

Jennings, Samuel (c. 1755- c. 1834)

American painter.

Taught drawing in Philadelphia. Traveled to London (1787), carrying an introduction from Franklin to Benjamin West. Exhibited frequently at the Royal Academy (1789-1834). Painted "Liberty Displaying the Arts and Sciences" (1792) for the Library Company of Philadelphia. Specialized in religious paintings, especially of the repentant Magdalen.

Son of John and Mary Jennings. Enrolled in the College of Philadelphia (1770).

s Tue, Oct 9, 1787

s Wed, Aug 6, 1788

Taken from the papers of Benjamin Franklin.

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From Samuel Jennings (unpublished)

London Octr. 9th. 1787

Sir

With the greatest pleasure I inform You that my reception with Mr. West was to the summit of my wishes; his performances open a Field for me which I think will render me the greatest services, especially with his good advice.

Mr. West and Family are at present at Windsor where he is finishing the Paintings designed for the Castle, from an invitation of his, I had an opportunity of seeing them in their proper situations, together with many other things well worth my attention.

The many elegant performances in the Fine Arts have afforded me great satisfaction, I beg leave to remind You of the Statuary at Westminster Abby the execution of many of the pieces having both astonish'd and delighted me.

Mr. Stewart to whom I was recommended gives me every instruction relative to the Portrait branch.

Having with the greatest Pleasure given You an account of my success, I beg leave to return You my most sincere thanks for your great interest in my favor, and I hope from the tenor of my conduct in future, I shall have the great happiness always to merit your future countenance. I have the honor to remain Your excellency's most obedient humble Servant

Samuel Jennings

His Excellency Benjamin Franklin Esqr.

Addressed: His Excellency / Benjn. Franklin Esqr. / Philadelphia

Endorsed: Jennings

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From Samuel Jennings (unpublished)

London Augt 6th. 1788

Sir,

I take the Liberty again to address You with a few lines, In my former Letter, I had the pleasure to inform You of the very good reception I met with from Mr: West, his kindness towards me has been continued (I think in a particular manner) ever since, I have forwarded 4 pictures for him, in which I have had the Pleasure to give him satisfaction, am at present about a fifth, which is St: Paul shaking the Viper from his hand, 'tis for the Chapel at Greenwich.

There has been a warm Election in Westminster for a Member of Parliament, Lords Hood, and Townsend were opponents, The Poll was finally closed the 4th: Inst: Townsend had a majority of upwards of 800 Votes, Fox has been very active on the side of Townsend, The Print shops on the occasion are filled with Characatures, and Fox is the principle Man. I have the Honor to remain Sir your Excellency's most Obedient servant

Saml. Jennings

His Excellency Benjamin Franklin Esqr:

Addressed: His Excellency / Benjamin Franklin Esqr / Philadelphia

Endorsed: Jennings

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1792 • *We led fair Freedom hither, / And lo, the desert smiled!*



LIBERTY DISPLAYING THE ARTS AND SCIENCES, 1792, by SAMUEL JENNINGS. The Library Company of Philadelphia. [Catalogue 83]

house is not likely to be completed this year. And, when all is done, it will not be Broadway. If New York wanted any revenge for the removal, the citizens might be gluttoned if they would come here, where every article has become almost double in price, and where it is not possible for Congress, and the appendages, to be half as well accommodated for a long time."

The new nation was born with a dream, the dream that knowledge sets men free. As early as 1734 Franklin had proposed an academy of sciences for Philadelphia, and in 1749 the Pennsylvania Academy was organized. In 1755 the Pennsylvania Hospital came into existence, because of the insistence of Dr. Thomas Bond, one of

