

Chapter 1 : Benjamin Robert Haydon Biography - racedaydvl.com

Benjamin Robert Haydon (/ ɛ̃ˈ h ɛÉª d É™ n /; 26 January - 22 June) was a British painter who specialised in grand historical pictures, although he also painted a few contemporary subjects and portraits.

His mother, Sarah Copley, was the daughter of the Rev. Copley, curate of Shillingford, and afterwards rector of Dodbrooke. Both his father and grandfather were fond of painting. When six years old Benjamin was sent to the grammar school at Plymouth under Dr. Bidlake, who encouraged him to sketch from nature; and a Neapolitan named Fenzi, employed by his father as a bookbinder, excited his imagination by describing the works of Raphael and Michel Angelo, and urged him to draw the figure. At an early age he showed great independence and determination of mind, combined with a desire for distinction. He gave dramatic entertainments to his schoolfellows in the drawing-room, and shut himself up in the attic to paint and lecture to himself. His father, seeing the need for severer discipline, sent him in to the grammar school at Plympton, where he remained under the Rev. He rose to be head boy, and acquired a fair knowledge of Latin, Greek, and French. While there he indulged his love of art by copying caricatures and adorning the hall with a spirited hunting scene drawn with burnt sticks. He also taught his schoolfellows drawing, and tried his hand at etching. After six months with an accountant at Exeter, he was bound apprentice to his father, but his ambition to be a painter was not to be conquered. Satisfied that he need fear no rival in historical painting, he straightway bought some plaster casts, and began drawing from the round. He did not deliver his cards of introduction, but remained for several months before he knew any one in London except Prince Hoare, who introduced him to Fuseli and Northcote. He attained a certain predominance among the students of the Academy, and made friends with Wilkie and Jackson. He chose a canvas six feet by four, and finished the picture in six months. Before he returned to town his mother died. During its progress his painting-room was crowded with admirers, among whom was Charles afterwards Sir Charles Eastlake [q. The picture was hung in the octagon room at the Academy, an act which was regarded by Haydon as an insult. Lord Mulgrave, to console him, sent him a cheque for fifty or sixty guineas, in addition to its price of one hundred, but his fair-weather friends deserted his painting-room, and though he tried to divert his mind from his disappointment by vigorous reading, his health gave way, and he went home for five weeks. He had scarcely begun the picture before he had a dispute with Sir George about the size. Sir George agreed to take the picture if he liked it when it was finished, and if not, to give him a commission for a smaller one. Sir George did not like it when it was finished, and Haydon refused the smaller commission, and also the cheque for a hundred guineas which he was offered as compensation. Sir George, whose kindness and patience in the matter were extraordinary, ultimately bought the picture for two hundred guineas. In it he entered every event of importance, chronicling day by day his thoughts and feelings, and the progress of his pictures, illustrated by vigorous sketches. The letters, written with great vigour, contained too much truth to pass without a storm; they increased the animosity of the Academy, and alienated the directors of the British Gallery, of whom Payne Knight was one of the most influential. The directors would not give it to Haydon, and there was none else who deserved it if he did not. They determined not to give any prizes, but with the money purchased a picture by Henry J. He was probably right in regarding the action of the directors as a breach of faith. He got credit from his tradespeople, and borrowed from his friends Wilkie, Hilton, the Hunts Leigh and John , Benjamin West, and others. His health broke down just as he completed the picture, which was sent to the exhibition of the Water-colour Society in Spring Gardens, and created a sensation. Tingecombe, bankers of Plymouth, for six hundred guineas. Lord Mulgrave and Sir George Beaumont were warm in congratulations. Academicians praised it, and again his table was covered with cards of the nobility and distinguished persons. Haydon enjoyed and studied the masterpieces collected in the Louvre, and the soldiers of all nations crowding the streets. He writes on 29 April I have been like a man with air-balloons under his armpits and ether in his soul. A committee of the House of Commons was appointed to consider the question of purchase for the nation. Lawrence added that it would ruin Haydon, but Haydon was well on the road to ruin already. He was penniless, but would not paint marketable pictures. Sir George Beaumont gave him a commission, but he did not execute it; Mr. It is now at

