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ANECDOTES
OF
PAINTING IN ENGLAND;

WITH SOME
ACCOUNT OF THE PRINCIPAL ARTISTS;
AND
INCIDENTAL NOTES ON OTHER ARTS;

COLLECTED BY THE LATE
MR. GEORGE VERTUE;
DIGESTED AND PUBLISHED FROM HIS ORIGINAL MSS.

BY
THE HONOURABLE HORACE WALPOLE;

WITH CONSIDERABLE ADDITIONS
BY
THE REV. JAMES DALLAWAY.

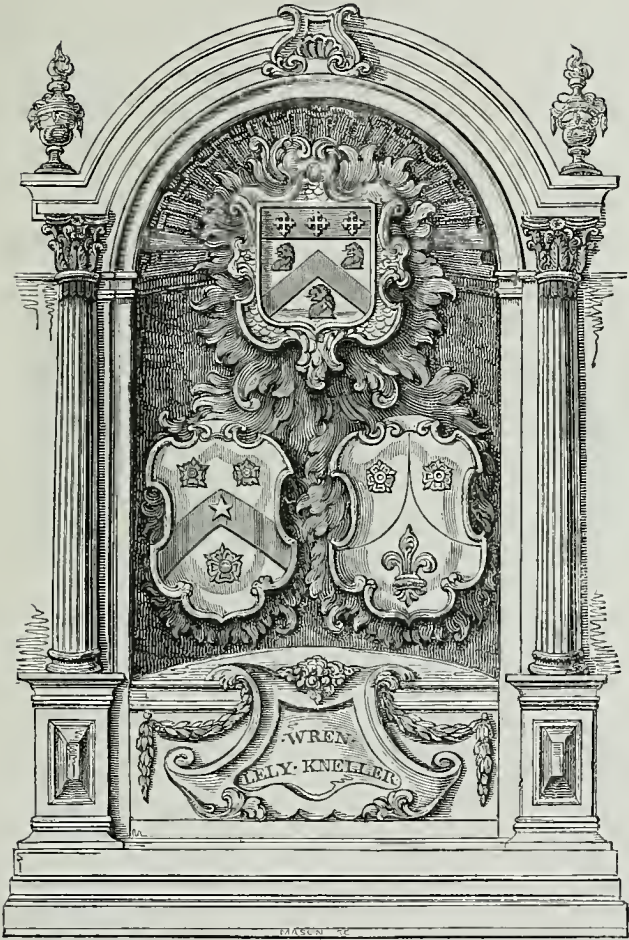
VOL. III.



LONDON :

PRINTED AT THE SHAKSPEARE PRESS, BY W. NICOL, FOR
JOHN MAJOR, FLEET-STREET.

MDCCCXXVII.



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ANECDOTES
OF
PAINTING, &c.

CHAPTER I.

*Painters and other Artists in the Reign of
Charles II.*

THE arts were in a manner expelled with the Royal Family from Britain. The anecdotes of a Civil War are the history of Destruction. In all ages the mob have vented their hatred to Tyrants on the pomp of Tyranny. The magnificence the people have envied, they grow to detest, and mistaking consequences for causes, the first objects of their fury are the palaces of their masters. If Religion is thrown into the quarrel, the most innocent are catalogued with sins. This was the case in the contests between Charles and his parliament. As he had blended affection to the sciences with a lust of power, nonsense and igno-

rance were adopted into the liberties of the subject. Painting became idolatry; monuments were deemed carnal pride, and a venerable cathedral seemed equally contradictory to Magna Charta and the Bible. Learning and wit were construed to be so heathen, that one would have thought the Holy Ghost could endure nothing above a pun. What the fury of Henry VIII. had spared, was condemned by the Puritans: Ruin was their harvest, and they gleaned after the Reformers. Had they countenanced any of the softer arts, what could those arts have represented? How picturesque was the figure of an Anabaptist? But sectaries have no ostensible enjoyments; their pleasures are private, comfortable and gross. The arts that civilize society are not calculated for men who mean to rise on the ruins of established order. Jargon and austerities are the weapons that best serve the purposes of heresiarchs and innovators. The sciences have been excommunicated from the Gnostics to Mr. Whitfield.

The restoration of royalty brought back the arts, not taste.* Charles II. had a turn to mechanics, none to the politer sciences. He had

* [It was the restoration of Charles the Second—but not of the arts—yet during his reign, Wren flourished, and built St. Paul's cathedral and Winchester palace, under his auspices. The Mausoleum for his royal father was designed only—not built! *Fuseli* has characterised the style of portrait painting in this age, with his usual spirit. “It was reserved for the German Lely and his successor Kneller to lay the foundation

learned* to draw in his youth: in the imperial library at Vienna is a view of the isle of Jersey, designed by him; but he was too indolent even to amuse himself. He introduced the fashions of the court of France, without its elegance. He had seen Louis XIV. countenance Corneille, Moliere, Boileau, Le Sueur, who forming themselves on the models of the ancients, seemed by the purity of their writings to have studied only in Sparta.† Charles found as much genius at home, but how licentious, how indelicate was the style he permitted or demanded! Dryden's tragedies are a compound of bombast and heroic obscenity, inclosed in the most beautiful numbers.

of a manner which, by pretending to unite portrait with history, gave a retrograde direction for nearly a century, to both. A mob of Shepherds and Shepherdesses in flowing wigs and dressed curls, ruffled Endymions, humble Junos, withered Hebes, surly Allegros, and smirking Pensierosas usurp the place of truth, propriety, and character." *Lecture II. p. 77.]*

* See before, vol. ii. p. 232.

† It has been objected by some persons that the expression of *studying in Sparta* is improper, as the Spartans were an illiterate people and produced no authors. A Criticism I think very ill-founded. The purity of the French writers, not their learning, is the object of the text. Many men travelled to Lacedæmon to study the laws and institutions of Lycurgus. Men visit all countries, under the pretence at least of studying the respective manners: nor have I ever heard before that the term *studying* was restricted to mere reading. When I say an author wrote as chastly as if he had studied only in Sparta, is it not evident that I meant his morals, not his information, were formed on the purest models?

If Wycherley had nature, it is nature stark naked. The painters of that time veiled it but little more; Sir Peter Lely scarce saves appearances but by a bit of fringe or embroidery. His nymphs, generally reposed on the turf, are too wanton and too magnificent to be taken for any thing but maids of honour. Yet fantastie as his compositions seem, they were pretty much in the dress of the times, as is evident by a puritan tract published in 1678, and intituled, "Just and reasonable Reprehensions of naked Breasts and Shoulders."* The court had gone a good way beyond the fashion of the preceding reign, when the galantry in vogue was to wear a lock of some favourite object; and yet Prynne had thought that mode so damnable, that he published an absurd piece against it, called, the Unloveliness of Lovclocks.†

The sectaries, in opposition to the king had run into the extreme against politness: The new court, to indemnify themselves and mark aversion to their rigid adversaries, took the other extreme. Elegance and delicacy were the point from which both sides started different ways; and taste was as little sought by the men of wit, as by those who

* [*Cooke's just and reasonable reprehension of naked breasts and shoulders*, 8vo. 1678.—*Hall's Loathsomenesse of long haire*, 8vo. 1654.]

† At the sale of the late lady Worseley, was the portrait of the duchess of Somerset, daughter of Robert earl of Essex, [Q. Elizabeth's favorite] with a lock of her father's hair hanging on her neck; and the lock itself was in the same auction.

called themselves the men of God. The latter thought that to demolish was to reform; the others, that ridicule was the only rational eorree-tive; and thus while one party destroyed all order, and the other gave a loose to disorder, no wonder the age produced searee any work of art, that was worthy of being preserved by posterity. Yet in a history of the arts, as in other histories, the times of eonfusion and barbarism must have their place to preserve the eonneetion, and to aseertain the ebb and flow of genius. One likes to see through what elouds broke forth the age of Augustus. The pages that follow will present the reader with few memorable names; the number must atone for merit, if that can be thought any atonement. The first person* who made any figure, and who was properly a remnant of a better age, was

* Vertue was told by old Mr. Laroon, who saw him in Yorkshire, that the celebrated Rembrandt was in England in 1661, and lived 16 or 18 months at Hull, where he drew several gentlemen and seafaring persons. Mr. Dahl had one of those pictures. There are two fine whole lengths at Yarmouth, which might be done at the same time. As there is no other evidence of Rembrandt being in England, it was not necessary to make a separate article for him, especially at a time when he is so well known, and his works in such repute, that his scratches, with the difference only of a black horse or a white one, sell for thirty guineas.

ISAAC FULLER.



Born 16 . .

Died 1672.

Of his family or masters, I find no account, except that he studied many years in France under Perrier, who engraved the antique statues. Graham says "he wanted the regular improvements of travel to consider the antiques, and understood the anatomic part of painting, perhaps equal to Michael Angelo, following it so close, that he was very apt to make the muscelling too strong and prominent." But this writer was not aware that the very fault he objects to Fuller did not proceed from not having seen the antiques, but

from having seen them too partially, and that he was only to be compared to Michael Angelo from a similitude of errors, flowing from a similitude of study. Each caught the robust style from ancient statuary, without attaining it's graces. If Graham had avoided hyperbole, he had not fallen into a blunder. In his historic compositions Fuller is a wretched painter, his colouring was raw and unnatural, and not compensated by disposition or invention. In portraits his pencil was bold, strong, and masterly: Men who shine in the latter, and miscarry in the former, want imagination. They succeed only in what they see. Liotard is a living instance of this sterility. He cannot paint a blue ribband if a lady is dressed in purple knots. If he had been in the prison at the death of Socrates, and the passions were as permanent as the persons on whom they act, he might have made a finer picture than Nicolò Poussin.

Graham speaks of Fuller as extravagant and burlesque in his manners, and says, that they influenced the style of his works.* The former character seems more true than the latter. I

* Elsum in an epigram, that is not one of his worst, agrees with this opinion ;

On a drunken Sot,
His head does on his shoulder lean,
His eyes are sunk and hardly seen ;
Who sees this sot in his own colour
Is apt to say, 'twas done by *Fuller*.

have a picture of Ogleby by him, in which he certainly has not debased his subject, but has made Ogleby appear a moonstruck bard, instead of a contemptible one. The composition has more of Salvator than of Brauwer.* His own portrait† in the gallery at Oxford is capricious, but touched with great force and character. His altar-pieces at Magdalen and All-souls colleges in Oxford are despicable.‡ At Wadham college is

* [Engraved by Lombart, and prefixed to his translation of Virgil.]

† It is much damaged, and was given to the University by Dr. Clarke.

‡ [The altar-piece in All-souls College chapel, was the design and work of Sir James Thornhill, not of Fuller. The altar in Magdalen chapel, was intended by Fuller to give us an idea of both the design and colouring of Michel Angelo, in the Sistine chapel. He certainly failed in that attempt; but yet, not despicably—"magnis tamen excidit ausis." At Wadham college, affixed to the east wall of the chapel, is a large stained cloth which, at a small distance, has the appearance of tapestry. "The cloth of an ash colour, serves for a medium, the lines and shades are done with a brown crayon, and the lights and heightening, with a white one. These dry colours, being pressed with hot irons, which produce an exudation from the cloth, are so incorporated into its texture and substance, that they are proof against a brush or even the hardest touch." The subject of the front is the Lord's supper. On the north side are Abraham and Melchisedec; and on the south, the children of Israel, gathering manna. *Chalmers' Oxford*, v. ii. p. 413. Time has greatly deteriorated this performance, which has merit and singularity. It is uncertain, whether Fuller was the inventor of this method, but perhaps he had no imitators, and he left no other specimen.]

an altar-cloth* in a singular manner, and of merit: It is just brushed over for the lights and shades, and the colours melted in with a hot iron. He painted too the inside of St. Mary Abchurch in Canon-street.

While Fuller was at Oxford he drew several portraits,† and copied Dobson's decollation of St. John, but varying the faces from real persons. For Herodias, who held the charger, he painted his own mistress; her mother for the old woman receiving the head in a bag, and the ruffian, who cut it off, was a noted bruiser of that age. There was besides a little boy with a torch, which illuminated the whole picture. Fuller received 60 pieces for it. In king James's catalogue is mentioned a picture by him, representing Fame and Honour treading down Envy. Colonel Seymour had a head of Pierce, the carver, by Fuller.‡ He was much employed to paint the great taverns in London;§ particularly the mitre in Fenchurch-

* Mr. Addison wrote a latin poem in praise of it. [This poem is inserted, with others, into the second volume of the *Musæ Anglicanæ*. It describes this painting, rather as what it ought to have been, than as what it is. Dr. Johnson notices three others of Addison's Latin poems, but does not advert to this. The author was then a young man, and had not inspected the sublime works of M. Angelo and P. da Cortona, at Rome.]

† [John Cleaveland the poet, in medallion.]

‡ Vertue bought it, and from his sale I purchased it.

§ Sir P. Lely seeing a portrait of Norris, the king's framemaker, an old grey-headed man, finely painted by Fuller, lamented that such a genius should drown his talents in wine.

street,* where he adorned all the sides of a great room in pannels, as was then the fashion. The figures were as large as life ; a Venus, Satyr, and sleeping Cupid ; a boy riding a goat and another fallen down, over the chimney ; this was the best part of the performance, says Vertue ; Saturn devouring a child, Mercury, Minerva, Diana, Apollo ; and Bacchus, Venus, and Ceres embracing ; a young Silenus fallen down, and holding a goblet, into which a boy was pouring wine ; the seasons between the windows, and on the cieling two angels supporting a mitre, in a large circle ; this part was very bad, and the colouring of the Saturn too raw, and his figure too muscular. He painted five very large pictures, the history of the king's escape after the battle of Worcester ; they cost a great sum, but were little esteemed.†

• [See the extravagant panegyric on Fuller, published by *Ward* in his *London Spy*. The art of *puffing*, at once useful and contemptible, seems to have had its origin in this country, before the reign of Charles the Second, an age peculiarly unfavorable to modest pretensions of any kind. Fuller painted a large allegory for the ceiling of the Painter-stainer's hall.]

† [“ Soon after the restoration, Fuller was engaged to paint the circumstances of the King's escape, after the battle of Worcester. Those subjects he represented in five large pictures, which were presented to the Parliament of Ireland, and remained for many years, in one of the rooms of the Parliament-house. But some time, in the last century, the house being under repair, they were not replaced but lay neglected, till rescued by the late Lord Clanbrassil, who obtaining possession of them, had them cleaned and removed to his seat

Vertue had seen two books with etchings by Fuller; the first Cæsar Ripa's Emblems; some of the plates by Fuller, others by Henry Cooke and Tempesta. The second was called, *Libro da Disegnare*; 8 or 10 of the plates by our painter.

He died in Bloomsbury-square, July 17, 1672, and left a son, an ingenious but idle man, according to Vertue, chiefly employed in coach-painting. He led a dissolute life and died young.

Fuller had one Scholar, Charles Woodfield; who entered under him at Oxford, and served seven years. He generally painted views, buildings, monuments, and antiquities, but being as idle as his master's son, often wanted necessaries. He died suddenly in his chair in the year 1724, at the age of 75.

CORNELIUS BOLL,

a painter of whom I find no particulars, but that he made views of London before the fire, which proves that he was here early in this reign if not in the last; these views were at Sutton-place in Surrey, and represented Arundel-house, Somerset-house and the Tower. Vertue who saw them, says they were in a good free taste.*

at Tullymore park, County Down, where they were preserved, a few years since." *Chalmers' Biogr. Diction.* v. 15. p. 167.]

* [Ferdinand Boll of Amsterdam, was one of the most successful of Rembrandt's pupils. *Descamps* says that he died very old, in 1681, "fort riche et fort estimé;" t. ii. p. 280. He was the relative, if not the father of Cornelius Boll]

JOHN FREEMAN,

an historic painter, was a rival of Fuller, which seems to have been his greatest glory. He was thought to have been poisoned in the West-indies, but however died in England, after having been employed in painting scenes for the theatre in Covent-garden.*

REMÈE OR REMIGIUS VAN LEMPUT,

was born at Antwerp, and arrived at some excellence by copying the works of Vandyek; he imitated too with success the Flemish masters, as Stone did the Italians; and for the works of Lely, Remèe told that master that he would copy them better than Sir Peter could himself.† I have already mentioned his small picture from Holbein, of the two Henrys and their queens, and that his purchase in king Charles's sale of the king on horseback was taken from him by a suit at law, after he had demanded 1500 guineas for it at Antwerp and been bidden 1900. The Earl of Pomfret at Easton had a copy of Raphael's Galatea by him, and at Penshurst is a small whole length of Francis earl of Bedford æt. 48, 1636, from Vandyek. Mr. Stevens,‡ historiographer to

* *Graham*, p. 419. [Five of his pictures are in the gallery of the Louvre.]

† [In the collection of king James the Second, were fourteen of these copies.]

‡ [Robert Stephens, Serjeant at law, of Eastington, in

the King, had some portraits of his family painted by Remèe. The latter had a well chosen collection of prints and drawings.* He died in Nov. 1675,† and was buried in the church-yard of Covent-garden, as his son Charles had been in

Gloucestershire, was historiographer to George the Second, in 1726. He distinguished himself, as an antiquary and a lover of the arts.]

* *Graham*. p. 458.

† [The following advertisement taken from the *London Gazette*, will form an amusing contrast or parallel to those, which are submitted to the public, by some auctioneers of the present day.

“ May 1677. If any person be desirous to see the excellent collection of Italian pictures of the late deceased Mr. *Remy Van Lemput*, picture drawer, which the heirs will expose to sale by the way of publick outcry, on the 14th of May next, at three o'clock in the afternoon; it will be open to view on the tenth; and Mr. Berry, the porter of Somerset-house, will direct them to the place and persons, concerned in the sale.”

Auctions of pictures were then, and for some years afterwards, permitted in the great rooms of Somerset-house and Whitehall-palaces. The first regular sale of a miscellaneous collection, which the editor has noticed, occurs in June 1682. “ An excellent collection of paintings to be sold by way of publick auction at the King's-arms Tavern opposite St. Clement's Church. There is likewise an excellent collection of drawings and figures in brass, with other curiosities. If any person has any rarities of this kind, they may be disposed of for them, at this sale.” This advertisement appears to prove the first æra of the diffusion of Virtú among the public, at large. In the succeeding reigns, particularly in that of William the Third, Dutch picture-dealers imported large collections, and disposed of them by auction. Several of those

1651. His daughter was a paintress, and married to Thomas, brother of

ROBERT STREATER,



Born 1634, Died 1680,

who was appointed serjeant painter at the restoration. He was the son of a painter, and born in Covent-garden, 1624, and studied under Du Moulin. Streater* did not confine himself to any branch of his art, but succeeded best in architecture, perspective, landscape, and still life. Graham calls him the greatest and most universal painter that England ever bred, but with about as much judgment, as where he says that Streater's being

advertisements are remarkable, and will be noticed, in their place.]

* [*Pepys*, in his entertaining and familiar diary, mentions Streater with commendations ; and *Evelyn* 1674. " went to see Mr. Streater that excellent painter of perspective and landscape." He had great popularity, during his life.]

a good historian contributed not a little to his perfection in that way of painting. He might as well say that reading the Rape of the Lock would make one a good hair-cutter. I should rely more on Sanderson, who speaking of landscape, says, “of our own nation I know none more excellent but Streater, who indeed is a compleat master therein, as also in other arts of etching,* graving, and his work of architecture and perspective; † not a line but is true to the rules of art and symmetry. ‡” And again, comparing our own countrymen with foreigners, in different branches, he adds, “Streater in all paintings.” § But from the few works that I have seen of his hand, I can by no means subscribe to these encomiums: The Theatre at Oxford, || his principal performance, is a very mean one; yet Streater was as much com-

* He engraved a plate of the battle of Naseby. The plates for Sir Robert Stapleton’s Juvenal were designed by Streater, Barlow and Danckers.

† [There is a view of Boscobel, and the Royal Oak, by him at Windsor.]

‡ *Graphice*, p. 19.

§ *Ib.* 20.

|| [*Pepys* (1669) “went to Mr. Streater, the famous history-painter where I found Dr. Wren (*Sir Christopher*) and other virtuosos looking upon the paintings he is making for the new theatre at Oxford; and indeed they look as if they would be very fine, and the rest (meaning the connoisseurs then present) think better done, than those of Rubens, at Whitehall—but I do not fully think so. But they will certainly be very noble, and I am mightily pleased to have the fortune to see this man and his work, which is very famous—

mended for it, as by the authors I have mentioned for his works in general. One Robert Whitehall,* a poetaster of that age, wrote a poem called *Urania*, or a description of the painting† at

And he is a very civil little man and lame, but lives very handsomely.”]

* V. Wood's *Athenæ*, vol. ii. p. 786. A description in prose of that painting is in the new Oxford-guide.

† [No kind of painting in England, has suffered so much from time, neglect, and demolition, as that upon ceilings. That by Rubens at Whitehall has survived, by means of repeated reparation; those of Gentileschi are obliterated, or destroyed. Even in the single point of curiosity, this work of Streater, being the first of any Englishman that deserves notice. But it has much higher claims, both as a composition, and a work of art, and is painted upon sounder principles than any of those by Verrio and La Guerre, or indeed any of the French school so much patronised in England. Mr. W. viewed it *hastily*, and under unfavorable circumstances. It had been exposed to the corrosion of the air, for a century, when he saw it. In 1762, it was first restored by Penny, the Professor of Painting in the Royal Academy. In 1802, the roof of the theatre being in a state of decay, was then replaced by one, externally, extremely dissimilar. The whole cieling was taken down and effectually restored by Mr. De la Motte (now Professor of Drawing at Sandhurst Military college) a distinguished pupil of the late Mr. West, by a method, and upon a system, suggested, and always practised by that eminent painter. What is now seen, has not been painted on, so that Streater's work remains, as he left it; which is no inconsiderable advantage to the artist's fame. We know of instances, in which the destruction of certain of the finest works of art has been effected, by those who intended to restore them.

The rival and contemporary of Streater was Fuller, above-

the top of the Theatre at Oxford, which concluded with these lines,

That future ages must confess they owe
To Streater more than Michael Angelo.*

At Oxford, Streater painted too the chapel at All-Souls, except the Resurrection, which is the work of Sir James Thornhill. Vertue saw a picture which he commends, of a Dr. Prujean,† in his

mentioned, who never attempted a work of equal magnitude. His altar-pieces, likewise at Oxford, are certainly not superior.]

* [A just estimate of its merits will be found to lie between *Whitehall's* silly panegyric, and the disparagement of our noble author.

Dr. Plot (*Hist. of Oxfordshire*) has given a description of the subjects, at some length. An exact representation of the theatres of the Romans was intended. Cords are strained from the sides of the theatre, which form compartments. The cloth which is supposed to have covered these cords, is rolled up by Genii; a blue sky is discovered, and the allegorical figures of Theology, Science, &c. more particularly appropriated to the place, are seen hovering in the air, and shedding their benign influence. A specimen of the good Doctor's descriptive powers is added. "Then Rapine, with her fiery eyes, grinning teeth, sharp twangs, her hands embrued in blood, holding a bloody dagger, in one hand, in the other a burning flambeau: with these instruments threatening the destruction of learning, and all its habitations—but is prevented by an herculean genius or power." Envy and Ignorance are as minutely particularised. It appears, that Streater was paid for this work by Archbishop Sheldon's trustees nearly 400*l.* *MSS. Bodl. Lib.*]

† Vertue met with a print, Opinion sitting in a tree, thus inscribed, *Viro clariss. Dno. Francisco Prujeano, Medico,*

gown and long hair, one hand on a death's head, and the other on some books, with this inscription, *Amicitia ergo pinxit Rob. Streater*: and in the possession of a Captain Streater, the portrait of Robert by himself; of his brother Thomas, by Lankrink; and of Thomas's wife, the daughter of Remèe, by herself. Vertue had also seen two letters, directed to Serjeant Streater at his house in Long-acre; the first from the Earl of Chesterfield* dated June 13, 1678, mentioning a picture of Mutius Scævola, for which he had paid him 20*l.* and offering him 160*l.* if he would paint six small pictures with figures. His lordship commends too the story of Rinaldo, bought of Streater, but wishes the idea of the Hero had been taken from the Duke of Monmouth or some very handsome man. The other letter was from the Earl of Bristol† at Wimbledon, about some paintings to be done for him.

omnium bonarum artium et elegantiarum Fautori et admiratori summo. D. D. D. H. Peacham.

* This was Earl Philip, mentioned in the *Memoires de Grammont*. He was very handsome, and had remarkably fine hair. Lord Harrington has a good head of him by Sir Peter Lely, in which these circumstances are observed.

† The famous George Lord Digby. There is at Althorp a suit of arras with his arms, which he gave to his daughter the Countess of Sunderland, whom I mention to rectify a common blunder. It is the portrait of this lady, Anne Digby, who had light hair and a large square face, that is among the beauties at Windsor, and not her mother-in-law Sacharissa, who had a

Other works of Streater,* were ceilings at Whitehall; † the War of the Giants at Sir Robert Clayton's, Moses and Aaron at St. Michael's Cornhill, and all the scenes at the old playhouse. He died in 1680, at the age of 56, not long after being cut for the stone, though Charles II. had so much kindness for him as to send for a surgeon from Paris to perform the operation. He had a good collection of Italian books, prints, drawings and pictures, which, on the death of his son in 1711, were sold by auction. Among them were the following by Streater himself, which at least show the universality of his talent; Lacy the player; a hen and chickens; two heads; an eagle; a landscape and flowers; a large pattern of the King's arms; Isaac and Rebecca; fruit-pieces; Abraham and Isaac; the Nativity; Jacob's Vision; Mary Magdalen; building and figures; two dogs. They sold, says Vertue, for no great price; some for five pounds, some for ten.

HENRY ANDERTON, ‡

was disciple of Streater, whose manner he followed in landscape and still life. Afterwards he

round face, and dark hair, and who probably was no beauty in the reign of Charles II.

* Graham 465. James II. had seven of his hand. Vide his catalogue. [Of which five were landscapes.]

† [Whitehall was nearly destroyed by fire, Jan. 22d. 1697, *Evelyn.*]

‡ V. Graham.

travelled to Italy, and at his return took to portrait-painting, and having drawn the famous Mrs. Stuart, Duchess of Richmond, he was employed by the king and court, and even interfered with the business of Sir Peter Lely. Anderton died soon after the year 1665.

FRANCIS [JOHN] VANSON, or VANZON,
[THE YOUNGER,]



Born 1661, Died 1702,

was born at Antwerp, and learned of his father, a flower painter,* but he came early into England, and marrying Streater's neice, succeeded to much of her uncle's business. Vertue and Graham commend the freedom of his pencil, but his subjects were ill-chosen. He painted still-life, oranges and lemons, plate, damask curtains, cloths of gold, and

* [Joris Van Son of Antwerp, was an able painter of Fruit and Flowers. *Descamps*, t. 2, p. 328.]

that medley of familiar objects that strike the ignorant vulgar. In Streater's sale, mentioned above, were near thirty of Vanson's pieces, which sold well ; among others, was the crown of England, and birds in water-colours. Vanson's patron was the Earl of Radnor,* who at his house in St. James's Square, had near eighteen or twenty of his works, over doors and chimnies, &c. there was one large piece, loaded with fruit, flowers, and dead game by him, and his own portrait in it, painted by Laguerre, with a hawk on his fist. The stair-case of that house was painted by Laguerre, and the apartments were ornamented by the principal artists then living, as Edema, Wyck, Roesstraten, Danckers, old Griffier, young Vandavelde and Sybrecht. The collection† was sold in 1724.‡

* Charles Bodville Robartes, second Earl of Radnor, who succeeded his grandfather in 1684, and was Lord Warden of the Stanneries, and by King George I. made Treasurer of the Chambers. He died in 1723.

† In this sale were some capital pictures, as Rubens and his mistress (I suppose it should be his wife, and that it is the picture at Blenheim) sold for 130 guineas : the Martyrdom of St. Laurence by Vandyck, 65 guineas ; a Satyr with a woman milking a Goat, by Jordan of Antwerp, 160 guineas ; and the family piece, which I have mentioned in the life of Vandyck, bought by Mr. Scawen for 500*l.*

‡ [“ He sketched every object of curious and intelligent observation of what was beautiful in fruits and flowers, and thereby he gave his subjects an uncommon appearance of truth, and had furnished himself with an almost endless variety,” *Pilkington.*]

Some of his pictures were eight or nine feet high, and in them he proposed to introduce all the medicinal plants in the physic garden at Chelsea, but grew tired of the undertaking before he had completed it. He lived chiefly in Long-acre, and lastly in St. Alban's-street, where he died in the year 1700, at past fifty years of age.

SAMUEL VAN HOOGST RATEN,

Born 1627, Died 1678,

was another of those painters of still-life, a manner at that time in fashion. It was not known that he had been in England, till Vertue discovered it by a picture of his hand at a sale in Covent-Garden in 1730.* The ground represented a walnut-tree board, with papers, pens, penknife and an English almanack of the year 1663, a gold medal, and the portrait of the author in a supposed ebony frame, long hair inclining to red, and his name, S. V. Hoogstraten. The circumstance of the English almanack makes it probable that this painter was in England at least in that year, and Vertue found it confirmed by Houbraken his scholar, who in his lives† of the

* [*Descamps*, (t. ii. p. 383,) says, that he was a pupil of Rembrandt, and that his talents were rewarded and admired in his own country.]

† There is also an account of him in the second volume of *Descamps*, which was published but a little time before the death of Vertue.

painters says, that Hoogstraten was born at Dordrecht in 1627, was first instructed by his father, and then by Rembrandt.* That he painted in various kinds, particularly small portraits, and was countenanced by the Emperor and King of Hungary. That he travelled to Italy, and came to England; that he was author of a book on painting, called *Zichtbare Waerelt geselt worden*, and died at Dordrecht in 1678.

BALTHAZAR VAN LEMENS,

was among the first that came over after the restoration, when a re-established court promised the revival of arts, and consequently advantage to artists, but the poor man was as much disappointed as if he had been useful to the court in its depression. He was born at Antwerp in 1637, and is said† to have succeeded in small histories; but not being encouraged, and having a fruitful invention and easy pencil, his best profit was making sketches for others of his profession. He lived to 1704, and was buried in Westminster. His brother, who resided at Brussels, painted a head of him.

* [He is said to have greatly enriched himself whilst in England. His portraits were remarkable for an agreeable likeness, which was the cause of encouragement.]

† Graham. A head of Charles I. by one Lemons is mentioned in that king's collection p. 72. Whether the father of this person, or whether a different name, as there is a slight variation in the orthography, I do not know.

ABRAHAM HONDIUS



was born at Rotterdam in 1638; when he came to England or who was his master is not known. His manner indeed seems his own; it was bold and free, and except Rubens and Snyder, few masters have painted animals in so great a style. Though he drew both figures and landscape, dogs and huntings were his favorite subjects. Vertue says he was a man of humour, and that one of his maxims was, that the goods of other men might be used as our own; and that finding another man's wife of the same mind, he took and kept her till she died; after which he married. He lived on Ludgate-hill, but died of a severe course of the gout in 1695, at the blackmoor's head over-

against Water-lane, Fleet-street. One of his first pictures was the burning of Troy; and he frequently painted candle-lights. His best was a dog-market,* sold at Mr. Halsted's auction in 1726: Above on steps were men and women well executed. My father had two large pieces of his hand, the one a boar, the other a stag-hunting, very capital. Vertue mentions besides a landscape painted in 1666; Diana returned from hunting, and a bull-baiting, dated 1678.

Jodocus Hondius, probably the grandfather of Abraham, had been in England before, and was an engraver of maps. He executed some of Speed's and one† of the voyages of Thomas Cavendish and Sir Francis Drake round the globe. He also engraved a genealogic chart of the Houses of York and Lancaster, with the arms of the knights of the garter to the year 1589, drawn by Thomas Talbot; a map of the Roman empire; another of the Holy-land; and particularly the celestial and terrestrial globes, the largest that had then ever been printed. I shall say nothing more of him in this place (as the catalogue of English engravers I reserve for a separate volume) but that he left a son Henry, born in London, whom I take for the father of Abraham Hondius, and who finished

* [It contained not less than thirty different kinds of that animal.]

† Graham.

several things that had been left imperfect by Jodocus.

MR. WILLIAM LIGHTFOOT,*

an English painter of perspective and architecture, in which last science he practised too, having some share in the Royal-exchange. He died about 1671.

SIR PETER LELY.

Born 1617. Died 1680.

Not only the most capital painter of this reign, but whose works are admitted amongst the classics of the art, was born at Soest in Westphalia, where his father, a captain of foot, was in garrison. His name was Vander Vaas, but being born at the Hague in a perfumer's shop, the sign of the Lilly, he received the appellation of captain Du Lys or Lely, which became the proper name of the son.† He received his first instructions in painting from one De Grebber, and began with landscape and historic figures less than life; but

* V. British Librarian.

† [*Abregé*, t. ii. p. 219. *Descamps*, t. 256. Both these authors mention, that he was brought to England, in 1643, in the suite of William the Second, Prince of Orange, when he came to espouse the Princess Mary, daughter of Charles the First, who retained him in his court, and made him his Serjeant Painter upon Vandyck's death. *Sandford* gives the date of this marriage ceremony, May 2, 1641.]



Engraved by W. Baskin

SIR PETER LE LY.

*From the Original by himself
at Strawberry Hill.*

coming to England in 1641, and seeing the works of Vandyck, he quitted his former style and former subjects, and gave himself wholly to portraits in emulation of that great man. His success was considerable, though not equal to his ambition; if in nothing but simplicity, he fell short of his model, as Statius or Claudian did of Virgil. If Vandyck's portraits are often tame and spiritless, at least they are natural. His laboured draperies flow with ease, and not a fold but is placed with propriety. Lely supplied the want of taste with clinquant; his nymphs trail fringes and embroidery through meadows and purling streams.* Add, that Vandyck's habits are those of the times; Lely's a sort of fantastic night-gowns, fastened with a single pin.† The latter was in truth the ladies-painter; and whether the age improved in beauty or in flattery,‡ Lely's women are certainly much handsomer than those of Vandyck. They please as much more, as they evidently meant to

* [Admirably satirised by Pope. *Epist.* 2, l. 4 to 14.]

† Your night-gown fasten'd with a single pin;
Fancy improv'd the wond'rous charms within.

L. M. W. Montagu. [*Works*, v. p. 195. Ed. 1803.]

‡ This suspicion is authorized by Mr. Dryden, who says, "It was objected against a late noble painter, that he drew many graceful pictures, but few of them were like: And this happened to him, because he always studied himself more than those who sat to him."

Pref. to Second Part of his Miscellanies.

please; he caught the reigning character, and

———— on animated canvass stole*

The sleepy eye that spoke the melting soul.

Pope, Imit. of Horace, Ep. i. l. 150.

I don't know whether even in softness of the flesh he did not excell his predecessor. The beauties at Windsor are the court of Paphos, and ought to be engraved for the memoires of it's charming historiographer, † count Hamilton. ‡ In the por-

* [This charming line bears a wonderful resemblance to one in an exquisite Greek Epigram of Antipater, which it is not probable that Pope could have seen.

Ηρακείαις λευσσοσα Κοραις μαλακώτερον υπνω.

Liquiscentibus tuens oculis mollius somno.

Dr. I. Warton.

“Lely gave a very singular expression to the eyes of his female figures, a tender languishment, a look of blended sweetness and drowsiness, unattempted before his time, by any master; which he certainly conceived to be graceful.”

Pilkington.

He seems to have dwelt with peculiar feeling upon the study of the eyes, and to have formed a sort of ideal model in his own mind, which he gave to almost all his female portraits. Hence, these countenances have a sameness of voluptuous expression, which renders them in point of taste, less interesting than they would have been, had he exercised his masterly pencil in copying the features of such fascinating originals, with the truth and simplicity of nature. He was not one of those, who from an innate feeling of the dignity of their art, hesitate, before they will deliberately sacrifice, not to posthumous fame, but to present popularity, or the love of acquiring money alone.]

† Author of the *Memoires de Grammont.*

‡ [“ Il avoit à Londres un peintre assez renommé pour les

traits of men,* which he seldomer painted, Lely

portraits, il s'appelloit Lely. La grande quantité des peintures du fameux Vandyck répandues en Angleterre, l'avoit beaucoup perfectionné. De tous les modernes c'est celui, qui dans le gout de tous ses ouvrages, a le mieux imité sa manière, et qui en a le plus approché. La Duchesse D'York voulut avoir les portraits de plus belles personnes de la Cour. Lely les peignit, il employa tout son art dans l'exécution. Il ne pouvoit travailler à de plus beaux sujets. Chaque portrait parut être un chef d'œuvre, et celui de Mademoiselle Hamilton parut le plus achevé."—*Mem. de Grammont, Edit. Walpole, p. 161.*

In *Pepys' Memoirs*, which present to us, the men and manners of his own times, "living as they rose," to the writer's mind, we have the following notices of these portraits, "1662. Walked to Lilley's, the painter, where I saw the Duchess of York's, her whole body, sitting in state, in a chair, in white sattin; and another of the King, not finished; most rare things. He said he would show me Lady Castlemaine, (Duchess of Cleveland), 1662. He shewed me Lady Castlemaine, which is a *most blessed* picture, that I *must* have a copy of."

But Pepys admired the painter, rather than the man,—1666 "Called at Mr. Lilley's, who was working; and indeed his pictures are much above Hayls's, (a rival portrait painter) but a mighty proud man he is, and full of state."—The Citizens of London, grateful for the services of the twelve Judges who had greatly assisted them in settling their litigations, upon rebuilding the city, resolved that their portraits should be placed in Guildhall, at their expense. Lely was applied to, and accepted the commission. Upon finding that the judges would not wait upon him, for that purpose, he would not compromise the dignity of the King's painter, and declined the engagement. It was transferred to Michael Wright.]

* I must except a very fine head in my possession of the Earl of Sandwich; it is painted with the greatest freedom and truth; a half-length of an Alderman Leneve in his habit, one

scarce came up to Sir Antony; yet there is a whole length of Horatio lord Townshend by the former, at Rainham, which yields to few of the latter.

At lord Northumberland's at Sion, is a remarkable picture of King Charles I.* holding a letter, directed, "au roi monseigneur," and the Duke of York æt. 14. presenting a penknife to him to cut the strings. It was drawn at Hampton-court, when the King was last there, by Mr. Lely, who was earnestly recommended to him.† I should

of the finest portraits I ever saw; the hand is exquisitely well painted; and a portrait of Cowley when a youth, which has a pastoral simplicity and beauty that are perfectly characteristic.

* [*Gilpin, Western Tour*, p. 322, speaks of this picture of Charles the First, in which the distresses of his mind are strongly characterised in his countenance. A person is delivering him a letter which may be supposed to contain bad news. Charles's features were always composed and serious, but here they are heightened by a melancholy air; yet they are marked also with mildness and fortitude. It is a very affecting picture, as it brings strongly before us the feelings of this amiable prince, as the most disastrous events of his life. It is painted so much in the manner of Vandyck, that it might be taken for one of his best pictures; but it was certainly painted by Sir P. Lely, who copied after Vandyck, when he first came to England. Vandyck died in 1641, which was before the troubles of Charles began."]

† The author of the *Abregé de la Vie des plus fameux Peintres*, in two volumes quarto, 1745, says it was at the recommendation of the Earl of Pembroke, t. ii. p. 220. This piece of ignorance is pardonable in a Frenchman, but not in Graham, from whom he borrowed it, and who specifies that it was Philip Earl of Pembroke, a man too well known for the part he took, to

have taken it for the hand of Fuller or Dobson. It is certainly very unlike Sir Peter's latter manner, and is stronger than his former.* The King has none of the melancholy grace which Vandyck alone, of all his painters, always gave him. It has a sterner countenance, and expressive of the tempests he had experienced.†

Lely drew the rising sun, as well as the setting. Captain Winde told Sheffield duke of Buckingham that Oliver certainly sat to him,‡ and while sitting, said to him, "Mr. Lely, I desire you would use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and every thing

leave it probable that he either recommended a painter to his abandoned master at that crisis, or that his recommendation was successful. He was more likely to have been concerned in the following paragraph, relating to Cromwell.

* Yet it is certainly by him: The Earl of Northumberland has Sir Peter's receipt for it, the price 30*l.* There is a poem by Lovelace on this very picture, p. 61. R. Symondes too mentions it, and the portraits of the Duke of York, and the Lady Elizabeth, single heads, both now at the Earl of Northumberland's at Sion; the first, very pleasing, the other, as valuable, for being the only one known of that princess. There was another of the Duke of Gloucester with a fountain by him, which is wanting. Symondes adds, Sir Peter had 5*l.* for a ritratto; 10*l.* if down to the knees.

† [Three of the children of Charles I. at Petworth.]

‡ [A portrait of Cromwell at Chicksands in Bedfordshire, which was taken after he was Protector, as a present to Sir J. Danvers, one of Charles the First's Judges, whose daughter married Sir J. Osborne.]

as you see me, otherwise I never will pay a farthing for it."

It would be endless to recapitulate the works* of this master :† though so many have merit, few are

* Several by him and Vandyck are in the gallery at Althorp, one of those enchanted scenes which a thousand circumstances of history and art endear to a pensive spectator. [See *Dibdin's Ædes Althorpiana.*]

† [After this decision by Mr. W. so peremptorily given, the Editor may incur a censure by presuming to exempt from it, certain of Lely's works, which have appeared to him to merit enumeration, at least. Of the few mentioned by him, the best *perhaps* are those in the collection at Strawberry-hill. Mr. W. appears to have found that a selection would be troublesome, and thought that it might be an invidious task, for Lely painted portraits in England, during more than thirty years, so that it would be not without difficulty, if only, on account of their great numbers. The present supplementary list will therefore include those painted *in series* (as the Beauties and Admirals) with others, which have justly established Lely's fame. The Beauties, as they have been collectively styled, since they were taken to Windsor by James the Second; in whose catalogue ten portraits are numbered from 1071.—*Chiffinche's Catalogue.*

1. ANNE HYDE, Duchess of York, by whom Lely was commissioned to paint the set. Pre-eminent in rank, but not in beauty.

2. Elizabeth Bagot, Lady Falmouth.

3. Mrs. (Miss) Jane Middleton.

4. — Brooke, Lady Denham.

5. — Brooke (her sister) Lady Whitmore.

6. Henrietta Boyle, Lady Rochester, wife of L. Hyde, Earl of Rochester.

7. Anne Digby, Lady Sunderland.

8. Barbara Villiers, Duchess of Cleveland.

admirable or curious enough to be particularized.

9. Frances Stuart, Duchess of Richmond.

10. Elizabeth Wriothesley, Countess of Northumberland.

11. Elizabeth Hamilton, Countess Grammont.

Pepys 1662. "Called at Faithorne's, and there did see my Lady Castlemaine's picture done (engraved) by him from Lely's, in red chalk and other coullours. This picture, in chalk, is the finest thing I ever saw in my life."

The portraits of these ladies have been repeated, without inferiority, by Lely himself, and now decorate the apartments of several of the nobility. Those at Althorp claim a high degree of excellence. Copies of them, of a small size, were taken. Six were presented by Charles the Second to Lord Shirley, now preserved at Stanton Harold, Leicestershire.

About the same time, soon after the naval victory at Solebay, the Duke of York gave Lely a similar order to paint the Portraits of the Admirals, or Flagmen, as they are called by *Pepys*, in his diary, 1666. "To Mr. Leley's, and there saw the heads, some finished, and all begun, of the Flagmen in the late great fight with the Duke of York, against the Dutch. The Duke has them done to hang up, in his chamber, and very finely done they are indeed."

1. James, Duke of York.
2. Sir George Ascue.
3. Sir Thomas Tiddeman.
4. Sir Christopher Mennys.
5. Edward Montagu, Earl of Sandwich.
6. Sir William Berkeley.
7. Sir John Lawson.
8. Sir William Penn.
9. Sir Thomas Harman.
10. Sir Thomas Allen.
11. Sir Joseph Jordan.
12. Sir Jeremy Smith.

These portraits do not occur in *Chiffinche's* catalogue of the collection of James the Second; they were probably dispersed.

They are generally portraits to the knees, and

A series of the Courtiers of Charles the Second, is preserved at Cirencester, Gloucestershire, the seat of Earl Bathurst; they are six large whole lengths, and were painted for Sir Peter Apsley, Cofferer to the King, who had greatly patronised Lely, as his personal friend.

1. Thomas, Lord Clifford of Chudleigh, Lord High Treasurer.

2. Henry Bennet, Earl of Arlington, Lord Chamberlain.

3. Henry Jermyn, Earl of St. Albans, Lord Steward of the Household.

4. Colonel William Ashburnham, Cofferer to Charles the First and Second.

5. Mr. Henry Brounker, brother of W. Viscount Brounker, Gentleman of the Bedchamber to the Duke of York.

6. Mr. Baptist May, Keeper of the Privy Purse to Charles the Second.

Lord Bathurst has likewise (half lengths)—The Duchess of Cleveland as St. Barbara (*her name-saint*) with the emblems of martyrdom. The Duchess of Portsmouth; one of the numerous repetitions. Mrs. Eleanor Gwyn. The eyes, in this portrait are peculiar. She is said to have hid them entirely when she laughed—a circumstance by which her royal admirer was much delighted.

Miscellaneous.

1. Anne, Duchess of York, and her Music Master, Francesco Corbetta. Osterley.

2. Mrs. Margaret Hughes. Osterley.

3. His own Portrait. Osterley.

The Earl of Clarendon, 1660. Gorhambury. The Grove. Samuel Butler. Bodleian; and another painted for Lord Clarendon.

Abraham Cowley. Strawberry Hill.

His own Portrait, and family engaged in a Concert of Music, 7 feet 4 inches, by 4 feet 3 inches. Corsham.

Elizabeth Bagot, Countess of Dorset. Knowle.

William Wycherley (sold at Mr. Watson Taylor's sale for 26 guineas.)

most of them, as I have said, of ladies.* Few of his historic pieces are known; at Windsor is a

Margaret Leman. Hampton-court. Althorpe.

Elizabeth Howard, Countess of Northumberland. Petworth.

James, Duke of York, at 14. Henry, Duke of Gloucester, and Princess Elizabeth. Petworth. Painted for the Earl of Northumberland.

John Graham, Viscount Dundee. Glamis Castle.

John Maitland, Duke of Lauderdale. Ham House.

Barbara, Countess Castlemaine, (afterwards Duchess of Cleveland. Hinchinbrook.

A. Cooper, Earl of Shaftesbury. Althorp.

John Selden. Bodleian.

Algernon Sydney. Althorp.

* *Waller*, as galant a poet, as *Lely* was a painter, has twice celebrated him; in the night-piece he says,

Mira can lay her beauty by,
Take no advantage of the eye,
Quit all that *Lely's* art can take,
And yet a thousand captives make.

And in his verses to a lady from whom he received a poem he had lost,

The picture of fair *Venus* that
(For which men say the goddess sat)
Was lost, till *Lely* from your look
Again that glorious image took.

In *Lovelace's* poems is one addressed to Sir Peter, who designed a little frontispiece to the *Elegies* on *Lovelace's* death, printed at the end of his poems. *Faithorne* engraved that plate at Paris.

Charles Cotton wrote a poem to him on his picture of the Lady *Isabella Thynne*. See Mr. *Hawkins's* curious edition of *Isaac Walton's Compleat Angler*, in the *Life* of *Cotton*. He was celebrated too by a Dutch bard, *John Vallenhove*. *Descamps*, vol. ii. 258.

Magdalen, and a naked Venus asleep; the Duke of Devonshire has one, the story of Jupiter and

Otway and Cowley (heads). Althorp.

Edmund Waller (sitting). The Grove.

G. Villiers, second Duke of Bucks. Donnington.

Prince Rupert. Dogmersfield.

Elizabeth, Countess of Lindsey. Ditchley.

Barbara, Duchess of Cleveland (sitting) when old. Ditto.

Charles the Second (sitting.) Goodwood.

James, Duke of York, and Anne Hyde his Duchess, with his Helmet in her lap. Petworth.

William, Lord Russel. Woburn.

Thomas, Lord Clifford of Chudleigh. Ugbroke.

George Monk, Duke of Albemarle. Royal Collection, Town-hall, Exeter.

Heneage Finch, Earl of Nottingham. Gorhambury.

Anne Hyde, Duchess of York.

Honourable Robert Boyle. The Grove.

Grinling Gibbons, Sculptor. Devonshire House.

G. Monk, Duke of Albemarle, whole length. Ditto.

Sir Paul Rycaut, Ambassador to the Porte. Corsham and Keddlestone.

Sir William Temple. Wrest.

Archbishop Usher at 74. Shotover, Oxfordshire.

G. Morley, Bishop of Winton. Rousham, Oxfordshire.

H. Bennet, Earl of Arlington. Euston.

Roger North, 1665.

Dr. T. Sydenham.

James Butler, Duke of Ormond. Keddlestone, Derby.

Sir Harbottle Grimstone. Gorhambury.

H. Jermyn, Earl of St. Albans.

Anne Clarges, Duchess of Albemarle. Fife House.

Sir P. Lely, Baptist May, and a Bust of G. Gibbons, and a View of Windsor. Billingbeare, Berks.

John Leslie, Duke of Rothes, in the armour of the Seventeenth century, with a large tilting spear. Earl of Rothes.

