

ART. III.—Two “Old Masters”—the Crankes of Urswick.  
By HARPER GAYTHORPE, F.S.A.Scot.

*Read at Carlisle, April 27th, 1905.*

IN spite of its beautiful scenery our district has not produced many artists; and of several who are worth remembering, if only for the sake of identifying their pictures, the accounts are scanty and unsatisfactory.

The short biographies of the two artists, James Cranke, father and son, that have appeared, contain errors of fact and date sufficient to justify the present attempt to rewrite their lives from materials which I have been able to put together. In Samuel Redgrave's *Dictionary of Artists of the English School* (1874, and 2nd edit., 1878) the two are confused. The entry is as follows:—

Cranke, James, Portrait Painter. He practised in London where he enjoyed some repute about 1750: and was from 1755 to his death an occasional Exhibitor at the Royal Academy. He died at Urswick, near Ulverston, in 1780, Aged 73. (P. 105.)

Here “1755” is evidently a mistake for 1775, and refers to J. Cranke the younger. No portraits by either of the Crankes were exhibited at the Royal Academy before 1775.

In Graves's *Dictionary of Artists* the two are represented as one person, and it is stated that Cranke of London exhibited twelve portraits at the Royal Academy between 1775 and 1800. There were eleven pictures only exhibited by James Cranke, junior—the last in 1799.

In Beaumont's *Memoir of James Cranke, junior* (Warrington, 1883), the elder of the name is described as his uncle instead of as his father.

There are notices also in the *Dictionary of National Biography*, (xiii., 17), in Walbran's *History of Gainford*

(pp. 11, 31, 43, 92, 93), and in the *Sedbergh School Register* (pp. 146, 213). But all these later writers do not appear to have known of the more reliable memoirs by the Rev. F. Evans in *Furness and Furness Abbey* (1842, pp. 145, 146), and by C. M. Jopling in *Furness and Cartmel* (1843, pp. 187, 188), so that the work of the elder James Cranke has been overlooked, though it was known to Romney and to his brother Peter, also an artist. The latter associates Cranke's style in 1766 with that of Hudson, the master of Reynolds, and the most fashionable portrait painter of his time (*Life of George Romney*, by his son, pp. 277-279, 298).

For about 300 years the name of Cranke has been known at Urswick. It may have been derived from the village of Crank or Grank in the parish of Rainford, South Lancashire. In 1581 the name of Alice Cranke appears in the parish register of Wigan, and in 1631 we find Anne Cranke, daughter of Henrie and Isabell Cranke of Little Urswick. Thenceforward, members of the family at Urswick are recorded as artists, clergymen, and yeomen; or during the last 100 years as occupying positions of trust as steward for the liberty of Furness, or as agents or receivers for the Earl of Derby. Indeed, it is possible that the family came to Furness in the service of the Stanleys, for the first Earl of Derby acquired the manor of Bolton with Adgarley late in the fifteenth, or early in the sixteenth century.

James Cranke of Little Urswick, the father of the elder artist, is described as a householder. He lived at what was then a farmhouse, but is now a cottage, adjoining "Greenbank," and he was buried at Urswick on May 20th, 1737. His son James Cranke, the elder artist, was born at the farmhouse, and baptised at the church on the eve of St. John the Baptist, June 23rd, 1707. It is interesting to note that the font in which he was baptised has recently (January, 1905) been replaced in the church through the influence of the vicar, the Rev. T. N. Postlethwaite and

by the kindness of the Earl of Derby, after having been for over half a century in the garden at "Hawkfield."

James Cranke doubtless attended the ancient Free Grammar School on the high side of the village green, under the Rev. Henry Holme; but there is little in the surroundings to explain his early love for art. Judging by the number of inhabited houses, the villages were then four times as populous as they were in 1805, and country life was not without movement and culture. The wandering portrait painter visited the houses of the rich; Bishop Nicolson in 1715 (these *Transactions*, N.S., v., p. 6) notes how Mr. Fryer painted his portrait at Rose Castle, and no doubt young Cranke had the opportunity of watching some such practitioner at work.

