

*The Henry Luce III Center for the Arts and Religion presents*



## **REMEMBERING JOHN WESLEY**

**AN EXHIBITION CELEBRATING THE 300<sup>TH</sup> ANNIVERSARY  
OF THE BIRTH OF JOHN WESLEY**

**June 2 - July 25, 2003**

curated by  
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Drawn from the collections of the  
United Methodist Archives and History Center  
at Drew University  
Madison, New Jersey

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## PREFACE

John Wesley (1703-1791) was born in England three years before Benjamin Franklin and lived one year longer. He was the founder of Methodism, one of the largest groups of Protestants in the world. The label “Methodist” began as a nickname given to a group of serious-minded young Christians at Oxford University (1729-35). Because of their piety, regular devotions and acts of charity, conducted in a most methodical manner, this religious group, of whom John Wesley soon became the acknowledged leader, earned the nickname “Methodists.” The word stuck and, from being a term of derision aimed at the group, “Methodist “ became and was to remain their own accepted name.

Born at Epworth in Lincolnshire, son of an Anglican rector, educated at Charterhouse and Oxford, he was ordained an Anglican priest and became tutor at Lincoln College, Oxford. Unsuccessful as missionary to colonial Georgia in the middle 1730s, he returned to England in 1738 disillusioned. A deep conversion experience in London on 24 May 1738 changed his life. From then on Wesley led the Methodist movement with great confidence, using his tremendous talents and powers of organization. He died at age eighty-seven in 1791 after traveling an estimated 250,000 miles, frequently reading at the same time, preaching, forming Methodist societies and consolidating the work wherever he went. The societies were local groups, intended only to be supplementary to local parish churches, but they were to become the churches of Methodism as time progressed.

Wesley’s life and work became legendary even during the latter years of his own lifetime when he became a national figure venerated by many. He is remembered not only through his own private and public writings, of which there are many. Artists in many media during his lifetime, and for many years after his death and down to our own time, exploited a ready market for wares commemorating him. This exhibition aims to tell his story through his own self-chosen media—the print media—as well as the work of a wide range of artists, engravers and potters through three centuries. These materials, whether one-off originals or mass-produced—paintings and prints, medallions and plaques, teapots and busts communicate community affiliation. Wesley memorabilia did not transfer religious power through personal memory or collective feelings about the charismatic leader. Wesley never touched his teapots. What the teapots did was convey the message that their owners were good Methodists. For many generations, it would appear, no Methodist home would have been complete without some reminder of Wesley on or over the mantel piece.

It is said that, among famous British figures whose memory has been honored, only Queen Victoria has had more graphic portrayals than Wesley.

*K. E. Rowe  
June 2003*

# CATALOG OF THE EXHIBITION

## A. WESLEY AS YOUTH

John Wesley was born on June 28, 1703 at Epworth in England, a remote Fenland village in Lincolnshire, where his father was Anglican rector for nearly forty years. He was the fifteenth of nineteen children of Samuel and Susanna Wesley. Both grandfathers were Puritan clergymen who, as dissenters from the Church of England, lost their pulpits after the 1662 Act of Uniformity became law. His father, however, broke that nonconformist tradition by becoming a Tory in politics and a High-Church Anglican.

- 1. “The Rev’d Sam’l Wesley, Father of the late Rev. J. Wesley.” Engraving by R. M. Meadows after painting by N. Branwhite. London, c. 1791.**  
Samuel’s influence on his sons is often overlooked. John seemed always to take his father’s opinion and interests into consideration in matters of vocational direction, including his mission interest in North America. About the time of John’s birth his father formed a small religious society in Epworth that supported missions projects and promoted the spread of missions literature. Samuel had wished to become a missionary, a dream he never fulfilled but one he seems to have transmitted to his son.
- 2. “Susanna Wesley.” Print of painting by J.W.L. Forge after engraving by W.H. Gibbs, 1901.**  
Susanna Wesley (1669-1742), mother of John and eighteen other children, was formidable and gifted. Her influence on them all was to be profound.
- 3. “Epworth Church, Lincolnshire, with Tree Planted by the Rev. John Wesley, A.M.” Engraving, unsigned, c. 1830.**
- 4. “The Birth Place of the Rev. John Wesley, Epworth, Lincolnshire.” Engraving by I. Tallis, London, c. 1830.**  
In 1697, when Samuel Wesley was appointed rector to the parish church at Epworth, he brought his family to the Epworth rectory. The thatched-roof house “consisted of five bays, built all of mud and plaster, the whole building being contrived into three stories, and disposed in seven chief rooms, kitchen, hall, parlour, butterie, and three large upper rooms, and some others of common use; a little garden empailed between the stone wall and the south, and a barn.” John Wesley was born in this house in 1703. Six years later the rectory burned in the night and was completely destroyed. The Wesleys escape unharmed. Displayed are engravings of the Epworth church and the rectory as it was rebuilt in 1709.