Europa; Lord Pomfret had that of Cimon and Iphigenia, and at Burleigh is Susanna with the two Elders. In Streater's sale was a Holy Family, a sketch in black and white, which sold for five pounds; and Vertue mentions and commends another, a Bacchanal of four or five naked boys, sitting on a tub, the wine running out; with his mark P. Lens made a mezzotinto from a Judg-

Duchess of Richmond, in a man's dress. Keddlestone-Royal collection.

Elinor Gwin, whole length, (a peculiarity.) Stowe.

James Harrington (author of the *OCEANA*.) Upton, Staffordshire. Marked with a cypher, P which was not Lely's usual practice.

Lord Chief Justice Glynne and his family. Wansted House.

Henry Duke of Norfolk, l. m. Worksop Manor.

James Duke of Monmouth. Duchess of Buccleugh.

John Wilmot, Earl of Rochester. Sir J. B. Burgess.

The Editor here closes his catalogue, which, as Mr. Walpole observes, if portraits only, which have been engraved, were enumerated, might be extended to many pages. He has, on that account, confined this list to such only, as either continue, to our days, the true likeness of persons, eminent in literature or the state, or which may be justly considered among the more excellent specimens of the painter's talents. Lely has been almost exclusively known, as the successful delineator of female beauty; but, in fact, many of his portraits of men, especially if their countenances presented a strong character, are painted upon a different principle, and exhibit a true and spirited resemblance. We must not condemn a mediocre portrait attributed to Lely, as being without pretensions to originality, merely because it may be comparatively inferior. For several of his undoubted works, from their multiplicity, present a lamentable inequality.]

ment of Paris by him ; another was of Susanna and the Elders. His designs are not more common ; they are in Indian ink, heightened with white. He sometimes painted in crayons,* and well ; I have his own head by himself : Mr. Methuen has Sir Peter's and his family in oil. They represent a concert in a landscape. A few heads are known by him in water-colours, boldly and strongly painted : they generally have his cypher to them.

He was knighted by Charles II. and married a beautiful English woman of family, but her name is not recorded.† In town he lived in Drury-lane, in the summer at Kew,‡ and always kept a handsome table.§ His collection of pictures and draw-

* [These small portraits not exceeding one foot square, were usually inclosed in a frame of tortoise-shell, under plate glass. This fashion was afterwards much adopted ; though these pictures are now very rarely preserved, but are sometimes found in ancient mansions, in the country. His own head above-mentioned is that now first engraved for this work.]

† [The Editor has not been more fortunate in his researches. She is not named in his will, which bears date Feb. 4, 1679. His acting Executor was Roger North (author of the *Examen*, &c.) His son, John Lely, died at Florence, and his daughter Anne in England, both under age.]

‡ See an account of the Lord Keeper Guildford's friendship to Sir Peter Lely and his family, particularly in relation to his house, in Roger North's *Life of the Keeper*. Pp. 299, 300, 311, &c. Roger North was his executor, and guardian of his natural son, who died young.

§ [*Graham* informs us, "that he was so much in esteem with Charles the Second, that he would oftentimes take great

ings was magnificent; he purchased many of pleasure in his conversation, which he found to be as agreeable as his pencil. He was likewise highly respected by all people of eminence in the kingdom; and indeed so extraordinary were his natural endowments, and so great his acquired knowledge, that it would be hard to determine, whether he was a better painter, or a more accomplished gentleman, or whether the honours which he had done his profession were the most considerable. But as to his art, certain it is that his last pictures were his best; and that he gained ground every hour, even to the day when death snatched the pencil out of his hand." p. 387. second Edit.

This is a very courtly and well drawn sketch of Lely's character. He considered Vandyck his master and model, not only in painting, but in his style and habits of life. The homely manner of *Pepys*, who was a more veracious contemporary, offers a curious contrast. His diary bears unequivocal proof, that it was the depository of what passed in his own mind, at the moment, concerning both men and things.—“1662. Went to Lely, the great painter—and then to see, in what pomp his table was laid for *himself*, to go to dinner. He shewed me Lady Castlemaine's (Duchess of *Cleveland*) portrait, which is a most blessed picture, and one that I must have a copy of.” “Walked to Lely's, where I saw the Duchess of York. (*Anne Hyde*) her whole body, sitting in a chair, in white sattin; and another of the King—most rare things.”—*Richardson* reports the following anecdote, rather derogatory to Lely's high fame as an artist, in his “*Science of a Connoisseur*, p. 228, 8vo. “A man of quality, and Sir P. Lely's intimate friend, was pleased to say to him one day, “For God's sake, Sir Peter! how came you to have so great a reputation? *You* know, that *I* know you are no painter. Lely replied, My Lord! I know *that* I am not, but I am the best you have.”—

Evelyn barely mentions Lely, in his memoirs. His works were little esteemed on the continent; and occur very seldom in the great foreign collections. One small head, only, has

Vandyck's and the Earl of Arundel's;* and the second Villiers pawned many to him, that had remained of his father the Duke of Buckingham's. This collection, after Sir Peter's death, was sold by auction,† which lasted forty days,

gained a place in the Louvre gallery; in which some of the best examples of his great master, Vandyck, are preserved. So thought Sir J. Reynolds. *Northcote*. *Gilpin* remarks that Lely etched a few designs only, and those were not remarkable. *Essay on Prints*.

Lely never excelled *himself* so much in any single portrait, as Kneller did, in those by him of Dr. Wallis and the converted Chinese. He was, in fact, decidedly a *mannerist*. Manner and sameness create but little interest, and Lely's pictures are too much like each other.]

* See a List of part of it, printed with the Duke of Buckingham's Collection by Bathoe. It mentions twenty-six of Vandyck's best pictures. [Total 135.]

† The sale began April 18, 1682, O. S. In the conditions of sale was specified that immediately upon the sale of each picture, the buyer should seal a contract for payment according to the custom in great sales.

[After Vandyck's death, he acquired some of the most esteemed specimens of the foreign masters, and of Vandyck's own works, which were sold to him by the widow. As he was prevented by constant occupation, from visiting the great schools of painting on the continent, he determined upon making this collection, and forming his own style upon these specimens, but his manner was that of Vandyck. *Graham*.

In the *Gazette*, dated May 20, 1683. His Majesty has permitted Grinling Gibbons and Parry Walton to expose to sale, at the Banqueting-house, Sir P. Lely's collection of pictures, at nine in the morning, and two in the afternoon, and so to continue, from day to day." The drawings and prints were sold April 11, 1688. Another sale, (April 16, 1689), continued

and produced 26,000*l.** He left besides an estate in land of 900*l.* a year.† The drawings he had collected may be known by his initial letters P. L.

for eight days, when it was adjourned. The Editor has seen two priced catalogues of these sales, with the names of the purchaser, from which he will offer a slight extract to gratify the curiosity of some modern purchasers and connoisseurs with respect to prices, and the amateur-collectors of that day. Twenty-seven small portraits, *en grisaille*, Vandyke, 115*l.* *Ralph Montagu, Esq.* Earl of Strafford, head, Ditto, 81*l.* Endymion Porter, wife and children, Ditto, 155*l.* *Earl of Mulgrave.* His own head, in an oval, 34*l.* *Earl of Newport.* T. Killebrew, Ditto, 83*l.* *The Same.* Foreign Masters.—Our Saviour at the Marriage, P. Veronese, 100*l.* *Lord Peterborough.* Last Judgement, Rubens, 101*l.* *J. B. Hoys,* (a Dutch Dealer,) Hero and Leander, Ditto, 85*l.* Landscape, Ditto, 27*l.* The Same. Judgement of Solomon, P. Veronese, 160*l.* *Monsieur Fromanteau,* (a French dealer). Prometheus, Spagnuolet, 100*l.* *Earl of Kent.* Crucifixion by Vandyck, 105*l.* *Hoys.* Cupid, carving in ivory by Fiamingo, 145*l.* *The Same.* Man and a dog, Ant. More, 22*l.* *Mr. Betterton.* A Noon Landscape, Claude, 47*l.* *Mr. Soames,* &c. &c.

	(1684)	£.	s.	d.
Twenty-one Portfolios of drawings,	-	1848	9	6
Twenty-four books of Prints,	-	597	18	6
Proceeds of Sale, July 14, 1688	-	6311	3	6
Exhibited before a Master in Chancery,	-	8757	11	6

The *Earl of Kent* was the largest individual purchaser, 741*l.*

* [Doubts are entertained of this great amount.]

† Sir Peter gave 50*l.* towards the building of St. Paul's.

[It appears from the Will before mentioned, that Lely was possessed of the Manor of Wellingham in Lincolnshire, which after the death of his children, which soon happened, should be

In 1678 Lely encouraged one Freres,* a painter of history, who had been in Italy, to come from Holland. He expected to be employed at Windsor, but finding Verrio preferred,† returned to his own country. Sir Peter had dis gusts of the same kind from Simon Varelst, patronized by the Duke of Buckingham; from Gasear who was brought over by the Duchess of Portsmouth; and from the rising merit of Kneller, whom the French author I have mentioned, sets with little reason far below Sir Peter. Both had too little variety in airs of heads; Kneller was bolder and more careless, Lely more delicate in finishing.‡ The latter showed by his pains how high he could arrive: It is plain that if Sir Godfrey had painted much less and applied more, he would have been the greater master. This perhaps is as true a parallel, as the French author's, who thinks that

sold for the benefit of his sister's son, Conrardt Weck, by Conrardt Weck, a burgomaster of Groll in Gueldreland.]

* See an account of this Theodore Freres in *Descamps*, vol. iii. p. 149.

† While he was here, one Thomas Hill a painter, and Robert Williams a mezzotinter, learned of him.

‡ [*Roger North*, whom Lely appointed his Executor, in his *Life of Lord Keeper Guildford*, (p. 299), says, that "Sir Peter was a well bred gentleman, friendly and free, and not only an adept in his art, but communicative; and had a great collection, consisting of pictures from the hands of the best masters, and a magazine of Scizzis (*Schizzi*) and drawings of divers finishings, which had been the heart of great designs and models."]

Kneller might have disputed with Lely in the beauty of his head of hair.* Descamps is so weak as to impute Sir Peter's death to his jealousy of Kneller, though he owns it was almost sudden: an account which is almost nonsense, especially as he adds that Lely's physician, who knew not the cause of his malady, heightened it by repetitions of Kneller's success. It was an extraordinary kind of sudden death!

* [Lely par sa belle chevelure et sa bonne mine auroit pu le disputer a Kneller, *Abregé*, t. ii. p. 222.]

[The French author quoted above, deserves more credit for his account of Lely's habits, as a painter, and his usual mode of life. He speaks of him, as having been an excellent colourist, and correct in his designs; and that he followed the example of his master Vandyck, in singular diligence; it having been his habit to paint from nine o'clock in the morning until four in the afternoon; when he frequently gave a splendid entertainment to his friends. He had a rule which was invariably observed, the disregarding the quality of the sitter. A domestic took down the name, and appointed the day upon which the Lord or Lady had fixed; and if the appointment was not kept, no consideration could induce Sir Peter to replace the name, excepting at the bottom of the list. It may nevertheless admit of a doubt, whether the beautiful and haughty ladies of Charles the Second's court, would have submitted to such a regulation, without a murmur; or whether he relaxed, after Gascar and Kneller had become his formidable rivals.]

There were eleven portraits of James the Second and his family, in his collection at St. James's palace, which were left in an *unfinished state*, when Lely died in 1680; and were probably removed after that event.]

Sir Peter Lely died of an apoplexy* as he was drawing the Duchess of Somerset, † 1680, and in the 63d year of his age. He was buried in the church of Covent-Garden, where is a monument with his bust, carved by Gibbons, and a Latin‡ epitaph by Flatman.

* The celebrated astronomer and miser Robert Hooke was first placed with Sir Peter Lely, but soon quitted him, from not being able to bear the smell of the oil-colours. But though he gave up painting, his mechanic genius turned, among other studies, to architecture. He gave a plan for rebuilding London after the fire; but though it was not accepted, he got a large sum of money, as one of the commissioners, from the persons who claimed the several distributions of the ground, and this money he locked up in an iron chest for thirty years. I have heard that he designed the college of Physicians; he certainly did Ask's hospital near Hoxton. [He built Montagu-house for Ralph, first Duke of that name, 1663. "To see Montagu-house. The whole is a fine palace built after the French pavilion was by Mr. Hooke, Curator of the Royal Society. *Evelyn*. This building was intirely burned down with the furniture, Jany. 19, 1686."] He was very able, very sordid, cynical, wrongheaded and whimsical. Proof enough of the last, was his maintaining that Ovid's *Metamorphoses* was an allegoric account of earthquakes. See the history of his other qualities in the *Biographia Britannica*, vol. iv.

† [Sarah, widow of John fourth Duke of Somerset, *ib.* 1692.]

‡ See it in *Graham*, p. 447. [By his exccutors a monument of white marble was erected. Gibbons owed much to the patronage and recommendation of Lely, and is said to have considered the bust, as among his best productions. It was entirely reduced to lime, in the conflagration of Covent-garden church, in 1795.]

[In the *British Museum*, No. 2332, *Harl.* is a most curious MS. in duodecimo. It is written in a small hand, in a cha-

he copied in great perfection, and some of Vandyck's, particularly the Earl of Strafford, which was in the possession of Watson Earl of Rockingham. Vertue mentions the portraits of Mr. Davenant and his wife, son of Sir William, by Buckshorn. He painted draperies for Sir Peter, and dying at the age of 35 was buried at St. Martin's.

JOHN GREENHILL,*

Born 1649, Died 1676,†

the most promising of Lely's scholars, was born at Salisbury,‡ of a good family, and at twenty copied Vandyck's picture of Killigrew with the dog, so well that it was mistaken for the original.§

* The French author calls him Greenfill; the public is much obliged to persons who write lives of those whose very names they cannot spell!

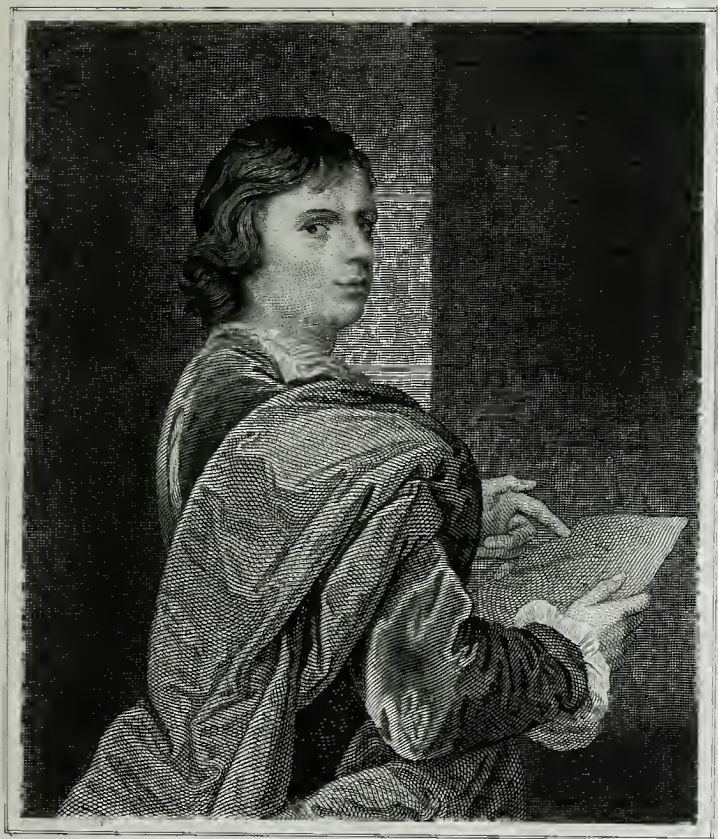
† [One of Greenhill's best portraits is that of Anthony, first Earl of Shaftesbury. It is in the possession of the Earl of Malmesbury. Dr. Mead had an excellent portrait by him of Admiral Spragge. He painted likewise John Lock, engraved by Blouteling, 1673.

Thomas Herbert, Eighth Earl of Pembroke. Hinton, Somerset.

Lady Paulet. Esme, Duke of Richmond. Philip, Earl of Pembroke. William Powlett, Marquis of Winchester. Horace Lord Vere, Copies in Crayons. Ditto.]

‡ He painted a whole length of Dr. Seth Ward, bishop of Salisbury, as Chancellor of the Garter, which was placed in the town-hall there.

§ General Cholmondeley has a fine half-length of a young man in armour by Greenhill, in which the styles of both Vandyck and Lely are very discernible.



JOHN GREENHILL,

*From the Original by Himself in the
Private Collection at Dubrick College.*

Copied by W. Bone & Engraved by G. J. Doo.



The print of Sir William Davenant, with his nose flattened, is taken from a painting of Greenhill. His heads in crayons were much admired, and that he sometimes engraved, appears from a print of his brother Henry,* a merchant of Salisbury, done by him in 1667; it has a long inscription in Latin. At first he was very laborious, but becoming acquainted with the players, he fell into a debauched course of life, and coming home late one night from the Vine tavern, he tumbled into a kennel in Long-acre, and being carried to Parrey Walton's the painter in Lincoln's-inn-fields, where he lodged, died in his bed that night in the flower of his age.† He was buried at St. Giles's; and Mrs. Behn, who admired his person and turn to poetry, wrote an elegy on his death.‡

Graham tells a silly story of Lely's being jealous of him,§ and refusing to let Greenhill see him paint, till the scholar procured his master to draw his wife's picture, and stood behind him

* [He etched a portrait of his brother Henry Greenhill of Salisbury, æt 20, 1667, a *Mathematician*. *Bromley*.]

† He died May 19, 1676. [*Beale's Diary*.]

‡ [*Graham* has printed Mrs. Aphra Behn's *very lengthy ode*, the third stanza of which is too extraordinary for transcription.]

§ Yet it appears from Mr. Beale's pocket-book, that Sir Peter was a little infected with that failing. V. p. 129 of this volume. [*Graham*, (p. 379,) asserts, that he made *his master* a present of twelve broad pieces, (15*l*.) and took the *picture* away with him."]

while he drew it.* The improbability of this tale is heightened by an anecdote which Walton told Vertue; or if true, Sir Peter's generosity appears the greater, he settling forty pounds a year on Greenhill's widow, who was left with several children and in great indigence. She was a very handsome woman; but did not long enjoy that bounty, dying mad in a short time after her husband.

———— DAVENPORT,

Another Scholar of Lely, and good imitator of his manner, lived afterwards with his fellow disciple Greenhill;† and besides painting had a talent for music and a good voice. He died in Salisbury-Court, in the reign of King William, aged about 50.

* [This reasoning is not conclusive. Lely might have been unwilling to instruct his pupil in some secret of his art, and yet have lamented his unhappy death, and have been generous to his handsome widow.]

† [Greenhill has been characterised by *Graham*, in a very interesting sketch. "He was the most excellent of the disciples of Sir P. Lely. He was finely qualified by nature for both the sister arts, Painting and Poetry. But death, taking advantage of his loose and unguarded manner of living, snatched him away betimes, and only suffered him to leave us enough of his hand, to make us wish that he had been more careful of a life, so likely to do great honour to his country." His portrait, painted by himself, is preserved at Dulwich College; and the most kind facilities have been afforded for transferring it advantageously to this work. His works are certainly scarce, or the painter's name forgotten.

PROSPER HENRY LANKRINK,*

Born 1628, Died 1692,

of German extraction, born about 1628; his father, a soldier of fortune, brought his wife and this his only son into the Netherlands, and obtaining a commission there, died at Antwerp. The widow designed the boy for a monk, but his inclination to painting discovering itself early, he was permitted to follow his genius. His best lessons he obtained in the academy at Antwerp,† and from the collection of Mynheer Van Lyan. The youth made a good choice, chiefly drawing after the designs of Salvator Rosa. On his mother's death, from whom he inherited a small fortune, he came to England, and was patronized by Sir Edward Spragge, and Sir William Williams, whose house was filled with his works; but being burned down, not much remains of Lankrink's hand, he having passed great part of his time in that gentleman's service. His landscapes are much com-

* V. Graham.

† [*Pilkington* informs us, that the interval from the time of his leaving the academy at Antwerp till his arrival in England, he had passed in wandering through Italy, and storing his mind with all that nature presented to him, and all that could be acquired in the galleries and schools of painting. Thus qualified to excel, he found sufficient employment in England, for the exercise and expansion of his genius. He delighted to paint views in a rough and rude country, with broken ground

mended.* Sir Peter Lely employed him for his backgrounds. A single ceiling of his was at Mr. Kent's at Causham, in Wiltshire, near Bath. He sometimes drew from the life, and imitated the manner of Titian, in small figures for his landscapes. Some of those were in the hands of his patrons, Mr. Henly, Mr. Trevor, Mr. Austen, and Mr. Hewitt, the latter of whom had a good collection of pictures. So had Lankrink himself, and of drawings, prints and models. He bought much at Lely's sale, for which he borrowed money of Mr. Austen; to discharge which debt Lankrink's collection was seized after his death and sold. He went deep into the pleasures of that age, grew idle, and died in 1692 in Covent-Garden,† and was buried at his own request under the porch of that church. A limning of his head was in Streater's sale.

and uncommon scenery. He was, in fact, so able an imitator of Salvator Rosa, that it is more than probable that in many English collections, that celebrated name has been given to his works.]

* [The most conspicuous merit of his landscapes, was seen in the freedom and beauty of his skies.]

† [The south side of Covent garden was for more than a century, a favorite residence of painters. The last of eminence who lived there, was Meyers the miniaturist. This circumstance accounts for so many having been interred in that church.]

JOHN BAPTIST GASPARS,



was born at Antwerp, and studied under Thomas Willeborts Bossaert, a disciple of Rubens.* Baptist Gaspar, (who must not be confounded with Baptist Monoyer, the flower-painter) came into England during the civil war, and entered into the service of General Lambert; upon the restoration he was employed by Sir Peter Lely to paint his postures, and was known by the name of Lely's Baptist. He had the same business under Riley and Sir Godfrey Kneller. He drew well, and made good designs for tapestry. The portrait of Charles II. in Painter's-hall, and another of the same prince, with mathematical instruments in the hall of St. Bartholomew's hospital, were

* *Graham* by mistake says of Vandyck. There is a fine little holy family at Houghton by Willeborts, from a large one of Rubens.

painted by this Baptist, who died in 1691, and was buried at St. James's.*

JOHN VANDER EYDEN,†

a portrait painter of Brussels, copied and painted draperies for Sir Peter, till marrying he settled in Northamptonshire, where he was much employed, particularly by the earls of Rutland and Gainsborough and the Lord Sherard, at whose house he died about 1697, and was buried at Staplefort in Leicestershire.

MRS. ANNE KILLIGREW,

Born 1660. Died 1685.

Daughter of Dr. Henry Killigrew,‡ master of the Savoy, and one of the Prebendaries of Westminster, was born in St. Martin's-Lane, London, a little before the restoration. Her family was

* [*Aubrey* had the portrait of Hobbes of Malmesbury, by Gaspar, which he afterwards presented to Gresham College. *Memoirs.*]

† *Graham*. This was not Vander-Eyden, so famous for his neat manner of painting small views of streets and houses.

‡ See an account of him in *Wood's Athenæ*, vol. ii. col. 1035. [KILLEGREW, in several instances.]

[The family of KILLEGREW was distinguished by genius; their talent was conspicuous, and as they received almost unlimited panegyric from contemporaries, candour will induce us to believe that they deserved it.

Sir Robert Killigrew, who held offices in the Courts of Kings Charles First and Second, had three sons of remarkable talent. *William* and *Thomas Killigrew* excelled in dramatic poetry, and

remarkable for its loyalty, accomplishments, and wit, and this young lady promised to be one of its fairest ornaments.* Antony Wood says she was a grace for beauty, and a muse for wit. Dryden has celebrated her genius for painting and poetry in a very long ode, in which the rich stream of his numbers has hurried along with it all that his luxuriant fancy produced in his way; it is an harmonious hyperbole composed of the fall of Adam, Arethusa, Vestal Virgins, Diana, Cupid, Noah's Ark, the Pleiades, the valley of Jehoshaphat and the last Assizes: † Yet Antony Wood assures us "there is nothing spoken of her, which she was not equal to, if not superior;" and his

their works have been splendidly printed in folio volumes, though few in number. Thomas has been already mentioned, (vol. ii. p. 209.) as having possessed a singular vein of humour, with the liberty to indulge it.

Henry, Master of the Savoy, published sermons, and a tragedy written when he was seventeen years old.

His daughter, Mrs. *Anne Killebrew*, (called *Mrs.* after the fashion of the age, although never married) gave very early testimonies of singular powers. To have received such elevated praise, in the prose of the ascetic A. Wood; and in the enthusiastic strains of Dryden, argues transcendant merit; or was owing to a fortunate combination of circumstances.]

* [*Athenæ Oxon.* vol. ii. p. 1035.]

† [Dr. J. *Warton* in a note of his edition of Dryden, (vol. ii. p. 259.) controverts the encomiastic criticism of Dr. Johnson upon this ode, who has distinguished it, as "undoubtedly the noblest that our language has produced." *Johnson's Works*, *Murphy's Edit.* vol. ix. p. 416. After having exalted her poetical excellence to the summit of praise, Dryden describes her

proof is as wise as his assertion, for, says he, "if there had not been more true history in her praises, than compliment, her father would never have suffered them to pass the press." She was maid of honour to the Duchess of York, and died of the small-pox in 1685, in the 25th year of her age. *

Her poems† were published after her death in a skill and success in painting, both portrait and landscape, with which we are more concerned.

"Her pencil drew whate'er her soul designed
And oft the happy draught surpass'd, the image of her mind."

He particularises her landscapes; and her portraits of James II. and his second wife are not easily recognised in the subjoined couplets.

"For not content to express his outward part,
Her hand call'd out the image of his heart,
His warlike mind, his soul devoid of fear,
His high-designing thoughts were figured there."

Such turgid flattery might be more applicable to his Queen Mary d'Este, to whom he was married in 1673, then in her sixteenth year.

"Our Phoenix Queen was pourtray'd too—so bright,
Beauty alone could beauty take so right,
Before, a train of heroines was seen;
In beauty foremost, as in rank, a Queen."

The Editor does not recollect any verses upon royal portraits, equally encomiastic. There is a delicate compliment to the *fair paintress*, in the second line; in the other case, the Poet Laureate was merely doing his duty.]

* ["To the unspeakable reluctancy of her relations." *A Wood.*]

† [This book is among the most rare. *Ballard*, (*Learned Ladies*, p. 337,) gives an account of it. It is prefaced by her portrait, Dryden's Ode, and a long epitaph, in Latin, by her father. The contents shew a versatility of subject, Pastoral

thin quarto, with a print of her, taken from her portrait drawn by herself, which, with the leave of the authors I have quoted, is in a much better style than her poetry, and evidently in the manner of Sir Peter Lely. She drew the pictures of James II. and of her mistress, Mary of Modena; some pieces of still-life and of history; three of the latter she has recorded in her own poems, St. John in the wilderness, Herodias with the head of that saint, and two of Diana's nymphs. At Admiral Killigrew's sale 1727, were the following pieces by her hand; Venus and Adonis; a Satyr playing on a pipe; Judith and Holofernes; a woman's head; the Graces dressing Venus; and her own portrait: "These pictures, says Vertue, I saw but can say little."

She was buried in the chapel of the Savoy, where is a monument to her memory, with a Latin epitaph, which, with the translation, may be seen prefixed to her poems, and in Ballard's *Memoires of learned ladies*, p. 340.

—— BUSTLER, [OR BOSSELER.]*

a Dutch painter of history and portraits. Mr. Elsum of the Temple, whose tracts on painting I have mentioned, had a picture of three boors

Dialogues, Four Epigrams, and the Complaint of a Lover," and lastly, "upon the saying that my verses were made by another."

* From Graham, p. 405, as is the following article.

painted by this man,* the landseape behind by Lankrink, and a little dog on one side by Hondius.

DANIEL BOON,

of the same country, a droll painter, which turn he meant to express both in his large and small pieces. He lived to about the year 1700. There is a mezzotinto of him playing on a violin.

ISAAC PALING,†

another Dutchman, Scholar of Abraham Vander Tempel, was many years in England, and practised portrait painting. He returned to his own country in 1682.

HENRY PAERT OR PEART,

disciple of Barlow, and afterwards of Henry Stone, from whom he contracted a talent for copying. He exerted this on most of the historie pieces of the royal collection. I suppose he was an indifferent performer, for Graham says he wanted a warmth and beauty of colouring, and that his copies were better than his portraits. Vertue mentions a half length of James Earl of Northampton, copied from a head by Paert, who then lived in Pall-Mall.‡ He died in 1697, or 98.

* [A portrait of Sir William Dugdale, Garter King of Arms, at Blyth Hall, in Warwickshire.]

† From Houbraken's Lives of the Painters.

‡ There is a print from his painting of a Morocco ambassador, 1682.

HENRY DANKERS,

of the Hague, was bred an engraver, but by the persuasion of his brother John, who was a painter of history, he turned to landscape, and having studied some time in Italy, came to England, where he was countenanced by Charles II.* and employed in drawing views of the royal palaces, and the sea-ports of England and Wales. Of his first profession there is a head after Titian, with

* [King Charles II. was so well pleased with the subjects of the pencil of Dankers and his singularly neat execution of them, that he gave him ample encouragement. He engaged him to make topographical views of many sea-ports in his dominions, particularly prospects of the coast of Wales, and several of the Royal palaces. Of these he had permission to paint repetitions. *Pepys* tells us that, 1669,—“ He called at Dankers’ the great landscape painter, and he took measure of my pannels in my dining room, wherein to place the four I intend to have—the four houses of the King, Whitehall, Hampton-Court, Greenwich and Windsor.” “ To Dankers, and there saw my picture of Greenwich finished to my very good content ; though this manner of distemper do make the figures not so pleasing, as in oyl.”

Mr. W. in his *Catalogue Raisonné* of his Collection at Strawberry-hill, (*Works*, 4to. vol. ii. p. 443,) mentions, “ a most curious picture of Rose, the Royal Gardener, presenting the first Pine-Apple raised in England to Charles II. who is standing in a garden : the house seems to be Dawney-Court near Windsor, the villa of the Duchess of Cleveland. The whole piece is well painted, probably by Dankers.” It has been lately engraved. In the Fitzwilliam Collection at Cambridge is a landscape with a Pine Apple, which grew in Sir M. Dekker’s garden, by the younger Netscher, and which likewise claims to have been the first which had been grown in this country.]

his name Henricus Dankers Hagiensis sculpsit. Of the latter, were several in the Royal collection; James II. had no *fewer than twenty-eight views † and landscapes by him; one of them was a sliding piece before a picture of Nell Gwyn. In the publick dining-room at Windsor is the marriage of St. Catherine by him. In Lord Radnor's sale were other views of Windsor, Plymouth, Penzance, &c. and his name HDankers, F. 1678, 1679. He made besides several designs for Hollar. Being a Roman Catholic, he left England in the time of the Popish plot, and died soon after at Amsterdam. ‡

PARREY WALTON, §

Though a disciple of Walker, was little more than journeyman to the arts. He understood hands, and having the care of the Royal Collection, repaired several pictures in it. || His son was conti-

* V. his Catalogue published by Bathoe.

† One I suppose of these, the beginning of Greenwich, is now in a small closet by the King's bedchamber at St. James's.

‡ Graham.

§ Graham.

|| [The office of Keeper of the King's pictures, in this reign appears to have had privileges, either assumed or allowed, of an extensive nature, as to the place where they were deposited. Evelyn says, "1661, I dined at Chiffinche's house-warming in St. James's Park. He was His Majesty's Closet Keeper, and had his new house full of good pictures. He made and signed the large catalogue of K. James the Second's pictures already referred to. In Westminster Abbey, is the following inscription. "Hic situs est THOMAS CHIFFINCHE, serenissimi Caroli II. a teneris annis, in utrâque fortunâ fîdus asserta; ac pro inde a



W. F. Smith sculp.

THOMAS FLATMAN,

[Faint, illegible text, likely a signature or address]

[Faint, illegible text, likely a publisher's name]

nued in the same employment, and had an apartment in Somerset-house. The copy, which is at St. James's, of the Cyclops by Luca Giordano at Houghton, was the work of the latter. The father painted still-life, and died about the year 1700.

THOMAS FLATMAN,

Born 1663. Died 1688.

Another instance of the union of poetry* and painting, and of a profession that seldom accords with either, was bred at the Inner Temple, but I believe neither made a figure nor staid long there; yet among Vertue's MSS. I find an epigram written by Mr. Oldys on Flatman's three vocations,† as if he had shone in all, though in truth he distinguished himself only in miniature;

Should Flatman for his client strain the laws,
The Painter gives some colour to the cause:
Should Critics censure what the Poet writ,‡
The Pleader quits him at the bar of wit.

regiis Cimeliis primo constitutus. Vir notissimi candoris et probitatis Obijt vi. Id. April, A. D. 1676. His successor was Parrey Walton, who probably enjoyed liberty, of a similar description. His portrait is in the Collection at Strawberry-Hill.]

* Flatman received a mourning-ring with a diamond worth 100*l.* for his poem on the death of Lord Ossory.

† [*Poems and Songs by Thomas Flatman*, Svo. 1674. A third edition appeared in 1682.]

‡ Lord Rochester treated him very severely in the following lines,

Not that slow drudge in swift Pindaric strains,
Flatman, who Cowley imitates with pains,
And rides a jaded muse, whipt, with loose reins.

Mr. Tooke, school-master of the Charter-house, had a head of his father by Flatman, which was so well painted, that Vertue took it for Cooper's; and Lord Oxford had another limning of a young knight of the Bath in a rich habit, dated 1661, and with the painter's initial letter F. which was so masterly, that Vertue pronounces Flatman equal to Hoskins, and next to Cooper.*

Mrs. Hoadley, first wife of the late Bishop of Winchester, and a mistress of painting herself, had Flatman's own head by him. Another † was finished by Mrs. Beale, Dec. 1681, as appears by her husband's pocket-book, from which I shall hereafter give several other extracts. The same person says, "Mr. Flatman borrowed of my wife her copy of Lady Northumberland's picture from Sir Peter Lely."

Flatman was born in Aldersgate-street, and educated in Wykeham's school near Winchester, and in 1654 was elected fellow of New College, but left Oxford without taking a degree. Some of his poems were published in a volume with his name; others with some singular circumstances relating to them are mentioned by Antony Wood. ‡

* [He was styled a limner only, or a painter in water-colours, and never painted in oil.]

† There is a mezzotinto of Flatman holding a drawing of Charles II. *en medaille*; and a smaller head, painted by Hayls, and neatly engraved by R. White.

‡ *Athenæ*, vol. ii. p. 825. [One of his best miniatures was

Flatman had a small estate at Tishton near Dis in Norfolk, and dying Dec. 8, 1688, was buried in St. Bride's London, where his eldest son had been interred before him; his father a clerk in Chancery, and then fourscore, surviving him.

CLAUDE LE FEVRE,



a man of indigent circumstances, studied first in the palace of Fontainbleau, where he was born in 1633, and then at Paris under Le Sueur and Le Brun, the latter of whom advised him to adhere to portraits, for which he had a particular talent. The French author,* from whom I transcribe, says that in that style he equalled the best masters of that country, and that passing into England he was reckoned a second Vandyck.

worth a whole ream of his Pindarics. Yet he received a ring of a hundred pounds value, for *one sad ode*: Granger.]

* *Abregé de la vie des plus fameux Peintres*, vol. ii. p. 329.

If he was thought so then, it is entirely forgotten. Both Graham and Vertue knew so little of him, that the first mentions him not, and the latter confounded him with Valentine Le Fevre of Brussels, who never was here; yet mentions a mezzotint of Alexandre Boudan imprimeur du roi, done at Paris by Sarabe, the eyes of which were printed in blue and the face and hands in flesh-colour. From hence I conclude that Graham made another mistake in his account of

LE FEVRE DE VENISE,

whose christian name was Roland, and who he says gained the favour of prince Rupert by a secret of staining marble. As that prince invented mezzotinto, I conclude it was Claude who learned it of his highness, during his intercourse with him, and communicated it to Sarabe at Paris. Le Fevre de Venise certainly was in England and died here, as Claude did. Vertue says that his Le Fevre painted chiefly portraits and histories in small, in the manner of Vandyck, the latter of which were not always very decent. As I am desirous of adjusting the pretensions of the three Le Fevres, and should be unwilling to attribute to either of the wrong what his modesty might make him decline, I mean the last article, I am inclined to bestow the nudities on Roland,

qui se plaisoit, says* my author, à dessiner en caricatures les caracteres & les temperamens de ceux qu'il conoissoit, imitant en cela Anibal Carracci.—One knows what sort of *temperamens* Anibal painted.

Claude died in 1675 at the age of forty-two; Roland died in Bear-street near Leicester-fields in 1677, about the 69th year of his age, and was buried at St. Martin's.

Mercier, painter to the late prince of Wales, bought at an auction the portrait of Le Fevre, in a spotted-fur-cap, with a pallet in his hand; I suppose painted by himself; and at Burlington-house is the picture of Rousseau the painter, by Le Fevre; I suppose Roland.

JOHN HAYLS,†



remarkable for copying Vandyck well, and for

* *Abregé de la Vie des plus fameux Peintres*, vol. ii. p. 331.

† So he writes his name on the portrait of Flatman. In

being a rival of Lely. A portrait of himself in water-colours, purchased by Colonel Scymour at Mr. Bryan's sale, ill drawn but strongly coloured, induced Vertue to think that Lely was not the only person whom Hayls had an ambition to rival, but that this was a first essay in competition with Cooper. However I find by a note in a different volume, that some thought this miniature was by Hoskins. At Woburn is the portrait of Colonel John Russel, (of whom there is a better picture in the *Memoires de Grammont*) third son of Francis Earl of Bedford; and another of Lady Diana, second daughter of William the first Duke of that house, both by Hayls, and he drew the father of Secretary Pepys.* He lived in Southampton-street Bloomsbury, and dying there suddenly in 1679, was buried in St. Martin's.

Painter's-Hall is a St. Sebastian and a portrait of Mr. Morgan, by one Hayes; as I find no other mention of this man, it may be a mistake for Hayls: so Vertue supposed.

* [*Pepys* was a patron of the painters of his own time; was conversant with their works, and qualified, by that knowledge, to estimate their various merit. He places Hayls decidedly below Lely: yet he employed him. "1666, Mr. Hayls begun my wife's portrait, in the posture we saw one of Lady Petre; like St. Catherine." "To Hayls' to see my father's picture, then to Sir W. Coventry's, and there saw his father's picture, which was just brought home, and while it was hanging up. "This (says Sir William merrily) is the use that we make of our fathers." To Hayls' again, and saw my wife sit, and very like it will be, but he do complain that her nose hath cost him as much work as another's face, and he hath done it, finely indeed !"]

HENRY GASCAR,

another competitor of Sir Peter, was a French portrait-painter, patronized by the Duchess of Portsmouth, and in compliment to her much encouraged. Graham speaks of his tawdry style, which was more the fault of the age than of the painter. The pomp of Louis XIV. infected Europe ; and Gascar, whose business was to please, succeeded as well in Italy as he had in England, from whence he carried above 10,000*l*.* At Chesterton Vertue saw a head in armour of Edmund Verney, with Gascar's name to it. His best performance was a half length at Lord Pomfret's of Philip Earl of Pembroke, which he drew by stealth, by order of his patroness, whose sister Lord Pembroke had married. I suppose this desire of having her brother-in-law's picture was dated before a quarrel she had with him for ill-usage of her sister : The Duchess threatened to complain to the king ; the Earl told her, if she did, he would set her upon her head at Charing-cross, and show the nation its grievance.

SIMON VARELST,

Born 1664,

a real ornament of Charles's reign, and one of

* [Scarcely to be credited considering the value of money, and the time he remained in England. A sum to the same amount between *English Pounds* and *French Livres*, is more reconcileable to the truth.]

few who have arrived at capital excellence in that branch of the art, was a Dutch flower-painter.* It is not certain in what year he arrived in England; his works were extremely admired, and his prices the greatest that had been known in this country. The Duke of Buckingham patronized him, but having too much wit to be only beneficent, and perceiving the poor man to be immoderately vain, he piqued him to attempt portraits. Varelst thinking nothing impossible to his pencil, fell into the snare, and drew the Duke himself, but crowded it so much with fruits and sun-flowers, that the king, to whom it was showed, took it for a flower-piecc. However, as it sometimes happens to wiser buffoons than Varelst, he was laughed at till he was admired, and Sir Peter Lely himself became the real sacrifice to the jest: he lost much of his business, and retired to Kew, while Varelst engrossed the fashion, and for one half length was paid an hundred and ten pounds. His portraits were exceedingly laboured, and finished with the same delicacy as his flowers, which he continued to introduce into them. Lord Chancellor Shaftsbury going to sit, was

* [“ One Evarelst (Varelst) did shew me a little flower-pot of his drawing, the finest thing I ever saw in my life, the drops of dew hanging on the leaves, so as I was forced again and again to put my finger to it to feel, whether my eyes were deceived, or not. He do ask 70*l.* for it, I had the vanity to bid him 20*l.* *Pepys' Diary.*]

received by him with his hat on. Don't you know me ? said the peer. Yes, replied the painter, you are my Lord Chancellor. And do you know me ? I am Varelst. The King can make any man Chancellor, but he can make nobody a Varelst.* Shaftsbury was disgusted and sat to Greenhill. In 1680 Varelst, his brother Harman, Henny and Parmentiere, all painters, went to Paris, but staid not long. In 1685 Varelst was a witness on the divorce between the Duke and Duchess of Norfolk ; one who had married Varelst's half sister was brought to set aside his evidence, and deposed his having been mad and confined. He was so, but not much more than others of his profession have been ; his lunacy was self-admiration ; he called himself the God of Flowers ; † and went to Whitehall, saying he wanted to converse with the King for two or three hours. Being repulsed, he said, " He is King of England, I am King of painting, why should not we converse together familiarly ?" He showed an historic piece on which he had laboured twenty years, and

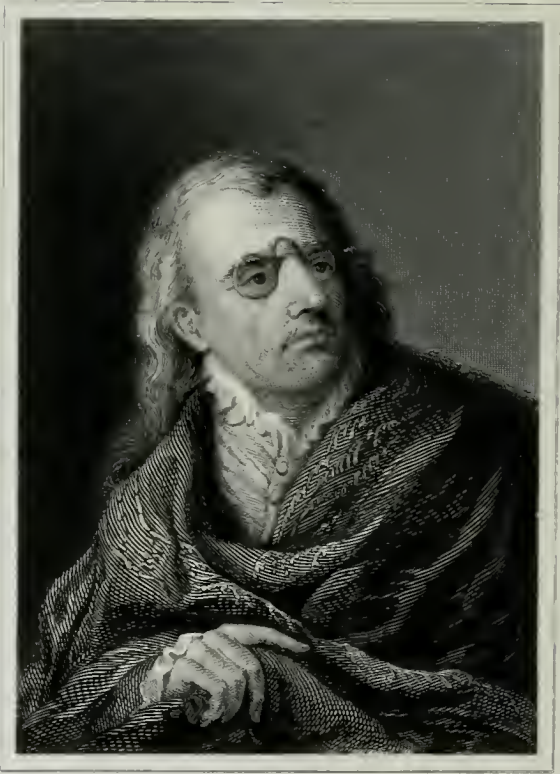
* [This repartee is that of Henry VIII. to the nobleman who had affronted Holbein.]

† [When fam'd Varelst this little wonder drew,
Flora vouchsaf'd the growing work to view :
Finding the painter's science at a stand,
The goddess snatch'd the pencil from his hand,
And finishing the piece, she smiling said,
Behold one work of mine that ne'er shall fade.

boasted that it contained the several manners and excellencies of Raphael, Titian, Rubens, and Vandyck. When Varelst, Kneller and Jervase have been so mad with vanity to what a degree of phrenzy had Raphael pretensions!—But he was modest. Varelst was shut up towards the end of his life, but recovered his senses at last, not his genius, and lived to a great age, certainly as late as 1710, and died in Suffolk-street. In King James's collection were six of his hand, the King, Queen and Duchess of Portsmouth, half lengths, a landscape, flowers and fruit : In Lord Pomfret's were nine flower-pieces.

His brother Harman Varelst lived some time at Vienna, till the Turks besieged it in 1683. He painted history, fruit and flowers, and dying about 1700 was buried in St. Andrew's Holbourn. He left a son of his profession called Cornelius, and a very accomplished daughter,* who painted in oil,

* [MARIA VARELST, born 1680. A singular anecdote, concerning her proficiency in languages, is related by *Descamps*, (t. iv. p. 222). During her residence in London, when once at the Theatre, she sate near to six German gentlemen of high rank, who were so struck with her beauty and air, that they expressed their admiration in the most high-flown terms which that language could supply. She addressed herself to them in German, observing that such extravagant praise in the presence of any lady conveyed no real compliment. One of them immediately repeated his encomium in Latin. She replied to him, in the same language, "that it was unjust to endeavour to deprive the fair sex of the knowledge of that tongue which



ANTONIO YRIARTE

*as the Secretary General of the
Academy of Sciences, Madrid, 1791.
Engraved by J. M. ...*

and drew small histories, portraits both in large and small, understood music, and spoke Latin, German, Italian, and other languages.

ANTONIO VERRIO,*

Born 1634, Died 1707,

a Neapolitan; an excellent painter for the sort of subjects on which he was employed, that is, without much invention, and with less taste, his exuberant pencil was ready at pouring out gods,

was the vehicle of true learning and taste. With increased admiration, they then requested that they might pay their personal respects to her, when she told them, "that she was a paintress by profession, and that she lived under the protection of Varelst, the Flower-painter; who was her uncle." These gentlemen soon availed themselves of this information to see her works; sate each for his portrait, and gave her a most liberal remuneration. This circumstance, having been repeated, introduced her into the best society. Mr. W. has probably mentioned her, only incidentally; because, notwithstanding she is said to have had great encouragement, he was not able to particularise any production of her pencil.]

* [Verrio's arrival in England is ascertained in *Evelyn's Diary*, 1671, "At Lord Arlington's house, at Euston. Paintings in fresco in the hall, being the first work which Verrio did in England."

Verrio's invention is admirable, his ord'nance full and flowing, antique and heroical; his figures move; and if the walls hold (which is the only doubt, by reason of the salts, which in time and in this moist climate, prejudice,) the work will preserve his name to ages." *Evelyn, Mem.* v. i. p. 518.]

goddesses, kings, emperors and triumphs, over those public surfaces on which the eye never rests long enough to criticize, and where one should be sorry to place the works of a better master, I mean, ceilings and stair-cases. The New Testament or the Roman History cost him nothing but ultra-marine; that and marble columns, and marble steps he never spared. He first settled in France, and painted the high altar of the Carmelites at Thoulouse, which is described in Du Puy's *Traité sur la Peinture*, p. 219. Thoul. 1699.

Charles II. having a mind to revive the manufacture of tapestry at Mortlack, which had been interrupted by the civil war, sent for Verrio to England; but changing his purpose, consigned over Windsor to his pencil.* The King was induced to this by seeing some of his painting at

* [*Evelyn* who was considered as a connoisseur in painting, in his own time, gives unqualified praise to Verrio; and it is evident, that the public had adopted his opinion.

“1683. To see Montagu house. The Funeral pile of Dido. Hercules and the Centaurs, &c. I think exceeds any thing he has yet done, both for design and colouring, and exuberance of invention, comparable to the greatest old masters, or what they do, in France.” This, so celebrated, work was destroyed by fire, in 1686. *Pope's* satire of “where sprawl the saints of VERRIO,” has had a lasting influence on the public mind with regard to his real merit as a painter: Verrio's first, or introductory work at Windsor, was the ceiling of the Queen's guard room.]

Lord Arlington's, at the end of St. James's-park, where at present stands Buckingham-house. The first picture Verrio drew for the King was his majesty in naval triumph, now in the public dining-room in the castle. He executed most of the ceilings there, one whole side of St. George's-Hall, and the chapel. On the ceiling of the former he has pictured Antony Earl of Shaftsbury,* in the character of Faction, dispersing libels; as in another place he revenged a private quarrel with the housekeeper Mrs. Marriot, by borrowing her ugly face for one of the furies. With still greater impropriety he has introduced himself, Sir Godfrey Kneller, and Bap. May, surveyor of the works, in long periwigs, as spectators of Christ healing the sick. He is recorded as operator of all these gawdy works in a large inscription over the tribune at the end of the hall ;†

* [To trace the origin of this ingenious application of real portraits to allegorical figures might not be an easy task. At the Vatican, M. Angelo has availed himself of it, in the Sistine, and Zuccharo in the Pauline chapels. In the hall at Hanbury, Worcestershire, Sir G. Kneller has drawn a likeness of Dr. Sacheverel, as being carried off by one of the Furies.

Verrio's ceilings have excited poetical admiration.

“ ——— Great Verrio's hand hath drawn
The Gods, in dwelling brighter than their own.

Tickell.”]

† There is a description of St. George's Hall in the *Musæ Anglicanæ*.

Antonius Verrio Neapolitanus
 non ignobili stirpe natus,
 ad honorem Dei,
 Augustissimi Regis Caroli secundi
 et
 Sancti Georgii
 Molem hanc felicissimâ manu
 Decoravit.

The King paid him generously. Vertue met with a memorandum of monies he had received for his performances* at Windsor: As the comparison of prices in different ages† may be one of the most useful parts of this work, and as it is remembered what Annibal Caracci received for his glo-

* St. George's Hall is not specified; I suppose it was done afterwards.