The Rev. F. Evans, in his brief notice of the painter, says that "having evinced a taste for painting from his early youth, and made several attempts in the art which he had chosen for his profession in his native district, he went up to London when a young man, where, by his diligence and assiduity, he got into notice, was employed at the Old Academy in St. Martin's Lane, and gradually obtained both fame and emolument as a portrait painter." I have been unable to trace any example of the work he did before he left Furness, except perhaps the portraits of his father, who died in 1737, and his mother, who died in 1741. It is possible that his connection with the Old Academy was facilitated by the fact that Hogarth, who founded it and removed it to St. Martin's Lane in 1738, was by descent a compatriot, for, though born in London, Hogarth's father was a Westmorland man.

At that period the artist in London had little prospect of "emolument," and James Cranke could hardly have made a fortune by his pencil. I believe that he did so by a happy and successful marriage. About the year 1744, being then 37 years of age, he married Miss Elizabeth Essex, whose age was 30 or 31. She was the daughter of J. Essex, Esq., who represented a family of some rank. I

have failed to trace more of this lady's history than that she was born in 1713, and was buried at Urswick on October 18th, 1791, having survived her husband eleven years. The crest of this Essex family, engraved on silver plate, still in the possession of Mr. Malachi J. Cranke of Urswick, is the same as that of the Essex family of Lambourn in Berkshire—namely, an eagle's head or, in the mouth a hawk's leg erased at the thigh, gules. We seem to get a glimpse of her in looking over a catalogue of books in the library at their house at Little Urswick in 1756. Many of the books catalogued have notes added in a feminine hand, which is not unlikely to be that of Mrs. Cranke. Among these are *Miller's Gardener's Dictionary*, *Cowley's Works* (best Edition with *ye Cutter of Coleman Street*), *Thomson's Seasons* (large paper, with "cutts design<sup>d</sup> by Kent grav<sup>d</sup> by Ravenet"), *Gay's Fables* ("with cutts," large paper), *Bickerstaff's Lucubrations* (large paper), *Fables for the Female Sex*, *Gentleman instructed*, *Instructions for the Education of Children*, *Compleat Housewife*, *Ladies' Conduct*, *Ladies' Dictionary*, *Ladies' Calling*, *Education of a Daughter*, (by the author of *Telemachus*), *French Common\* Prayer*, *French Grammar*,† *Chalcography* (by Evelin, "with ye 1<sup>st</sup> Mettzo<sup>t</sup> by Prince Rupert, a fine head, very rare").

About the year 1744 we find them living in Bloomsbury Square, then the most fashionable part of the west end of London. While there four children were born to them—John, James, Elizabeth, and Ann, whose baptisms are all recorded at St. George's Church, Hart Street, Bloomsbury. The baptism of the fifth child, Lucy, has not been traced; but two others are recorded after the Crankes left London. The entries are as follows:—

John Cranke,	born Feb. 6, bapt. Feb. 26, 1745.
James Crank ( <i>sic</i> )	— Feb. 21, — Mar. 9, 1746.
Elizabeth Crank	— Mar. 6, — Mar. 29, 1747.
Ann Crank	— Sept. 8, — Oct. 4, 1749.

(The above at London.)

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\* Written Comon in original. † Written Gramar in original.

Lucy Crank, born Jan. 10, 1751.

(Place not recorded.)

Malachi Cranke, born Aug. 25, bapt. Oct. 1, 1752.

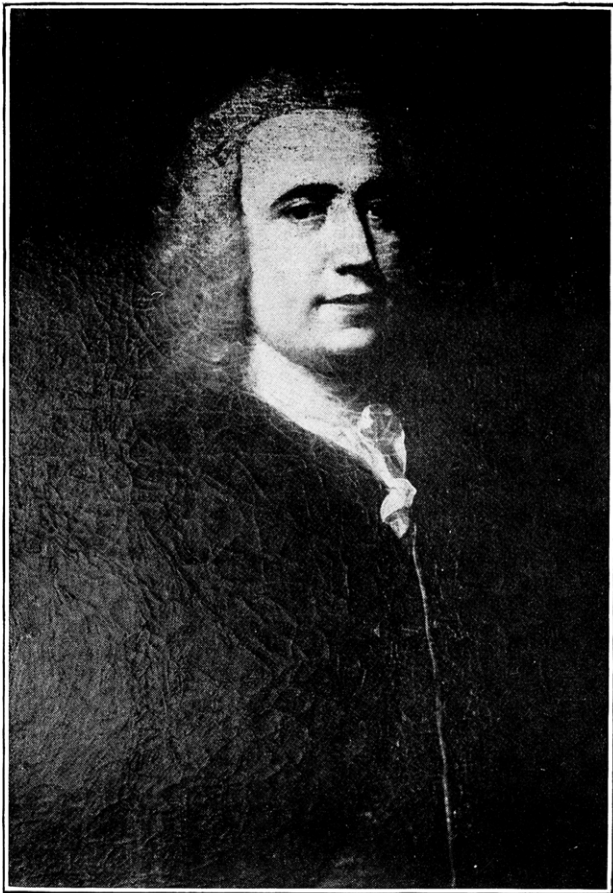
(Baptised at Ulverston.)