the South Kensington Museum. With reckless extravagance he had casts taken of the Elgin marbles, and made presents of them to Canova and others. He took pupils for nothing, and set up a school to rival the Academy. He got into the hands of the money-lenders. Its success was great; the net profits of the exhibition in London amounted to nearly 1,1. It was not finished till December In October Haydon married Mary Hymans, a beautiful widow, with whom he had been in love for some years, and about this time his creditors began to take active steps against him. A few months before and again shortly after his marriage he was arrested for debt, and in November he had an execution in the house. His eldest son, Frank, was born in December. Henceforth, though full of activity in various directions, his career as a painter was maimed. Hitherto this career had been chequered, but on the whole brilliant. His aims were high, and if he formed an exaggerated notion of his own genius and the importance of his mission as an artist, he was encouraged in his delusions by some of the most cultivated and gifted men of the day. He firmly believed, too, that God was on his side. His journals are interwoven with prayers. The year before his death he wrote: He now began to paint portraits and small pictures for a livelihood, but his small pictures, partly on account of his eyesight perhaps, were never successful, and portrait-painting was not his vocation. In he sought reconciliation with the academicians, but though they received his overtures in a friendly way, they would not vote for him either in or In these years and in he exhibited at the Royal Academy, but not again till Even his commissions were a source of trouble. He petitioned parliament, wrote letters to ministers, and used the opportunity of the sittings given him for the reform picture to press his projects on Lord Grey, Lord Althorp, and other powerful men. He had also the satisfaction of seeing the privileges of his old enemy the Royal Academy invaded by this committee. He meddled also in politics, and was for a while energetic on the subject of reform. They also commissioned him to paint a picture of the New Hall Hill meeting, but this they withdrew. It was also during this period that he commenced his career as a lecturer. There followed a season of comparative rest and freedom from pecuniary embarrassments and domestic calamities. Discontented with the government school of design at Somerset House, where drawing from the figure was not taught, he assisted Ewart, Wyse, and others in establishing an opposition school with a model at Savile House, which was dropped in , after it had forced the Somerset House school to introduce drawing from the living figure. His lectures now became an important source of income. In the same year he lectured at Oxford, and was proud of his reception by the university. The scheme had been broached by him in , and had since been pressed by him on parliament and the government in season and out of season, but when the scheme was carried out he was overlooked. To his intense irritation, Tom Thumb, the celebrated dwarf, was drawing crowds to another room of the same building at the same time. He closed his exhibition with a loss of 1. He committed suicide on 22 June Haydon employed his last hours in writing a will, in which he reviewed his life, and expressed his last wishes in a manner unusually calm and clear. But he had lived for a great part of his life on the borders of suicide, if not of insanity. He started with a few ideas so firmly set that nothing would alter their direction until the inevitable catastrophe. He was pure in thought and act, generous, lofty in aim, a good husband, father, and friend. His mind was wide in its grasp and well cultivated, his judgment sound in matters unconnected with himself and his art. His life, like his art, was heroic at least in scale and intention. If his vanity and his unscrupulousness in money matters transcended all ordinary standards, so also did his energy and his power of endurance. Unfortunately his dreams for the glory of art and the glory of his country were so bound up with the glory of Haydon as to taint his whole career with egotism. With an occasional approach to the sublime, as in his head of Lazarus, they are seldom without some exaggeration which repels. His drawing, remarkable for its knowledge of anatomy, was without elegance and defective in proportion. His colour, rich at times, was very unequal, and seldom harmonious as a whole. Vigorous in their conception, his pictures are without refinement or pathos; they may impress, but they seldom or never please. As a lecturer and writer on art his success was more assured. In spite of their attacks on the Academy, and other outbursts of personal feeling, his writings are full of sound teaching, expressed in a clear, picturesque, and vigorous style. He committed suicide, 29 Oct. His second son, Frederick Wordsworth Haydon, "â€", was for a time in the navy, and was afterwards inspector of factories. He was dismissed from the service in , when he published a letter addressed to the Right Hon. He died at Bethlehem Hospital on 12 Nov.

