

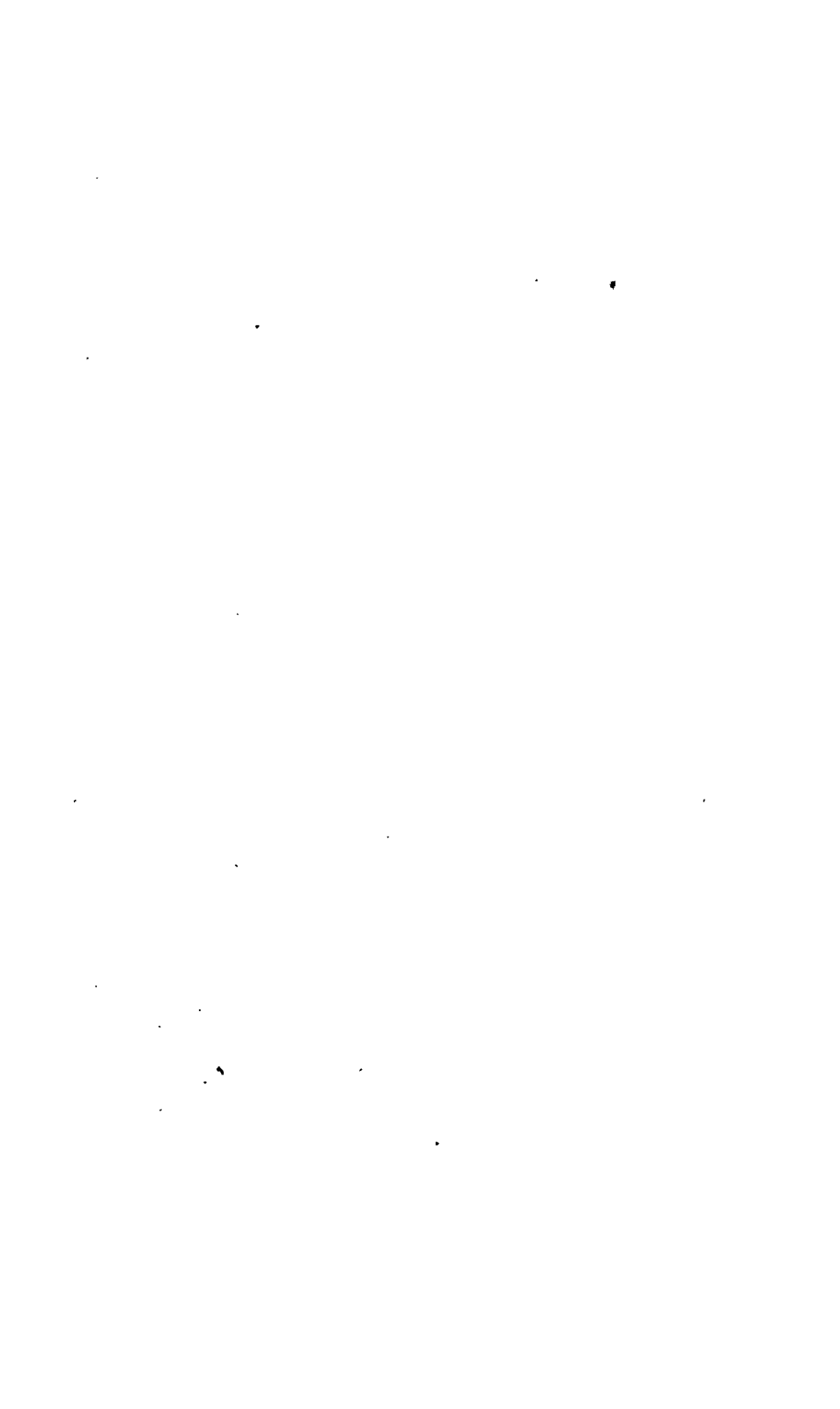


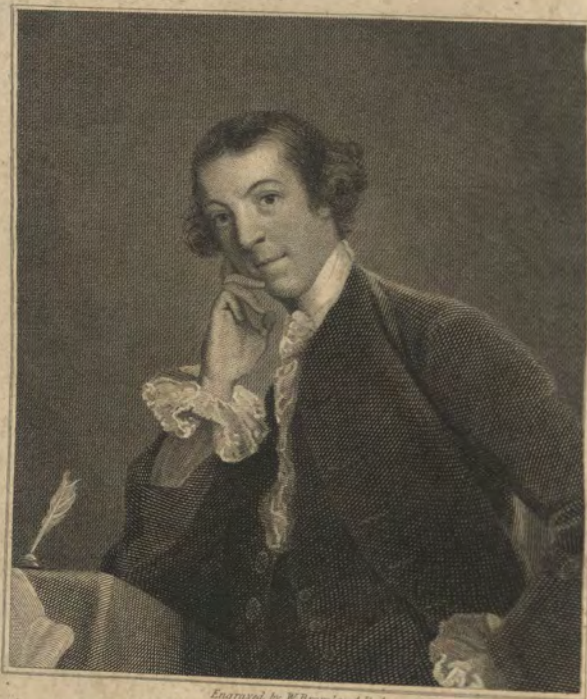
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**THE**  
**ASIATIC SOCIETY OF BOMBAY**  
Town Hall, Bombay.

vol I & II







*Engraved by W. Brownley, A.R.S.*

THE HON. HORACE WALPOLE.

*From an Original Picture by Sir Joshua Reynolds  
in the Possession of  
G. C. Bedford Esq.*

LONDON.  
Published by John Major 5 & 6 Fleet Street.  
Feb 15<sup>th</sup> 1826.

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. I.

81016

cc.



S. C. 18

LONDON:

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

MDCCCXXVIII.



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## ADVERTISEMENT

TO

THE PRESENT EDITION.

THE PROPRIETOR of this edition, in offering it to the public in its present augmented state, feels himself justified in claiming their indulgence to the following observation.

It is well known, that the Portraits which Mr. Walpole procured to be engraven for the former editions, were not only sometimes taken from authorities inferior to others equally accessible, but that they were executed in a manner which, candour must allow, exhibited the parsimony, rather than the encouragement, of this otherwise noble patron of the arts.

Neither care nor expense have been spared to render the present engravings, as to number—exact imitation of the originals now selected—and high finishing, worthy of the work they embellish, and of the best modern artists, who have been engaged for that purpose.

Mr. Walpole designated his volumes “Anecdotes of Painting in England;” but found that he could not treat of the sister arts *incidentally*, as he had intended, with complete satisfaction. It has been my endeavour to fill up his outline more methodically, and to expand his information, where he has been concise, upon a presumption

that his readers possessed a range of knowledge which equalled his own. I have therefore allotted a greater share to Architecture and Sculpture; that a more general and equal view may be offered of the origin and progress of the sister arts, in this kingdom, in marking their fate through successive æras, and as they have been highly favoured or barely tolerated, by its sovereigns. It is scarcely less difficult to offer any new remarks, than to condense what is valuable in those already made. Both will be attempted, and as succinctly as possible.

My primary intention has been to extend an acquaintance with these subjects, by contributing to the original work various remarks, which have occurred to me, during the leisure of many years pursuit of an inquiry, at least, interesting and delightful to myself. If, as Horace warns us, not to become obscure by brevity and conciseness; I fear that to be copious and tedious, may not be far distant from each other. Without assuming a diffidence, which common discernment would be prompt to detect, I have studiously abstained from giving a peremptory or decisive opinion, if not depending on fact, concerning the ambiguous originality of any particular portrait, excepting where I have followed a judgment, much abler than my own. The additions will be rather *Anecdotes of Portraits*, than of those by whom they were painted.

A certain risque may be incurred, of fatiguing such of my readers who little value minuteness of inquiry, and have no taste for catalogues, however elucidated. I must nevertheless consider them as a part of Mr. Walpole's plan, and necessarily expletive of this work. There is, in fact, no method so satisfactory of ascertaining the excellence or fertility of the pencil of any able artist, as by collecting notices of his performance, and comparing them with each other; scattered abroad as the individual pictures are, and many of them no longer extant. So that valuable information must be drawn from many sources still existing; and, what is most to the purpose, accessible. I consider myself as having been much favoured in that respect, and beg to express my particular obligation, as it may be due.

Mr. Park, the excellent editor of the Royal and Noble Authors, (a part of whose plan I have followed, as inclosing additions within double brackets), has very truly observed, that Mr. Walpole requested information from those whom he thought best qualified to supply it; and that when he had obtained and acknowledged it, he rejected it altogether, with the exception only of what was given by the poet Gray, or Mr. Cole.

It is apparent, that the same inert or fastidious principle prevailed, when he left the "Anecdotes" completed by himself, so as to form a portion of the posthumous edition of his works. Of what he

then added, nothing has been altered or omitted. But it was very inconsiderable. In Italy, Flanders, Holland, France and Spain; the biography of their painters is positively voluminous. *We* had *none*, before a few scattered notices of a few of the early writers were embodied by Mr. Walpole.

The plan was his own, and the intelligence gratuitously given. Whatever was known on these subjects, was confined to the memoranda of a very few *virtuosi* and antiquaries, before his first volume appeared, at the commencement of the last reign. By him, the prospect was first opened; the sources of information pointed out: and a new interest in the works of our native or adopted artists was created, which in its progress, was animated by taste, and fostered by industrious research.

The praise and thanks of every lover of the arts are but a just tribute to the memory of Mr. Walpole.

JAMES DALLAWAY.

*Herald's College,  
London, 1826.*

TO THE RIGHT HONOURABLE

MARY LEPEL,

BARONESS DOWAGER HERVEY

OF ICKWORTH.

MADAM,

I SHALL only say in excuse for offering this work to your Ladyship, that if I could write any thing really deserving your acceptance, I should not prefix your name to such trifles as the following sheets. But my gratitude for the goodness and unmerited distinction which your Ladyship has so long shown me, is impatient to express itself; and though in the present case I am rather an editor than an author, yet having little purpose of appearing again in the latter character, I am forced to pay my debts to your Ladyship with Mr. Vertue's coin. If his industry has amassed any thing that can amuse one or two

of your idle hours, when neither affection, friendship, nor the several duties which you fill with so much ease and dignity, have any demands upon you, I shall think his life was well employed; I am sure my time will have been so, if I have made him tolerable company to my Lady Hervey, who has conversed familiarly with the most agreeable persons dead and living of the most polished ages, and most polished nations.

I am, MADAM,

Your Ladyship's

Most obedient Servant,

HORACE WALPOLE.



## P R E F A C E.

WHEN one offers to the public the labours of another person, it is allowable and precedented to expatiate in praise of the work. Of this indulgence however I shall not make advantage. The industry of Mr. Vertue was sufficiently known: the antiquarian world had singular obligations to him. The many valuable monuments relating to our history, and to the persons of our monarchs and great men, which he saved from oblivion, are lasting evidences of his merit. What thanks are due to him for the materials of the following sheets, the public must determine. So far from endeavouring to prepossess them in favour of the work, it shall be my part fairly to tell them what they must expect.

In Italy, where the art of painting has been carried to an amazing degree of perfection, the lives of the painters have been written in numberless volumes, alone sufficient to compose a little library. Every picture of every considerable master is minutely described. Those biographers treat of the works of Raphael and Correggio with as much importance as commentators speak of Horace or Virgil; and indulging themselves in the inflated style of their language, they talk of

pictures as works almost of a divinity, while at the same time they lament them as perishing before their eyes. France, neither possessed of such masters, nor so hyperbolic in their diction, contrives however to supply by vanity what is wanting in either. Poussin is their miracle of genius; Le Brun would dispute precedence with half the Roman school. A whole volume is written even on the life and works of Mignard. Voltaire, who understands almost every thing, and who does not suspect that judgment in painting is one of his deficiencies, speaks ridiculously in commendation of some of their performers.

This country, which does not always err in vaunting its own productions, has not a single volume to show on the works of its painters. In truth, it has very rarely given birth to a genius in that profession. Flanders and Holland have sent us the greatest men that we can boast. This very circumstance may with reason prejudice the reader against a work, the chief business of which must be to celebrate the arts of a country which has produced so few good artists. This objection is so striking, that instead of calling it *The Lives of English Painters*, I have simply given it the title of *Anecdotes of Painting in England*. As far as it answers that term, perhaps it will be found curious. The indefatigable pains of Mr. Vertue left nothing unexplored that could illuminate his subject, and collaterally led him to many particu-

larities that are at least amusing : I call them no more, nor would I advise any man, who is not fond of curious trifles, to take the pains of turning over these leaves. From the antiquary I expect greater thanks ; he is more cheaply pleased than a common reader : the one demands to be diverted, at least instructed—the other requires only to be informed.

Mr. Vertue had for several years been collecting materials for this work : He conversed and corresponded with most of the virtuosi in England : he was personally acquainted with the oldest performers in the science : he minuted down every thing he heard from them. He visited every collection, made catalogues of them, attended sales, copied every paper he could find relative to the art, searched offices, registers of parishes and registers of wills for births and deaths, turned over all our own authors, and translated those of other countries which related to his subject. He wrote down every thing he heard, saw, or read. His collections amounted to near forty volumes large and small : In one of his pocket-books I found a note of his first intention of compiling such a work ; it was in 1713 ; he continued it assiduously to his death in 1757. These MSS. I bought of his widow after his decease ; and it will perhaps surprize the reader to find how near a compleat work is offered to him, though the research was commenced at so late a period : I call it commenced ; what little

had been done before on this subject, was so far from assistance, it was scarce of use. The sketch, called *An Essay towards an English School*, at the end of the translation of Depiles, is as superficial as possible; nor could a fact scarce be borrowed from it 'till we come to very modern times. In general I have been scrupulous in acknowledging<sup>t</sup> both Mr. Vertue's debts and my own. The catalogues of the works of Hollar and Simon, and those of the collection of King Charles I. King James II. and the Duke of Buckingham, were part of Mr. Vertue's original plan, which is now compleated by these volumes.

The compiler had made several draughts of a beginning, and several lives he had written out, but with no order, no connection, no accuracy; nor was his style clear or correct enough to be offered to the reader in that unpolished form. I have been obliged to compose a-new every article and have recurred to the original fountains from whence he drew his information; I mean, where it was taken from books. The indigested method of his collections, registered occasionally as he learned every circumstance, was an additional trouble, as I was forced to turn over every volume many and many times, as they laid in confusion, to collect the articles I wanted; and for the second and third parts, containing between three and four hundred names, I was reduced to compose an index myself to the forty volumes. One

satisfaction the reader will have, in the integrity of Mr. Vertue—it exceeded his industry,—which is saying much. No man living, so bigotted to a vocation, was ever so incapable of falsehood. He did not deal even in hypothesis, scarce in conjecture. He visited, and revisited every picture, every monument, that was an object of his researches; and being so little a slave to his own imagination, he was cautious of trusting to that of others. In his memorandums he always put a quære against whatever was told him of suspicious aspect; and never gave credit to it 'till he received the fullest satisfaction. Thus whatever trifles the reader finds, he will have the comfort of knowing that the greatest part at least are of most genuine authority. Whenever I have added to the compiler's stores, I have generally taken care to quote as religiously the source of my intelligence. Here and there I have tried to enliven the dryness of the subject by inserting facts not totally foreign to it. Yet upon the whole I despair of its affording much entertainment. The public have a title to whatever was designed for them: I offer this to them as a debt—nobody will suspect that I should have chosen such a subject for fame.

If the observation of a dearth of great names in this list should excite emulation, and tend to produce abler masters, Mr. Vertue, I believe, and I should be glad to have the continuation of the

work do greater honour to our country. It would be difficult perhaps to assign a physical reason, why a nation that produced Shakespear, should owe its glory in another walk of genius to Holbein and Vandyck. It cannot be imputed to want of protection: Who countenanced the arts more than Charles the First? That Prince, who is censured for his want of taste in pensioning Quarles, is celebrated by the same pen for employing Bernini—but want of protection is the apology for want of genius: Milton and Fontaine did not write in the bask of court-favour. A poet or a painter may want an equipage or a villa, by wanting protection; They can always afford to buy ink and paper, colours and pencils. Mr. Hogarth has received no honours, but universal admiration.

But whatever has been the complaint formerly, we have ground to hope that a new aera is receiving its date. Genius is countenanced, and emulation will follow. Nor is it a bad indication of the flourishing state of a country, that it daily makes improvements in arts and sciences. They may be attended by luxury, but they certainly are produced by wealth and happiness. The conveniences, the decorations of life are not studied in Siberia, or under a Nero. If severe morality would at any time expect to establish a thorough reformation, I fear it must chuse inhospitable climates, and abolish all latitude from the laws. A corporation of merchants would never have kept their oaths

to Lycurgus of observing his statutes 'till he returned. A good government, that indulges its subjects in the exercise of their own thoughts, will see a thousand inventions springing up, refinements will follow, and much pleasure and satisfaction will be produced at least before that excess arrives, which is so justly said to be the forerunner of ruin. But all this is in the common course of things, which tend to perfection, and then degenerate. He would be a very absurd legislator, who should pretend to set bounds to his country's welfare, lest it should perish by knowing no bounds. Poverty will stint itself; riches must be left to their own discretion; they depend upon trade, and to circumscribe trade is to annihilate it. It is not rigid nor Roman to say it, but a people had better be unhappy by their own fault, than by that of their government. A *Censor morum* is not a much greater blessing than an *Arbiter elegantiarum*. The world, I believe, is not at all agreed that the austerities of the Presbyterians were preferable to the licentiousness under Charles II. I pretend to defend the one no more than the other; but I am sure that in the body politic, symptoms that prognosticate ill, may indicate well. All I meant to say was, that the disposition to improvements in this country is the consequence of its vigour. The establishment of a society for the encouragement of arts will produce great benefits before they are perverted

to mischiefs. The bounties bestowed by that society, for facilitating the necessaries of life to the poor, for encouraging the use of our own drugs and materials, or for naturalizing those of other countries, are bestowed on noble principles and with patriot views. That society does not neglect even the elegancies of life: Arts that are innocent in themselves, and beneficial to the country, either by adding value to our productions, or by drawing riches as they invite strangers to visit us, are worthy the attention of good citizens; and in all those lights that society acts upon a national and extensive plan.

The art, that is chiefly the subject of these pages, is one of the least likely to be perverted; Painting has seldom been employed to any bad purpose. Pictures are but the scenery of devotion. I question if Raphael himself could ever have made one convert, though he had exhausted all the expression of his eloquent pencil on a series of popish doctrines and miracles. Pictures cannot adapt themselves to the meanest capacities, as unhappily the tongue can. Nonsense may make an apprentice a catholic or a methodist; but the apprentice would see that a very bad picture of St. Francis was not like truth: and a very good picture would be above his feeling. Pictures may serve as helps to religion; but are only an appendix to idolatry; for the people must be taught to believe in false gods and in the power of saints,



before they will learn to worship their images. I do not doubt but if some of the first reformers had been at liberty to say exactly what they thought, and no more than they thought, they would have permitted one of the most ingenious arts implanted in the heart of man by the Supreme Being to be employed towards his praise. But Calvin by his tenure, as head of a sect, was obliged to go all lengths. The vulgar will not list but for total contradictions; They are not struck by seeing religion shaded only a little darker or a little lighter. It was at Constantinople alone where the very shopkeepers had subtlety enough to fight for a letter more or less in a Greek adjective\* that expressed an abstract idea. Happily at this time there is so total an extinction of all party-animosity both in religion and politics, that men are at liberty to propose whatever may be useful to their country, without its being imputed to them as a crime, and to invent what they mean should give pleasure without danger of displeasing by the very attempt.

At this epoch of common sense, one may reasonably expect to see the arts flourish to as proud a height as they attained at Athens, Rome, or Florence. Painting has hitherto made but faint

\* In the decline of the Empire there were two sects who proceeded to the greatest violences against each other in the dispute whether the nature of the second person was Ὁμοούσιος *co-essentialis*; or ὁμοιούσιος *similis essentiae*.

efforts in England. Our eloquence and the glory of our arms have been carried to the highest pitch. The more peaceful arts have in other countries generally attended national glory. If there are any talents among us, this seems the crisis for their appearance: 'The Throne itself is now the altar of the Graces, and whoever sacrifices to them becomingly, is sure that his offerings will be smiled upon by a Prince, who is at once the example and patron of accomplishments. The institution of a school of statuary in the house of a young Nobleman\* of the first rank rivals the boasted munificence of foreign Princes. When we abound with heroes, orators and patrons, it will be hard if their images are not transmitted to posterity under graceful representations.

This is by no means said to depreciate the artists we have, but to inspire with emulation those arising. Rysbrack, Roubiliac, Scheemaker, Wilton, would do honour to any country: but hitherto their skill has been in a manner confined to private monuments. When we have subjects for history, the people should read on public edifices the actions of their ancestors and fellow-citizens in bas-reliefs: Busts and statues should reward the galant behaviour of the brave, and exhibit

\* The Duke of Richmond.

[Charles, third Duke of Richmond, who died in 1806. Of this institution in 1770, an account is given by Edwards, in his Introduction to the Anecdotes of Painters, 1to. 1808. It continued for a very few years.]

them as models. What made Rome more venerable than every street being an illustration of Livy? Painting has been circumscribed within as selfish bounds as statuary; historic compositions totally neglected. Reynolds and Ramsay have wanted subjects, not genius. There is another artist, who seems born for an age of naval glory, and is equal to it, Mr. Scott. Architecture, the most suitable field in which the genius of a people arrived at superiority, may range, seems reviving. The taste and skill of Mr. Adam is formed for public works. Mr. Chambers's treatise\* is the most sensible book and the most exempt from prejudices that ever was written on that science. But of all the works that distinguish this age, none perhaps excel those beautiful editions of Balbec and Palmyra—not published at the command of a Louis quatorze, or at the expence of a cardinal nephew, but undertaken by private curiosity and good sense, and trusted to the taste of a polished nation. When I endeavour to do justice to the editions of Palmyra and Balbec, I would not confine the encomium to the sculptures; the books have far higher merit. The modest descriptions† prefixed are standards of writing: The exact measure of what should and should not be said, and of what was necessary to be known, was never comprehended in more clear diction, or more

\* On Civil Architecture, folio, 1759.