William Cranke, born July 16, bapt. Sept. 21, 1755.

(Baptised at Urswick.)

In 1752 James Cranke, with his wife and family, had returned to Furness, for we find that the sixth child, Malachi, was born at "ye Hodge Puddle," August 25th, 1752, the baptism being recorded in the Ulverston parish register. The house in which he was born was in all probability that which is now known as Stockbridge House. It belonged to the Pennington family, and formerly had a main entrance from "ye Hodge Puddle," now Stockbridge Lane. James Cranke the elder evidently came to Ulverston for a short time only, for in 1755 his seventh and last child was born at Little Urswick in a new house which he had built there, now known as "Greenbank." This is a substantial, roomy house of stone, with ceilings 10 feet high to the hall and principal rooms, which are panelled and supported by oak beams on the first and second floor. The oaken spars which support the roof are split, not sawn, and fixed with oaken pegs. There are good cellars under the drawing and dining rooms, and formerly a well was in the cellar. At the back of the house is an excellent garden. The older house which adjoins "Greenbank" at one time was connected with and added to the newer house. The stone troughs at the back of the older house and the rounded chimney stacks point, in the absence of a dated stone, to a seventeenth century thatched building.

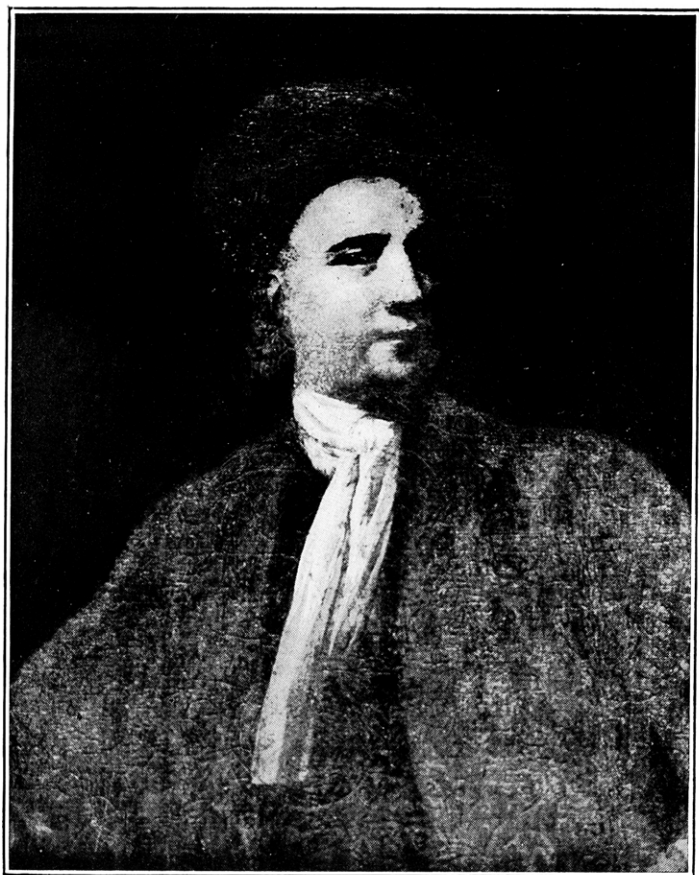
At the new house built by James Cranke (says the Rev. F. Evans), he "successfully pursued his business in the surrounding country for thirty years," and "spent the close of his life in a serene and happy retirement, surrounded by an affectionate family, and respected by his neighbours as a man of blameless character as well as a



PORTRAIT OF JAMES CRANKE, Senior, by himself,  
in the possession of Mr. R. O'Neill Pearson of Ulverston.

