

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### FORREST, Charles

*fl.* Dublin 1765–1780

Considerable confusion surrounds the Irish artist and a number of homonyms to whom he appears to have been completely unconnected. The pastellist (whose dates remain uncertain, although they appear as 1742–1807 in some sources) was a pupil of Robert West at the Dublin Society school from 1765, so he was probably born shortly before 1750. He exhibited at the Society of Artists in William Street, Dublin, sending six crayon and two chalk portraits from his address in Kevin's Port (now Camden Street) in 1771 and miniatures as well as chalk portraits until 1774. He won a prize from the Dublin Society in 1772. In 1776 he exhibited at the Society of Artists in London, from an address near Cavendish Square, but he advertised his return to Dublin (5 Exchange Alley) in the *Hibernian journal*, 31.VIII.1778 ("Mr Forrest, Miniature Painter, and Whole-Length, Chalk, and Crayon Drawer"). He was in Chatham Street in 1780 when he exhibited 13 miniatures and four drawings in chalks at the William Street exhibition. According to Strickland, he was responsible for the original of the watercolour of Dunbrody Abbey in Béranger's topographical project credited in the introduction only to a "Mr Forrest" (Royal Irish Academy, inv. MS 3 C 30 (77)).

Charles Forrest's pastels are often of actors in their theatrical roles. Some of his full-lengths are reminiscent of Hamilton, but much closer to Robert Healy, his fellow-pupil under West. They use the grisaille technique favoured by a number of pastellists of the Irish school, and may involve charcoal and wash. One pastel of two soldiers has been identified as of members of the 62<sup>nd</sup> Foot; it appears that the red used has faded to an unusual degree. Forrest also made a portrait of the wife of one of the officers of this regiment.

Forrest also produced scenes with horses and dogs, as well as some miniatures: at least three signed examples, from 1774–76, are known today. Schidlöf neatly summarised him as a "rather skillful artist, but without being a genius."

Among the numerous homonyms were a naval captain; a descendant of a Lord Mayor of Dublin married to an Ann Edgeworth in 1775; one married to a Rose Dougherty in 1781; as well as several amateur artists connected with the British army. Starting with the records from graves at St Andrew's, Clewer, near Windsor, we find Charles Forrest (1721–1793), captain in the 1<sup>st</sup> battalion, Royal Regiment, and his son, Charles Forrest (1750–1807) of the 90<sup>th</sup> Foot. This Charles was stationed in the West Indies for several years between 1779 and 1784, and is known for some topographical watercolours frequently confused with those of his son (*v. infra*): one of these (Christie's South Kensington, 24.IV.2013, Lot 256), of the River Demerara, made in 1781 (before his son was born, and at the time the Irish pastellist was exhibiting in Dublin), is clearly signed by "Ch. Forrest Lt 90<sup>th</sup> Rt/April 12<sup>th</sup> 1781". A series of these was published as *Views in the West Indies*, London, 1783–85 (with engravings by A. Robertson). He

appears to have been on half pay from 1784, and returned to Britain, where he took up residence at Windsor and where his son was born. Lieutenant-Colonel Charles Ramus Forrest (1786–1827) of the 3<sup>rd</sup> Foot, married the daughter of General William St Leger, served in India and North America, and was a talented amateur watercolourist (his drawings were also engraved, among them series of views of the Pyrenees and of rivers in India published in the 1820s). His father evidently moved in the social circles immediately surrounding the king: he was a talented amateur flautist, as described in Mrs Papendieck's journals. He joined the Eton division of the Berkshire Volunteers, and in 1800 he was appointed Governor of the Poor Knights of Windsor (suggesting that he had been invalidated out of active service).

It was this Charles Forrest who developed an interest in the unusual technique of stained glass painting which he learned from a Dublin-born glass painter, Thomas Jervais (–1799), best known for a window at New College, Oxford (Jervais's glass paintings were the subject of exhibitions organised by Lucas Bateman, *q.v.*). They collaborated on one window for St George's Chapel, before Forrest took over sole responsibility for this ambitious project based on designs by Benjamin West. He died in August 1807 before the work was complete. His widow, unable to complete the project herself, invoked the aid of West, who, in 1808, recommended that the king appoint Charles Borckhardt (*q.v.*). In 1959 sketches for the Windsor project were in the possession of a Miss St Leger Forrest who was a descendent of the Charles Ramus Forrest.