Chapter 2 : Benjamin Haydon - Wikidata

Benjamin Robert Haydon: Benjamin Robert Haydon, English historical painter and writer, whose Autobiography has proved more enduring than his painting. The son of a Plymouth bookseller, Haydon went to London to attend the Royal Academy schools.

Benjamin Copley, rector of Dodbrooke, near Kingsbridge, Devon. At an early age he showed an aptitude for study, which was carefully fostered by his mother. At the age of six he was placed in Plymouth grammar school, and at twelve in Plympton Grammar School, where Sir Joshua Reynolds had received most of his education. On the ceiling of the school-room was a sketch by Reynolds in burnt cork, which Haydon loved to sit and look at. Reading Albinus inspired him with a love for anatomy, and from childhood he wanted to become a painter. He was so enthusiastic that Henry Fuseli asked when he ever found time to eat. This was a good start for the young artist, who shortly received a commission from Lord Mulgrave and an introduction to Sir George Beaumont. His disappointment was embittered by the controversies in which he now became involved with Beaumont, for whom he had painted a picture of Macbeth, and Richard Payne Knight, who had denied both the beauties and the financial value of the Elgin Marbles. While painting another large work, the Resurrection of Lazarus, his financial problems increased, and he was arrested but not imprisoned, the sheriff-officer taking his word for his appearance. While there, he drew up a petition to Parliament in favour of the appointment of "a committee to inquire into the state of encouragement of historical painting," which was presented by Lord Brougham. Haydon later blamed the article for a loss of clientele, and his falling back into unmanageable level of debt. A third painting of contemporary life showed the audience at a Punch and Judy show in the New Road at Marylebone. Curtius Leaping into the Gulf, and Uriel and Satan. Attempts to raise subscriptions to fund the painting failed, and only sketches were ever made, but Haydon did receive a commission from the new Whig prime minister, Lord Grey, for a picture of the Reform Banquet at held at the Guildhall. His ambition was to see the most important buildings of Britain adorned with history paintings representing her glory. The bullet failed to kill him, and he finished the task by cutting his throat. Justice Talfourd, and Lord Carlisle. Before his death he had completed the story of his life up to the year It was published in three volumes in, edited by Tom Taylor, with additional material from the diaries, under the title *Life of Benjamin Robert Haydon, Historical Painter, from his Autobiography and Journals*. His love for his art was both a passion and a principle. He found patrons difficult to manage; and did not have the tact to lead them gently. He failed, abused patrons and patronage, and intermingled talk of the noblest independence with acts not always dignified. He was self-willed to perversity, but his perseverance was such as is seldom associated with so much vehemence and passion. He had confidence in his own powers and in the ultimate triumph of art. He proclaimed himself the apostle and martyr of high art, and believed himself to have a claim on the sympathy and support of the nation. Haydon had an overwhelming sense of a personal, overruling and merciful providence, which influenced his relations with his family, and to some extent with the world. He had many enemies, actuated by motives as unworthy as his own were always high-pitched and on abstract grounds laudable. No amount of sympathy with him and sorrow for him in his manly pursuit of a wrong idea for so many years "until, by dint of his perseverance and courage it almost began to seem a right one" ought to prevent one from saying that he most unquestionably was a very bad painter, and that his pictures could not be expected to sell or to succeed. Lara Kriegel, in her book *Grand Designs: A BBC camera crew from the documentary series Arena filmed his rehearsals for the show. The play is set at a time when Keats was still an unknown, under the mentorship of Haydon. The premiere performance was 6 November* References and sources *References Sources Life of B. Haydon, from his Autobiography and Journals, edited and compiled by Tom Taylor 3 vols. Play, The Immortal Haydon.*

Discover artworks, explore venues and meet artists. Art UK is the online home for every public collection in the UK. Featuring over , oil paintings by some 38, artists.