† [Mr. W. was not, perhaps, aware that the exact amount of the remuneration of eight years' labour, to Annibale Caracci, did not exceed 500 golden crowns, (£.250!!!). For the four "*Stanze di Raffuelle*," in the Vatican, which are very lofty and are painted down to the floor, that celebrated painter received 800 Ducats, about 400*l.* each. The School of Athens contains fifty figures, not less than life. *Michel Angelo* received, by several payments, for the whole of the Sistine Chapel, in the Vatican, 15,000 ducats, (7,500*l.*) including three thousand for the ceiling, only. *Correggio* made a bargain to paint the cupola of the Cathedral of Parma for 1200 ducats, (600*l.*) including one hundred in leaf gold, to be used in embellishment. This performance has been preferred to all others which are of exactly the same description: *Mengs Opere*, t. ii. p. 140. These notices of sums given, are taken from the Italian biographers, and are to be considered, with due reference to the value of money, in different countries, and at different periods.]

rious labour in the Farnese palace at Rome, it will not perhaps be thought tedious if I set down this account ;

*An account of moneys paid for painting done in Windsor-Castle for His Majesty, by Signior

Verrio, since July 1676,

		£.	s.	d.
King's guard-chamber	-	300	0	0
King's presence-chamber	-	200	0	0
Privie-chamber	-	200	0	0
Queen's drawing-room	-	250	0	0
Queen's bed-chamber	-	100	0	0
King's great bed-chamber	-	120	0	0
King's little bed-chamber	-	50	0	0
King's drawing-room		250	0	0
King's closet	-	50	0	0
King's eating-room	-	250	0	0
Queen's long gallery	-	250	0	0
Queen's chappel	-	110	0	0
King's privie back-stairs	-	100	0	0
The King's gratuity	-	200	0	0
The King's carved stairs	-	150	0	0
Queen's privie-chamber	-	200	0	0

* Copied, says Vertue, from a half sheet of paper fairly writ in a hand of the time.

[It appears in the Privy-Council books of the year 1686, that Verrio had petitioned for arrears which were referred to Sir Christopher Wren to report on. The total for work already done at Windsor, was 2050*l.* and the arrear 600*l.* The ceiling in Wolsey's tomb house, 1000*l.* These were additional payments.]

	£.	s.	d.
King's guard-chamber-stairs -	200	0	0
Queen's presence-chamber -	200	0	0
Queen's great stairs -	200	0	0
Queen's guard-chamber -	200	0	0
Privy-gallery - -	200	0	0
Court-yard - - -	200	0	0
Pension at Midsummer, 1680	100	0	0
A gratuity of 200 guineas -	215	8	4
Pension at Christmas, 1680 -	100	0	0
Pension at Midsummer 1681	100	0	0
The King's chappel -	900	0	0
Over-work in the chappel -	150	0	0
	<hr/>		
	5545	8	4

On the back of this paper

His Majesty's gift, a gold chain -	200	0	0
More, by the Duke of Albemarle for a ceiling - -	60	0	0
More, my Lord of Essex -	40	0	0
More from Mr. Montague of London	800	0	0
More of Mr. Montague of Woodcutt	1300	0	0
	<hr/>		

In all £.6945 8 4

The King's bounty did not stop here; Verrio had a place of master-gardiner,* and a lodging at

* [His usual appellation was "Signor Verrio," which he fancied was a title of Honour. In Charles the Second's Collection were three historical pictures:—Christ on the Cross. A Sea Triumph with the King in it.—*sufficiently allegorical*; and Christ relieving the lame and blind.]

the end of the park, now Carleton-house. He was expensive, and kept a great table, and often pressed the king for money with a freedom which his Majesty's own frankness indulged. Once at Hampton-court, when he had but lately received an advance of a thousand pounds, he found the King in such a circle that he could not approach. He called out, Sire, I desire the favour of speaking to your Majesty.—Well, Verrio said the King, what is your request? Money, Sir, I am so short in cash, that I am not able to pay my workmen, and your Majesty and I have learned by experience, that pedlars and painters cannot give credit long. The King smiled, and said he had but lately ordered him 1000*l*. Yes, Sir, replied he, but that was soon paid away, and I have no gold left. At that rate, said the King, you would spend more than I do, to maintain my family. True, answered Verrio, but does your Majesty keep an open table as I do?*

He gave the designs for the large equestrian picture of that monarch in the hall at Chelsea-College; but it was finished by Cook, and presented by Lord Ranelagh.

On the accession of James II. Verrio was again employed at Windsor in Wolsey's Tomb-house, then destined for a Romish Chapel. He painted that King and several of his courtiers in the

* [This anecdote is erroneously given by *Descamps*, t. ii. p. 18, to Vandyck and Charles I. It suits neither of them.]

hospital of Christ-church, London. Among other portraits there is Dr. Hawes, a physician ; Vertue saw the original head from whence he translated it into the great piece, which Verrio presented to the hospital. He painted too at that of St. Bartholomew.

The revolution was by no means agreeable to Verrio's religion or principles. He quitted his place, and even refused to work for King William.* From that time he was for some years employed at the Lord Exeter's at Burleigh, and afterwards at Chatsworth. At the former he painted several chambers, which are reckoned among his best works. He has placed his own portrait in the room where he represented the history of Mars and Venus ; and for the Baechus bestriding a hogshead, he has, according to his usual liberty, † borrowed the countenance of a Dean, with whom he was at variance. At Chatsworth is much of his hand. The altar-piece in the chapel is the best piece I ever saw of his ; the subject, the ineredulity of St. Thomas. He was

* [At Althorpe is an original portrait of Verrio by himself, painted probably towards the decline of life. He wears spectacles which rest upon the nose, not having any communication with the temples, *Æd. Althorpianae*. Engraved for this work.]

† It was more excusable, that when his patron obliged him to insert a pope in a procession not very honorable to the Romish religion, he added the portrait of the Archbishop of Canterbury then living.

employed too at Lowther-hall, but the house has been burnt. At last by persuasion of Lord Exeter he condescended to serve King William, and was sent to Hampton-court,* where among other things he painted the great staircase, and as ill, as if he had spoiled it out of principle. His eyes failing him,† Queen Anne gave him a pension of 200*l.* a year for life, but he did not enjoy it long, dying at Hampton-court in 1707.

Scheffers of Utrecht was employed by Verrio for twenty-five years. At his first arrival he had worked for picture-sellers. Lanscron was another painter in Verrio's service, and assisted him seven or eight years at Windsor.‡

* [In *Nichol's Collection of Poems*, vol. v. p. 37. is that by Tickell (already quoted) called Oxford in which is this couplet at once descriptive of Verrio's paintings and worthy of being preserved in the Bathos.

Such art as this adorns your Lowther's hall
Where feasting Gods carouse upon the wall.]

† It was not only this decay, but his death, that prevented his being employed at Blenheim, as probably was intended, for the author of some verses addressed to Verrio in the sixth volume of Dryden's *Miscellanies*, carried his prophetic imagination so far as to behold the Duke's triumphs represented there by our painter; who died before the house was built.

‡ [As Verrio remained in England for thirty years, and had full employment, his works must have been very numerous. It is not worth the trouble to particularise them. From the taking down of many of the sumptuous mansions which they once adorned, the decay incident to the fresco works from neglect and the effect of our climate, and more than all, from the disesteem into which that description of painting has

JAMES HUYSMAN or HOUSMAN,*

was born at Antwerp in 1656, and studied under Bakerel, a scholar of Rubens, and competitor of Vandyck. Bakerel was a poet too, and a satyric one, and having writ an invective against the Jesuits, was obliged to fly. Huysman, deprived of his master, came to England, and painted both history and portraits. In the latter he rivalled Sir Peter Lely, and with reason.† His picture of Lady Byron over the chimney in the beauty-room at Windsor,‡ is at least as highly finished, and coloured with as much force as Sir Peter's works in that chamber, though the lady who sat for it is the least handsome of the set.|| His Cupids

fallen, the apartments of Windsor and Burleigh are those only, where the abilities of Verrio can be fairly seen or appreciated.]

* Graham.

† [At Holkham, is a family picture, by him, of the COOKES of that time.]

‡ [Of these fourteen beauties, ten were by Lely, three by Wissing, and one by Housmann.]

§ I find in Vertue's notes that he had been told it is not Lady Byron but Lady Bellassis. If it was the Lady Bellassis, who was mistress to King James, it becomes more valuable; and while Charles paid his brother the compliment of enrolling the latter's mistress with his own, he tacitly insinuated how much better a taste he had himself. I have an unfinished head by Cooper of King James's Lady Bellassis, which is historically plain. Huysman's picture has certainly some resemblance to the mezzotinto of her from Sir Peter Lely.

|| [Huysman was still more affected in his attitudes, than

were admired ; himself was most partial to his picture of Queen Catherine. There is a mezzotinto from it, representing her like St. Catherine. King James* had another in the dress of a shep-

Lely. There is a remarkable portrait of Alexander Browne, before his "*Ars Pictoria*," which was engraved by De Jode.]

* See his catalogue. There too is mentioned the Duchess of Richmond in man's apparel by Huysman. It is a pretty picture, now at Kensington: the dress is that of a Cavalier about the time of the civil war, buff with blue ribbands.

[Frances Stuart, (the Mrs. Stuart who is very conspicuous in *Grammont's Memoirs*) became the wife of Charles the last Duke of Richmond, of the Stuart family. She delighted to be painted in masquerade, as just now mentioned, or as Pallas, with her spear—and sometimes, as a young man, with a cocked hat and a flaxen wig. But, she is otherwise connected with these anecdotes. She professed, to her royal admirer, a great taste for original drawings and miniatures, by the celebrated masters. A large and very valuable collection she left to her executor, Stewart, Son of Lord Blantyre, *from whence-soever they were collected*. The Gazette of Nov. 17, 1702, announces, "that the Collection of the late Duchess of Richmond consisting of many original drawings by P. del Vaga, Raphael, and Leonardo da Vinci, with miniatures and limnings by Hilliard, J. and P. Oliver, Hoskins and Cooper, would be sold at Whitehall."

This Duchess, in all portraits of her, real or allegorical ; appears to have been eminently beautiful. *Pepys*, with his usual entertaining *naïveté*, has this memorandum. "I saw Mrs. Stewart (before she was Duchess of Richmond) methought her the beautifullest creature that ever I saw, and that, if ever woman can do it, she do exceed my Lady Castlemaine—more than ever I thought so, so often as I have seen her." And *Pepys*, it will be seen in his Diary, was a gallant and competent judge of comparative beauty, as sincere, though less discriminative, than Grammont.]

herdess; and there is a third in Painter's-hall. He created himself the Queen's painter, and to justify it, made her sit for every Madonna or Venus that he drew. His capital work was over the altar of her chapel at St. James's, now the French church. He died in 1696, and was buried in St. James's Church.

Vertue mentions another painter of the same surname, whom he calls Michlaer Huysman of Mecklin, and says he lived at Antwerp; that he studied the Italians, and painted landscapes in their manner, which he adorned with buildings and animals. He came to England, and brought two large landscapes, which he kept to shew what he could do; for these he had frames richly carved by Gibbons, and gave the latter two pictures in exchange. In a sale in 1743, Vertue saw three small landscapes and figures by him of great merit. On the revolution he returned to Antwerp, and died there 1707, aged near 70.

MICHAEL WRIGHT

was born in Scotland, but came to London at the age of 16 or 17, and proved no bad portrait-painter. In 1672 he drew for Sir Robert Vyner a whole length of Prince Rupert in armour with a large wig. On the back he wrote the prince's titles at length, and his own name thus, Jo. Michael Wright, Lond. pictor Regius pinxit 1672.

The Earl of Oxford had a half length by him of Sir Edward Turner, son of Sir Edward, Speaker of the House of Commons and Chief Baron. On that he called himself Jos. Michael Wright *Anglus*, 1672, but on the portraits of the judges in Guildhall, he wrote *Scotus*. Sir Peter Lely was to have drawn these pictures, but refusing to wait on the judges at their own chambers, Wright got the business, and received 60*l.* for each piece. Two of his most admired works were a highland laird and an Irish tory, whole lengths in their proper dresses, of which several copies were made. At Windsor is his large picture of John Lacy the comedian in three different characters, Parson Scruple in the Cheats, Sandy in the Taming of the Shrew, and Monsieur de Vice in the Country Captain. It was painted in 1675, and several copies taken from it. He twice drew a Duke of Cambridge son of King James,* perhaps the two children who bore that title; one of them is in the King's closet at St. James's. He painted too a ceiling in the King's bedchamber at Whitehall.

Wright attended Roger Palmer earl of Castlemain, as steward of his household, on his embassy to the Pope,† and at his return published a pom-

* V. Catalogue.

† It is well known with what neglect and indifference this embassy was received by the Pope. The Jesuits endeavoured to compensate for the Pontiff's contempt: they treated Castlemaine in a most magnificent manner, and all the arts were

pous account of it, first in Italian, then in English.* He had been in Italy before. At his return from the embassy he was mortified to find that Sir Godfrey Kneller had engrossed most of his business. In 1700, upon a vacancy of the king's painter in Scotland, he solicited to succeed, but a shop-keeper was preferred—and in truth Wright had not much pretensions to favour in that reign—yet as good as his fellow-labourer Tate, who wrote panegyrics in Wright's edition of the embassy, and yet was made Poet Laureat to King William. Orlandi mentions Wright; “Michaele†

called in to demonstrate their zeal, and compliment the bigot-monarch. But the good fathers were unlucky in some of their inscriptions, which furnished ample matter for ridicule; particularly, speaking of James, they said *Alas Carolo addidit*; and that the former might chuse an Ambassador worthy of sending to heaven, *He dispatched his brother*. V. Hist. of England in two volumes. Vol. ii. p. 113. 5th edition 1723.

* [The copy in the British Museum has no letter-press, but consists of plates only; which were designed by Battista Lenardi, and engraved by Arnold Van Waterhout; and probably published at Rome. Wright's name, whose written account was never published, does not appear in them. The frontispiece represents the Pope upon his throne. Lord Castlemaine is kneeling at his feet; his coronet placed on the ground, in a very theatrical attitude. Other plates are of the State coach, the banquet given to Lord C. by the Cardinals, and the designs of the embossed plate placed on the tables.]

† Lord Pelham has a small three-quarters of Mrs. Cleypole, on which is written *M. Ritus. Fec.* It is an emblematic piece, the allegory of which is very obscure but highly finished. There is another exactly the same, except that it wants the painter's name, at West Horsley, formerly the seat of Sir Edward Nicholas.

Rita Inglese notato nel Catalogo degli Accademici di Roma nel anno 1688." Wright left a son at Rome, who was master of languages and died there. He had a nephew too of his own name, educated at Rome, but who settled in Ireland, where he had so much success, that he gained 900*l.* the first year, and was always paid 10*l.* a head. Pooley and Magdalen Smith were there at the same time; the latter and young Wright were rivals.*

Wright the uncle had a fine collection of gems and coins, which were purchased by Sir Hans Sloane after his death, which happened about the year 1700, in James-street Covent-garden. He is buried in that church.

EDMUND ASHFIELD, †

scholar of Wright, was well descended, and painted both in oil and crayons, in which he made great improvements for multiplying the tints. He instructed Lutterel, who added the invention ‡

* [*Evelyn* mentions M. Wright, a Scotchman, who had lived long in Italy, and was a good painter. He had in his house an excellent collection, especially that small piece by Correggio, &c.] † Graham.

‡ [Of the excellence of this invention, we have the following testimony, "1694. Saw the five daughters of Mr. G. Evelyn, painted in one piece, *very well*, by Mr. LUTTRELL, in crayons, on copper, and seeming to be as finely painted as the best miniature." *Evelyn's Diary*. Was not this art worth pursuing? Three of them are in the Queen's Cabinet, Kensington.]

of using crayons on copper plates. Vertue had seen a head of Sir John Bennet, afterwards Lord Ossulston, painted neatly by Ashfield, tho' not in a good manner : but at Burleigh is a small portrait of a lady Herbert by him highly finished and well painted.

PETER ROESTRATEN,*

Died 1698,

was born at Harlem in 1627, and learned of Francis Hals, whose daughter he married, and whose manner for some time he followed; but afterwards taking to still life, painted little else. Sir Peter Lely was very kind† to him at his arrival in England, and introduced him to King Charles, but it does not appear that he was encouraged at court, nothing of his hand appearing in the palaces or royal catalogues; he found more countenance from the nobility.‡ There is a

* Graham.

† *Descamps* says, that Lely growing jealous of Roestraten, proposed to him a partition of the art; portraits were to be monopolized by Lely; all other branches were to be ceded to Roestraten, whose works were to be vaunted by Lely, and for which by these means he received 40 and 50 guineas. It is very improbable that an artist should relinquish that branch of his business, which such a proposal told him he was most capable of executing.

‡ [At Belvoir Castle, is a superior specimen of his talent. In the same picture are represented a watch, an open book, and an embossed tankard, with other accompaniments. The execution of the tankard shews the utmost powers of the art. His management of chiaro-scuro was, indeed, very surprising.]



Sapje. pinx!

W.H. Worthington sculp.

ROESTRATEN.

LONDON.
Published by John Major, 50, Fleet Street.
May 15th 1827.

good picture by him at Kiveton, the seat of the Duke of Leeds, one at Chatsworth, and two were at Lord Pomfret's. At Lord Radnor's sale in 1724 were three or four of his pictures, particularly one representing the crown, scepter and globe. He was particularly fond of drawing wrought plate. At the countess of Guildford's at Waldeshare in Kent are some of his works. I have one, well coloured, containing an ivory tankard, some figures in bronze, and a medal of Charles II. appendent to a blue ribband. It is certain that he arrived early in this reign, for he hurt his hip at the fire of London and went lame for the rest of his life. Graham says, that having promised to show a whole length by Francis Hals to a friend, and the latter growing impatient, he called his wife, who was his master's daughter, and said, "there is a whole length by Hals." These are trifling circumstances, but what more important happens in sedentary and retired lives? They are at least as well worth relating as the witticisms of the old philosophers. Roestraten died in 1698, in the same street with Michael Wright, and was buried in the same church.

GERARD SOEST, called ZOUST,



Born 1637, Died 1681,

was born in Westphalia, and came to England probably before the restoration,* for Sanderson mentions him as then of established reputation. By what I have seen of his hand, particularly his own head at Houghton, he was an admirable master. It is animated with truth and nature; round, bold, yet highly finished. His draperies were often of sattin, in which he imitated the manner of Terburgh, a Dutch painter of conversations, but enlarged his ideas, on seeing Vandyck.† He was inlisted among the rivals of Sir

* Printed in 1685. Describing a picture of a husband and wife, he says, "It must be valued an ornament to the dining-room; being besides well known to be the art of Sowst's handy-work, and he a master of sufficiencie." *Graphice*, p. 43. At Welbeck is Lucy Lady Hollis by him, 1657.

† [*Pilkington.*]

Peter Lely; the number of them is sufficient honour to the latter. Emulation seldom unites a whole profession against one, unless he is clearly their superior. Soest is commended by Vertue and Graham for his portraits of men: Both confess that his taste was too Dutch and ungraceful, and his humour too rough to please the softer sex.* The gentle manners of Sir Peter carried them all from his competitor. Soest who was capricious, slovenly and covetous, often went to the door himself, and if he was not in a humour to draw those who came to sit, or was employed in the meaner offices of his family, he would act the servant and say his master was not at home: his dress made him easily mistaken. Once when he lived in Cursitor's-alley, he admitted two ladies, but quitted the house himself.—His wife was obliged to say, that since he could not please the ladies, he would draw no more of them. Greenhill carried Wildt† the painter to Soest who then lived at the corner house in Holbourn-row, and he showed them a man and horse large as life on which he was then at work, out of humour with the public and the fairer half of it. In Jervase's sale was a portrait of Mr. John Norris by Soest,

* [It is certain, that in *Bromley's* list of engraved female portraits, there is not one from a picture by Soest. Sir Peter, Wissing, and Gascar had gentler manners, and better fortune.]

† Of this person I find no other account.

which Jervase esteemed so much, that he copied it more than once, and even imitated it in his first pictures. On the back was written 1685, but that was a mistake; Soest died in Feb. 1681. I have a head by him, I believe of Griffiere; it has a mantle of purple sattin admirably coloured. At the Royal Society is a head of Dr. John Wallis; at Draper's-hall Sheldon Lord Mayor, whole length; in the audit-room of Christ-church Oxford a head of Fuller bishop of Lincoln; and at Wim-pole was a good double half-length of John Earl of Bridgwater, and Grace his countess, sitting. Vertue describes another head of Sir Francis Throckmorton, in a full wig and a cravat tied with a ribband, and the painter's name; a fine head of Loggan the engraver; and another which he commends extremely of a gentleman in a full dark perriwig, and pink-coloured drapery: on the straining frame was written

Gerard Soest pinxit	}	Anno Domini 1667
ebdomedâ Pentecostes		ætatis 30.

Price of	}	Picture 3 <i>l</i> .
		Frame 16 <i>s</i> .

Vertue saw too a small oval painted on paper and pasted on board, the portrait of a Mr. Thompson. Soest was not only an able master himself, but formed Mr. Riley.

[WILLIAM] READER,

another scholar of Soest, was son of a clergyman, and born at Maidstone in Kent. He lived some-time at a nobleman's in the west of England, and at last died poor in the Charter-house.*

JOHN LOTEN,

Died 1681,

a Dutch landscape-painter, lived here long and painted much; chiefly glades, dark oaken groves, land-storms and water-falls;† and in Swisserland, where he resided too, he drew many views of the Alps. He died in London about 1680. In King James's catalogue, where are mentioned three of his landscapes, he is called Loaton; except this little notice, all the rest is taken from Graham, as are the three next articles entirely.

THOMAS MANBY,

an English landscape-painter, who had studied in Italy, from whence he brought a collection of pictures that were sold in the Banqueting-house. He lived ten years after the preceding.

* [There is a quarto mezzotint of the famous musical composer, Dr. John Blow, from a portrait of him by Reader.]

† [Loten was remarkable for bold scenery and sublime landscape under terrific circumstances. He frequently painted upon a larger scale. His pictures are dark, but there is a degree of gloomy grandeur which is not displeasing.]

NICHOLAS BYER,

born at Dronthem in Norway, painted both history and portraits. He was employed by Sir William Temple for three or four years, at his house at Shene near Richmond, where he died. All that Graham knew remarkable relating to him was, that he was the first man buried in St. Clement's Danes after it was re-built, which had been founded by his country-men.

ADAM COLONI,

of Roterdam, lived many years in England, and was famous for small figures, country-wakes, cattle, fire-pieces, &c. He copied many pictures of Bassan, particularly those in the royal collection. He died in London 1685, at the age of 51, and was buried in St. Martin's.

His son Henry Adrian Coloni, was instructed by his father and by his brother-in-law Vandiest, and drew well. He sometimes painted in the landscapes of the latter, and imitated Salvator Rosa. He was buried near his father in 1701, at the age of 33.

JOHN GRIFFIERE, [THE OLD.]



Born 1656, Died 1718,

an agreeable painter, called the gentleman of Utrecht, was born at Amsterdam in 1645, and placed apprentice to a carpenter, a profession not at all suiting his inclination. He knew he did not like to be a carpenter, but had not discovered his own bent. He quitted his master, and was put to school, but becoming acquainted with a lad who was learning to paint earthenware, young Griffiere was struck with the science tho' in so rude a form, and passed his time in assisting his friend instead of going to school, yet returning regularly at night as if he had been there. This deception however could not long impose on his father, who prudently yielded to the force of the boy's genius, but while he gratified it, hoped to secure him a profession, and bound him to the

same master with his friend the tyle-painter. Griffiere improved so much even in that coarse school, that he was placed with a painter of flowers, and then instructed by one Roland Rogman, whose landscapes were esteemed. He received occasional lessons too from Adrian Vanderveelde, Ruisdale, and Rembrandt, whose peculiarity of style, and facility of glory, acquired rather by a bold trick of extravagant chiaro scuro than by genius, captivated the young painter, and tempted him to pursue that manner. But Rogman dissuaded him, and Griffiere though often indulging his taste, seems to have been fixed by his master to landscapes, which he executed with richness and neat colouring, and enlivened with small figures, cattle and buildings.

When he quitted Rogman and Utrecht, he went to Rotterdam, and soon after the fire of London, came to England, married and settled here; received some instructions from Loten, but easily excelled him.* He drew some views of London,

* [He formed himself, as a landscape painter, principally upon Rysdaal and Lingelbach; and upon his arrival obtained the patronage of the first of Duke of Beaufort, who purchased many of his pictures. For that nobleman then residing in his house at Chelsea (now taken down) he painted several views of the Thames—prospects of London and of the villas in its environs—of great topographical curiosity if any genuine specimen remain to the present day. His imitations of Ruysdaal, Rembrandt, Teniers, &c. met with so much success, as at that time, and *since*, to have been purchased for originals.]

Italian ruins and prospects on the Rhine.* Such mixed scenes of rivers and rich country were his favorite subjects. He bought a yatch, embarked with his family and his pencils, and passed his whole time on the Thames, between Windsor, Greenwich, Gravesend, &c. Besides these views, he excelled in copying Italian and Flemish masters, particularly Polenburgh, Teniers, Hondcooter, Rembrandt and Ruysdale.†

After staying here many years, he sailed in his own yatch to Rotterdam, but being tempted by a pilot who was coming to England, suddenly embarked again for this country, but was shipwrecked, and lost his whole cargo except a little gold which his daughter had wrapped in a leathern girdle. He remained in Holland ten or twelve years: and returning to England, struck upon a sand-bank, where he was eight days before he could get off. This new calamity cured him of his passion for living on the water. He took a house in Millbank, where he lived several years, and died in 1718, aged above 72.‡ In Lord Orford's collection are two pretty pictures by him, a sea-port

* [*Descamps*, t. iii. p. 353. The Views on the Rhine are there said to have been by his son ROBERT GREFFIER, who was his pupil, and who imitated and nearly equalled him.]

† [*Abrégé*, t. ii. p. 81.]

‡ His pictures were sold in Covent-Garden after his death, with a collection by Italian and Flemish masters, brought from Holland by his son Robert. Among the father's paintings were some in imitation of the different manners of Elsheimer, Polenburgh, Poussin, Wouverman, Berghem, Titian, Salvator Rosa,

and a landscape.* He etched some small plates of birds and beasts from drawings of Barlow, and five large half-sheet plates of birds in a set of twelve; the other seven were done by Fr. Place.

ROBERT GRIFFIERE, his son, born in England, 1688, was bred under his father, and made good progress in the art. He was in Ireland when his father was shipwrecked, and going to him in Holland, imitated his manner of painting and that of Sachtleven. John Griffiere, a good copyist of Claud Lorrain, and who died in Pall-mall a few years ago, was, I believe, the younger son of old Griffiere.

GERARD EDEMA.



Born 1652, Died 1700,

born according to Vertue in Fricsland; Graham

Gerard Dou, Bassan, Guido, and Vanderwerffe. In the same catalogue is mentioned a piece in water-colours by Polenburg.

* [He contributed "a Ruin, to the Painter-Stainer's Hall."]

says at Amsterdam, was scholar of Everding, whose manner he followed, and of whom there is a small book of mountainous prospects, containing some 50 plates. Edema came to England about 1670, and made voyages both to Norway and Newfoundland, to collect subjects for his pictures among those wildnesses of nature; he delighting in rocky views, falls of water, and scenes of horror.* For figures and buildings he had no talent, and where he wanted them was assisted by Wyck. The latter, Vandavelde and Edema lived some time at Mount-Edgcumbe with Sir Richard, grandfather of the present Lord Edgcumbe, and painted several views of the mount in concert, which are now in a manner decayed. Edema's temper was not so unsociable as his genius; he loved the bottle, and died of it at Richmond about the year 1700; Graham says in the 40th year of his age, which probably is a mistake, if he came to England in 1670—he could not have learnt much of Everding, if he quitted his school at ten years old.

THOMAS STEVENSON,

scholar of Aggas,† who painted landscape in oil,

* [He travelled over the British Colonies in America for that purpose, and sold his pictures, at a first price, to merchants connected with them, *Descamps*, t. iv. p. 91.]

† Aggas, whom I have mentioned in the first volume p. 304, was little more than a scene-painter, for which reason I do not

figures and architecture in distemper.* The latter is only a dignified expression, used by Graham, for scene-painting, even in which kind, he owns, Stevenson's works grew despised. The designs for the pageant, called Goldsmith's Jubilee, on the mayoralty of Sir Robert Vyner, were given by this man.

PHILIP DUVAL,

a Frenchman, studied under Le Brun, and afterwards in Italy the Venetian school. He came to England, and painted several pictures. One for the famous Mrs. Stuart Duchess of Richmond represented Venus receiving armour from Vulcan for her son. The head-dress of the goddess, her bracelets, and the Cupids, had more the air of Versailles than Latium. On the anvil was the painter's name, and the date 1672. Notwithstanding the good breeding of his pencil, Duval was unsuccessful, but Mr. Boyle finding in him some knowledge of chymistry, in which he had hurt his small fortune, generously allowed him an annuity of 50*l*. On the death of his patron Duval fell into great indigence, and at last became disordered in his senses. He was buried at St. Martin's about 1709.

give him a separate article here. All the account we have of him is from Graham.

* [He painted portraits likewise. There is one (engraved) of Dr. T. Smith, Bishop of Carlisle, by him.]

EDWARD HAWKER

succeeded Sir Peter Lely in his house, not in his reputation. He painted a whole length of the Duke of Grafton, from which there is a print and a head of Sir Dudley North; was a poor knight of Windsor, and was living in 1721, aged fourscore.* The reader must excuse such brief or trifling articles. This work is but an essay towards the history of our arts: all kind of notices are inserted to lead to farther discoveries, and if a nobler compendium shall be formed, I willingly resign such minutiae to oblivion.

SIR JOHN GAWDIE,†

Died 1708,

born in 1639, was deaf and dumb, but compensated part of these misfortunes by a talent for painting, in which he was not unsuccessful. He had learned of Lely, intending it for his profession, but on the death of his elder brother, only continued it for his amusement.

* [There is a mezzotint of the infamous Titus Oates, from a portrait by him.]

† [Sir John Gawdy was the second son of Sir William Gawdy of West Harling in Norfolk, created a Baronet in 1661, to whom he succeeded. He married Anne daughter of Sir Robert de Grey of Marton, Norfolk. His son Passingbourne Gawdy, Bart. died S. P. in 1723.]

B. FLESSHIER,

another obscure painter mentioned by Vertue, and a frame-maker too, lived in the Strand near the Fountain-tavern; yet probably was not a very bad performer, as a large piece of fruit painted by him was thought worthy of a place in Sir Peter Lely's collection. Another was in that of King Charles the first. At Lord Dysart's at Ham-house are a landscape and two pretty small sea-pieces by Flesshier.

BENEDETTO GENARO, [GENNARI,]*

nephew and disciple of Guercino, and if that is much merit, resembling him in his works.† He

* [*Lanzi*, t. v. p. 130. During his practice in England, he acquired much of the Flemish manner, especially in portraits. He corrected and embellished the character of his sitters, without impairing the resemblance.]

† [BENEDETTO GENNARI, one of the two nephews, the most able of Guercino's scholars and his best copyist. *Lanzi* appears to have been misinformed as to the subjects of his pencil, whilst in England, "Operá specialmente ne' ritratti che ivi fece, a Carlo 2d. ed alla real famiglia." None of them are now acknowledged.]

Mr. W.'s estimation of the works of Guercino is at variance with that of the soundest critics, in painting. He was the disciple of nature, and of his own genius; and it must be remembered, that at different periods of his life, he practised three, and very distinct manners. His fresco in the Cupola of the Cathedral at Piacenza has placed him high among the Italian painters; and his admirable drawings, which are nume-

imitated his uncle's extravagantly dark shades, caught the roundness of his flesh, but with a disagreeable lividness, and possessed at least as much grace and dignity. He came to England, and was one of Charles's painters. In King James's Catalogue are mentioned twelve of his hand; most of them, I believe, are still in the royal palaces, four are at Windsor.* At Chatsworth are three by him; and Lot and his daughters at Coudray. His Hercules and Deianira was sold at Streater's sale for 11*l*. He was born in 1633, and died in 1715. It is said that he had a mistress of whom he was jealous, and whom he would not suffer the King to see.

GASPAR NETSCHER,†

Born 1636, Died 1684,

painted small portraits in oil. He was invited

rous, have been etched and published by Bartolozzi, from his Majesty's collection, and are well known, will vindicate him from an opinion partially entertained.]

* [They are all of them historical subjects.]

† He was disciple of Terburg, who Descamps and the French author that I shall mention presently, say, was in England; and the former adds that he received immense prices for his works, and that he twice drew King William III. However, his stay here was certainly short; and as I cannot point out any of his works, it is not worth while to give him a separate article. His life may be seen in the authors I quote. Teniers, who, according to the same writers, was here too, came only to buy pictures, and therefore belongs still less to this catalogue.

to England* by Sir William Temple and recommended to the King, but staid not long here.† Vertue mentions five of his pictures: one, a lady and a dog, with his name to it: another of a lady her hands joined, oval on copper: the third, Lord Berkeley of Stratton, his Lady, and a servant, in one piece, dated 1676. The others, small ovals on copper of King William and Queen Mary, painted just before the revolution, in the collection of the Duke of Portland.‡ Netscher died of the gravel and gout in 1684.§

* [Lord Cremorne has H. Bennet, Earl of Arlington, with some of his family in the same picture.]

† The French author of the *Abrégé de la Vie des plus fameux Peintres*, affirms that he never was here, being apprehensive of the tumult of a court, and that he compounded with the king by sending him several pictures, p. 39. One would think that Charles had invited Netscher to his parties of pleasure, or to be a minister. The solitude of a painter's life is little disturbed by working for a court. If the researches of Vertue were not more to be depended on than this inaccurate writer, the portraits of Lord Berkeley and his Lady would turn the balance in his favour. Did Netscher send them for presents to the king? I do not mean in general to detract from the merits of this writer; he seems to have understood the profession, and is particularly valuable for having collected so many portraits of artists, and for giving lists of engravers after their pictures. His work consists of three volumes quarto. [*Paris*, 1745.]

‡ [At Bulstrode, the Prince of Orange is represented in his own hair.]

§ [Gaspard Netscher had two sons, Theodore and Constantine. The former came to England in the reign of George I.

JACOB PEN,

a Dutch painter of history, commended by Graham. There is a St. Luke by him in Painter's hall. He died about 1686.

[WILLEM] SUNMAN, [SONMANS,]

of the same country with the preceding, came to England in the reign of Charles II. and got into good business after the death of Sir Peter Lely, but having drawn the king with less applause than Riley, he was disgusted and retired to Oxford, where he was employed by the University, and painted for them the large pictures of their founders now in the picture-gallery. He drew dean Fell, father of the bishop, and Mr. William Adams, son of him who published the *Villare Anglicanum*. In term-time Sunman went constantly to Oxford; the rest of the year he passed in London, and died at his house in Gerard-street about 1707.*

WILLIAM SHEPHARD,

an English artist, of whom I can find no record, but that he lived in this reign, near the Royal and practised here during six years, with great emolument and success. An account of him, omitted by Mr. W. shall be inserted in its proper place.]

* [At Wadham College, Oxford, is an excellent portrait of an old female servant of the College, inscribed "Mary George Ætatis 120. Gul. Sonmans, pinxit et dedit."]

Exchange, painted Thom. Killigrew with his dog, now at Lord Godolphin's, and retired into Yorkshire, where he died.*

——— STEINER,

a Swiss, scholar of one Warner, whose manner he imitated, was also an architect. Standing on the walls at the siege of Vienna, he was wounded in the knee. The latter part of his time he lived in England, and died at Mortlack.

PETER STOOP,

a Fleming, was settled with his family at Lisbon, from whence they followed Catherine of Portugal to England. Peter painted battles, huntings, processions, &c. and his brothers Roderigo and Theodore engraved them.† If the pictures were equal to the plates from them, which are ex-

* [T. Killigrew was Ambassador at Venice in 1650. He was once painted as sitting in studious posture, with a monkey imitating him. His *robe de chambre* embroidered with female heads. This picture was engraved by Bosse.]

† [The learned *J. Adam de Bartsch*, Keeper of the Imperial Library at Vienna, celebrated for his "*Peintre Graveur*," in 16 or 18 vols. 8vo. has satisfactorily unravelled the error concerning STOOP, into which Mr. W. had been probably led, by Vertue. His name was not Peter. Thierry or Dirk in Dutch, and Roderigo in Portuguese, is Theodoricus in Latin, one and the same name and person. Stoop occasionally affixed each of them to his prints; sometimes D only. *Bartsch* mentions that there are seven plates, only, of the Progress which are of the greatest rarity, t. v.]

tremely in the manner of Della Bella, Peter was an artist of great merit. Graham says so, but that his reputation declined on the arrival of Wyck. Stoop was employed by one Doily, a dealer in pictures, stuffs, &c. and gave some instructions in painting to Johnson, that admirable old comedian, the most natural and of the least gesticulation I ever knew, so famous for playing the grave-digger in Hamlet, Morose, Noll Bluff, Bishop Gardiner, and a few other parts, and from whom Vertue received this account. Stoop lived in Durham-yard, and when an aged man retired to Flanders about 1678, where he died eight years afterwards. Vertue does not say directly that the other two were brothers of Stoop; on the contrary, he confounds Roderigo with Peter, but I conclude they were his brothers or sons, from the prints etched by them about the very time of Peter's arrival in England. They are a set of eight plates containing the public entry of admiral Sandwich into Lisbon, and all the circumstances of the Queen's departure, arrival, and entries at Whitehall and Hampton-court. One, the entry of the Earl, is dedicated to him by Theodore Stoop, *ipsius regię majestatis pictor*, and is the only one to which Vertue mentions the name of Theodore. Another is the Queen's arrival at Hampton-court; but the name is wanting. Vertue describes besides a picture, seven feet wide and two high, containing the king's cavalcade through the gates

of the city the day before his coronation, but printed in 1662. He says not where he saw it, but calls the painter Roderigo Stoop, as he does the engraver of the rest of the above-mentioned plates. It is not impossible but Peter might have assumed the Portuguese name of Roderigo at Lisbon. Some of the plates, among Hollar's, to Ogleby's *Æsop*, were done by the same person, but very poorly. He etched a book of horses in a much better manner.*

———— WAGGONER,

another unknown name, by whom there is a view of the fire of London in Painter's-hall.†

ALEXANDER SOUVILLE,

a French-man, as little known as the preceding, and discovered only by Vertue from a memorandum in the account-books at the Temple.

“Oct. 17, 1685. The eight figures on the north-end of the paper-buildings in the King's-bench-walks in the Inner-temple were painted by Monsieur Alexander Souville.

* *Gilpin's Essay on prints*, 3d edit. p. 139.

† There was another obscure painter, among others who have not come to my knowledge, called Bernart, who in 1660 painted the portraits of Sir Gervase and Lady Elizabeth Pierpoint, now at the Hoo in Hertfordshire, the seat of Thomas Brand Esq.

[Engraved for the second edition of *Pennant's London*.]



W. VANDEVELDE SENR



W. VANDEVELDE JUNIOR

WILLIAM VANDEVELDE,

Born 1610, Died 1693,

distinguished from his more famous son of the same name, by the appellation of *the Old*, was born at Leyden in 1610, and learned to paint ships by a previous turn to navigation. It was not much to his honour that he conducted the English fleet, as is said, to burn Schelling.* Charles II. had received him and his son with great marks of favour; it was pushing his gratitude too far to serve the king against his own country. Dr. Rawlinson the Antiquary gave Vertue a copy of the following privy-seal, purchased among the papers of secretary Pepys;

“ Charles the second, by the grace of God, &c. to our dear cousin Prince Rupert, and the rest of

* [The Editor has not found any authority for this assertion. Vandeveld was in the battle between the Duke of York and Admiral Opdam; and in another which continued for three days, between Admiral Monk and De Ruyter, sailing in a boat between the two fleets in order to observe every motion. These naval engagements took place in 1665 and '66, and Vandeveld was employed to delineate them by the States of Holland. He did not arrive in England before the year 1675. Admiral Holmes, in August 1666, landed on the island of Schelling, and burned the town of Bandairs, which is upon it. Vandeveld stands acquitted of this disgraceful charge. Many of the elder Vandeveld's works, which were painted for the Duke of Lauderdale, are still in the collection at Ham-house.]

our commissioners for executing the place of lord high-admiral of England, greeting. Whereas wee have thought fitt to allow the salary of one hundred pounds per annum unto William Vandevelde the elder for taking and making draughts of sea-fights; and the like salary of one hundred pounds per annum unto William Vandevelde the younger putting the said draughts into colours for our particuar use; our will and pleasure is, and wee do hereby authorize and require you to issue your orders for the present and future establishment of the said salaries to the aforesaid William Vandevelde the elder and William Vandevelde the younger, to be paid unto them and either of them during our pleasure, and for so doing these our letters shall be your suffieient warrant and discharge. Given under our privy-seal at our pallace of Westminster, the 20th day of February in the 26th year of our reign."

The father, who was a very able master, painted chiefly in black and white, and latterly always put the date on his works. He was buried in St. James's-church: on the grave-stone is this inscription;

"Mr. William Vandevelde, senior, late painter of sea-fights to their majesties King Charles II. and King James dyed 1693."

[WILLIAM VANDEVELDE, THE YOUNGER.

Born 1633. Died 1707.]

William Vandevelde, the son, was the greatest man that has appeared in this branch of painting; the palm is not less disputed with Raphael for history, than with Vandevelde for sea-pieces:*

* [This high encomium has been confirmed by the unanimous opinion of the biographers of the younger Vandervelde. His works were, in his life-time, so much valued in England, that they are said to have been bought up in Holland, to be exported, at double their original price. To communicate some idea of the great estimation in which they are still held, certain prices which have been obtained for some of them, within a very few years past, is here given. 1. A Calm, 204*l.* 15*s.* 2. A Calm, from *La Fontaine's* collection, 997*l.* 10*s.* 3. A River scene, with many boats, &c. purchased by Mr. Baring, for £690. *Buchanan.*

His peculiar excellence has been thus satisfactorily discriminated. "We esteem in this painter the transparency of his colouring, which is warm and vigorous; and the truth of his perspective. His vessels are designed with accuracy and grace; and his small figures touched with spirit. He knew, particularly well, how to represent the agitation of the waves, and their breakings; his skies are clear; and his much varied clouds are in perfect motion. His storms are gloomy and horrid; his fresh gales are most pleasingly animated; and his calms are in the greatest repose; his clouds seem frequently to vanish into that air, in which they fleet." *Rogers's. Coll. of Drawings*, fol. v. ii. p. 126.

Other criticisms are amusing. "On estime en ce Peintre le transparent de sa conteur, qui est dorée et vigoureux." *Descamps*, t. ii. p. 477.

"The younger Vandervelde, whose pictures are valued in proportion as they possess this excellence of a *silver tint.*" *Reynolds*. v. iii. p. 159.]

Annibal Caracci and Mr, Scott* have not surpassed those chieftains. William was born at Amsterdam in 1633, and wanted no master but his father, till the latter came to England; then for a short time he was placed with Simon de Vlieger, an admired ship-painter of that time, but whose name is only preserved now by being united to his disciple's. Young William was soon demanded by his father, and graciously entertained by the King, to whose particular inclination his genius was adapted. William, I suppose, lived chiefly with his father at Greenwich, who had chosen that residence as suited to the subjects he wanted. In King James's collection were eighteen pieces of the father and son; several are at Hampton-court and at Hinchinbrook. At Buckingham-house was a view of Solebay fight† by the former, with a long inscription. But the best chosen collection of these masters is in a chamber at Mr. Skinner's in Clifford-street Burlington-gardens, assembled at great prices by the late Mr. Walker. Vandeveldc the son having painted the junction of the English and French fleets at the Nore, whither king Charles went to view them, and where he was represented going on board his

* [SAMUEL SCOTT, hereafter mentioned in this work, when it may be possibly thought, that Mr. W's high encomium is excessive. He was a marine painter of much talent.]

† Vandevelde, by order of the Duke of York, attended the engagement in a small vessel.

own yacht, two commissioners of the Admiralty agreed to beg it of the King, to cut it in two, and each to take a part. The painter, in whose presence they concluded this wise treaty, took away the picture and concealed it, till the king's death, when he offered it to Bullfinch the print-seller (from whom Vertue had the story) for fourscore pounds. Bullfinch took time to consider, and returning to the purchase, found the picture sold for 130 guineas. Afterwards it was in the possession of Mr. Stone, a merchant retired into Oxfordshire.

William the younger died in 1707, as appears by this inscription under his print; Gulielmus Vanden Velde junior, navium & prospectuum marinarum pictor, et ob singularem in illâ arte peritiam à Carolo et Jacobo 2do. Magnæ Britanniae regibus annuâ mercede donatus. Obiit 6 Apr. A. D. 1707. æt. suæ 74.

William the elder had a brother named Cornelius,* who like him painted shipping in black and white, was employed by King Charles, and had a salary.

* The anonymous author of the *Abrégé de la Vie des plus fameux Peintres*, mentions three other Vandeveldes; Adrian who, he ignorantly says, was *le plus connu*, was no relation of the others, and John an engraver, and Isaiah a battle-painter, both brothers of the first William, as well as this Cornelius, p. 102. [The author of the *Abrégé* was Mon^r. Antoine D'Argenville, since well known by his avowed publications, concerning Painters and Sculptors.]

The younger William left a son, a painter too of the same style, and who made good copies from his father's works, but was otherwise no considerable performer. He went to Holland and died there. He had a sister who was first married to Simon Du Bois, whom I shall mention hereafter, and then to Mr. Burgess. She had the portraits of her grandfather and father by Sir Godfrey Kneller, of her brother by Wissing, and of her great uncle Cornelius.

JOHN VOSTERMAN,*

of Bommel, son of a portrait-painter and disciple of Saechtlevén, was a neat and excellent painter of small landscapes in oil, as may be seen by two views of Windsor, still in the gallery there. After the rapid conquests of the French in 1672 he removed from Utrecht to Nimeguen, and pleasing the marquis de Bethune, was made his major-domo, employed to purchase pictures, and carried by him to France, from whence he passed into England, and painted for King Charles a chimney-piece at Whitehall, and a few other things,† but demanding extravagant prices, as 150 and 200*l.* for his pictures, he had not many commissions from court; and being as vain in his expence‡ as

* Graham calls him F. de Vosterman.

† He painted a view of Sterling-castle, the figures by Wyck, from whence we may conclude that they took a journey to Scotland.

* [*Descamps*, (t. iii. p. 157,) gives an amusing account of the

of his works, he grew into debt and was arrested. He sued in vain to the King for delivery: his countrymen freed him by a contribution. Sir William Soames being sent ambassador to Constantinople by James II. Vosterman accompanied him, intending to paint the delights of that situation; but Sir William dying on the road, it is not certain what became of the painter: it is said that before his departure from England, he had been invited to Poland by his old patron the

excessive vanity and expense, in which Vosterman lived at Paris, where he called himself a Baron, and not a painter; and that when he was under the greatest pressure from a large debt, he would pretend illness, seclude himself, and work most industriously. In order to prove that he was not in want of money, he gave away some of his best pictures to persons of high rank. Forced at length to fly from the continent, he came to England, “Il cherche (says *Descamps*) une ressource dans la generosité des Anglois” and soon procured a recommendation to the court. Charles the Second ordered the pictures, now at Windsor,—and afterwards a view of the promenade in St. James’s park, in which the persons of quality of either sex, who usually walked there, might be distinguished and known. He succeeded admirably. Influenced by his extreme vanity, he proposed to some of his friends to make the King a present of it—others more prudent, and whose advice he followed, urged him to set a price upon it. He demanded of the King 200*l.*; the King received the proposal in silence—but *retained* the picture. Still buoyed up with the confidence of a speedy remuneration, he became overwhelmed with debt, and was thrown into prison by his English creditors; where his royal patron would have left him, had he not been liberated by the charity of his brother painters, then in London.]

Marquis de Bethune, and probably went thither on the death of the Ambassador.*

WILLIAM WISSING,

Born 1656, Died 1687,

was born at Amsterdam and bred under Dodaens an historie painter of the Hague, from whence Wissing passed into France, contracted the fur-belowed style of that eountry and age, and came into England, where at least he learned it in its perfection from Sir Peter Lely for whom he worked, and after whose death he grew into fashion. He drew all the Royal Family, and particularly the Duke of Monmouth several times, which ingratiated him with the King, and the ladies. Sir Godfrey Kneller, then the rising genius, was a formidable rival, but death put an end to the contest in the thirty-first year of Wissing's age, who deceased at Burleigh, the Lord Exeter's, in 1687.† He was buried at the expence

* Francisco Milé, a landscape-painter of Antwerp, was here towards the end of Charles's reign, but probably staid not long. *Abrégé*, &c. vol. ii. p. 214.

[*Descamps*, observes of him, t. iii. p. 169) " Il passa par la Hollande à l'Angleterre, on ne pût l'arrêter nulle part." At Castle Donnington is " Moses found," by Milé.]