† By Mr. Wood.

elegant stile. The pomp of the buildings has not a nobler air than the simplicity of the narration—but I must restrain myself; tho' it is pleasing to expatiate on the just praise of one's country; and they who cannot perform great things themselves, may yet have a satisfaction in doing justice to those who can. If Juvenal was honest in his satires, he would have been happy if he could have lived to write the panegyric of Trajan.

1762.

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#### ERRATA.

Page 12, line 33, *for* 1751, *read* 1781.

Page 57, line 14, *for* Bingham, *read* Brigham.

Page 75, line 9, *for* St. Albans, *read* Gloucester.



ANECDOTES  
OF  
PAINTING, &c.

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CHAPTER I.

*The earliest Accounts of Painting in England.*

THEY who undertake to write the History of any art, are fond of carrying it's origine as far back as possible. When this tends to show the improvements made in it, by comparing latter works with the first rude inventions, it may be of service ; but it often happens that the Historian thinks the antiquity of a discovery reflects honour on his country, though perhaps his country has been so careless or has wanted genius so much, as to have refined very little on the original hints. Some men push this farther, and venerate the first dawnings of an art more than it's productions in a riper age. The inventor may have had more genius, but the performances of the improver must be more perfect. Mr. Vertue had taken great

pains to prove that painting existed in England\* before the restoration of it in Italy by Cimabue. If what we possessed of it in those ignorant times could be called painting, I suppose Italy and every nation in Europe retained enough of the deformity of the art to contest with us in point of antiquity. That we had gone backwards in the science farther almost than any other country, is evident from our coins, on which there is no more of human similitude, than an infant's first scrawl of the profile of a face; and so far therefore as badness of drawing approaches to antiquity of ignorance, we may lay in our claim to very ancient possession. As Italy has so long excelled us in the refinement of the art, she may leave us the enjoyment of original imperfection.

However, as Mr. Vertue's partiality flowed from love of his country, and as this is designed for a work of curiosity, not of speculation and reason-

\* [This question, as to the priority of the Invention of Painting in Oil, would require a dissertation, rather than a note. That oil was used in the early ages, as a vehicle of colour, when applied to the "lambrusca" or wainscot of wood in principal apartments, admits of no doubt; as the Queen's chamber in the palace of Westminster was so decorated, by a royal order, dated in 1234, "pro olio, vernice et coloribus emptis." This is, indeed, the only document among the twenty one extracts from the Pipe and Close Rolls, during the reign of Henry III. made by Vertue, and printed in the subsequent pages, which has an unequivocal and determinate reference to the invention of painting in oil, and is so considered by Mr. Raspe, "On the Discovery of Oil-Painting."]

ing, I shall faithfully lay before the reader such materials as that laborious antiquary had amassed for deducing the History of English Painting from a very early period.

The\* first evidences in favour of the art are drawn from our records,† which Mr. Vertue had carefully consulted. There he found the following entries ;‡

\* Dr. Thorpe M. D. when writing his history of the town and diocese of Rochester, discovered at the west end of that cathedral two busts of Henry I. and his queen in stone, which had never been observed before.

† Since the first edition of this work I have been informed by a curious gentleman, that the earliest place in a catalogue of English painters is due to St. Wolstan, bishop of Worcester in 1062, or at least to Ervenius or Erwen, his master. William of Malmesbury, who wrote the life of Wolstan in three books, gives the following account ; “Habebat tunc [Wolstanus] magistrum Ervenium nomine, inscribendo et quidlibet coloribus effingendo peritum. Is libros scriptos, sacramentarium et psalterium, quorum principales litteras auro effigiaverit, puero Wolstano delegandos curavit. Ille preciosorum apicum captus miraculo, dum pulchritudinem intentis oculis rimatur, scientiam litterarum internis hausit medullis. Verum doctor ad sæculi spectans commodum, spe majoris premii, sacramentarium regi, tunc temporis Cnutoni, psalterium Emmæ reginæ contribuit. Perculit puerilem animum facti dispendium, et ex imo pectore alta traxit suspiria.” If this passage is not sufficient authority, as I think it is not, to prove St. Wolstan a painter, at least it is decisive for Ervenius, who was certainly an illuminator of MSS.

‡ There are two records more ancient than any that follow ; but they relate to architecture, not painting ; however, as not foreign to this work, I shall insert them here : They are both of the reign of King JOHN :

“MCCXXVIII, Ao. 12. Hen. III. m. f. Rex thes. et camer. suis salutem. Liberate cuidam pictori 20s. ad cameram magni scaccarii depingendam.”

“1228, the 12th year of Henry III. The king to his treasurer and chamberlains health. Pay to a certain painter 20 shillings for painting the great Exchequer chamber.”

This does not express the kind; whether the chamber was to be painted with figures, ornaments, &c. or whether the *quidam pictor* was not a mere house-painter; probably an artist of higher rank, as twenty shillings would have been a great price in that age for painting wainscot. However, the next record is more explicit, and ascertains the point in question.

“MCCXXXIII. Liberate Ao. 17. HEN. III. m. 6. Mandatum est Vicecomiti Southton. quod cameram regis \*lambruscatam de Castro Winton. depingi faciat *eisdem historiis et picturis quibus fuerat prius depicta*.† Et custum, &c. computabitur. Teste rege apud Kidemministr. iii die Junii.”

“1233. Payments Anno 17. Hen. III. membrane 6. Precept to the Sheriff of Southampton, that he shall cause

“Anno, 1209, Vicecomites Lond. et Midl. allocaverunt Elyae ingeniatori x marcas, ad reparationem domorum regis apud Westmonast. per breve H. Archiep. Cantuar.”

Anno, 1210, Willelmus Puintellus redd. comp. de 1216l. 13s. 6d. quos “recepit de thesauro ad operationes turris Londoniac.”

William Puintell might be only a surveyor, but Elyas was certainly an architect.

\* *Lambruscatam*, wainscotted, from the French, *Lambris*.

† [The wainscotted or plastered walls were most commonly worked in *distemper* (*alla tempera*), or with varnishes made of gluten or albumen of eggs. These were usually in simple

“the king’s chamber wainscot, in the castle of Winchester, to be painted with the same pictures as formerly; and that he shall account for the cost. Witness the King, at Kidderminster, June 3.”

There are more remarkable circumstances than one in this venerable scrap: as, the simplicity of the times; the king sending a precept to the sheriff of Hampshire to have a chamber in the royal castle painted; and his majesty, like the Roman general, who threatened his soldiers if they broke any of the antique Corinthian statues that they should pay for having others made, giving orders to the same sheriff to have the chamber repainted with the same pictures and histories with which it had been adorned before; and which, by the way, implies, that history-painting had been in use still longer than this date, which was the earliest Mr. Vertue could discover.\*

“Liberate Ao. 17. HEN. III. m. 10. Mandatum est cunctodi domorum regis de Wudestok, quod in rotundâ capellâ regis de Wudestok bonis coloribus depingi faciat, majestatem domini et iiii Evangelistas, et imaginem sancti Edmundi ex unâ parte, et imaginem sancti Edwardi ex aliâ parte, et ibi fieri faciat duas† verimas novas.”

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colours (*viridi colore depingi faciat*). Portraits of Saints were then attempted, and, soon afterward, whole histories (*depingi faciat historiam Antiochiæ*)—but in the embellishment of manuscripts, miniature illuminations preceded, which were in the same style of drawing and design, but upon an enlarged scale.]

\* Some have ascribed the introduction of painting into this island to venerable Bede.

† *Verimas*, a barbarous word, not to be found even in Dufresne’s glossary. One cannot help observing the absurdity of

“ Payments, 17 Henry III. m. 10. Order to the keeper of the King’s palace at Woodstock, that he cause the round chapel there to be painted with the figures of our Lord, and the four Evangelists, and of St. Edmund, on one part, and that of St. Edward on the other part, and that he should have two windows made there.”

“ Rot. Claus. 20. Hen. III. m. 12. Mandatum est thesaurario regis, quod magnam cameram regis apud Westm. bono viridi colore depingi faciat ad modum curtanae et in magno gabulo\* ejusdem camerae juxta hostium (ostium) depingi ludum illum

† “ Ke ne dune ke ne tine, ne pret ke desire ;”

“ et etiam parvam garderobam regis viridi colore ad modum curtanae depingi faciat : ita quod rex in primo adventu suo illuc inveniatur predictas cameram et garderobam ita depictas et ornatas, sicut predictum est.

“ Close Roll, 20 Hen. III. m. 12. Order to the king’s treasurer, that he cause the king’s great chamber, at Westminster, to be painted with a good green colour, so as to resemble a curtain, and in the great window of the said chamber, this motto to be painted.

those times, in couching orders in a language which they could not write, and addressed to persons by whom it was not understood.

[The age was not quite so absurd as Mr. W. would insinuate. The word “ *verimas*” is not barbarous only, but unknown. The transcriber from the Close Rolls was not aware, that the word is really *venestras* or *fenestras*,” by which no one will be puzzled.]

\* [“ In magno gabulo,” the great west window above the entrance.]

† Qui ne donne ce qu’il tient, ne prend ce qu’il desire : or, as it is expressed in another record, Qui non dat quod habet, non accipit ille quod optat.

“He who gives not what he has, receives not what he wishes  
“ for,”

“and likewise, the king’s small wardrobe, with green like a  
“curtain; and that the king, on his first coming there, may  
“find the said chamber and wardrobe so painted, as before  
“said.

“Rot. Claus. Ao. 20. HEN. III. m. 12. Mandatum est H.  
“de Pateshull thesaurario domini regis, quod borduram a  
“tergo sedis regis in capellâ sancti Stephani apud Westm.  
“et borduram a tergo sedis reginae ex aliâ parte ejusdem  
“capellae interius et exterius depingi faciat de viridi colore:  
“juxta sedem ipsius reginae depingi faciat quandam crucem  
“cum Mariâ et Johanne ex opposito crucis regis, quae  
“juxta sedem regis depicta est. T. vii die Febr.”

“Close Rolls, 20 Hen. III. m. 12. Order to Henry de  
“Pateshull, treasurer of our Lord the King, that he have  
“the bordure behind the king’s seat in the chapel of St.  
“Stephen, Westminster, and the bordure of the queen’s  
“seat, in the other part of the said chapel, painted with  
“green colour, both withinside and out; and that he cause  
“a crucifix with Mary and John, to be painted near the  
“said seat of the Queen, and opposite to the cross painted  
“near the king’s seat.” Witness, &c. 7th of April.”

The next record, which has been mentioned by Stowe, gives directions for repairing the granary under the Tower, and all the leaden gutters, and for leading the whole thoroughly on that side, *per quas gentes videre possint*, and for white-washing the chapel of St. John, and for making three glass windows in the same chapel, in which were to be represented, a little Virgin Mary holding the child, and the Trinity and St. John the Apostle. It gives orders too that (Patibulum) a cross should

be painted behind the altar, *bene et bonis coloribus*; and where ever it could be done most conveniently, there were to be drawn in the same chapel two images of St. Edward holding out a ring and delivering it to St. John the Evangelist.

“Et dealbari faciatis,” adds the record, “totum veterem murum circa sepe dictam turrim nostram. Et custum quod ad hoc posueritis, per visum et testimonium legallium hominum, computabitur vobis ad scaccarium. Teste rege apud Windsor. x. die Decembr.”

“That ye cause to be whitened all the old wall round our tower above mentioned. And the cost that ye shall make upon it, shall be accounted to you, at our Exchequer, upon the view and oath of lawful men. At Windsor, 10 Dec.”

It is evident from this and some following passages that as\* painting on glass was then known, the art of painting in general could not be at a very low ebb.

Then follows another, regarding the same place.

“Rex eisdem salutem. Praecipimus vobis quod cancellum beatae Mariae in ecclesiâ sancti Petri infra ballium

\* In Aubrey's MS. survey of Wiltshire, in the library of the Royal Society, he says, on the authority of Sir W. Dugdale, that the first painted glass in England was done in King John's time. Vol. ii. p. 85.

[Some of the most ancient and beautiful stained glass in the kingdom remains in the Chancel of Chetwood in Buckinghamshire, which are undoubtedly of the date of 1244. The design or pattern is precisely that usually wrought in mosaic, as at that time newly introduced into England by Italian artists. *Lysons's Magn. Brit.* vol. i. p. 498.]



" turre nostrae London, et cancellum beati Petri in eadem  
 " ecclesia, et ab introitu cancelli beati Petri usque ad spa-  
 " tium quatuor pedum ultra stallos ad opus nostrum et regi-  
 " nae nostrae in eadem ecclesia factos bene et decenter lam-  
 " bruscarum faciatis, et eosdem stallos depingi, et Mariolam  
 " cum suo tabernaculo et ymagines beatorum Petri, Nicolai  
 " et Katerinae, et trabem ultra altare beati Petri, et parvum  
 " patibulum cum suis ymaginibus de novo colorari, et bonis  
 " coloribus refrescari, et fieri faciatis quandam ymaginem de  
 " beato Petro in solempni apparatu archiepiscopali in parte  
 " boreali ultra dictum altare, et de optimis coloribus depingi ;  
 " et quandam ymaginem de sancto Christofero tenentem et  
 " portantem Jesum, ubi melius et decentius fieri potest, et  
 " depingi in praedicta ecclesia. Et fieri faciatis duas tabulas  
 " pulcras et de optimis coloribus et de historiis beatorum  
 " Nicolai et Katerinae depingi ante altaria dictorum sancto-  
 " rum in eadem ecclesia ; et duos cherumbinos stantes a  
 " dextris et a sinistris magni patibuli pulcros fieri faciatis in  
 " praedicta ecclesia cum hilari vultu et jocosum ; et praeterea  
 " unum fontem marmoreum cum colompnis marmoreis bene  
 " et decenter incisum. Et costum, &c. Teste ut supra."

" The King to the same, &c. We order that you have the  
 " chancel of the Blessed Virgin Mary in the Church of St.  
 " Peter, in the baily of our Tower of London, and the  
 " chancel of St. Peter, within the said church, to be well  
 " and properly wainscotted for the space of four feet beyond  
 " the stalls, erected for the use of ourself and queen, and  
 " that the said stalls be painted with a small figure of the  
 " V. Mary, standing in her shrine (or niche) ; the figures of  
 " the Saints Peter, Nicholas and Catherine, the beam  
 " beyond the altar of St. Peter, and the small crucifix with  
 " its figures, to be painted anew with fresh colours. And  
 " that ye cause to be made an image of St. Peter, in his  
 " pontificals as an Archbishop, on the north side beyond the  
 " said altar, and the same to be painted with the best  
 " colours: and also an image of St. Christopher holding and

“ carrying Christ, in the best manner that it can be painted  
 “ and finished in the said chapel. And that ye likewise  
 “ cause two fair pictures to be painted with the best colours,  
 “ of the histories of St. Nicholas and Catherine, at the altar  
 “ of the said saints, in the said church ; with two fair cheru-  
 “ bims standing to the right and left of the crucifix ; and  
 “ having a cheerful countenance ; and also a marble font  
 “ having pillars of marble neatly carved. And the cost, &c.  
 “ dated as above.

The next again specifies the sum to be expended on paintings at Westminster :

“ Rot. Liberat. Ao. 21. Hen. III. m. 5. Rex thesaurario  
 “ et camerariis suis salutem. Liberate de thesauro nostro  
 “ Odoni aurifabro custodi operationis nostrae Westm. qua-  
 “ tuor libras et undecim solidos ad picturas faciendas in  
 “ camera nostra ibidem. Teste rege apud Westm. ii. die  
 “ Augusti.”

“ Roll of Liveries, 21. Hen. III. m. 5. The king to his  
 “ Treasurer and Chamberlains, &c. Pay from our treasury  
 “ to Odo, the goldsmith, keeper of our works at Westmin-  
 “ ster, four pounds and eleven shillings, for making the  
 “ pictures (statues) in our chamber there. Witness, &c.  
 “ 2d. August.”

The next contains the first mention we have of a star chamber.

“ Liberat. Ao. 22. Hen. III. m. 3. Mandatum est vic.  
 “ Southampt. quod cameram apud Winton colorari faciat  
 “ viridi colore, et *stellari auro*,\* in quibus depingantur his-  
 “ toriae veteris et novi testamenti.”

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\* [“ *Stellari auro*, set with stars of gold.” This alludes to the fashion of studding the ceiling and frequently the side walls of rich chambers, with stars of gold, upon a ground of green or blue, in compartments. Representations of such chambers occur in several of the illuminated MSS. preserved in the British Museum.]

“The same, 22d. Henry III. Precept to the Sheriff of Southampton, that he cause the chamber, at Winchester to be painted of a green colour, and with stars of gold, (and compartments?) in which may be painted histories, from the Old and New Testament.”

The next precept is very remarkable, as implying the use of oil-colours,\* long before that me-

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\* John ab Eyck the supposed inventor of painting in oil, which he was said to discover in a search for varnish, died in 1441. In the record before us both oil and varnish are mentioned, and the former might indeed be only used in the composition of the latter. Mr. Raspe, in his curious treatise published in 1781, has proved that oil-painting was known long before its pretended discovery by Van Eyck.

[And Governor Pownal in the 9th vol. of the *Archæologia*, pp. 152-54, has produced from the sacristy of Ely some accounts that are as explicit as possible, that oil was used in the mixture of colours. The first says, “In tres lagenis et dimid: olei pro ymaginibus super columnas depingend.’ The next, In 31 lagenis et dimid: olei empt. pro color. temperand. (for mixing colours which is distinguishing it from varnish). And the third, In oleo empt. pro picturâ faciendâ in capellâ. Could oil-painting be more exactly described at this day?

1. Oil for painting images on columns, 1325.
2. Oil for mixing colours.
3. Oil for making pictures in the chapel.

Note too, that the first is dated in the reign of Edward the Second, the last in that of Edward the Fourth.

[Vertue’s honest zeal for the credit of the inventive genius of his own country, triumphs over the exclusive pretensions of others, or the sole claim of the two brothers Hubert and John ab Eyck of Bruges (1366—1441. *Vasari and Lanzi*), as far as that point, abstractedly considered. Their pretensions were first questioned by Albertus Miræus, in his *Chronicon Belgicum* 1410; who mentions that more ancient paintings, in oil, were extant in the Netherlands. The assumptions, indeed, of the

thod is supposed to have been discovered. It is dated in his 23d year, 1239, and runs in these words ;

schools of Florence or Naples may be supported by authorities which convey as much satisfaction. According to Malvasia there was a Madonna by Lippo Dalmasio, bearing a date 1376, in which oil was used as a vehicle, and not, as practised by the earlier Greek artists, either common size, the clarified white of eggs, or resinous gum. (*Felsina Piltrice*, tom. i. p. 28. Cimabue (1240-1300) is considered by Vasari and Lanzi, as having first practically understood the use of oil in painting, but the earlier competitors for that fame are Guido da Sienna (in 1291,) concerning whom, both Vasari and Baldinucci are silent, and Lanzi doubts ; and Margheritone of Arezzo, in 1260. Their performances are still extant, and are enumerated in catalogues. Lessing (*sur l'ancienneté de la peinture à l'huile*, 1774), contests the merit of the invention as belonging solely to John ab Eyk, with Vasari, anterior to whom, no Flemish or Dutch historian of painting had arrogated the honour for their own country. Antonello da Messina, 1449-1496) is said to have acquired the secret in Flanders, and to have revealed it to Giovanni Bellini (1422-1512) who was established at Venice. According to Baldinucci (Dec. III. Sec. v.) the secret of the practice in oil was taught to Andrea da Castagna of Florence by Dominico da Venezia, a similar circumstance attributed to different individual painters. This subject is slightly investigated in *Roscoe's Life of Lorenzo de Medicis*, 8vo. v. ii. ch. 9. Vasari gave the invention to the Van Eycks implicitly, and Van Mander has copied and amplified his first report. The question, as far as mere priority of invention, appears to have been completely set at rest by the late ingenious Mr. Raspe, who annexed to his *Critical Essay on oil-painting*, (4to. 1751) two MSS. both of early monkish antiquity, and then first printed,—Theophilus Monachus de omni scientiâ artis pingendi à Codice MS. Coll. Trin. Cantab. ; and Eraclius de coloribus et artibus Romanorum. The merit of the Van Eycks was, not, that they invented the use of oil

“ Rex thesaurario et camerariis suis salutem. Liberate  
 “ de thesauro nostro Odoni aurifabro et Edwardo filio suo  
 “ centem et septemdecem solidos et decem denarios *pro oleo*  
 “ *vernici, et coloribus emptis*, et picturis factis in camerâ  
 “ reginae nostrae apud Westm. ab octavis sanctae trinitatis  
 “ anno regni nostri xxiii usque ad festum sancti Barnabe  
 “ apostoli eodem anno, scilicet per xv dies ”

“ Close Rolls, 23d. Henry III. The King to his trea-  
 “ surer and chamberlains. Pay from our treasury to Odo  
 “ the goldsmith, and Edward his son, one hundred and  
 “ seventeen shillings and ten-pence for oil, varnish, and  
 “ colours bought by them, and for pictures made in the  
 “ Queen’s chamber at Westminster, to the octaves of the  
 “ Holy Trinity, (May 25) in the 23d year of our reign, to  
 “ the feast of Saint Barnabas (June 11th) in the same year,  
 “ namely for fifteen days.

