

colour was brilliant and true with a gemlike quality of its own. He was distinguished by his technical skill in oil and water-colour and with the point. He was in short a man of rare and genuine artistic faculties, cultivated with great assiduity, and combined constant observation of nature with careful study of the methods of the old masters. In principle he was eclectic, desiring to unite the merits of all previous schools, and his pictures vary greatly in style and method. His earlier work in oils is marked by its impasto, especially in pictures where costumes form a striking feature, but he modified this greatly in his later work. His main faults as an artist are a want of firmness and solidity, especially in his figures, and his imagination was delicate and graceful rather than grand or passionate. In some of his designs he did not scruple to borrow figures bodily from well-known pictures, but he made them his own while preserving their life, so that this practice did not impair the value of his works or give them the quality of *pastiches*.

The principal purchasers of his pictures in England were the Duke of Bedford, the Marquis of Lansdowne, Mr. Thomas Baring, and Mr. Carpenter. The latter published some twenty engravings after pictures by Bonington in his own and other collections. In France the greatest collector was Mr. W. Brown of Bordeaux. At his sale, in May 1837, were fifty-two oil pictures and six drawings and water-colours which sold for what were then considered large prices. Several of his pictures are in the Hertford collection, now belonging to Sir Richard Wallace. At Lord Seymour's sale in Paris the late Lord Hertford bought 'Henry III receiving the Spanish Ambassador' for 49,000 francs, and at the 'Novar' sale at Christie's in 1878 'The Fish Market, Boulogne,' and 'The Grand Canal, Venice,' brought 3,150*l.* apiece. The Louvre contains a number of his studies and one famous picture—'Francis I, Charles V, and the Duchesse d'Etampes.' In the National Gallery are the 'Piazzetta, St. Mark's, Venice' (Vernon), a sketch in oil, 'Sunset' (Sheepshanks), and three water-colours. The British Museum possesses one water-colour and a sketch-book of Bonington, as well as a fine collection of lithographs by him and after him.

Bonington etched a plate of Bologna, which was published by Colnaghi, but this is his only known etching except six trials in soft-ground etching. He also made illustrations for many books, and of these the most curious are seven outline drawings in imitation of mediæval illuminations, which were

published in a little work by J. A. F. Langlé called 'Les contes du gay sçavoir: Ballades, Fables et Traditions du moyen âge,' Paris, 1828. A catalogue, by Aglaüs Bouvenne, of lithographs, &c., by Bonington was published in Paris in 1873; it mentions sixty-seven known works. A celebrated collection of his lithographs was made by M. Parguez. M. Burty compiled the catalogue of its sale.

[Cunningham's Lives of British Painters (Heaton); Annual Reg. (1828); Gent. Mag. (1828); Redgrave's Century of Painters; Redgrave's Dict. of Artists (1878); Blanc's Histoire des Peintres; Library of Fine Arts; L'Art, Feb. 1879; Portfolio, April 1881; Nouvelle Biographie Universelle; Catalogue de l'œuvre gravée et lithographiée de R. P. Bonington, par Aglaüs Bouvenne; Catalogues of Royal Academy and British Institution, &c.] C. M.

BONNAR, GEORGE WILLIAM (1796–1836), wood-engraver, was born at Devizes on 24 May 1796. After having been educated at Bath, he was apprenticed to a wood-engraver in London, and acquired much skill both as a draughtsman and an engraver, distinguishing himself by his revival of the art of producing a gradation of tints by means of a combination of blocks. Together with John Byfield he engraved for 'The Dance of Death,' edited by Francis Douce in 1833, Holbein's 'Imagines Mortis,' from the Lyons edition of 1547. Some of his woodcuts appeared in the 'British Cyclopædia.' He died on 3 Jan. 1836.

[Redgrave's Dictionary of Artists, 1878.]

R. E. G.

BONNAR, WILLIAM (1800–1853), painter, was a native of Edinburgh, and son of a respectable house-painter. After the usual precocious evidences of talent he was apprenticed to one of the leading decorative painters of his time, and ultimately became foreman of the establishment. On the occasion of George IV's visit to Edinburgh in 1822 Bonnar helped Mr. D. Roberts to decorate the assembly rooms for a state ball. A little while after some sign-boards which he had painted caught the attention of Captain Basil Hall, who sought out and encouraged the young painter. A picture called 'The Tinkers,' exhibited in 1824 at Waterloo Place, was received with much favour by the public. Shortly after the foundation of the Royal Scottish Academy Bonnar was made a member, and remained until his death 'one of its most consistent, independent, and useful members.'

