

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

BATEMAN, Lucas

London 1.XII.1752 – Edinburgh .VIII.1790
Bateman was a wine merchant as well as an impressario and amateur artist. He does not seem to be related to the noble Bateman family, nor that of the silversmiths at Bunhill Row. Hitherto virtually nothing has been known about him, but various conjectures have been verified by the discovery of his probate inventory in the National Archives. Lucas Bateman was born in London 1.XII.1752 to John and Sarah Bateman (parish records of St Martin-in-the-Fields). From the will of Lucas's father, who died in 1776, we learn that John Bateman owned property in Finchley, Richmond, Chelsea and Northumberland Street; his assets included "pictures" and a share in the *Daily advertiser*; he had married, in 1743, Sarah, daughter of Henry Lucas, a wine merchant. John was in a position to leave £2000 to each of four surviving children; Lucas, the second son, was given the wine business in Cockspur Street (apparently included in a legacy from his maternal grandfather). But an advertisement in the *Daily advertiser* on 26.VII.1776 inserted by John's widow indicated that the wine-vaults business would be continued by her and her two eldest sons, John and Lucas, as Bateman and Sons; both sons were recorded in Cockspur Street in 1785 (testimony in a coroner's inquest).

"Lucas Bateman, bachelor" married Mary Reynoldson on 11.IV.1777 at St Michael, Wood Street, London (the signature on the register matches that on one of the pastels, with the terminal flourish on the *n*). She predeceased him at an unknown date, and there were no surviving children.

Bateman exhibited a crayon and two other portraits at the Society of Artists in 1775. Some of the few surviving examples use paper cut-out profiles to produce very sharp outlines, a technique perhaps acquired from Nathaniel Bermingham (*q.v.*); similar examples are found in the work of Susanna Sledge (*q.v.*). Evidently (*v. infra*) he used the Royal Accurate Delineator, a technically superior camera obscura, using three lenses and a system of adjustable boxes; it was patented by William Storer in 1778, but was mentioned by Horace Walpole in letters to Henry Seymour Conway of 16.IX.1777 and to Mason of 21.IX. and 24.X.1777. It was used also by pastellists Mrs Adams and J. Dobson (*qq.v.*). Despite an impressive list of patrons (among whom Mr John Bateman, but not Lucas, appears), Storer was bankrupt by 1784 (he is listed as a pauper in the Fleet Prison Discharges book 5.VII.1786, as a debtor to Ann Melville, widow, and to John and Lucas Bateman).

Bateman's itinerant career is indicated by an announcement in the *Shrewsbury chronicle*, 14.XI.1778:

MR BATEMAN, from London, respectfully acquaints the Ladies and Gentlemen of Shrewsbury, and its Environs, that he continues to take Portraits in the following various manners, viz.

Miniature Profiles in Shade, 2s. 6d. each, framed and glazed, 5s. (N.B. There are two shades allowed for 2s. 6d.)

Portraits in Pencil, Chalks, and Crayons from 10s. 6d. to 3l. 3s. elegantly framed and glazed.

In each of these Modes he engages that his Likenesses shall be remarkably striking: On no other Condition he solicits encouragement, or desires to be satisfied for his Works.

He was in Lichfield in 1779 where he drew Dr Johnson's confidant, Rev. Henry White, and borrowed from the local library, under the description of "portrait painter from London". His reading tastes may be inferred from his appearance as a subscriber to Bell's 1783 edition of *Shakespeare* (with a lengthy introduction by Dr Johnson) and to the Rev. Thomas Wilson's bible, published in 1785. The probate inventory for "Lucas Bateman widower of St Martin in the Fields, Middlesex" (compiled for his mother and executrix five years after his death, .VI.1795) also contained a number of books, notably Johnson's *Dictionary*, 2 vols, folio (the 43 volumes of Bell's *Poets* had been sent for sale before Bateman's death, and remained with the bookseller in Bath: valued at 6 gns).

Apart from his stock in trade (the contents of the wine vaults, including c.1000 gallons of fortified wines, and an extensive list of debtors, many written off), the inventory also included evidence of his artistic activity, namely "optical instruments", including the Storer's Delineator, a concave mirror, sundry prisms and glasses, "a drawing in a gilt frame, The Queen and Princess Royal in Cut Paper framed and glazed", "40 gilt Frames 24 black Ditto", all appraised at £17/16/6 (including the books). Bateman's mother also owned a miniature of Lucas by [Edward] Vaughan, valued at 2 gns. A stained glass picture of Covent Garden Piazza by [Thomas] Jervais was sold to Viscount Cremone for £30, and Bateman also had a two-thirds interest in a collection of stained glass pictures copied after old masters etc., valued in 1795 by John Greenwood and Thomas King at £75 10s.

The purpose of these curiosities becomes clear from an entry in the *Bath chronicle* of 31.V.1781 (p. 3), when Bateman advertised his "Exhibition of Mr Jervais's Stain'd Glass, and Mr Storer's Royal Accurate Delineator" [sic] at Gyde's Rooms, with tickets at 2s. 6d. It had already met "lavish and unanimous expressions of delight and approbation", and would be continued a further week. A rather longer notice (but without Bateman's name) appeared in the *Newcastle courant* on 4.VIII.1787 for a one week exhibition of Jervais's glass and Storer's delineator. The Jervais exhibitions appeared in the *Daily advertiser*, 25.IV.1774, when they took place at Mr Pinchbeck's Repository, Cockspur Street, close to the Bateman wine vaults; it is uncertain if Bateman already owned the collection by then.