*Photo. by S. B. Gaythorpe.*

TO FACE P. 132.



PORTRAIT OF JAMES CRANKE, Senior, by himself,  
in the possession of Mr. Patrickson of Scales.

*Photo. by S. B. Gaythorpe.*

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man of genius." Such of his paintings as I have been able to trace are given in the following list. In the absence of dates I have placed them in the order in which I think they would have been painted, Nos. 1 and 2 being probably executed before he went to London.

- 1.—Portrait of his Father,  $28\frac{1}{2} \times 25$  inches (not sold).\*
- 2.—Portrait of his Mother,  $28\frac{1}{2} \times 25$  inches (not sold).
- 3.—Portrait of the late Mrs. Cranke after Vandyke's picture of Rubens' wife,  $50 \times 39$  inches (now at Lund Hall, Ulverston).
- 4.—Portrait of the Rev. J. Cranke when a boy,  $48 \times 39$  inches (sold to Mr. J. Coward, J.P.).
- 5.—Portrait of Wm. Cranke when a boy, after Van Houghton's style,  $58 \times 46$  inches (sold to Mr. Edmund Mackereth).
- 6.—Portrait of Lieut.-Col. Peter Lee (sold to Mr. W. Wilson).
- 7.—Portrait of the Rt. Hon. Wm. Pitt, Prime Minister (sold to Mr. R. Everson, Kendal).
- 8.—Portrait of the late Mrs. Cranke,  $49 \times 39$  inches (sold to Mr. G. H. Mackereth, Ulverston).
- 9.—Portrait of James Cranke, senior, by himself,  $50 \times 39$  inches (sold to Mr. G. Patrickson).
- 10.—Portrait of J. Essex, Esq., father of Mrs. Cranke (not sold).
- 11.—Portrait of the Artist by himself,  $30 \times 24$  inches (sold to Mr. R. O'Neill Pearson).
- 12.—Portrait of Dr. Leech,  $33 \times 27$  inches (sold to Mr. J. Coward, J.P.).
- 13.—A miniature of Mrs. Cranke (sold to Dr. Holmes of Barrow).
- 14.—Fruit,  $30 \times 24$  inches (sold to Mr. G. Patrickson of Scales).

In addition to these are the following portraits in Yorkshire and Westmorland, painted by J. Cranke the elder. These are described by the editor of the *Lonsdale Magazine* in 1821 (vol. 2, p. 284) as a good series of family portraits; and those at Dallam Tower are associated with other pictures by Romney, Bartolozzi, Hudson, and Gardner of Kendal.

At Dallam Tower are :—

- 1.—Portrait of Colonel George Wilson of Dallam Tower (who rebuilt Abbot Hall in 1759).
- 2.—Portrait of Mrs. Wilson, wife of the above.

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\* At the sale which took place in Ulverston, September 17th, 1902.



At Gisburn Park, Yorkshire, in January, 1822 :—

- 1.—Portrait of Thomas Lister, Esq. (d. 1761), father of Lord Ribblesdale (b. 1752).
- 2.—Portrait of Beatrix, his daughter.
- 3.—Portrait of Beatrix Hulton of Hulton, mother of Lord Ribblesdale, and himself, as an infant.

The editor of the *Lonsdale Magazine* remarks on this picture :—"There is something exceedingly noble and commanding in the lady's countenance, and an expression we have seldom seen." Vol. 3, p. 3).

The four portraits I have seen—those of John and William, of Dr. Leech, and the miniature of Mrs. Cranke—seem to me well painted, pleasing in colour, and full of expression. The hands in the picture of John Cranke are beautifully formed, and the dog has life and vigour. In all, the faces are excellent, and must have been good likenesses. How this artist has escaped the notice of the *Dictionary of National Biography* is to me a mystery.

It will doubtless be new to admirers of Romney's pictures that James Cranke the elder, after he returned from London and about the year 1751, taught Romney colouring ; and there is little doubt that, either directly or indirectly, Romney was influenced by him to go up to London. Had there been no James Cranke, there might have been no George Romney such as he is known to-day.