Bonnar painted many pictures, of which a large number became popular when engraved. Among these may be mentioned 'The Strayed Children,' 'Peden at the Grave of Cameron,'

'The Benefactress; or, the Duchess of Buccleugh visiting the Widow and the Orphan,' 'The First Sermon of John Knox, in the Castle of St. Andrews,' and 'Robert Bruce watching the efforts of the Spider.' In rural scenes and pictures of child life, as well as in humorous pieces, Bonnar was thought to be particularly successful. As examples in these styles may be mentioned 'The Orphans,' 'The School-door,' 'The New Dress,' 'The Evening Prayer,' 'The Blessing,' 'The Gentle Shepherd,' 'The Cottar's Saturday Night,' 'Barney Kilmeny,' 'The Forsaken,' 'Dugald Dalgetty and the Duke of Argyle,' and 'Caleb Balderstone burnishing the Pewter Flagon.' The last two evince 'a strong sense of the ludicrous, and attest the versatility of his powers.' In his latter years Bonnar was engaged chiefly in painting portraits, many of which were engraved by his sons. 'In private life Mr. Bonnar was amiable and kind, in manner he was singularly modest and unobtrusive, and these qualities, together with his straightforward honesty and fearless independence, rendered him a useful and favourite member of the Scottish Academy.' He died in London Street, Edinburgh, on 27 Jan. 1853.

[Art Journal, March 1853; Scotsman, 2 Feb. 1853; Redgrave, Dictionary of Artists of the English School.] E. R.

BONNEAU, JACOB (*d.* 1786), painter, is supposed to have been the son of a French engraver who worked in London for the booksellers about the middle of the last century. In 1765-1778 he exhibited landscapes at the rooms of the Society of British Artists, of which body he was a member. In 1770 he exhibited at the Royal Academy 'St. John,' a water-colour drawing, and from that year until 1781 he was occasionally represented there by drawings, generally landscapes with figures, of poetical character. His principal occupation was that of a teacher of drawing and perspective. He died at Kentish Town 18 March 1786.

[European Magazine; Exhibition Catalogues of the Society of British Artists and of the Royal Academy of Arts; Redgrave's Dictionary of Artists of the English School.] W. H.-H.

BONNELL, JAMES (1653-1699), accountant-general of Ireland, a man eminent for his saintly life, was descended from one of the many families of protestant refugees who fled to England from the Low Countries in the reign of Elizabeth to escape from the cruel persecution of the Spaniards under the Duke of Alva. The family settled at Norwich, and Bonnell's mother was a Norwich lady, the daughter of T. Sayer, esq. But Samuel

Bonnell went into Italy, and lived for many years at Leghorn, and for a few at Genoa: at the latter place James was born. Samuel Bonnell, being a wealthy man and a stout royalist, rendered considerable pecuniary assistance to King Charles in his exile. Upon the Restoration the king did not repay his benefactor, but conferred upon him the accountant-generalship of Ireland, worth 800*l.* a year, his son's life being included in the patent with his own. James Bonnell's course was thus marked out for him. But from his earliest years he had shown a deep sense of religion, taking especial pleasure in devotional books. He lost his father when he was only eleven years of age, but he had the advantage of being trained by an excellent mother, who educated him with his sister in Dublin until he was old enough to be sent to Trim school, then under the direction of Dr. Tenison, afterwards bishop of Meath. He always retained a grateful remembrance of Dr. Tenison's religious care. From Trim he was removed to 'a private philosophy school' at Nettlebed in Oxfordshire, his friends fearing lest his piety should be corrupted in a university. The schoolmaster was a Mr. Cole, who had been principal of St. Mary's Hall, Oxford, but had been ejected for nonconformity. Samuel Wesley the elder accuses Cole of encouraging immorality in his house, but Bonnell distinctly exonerates him, by anticipation, from this charge. Cole's religious training seems to have consisted simply in preaching twice every Sunday to the family, and he exercised no efficient moral supervision over his pupils, who, according to Bonnell, were a vicious set. Bonnell also complains that there was 'no practice of receiving the sacrament in the place.' But his pure and well-trained nature was proof against temptation. After two years and a half he was removed to St. Catharine's Hall, Cambridge, being entered by his friend and kinsman, Mr. Strype, 'then of that house.' At Cambridge he passed a blameless course, pursuing his methods of devotion more strictly, and making many friends of a kindred spirit with his own, among others, Offspring Blackhall, afterwards bishop of Exeter, and James Calamy, brother of Dr. Calamy, his college tutor, to whom he was deeply attached. From Cambridge he removed into the family of Ralph Freeman, esq., of Aspeden Hall, Hertfordshire, as governor to his eldest son, for whose use he composed many of his 'Pious Meditations.' Bonnell continued in the family until 1678, when he accompanied his pupil into Holland, and spent nearly a year in the household of Sir Leoline Jenkins at Nimeguen. Sir Leoline was so impressed