**5. “The Rescue of John Wesley from the Epworth Rectory Fire on February 9, 1709.” Engraving by S. W. Reynolds after Henry Perlee Parker’s painting, printed in London by S. W. Reynolds, 1839.**

Narrative paintings of the Epworth rectory fire almost always portrays the five year old John’s rescue at the hands of neighbors who had formed a human ladder. Samuel and Susanna thanked God for young John’s “providential deliverance.” The Biblical words they used about the occasion—“Is this not a brand plucked out of the burning?” [Zechariah 3:2]—held lifelong symbolic importance for Wesley.

The artist for this work, Henry Perlee Parker, was a Methodist who painted this scene for the 1839 Centenary celebration of the formation of the first Methodist societies. The engraving, widely circulated on both sides of the Atlantic, was cheap enough for Methodist people to buy, frame and hang on their walls.

**6. “The Holy Club in Session [at Oxford University].” Engraving by Samuel Bellin after painting by Marshall Claxton, printed in London by Thomas Agnew & Sons, 1861.**

Wesley’s education at Charterhouse School, a “private” boarding school in London, and Christ Church College, Oxford, furnished the religious perspective and academic tools for his lifetime of service to the church. At Oxford his rigorous study and religious self-examination was expanded through the community of the “Holy Club” founded by brother Charles and William Morgan. The group aimed at “holy living” dedicated to social service as well as regularized religious practices.

John Wesley stands at the head of the table for this session imagined by painter Marshall Claxton. To his immediate right (in the background) is George Whitefield. Seated at the table to Whitefield’s right are James Hervey, Robert Kirkhkham (wearing glasses), Benjamin Ingham in conversation with Charles Wesley, and William Morgan. Another of the movement’s stalwarts, John Gambold, is taking down a book from the shelf at left.

## B. MISSIONARY IN COLONIAL GEORGIA

7. **“A View of Savannah as it stood the 29th of March, 1734.” Engraving by P. Fourdrinier after painting by Peter Gordon, colored by L. Quarterman. Photograph from original engraving, c. 1940.**

This view of Savannah, revered as a relic of early Georgia history, was drawn within two years of its original settlement and depicts the layout of the town much as Wesley found it upon his arrival two years later. There was no church building for the parish use; the services were held in the courthouse, where also the grand jury eventually met that brought ten bills of indictment against Wesley. Notice “the parsonage house,” the small isolated house near the forest on the left—an ideal location for ministry to the American Indians?

8. ***An Extract of the Rev. Mr. John Wesley’s Journal, from his Embarking for Georgia to his Return to London.* Bristol: Printed by S. and F. Farley, and sold at the new School-House in the Horse-Fair, and by the Booksellers in Town and Country, 1740.**

In 1739, the year after his return to England, Wesley was confronted by a published attack in Bristol that caricatured his experiences in Georgia in the worst possible light. Wesley defended himself against the scurrilous attack by publishing a straightforward account of his activities as priest of Savannah. The material that he presents includes little about his disappointing mission to Native Americans and his troubled love affair with Sophy Hopkey, the chief magistrate’s daughter.

9. ***A Collection of Psalms and Hymns.* Charle-Town [i.e. Charleston, SC]: Printed by Lewis Timothy, 1737. Facsimile reprint, Nashville: Parthenon press, 1988.**

Wesley’s contact with Moravians [German Pietists] on the trip to Georgia led him to learn their language, which then allowed him to translate many of their hymns. He spent many hours in Georgia preparing this collection, which he took to Charleston, SC for publication by Peter Timothy. The small book is especially significant as the first Anglican hymnal printed in America. It contains 68 hymns and psalms, without music.

## C. CHARISMATIC EVANGELIST

Two years of personal and spiritual lows and highs followed Wesley's 1738 return from Georgia. Slowly but surely, by shifting his theological focus from fear to trust, by re-balancing faith and good works, and breaking with Moravians and Calvinists he receives spiritual relief. He also experiences a vocational shift from university teacher to a public evangelical ministry in and for the renewal of the Church of England.