- by the Phelps Stokes Collection, The New York Public Library, New York, New York.
- 77 BENJAMIN FRANKLIN, 1789, by CHARLES WILLSON PEALE (1741-1827). Oil, 36 x 27; 1789. Lent by The Historical Society of Pennsylvania, Philadelphia, Pennsylvania. See p. 75
- 78 MANSION AND SLAVE QUARTERS AT MULBERRY, about 1790, by THOMAS CORAM (1756-1811). Oil, 4½ x 7 5/16; about 1790. Lent by Ellen Milliken FitzSimons, Charleston, South Carolina.
- 79 WHITE HALL PLANTATION, LOUISIANA, about 1790, by CHRISTOPHE COLOMB (active 1790). Gouache, 18¾ x 22; about 1790. Lent by Suzanne Bringier McConnell, New Orleans, Louisiana. See p. 83
- 80 THOMAS JEFFERSON, about 1791, by CHARLES WILLSON PEALE (1741-1827). Oil, 23¾ x 19; 1791. Lent by Independence Hall, Philadelphia, Pennsylvania. See p. 90
- 81 CAPTAIN GRAY OF THE COLUMBIA BUILDING A NEW SHIP, about 1791, by GEORGE DAVIDSON (1768-1800). Wash drawing, 8½ x 12¾; lower left, *George Davidson, Del. Pinxt*, about 1791. Lent by Dr. Gray H. Twombly, New York, New York.
- 82 CAPTAIN GRAY FIRING ON NATIVES IN THE STRAITS OF JUAN DE FUCA TO KEEP THEM FROM BOARDING THE COLUMBIA, June 9, 1792, by GEORGE DAVIDSON (1768-1800). Wash drawing, 8½ x 12¾; lower left, *Geo. Davidson, Del. Pinxt*, about 1792. Lent by Dr. Gray H. Twombly, New York, New York.
- 83 LIBERTY DISPLAYING THE ARTS AND SCIENCES, 1792, by SAMUEL JENNINGS (active 1789-1834). Oil, 60¾ x 73; lower right, *S. Jennings, Pinxt*, 1792. Lent by The Library Company of Philadelphia, Philadelphia, Pennsylvania. See p. 84
- 84 GENERAL WASHINGTON AND HIS STAFF REVIEWING THE AMERICAN TROOPS AT FORT CUMBERLAND, MARYLAND, October 18, 1794, by F. KEMMELMEYER (active 1794). Oil, 23¾ x 27¾; about 1794. Lent by Colonel and Mrs. Edgar W. Garbisch, New York, New York. See p. 85
- 85 THE INDIAN TREATY OF GREENVILLE, August 3, 1795, by an unknown artist. Oil, 21¼ x 27; 1795 (?). Lent by the Chicago Historical Society, Chicago, Illinois. See p. 86
- 86 PREPARATION FOR WAR TO DEFEND COMMERCE. THE SWEDISH CHURCH SOUTHWARK WITH THE BUILDING OF THE FRIGATE PHILADELPHIA, about 1799, by WILLIAM BIRCH (1755-1834) and THOMAS BIRCH (1779-1851). Engraving, colored, 11 x 13¾; 1800. Lent by the Atwater Kent Museum, Philadelphia, Pennsylvania.
- 87 HIGH STREET, FROM THE COUNTRY MARKET-PLACE: WITH THE PROCESSION IN COMMEMORATION OF THE DEATH OF GENERAL GEORGE WASHINGTON, December 26, 1799, by WILLIAM BIRCH (1755-1834) and THOMAS BIRCH (1779-1851). Engraving, colored, 11 x 13¾; 1800. Lent by the Atwater Kent Museum, Philadelphia, Pennsylvania. See p. 87
- 88 THE PACT BETWEEN THE FRENCH REPUBLIC AND THE UNITED STATES OF AMERICA, SIGNED AT MORTEFONTAINE, SEPTEMBER 30, 1800, AND A VIEW OF THE GARDENS IN WHICH THE ENTERTAINMENT GIVEN ON THAT OCCASION WAS HELD, by FRANCESCO PIRANESI (1756-1810) after J. BARBIERI (active 1800). Etching, colored, 17¾ x 27¾; 1800. Lent by the Musée National de la Coopération Franco-Américaine, Blérancourt, France. See p. 93
- 89 THE EXHUMATION OF THE MASTODON, 1801, by CHARLES WILLSON PEALE (1741-1827). Oil, 50¾ x 62¾; lower right, *C. W. Peale, 1806*. Lent by The Peale Museum, Baltimore, Maryland. See p. 94
- 90 PENNINGTON MILLS: VIEW UPSTREAM, 1804, by FRANCIS GUY (1764-1820). Oil, 26½ x 31½; about 1804. Lent by the Peabody Institute of the City of Baltimore, Baltimore, Maryland.
- 91 THE BOMBARDMENT OF TRIPOLI IN 1804, by MICHEL FELICE CORNE (1752-1832). Oil, 33 x 48; about 1805. Lent by the Rhode Island Historical Society, Providence, Rhode Island. See p. 96
- 92 NIAGARA, 1805, by GEORGE HERIOT (active 1797-1820). Water color, 12¾ x 27¾; lower