† [There is something mysterious in the assertion of *Descamps*, at the beginning of his life of *Wissing*, " that he owed his good fortune to his talents, and his death to envy ;" and afterwards, that it was suspected that he was poisoned, through the envy of his rivals, " du moins, les Anglois l'assurent."

of that Earl in St. Martin's Stamford, where against a pillar in the middle isle of the church, is a monumental table to his memory; the inscription may be seen in Graham. There are several prints from his works, particularly one of Queen Catherine with a dog. Prior* wrote a poem on the last picture he painted. A mezzotinto of Wissing [one of the best by Smith] is thus inscribed; Gulielmus Wissingus, inter pictores sui sæculi celeberrimos, nulli secundus, artis suæ non exiguum decus et ornamentum. *Immodicis brevis est ætas.*

ADRIAN HENNY or HENNIN,

one of the last painters who arrived in the reign of Charles II. Little is known of him, but that

This must have been a calumny. In his epitaph, he is said to have died "inter florem et robur juventæ vix annum 32m. ingressus." Graham gives a sketch of the freedom of the times. Mr. Wissing's good manners and complaisance recommended him to most people's esteem. In drawing his portraits especially those of the fair sex, he always took the *beautiful* likeness: and when any Lady came to sit to him, whose complexion was any ways pale; he would commonly take her by the hand, and dance her about the room, till she became warmer; by which means he heightened her natural beauty, and made her fit to be represented by his hand, p. 435.]

* Prior early in his life was patronized by that noble family, and by his pleasing verses has added celebrity to that venerable palace, sacred by the memory of Burleigh, and ornamented with a profusion of Carlo Maratti's and Luca Jordano's works.

having been two years in France, he adopted the manner of Gaspar Poussin. Vertue thought he came in 1680; if so, the title-plate to a History of Oxford designed by him, and engraved by White in 1674, must have been done antecedent to his arrival. He painted much at Eythorp, the seat of Dormer Lord Carnarvon, now of Sir William Stanhope, and died here in 1710.

HERBERT TUER.



was second son of Theophilus Tuer, by Catherine, neice of Mr. George Herbert the poet: his grandfather and great-grandfather were vicars, the former of Elsenham in Essex, the latter of Sabridge-worth in Hertfordshire, towards the latter end of Elizabeth. Herbert, who received his name from his maternal uncle, withdrew with his youngest brother Theophilus, into Holland, after the death of Charles I. The latter followed arms; Herbert

applied to painting, and made good progress in portraits, as appears by some small ones of himself and family, now in England, where however they are little known, A print of Sir Lionel Jenkins, probably drawn at Nimeguen, is from a picture by Tuer. He married two wives, Mary Van Gameren, daughter of a procurer of Utrecht, and Elizabeth Van Heymenbergh. John, his son by the first, was resident at Nimeguen with his mother-in-law in 1680, at which time Herbert was dead. It is believed that he died at Utrecht, where in the Painter's-hall is said to be a head finely coloured by him.

TEMPESTA AND TOMASO,

Two painters who worked at Wilton, painting cielings and pannels of rooms. Tempesta was I believe, son of a well-known painter of the same name. Tomaso, and a brother of his, who was employed at Wilton too, were brought over by Sir Charles Cotterel, for which reason I have placed them here, though I do not know exactly whether their performances were not dated a little later than this period. I find no other mention of them* or Tempesta in England. There are at Wilton two pieces of tapestry after the Cartoons of Raphael, with the workman's name

* Lord Delawar has a picture of Apollo and the Muses, evidently a copy of Rubens; in one corner is the painter's name, J. Tomaso.

Stephen Mayn, and his arms, a cross of St. George; probably executed long before this period, and perhaps not in England.

If our painters in oil were not of the first rate during the period I have been describing, in water-colours that reign has the highest pretensions.*

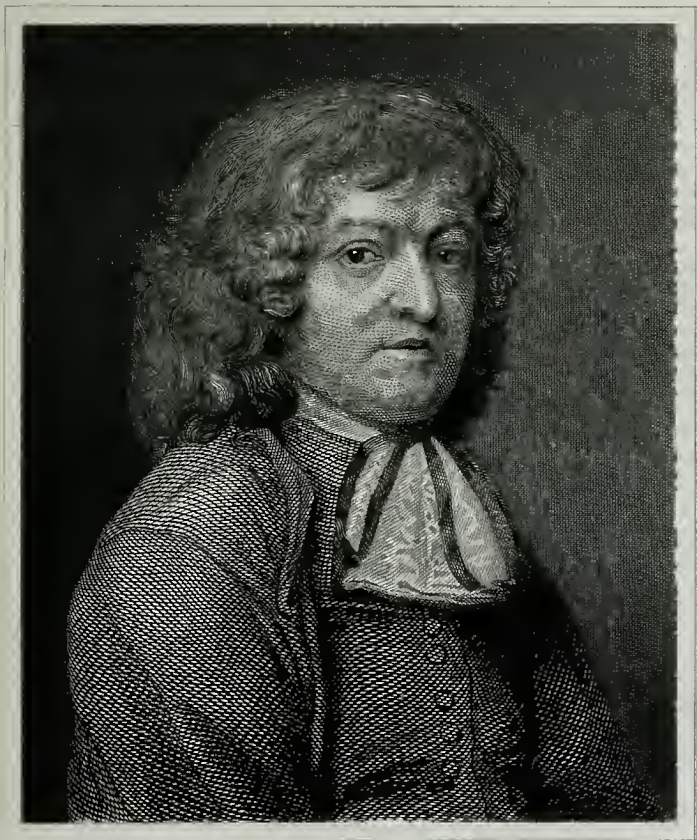
SAMUEL COOPER

Born 1609, Died 1672,

owed great part of his merit to the works of Vandyck, and yet may be called an original genius, as he was the first who gave the strength and freedom of oil to miniature. Oliver's works are touched and retouched with such careful fidelity that you cannot help perceiving they are nature in the abstract; Cooper's are so bold that they seem perfect nature only of a less standard. Magnify the former, they are still diminutively conceived: if a glass could expand Cooper's pictures to the size of Vandyck's, † they would appear to have been painted for that proportion. If his

* [Mr. W. has departed slightly from a chronological series, in order to place limners and miniature painters together.]

† [In the Master's house at Sydney College, Cambridge, is a limning by Cooper of Oliver Cromwell, which was contributed, in 1765, by Mr. Hollis, it has just pretensions to originality, and was probably taken from the life, for miniature, as it has been already observed.]



Engraved by W. Raddon.

SAMUEL COOPER.

*From the Original Drawing
at Strawberry Hill.*

LONDON,
Published by John Major, 50, Fleet Street.
May 15th 1827.

portrait of Cromwell* could be so enlarged, I don't know but Vandyck would appear less great by the comparison. To make it fairly, one must not measure the Fleming by his most admired piece, Cardinal Bentivoglio : The quick finesse of eye in a florid Italian writer was not a subject equal to the Protector; but it would be an amusing trial to balance Cooper's Oliver and Vandyck's Lord Strafford. To trace the lineaments of equal ambition, equal intrepidity, equal art, equal presumption, and to compare the skill of the masters in representing the one exalted to the height of his hopes, yet perplexed with a command he could scarce hold, did not dare to relinquish, and yet dared to exert; the other, dashed in his career, willing to avoid the precipice, searching all the recesses of so great a soul to break his fall, and yet ready to mount the scaffold with more dignity than the other ascended the throne. This parallel is not a picture drawn by fancy; if the artists had worked in competition, they could not have approached nigher to the points of view

* This fine head is in the possession of the Lady Frankland, widow of Sir Thomas, a descendant of Cromwell. The body is unfinished.

[This exquisite miniature of Cromwell has now descended to Henry Cromwell Frankland, Esq. of Chichester. It is small, and has been set in a snuff-box. No remaining work of Cooper so well deserves Mr. W.'s high commendation. It is recorded in that family, that Cromwell surprised Cooper, while copying this picture, which he indignantly took away with him.]

in which I have traced the characters of their heroes.

Cooper with so much merit had two defects. His skill was confined to a meagre head; his drawing even of the neck and shoulders so incorrect and untoward, that it seems to account for the numbers of his works unfinished. It looks as if he was sensible how small a way his talent extended. This very poverty accounts for the other, his want of grace: a signal deficiency in a painter of portraits—yet how seldom possessed! Bounded as their province is to a few tame attitudes, how grace atones for want of action! Cooper, content, like his countrymen, with the good sense of truth, neglected to make truth engaging. Grace in painting seems peculiar to Italy. The Flemings and the French run into opposite extremes. The first never approach the line, the latter exceed it, and catch at most but a lesser species of it, the genteel, which if I were to define, I should call familiar grace, as grace seems an amiable degree of majesty. Cooper's women, like his model Vandyck's, are seldom very handsome. It is Lely alone that excuses the galantries of Charles II. He painted an apology for that Asiatic court.*

The anecdotes of Cooper's life are few; nor does

* [1661. Being called into the King's Closet, when Mr. Cooper the King's limner was crayonning the King's face and head to make stamps by, for the new milled money, now contriving," *Evelyn*.]

it signify; his works are his history. He was born in 1609 and instructed, with his brother Alexander, by their uncle Hoskins, who, says Graham, was jealous of him, and whom he soon surpassed. The variety of tints that he introduced, the clearness of his carnations, and loose management of hair exceed his uncle, though in the last Hoskins had great merit too.* The author I have just quoted mentions another capital work of Cooper, the portrait of one Swingfield, which recommended the artist to the Court of France, where he painted several pieces larger than his usual size, and for which his widow received a pension during her life.† He lived long in France and Holland, and dying in London,

* [We find proof of Cooper's high reputation as a painter, and the large price he received in *Pepys' Diary*, "1669. My wife sate to Cooper,—he is a most admirable workman and good company.—To Cooper's, where I spent the afternoon seeing him make an end of my wife's picture, a most rare piece of work as to the painting. He hath 30*l.* for his work and the crystal and gold case comes to 8*l.* 3*s.* 4*d.* more." *Aubrey* speaking of Sir W. Petty, says, "About 1659, he had his picture drawn by his friend, and mine, Mr. Samuel Cooper (the prince of limner's of his age), one of the likest, that ever he drew." This praise of Cooper is repeated, as often as he is mentioned by *Aubrey*. "He drew Mr. Hobb's picture, as like as art could afford, and one of the best pieces that ever he did; which his Majestie upon his return bought of him, and conserves as one of his greatest rarities at Whitehall."]

† [Sunday, May 5, 1672, Mr. Samuel Cooper, the most famous limner of the world for a face, died. *Beale's Diary*.]

May 5,* 1672 at the age of 63, was buried in Pancras-Church, where is a monument for him.† The inscription is in Graham, who adds that he had great skill in music, and played well on the lute.

His works‡ are too many to be enumerated,

* Mr. Willett in Thames-Street has a head of a young man in armour, of the family of Deane in Suffolk, not equal to most of Cooper's works. My reason for mentioning it is, it's being set in an enamelled case, on the outsides of which are two beautiful Madonnas, each with the child, freely painted, in a light style : within, is likewise an enamelled landscape. The picture is dated 1649. This, collated with my enamel of General Fairfax, seems to corroborate my opinion that Bordier (by whom I take these enamels to be painted) remained here after Petitot left England.

† [This epitaph was probably written by Flatman.

“ Angliæ Apelles.

Supra omne exemplum,

Simul ac omne exemplar,

Minio-graphicis artifex summus,

Summis Europæ principibus notus,

Et in pretio habitus, &c. &c.’

Graham, p. 366.]

‡ [Several are preserved at Castle Donington, Blenheim, Burleigh, Castle Howard, and Penshurst, which are worthy of this master. Dr. Mead and Dr. Chauncy had collected others which were disposed of by auction, and these had been previously purchased at the sale of Lewis Crosse's Collection of miniatures in 1722. The largest known collection of miniatures and enamels, is that in the Gallery at Florence, made by Cardinal Leopold de Medici, which consists of 605 pictures. They are placed in large square frames, and constitute a moveable Gallery.

His works were certainly numerous, and as so many were

seven or eight are in Queen Caroline's closet at Kensington ; one of them, a head of Moncke, is capital, but unfinished. Lord Oxford had a head of Archbishop Sheldon ; and the bust of Lord

executed only for the cabinets of individuals, they have been more frequently transferred than large portraits could have been, and from their fragility, more easily destroyed. The Editor however is not disheartened from noticing those which he can authenticate. So very eminent is Cooper's name as a miniature painter, that there is no known collection, in the cabinets of several of the nobility, which does not pride itself upon containing his undoubted works. Other collections have been dispersed by auction, and it is reasonable to conclude, that many claiming his name are not by his hand ; although his superior excellence could not be easily copied.

One of Cromwell and another (called) Milton, came into the possession of the late Sir Josh. Reynolds, and were bequeathed by him to Mason, the Poet, and Richard Burke, Junior, Esq. The genuine pretensions of the last mentioned to originality have been much controverted. It was purchased of a broker by Sir Joshua in 1784. On the back of it was written, "S. C. 1653. This picture belonged to Deborah Milton, &c." which is at least to be doubted. Sir Joshua himself believed in it entirely. He observes, "This picture is admirably painted, and with such a character of nature, that I am perfectly sure, it was a striking likeness. I have now a different idea of the countenance of Milton, which cannot be got from any of the pictures I have seen."—*T. Warton, (Milton's Juvenile Poems, p. 545)* does not implicitly adopt this opinion ; but considers it as more resemblant of Selden's portrait, in the Bodleian Library, than of any known representation of Milton's features. It has been beautifully engraved by Caroline Watson. Upon a comparison of this print with an etching by Ryland, from a likeness upon a seal cut by T. Simon ; the resemblance between them will be found to have a nearer approximation.]

Chancellor Shaftsbury on his monument by Rysbrach was taken from a picture of Cooper.*

* [In *Queen Caroline's Closet at Kensington*, are eight heads by Cooper: the draperies of several of them unfinished. There is likewise his own head, in crayons.

At *Strawberry-Hill*, Mr. W. had collected the following:—

James Stuart, Duke of Richmond.

Lady Anne Watson, daughter of Thomas Earl of Strafford.

General Monke.

A Lady, in a black hood.

Mary Fairfax, Duchess of Buckingham.

Lady Penelope Compton.

Lord Loudon, Chancellor of Scotland.

His own Head.

Head of an elderly Lady.

Richard Cromwell.

Secretary Thurlow, belonging to Lord J. Cavendish.

Thomas Fairfax, Lord Fairfax. Leeds Castle, Kent.

General Ireton. C. Polhill, Esq.

Elinor Gwinn, and her two sons. Sir James Lake.

Prince Rupert.

Cowley.

James Duke of York, 1660.

T. Earl of Arundel, copied from Vandyck in the Collection of the Marquis of Stafford, and now in the possession of the Honourable Henrietta Howard Molyneux.

Sir Edward Harley, K. B.

The large collection of miniatures belonging to Sir Andrew Fountaine, (in which were some valuable works of Cooper) was destroyed by a fire in London.

Many others have been transferred by sale from one collection to another, and it would be difficult to ascertain, where they are now deposited. Those which belonged to Mr. West, were purchased by the Duke of Northumberland.]

It is an anecdote little known, I believe, and too trifling but for such a work as this, that Pope's mother was sister of Cooper's wife.* Lord Carleton had a portrait of Cooper in crayons,† which Mrs. Pope said was not very like, and which, descending to Lord Burlington, was given by his Lordship to Kent. It was painted by one Jackson, a relation of Cooper, of whom I know nothing more, and who, I suppose, drew another head of Cooper, in crayons, in Queen Caroline's closet,‡ said to be painted by himself; but I find no account of his essays in that way. He did once attempt oil, as Murray the painter told Vertue, and added, that Hayls thereupon applied to miniature, which he threatened to continue,

* I have a drawing of Pope's father as he lay dead in his bed, by his brother-in-law Cooper. It was Mr. Pope's. [She was one of the daughters of W. Turner, Esq. of York. Her brothers had been killed in the Royal army, to which circumstance Pope alludes,

“Of gentle blood—part shed in honour's cause.”]

† [Cooper had made a proficiency in crayons, and as it would appear, practised them for likenesses, from which he finished his miniatures. *Norgate* in the MS. before quoted, says, “But those crayons made by the gentill Mr. Cooper, with black and white chalk upon a coloured paper, are for lightness, neatness and roundness, “*abbastanza da fare meravigliare ogni acutissimo ingegno.*”]

‡ [This is now at *Strawberry Hill*, and permission has been most liberally given to copy it, as also that of Sir Peter Lely, for this work.]

unless Cooper desisted from oil, which he did— but such menaces do not frighten much, unless seconded by want of success. Among Orinda's poems is one to Cooper on drawing her friend Lucasia's picture, in 1660.

RICHARD GIBSON,



Born 1626, Died 1690,

the Dwarf, being page to a lady at Mortlack, was placed by her with Francesco Cleyne, to learn to draw, in which he succeeded, perfecting himself by copying the works of Sir Peter Lely,* who drew Gibson's picture leaning on a bust, 1658, another evidence of Sir Peter being here before the restoration.

* [A comparison between Jeffrey Hudson, of whom an

It was in the possession of Mr. Rose* the jeweller, who had another head of the dwarf by Dobson, and his little wife in black, by Lely. This diminutive couple were married in the presence of Charles I. and his Queen, who bespoke a diamond ring for the bride, but the troubles coming on she never received it. Her name† was Anne Shepherd. The little pair were each three feet ten inches high. Waller has celebrated their

account has been given, v. ii. p. 19, and Richard Gibson, may be allowable.

The stature of Jeffry was one inch only below that of Gibson, and his wife likewise; but his figure was just and symmetrical; and he possessed and exercised the accomplishments of a complete gentleman. He was the prototype of the Polish Count Borulaski, who was nearly of the same size, and who exhibited himself in England, about thirty years ago, to the admiration of all. Gibson's person was not equally elegant, but his talents as a limner, were extraordinary. His most admired work was a copy of a head of Q. Henrietta from Vandyck, which was in the Collection of James II. The practice of entertaining dwarfs, as an appendage to the Court, was continued to a very late period. Hedsor Conrad Ernest Coppennin, a German dwarf, who at 35 years old, measured three feet five inches only, was page to the Princess Dowager of Wales.]

* He married Gibson's daughter, a paintress, that will be mentioned hereafter. [Several of the family pictures at Hinton St. George, are by William and Edward Gibson, son and nephew of the dwarf.]

† See notes to *Fenton's Waller*.

nuptials in one of his prettiest poems.* The husband was page to the King, and had already attained such excellence, that a picture of the man and lost sheep painted by him, and much admired by the King, was the cause of Vanderdort's death, as we have seen in the preceding volume. Thomas Earl of Pembroke† had the portraits of the dwarfs hand in hand by Sir Peter Lely, and exchanging it for another picture, it fell into the possession of Cock the auctioneer, who sold it to Mr. Gibson‡ the painter in 1712. It was painted in the style of Vandyck. Mr. Rose§ had another small piece

* *[On the Marriage of the Dwarfs.]*

“ Design or chance makes others wive
But Nature did this match contrive ;
Eve might as well have Adam fled,
As she denied her little bed
To him, for whom Heaven seemed to frame
And measure out, this little dame,” &c. &c.

The conclusion is particularly elegant,

“ Ah Chloris ! that kind nature, thus,
From all the world had severed us :
Creating for ourselves, us two,
As Love has me, for only you.

Fenton's Edit. p. 109.]

† [At Hinton, Earl Powlet's are full lengths of this diminutive pair by Lely.]

‡ Gibson had been patronized by Philip Earl of Pembroke, and painted Cromwell's picture several times. Mrs. Gibson is represented by Vandyck in the picture with the Duchess of Richmond at Wilton.

§ Mr. W. Hamilton, Envoy to Naples, has a drawing of Gibson by Vandyck. [The late Sir W. Hamilton.]

of the dwarf and his master Francesco Cleyne, in green habits as archers, with bows and arrows, and he had preserved Gibson's bow, who was fond of archery. Gibson taught Queen Anne to draw, and went to Holland to instruct her sister the Princess of Orange. The small couple had nine children, five of which lived to maturity, and were of a proper size. Richard the father died in the 75th year of his age, and was buried* at Covent-Garden : his little widow lived till 1709, when she was 89 years old.†

WILLIAM GIBSON,

nephew of the preceding, was taught by him and Sir Peter Lely, and copied the latter happily ; but chiefly practiced miniature.‡ He bought great part of Sir Peter's collection, and added much to it. Dying of a lethargy in 1702 at the age of 58, he was buried at Richmond, as was

EDWARD GIBSON,

I suppose, son of the dwarf. This young man

* From the register, Richard Gibson died July 23, 1690. [Nature recompensed their shortness of stature, by length of years.]

† [“ The compendious couple yet living (1697), of the late Mr. Gibson, the minute man, of stature suitable, deservedly numbered among our tallest and best miniature painters of the age.” *Evelyn's Numismata*, p. 268.]

‡ [Of that part only of it, which consisted in Drawings and Sketches of the old masters.]

began with painting portraits in oil, but changed that manner for crayons. His own picture done by himself in this way 1690, was at Tart-Hall. Edward died at the age of 33.

JOHN DIXON,

Scholar of Sir Peter Lely, painted both in miniature and crayons, but mostly the former. In the latter was his own head. In water-colours there are great numbers of his works; above sixty were in Lord Oxford's collection, both portraits and histories, particularly, Diana and her Nymphs bathing, after Polenburg, and a sleeping Venus, Cupids, and a Satyr. These were his best works. He was keeper of the King's picture-closet; and in 1698 was concerned in a bubble Lottery. The whole sum was to be 40,000*l.* divided into 1214 prizes, the highest prize in money 3000*l.* the lowest 20*l.* One prize, a collection of limnings, he valued so highly, that the person to whom it should fall might in lieu of it, receive 2000*l.* each ticket twenty shillings. Queen Anne, then Princess, was an adventurer. This affair turned out ill, and Dixon, falling into debt, removed for security from St. Martin's Lane, where he lived, to the King's-Bench Walks in the Temple, and latterly to a small estate he had at Thwaite near Bungay in Suffolk, where he died about 1715; and where his widow and children were living in

in 1725. Dixon, adds Vertue, once bought a picture for a trifle at a broker's, which he sold to the Duke of Devonshire for 500*l.* but does not specify hand or subject.

ALEXANDER MARSHAL,

another performer in water-colours, who painted on velom a book of Mr. Tradescant's* choicest flowers and plants. At Dr. Friend's Vertue saw several pretty large pieces after Vandyck, the flesh painted very carefully. He mentions too one Joshua Marshall, a sculptor, who in 1664 executed the monument of Baptist Lord Noel and his Lady in Gloucestershire.†

WILLIAM HASSEL,

another painter known only to the industry of Mr. Vertue, who saw an oval miniature of a Scotch gentleman, which being engraved by P. Vanderbank was falsely inscribed *Lord Marr*. The mark on the picture was W. H. 1685. This, says Vertue, I think, was William Hassel. Since the first edition I am informed that Mr. Hassel not only painted in miniature but in oil, in which

* V. *Museum Tradescantianum*. It is a small book containing a catalogue of the rarities in that collection at Lambeth, by Hollar, of the father and son.

† See vol. ii. p. 312.

way he executed an oval head of Mr. Hughes, author of the *Siege of Damascus*, who joined the sister arts, and painted several small pieces in water-colours for his amusement. 'That seraphic dame, Mrs. Rowe, also painted. A gentleman from whom I received these notices has a bust of the abovementioned Mr. Hughes done by her in Indian ink. There lived about the same time one Constantine, a landscape painter, and Mr. White, a limner; Mr. Hughes addressed a poem to the former.

MATTHEW SNELLING,

a gentleman who painted in miniature, and that (being very galant) seldom but for ladies. In Mr. Rose's sale 1723, was a head of Snelling by Cooper 1644, finely painted, but the hands and drapery poor. Mr. Beale mentions him in one of his pocket-books,* for sending presents of colours to his wife in 1654, and 1658; and that in 1678, Mr. Snelling offered him thirty guineas for a *Venus and Cupid after Rottenhamer*, for which he asked forty guineas and was worth fifty. I do not know whether this person was related to Thomas Snelling, a poet recorded in Wood's *Athenæ*, vol. ii. p. 135.

* See the next article.

MARY BEALE,



Born 1632, Died 1697,

was daughter of Mr. Cradock, minister of Walton upon Thames,* and learned the rudiments of painting from Sir Peter Lely, and had some instructions, as Vertue thought, from Walker. She painted in oil, water-colours and crayons, and had much business; her portraits were in the Italian style, which she acquired by copying several pictures and drawings from Sir Peter Lely's and the royal collections. Her master was supposed to have had a tender attachment to her, but as he was reserved in communicating to her all the resources of his pencil, it probably was a galant passion, rather than a successful one. Dr. Woodfall† wrote several poems to her honour, under

* Where Mr. Beale afterwards erected a monument for him.

† [*Dr. Woodford*, who published a paraphrase on the Psalms

the name of Belesia ; but the fullest history of her life and works was recorded by her own husband, who in small almanac-pocket-books* minuted down almost daily accounts of whatever related to himself, his business, and his wife's pictures. Of these almanacs there were above thirty, which with most of Mr. Beale's papers came into the hands of Carter, colourman, to whom Beale bequeathed them. Some were sold to Mr. Brooke a clergyman. His share Carter lent to a low painter, whose goods being seized the pocket-books were lost, but seven of them a friend of Vertue's met with on a stall, bought, and lent to him. Most of his extracts I shall now offer to the reader, without apprehension of their being condemned as trifling or tiresome. If they are so, how will this whole work escape? When one writes the lives of artists, who in general were not

and has admitted two by Mrs. Beale, (the 13th and 70th) as a parallel to his own version.—The first is better and the other not so good. Yet both of sufficient merit to advance her claim as a poet with her contemporary Mrs. (for so unmarried ladies were then styled) Anne Killigrew ; in the art of painting she was greatly superior.]

* [Charles Beale was the son of Bartholomew Beale, Esq. and succeeded him in his manor and estate of Walton in Buckinghamshire. It does not appear to which of the learned professions he belonged, if to any ; but it is certain, that he practised chemistry, for the preparation of colours, and that he trafficked with the painters, in exchange for pigments of peculiar excellence. It may be conjectured, that he supplied Carter, for sale.]

very eminent, their pocket-books are as important as any part of their history—I shall use no farther apology—if even those that are lost should be regretted!

The first is “ 1672, 20 April. Mr. Lely was here with Mr. Gibson and Mr. Skipwith, to see us, and commended very much her (Mrs. Beale’s) cobby after our Saviour praying in the garden, &c. after Anto. da Correggio; her cobby in little after Endimion Porter his lady and three sons he commended extraordinarily, and said (to use his own words) it was painted like Vandyke himself in little, and that it was the best cobby he ever saw of Vandyke. Also he very well liked her two cobbys in great of Mr. Porter’s little son Phil. He commended her other works, cobbys and those from the life. Both he and Mr. Gibson both commended her works.

“ Mr. Lely told me at the same time as he was most studiously looking at my Bishop’s picture, of Vandyke’s, and I chanced to ask how Sir Antony could possibly devise to finish in one day a face that was so exceeding full of work, and wrought up to so extraordinary a perfection—I believe, said he, he painted it over fourteen times. And upon that he took occasion to speake of Mr. Nicholas Lanier’s picture of Sr. Anto. V. D. doing, which, said he, Mr. Lanier himself, told me he satt seaven entire dayes for it to Sr. Anto. and that he painted upon it of all those seaven dayes

both morning and afternoon, and only intermitted the time they were at dinner. And he said likewise that though Mr. Laniere satt so often and so long for his picture, that he was not permitted so much as once to see it, till he had perfectly finished the face to his own satisfaction.* This was the picture which being showed to King Charles the first caused him to give order that V. Dyck should be sent for over into England.

†“ 20 Feb. 1671-2. My worthy and kind friend Dr. Belk caused the exeellent picture of Endimion Porter, his lady and three sons altogether done by Sr. Anto. Vandyke, to be brought to my house that my deare heart might have opportunity to study it, and eoppy what shee thought fitt of itt. Also at the same time wee returned Mrs. Cheek's picture of Mr. Lely's painting back to my Lord Chamberlain.

“ Pink remaining in stock Sept. 1672. Some parcells containing some pds. weight of tryalls made July 1663.

“ 19 April, 1672. My dearest painted over the third time a side face. This Mr. Flatman liked very well.‡

* [The engraving vol. ii. p. 270, is taken from this celebrated picture.]

† This transcript should have preceded the former, but I give them exactly as I find them in Vertue's extract.

‡ [In the Bodleian Library, is one of Beale's note books, which has *Lilly's Ephemeris* prefixed, and commences Ap. 21, 1677. It was sold from Lord Oxford's Library in 1745, and

“ 24 April, 1672. My most worthy friend Dr. Tillotson sat to Mr. Lely for his picture for me, and another for Dr. Cradock. He drew them first in chalk rudely, and afterwards in colours, and rubbed upon that a little colour very thin in places for the shadows, and laid a touch of light upon the heightning of the forehead. He had done them both in an hour's time.

“ Lord Bishop of Chester's picture painted by Mrs. Beale for George Lord Berkeley.

“ Sunday May 5th, 1672. Mr. Samuel Cooper, the most famous limner of the world for a face, dyed.

“ 18 May, 1672. Pd. Mr. Tho. Burman in part, due for my honoured father and mother's monument set up for them at Walton in Bucks, at the expence of my brother Henry Beale and myself, the whole cost paid in full 45*l*.

“ 23. Ld. and Lady Cornbury's pictures dead colour'd. Dr. Sidenham's picture began.

“ 5 June, Dr. Tillotson sat about three hours to Mr. Lely for him to lay in a dead colour of his picture for me. He apprehending the colour of the cloth upon which he painted was too light before he began to lay on the flesh-colour, he glazed the whole place, where the face and haire were drawn in a colour over thin, with Cullen's

it appears, that it was afterwards transcribed, as there is a very trifling variation from the memoranda in the text.]

earth, and a little bonn black (as he told us) made very thin with varnish.

“ June 1672. Received for three pictures of Sir Rob. Viner, his lady and daughter, 30*l*.

“ 20 June. My most worthy friend Dr. Tillotson sat in the morning about three hours to Mr. Lely, the picture he is doing for me. This is the third setting.

“ Mr. Fuller the painter died 17 July, 1672, as Mr. Manby told me.

“ 22 July. Mrs. Beale painted her own picture second setting.*

“ 23 July. Received of Col. Giles Strangeways† for Dr. Pierce’s, Dr. Cradoek’s, Dr. Tillotson’s, Dr. Stillingfleet’s, Mr. Crumholm’s pictures 25*l*.‡

* [Mrs. Beale’s portrait by herself is in the Collection at Luton.]

† These five heads and three more, are still at the Earl of Ilchester’s at Melbury in Dorsetshire, the fine old seat of the Strangeways. Each head is inclosed in a frame of stone-colour; a mark that very generally distinguishes Mrs. Beale’s works.

‡ Mrs. Beale had 5*l*. for a head, and 10*l*. for a half length, in oil, which was her most common method of painting:

[Mrs. Beale’s portraits were numerous, but not to be easily located, if they exist at this time. Dr. Mead had Ray the celebrated naturalist. A portrait by her, of Cowley, was purchased at Mr. Watson Taylor’s sale for 13*l*. 13*s*. She painted likewise a very interesting portrait of Otway; which belonged to Gilbert West. Archbishop Tillotson was her patron, which circumstance induced many dignified clergy to sit to her. That Prelate’s portrait at Lambeth by her, has the peculiarity of having been the first of an ecclesiastic, who quit-

“ 1 Aug. 1672. Dr. Tillotson sat to Mr. Lely about three hours for the picture he is doing for me, this is the fourth time, and I believe he will paint it (at least touch it) over again. His manner in the painting of this picture, this time especially, seemed strangely different both to myself and my dearest heart from his manner of painting the former pictures he did for us. This we thought was a more concealed mysterious scanty way of painting then the way he used formerly, which we both thought was a far more open and free, and much more was to be observed and gained from seeing him paint then, then my heart

ting the coil of silk, and is delineated in a brown wig. Five of her pictures are at Belvoir-Castle.

Mrs. Beale, considered a paintress by profession, has obtained a first rank, among the natives of this country. Of the precise degree of merit in the practice of the art of painting, which may be justly attributed to other ladies, who were nearly her contemporaries ; the rarity of their works precludes the opportunity of coming to any decision. It is now difficult to authenticate the performances of Mrs. Carlisle, Mrs. Anne Killegrew or Madlle. Varelst.

The reader may not object to the mention of the Female Painters who have been so highly celebrated by foreign biographers and critics. In ITALY, Giovanna Garzoni, ob. 1673. Sofonisba Angassola, 1626-1719. Artemisia Gentileschi, Elizabethta Sirani, 1638-1664. Rosalba Carriera, 1675-1757. IN FRANCE. Elizabeth Sophia Cheron, 1648-1711. IN HOLLAND, Rachel Ruysch, 1664, 1750. Anna Wasser, 1679-1713. If a comparison should offer itself to the disparagement of our own country, it should be remembered, that genius was neither elicited nor encouraged in that age.]

could with her most careful marking learn* from his painting either this, or Dr. Cradock's picture of his doing for Dr. Patrick.

“ Delivered to Mr. Lely one ounce of Ultramarine at 2*l.* 10*s.* one ounce towards payment for Dr. Tillotson's picture for me.

“ 30 Sept. I carryd my two boys Charles and Batt. to Mr. Lely's and shewed them all his pictures, his rare collection. 1 Octob. I went again to Mr. Lely's, and shewd Mr. W. Bonest the same excellent pictures. This person was a learner then.

“ I have paid Mr. Lely towards the picture of Mr. Cos. Brooke Bridges and Dr. Tillotson which he is doing for me, by several parcells of Lake of my own makeing which he sent for 17 Aug. 1671, and Ultramarine and money, 13*l.* 12*s.*

“ Received this year 1672 moneys at interest, rents, or for colours, upon Mrs. Beale's account, 101*l.* 11*s.* Received this year for pictures done by my dearest heart 202*l.* 5*s.*”

Then follows a list of pictures done from the life by Mrs. Beale since 1671-2, with the months in which they were painted. There were thirty-

* I think it clear from this whole passage, that what I have asserted in the text from Graham of Mrs. Beale being scholar to Lely, is a mistake of that writer. Beale does not hint at it; on the contrary, they seem to have proeured their friends to sit to Sir Peter, that she might learn his method of colouring, and Sir Peter seems to have been aware of the intention.

five paid for, besides several begun and not paid for; among the former were, portraits of Sir Rob. Viner and his daughter in one piece, Dr. Tillotson, and Dr. Stillingfleet, Dr. Outram, Dr. Patrick, Col. Strangways; and a Magdalen painted from Moll Trioche, a young woman who died 1672. Among the latter, his sister's, his wife's own, Lady Falconberg, and Lady Eliz. Howard's pictures.

From the almanac of 1674 were the following memorandums:

“ In August Mr. Lely had one ounce of Ultramarine, the richest at 4*l.* 10*s.* per oz. in part of payments betwixt us for Dean of Cant. Tillotson, and Dr. Stillingfleet, which he has done for me, and by Lakes and Ultramarins, according to account of the particulars 1673

24	9	0
4	10	0
—————		
28	19	0

So there is due to him 1*l.* 1*s.* in full payment for the two fore-mentioned pictures.

“ Aug. 1674. Mr. Lely dead-colour'd my son Charles's picture—took a drawing upon paper after an *Indian gown which he had put on his back, in order to the finishing the drapery of it.

* This was so established a fashion at this time, that in *Chamberlain's Present State of England for 1684*, I find Robert

“ Nov. Borrowed of Wm. Chiffineh, Esq. eleven of his Majesties Italian drawings.

“ 1674. Received this ycare for pictures done by my dearest, 21*l.* 5*s.*”

At the end of this book are more lists of pictures begun or finished by Mrs. Beale.

From the almanae of 1677.

“ June 4. Mr. Comer the painter being at our house told my dearest as a secret that he used blaek chalk ground in oil instead of blue black and found it much better and more innocent colour.

“ 22 May. Mr. Francis Knollys came himself and fetched away the original picture of the old Earl of Strafford, and Sr. Philip Manwaring which had been left here for some years. It was carried away by two of the Lord Hollis’s servants whom Mr. Knollys brought with him for that purpose.

“ April. I saw at Mr. Bab. May’s lodgings at Whitehall these pictures of Mr. Lely’s doing; 1. The king’s picture, in buff half-length. 2. First Dutches of York, h. l. 3. Dutches of Portsmouth, h. l. 4. Mrs. Gwin with a lamb, h. l. 5. Mrs. Davis with a gold pot. h. l. 6. Mrs. Roberts, h. l. 7. Dutches of Cleveland being as a Madonna and a babe. 8. Mrs. May’s sister, h. l. 9. Mr. Wm.

Croft, Indian gown maker to the king, Mrs. Mary Mandove, Indian gown maker to the Queen.

Finch, a head by Mr. Hales. 10. Dutches of Richmond, h. l. by Mr. Anderton.

“ Jan. 1676-7. Mr. Lely came to see Mrs. Beale’s paintings, several of them he much commended, and upon observation said Mrs. Beale was much improved in her painting.

“ Mrs. Beale painted Sr. Wm. Turner’s picture from head to foot for our worthy friend Mr. Knollys. He gave it to be sett up in the hall at Bridewell, Sir Wm. Turner, haveing been President in the year he was Lord Mayor of London.

“ Feb. 16. I gave Mr. Manby two ounces of very good lake of my making, and one ounce and half of pink, in consideration of the landskip he did in the Countess of Clare’s picture.

“ Feb. Borrow’d six Italian drawings out of the King’s collection for my sons to practice by.

“ Monday, 5th March. I sent my son Charles to Mr. Flatman’s in order to his beginning to learn to limme of him. The same time I sent my son’s Barth. picture done by my dearest, for Charles to make an essay in water-colours. Lent my son Charles 3*l*. which he is to work out.

“ Moneys paid my son Barth. for work, laying in the draperys of his mother’s pictures, from the beginning of this year 1676-7. About twenty-five half-lengths, and as many more heads layd in. Paid my son Charles upon the same account, near as many. The father, Charles Beale had some employment in the board of Green-cloth.

This year Mrs. Beale had great business, and received for pictures 429*l.* among others whose portraits she drew were, the Earl of Clarendon, Lord Cornbury, Bp. Wilkins, Countess of Derby, Sr. Stephen Fox, Lord Halifax, Duke of Newcastle, Lady Scarsdale, Earl of Bolinbroke, Lady Dorchester, Lady Stafford, Mr. Th. Thynne, Mr. Secretary Coventry, several of the family of Lowther, Earl of Clare, Mr. Finch, son of the Chancellor, and Mr. Charles Stanley, son of the Countess of Derby.

In the almanack of 1661 are no accounts of portraits painted by her, as if she had not yet got into business, but there are memorandums of debts paid, and of implements for painting bought, and an inventory of valuable pictures and drawings in their possession. Mention too is made of three portraits by Walker, her own, her husband's and her father's; of Sr. Peter Lely's by himself, half-length, price 20*l.* Hanneman's picture and frame 18*l.* Item. Given several ways to Mr. Flatman for limning my own picture, my daughter Mall's, father Cradock, and the boys, 30*l.* It concludes with an inventory of their goods, furniture, colours, plate, watches, &c.

Another pocket-book.

“ May 19, 1676. Mr. Greenhill the painter dyed.

“ 3d of May. I made exchange with Mr. Henny,

half an ounce of Ultramarine for four pound of his Smalt which he valued at eight shillings a pound, being the best and finest ground Smalt that ever came into England.

“ Sep. Lent to Mr. Manby a little Italian book *Il Partito di Donni** about painting.

“ 26. Sent Mr. Lely an ounce of my richest Lake in part of payment for Mr. Dean of Cant. Dr. Stillingfleet’s and my son Charles picture which he did for me.”

Then follow lists of lives of painters which he thought to translate, and of pictures begun that year, as, the Earl of Athol’s, Lady Northumberland’s, &c. and of pictures copied from Sr. Peter, as the Duchess of York, Lady Cleveland, Lady Mary Cavendish, Lady Eliz. Percy, Lady Clare, Lady Halifax, Mrs. Gwin, &c. and of others from which she only copied the postures.

Another book, 1681.

“ The king’s half-length picture which I borrowed of Sir Peter was sent back to his executors, to Sr. Peter Lely’s house.

“ March. Dr. Burnet† presented the second volume of the *History of the Reformation* to Mrs. Beale as he had done the first volume.

* Sic. Orig.

† This and other circumstances in these notes, confirm Graham’s account of the regard the Clergy had for Beale and his wife. There are several prints of Tillotson and other divines from her paintings, which have much nature, but the colouring is heavy and stiff, her usual merit and faults.

“ April. Lent Mr. Tho. Manby my Leonardo da Vinci, which I had from Mr. Flatman.

“ July. My dear heart finisht the first eopy of the half-length of Lady Ogle’s picture, after Sr. P. Lely at Neweastle-House—3d painting, both Lord and Lady Ogle’s pictures.

“ Nov. My dear heart and self and son Charles saw at Mr. Walton’s* the Lady Carnarvon’s picture half-length, by Vandyk in blue satin, a most rare complexion exceeding fleshy done without any shadow. It was lately bought by Mr. Riley for 35*l.* also another lady in blue satin, another lady, black; others, and a rare head by Holben of the Lord Cromwell Hen. VIII. dayes.

“ Feb. 11, 1680-1. Mr. Soest the painter died. Mr. Flessiere the frame-maker said he believed he was neare 80 years old when he died.

“ April 1681. Paid by Mr. Haneoek’s order for two quarters expence at Clare-Hall for my son for half a year’s charges ending at Lady-day, 12*l.* 2*s.* 6*d.* paid the same sum at Clare-hall.

“ Paid my son Charles for what he had done to the pictures of Lord and Lady Ogle. at Neweastle-house, after Sr. P. Lely.

“ Our worthy friend the Dean of Peterburgh Moor’s picture, one of the best pictures for painting and likeness my dearest ever did.

“ Dec. 1681. Mr. Flatman’s picture finisht. Lent Thomas Flatman, Esq. my wife’s eopy in

* Keeper of the King’s pictures.

little half-length of the Countess of Northumberland's picture after Sr. P. Lely.

“ Pictures begun in 1681. Lady Dixwell, Dr. Nicholas, Earl of Shaftsbury half-length for Lord Paget, Dutchess of Newcastle, h. l. Lord Downe, &c. in all amounting to 209*l.* 17*s.*” At the end of this book some notes in short characters of monies put into the poor's-box for charitable uses, these good people bestowing this way about two shillings in the pound.

Mrs. Beale died in Pall-mall at the age of 65, Dec. 28, 1697, and was buried under the communion-table in St. James's-church. Her son Bartholomew had no inclination for painting, and relinquishing it, studied physic under Dr. Sydenham, and practiced at Coventry where he and his father died. The other son,

CHARLES BEALE,



who was born May 28, 1660, painted both in oil

and water-colours, but mostly in the latter, in which he copied the portrait of Dr. Tillotson. His cypher he wrote thus on his works CB. The weakness in his eyes did not suffer him to continue his profession above four or five years. He lived and died over-against St. Clement's at Mr. Wilson's a banker, who became possessed of several of his pictures for debt; particularly of a double half-length of his father and mother, and a single one of his mother, all by Lely. I have Mrs. Beale's head and her son's Charles's, in crayons by her; they were Vertue's: and her own and her son's, in water-colours, strongly painted, but not so free as the crayons.

ELIZABETH NEAL,

is only mentioned in De Bie's Golden Cabinet, published in 1662; he speaks of her as residing in Holland, and says she painted flowers so well, that she was likely to rival their famous Zeghers;* but he does not specify whether she worked in oil or water-colours.

* [GERARD SEGHERS, omitted by Mr. W. was in London after the year 1641. He painted devotional subjects, into which he introduced flowers in an exquisite style. He died at Antwerp, 1651, æt. 59.]

REMARKS.

The age of Charles the Second, was in no degree, more favorable to the promotion of good taste, than it was of sound politics, or pure morals.

All were equally gaudy, corrupt, and meretricious. Charles had imbibed from his royal cousin of France, every idea which he possessed, of a palace magnificently built and embellished; and had intended a complete imitation. But the money supplied by a generous Parliament and a concealed pension, large as the amount is known to have been, had a very different direction.

Louis had picture galleries, and *therefore*, our restored Sovereign collected, with some industry and expense, the vestiges of his father's patronage and taste, to a considerable extent; and his subjects were gratified by the exhibition of them, at the palaces of Whitehall and St. James's.

The works of Rubens and Vandyck, with some few excellent specimens of the Schools of Italy, were *then* within the inspection of artists, natives, or established in England.

Some of them there certainly were, who studied and imitated these great masters; but yet, rather from partial hints of their modes of practice, than from a true feeling and adoption of their style, or science in art.

At the period of the Restoration, Lely, who had been the scholar, was considered as the legitimate successor of Vandyck, and enjoyed during the first years of Charles II. the unrivalled possession of court favour. He relinquished his earlier manner, and invented another of a very fascinating pretension, which was more agreeable both as to subjects and execution; and what was no less interesting to a man of cupidity and luxury, much more amply remunerated.

Richardson, in his *Essay on the Theory of painting*, (8vo. 1725) has the following sensible observations on Portrait. "About a hundred years ago, there were a great many excellent painters

in Flanders, but when Vandyck came hither, he brought Face-painting* to us; ever since which time (i. e. for about eighty years ago) England has excelled all the world in that branch of the art; and being well stored with the works of the greatest masters, whether paintings or drawings, *here* being, moreover, the finest living models, as well as the greatest encouragement, this may be justly esteemed as a complete and the best school for face-painting, now in the world, and would be probably yet better, had Vandyck's model been followed. But some painters, possibly, finding themselves incapable of succeeding in his way; and having found their account in introducing a false taste, others have followed their example." p. 39-40.

Lely, in his attitudes and accompaniments, deviated widely from nature; but he refrained from introducing, to the same extent, the enormous exuberance of wigs and drapery, which decorates or encumbers the portraits by his rivals, Gascar and Largilliere. This taste was imported by them from the schools of Mignard, Rigaud, and De Troy. Draperies, so much in a flutter, or so violently agitated, compelled the attention of the spectator to them, rather than to the portrait itself. An attitude so permanent, as to be absolutely analogous to the immobility of painting, would very rarely present itself among animated subjects. But judgment requires, that such should be selected, as approach the nearest to it; and that which most contributes to resemblance should be principally sought; all, in fact, which assists to render the portrait like the original; or, if the expression be allowable, the original like the portrait. A forced attitude displeases, when we look at it longer than it could have lasted in nature. The loveliest smile would lose its charm—were it perpetual.

In all portraits, likeness is the primary intention, and essential perfection, and whatever tends to destroy resemblance is absurd; and every accessory which produces that effect, is

* Face-painting is so equivocal a term, that it is now properly rejected as obsolete.

inconsistent with ideas of true taste. *Roquet*, a sprightly French critic upon painting in England, inquires "Is it easy to know the picture of your own wife or of any other lady, as the image of a pagan deity, just escaped from Olympus, and riding on a cloud; or as an armed Minerva, a Savoyard girl, &c. But people delight in disguise; they put on a mask not to conceal themselves, but to wonder that they are not known."

Painted saloons, grand staircases and ceilings, were now seen after the French model, in the royal palaces, and in such of those belonging to the nobility, who could command the large expense incurred by them. Mr. W.'s remark upon these decorations is just and obvious; and we find the same idea enlarged. "Painted ceilings, at best, are but awkward ornaments, not only as it is impossible to examine them without pain, but also as the foreshortening of the figures, which is absolutely necessary to give them any kind of effect, is so contrary to what we see in common life, that it is disgusting." *Gilpin's Scot. Tour*, v. i. p. 6. The King's leading taste, it is well known, was directed to the admiration of female beauty; yet he shewed a considerable partiality to the minute and highly finished works of the Dutch artists. Dankers for his curious landscapes, and the younger Vandervelde for his marine pieces, enjoyed his patronage. The representations of embossed plate, fruit, and flowers, damask curtains, &c. were more valued by him than other efforts of art. Roestraaten, Vansoon and Varelst received as much encouragement at his court, as Lely himself. An admission of the works of any contemporary artist into the Royal collection, may be fairly considered as a certain criterion or testimony of their merit, and with that view, the Editor has availed himself of Chiffinche's catalogue, in proof of that single circumstance, as often as it may occur. So hasty an oblivion has overwhelmed many of great apparent merit, to which no name can be affixed with certainty, and which were thought to be admirable in their day, that their claim to notice, in these volumes, would be sought after, with little satisfaction.

The Editor offers no apology for his frequent quotations

from the gossiping memoirs of Aubrey, Evelyn and Pepys—indeed he candidly considers them, as giving a much more credible evidence of what the painters really were (*presentiores conspicimus*) in their private habits, no less than of the degree of popular estimation in which they were held, than “*the hearsay of hearsay*” which the memoirs collected, so long after, must necessarily repeat. A more decisive proof of this inaccuracy need not be adduced, than that the same anecdote is transferred from one painter to another; and that too, not merely “*mutato nomine,*” but which is entirely discordant, both as to individual character, and circumstances. That the taste for painting, as felt by the nation at large, had been, during several ages, directed, almost exclusively to portraits, is an allowed fact; but it would be uncandid to attribute that preference to personal vanity alone. Higher motives have had their superior influence. Many readers will allow the justness and good sense of the following remarks, the first made by our noble author, and the other by Dr. Johnson. “A portrait of real authenticity we know is truth itself, and calls up so many collateral ideas, as to fill an intelligent mind, more than any other species of painting. Historical painting has more of imagination only.”* “I should grieve that the art were transferred to heroes and to goddesses, to empty splendour and to airy fiction, which is now employed in diffusing friendship, in reviving tenderness, in awakening the affections of the absent, and continuing the presence of the dead.”

* This subject has been farther investigated by *Gilpin, Norfolk Tour*, p. 39.

CHAPTER II.