### 10. Wesley Challenged While Preaching in a Meadow near Bath, 1739.

**Drawing on paper, hand colored, attributed to Thomas Rowlandson, London, c. 1810.**

Wesley's first attempts at field-preaching to townspeople in Bristol and to miners at nearby Kingswood coalpits in April of 1739 mark the beginning of the Methodist revival. Thomas Rowlandson (1756-1827), famed caricaturist, captures a memorable moment in his early career, an encounter near Bath with Richard "Beau" Nash, a professional gambler and Master of Ceremonies at the fashionable health resort of Bath during the first half of the 18<sup>th</sup> century. He dressed splendidly and drove around Bath in semi-royal state in a chaise drawn by six grey horses, honored with outriders, footmen and French horns.

Wesley detailed the event in his journal:

"Tuesday, 5 June 1739. There was great expectation at Bath of what a noted man was to do to me there, and I was much entreated 'not to preach, because no one knew what might happen.' By this report also I gained a much larger audience, among whom were many of the rich and great. I told them plainly, the Scripture had concluded them all under sin, high and low, rich and poor, one with another. Many of them seemed to be not a little surprised and were sinking apace into seriousness, when their champion appeared and, coming close to me, asked by what authority I did these things. I replied, 'By the authority of Jesus Christ, conveyed to me by the (now) Archbishop of Canterbury, when he laid his hand upon me and said, 'Take thou authority to preach the Gospel.' He said, 'This is contrary to an Act of Parliament. This is a conventicle.' I answered, 'Sir, the conventicles mentioned in that act (as the Preamble shows) are *seditionous* meetings. But this is not such. Here is no shadow of sedition. Therefore it is not contrary to that Act.' He replied, 'I say it is. And beside, your preaching frightens people out of their wits.' 'Sir, did you ever hear me preach?' 'No.' 'How then can you judge of what you have never heard?' 'Sir, by common report. Common report is enough.' 'Give me leave, sire, to ask, Is not your name Nash?' 'My name is Nash' 'Sir, I dare not judge of you by common report. I think it is not enough to judge by.' Here he paused awhile, and having recovered himself, asked, 'I desire to know what this people comes here for.' On which one replied, 'Sir, leave him to me. Let an old woman answer him. You, Mr. Nash, take care of your body. We take care of our souls, and for the food of our souls we come here.' He replied not a word but walked away."

**11. *Free Grace, A Sermon Preach'd at Bristol.* London: Printed by W. Strahan, 1740.**

This sermon is noteworthy as the signal of a major schism in the ranks of English Evangelicals, the consequences of which have outlasted the lives of the antagonists. It marks a personal breach between John Wesley and George Whitefield. What we have here is a total rejection of predestination in any and all its Calvinist versions, with the predictable result that terms for further doctrinal dialogue between the “Calvinists” (party of Whitefield) and “Arminians” (party of Wesley) were sharply constricted. Those who hold and teach predestination, says Wesley, are blasphemers. As a separate sermon it went through ten editions/printings during Wesley’s lifetime.

**12. *Manuscript Diary from April 13 to May 29, 1740.***

The basis for Wesley’s own autobiographical reflections was the daily record that he kept in a personal diary through most of his life, from age twenty-three in 1725 to two weeks before his death in 1791. The little notebooks, written in an 18<sup>th</sup> century shorthand and only recently de-coded, contain a wealth of information from daily records of his activities (readings, acquaintances, travels, prayers, fasting, etc.) and financial records.

This small pocket diary, the only of twenty-two surviving originals, was given to Drew University in 1880 when the George Osborn Collection in England was purchased at a London auction by trustee Anderson Fowler. The fragment covers an important period in Wesley’s early life, documenting his break with the Moravians over their “stillness doctrine.” This was traceable to Pietistic Lutheran fear that any good works, either works of piety or works of charity, might provide a temptation not to trust in Christ’s righteousness alone but to rely on one’s own merits.

**13. “*John Wesley preaching in the Sandhill, Newcastle-upon-Tyne, 1742.*” Engraving after painting by Wilson Hepple, London, c. 1840.**

This narrative painting is based on a 1742 incident when Wesley was addressed the people from the steps of the Guildhall, Newcastle, on the occasion of his first visit to the town. Wesley was assailed by some riotous persons, when a well known fisher-woman by the name of Bailes, took him under her protection. Putting an arm around his waist she extended the other with clenched fist towards the crowd and shouted: “Now touch the little man if ye dare.” Newcastle became one of three centers of Methodist work in England, in addition to London and Bristol.