There is another mandate of his 25th year, for two windows with pictures in the hall, and with the motto above mentioned, of which I do not know that any of our antiquaries have taken notice.

The two following precepts are so connected with the foregoing, that though relating only to building not to painting, I shall insert them here, as their most proper place.

“ Ao. 28, Hen. III. Mandatum est vicecomiti Kanciae  
 “ quod sub omni qua poterit festinatione emi faciat et ca-  
 “ riaris usque Westmon. 100 navatas grisiae petrae ad ope-  
 “ rationes quas ibi sine dilatione fieri rex praecepit; et ta-

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colours, but, that by a more scientific application of them they have greatly improved upon a very imperfect manner, and a very tedious process; and have therefore an incontestible claim to a practice of the art, which Leonardo da Vinci, Raffaele, Titian and Rubens, brought to an ultimate perfection.]

“lem et tam festinantem diligentiam ad hoc mandatum  
 “regis exequendum ponat, quod se inde rex commendare  
 “debeat; et ne W. de Haverhull thesaurus et Edwardus,  
 “quibus operationes praedictas rex injunxit faciendas, cul-  
 “pam dilationis in se refundere possint, si praedictae opera-  
 “tiones contra voluntatem regis differantur.”

“28, Henry III. Precept to the Sheriff of Kent, that  
 “with all possible speed, he cause to be purchased and con-  
 “veyed to Westminster, one hundred barge loads of grey  
 “stone, for the works which the king has ordered to be  
 “done there, and that he use such speed and diligence, that  
 “the king should commend him for the same; so that nei-  
 “ther W. de Haverhill the treasurer, nor Edward, to whom  
 “the king has entrusted these works, may have any blame  
 “on account of delay, if they should be delayed contrary to  
 “the will of the king.”

“Rex dedit et concessit Deo et beato Edwardo et eccle-  
 “siae Westmonasterii ad fabricam ipsius ecclesiae 2591  
 “libras, in quibus regi tenetur Licoricia, quae fuit uxor  
 “David de Oxonio Judaei. Et rex vult quod pecunia illa  
 “reddatur ad novum scaccarium, quod rex ad hoc consti-  
 “tuit apud Westmonasterium, archidiacono Westmonas-  
 “terii, et Edwardo de Westminster, quos ejusdem scaccarii  
 “thesaurarios assignavit. Teste rege apud Windsore.”

“The King gave and granted to God and St. Edward,  
 “and the church, at Westminster, towards the building of  
 “the said church, 2591l. in which sum Licoricia the widow  
 “of David, a Jew of Oxford, was bound. And the King  
 “wills, that the said money shall be returned into the new  
 “Exchequer, which the King has established for this pur-  
 “pose, at Westminster, to the Archdeacon of Westmin-  
 “ster, and to Edward of Westminster, whom the King has  
 “appointed to be the treasurers of that Exchequer. Wit-  
 “ness, &c.”

The miserable Latin of these orders is not the most curious part of them. The hundred barge

loads of grey stone to be purchased by the sheriff of Kent might be either from a Kentish quarry, or to be imported from the coast of France. The king's great impatience about his new works, and the large fine from a Jew's widow which he bestows on his new edifice, are very observable. But the most memorable is the origine of the Exchequer, which seems by this precept to have been instituted solely for the carrying on the new building at Westminster.

The next is in the year 1248.

“ Rex vicecomiti Southamtoniæ salutem. Praecipimus tibi quod de exitibus comitatus tui depingi facias in capella reginae nostrae apud Wintoniam super gabulum versus occidentem ymaginem sancti Christoferi, sicut alibi depingitur; in ulnis suis deferat Christum; et ymaginem beati Edwardi regis, qualiter tradidit annulum suum cuidam peregrino, cujus ymago similiter depingatur. Teste rege apud Windesore vii die Maii.”

“ A. D. 1248. The King to the Sheriff of Southampton. We enjoin you, that out of the receipts of your county, you cause to be painted, in the chapel of our Queen, at Winchester, over the great west window, the image of St. Christopher, as he is elsewhere painted, bearing Christ in his arms; and the figure of St. Edward the King, when he gave his ring to a pilgrim, whose figure should be painted in like manner. Witness, &c. at Winton, 7th May.”

Another:

“ Rex custodi manerii de Wudestoke praecepit, ut inter alia fieri faciat duas fenestras de albo vitro, et fenestram aulae versus orientem, similiter cum picturâ ejus aulae emendari faciat. Quoddam etiam scaccarium fieri faciat in eadem aula, quod contineat hunc versum, qui non dat quod habet, non accipit ille quod optat.”

The King to the Keeper of the manor of Woodstock.  
 “Precept, that amongst other things, he will cause to be  
 “made, two windows of white glass; and the window of  
 “the hall towards the east, he shall cause to be amended,  
 “and likewise the paintings, in the said hall. And he shall  
 “also have made a checquered table, upon which shall be  
 “painted this verse.” “He who gives, &c.”

“Claus. 33. Hen. III. m. 3. Rex injunxit magistro  
 “Johanni de sancto Omero quod garderobam camerae regis  
 “apud Westm. perpingi faceret sicut pictura illius garde-  
 “robae inchoatur, et quod faceret unum lectrinum ponen-  
 “dum in novo capitulo Westm. ad similitudinem illius  
 “quod est in capitulo sancti Albani, vel decentius et pul-  
 “crius, si fieri poterit; et ad haec facienda colores et maere-  
 “mium et necessarias liberationes usque ad adventum regis  
 “London. ei inveniri faceret. Et custum ad haec opposi-  
 “tum, cum rex illud sciverit, reddi faciet. Et mandatum  
 “est abbati Westm. Edwardo filio Odonis, et Philippo  
 “Luvel, quod liberationes et alia necessaria supra inveniri  
 “fac. Teste rege apud Windesore. xxiii die Septembr.”

“Close Rolls, 33d of Henry III. The King enjoins  
 “Master John of St. Omer, that he shall cause the wardrobe  
 “of the King’s chamber at Westminster, to be painted, in  
 “the same manner as the painting of the said wardrobe is  
 “begun, and that he shall make a new reading desk, to be  
 “placed in the new Chapter house at Westminster, like that  
 “which is in the Chapter house at St. Albans; or more  
 “handsome and fair, if it can be so made; and that he pro-  
 “vide for this work, colours and timber and other necessa-  
 “ries, before the coming of the King to London. And the  
 “King, when he is made acquainted with the amount, will  
 “order it to be paid. Precept to the abbot of Westminster,  
 “Edward Fitz Odo and Philip Lovel, that they shall find  
 “these deliveries and other necessaries. Witness, &c. at  
 “Windsor, 23d September.

In Henry’s 34th year Edward of Westminster



is ordered to have painted in the chapel of St. Stephen the images of the apostles round about the said chapel, by the following precept:

“Claus. 54. Hen. III. m. 7. Mandatum est Edwardo\*  
 “de Westm. quod in capella beati Stephani depingi faciat  
 “imagines Apostolorum in circuitu ejusdem capellae; et  
 “judicium in occidentali parte ejusdem; et iconem beatae  
 “Mariae virginis in quadam tabula similiter pingi faciat;  
 “ita quod haec parata sint in adventu regis. Teste rege  
 “apud Brugwauter xiii. die Augusti.”

“Close Rolls, 34. Henry III. Precept to Edward of

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\* This Edward of Westminster is the same person with Edward Fitz-Odo mentioned in the preceding order, and I suppose son of Odo Aurifaber, recorded above. It appears by Dart's History of the Abbey that he was master of the works; and Dart quotes the records in the tower on the authority of Strype. The whole passage is worth transcribing, as it shows the passion of Henry for adorning his new foundation there, called then, the new work at Westminster.†

“In the 28th of his reign he commanded Edward Fitz-Odo to make a dragon, in manner of a standard or ensign, of red samit, to be embroidered with gold, and his tongue to appear, as though continually moving, and his eyes of sapphire, or other stones agreeable to him, to be placed in this church against the king's coming thither.

“And the queen set up in the feretry of St. Edward the image of the blessed Virgin Mary; and the king caused the aforesaid Edward Fitz-Odo, keeper of his works at Westminster, to place upon her forehead for ornament, an emerald and a ruby, taken out of two rings which the bishop of Chichester had left the king for a legacy.” Dart. vol. i. p. 26. edit. 1742.

[Ralph de Neville, Bishop of Chichester, who had been Lord Chancellor of England, ob. 1244.]

† Duchesne, Antiq. Franc. vol. i. p. 145, says the Louvre was so called from l'œuvre, the new work.

“ Westminster, that in the Chapel of St. Stephen he shall  
 “ have painted, around the walls, the figures of the Apos-  
 “ tles, and the Day of Judgment in the western part of the  
 “ same, and that he shall cause the figure of the Blessed  
 “ Virgin to be painted in the same manner upon a pannel :  
 “ so that these things may be ready at the King’s coming.  
 “ Witness, &c. at Bridgewater, 13th August.

The next, dated in the same year, exhibits a donation of three oaks for making images.

“ Claus. 34. Hen. III. m. 7. Mandatum est custodi parci  
 “ regis de Periton quod in eodem parco faciat habere sa-  
 “ cristae Glaston. tres quercus ad imagines inde faciendas et  
 “ ponendas in ecclesia sua Glaston. de dono regis. Teste  
 “ rege apud Glaston. xv die Augusti.”

“ Id. Precept to the keeper of the park at Periton, that  
 “ he shall deliver from the said park, three oak trees to the  
 “ Sacristan of the Abbey of Glastonbury, that images may  
 “ be made out of them, to be placed in the church of Glas-  
 “ tonbury, as of the royal gift. Witness, &c. at Glaston-  
 “ bury, 15th August.”

The following is not less curious :

“ Claus. 34. Hen. III. m. 12. Mandatum est R. de  
 “ Sandeford magistro militiae templi in Anglia quod faciat  
 “ habere Henrico de warderoba, latori presentium, ad opus  
 “ reginae\* quendam librum magnum, qui est in domo sua  
 “ London. Gallico ydiomate scriptum, in quo continentur

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\* The beauty of Eleanor of Provence, queen of Henry III. is thus celebrated by Langtoff in his Chronicle, published by Hearne, vol. i. p. 213.

Henry king, our prince, at Westmynster kirke  
 The erlys douhter of Province, the fairest may o lif, †  
 Her name is Helianore, of gentille norture,  
 Bizond the se that wore was non suilk creature.

† “ may o lif,”—“ maid alive.” Hearne’s Glossary.

“ gesta regis Antiochiæ et regum, aliorum, &c.\* Teste rege  
 “ apud Westm. xvii die Maii.”

“ Id. Precept to R. de Sandford, Master of the Knights  
 “ Templars in England, that he cause to be delivered to  
 “ Henry of the wardrobe, bearer of these presents, in aid of  
 “ the Queen, a certain great book, which is in his house in  
 “ London, written in the French language, in which are  
 “ contained the gests of the King of Antioch, and of other  
 “ kings. Witness at Westminster, 17th May.”

The two next specify the use that was to be made of the above-mentioned book, which, I conclude, contained an account\* of the Crusade, the history of which the king orders to be painted in the tower and at Westminster in a low chamber in the garden near what in the writ is named the king's Jewry,† and which room his majesty orders to be thenceforward called the Antioch-chamber;

\* [“ Gesta Antiochiæ et regum aliorum.” Richard the first performed scarcely credible feats of valour, at the siege of Antioch, during the Croisade. King Henry III. greatly admired his uncle's heroic character. The book abovementioned was compiled and illuminated by his order, and in the Pipe roll of the 21st of his reign, it is ordered, that these exploits should be the subject of paintings on the wainscot of a room, in the royal palace at Clarendon, “ hystoria Antiochiæ in eadem depingendâ, cum duello regis Ricardi. *Archæolog. Vol. iii. p. 187. Warton's Hist. of Poetry, Vol. i. p. 114.*]

† The Emperor Frederic II. had sent to King Henry a large account of his war in the Holy Land, in a letter under his own seal. See note to Tindal's Rapin under the year 1228.

‡ This Judaism or Jewry, was probably an exchequer or treasury erected by Henry for receiving the sums levied on the Jews, from whom he extorted a third part of their substance to carry on the war with France. Rapin ubi supra.

the origine probably of what is now styled the Jerusalem-chamber.

“ Claus. Ao. 35 Hen. III. m. 11. Mandatum est Edwardo de Westm. *quod depingi faciat historiam Antioch.\** in camera regis turris London, sicut ei dicet Thomas Espernir, et custum, quod ad hoc posuerit, rex ei faciet allocari. Teste rege apud Winton. v die Junii.”

“ Close Roll, 35 Henry III. m. 11. Precept to Edward of Westminster, that he cause to be painted the history of Antioch, in the king’s chamber, in the Tower of London, as Thomas Espernir shall say to (or direct) him; and the cost which he shall incur, shall be allowed by the king. Witness, &c. at Westminster, 5th of June.

“ Ibidem. m. 10. Mandatum est Edwardo de Westm. quod Judaismum regis apud Westm. et magnam † cella-

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\* [This order for painting the history of Antioch, in the king’s chamber, in the Tower of London, bears date fourteen years subsequently to that, for the same subject, at Clarendon, of which it was probably a copy. “ sicut ei dicet Thomas Espernir,” the inventor of it.]

† There are two records among the foregoing, which, though not relating to my subject, but to the wine-cellar, and even to the composing of wines for his majesty, are so curious that I am persuaded the reader will be glad to see them.

“ Claus. Ao. 34. Hen. III. m. 19. De potibus delicatis ad opus regis faciendis. Mandatum est custodibus vinorum regis Winton. quod de vinis regis quae habent in custodia sua liberent || Roberto de Monte Pessulano tanta et talia, qualia et quanta capere voluerit, ad potus regis pretiosos delicatos inde faciendos. Teste rege apud Lutegareshall xxvi. die Novembr.”

“ Claus. 36. Hen. III. m. 31. Mandatum est custodibus vinorum regis de Ebor. quod de melioribus vinis regis quae sunt in custodia sua faciant habere Roberto de Monte Pessulano

|| See more of him in Pegge’s Life of Roger Weseham.

“rium vinorum regis lambruscari, et bassam cameram in  
 “gardino regis, et parvam turellam ultra capellam ibidem  
 “depingi, et in eadem camera unum caminum fieri faciat,  
 “quam quidem cameram Antioch volumus appellari.”

“Ibid. Precept to the said Edward, that the king’s  
 “Jewry at Westminster, and the king’s great wine cellar  
 “should be wainscotted; and that the low chamber in the  
 “king’s garden, and the little turret beyond the chapel  
 “there, should be painted, and that in the same chamber a  
 “chimney should be made, and that we will that the said  
 “chamber shall be called the *Antioch chamber*.”

These that follow all relate to various paintings.

“Ibidem. m. 5. Mandatum est Simoni Capellano et  
 “aliis custodibus operationum Windesor. quod claustum  
 “regis in castro Windesor. paviri et lambruscari, et Apostolos  
 “depingi faciant, sicut rex ei et magistro Willielmo pictori  
 “suo ibidem injunxit. Teste rege apud Havering. xx die  
 “Augusti.”

“Ibid. m. 5. Precept to Simon the chaplain, and other  
 “masters of the works, at Windsor, that they have the  
 “king’s cloister in the castle, paved and wainscotted; and  
 “the Apostles to be painted there, as the king has given  
 “orders to William, his painter. Witness, &c. at Have-  
 “ring, 20th of August.”

“Liberat. 36. Hen. III. m. 15. Rex Vicecomiti Not-  
 “tinghamiae salutem. Praecipimus tibi quod in camera  
 “reginae nostrae apud Nottingham depingi facias historiam

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“duo dolia albi vini et Garhiofilacum, et unum dolium rubri  
 “vini ad claretum\* inde faciend. ad opus regis contra instans  
 “festum Nativitatis Dominicae. Et mandatum est Rob. de  
 “Monte Pessulano quod festinanter accedat ad Ebor. et gar-  
 “hiofilac. et clarat. predict. faciat sicut annis preteritis facere  
 “consuevit.”

\* A composition of wine and honey, \*V. Hist. de l'ancienne Che-  
 valerie, vol. i. p. 49.

“Alexandri circumquaque; et costum quod ad hoc posueritis computabitur. Teste rege apud Nottingham xv die Januarii.”

“Payments, 36 Henry III. m. 15. Precept to the Sheriff of Notts, that you cause the queen’s chamber in the castle of Nottingham, to be painted all around, with the history of Alexander, and the king will account with him for the cost. Witness, &c. at Nottingham, 15th January.

“Liberat. 36. Hen. III. m. 15. Mandatum vic. Northampton, quod fieri faciat in castro North. fenestras de albo vitro, et in eisdem historiam Lazari et Divitis depingi.”

“Ibid. To the Sheriff of Northampton, that he cause a window of white glass to be made in the Castle of Northampton, and that the history of Dives and Lazarus be painted thereupon.

“Claus. 36. Hen. III. m. 22. Mandatum est Radulpho de Dungun, custodi librorum\* regis, quod magistro Willelmo pictori regis habere faciat colores ad depingendum parvam garderobam reginae, et emendandum picturam magnae camerae regis et camerae reginae. Teste rege apud Westm. xxv die Febr. Per regem.”

“Clause Roll, 36. Hen. III. Precept to Ralph de Dungun, keeper of the king’s books, that he should supply William the painter, with colours for painting the queen’s little wardrobe, and to restore the paintings in the king’s and queen’s chambers. Witness at Westminster, 25th February.”

The six next precepts appertain to various arts, not to painting in particular.

“Claus. 36. Hen. III. m. 31. Mandatum est Edwardo

\* It would be a great curiosity if we could recover a list of his majesty’s library. It probably contained some illuminated MSS. as the librarian had the keeping of the colours too. The original copy of Matthew Paris with miniatures, in the British Museum, was certainly a present to this king from the author.

“ de Westm. quod cum festinatione perquirat quendam pul-  
 “ crum gladium, et scauberd. ejusdem de serico, et pomel-  
 “ lum de argento bene et ornate cooperiri, et quandam pul-  
 “ cram zonam eidem pendi faciat, ita quod gladium illum sic  
 “ factum habeat apud Ebor. de quo rex\* Alexandrum  
 “ regem Scotiae illustrem cingulo militari decorare possit in  
 “ instanti festo Nativitatis Dominicae. Teste rege apud  
 “ Lychfeld xxi die Novembr. Per ipsum regem.”

“ Ibid. m. 31. Precept to Edward of Westminster, that  
 “ he will procure without delay, a certain handsome sword,  
 “ and have made a scabbard of silk, with the pomel of silver,  
 “ well and fairly ornamented, and a rich belt to hang there-  
 “ from : so that the said sword may be delivered to him at  
 “ York, with which Alexander, the illustrious King of Scot-  
 “ land may be decorated, together with a military girdle, at  
 “ the feast of the Nativity of our Lord, next ensuing  
 “ Witness at Lichfield, 21st November.

“ Claus. 36. Hen. III. m. 30. Mandatum est J. de  
 “ Somercote† et Rogero Scissori, quod sine dilatione fieri  
 “ faciant unum lectum pretiosum, ita quod illud decenter et  
 “ ornate factum habeat apud Ebor. ad dandum illud Alex.  
 “ regi Scotiae illustri in instanti festo Nativitatis Dominicae.”

“ Ibid. Precept to John de Somercote, and Roger the  
 “ Tailor, that without delay they make a bed of great price,  
 “ so that it may be delivered at York, to be presented as a  
 “ gift to Alexander King of Scotland, at the feast of the  
 “ Nativity, next ensuing.”

“ Ibidem. Mandatum est I. de Somercote et Rogero  
 “ Scissori, quod de melioribus samittis quos invenire pote-  
 “ runt sine dilatione faciant quatuor robas, duas videlicet  
 “ ad opus regis, et duas ad opus reginae, cum aurifraxis

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\* Alexander III. king of Scotland married Margaret, daugh-  
 ter of Henry, at York.

† In the same year J. de Somercote had a patent to be  
 Warden of the mint, Custos Cambii per totum regnum.

“ semilatis, et varii coloris, et quod tunicae sint de mollioribus samittis quam pallia et supertunicae ; et quod pallia furrentur cum ermino, et supertunicae de minuto vario ; ita quod rex habeat praedictas robas ornate factas apud Ebor. ad hoc instans festum Nativitatis Dominicae. Teste rege apud Lychfeld xxi die Novembr.”

“ Ibid. Precept to John de Somercote, and Roger the Tailor, that, without delay, they make four robes of the best satin that can be procured, viz. two for the service of the king, and two for the queen, with fringes laid thereon of gold and various colours : and that the tunics shall be of softer satin than the clokes and surcoats : that the clokes be furred with ermine, and the surcoats with minevre, so that the king may have the said robes handsomely made, and delivered to him, at York. Witness at Lichfield, 21st November.”

“ Ibidem. Mandatum est I. de Somercote et Rogero Scissori, quod preter illas duas robas quas rex fieri precepit ad opus suum, fieri faciant ad opus regis tres robas de queintisis, videlicet unam robam de meliori samitto violaceo, quam invenire poterunt, cum tribus parvis\* leopardis in parte anteriori, et aliis tribus parte posteriori ; et duas de aliis melioribus pannis qui inveniri poterunt ; ita quod robas illas decenter et ornate factas rex promptas habeat apud Ebor. in festo Nativitatis Domini.”