Early years[edit] Haydon was born in Plymouth , the only son of another Benjamin Robert Haydon, a prosperous printer, stationer and publisher, and his wife Mary, the daughter of the Rev. Benjamin Cobley, rector of Dodbrooke, near Kingsbridge , Devon. At an early age he showed an aptitude for study, which was carefully fostered by his mother. Reading Albinus inspired him with a love for anatomy, and from childhood he wanted to become a painter. Black and white chalk on blue paper. British Museum , London. Full of energy and hope, he left home, on 14 May , for London , where he entered the Royal Academy Schools. He was so enthusiastic that Henry Fuseli asked when he found time to eat. In , at the age of 21, Haydon exhibited, for the first time, at the Royal Academy. This was a good start for Haydon, who shortly afterwards received a commission from Lord Mulgrave and an introduction to Sir George Beaumont. He also became involved in disputes with Beaumont, for whom he had painted a picture of Macbeth , and with Richard Payne Knight , who had outraged Haydon by denying both the aesthetic and the financial value of the sculptures from the Parthenon , recently brought to Britain by Lord Elgin. While painting another large work, the Resurrection of Lazarus, his financial problems increased, and he was arrested but not imprisoned, the sheriff-officer taking his word for his appearance. While there, he drew up a petition to Parliament in favour of the appointment of "a committee to inquire into the state of encouragement of historical painting", which was presented by Lord Brougham. During , following an agreement for his financial support with his lawyer, Thomas Kearsley, Haydon turned, rather unwillingly, to portrait painting, and at first had considerable success. Haydon later blamed the article for his loss of clientele, and falling back into unmanageable levels of debt. A third painting of contemporary life showed the audience at a Punch and Judy show in the New Road at Marylebone. Curtius Leaping into the Gulf, and Uriel and Satan. Attempts to raise subscriptions to fund the painting failed, and only sketches were ever made, but Haydon did receive a commission from the new Whig prime minister, Lord Grey, for a picture of the Reform Banquet held at the Guildhall. When, in , an exhibition was held at Westminster Hall , to choose designs for paintings to decorate the Houses of Parliament, [15] he submitted two cartoons " The Curse of Adam and Edward the Black Prince " but the commission charged with choosing artists to carry out the work which included his former pupil, Eastlake found neither suitable. The bullet failed to kill him, and he finished the task by cutting his throat. It is modest and eroded but his name is still just legible. Writings[edit] In Haydon began work on an autobiography, drawing on materials from his extensive diaries. Before his death he had completed the story of his life up to the year It was published in three volumes in , edited by Tom Taylor, with additional material from the diaries, under the title *Life of Benjamin Robert Haydon, Historical Painter, from his Autobiography and Journals*. His love for his art was both a passion and a principle. He found patrons difficult to manage; and did not have the tact to lead them gently. He failed, abused patrons and patronage, and intermingled talk of the noblest independence with acts not always dignified. He was self-willed to perversity, but his perseverance was such as is seldom associated with so much vehemence and passion. He had confidence in his own powers and in the ultimate triumph of art. He proclaimed himself the apostle and martyr of high art, and believed himself to have a claim on the sympathy and support of the nation. Haydon had an overwhelming sense of a personal, overruling and merciful providence, which influenced his relations with his family, and to some extent with the world. He had many enemies, actuated by motives as unworthy as his own were always high-pitched and on abstract grounds laudable. No amount of sympathy with him and sorrow for him in his manly pursuit of a wrong idea for so many years " until, by dint of his perseverance and courage it almost began to seem a right one " ought to prevent one from saying that he most unquestionably was a very bad painter, and that his pictures could not be expected to sell or to succeed.

Chapter 4 : Benjamin Robert Haydon | artnet

Benjamin Robert Haydon (; 26 January - 22 June) was a British painter who specialised in grand historical pictures, although he also painted a few contemporary subjects and portraits. His commercial success was damaged by his often tactless dealings with patrons, and by the enormous scale on which he preferred to work.

