

# Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

## **MORE, Jacob**

Edinburgh 1740 – Rome 1793

Scottish landscape painter and draughtsman, active in Rome from 1773 and enjoying great prestige during his lifetime. Known for his work in oil and watercolour, he also used pastel from as early as 1780, when he sent two large crayons to the Rev. William Sandys in Cornwall. Wilhelm Tischbein (*q.v.*) noted that More “machte seine Luftstudien, damit es geschwind ginge, mit Pastell. Er trifft die Luft nicht gerade, wie sie ist; doch erinnert er an Haltung und Ton. Er hatte stets verschiedenerlei gefärbtes Papier bereit, um schnell den günstigen Augenblick zu ergreifen.” More used pastel also in a group of four drawings “in tinted colours”, sent to George Walker (*q.v.*) in Edinburgh in 1793. More’s letter describes them further: “these are done on in body Pastell Colours which have all the Effect of oile painting, they please much and I am persuaded that they will give You Satisfaction as Watter Colours cannot produce neither that Force nor Softness that they have.”

### **Bibliography**

Patricia R. Andrew, “Jacob More: biography and a checklist of works”, *Walpole Society*, LV, 1989–90, pp. 105–96; Oxford DNB; Joe Rock, hughwilliamwilliams website, accessed 30.V.2011; Johann Heinrich Wilhelm Tischbein, *Aus meinem Leben*, Braunschweig, 1861, I, p. 174

### **Pastels**

Views of Vesuvius, pendants, crayons, 1779–80 (sent: Rev. William Sandys, Cornwall); letter Sandys to Lord Cowper, 27.VII.1780: “[More] has made me a present of two Views of Vesuvius, done in crayons”). Lit.: Andrew 1989, no. B.18.iii/iv

Eruption of Vesuvius, showing the interior of the crater, 2crayons, 1786 (artist’s studio .XII.1786). Lit.: Andrew 1989, no. B.18.v

The Cascade of Tivoli from outside Neptune’s Grotto; & pendant: Eruption of Vesuvius in 1779, “body pastell colours”, 1792–93 (sent to Walker 1.V.1793). Lit.: Andrew 1989, no. B.5.xxiii/B.18.vii, p. 130