In the MS. catalogue of books, dated Urswick, 1756, and already mentioned as suggesting the tastes and pursuits of his wife, there are several entries which refer to his art, such as *Pozzo's Perspective*, *Lomazzo on Painting* ("scarce"), *Leonardo on Painting*, *History of Painting*, *Fresnoy's Art of Painting* (by Dryden), and *Perfection of Painting*. The catalogue shows that James Cranke was a far more cultivated man than most of his contemporaries, and that he possessed a library most unusual in a country house of the middle class. It numbered a total of 297 volumes, including standard works of religion, history,

biography, poetry, philosophy, travels, &c. Singularly enough, though there were many religious works entered, there is no mention of a Bible. James Cranke's family Bible, however (printed in 1723 at Oxford by John Baskett), is still in the possession of Mr. Malachi J. Cranke of Urswick. It contains on one of the fly-leaves the names and dates of birth of his seven children and the verse :—

The Scriptures—Lord, thou has ordain'd,  
Our surest guide to be,  
In them are sacred truths contain'd,  
We read, mark, learn, & see.

J.C.

And subsequently added :—

Mr Cranke's book  
Nov<sup>r</sup> 19th, 1801.

From the parish records we get information of his property. In 1762 he held 13 acres in the division of Little Urswick, and  $4\frac{1}{2}$  grasses in the upper side of the Craggs, and four in the lower side. In 1762 he also held 12 acres in the Bolton division of the parish of Little Urswick. In 1769 he held 13 acres and 3 roods in the division of Little Urswick. In 1778 his signature appears on a copy of the church terrier, made July 4th.

In his will James Cranke the elder is described as of Little Urswick, Limner. He gives to his well-beloved wife Elizabeth all his household goods and furniture, &c., desiring her to give and permit his son John to have such pieces of plate and such pictures\* and books which he had

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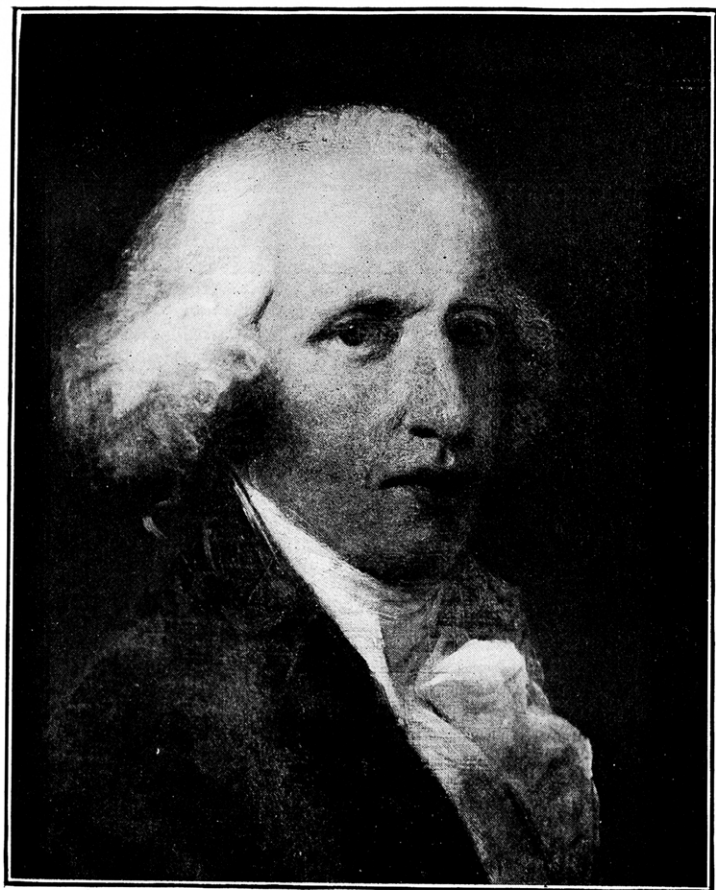
\* The pictures referred to may have included the following, which were at the Cranke's house at "Hawkfield" in 1827, and were removed in April, 1902 :—

