

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### **SAMUEL, Richard**

London bpt 2.X.1740–26.VII.1787

History painter and portraitist, best known for a painting of nine “Portraits in the character of the Muses in the temple of Apollo” (London, NPG). He exhibited at the Society of Artists in 1768 and 1775 (from 10, Corner of Martlet’s Court, Bow Street), and he entered the Royal Academy drawing schools in 1770. He exhibited at the Royal Academy between 1772 and 1785, from various addresses, including the address given in the 1772–73 catalogues, 12 Clements Inn (the list of admission to Clements Inn records, in 1772, “Richard Samuel, gentleman”, together with one “John Samuel, Lawrence Poultry [sic] Lane, merchant”), while in 1780 a pastel was sent from 10 Bow Street. He was appointed assistant secretary of the Society for the Encouragement of Arts, Manufacture and Commerce in 1779 (not of the Royal Academy, an error repeated in most sources), from whom he received the gold palette for historical drawings in 1777 and 1779. In 1786 he published a short pamphlet, *Remarks on the utility of drawing and painting*, dedicated to the society. He invented a tool for laying mezzotint grounds, for which he received a premium of 15 gns in 1773, and submitted several other inventions on topics from surveying to weaving. He died at his home, Beaufort Buildings, 26.VII.1787, and was buried at St George the Martyr.

Samuel’s origins remained completely obscure until Myrone 2022 corrected a theory advanced here, identifying Richard’s brother John with the John Samuel Schutze, merchant, of Lawrence Poultney Lane whose bankruptcy occurred in 1768, an event which might have caused them to drop the family name. Confusingly “Richard Samuel and John Samuel of Idol-Lane, Merchants and Partners”, the pastellist and his brother (*v. infra*), were also declared bankrupt, in .III.1770 (reported widely in national press); curiously dividends were declared from 1776 up to 1795.

Myrone’s alternative suggestion, that Richard Samuel was the son of John Samuel, of the Glover’s Company from 1738, and his wife Elizabeth, née Loton (they married at St James’s Duke Place, 2.X.1739, he of the parish of St Edmund the King, she, a widow, of St Dunstan, Stepney), baptised at St Edmund the King, Lombard Street on 2.X.1740 is confirmed by various connections. Although John’s baptismal entry in the parish of St Edmund the King does not appear in the register (a third brother, James, was baptised to the same parents in 1742), he was admitted to the Glover’s Company as a legitimate son born in 1744 after his father’s admission to the company), the parish of St Edmund the King is given as the origin of John in his marriage, in St Mary-at-Hill, on 12.V.1764 to Anna Lawton (perhaps a relation of John’s mother). “John, Merchant of Idol Lane, and Anna” were the parents of Elizabeth, born 20.V.1766, and George Samuel, born 9.VI.1767, both baptised the month following their birth at St Dunstan-in-the-East: both George and Elizabeth were named in Richard’s will (*v. infra*).

On 3.VI.1782, Richard Samuel married Mary Joseph, in the Abbey, St Albans (her parish). Their daughter Sarah Frances was born 17.II.1784, and baptised St Clement Danes.

After Richard’s death from a “tedious illness”, his brother John applied (letter, 31.X.1787) to succeed him in his position at the Society of Arts at the Adelphi. John Samuel was appointed in .XI.1787 and was listed in this position up to his death in early 1798; he was probably the John Samuel of Richmond Buildings who died of dropsy, aged 58 (recte 54) on 20.III.1798, buried at St Anne’s Soho. John is also mentioned in Richard Samuel’s will of 9.VI.1787. The estate, which mainly consisted in a number of leasehold properties, was left to Richard’s widow Mary, with Joseph Jacob, a coachmaker, appointed as trustee. Richard’s three-year old daughter Sarah Frances, his nephew George and his niece Elizabeth are also mentioned, Elizabeth to receive his painting equipment. Joseph Jacob (of St Mary Axe, later 56 Greek Street) had been proposed as a member of the Society of Arts by Benjamin Franklin in 1769; in 1778 he too had been made bankrupt, despite taking out numerous patents for inventions including one for a process for ornamenting carriages in 1774.

### **Bibliography**

Bénézit; *London magazine*, .VII.1768, p. 388; London 2008; Myrone 2022; Oxford DNB; *Pension Book of Clements Inn* (Selden Society, 1960, LXXVIII, p. 287; Waterhouse 1981; Wright 2006; National Archives, will of Richard Samuel, PROB 11/1156; *Transactions of the Society of Arts...*, 1783–87; letters in RSA archives

### **Pastels**

J.6526.131 [?Mrs Francis AUSTEN, née Jane Chadwick, Mrs Lennard (1715–1782), godmother of the novelist], in a black dress, pstl, sd *verso* “Painted at No. 12 Clements Inn London 1772” [(desc., Capel Manor, Horsmonden; sale, Knight Frank Rutley, Richardson & Pierce, 17.VIII.1931]. Cheltenham, Chorley’s, 17–18.III.2020, Lot 1096 repr., est. £80–100; near Cranham, Gloucestershire, Chorley’s, 25–26.VII.2023, Lot 710 part, est. £100–200) ø8



J.6526.133 Lady, crayons, Royal Academy 1780, no. 357