“ Ibid. Precept to the same, that beside those two robes which the king has ordered, for his own use, that they likewise make for him three robes of embroidery or fancy work, viz. one robe of violet-coloured satin, the best that

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\* The lions in the arms of England were originally leopards. [In the romance of Richard Cœur de Lyon,

“ Upon his shoulders a scheld of stele,  
“ With the Lybbards paintyd wele.”

*Barrington on the Statutes, p. 227.*

Menestrier De l'origine des Armoires, L. i. p. 68, &c.]



“ can be procured, wrought with three leopards in the fore  
 “ and as many in the hinder part : and two robes of other  
 “ cloth, the best that can be found. So that the king may  
 “ receive them duly finished, at York on the feast of the  
 “ Nativity.”

“ Claus. 39 Hen. III. Rex concessit magistro Johanni  
 “ de Gloucestre cementario suo, quod toto tempore vitæ  
 “ suæ quietus sit de omnimodo Tallagio et Thelonio  
 “ ubique per totam potestatem regis.”

“ Clause Roll 39 Henry III. The king granted to John  
 “ of Gloucester, his plasterer, that for the whole term of  
 “ his life he shall be free from all taillage and tolls, every  
 “ where, throughout the realm.”

“ Claus. 43. Hen. III. m. 10. Mandatum est magistro  
 “ Johanni de Glouc. cementario suo, et custodibus opera-  
 “ tionum Westm. quod quinque imagines regum incisas in  
 “ franca petra, et quandam petram ad supponendum pedi-  
 “ bus unius imaginis beatae Mariae, faciatis habere custo-  
 “ dibus operationum ecclesiae sancti Martini London. ad  
 “ easdem operationes, de dono regis. Teste rege apud  
 “ Westm. xi. die maii.”

“ Claus Roll, 43. Henry III. Precept to master John of  
 “ Gloucester, his plasterer, and the masters of his works at  
 “ Westminster, that they make five statues of kings carved  
 “ in free stone, and a pedestal for the image of the blessed  
 “ Virgin to be delivered to the masters of the works of the  
 “ Church of St. Martin in London, as the king's gift. Wit-  
 “ ness, &c. 11th of May.”

Then comes a record intituled:

“ Pro rege de coloribus ad picturam Windsor. Claus.  
 “ Ao. 44. Hen. III. m. 6. Mandatum est Edwardo de  
 “ Westm. quod colores et alia ad picturam necessaria sine  
 “ dilatione faciat habere fratri Willielmo monacho Westm.  
 “ pictori regis, ad picturas regis apud Windsor inde\* reno-

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\* Hence it appears that Windsor had been a place of note

“ vandas, prout idem frater Willielmus predicto Edwardo  
 “ dicet ex parte regis. Et hoc sicut regem diligit, non  
 “ omittat: et cum rex sciverit custum quod ad hoc posuerit  
 “ rex breve suum de liberate sibi habere faciet. Teste rege  
 “ apud Windsor xiii die Augusti.”

“ Clause Roll, 44. Henry III. For the King. Precept  
 “ to Edward of Westminster that without delay he shall  
 “ deliver to brother William, Monk of Windsor, colours and  
 “ other things necessary for painting, for restoring the king’s  
 “ paintings there, accordingly as William the monk, shall  
 “ instruct the said Edward, on the part of the king And  
 “ this, as he loves the king, he may not omit: and when the  
 “ king knows the cost he has incurred, he will send his writ  
 “ for payment thereof. Witness, &c. 13th of August.

The next is inscribed *De pictura Rap. Guldef.*  
 and contains the following orders:

“ Liberate Ao. 44. Hen. III. m. 11. Rex vicecom.  
 “ Surr. salutem. Precipimus tibi quod exitibus comitatus tui  
 “ picturas magnae aulae nostrae de Guldeford, prout necesse  
 “ fuerit, sine dilatione emendari, et in magna camera nostra  
 “ ibidem ad caput lecti nostri super album murum quoddam  
 “ pallium depingi, et tabulas et fruntellum altaris magnae  
 “ capellae nostrae ibidem sine dilatione fieri facias, prout  
 “ injunximus Willielmo Florentino pictori: et custum quod  
 “ ad hoc posueris per visum et testimonium proborum et  
 “ legalium hominum conf. &c. Teste meipso apud Westm.  
 “ xxx die Octobr.”

“ Payments, 44. Henry III. Precept to the Sheriff of  
 “ Surrey, that out of the issues of the said County, you  
 “ cause the paintings of the great hall at Guildford to be  
 “ repaired, as it may be necessary, without delay, and in  
 “ our large chamber there to be painted upon the white  
 “ wall, at the head of our bed, a certain cloth or pall: and

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even before the reign of Hen. III. consequently long before it  
 was beautified by Edward III.

“ that immediately, the pictures and frontispiece of the altar  
 “ of the great chapel, be made, as we have directed Wil-  
 “ liam of Florence, and the cost shall be paid upon the view  
 “ of honest and lawful men, &c. Witness, &c: at West-  
 “ minster, 30th October.

I conclude that master William, William the monk of Westminster, and William of Florence were the same person. What arts we had, as well as learning, lay chiefly among the religious in those ages. One remark I am surprised Mr. Vertue did not make, when he was assigning greater antiquity to painting in England than in Italy, that this William of Florence was an Italian.

The two following are little remarkable, except that in the last we find the name of another painter.

“ Liberate Ao. 49. Hen. III. m. 7. Rex Thes. et came-  
 “ rariis suis salutem. Liberate de thesauro nostro pictoribus  
 “ camerae nostrae apud Westm. septem libras et decem  
 “ solidos ad picturas ejusdem camerae nostrae retro lectum  
 “ nostrum ibidem faciend.”

“ Payments, 49 Hen. III. The king to his treasurer and  
 “ chamberlain. Pay from our treasury at Westminster to  
 “ the painters of our chamber at Westminster, seven pounds  
 “ and seven shillings for pictures, at the back of our bed,  
 “ in our said chamber.”

“ Liberate Ao. 51. Hen. III. m. 10. et 8. Rex Bal-  
 “ livis civitatis London. salutem. Mandamus vobis quod de  
 “ firma civitatis praedictae habere faciatis magistro Waltero  
 “ pictori nostro viginti marcas ad picturas camerae nostrae  
 “ apud Westm. inde faciend. et hoc nullo modo omittatis.  
 “ Et computabitur vobis ad scaccarium. Teste rege apud  
 “ Westm. vii die Januar.”

“ Ibid. 51. Henry III. m. 10. Precept to the bailiffs of

“ the City of London, that ye pay out of the fee-farm of  
 “ the said city, to master Walter, our painter, twenty marks  
 “ for pictures in our great chamber, at Westminster: and  
 “ that ye by no means omit to do it. And it shall be ac-  
 “ counted with you, in the Exchequer. Witness, &c. 7th  
 “ of January.”

Among these records I find the following curious memorandum of the sums expended on the king's building at Westminster to the forty-fifth year of his reign.

“ Summa cust. operationum Westm. ab inceptione usque  
 “ in die dominica proxima post festum divi Michaelis anno  
 “ regni regis Henrici xlvt. Et cclx librae restant solvendae  
 “ pro stipendiis alborum cissorum et minorum operario-  
 “ rum, et pro franca petra et aliis emptionibus quae non  
 “ computantur in hac summa; xxix millia, cccxlvj. xixs.  
 “ viiijd.”

“ The sum total of the works at Westminster from their  
 “ beginning to the Sunday next after the feast of St. Mi-  
 “ chael in the forty-fifth year of the reign of King Henry.  
 “ And 260*l.* remain to satisfy the wages of the free-stone  
 “ cutters, and of other workers in the minuter parts of the  
 “ building, and for freestone, and other purchases which are  
 “ not computed in this sum, 29,340*l.* 19*s.* 8*d.*”

The last piece I have to produce relates to works to be done for the Prince and his consort Eleanor; with the addition of the salary of master William, who was allowed six-pence a day, as surveyor of the works at Guilford:

“ Liberate 52. Hen. III. m. 11. Rex vicecom. Surr. et  
 “ Suss. salutem. Precipimus tibi quod de exitibus com.  
 “ praedictorum infra curiam nostram manerii nostri de  
 “ Guldeford quandam cameram cum stadio et camino, gar-  
 “ deroba, et camera forinseca, et quandam capellam ad caput

“ ejusdem camerae, cum stadio et fenestris vitreis easdem  
 “ cameram et capellam decentibus, ad opus karissimae filiae  
 “ nostrae Alianorae consortis Edwardi primogeniti nostri,  
 “ et unam cameram cum stadio et camino camera forinseca,  
 “ et fenestris vitreis eandem cameram decentibus, ad opus  
 “ militum karissimae consortis nostrae Alianorae reginae  
 “ Angliae, et quoddam \*appenticm. ibidem de novo sine  
 “ dilatione fieri, et herbarium ejusdem reginae nostrae repa-  
 “ rari et emendari facias, secundum quod Willielmo Floren-  
 “ tino pictori nostro injunximus, et idem Willielmus plenius  
 “ tibi scire faciet ex parte nostra ; et custum, &c. per visum  
 “ &c. computabitur.”

“ Liberate, 52. Henry III. The king to the Sheriff of  
 “ Surrey and Sussex. Precept, that out of the issues of the  
 “ said counties, ye cause a certain chamber to be erected,  
 “ within the castle of our manor of Guildford, with a raised  
 “ hearth and chimney, a wardrobe and necessary closet, and  
 “ with glazed windows, and a small oratory at the end of the  
 “ said chamber, for the use of our dearest daughter, Eleanor  
 “ the wife of our eldest son Edward ; and also another  
 “ chamber as above, for the body guard of Eleanor our  
 “ dearest Queen consort, with a penthouse leaning thereto,  
 “ and that they be made anew, without farther delay. And  
 “ that ye cause the queen’s inclosed herb garden to be  
 “ repaired and amended, in the manner which we have en-  
 “ joined William the Florentine our painter, and of which  
 “ the said William will inform you farther, upon our part.  
 “ And the cost, &c.”

“ Rex eidem vicecom. salutem. Precipimus tibi quod  
 “ de exitibus com. praedictorum facias habere Willielmo Flo-  
 “ rentino custodi operationum nostrarum manerii nostri de  
 “ Guldeford singulis diebus sex denarios pro stipendiis suis,  
 “ quam diu fueris vicecomes noster eorundem comitat. et  
 “ praedictus Willielmus custos fuerit operationum praedic-

\* Sic originale.

“tarum, sicut eos temporibus retroactis ante turbationem  
 “habitam in regno ibidem percipere consuevit: et custum,  
 “&c. Teste rege apud Westm. xxix die Jan.”

“The King to the same. Precept, that out of the issues  
 “of the said counties, you shall pay to William the Floren-  
 “tine, Master of our works at Guildford, on each day, six  
 “pence, for his wages, as long as you shall remain Sheriff of  
 “the said counties. And that the said William shall be  
 “master of the aforesaid works, as he was, before the late  
 “troubles in the realm. And the cost, &c. Witness at  
 “Westminster, 29th January.

Besides the palaces above-mentioned, this prince laid out too large sums in repairing and beautifying Kenelworth castle, cieling the chapel with wainscot, painting that and the queen's chamber, and rebuilding the wall on the outside, as it remained to the time of Sir William Dugdale.\*

I cannot pass over the princess Eleanor, so much celebrated by our legendary historians for sucking the poison out of her husband's wound, without mentioning the crosses† erected to her

\* See his Warwicksh. p. 244. In the same reign John of Hertford, Abbot of St. Albans, made great additions to his convent, and in one of the chambers placed A NOBLE PICTURE. See Willis's mitred abbies, vol. i. p. 21. One Lambbirt, builder or repairer of the same church, heaped his own rebus, a lamb and a bird, among the ornaments. Alen Strayler was illuminator to that Abbey.

{In the reign of Edward II. John Thokey, Abbot of Gloucester had embellished the wainscot of his great parlour, with the portraits of all the preceding monarchs. This circumstance is related in his life. MSS. Cotton. Domitian VIII. p. 128.]

[† “crosses erected to Q. Eleanor.”] Chronology will confute this supposition, for Abbot Ware, who visited Rome, in 1260,

memory, which Vertue with great probability supposed were built on the designs of Peter Cavallini,\* Roman sculptor, and whom, from various circumstances, he discovered to be the architect of the shrine of Edward the Confessor.

The reader, I am persuaded, will be pleased to see how ingeniously my author traced out this hitherto unknown fact.

The original inscription on the tomb ran thus :

Anno milleno Domini cum septuageno  
Et bis centeno, cum completo quasi deno,†

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and there saw a shrine erected in 1254, died in 1235 ; which was eight years before the demise of Q. Elinor, in 1291 : Giotto, who was born in 1276, was only seven years old at the time of Ware's death, and Cavallini being three years younger than Giotto, it is not possible, that he could have been employed by the Abbot, as an artist, at four years old.]

\* [Peter Cavallini was born in 1259, and died in 1344, at the advanced age of 85 years, according to certain authorities ; and the great discrepancy of other dates has occasioned some investigation. He was seventeen years older than Giotto, (n. 1276, m. 1336,) if that be true. But it appears, that Mr. Walpole will not be supported in his assertion, that Cavallini could not be the scholar of Giotto, for the sole reason, that he was twenty years older. Allowing that Cavallini was born in 1249, and Giotto in 1276, he was seventeen older, if in 1279, Giotto was three years older than him. Lanzi decidedly inclines to an opinion, that Cavallini learned, at least, the improvement of the art from Giotto, against which conjecture, the age of Cavallini, compared with that of Giotto, is no sound argument. In either case, Lanzi is borne out in his assertion. An improvement, or new method of painting may be acquired at any period of life, but the elements in youth only.]

† “ completo quasi deno, ”]—Ten years spent in the comple-

Hoc opus est factum, quod Petrus duxit in actum  
 Romanus civis : Homo, causam noscere si vis,  
 Rex fuit Henricus, sancti praesentis amicus.

The words *Petrus duxit in actum Romanus civis* were discernible 'till very lately.\* Some old authors ascribe the erection of the shrine to Henry himself, others; to Richard de Ware the Abbat, elected in 1260. It is probable that both were concerned. The new Abbat repaired to Rome immediately on his election to receive consecration from Urban IV. At that time, says Vasari, flourished there Peter Cavallini, a painter and the inventor of Mosaic, who had performed several costly works in that city. About four years before the arrival of Abbat Ware, that is in 1256, had been erected a splendid shrine\* for the martyrs Simplicius and Faustina, at the expense of John

tion of it: Gough (*Sepulch. Mon. v. i. p. 5.*) observes, that the date should have therefore been 1280.]

\* [The inscription states, that the shrine of St. Edward was finished in 1270. "Petrus civis Romanus" could not have been Pietro Cavallini, nine years before the most authentic date of his birth.]

† A draught of it by Mr. Talman in the proper colours is preserved in the first volume of the drawings belonging to the Society of Antiquaries. A sketch of it I have among Vertue's MSS. Great part of that identic shrine, which stood originally in the church of Santa Maria Maggiore at Rome, and was removed of late years, on making a new pavement to the church, is now at Strawberry-hill, in a chapel erected on purpose to receive it; being sent to Mr. Walpole by Sir William Hamilton, Envoy to Naples, who purchased it on its removal.



James Capoccio and his wife, adorned with twisted columns and inlaid with precious marbles exactly in the taste, though not in the precise form of that of St. Edward. Nothing is more probable than that a rich abbat, either at his own expense, or to gratify the taste of his magnificent master, should engage a capital artist to return with him and undertake the shrine of his master's patron saint, and the great patron of his own church. Weaver says expressly that the abbat brought back with him from Rome workmen and rich porphyry stones for Edward the Confessor's secretary; and for the pavement of the chapel:\* This abbat was lord treasurer to his death in 1283, and was buried on the north side of the great altar: Over him was anciently this epitaph, confirming the circumstances above mentioned:

*Abbas Richardus de Wará, qui requiescit  
Hic, portat lapides, quos hic portavit ab Urbe.*

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\* Before Henry III. began the present church, there had been a rich shrine for the Confessor erected by William I. as the latter says expressly in his charter. Edward had bestowed Windsor on the Abbey of Westminster: the conqueror on his accession, prevailed on the abbat and convent to restore Windsor, in exchange for other lands, being delighted with the scite; "Maximè utilis & commodus est visus propter contiguam aquam et silvam venationibus aptam," says he; and after naming the lordships he gave them, he mentions the gift of an hundred pounds of silver to complete and finish the building of the Abbey, and then adds, "Ob reverentiam nimii amoris quem ego in ipsum inclitum regem Edwardum habue-

Vasari's silence on Cavallini's journey to England ought to be no objection; he not only wrote some hundred years after the time, but confounds his own account so strangely as to make Peter Cavallini scholar of Giotto, who was twenty years younger. If it may be imagined that Richard Ware could not have interest enough to seduce so capital a workman from the service of the Pope, it might still be accounted for, by higher authority. Edward I. returning from the Holy Land was conducted by the king of Sicily to Rome to visit Gregory X. who had been Edward's companion and friend in the Holy War. An artful Pope would certainly be glad to furnish a young king with artists who would encourage him in raising shrines and temples. The monument of Henry III. erected by his son, is beautified in the same taste with porphyry and mosaic; and the first brazen statue known to have been cast here, lies upon it. The old paintings round the chapel of St. Edward, and those, in a very beautiful and superior style, though much decayed, over the ragged regiment, Vertue ascribes to the same Cavallini. This painter and sculptor probably, as I have said, *gave the designs for the crosses erected by Edward to his beloved Eleanor.*\* Vertue had

ram, Tumbum ejus et reginae juxta eum positæ, ex auro et argento, fabrilis operis, artificiosi decoris mirificè operiri feci.

\* I have some suspicion that a son of Peter Cavallini, is the person called Peter le Orfever, mentioned in a precept of

drawn them, with a design of engraving; I have his original drawings. I must not omit that it was no small part of Peter Cavallini's fame, that he made the crucifix that spoke to St. Bridget.\*

From all the testimonies above recited, Henry III. appears in a new light from what has hitherto been known of him. That he was a weak prince in point of government is indisputable. That he was a great encourager of the arts, these records demonstrate. When historians talk of his profusion, they evidence only in what he dissipated on his favourites. But it is plain that the number and magnificence of his buildings and palaces must have swallowed great part of the sums, mali-

Edward II. He is there intituled of Stanford, and brought an action against certain persons for assault and battery. As one of Queen Eleanor's crosses was erected there, it is not improbable that a son of Cavallini might marry and settle in that town. See *Peck's Stanford*, lib. x. sect. 13.

[Without farther question as to the discrepancy of the date, it is highly improbable that the same artist who designed the Roman form and the mosaic ornament of the tombs of Edward the Confessor and Henry III. should have been the architect of crosses, which are pre-eminent specimens of the gothic, peculiar to the age. The statue of Q. Elinor is said to have been modelled from her person after death, and probably by an Italian sculptor (*civis Romanus*), from which all the others were copied; and it has been asserted, that it was considered as the worthy prototype of the numerous images of the Virgin Mary for a century afterwards. The three remaining crosses have been engraven upon a large scale in the *Monumenta Vetusta*, v. iii. and in *Britton's Architectural Antiq.* v. i. pp. 24, &c.]

\* *Felibien*, vol. i. p. 172.

ciously charged to the single article of unworthy favourites.\*

It matters not how a prince squanders what he has tyrannically squeezed from the subject: If he exceeds his revenue, it is almost as ill spent on edifices as on ministers. But it is perhaps no more than justice to make some allowance for partial or exaggerated relations. Henry was not a wise prince—may I venture to say more—He was not a martial prince. Even in these more sensible ages one illustrious defect in a king converts all his other foibles into excellencies. It

\* [The unbounded liberality of this sovereign to his favourites, was, in one instance at least, applied with a profusion emulous of his own; and is a curious evidence how much he encouraged the magnificence of architecture; in those whom he patronised and enriched. Pauline Le Peyvere was the steward of his household, to whom he made enormous grants both of land and money. This courtier built, at Toddington in Bedfordshire, a castellated house, which with vast extent, apartments covered with lead, orchards, and gardens, excited universal wonder, “*ut intuentibus admirationem parturierit,*” says M. Paris, (p. 821), who adds, that he spent more than a hundred shillings in every week during the building; and that the wages of certain of the artificers, amounted to ten marks in the same space of time. Some of the most sumptuous parts of cathedral and conventual churches in different parts of England, in fact, a new and most beautiful style of gothic originated, and reached perfection, during the long reign of Henry III. So urgent was his want of money, that he was forced to pawn and sell the jewels with which he had enriched the shrine of St. Edward, to the Pope’s Legate. Patent Roll, 51st, Henry III. memb. 18.]

must have done so much more in a season of such heroic barbarism as that of Henry III. and the want of an enterprising spirit in that prince made even his patronage of the arts be imputed to effeminacy, or be overlooked. The extravagance of Louis XIV. in his buildings, gardens, water-works, passed for an *object of glory* under the canon (if I may say so) of his ambition. Henry III. had no conquests to illuminate his ceilings, his halls, his bas-reliefs. Yet perhaps the generous sentiment implied in his motto, *Qui non dat quod habet non accipit ille quod optat*, contained more true glory than all the Fast couched under Louis's emblem of the sun, and his other ostentatious devices. But let us compare Henry with one nearer to him. Henry's reign is one of the most ignominious in our annals; That of Edward the First of the most triumphant. Yet I would ask by which of the two did the nation suffer most? By sums lavished on favourites and buildings; or by sums and blood wasted in unjust wars? If we look narrowly into Edward's reign, we shall scarce\* find fewer representations against the tyranny of the son than against the encroachments of the father. Who will own that he had not rather employ master William and Edward of Westminster to paint the gestes of the kings of Antioch, than imitate the son in his barbarities in Wales and usurpations in Scotland?

