A SERIES OF ETCHINGS

BY JAMES BARRY, ESQ.

FROM HIS ORIGINAL AND JUSTLY CELEBRATED PAINTINGS,

IN THE GREAT ROOM OF THE SOCIETY OF ARTS, MANUFACTURES, AND COMMERCE,

ADELPHI.

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THE MEMBERS OF THE SOCIETY OF ARTS, MANUFACTURES, AND COMMERCE, MAY BE ACCOMMODATED WITH COPIES AT THEIR ROOMS, ADELPHI.

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1808.
TO

HIS GRACE THE PRESIDENT,

THE VICE-PRESIDENTS, AND MEMBERS

OF THE

SOCIETY OF ARTS, MANUFACTURES, AND COMMERCE,

BY Whose PATRIOTIC VIEWS THE CULTURE OF THE HUMAN MIND, AS EXHIBITED IN INVENTIONS AND DISCOVERIES, IS ENCOURAGED AND PROMOTED:

THESE PRINTS,

TAKEN FROM THE SERIES OF PAINTINGS IN THEIR GREAT ROOM,

ILLUSTRATIVE OF THAT CULTURE,

AND NOW FIRST OFFERED TO THE PUBLIC IN COMPLETE SETS,

ARE RESPECTFULLY DEDICATED,

AS THE WORK OF THAT EMINENT ARTIST,

JAMES BARRY, ESQ.

WHOM THE SOCIETY PATRONIZED AND CHERISHED WHILE LIVING, AND HONOURED WHEN DEAD;

BY HIS ONLY SISTER,

MARY ANNE BULKLEY.
GENERAL SUBJECT OF THE PRINTS.

These Prints are taken from a Series of Paintings, which consists of Six Pictures, on dignified and important subjects, so connected as to illustrate this great maxim of moral truth: That the attainment of happiness, individual, as well as public, depends on the development, proper cultivation, and perfection of the human faculties, physical and moral, which are so well calculated to lead human nature to its true rank, and the glorious designation assigned for it by Providence.

* These Pictures are all of the same height, viz. 11 feet 10 inches; and the first, second, fourth, and fifth are 15 feet 6 inches long; the third and sixth, which occupy the whole breadth of the room, at the north and south ends, are each 46 feet long.

To illustrate this doctrine, the first Picture represents Mankind in a savage state, exposed to all the inconvenience and misery of neglected culture; and embraces the story of Orpheus.

The second represents a Harvest-home, or Thanksgiving to Ceres and Bacchus.

The third, the Victors at Olympia.

The fourth, Navigation, or the Triumph of the Thames.

The fifth, the Distribution of Rewards by the Society of Arts, Manufactures, and Commerce; and

The sixth, Elysium, or the State of final Retribution.
ORPHEUS.

The scenery of this Picture exhibits a view of the mountainous and desert country of Thrace. Near the centre of the piece is Orpheus, in an action of great energy, enthusiastically singing his divine poems, his right hand rapturously stretched towards Heaven; and for the harmonious accompaniment of his instructive song, the several fingers of his left hand are employed upon the various strings of the lyre suspended from his shoulder, representing him, according to his own assumption, as the inspired messenger and founder of the Grecian theology.

The story of Orpheus has exercised the pencils of many painters, who, by realizing the poetical metaphor, have overlooked every thing valuable in it; but Mr. Barry, instead of surrounding him with such auditors as trees, birds, and wild beasts, has united in his character the legislator, the divine, and the philosopher, as well as the musician, and has placed him in a wild and savage country, surrounded by people as uncultivated as the land they inhabit, depending upon the chase for their subsistence; whilst he, as a messenger from the Gods, to whose mansions he seems pointing, is pouring forth songs of instruction, which he accompanies with the music of his lyre.