**14. “John Wesley Preaching on his Father’s Grave.” Engraving after painting by George Washington Brownlow by Currier and Ives, New York, c. 1850.**

Forbidden by many Anglican rectors from using their churches, John Wesley was often forced to find other venues for his preaching. During a visit to Epworth, June 6, 1742, he stood on his father’s tombstone and preached to a “vast multitude gathered from all parts.” Remembering his father’s disappointing life he wrote in his journal, “O let none think his labour of love is lost because the fruit does not immediately appear.”

**15. Oil on canvas, painting by studio of Kneller, London, c. 1742.**

This painting of the young John Wesley is little known and does not resemble the more common images. Sir Godfrey Kneller (1646-1723), German born and Dutch trained, settled in London in the 1680s and became the leading portraitist there in the late 17<sup>th</sup> and early 18<sup>th</sup> century. Kneller established a studio with a large team of student assistants organized for mass-production of fashionable portraits of the rich and famous. Sitters were required to pose only for a drawing of the face and efficient formulas were worked out for the accessories. His studio is said sometimes to have accommodated as many as fourteen sitters in a day. The average portrait turned out from his studio in this way was slick and mechanical. He was the last foreign-born artist to dominate English painting. It took a Hogarth and a Reynolds to break through the conventions that Kneller had popularized.

**16. “A Mistake at New-Market; or Sport and Piety.” Engraving, hand colored after drawing by Thomas Rowlandson, published by Thomas Tegg, London, 1807.**

John Wesley made his first preaching tour in Ireland in 1747. Within a year Methodists had gained a foothold, despite riots in Dublin and Cork aimed against them. This early 19<sup>th</sup> century cartoon depicts a Methodist woman in the late 1740’s calling young men to put away sport and put on piety in New Market, a village near Shannon.

**17. *An Extract of the Rev. Mr. John Wesley’s Journal, from June 17, 1758 to May 5, 1760. Bristol: Printed by William Pine, 1764.***

Wesley published his *Journal* in twenty extracts during his lifetime. They are based upon records he kept in his personal diaries, copies of letters, occasional recollections, and subsequent evaluation. These pamphlets were generally published three or four years after the events they described.

## D. ADVOCATE FOR SOCIAL JUSTICE

Wesley was convinced that “works of mercy” are a means of grace. Like prayer and the Lord’s Supper, caring for the neighbor *feeds* our love for God, while its absence leads to deterioration of that love and erosion of our faith. He even goes so far as to say when works of piety interfere with works of mercy, works of mercy are to be preferred. So he leads his friends and his flock to beg for funds, provide soup kitchens, collect clothing and blankets, gather stocks of coal for fires, set up medical clinics, form literacy classes, build schools, open lending libraries, visit prisoners and their families, organize employment services, provide loan funds, establish homes for orphans, unwed mothers and the aged.

18. **“To the Rev’d Mr. Wesley, M.A. this North-West View of his School in Kingswood near Bristol, erected A.D. 1741.” Engraving by Mr. Heath after drawing by Mr. Green, published by Thomas M’Geary at the School and to be had of G. Whitfield, New Chapel, City Road [London] and at the Rev’d Mr. Wesley’s Preaching Houses in Town and Country, 1790.**

One of these programs and institutions that model Methodism’s mission of social outreach for succeeding generations, including our own, is Kingswood School, near Bristol, which Wesley founded in 1748. Children of the working poor in the Bristol area for the first time had access to a good education. The boarding school continues to offer high quality preparatory education today. The drawing is by one of the early headmasters, Thomas M’Geary.

19. ***Primitive Physick; or, An Easy and Natural Method of Curing Most Diseases.* London: Printed and sold by Thomas Trye, near Gray’s-Inn Gate, Holborn, 1747.**

Wesley tried to provide the public with affordable health care by opening free medical clinics for his people and by publishing a collection of tried and true remedies for many medical maladies. He opposed the tendencies of the medical establishment of the day to operate more on the basis of theory than of practice. Many of the remedies he lists as “tried” and some are avowed “infallible.” First published in 1747, Wesley’s medical manual went through many editions and grew in size as the years wore on. It was one of his first writings published in America. Over the years Wesley’s medical manual became one of the most frequently republished and is still in print today. The display copy is a rare first edition.

20. **John Wesley. Manuscript letter to Jane Barton, Hull, March 22, 1773.**

Wesley challenged the prejudices of his day by allowing women a major role in the leadership of the Methodist movement. Much of his correspondence was with women, many of whom were class leaders, as was Jane Barton in Hull. In some cases, especially after the 1760s women functioned as preachers.

My Dear Sister–

I am glad you are removed to Hull. Probably Brother Barton and you will have an advantage with regard to business. Certainly you have the advantage of such fellow travellers in the way to heaven as you could not find at Beverley. Yet I do not doubt a few names are left there that will not easily be moved from their steadfastness. And when two or three such are gathered together, we know our Lord is in the midst of them.