The probate inventory also confirms that he was the Lucas Bateman who (according to the *Scottish magazine*, LII, .IX.1790, p. 467) was the proprietor of the Eidophusikon, a moving picture spectacle created by Philip James de Loutherbourg, initially in Leicester Square in 1781; it particularly delighted Gainsborough. Bateman was recorded as early as .XI.1782 with the Eidophusikon "at his Museum opposite Westgate Buildings" in Bath (formerly the picture rooms of Robert Edge Pine): a 7 page

brochure was printed, and advertisements appeared in the *Bath chronicle* (e.g. 16.I.1783). The 21.IV.1782 notice also mentions that visitors could enjoy further transparent paintings by Loutherbourg, stained glass by Thomas Jervais and copies by John Powell of Reynolds's Nativity and Marlborough family – all items included in the probate inventory).

From Bath Bateman took his show to Bristol (*Felix Farley's Bristol journal*, 10.V.1783). Bateman advertised again (e.g. in the *Morning chronicle*, 30.III.1784; *Times*, 6.III.1786) from the theatre he arranged in Exeter Change, Strand, although by now the music was no longer supplied by Dr Burney and Miss Baddeley. They were again on tour when Bateman died in Edinburgh in late .VIII.1790. He had been there for some six months, but there was evidently some trouble with the authorities: according to the account submitted by Andrew Miller to Sarah Bateman on winding up his Scottish assets (Bateman died intestate), he had incurred expenses in a suit before the Lord Ordinary brought against Bateman by the Master of Revels (in which Bateman was successful), although after his death the Eidophusikon suffered sequestration before the sheriffs to secure the rent (a claim for damage done to his rooms was settled by arbitration). Miller also arranged the sale of the Eidophusikon: advertisements for the shows (now based in Spring Gardens) resumed in the London press in 1793, and was revived again in 1799, but was engulfed in fire in 1800.

Bibliography

Bénézit; Paul Kaufman, "Readers and their reading in eighteenth-century Lichfield", *The library*, 1973, p. 117; Saur; Sloman 1996; William Storer, *Syllabus, to a course of optical experiments*, 1783, p. 121; Waterhouse 1981; National Archives, PROB 31/861, 1795/515 etc.; parish records of St Martin-in-the-Fields etc.

Pastels

1.131.101 Mme DES GRANGES, née Arrowsmith, m/u

~cop., pnt., 23x18 (Lewes, Gorrings, 21–23.X.2003, Lot 2067)

1.131.103 Lord George GORDON (1751–1793), anti-Catholic agitator, pstl cutout/ppr, 18.4x14.6 ov., sd verso "...by L. Bateman/Decr 1775" (Wigs on the Green, 2011) ☐



J.131.105 Naval officer of the HICKEY family; & pendant: J.131.106 spouse, pstl, découpage, ov., inscr. *verso* Frederick Hickey RN (Wigs on the Green 2013) φ



J.131.115 Man in a blue coat, pstl, découpage, 16.7x13.5 ov., sd *verso* "Aetatis 70. Lucas Bateman/Delint. 1784" (London, V&A, P.18-1967. Don Lieut.-Col. S. M. Cleeve). Lit.: Lambourne & Hamilton 1980, repr. φσ



J.131.108 [olim J.131.113] Rev. Thomas TIGHE (c.1755–1821), of Rosanna, Co. Wicklow, Rector of Drumgooland, chaplain to the Earl of Glandore, scholar at St John's 1773, pstl, découpage, 12.5x9.5 ov., sd → "L. Bateman/Delint 1782", inscr. *verso* "Tighe/1773/St John's Cambridge" (Oxford, Bonhams, 7.XII.2011, Lot 15 n.r., est. £100–150 with 2 others; Barry Lock (1934–2001). Cambridge, Cheffins, 28–29.VI.2023, Lot 336 repr., est. £300–500) φ

J.131.116 Young man in a blue coat, pstl, découpage, 14x11.5 ov. (art market 2022) [new attr., ?] φαν



J.131.117 Boy in brown coat, profile, to left, sd → "Lucas Bateman/Delint 1779"; & pendant: J.131.118 girl, in white dress with white bonnet, profile, to right, sd ← "L. Bateman/Delint 1779", pstl/cut out paper, 13x10.5 ov. (collector DM a.1948, according to old label. PC; Donnington Priory, Dreweatt, 1.XII.2010, Lot 141 repr., est. £600–800, £900) φ

J.131.111 Rev. Henry WHITE (1761–1836), pstl, 17.8x12.7 ov., inscr. *verso* "Lucas Bateman pinx., Sep. 1779" (desc.: Sir Robert White-Thomson 1909). Lit.: Aley Lyell Reade, *Johnsonian gleanings*, part I, London, 1909, p. 41, pl. II φ