By the action of Orpheus, the song appears the principal, and the music an accessory part; as it should always be, where utility and instruction are intended. His hearers, who are represented in, what is called, a state of nature, are most of them armed with clubs, and clad in the spoils of wild beasts; in allusion to their being possessed of courage and strength to subdue lions and tigers, but wanting wisdom and skill to prevent retaliation on themselves or their feeble offspring. This latter circumstance is finely illustrated, by a woman at some distance, on the other side of a river, milking a goat, her two children sitting near her; at the entrance of their habitation, a cave, where they are ill secured against a lion, who discovers them as he is prowling about for prey: still further in the distance are seen two horses, one of which is run down by a tiger; by this incident it is clearly pointed out, that the want of human culture is an evil which extends beyond our own species, to all animals intended for domestication, and which have no other defence than the wisdom and industry of man.

It is a circumstance often observed by travellers, that the value and estimation of women increases according to the growth and cultivation of society, and that among savage nations their merits are disregarded, and they are in a condition little better than beasts of burden; all offices of fatigue and labour, war and hunting excepted, being reserved for them. It is to prove the truth of this observation, that a woman is leaning on her male companion, and carrying a dead fawn upon her shoulder. As Orpheus is said to have taught the use of letters, the theogony or generation of the Gods, and the worship due to them, there is placed near him, on his right hand, a scroll of mythological matters respecting the cosmogony and the mundane egg, &c. which is respectfully inspected by two admiring savages behind; and in the advanced part of the fore-ground are a lamb bound, a fire kindled, and other preparations for sacrifice. The countenances and actions of the several hearers are happily contrasted, and well exhibit the effect of those lessons on the various impressions of contemplation and reflection in the other sex; one of whom, contemplating his hands, and the various uses to which they are convertible, appears as if, for the first time, struck with the grand idea, that knowledge is power. About the fore-ground are scattered fragments of the Chaonian mast, or acorns, the miserable subsistence derived from spontaneous uncultivated nature. The whole of this picture shews the effect of those benefits which accrue to mankind from religion and philosophy, and the absolute necessity of substituting the love and pursuit of truth, justice, order, and social virtue, in lieu of fraud, violence, and disorder of the savage state.
A GREGIAN HARVEST-HOME.

The season is, as the title expresses, that of harvest; and as most of the persons represented are employed in rural sports, the evening is chosen, as the most proper time for such relaxation from the labours of the field. In the foreground is a double terminal figure of Sylvania and Pan, with their proper attributes; round which, young men and women, in beautiful forms, and lightly habited, are dancing to the music of a rural pipe and tabor, and seem, in the language of the poet, to

“——— trip it as they go
“On the light fantastic trot.”

Behind them, are oxen with a load of corn, and other characteristic marks of the season of the year.

On one side of this happy group, appears the father, with a fillet round his head, and in his hand a staff, his aged wife entering to behold and partake of the festivity of the scene.

In the opposite corner of the Picture are some rustics sitting, in drunken disorder, with the fruits of the earth and implements of husbandry near them.

The distant parts of this pleasing Picture exhibit a view of a fertile cultivated country, with a farm-house, near which are men wrestling, and engaged in the other manly exercises which strengthen the body and elevate the mind to heroic actions; aged men are sitting and lying along, discoursing and enjoying a view of those athletic sports, in which they can no longer engage. Here also are seen the various employments of a country life, as binding corn, tending bees, courtship, and every where a number of children. A marriage procession is advancing from a distant temple; and the joy of the accompanying figures expresses the happiness arising on such occasions, the labourers even suspending their work to hail the happy pair; in short, whatever can best point out a state of happiness, simplicity, and fecundity, in which, though not attended with much éclat, the duty we owe to God, our neighbour, and ourselves, is perhaps much better attended to than in any other state of life.

Still further to embellish this Picture, the Artist has introduced, sitting on a pent-house, a peacock in fine plumage; and at the top of the Picture, Ceres, Bacchus, Pan, &c. are looking down on the innocent festivity of their happy votaries: behind them is a limb of the zodiac, with the signs Leo, Virgo, and Libra, which mark the season of the year.
THE VICTORS AT OLYMPIA.

In the superb painting, from which this Print is taken, the Artist has happily chosen that point of time, when the victors, in the several games, are passing in procession before the hellanodicks, or judges, where they are crowned with olive, in the presence of all the Grecians.