\* See the Parliamentary History.

## REMARKS.

From a concise view of this introductory chapter, it is evident, that Mr. W. willingly adopted Vertue's claim of the earlier usage of painting in oil—yet the confusion of dates, clouds his brightest conjecture. With respect to the tomb of Edward the Confessor, and the fact of P. Cavallini's having been employed as an artist, in this country; they are, at least, contradictory; and it is still more difficult to connect him with Abbot Ware, who died in his infancy. Mr. Gough, who examines this question (*Sepulch. Mon.* v. i. p. 485) hesitates to allow the circumstance of Cavallini's having been taught by Giotto; but is satisfied to place the birth of the first mentioned, in 1279, as the æra best supported by proof; and consequently destructive of the whole hypothesis, as to the twenty preceding years.

Petrus Civis Romanus being identified with P. Cavallini, is a fact not so happily traced by Vertue, as Mr. W. is led to suppose. Mr. Gough may be said to have been more successful. He observes, that P. Civis Romanus, was, with greater probability, a pupil of Andrea Taffi and Gaddo Gaddi, who were anterior to Giotto; and that he was sent to England to complete the designs furnished by artists of the original school of mosaic, invented at Florence, and removed to Rome.

No doubt can be entertained, but that paintings in fresco, on walls, and mosaic floors, were imitated in stained glass, of which there was no known introduction into England, prior to this reign. Instances of the designs having been so transferred to windows, have yet survived the effects of time, and the rage of the reformers. Painting on or rather staining glass is first mentioned in the Close Rolls of the twentieth year of K. Henry III. 1236. Specimens of whole windows in the same reign, are enumerated in *Lysons's Magna Britannia*. In Chetwode Chancel, Buckinghamshire, dated 1244, are rich and beautiful mosaics, and small figures of Saints, inclosed within ovals highly ornamented. There is likewise a regal portrait, and much tracery upon a single colour, more elegant, if less

brilliant than in the succeeding age, and in larger windows. At Norbury, Derbyshire, are specimens of very elegant designs in mosaic, which sufficiently prove that the monks were not deficient in invention, or even exquisite pencilling.

Mr. Walpole possessed a happy talent in relieving, by discrimination, the dulness of history; and by many pointed observations, and striking analogy. He had formed his style in the new French school, as first established by Voltaire; who in all his historical works, is to be praised rather for his novel and ingenious inferences, and brilliant remarks, than for sound investigation, correctness or impartiality.

The love and encouragement of the arts are made to constitute a redeeming virtue in the character of Henry III.: and it has been likewise pleaded by the apologists of one of his successors. The claim may be readily admitted, nevertheless the treachery of the first mentioned monarch to Magna Charta, and his brutal exactions from the Jews, place him on a level with the "ruthless king"\* and the "Vir immortalis."† of France.

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\* Gray's Bard.

† Pinkerton on Medals, vol. ii. p. 68.

## CHAPTER II.

*State of Painting from the Reign of Henry III.  
to the End of Henry VI.*

FROM the reign of Henry III. Mr. Vertue could discover no records relating to the arts for several reigns. I shall endeavour to fill this hiatus by producing an almost entire chronologic series of paintings from that time to Henry VII. when Mr. Vertue's notes recommence.

During the reigns of the two first Edwards, I find no vestiges\* of the art, though it was certainly preserved here, at least by painting on

\* Except that in the reign of Edward I. Bishop Langton built a palace and hall at Lichfield, in which was painted the ceremony of the coronation, &c. Brown Willis's Cath. vol. i. p. 17.

[In the MS. of the lives of the Abbats of Gloucester, (MSS. Cotton, Domit. VIII.) it is asserted, that John Wygmore Abbat, procured his great dining room to be painted with portraits of all the English kings, who preceded Edward II., against his being present there, at a sumptuous feast. The same MS. p. 23, mentions, that Wygmore not only employed artists, but was himself eminent for the practice of limning and embroidery. "quod in diversis artibus multum delectabatur ut ipse sæpissime operetur, et multos diversos operarios in dictâ arte (limning) percolleret, tam in opere mechanico, quam in textura." Similar instances might be easily adduced which had escaped the notice of Vertue and Mr. W.'s antiquarian contributors.



glass. No wonder that a proud, a warlike, and ignorant nobility, encouraged only that branch which attested their dignity. Their dungeons were rendered still darker by their pride. It was the case of all the arts; none flourished, but what served to display their wealth, or contributed to their security. They were magnificent without luxury, and pompous without elegance. Rich plate, even to\* the enamelling on gold, rich stuffs and curious armour, were carried to excess, while

If, as is most probable, the chapel of St. Stephen, within the palace of Westminster, was embellished with paintings by its founder K. Edward I. an additional proof is supplied.]

\* Bishop Wickham's crozier at Oxford is an instance how well the pomp of prelacy was served by ingenious artists. It is certain that in the reigns of the two first Edwards there were Greek enamellers in England, who both practised and taught the art. In Dugdale's Warwickshire, p. 397, 403, are mentioned enamelled cups very near that period; and some ancient pieces are still extant. The beautiful cup of gold, enamelled with figures in the habits of the time, given by king John to the corporation of Lynn in Norfolk, and still preserved there, gives a very favourable idea of the taste and artisans of an age, a little antecedent to that I am speaking of. King Alfred's jewel, found at Athelney in Somersetshire, and of which there is a print in Camden's Britannia, is of much more ancient date, but of workmanship far more rude. I call it a jewel, because it seems to have been used as jewels were afterwards, appendent to ribands. By the cut, I should take it for engraven gold; Camden, which is extraordinary, does not describe the materials, but calls it a picture, which would make one think it was enamelled.

[The singularly sumptuous crozier which belonged to W. Wykeham, and was bequeathed in his will to remain in his

their chairs were mere pedestals, their clothes were incumbrances, and they knew no use of steel but as it served for safety or destruction. Their houses, for there was no medium between castles and hovels, implied the dangers of society, not the sweets of it; and whenever peace left them leisure to think of modes, they seemed to imagine that fashion consisted in transfiguring the human body, instead of adding grace to it. While

college, at Oxford, is still shewn there, being preserved in the chapel. In *Carter's Ancient Sculpture and Painting*, (vol. i. pl. 47), it is most accurately delineated, at length, upon a folded, folio sheet. It is of silver gilt, and very richly enamelled; about seven feet high, and in the crook or circle, instead of the holy lamb, frequently introduced in other croziers, is a kneeling figure of the Bishop himself. The will is printed in Bishop Lowth's life of Wykeham, in the Appendix, by reference to which the antiquarian reader will entertain no doubt concerning the perfection of the arts of enamelling, limning, and embroidery, certainly borrowed from the French, but successfully practised in England, during reigns immediately antecedent to that of Edward the third. The wills of noblemen and prelates which have been collected and published give us numerous examples. It has been observed, indeed, by Warton (*Hist. of Poetry*, vol. ii. p. 254.) that "after the battle of Cressy by our victorious monarch, and towards the end of the 14th century, riches and plenty, the effects of conquest, peace, and prosperity, were spread on every side, and new luxuries were imported in great abundance, from the conquered countries. There were few families, even of a moderate condition, but had in their possession precious articles of dress and furniture, such as silk, fur, tapestry, embroidered beds, embossed cups of gold and silver, agate and chrystal, bracelets, chains, and necklaces, brought from Caen, Limoges, and other foreign cities."—]

the men wore shoes so long and picked, that they were forced to support the points by chains from their middle; the ladies erected such pyramids on their heads, that the face became the center of the body; and they were hardened to these preposterous inconveniencies by their priests, who instead of leaving them to be cured by the fickleness of fashions, or by the trouble of them, denounced God's judgments on follies against which a little laughter and a little common sense had been more effectual sermons. It was not far distant I think from the period of which I am speaking that the ladies wore looking-glasses about the same height of their bodies, with that, on which the men displayed such indecent symbols.\* The representations of these extravagances (as we see them collected by Montfaucon in his *Antiquities of France*) demanded Japanese and Indian painters; were not likely to produce Vandycks and Titians. While we are curious in tracing the progress of barbarism, we wonder more that any arts existed, than that they attained no degree of perfection.

Of the third Edward, says Mr. Vertue,† many

\* La Bruyère has expressed this with the happiest decency; "Ils avoient trouvé le secret de paroître nuds tout habillez." Vol. ii. p. 234.

† See an account, in folio, prefixed to his prints of the kings of England.

[The figure of a knight standing in plate armour, holding a

portraits are preserved, at Windsor, in illuminated MSS. and elsewhere. As he has not marked where these limnings exist, I can give no account of them myself, nor refer the reader to the inspection of them. But there is a portrait taken from a bust of the same age, the face of which is far from being executed in a contemptible manner. It represents that artist and patron of arts William of Wickham,\* Bishop of Winchester, and prime minister to Edward III. a prelate whose

spear, with a long sword by his side, and the escutcheon of France and England quarterly (France anciently) and having a red rose, placed beneath his feet, is said to represent (but from no stated authority) Edward, the black prince. It is a fragment, which still remains in a lancet window, under the south tower, in Westminster Abbey. The flowing beard belongs to no portrait of the black prince, and his effigy upon his tomb at Canterbury has scarcely any. This representation is, with a greater degree of probability, that of his father, who first quartered the arms of France. Edward the Third's portrait is exhibited, with the utmost exactness, in the brass effigy, recumbent upon his tomb. His face was doubtless modelled and cast from a mask taken after death; a practice well known to artists of that age; his beard is long, and his hair dishevelled. Engraved in *Gough's Sep. Monum.* v. i. p. 138.]

\* [Mr. W. was probably not aware that the figure and face of the munificent Wykeham are of very inferior workmanship, and that he founded his praise upon Vertue's engraving. It is remarkable, that the head of his successor, Bishop Waynflete, whose tomb is likewise in Winton Cathedral, is of peculiar excellence, for strength of character. In Chandler's life of that prelate, (8vo. 1811), is a spirited engraving of it. But it applies to a later period of the arts, as Waynflete died in 1486.]

magnificent charities yet exist, both in the benefits he calculated for posterity and in the edifices erected on his own designs for perpetuating those pious bounties. The portrait has been engraven by Houbraken among the heads of illustrious men; a noble memorial, which I am sorry to say was forced to be dropped (though exhibited at the trifling expense of five shillings for four beautiful prints) the moment the novelty of it was exhausted.

The Black Prince\* was represented on glass in a window at the west end of Westminster abbey, but the image is now almost defaced. Mr. Maurice Johnson, the antiquary of Spalding, had a

\* [Mr. Onslow, the late speaker, had a head of the Black Prince, which there is great reason to believe was painted at the time. It is not very ill done: It represents him in black armour, embossed with gold, and with a golden lion on his breast. He has a hat with a white feather, and a large ruby, exactly in the shape of the rough ruby still in the crown. He appears lean and pale, as he was towards the end of his life. This very curious picture came out of Betchworth-castle in Surrey.

[The claim of this, as a genuine portrait of the Black Prince, is at least apocryphal. I cannot but consider it as of a much later age, and painted even since the succeeding century. There is a poor engraving of it, in the Antiquarian Repertory. Among the paintings discovered in St. Stephen's Chapel, Westminster, when fitted up for the accommodation of the House of Commons, in 1800, were the portraits, undoubtedly taken from the life, both of King Edward and his heroic son, concerning which more will be said, in the Remarks on this chapter.]

MS. of Ralph Higden's Polychronicon, written in 1340, wherein was an illumination of the author. It was shown to the Society of Antiquaries in 1735.

The person of Richard II.\* is still preserved in the most lively manner, in two different pictures. The first a whole length in the abbey of Westminster; the other † at the Earl of Pembroke's at Wilton, a small piece consisting of two tablets, on which are represented the king kneeling, accompanied by his patron saints, John the Baptist, St. Edmund the king and Edward the Confessor, before the Virgin and Child, attended by angels. Hollar engraved it. To the bottom of this picture are affixed these words, "Invention of painting in oil 1410. This was painted before in the beginning of Richard II. 1377, &c." These words, which are very equivocal, started a question with me, which I found nobody that could resolve.

\* [This portrait of Richard II. was in its primary state of singular curiosity. It was, at first, placed above one of the stalls of the choir of Westminster Abbey; but has been removed into the Jerusalem chamber, in the Dean's lodgings. It was most injudiciously restored, or in fact, painted over, about a century ago. In *Carter's Ancient Sculpture and Painting*, is given an elaborately coloured etching of it, on a large scale; and in the printed description, it is said, that either Talman's drawing, or Vertue's engraving was deficient, in point of accuracy. It has been lately cleaned, and made to approach nearer to its original character.]

† See a full description of it in the accounts of the curiosities at Wilton by Gambarini, Cowdry, or Kennedy.

Do they imply that this piece was painted in oil before John ab Eyck discovered that secret in 1410? so one should think, for what news did the inscriber tell, if he only meant that painting in water-colours or miniature was practised before painting in oil? Every illuminated MS. antecedent to that date was a proof of that. The short quære would be, with what is the picture in question painted? To that I can only reply, that it is covered with glass, and is too great a curiosity to have experiments made upon it. It is painted on a bright golden ground, the colours of the utmost freshness, and not grown black as oil-colours would be, and is, as I have said, guarded by a glass, all which indicate that it is miniature. Yet I do not pretend to decide: The inscription I have mentioned and some other circumstances seem to leave a doubt whether John ab Eyck was really the first person who mixed his colours with oil.\* We have seen by a record reported above, that

\* [An accurate and scientific examination of the Wilton picture has been made by T. Phillips, Esq. R. A. (published in the *Beauties of Wiltshire*) who says "that it is certainly painted in water colours, on a gilt ground, which is left in a most ingenious manner for the ornaments of the draperies; these ornaments are exceedingly rich and minute. The colours are laid on very thick, with an even and full touch. The drawing is very good, when we consider the early period of its production." There is every probability of its having been the work of some very able illuminator, upon a large scale. It was engraved by Hollar, 1639.]

long before this period oil was at least used as a varnish, and it is difficult to conceive how it was possible to varnish with oil either water-colours or colours mixed with size. It occurred to me to enquire with what the painters antecedent to John ab Eyck mixed their colours: Even in this country there are a few pictures extant, and painted on board, before oil-painting can be supposed to have been introduced here. Not to mention the picture at Wilton, the other of Richard II. at Westminster, and an undoubted original of Henry IV.\* at Hampton-court in Herefordshire, who died within two years after John ab Eyck's discovery, must be allowed to have been drawn before the new art arrived here. The picture at Westminster has indeed been repainted,† therefore no conclusion can be drawn from it. This question, easy as I thought it, I found had been passed over without

\* [The "undoubted originality" of this portrait of Henry IV. may be, at least, investigated. No doubt is entertained of its having been carefully preserved, at Hampton Court, Herefordshire, till its late removal to Cashiobury, Essex. When Vertue was engraving his series of English monarchs, he procured permission, from the proprietor, Lady Coningsby, to copy it. A gentleman who resided in the neighbourhood at that time, and who was particularly versed in the knowledge of old portraits, assured the editor, that it then exhibited such marks of decay, that the restorer thought it necessary to paint it over, in many parts. It is now highly varnished.]

† By one Capt. Brome, a print-seller near the parliament house; but this was after Mr. Talman had taken his drawing, from whence the print was engraved.



consideration, and though proposed to a very learned body\* of men, arrived at no solution. After turning over several books of painting, all treating of John ab Eyck's invention, but without one word of the method which his secret disposed, I at last found what I sought. Sandrart put an end to the difficulty by these words :

Quia autem metuebant ne muri scissuris diffinderentur, hinc eosdem linteo, prius glutine mediante, induxerunt, de superque applicito gypso, postmodo demum picturas suas effigurarunt, qui modus dici solet *alla tempera*, id est, temperaturæ aquariæ. Hanc autem temperaturam ita præparabant: effracto prius ovo gallinæ, in ejusdem liquore frondem teneram ficulneam de ficu juniore discutiebant: ubi è lacte istius frondis, eque vitello illa nascebatur temperatura: qua mediante, postmodum loco aquæ vel gummi, vel tragacanthæ, colores suos subigebant, quibus dehinc opera sua perficerent.†

When they painted on walls, lest the work should crack, they proceeded in this manner: they glued a linen cloth upon the wall, and covered that with plaister, on which they painted in distemper: this was thus prepared: they dropped into the yolk of an egg the milk that flows from the leaf of a young fig-tree, with which instead of water, gum, or gum-dragant, they mixed their last layer of colours.

It is probable from the last words of this passage that they laid their first colour with water or gum only.

I shall be told perhaps, that this method was only used for painting on walls; but, leaving out the plaister, I see nothing to hinder the same preparation from being used on board. Of what

\* The Society of Antiquaries. † *Academ. Pictur.* p. 15.

mixture Cimabue, the restorer of the art,\* made use, we are told by the same author. *Multaque illius manu confectae non historiae minus, quam imagines, in tabulis ligneis, colore ovis vel glutine temperato.*†

Cimabue used yolk of egg or glue, which I suppose means size.

Still the much more ancient use of oil, were it but as a varnish, leaves a doubt whether John ab Eyck's discovery was entirely his own. The remarkable record which I have so often mentioned, dates above an hundred years before the common aera of painting in oil. John ab Eyck is allowed to have found it in searching for a varnish. Might he not have heard that such a varnish or composition was in use in England?‡ The

\* [In a page immediately subsequent to this, Mr. W. states that Cimabue restored or invented the art of oil-paintings, as early as 1250. Now, the Italian artists, who were employed in his new Abbey of Westminster by Henry III. did not arrive in England, before 1270; and at that time, they might have learned the secret at Florence or Rome, and had little occasion to have found it in England.]

† *Academ. Pictur. p. 94.*

‡ I cannot help hazarding a conjecture (though unsupported by any of the writers on painting). There is an old altar-table at Chiswick, representing the lord Clifford and his lady kneeling.—Van Eyck's name is burnt in on the back of the board. If Van Eyck was ever in England, would it not be probable that he learned the secret of using oil here, and took the honour of the invention to himself, as we were then a country little known to the world of arts, nor at leisure enough, from the confusions of the times, to claim the discovery of a secret

very pictures I have mentioned as still extant and under all the appearances of being painted in oil, seem to say even more. The Painters employed by Henry III. appear to have been Italians, and yet it is easy to vindicate the secret from them, at least I can prove that they must have found the practice here, not have brought it over with them, for we are told expressly that in Italy they knew of no such method. When some of John ab Eyck's pictures were carried to Alphonso, king of Naples, the Italian painters were surprised, says Sandrart,\* *Quod aqua purgari possent, coloribus non deletis.*

which soon made such fortune abroad? An additional presumption, though certainly not a proof, of Van Eyck's being in England, is a picture in the duke of Devonshire's collection, painted by John ab Eyck in 1422, and representing the consecration of St. Thomas Becket. The tradition is, that it was a present to Henry V. from his uncle the duke of Bedford, regent of France; but tradition is no proof; and two pictures of this author in England, one of them of an English family, and the other of an English story, are at least as good evidence for his having been here, as tradition for one of them being painted abroad. However, I pretend to nothing more in all this than mere conjecture.

\* P. 105, Maffei indeed in his *Verona illustrata* is of a different opinion, and thinks oil-painting was known in Italy before John ab Eyck.

[Sandrart reasons inconclusively. The Florentine artists could not have expressed surprise that the colours were not to be removed by the application of water, for they certainly knew how to prepare their colours with oil, when Antonello first made the invention or rather the application known to the Neapolitan painters by the exhibition of one of ab Eyck's pictures.]

I must beg not to have it supposed that I am setting up any novel pretensions for the honour of my own country. Where the discovery was made I do not pretend to guess: the fact seems to be that we had such a practice. Curious facts are all I aim at relating, never attempting to establish an hypothesis, which of all kind of visions can nourish itself the most easily without any. The passion for systems did not introduce more errors into the old philosophy, than hypothesis has crowded into history and antiquities. It wrests all arguments to the favourite point. A man who sees with Saxon eyes sees a Saxon building in every molehill: a Mercian virtuoso can discover king lords and commons in the tumultuary conventions of the Wittenagemot; and an enthusiast to the bards find primæval charms in the rudest ballad that was bawled by the mob three or four hundred years ago. But the truths we antiquaries search for, do not seem of importance enough to be supported by fictions: the world in general thinks our studies of little consequence; they do not grow more valuable by being stuffed with guesses and invention.

The painters of these portraits\* of king Richard

\* Another representation of this king is exhibited by Montfaucon from a MS. Froissard in the library of the king of France. There is another illuminated edition of that author in the British Museum,† in which is a miniature of the young monarch

† [This most beautiful and perfect of the MS. copies of Froissart,

are still more uncertain than the method in which they painted. I can find no names of artists\* at

sitting on his throne and attended by his uncles. In the same place is an historic poem in old French, written by a person of condition in the service of Richard II. and an eye-witness of all that he relates. It has sixteen curious illuminations, in which that king is eight times represented in different situations.† There are also the portraits of Henry of Lancaster (four times) of Archbishop Arundel, the Dukes of Surrey and of Exeter, the earls of Northumberland, Salisbury, &c. Part of this curious piece was translated by George Carew, Earl of Totness; the translation was published with ten other tracts in a thin folio called *Hibernica*, by *Walter Harris*; Dublin, 1747.