Now make full use of the advantages you enjoy. And expect all the residue of the promises He has given you to taste of His pure love. What remains but that you should, be filled therewith...

I am, with love to Brother Barton, dear Jenny, Your affectionate brother.

John Wesley

**21. *Thoughts Upon Slavery*. London: Printed by R. Hawes in Lamb-Street, near Spital-Square, 1774.**

Wesley exhibited his concern for the plight of Africans in America as early as his days in Georgia. His conversation with a young slave girl was recorded in detail in his published journal and his criticism of poor treatment of slaves led in part to published attacks on him by slave traders in Bristol. In this small treatise Wesley attacks not only the slave trade, but also the institution of slavery and the racist assumptions that underlie it. Reprinted later that year by Quakers in Philadelphia, the display copy is the first London edition.

**22. John Wesley. MS letter to William Wilberforce, February 24, 1791.**

Wesley's reason for writing Wilberforce (1759-1833) was to encourage him as a Member of Parliament in opposing the slave trade, "that execrable villainy, which is the scandal of religion, of England, and of human nature," hoping that Wilberforce would continue the fight in the power of God's name "till even American slavery (the vilest that ever saw the sun) shall vanish away before it." On April 20, 1791, the House of Commons rejected Wilberforce's motion. Debate continued for more than a decade until 1807 when abolition of slavery throughout the British Empire was finally enacted. Written six days before his death, this is the last surviving letter John Wesley wrote. It was purchased by Ezra Squier Tipple, recently retired President of Drew University, from a London auction house in 1933. It reads:

Balam, England, February 24, 1791

Dear Sir.

Unless the divine power has raised you up to be as "Athanasius contra mundum [against the world]," I see not how you can go through your glorious enterprise in opposing that execrable villainy, which is the scandal of religion, of England. and of human nature. Unless God has raised you up for this very thing, you will be worn out by the opposition of men and devils. But if God be for you, who can be against you? Are all of them

stronger than God? O be not weary of well-doing! Go on, in the name of God and in the power of his might, till even American slavery (the vilest that ever saw the sun) shall vanish away before it.

Reading this morning a tract wrote by a poor African, I was particularly struck by the circumstance that a man who has a black skin being wronged or outraged by a white man, can have no redress; it being a law in all our Colonies that the oath of a black against a white goes for nothing. What villainy is this!

That He who has guided you from your youth up may continue to strengthen you in this and all things, is the prayer, of dear sir,

Your affectionate servant,  
John Wesley

## E. WESLEY AND THE AMERICAN REVOLUTION

### 23. *Thoughts Upon Liberty*. London: [s.n.] Printed in the year 1772.

The air was full of cries of “liberty” during the last half of the eighteenth century. The Americans focused their frustration and desire for more freedom upon their governors in England. Wesley understood that “liberty” was a right and desire of all true Britons. And yet he hesitated to take up the cause of popular liberty as promoted by the French and the Americans. In this short treatise he argues against the uses of the term that “the bawling mob dignify by that name.”

### 24. *A Calm Address to our American Colonies*. [London: Printed by R. Hawes, 1775]. Broadside, printed in three columns.

In early 1775 Wesley considered the colonists an oppressed people who had *bona fide* grievances against the British government and who asked for nothing but what was their legal right on the matter of representation and taxation. His letters to British officials charged with oversight of the colonies pointed out some of the problems of colonial policy in this matter. However, after reading Samuel Johnson’s *Taxation No Tyranny*, he changed his mind in the matter. He then abridged and published Johnson’s work under his own title, lambasting American political tactics and notions of “liberty.” Although Wesley was criticized by some for his blatant plagiarism, Johnson appeared to appreciate the further broadcast of his ideas. No copy of this publication appears to have been printed in America, although bundles of them printed in England made their way across the Atlantic. Not all found their way to readers. Patriots destroyed as many as they could lay their hands on.

### 25. *Some Account of the Late Work of God in North America, in a Sermon on Ezekiel 1:16*. London: Printed by R. Hawes, and sold at the Foundery in Moorfields, and at the Rev. Mr. Wesley’s Preaching-houses in town and country, 1778.

In this sermon, written in the midst of the Revolutionary War, Wesley provides a brief outline of the story of Methodism in America. True to his principles, Wesley saw the hand of God acting in history. In a summary, Wesley provides a list of the primary problems that rested behind the present conflict: trade, wealth, pride, luxury, slaves, and a hankering after independence from the beginning. The result of these sins was an “open and avowed defection from the mother country,” which in effect cut off much of their trade. Eventually, he hoped, the Americans, shorn of their pride, would put away all desires for independence, “fear God and Honour the King,” and enjoy the true liberty of the children of God.