They were close and devoted friends for the next three years. Their friendship ended in June when Haydon quarreled with their mutual friends Hunt and John Hamilton Reynolds and reneged on a loan Keats had made him. This letter is typical of the many Keats sent to Haydon while beginning his poetic career. He writes to Haydon as a fellow artist and discusses their mutual ambition. It cannot be long first the endeavor of this present breath will soon be overâ€”and yet it is as well to breathe freely during our sojournâ€”it is as well if you have not been teased with that Money affairâ€”that bill-pestilence. The Trumpet of Fame is as a tower of Strength the ambitious bloweth it and is safe. I suppose by your telling me not to give way to forebodings George has mentioned to you what I have lately said in my Letters to himâ€”truth is I have been in such a state of Mind as to read over my Lines and hate them. I read and write about eight hours a day. I do begin arduously where I leave off, notwithstanding occasional depressions: I remember your saying that you had notions of a good Genius presiding over you. I have of late had the same thoughtâ€”for things which [I] do half at Random are afterwards confirmed by my judgment in a dozen features of Propriety. Is it too daring to Fancy Shakspeare this Presidor? When in the Isle of Whight I met with a Shakspeare in the Passage of the House at which I lodgedâ€”it comes nearer to my idea of him than any I have seenâ€”I was but there a Week yet the old Woman made me take it with me though I went off in a hurryâ€”Do you not think this is ominous of good? This Morning I received a letter from George by which it appears that Money Troubles are to follow us up for some time to come perhaps for alwaysâ€”these vexations are a great hindrance to oneâ€”they are not like Envy and detraction stimulants to further exertion as being immediately relative and reflected on at the same time with the prime objectâ€”but rather like a nettle leaf or two in your bed. So now I revoke my Promise of finishing my Poem by the Autumn which I should have done had I gone on as I have doneâ€”but I cannot write while my spirit is fevered in a contrary direction and I am now sure of having plenty of it this Summer. At this moment I am in no enviable Situationâ€”I feel that I am not in a Mood to write any to day; and it appears that the loss of it is the beginning of all sorts of irregularities. I am extremely glad that a time must come when every thing will leave not a wrack behind. You tell me never to despairâ€”I wish it was as easy for me to observe the sayingâ€”truth is I have a horrid Morbidity of Temperament which has shown itself at intervalsâ€”it is I have no doubt the greatest Enemy and stumbling block I have to fearâ€”I may even say that it is likely to be the cause of my disappointment. However every ill has its share of goodâ€”this very bane would at any time enable me to look with an obstinate eye on the Devil Himselfâ€”ay to be as proud of being the lowest of the human race as Alfred could be in being of the highest. I feel confident I should have been a rebel Angel had the opportunity been mine. I am very sure that you do love me as your own Brotherâ€”I have seen it in your continual anxiety for meâ€”and I assure you that your welfare and fame is and will be a chief pleasure to me all my Life. I know no one but you who can be fully sensible of the turmoil and anxiety, the sacrifice of all what is called comfort the readiness to Measure time by what is done and to die in 6 hours could plans be brought to conclusionsâ€”the looking upon the Sun the Moon the Stars, the Earth and its contents as materials to form greater thingsâ€”that is to say ethereal thingsâ€”but here I am talking like a Madman greater things that our Creator himself made!! I wrote to Hunt yesterdayâ€”scarcely know what I said in it. I could not talk about Poetry in the way I should have liked for I was not in humor with either his or mine. His self delusions are very lamentable they have inticed him into a Situation which I should be less eager after than that of a galley Slaveâ€”what you observe thereon is very true must be in time. Perhaps it is a self delusion to say soâ€”but I think I could not be be deceived in the Manner that Hunt isâ€”may I die tomorrow if I am to be. There is no greater Sin after the 7 deadly than to flatter oneself into an idea of being a great Poetâ€”or one of those beings who are privileged to wear out their Lives in the pursuit of Honorâ€”how comfortable a feel it is that such a Crime must bring its heavy Penalty? That if one be a Selfdeluder accounts