\* Except of John Sutton, a carver, who was employed by Thomas Beauchamp, Earl of Warwick, to alter a statue of the famous Guy, Earl of Warwick, standing in the choir of the church there, and to cut the arms of the ancient Earls on it. It was from the spoils of this family that Richard II. granted to his half brother Thomas, Duke of Surrey, a suit of arras

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which are to be found not unfrequently, both in public and private libraries in England, is a very large and magnificent folio volume, marked No. 4350, *MSS. Harleian Brit. Museum*. It is covered with green velvet, and has large clasps of silver. The illuminations are very numerous and elaborately finished with gold and colours, of which four centuries have not diminished the freshness and brilliancy. In almost every page we are presented with a portrait or scene, in which the dress, armour, furniture and architecture of the 14th century are minutely given. The portraits of K. Edward III. his son and Richard II. occur in several instances. The "Historic poem" is still superior to it, for the delicacy of the limnings. That is likewise among the MSS. Harl. numbered 1319. Appended to *Johnes's Translation of Froissart*, 4to. are engravings of the first mentioned: and outlines of the last, are given in the very excellent prose translation by the Rev. J. Webb, published in the 20th vol. of the *Archæologia*.

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† Strutt has engraved them for his *Regal and Ecclesiastic Antiquities*.

that period. Nor is this extraordinary. In countries where the science flourished more, our knowledge of the professors is very imperfect. Though Cimabue restored the art as early as 1250, yet the number of his successors on record is extremely small, 'till Antonello of Messina carried the secret of painting in oil into Italy: and for Flanders, where it was invented, the biographers of the masters of that country, as Carl Vermander, Sandrart, &c. professedly begin their lists with John ab Eyck. We must leave therefore in the dark what we find irrecoverably so.

Two of the artists employed on the tomb of Richard are recorded by Stowe. That prince had prepared it for himself and his queen. B. and Godfrey of Woodstreet, goldsmiths, made the moulds and cast the images of the king and queen [still extant in the abbey] “the charges of gilding of them cost 400 marks.”\*

The next picture of the same age is a portrait of John of Gaunt† painted on glass, with other portraits of that time, in the college of All Souls at Oxford.

wrought with the story of the same Guy. See *Dugdale's Warwickshire*, p. 402, 431. The city of London made presents to Richard and his queen, among other curiosities, of pictures of the Trinity valued at 800l. An enormous sum for that time! See *Descrip. of Lond. and the Environs*, vol. iv. p. 30.

\* *Annals*, p. 342.

† [Engraved and coloured in *Carter's Anc. Sculpt. and Archit.* The other portraits, which have the best claim to be considered

His son, Henry IV. is extant, as I have said, at Hampton-court in Herefordshire, formerly his palace:\* a copy or duplicate of this piece is at Kensington. In a book called *Studio di Pittura, Scoltura, &c. di Filippo Tito*, is a coin of Charles

as original and contemporary, are those of Hen. VI. and Archbishop Chicheley. There were once those of Edward III. Henry IV. and V., and of John Stratford, Archbishop of Canterbury. *Wood, p. 486.*]

\* This is the common report. Others say that Hampton-court was built by Sir John Lenthall, from the profit of spoils taken in the French war under Henry V. consequently Henry IV. could not have lived there.

[Leland's authority is beyond tradition. In the 4th vol. of his *Itinerary* (p. 91) he distinctly mentions Hampton-court, in Herefordshire, and its founder, with the date and cause of its being built. "This place was sumptuously erected by one Sir (Rowland) Lenthal knight, that thus rose by service. He was yeoman of the robes to K. Henry IV. and being a gallant fellowe, either a daughter or a neere kinswoman of the kinges fell in love with him, and in continuance, was wedded unto him." He adds, "This Lenthal was victorious at the battaile of Agincourte, and tooke many prisoners there, by which pay he began the newe building of Hampton Courte." Margaret, daughter of Richard Fitzalan, Earl of Arundel, who was allied in blood to the king, was the wife of Sir Rowland Lenthal. Suspended round the neck of the portrait in question, is a jewel or piece of gold marked with a lion rampant, which was never adopted as a cognizance by the house of Lancaster; but was the bearing of Fitz-Alan. May it not then rather represent the Earl of Arundel, and have been copied in large, from a miniature illumination at a later period. It is observable, that a similar turban or coif, partly hanging on one side, appears likewise to have been worn by one of the nobility, attendant on Richard II. See the MS. already adverted to.]

VI. of France with exactly the same extraordinary head dress, as was worn by this king.

Vertue met with a fine illuminated MS. of this age, a missal for the use of Salisbury; in the beginning was the figure of John Lord Lovel receiving the book from Frater Johannes Sifernas, who was probably the illuminator. It is now in the British Museum.

The fine east window in the cathedral of York was painted in this reign, at the expense of the Dean and Chapter, who contracted with John Thornton, glazier, of Coventry, to execute it. He was to receive for his own work four shillings a week, and to finish the whole in less than three years. The indenture, still preserved, adds, that he was to receive an hundred shillings sterling, each of the three years; and if he executed his work truly and perfectly, he was to have ten pounds more. Another indenture of 1338, for glazing some of the west windows, articles, that the workman should have sixpence a foot for white glass, and twelve pence for coloured. The great window\* evidences how able an artist John Thornton was.†

The painted effigies of Chaucer‡ remained till

\* [The west window in the same Cathedral, and the east window at Gloucester, are not inferior in point of dimensions, number of compartments, or workmanship; and are likewise of the same era. In the next century, similar examples abound.]

† *Drake's York*, p. 527.

‡ [This portrait of Chaucer could not have afforded any specimen of painting in the reign of Henry IV. for it was copied



within these few years on his tomb at Westminster; and another, says Vertuë on his print of that poet, is preserved in an illuminated MS. of Thomas Occleve, painted by Occleve himself. Urry and Tanner both mention such a portrait, which places Occleve in the rank of one of our first painters as well as poets.\*

Henry V. is likewise on board at Kensington, and on vellum in some MSS. as Vertue says in his account prefixed to the heads of our kings, but he does not mention where those MSS. are preserved. But a most curious picture of this king and his family is still extant in the collection of James

from some known miniature of him, when Nicholas Bingham erected a monument to his memory in Westminster Abbey, in 1550, as the inscription proves, at which time it was painted against the wall. No trace is now visible. A miniature of Chaucer, on horseback, as he represents himself journeying with the pilgrims to Canterbury, is preserved in a MS. of his poems, belonging to the Marquis of Stafford, which has been engraved in *Todd's Illustrations of Gower and Chaucer*, 8vo. 1810. Other MSS. have his portrait, but usually of half length only.]

\* I find by Montfaucon that the use of crayons was known in this age in France; but nothing of that kind appears to have been practised in this country. See his account of the portraits of John duke of Berry and Louis duke of Orleans, the uncle and the brother of Charles VI.

[A most curious illumination of the Coronation of Henry V. is preserved among the MSS. in Bene't College library at Cambridge. See *Archaeolog.* vol. ii. p. 194, and vol. iii. p. 189. It is a frontispiece to a French translation of the *Legenda Aurea*.]

West, Esq. secretary of the treasury.\* This piece is evidently painted in oil-colours ; and though the new art might have reached England before the death of that prince, which happened in 1422, yet there are many circumstances that lead me to think it of a later date. It was an altar-piece at Shene, and in all probability was painted by order of Henry VII. for the chapel in his palace there. His fondness for the House of Lancaster is too well known to be dwelt on : the small resemblance of the portrait of Henry V. to genuine pictures of him, and the great resemblance of all the other personages to one another, make it evident that it was rather a work of command and imagination than of authenticity. Add to this, that on the tents (which I shall mention presently) portcullises are mixed with red roses ; the portcullis† was the cognizance of the illegitimate branch of Beaufort, and was never that I can find born by the house of Lancaster ;‡ but when Henry VII. gave himself for the heir of that royal line, no wonder he crowded the badges of his own bastard blood among the emblems of the crown. However, the whole piece is so ancient and so singular, that I

\* It is now at Strawberry-hill.

† See *Sandford*.

‡ The red rose is another proof that this picture was not painted in the reign of Henry V. as the red and white roses were not adopted as distinctions of the two houses, till the reign of Henry VI.





HENRY 5<sup>TH</sup> HIS QUEEN & FAMILY.

London, Published by John Major, 50, Fleet Street, July 29, 1826.

shall be excused inserting the description of it in this place.

It is painted on several boards joined, and is four feet three inches high, by four feet six wide.

On the left hand is the king in dark purple robes lined with ermine, the crown on his head; he is kneeling before a desk on which is a missal, and the sceptre and globe. Behind him on their knees are his three brothers, Thomas duke of Clarence; \* John duke of Bedford; Humphrey duke of Gloucester. They are dressed in robes like the king's, and wear golden coronets: over them is a tent, striped with white and gold, on which are red roses crowned; and the valance of the same colours with red roses and portcullises. A small angel flying holds the top of the tent. The queen is opposite, under another tent exactly in the same manner, except that there is no sceptre on her desk. Behind her, are four ladies dressed like her, and with coronets. The two first are probably Blanche, duchess of Bavaria, and Philippa, queen of Denmark, the king's sisters; who the other two are is more difficult to decide, as they are represented with dishevelled hair, which in pictures of that time, is a mark of virginity. It has been supposed that the two elder were the wives of the dukes of Clarence and Bedford, and the two younger their sisters; but this clashes with all

\* This is extremely unlike the miniature of him which I shall mention presently; and which is too remarkable a face not to have had much resemblance.

history and chronology. Blanche and Philippa were both married early in their father's reign: and to suppose the two younger ladies the brides of Clarence and Bedford would be groundless, for Margaret Holland, the wife of the former, was a widow when he married her. As all the portraits are imaginary, it does not much signify for whom the painter intended them. A larger angel standing, holds the cloth of the two tents together. On a rising ground above the tents is St. George on a brown steed striking with his sword at the dragon which is flying in the air, and already pierced through the forehead with a spear, on which is a flag with the cross of St. George. Cleodelinde, with a lamb, is praying beneath the dragon. On the hills are gothic buildings and castles in a pretty taste.

This curious picture, after it was taken from Shene, was in the Arundelian collection, and was sold at Tart-hall in 1719. In the long gallery at Lambeth is an ancient portrait of queen Catherine of Valois, and another of archbishop Chicheley.

Richard Frampton had a gift of five marks from Henry V. for illuminating a book of grants in the office of the dutchy of Lancaster.

An original portrait of John duke of Bedford, above-mentioned, is extant\* in a fine illuminated

\* It is now in the collection of her grace the duchess of Portland: the duke of Bedford's head was engraved by Vertue with those of the kings.

[It has passed from Mr. Edwards, bookseller, to the Duke of Marlborough, and from him to Earl Spencer, 1823.]

Prayer Book presented by him to Henry VI. The duke and his first wife Anne of Burgundy are represented with their arms and devices.

Of that indiscreet but amiable and unfortunate prince Humphrey duke of Gloucester, I know\* no memorial; nor will I mention him but to make one remark, sufficient alone to detect the malice of his enemies, if it had not been detected. What probability was there that the wife of a man illustrious for exposing impostors, who encouraged learning,† and founded the Divinity-school at Oxford, should have dared under his roof to dabble with witches and necromancers? His first wife Jaqueline, the amorous Countess of Holland, is known by more than one monument. Two fine prints of her, and her last husband, were published in 1753 by Folkema, from pictures painted by Mostert at Harlem. William Bridges, the first Garter King at Arms, instituted by Henry V. set up in the windows of the church of St. George at Stanford the portraits of the first Knights of the Garter: It was from these paintings that Hollar etched the plate of them published in Ashmole's history of the order.‡

In the reign of Henry VI. our field begins to grow less barren. Many portraits of the king

\* I have since the first edition of this work, authenticated two portraits of that prince; v. hereafter, p. 63.

† He had a valuable library for that time, and gave 129 volumes to the university. *Hearne*.

‡ *Peck's Annals of Stanford*, book ii. chap. 18.

himself are preserved, as on board at Kensington and on glass in the chapel of King's college. In my possession is a remarkable piece, which so many circumstances affix to the history of this prince that I cannot hesitate to believe it designed for him, though I imagine it was painted after his death. It is the representation of his marriage. There are eleven figures, of which all the heads are well painted; the draperies are hard and stiff. The king in rich robes, but with rude dishevelled hair, as are all the men, stands before the portal of a magnificent church, giving his hand to the queen, who is far from being a lovely bride, and whom the painter seems satirically to have insinuated by the prominence of her waist not to have been so perfect a virgin as her flowing hair denotes. Kemp, archbishop of York and afterwards of Canterbury, and one of her chief counsellors, is performing the marriage rites by holding the pallium over their conjoined hands. It is remarkable that the prelate wears thin yellow gloves, which are well represented. Behind the king; in a robe of state, stands the duke of Gloucester, and seems reproving a nobleman,\* whom I take for the marquis of Suffolk. Behind the queen is a lady in a kind of turban or diadem, probably designed for her mother, the titular queen of Naples and Jerusalem. Beyond her, another

\* He has a hawk on his fist, a mark of nobility in old paintings.



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J. Froman sculp

## MARRIAGE OF HENRY VI<sup>th</sup>

LONDON

Published by John Major 50 Fleet Street  
Feb 15<sup>th</sup> 1836.



in a widow's dress, opposite to whom is a comely gentleman. This pair I conclude is Jaqueline, duchess of Bedford, widow of duke John, and her second husband. Our historian says that pretty suddenly after the duke's death, she married Sir Richard Widville, a goodly young knight. They were the parents of Elizabeth, queen of Edward IV.\*

On the fore ground, opposite to the marquis of Suffolk stands a noble virgin, whom I take for Margaret of Richmond, mother of Henry VII. One of the charges against the marquis of Suffolk was, that he endeavoured to marry his son to this lady Margaret, a princess of the blood. Near the archbishop is a cardinal, who is certainly Winchester, the king's great uncle. The face is very like the image on his tomb at Winchester; nor can one account for his not performing the ceremony, but by his dignity of prince of the blood, which did not suffer by the ministration of an inferior prelate. Behind the queen of Naples is an abbess, and at a distance a view of a town, that must be Tichfield, from whence the queen was led to be married at Southwick. Besides the

\* The portraits of Duke Humphrey and archbishop Kemp have been authenticated by two others of the same persons, which formed part of an altar-piece at St. Edmundsbury, and are now at Strawberry-hill.

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† [As late as the 16th century a portrait of Humphrey Duke of Gloucester was perfect in a window of Greenwich Old Church, which was engraved for the *Catalogue of the Bodleian Library*, letter K.]

seeming pregnancy of the queen, there is another circumstance, conclusive for this picture being painted after the death of Henry. Round his head is the nimbus or glory: an addition that was as posterior to his marriage, as the painter seems to intimate the queen's fruitfulness was anterior to it. Round the hem of the queen's robe are some letters,\* which are far from being so intelligible as the other incidents. The words are involved in the folds; what appear, are *Vol salv Regim*—one knows that *Salve Regina mater coelorum* is the beginning of a hymn—but I know not what to make of *Vol*.—the painter probably was no Latinist—and indeed the first letter of *Regina*, he has drawn more like to a *B* than an *R*. On the abbess's girdle is *Vel ave*—as little to be deciphered as her majesty's *Vol*.

But it is to Sir William Dugdale that I am indebted for the greatest discoveries I have made towards the history of our ancient artists. In that collection of various treasures which he has saved from oblivion [saved the more luckily, as he wrote but the instant before it became piety to commit devastation] he has incidentally preserved

\* This was a fashion as early as the reign of Richard II. when Edward Earl of Rutland, the Lord Spencer, and others accused the Earl of Arundel of treason, they appeared before the king at Nottingham in red gowns of silk, garded and bordered with white silk and embroidered with letters of gold. *Peck's Annals of Stanford* 12, 39. The lady Margaret in this picture is in a green gown bordered with white silk.

some memorials of the state of painting in the reigns of our earliest princes. I have found some names of the professors, and even the rates of their work. I call them professors, agreeably to modern estimation, but our ancestors seem to have treated them without any distinction from other mechanics. If Henry III. bespoke pictures by the intervention of the sheriff, under Henry VI. we were still so unpolished, that a peer of the first nobility going into France on an embassy, contracted with his taylor for the painter's work that was to be displayed in the pageantry of his journey. The bill itself is so curious that I shall transcribe part of it.

“Thes be the parcels that Will. Seburgh citizen and peyntour of London hath delivered in the month of Juyll the xv yeer of the reign of king Harry the sixt, to John Ray, taillour of the same citee, for the use and stuff of my lord of Warwyk.

Ferst, cccc pencels bete with the raggidde staffe of silver, pris the pece *vd.* 08*l.*—6*s.*—00*d.*

Item, for the peynting of two paveys for my lord, the one with a gryfon stondyng in my lordis colours rede, white and russet, pris of the pavys 00—06—08.

Item, for the other pavys peyntid with black and a raggid staffe bete with silver occupying all the felde, pris 00—03—04.

Item, one coat for my lordis body, bete with fine gold, pris 01—10—00.

Item, for a grete stremour for the ship of xl yerdis length, and viii yerdis in brede, with a grete bere and gryfon holding a ragidd staffe, poudrid full of raggid staves ;

and for a grete crosse of St. George, for the lymmyng and portraying—01—06—08.

There are several other articles which the reader may find at length in the original from whence I have copied these.\*

If it is objected to me, that this was mere herald's painting, I answer, that was almost the only painting we had. The art was engrossed by and confined to the vanity or devotion of the nobility. The arms they bore and quartered, their missals, their church-windows and the images of their idols were the only circumstances in which they had any employment for a painter. Even portraits, the object of modern vanity, seem not to have been in fashion. I know not one except of the blood royal or of a bishop or two, painted during the period of which I am writing. Devout subjects were held in sufficient estimation. Isabel countess of Warwick, in 1439, bequeathed her tablet with the image of Our Lady to the church of Walsingham, and it is even mentioned that this tablet had a glass over it. I cannot pass over this magnificent lady without taking a little notice of some other particulars of her will. She was daughter and at length sole heiress of Thomas le Despenser Earl of Gloucester, widow of Richard Beauchamp Earl of Worcester, and afterwards by dispensation married to his cousin that potent and warlike peer, Richard Beauchamp Earl of Warwick. Their portraits on glass with others of

\* *Dugdale's Warwickshire*, p. 408.

their lineage were long extant in the church at Warwick. Her great templys\* with the baleys sold to the utmost, she gave to the monks of Tewksbury, so that they grucht not with her burial there, and what else she had appointed to be done about the same. To Our Lady of Walsingham, her gown of green alyz cloth of gold with wide sleeves, and a tabernacle of silver like in the timbre to that over our lady of Caversham, and ordered that her great image of wax, then at London, should be offered to our lady of Worcester. To the abbey of Tewksbury she gave her wedding gown, and all her cloaths of gold and cloaths of silk without furs, saving one of russet velvet which she bestowed on St. Winifrede. But having thus disposed of her wardrobe for the use of the saints, she seems to have had very different thoughts about herself, ordering that "a statue of her should be made all nakyd with her hair cast backward, according to the design and model that one Thomas Porchalion had for that purpose." This extreme prohibition of all covering, I suppose, flowed from some principle of humility in this good lady, who having divested herself of all vain ornaments in favour of Our Lady and St. Winifrede, would not indulge her own person even in the covering of the hair of her head. And it looks, by the legacy to the

\* Jewels hanging on the foreheads of ladies by bodkins thrust into their hair. See *Dugdale's Warwickshire*, p. 413.

monks above, as if she had some apprehensions that they would not relish or comprehend the delicacy of such total rejection of all superfluities. I was willing to mention this testament too, because it seems to record even the name of an ancient statuary. Other statuaries and founders are mentioned in the cost bestowed on the tomb of the Earl her husband. Dugdale has preserved the covenant between the executors and the artists. There I find *John Essex*, marbler, *William Austin*, founder, *Thomas Stevens*, coppersmyth, *John Bourde* of Corffe castle, marbler, *Bartholomew Lambspring* a Dutch goldsmith; they agree on all the particulars for the image on the tomb, and the little images and escutcheons round it. The tomb with the image still extant in polished brass of the highest preservation witnesses that the artists were excellent enough to deserve this memorial. *John Prudde* of Westminster, called simply, glazier, appears to have painted the windows of the chapel; and it was particularly stipulated that "he should employ no glass of England, but with glass beyond the seas, and that in the finest wise, with the best, cleanest, and strongest glasse, of beyond sea that may be had in England, and of the finest colours of blew, yellow, red, purple, sanguine and violet, and of all other colours that shall be most necessary and best to make rich and embellish the matters, images and stories that shall be delivered and appointed by the said executors by patterns in paper, afterwards to be newly



traced and pictured by another painter in rich colour at the charges of the said glazier." By all these circumstances it is plain that the executors thought that the magnificence of the intended monument must consist in the value and show of the materials, rather than in any excellence of the workmanship. This covenant carries us still farther, and has even brought to light a history-painter of that time. *John Brentwood* citizen and steyner of London engages "to paint on the west wall of the chapel the dome of our Lord Jesus and all manner of devises and imagery thereunto belonging, of fair and sightly proportion, as the place shall serve for, with the finest colours and fine gold;" and *Kristian Coleburne*, another painter dwelling in London, undertakes to paint "in most fine, fairest and curious wise four images of stone, of our lady, St. Gabraell the angel, St. Anne and St. George; these four to be painted with the finest oil colours, in the richest, finest and freshest clothings that may be made of fine gold, azure, of fine purpure, of fine white, and other finest colours necessary, garnished, bordered and poudered in the finest and curiousest wise."