*Statuaries, Carvers, Architects, and Medallists,
in the Reign of Charles II.*

THOMAS BURMAN,

Is only known by being the master of Bushnell, and by his epitaph in the church-yard of Covent-Garden ;

“ Here lyes interred Thomas Burman, sculptor, of the parish of St. Martin’s in the Fields, who departed this life March 17th, 1673-4, aged 56 years.”

He is mentioned above in Mr. Beale’s notes for executing a tomb at Walton upon Thames.

BOWDEN, LATHAM, AND BONNE,

three obscure statuaries in this reign, of whom I find few particulars ; the first was a captain of the trained bands, and was employed at Wilton ; so was Latham ;* his portrait leaning on a bust was painted by Fuller. Latham and Bonne worked

* I suppose this is the same person who petitioned the council of state after the death of Cromwell, for goods belonging to the King, which he had purchased, and the Protector detained. See Vol. II. p. 118, of this work.

together on the monument of Archbishop Sheldon.* The figure of John Sobieski which was bought by Sr. Robert Vyner and set up at Stock's market for Charles II. came over unfinished, and a new head was added by Latham, but the Turk on whom Sobieski was trampling remained with the whole groupe, till removed to make way for the Lord Mayor's mansion-house.

WILLIAM EMMETT

was sculptor to the crown before Gibbons, and had succeeded his uncle, one Philips. There is a poor mezzotinto of Emmett by himself.

CAIUS GABRIEL CIBBER, or CIBERT,



Born 1630, Died 1700,

son of a cabinet-maker to the King of Denmark,

* [In *Lysons's Environs*, v. i. p. 183, is an engraving of Archbishop Sheldon's monument in the church of Croydon, taken

was born at Flensburg in the Duchy of Holstein, and discovering a talent for sculpture was sent at the King's expence to Rome. More of his early history is not known. He came to England not long before the Restoration, and worked for John Stone, son of Nicholas, who going to Holland, and being seized with a palsey, Cibber his foreman was sent to conduct him home. We are as much in the dark as to the rest of his life; that singularly pleasing biographer his son, who has dignified so many trifling anecdotes of players by the expressive energy of his style, has recorded nothing of a father's life who had such merit in his profession. I can only find that he was twice married, and that by his second wife descended from the ancient family of Colley* in Rutlandshire, he had 6000*l.* and several children, among whom was the well-known laureat, born in 1671, at his father's in Southampton-street facing Southampton-house. Gabriel Cibber the statuary was

from a very beautiful drawing by Sir T. Lawrence, which gives a more favorable idea of the merit of the sculptor, whether Latham or Bonne. It is of white marble, and is executed with great truth to nature and character. The bas-reliefs on the sides exhibit a charnel-house.]

* By this alliance his children were kinsmen to William of Wickham, and on that foundation one of them (afterwards a fellow of New-College Oxford and remarkable for his wit) was admitted of Winchester College; in consideration of which the father carved and gave to that society a statue of their founder.

carver to the King's closet and died about 1700, at the age of 70. His son had a portrait of him by old Laroon, with a medal in his hand. I have one in water-colours with a pair of compasses, by Christian Richter; probably a copy from the former, with a slight variation. What is wanting in circumstances is more than compensated by his works. The most capital are the two figures of melancholy and raving madness before the front of Bedlam.* The basreliefs on two

* A description of them may be seen in the new account of London and the Environs, vol. v. p. 3. One of the statues was the portrait of Oliver Cromwell's porter, then in Bedlam.

[Bethlehem Hospital in Moor Fields, was taken down in 1814. The new Hospital is upon a much larger plan, in St. George's Fields.

The dying Gladiator suggested the design of these two figures of Maniacs, as far as attitude, or perhaps the slaves of M. Angelo, or the Torso and Hercules Farnese, for a general idea of muscular expression. The position of the figures is evidently borrowed from that of the Duke Giuliano de Medici, at Florence, by M. Angelo, personifying Day and Night. Without doubt they were portraits.

There is no work of any sculptor, who practised in England during that century, which exhibits such a knowledge of the art; nor that is so true to the individual character. The material is of Portland stone, afterwards painted over with a composition of white lead. Having suffered greatly from so long an exposure to the effects of a smoky atmosphere, these statues when the building was taken down (in 1814) were entrusted to the care of Bacon, Jun. who has restored them very judiciously. They are now protected from further injury having been placed in the hall of the New Hospital.]

sides of the monument are by his hand too. So are the fountain in Soho-Square, and one of the fine vases at Hampton-court, said to be done in competition with a foreigner* who executed the other, but nobody has told us which is Cibber's. He carved most of the statues of kings round the Royal Exchange, as far as King Charles, and that of Sir Thomas Gresham in the piazza beneath. The first Duke of Devonshire employed him much at Chatsworth;† where two sphinxes on large bases, well executed and with ornaments in good

* [One was by Valadier, a French sculptor. There is an engraved print of it.]

† [*Lysons's Derbyshire*, p. 151, thus corrects Mr. W's account of Cibber's employment at Chatsworth. "We find from Cibber's receipts that he was engaged in 1688 to make statues of Pallas, Apollo, and a Triton, for which he had 100*l.* In 1690, Cibber made figures for the new fountain, supposed to have been the four sea-horses, the Triton having been finished before; and this completed the design. We find nothing of a Neptune. He received in the whole 310*l.* down to December 1690, after which time it does not appear that he was employed. The statues in the chapel are not particularised. In a volume of the artist's receipts, now at Hardwicke, is the following memorandum of his prices in his own hand. "For two figures in the pediment, each of them four tons of stone, 140*l.* for both, for a round statue with a boy on his shoulder, 60*l.* for two dogs, 8*l.* each, for twelve Cæsar's heads, 5*l.* a piece; my Lord Kingston, did after this, pay for board and wine for me and my man. For two statues as big as life, I had 35*l.* a piece, and all charges borne; and at this rate I shall endeavour to serve a nobleman in freestone." Freestone, in most other instances, was the material which he preferred.]

taste, are of his work, and till very lately there was a statue of Neptune in a fountain still better. He carved there several door-cases of alabaster with rich foliage, and many ornaments in the chapel; and on each side of the altar is a statue by him, Faith and Hope; the draperies have great merit, but the airs of the heads are not so good as that of the Neptune.* Cibber built the Danish church in London and was buried there himself, with his second wife, for whom a monument was erected in 1696. The son will be known as long as the Careless Husband and the Memoires of his own Life exist, and so long the injustice of calling the figures at Bedlam

———— his brazen brainless brothers,

and the peevish weakness of thrusting him into the Dunciad in the room of Theobald, the proper hero, will be notorious.†

* [Cibber was much patronised and employed by Sir Christopher Wren. He carved the Phœnix in bas-relief, which is placed above the southern door of St. Paul's Cathedral, in freestone, 18 feet long, and 9 feet high. He received for it 100*l.*]

† [Pope had too just a taste not to commend the works of Cibber:—

“Where o'er the gates by his *famed father's hand*,
Great Cibber's brazen, brainless brothers stand.”

Dunciad.

Warburton says, in a note, that Colley Cibber remonstrated, because his brothers at Bedlam were not brazen but blocks, yet it passed unaltered, as it no ways altered the relationship.”





FRANCIS DU SART,

of Hanau, is mentioned in De Bie's Golden Cabinet, who says, he was employed by the King of England to adorn his palace with works in marble and models in clay, and that he died in London 1661. It is uncertain whether this *King* was Charles the First, or whether Du Sart came over and died soon after the Restoration.

GRINLING GIBBONS,*

an original genius, a citizen of nature; consequently, it is indifferent where she produced him. When a man strikes out novelty from himself, the place of his birth has little claim on his merit. Some become great poets or great painters because their talents have capital models before their eyes. An inventor is equally a master, whether born in Italy or Lapland. There is no instance of a man before Gibbons who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the

Of that witty Bishop's retorts, this, was nevertheless, one of the least happy; for Colley was vivacious and impudent. The statue of Wykeham was given when Lewis Cibber, the second son, was elected at Winchester School. Pope's idea was not original, for *Colley in the Apology for his Life*, observes, "that the statue seemed to speak *in behalf of his kinsman.*"

* So he wrote his name himself, and not *Grinlin*, as it is on his print.

elements with a free disorder natural to each species: Vertue had received two different accounts of his birth; from Murray the painter, that he was born in Holland of English parents, and came over at the age of nineteen; from Stoakes (relation of the Stones) that his father was a Dutchman, but that Gibbons himself was born in Spur-alley in the Strand. This is circumstantial, and yet the former testimony seems most true, as Gibbons is an English name, and Grinling probably Dutch. He afterwards lived, added Stoakes, in Bell Savage Court on Ludgate-Hill, where he carved a pot of flowers which shook surprizingly with the motion of the coaches that passed by. It is certain that he was employed by Betterton on the decorations of the theatre in Dorset-garden, where he carved the capitals, cornices and eagles. He lived afterwards at Deptford,* in the same house with a musician, where

* [*Evelyn*, v. i. p. 410-12. 1671, Jan. 18. This day I first acquainted his Majesty, with that incomparable young man GIBBONS, whom I had lately met with in an obscure place, by mere accident, as I was walking near a poor solitary thatched house in a field in our parish, (Deptford) near Say's Court. I found him shut in, but looking in at the window, I perceived him carving that large cartoon of Tintoret, a copy of which I had myselve brought from Venice, where the original painting remains. I asked if I might enter, he opened the door civilly to me, and I saw him about such a work, as for curiosity of handlinge, drawing and studious exactness, I had never before seene in all my travels. I questioned him why he worked in

the beneficent and curious Mr. Evelyn found and patronized them both. This gentleman, Sir Peter

such an obscure and lonesome place : he told me, it was that he might apply himself to his profession, without interruption, and wondered not a little, how I had found him out. I asked him if he was unwilling to be made knowne to some greater man, for that I believed it might turn to his profit : he answered, that he was but as yet a beginner, but would not be sorry to sell off that piece ; on demanding his price he said 100*l.* In good earnest, the very frame was worth the money, there being in nature, nothing so tender and delicate as the flowers and festoons about it, and yet the work was very strong ; in the piece were more than 100 figures of men, &c. I found he was likewise musical, and very civil, sober and discrete in his discourse. There was only an old woman in his house. So desiring leave to visit him sometimes, I went my way.

Of this young artist, and the manner of finding him out, I acquainted the King, and begged that he would give me leave to bring him and his worke to Whitehall, for that I would adventure my reputation with his Majesty, that he had never seen any thing approach it ; and that he would be exceedingly pleased, and employ him. The King said he would himselfe go to see him. This was the first notice he had of Mr. Gibbons."

P. 411. The King saw the carving at Sir R. Browne's chamber, who was astonished at the curiosity of it, but was called away, and sent it to the Queen's chamber. There, a French peddling woman who used to bring baubles out of France for the ladies, began to finde fault with several things in it, which she understood no more than an asse or a monkey. So in a kinde of indignation, I caused it to be taken back, and sent down to the cottage againe. He not long after sold it to Sir G. Viner, for 80*l.* it was well worth 100*l.* without the frame.

His Majesty's Surveyor, Mr. Wren, faithfully promised me to employ him. I having bespoken for the worke Mr. Hugh May the architect there, for what was going on at Windsor."]

Lely, and Bap. May, who was something of an architect himself, recommended Gibbons to Charles II. who though too indolent to search for genius, and too indiscriminate in his bounty to confine it to merit, was always pleased, when it was brought home to him. He gave the artist a place in the board of works, and employed his hand on the ornaments of most taste in his palaces, particularly at Windsor, where in the chapel the simplicity of the carver's foliage at once sets off and atones for the glare of Verrio's paintings. Gibbons in gratitude made a present of his own bust in wood to Mr. Evelyn, who kept it at his house in Dover-street. The piece that had struck so good a judge was a large earving in wood of St. Stephen stoned, long preserved in the sculptor's own house, and afterwards purchased and placed by the Duke of Chandos, at Cannons. At Windsor too, Gibbons, whose art penetrated all materials, carved that beautiful pedestal in marble for the equestrian* statue of the King in the principal

* Under the statue is an engine for raising water contrived by Sir Samuel Morland alias Morley; he was son of Sir Samuel Morland of Sulhamsted Banister in the county of Berkshire, created a Baronet by Charles II. in consideration of services performed during the King's exile. The son was a great mechanic; and was presented with a gold medal, and made Magister Mechanicorum by the King in 1681. He invented the drum-capstands for weighing heavy anchors; and the speaking trumpet and other useful engines. He died and was buried at Hammersmith in Middlesex 1696. There is a monu-

court. The fruit, fish, implements of shipping are all exquisite: the man* and horse may serve for a sign to draw a passenger's eye to the pedestal. The base of the figure at Charing-cross was the work of this artist; so was the statue† of Charles II. at the Royal-Exchange‡—but the talent of Gibbons, though he practiced in all kinds, did not reach to human figures, unless the brazen statue of James II. in the Privy-garden be, as I

ment for the two wives of Sir Samuel Morland in Westminster Abbey. His arms were sable a leopard's head jessant a fleur de lys, or. There is a print of the son by Lombart after Lely. This Sir Samuel built a large room in his garden at Vauxhall, which was much admired at that time; on the top was a punchinello holding a dial. See *Aubrey's Survey*, vol. i. p. 12.

* On the hoof of the horse, says *Pote*, is cast Josias Ibach Stada, Bramensis. This last word should be Bremensis. I know nothing more of this Ibach Stada. V. *History and Antiq. of Windsor Castle*, p. 38. Gibbons made a design for the statues in the intended Mausoleum of Charles I. by Sir Chr. Wren. V. *Parentalia*, p. 332, in the margin.

† Vertue says, the King gave Gibbons an exclusive licence for the sole printing of this statue, and prohibiting all persons to engrave it without his leave; and yet, adds my author, though undertaken by Gibbons, it was actually executed by Quellin of Antwerp, who will be mentioned hereafter. [*Gazette*, May, 1683.]

‡ [The doubt which Mr. W. has here expressed as to the extent of the talents of this artist with respect to the human figure, is resolved by *Evelyn*. “Windsor 1683. The incomparable work of our Gibbons, who is without controversy the greatest master both for invention and rareness of work, that the world had in any age; nor doubt I at all, that he will prove as great a master in the statuarie art.”]

have reason to believe it, of his hand.* There is great ease in the attitude, and a classic simplicity. Vertue met with an agreement, signed by Gibbons himself, for a statue of James II. the price 300*l.* half to be paid down on signing the agreement ; 50*l.* more at the end of three months, and the rest when the statue should be compleat and erected. Annexed were receipts for the first 200*l.* Aug. 11, 1687. The paymaster Tobias Rustat.†

* [————— Æneus ut stet
Nudus agris, nudus nummis insane, paternis.

Hor. Sat. 1. 2, Sat. 3.

The neglect and exposure of this statue for a century, may have been occasioned by political feelings towards James II. but will not the present age preserve it, in vindication of its better taste ?]

† One might ask whether Vertue did not in haste write James II. for Charles II. The statue of the latter at Chelsea-College is said to be the gift of this Rustat ; and one should doubt whether he paid for a statue of the King in his own garden—but as Charles II. permitted such an act of loyalty in the court at Windsor, perhaps his brother was not more difficult.* I am the rather inclined to attribute the statue at Whitehall to Gibbons, because I know no other artist of that time capable of it. [Gibbons finished a bust larger than life, in bronze, of James the first, which was placed over an entrance in Whitehall.]

* Both did accept such a present. In Peck's *Desid. Curiosa*, vol. ii. p. 50, is a list of the charities and benefactions of Tobias Rustat, keeper of Hampton Court, and yeoman of the robes to Charles II. before and after his restoration. Among others is this entry, "A free gift to their Majesties K. Charles II. and K. James II. of their statues in brass ; the former placed upon a pedestal in the Royal Hospital at Chelsea, and the other in Whitehall—one thousand pounds. [Gazette

Gibbons made a magnificent tomb for Baptist Noel Viscount Camden, in the church of Exton in Rutlandshire; it cost 1000*l.* is 22 feet high, and 14 wide. There are two figures of him, and his lady, and basreliefs of their children. The same workman performed the wooden throne at Canterbury, which cost 70*l.* and was the donation of Archbishop Tenison.* The foliage in the choir of St. Paul's is of his hand. At Burleigh is a noble profusion of his carving, in picture-frames, chimney-pieces, and door-cases, and the Last Supper in alto relievo, finely executed. At Chatsworth, where a like taste collected ornaments by the most eminent living masters, are many by Gibbons, particularly in the chapel; in the great anti-chamber are several dead fowl over the chimney, finely executed, and over a closet-door, a pen not distinguishable from real feather. When Gibbons had finished his works in that palace, he presented the Duke with a point cravat, a woodcock, and a medal with his own head, all preserved in a glass case in the gallery. I have another point cravat by him, the art of which arrives even to deception, and Herodias with St. John's head, alto relievo in ivory. In Thoresby's collec-

* [For the Carvings in the choir of St. Paul's Cathedral, he received 1333*l.* 7*s.* 5*d.*]

1685, "His Majesty's statue in the Royal Exchange—a Patent to G. Gibbons for selling any engraving from it. To be first seen at his house in the Piazza, Covent-Garden."]

tion was Elijah under the juniper-tree supported by an Angel, six inches long and four wide.* At Houghton two chimneys are adorned with his foliage.† At Mr. Norton's at Southwick in Hampshire was a whole gallery embroidered in pannels by his hand—but the most superb monument of his skill is a large chamber at Petworth,‡ enriched from the ceiling, between the pictures, with festoons of flowers and dead game, &c. all in the highest perfection and preservation. Appendant to one is an antique vase§ with a basrelief, of the purest taste, and worthy the Grecian age of Cameos. Selden, one of his disciples and assistants—for what one hand could execute such plenty of laborious productions?—lost his life in saving this carving when the seat was on fire.

* *Ducatus Leodiensis*, p. 488.

† [One of his finest works is the altar-piece of Trinity College, Oxford.]

‡ [At Petworth, a state apartment 60 feet by 24, and 20 in height, (originally two distinct rooms) is profusely decorated with festoons inclosing the pannels for pictures, which exhibit a variety and richness of ornament in fruit, flowers, shells, birds and sculptured vases, as could scarcely be thought to have been within the compass of his art. The dimensions of the room are given, to shew the quantity of his work, here preserved; and it is no degradation to many fine specimens, now seen in other noblemen's houses, to say, that the merit of this, is not less to be admired than the quantity.—*Hist. of Western Sussex*, v. ii. Part 1, p. 282.]

§ At the Earl of Halifax's at Stanstead is another chimney-piece, adorned with flowers and two beautiful vases.

The font in St. James's Church was the work of Gibbons.*

If these encomiums are exaggerated,† the works are extant to contradict me. Let us now see how well qualified a man, who vaunts his having been in England, was, to speak of Gibbons. It is the author of the *Abrégé*, whom I have frequently mentioned. “*Les Anglois,‡* says he, *n'ont eu qu'un bon sculpteur, nommé Gibbons, mais il n'étoit pas excellent. La figure de marbre de Charles II. placée au milieu de la bourse à Londres est de sa main.*” What would this author have said of him, if he had wasted his art on ribbands and ringlets flowing in one blended stream from the laurel of Louis XIV. to the tip of his horse's tail ?§

Gibbons died Aug. 3d. 1721,|| at his house in Bow-street, Covent-garden, and in November of the following year, his collection, a very considerable one, of pictures, models, &c. was sold by auction. Among other things were two chimney-pieces of his own work, the one valued at 100*l.*

* [*Mon. Vetusta*, v. i. has an engraving of it. In bas-relief are the figures of Adam and Eve, John Baptist, Philip and the Eunuch.]

† Tate wrote a poem on the sight of a bust in marble of Gibbons.

‡ Vol. ii. p. 216.

§ This is literally the case in the equestrian statue at Lyons.

|| [In 1714, he was appointed Master carver in wood to George I. with a salary of one shilling and sixpence a day.]

the other at 120 ; his own bust in marble, by himself, but the wig and cravat extravagant, and an original of Simon the engraver by Sir Peter Lely, which had been much damaged by the fall of Gibbons's house,

There are two different prints of Gibbons by Smith, both fine ; the one with his wife, after Closterman ; the other from a picture at Houghton by Sir Godfrey Kneller, who has shown himself as great in that portrait as the man who sat to him.

Gibbons had several disciples and workmen,* Selden I have mentioned ; Watson assisted chiefly at Chatsworth, where the boys and many of the ornaments in the chapel were executed by him. Dievot of Brussels, and Laurens of Mechlin were

* [In the auditor's account of the building of Chatsworth, no mention is any where made of Gibbons. This circumstance proves, that the art of exquisitely carving in wood, was not then confined to so few hands, as it has been commonly supposed. *Lyson's Derbyshire*, p. 152.

Gilpin, in his notice of Chatsworth, (*N. Tour*, v. ii. p. 217), informs us, that there is much exquisite carving by Gibbons. "We admired chiefly the dead fowl of various kinds, with which the chimney-piece of one of the state apartments is adorned. It is astonishing to see the downy softness of the feathers given to wood. The particulars however only are admirable : Gibbons was no adept at composition."

If this criticism were strictly just, what becomes of it, when it is proved that Gibbons was never employed at Chatsworth ? He, in fact, introduced the fashion ; and had several very able competitors who had studied under him.]

principal journeymen—Vertue says, they modelled and cast the statue I have mentioned in the Privy-garden, which confirms my conjecture of its being the figure intended in the agreement. If either of them *modelled* it, and not Gibbons himself, the true artist deserves to be known. They both retired to their own country on the Revolution; Laurens performed much both in statuary and in wood, and grew rich. Dievot lived till 1715, and died at Mechlin.

LEWIS PAYNE

engraved two signet seals for Charles II. to be used in Scotland by the Duke of Lauderdale. Dr. Rawlinson had the original warrant for them signed by the king; one was to have been in steel, the other in silver. At top was the draught and magnitude, neatly drawn, and a memorandum that they were finished and delivered in Oct. 1678.

ARCHITECTURE,

though in general the taste was bad, and corrupted by imitations of the French, yet as it produced St. Paul's, may be said to have flourished in this reign: whole countries, an age often gets a name for one capital work. Before I come to Sir Christopher Wren, I must dispatch his seniors.

JOHN WEBB,

a name well-known as a scholar of Inigo Jones, and yet I cannot find any particulars of his life.* He built the seat of Lord Mountford at Horseheath in Cambridgeshire, and added the portico to the Vine in Hampshire for Chaloner Chute, Speaker to Richard Cromwell's Parliament, and now belonging to his descendant John Chute, Esq. Ambresbury in Wiltshire was executed by him from the designs of his master. Mr. Talman had a quarto volume, containing drawings in Indian ink of capitals and other ornaments in architecture, which Webb had executed in several houses. The frontispiece (containing architecture and figures) to Walton's Polyglot Bible, was designed by Webb, and etched by Hollar. Vertue says, that Mr. Mills, one of the four surveyors appointed after the fire of London, built the large houses in Queen-street Lincoln's-Inn-fields---but this must be a mistake, as we have seen in the preceding volume, that Gerbier, a contemporary and rival, ascribed them to Webb. Gerbier's own scholar was

* He married a niece of Inigo Jones, and left a son named James, who lived at Butleigh in Somersetshire. The father died in 1672, aged 61. [He was himself the nephew, and married the only daughter of Inigo Jones.

He erected the east side of the court of Greenwich Hospital from a design of that architect. *Lysons.*]

CAPTAIN WILLIAM WINDE,

who was born at Bergen-op-Zoom. His performances were, the house at Cliefden,* the Duke of Newcastle's in Lincoln's-Inn-fields, Coomb-Abbey for Lord Craven, and he finished Hempstead Marshal† for the same peer, which had been begun by his master, and in the plans of which he made several alterations. In his son's sale of drawings and prints in 1741 were several of the father's designs for both these latter houses. They were dated from 1663 to 1695.‡

* [*Brian Fairfax* in the Life of the second Villiers, Duke of Bucks. "He fell into a new way of expense in building in that sort of Architecture which Cicero calls *insanæ substructiones*; and himself, while his friends dissuaded him from it, called it his folly. This was Cliefden House, Buckinghamshire, in which he resided, but did not finish." It was entirely destroyed by fire, in 1795.]

† [Hempsted Marshal, planned and nearly finished by Balthazar Gerbier, was totally consumed by fire, in 1718.]

‡ [Of this architect there is but little known, and still less respecting his military designation. It is yet extraordinary, that Mr. W. should not have mentioned his chief work, Buckingham House, in St. James's Park. This large mansion was built for John Sheffylde Dike of Bucks, and had an inscription upon the frieze, "*Sic siti lætantur Lares.*" The following anecdote relates to that nobleman, with his architect, Winde, or his master builder. The edifice was nearly finished, but the arrears of payment were most distressing. Winde had enticed His Grace to mount upon the leads, to enjoy the grand prospect. When there, he coolly locked the trap-door,

 MARSH,

says Vertuc, designed the additional buildings at Bolsover, erected after the Restoration, and was the architect of Nottingham-Castle. Salmon in his account of Essex, p. 329, mentions a Dr. Morecroft, who he says died in 1677, as architect of the manor-house of Fitzwalters.

MONSIEUR POUGET, [POUGHET]

a French architect,* conducted the building of Montagu-house in 1678.† What it wants in grace and beauty, is compensated by the spaciousness and lofty magnificence of the apartments. It is now the British Museum.

and threw the key to the ground, addressing his astonished patron, “I am a ruined man, and unless I have your word of honour that the debts shall be paid, I will instantly throw myself over.” “And what is to become of me?” said the Duke. “You shall come along with me.” The promise was instantly given—and the trap-door opened (upon a signal made) by a workman in the secret, and who was a party in the plot. The subsequent history of Buckingham House every body knows.]

* [The author of the *Abrégé* gives a very favourable account of his talents.]

† [When the Duke of Montagu was ambassador at Paris, he changed hotels with the French Ambassador, who was sent to England; and, during whose residence the first Montagu House, built by Hooke, was destroyed by fire. It was agreed between them, that the Court of France should supply half the



Sr G. Küller, pinx.

E. Schwen, sc.

CHRISTOPHER WREN.

London, 1687.
Printed by J. Sturges, in the Strand.

SIR CHRISTOPHER WREN,

Born 1632, Died 1723,

is placed here, as his career was opened under Charles II.—The length of his life enriched the reigns of several princes—and disgraced the last of them.* A variety of knowledge proclaims the universality, a multiplicity of works the abundance, St. Paul's the greatness of Sir Christopher's genius. The noblest temple, the largest palace, the most sumptuous hospital in such a kingdom as Britain, are all works of the same hand.† He restored London,‡ and recorded its fall. I do

expense of the rebuilding, upon the condition, that a French Architect and painters, only, should be employed. The object avowed, was to teach the English, how a perfect palace should be constructed and embellished.]

* At the age of 86 he was removed from being Surveyor General of the Works by George I.

[He was removed from his appointment of Architect to the Crown, which he had held with the highest honour, during fifty years, in favour of William Benson, a man of notorious incompetency. Pope has noticed him in the Dunciad.

“ While Wren with sorrow to the grave descends.”

His predecessor, likewise, Sir J. Denham, was no less ignorant of the science or practice of Architecture.]

† St. Paul's, Hampton-Court, and Greenwich.

‡ He built above fifty parish churches, and designed the Monument.

not mean to be very minute in the account of Wren even as an architect. Every circumstance of his story has been written and repeated. Bishop Sprat, Anthony Wood, Ward in his lives of the Gresham Professors, the General Dictionary, and the New Description of London and the Environs, both in the hands of every body, are voluminous on the article of Sir Christopher: above all, a descendant of his own has given us a folio, called *Parentalia*, which leaves nothing to be desired on this subject.* Yet, in a work of such a nature as this, men would be disappointed, should they turn to it, and receive no satisfaction. They must be gratified, though my province becomes little more than that of a mere transcriber.

Sir Christopher Wren, of an ancient family in the Bishoprick of Durham, was son of a Dean of Windsor, and nephew of Matthew, Bishop, suc-

* [*Parentalia*, or Memoirs of the Family of the WRENS, compiled by Stephen Wren and Joseph Ames, folio 1750.

Sir Christopher had been assistant to Sir John Denham in the repairs of Windsor Castle, upon whose death, in 1668, he was appointed Surveyor-General of the Royal works, and was knighted. In the Lansdowne Collection, Brit. Museum, is a MS. entitled *Chronologica series vitæ et actorum CHRISTOPH. WREN, Eq. Aurati.*—*The Life of Sir Christopher Wren, by James Elmes, Architect*, 4to. 1823. Of the precocity of the talents of this great architect, which, no less than those of Bernini, were exerted to his latest age, *Evelyn* in 1654, offers this honorable testimony “that miracle of a youth MR. WREN,” and in the *Sculptura* “that rare and early prodigy of universal science.”]

cessively, of Hereford, Norwich, Ely. He was born at London in 1632, and educated at Oxford.* His mathematical abilities unfolded themselves so early, that by twenty he was elected Professor of Astronomy at Gresham College, and eight years afterwards Savilian Professor of Astronomy at Oxford. His discoveries in philosophy, mechanics, &c. contributed to the reputation of the new-established Royal Society, and his skill in architecture had raised his name so high, that in the first year of the Restoration he was appointed coadjutor to Sir John Denham, Surveyor of the works, whom he succeeded in 1668. Three years before that he had visited France—and unfortunately went no farther—the great number of drawings he made there from their buildings, had but too visible influence on some of his own—but it was so far lucky for Sir Christopher, that Louis XIV. had erected palaces only, no churches, St. Paul's escaped, but Hampton-Court† was sacri-

* [He proceeded B. A. of Wadham College, in 1650, M. A. in 1653, when he was elected a Fellow of All Souls College, Savilian Professor of Astronomy, 1660. D. C. L. 1661.]

† I have been assured by a descendant of Sir Christopher, that he gave another design for Hampton-Court in a better taste, which Queen Mary wished to have had executed, but was over-ruled.

[In the Palace of Hampton Court, the innumerable mezzanine circular windows, placed under a range of others exactly square, a pediment beneath the ballustrade, obscuring others in part; and the architraves of the central parts of the brick

ficed to the god of false taste.* In 1680 he was chosen President of the Royal Society; was in two Parliaments, was twice married, had two sons

fronts, profusely sculptured over the whole surface, leave little repose for the eye, and offend in that respect, no less than the palaces of Borromini and Mansart. The colonnade, in the second court, is composed of finely proportioned Corinthian pillars, insulated and double, and were probably suggested by others so frequent in France.]

* [“ He was so careful, not to lose the impressions of those structures he surveyed, that he should bring away all France on paper,” *Ward’s Gresham Professors*, p. 102. In a letter from Paris to Dr. Bathurst he says, “ I can consult Mons. Mansart, or Signor Bernini, both of whom I shall see in a fortnight.” Wren was principally engaged in surveying the plans and progress of the Colonnade of the Louvre, and the College of the Four Nations, which were then building. In another of his letters, he mentions, that he had collected observations upon the present state of Architecture in France, with a view to their publication. His journal is extant, but never published.

This opinion of Mr. W. respecting the false taste, which Wren might have acquired from the French architects, may not upon a fair investigation, be allowed to the extent. Before the year 1675, under Louis XIV, had been completed, or were nearly completed, the Façade of the Church of St. Roche, by Mercier; the façade and cupola of the Chapel of the College of the Four Nations, by Le Veau; and the Chapel and Cupola of the Invalides, by Jules-Hardouin Mansart; then in progress. With all these ecclesiastical architects Wren had an open communication. Perrault (then an old man) had finished the Colonnade of the Louvre; and Mansart had designed, and was then carrying on, the building of Versailles, with its singularly beautiful chapel. Can it be justly alleged that such specimens of architecture could have deteriorated the taste of Wren? or that palaces only, and no churches were erected under the patronage of Louis the Fourteenth?]

and a daughter, and died* in 1723, at the age of ninety-one, having lived to see the completion of St. Paul's; a fabric, and an event, which one cannot wonder left such an impression of content on the mind of the good old man, that being carried to see it once a year, it seemed to recall a memory that was almost deadened to every other use. He was buried under his own fabric, with four words that comprehend his merit and his fame;

SI QUÆRAS MONUMENTUM, CIRCUMSPICE !†

Besides, from his works‡ in architecture, which I am going to mention, Wren is intitled to a place in this catalogue by his talent for design. He drew a view of Windsor, which was engraved by Hollar; and eight or ten plates for Dr. Willis's Anatomy of the brain 1664. Vertue thinks they were engraved by Loggan. He found out a speedy way of etching, and was the inventor of drawing pictures by microscopic glasses; and he says himself, that he invented serpentine-rivers.§ His other discoveries|| may be seen at large in the

* Elkanah Settle published a funeral poem on him, called *Threnodia Apollinaria*; there is another in Latin in the *Parentalia*.

† [The inscription on a pillar near the grave, is "Lector, si monumentum requiris, circumspice!"]

‡ He wrote a poem, published in a collection at Oxford, on the revival of Anne Green, [who had been executed.]

§ *Parentalia*. p. 142.

|| Among them is reckoned the invention of mezzotinto, which some say he imparted to Prince Rupert; but the most common and cotemporary reports give the honour to the

authors I have quoted. His principal buildings were,*

The Library of Trinity College, Cambridge, and a piece of architecture opposite to it, to dis-

Prince himself; as will be seen in his article, in the volume of Engravers.

* [CHRONOLOGY OF PRINCIPAL BUILDINGS, BY SIR CHRISTOPHER WREN.

NUMERO, PONDERE ET MENSURA.

Charles II's. Palace at Greenwich	1663	-	-
Theatre at Oxford, - - -	1668	completed in	1669
Royal Exchange, London, - -	1667	-	1669
The Monument, - - -	1671	-	1677
Temple Bar, - - -	1670	-	1672
St. Paul's Cathedral, . - -	1675	-	1710
Library at Trinity College Cambridge,	1679	-	-
Campanile, at Christ Church Oxford,	1681	-	1682
Ashmolean Library, - - -	1682	-	-
Palace at Winchester, - - -	1683	-	unfinished
College of Physicians, London, -	1689	-	-
College at Chelsea, - - -	1690	-	-
Palace at Hampton-Court, -	1690	-	1694
Towers of Westminster Abbey,	1696	-	-
Greenwich Hospital, - - -	1698	-	1703

Those of the fifty churches, the estimate of which exceeded 5000*l.* in a schedule given by Sir Christopher Wren, in 1711.

	£.	s.	d.
St. Paul's Cathedral, - - -	736,752	2	6
Allhallows the Great, - - -	5641	9	9
Ditto, Lombard Street, - - -	8058	15	6
St. Andrew, Wardrobe, - - -	7060	16	11
Ditto, Holborn, - - -	9000	0	0
St. Antholin, - - -	5685	5	10½
St. Bride, - - -	11430	5	11
Christ Church, - - -	11778	9	6
St. Clement Dancs, - - -	8786	17	0½

guise the irregularity of that end. Over the library are four figures by Cibber.

The Chapel of Pembroke Hall.

The Theatre at Oxford.*

			£.	s.	d.
St. Dennis Back Church,	-	-	5737	10	8
St. Edmund the King,	-	-	5207	11	0
St. Lawrence Jury,	-	-	11870	1	9
St. James, Garlick Hill,	-	-	3357	10	8
Ditto, Westminster,	-	-	8500	0	0
St. Michael Royal,	-	-	7555	7	9
St. Martin's Ludgate,	-	-	5378	9	7
St. Margaret, Lothbury,	-	-	5340	8	1
St. Mary, Somerset,	-	-	6579	18	1
Ditto, Aldermanbury,	-	-	5237	3	6
St. Mary Le Bow,	-	-	8071	18	1
Steeple,	-	-	1388	8	7½
St. Nicholas Cole,	-	-	5042	6	11
St. Olave Jewry,	-	-	5580	4	10
St. Peter, Cornhill,	-	-	5647	8	2
St. Swithin, Cannon Street,	-	-	4687	4	6
St. Magnus, London Bridge,	-	-	9579	19	10

It appears from *Britton's Public Buildings of London*, that the New Church of St. Pancras, built between 1819 and 1822, by H. Inwood, Architect, has cost 71,603*l.* 6*s.* 6*d.* six times more than St. Brides (11,430*l.*) and nearly seven times more than St. Mary Le Bow.

The New Church of St. Mary la bone, by T. Hardwick, Architect, 60,000*l.* five times as much as St. Mary Le Bow; and nearly twice as much as St. Martin in the Fields, built by Gibbs, in 1726, (36,891*l.* 10*s.* 4*d.*). Nothing marks the comparatively depreciated value of money in England, in the course of one century, more than the amount of the expense of these public buildings.

* He was consulted, and advised some alterations in a plan of the Chapel at Trinity College, Oxford. This was not worth

The Tower of St. Dunstan's Church, attempted in the Gothic style with very poor success.*

The Church of St. Mary at Warwick,† in the same manner, but still worse. Yet he was not always so wide of his mark.

The great Campanile at Christ-Church Oxford is noble, and though not so light as a gothic architect would perhaps have formed it, does not disgrace the modern. His want of taste in that ancient style is the best excuse for another fault, the union of Grecian and Gothic. The Ionic Colonnade that crosses the inner quadrangle of Hampton-court is a glaring blemish by its want of harmony with the rest of Wolsey's fabric. Kent was

mentioning with regard to Sir Christopher, but was necessary to introduce the name of Dr. Aldrich who not only designed that chapel, but also the Church of All Saints, Oxford. A circumstance we learn from the Life of Dr. Bathurst, p. 68, 71, by the ingenious Mr. Thomas Warton, to whom the public has many obligations, and the Editor of this work still greater.

[The primary idea of the construction of this roof is due to Sebastian Serlio, Dr. Wallis improved it, and his plan is now in the Library of the Royal Society. The diameter of this roof is seventy feet by eighty. There is a MS. of 300 pages in the Bodleian, of the expenses]

* [The prototypes are those of St. Nicholas, Newcastle, and the High Church, Edinburgh.]

† I have been informed, since the first edition of this work, by Sir Christopher's descendant, that the tower only of this Church as it is at present was designed by his grandfather. A fire happened in the Church, and the damaged parts were restored by one Francis Smith, a mason in the town, who had also executed the tower, in which he made several mistakes.

on the point of repeating this incongruity in the same place in the late reign, but was over-ruled by my father.

Christ-church Hospital London rebuilt, and the old Cloyster repaired by him.

St. Mary-le-bow.* The steeple is much admired—for my part I never saw a beautiful modern steeple. They are of Gothic origine, and have frequently great merit either in the solid dignity of towers, or in the airy form of taper spires. When broken into unmeaning parts, as those erected in later times are, they are a pile of barbarous ugliness, and deform the temples to which they are coupled. Sir Christopher has shown how sensible he was of this absurdity imposed on him by custom, by avoiding it in his next beautiful work,

St. Stephen Walbroke†—but in vain—the Lord

* [The modern steeple has been usually composed of a rotunda or spherical temple supporting an obelisc or small spire. *Pennant* in his *London* has denominated them of the “Order of the Pepper box;” and this conceit has yielded to a new description of spires formed of cylinders, fitting into each other, like a telescope, of which there are several specimens attached to the New Churches. Yet, it cannot be justly said, that the towers and spires built by Wren, are deficient in variety, or a certain degree of beauty; and in this particular, he far exceeded the continental architects. The “uncontrollable love of singularity” which some architects of the present day have exhibited, has not escaped the censure of several critics.]

† [The interior of St. Stephen Walbrook, has attracted praise, even from foreigners; and it has been said that Wren

Mayor's Mansion-house has revenged the cause of steeples.*

The new royal apartments at Hampton-Court.

Greenwich Hospital.†

Chelsea Hospital.

The palace at Winchester---one of the ugliest‡ piles of building in the island.§ It is a royal mansion running backward upon a precipice, and has not an inch of garden or ground belonging to it. Charles II. chose the spot for health, and

has not omitted a single beauty of which the design is capable, but has applied them all, with infinite grace. The columns are of the Corinthian order, sixteen only, eight of which support the cupola, upon the angles of a regular octagon.]

* [Quære,—by completely hiding it?]

† [Bernini's Doric colonnades at St. Peter's are superior in dimensions, rather than effect. Each of these at Greenwich are 20 feet high, and 347 feet long, with double columns, as in the first mentioned instance, having likewise a return at each end, 70 feet long. They are the most remarkable in England. Perrault's colonnade of the Louvre is 526 French feet in length.]

‡ There is a copy of verses still worse in their kind, in praise of this building, in the second part of Dryden's Miscellanies.

§ [This decisive censure by Mr. W. is curiously contrasted by that of *Gilpin*. "The King's house (at Winchester) was built by Sir Christopher Wren for Charles II. It stands upon the site of the old castle, overlooking the city, and is *I think*, a beautiful piece of architecture, magnificent it certainly is, extending in front, above 300 feet; and if it had been completed in the grand style, in which it was conceived, with its lofty cupola, and other appendages of gardens and parks, laid out in the *ample space* behind, a noble bridge over the ditch in front, and a street opened, as was intended to the west end of

pressed Sir Christopher to have it finished in a year.* The impropriety of the situation and the haste of the execution are some excuse for the architect—but Sir Christopher was not happy in all kind of buildings. He had great abilities rather than taste. When he has shewed the latter, it was indeed to advantage. The circular porticoes and other parts of St. Paul's† are truly grace-

the cathedral, with which its front is parallel, it would perhaps, be one of the grandest palaces in Europe." *West. Tour*, p. 51.]

* V. Life of Sir Dudley North.

† [Some readers may be gratified by a concise detail of the mensuration of *St. Peter's*, especially if more accurately given than before, as it may serve to a more just comparison with *St. Paul's*. "The architects of *St. Peter's* may be enumerated in the following order. From April 18, 1506, when the first stone was laid, Bramante was the sole architect till 1518. Raffaello, untill 1520. Sangallo, to 1546. Michel Angelo, to 1564. Vignola to 1573. Della Porta and Sangallo to 1607. Maderno to 1627, and Bernini to the completion. *Dimensions*: Length within the walls, 606 feet English. Width, 450. Height, 146. Diametre of the cupola in the clear, 139½. Height from the pavement to the top of the lanthorn, 412. Length of the portico within, in front of the church, 232. Length of the church from the outside of the portico to the west end, including the thickness of the wall, 680 feet. *Duppa's Life of M. Angelo*, 4to. p. 392-395. *Dimensions of St. Paul's*. Length, 500 feet. Width, 100. Transept, 223. Diametre of the cupola in the clear, 108. Height of the church within, 110. Height from the pavement to the top of the lanthorn, 330. The building occupied thirty-five years, 1675-1710.

Fontana's statement of the whole expense of the building of *St. Peters* appears to be exaggerated. From its commencement to the year 1694, he says, that, exclusively of models, and the taking down of the Campanile, the cost had amounted to 46,852000 Roman crowns, about five millions sterling. *St.*

full ; and so many great architects as were employed on St. Peter's have not left it upon the whole a more perfect edifice than this work of a single mind. The gawdiness of the Romish religion has given St. Peter's one of its chief advantages. The excess of plainness in our cathedral* disappoints the spectator after so rich an approach.

Paul's did not exceed four millions of Roman crowns. The whole edifice of St. Peter's would be nearly contained within the area of the Great Pyramid. The point of the triangle rises not many feet higher than the cross. The extremities of the transept is cut off, but the base extends considerably farther than the church.]

* [The Abbé May, in his Essay, "*Sur les Temples anciens et modernes*," 8vo. 1774, p. 280, has examined the architectural merits of the Church of St. Paul, with some severity, as deficient in point of science, in a comparison with that of St. Peter. Many of the objections may be attributed to national partiality, but some of them, the Editor has not, as yet, seen satisfactorily refuted. In surveying the portico, it has occurred to him, that the capitals of the Corinthian columns, by so close an appropriation, have each one of the four sides totally obscured ; and when viewed obliquely, the profile of one capital obstructs the other, even to an apparent confusion. In 1673, Wren submitted his favorite plan for the New St. Pauls. It was a perfect square, with quarter circle angles, and a nave projecting towards the portico. Dimensions of the intended church. Height 300 feet ; length, 430 ; breadth, 300 ; portico, Octo-style, $8\frac{1}{2}$ diameter, length 100, height 45. The cupola was not to rise from a rotunda, as at present, but supported by small buttresses, plates of the plan and elevation have been published, and a model is still shewn at St. Paul's. James II. (then Duke of York,) is said to have caused the rejection of this first plan, because it did not admit of side chapels, as usual in the churches on the continent.]

The late Prince of Wales, I have heard, intended to introduce tombs into it, and to begin with that of his grandfather. Considering that Westminster-Abbey is overstocked, and that the most venerable monuments of antiquity are daily removed there to make room for modern (a precedent that one should think would discourage even the moderns from dealing with the chapter) St. Paul's* would afford a new theatre for statuaries to exert their genius† and the Abbey

* [Since the year 1798, the monuments voted by Parliament in honour of Military and Naval Commanders, and others by private subscription, have been erected in St. Paul's Cathedral. The groups and statues occupy the ground floor, and the bas-reliefs are placed within the pannels. The talents of most of our modern schools of sculpture are here exhibited. In several able, but severe criticisms, it has been remarked, "that the extreme difficulty of allegorising in marble, obviously and intelligibly, has not been overcome—that to record history, there should be an attempt at historical accuracy"—and they complain "of the redundancy of Britannias, Fames, Victories, and Lions, which are multiplied, but not varied." He must be an artist of real genius, who can obviate all this, by an unobjectionable invention. *Exoriare aliquis!*]

† Sir Joshua Reynolds, Mr. West, and others of our principal painters, offered to adorn St. Paul's with pictures by their own hands and at their own expence; but the generous design was quashed by a late prelate—a memorable absurdity, that at an æra in which the Romish faith received toleration from the government, its more harmless decorations should be proscribed!

[Dr. Newton, Bishop of Bristol and Dean of St. Paul's, was a lover of the arts, and had collected many valuable pictures.

would still preserve its general customers, by new recruits of waxen puppets. The towers of the last mentioned fabric, and the proposed spire were designed by Sir Christopher.

The Monument. The architect's intention was to erect the statue of Charles II. on the summit, instead of that silly pot of flames;* but was over-ruled, as he often was by very inferior judgments.

The Theatre in Drury-lane; and the old Theatre in Salisbury-court. The rest of his churches, publications, designs, &c. may be seen at large in the Parentalia. Among the latter was the mausoleum of Charles I. It was curious piety in Charles II. to erect a monument for the imaginary bones of Edward V. and his brother, and to sink

He suggested to Reynolds and West, his wish, that his Cathedral should be decorated with painting; and they promised each to contribute one, with a view to more by other artists. An unexpected opposition was made to this proposal by Ter-ric, Bishop of London, and Potter, Archbishop of Canterbury, as guardians of the fabric; and it was so powerful, as entirely to defeat the scheme, notwithstanding that the Royal Academy by their President, made an application to Dr. Newton, in 1773, that "the art of painting would never grow up to maturity and perfection, unless it were introduced into churches, as in foreign countries." and six of them offered to contribute pictures. *Bp. Newton's Anecdotes*, prefixed to his works, 4to. p. 105-109. *Northcote's Life of Sir J. Reynolds*, 8vo. vol. i. p. 312. West and Barry were not less zealous in this cause.]

* [He says in a letter that he hopes to find a man who will cast a statue of Charles II. fifteen feet high, for 1000*l.* The Monument rises 202 feet from the ground, 50 feet higher than the Antonina at Rome.]

70,000*l.* actually given by parliament for a tomb for his father !*

* [“ The House of Commons on January 29, 1678, voted the sum of 70,000*l.* for a solemn funeral of King Charles I. and to erect a monument to the said Prince of glorious memory; the said sum to be raised by a two months tax, to begin at the expiration of the present tax for building ships.” *Echard's Hist. Engl.* vol. iii. p. 441.

The original designs and estimates for this building, on the site of Wolsey's tomb-house, in the Castle of Windsor, are preserved in *Sir Christopher's* own hand, in the Second volume of his MSS. now in the Library of *All Souls College, Oxford*, numbered 89. They are inscribed by the architect, “ Mausoleum Divi Caroli Regii-Martyris, excogitatum A. S. 1678. de mandato serenissimi regis Caroli secundi consentaneo cum votivis inferioris Domûs Parliamenti suffragiis ut (*eheu conditionem temporum,*) nondum extractum.” The design bears a great resemblance to the Radcliffe Library, excepting in the basement story; and that the columns are not coupled. The estimated expense was 43,633*l.* 2*s.* of which the monument itself, to be executed in bronze, gilt, brass and marble, by Grinling Gibbons, would have been 8200*l.* The circumstances which occasioned a total dereliction of the plan, have been scrutinised in a MS. in the Brit. Mus. *Add. Catalogue*, No. 5306, too long for transcription. The account and pretended justification given by *Clarendon*, are strongly reprehended, (*Hist. Rebellion*, vol. v. p. 360, 8vo.) as “ a tissue of falsehood woven by the noble author into a faint tissue of truth, which exhibits to posterity a melancholy instance of the weakness of human virtue.” In fact, the money was applied to the King's *private purposes*. Since the publication of *Evelyn's Diary*, no doubt can remain, “ 1662. We dined at Windsor, and saw the chapel of St. George, where they have laid the blessed martyr K. Charles *in the vaulte just before the altar.*” This was well known in 1662,—but in 1678, says *Clarendon*, “ the persons sent to examine, from the alterations which were begun to be made,

Many drawings by Sir Christopher, particularly for St. Paul's, were sold in his son's auction a few years ago.*

had their memories so perplexed, that they could not satisfy themselves, in what place or part of the church the royal body was interred; and upon their giving this account to the King, the thought was laid aside, and the reason communicated to very few, for the better *discountenancing farther inquiry.*" Yet Evelyn was then alive, and a great frequenter of the Court, and of *him* they did not inquire.