At the right-hand corner of the piece, the three judges are seated on a throne, ornamented with medallions of Solon, Lycurgus, and other legislators, and with trophies of the victories of Salamis, Marathon, and Thermopylae. Near the foot of the throne is a table, at which the scribe appears writing, in the Olympic records of noble deeds, the name, family, and country of the conqueror; near this table, a victor in the foot-race, having already received a branch of palm, which he holds in his hand, is crowning by an inferior hellanodick; next him is a foot-racer, who ran armed with a helmet, spear, and shield. Close following is seen a manly group, formed of two young athletic figures, bearing on their shoulders their aged father; one of these represents a panistrate, the other the victor at the cestus.

The old man is Diogoras of Rhodes, who, having in his youth been celebrated for his victories in the games, has, in his advanced age, the additional felicity of enjoying the fruit of the virtuous education he had given his sons, amidst the acclamations of the people of Greece; some of whom are strewing flowers around the old man’s head, while one of his friends is grasping his right hand, and supposed to be making the celebrated speech recorded on this occasion, “Now, Diogoras, die; for thou cannot not be made a God.” The climax of this domestic felicity is well pointed out by a child holding the arm of one of the victors, and looking up with joy in his countenance at the honours conferred on his grandfather.

Near this beautiful group are seen a number of persons, the chief of whom represents Pericles, speaking to Cimon, Socrates, Euphides, and Sophocles are earnestly attending to what is said by Pericles, whilst the malignant buffoon, Aristophanes, is ridiculously laughing and pointing to the deformity of the cranium of the speaker, which was unusually long. The painter has in the person of Pericles, introduced the likeness of the late Earl of Chatham. Next appears, in the front of the Picture, a horse-racer, and close to him, a chariot drawn by four horses, in which is represented, in basso relievo, the triumph of Minerva over Neptune, emblematical of the advantages of peace. In the chariot is Hiero of Syracuse; and round the chariot are several persons, with musical instruments, accompanied by many youths, forming a chorus, which is led by Pindar, singing one of his odes, which he accompanies with his lyre.

As at one end of the Picture, there is represented a statue of Minerva, so at the other is that of Hercules trampling on Envy, which are comprehensive exemplars of that strength of body and strength of mind, which were the great objects of Grecian education. On the base of the statue of Hercules, the Artist has introduced his own portrait, in the character of Timanthus, holding in his hand a picture of the Cyclops and Satyrs, as related by ancient writers.

Behind the stadium, at a distance, is a view of the beautiful Grecian temple of Jupiter Olympia in the Altis, the town of Elis, and the river Alpheus, as truly characteristic of the spot on which the ceremony that forms the subject of the picture may be supposed to have been performed.

The procession approaching the distant temple with a sacrifice, leads the mind to contemplate the numberless blessings which society derives, and can only derive, from the exercise of religious worship, and the happy opportunity it affords, on such solemn occasions, of pacifying the minds of a belligerent people, so composed as were the different states of Greece.
THE THAMES.

The practice of personifying rivers, and representing them by a genius, adapted to their peculiar circumstances, is as ancient as the arts of painting and sculpture; and, in conformity to this practice, the ingenious Artist has in his picture represented the Thames of a venerable, majestic, and gracious aspect, sitting on the waters in a triumphal car, steering himself with one hand, and holding in the other the mariner’s compass, by the use of which, modern navigation connects places the most remote, and has arrived at a certainty, importance, and magnitude, unknown to the ancient world. The car is borne along by our great navigators, Sir Francis Drake, Sir Walter Raleigh, Sebastian Cabot, and the late Captain Cook: in the front of the car, and apparently in the action of meeting it, are four figures, representing Europe, Asia, Africa, and America, ready to lay their several productions in the lap of the Thames. The supplicating action of the poor Negro slave, or more properly of enslaved Africa, the cord round his neck, the iron manacles, and attached heavy chain on his wrists, with his hands clasped and stretched out for mercy, denote the agonies of his soul; and the feelings of the Artist were thus expressed, before the abolition of slavery became the subject of public investigation.

