

JOHN BENNETT fine paintings

Rosamund's Pond, St James's Park, with Westminster Abbey in the distance

JOHN FEARY

Sold



## Description

JOHN FEARY    English SchoolOp. 1765-1788 Rosamund's Pond, St James's Park, with Westminster Abbey in the distance    Oil on canvas 101.5 x 127 cms40 x 50 inchesOverall framed size 118 x 143 cms 461/2 x 561/4 inches Possibly the painting exhibited at the RA in 1774 no.86

John Feary was a pupil of the eminent landscape painter Richard Wilson RA and entered the Royal Academy Schools in 1769. He developed a style of view painting in both watercolours and oils which was particularly suitable to be engraved for topographical volumes and periodicals.

He was a London based painter, sending his exhibits from addresses predominantly in Westminster such as Dean's Yard, Old Palace Yard and Millbank but also from Haymarket and Northumberland St. He painted London scenes but also travelled extensively around England, depicting gentlemen's seats in Lancashire, the Lakes, Oxford, Cornwall, Devon and Somerset.

Between 1770 and 1788 - when he died - he exhibited twenty-five works at the Royal Academy and four at the Free Society in London at which he was awarded a "Premium" in 1766. Titles of some of these exhibits include: "A view of a storm breaking from the Surrey side of Westminster Bridge", "A view taken from Highgate Hill", "A view in Mr Thornton's Garden Clapham", "View of Blenheim, the seat of the Duke of Marlborough", "View of Killerton, the seat of Sir T Ackland, Bart., near Exeter, Devon", "A view of Windermere Lake, Westmoreland taken on Furness Fell, Lancashire" and "A view of King John's Barn, Eltham".

The engravings of his paintings were popular at the time, making distant scenes visually accessible to those who purchased the relevant volumes. In May 1778, Feary and Samuel Buck published by subscription a set of four prints done from drawings in Yorkshire. These

depicted views of St Robert's Chapel, Knaresborough, Devil's Arrows near Boroughbridge, Giggleswick Scarr on the road to Kendal and sun dial near Settle. Prints taken from other oil paintings and watercolours by him were published in West's "Guide to the Lakes" in 1780 and Watts' "Views" in 1785 among others. There are references to the fact that Feary had some physical deformity. John Thomas Smith in his *Nollekens and his times* annotated by Wilfred Whitten and printed in 1829, concerning the life of the conversation piece painter Joseph Francis Nollekens, writes: "Nollekens observed one morning, after he had attended Sir Joshua's lecture at the Royal Academy the preceding evening, that he believed all the deformed students in the Academy had assembled together under one spot while waiting the opening of the lecture-room since he had noticed Ryley, Flaxman, the two Edwards's, Crone and Feary."

The British Museum has a print engraved by Watts after one of his paintings showing Armwell from London Road and the Yale Center for British Art (formerly the Paul Mellon collection) has a particularly fine oil painting "View of One Tree Hi...