- 1.—Elevation of the Cross, by Rubens.
- 2.—Portrait of a lady in the costume of the Court of Charles II., by Sir Peter Lely.
- 3.—Portrait in armour, unknown, by Sir Godfrey Kneller.
- 4.—Portrait of a lady, unknown, by Sir Godfrey Kneller.
- 5.—Landscape, a river scene, artist unknown, but supposed to be "Velvet" Breughel.
- 6.—Landscape with sheep and goats, unknown.
- 7.—Landscape after a Berchem at Knowsley.

purchased as he would "chuse" to accept of and keep. He gave and devised to his said wife and her assigns for her life all his freehold and customary messuages, tenements, and lands (except his leasehold estate of Bolton Heads) and after her death to the use of his son Malachi, his heirs, and assigns absolutely; also the said leasehold estate called Bolton Heads. To his two friends, Thomas Atkinson of Dalton and Thomas Petty of Wellhouse, he gave and bequeathed all his moneys and personal estate for his wife for her life; and after her death, £200 to his son James, £300 to his son William, £150 to his daughter Elizabeth, and to pay the yearly interest of £100 to his daughter Ann, so as not to be under the control of her present or any future husband; anything remaining after all payments were made to be paid to his son Malachi. Thomas Fell, John Kendall, and Thomas Turner, parish clerk and schoolmaster, were witnesses; dated the 23rd July, 1780. The will was proved at Lancaster on the 7th December, 1780, by the oaths of Thomas Atkinson and Thomas Petty, the executors, under £500. He allowed the executors a reasonable gratification and allowance for their necessary trouble and expenses in the execution of the trusts of his will.

On a tombstone in Urswick Churchyard, made of encrinital limestone from "Hawkfield," is the following inscription, composed by his eldest son, the Rev. John Cranke, Lecturer, Dean and Tutor of Trinity College, Cambridge:—

Hic juxta parentes suos jacet  
 Jacobus Cranke Pictor  
 Optimus Artifex Vir Optimus  
 qui sese ex humili loco  
 in famam et celebritatem,  
 artis, quam sedulo coluit, peritia,  
 et morum probitate eximia  
 Suæ ipse sub Deo auctor fortunæ  
 feliciter evexit.



PORTRAIT OF JAMES CRANKE, Junior,  
by Daniel Gardner, of Kendal,  
in the possession of Miss Penny, Ulverston.

*Photo. by S. B. Gaythorpe.*

TO FACE P. 137.

*Ævo 72\* annorum summa cum laude exacto,  
Senectute devictus religione autem fortis,  
ex hac (in) vitam beatiorem migravit,  
die Oct. 28, A.D. 1781.†*

Of the children named above, Elizabeth married a Mr. Aycomb, owner of an estate at Sunbrick, near Urswick; Ann married an army officer named Houlding; Lucy seems to have died before 1780, as she is not named in her father's will. John had a somewhat distinguished career as a scholar and clergyman; he became fellow, tutor, and dean of Trinity College, Cambridge, and finally settled in the college living of Gainford, co. Durham. Malachi, the third son, remained as a country resident in Furness, where he is still represented. William, the youngest, became a naval officer, and died young; though as he is mentioned in his father's will in 1780, and was born in 1755, he must have been at least twenty-five at his death. The second son, James, inherited his father's artistic tastes; he is the painter whose life and works I am attempting in this paper to distinguish from those of James Cranke the elder.

James Cranke the younger was born on February 21st, 1746, in Bloomsbury, and came with his parents to Furness about 1751. When he was nine the family settled in Urswick, where he no doubt attended the Grammar School, and learnt the rudiments of painting with his father. As a young man he spent some time in studying at the galleries of Dresden and Antwerp. The Rev. J. R. Magrath, D.D., Provost of Queen's College, Oxford, tells me that the altar piece at Queen's College is by James Cranke, a copy of Leonardo de Vinci's "Adoration of the Shepherds" at Dresden. At Pembroke College there is another copy of Rubens' "Saviour after His Resurrection" at Antwerp. The James Cranke who painted these copies must be our James Cranke the younger, and they were probably done at this period of his study abroad.

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\* Should be 73.      † Should be 1780.