Over head is Mercury, the emblem of commerce, summoning the nations together; and following the car, are Nereids carrying several articles of the principal manufactures of Great Britain. The sportive appearance of some of these Nereids, gives a variety to the picture, and is intended to show, that an extensive commerce is sometimes found subversive of the foundation of virtue.

In this scene of triumph and joy, the Artist has introduced music, and, for this reason, has placed among the sea-nymphs his friend Dr. Burney, whose abilities in that line are universally acknowledged.

In the distance is a view of the chalky cliffs on the English coast, with ships sailing, highly characteristic of the commerce of this country, which the picture is intended to record. In the end of this print, there is a naval pillar, mausoleum, observatory, light-house, or all of these, they being all comprehended in the same structure, and which by a flight of imagination no less classically happy than singularly original, the tritons or sea-gods themselves appear to have erected as a compliment to the first naval power. In this important object, so ingeniously produced by the sea-gods, we have at last obtained the happy concurrence and union of so many important desiderata in that opportunity of convenient inspection of all the sculptured commemorations, the want of which had been so deeply regretted by all who had seen the Trajan and Antonine columns, and other celebrated remains of antiquity.
THE SOCIETY.

This picture represents the distribution of the rewards in the Society, founded for the noble purpose of introducing and perfecting the useful arts in this country, for which we were formerly obliged to have recourse to other nations. Not far advanced from the left side of the picture, stands the late Lord Romney, then President of the Society, habited, as all the other noblemen are, in the robes of his dignity; near the President stands his Royal Highness the Prince of Wales; and sitting at the corner of the print, holding in his hand the instrument of the Institution, is Mr. William Shipley, "whose public spirit gave rise to this Society." One of the farmers, who are producing specimens of grain to the President, is Arthur Young, Esq. Near him is Mr. Moore, the late Secretary, distinguishable by the pen he holds. On the right hand of the late Lord Romney, stands the present Lord Romney, V. P.; and on the left, the late Owen Salusbury Brereton, Esq. V. P.

Towards the centre of the Picture is seen that distinguished example of female excellence, Mrs. Montague, who long honoured the Society with her name and subscription. Her example has been imitated by the late Duchess of Northumberland, and other ladies; and probably would have been followed by greater numbers, if it had been more generally known that the fair sex may become members of this Institution, and that many of its objects are peculiarly adapted to female accomplishments. Mrs. Montague appears here recommending the ingenuity and industry of a young female, whose work she is producing. Near her are placed the late Duchess of Northumberland, the present Duke of Northumberland, V. P. the late Joshua Steele, Esq. V. P. the late Sir George Savile, Bart. V. P. Dr. Hurd, Bishop of Worcester, Soame Jennings, and James Harris, Esqrs. and the two Duchesses of Rutland and Devonshire. Between these ladies, the late Dr. Samuel Johnson seems pointing out this example of Mrs. Montague to their Graces' attention and imitation. Farther advanced is his Grace the Duke of Richmond, V. P. and near him the late Edmund Burke, Esq. Still nearer the right hand of the Picture, is the late Edward Hooper, Esq. V. P. and the late Keane Fitzgerald, Esq. V. P. his Grace the late Duke of Northumberland, V. P. the Earl of Radnor, V. P. William Locke, Esq. and Dr. William Hunter, are examining some drawings by a youth, to whom a premium has been adjudged: behind him is another youth, in whose countenance the dejection he feels at being disappointed at the expectation of a reward, is finely expressed. Near the right side of the piece are seen the late Lord Viscount Folkestone, first President of the Society, his son the late Earl Radnor, V. P. and Dr. Stephen Hales, V. P. In the back-ground appear part of the water-front of Somerset House, St. Paul's, and other objects in the vicinity and view of this Society, as instituted at London. And as a very large part of the rewards bestowed by the Society have been distributed to promote the polite arts of painting and sculpture, the Artist has also most judiciously introduced a picture and statue: the subject of the Picture is the Fall of Lucifer, designed by Mr. Barry, when the Royal Academy had selected six of the members to paint pictures for St. Paul's Cathedral; the statue is that of the Grecian Mother dying, and in those moments attentive only to the safety of her child. In the corners of the piece are represented many articles which have been invented or improved by the encouragement of this Society. In one of the lower corners of this Picture are introduced two large models, intended by Mr. Barry as improvements in medals and coins.
ELYSIUM, OR THE STATE OF FINAL RETRIBUTION.