Sir H. Halford was present at the opening of the vault, as Evelyn had pointed out, where the Royal corps was found, remaining in the same state in which it had been deposited. He published "An Account of the opening of the Coffin of K. Charles I. in the vault of K. Henry VIII. in St. George's Chapel, Windsor, April 1, 1813, by *Sir Henry Halford, Bart.* 4to." in which are given extracts from *Clarendon*, and Sir T. Herbert's Account of the funeral from *Wood's Athen. Oxon.* vol. ii. p. 393.]

* [After the death of Stephen Wren, the great architect's son, his MSS. which were very numerous, were dispersed. Many, and among them some of the most interesting, had been purchased by the late Judge Blackstone, who presented them to All Soul's College, of which he had been a fellow. They have been subsequently mounted and bound in three very large folio volumes. In the first are 110 designs and sketches; in the second 109; and in the third 51; so great a treasure will be now preserved. In vol. ii. No. 102, is a general plan for a house for the Duke of Norfolk on the site of Arundel-House. After the fire of London, Wren was for some time engaged with Hooke for the renovation of the city. His plans were formed upon the soundest principles, and with the best judgement, with respect to its uniformity and convenience. The Dæmon of private interest rendered all his labour vain, and his visions of magnificence existed only, in his designs.

The medallists in this reign lie in a narrow compass, but were not the worst Artists.

THE ROTIERS*

were a family of medallists. The father, a goldsmith and a banker, assisted Charles II. with money during his exile, in return for which the King promised, if he was restored, to employ his sons, who were all gravers of seals and coins. The Restoration happened; and Charles, discontent with the inimitable Simon, who had served Cromwell and the Republic, sent for Rotier's sons. The two eldest, John and Joseph, arrived (not entirely with their father's consent, who wished to have them settle in France, of which I suppose he was a native). They were immediately placed in the mint, and allowed a salary and a house, where they soon grew rich, being allowed 200*l.* for each broad seal, and gaining 300*l.* a year by vending great numbers of medals abroad. On their success, Philip the third brother came over, and worked for the government too. He is the only one of the three, though John was reckoned the best artist, who has left his name or initials on

When the city was *actually rebuilt*, the Gazette of January, 1675, advertizes "A New Map of London, as it is new built, very plainly shewing the streets, lanes, allies, courts, churches, halls, and other remarkable places. On one sheet of Atlas paper, price one shilling."

* [See p. 78, vol. ii.]

any of our medals !* and he it was, I believe, who being in love with the fair Mrs. Stuart, Duchess of Richmond, † represented her likeness, under the form of Britannia, on the reverse of a large medal with the King's head. ‡ Simon, discontent with some reason at the preference of such inferior performers, made the famous § crown-piece, which though it did not explode the others, recovered his own salary, and from that time he and his rivals lived amicably together. It was more than they themselves did. John had three sons, the eldest of which he lost, but James and Norbert, being much employed by him, their uncles grew jealous and left England, Joseph going to France, Philip to Flanders, where each being entertained by the respective governments, the three brothers were at the same time in the ser-

* Unless a medal which I have mentioned in the Second Volume of this work, p. 62, was executed by Norbert.

† V. *Evelyn*, p. 27, and 137.

‡ [“ 1666, At my goldsmith's did observe the King's new medal, when in little, there is Mrs. Stewart's face, as plain as ever I saw any thing in my life, and a pretty thing it is, that she should choose her face to represent Britannia with.” *Pepys's Diary*.]

§ [Simon's Pattern Crown as presented to Charles II. “ Carolus II. Dei Gratiâ. Reverse, Magn. Brit. Franc. et Hibern. Rex. Inscribed on the rim.

“ Thomas Simon most humbly prays your majesty to compare this his trialpiece with the Dutch ; and if more truly drawn and embossed, more gracefully ordered, or more accurately engraven, to relieve him.”]

vice of three Kings, of England, France, and Spain.* James Rotier being hurt by a fall from his horse, and retiring to Bromley for the air, caught cold and died. Norbert and his father remained working for the crown till the Revolu-

* [The reader, especially if he be a collector of medals, will not object to a list of acknowledged accuracy of medals by the Rotiers, extracted from *Pepys's Memoirs*, with the several sums for which they were offered to him, by Mr. Slingsby of the Mint, 1687.

Designs.		Price.	Legends.
		£ s. d.	
1	The Great Britannia, - -	4 10 0	Felicitas Britannia.
2	James Duke of York, - -	3 14 0	Non minor in terris.
3	Charles II. for the General Hos- pital, - - - - -	3 12 0	Institutor Augustus.
4	Carolus de Montreé, Belgia, et Burgundia Gubernator, -	3 2 0	
5	The New Britannia, - - -	2 3 0	Nullum Numen abest.
6	James Duke of York, - -	2 3 0	Genus Antiquum.
7	John, Duke of Lauderdale, -	2 5 0	Consilio et animis.
8	The King for the Fire-Ships, -	1 19 0	Pro talibus ausis.
9	The King, Ph. Rotier, sc : -	1 17 0	Religionis reformatæ Protectori.
10	Colonel Strangways, - - -	1 17 0	Decus adversa dederunt.
11	Laud, Archbishop of Canterbury,	1 15 0	Caroli Præcursor.
12	The Same, (smaller) - - -	1 15 0	
13	The King for Bruges, - - -	1 9 0	Redeant commercia Flandris.
14	The first Britannia, - - -	1 9 0	Favente Deo.
15	The King with the Fire-Ships,	1 8 0	Pro talibus ausis.
16	The King, for New inventions for fortifications, - - -	1 7 0	
17	The King, with his arms, - -	1 4 0	
18	The King on one side, and the Queen on the other, - - -	0 18 0	
19	The King of Spain, - - -	0 18 0	Flandria Ostendæ.
20	The Q. Dowager, as St. Catherine	0 18 0	Pietate insignis.
21	Another, - - - - -	0 18 0	
22	K. of Sweden's Inauguration, May 29, 1671, - - - - -	0 18 0	
23	The King and Queen, - - -	0 16 0	Diffusus in orbe Britannus.
24	The Same, smaller, - - -	0 10 0	
25	Sir Samuel Moreland, - - -	0 10 0	
Total		43 0 0	

tion, when, though offered to be continued in his post, no solicitation could prevail on John the father to work for King William. This rendering him obnoxious, and there being suspicions* of his carrying on a treasonable correspondence, guards were placed round his house in the Tower, and Lord Lucas who commanded there, made him so uneasy that he was glad to quit his habitation.

* There are many evidences that these and other suspicions were not ill-founded. Rotier was believed to have both coined and furnished dies for coining money, I suppose with the stamp and for the service of King James. Smith in his *Memoirs of secret service* mentions his information and discovery of the dies in the Tower being conveyed away by one Hewet and others, by the help of Mr. Rotier, and that they were found at Mr. Vernon's in January, 1695. In the *Journals of the House of Commons*, vol. xi. p. 686. is a report from the Committee to examine what dies were gone out of the Tower and by what means. From that report it appears that Rotier would not suffer Captain Harris the patent-officer to enter the house where the dies were kept; that one Ware made a press for White, then under sentence of condemnation, who told Ware he could have dies from Rotier when he pleased: that Rotier, who was a Catholic, kept an Irish priest in his house, and that the Lord Lucas, Governor of the Tower, had complained, that the Tower was not safe, while so many papists were entertained in Rotier's house. It appears too from the *Journal of Henry Earl of Clarendon*; that when his lordship, who, by his own account had dealt with the most disaffected persons, was committed to the Tower in 1690, he asked Lord Lucas to let Rotier come to him, which the Governor would not suffer him to do alone, because he was a papist.—Lord Clarendon most probably had another reason for desiring Rotier's company.

He was rich and very infirm, labouring under the stone and gravel, additional reasons for his retiring. He took a house in Red-Lion-Square. Norbert, less difficult, executed some things for the government, particularly,* as Vertue thinks, the coronation medal for William and Mary, and some dies for the copper money. On the proofs were the King's and Queen's heads on different sides, with a rose, a ship, &c. but in 1694 it was resolved, that the heads should be coupled, and Britannia be on the reverse. Hence arose new matter of complaint — Some penetrating eyes thought they discovered a Satyr's head† couched in the King's. This made much noise, and gave rise to a report that King James was in England, and lay concealed in Rotier's house in the Tower. Norbert on these dissatisfactions left England, and retiring into France, where he had been educated in the academy, was received and employed by Louis XIV. where, whatever had been his inclinations here, he certainly made several medals of the young chevalier.

John, the father, survived King William. A medal being ordered of the new Queen, Harris a

* He and his brother James struck a medal of King William alone in 1693, which was advertised, with another by them of Charles I.

† I remember such a vision about the first half-penny of the late King George II. The knee of Britannia was thought to represent a rat (a Hanoverian one) gnawing into her bowels.

player who succeeded Rotier, and was incapable of the office, employed workmen to do the business, among whom was Mr. Croker, who afterwards obtained the place. Sir Godfrey Kneller drew a profile of the Queen, and Mr. Bird the statuary modelled it. Her majesty did not like the essay, and recollected Rotier, but was told the family had left England or were dead. Sir Godfrey being ordered to inspect the work, and going to the Tower, learned that John Rotier was still living, whom he visited and acquainted with what had happened. The old man, in a passion, began a die, but died before he could finish it, in 1703, and was buried in the Tower. The unfinished die, with others of the twelve Cæsars, were sent to France to his relations, whence two of them arrived, hoping to be employed. One of them modelled the face of Sir Hans Sloane, and struck a silver medal of the Duke of Beaufort; but not meeting with success, they returned. This entire account Vertue received in 1745 from two surviving sisters of Norbert Rotier. Their mother, who had a portrait of her husband John, which the daughters sent for, died in Flanders about 1720.

Of the works of the Rotiers, some may be seen in Evelyn. John made a large milled medal of Duke Landerdale in 1672, with the graver's own name. Norbert, a medal of Charles I. (struck about the time of the Revolution) and another of his Queen. One of them, I know not which,

graved a large medal of a Danish admiral, in the reign of King James. A cornelian seal with the heads of Mars and Venus, which Vertue saw, was cut by John Rotier. Of Joseph there is a print, while he was in the service of the French King, and calling him, "Cydevant graveur de la monoye de Charles II. d'Angleterre."

—— DU FOUR.

Nothing is known of his hand, but a silver medal of Lord Berkeley's head in a peruke, reverse his arms, 1666. Du Four f.

GEORGE BOWER,

probably a volunteer artist, struck a large silver medal of Charles II. profile in a peruke, the Queen's head on the reverse. G. Bower f.

Another on the Duke of York's shipwreck. V. Evelyn.

Another of James, as King, and one of his Queen, rather smaller.

Medals of the Dukes of Albemarle, Ormond, and Lauderdale, and of the Earl of Shaftsbury—this last is one of Bower's best works.

REMARKS.

Considering the art of Sculpture retrospectively, as it was left in the reign of Charles I, we may examine the variation or excellence, which it had gained, before the Revolution. Two artists only, have attained to any degree of celebrity, who were Gibbons and Cibber, both of them, if not of foreign birth, originally educated under Dutch Sculptors, and having learned nothing in the Schools of Italy or France. The demand for sculpture, during the whole of this period, was chiefly, if it may not be said generally, confined to architecture, both for bas-reliefs affixed to pediments, or to internal decoration of apartments. In the last mentioned branch of the art, Gibbons reached to a perfection, which is still allowed to be truly astonishing, and greatly to excell the choicest *boisseries* by Gougeon and other French artists, in the sixteenth century. Gibbons' talent likewise for casting bronze, although he was rarely called upon to practise it, will claim no inferior share of merit. Cibber in his figures at Bethlem Hospital, exerted an original vigour of mind, and perhaps exhausted his powers; and they were the earliest specimen in England, which had discovered so much talent. Yet, his other works, in a considerable number, are sunk into oblivion, or never inquired after with any interest. The taste and execution of the sepulchral monuments are positively contemptible.

At the same time, Architecture had made sure advances towards perfection, and the genius of Wren had eclipsed every other name. He reigned in his native country, during a professional life of very unusual extent, without a rival, and beyond example. Added to his singular knowledge and geometrical skill, he had a true discriminative sense of the picturesque, which presents itself in the contours of all his buildings. There are nevertheless certain critics who do not allow him

unqualified taste, in the distribution of parts, with strict relation to each other, and of ornaments, in his most celebrated designs.

The primary subject of the criticisms by foreign authors is his New Cathedral of St. Paul. Inigo did not use coupled columns. Raffaele introduced those of the Doric order, in the Caffarelli (now Stoppani) palace at Rome, and Perrault, in the Louvre. Wren found it necessary to extend the intercolumniation, which gives more space for windows and doors, obtained by this arrangement, without sacrificing any principle of fitness or propriety. It is objected, that the summit of the arcade is elevated, as in the Temple of Peace at Rome, above the capitals and pilasters, for the whole height of the architrave, and half the frieze—and they inquire—why is the surface of the cupola made into an imperfect cone, which throws the pilasters out of their upright, and forces them to lean towards the centre? Similar errors they say, are not seen in the rival temple of St. Peter.

When Wren visited France, the naves of St. Roche in Paris, and of the Cathedral at Cambay, had been recently finished, the arcades of both are continued on the same plan as that above-mentioned. These might possibly have suggested that idea.

That the elevation is divided into two orders, instead of being one only, it is now known, was not from the choice of the great architect; but from compulsive circumstances which he could not controul.

Of his small buildings the Ashmole Museum, at Oxford, is the most elegant and symmetrical. With regard to palaces or large houses, they may be unnoticed, without injury to his fame. Indeed, several of the nobility, whose mansions had been burned down or dilapidated during the Civil war, were in many instances desirous of restoring them by new edifices; and followed the French designs in saloons, spacious staircases and rooms "en suite." The external architecture, notwithstanding the almost infinite perforation by long and

narrow windows, was yet heavy,—unbroken by pediments or porticos. Burleigh on the Hill; Clarendon House, Piccadilly; Nottingham Castle; and Holm Lacy, Herefordshire, were some, among many similar instances.



St. Stephen's, Walbrook.

CHAPTER III.

Artists in the Reign of James II.

THE short and tempestuous reign of James, though he himself seems to have had much inclination to them, afforded small encouragement to the arts. His religion was not of a complexion to exclude decoration ; but four years, crowded with insurrections, prosecutions, innovations, were not likely to make a figure in a history of painting. Several performers, that had resided here in the preceding reign, continued through that of James : such as may peculiarly be ascribed to his short period, I shall recapitulate.

WILLIAM G. FERGUSON,

a Scot, who lived long in Italy and France, painted still-life, dead fowl, &c. while in Italy he composed two pictures, sold in Andrew Hay's sale, representing basreliefs, antique stones, &c. on which the light was thrown, says Vertue, in a surprising manner. His name and the date 1679 were on them. On another was the year 1689 ; for which reason I have placed him between these periods. He worked very cheap and died here.

JACQUES ROUSSEAU,*

of Paris, studied first under Swanevelt, who had married one of his relations, and then improved himself by a journey to Italy, practicing solely in perspective, architecture and landscape. On his return home he was employed at Marly, but being a protestant, he quitted his work on the persecution of his brethren, and retired to Swisserland. Louis invited him back ; he refused, but sent his designs, and recommended a proper person to execute them. After a short stay in Swisserland, he went to Holland, whence he was invited over by Ralph Duke of Montagu to adorn his new house in Bloomsbury, where he painted much, and had the supervisal of the building, and even a hand in it. His work amounted to 1500*l.* in lieu of which the Duke allowed him an annuity for his life of 200*l.* a year. He received it but two years,† dying in Soho-Square at the age of 68 about 1694. Some of his pictures, both in landscape and architecture, are over doors at Hampton-Court ; and he etched after some of his own designs. He left a widow, but bequethed most of what he had to his fellow-sufferers the Refugees. Lord Burlington had a portrait of him by Le Fevre.

* *V. Graham's English School.*

† He was buried in St. Anne's.

CHARLES DE LA FOSSE,



Born 1640. Died 1716.

A name little known in England, but of great celebrity in France. The author of the *Abrégé* calls him, *Un des plus grans coloristes de l'école Françoise*.* He might be so, and not very excellent: colouring is the point in which their best masters have failed. La Fosse was invited to England by the Duke of Montagu, mentioned in the preceding article, and painted two cielings for him, the Apotheosis of Isis, and an Assembly of the Gods. The French author says that King William pressed him to stay here, but that he declined the offer, in hopes of being appointed first painter to his own monarch. Parmentiere assisted La Fosse in laying the dead colours for

* [He was selected upon that account to paint the Cupola of the Invalides, at Paris.]

him in his works at Montagu-house. La Fosse who arrived in the reign of James, returned at the Revolution, but came again to finish what he had begun, and went back when he had finished.

N. HEUDE

lived about this time, and painted in the manner of Verrio, to whom he is said to have been assistant. He painted a staircase at the Lord Tyrconnel's in Arlington Street, now demolished, and a ceiling at Bulstrode, in both which he placed his own portrait and name. He was master of Mr. Carpenter, the statuary.

WILLIAM DE KEISAR

of Antwerp, was bred a jeweller, in which profession he became very eminent, but having been well educated and taught to draw, he had a strong bent towards that profession, and employed all his leisure on it, practising miniature, enamel, and oil-colours, both in small and large. Vertue says, he fixed at last wholly on the former; Graham that he painted in little after the manner of Elsheimer, that he imitated various manners, drew cattle and birds, and painted tombs and bas-reliefs in imitation of Vergazon, and that he worked some time with Loten the landscape-painter. This last circumstance is not very probable; for Vertue, who was acquainted with his

daughter, gives a very different account of his commencing painter by profession. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he drew a picture for the altar of the English nuns. They were so pleased with it, that they persuaded Keisar to go to England, and gave him letters of recommendation to Lord Melfort,* then in favour with King James. The enthusiastic painter could not resist the proposal; he embarked on board an English vessel, and without acquainting his wife or family, sailed for England. His reception was equal to his wishes. He was introduced to the King who promised to countenance him, and several persons of rank, who had known him at Antwerp, encouraged him in his new vocation. Transported with his prospect, he sent for his wife, ordering her to dismiss his workmen, and convert his effects into money.—Within half a year the bubble burst;

* [*Evelyn*, vol. ii. notices Lord Melfort's collection. John Drummond created Earl of Melfort in 1687, was Secretary of State to James II. ; and was attainted in 1695. He had made a collection of paintings with judgement and taste, which were then seized, and sold by K. William's government. Among *Sir Wm. Musgrave's MSS.* New Catal. No. 5755, is a list of them, and the prices they produced, amounting to 813*l.* 5*s.* George Boleyn, Viscount Rochfort, by Holbein was valued at 12*l.*; and Prince Rupert by Dobson, at 20*l.* a proof of the estimation of those masters at that period. The famous Duke of Ormond first made a collection of paintings, in Ireland, of any value or merit, and which was afterwards dispersed.]

the Revolution happened, Keisar's friends could no longer be his protectors, his business decreased, and the pursuit of the philosopher's stone, to which he had recourse in his despair, completed his ruin. He died at the age of 45 in four or five years after the Revolution. He left a daughter whom he had taken great pains to instruct in his favorite study, and with success. She painted small portraits in oil, and copied well: but marrying one Mr. Humble a gentleman, he would not permit her to follow the profession. After his death she returned to it, and died in December, 1724. She had several pictures by her father's hand, particularly a St. Catherine, painted for the Queen Dowager's chapel at Somerset-House, and his own head in water-colours by himself.

[NICHOLAS] LARGILLIERE,

Born 1656, Died 1746.

A French portrait-painter,* was in England in this reign, but went away on the Revolution. He drew the King and Queen, Sir John Warner, his daughter, and grand-daughter, and Vander Meulen and Sybrecht the painters.† Vertue mentions

* [His portrait by himself in the Louvre Gallery. The Duchess of Orleans, Charles II's sister, is at Dunham Massey, Cheshire.]

† [The author of the *Abrégé*, gives some interesting anecdotes of *Largilliere*, t. ii. p. 247. "He came to England, at eighteen years of age, and was employed by Lely to repair

a small piece (about two feet and an half high) highly finished by him representing himself, his wife and two children. The painter is standing and leans on a pedestal; his wife is sitting; one of the children stands, the other sits playing with fruit and flowers; there is a peacock, and a landscape behind them. His son was a counsellor of the Chatelet at Paris, and one of the commissaries at war in the new Brisac. He wrote for the Opera comique and the Foire.*

and repaint parts of some of the pictures in the Collection at Windsor. Charles II. saw a picture of a sleeping Cupid, of which Largilliere had repainted the legs. He appeared before the King, who said *in French*, to the Lords in waiting, "regardez cet enfant, on ne croiroit jamais, si on ne le voyoit, car ce n'est qu'un enfant." The King demanded an original from him, and he presented three, which were sufficient to procure for him the royal patronage; but he soon quitted England, and settling himself at Paris he painted there, two large pictures for the Hotel de Ville. 1. The entertainment given to Louis XIV: and his court by the city, 1687. 2. The marriage ceremony of the Duke de Bourgogne to Adelaide de Savoye. James II. invited him to London, where he painted the King, in armour, with an immense wig and feathers on his helmet, placed near him; and the Queen with a profusion of lace and brocade. It appears, that he returned to Paris; and afterwards, in consequence of the great price offered by the English nobility, he was induced to come, once more to England; where he found all the painters in open hostility, and therefore he soon sought his own country. "Ce fut son troisieme et dernier voyage en Angleterre." His pictures have an extraordinary air of nature, and a freshness of colouring scarcely inferior to Vandyck. Having lived 90 years, he is said to have painted 1500 pictures, including some of large dimensions.

* *Dict. des Théâtres*, vol. iii. p. 260.

JOHN SYBRECHT*



of Antwerp, painted landscapes, and had studied the views on the Rhine, his drawings of which in water-colours are more common than his pictures. The Duke of Buckingham returning through Flanders from his embassy to Paris, found Sybrecht at Antwerp, was pleased with his works, invited him to England, and employed him at Cliefden. In 1686 he made several views of Chatsworth. At Newstede-abbey, Lord Byron's, are two pieces by this hand; the first, a landscape in the style of Rubens's school; the other, which is better, a prospect of Longleate, not unlike the manner of Wouverman. Sybrecht died in 1703, aged 73, and was buried in St. James's.

* Vertue saw a picture at the Duke of Portland's by this master, on which he wrote his name J. Siberechts, 1676. I have writ it as it is commonly spelt, to prevent confusion.



ep'c pinx

Freman

HENRY TILSON.

LONDON
Published by John Major 50 Fleet Street
May 15th 1827

HENRY TILSON

was grandson of Henry Tilson Bishop of Elphin, born in Yorkshire, and who died in 1655. Young Henry was bred under Sir Peter Lely, after whose death he went to Italy in company with Dahl, and staid seven years, copying the works of the best masters with great diligence.* He succeeded in portraits, both oil and crayons, and was likely to make a figure, when he grew disordered in his senses and shot himself at the age of 36. He was buried at St. Dunstan's in the West. He painted his own portrait two or three times; once with a pencil in his hand leaning on a bust. Behind it was written H. Tilsona. Roma, 1687. He drew a large family-picture of his father, mother, a younger brother, a sister and himself. Dahl gave Tilson his own picture, inscribed behind, "Memoria per mio caro amico Henrico Tilson fatto in Roma 1686."

———— FANCATI

an Italian, copied the portraits of James and his Queen with a pen, from the originals of Kneller. They were highly laboured, and came into the possession of Dr. George Clarke of Oxford.

* [While at Rome, he copied from Caracci, Correggio, and Titian, in crayons, with great success. He destroyed himself from a disappointment in love.]

THOMAS BENIERE,

a young statuary who flourished in this reign, was born in England of French parents in 1663. His models and small works in marble are much commended. The anatomic figure commonly seen in the shops of apothecaries was taken from his original model. He carved portraits in marble from the life for two guineas. He lived and died near Fleet-ditch in 1693.

— QUELLIN

eldest son of a good statuary at Antwerp, settled here and was concerned in several works which by the only specimen Vertue mentions, I should think were very indifferent, for he carved Mr. Thynne's monument in Westminster-abbey.* He lived in a large old house in Tower-Street, St. Giles's, near the Seven-Dials, and died at the age of 33. His widow married Van Ost of Meehlin, another statuary. Quellin's younger brother, who followed the same business, worked at Copenhagen, Dantzick and Hamburgh, and in ten years made a considerable fortune; and died at Antwerp.

In a book called the Art of Painting by Marshall

* [He was the son of Artus Quellin, of a family of great eminence both for sculpture and painting, settled at Antwerp.]

Smith, second edit. fol. 1693, mention is made of William de Ryck, a disciple of Quellin, who seems to have been a painter, and to have come to England, for, recapitulating some of this man's works, the author specifies, "a Magdalen, or the Lady of Winchelsea;" and adds, "his daughter Mrs. Katherine comes behind none of her fair sex in the art." There is a large sheet print, the condemnation of St. Catherine, designed, painted and engraved by William de Ryck 1684, and dedicated to a Bishop of Antwerp.

THOMAS EAST

was engraver of the seals to James II. and had learned of Thomas Simon. East was succeeded by his nephew Mr. John Roos, who continued in that office till the accession of George I.

REMARKS

ON THE COSTUME AND VARIATION OF DRESS, BY BOTH SEXES,
FROM THE BEGINNING OF THE SIXTEENTH, TO THE CLOSE OF
THE SEVENTEETH CENTURY.

It is not the Editor's intention to enter, at large, into a description of the different habiliments, which were in usage, during the period prescribed; or to copy exactly the observations which are found in Granger, upon that subject. They who seek more minute information, will find it in his volumes. But it has occurred to him, that there may be some readers

who would be gratified by an account, as concise as the subject will admit, of the transitions from one fashion of garb to another, and that such information would enable them to guess accurately, respecting the æra of any portrait immediately under their view. Particular portraits will be mentioned as examples, under the successive reigns.

Henry VIII. 1509—1547.

The head principally attracts our notice. No material alteration had taken place since the reigns of Edward IV. and Henry VII. The round cap or bonnet of velvet had a single jewel in front; with the beard shaven and the hair polled closely. Early in this reign the cap was enlarged, and had several jewels as aigrets, being covered on the top, with a pendant feather of ostrich or down. Purpled boddice or doublet and sleeves with studded jewels or embroidered gold. A heavy gold chain with a circular rose or jewel attached to it. As the King grew corpulent, his courtiers stuffed out every part of the male dress with bombast or cotton wool, that they might emulate the Royal bulk. The hair cut very short, and the beard close. That of C. Brandon, Duke of Suffolk, was clipped square in the shape of a pantile. Sir T. More, and Cromwel, Earl of Essex, wore a loose gown, with very broad fur, and a chain of gold with a rose or portcullis. Thomas, Duke of Norfolk has a close unornamented cap of black velvet; a richly ornamented dagger was placed in the girdle.

The ladies had a coiffeur composed of a narrow roll of false hair, of a chesnut colour, inclosed within an angular framework of metal, with pearls and jewels, the hair behind, being inclosed in a peaked bag of velvet. Anne Boleyn relinquished this mode for a flat velvet cap, enriched with many jewels, and a single plume hanging down on the right side. A gold necklace, and another much broader and highly chased, above the bosom. Very full purpled or slashed sleeves, fastened closely to the wrists. Jane Seymour has her coiffeur, having a double row of pearls, of a circular shape, with the natural hair parted over the forehead.

Edward VI. Philip and Mary, 1547-1558.

The head-dress of men, during the first mentioned reign, was remarkable for a plain cap of velvet, placed diagonally, and ornamented with a jewel and a very large ostrich feather. The hair polled, the whiskers and beard full ; a small ruffle round the neck ; the gown furred with sables in front, and round the armholes, above the elbows. Such is the costume of the Protector and his brother T. Lord Seymour, and was usual among the nobility.

The attire of the ladies was particularly plain, and the bosom entirely concealed by drapery. Indeed, concealment of the skin, appears to have been the intention of the whole female attire. Philip of Spain, upon his marriage, introduced a richer style of dress. He brought in the close ruff, with the doublet exactly fitted under the chin, and the short Spanish cloke. In his own portraits, he is always drawn in steel plated armour, very richly inlaid and damasked, with gold. The English gentry had not varied their fashion before the succeeding reign ; but the ladies indulged in a greater splendour of jewels set off by velvet, cloth of gold, and furs. The petticoat called a "farthingale" was then imported from Spain.

Q. Elizabeth, and James I. 1558-1603.

The plaited linen or cambrick round the neck and wrists, was first called a "ruffle," the diminutive of ruff, which under the auspices of the virgin Queen, grew to its full size and capacity. The art of starching them was first brought from Flanders, as the ruff would not support itself, after having been once washed. The royal coachman, in 1564, was Guilim Boenen, whose wife starched for the Queen and her court, and taught the art to young ladies, for a high gratuity. The gorgets, piccadillies and whisks, (all of them nearly alike) were applied to the neck, to support the ruffs. When introduced, they were plain folds, and formed with poking-sticks, especially for men ; they soon became very complicated and were fringed with fine lace. They flourished for nearly a century, for both

sexes. The Queen's wardrobe has been already adverted to. (V. i. p. 272.) It would be impracticable to particularise the inexhaustible caprice, by which she personally regulated her dress ; but she did not encourage rivalry or imitation in the ladies of her court. The general fashion was nearly stationary. The Noblemen wore very rich doublets, and clokes trimmed with fur, and the drawers, which were full, were cut off above the knees, which, with the legs, were covered with tightly fitted hose. Swords were in use, but their length was prescribed.

The fashions of the early part of this reign, were formed upon the model of the French Court. Sir Walter Raleigh, who was a beau, is pourtrayed with an embroidered sash, tied in a very large bow, above the right shoulder. Her favorite, Essex, has a peaked beard, a large ruff richly laced, and a plain cloke. The beard and whiskers were universal, and sometimes divided into two points, but those not long. As to the national dress, or that of individuals of rank, the vest and close sleeves were usually made of silk damask, under hanging sleeves embroidered with gold, and trunk-hose of considerable dimensions. The ruff was deep, plain and quilled, and not divided, excepting to admit the pointed beard. The ladies, towards the close of this reign, had stays or boddices of disproportionate length, and round farthingales, as observable in the progress to Theobalds.

James, from his connection with Spain was partial to the habit of that country, generally of black, which gives to all the male portraits of that age a very sombre air. Otherwise no great alteration had taken place. A hat with a very high conical crown came into vogue, and was ornamented with a hatband of twisted silk, upon which they who possessed them, placed jewels. The Spanish rapier was likewise used. The enormous trunk-hose were stuffed with horsehair to a ridiculous size. The ladies had the neck closely enveloped in a small plain ruff, more frequently ; the bosom was much exposed, but decorated with a profusion of pearls, in strings and rows.

Charles I. 1625-1648.

A few years after his accession, the English dress assumed a different character, much more dignified and picturesque. The hair was more flowing, the beard and whisker formed a triangle, with the mouth in the centre. The ruff was large, deeply laced, and falling from the neck. The vest and cloke of the richest velvet or silk damask; the doublet came low down over the wrist; the breeches were short, not covering the knees; with boots of thin Spanish leather, having very wide tops, filled with bows of ribband. This description is taken from two portraits, of Charles and his favorite Buckingham. Soon afterward the hair was worn extremely full and delicately curled, like the wig, soon to be introduced. A single lock was cherished to grow very long, which having had a bow of narrow ribband tyed to it by the hand of some fair lady, was called a *love lock*. The ruff had now a silk string and tassel falling on the breast, and at the next variation, had given place to the broad and rich turn-down collar. The hat, usually turned up on one side, was broad and flapping, with one ostrich feather of the largest kind. In no æra, has the costume of that of Charles I. been exceeded in richness and propriety. Representations of silk, sattin and velvet, attain almost to reality, under the magic touches of Rubens and Vandyck. Upon the breaking out of the Civil war, armour composed of steel plates and leather, became necessary to those who served in either party. Men's portraits are so drawn very generally, though sometimes with the cuirass only. Of the ladies, the habiliments had more elegance than splendour. The nuptial medal of the beauteous Q. Henrietta, had (as described by *Evelyn*) "about her shoulders a band or gorget standing up like a fan." Round feather fans had long been an appendage to complete dress. Very soon afterwards, the limp ruff, falling on the shoulders, with deep and scalloped point lace, obtained universal use. The hair was crisped into "hyacinthine curls" as Milton describes them, surrounding the countenance most gracefully. If, the highest degree of beauty

was almost destroyed by the hideous head-dress, common in the reign of Henry VIII. the very least was improved by this arrangement of the hair. A plain fillet or a knot of flowers was the sole additional ornament. The waist had a short bodice, and the arms with full ruffles were exposed to the elbows. Pearl necklaces and bracelets were rarely omitted.

In proof of these observations, the portraits of William (afterwards) Duke of Bedford, at Woburn; Q. Henrietta in the King's Collection, and the "Beauties at Petworth," afford an ample confirmation.

The Republic, 1648 to 1660.

The Puritans disdained all ornament of the person, and even restrained the ladies from it. They thought that the strictness and stiffness of their morals and opinions would be best demonstrated by their dress. It was, indeed, most accordant. A long vest and cloke of black or some other grave colour, with a large collar of plain linen called a "turnover" and a broad band, with the hair closely cropped, distinguished the men of every rank; and the ladies equally excluded lace, jewels and braided locks. What a contrast to the immediately preceding age! but, such was intended. To deviate from it, was "vanity of vanities," and called down the anathema of their elders.

Charles and James II. 1660 to 1688.

The first appearance of Charles in England, after his restoration, must have filled the eyes of his good people, with a certain degree of astonishment. He was shaven, but with very large whiskers, and his head was covered by a perruque of thick black hair, resting below the shoulders—but the whiskers were soon abandoned; and the wig adapted to the complexion had assumed a more graceful form. The coat was long and strait, with buttons from the top to the bottom, and the pockets so low, as scarcely to be reached by the fingers. The waistcoat had large flaps with pockets likewise, much more easily used. Sword belts made of cloth embroidered,

and extremely broad, were commonly worn at Court. Large laced ruffles, loose at the wrists, with Holland sleeves. By the adoption of these enormous perruques, which entirely covered the shoulders both before and behind, the band was superseded, and the richly laced cravat assumed its place, as a fashion of equal duration with ruffs, then become obsolete. The military cocked hat, with feathers at the corners, became common.

In this prevalence of luxury and the unrestrained manners of the Court of Charles II., the dress of the ladies was strongly characteristic. All the effect of which lace and brocade can be rendered capable, was displayed in female habits, and beauty and splendour were combined to fascinate the age. Fashions were more fantastic and frequently changed, but that of the head-dress much less so than others. The pearl necklace was retained. Lace *alone* fringed the bosom, which was freely displayed. Of the hair, infinite care was taken to dispose it, so as to represent the tendrils of the vine over the forehead, and the clusters in the locks which hung around the face. Green silk stockings with gold embroidered clocks, assisted the charms of many a beauty, upon the authority of *Grammont's Memoires*. Notwithstanding this rich style of dress, Lely rejected it, in many instances; particularly in his beauties at Windsor; and produced grace by draperies of a more flowing form, in which he could indulge his own imagination and taste.

With small exception, the costume of the latter part of this reign, was continued through that of James II. The EDITOR has been thus led into a recapitulation, and perhaps too long a digression, from the hope that it may communicate definite ideas of the costume peculiar to each period, and that it may assist in fixing portraits, with identification and truth. A knowledge of the successive style of dress is not less necessary to chronological precision, than that of the particular master, without more positive evidence, according to the time in which the individual is known to have lived.

CHAPTER IV.

Painters in the Reign of King William.

THIS prince, like most of those in our annals, contributed nothing to the advancement of arts. He was born in a country where taste never flourished, and nature had not given it to him as an embellishment to his great qualities. He courted Fame, but none of her ministers. Holland owed its preservation to his heroic virtue, England its liberty to his ambition, Europe its independence to his competition with Louis the fourteenth; for, however unsuccessful in the contest, the very struggle was salutary. Being obliged to draw all his resources from himself, and not content to acquire glory by proxy, he had no leisure, like his rival, to preside over the registers of his fame. He fought his own battles, instead of choosing mottoes for the medals that recorded them; and though my Lord Halifax promised* him that his wound in the battle of the Boyne

Should run for ever purple in our looms,

his Majesty certainly did not bespeak a single

* It has been observed that I have misquoted Lord Halifax, who does not promise King William an immortality in tapestry for his wound, but tells him, the French would have flattered

suit of tapestry in memory of the action. In England he met with nothing but disgusts. He understood little of the nation, and seems to have acted too much upon a plan formed before he came over, and, however necessary to his early situation, little adapted to so peculiar a people as the English. He thought that valour and taciturnity would conquer or govern the world, and vainly imagining that his new subjects loved liberty better than party, he trusted to their feeling gratitude for a blessing which they could not help seeing was conferred a little for his own sake. Reserved, unsociable, ill in his health, and sowered by his situation, he sought none of those amusements that make the hours of the happy much happier. If we must except the palace at Hampton-court, at least it is no monument of his taste; it seems erected in emulation of, what it certainly was meant to imitate, the pompous edifices of the French monarch. We are told that

— Great Nassau to Kneller's hand decreed
To fix him gracefull on the bounding steed :

In general I believe his Majesty patronized neither him in that manner. It is very true : I mistook, quoting only by memory, and happily not being very accurately read in so indifferent an author. The true reading is but more applicable to my purpose. Whoever delights in such piddling criticisms, and is afterwards capable of reasoning from a passage when he has rectified it, may amuse himself in setting this right. I leave the passage wrong as it stood at first, in charity to such Commentators.

painters nor poets,* though he was happy in the latter—but the case is different; a great prince may have a Garth, a Prior, a Montagu, and want Titians and Vandycks, if he encourages neither—You must address yourself to a painter, if you wish to be flattered—a poet brings his incense to you. Mary seems to have had little more propensity to the arts than the King: the good Queen loved to work and talk, and contented herself with praying to God that her husband might be a great hero, since he did not chuse to be a fond husband. A few men of genius flourished in their time, of whom the chief was

SIR GODFREY KNELLER,

Born 1648, Died 1723,

a man lessened by his own reputation as he chose to make it subservient to his fortune.† Had he lived in a country where his merit had been rewarded according to the worth of his productions, instead of the number, he might have shone in the roll of the greatest masters; but he united the

* King William had so little leisure to attend to, or so little disposition to men of wit, that when St. Evremont was introduced to him, the king said coldly, “I think you was a Major-General in the French service.”

† The author of the *Abrégé* says, that Kneller preferred portrait-painting for this reason. “Painters of history, said he, make the dead live, and do not begin to live themselves till they are dead.—I paint the living and they make me live.”



Scipse, pinx.

J.H. Robinson, sc.

SIR GODFREY KNELLER.

the highest vanity with the most consummate negligence of character—at least, where he offered one picture to fame, he sacrificed twenty to lucre ; and he met with customers of so little judgment, that they were fond of being painted by a man, who would gladly have disowned his works the moment they were paid for. Ten sovereigns* sat to him ; not one of them discovered that he was fit for more than preserving their likeness. We however, who see King William, the Czar Peter, Marlborough, Newton, † Dryden, Godolphin, Somers, the Duchess of Grafton, Lady Ranelagh, and so many ornaments of an illustrious age, transmitted to us by Kneller's pencil, must not regret that his talent was confined to portraits—

* Charles II. James II. and his Queen ; William and Mary, Anne, George I. Louis XIV. Peter the Great, and the Emperor Charles VI. For the last portrait Leopold created Kneller knight of the Roman Empire—by Anne he was made a gentleman of the privy-chamber, and by the University of Oxford a doctor. When he had finished the picture of Louis XIV, that prince asked him what mark of his esteem would be most agreeable to him ? He answered modestly and genteelly, that if his majesty would bestow a quarter of an hour on him, that he might make a drawing of his head for himself, he should think it the highest honour he could possibly receive. The King complied, and the painter drew him on grey paper with black and red chalk heightened with white.

† [The portrait of Newton is at Petworth. He is represented as sitting, and leaning on a pedestal, which is inscribed with part of a sphere. That of Dryden is in his own hair, in a plain folding drapery, holding a wreath of laurel. This portrait was gratuitously done, and was repaid by an epistle, in

unnaturally elevated, it must be considered as an instance of the painter's art. He painted in an age when the women erected edifices of three stories on their heads. Had he represented such preposterous attire, in half a century his works would have been ridiculous. To lower their dress to a natural level when the eye was accustomed to pyramids, would have shocked their prejudices and diminished the resemblance.--He took a middle way and weighed out ornament to them of more natural materials. Still it must be owned, there is too great a sameness in his airs, and no imagination at all in his compositions. See but a head, it interests you—uncover the rest of the canvass, you wonder faces so expressive could be employed so insipidly. In truth, the age demanded nothing correct, nothing complete. Capable of tasting the power of Dryden's numbers, and the majesty of Kneller's heads, it overlooked doggrel and daubing. What pity that men of fortune are not blest with such a pen or such a pencil! That a genius must write for a bookseller, or paint for an alderman!

Sir Godfrey Kneller was born at Lubee, about the year 1648. His grandfather* had an estate near Hall in Saxony; was surveyor general of

* V. Buckeridge's edition of *De Piles*, and of *Graham's English School*, in which he has inserted a new life of Sir Godfrey, p. 393.

the mines and inspector of Count Mansfeldt's revenues. By his wife of the family of Crowsen, he had one son Zachary, educated at Leipsic, and for some time in the service of Gustavus Adolphus's widow. After her death he removed to Lubec, married, professed architecture, and was chief surveyor to his native city. He left two sons, John Zachary, and Godfrey. The latter, who at first was designed for a military life, was sent to Leyden, where he applied to mathematics and fortification; but the predominance of nature determining him to painting, his father acquiesced and sent him to Amsterdam, where he studied under Bol, and had some instructions from Rembrandt. Vertue nor any of his biographers take notice of it, nor do I assert it, but I have heard that one of his masters was Francis Hals. It is certain that Kneller had no servility of a disciple, nor imitated any of them. Even in Italy, whither he went in 1672, he mimicked no peculiar style, nor even at Venice* where he resided most and was esteemed and employed by some of the first families, and where he drew Cardinal Bassadonna.

If he caught any thing, it was instructions not hints. If I see the least resemblance in his works

* [Dryden alludes to his having studied in Italy.

“ Great Rome, and Venice early did impart
To thee, th'examples of their wondrous art.”

At Rome, he was admitted to the Schools of Bernini and Carlo Maratti.]

to any other master, it is in some of his earliest works in England, and those his best, to Tintoret. A portrait at Houghton of Joseph Carreras, a poet and chaplain to Catherine of Lisbon, has the force and simplicity of that master, without owing part of its merit to Tintoret's universal black drapery, to his own afterwards neglected draperies, or to his master Rembrandt's unnatural Chiaro Scuro. Latterly Sir Godfrey was thought to give into the manner of Rubens; I see it no where but in the sketch of King William's equestrian figure, evidently imitated from Rubens's design of the ceiling for the Banqueting-house, which, as I have said, in the life of that painter, was in Kneller's possession. The latter had no more of Rubens's rich colouring, than of Vandyck's delicacy in habits; but he had more beauty than the latter, more dignity than Sir Peter Lely. The latter felt his capacity in a memorable instance; Kneller and his brother came to England in 1674 without intending to reside here, but to return through France to Venice. They were recommended to Mr. Banks, a Hamburgh-merchant, and Godfrey drew him and his family. The pictures pleased. Mr. Vernon, Secretary to the Duke of Monmouth, saw them, and sat to the new painter, and obtained his master's picture by the same hand. The Duke was so charmed, that he engaged the King his father, to sit to Kneller, at a time that the Duke of York had been promised the King's pic-

ture by Lely. Charles unwilling to have double trouble, proposed that both the artists should draw him at the same time. Lely as an established master, chose the light he liked: the stranger was to draw the picture as he could; and performed it with such facility and expedition, that his piece was in a manner finished when Lely's was only dead-coloured. The novelty pleased—yet Lely deserved most honour, for he did justice to his new competitor; confessed his abilities and the likeness. This success fixed Kneller here. The series of his portraits prove the continuance of his reputation.

Charles II. sent him to Paris to draw Louis XIV. but died in his absence. The successor was equally favourable to him, and was sitting for his picture for Secretary Pepys, when he received the news that the Prince of Orange was landed.*

King William distinguished Kneller still more; for that Prince † he painted the beauties at Hampton-Court, and was knighted by him in 1692, with the additional present of a gold medal and chain

* [Pepys adds, “that James II. ordered Kneller to proceed, that his good friend Pepys should not be disappointed.”]

† They were painted in his reign, but the thought was the Queen's, during one of the King's absences; and contributed much to make her unpopular, as I have heard from the authority of the old Countess of Carlisle (daughter of Arthur Earl of Essex) who died within these few years and remembered the event. She added, that the famous Lady Dorchester advised the Queen against it, saying, “Madam, if the King was

weighing 300*l.* and for him Sir Godfrey drew the portrait of the Czar ; as for Queen Anne he painted the King of Spain, afterwards Charles VI. so poor a performance that one would think he felt the fall from Peter to Charles.* His works in the gallery of Admirals† were done in the same reign,

to ask for the portraits of all the wits in his court, would not the rest think he called them fools ?”

[The Ladies, so distinguished, were

1. Queen Mary, (Wissing).
2. Carey Fraser, Countess of Peterborough.
3. Catherine Boyle, Countess of Ranelagh.
4. Lady Middleton.
5. Mrs. (*Miss*) Pitt, afterwards married to Mr. Scrope.
6. Diana Vere, Duchess of St. Albans.
7. Mary Bentinck, Countess of Essex.
8. Mary Compton, Countess of Dorset.
9. Isabella Bennet, Duchess of Grafton.
10. Sarah Jennings, Duchess of Marlborough.

These beautiful portraits are now in a room where King William usually dined in private.]

* [Who can see Kneller's best and worst pictures, without applying to them,—*Ubi bene nemo melius—ubi male, nemo pejus* ?]

† Seven of those heads are by Kneller, the rest by Dahl.

[The half-length portraits of the Admirals at Hampton-Court, are, 1. Sir John Jennings. 2. Sir John Leake. 3. Sir John Wishart. 4. Sir Stafford Fairbone. 5. George Byng, Viscount Torrington. 6. Sir Thomas Dilke. 7. Edward Russel, Earl of Orford. 8. Sir Charles Wager. 9. Sir Thomas Hopson. 10. Sir George Rooke. 11. George, Prince of Denmark. 12. Sir Cloudesley Shovel. 13. Sir John Munden. 14. John Benbow, Esq. 15. George Churchill, Esq. 16. John Graydon, Esq. 17. Sir William Whetstone. 18. Basil Beaumont, Esq.]

and several of them worthy so noble a memorial. The Kit-cat-club, generally mentioned as a set of wits, in reality the patriots that saved Britain,* were Kneller's last works in that reign, and his last public work. He lived to draw George I. was made a Baronet by him,† and continued to paint during the greater part of his reign; but in 1722 Sir Godfrey was seized with a violent fever, from the immediate danger of which he was rescued by

* [The Collection of portraits called "THE KIT-CAT CLUB," is that to which Sir Godfrey owes a great celebrity. They were painted for Jacob Tonson, the bookseller, who was at that time their Secretary; and by him placed in a room, which he had built to receive them, at Barn Elms, Surrey, and in which the meetings of the members were held. It was established in 1703, and consisted of thirty-nine of the most distinguished Whigs. As they were all of them his patrons and friends, Kneller, no longer biassed merely by venal considerations, was proud to exert the happiest efforts of his pencil. They are now in the possession of Mr. Baker of Hill Street, Berkeley-Square, or of his representatives. The singular denomination of this club was derived from the Tavern of Christopher Cat, a pastry-cook, in King-street, Westminster, where they met upon its institution. The term has been adopted by the painters for that size, in particular, which Kneller chose for these portraits—as sitting at table.

Portraits are distinguished as, 1. Whole Lengths. 2. Half-Lengths. 3. Kit-Cat size. 4. Three Quarters, which does not mean three parts of a whole length, but three quarters of a yard square. 5. *Bishop's half length*, describing the figure as sitting *in pontificals*, and reaching below the knees, a benefit of clergy, not at first contemplated. The KIT-CAT, consisting of 43 portraits in mezzotinto by J. Smith, were published in fol. 1795.]

† [Created a Baronet, May 24, 1715.]

Dr. Meade. The humour however fell on his left arm; and it was opened. He remained in a languishing condition and died Oct. 27, 1723. His body lay in state, and was buried at Whitton, but a monument was erected in Westminster-abbey,* where his friend Mr. Pope, as if to gratify an extravagant vanity dead, which he had ridiculed living, bestowed on him a translation of Raphael's epitaph—as high a compliment as even poetry could be allowed to pay to the original; a silly hyperbole when applied to the modern. This was not the only instance in which the poet incensed the painter. Sir Godfrey had drawn for him the statues of Apollo, Venus and Hercules;† Pope paid for them with these lines,

What god, what genius did the pencil move,
When Kneller painted these!
'Twas friendship, warm as Phæbus, kind as love,
And strong as Hercules.

He was in the right to suppress them—what idea does muscular friendship convey? It was not the same warmth of friendship‡ that made Pope put

* His monument, executed by Rysbrach, was directed by himself; he left 300*l.* for it.