**26. Communion cup, engraved by London silversmith, presented by John Wesley to St. George's Methodist Episcopal Church, Philadelphia, 1785. Limited edition replica, Philadelphia, 1965.**

Methodists in America depended on the Anglicans for sacraments until the Revolutionary War was over. By war's end most priests had fled to Canada or returned to England which left Methodists without a sacramental ministry. When efforts to get English bishops to ordain preachers for the newly independent United States failed, Wesley developed a plan for American Methodists to be organized into an independent church, including the ordination of bishops and preachers for the new church. In the fall of 1784 Wesley sent this chalice to his followers in Philadelphia in time for their first *Methodist* communion service after organization of the Methodist Episcopal Church in January 1785.

## **F. WESLEY'S DEATH AND BURIAL MARCH 1791**

John Wesley died on March 2, 1791, after sixty plus years of active ministry. He had preached in City Road Chapel, London on February 22, and traveled to Twickenham for the three days following. Returning home, the "small cold" he had caught the previous week "increased apace," and the ministrations of his physician, Dr. John Whitehead, and his housekeeper, Elizabeth Ritchie, were unable to prevent his rapid decline and demise. He was eighty-seven years old.

**27. "The Remains of the Rev'd. John Wesley, M.A., as he lay previous to Interment." Engraving by William Ridley, London, March 1791.**

The day before the funeral, Wesley's body lay in state inside the entrance to City Road Chapel. He was attired in his clerical garb—gown, cassock, and neck band. Susanna Knapp came from Worcester for the occasion, and commented: "We had but a transient view of our dear and reverend father, being obliged to pass by so quick, by reason of the vast number of people before and behind us, but it was the most affecting sight my eyes ever saw."

**28. Death mask, plaster facial cast taken on Wesley's deathbed by artist William Ridley, March 1791.**

Portraits and prints exhibit a confusing variety of impressions of Wesley's appearance. This death mask, however, which by all accounts is authentic, verifies that some of the typically common features of the portraits are accurate, especially the prominent nose. A few other details also become evident with closer examination, such as the protruding tooth on the right side that makes the lip extend outward.

Given to Drew University in 1880 by trustee Anderson Fowler, part of the George Osborn Collection he purchased in England that Spring. This is a copy by Jonathan Thornton, conservator at the State University of New York in Buffalo, NY, made from the only surviving original.

**29. "Rev. John Wesley A.M. Lying in State, City Road Chapel, London, 1791." Engraving by Robert Owen, Hull, c. 1810.**

**30. "The Funeral of the Rev. John Wesley, City Road Chapel, March, 1791." Engraving by Robert Owen, c. 1810.**

**31. "John Wesley, that most excellent minister of the Gospel carried by Angels into Abraham's bosom." Engraving, hand tinted, printed by Robert Sayer & Co, London, August 1, 1791.**

This apotheosis portrayal of Wesley being transported into heaven was perhaps suggested by the phrasing of Wesley's own will. He requested that his casket be carried to its final resting place by six poor men, and that there be "no hearse, no coach, no escutcheon, no pomp, except the tears of them that loved me and are following me to Abraham's bosom." Wesley used this phrase from Luke 16:22 often in his sermons, especially the later ones. The engraving, like many other visual reminders of Wesley, was produced in the months following his death and sold in the bookshops of London and country towns.

## G. BRITISH IMAGES OF WESLEY

32. **“John Wesley, M.A., Fellow of Lincoln College, Oxford; Chaplain to the R’t Hon’ble, the Countess Dowager of Buchan.” Mezzotint by James Watson after painting by Robert Hunter, published by William Weaver, London, 1773.**

Wesley is usually portrayed wearing a wig, as was the fashion in the 18<sup>th</sup> century. However, some earlier prints, including this mid-career one, show him as having long, dark hair. Wesley acknowledges his indebtedness to the Countess Dowager of Buchan who, upon coming into her title in 1767, appointed Wesley her personal chaplain. She may in fact have put up the money for publishing this print.

A mezzotint was a method of engraving on a copper plate by scraping or polishing parts of a roughened surface so that an impression of light and shade can be produced.

33. **“The Rev’d John Wesley, A.M., Fellow of Lincoln College, Oxford.” Mezzotint engraving by W. Ward after 1789 painting by George Romney, printed by Thomas Roberts, Bristol, 1825.**

Romney’s image became a favorite of Victorians and was frequently reproduced.