Before the year 1773 he went to Warrington, with introductions to some of the principal families in that neighbourhood; and it is said that he settled there, though his name is not found in a MS. directory of householders in 1781, nor in any rate books of that period. He was probably engaged on work at different country houses, and is known to have lived much at Bank Hall (the Patten's) and Norton Priory (the Norton's). In the family picture room at Knowsley there is a fine painting by him of the twelfth Earl of Derby as a boy, with his two brothers Thomas and James. A good copy by James Cranke, junior, of Andrea del Sarto's "Holy Family" (now in the Louvre) was painted for Mr. John Hesketh of Warrington in 1776, and now hangs over the altar of Trinity Church, Warrington. Another work is the portrait of John Smith Barry, president of the Tarporley Hunt, the approximate date being given by the recorded vote on November 7th, 1773, "that M<sup>r</sup> John Barry is desired to sitt for his picture for this Hunt. M<sup>r</sup> John Barry very politely consents," though the payment for the picture (£21, exclusive of frame, case, and carriage) was not made until 1779 (Introduction to *Hunting Songs*, by R. E. Egerton Warburton, 6th ed., 1877, pp. xix., xxiii., xxiv.). The picture is full length; at his master's feet sits Blue Cap, the winner of the match at Newmarket in 1762. I have seen the painting, but I do not consider it so good as some by James Cranke the elder.

During the time that James Cranke, junior, lived near Warrington he exhibited eleven pictures at the Royal Academy:—

- |      |                   |                                       |
|------|-------------------|---------------------------------------|
| 1775 | Catalogue No. 76  | Portrait of a Gentleman, half length. |
| 1777 | Catalogue No. 72  | A Portrait, three quarters.           |
| 1779 | Catalogue No. 61  | A Lady, half length.                  |
| 1780 | Catalogue No. 168 | Portrait of a Lady.                   |
| 1781 | Catalogue No. 243 | Portrait of a Gentleman.              |
| —    | Catalogue No. 244 | Portrait of Two Children.             |
| 1782 | Catalogue No. 59  | Portrait of a Lady.                   |
| —    | Catalogue No. 74  | Children.                             |

- 1787 Catalogue No. 399 Portrait of a Young Lady, wholelength.  
 1798 Catalogue No. 52 Portrait of Mr. Robson.\*  
 1799 Catalogue No. 181 Portrait of Mrs. Hanway.

In April, 1798, his brother John was instituted to the vicarage of Gainford, but soon after became so subject to fits that he never preached during his incumbency, except when he read the articles on his induction. Consequently James went to live with him and managed his affairs until 1816, when the vicar died.

At Gainford, before January 3rd, 1801, James Cranke, junior, painted the Royal Arms, now in the vestry of the church, and during his residence at the vicarage he painted also "Susanna," "The Virgin and Child," "The Presentation in the Temple," "Portrait of George Rigg" (blacksmith, died 1816), "Portrait of Wm. Adamson with an Owl" (still in the possession of his family at Gainford), "Portrait of the Rev. Richard Wilson" (curate of Gainford, 1785-1798, afterwards perpetual curate of Whorlton and Bowes, died 1822; an engraving of this portrait, with the imprint "J. Cranke, pinxt 1802, R. J. Hamerton, lith. 1848," is in the possession of Miss Alice Edleston of Gainford).

James Cranke the younger is still remembered at Gainford. Mr. George Fenwick, born in 1819, said in December, 1904, that the artist bought colours from his grandfather, who died in 1826, and that both his grandfather and father remembered him well as "a great big man, in knee-breeches and buckles." In Walbran's *Antiquities of Gainford*, he is mentioned as an individual of taste and genius, who sang the praises of Gainford church bells in poetic strains, when like all other departing joys they might seem the sweetest. In the MS. *Characters of Gainford* (1807) is the following couplet:—

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\* Probably the James Robson, a bookseller, of 29 New Bond Street, London, who gave the altar piece at Queen's College, Oxford, in all probability sometime between 1791 and 1795.

140 TWO "OLD MASTERS"—THE CRANKES OF URSWICK.

James Crank will eat with you and drink,  
You'll not do so with him, I think.