† [These paintings in chiaro-scuro, taken from the well-known antique statues, were presented to Pope to ornament his staircase at Twickenham. He bequeathed them to Allen, Earl Bathurst, and they are now at Cirencester. The stanza's have never been admitted into any of the editions of the Poet's works having been justly considered as derogatory of his fame.]

‡ Pope's character of Helluo is believed to allude to Sir Godfrey. [*Moral Essays*, Ep. i. v. 238.]

Kneller's vanity to the strongest trial imaginable. The former laid a wager that there was no flattery so gross but his friend would swallow. To prove it, Pope said to him as he was painting, "Sir Godfrey, I believe if God almighty had had your assistance, the world would have been formed more perfect." "Fore God, Sir, replied Kneller, I believe so." This impious answer was not extraordinary in the latter.*—His conversation on religion was extremely free.--His paraphrase† on a

* [Mr. W. was not only "witty himself, but an excellent judge of wit in others," it is therefore the more extraordinary, that he should in both these stories, have missed the point, which rendered the first sarcastic, rather than impious, and the other, though bordering on impiety, a stronger proof of consummate vanity. The Editor's version is borrowed from Spence, and other authorities. When Pope asked Kneller the question, the witty painter laying his hand gently upon the poet's *deformed shoulder*, uttered at the same time, the wounding repartee as Mr. W. has given it. Pope, (according to Spence) used to say, "Have you ever heard Sir Godfrey's dream?—I thought that I had ascended a very high hill to Heaven, and saw St. Peter at the gate, with a great crowd behind him. When arrived there, St. Luke immediately descried me, and asked if I were not the famous Sir Godfrey Kneller? We had a long conversation upon our beloved art, and I had forgotten all about St. Peter, who called out to me, "Sir Godfrey enter in, and take whatever station you like best."]

† In the same strain he said to a low fellow whom he overheard cursing himself; "God damn *you*! God may damn the Duke of Marlborough, and perhaps Sir Godfrey Kneller; but do you think he will take the trouble of damning such a scoun-

particular text of scripture, singular. “ In my father’s house are many mansions ;” which Sir Godfrey interpreted thus.* “ At the day of judgment, said he, God will examine mankind on their different professions : to one he will say, Of what sect was you ? I was a Papist—go you there. What was you ? A Protestant—go you there. — And you ?—A Turk—go you there.—And you, Sir Godfrey ?—I was of no sect—then God will say, Sir Godfrey, chuse your place.” His wit was ready ; his bon-mots deservedly admired. In great

drel as you ;” The same vanity that could think itself intitled to pre-eminence even in horrors, alighted on a juster distinction, when he told his taylor, who offended him by proposing his son for an apprentice, “ Dost thou think, man, I can make thy son a painter ! No ; God Almighty only makes painters.”

* [These anecdotes, with several others, in which he displayed much genuine and characteristic wit, are given in the Letters of Highmore, the painter, published in the *Gent. Mag.* In the *Aubrey MSS.* published in three vols, 8vo. 1813, is a note of a conversation which Sir Godfrey held with some gentlemen at Oxford, relative to the identity of a personage, formerly of great political importance, the disinherited son of James II. Some doubts having been expressed, he exclaimed with warmth. “ His father and mother have sate to me about thirty-six times apiece, and I know every line and bit of their faces. Mine Gott ! I could paint King James *now*, by memory. I say, the child is so like both, that there is not a feature in his face, but what belongs either to father or mother, this I am sure of, and can not be mistaken—nay the nails of his fingers are his mother’s, the Queen that was. Doctor ! you may be out in your letters, but I cannot be out in my lines.” vol. ii. p. 132.]

Queen-Street* he lived next door to Dr. Ratcliffe ; Kneller was fond of flowers, and had a fine collection. As there was great intimacy between him and the physician, he permitted the latter to have a door into his garden, but Ratcliffe's servants gathering and destroying the flowers, Kneller sent him word he must shut up the door.---Ratcliffe replied peevishly, " Tell him he may do any thing with it but paint it."---" And I answered Sir Godfrey, can take any thing from him but physic." Sir Godfrey at Whitton acted as Justice of Peace, and was so much more swayed by Equity than Law, that his judgments accompanied with humour have said to have occasioned those lines by Pope,

I think Sir Godfrey should decide the suit,
Who sent the Thief that (stole the cash) away,
And punish'd him that put it in his way.

This alluded to his dismissing a soldier who had stolen a joint of meat, and accused the butcher of having tempted him by it. Whenever Sir Godfrey was applied to, to determine what parish a poor man belonged to, he always inquired which parish was the richer, and settled the poor man there ; nor would ever sign a warrant to distrain the goods of a poor man, who could not pay a tax.

* He first lived in Durham-yard, then 21 years in Covent-Garden, and lastly in great Queen-Street, Lincoln's-Inn-Fields.

These instances showed the goodness of his heart ; others, even in his capacity of justice, his peculiar turn ; a handsome young woman came before him to swear a rape ; struck with her beauty, he continued examining her, as he sat painting, till he had taken her likeness. If he disliked interruption, he would not be interrupted. Seeing a constable coming to him at the head of a mob, he called to him, without inquiring into the affair ; “ Mr. Constable, you see that turning ; go that way, and you will find an ale-house, the sign of the king’s head—go, and make it up.”

He married Susannah Cawley, daughter of the minister of Henley upon Thames. She out-lived him and was buried at Henley, where are monuments for her and her father. Before his marriage, Sir Godfrey had an intrigue with a Quaker’s wife, whom he purchased of her husband, and had a daughter, whose portrait he drew like St. Agnes with a lamb ; there is a print of it by Smith. Kneller had amassed a great fortune, though he lived magnificently, and lost 20,000*l.* in the South Sea ; yet he had an estate of near 2000*l.* a year left. Part he bequeathed to his wife, and entailed the rest on Godfrey Huckle, his daughter’s son,*

* [The Will of Sir G. Kneller, Bart. was proved Dec. 6, 1723. He bequeaths to his wife 500*l.* a year, his houses and furniture at Whitton and Great Queen Street, and other property, during her widowhood ; and after her decease to his Godson, Godfrey Huckle, with an injunction to take the name

with orders that he should assume the name of Kneller. To three nieces at Hamburgh, the children of his brother, he left legacies; and an annuity of 100*l.* a year to Bing, an old servant, who with his brother had been his assistants. Of these he had many, as may be concluded from the quantity of his works, and the badness of so many. His chief performers were, Pieters, Vander Roer, and Bakker---sometimes he employed Baptist and Vergazon. His prices were fifteen guineas for a head, twenty if with one hand, thirty for a half, and sixty for a whole length.

Kneller frequently drew his own portrait; my father had one, a head when young, and a small one of the same age, very masterly; it is now mine. It was engraved by Becket. Another in a wig; by Smith.* A half-length sent to the Tuscan gallery.† A half-length in a brocaded

and arms of Kneller, which he did, by act of Parliament in 1731. Sir Godfrey bequeaths to him a large capital in the South Sea Annuities. His brother Andrew Kneller of Hamburgh had six daughters. The present representative is Godfrey John Kneller, Esq. of Donhead Hall, Wiltshire, (1827).]

* [Under the print taken from this picture, his style and titles are most pompously displayed in Latin.]

† [He said, upon the arrival of his portrait of Lord Somers at Florence, the Grand Duke exclaimed in admiration "The Queen of England promised to send me the picture of the President of the Council, but she has sent me the President himself." *Wright's Travels in Italy*, v. ii. p. 421.

The portrait in the Florentine Gallery represents him in a rich court dress. He has nearly copied it for the Kit-Cat heads, which were engraved by J. Smith.]

waistcoat with his gold chain ; there is a mezzotinto of it, accompanying the Kit-cat heads. Another head with a cap ; a half-length presented to the gallery at Oxford,* and a double piece of himself and his wife. Great numbers of his works have been engraved, particularly by Smith, who has more than done justice to them ; the draperies

* [The Bodleian Gallery contains a portrait of more excellence and higher merit—that of the celebrated mathematician Dr. Wallis, which was painted by Kneller, in 1701, and presented by Mr. Pepys to the University of Oxford. Sir Godfrey, to whose house, Charles II. had condescended to come for the purpose of sitting, went to Oxford to take this portrait, and the subjoined extracts from the letters, in the Appendix to Pepys's Memoirs, give us a very pleasing view of that circumstance. Addressing himself to *Sir Godfrey*, “ I have long ago determined upon providing, as far as I could by your hand, toward immortalising the memory of the person (for the fame can never die) of that great man, and my most learned friend Dr. Wallis, to be lodged as a humble present of mine (though a Cambridge man) to my dear aunt Oxford.” *Dr. Wallis*, to *Mr. Pepys*. “ You have been pleased to put an honour upon me, which I could not deserve, nor did expect, to send so worthy an artist as Sir G. K. from London to Oxford, to take my picture, at length ; and to put the charge of it, to your own account.” When the picture was completed ; Sir Godfrey wrote to *Mr. Pepys*, “ I can show, I never did a better picture, *nor so good a one* in my life ; which is the opinion of all that has seen it : and which I have done merely for the respect I have for your person, sense, and reputation ; and for the love of so great a man as Dr. Wallis.” This opinion of the merit of this fine portrait, so recorded by the artist himself, as his *chef d'œuvre*, although unnoticed by Mr. W. leaves his “ *Converted Chinese*,” no longer unrivalled.]

are preferable to the originals. The first print taken from his works was by White of Charles II. He had an historic picce of his own painting before he went to Italy, Tobit and the Angel. At his seat at Whitton were many of his own works, sold some years after his death. He* intended that Sir James Thornhill should paint the staircase there, but hearing that Sir Isaac Newton was sitting to Thornhill, Kneller was offended, said, no portrait-painter should paint his house, and employed Laguerre.

Pope† was not the only bard that soothed this painter's vain-glory. Dryden repaid him for a present of Shakespeare's picture with a copy of verses full of luxuriant but immortal touches; the most beautiful of Addison's poetic works was addressed to him: the singular happiness of the allusions, and applications of fabulous theology to the princes drawn by Kneller, is very remarkable:

Great Pan, who wont to chase the fair,
And love the spreading oak was there,

For Charles II.—————And for James,

Old Saturn too with upcast eyes
Beheld his abdicated skies.

* [He painted likewise a cieling at Hanworth in Middlesex destroyed by fire.]

† Four letters from Sir Godfrey to Pope are printed in the two additional volumes to the works of that poet, printed for

And the rest on William and Mary, Anne, and George I. are all stamped with the most just resemblance.

Prior complimented Kneller on the Duke of Ormond's picture ; Steele wrote a poem to him at Whitton ; Tickell another ; and there is one in the third part of Miscellaneous Poems, 8vo. Lond. 1693, on the portrait of the Lady Hyde Can one wonder a man was vain, who had been flattered by Dryden, Addison, Prior, Pope and Steele ? Joseph Harris dedicated to him his Tragi-comedy of the Mistakes or False Report in 1690, in which Dryden, Tate, and Mountford had assisted. And John Smith (I suppose the celebrated mezzotinter) addressed his translation of Le Brun's Conference on the Passions to Sir Godfrey. On his death was written another Poem printed in a Miscellany published by D. Lewis, 8vo. in 1726 : and the following lines were addressed to him on his portrait of Lord Chancellor Macclesfield ;

To such a face and such an air
 Who could suspect their wants a voice ?
 O, Kneller, ablest hand, declare,
 If this was thy mistake, or choice.

R. Baldwin, 1776. Those letters were not worth printing, and are very ill spelt, a fault very excusable in a foreigner.

[These letters have been republished in *Mr. Bowles's* edition of Pope, who sensibly observes, in answer to Mr. W. that although not worth publishing, as *fine letters*, they are entertaining and characteristic. vol. x. 234.

'Twas choice—thy modesty conceal'd
 The tongue, which would thy glory raise ;
 For That, which justice ne'er withheld,
 Would never cease to speak thy praise.*

His Brother

* [As Kneller practised his art in England, for thirty years without intermission, the Editor will merely select from his multitudinous portraits, some of those of eminent men whose likenesses are continued by his pencil, and are most creditable to it.

Frederic, Duke of Schomberg, Equestrian, and his best picture in that style. Marquis of Lothian, Newbattle Abbey, Scotland.

Henry St. John, Viscount Bolingbroke. Petworth.

Sir Christopher Wren, sitting and holding a scroll, a View of St. Paul's. Royal Society.

The Same, whole length, sitting. Theatre, Oxford.

Dean Aldrich, half length. Christ-Church College.

Dr. Sacheverel, which gives the best specimen of a clerical wig, of that time. See the engraving by Smith.

Lady M. W. Montagu, the portrait intended for Pope. Luton.

His own Head and Pope's, given to the Bodleian Gallery.

John Lock, in his own Hair.

Bishop Burnet. Wimpole.

Charles Mordaunt, Earl of Peterborough. Dantsey, Wilts.

Joseph Addison. Bodleian.

John Evelyn. Wootton, Surrey.

In one of Lock's Letters to Collins, he says, "Pray get Sir Godfrey to write on the back of Lady Marsham's picture, "Lady M." and on the back of mine "John Lock." This he did to Mr. Molyneux, it is necessary to be done, or else the pictures of private persons are lost in two or three generations."]

JOHN ZACHARY KNELLER,



who was thirteen years older than Sir Godfrey, came to England with him, and painted in fresco, architecture, and still-life, pieces in oil, and lastly water-colours, in which he copied several of his brother's heads. Sir Godfrey drew his portrait, one of his best works. Of John's was a piece of still-life with a great tankard in the middle ; and a small head of Wyck, almost profile in oil, in the possession of Dr. Barnard, Bishop of Derry, with the names of both artists, dated 1684. John Kneller died in 1702 in Covent-Garden and was buried in that church.

JOHN JAMES BAKKER

Painted draperies for Kneller, and went to Brussels with him in 1697, where Sir Godfrey drew the Elector of Bavaria on a white horse. I don't know whether Bakker ever practised for himself. He was brother of Adrian Bakker, who painted

history and portraits at Amsterdam and died in 1686.

JACOB VANDER ROER,

another of Kneller's assistants, was scholar of J. De Baan, and lived many years in London; died at Dort. See an account of him in the third volume of Descamps.

JOHN PIETERS

was born at Antwerp, and learned of Eykens, a history-painter. He came to England in 1685, at the age of eighteen,* and was recommended to Sir Godfrey, for whom he painted draperies, and whom he quitted in 1712, and was employed in the same service by others; but his chief business was in mending drawings and old pictures, in which he was very skilfull.† Pieters and Bakker were both kind to Vertue in his youth, and gave him instructions, which he acknowledges with great gratitude. Pieters loved his bottle, and was improvident, and towards the end of his life was poor and gouty. He died in 1727, and was buried in the church-yard of St. Martin's.

* He was so poor that he engaged himself as a domestic in the service of Cardinal Dada, the pope's nuncio; but quitted him before night.

† He excelled in copying Rubens, and even passed off several prints which he had washed, for original drawings of that master. But this cheat is not so great a proof of Pieters's abilities, as the ignorance of our collectors, who are still imposed upon by such gross frauds.

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JOHN BAPTIST MONOYER,*



one of the greatest masters that has appeared for painting flowers. They are not so exquisitely finished as Van Huysum's, but his colouring and composition are in a bolder style. He was born at Lisle in 1635, and educated at Antwerp as a painter of history, which he soon changed for

* V. *Graham*, and the *Abrégé*. [Monoyer had acquired much fame for his fruits and flowers, before he was brought to England, by the Duke of Montagu. He returned to Paris, and painted in the French king's palaces, at least sixty pieces, upon pannels and door-cases, &c. Upon a comparison with Vanhuysom and Rachel Ruysch, he fails of their velvet softness, but excels in the boldness of his composition, the energy of his touch, and the force of his colouring. His portrait of Q. Mary sitting near a looking glass, at Hampton Court, has been justly admired.]

flowers, and going to Paris in 1663 was received into the academy with applause ; and though his subjects were not thought elevated enough to admit him to a professorship, he was in consideration of his merit made a counsellor ; a silly distinction, as if a great painter in any branch, was not fitter to profess that branch, than give advice on any other. He was employed at Versailles, Trianon, Marly, and Meudon ; and painted in the Hotel de Bretonvilliers at Paris, and other houses. The Duke of Montagu brought him to England, where much of his hand is to be seen, at Montagu-house, Hampton-court, the Duke of St. Albans's at Windsor, Kensington, Lord Carlisle's, Burlington-house, &c. The author of the *Abregè* speaking of Baptist, La Fosse and Rousseau, says, these three French painters have extorted a sincere confession from the English, "Qu'on ne peut aller plus loin en fait de peinture."* Baptist is

* [Ces trois peintres François arrachent aux Anglois l'aveu sincere qu'on ne peut aller plus loin en fait de peinture. On y trouve l'effet des grandes ordonnances soutenues d'un grand coloris d'une belle touche, et accompagnées d'ornemens d'architecture et de fleurs ravissantes," p. 333. Who that should now linger for a few minutes upon the staircase, or in the saloon above stairs of the British Museum, could form to himself any just idea of the excellence of these works of artists, so famous in their day, when they were first offered to view ? The exaggerated praise is due only to national vanity, in him who bestowed it. The paintings show the injury done in a single century, by exposure to air impregnated with sea coal, in this climate.]

undoubtedly capital in its way—but they must be ignorant Englishmen indeed, who can see any thing masterly in the two others. Baptist passed and repassed several times between France and England, but having married his daughter to a French painter who was suffered to alter and touch upon his pictures, Baptist was offended and returned to France no more. He died in Pall-mall in 1699. His son Antony, called young Baptist, painted in his father's manner, and had merit. There is a good print by White from a fine head of Baptist by Sir Godfrey Kneller. At the same time with Baptist was here Montingo, another painter of flowers ; but I find no account of his life or works.

HENRY VERGAZON,*

a Dutch painter of ruins and landseapes, with which he sometimes was called to adorn the backgrounds of Kneller's pictures, though his colouring was reckoned too dark. He painted *a few* small portraits, and died in France.

PHILIP BOUL,

a name of whom I find but one note. Vertue says he had seen a pocket-book almost full of sketches and views of Derbyshire, the Peak, Chatsworth, &c. very freely touched, and in imitation of Sal-

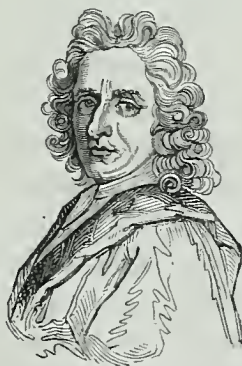
* V. *Graham*.

vator Rosa, whose works this person studied. Whether he executed any thing in painting I know not.

EDWARD DUBOIS

was born at Antwerp, and studied under Groenwegen, a landscape-painter, who had been in Italy, and several years in England*—a course of travels pursued by the disciple, who after a stay of eight years in the former, where he studied the antique and painted for Charles Emanuel Duke of Savoy, came to England, where he professed landscape and history-painting. He died here about 1699, at the age of 77, and was buried at St. Giles's. His younger brother,

SIMON DUBOIS,



was a better master. He lived 25 years at home,

* So *Graham*. I find no other account of this Groenwegen, nor of his works here.

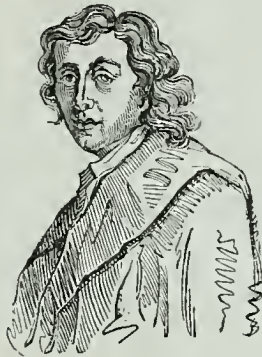
but came to England as early as 1685, several small heads in oil being dated in that year ; they are commonly distinguished by the fashion of that time, laced cravats. Portrait however was not his excellence ; originally he painted battles, small, and in the Italian manner ; afterwards, horses* and cattle, with figures, the faces of which were so neatly finished, that a lady persuaded him to try likenesses, and sat to him herself. He sold many of his pieces for originals by Italian hands, saying sensibly, that since the world would not do him justice, he would do it himself ; his works sold well, when his name was concealed. Lord Somers distinguished better ; he went unknown and sat to Dubois ; and going away gave him 50 guineas, ordered the robes of chancellor, and when the picture† was finished, gave him as much more. The two brothers lived together in Covent-Garden without any servant, working in obscurity, and heaping up money, both being avaricious. When Edward died, Simon, left without society, began to work for Vanderveelde, and one day in a fit of generosity, offered to draw the portrait of his eldest daughter. This drew on a nearer acquaintance, and the old man married her, but died in a year, leaving her his money, and a fine collection of pictures, and naming his patron Lord

* He had received some instructions from Wouverman.

† *Elsuni* has an epigram on this picture.

Somers, executor ; he was buried May 26, 1708. His young widow married again, and dissipated the fortune and collection. Dubois drew a whole length of Archbishop Tenison, now at Lambeth, and Vandervart the painter had his own head by himself.

HENRY COOKE



was born in 1642, and was thought to have a talent for history. He went to Italy, and studied under Salvator Rosa. On his return, neither rich nor known, he lived obscurely in Knave's-acre, in partnership with a house-painter. Lutterel introduced him to Sir Godfrey Copley, who was pleased with his works, and carried him into Yorkshire where he was building a new house, in which Cooke painted, and received 150*l*. He then lived five years with the father of Antony Russel, whom

I have mentioned in the preceding volume, but quarrelling with a man about a mistress whom Cooke kept, by whom he had children, and whom he afterwards married, Cooke killed him and fled. He then went to Italy and staid seven years, and returning, lived privately, till the affair was forgotten. Towards the end of his life he was much employed. By order of King William he repaired the Cartoons,* and other pictures in the Royal Collection, though Walton had the salary.† He finished the equestrian portrait of Charles II. at Chelsea College, and painted the choir of New-College Chapel, Oxford, the staircase at Ranelagh House, the ceiling of a great room at the water-works at Islington, and the staircase at Lord Carlisle's in Soho-Square, where the assemblies are now kept.‡ He had sometimes painted portraits, but was soon disgusted with that business

* *Graham* says he copied the Cartoons in turpentine oil, in the manner of distemper, a way he invented.

† [He likewise painted the Cartoons in distemper, with oil of turpentine, by a process of his own, but with so little success, that the Duke of Marlborough, who had ordered them, consigned them to a garret at Blenheim. From this oblivion they were rescued by the last Duke, and accepted by the University of Oxford. They now unworthily occupy a large space in the Picture Gallery, which is peculiarly destined to receive portraits only, by the removal of some of greater value.]

‡ Among *Elsum's* epigrams is one on a listening faun by Cooke.

from the caprices of those that sat to him. He died Nov. 18, 1700, and was buried at St. Giles's. I have his own head by him, touched with spirit, but too dark, and the colouring not natural.*

PETER BERCHETT

was born in France, 1659, and beginning to draw at the age of fifteen under La Fosse, he improved so fast, that in three years he was employed in the royal palaces. He came to England in 1681, to work under Rambour, a French painter of architecture, who, says Vertue, was living in 1721, but then staid only a year, and returned to Marly. He came again, and painted for some persons of rank in the west. King William building a palace at Loo, sent Berchett thither, where he was engaged fifteen months, and then came a third time to England, where he had sufficient business. He painted the cicling in the chapel of Trinity-College, Oxford, the staircase at the Duke of Schomberg's in Pall-mall, and the summer-house at Ranelagh. His drawings in the academy were much approved. Towards the end of his life,

* He had made a collection of pictures and painter's drawings, which were disposed of by auction, before his death. [In the Gazette of March 26, 1700. "An auction of the collection of pictures by Rubens, Vandyck, &c. made by Henry Cooke, and to be sold at his dwelling-house, Bloomsbury."]

being troubled with a ptyisie, he retired to Marybone and painted only small pieces of fabulous history; his last was a bæechanalian, to which he put his name the day before he died; it was in January 1720, at Marybone, where he was buried. He left a son that died soon after him at the age of seventeen.

LOUIS CHERON,

born at Paris in 1660, was son of Henry Cheron, an enamel painter, and brother of Elizabeth Sophia Cheron, an admired paintress, and who engraved many ancient gems. Louis went to Italy, and says the* author of his life, “A toujours eherehé Raphael et Jules Romain.”—A pursuit in which he was by no means successfull. He came to England on account of his religion in 1695, and was employed at the Duke of Montagu’s at Boughton, at Burleigh, and at Chatsworth, where he painted the sides of the gallery, a very poor performance. He had before fallen into disesteem, when he painted in Montagu-house, where he was much surpassed by Baptist, Rousseau and La Fosse. On this ill success he turned to painting small histories; but his best employment was designing for the painters and engravers of that time; few books appeared with plates, but from his drawings. Vanderbank, Vandergutch, Simp-

* *Abrégé de la Vie des plus fameux Peintres*, Vol. ii. p. 254.



1737

W. H. W. Whittaker sc.

JOHN WESLEY

WESLEYAN
Methodist Church, 15, Fleet Street

son, Kirkall, &c. all made use of him. His drawings are said to be preferable to his paintings. He etched several of his own designs, as the labours of Hercules, which were afterwards retouched with the burin by his disciple, Gerard Vandergutch; and towards the end of his life Cheron etched from his own drawings a suite of twenty-two small histories for the life of David; they were done for, or at least afterwards purchased by P. F. Giffart, a bookseller at Paris, who applied them to a version of the Psalms in French metre, published in 1715. Some time before his death, Cheron sold his drawings from Raphael, and his academic figures to the Earl of Derby for a large sum. He was a man of a fair character, and dying in 1713 of an apoplexy, left 20*l.* a year to his maid, and the rest of his fortune to his relations and to charitable uses. He was buried from his lodgings in the piazza Covent-garden, and lies in the great porch of that church.

JOHN RILEY,*

one of the best native painters that has flourished in England, whose talents while living were obscured by the fame, rather than by the merit of Kneller, and depressed since by being confounded

* [From a MS. in the Herald's College it appears, that this John Riley was one of the several sons of William Riley, Lancaster Herald in the reign of Charles the first.]

with Lely; an honour unlucky to his reputation. Graham too speaks of him with little justice, saying he had no excellence beyond a head; which is far from true. I have seen both draperies and hands painted by Riley, that would do honour to either Lely or Kneller. The portrait of Lord-Keeper North at Wroxton is capital throughout. Riley, who was humble, modest, and of an amiable character, had the greatest diffidence of himself, and was easily disgusted with his own works, the source probably of the objections made to him. With a quarter of Sir Godfrey's vanity, he might have persuaded the world he was as great a master.

He was born* in 1646, and received instructions from Fuller and Zoust, but was little noticed till the death of Lely, when Chiffinch being persuaded to sit to him, the picture was shown, and recommended him to the King. Charles sat to him, but almost discouraged the bashful artist from pursuing a profession so proper for him. Looking at the picture he cried "Is this like me? then od's fish, I am an ugly fellow." This discouraged Riley so much, that he could not bear the picture, though he sold it for a large price. James and his Queen sat to him. So did their succes-

* One Thomas Riley was an actor, and has a copy of verses addressed to him in Randolph's poems. This might be the painter's father. In the same place are some Latin verses by Riley, whom I take to be our painter himself.

sors, and appointed him their painter.* But the gout put an early end to Riley's progress: He died in 1691 at the age of 45, and was buried in Bishopsgate-Church; in which parish he was born. Richardson married a near relation of Riley, and inherited about 800*l.* in pictures, drawings and effects.

JOHN CLOSTERMAN,

son of a painter, was born at Osnaburgh, and with his countryman, one Tiburen, went to Paris in 1679, where he worked for De Troye. In 1681, they came to England, and Closterman at first painted draperies for Riley, and afterwards they painted in conjunction, Riley still executing most of the heads. On his death Closterman finished several of his pictures, which recommended him to the Duke of Somerset, who had employed Riley. He painted the Duke's children, but lost his favour on a dispute about a picture of Guercino which he had bought for his grace, and which was afterwards purchased by Lord Halifax; and on which occasion the Duke patronized Dahl. Closterman however did not want business. He drew Gibbons the carver and his wife in one piece,† which pleased, and Closterman was even set in competition with Sir Godfrey. He painted the Duke

* [At Nuneham, Lord Harcourt has two portraits by him, of the Poets Otway and J. Phillips.]

† There is a mezzotinto from it.

and Duchess of Marlborough and all their children in one picture, and the Duke on horse-back, on which subject however he had so many disputes with the Duchess, that the Duke said, "It has given me more trouble to reconcile my wife and you, than to fight a battle." Closterman, who sought reputation, went to Spain, where he drew the King and Queen, and from whence he wrote several letters on the pictures in that country to Mr. Richard Graham. He also went twice to Italy, and brought over several good pictures. The whole length of Queen Anne at Guildhall is by him, and another at Chatsworth of the first Duke of Rutland; and in Painter's-hall a portrait of Mr. Saunders. Elsum has bestowed an epigram on his portrait of Dryden; yet Closterman was a very moderate performer; his colouring strong, but heavy, and his pictures without any idea of grace. Latterly he married a woman who wasted his fortune, and disordered his understanding: He died sometime after 1710, and was buried in Covent-Garden where he lived.

WILLIAM DERYKE,*

of Antwerp, was bred a jeweller, but took to painting history, which he practised in England, and died here about 1699, leaving a daughter whom he had brought up to his art.

* *Graham.*

DIRK MAAS OR THEODORE MAAS,

a Dutch painter of landscapes and battles, was in England in this reign, and painted the battle of the Boyne for the Earl of Portland. There was a print in two sheets from that picture.

PETER VANDER MEULEN,



brother of the battle-painter, so well known for his pictures of the military history of Louis quatorze. Peter, who came into England in 1670,* lived to be employed in the same manner by Louis's rival, King William. Originally this Vander Meulen was a sculptor. Largilliere† and Peter Van Bloemen followed him into England; the former drew the portrait of Peter Vander Meulen, from which there is a mezzotinto by Becket.

* [See *Burgess*, continuation of *Graham*, p. 107.]

† See before in the reign of King James.

PAUL MIGNART,

another painter who overflowed to us from France, was son of Nicholas Mignart of Avignon, and nephew of the celebrated Mignart. There is a print by Paul Vansomer,* from a picture of the Countess of Meath, painted by Paul Mignart, and another, by the same hands, of the ladies Henrietta and Anne, the two eldest daughters of the Duke of Marlborough.

EGBERT HEMSKIRK,†



of Harlem, a buffoon painter, was scholar of De Grebber, but lived in England, where he painted what were called, pieces of humour; that is, drunken scenes, Quakers Meetings, wakes, &c.

* I have mentioned this person in the *Life of Vansomer*, in the preceding volume. He was both painter and scraper in mezzotinto.

† *V. Graham.*

He was patronized by Lord Rochester, and died in London 1704, leaving a son of his profession.

FREDERIC KERSEBOOM*

was born at Solingen in Germany in 1632, and went to Amsterdam to study painting, and from thence to Paris in 1650, where he worked for some years under Le Brun, till he was sent to Rome at the expence of the Chancellor of France, who maintained him there fourteen years, two of which he passed with Nicolò Poussin, whose manner he imitated; not so well, I should suppose, as Graham asserts, since having been supported so long by a French minister, he probably would have fixed in France if he had made any progress proportionable to that expence. On the contrary he came to England to paint history, in which not meeting with much encouragement, he turned to portraits.† Graham says he was the first who brought over the art of painting on glass.—I suppose he means, painting on looking-glass. Kerseboom died in London in 1690, and was buried in St. Andrew's Holbourn.

* I have been told that his true name was Casaubon, and that he was descended from, or allied to the learned men of that appellation.

† [There is a portrait of the Honourable Robert Boyle, at Kensington, by him.]

[ANTONY] SEVONYANS, [SCHOONJANS]

Born 1655, Died 1726,

a name* of which I have heard, but can learn nothing, except that he painted a staircase in a house called little Montagu-house, the corner of Bloomsbury-square, and the head of Dr. Peter of St. Martin's-Lane. Yet from his own portrait,† in the possession of Mr. Eckardt the painter, he appears to have been an able master.

SAVONYANS.



SIR J. MEDINA.



SIR JOHN [BAPTIST] MEDINA,

Born 1659, Died 1711,

was son of Medina de L'Asturias, a Spanish cap-

* He is often called Schonjans, by which appellation he is recorded in the printed catalogue of the collection in the gallery of Dusseldorp, where are three or four pieces painted by him, particularly his own head with a long beard.

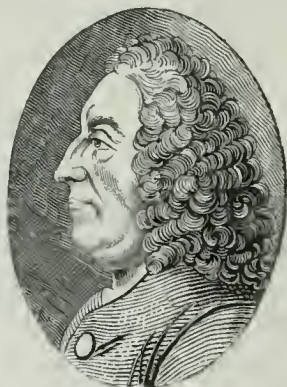
† It is now at Strawberry-hill.

tain who had settled at Brussels, where the son was born, and instructed in painting by Du Chatel. He married young and came into England in 1686, where he drew portraits for several years. The Earl of Leven encouraged him to go to Scotland, and procured him a subscription of 500*l.* worth of business. He went, carrying a large number of bodies and posture, to which he painted heads. He came to England for a short time, but returned to and died in Scotland, and was buried in the church-yard of the Grey-friars at Edinburgh in 1711, aged 52. He painted most of the Scotch nobility, but was not rich, having twenty children.* The portraits of the professors in the Surgeon's-Hall at Edinburgh were painted by him and are commended. At Wentworth-Castle is a large piece containing the first Duke of Argyle and his sons, the two late Dukes, John and Archibald, in Roman habits; the style Italian, and superior to most modern performers. In Surgeon's-Hall are two small histories by him. The Duke of Gordon presented Sir John Medina's head to the great Duke for his collection of portraits by the painters themselves; the Duke of Gordon too was drawn by him with his son the Marquis of Huntley and his daughter Lady Jane in one piece. Medina was capable both of history

* ["Lasciando i suoi acquisti frá suoi figliogli chi in numero di ventuno, avéa finora ottenuto dal sua consorte." *Mus. Florent*, t. 4, p. 155.]

and landseape. He was knighted by the Duke of Queensberry, Lord High Commissioner, and was the last knight made in Seotland before the Union. The prints in the octavo edition of Milton were designed by him, and he composed another set for Ovid's Metamorphosis, but they were never engraved.

MARCELLUS LAROON



was born at the Hague in 1653, and learned to paint of his father, with whom he came young into England. Here he was placed with one La Zoon, a portrait-painter, and then with Flesshier, but owed his chief improvement to his own application. He lived several years in Yorkshire; and when he came to London again, painted draperies for Sir Godfrey Kneller, in which branch he was eminent; but his greatest excellence was in imitating other masters, and those considerable.

My father had a picture by him that easily passed for Bassan's. He painted history, portraits, conversations, both in large and small. Several prints were made from his works, and several plates he etched and scraped himself. A book of fencing, the cries of London, and the procession at the coronation of William and Mary were designed by him. He died of a consumption, March 11th, 1702. His son, Captain Laroon, who had a genius both for painting and music, had his father's picture painted by himself.*

THOMAS PEMBROKE†

was disciple of Laroon, and imitated his manner both in history and portraits. He painted several pictures for Granville Earl of Bath in conjunction with Woodfield,‡ and died at the age of 28.

* The son sold his collection of pictures (among which were many painted by his father) by auction Feb. 24, 1725. The son, called also Marcellus, died at Oxford June 2, 1772.

[The head here given is curious, as *hitherto* there has been no engraving of him—it was copied from a miniature of the same size, many years since, by Mr. G. P. Harding.]

† V. *Graham*.

‡ Scholar of Fuller. See the beginning of this volume.

FRANCIS LE PIPER,



Died 1740.

a gentleman artist,* with whose lively conversation Graham was so struck, that he has written a life of him five times longer than most of those in his work. The substance of it is, that though born to an estate, he could not resist his impulse to drawing, which made him ramble over great part of Europe to study painting, which he scarcely ever practiced, drawing only in black and white, and carried him to Grand Cairo, where, as he

* His father was a Kentish gentleman of Flemish extraction. [Descended from a Walloon family, who were protected by Q. Elizabeth, and settled at Canterbury, when expelled for their religion by the Duke of Alva.]

could see no pictures, I am surprized he did not take to painting. Most of his performances were produced over a bottle, and took root where they were born: the Mitre Tavern at Stock's market, and the Bell at Westminster, were adorned by this jovial artist.* At the former was a room

* [A coincidence, so singular, has rarely happened in the history of mankind, as to circumstances and genius, as between Francis Le Piper and Francis Grose. The latter still survives in the recollection and esteem of many, for his amiable humour, graphic facility and convivial habits. This attempted parallel may be, therefore, not uninteresting. Both were of foreign extraction, born to considerable property which was evaporated by carelessness and good nature, liberally educated, and in person remarkably corpulent, yet active. Neither of them attained to an advanced age. Le Piper and Grose were equally industrious, for nothing that they saw, with any interest, in daily life, ever escaped their pencil. The "Antiquities" and "History of Armour," confer a higher consideration upon Grose as an author, whilst Le Piper confined his talent to mere amusement; and was content with the transitory praise of his boon companions, although by far the superior artist. He delighted in sketching ugly faces from nature, for he held as a maxim that there was no such thing possible as *caricatura*, and that both in form and circumstance she was predominant over invention. So accurate was his memory that he could commit to paper, the likeness of those whom he casually met, even in the streets, as precisely as if they had sat to him several times.

His landscapes and groups of droll figures which he etched upon tobacco boxes were delicately finished. He was, like Grose, a most pleasant and kind humourist. One of his whims was to disappear from his society for some months, or even a year, and to enjoy their surprise, when he suddenly returned from a stroll over Italy or, once, as far as the Pyramids. In

called the *Amsterdam*, from the variety of sects Mr. Le Piper had painted in it, particularly a Jesuit and a Quaker. One branch of his genius, that does not seem quite so good-humoured as the rest of his character, was a talent for caricaturas. He drew landscapes, etched on silver plates for the tobacco-boxes of his friends, and understood perspective. Towards the end of his life his circumstances were reduced enough to make him glad of turning his abilities to some account.—Becket paid him for designing his mezzotintos. Several heads of Grand Signiors in Sir Paul Rycaut's history were drawn by him, and engraved by Elder. At last Le Piper took to modelling in wax, and thought he could have made a figure in it, if he had begun sooner. On the death of his mother, his fortune being reestablished, he launched again into a course of pleasure, contracted a fever, and being bled by an ignorant surgeon who pricked an artery, he died of it in 1698, in Aldermanbury, and was buried in the church of St. Mary Magdalen Bermondsey

his landscapes he used black and white only, and shewed a perfect acquaintance with the rules of perspective. It is not known where any of these are preserved at this time, or any of his oil-paintings; but some were left in the hands of his brother, who was a merchant in London. Had he borrowed more time from his mirth and wanderings to give to his studies, he certainly would have gained considerable reputation, for he was singularly well versed in the theory of his art, which he acquired in Italy.]

in Southwark. Vertue had a large picture by Fuller, containing the portraits of several painters and of one woman; the person in the middle was Le Piper.

THOMAS SADLER,

was second* son of John Sadler† a master in chancery, much in favour with Oliver Cromwell, who‡ offered him the post of Chief Justice of Munster in Ireland, with a salary of 1000*l.* a year, which he refused. Thomas Sadler was educated at Lincoln's-Inn, being designed for the law; but having imbibed instructions from Sir Peter Lely, with whom he was intimate, he painted at first in miniature for his amusement, and portraits towards the end of his life, having by unavoidable misfortune been reduced to follow that profession. There remain in his family a small moon-light, part of a landscape on copper, and a miniature of the Duke of Monmouth, by whom and by Lord Russel he was trusted in affairs of great moment—a connection very natural, as Mr. Sadler's mo-

* This article is re-adjusted from the information of his grandson Rob. Seymour Sadler, Esq. of the Inner Temple; Vertue having confounded Thomas Sadler with his second cousin Ebenezer Sadler, who was the person that was steward to Lord Salisbury.

† For a more particular account of him, see the Hist. and Critical Dict. vol. ix. pp. 19, 20, and Dugdale's Origines Judiciales.

‡ The original letter is still in the possession of his great grandson.

ther* was of the ancient and public-spirited family of Trenchard. A print of John Bunyan after Sadler has lately been published in mezzotinto. His son Mr. Thomas Sadler was deputy clerk of the Pells, and drew too. His fine collection of agates, shells, drawings, &c. were sold a few years ago on his death.

GODFREY SCHALKEN,

Born 1643, Died 1706,

a great master, if tricks in an art, or the mob, could decide on merit; † a very confined genius, when rendering a single effect of light was all his excellence. ‡ What should one think of a poet, if he wrote nothing but copies of verses on a rainbow? He was born at Dort in 1643; his father who was a school-master, wished to bring him up to the same profession, but finding the boy's disposition to painting, he placed him with Solomon Van Hoogstraten, and afterwards with Gerard

* See her descent from Sir Henry Seymour in the two last editions of *Collins's Peerage*.

† [Four of his best works are in the Louvre Gallery, and a spirited portrait of himself at Welbeck, an engraving from which, is the best of J. Smith's mezzotints.]

‡ Elsum has this epigram on a boy blowing a fire-brand by Schalken;

Striving to blow the brand into a flame,
He brightens his own face, and th'author's fame.



Sass. pinat

S. Freeman sc.

GODFREY SCHALKEN.

Dou,* from whom he caught a great delicacy in finishing—but his chief practice was to paint candle-lights † He placed the object and a candle in a dark room, and looking through a small hole, painted by day-light what he saw in the dark chamber. Sometimes he did portraits, and came with that view to England, but found the business too much engrossed by Kneller, Closterman and others. Yet he once drew King William, but as the piece was to be by candle-light, he gave his majesty the candle to hold, till the tallow ran down upon his fingers. ‡ As if to justify this ill-breeding, he drew his own picture in the same situation. Delicacy was no part of his character—having drawn a lady who was marked with the small-pox but had handsome hands, she asked him, when the face was finished, if she must not sit for her hands. “No,” replied Schalken, “I always draw them from my house-maid.” § Robert Earl of Sunderland employed him at Althorp; at Windsor is a well-known picture in the

* There is a print of Gerard Dou, with this inscription, G. Dou. Pictor Lugd. Batav. honoris ergo, præceptorem suum delineavit G. Schalken.

† [His best picture known, is of the Wise and Foolish Virgins, at Dusseldorff.]

‡ [*Burgess*, p. 120, 8vo. 1755.]

§ [*Northcot's Life of Sir J. Reynolds*, v. ii. p. 267, relates an exactly similar anecdote of him. It is said too, that F. Cotes, his rival, gave the same offence to the late Q. Charlotte, to whom she sate for her portrait in 1763.]

gallery. He came over twice ; the last time with his wife and family, and staid long, and got much money. He returned to Holland, and was made painter to the King of Prussia with a pension, which he enjoyed two or three years, and died at Dort in 1706. Smith made mezzotintos from his Magdalen praying by a lamp, and from another picture of a woman sleeping.

ADRIAN VANDIEST



Born 1655, Died 1704,

was born at the Hague and learned of his father, a painter of sea-pieces. Adrian came to England at the age of seventeen, and followed both portrait and landscape-painting, but was not much encouraged, except by Granville Earl of Bath, for whom he worked at his seat, and drew several views and ruins in the West of England. One cannot think him a despicable painter, for seven

of his landscapes were in Sir Peter Lely's collection. His own portrait with a kind of ragged stuff about his head, and a landscape in his hand, was painted by himself. He began a set of prints after views from his own designs, but the gout put an end to an unhappy life in the 49th year of his age, and he was buried in St. Martin's 1704.* He left a son, who painted portraits, and died a few years ago.

GASPAR SMITZ,†

a Dutch painter, who came to England soon after the restoration, and who from painting great numbers of Magdalens, was called *Magdalen Smith*. For these penitents sat a woman that he kept and called his wife. A lady, whom he had taught to draw, carried him to Ireland, where he painted small portraits in oil, had great business and high prices. His flowers and fruit were so much admired, that one bunch of grapes sold there for 40*l*. In his Magdalens he generally introduced a thistle on the foreground. In Painter's-Hall is a small Magdalen, with this signature § 1662. He had several scholars, particularly Maubert, and one Gandy of Exeter. However, notwithstanding his success, he died poor in Ireland 1707.

THOMAS VAN WYCK

was born at Harlem 1616, and became an ad-

• *Graham.*

† *Graham.*

mired painter of sea-ports, shipping and small figures.* He passed some years in Italy, and imitated Bamboccio. He came to England about the time of the restoration. Lord Burlington had a long prospect of London and the Thames, taken from Southwark, before the fire, and exhibiting the great mansions of the nobility then on the Strand.† Vertue thought it the best view he had seen of London. Mr. West has a print of it, but with some alterations. This Wyck painted the fire of London more than once. In Mr. Halsted's sale was a Turkish procession large as life, and Lord Ilchester has a Turkish camp by him. His best pieces were representations of chymists and their laboratories, which Vertue supposed ingeniously were in compliment to the fashion at court, Charles II. and Prince Rupert having each their laboratory. Captain Laroon had the heads of Thomas Wyck and his wife by Francis Hals.‡ Wyck died in England in 1682. He ought to have been introduced under the

* [He designed the Sea-Ports of the Mediterranean, and afterwards etched them on twenty-one plates with much spirit and in a good taste. They are now rare.]

† It is still at Burlington-house, Piccadilly; as is a view of the Parade, with Charles II. his courtiers, and women in masks, walking. The statue of the gladiator is at the head of the canal.

‡ A gentleman informs me that he has nine etchings by Thomas Wyck.

reign of Charles II. but was postponed to place him here with his son,

JOHN VAN WYCK,

an excellent painter of battles and huntings; his small figures, and his horses* particularly, have a spirit and neatness scarce inferior to Wovermans; the colouring of his landscapes is warm and cheerful. Sometimes he painted large pieces, as of the Battle of the Boyne, the Siege of Namur, † &c. but the smaller his pictures, the greater his merit. At Houghton is a greyhound's head by him of admirable nature; in King James's collection was a battle by him. He painted several views in Scotland, and of the Isle of Jersey, and drew a book of hunting and hawking. John Wyck married in England, and died at Mortlack in 1702. Besides that eminent disciple Mr. Wootton, he had another scholar,

SIR MARTIN BECKMAN, ‡

who drew several views, and pieces of shipping.

* The fine horse under the Duke of Schomberg by Kneller, was painted by Wyck.

† Lord Ilchester has the siege of Narden by him, with King William, when Prince of Orange, commanding at it; and Lord Finlater, the siege of Namur with the same king and his attendants, extremely like. In Scotland there are many pieces by Wyck. [Battle of the Boyne at Castle Donnington, Leicestershire, a small, long picture, portraits in the foreground.]

‡ [Knighted, March 20, 1685-86.]

He was engineer to Charles II. and planned Tilbury-Fort and the works at Sheerness.*

HENRY VAN [DER] STRAATEN

a landscape-painter, resided in London about the year 1690 and afterwards. He got much money here, but squandered it as fast. One day sitting down to paint, he could do nothing to please himself. He made a new attempt, with no better success. Throwing down his pencils, he stretched himself out to sleep, when thrusting his hand inadvertently into his pocket, he found a shilling; swearing an oath, he said, it is always thus when I have any money. Get thee gone, continued he, throwing the shilling out of the window; and returning to his work, produced one of his best pieces. This story he related to the gentleman who bought the picture. His drawings are in the style of Ruisdale and Berghem.†

J. WOOLASTON

born in London about 1672, was a portrait-painter, and happy in taking likenesses, but I suppose

* See *Description of London and the Environs*, vol. vi. p. 143.

† [His last works are very inferior. He painted ten pictures in one day, and each of them full of variety of agreeable scenes, which were fixed up in taverns, where he used to consume his time. Many connoisseurs came there to see and admire them." *Pilkington*.]

never excellent, as his price was but five guineas for a $\frac{5}{4}$ cloth. He married the daughter of one Green, an attorney, by whom he had several children, of which one son followed his father's profession. In 1704 the father resided in Warwick-Lane, and afterwards near Covent-Garden. He died an aged man in the Charter-House. Besides painting, he performed on the violin and flute, and played at the concert held at the house of that extraordinary person, Thomas Britton, the smallcoal-man, whose picture he twice drew, one of which portraits was purchased by Sir Hans Sloane, and is now in the British Museum. There is a mezzotinto from it. T. Britton, who made much noise in his time, considering his low station and trade, was a collector of all sorts of curiosities, particularly drawings, prints, books, manuscripts on uncommon subjects, as mystic divinity, the philosopher's stone, judicial astrology, and magic; and musical instruments, both in and out of vogue. Various were the opinions concerning him; Some thought his musical assembly only a cover for seditious meetings; others for magical purposes.* He was taken for an Atheist,

* [Britton was one of the most extraordinary men of his day, and is mentioned, or rather described, both in the *Spectator and Guardian*, v. viii. p. 203, and No. 144; his concerts were frequented for forty years, and that by men of fashion and ladies of rank, who were seen climbing up a ladder to a low room, in which they were held. Both Dr. *Burney* and

a Presbyterian, a Jesuit. But Woolaston the painter, and the father of a gentleman from whom I received this account, and who were both members of the music-club, assured him that Britton was a plain, simple, honest man, who only meant to amuse himself. The subscription was but ten shillings a year: Britton found the instruments, and they had coffee at a penny a dish. Sir Hans Sloane bought many of his books, and MSS. (now in the Museum) when they were sold by auction at Tom's coffee-house near Ludgate.