### Bibliography

Breeze 1985; Sarah Baylis, in Sarah Brown, ed., *A history of the stained glass of St George's Chapel, Windsor Castle*, 2005; Crookshank 1969; Dublin 1969; Crookshank & Glin 1978; Figgis 2014; McGuire 1939, p. 15; Oxford DNB, *s.v.* Jervais; Saur; Schidlöf 1963; Eric Schnitzer, "Identification of the British regiment...", on 62ndregiment.org; Strickland 1913; Waterhouse 1981

### Pastels

J.32.101 Surgeon General Alexander CUNNINGHAM, pstl, pen, ink/ppr, 59.6x44.4, c.1770 (Glin Castle; London, Christie's, 7.V.2009, Lot 117 repr., est. £8–12,000). Exh.: London 1972, no. 129; Chicago 2015, no. 42, repr. p. 150. Lit.: Crookshank & Glin 1978, p. 76, pl. 63; Crookshank & Glin 1994, pp. 64f φ



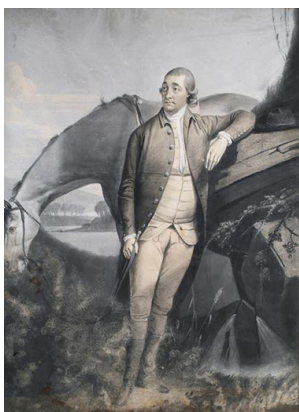
J.32.103 Mrs Henry HARNAGE, née Honour Paynter (c.1743–1790), pstl, 1772 (PC Lord St Helens 2013). Lit.: Schnitzer, 2013 φ



J.32.105 A battalion company officer, ?Captain Erle HAWKER (c.1740–1805) and a corporal in a company of grenadiers of the 62<sup>nd</sup> Foot, pstl, charcoal, chlk/ppr, sd ✓ "C. Forrest/1772" (Colonial Williamsburg, inv. 1954-418. London, Sotheby's, 1939; acqu. 1954). Lit.: Schnitzer 2013 φ



J.32.107 Cooper PENROSE (1736–1815), charcoal, sepia wash/ppr, 59x44, 1775 (Cork, Crawford Art Gallery, inv. 2359-P. Don John & Helena Mooney 2008) φ



J.32.109 Mrs Cooper PENROSE, née Elizabeth Dennis, in the gardens of Woodhill, chlk/ppr, 59x44, 1775 (Cork, Crawford Art Gallery. Don John & Helena Mooney 2008). Lit.: William Laffan, "Merchant pride revived in Cork", *Apollo*, .IX.2008, p. 82 repr.; Figgis 2014, p. 259 repr. φ



J.32.111 ?Timothy SHARP in Garrick, *The Lying Valet*, combing a wig, pstl/ppr, 59x41, sd "C. Forrest Delint 1774" (Dublin, NGI, inv. 7351. Carton. Senator & Mrs E. A. McGuire, 1969; acqu. R. McDonnell Ltd, Dublin, 1971). Exh.: Dublin 1969, no. 78 n.r., unidentified; Dublin 2023. Lit.: McGuire 1939, no. VIII repr.; Le Harivel 1983, repr. Φδ



J.32.113 ?Mrs SIMPSON in Rowe, *Tragedy of Jane Shore*, pstl/ppr, 58.5x41, 1774 (Dublin, NGI, inv. 7352. Senator & Mrs E. A. McGuire, 1969; acqu. R. McDonnell Ltd, Dublin, 1971). Lit.: Le Harivel 1983, repr. φδ



J.32.115 ~?An actress in the character of Jane Shore, crayons, Dublin 1771, no. 26

J.32.116 Captain TISDALL as Major Sturgeon in Samuel Foote, *The Mayor of Garratt*, brandishing a cane, pstl/ppr, 57x41, sd "C. Forrest Delint 1772" (Dublin, NGI, inv. 7354. Senator & Mrs E. A. McGuire, 1969; acqu. R. McDonnell Ltd, Dublin, 1971). Lit.: Le Harivel 1983, repr.; Crookshank & Glin 1994, fig. 73 φ



J.32.118 Actor as Sir John Falstaff, pstl/ppr, 58.5x41, s "C. Forrest Delint", ?Dublin 1771, no. 25 (Dublin, NGI, inv. 7355. Senator & Mrs E. A. McGuire, 1969; acqu. R. McDonnell Ltd, Dublin, 1971). Lit.: Le Harivel 1983, repr. φ



J.32.112 An actress in front of a tent, pstl/ppr, 58x42, sd "C. Forrest Delint 17.." (Dublin, NGI, inv. 7353. Senator & Mrs E. A. McGuire, 1969; acqu. R. McDonnell Ltd, Dublin, 1971). Exh.: Dublin 2023. Lit.: Le Harivel 1983, repr. φ



J.32.122 Gentleman, crayons, Dublin 1771, no. 21

J.32.123 Gentleman, crayons, Dublin 1771, no. 22

J.32.124 Nobleman, crayons, Dublin 1772, no. 31

J.32.125 Gentleman, crayons, Dublin 1772, no. 32

J.32.126 Gentleman, crayons, Dublin 1772, no. 33

J.32.127 Gentleman, crayons, Dublin 1772, no. 34

J.32.128 Lady, crayons, Dublin 1771, no. 23

J.32.129 Lady, crayons, Dublin 1771, no. 24

J.32.13 Lady, crayons, Dublin 1772, no. 37

J.32.131 Small heads, crayons, Dublin 1771, no. 38

J.32.132 A group of pstls, 1772 (Carton House, a.1969)

J.32.133 Three small portraits, pstl, Society of Artists 1776, nos. 27–29