Is this sublime Picture, the Artist has, with wonderful sagacity, and without any of those anachronisms, which tarnish the lustre of other very celebrated performances, brought together those great and good men of all ages and nations, who have acted as the cultivators and benefactors of mankind.

This Picture is separated from that of the Society distributing its rewards, by palm-trees; near which, on a pedestal, sits a pelican, feeding its young with its own blood; a happy type of those personages represented in the Picture, who had worn themselves out in the service of mankind. Behind the palms, near the top of the Picture, are indistinctly seen, as immersed and lost in the great blaze of light, cherubims veiled with their wings, in the act of adoration, and offering incense to that invisible and incomprehensible Power which is above them, and out of the Picture, from whence the light and glory proceed which are diffused over the whole piece. By thus introducing the idea of the Divine Essence, by effect, rather than by form, the absurdity committed by many painters is happily avoided, and the mind of every intelligent spectator is filled with awe and reverence. The groups of female figures, which appear at a further distance absorbed in glory, are those characters of female excellence, whose social conduct, benevolence, affectionate friendship, and regular discharge of domestic duties, once softened the cares of human life, and diffused happiness around them. In the more advanced part, just bordering on this blaze of light (where the female figures are almost absorbed) is introduced a group of poor native West-Indian females, in the act of adoration, preceded by angels burning incense, and followed by their good bishop; his face partly concealed by that energetic hand which holds his crozier or pastoral staff, may (notwithstanding) by the word Chiapa inscribed on the front of his mitre, be identified with the glorious Friar Bartolomeo de las Casas, bishop of that place. This matter of friendly intercourse, continued beyond life, is pushed still further, in the more advanced part of the same group, by the male adoring Americans, and some Dominican friars, where the very graceful incident occurs of one of these Dominicans, directing the attention of an astonished Caribb to some circumstance of that beatitude, the enjoyment of which he had promised to his Caribb friend. The first group below on your left hand, in this Picture, consists of Roger Bacon, Archimedes, Descartes, and Thales; behind them stand Sir Francis Bacon, Copernicus, Galileo, and Sir Isaac Newton, regarding with awe and admiration a solar system, which two angels are unveiling and explaining to them: near the inferior angel who is holding the veil, is Columbus, with a chart of his voyage; and close to him, Epaminondas with his shield, Socrates, Cato the younger, the elder Brutus, and Sir Thomas More; a sextum virate, to which, Swift says, all ages have not been able to add a seventh. Behind Marcus Brutus is William Molyneux, holding his book of the Case of Ireland; near Columbus is Lord Shaftesbury, John Locke, Zeno, Aristotle, and Plato; and in the opening, between this group and the next, are Dr. William Harvey, the discoverer of the circulation of the blood, and the Hon. Robert Boyle. The next group are legislators, where King Alfred the Great is leaning on the shoulder of William Penn, who is shewing his tolerant pacific code of equal laws to Lycurgus; standing around them are Minos, Trajan, Antoninus, Peter the Great of Russia, Edward the Black Prince, Henry the Fourth of France, Andrea Doria of Genoa. Here too are introduced those patrones of genius, Lorenzo de Medicis, Louis the Fourteenth, Alexander the Great, Charles the First, the Earl of Arundel, and the illustrious monk Cassiodorus, no less admirable and exemplary as the secretary of state, than as the friar in his convent at Viviers, the plan of which he holds in his hand. Just before this group, on the rocks which separate Elysium from the infernal regions, are placed the angelic guards [see Milton, Book IV. verse 549]; and in the most advanced part an arch-angel, wearing attentively the virtues and vices of mankind, whose raised hand and expressive countenance denote great concern at the preponderancy of evil: behind this figure is another angel, explaining to Pascall and Bishop Butler, the analogy between nature and revealed religion. The figure behind Pascal and Butler, with his arms stretched out, and advancing with so much energy, is that ornament of our later ages, the graceful, the sublime Bossuet Bishop of Meaux; the uniting tendency of the paper he holds in his hand, resting on the shoulder of Origen, would well comport with those pacific views of the amiable Grotius, for healing those discordant evils which are sapping the foundation of Christianity amongst the nations of Europe, where, in other respects, it would be, and even is, so happily and so well established. (See page 61 of Mr. Barry's printed letter to Society of Arts, &c. dated Feb. 1793). Behind Francis the First and Lord Arundel are Hugo Grotius, Father Paul, and Pope Adrian.