This singular record contains too the prices stipulated for the several performances. The tomb was to cost 125*l.* sterling; the image 40*l.* the gilding of the image and its appurtenances, 13*l.* The glass-painter was to have 2*s.* for every foot of glass, and so for the whole 91*l.* 1*s.* 10*d.* The

scripture-piece on the wall was to cost 13*l.* 6*s.* 8*d.* and the painting of the four images 12*l.* The whole expence of the chapel and monument, which were not completed under one and twenty years, amounted to 2481*l.* 3*s.* 7*d.*

The wealth and splendour of that family was so great, that Henry Beauchamp, son of Richard and Isabel, was at the age of nineteen created premier Earl of England, and three days after he was made Duke of Warwick, with precedence next to the Duke of Norfolk and before the Duke of Buckingham—an act of power so destructive of all the vanity of nobility and blood, that the duke of Buckingham could not digest it: It occasioned such animosity, that the king was obliged to qualify his grant, by establishing between the contending parties a rotation of seniority, each to take place alternately for a year, the survivor to precede for his life the heir of the other, and so in perpetuum. A senseless jumble, soon liquidated by a more egregious act of folly, the king with his own hand crowning the young Duke of Warwick king of the isle of Wight—nor can one easily conceive a more ridiculous circumstance, than a man who had lost the kingdom of France amusing himself with bestowing the diadem of the little isle of Wight—but to return to our artists—I find the name of another sculptor at the same æra; not employed indeed in any considerable work, and called only *Richard* the carver; he and one

brother *Rowsby*, a monk, were engaged on some repairs in the church of St. Mary at Stanford.\*

But the most valuable artists of that age were the illuminators of manuscripts. Their drawing was undoubtedly stiff, but many of the ornaments, as animals, flowers and foliage they often painted in a good taste, and finished highly. To several missals were added portraits of the princes and princesses to whom they belonged, or for whom they were designed as presents. The dresses and buildings of the times are preserved, though by frequent anachronisms applied to the ages of scripture; and the gold and colours are of the greatest brightness and beauty. Several receipts for laying these on, are extant, particularly in the British Museum.† Dugdale from some of these illuminations has given cuts of two remarkable combats or tournaments performed in the 15th year of king Henry VI.‡ in which the designs are far from unworthy of a better age; and the customs and habits delineated with great accuracy.

Henry himself, I suppose, had no taste for the arts—the turbulent ambition of his queen left her as little—yet she was the daughter of a prince,

\* See *Peck's Antiquities of Stanford*, lib. 14, cap. 5.

† See *Catal. Harl. MSS.* No. 273, art. 34, where is also a receipt for painting on glass. In that collection is a MS. in which Henry VI. is represented looking out of a window in the Tower. In *Dufresne's Greek Glossary* are three receipts for illuminating under the article *χρυσόγραφια*. There are two others in *Montfaucon's Palæographia Græca*.

‡ See *Warwickshire*, p. 110.

who was not only reckoned the best painter of his age, but who would really appear no mean performer in the present: This was Renè of Anjou, king of the two Sicilies, Duke of Lorraine and Count of Provence, much known from having lost almost all his dominions; yet it has been little remarked that he was one of the very few princes who did not deserve to lose them, having merited from his subjects the title of **THE GOOD**. His own picture painted by himself is still extant in the chapel of the Carmelites at Aix, and the print from it in Montfaucon's *Antiquities of France* will justify what I have said of this prince's talent.

In this age was finished the cloyster adjoining to the old church of St. Paul: It was built round a chapel in Pardon-church Hawgh, a place situated on the north side of the church, where Thomas More dean of St. Paul's in the reign of Henry V. restored an ancient chapel, but dying before he had accomplished it, it was finished by his executors, by license from Henry VI. On the walls of this cloyster was painted, at the charge of Jenkyn Carpenter, a citizen of London, the Dance of Death, in imitation of that in the cloyster adjoining to St. Innocent's church-yard at Paris. Underneath were English verses (to explain the paintings) translated from the French, by John Lidgate the famous poetic monk of Bury. Dugdale has preserved the lines, and Holbein by borrowing the thought, ennobled the pictures.\*

\* See *Dugdale's St. Paul's*, p. 134, and *Stowe*, 354.

In this reign John de Whethamsted abbot of St. Albans, a man of great learning and merit, adorned the chapel of our lady there with various paintings, as he did the sides the church and his own lodgings, under all which paintings he caused mottos and inscriptions to be placed. At his manor of Tittenhanger he had pictures in the church of all the saints of his own name.\*

I shall close my notes on the state of painting under Henry VI. with observing that the portraits on glass in the windows† of the college of All Souls at Oxford were painted in his reign.

\* Chauncy, 445.

† [Mr. Pennant discovered at Canon's Ashby, the seat of the Marquis of Northampton, two portraits painted in oil, upon pannel, of the age of Henry VI. They represent the great warrior, Talbot Earl of Shrewsbury and his countess. The Earl is in his tabard of arms. A duplicate, which had been placed near his tomb, in Old St. Paul's Cathedral, was brought after the fire of London, to the College of Arms, where it is still preserved.]

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## REMARKS.

Mr. Walpole, who wrote an account of Noble Authors, and who lived himself to be one of them, possessed a felicitous style. He always thought with animation, and expressed himself with perspicuity. His was a well-stored mind, under the guidance of Taste. The History of Painting in England, a subject, in its first æra, necessarily barren in itself, he has rendered interesting to common inquirers, by the novelty of his remarks, and valuable to the lovers of the antiquities of their own country, by authentic memorials of the arts, as they then existed.

These pursuits, which before his time, had been mostly confined to the obscure and plodding investigator, having been thus adopted by a man of rank and consideration, enjoyed the protection of fashion; and a curiosity having been excited, collections were formed, and inquiries discussed which have much increased the fund of information.

Should we judge only, by the present state of knowledge and general acquirement, which every man of taste and literature now possesses, we should be little aware of the confined and partial acquaintance, which our immediate predecessors had with such subjects, before the appearance of these volumes in their first edition.

We certainly owe to Mr. Walpole, a direction of the mind to pursuits of high gratification, to be experienced by those who value the arts, as well in their origin, as their perfection, and who love to ascertain, and to contemplate the efforts of skill, ingenuity and fancy, which were displayed in the habits of our forefathers. Rude magnificence, in their external shows, did not engage all their attention. Their richly painted oratories and cabinets, their tapestries, and their embossed and illuminated manuscript books, shared their delight and expenditure, in no inferior degree. Among the first efforts of design and painting, were limnings\* or illuminations, introduced as embel-

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\* [Du Cange ascertains the origin and meaning of the word limning, or as he terms it "Illumination" — "illuminare, coloribus adumbrare — "illuminator, Enlumineur, *Gallice*, Aurarius Pictor as occurring in Ordericus Vitalis, L. 3, p. 480.

Spelman in his Glossary. "Illuminare," *Anglice* to limne—and he quotes Higden de Osmundo Episc. Sarisburiensi "ut ipsemet Episc. libros scribere, ligare, et *illuminare* non fastidiret." "Miniare" quasi minio describere, miniator "relieveur in vermillion." The custom of writing the great initial letters, in MSS. with red lead, or vermillion, was the most ancient variation, for the sake of ornament, and that which eventually introduced the exquisitely finished miniatures, inclosed within the space once occupied by the letter. In many MSS. common-place books, or collections made by the more ingenious monks, we find secrets and recipés of the various modes and processes, by which colours and the laying on of solid gold were effected.

lishments of the more splendidly written missals and chronicles, which when finished in the greatest degree of excellence, of which they were capable, were extremely rare, and of vast expense, the pride of the possessor in life, and the subject of testamentary bequest.

The devastation committed by the early reformers upon these exquisite specimens of art, exceeded the destruction and mutilation of stained windows, or the obliterating of fresco paintings from the walls. Humphrey Duke of St. Albans, and Tiptoft Earl of Worcester, presented many of the very rich MSS. to the newly founded library at Oxford, the annihilation of which (a copy of Valerius Flaccus only excepted) is so deeply deplored by A' Wood.

The whole life of an individual artist was not unfrequently spent in completing a single MS. ; so great was the number and so exquisite the finishing of the subjects. Others, and the more common, have a limning, as a frontispiece, representing the artist offering his book to his patron, a king or nobleman ; and with the initial letters and bordures wrought in gold, intermixed with the brightest colours.\*

To some readers, perhaps, a concise view of the MSS. of this description, still extant in England ; and particularly those

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\* A more curious instance of minute representation than that of the MS. Froissart, above quoted, does not remain to our time. We have the chamber and bed in which Anne wife of Richard II. died. Rich specimens of dossers, or clothes of estate placed behind the king at the high table ; arras, insides of royal tents, trappings of horses, which reach the ground, composed of silk boudekin, and gold : views of the interior of churches, and large trees with scrolls and mottoes placed across their stems, single letters, &c.

The prurient imagination of these ingenious scribes incited them to introduce frequently ridiculous combinations, intended to convey satire upon certain orders of ecclesiastics. These devices were usually inserted into the arabesque bordures of each page. One has a cock tilting on the back of a fox—a hare riding on a greyhound—a monkey carrying a fox upon his shoulders—preaching to geese ;—and in a Cardinal's cloak, holding a mitre. Cocks fighting, &c. not unfrequent allusion to the intercourse between monks and nuns.

which are accessible to the curious, in the British Museum. may give satisfaction. The subjoined account commences with the reign of Edward III. and is continued with the contents of this chapter, to the end of that of Henry VI. 1327-1460.

I. "*La Bible Historiaux.*"—A large folio covered with velvet, King's MSS. 19 D 2. This richly ornamented book was taken after the battle of Poytiers by William Montacute, Earl of Shrewsbury, and given by him to his lady Elizabeth. It was began in 1350. "Ce commence *La Bible Historiaux, ou les histoires escolastres. C'est le proheme de celuy, qui mist cest livre de Latin en François.*"—The buildings and figures represented, are all of them in the style of the 14th century.

II. The Histories of Froissart, now in the British Museum, MSS. Harl. No. 4380, large folio, written about 1490. Montfaucon in his *Monarchie Française*, has engraven similar illuminations from two copies of equal curiosity, in the Royal Library, Paris, No. 8320; and the other in that of Mons. Colbert. This MS. remains in a state of great perfection.

III. The history of the deposition of K. Richard II. MSS. Harl. No. 1319, containing sixteen illuminations, exquisitely finished, and superior to the Froissart. "Ce livre de la privée du Roy Richard d'Angleterre est à Mons. Charles d'Amon, Conte du Maine et de Mortaing, et gouverneur de *Languedoc*," with his autograph. It bears sufficient internal evidence of its authenticity, is the production of an eye-witness, and the MSS. probably finished under his own immediate inspection.

IV. *Legenda Aurea.* Folio of the largest size bound in green velvet, with silver clasps. It was translated into French by Jean de Vignay, at the request of Jane, wife of Philip de Valois, about 1330, and contains more than two hundred miniatures of the martyrdom of Saints. After the Revolution it was brought to England by Gilbert Heathcote, Esq. and is now in the collection of the Duke of Norfolk.

V. The Sherburne Missal, dated 1339, with very numerous and most delicate miniatures, bordures, &c. It is a large folio, purchased at the sale of G. Mills, Esq. in 1800, by the late Duke of Northumberland, for 210l.



VI. The Lutterell Psalter, which belongs to H. Weld, Esq. of Lulworth Castle, Dorset. "Dominus Galfridus Loterell me fecit." It was once in the possession of Lord W. Howard, and was inherited by the Welds, from a daughter of Sir Nicholas Sherburne.

VII. The Life of Richard Beauchamp, Earl of Warwick, by Rous, the hermit of Guy's Cliff. It is a quarto, containing fifty-five drawings, in black and white, as if preparatory to illumination, and drawn with great skill. MSS. Cotton. The whole engraved by Strutt. Among the Norfolk MSS. in the Herald's College are the portraits of all the Earls of Warwick.

VIII. The Bedford Missal, executed for John Duke of Bedford and Anne of Bretagne his wife in 1430, whose portraits appear in it, with many other highly wrought paintings. It is eleven inches long by seven and a half wide and two and a half thick, with gold clasps. It was presented to K. Henry VI. by the Duchess, and was purchased out of the Arundel Collection by the late Duchess of Portland. At the sale of her collection, in 1786, Mr. Edwards of Pall-Mall gave 213l. for it. The late king offered 200 guineas. When Mr. Edwards's books were sold the present Duke of Marlborough advanced its price to 700l. and it is now added to the singular and superb library of Earl Spencer.\*

This short catalogue might be extended, and we should hardly be excused for omitting a most splendid and elegant MS. on vellum, which was undoubtedly a present to K. Henry VI. during his retirement to the Abbey of St. Edmundsbury from the Feast of Christmas to St. George's day, (April 23,) 1433. It contains a set of Lidgate's (the monk of Bury) poems in honour of their patron St. Edmund, the king, embellished with 120 pictures of various sizes, and amongst them the portraits of the young monarch, and his guardian uncles. MSS. *Harl.* 2278, 4to. and *Warton's Hist. of Poetry*, v. 2, p. 365, 8vo.

But Lidgate appears to have been a translator only. The

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\* A small 4to. describing this missal, with four fac-similes, cleverly etched in outline, was published in 1794, by the late Mr. Gough.

late John Towneley, Esq. possessed the original in Latin, written in the early part of the twelfth century with 32 illuminations, exhibiting the architecture, shipping, arms, armour, and various habits of that period. In the same Collection was a MS. entitled the miracles of St. Edmund, with 23 illuminated initials, differing from those in the British Museum. MSS. Cotton Tib. B. 2, and Tit. A. 8.

These references are offered merely for the gratification of the more curious reader, and not with a view to supply a deficiency in Mr. W.'s work. It is evident, that he mentions "limning" only incidentally, not as necessarily connected with his plan, and that he considers Painting, as simply applied to any wall or surface. The genuine and very early Saxon illuminations were therefore omitted, by him, upon that account; yet those who may be interested in an inquiry after them may consult *Warton Hist. Poet. v. 1. Dissert. p. 129-130*, 8vo. and inspect also those in MSS. Cotton Calig. 1.—Vespas : A. 8. and the Missal of Ethelred Bish. Winton. A. D. 970—all in the British Museum—and what information is given, cannot be considered as irrelevant to the history of painting in England before the use of oil, and pictures upon pannel or canvas were in fact known. The designs and portraits were then transferred and enlarged; but miniature limnings were their true prototype.

Another mode of painting, which had risen to considerable perfection, as early as the reign of K. Edward III. deserves a particular notice; especially as the most remarkable specimen of it had not been discovered when Mr. W. published this work. The subjoined notes concerning these portraits extracted from the memoir by Sir H. Englefield, accompany several copies of fine engravings of the paintings on the walls of St. Stephen's Chapel, Westminster, discovered in 1800, and published by the Society of Antiquaries. *Imperial folio*. It is a source of no small regret that the originals were destroyed.

Upon the north side of the high altar are seven arcades, each having a figure in the armour, peculiar to the fourteenth century, who is represented as kneeling.\* These are the por-

\* The following patent seems to ascertain the chief artist employed

traits of K. Edward III. with his five sons, accompanied by their tutelar Saint George. Under each of these his name has been inscribed, in French, of which those of the king and the saint only were legible. There can be no doubt but that they were intended for the Royal family; and it is much to be regretted, that the faces of the four younger princes should have been obliterated, while every other part remains in nearly a perfect state. The emblazoned coat armour is resplendent in colours and gold. Of the King's portrait, the face may be called handsome; and with great probability as true a likeness, as the art of that day could effect. He was then forty-four years old. His son the Prince of Wales was twenty-five or six, and is represented as a beardless young man, with a decided resemblance to his father. A helmet ensigned with a coronet, distinguishes him. None of the figures exceed eighteen inches in height, Pl. XVI.

Pl. XVII. On the other side of the altar, under the great East window, are delineated the Queen Philippa and the Princesses kneeling, which are higher by two inches than the figures on the other side. These figures are habited in rich kirtled surcoats, but are stiff and meagre, as those of the king and his sons; and the heavy plaited tresses which load their heads, are nearly as adverse to grace, as the mailed gorgets of the men. These two compartments have been very beautifully copied in colours as a fac-simile, for the Antiquarian Society, by the late R. Smirke, and are exhibited in their library.

There is besides a series of scriptural subjects: 1. Presentation of Christ in the Temple. 2. History of Job. 3. History of Tobit and three Angels. Mr. Smirke in his annexed account observes that, "the great beauty and variety of design, both in the tunics of the angels, and the mantles they hold; and the extreme richness and elegance of the embroidery, with which the drapery of all the figures are bordured, and otherwise decorated, shews that the art of embroidery had attained to a very high perfection, at that early period. Splendour of

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in this elaborate work. "Hugoni de Scto Albano *MAGISTRO PICTORUM* pro Capellâ S<sup>t</sup>i Steph. Westmonast. Rymer. v. 5. p. 670.

dress in the higher orders, and particularly in all the functions of religion, was a characteristic of the times, and numerous artists were employed in embroidery. Some of these were of so great eminence; and (though rather of a later date than this we now treat of) had attained such excellence in finishing not only arabesques and flowers, but historical subjects worked with the needle in silk and gold, as to be recorded in history with the painters of their time; and Lanzi speaks distinctly of individual artists who not only possessed unusual dexterity but knowledge of design.

Inventions are commonly considered as instantaneous efforts or productions of genius. This is not a correct view of the subject, for art is absolutely progressive, and perfection is obtained by experiment, and long practice. Whether the invention of painting in oil be more accurately traced to Cimabue or ab Eyk, is not the whole of the question; for it was gradually effected by those early painters, who well knowing the deficiency of the vehicle employed, bent their mind to improve it, by repeated trials, and application of the materials; and the eventual success, was the greater skill, or the better fortune of the individual artist, who has been styled the sole inventor.\*

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\* Like the inventions of Engraving or Printing, there is little probability that the precise date will ever be ascertained, because perhaps it has never existed. Colours used in painting, appear to have been, at first, prepared with water or with size, but it must have been soon discovered to be liable to obliteration or destruction, it is therefore easy to imagine, that other expedients would be sought for, and vegetable mucilage and gums and oil of various sorts have been adopted. That the *vehicle* to paint upon pannel has been oil, or oil mixed with certain kinds of varnish, even when the colour itself was compounded with size, is also probable; and thus by degrees the use of oil may have gradually insinuated itself into the process, and rendered precision as to the time of its first introduction, as hopeless, as it is, at this day, to ascertain when cotton was first introduced into the manufacture of paper, or when linen supplied its place, in common with inventions of a similar kind.

## CHAPTER III.

*Continuation of the State of Painting to the end of Henry VII.*

WHETHER it was owing to the confusions of his reign, or to his being born with little propensity to the arts, we find but small traces of their having flourished under Edward IV. Brave, aspiring and beautiful, his early age was wasted on every kind of conquest; as he grew older, he became arbitrary and cruel, not less voluptuous nor even\* more refined in his pleasures. His

\* His device, a falcon and fetter-lock, with a quibbling motto in French, had not even delicacy to excuse the witticism.

[“Edmund of Langley did bear also for an impress a falcon in a fetter-lock, implying, that he was shut up from all hopes and possibility of the kingdom, when his brother John (of Gaunt) began to aspire thereto. Whereupon he asked (on a time) his sons, when he saw them viewing this device, set up in a window: “what was the Latin for a fetterlock, whereat when the young gentlemen studied, the father said, “Well, if you cannot tell me, I will tell you. *Hic hæc hoc taceatis,*” as advising them to be silent and quiet; and wherewithal said, “Yet God knoweth, what may come hereafter.” This his great-grandson Edward IV. reported, when he commanded that his younger son Richard Duke of York should use this device, with the *fetterlock opened*, as Roger Wall, a herald of that time reporteth.”

*Camden's Remains*, p. 215. *Sandford*, p. 357.]

picture on board,\* stiff and poorly painted, is preserved at Kensington—the whole length of him at St. James's, in a night gown and black cap, was drawn many years after his death by Belcomp, of whom an account will be given hereafter. A portrait,† said to be of his queen, in the Ashmolean Museum at Oxford, conveys no idea of her loveliness, nor of any skill in the painter. Almost as few charms can be discovered in his favourite Jane Shore, preserved at Eton, and probably an original, as her confessor was provost of that college, and by her intercession recovered their lands, of which they had been despoiled, as having owed their foundation to Edward's competitor. In this picture her forehead is remarkably large, her mouth and the rest of her features small; her hair of the admired golden colour:‡

\* [Portrait-painting, which was the true likeness of an individual represented, and of the size of life, cannot be said to have been practised, in England, before this reign. There are preserved at Kensington (which being a royal collection has superior pretensions to originality) several of these heads, which have, certainly, a few contemporaneous copies. Edward IV.—others at Q. College Cambridge, and at Hatfield, exactly like.—Richard III. with three rings, one of which he is placing on his finger,—others at Hatfield.]

† There is another at Queen's College Cambridge, of which she was second foundress; it seems to be of the time, but is not handsome.