34. **Miniature portrait after Romney by William Grimaldi. Enamel on copper, London, 1829.**

This lovely miniature painting of Wesley was modeled on the Romney’s 1789 portrait of the Methodist leader. The artist, William Grimaldi (born 1751) was the son of Alexander Grimaldi, fellow Georgia colonist with Wesley in the 1730s.

Miniature painting on enamel entails painting on an enamel coating applied over a metal base, in this case copper. When dry, the work is fired. To reach optimum color refinement and detail, the process is often repeated.

35. **Ten Scenes Commemorating the Life of John Wesley. Engravings by Robert Owen, Hull, 1856**

36. **“John Wesley.” Mezzotint engraving by H. Macbeth-Raeburn after portrait by Frank O. Salisbury, London, 1934.**

A signed original engraving of the portrait painted to commemorate the union of Methodist churches in England in 1932. Commissioned to paint a “new” picture of the founder of Methodism, Salisbury used an “old” model, a 1784 Enoch Wood bust, to create what became the most widely reproduced image of Wesley in the latter half of the twentieth century. Salisbury (1874-1962), a cradle Methodist, was a prolific portraitist. His subjects included most of the royal family, six Presidents of the United States and numerous notables on both sides of the Atlantic

## H. AMERICAN REPRESENTATIONS

**37. “Rev. John Wesley, A.M.” Engraving of John Jackson portrait, reversed; by Nathaniel Currier, New York, 1846.**

Nathaniel Currier was in business for several years before he teamed up with James Ives. During this period he produced many popular portraits, including this one of John Wesley. Currier has here produced a reversed image of the Jackson portrait of Wesley. Given the method of reproduction, the plate itself would have been cut in the same direction as the original painting. When inked and pressed to paper, the image would then be reversed. The 1827 Jackson portrait on which it is based, though not an accurate portrayal of Wesley, was another favorite of Methodists in the nineteenth century.

**38. “John Wesley, Aged Eighty Five.” Engraving after 1808 painting attributed to Sir Joshua Reynolds. Cincinnati, c. 1868.**

Also known as the Hitt Portrait, since the original was presented by Bishop Thomas Coke to the Rev. Daniel Hitt, Methodist Book Agent in New York in 1808. The original painting was destroyed by fire in Cincinnati in 1868, where it had been sent to be lithographed.

**39. Millett medallion in frosted silver, by unidentified New York manufacturer, c. 1884.**

This handsome framed wall plaque was probably produced for sale during the centennial celebration of the formation of the Methodist Episcopal Church in America in 1784.

**40. “John Wesley Preaching from a Market Cross.” Engraving after painting by W. Hazkerell. New York, 1900.**

## **I. THE POWER OF MEMORY: RELICS**

Wesley's life and work became legendary, even during the latter years of his own lifetime, when he had become a national figure venerated by many. Items associated with his life and ministry were carefully saved and took on almost sacred meaning. Here are a few relics that made their way across the Atlantic in the 19<sup>th</sup> century.

**41. Wesley's clerical neck bands or clerical collar. Linen, finely stitched.**

**42. A pair of Wesley's spectacles.**

**43. The Key to Wesley's prayer room in London**

**44. A swatch of fabric from Wesley's favorite chair**

**45. A piece of wood from pear tree planted by Wesley at Kingswood School, c. 1910.**

## **J. THE POWER OF MEMORY : SOUVENIRS**

Potters at that time, and for many years after his death, exploited a ready market for wares commemorating him. Numerous copies of busts and figurines appeared, along with transfer printed portraits of Wesley on many different ceramic wares. Versions of these appeared in basalt, terra cotta, earthenware and creamware. Any rules of copyright, if there were such, were frequently disregarded in making copies. The majority of busts, figures, cups, jugs, plates, etc. are by unknown potters and almost identical pieces appear to have been produced and reproduced by different manufacturers. Some pieces are impressed with makers' names, but most bear no marks of origin at all.

**46. Large Bust in pearlware, decorated with grey hair and flesh-tinted skin and wearing a black robe with white clerical bands and tabs, on bow-fronted, waisted rectangular base. By Enoch Wood, c. 1791.**

Enoch Wood (1759-1840), noted Staffordshire potter working in Burslem, created the most highly prized bust of Wesley then and now. Not only did Wesley sit personally to be modeled in 1784, he is reported to have worn his best wig. Wesley was uncomfortable posing for the likeness, trying to remain composed during the constant process of re-molding the original. At one point, however, he instructed the artist not to touch it any more, fearing that any revision at that point would ruin the visage. The artist claimed that Wesley thought this likeness "much the best" that anyone had attempted. The Rev. Adam Clarke, writing to Wood in 1830, described his work as "the only proper likeness of this illustrious man." The busts, made in large quantities by Wood from the original model, were in production right down to the early 1820s.