Towards the top of the Picture, and near the centre, sits Homer; on his right hand, Milton; next him, Shakespeare, Spenser, Chaucer, and Sappho. Behind Sappho sits Alcæus, who is talking with Ossian; near him are Menander, Molieré, Congreve, Bruna, Confucius, Magoon Capac, &c. Next Homer, on the other side, is the Archbishop of Cambray, with Virgil leaning on his shoulder; and near them, Tasso, Ariosto, and Dante. Behind Dante, Petrarch, Laura, Giovanni, Boccaccio. In the second range of figures, over Edward the Black Prince and Peter the Great, are Swift, Erasmus, and Cervantes; near them,
Pope, Dryden, Addison, Richardson, and Hogarth. Behind Dryden and Pope, are Sterne, Gay, Goldsmith, Tompson, and Fielding; and near Richardson, Inigo Jones, Sir Christopher Wren, and Vandyke. Next Vandyke is Rubens, with his hand on the shoulder of Le Sueur; and behind him is Le Brun; next to these are Julio Romano, Dominichino, and Annibale Caracci, who are in conversation with Phidias, behind whom is Giles Hussey. Nicholas Poussin and the Sycionian Maid are near them, with Callimachus and Pamphilus; near Apelles is Corregio; behind Raphael stand Michael Angelo and Leonardo da Vinci; and behind them, Ghiberti, Donatello, Massaccio, Brunelleschi, Albert Durer, Giotto, and Cimabue.

In the top of this part of the Picture, the Painter has happily glanced at what is called, by astronomers, the System of Systems, where the fixed stars, considered as so many suns, each with his several planets, are revolving round the Great Cause of all things; and representing every thing as effected by intelligence, he has shewn each system carried along in its revolution by an angel. Though only a small portion of this circle can be seen, yet enough is shewn to manifest the sublimity of the idea.

In the other corner of the Picture, the Painter has represented Tartarus, where, among cataracts of fire and clouds of smoke, two large hands are seen, one of them holding a fire-fork, the other pulling down a number of figures, bound together by serpents, representing War, Gluttony, Extravagance, Detraction, Parsimony, and Ambition; and floating down the fiery gulf, are Tyranny, Hypocrisy, and Cruelty, with their proper attributes: the whole of this most excellent Picture proving, in the most forcible manner, the truth of that great maxim, which has been already quoted, but cannot be too often inculcated,

That the attainment of Man’s true rank in the creation, and his present and future happiness, individual as well as public, depend on the cultivation and proper direction of the human faculties.
Five of the Prints which follow, are taken from the Painting of Elysium, and are on an enlarged scale, with certain additions of personages which Mr. Barry thought proper to make; such as Isabella of Spain, the illustrious Princess, by whose magnanimity Columbus was enabled to make the discovery of the New World: the person of Calvart Baron of Baltimore, whose code of laws, for the government of the new colony of Maryland, gave occasion to Penn, some years after, to introduce his much admired system of legislation into Pennsylvania,—Moses Mendelsohn,—Sir Joshua Reynolds, &c.

The last Print exhibits the group of the Diagorides, on an enlarged scale, from the Painting of the Olympic Games.