ireland)
Sabin Galleries, (London, England)
Society of Antiquaries (London, England)
Telfair Museum, (Savannah, GA, USA)- One painting
Temple Newmans House, Leeds Museum and Galleries (Leeds, England)
Towneley Hall Art Gallery and Museum, (Burnley, England)
Ulster Museum (Belfast, Northern Ireland)
Walker Art Gallery, (Liverpool, England)
Walpole Society (London, England)
Westminster Archives Centre (London, England)
Wolverhampton Art Gallery, (West Midlands, England)

Yale Center for British Art, (New Haven, Ct)

York Art Gallery, (York, England)

York Museum Trust, (York, England)
Appendix L: Primary and Archival Sources

Adam’s Auction House, (Dublin, Ireland)- Access to upcoming Barrets in auction

Alfred Beit Foundation (Dublin, Ireland)- Able to view a few Barrets

Artnet- Supplied images

Artuk.org- supplied images

Art Price Current- Supplied images by Barret

Bowhill House, (Selkirk, Scotland)- Where the Buccleuch collection is located which has seven views of the Dalkeith Park and the letters and vouchers relating to Barret

British Library, (London, England)- Most of the literature for the bibliography was supplied here

British Museum; Prints and Drawings Room, (London, England)- Prints by Barret

Christies Auction House, (London, England) - Supplied past auction records

Churchill House (Kerry, Ireland)-Large collection of Barrets

Courtauld Institute of Art; Witt & Conway Library, (London, England)- Photographic Files of Barret

Frick Art Reference Library, (New York, NY)

Getty Provenance Index (California, USA)- Past auctions dating back from the eighteenth century

Max Deliss, (London, England)- Aloud me to observe how he was restoring a Barret

Morgan Library, (New York, NY)-Letter written by Barret

National Archives, (London, England)- Location of George Barret’s Will

National Art Library, Victoria and Albert Museum, (London, England)- Most of the literature research was from here

National Records of Scotland, (Edinburgh, Scotland)- Buccleuch historical records

Nottingham University; Manuscripts and Special Collections (Nottingham, England)- Six letters from the Duke of Portland that mention Barret

Paul Mellon Centre, (London, England)- Old newspaper clippings

Richmond Local History Society, (London, England)
Royal Academy of Arts; Collection and Research Room, (London, England)- Supplied me with the Minute Book, old newspaper clippings and letters that included Barret

Royal Collection; Prints and Drawings Room( Windsor, England)- Was able to see a few prints possibly by Barret

Royal Watercolour Society (London, England)- Had information on George Barret Junior
Sotheby's Auction House, (London, England)- Auction Records and was able to view Barret paintings coming up for auction

Trinity College Dublin; Crookshank-Glin Archive, TRIARC in the Irish Art Research Centre, (Dublin, Ireland)- Had several images and articles about Barret

Tate Britain, (London, England)- Visited the Prints and Drawings room to see two prints by Barret and in Elephant and Castle I was able to see more Barret paintings in person

Victoria and Albert Museum; Prints and Drawings Room (London, England)- held Barrets journal and several sketches and a letter
Appendix M: Email From Royal Chelsea Hospital

David.Newton@chelsea-pensioners.org.uk
to me

Dear Logan,

Please find below an email from our heritage manager. We discussed this request and have examined the evidence that we have to hand. The only possible thought was that he may have painted something for the Ranelagh Rotunda (closed in 1803).

If you have any further information as to the type of painting, where it may have been housed, or that you are able to provide evidence to suggest that there is a third mural somewhere on site, we would be interested to know.

Kind regards,
David

From: Heritage Manager
Sent: 27 July 2018 11:33
To: Education & Learning Coordinator
Subject: RE: George Barret

David,
As I understand it according to Dean, Burke hired George when he was down on his luck as a painter not necessarily to paint murals, that would have been about 1783 after Burke was appointed as Paymaster general. George then died in 1784, by then the two murals we have were already in situ and I am not aware of any others. His son James was then also appointed as Master Painter here to succeed him.

John Rochester
Heritage Manager

For and on behalf of the Royal Hospital Chelsea Group
Royal Hospital Road
London
SW3 4SR
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