JOHN SCHNELL,

of whom, or of his works, says Vertue, I never heard, except from his epitaph in St. James's church-yard at Bristol. H. S. E. John Schnell, portrait-painter, born at Basil, April 28, 1672, died Nov. 24, 1714. One Linton was a painter of several citizens in this reign, from whose works there are prints. These trifling notices, as I have said, are only inserted to lead to farther disco-

Hawkins, in their histories of music, have spoken of his knowledge of the science, with great respect. He died in 1714, aged about 60, having been sacrificed to a jest. As he held all the Rosicrucian tenets respecting invisible spirits; a ventriloquist was procured to say to him, whilst engaged in a concert, "Thomas Britton go home, for thou shalt die." The warning sent him home, where he died in a few days. He sate twice to Woolaston, and there are prints from both portraits. In the last he is sitting at an harpsichord, and a violin is hung up near him.]

veries, or to assist families in finding out the painters of their ancestors. The rest of this reign must be closed with a few names, not much more important.

SIR RALPH COLE* [BARONET.]

appears as the painter of a picture of Thomas Windham, Esq.; from which there is a mezzotinto.†

— HEFELE,

a German, came over as a soldier in King William's Dutch troops, obtained his discharge, and remained here several years, dying, it is said, in Queen Anne's reign. He painted landscapes, flowers and insects neatly in water-colours, but with too little knowledge of *chiaro scuro*. He sold a few of his works to collectors, and the rest, being very poor, to printsellers. They are now very scarce. Mr. Willett, a merchant and virtuoso in Thames-street, has about thirty, and Mr. Chadd, jeweller in Bond-street, about a dozen.

THE BISHOP OF ELY.

Vertue says he had seen two drawings in black lead by the Bishop of Ely, the one of Archbishop Dolben from Loggan, the other of Archbishop

* [He was the son of Sir Nicholas Cole of Branspeth, Durham, created a Baronet, March 4, 1640.]

† [Half-length in the Collection at Petworth.]

Tenison from White, but he does not specify the name of the Bishop. If these portraits were done at the time of Tenison being primate, it was probably Simon Patrick Bishop of Ely, who, says his epitaph, was illustrious, *Optimis artibus colendis promovendisque*. But if it was the Bishop, living when Vertue's MS. is dated, which is, 1725, it was Dr. Thomas Green. Graham mentions another prelate,

SIMON DIGBY,

Bishop of Elfin* in Ireland, whose limnings he much commends.†

SUSAN PENELOPE ROSE,

daughter of Gibson the dwarf, and wife of a jeweller, painted in water-colours with great freedom. In Mr. Rose's sale, 1723, was a half-length miniature of an Ambassador from Morocco, eight inches by six, painted by her in 1682, with the Ambassador's names on it; he sat to her and to Sir Godfrey Kneller at the same time. I have the portrait of Bishop Burnet in his robes as Chan-

* Consecrated Jan. 12, 1691.

† There are some of his Lordship's miniatures at Shirburn-castle, particularly a head of Kildare Lord Digby, great-grandfather of the present Lord. The Bishop's father was Bishop of Dromore, and a branch of the same family with Lord Digby, but settled in Ireland. I am told that a taste for the art continues in the Bishop of Elfin's descendants, one of whom has a genius for landscape.

cellor of the Garter, by her. She died in 1700, at the age of 48, and was buried in Covent-Garden.

MARY MORE,

a lady who, I believe, painted for her amusement, was grandmother of Mr. Pitfield; in the family are her and her husband's portraits by herself. In the Bodleian Library at Oxford is a picture that she gave to it, which by a strange mistake is called Sir Thomas More, though it is evidently a copy of Cromwell Earl of Essex. Nay, Robert Whitehall, a poetaster, wrote verses to her in 1674, on her sending this supposed picture of Sir Thomas More.*

The other arts made no figure in this reign; I scarce find even names of Professors.

JOHN BUSHNELL,

Died 1701,

an admired statuary in his own time, but only memorable to us by a capricious character. He was scholar of Burman, who having debauched his servant-maid, obliged Bushnell to marry her. The latter in disgust left England, staid two years in France, and from thence went to Italy. He lived some time at Rome and at Venice; in the last city he made a magnificent monument for a

* *V. Wood's Athenæ*, vol. ii. fol. 786. [Several of the before-mentioned artists seem to have been unnecessarily introduced, and are not to be ranked above mere amateurs.]

Procuratore di San Marco, representing the siege of Candia, and a naval engagement between the Venetians and Turks. He came home through Germany by the way of Hamburgh. Some of his first works after his return were the Statues of Charles I, and II, at the Royal Exchange, and Sir Thomas Gresham there above stairs. His best were the Kings at Temple-Bar. He carved several marble monuments, particularly one for Lord Ashburnham in Sussex; one for Dr. Grew's wife in Christ-church London; one for Lord Thomond in Northamptonshire; Cowley's* and Sir Palmes Fairborn's in Westminster-abbey, and cut a head of Mr. Talman. He had agreed to compleat the set of Kings at the Royal-Exchange, but hearing that another person (I suppose Cibber) had made interest to carve some of them, Bushnell would not proceed, though he had begun six or seven. Some of his profession asserting that, though he was skillfull in drapery, he could not execute a naked figure, he engaged in an Alexander the Great, which served to prove that his rivals were in the right, at least in what he could *not* do. His next whim was to demonstrate the possibility of the Trojan horse, which he had heard treated as a fable that could not have been put in execution.† He undertook such a wooden

* [The statue only of John Lord Mordaunt in Fulham Church is by him, and is a better specimen of his art.]

† [Instar montis equum."]

receptacle, and had the dimensions made in timber, intending to cover it with stucco. The head was capable of containing twelve men sitting round a table; the eyes served for windows.* Before it was half compleated, a storm of wind, overset and demolished it; and though two Vintners, who had contracted to use his horse as a drinking booth, offered to be at the expence of erecting it again, he was too much disappointed to re-commence. This project cost him 500*l*. Another, of vessels for bringing coals to London, miscarried too, with deeper cost. These schemes, with the loss of an estate that he had bought in Kent, by a law-suit, quite overset his disordered brain. He died in 1701, and was buried at Paddington, leaving two sons and a daughter. The sons, of whom one had 100*l*. a year, the other 60*l*. were as great humourists as the father; they lived in a large house fronting Hyde-Park, in the lane leading from Piccadilly to Tyburn, which had been built by the father, but was unfinished, and had neither staircase nor floors. Here they dwelt like hermits, recluse from all mankind, sordid

* [This folly has been since repeated by order of Buonaparte, who intended a bronze elephant, three times the size and height of the natural animal, to be placed on the site of the Bastille, and to convey a fountain. There was to have been a room withinside, and for a similar purpose. The model in timber-frame and plaster is now exhibited to visitors of curiosity, in a large building, near the spot, and is well worth inspection.]

and impracticable, and saying the world had not been worthy of their father. Vertue in one of his MSS. dated 1725, begins thus: "After long expectations I saw the inside of John Bushnell's house, his sons being abroad both." He describes it particularly, and what fragments he saw there, particularly a model in plaister of Charles II. on horseback, designed to have been cast in brass, but almost in ruins: the Alexander and the unfinished kings. Against the wall a large piece of his painting, a triumph, almost obliterated too. He was desired to take particular notice of a bar of iron, thicker than a man's wrist, broken by an invention of Bushnell.

THOMAS STANTON,

a statuary, made a tomb in the church of Stratford upon Avon, which Vertue says is in a good taste.

D. LE MARCHAND

was a carver in ivory born at Dieppe; was many years in England, and cut a great number of heads in bas-relief, and some whole figures in ivory: Mr. West has his head carved by himself, oval. Lord Oxford had the bust of Lord Somers by him. He also did one of Sir Isaac Newton; another was a profile of Charles Marbury, set in a frame of looking-glass. Mr. Willet has another head of a gentleman, pretty large, with the initial letters, D. L. M. He died in 1726.

WILLIAM TALMAN,



born at West-Lavington in Wiltshire, where he had an estate, was comptroller of the works in the reign of King William, but of his life I find scarce any particulars, though he was an architect employed in considerable works.* In 1671 he built Thoresby-house in Nottinghamshire, burned a few years ago, Dynham-house† in Gloucestershire, 1698, Swallowfield in Berkshire,‡ and Chatsworth; the elegance and lightness of the latter front do great honour to the artist; the other sides are not equally beautifull. The flight of steps by which you ascend from the hall to the apartments was thought noble enough by Kent to be borrowed for Holkam. His son John Talman resided much in Italy, and made a large collection of prints and

* [Several of his designs are given in the *Vitruvius Britannicus*.]

† [Dyrham, built for Secretary Blaythwait]

‡ V. The Diary of Henry Earl of Clarendon, for whom it was built.

drawings, particularly of ehurehes and altars, many of which were done by himself. Mr. Sadler had many altars and insides of ehurehes at Rome, washed by him in their proper colours, and very well executed. In the same manner he drew several of Lord Oxford's euriousities. A few of his drawings are in the library of the Antiquarian Society.

SIR WILLIAM WILSON*

was an architeet, and re-built the steeple of Warwick-ehureh, after it had been burned.†

* [Of Leicester, knighted March 8, 1681.]

† [In 1664, Wren corrected the design for this tower, which is erected upon groined arches, supported by four piers, between which there is a passage for carriages. *Noble*, in his *Continuation of Granger*, v. iii. p. 392, attributes, upon good authority, the building of the whole church to FRANCIS SMITH, a provincial architect, unnoticed by Mr. W.]

THOMAS WYCK.

SIR R. COLE.

JOHN WYCK.



CHAPTER V.

Painters and other Artists in the Reign of Queen Anne.

THE reign of Anne, so illustrated by heroes, poets and authors, was not equally fortunate in artists. Except Kneller, scarce a painter of note. Westminster-abbey testifies there were no eminent statuaries. One man there was, who disgraced this period by his architecture, as much as he enlivened it by his wit. Formed to please both Augustus, and an Egyptian monarch who thought nothing preserved fame like a solid mass of stone, he produced the Relapse and Blenheim! Party, that sharpened the genius of the age, dishonoured it too—a half-penny print of Sacheverel would have been preferred to a sketch of Raphael. Lord Sunderland and Lord Oxford collected books; the Duke of Devonshire and Lord Pembroke, pictures,* medals, statues: the performers of the time had little prétensions to be admitted into

* Prince George of Denmark, the Queen's husband, had a collection of medals, which her Majesty took in her share of his personal estate, the whole of which amounted to 37,000*l.* The Queen had half; the rest was divided among his nephews and nieces, who were so many, that they did not receive above 1500*l.* each. V. *Secret Hist. of England.*

such cabinets. The period indeed was short ; I shall give an account of what I find in Vertue's notes.

[ANTONIO] PELEGRINI,*

Born 1674, Died 1741,

was brought from Venice in this reign by the Duke of Manchester, for whom he painted a staircase in Arlington-street, now destroyed. He performed several works of this kind, for the Duke of Portland and Lord Burlington, a salon, staircase, and cielings at Castle Howard, the staircase at Kimbolton, and a hall at Sir Andrew Fountain's at Narford in Norfolk. He made several designs for painting the dome of St. Paul's, and was paid for them, though they were not executed, and was chosen one of the directors of the academy. He painted besides many small pieces of history, before he left England,† whither he

* *Burgess's Lives of the Painters*, p. 55, 8vo. *Lanzi*, t. iii. p. 276.]

† When the famous system of Mr. Lawes was set on foot in France, the directors, as ostentatious as their apes, the South-Sea-Company, purchased the Hotel de Nevers, and began to decorate it in the most pompous manner. Pelegrini was invited from England to paint the cieling of the principal gallery, and wrote a description of his work—all that now remains of it ; for the system burst, and the King purchasing the visionary palace, it was converted into the Royal Library and Pelegrini's labours demolished. France, the heathen gods, the river of Mississipi, religion, and all the virtues, and half

returned in 1718, but quitted it again in 1721, and entered into the service of the Elector Palatine. With him arrived

MARCO RICCI, OR RIZZI,

Died 1730,

who painted ruins in oil, and better in water-colours; and land-storms. He and Pelegrini disagreeing, Marco went to Venice and persuaded his uncle to come over, Sebastian Ricci,* who had been Pelegrini's master, and who was soon preferred to the disciple. Ricci's works are still admired, though there is little excellence in them; his colouring is chalky and without force. He

the vices, as allegoric personages, with which the flatterers of the former reign had fatigued the eyes of the public, were here again re-assembled; and avarice, and prodigality, and imposture were perfumed out of the same censers with which ambition, and vain-glory, and superstition had been made drunk before. Pelegrini's account of that work may be seen in *L'Histoire des Premiers Peintres du Roi*, vol. ii. p. 122.

* [SEBASTIANO RICCI is much commended by *Lanzi*, t. iii. p. 274. At Venice was published 4to. 1749. "*Vite di due celebri Pittori Carlo Cignani e Sebastiano Ricci, colla descrizione di loro opere.*"

MARCO RICCI, (*Lanzi*, t. iii. p. 375). Pilkington prefers his works in distemper to those in oil. He had studied landscape in the vicinity of Rome and Naples, and had amply stored his mind and his portfolio with such subjects before his arrival in England, where, principally under the patronage of Lord Burlington, he was greatly encouraged and enriched. There have appeared, *Six paysages gravées d'après Marco Ricci, par Spilsbury, à Londres, 1768.*]

painted the chapel at Bulstrode* for the Duke of Portland, and in the Last Supper has introduced his own portrait in a modern habit. At Burlington-house the hall and some cielings are by him, and a piece of ruins in the manner of Viviano. Ricci and Cassini, and another painter here at that time, † passed off several of their own compositions as the works of greater masters. ‡ Sebastian painted the altar-piece in the chapel of Chelsea-college; but left England on finding it was determined that Sir James Thornhill should paint the cupola of St. Paul's. Marco Ricci died at Venice in 1730.

———— BAKER

painted insides of churches, and some of those at Rome. In Mr. Sykes's sale was a view of St. Paul's since it was rebuilt, but with a more splendid altar.

* [A staircase and ceiling at Norfolk-House.]

† Sebastian Ricci excelled particularly in imitations of Paul Veronese, many of which he sold for originals; and once even deceived La Fosse. When the latter was convinced of the imposition, he gave this severe but just reprimand to Sebastian; "For the future," said he, "take my advice, paint nothing but Paul Veroneses, and no more Riccis." V. *Life of Mignard in L'Histoire des Premiers Peintres du Roi*, p. 152.

‡ [The drawing of the figure of Our Saviour in his Ascension, is considered as being particularly correct and beautiful.]

JAMES BOGDANI

was born of a genteel family in Hungary; his father, a deputy from the states of that country to the emperor. The son was not brought up to the profession, but made considerable progress by the force of his natural abilities. Fruit, flowers, and especially birds, were his excellence. Queen Anne bespoke several of his pieces, still in the royal palaces. He was a man of a gentle and fair character, and lived between forty and fifty years in England, known at first only by the name of the Hungarian. He had raised an easy fortune, but being persuaded to make it over to his son, who was going to marry a reputed fortune, who proved no fortune at all, and other misfortunes succeeding, poverty and sickness terminated his life at his house in Great Queen Street. His pictures and goods were sold by auction at his house the sign of the Golden Eagle, in Great Queen Street, Lincoln's-Inn-Fields. His son is in the Board of Ordnance, and formerly painted in his father's manner.

WILLIAM CLARET

imitated Sir Peter Lely, from whom he made many copies. There is a print from his picture of John Egerton, Earl of Bridgwater, done as early as 1680. Claret died at his house in Lincoln's

Inn-fields in 1706, and being a widower, made his housekeeper his heiress.

THOMAS MURRAY

Born 1666, Died 1724,

painted many portraits. At the Royal Society is a picture of Dr. Halley by him, and the Earl of Halifax had one of Wycherley. There is a mezzotinto of Murray.*

HUGH HOWARD,



better known by Prior's beautiful verses to him,†

* [His portrait is engraved in the *Mus. Florent.* t. iv. p. 206. He was remarkable for his personal beauty and the elegance of his manners, was much patronised by the nobility and died rich. He studied successfully under Riley, and acquired his manner and chaste style of colouring.]

† [In this Ode, Prior addresses him, "Good Howard! emulous of Grecian art."]



Scirse pinx.

J. Thomson sc.

THOMAS MURRAY.

LONDON
Published by John Major, 50, Fleet Street
May 15th 1827.

than by his own works, was son of Ralph Howard Doctor of Physic, and was born in Dublin Feb. 7, 1675. His father being driven from Ireland by the troubles that followed the Revolution, brought the lad to England, who discovering a disposition to the arts and Belles Lettres, was sent to travel in 1697, and on his way to Italy passed through Holland in the train of Thomas Earl of Pembroke, one of the plenipotentiaries at the treaty of Ryswick. Mr. Howard proceeded as he had intended, and having visited France and Italy, returned home in October 1700.

Some years he passed in Dublin, but the greatest and latter part of his life he spent entirely in England, practicing painting, at least with applause; but having ingratiated himself by his fame and knowledge of hands with men of the first rank, particularly the Duke of Devonshire and Lord Pembroke, and by a parsimonious management of his good fortune and of what he received with his wife, he was enabled to quit the practical part of his profession for the last twenty years of his life, the former peer having obtained for him the posts of keeper of the state-papers and paymaster of his majesty's palaces. In this pleasing situation he amused himself with forming a large collection of prints, books and medals, which at his death* (March 17, 1737) he bequeathed to his only

* He died in Pall-Mall, and was buried at Richmond.

brother Robert Howard Bishop of Elphin, who transported them to Ireland.*

Mr. Howard's picture was drawn by Dahl, very like, and published in mezzotinto about a year before his death. Howard himself etched, from a drawing of Carlo Maratti, a head of Padre Resta, the collector, with his spectacles on, turning over a book of drawings.†

JAMES PARMENTIER,

a Frenchman, born in 1658, was nephew of Bourdon by whom he was first instructed, but his uncle dying, he came to England in 1676, and was employed at Montagu House by La Fosse to lay his dead colours. King William sent Parmentier to his new palace at Loo, but he quarrelled with Marot, the surveyor of the buildings, and returned to London, where not finding much employment, he went into Yorkshire, and worked several years, both in portrait and historic painting. The altar-piece in a church at Hull, and another in St. Peter's at Leeds, Moses receiving the law, much commended by Thoresby, are of his hand. His best work was a staircase at Work-

* [He did not bear the most distant relation to the noble family of Howard, in England. Ralph Howard, the Bishop's eldest son, was created Baron Clonmore, 1778; Viscount Wicklow, 1785; and Earl of Wicklow, 1793. This family had been long settled at Shelton in Wicklow.]

† [He etched a small interior of the Pantheon at Rome.]

sop. To Painter's-hall he gave the story of Diana and Endymion. On the death of Laguerre in 1721, he returned to London, in hopes of succeeding to the business of the latter. He died in indifferant circumstances Dec. 2, 1730, as he was on the point of going to Amsterdam, whither he had been invited by some relations. He was buried in St. Paul's Covent-garden.

JOHN VANDER VAART,

of Harlem, came to England in 1674, and learned of Wyck the father, but did not confine himself to landscape. For some time he painted draperies for Wissing, and portraits* for himself, and still-life. He was particularly famous for representations of partridges and dead game. In old Devonshire House in Piccadilly he painted a violin against a door, that deceived every body. When the house was burned, this piece was preserved and is now at Chatsworth. In 1713 he sold his collection, and got more money by mending pictures than he did in the former part of his life by painting them. He built a house in Covent-garden of which parish he was an inhabitant above fifty years. He was a man of an amiable character, and dying of a fever in 1721 at the age of

* He twice drew his own portrait, at the age of 30, and of 60; and one of Kerseboom.

seventy-four, was buried in the right hand isle of the church of Covent-garden. Prints were taken from several of his works ; some he executed in mezzotinto himself, and others from Wissing ; in which art he gave instructions to the celebrated John Smith. Vander Vaart, who was a batchelor, left a nephew, Arnold, who succeeded him in the business of repairing pictures.

RHODOLPHUS SHMUTZ

was born at Basil in Swisserland, and in 1702 came into England, where he painted portraits : Vertue says, “ They were well-coloured, his draperies pleasant, and his women gracefull. He died in 1714, and was buried at Pancras.*

———— PREUDHOMME,

born at Berlin of French parents, and educated in the academy there, went for some time to Italy,

* [Mr. W. has omitted ALEXANDER VAN GAELLEN, a Dutch painter greatly praised by *Descamps*, (t. iv. p. 149) for his success in delineating Battle-pieces, huntings, animals, &c. He was induced to follow K. William III. to England, where he obtained employment. From Queen Anne he received a commission to paint her Majesty in her state coach drawn by eight horses, and accompanied by her guards. For an English nobleman he painted three of Charles the First's battles ; and for William III. the Battle of the Boyne, which was a very large picture.]

returned to Berlin, and from thence came to England in 1712, where he was much employed in copying pictures, and making drawings in chalk from Italian masters for engravers. There was a design of engraving a set of prints from all the best pictures in this country, and Preudhomme went to Wilton with that view, where, after an irregular life, he died in 1726 at the age of forty. He had contracted a French style in his pictures from his master Monsieur Pesne.

COLONEL SEYMOUR,

nearly related to the present Duke of Somerset* and the Earl of Hertford, had some fine pictures, and painted in water-colours and crayons. In the latter he copied from Cooper a head of Sir John Robinson Lieutenant of the Tower. He also drew many historic heads, and portraits with a pen. He lived in the house in Hyde-Park at the end of Kensington-Garden.

* [Colonel John Seymour was the second son of Sir Edward Seymour, Bart. of Bury Pomeroy, immediate ancestor of the present Duke of Somerset.]

—— BOIT,



well-known for his portraits in enamel, in which manner he has never perhaps been surpassed but by his predecessor Petitot, and his successor Zincke. Before I give an account of him, I must premise that I do not answer for the truth of some parts of his story, which to me seem a little incredible. I give them as I find them in two different MSS. of Vertue, who names his authors, Peterson, a scholar of Boit, and another person. Vertue was incapable of falshood—perhaps he was too credulous.

Boit, whose father was a Frenchman, was born at Stockholm, and bred a jeweller, which profession he intended to follow here in England, but changed for painting, but was upon so low a foot, that he went into the country, and taught children to draw. There he had engaged one of his

scholars, a gentleman's daughter, to marry him, but the affair being discovered, Boit was thrown* into prison. In that confinement, which lasted two years, he studied enamelling; an art to which he fixed on his return to London, and practiced with the greatest success: Dahl chiefly recommended him. His prices are not to be believed. For a copy of Colonel Seymour's picture by Kneller he had thirty guineas; for a lady's head not larger, double that sum, and for a few plates 500*l*. If this appears enormous, what will the reader think of the following anecdote? He was to paint a large plate of the Queen, Prince George, the principal officers and ladies of the court, and Victory introducing the Duke of Marlborough and Prince Eugene; France and Bavaria prostrate on the ground; standards, arms, trophies. The size of the plate to be from 24 to 22 inches high, by 16 to 18 inches wide.† Laguerre actually painted the design for it in oil. Prince George, who earnestly patronized the work, procured an advance of 1000*l*. to Boit, who took a spot of ground in May-Fair, and erected a furnace, and built convenient rooms adjoining to work in.

* An act of tyranny, as the affair was not compleat, nor was there then a marriage-act.

† [The Bacchus and Ariadne from Titian, which has been excellently completed by Mr. Bone, now in the possession of the Honourable Miss Rushout, is 18 inches by 16. See vol. ii. p 311.]

He made several essays before he could even lay the enamelled ground, the heat necessary being so intense that it must calcine as much in a few hours, as furnaces in glass-houses do in 24 hours. In these attempts he wasted seven or eight hundred pounds. In the mean time the prince, who had often visited the operation, died. This put a stop to the work for some time; Boit however began to lay colours on the plate; but demanded and obtained 700*l.* more. This made considerable noise, during which happened the revolution at Court, extending itself even to Boit's work. Their graces of Marlborough were to be displaced even in the enamel, and her Majesty ordered Boit to introduce Peace and Ormond, instead of Victory and Churchill. These alterations were made in the sketch, which had not been in the fire, and remained so in Peterson's hands, when he related the story to Vertue. Prince Eugene refused to sit. The Queen died, Boit ran in debt, his goods were seized by execution, and he fled to France; where he changed his religion, was countenanced by the Regent, obtained a pension of 250*l.* per ann. and an apartment, and was much admired in a country where they had seen no enameller since Petitot. Boit died suddenly at Paris about Christmas 1726. Though he never executed the large piece in question, there is one at Kensington of a considerable size, representing Queen Anne sitting, and Prince George standing by her. At

Bedford-house is another very large plate of the Duke's father and mother. I have a good copy by him of the Venus, Cupid, Satyr and Nymphs, by Luca Jordano at Devonshire-House, and a fine head of Admiral Churchill; and Miss Reade, the paintress, has a very fine head of Boit's own daughter, enamelled by him from a picture of Dahl. This daughter was married to Mr. Graham, apothecary, in Poland-Street.

LEWIS CROSSE,

a painter in water-colours,* who is not to be confounded with Michael Crosse† or De La Crux, whom I have mentioned in the reign of Charles I. Lewis Crosse painted several portraits in miniature in Queen Anne's time, many of which are in the collection of the Duchess of Portland, the Countess of Cardigan, &c. This Crosse repaired a little picture of the Queen of Scots in the possession of Duke Hamilton, and was ordered to make it as handsome as he could. It seems, a round face was his idea of perfect beauty, but it happened not to be Mary's sort of beauty. However, it was believed a genuine picture, and innumerable copies were made from it. It is the head

* [He excelled in making small copies from the great Italian masters. At Wrest, is one of his happiest efforts in a copy of Titian's Europa.]

† It is Michael Crosse, of whom there is an account in *Graham*.

in black velvet trimmed with ermine. Crosse had a valuable collection of miniatures, the works of Peter Oliver, Hoskins and Cooper. Among them was a fine picture of a Lady Sunderland by the latter, his own wife, and a head almost profile in crayons of Hoskins; a great curiosity, as I neither know of any other portrait of that master, nor where the picture itself is now.* That collection was sold at his house the sign of the Blue Anchor in Henrietta-Street, Covent-Garden, Dec. 5, 1722, and Crosse died in October 1724.

STATUARY† in this reign, and for some years afterwards, was in a manner monopolized by

FRANCIS BIRD.

Born 1667, Died 1731.

The many public works by his hand, which inspire nobody with a curiosity of knowing the artist, are not good testimonies in his favour. He was born in Piccadilly 1667, and sent at eleven years of age to Brussels, where he learned the rudiments of his art from one Cozins, who had been in England. From Flanders he went to Rome, and studied under Le Gros. At nineteen, scarce remembering his own language, he came

* [A copy in miniature of the Marquis del Guasto and family, from Titian, at Windsor.]

† [“The maker of carved images.”]

home, and worked first for Gibbons, then for Cibber. He took* another short journey to Italy, and at his return set up for himself. The performance that raised his reputation,† was the monument of Busby. The latter had never permitted his picture to be drawn. The moment he was dead, his friends had a cast in plaister taken from his face, and thence a drawing in crayons, from which White engraved his print, and Bird carved his image. His other principal works, which are all I find of his history, were,

The conversion of St. Paul‡ in the pediment of that cathedral. Any statuary was good enough

* These two journies, it is said, he performed on foot.

† [No two specimens of the talent of the same man, as exhibiting a more marked extreme, could be selected, than those of Dr. Busby and Sir Cloudesley Shovel, which last was erected at the expense of Q. Anne. It has furnished Pope with a subject of satire against the taste of monumental sculpture, which then prevailed, when full dressed coats were exactly imitated, and flowing wigs

“Eternal buckle took in Parian stone.”

The ecclesiastical costume is particularly favourable to sculpture, and the head and figure are finely characteristic. For this performance, which Bird never afterwards equalled (*longo intervallo*), he is entitled to the praise of having produced the best specimen of the sculpture of the age.]

‡ [The Bas-relief of the Conversion of St. Paul in the front of the Cathedral, is 64 feet by 18, contains eight equestrian figures, beside many others, and cost 1180*l.* Bas-reliefs under the portico 450*l.*]

for an ornament at that height, and a great statuary had been too good.

The bas-reliefs under the portico.

The statue of Queen Anne, and the four figures round the pedestal, before the same church.* The author of the *Abrégé*, speaking of English artists, says, “à l’égard de la sculpture, le marbre gemit, pour ainsi dire, sous des eiseaux aussi peu habiles que ceux qui ont exécuté le groupe de la reine Anne, placé devant l’Eglise de St. Paul, et les tombeaux de l’Abbaye de Westminster.” This author had not seen the works of Rysbraeh and Roubiliae; and for the satire on the groupe of Queen Anne, we may pardon the sculptor who occasioned it, as it gave rise to another satire, those admirable lines of Dr. Garth.†

The statue of Cardinal Wolsey at Christ-Church.

The brazen figure of Henry VI. at Eton-College—a wretched performance indeed!

A magnificent monument in Fulham-Church for the Lord Viscount Mordaunt. Bird received 250*l.* for his part of the sculpture.

The sumptuous monument of the last Duke of Newcastle in Westminster-abbey, erected by the Countess of Oxford, his daughter. The cumbent figure is not the worst of Bird’s works.

* [T. ii. p. 216.]

† [For the statue of Q. Anne and the four figures round the pedestal, Bird received no less a sum than 1130*l.*]



W. H. W. Chirgton sculp.

SIR JOHN VANBRUGH

At Lord Oxford's auction was sold his copy of the faun.

Bird died in 1731, aged 64.

SIR JOHN VANBRUGH

belongs only to this work in a light that is by no means advantageous to him. He wants all the merit of his writings to protect him from the censure due to his designs.* What Pope said of his comedies, is much more applicable to his buildings—

How Van wants grace!—

Grace! He wanted eyes, he wanted all ideas of proportion, convenience, propriety. He undertook vast designs, and composed heaps of littleness. The style of no age, no country, appears in his works; he broke through all rule, and compensated for it by no imagination. He seems to have hollowed quarries rather than to have built houses; and should his edifices, as they seem

* [By no circumstance has it been ascertained, when Vanbrugh adopted architecture as his profession. Castle Howard was his first work of consequence, which he began in 1702. He quitted all concern with the Theatre, either as an author or proprietor, about the year 1706. In the preface to the *Miscellanies*, published jointly by *Pope* and *Swift*, they appear to have relented. “In regard to two persons only, we wish our raillery, though ever so tender, or our resentment though ever so just, had not been indulged. We speak of Sir John Vanbrugh, who was a man of wit and of honour, and of Mr. Addison.”]

formed to do, out-last all record, what architecture will posterity think was that of their ancestors? The laughers, his cotemporaries, said, that having been confined in the Bastile, he had drawn his notions of building from that fortified dungeon.* That a single man should have been capricious, should have wanted taste, is not extraordinary. That he should have been selected to raise a palace,† built at the public expence, for the hero of his country, surprises one.‡ Whose thought it was to load every avenue to that palace with inscriptions, I do not know; altogether they form an edition of the acts of Parliament in stone. However partial the court was to Vanbrugh, every

* [The "Secret History of the building of Blenheim" is one of the most amusing of that very interesting collection of anecdotes by Mr. D'Israeli, in the Second volume of the second series of the "*Curiosities of Literature*," (p. 80), a work which has deservedly received the best proof of popular approbation. The money expended on Blenheim, was not voted by Parliament, but was paid out of the privy purse, and after the death of Q. Anne, the Duke of Marlborough denied all responsibility for payment; and Vanbrugh was himself forced to advance money to the workmen, who gladly accepted one third of the debt.]

† The Duchess quarrelled with Sir John and went to law with him, but though he proved to be in the right, or rather *because* he proved to be in the right, she employed Sir Christopher Wren to build the house in St. James's-Park. [They were perpetually engaged in plotting and counterplotting, and, as they were both wits, ingeniously tormenting each other.]

‡ [Began in 1705, but not completed in 1722, when the Duke of Marlborough died.]

body was not so blind to his defects. Swift ridiculed both his own diminutive house at Whitehall, and the stupendous pile at Blenheim ; of the first he says,

At length they in the rubbish spy
A thing resembling a goose-pye.

And of the other,

That if his grace were no more skilled in
The art of battering walls than building,
We might expect to see next year
A mouse-trap-man chief engineer.

Thus far the satyrist was well founded ; party-rage warped his understanding, when he censured Vanbrugh's plays, and left him no more judgment to see their beauties than Sir John had, when he perceived not that they were the only beauties he was formed to compose. Nor is any thing sillier than Swift's pun on Vanbrugh's being Clarenceux-herald, which the Dean supposes enabled him *to build houses*.* Sir John himself had not a worse reason for being an architect. The faults of Blen-

* [Charles Howard, the third Earl of Carlisle, Deputy Earl Marshal appointed Vanbrugh, Clarenceux King of Arms, above all the Heralds, who remonstrated without effect, against that supersession in 1703. Vanbrugh's first official signature occurs, in 1704. He had not the slightest knowledge of Heraldry, and neglected his office, which he nevertheless retained, till a month before his death, in 1726. The cause of this extraordinary promotion has been referred to the building of Castle-Howard.]

heim did not escape the severe Dr. Evans, though he lays them on the master, rather than on the builder ;

The lofty arch his vast ambition shows,
The stream an emblem of his bounty flows.

These invectives perhaps put a stop to Vanbrugh's being employed on any more buildings for the crown, though he was surveyor of the works at Greenwich, comptroller general of the works, and surveyor of the gardens and waters.* His other designs were,

* [Vanbrugh was patronised by Sir Robert Walpole, a circumstance to which *his son* does not allude. He was knighted upon the accession, in 1714, and then appointed Comptroller of the King's works,—in 1716, Surveyor of Greenwich Hospital. For Sir Robert, who had purchased a house at Chelsea, he built an octagon summer house of large dimensions. A letter concerning it, is extant, which gives a memorable example of the integrity of the architect as a man of business. " Oct. 17, 1715.—The inclosed is the second part of what I troubled you with the other day, which I hope you will think a most reasonable application. I have made an estimate of your fabrick which comes to 270*l.*; but I have allowed for doing some things in it, in a better manner than perhaps you will think necessary—so I believe it may be done to your mind for 200*l.* But, for your farther satisfaction, I desire you will send your Clerk of the works to me, and I will explain it so to him, that he may likewise make a calculation, without shewing him mine, or telling him, what I make the expense to amount to, in the total. And when this is done, we will give each particular article to the respective workmen; and they shall make their estimation too—so that you shall know the bottom of it, at last; or the Devil shall be in it. Your

St. John's-church, Westminster, a wonderful piece of absurdity.*

Castle-Howard in Yorkshire.†

Eastbury in Dorsetshire.‡

King's-weston near Bristol.§

Easton-neston in Northamptonshire.

One front of Grimsthorp, Lincolnshire.||

most humble Architect, J. Vanbrugh. To the Right Hon. Robert Walpole, Esq. at Chelsea."']

* [Mr. W. himself exonerates Vanbrugh for this charge, when he attributes, subsequently, the building of this church with its four bellfries, to Archer.]

† [Castle Howard was begun in 1702, and completed by Vanbrugh, excepting the west wing. The design is much simpler than that of Blenheim; with a portico in the centre, and a cupola of considerable height and dimensions, very long galleries as wings, with pavilions at either end. The living apartments were all of them originally small, and of equal size. Many improvements have been made by the last Earl of Carlisle, from the plans of the late ingenious artist, C. H. Tatham, who has given to Vanbrugh's building the advantages which could be derived from good taste. A Statue Gallery was made in 1802.]

‡ [This very spacious mansion, the front of which with the offices extended 370 feet, was erected for Mr. Doddington, and was taken down by the first Earl Temple, about the middle of the last century.]

§ [King's Weston was built for the Honourable Edward Southwell, which has all Vanbrugh's faults. But he must be allowed some degree of merit for the plan of his chimnies which he sometimes grouped into a resemblance of pinnacles, or connected into an arcade, by which the massiveness of the house was greatly relieved.]

|| [He has here indulged himself in imitating Blenheim and

Mr. Duncombe's in Yorkshire.

Two little castles at Greenwich.*

The Opera-house in the Haymarket.†

Castle Howard. The hall is indeed of noble proportions, being 110 feet long, 40 in breadth and height, and finished by a cupola.]

* [One of these singularly constructed houses is called the Bastille, but Mr. D'Israeli has given no credit to the tale, that Sir John was ever confined within these walls; although in one of his letters it is incidentally mentioned, that he was born there. In the other, Lady Vanbrugh his relict resided till her death in 1776; when she was 90 years old. Their only son was slain in battle, near Tournay, in 1746; and his property, which was not considerable, devolved to his heirs at law.]

† [Since that time, the Opera-House has been twice burned and rebuilt.

Beside the houses above described, Vanbrugh was the architect of Oulton-Hall, Cheshire, for Mr. Egerton, and Seaton Delaval, in Northumberland.

The Clarendon Printing-Office at Oxford, was begun in 1712, and it is evident, that Vanbrugh intended to confine himself to rules, and to give what he thought to be a correct specimen of the Roman Doric. It does not remain, as he designed and left it; for the entire podium has been taken away, and the full and large columns now seem to be too heavy and too high, since their original appendages have been diminished.

Of BLENHHEIM a farther notice will be taken, as to the architectural, or rather picturesque merit of that enormous pile. The length of the North front, from one wing to the other, is 348 feet. Internally the library is 138 feet by 32. It has been observed "that the dimensions of the hall (53 feet by 44, and 60 high) are such as would give disgust, at first sight, but for the gallery, which is not an overgrown shelf, stuck to a wall, as at Houghton and Wilton; or turned into the range of a bath, as at Holkham." *Six Weeks Tour*, 8vo. 1768.]

Durable as these edifices are, the *Relapse*, the *Provoked Wife*, the *Confederacy*, and *Æsop*, will probably out-last them; nor, so translated, is it an objection to the two last that they were translations. If Vanbrugh had borrowed from Vitruvius as happily as from Dancour, Inigo Jones* would not be the first architect of Britain.

Sir John Vanbrugh died at Whitehall March 26, 1726. In his character of architect, Dr. Evans bestowed on him this epitaph,

Lie heavy on him, earth, for he
Laid many a heavy load on thee.†

* Inigo Jones imitated the taste of the antique, but did not copy it so servilely as Palladio. Lord Burlington, who had exquisite taste, was a little too fearful of deviating from his models. Raphael, Michael Angelo, Vignola, Bernini, and the best Italian architects, have dared to invent, when it was in the spirit of the standard. Perhaps there could not be a more beautiful work, than a volume collected and engraved from the buildings and hints of buildings in the pictures of Raphael, Albano, Pietrò Cortona, and Nicolò Poussin. It is surprizing that Raphael's works in this manner have not been assembled. Besides thoughts in his paintings, he executed several real buildings of the truest delicacy.

† [These "heavy loads" are introduced into scenes of amenity, where small edifices classically correct and light are most appropriate, if any ideas are to be excited of the imaginary Elysian Fields. Vanbrugh's designs abound at Stowe, where Lord Cobham expressed his approbation, by an inscription against a pyramid, sixty feet high.

"Inter plurima hortorum horum ædificia a Johanne Vanbrugh Equite designata, hanc pyramidem illius memoriæ sacrum voluit Cobham." A pyramid was no improper emblem

— ROBERTI,

an architect, who built the staircase at Coudray, the Lord Montacute's ; Pelegrini painted it.

— BAGOTTI

is mentioned by Vertue, but not with much justice, for admirable execution of a ceiling in stucco, at Cashiobury, Lord Essex's seat. It represents Flora, and other figures, and boys in alto-relievo supporting festoons.

JOHN CROKER

was bred a jeweller, which profession he changed for that of medallist. He worked for Harris ; and succeeding him, graved all the medals from the end of King William's reign, of whom he struck one large one, all those of Queen Anne, and George the First, and those of George the Second, though Croker died many years before him, but none of our victories in that reign were so recorded.

of his style. Brown, when he laid out the grounds at Blenheim, conducted the lake under the arch, and spoiled the Epigram.]

REMARKS.

THE reign of Queen Anne was an epocha in the history of Architecture. It might have been presumed, that Jones and Wren, who had illustrated their science by many magnificent examples, would have fixed the rules of art upon so firm a basis, that they could not have been overturned by any novel system. But the singular genius of Vanbrugh disdained control or imitation; and he designed and executed buildings, originating solely in his own invention, of forms, combinations and effect which had been never before presented to the view.

The wits waged no war against him, as a wit, for he was not inferior; but as an architect, he was the object of their keenest derision. Swift was a satyrist, and not a man of taste; and therefore his disparagement of Blenheim arose from party-feeling. Pope was more decisive; and by the vehicle of verse contributed to lead and bias the public opinion, till a new light emanated from the criticism of Sir Joshua Reynolds.

“Lo what huge heaps of littleness around,
The whole, a laboured quarry above ground.”

Epist. iv. 110. Warton's Edition.

The same censure occurs in prose, v. viii. *Letter 53.*

Gilpin, Knight and Price, the predominant modern authorities, have thrown all former notions into shade, and this national palace is now to be considered, not upon its architectural, but picturesque merits.

A criticism which caused so memorable a revolution in taste, must be worthy of an extract. “I pretend to no skill in architecture. I judge now of the art merely as a painter. When I speak of Vanbrugh, I speak of him merely on our art. To speak then of Vanbrugh in the language of a painter, he had originality of invention, he understood light and shadow, and had great skill in composition. To support his principal object, he produced his second and third groups of masses;

he perfectly understood in *his* art what is most difficult in *ours*, the conduct of the background, by which the design and invention is set off to the greatest advantage. What the background is, in painting, is the real ground upon which the building is erected; and no architect took greater care that his work should not appear crude and hard; that is, it did not abruptly start out of the ground, without expectation or preparation. This is the tribute which a painter owes to an architect, who composed like a painter." *Reynolds's Disc.* v. ii. p. 141, Svo. *Malone*.

Mr. Payne Knight, in his *Principles of Taste*, Svo. p. 225, observes, "Sir John Vanbrugh is the only architect I know of who has either planned or placed his houses according to the principle recommended; and in his two chief works, Blenheim and Castle Howard, it appears to have been strictly adhered to, at least, in the placing of them, and both are certainly worthy of the best situations which not only the respective places, but the island of Great Britain could afford."

Mr. Price, though differing from Mr. Knight in his judgment upon so many points, yet agree upon this (*On the Picturesque*, v. ii. p. 211.) "Sir J. Reynolds is, I believe, the first who has done justice to the architecture of Vanbrugh, by shewing that it was not a mere fantastic style, without any other object than that of singularity, but that he worked on the principles of painting, and that he has produced the most painter-like effects. It is very probable, that the ridicule thrown on Vanbrugh's buildings by some of the wittiest men of the age he lived in, may have in no slight degree prevented his excellencies from being attended to; for what has been the subject of ridicule, will seldom become the object of study or imitation. It appears to me, that at Blenheim, Vanbrugh conceived and executed a very bold and difficult design, that of uniting in one building the beauty and magnificence of the Grecian architecture, the picturesqueness of the Gothic, and the massive grandeur of a castle; and that in spite of many faults, for which he was very justly reproached, he has formed, in a style truly his own and a well combined whole, a mansion worthy of a great prince and warrior.

“His first point appears to have been massiveness, as the foundation of grandeur ; then, to prevent the mass from being a lump, he has made various bold projections of various heights, which serve as foregrounds to the main building ; and lastly, having been probably struck with a variety of outline against the sky, in many gothic and other ancient buildings, he has raised on the top of that part where the slanting roof begins, in any house of the Italian style, a number of decorations of various characters. These, if not new in themselves, have at least been applied and combined by him, in a new and peculiar manner ; and the union of them gives a surprising splendour and magnificence, as well as variety, to the summit of that princely edifice. The study therefore, not the imitation, might be extremely serviceable to artists of genius and discernment.” See likewise, pp. 214 and 215.

Gilpin, (*Northern Tour*, v. i. p. 27) after the greatest subsequent praise of Browne’s new scenery at Blenheim, allows, “I should not by any means wish to shake off the wholesome restraint of those rules of art, which have been made rules, because they were first reasons. All I mean is, to apologize for Vanbrugh. For though it may be difficult to please in any other form of architecture, than what we see in daily use ; yet in art, which has not nature for its model, the mind recoils with disdain at the idea of an exclusive system. The Greeks did not imagine, that when they had inserted a good thing, the faculty was exhausted, and incapable of producing another. Where should we have admired at this day the beauty of the Ionic order, if, after the Doric had been invented, it had been considered as the *ne plus ultra* of art, and every deviation from its proportions reprobated, as barbarous innovations ? Vanbrugh’s attempt therefore, seems to have been an effort of genius ; and if we can keep the imagination apart from the five orders, we must at least allow, that he has created a magnificent whole, which is invested with an air of grandeur, seldom seen in a more regular style of building. Its very defects, except a few which are too glaring to be overlooked, give it an appearance of something beyond common ; and as it is surrounded with great objects, the eye is struck with the

whole, and takes the parts, upon trust. What made Vanbrugh ridiculous, was his applying, to small houses a style which could not possibly succeed but in a large one. In a small house, where the grandeur of a whole cannot be attempted, the eye is at leisure to contemplate parts, and meets with frequent occasion of disgust."

We have here the authority of great names in the modern science of the Picturesque; and Gilpin's acknowledgement, fairly given in the pages following this quotation, of the novel effect produced by Browne's creation of the scenery around it, will authorise an inquiry into how far Vanbrugh deserved all the credit of the present combination of the house and its environs? When he left it, it was encompassed with formal gardens and avenues; and the correspondent advantages now seen, he could not have contemplated. Even the term picturesque, was scarcely known, in his day; and there was then no example of modern gardening. Has there been even a solitary imitator of his style of architecture?—but the claims of genius deserve investigation.

M. RICCI.

BAKER.

S. RICCI.



APPENDIX.

The following slight notices relating to Artists who have worked for the English but came not to England, or who are cursorily mentioned to have been here, are extracted from Descamps.

Hubert Jacobs, of Delft, painted portraits of several English ; and it is pretended that to satisfy their natural impatience, he formed a hasty manner that prejudiced his works and reputation. Vol. ii. p. 36.

John David de Heem, of Utrecht, a celebrated painter of flowers, had sold a capital piece to Vander Meer, another painter, for 2000 florins. Vander Meer being plundered by some troops, had no resource but in presenting that curiosity to King William, having inserted the monarch's head in the garland. The King brought it to England, having bestowed a lucrative employment on the donor. Vol. ii. p. 39.

Henry Pot, of Harlem, drew the portraits of the King and Queen of England, and of the principal nobility—at what time is not specified—probably they were Charles II. and his mother, &c. during their exile, vol. ii. p. 43.

John Lievens, born at Leyden in 1607, was an admired painter of portraits. The Prince of Orange presented to the English ambassador (who gave it to the King) the picture of a student sitting by the fire, which pleased so much that Lievens came to England on the credit of it, drew most of the Royal Family and many of the nobility, though then but 24, (it was in 1630) and staid here three years. This is all the account I find of this painter in England, nor do I know any of his works here; yet the tradition is confirmed by a MS. catalogue of King Charles's pictures, in which are named, the student; portraits of the Prince and Princess; and a Salutation of the Virgin. Descamps, vol. ii. p. 117.

Palamedes Stevens, according to Descamps, is still more our own, having been born at London in 1607, though he never practiced here. His father, an eminent sculptor of Delft, was celebrated for carving vases in porphyry, agate, jasper, and other precious materials, and was invited to England by James I. where the son was born, soon after which he was carried by his father to Holland, and died at the age of 31. Descamps, vol. ii. p. 118.

Nicholas de Heltstokade, of Nimeguen, painted the King of England. I suppose, Charles II. Ib. p. 112.

The Directors of the Dutch East India Company gave 4000 florins for a picture of Gerard

Dow, representing a woman with an infant on her lap, playing with a little girl ; they presented it to Charles II. on his restoration ; King William carried it back to Loo. Ib. 221.

Giles Schagen, of Alcmaer, was a great copyist, and painted portraits and sea-pieces. He was born in 1616, and Descamps says, he was in England. Ib. 253.

King William gave 900 florins for a picture by *Mary Van Oosterwyck*.

John Henry Roos, born at Otterburg in the Lower Palatinate in 1631, was a painter of landscape and animals, and, according to Descamps, came into England ; but probably staid here very little time.

William Skellinks, according to the foregoing authority, was here too, but staid as little. He painted in Holland the embarkation of Charles II. at the restoration, which was reckoned his capital work.

John de Baan, born at Harlem 1633, became so considerable a portrait-painter that on his arrival in England, Lely, who if Descamps were to be credited, was the most jealous of his profession, (which is a passion more likely to be felt by the worst artists than by the best) was exceedingly glad that De Baan returned soon to the Hague. He frequently drew King William and Queen Mary, and painted King James in his passage through Holland. John de Baan died in 1702.

That neat and curious painter *Vander Heyden* was probably in England, for Deseamps, (vol. iii. p. 49.) mentions a view of the Royal Exchange by him.

Francisco Milè was here, but made no stay.

Robert Du Val, who had been employed by King William at Loo, was sent over to clean the Cartoons, and place them in Hampton-Court. See his Life in Deseamps, vol. iii. p. 172.

Johu Fau Hugteuburch, of Harlem, was employed by Princee Eugene to paint his battles, and had a share in the designs for the triumphal tapestry at Blenheim.

Augustine Terwesten, of the Hague, born in 1649, visited England in the course of his studies.

Johu Vander Spriet, of Delft, painter of portraits, died at London. He is quite unknown. V. Deseamps, vol. iii. p. 261.

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Ranged according to the times in which they lived.

(As published in former editions, adapted to this).

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London : Printed by W. Nicol, Cleveland-row, St. James's.