**47. Miniature Busts in pearlware, hand decorated, Staffordshire, c. 1810-1830.**

Commemoratives came in all price ranges. Only a few could afford a large Enoch Wood bust, but these tiny ones were produced in large numbers and found their way into many humble Methodist cottages. Clay, like today's plastic, was the medium of choice for mass market memorabilia..

**48. Standing figures, hand colored, in earthenware, Staffordshire, c. 1860.**

Wesley wearing a black cassock and white gown, his right arm raised, his left holding a Bible; Wesley in white gown holding Bible.

**49. Pulpit Figures, more commonly known as "Jack in the pulpits."  
Earthenware, hand colored, produced by Sampson Smith, Longton,  
Staffordshire, c. 1875-1878. Two styles were popular.**

**50. Wesleyan Chapel Money Box, Staffordshire Prattware, c. 1845-1848.**

**51. Wall Plaque. "Best of all God is with us, the Rev'd John Wesley, A.M.,  
Wesleyan Methodist Society, established 1739." Rectangular in black  
and yellow "frame." Sunderland, c. 1839.**

These Staffordshire earthenware plaques made to look like pictures in frames were hot items during the Centenary Celebration of Wesleyan Methodism in 1839 and the years immediately following.

**52. Cameo. German, c. 1890-1900. Produced in blue, green or black jasper,  
with fine detail; made for the British market.**

**53. Brass Plaque decorated in relief with portrait of John Wesley mounted  
on wood. London, c.1815.**

**54. Carved Wood Gavel, English, late 19<sup>th</sup> century**

**55. Bronze Door Knocker, English, c. 1800.**

**56. "John Wesley Leaning on His Mother's Tomb." Small statue,  
Staffordshire Parian Porcelain, c. 1870.**

**K. WESLEY COMMEMORATED BY CHINA**  
**MADE FOR EVERYDAY PURPOSES**

**57. Wesley Blessing Teapot. Wedgwood, in blue calico pattern, with Wesley's tables graces on each side. A 1909 replica of the 1761 original.**

Josiah Wedgwood (1730-1795), creator of the famous china, and John Wesley became friends. Methodism was strong in the potteries region and many of Wesley's converts worked in Mr. Wedgwood's factories. Wedgwood made the famous teapot as a gift for Wesley in 1761, incorporating into the design Wesley tables graces first used at the Kingswood School in the 1740's.

The wreath around the blessing suggests Mr. Wedgwood's flower garden, where he and Mr. Wesley first met, and where their lifelong friendship began. The single flowers above the spout are England's national flowers—the rose for England, thistle for Scotland and the shamrock for Ireland. The design in the band around the bowl and on the lid of the teapot was taken from a dress belonging to the young woman who became Mrs. Wedgwood and the grandmother of Charles Darwin.

Many times reproduced down to the present, later sets include cups, saucers, sugar bowls, creamers, and plates. Wedgwood has reproduced the teapot for the 2003 Tercentenary of Wesley's Birth..

**58. Jug. Tall black and white earthenware jug, with image of Wesley on one side and acrostic on the back. Staffordshire, c.1820.**

**59. Large Plate. Earthenware, cream with brown design. C. Challinor & Co., Fenton, England, 1891.**

Produced for the Centenary of the death of John Wesley; bordered by six scenes from his life.

**60. Small Plate. Earthenware, decorated in bright colors and, inscribed "The Rev. John Wesley, Jehovah reigns, let saints, let men adore." Staffordshire, c. 1830.**

**61. Sweet Dish. Blue jasper with gold lettering Wedgwood, 1988.**

*The Dadian Gallery is grateful to the United Methodist Archives and History Center at Drew University for the loan of the objects in this exhibition; and to Dr. Kenneth E. Rowe, who cared for and added to the collection throughout his 30-year tenure as Methodist Librarian. Out of his deep knowledge of and affection for these tokens of Methodist memory, Dr. Rowe selected each object and provided the text for this annotated catalog of the exhibition.*

*The Dadian Gallery of the Henry Luce III Center for the Arts and Religion is a program of Wesley Theological Seminary. The Center sponsors a variety of cultural events which explore the intersection of art and faith. All contributions are tax-deductible and gratefully accepted.*