On June 28th, 1805, he witnessed an agreement to farm the tithes of Barnard Castle, and in the churchwardens' accounts I find the following references:—

1808. Mr. Cranke for repairing Church Scar £1 . 10 . 0.  
1810. 15 Dec. Letter from Mr. Wharton about tithes at Bolam,  
addressed "Jas. Cranke Esq. Gainford."  
1815. Mr. James Cranke, as per bill £1 . 16 . 6.

The church stands on the south-west angle of the green and on a slight elevation, a few yards from the Tees, which in the course of time has washed away a considerable portion of the churchyard. It would have undermined the church, "had it not been for a parochial contribution of several hundred pounds, aided by the laudable endeavours of Mr. James Cranke, brother of the late vicar, who spent much of his time in diverting the course of the surrounding current, piling the bank, and planting the side of the little knoll" (Walbran's *Antiquities of Gainford*, 1846).

When James Cranke left the vicarage at his brother's death he disposed of some of his pictures by a raffle. Miss Raine won "The Presentation in the Temple," which Mr. George Fenwick bought at her sale at Gainford. The artist returned to Urrswick, and lived for the rest of his life with his nephew, William Cranke, at "Hawkfield." For some years before his death he was blind. He died at "Hawkfield" at the age of 80 years, and was buried in Urrswick Churchyard on January 24th, 1826.

At Mr. R. Casson's sale at Ulverston, September 17th, 1902, the following pictures from "Hawkfield" by James Cranke, junior, were offered:—

- "Belshazzar's Feast," after the Rembrandt in the Knowsley collection, 63 × 80 inches (not sold).  
"The Storm," 39 × 54 inches (sold to Mr. James Hodgson).



TWO "OLD MASTERS"—THE CRANKES OF URSWICK. 141

- "The Holy Family," after Rubens, 50 × 39 inches (sold to Mr. G. Patrickson).
- "Virgin and Saints," 50 × 39 inches (sold to Mr. G. Patrickson).
- "The Nativity," "La Notte," 49 × 39 inches (sold to Mr. Edmund Mackereth).
- "A Cherub," after Raphael, 20 × 24 inches (sold to Mr. G. Patrickson).
- "Arts and Sciences," after Poussin, 27 × 24 inches (sold to Mr. James Hodgson).
- "Glaucus and Scylla," after Salvator Rosa, 34 × 30 inches (sold to Mrs. Kennedy).
- "Fruit: Peaches from the Garden at Urswick," 12 × 14 inches (sold to Mr. W. Wilson).
- "Fruit: Apples from the Garden at Urswick," 12 × 15 inches (sold to Mr. W. Wilson).
- "Going to be Taxed," 39 × 15 inches (sold to Mrs. Kennedy).
- "Taking down from the Cross," 39 × 28 inches, on a small scale from the great picture by Rubens at Antwerp (sold to Mrs. Kennedy).
- "The Presentation," after Rubens, 39 × 15 inches (not sold).
- "Lazarus," part of a large picture by Paul Veronese at Knowsley.
- "Madonna," after the Correggio at Knowsley (sold to Mr. A. N. Dickson).
- "Madonna and Rabbit," after Correggio, 18 × 14 inches (not sold).  
Portrait.
- Portrait (now in the possession of Mr. T. Ashburner, Pennington).

In addition to the above examples of the work of James Cranke, junior, there is also the portrait of Mrs. Malachi Cranke (née Eleanor Fell of Pennington), believed to have been painted in 1793. This picture was formerly at Gainford, and during its return to Urswick in 1816 it was damaged. The damaged portion, containing the portrait of her infant son William, father of the present Mr. Malachi J. Cranke, was removed, and the picture was reduced to its present size—30 by 27 inches. The style of the painting more nearly resembles that of Reynolds than any other work of James Cranke the younger that I have seen. It is well finished, and there is freedom and a masterly touch in the handling. But in estimating James Cranke the younger as an artist,

I am tempted to quote what is said in the *Dictionary of National Biography* of Reynolds's master, Hudson:—"As a portrait painter he showed firmness and solidity in his drawing, was pleasing in his colour, and true and faithful in his likenesses, but he was without the necessary touch of genius to secure permanent fame." He deserves, however, a place on the somewhat slender roll of local artists, among whom his father must now be separately recognised as a painter of no mean ability.

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