will be balanced? I never quite despair and I read Shakspeareâ€”indeed I shall I think never read any other Book muchâ€”Now this might lead me into a long Confab but I desist. You say that he arrived by degrees and not by any single struggle to the height of his ambitionâ€”and that his Life had been as common in particulars as other Mens. In the same scene we find: A Man ought to have the Fame he deservesâ€”and I begin to think that detracting from him as well as from Wordsworth is the same thing. You should have heard from me before thisâ€”but in the first place I did not like to do so before I had got a little way in the 1st Book and in the next as G. Give my Respects the next time you write to the North and also to John Huntâ€” Remember me to Reynolds and tell him to writeâ€”Ay, and when you sent Westward tell your Sister that I mentioned her in thisâ€”So now in the Name of Shakespeare Raphael and all our Saints I commend you to the care of heaven! Your everlasting friend Notes: No data so far.

Chapter 5 : Benjamin Robert Haydon | Project Gutenberg Self-Publishing - eBooks | Read eBooks online

It is one of fate's curious tricks that as Benjamin Robert Haydon's reputation as a historical painter has diminished since his lifetime, the estimation of his writings has risen.

He passed away on the 22nd of June, His father was a printer and publisher who belonged to an archaic Devonshire family. Sarah Copley, the mother of Haydon, was the daughter of the curate of Shillingford and rector of Dodbrooke, Rev. Benjamin Robert Haydon was a brilliant painter Haydon, however, drew inspiration from other sources, too. Bidlake, and a Neapolitan named Fenzi, who was employed by his father to bind books, encouraged him to paint. School Life Haydon had an independent mind and a lot of determination. His desire to succeed went hand in hand with these qualities as he was growing up. He was dramatic with his school friends while he shut himself up in the attic to paint and to lecture himself. His father lets him read the books in his shop and the young Robert showed interest towards the lives of great men. His father, to discipline him more, sent him to a grammar school at Plympton. He was put under Rev. He learned Greek, French, and Latin, and was the head boy of his school. Benjamin Robert Haydon He indulged in copying caricatures and painting on the walls while teaching his schoolmates about art and paintings. Benjamin Robert Haydon Life After He became an apprentice to his father before he almost lost his eyesight to inflammation of eyes. However, this failed to discourage him and he continued to work towards his aim of becoming a painter. He learned anatomy from Albinus during this time. He left for London on the 13th of May, Haydon gradually became popular with the patrons of art who commissioned him to paint some brilliant pictures. His paintings were appreciated and put up by the Royal Academy. Haydon could never get over this insult. A painting by Haydon Haydon married Mary Hymens, a beautiful widow he loved dearly. However, his creditors began taking serious and strict steps against him. He was imprisoned before and shortly after his marriage. Works Joseph and Mary resting on the Road to Egypt.

Chapter 6 : Category:Benjamin Robert Haydon - Wikimedia Commons

View Benjamin Robert Haydon's artworks on artnet. Learn about the artist and find an in-depth biography, exhibitions, original artworks, the latest news, and sold auction prices.

Chapter 7 : Benjamin Robert Haydon - Person - National Portrait Gallery

Benjamin Robert Haydon (/ˈhɛɪdŋ/ ; 26 January - 22 June) was an English painter who specialised in grand historical pictures, although he also painted a few contemporary subjects and portraits.

Chapter 8 : Art Renewal Center :: Benjamin Robert Haydon :: Letter

"Hazlitt's depth of taste," he wrote to epic painter Benjamin Robert Haydon, 10 January , was a thing to "rejoice at." Everyone was reading poetry, talking about poetry, imagining poets as England's national chorus.

Chapter 9 : John Keats Letters To Benjamin Robert Haydon 10 May

Benjamin Robert Haydon (), History painter and diarist. Regency Portraits Catalogue Entry. Sitter in 10 portraits Artist associated with 34 portraits.