‡ This picture answers to a much larger mentioned by Sir Thomas More; who, speaking of her, says, "her stature was mean; her hair of a dark yellow, her face round and full, her

A lock of it (if we may believe tradition) is still extant in the collection of the Countess of Cardigan, and is marvelously beautiful, seeming to be powdered with golden dust without prejudice to its silken delicacy. The King himself, with his Queen, eldest son and others of his court,\* are represented in a MS. in the library at Lambeth, from which an engraving was made, with an account of it, and prefixed to the Catalogue of Royal and Noble Authors. It was purchased of

eyes grey; delicate harmony being betwixt each part's proportions, and each proportion's colour; her body fat, white and smooth; her countenance chearfull, and like to her condition; the picture which I have seen of her was such as she rose out of her bed in the morning, having nothing on but a rich mantle, cast under one arm and over her shoulder, and sitting in a chair, on which one arm did lie." The picture at Eton is not so large, and seems to have been drawn earlier than that Sir Thomas saw; it has not so much as the rich mantle over one shoulder. There is another portrait of Jane Shore to below the breasts, in the provost's lodge at King's college, Cambridge; the body quite naked, the hair dressed with jewels, and a necklace of massive gold. It is painted on board, and from the meanness of the execution seems to be original.

\* [Portraits of Edward IV. and V. Richard III. and Henry VII. are painted in distemper, in the Royal chapel at Windsor. King Edward IV. with his Queen, and her two sons and five daughters, are still to be seen in stained glass at Canterbury; and in a less perfect state, in the church of Little Malvern Priory, Worcestershire. These were not imaginary, but from drawings or patterns made from the life, and attempting an actual resemblance of form and feature. At Donnington, the ancient seat of the Earls of Huntingdon, are portraits, on pannel, of Edward IV. and George Duke of Clarence.]

Peacham by Sir Robert Cotton. Richard III. the successor of these princes, appears in another old picture at Kensington. In the Princess Dowager's house at Kew, in a chamber of very ancient portraits, of which most are imaginary, is one very curious, as it is probably an original, of the Duke of Norfolk,\* killed at the battle of Bosworth.

Names of artists in these reigns, of which even so few authentic records exist, are not to be expected,—one I have found, the particulars of whose work are expressed with such rude simplicity, that it may not be unentertaining to the reader to peruse them.† They are extracted from a book belonging to the church of St. Mary Ratcliffe, at Bristol.

#### Memorandum,

That master Cumings hath delivered the 4th day of July in the year of our Lord 1470 to Mr. Nicholas Bettes vicar of Ratcliffe, Moses Couteryne, Philip Bartholemew, and John Brown, procurators of Ratcliffe beforesaid, a new sepulchre well-gilt, and cover thereto, an image of God Almighty rysing out of the same sepulchre, with all the ordinance that longeth thereto ; that is to say,

\* [The original is in the possession of the Duke of Norfolk, from which there are several very early copies belonging to the other noble branches of the House of Howard.]

† [This extract is authentic, and an exception to the self-detecting falsifications of the ill-fated Chatterton, in his pretended discoveries in the Muniment-room of Redcliff Church, Bristol.]



A lath made of timber, and iron work thereto ;

Item. Thereto longeth *Heven*, made of timber and stained cloth.

Item. Hell, made of timber and iron work, with devils, the number, thirteen.

Item. Four knights armed, keeping the sepulchre, with their weapons in their hands, that is to say, two spears, two axes, two paves.

Item. Four pair of angel's wings, for four angels, made of timber and well-painted.

Item. The fadre, the crown and visage, the bell with a cross upon it well-gilt with fine gold.

Item. The Holy Ghost coming out of heven into the sepulchre.

Item. Longeth to the angels four chevelers.\*

Henry VII. seems never to have laid out any money so willingly, as on what he could never enjoy, his tomb†—on that he was profuse; but

\* This memorandum is copied from the minutes of the Antiquarian Society, under the year 1736. *Two paves*: a pave (in French, pavois or talevas) is a large buckler, forming an angle in front, like the ridge of a house, and big enough to cover the tallest man from head to foot. *The bell with the cross*: probably the ball or mound. *Four chevelers*: chevelures or perukes.

† The whole chapel, called by his name, is properly but his mausoleum, he building it solely for the burial place of himself and the royal family, and accordingly ordering by his will that no other persons should be interred there. See *Dart's Antiquities of Westminster Abbey*, vol. i. p. 32. The tomb was the work of one Peter, a Florentine, as one Peter, a Roman, made the shrine of Edward the Confessor.

the very service for which it was intended, probably comforted him with the thought that it would not be paid for 'till after his death. Being neither ostentatious nor liberal, genius had no favour from him : he reigned as an attorney would have reigned, and would have preferred a conveyancer to Praxiteles.

Though painting in his age had attained its brightest epoch,\* no taste reached this country. Why should it have sought us? the king penurious, the nobles humbled, what encouragement was there for abilities? what theme for the arts! barbarous executions, chicane, processes, and mercenary treaties, were all a painter, a poet or a statuary had to record—accordingly not one that deserved the title (I mean natives) arose in that reign. The only names of painters that Vertue could recover of that period were both foreigners, and of one of them the account is indeed exceedingly slight; mention being barely made in the register's office of Wells, that one Holbein lived and died here in the reign of Henry VII. Whether the father of the celebrated Holbein I shall inquire hereafter in the life of that painter—but of this person, whoever he was, are probably some ancient limnings† in a cabinet at Kensington,

\* Raphael was born in 1483.

† Two miniatures of Henry VII. each in a black cap, and one of them with a rose in his hand, are mentioned in a MSS. in the Harleian collection.





*Scipio pinx.*

*W.H. Worthington, sc.*

M A B U S E .

LONDON.  
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Feb<sup>y</sup> 15<sup>th</sup> 1826.

drawn before the great master of that name could have arrived here. Among them is the portrait of Henry VII. from whence Vertue engraved his print. The other painter had merit enough to deserve a particular article; he was called

**JOHN MABUSE or MABEUGIUS,\***

and was born at a little town of the same name in Hainault,† but in what year is uncertain, as is the year‡ of his death. He had the two defects of his contemporary countrymen, stiffness in his manner, and drunkenness. Yet his industry was sufficient to carry him to great lengths in his profession. His works were clear and highly finished. He was a friend rather than a rival of Lucas§ o

\* [Pilkington says, without stating his authority, that he died in 1562, aged 63.]

† Le Compt says it was in Hungary.

‡ Le Compt and Descamps say it was in 1562; a print of him published by Galle, says, "Fuit Hanno patria Malbodiensis obiit Antwerpiæ anno 1532, in cathedrali aede sepultus:" but Vertue thought part of this inscription was added to the plate many years after the first publication;\* and Sandrart, whom I follow, says expressly that he could not discover when Mabuse died. Vertue conjectured, that he lived to the age of fifty two.

§ Lucas made an entertainment for Mabuse and other artists that cost him sixty florins of gold.

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\* [Mr. Bryan's (*Dict. of Painters*, 4to. 1816) has given sufficient evidence of the inaccuracy of Le Compt and Deschamps, in stating that the death of Mabuse took place in 1562. If Vertue's conjecture of his having been only fifty-two years old, when he died, be allowed, he could not have painted Henry the Seventh's children before 1502; according to those authors. The time of his appearance in England is no longer uncertain, for it must have preceded that particular date.]

Leyden. After some practice at home he travelled into Italy, where he acquired more truth in treating naked subjects than freedom of expression. Indeed Raphael himself had not then struck out that majestic freedom, which has since animated painting, and delivered it from the servility of coldly copying motionless nature. Mabuse so far improved his taste, as to introduce among his countrymen poetic history, for so I should understand\* Sandrart's *varia poemata conficiendi*, if it is meant as a mark of real taste, rather than what a later† author ascribes to Mabuse, that he first treated historic subjects allegorically. I never could conceive that riddles and rebus's (and I look upon such emblems as little better) are any improvements upon history. Allegoric personages are a poor decomposition of human nature, whence a single quality is separated and erected into a kind of half deity, and then to be rendered intelligible, is forced to have its name written by the accompaniment of symbols. You must be a natural philosopher before you can decypher the vocation of one of these simplified divinities. Their dog, or their bird, or their goat, or their implement, or the colour of their cloaths, must all be expounded, before you know who the person is to whom they belong, and for what virtue the hero is to be celebrated, who has all this hieroglyphic cattle around him. How much more genius is

\* P. 234.

† *Descamps, Vies des Peintres Flamands*, p. 83.

there in expressing the passions of the soul in the lineaments of the countenance! Would Messalina's character be more ingeniously drawn in the warmth of her glances, or by ransacking a farm-yard for every animal of a congenial constitution?

A much admired work of Mabuse was an altar-piece at Middleburgh,\* a descent from the cross: Albert Durer went on purpose to see, and praised it. Indeed their style was very like: a picture of Mabuse now at St. James's is generally called Albert's. The piece at Middleburgh was destroyed by lightning. A great number of Mabuse's works†

\* Painted for the abbot Maximilian of Burgundy, who died 1524.

† [Mr. Bryan has observed "that to appreciate the extraordinary merit of John de Mabuse, it is necessary to have seen his genuine pictures, instead of the wretched remains of gothicity, which are frequently ascribed to him. His colouring is fresh and clear, his design as correct as that of Albert Durer, and much in the style of that master, and his pictures are of a finish so precious and polished, that they are not surpassed by the surprising productions of Mieris and Gerard Douw. One of his most admired works was a picture of the descent from the cross, painted for a church at Middleburgh, which was considered one of the most surprising productions of the age. His most capital and distinguished performance was a picture painted for the altar-piece of the Abbey of Grammont; it represents the Wise Men's Offering, a composition of several figures admirably grouped, with a fine expression of the heads; and the draperies and ornamental accessories, coloured and finished in the most beautiful manner. It appears by the registers of the abbey, that this picture occupied the painter for seven years (*occasionally?*) and that he was paid two thou-

were preserved in the same city in the time of Carl Vernander. M. Magnus at Delft had another descent from the cross by this master. The\* Sieur Wyntgis at Amsterdam had a Lucretia by him. But one of his most striking performances was the decollation of St. John, painted in the shades of a single colour.

The Marquis de Veren took him into his own house, where he drew the Virgin and Child, borrowing the ideas of their heads from the Marquis's lady and son. This was reckoned his capital piece. It afterwards passed into the cabinet of M. Frosmont.

While he was in this service, the Emperor Charles V. was to lodge at the house of that lord, who made magnificent preparations for his reception, and among other expences ordered all his household to be dressed in white damask. Mabuse, always wanting money to waste in debauchery, when the tailor came to take his measure, desired to have the damask, under pretence of inventing

sand golden pistoles for his labour. When Albert and Isabella were governors of the Netherlands, they purchased it of the monks, and placed it in the private chapel of their palace. After the death of Prince Charles of Lorraine it was sold with the rest of his pictures, and afterwards brought to this country. It is now in the possession of the Earl of Carlisle."

One of the most excellent of these was purchased in the Low Countries, by Dudley Earl of Leicester, "deinde admirandum illud maximumque Diluvii opus pingebat quod postmodum comes Leycestriæ in Angliam accepit. *Sandart*, p. 278.]

\* Mint-master of Zeland.



a singular habit. He sold the stuff, drank out the money, and then painted a suit of paper, so like damask, that it was not distinguished, as he marched in the procession, between a philosopher and a poet. Other pensioners of the Marquis, who being informed of the trick, asked the Emperor which of the three suits he liked best: The Prince pointed to Mabuse's, as excelling in the whiteness and beauty of the flowers; nor did he 'till convinced by the touch, doubt of the genuineness of the silk. The Emperor laughed much—but, though a lover of the art, seems to have taken no other notice of Mabuse; whose excesses some time after occasioned his being flung into prison at Middleburgh, where however he continued to work. Vermander had seen several good drawings by him in black chalk.

At what time Mabuse came to England I do not find; Vermander says expressly that he was here, and the portraits drawn by him are a confirmation. The picture of Prince Arthur, Prince Henry and Princess Margaret, when children, now in the china-closet at Windsor, was done by him.\* A neat little copy of, or rather his original

\* [These paintings are extremely interesting, as being the first attempt in portrait, with any effort or success in art, which had appeared in England, at the end of the fifteenth century. One of the four must have been original; and there is a circumstance, which may be added to the greater excellence of *that* at Wilton, that it bears a date, 1495. The children are represented as being dressed in black, playing with

design for it, in black and white oil-colours, is at the Duke of Leeds's, at Kiveton.\* Sandrart speaks of the pictures of two noble youths drawn by him at Whitehall. Over one of the doors in the King's anti-chamber at St. James's is his picture of Adam and Eve, which formerly hung in the gallery at Whitehall, thence called the Adam and Eve gallery.† Martin Papenbroech, formerly

fruit, which is spread upon a green cloth, covering the table. Though in the early dry manner, the infantine faces are well drawn, and the carnations bright. There is much good colouring, particularly in the head of Prince Henry, which having a half reflected light, presented a considerable difficulty to the artist. Each of these pictures is on pannel, with a small difference in point of size. The *Wilton*, is one foot three inches and a half, by one foot one inch—the *Methuen* twenty inches by fourteen. It is one of G. Vertue's historical engravings. The best portrait of Henry VII. on pannel, perhaps by Mabuse, is at Strawberry Hill.]

\* There is another of these in small, in Queen Caroline's closet at Kensington; another, very good, at Wilton; and another in Mr. Methuen's collection. One of these pictures, I do not know which of them, was sold out of the royal collection, during the civil war, for ten pounds. The picture that was at Kiveton is now in London, and is not entirely black and white, but the carnations are pale, and all the shadows tinged with pure black: but that was the manner of painting at the time; blues, reds, greens and yellows not being blended in the gradations.

† Evelyn, in the preface to his idea of the perfection of painting, mentions this picture, painted, as he calls him, by Malvagijs, and objects to the absurdity of representing Adam and Eve with navels, and a fountain with carved imagery in Paradise—the latter remark is just; the former is only worthy of a critical man-midwife.

a famous collector in Holland, had another of them. It was brought over as a picture of Raphael in his first manner, in the time of Vertue, who by the exact description of it in Vermander discovered it to be of Mabuse. It was sold however for a considerable price.\* In a MS. catalogue of the collection of King Charles I. taken in the year 1649, and containing some pictures that are not in the printed list, I find mention made of an old man's head by Mabuse; Sir Peter Lely had the story of Hercules and Deianira by him.† The only‡ work besides that I know of this master in England, is a celebrated picture in my possession. It was bought for 200l. by Henrietta Louisa Countess of Pomfret, and hung for some years at their seat at Easton Neston in Northamptonshire, whence it was sold after the late Earl's death. The Earl of Oxford once offered 500l. for it.§ It is painted on board; and is four feet six inches and three quarters wide by three feet six inches and three quarters high. It represents the inside of a church, an imaginary one, not at all resembling the abbey where those princes were married. The

\* It is now at the Grange, in Hampshire, the seat of the Lord Chancellor Henley, [at whose sale it produced 10l. 10s !]

† See catalogue of his collection, p. 48. No. 99.

‡ I have since bought a small one of Christ crowned with thorns by him, with his name Malbodius, on it; and Mr. Raspe mentions another at Rochester: *Essay on Oil Painting*, p. 56.

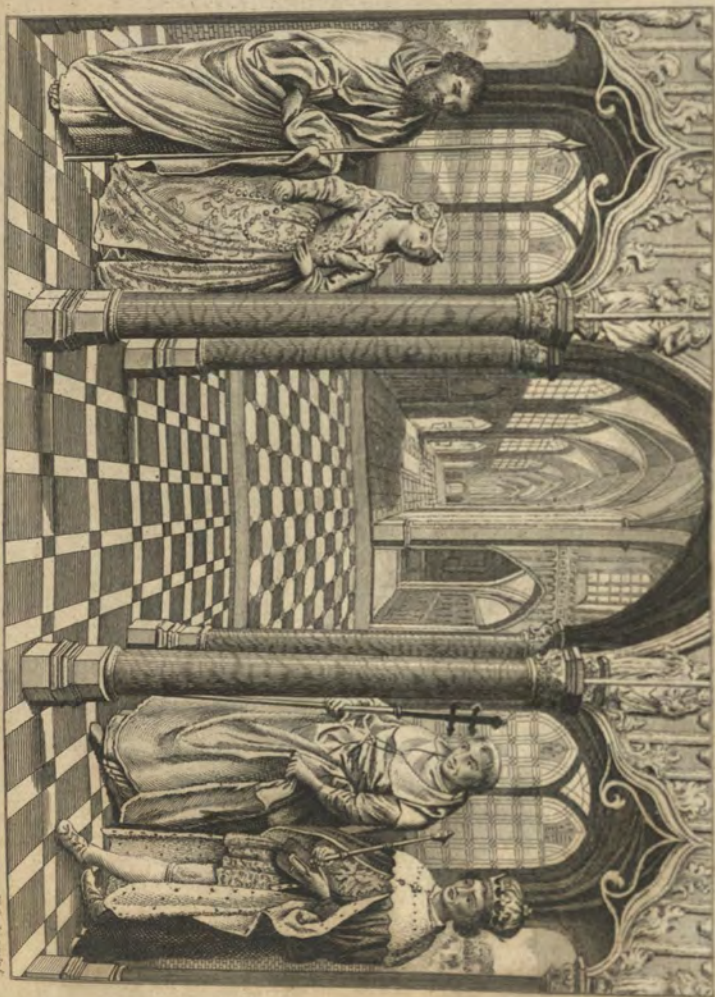
§ I gave eighty-four pounds.

perspective and the landscape of the country on each side are good. On one hand on the fore ground stand the king and the bishop of Imola, who pronounced the nuptial benediction. His majesty\* is a trist, lean, ungracious figure, with a downcast look, very expressive of his mean temper, and of the little satisfaction he had in the match. Opposite to the bishop is the queen,† a buxom well-looking damsel, with golden hair. By her is a figure, above all proportion with the rest, unless intended, as I imagine, for an emblematic personage, and designed from its lofty stature to give an idea of something above human. It is an elderly man,‡ dressed like a monk, except that his habit is green, his feet bare, and a spear in his hand. As the frock of no religious order ever was green, this cannot be meant for a friar. Probably it is St. Thomas, represented, as in the martyrologies, with the instrument of his death.

\* He is extremely like his profile on a shilling.

† Her image preserved in the abbey, among those curious but mangled figures of some of our princes, which were carried at their interments, and now called the ragged regiment, has much the same countenance. A figure in Merlin's cave was taken from it. In a MS. account of her coronation in the Cottonian library, mention is made of her fair yellow hair hanging at length upon her shoulders.

‡ This allegoric figure seems to agree with the account of Descamps, mentioned above, and Mabuse might have learned in Italy that the Romans always represented their divine personages larger than the human, as is evident from every model whereon are a genius and an Emperor.



*Richard, 1845*

AN ALPHABETIC OF THE HISTORY OF THE

London, Published by John Murray, in Great Britain.

*H. Cook, sculp.*



The queen might have some devotion to that peculiar saint, or might be born or married on his festival. Be that as it may, the picture, though in a hard manner, has it's merit, independent of the curiosity.

John Schorel studied some time under Mabuse, but quitted him on account of his irregularities, by which Schorel was once in danger of his life. Paul Van Aelst excelled in copying Mabuse's works, and John Mostart assisted the latter in his works at Middleburgh.

In the library of St. John's College\* Cambridge is an original of their foundress Margaret of

\* [Of Prince Arthur there are several portraits extant, which claim originality, and those taken of him when a youth. One was at Mr. Sheldon's, at Weston, Warwickshire. But the most likely to have afforded a true resemblance, is in stained glass, now carefully preserved in the Church of Great Malvern, Worcestershire. Both he and his friend, the celebrated Sir Reginald Bray, are represented in their tabards of coat armour, kneeling at an altar. These have been published in coloured etchings by Carter. At Strawberry-Hill are Prince Arthur and Catherine of Arragon, brought from Colonel Middleton's in Denbighshire, and at Lee Court, Kent, Margaret Queen of Scotland. At Kensington is a tripartite picture, probably intended for an altar-piece at the Royal Chapel at Stirling, on pannel, painted certainly after the departure of Mabuse from England. 1. Margaret, Queen of James IV. King of Scots and her husband. 2. The same with his brother Alexander Stuart, praying before Saint Andrew. 3. The Queen kneeling before St. George, who is habited in the plate armour of the time. At Knowsley, the Earl of Derby has a head of Margaret Countess of Richmond, wife of the first Earl, a circumstance which favours its originality.]

Richmond, the king's mother, much damaged, and the painter not known. Mr. West has a curious missal (the painter unknown) which belonged to Margaret queen of Scotland, and was a present from her father Henry VII. His name of his own writing is in the first page. The queen's portrait praying to St. Margaret, appears twice in the illuminations, and beneath several of them are the arms and matches of the house of Somerset, besides representations of the twelve months, well painted.\*

In this reign died John Rous,† the antiquary of

\* [It was sold for 32*l.* 10*s.* at Mr. West's sale in 1773.]

† [If the drawings which are seen in a MSS. *Brit. Museum Cotton*, (*Julius E4.*) of which there are no less than fifty-five excellently done in trick, and uncoloured, in the *Life of Richard Beauchamp, Earl of Warwick*, were the genuine work of the author John Rous, the Hermit of Guy's Cliff, near Warwick, Mr. W. has disparaged his talents. Among the Norfolk MSS. Herald's College, is a long roll about nine inches wide, in which are delineated the whole series of the Earls of Warwick, with their arms emblazoned, down to R. Beauchamp. It must be confessed that though a curious, it is an inferior performance. A similar roll was in the possession of the late Earl of Sandwich, from which the etching in the *Historic Doubts*. At Oxburgh Hall, Norfolk, Sir R. Bedingfield's, are portraits upon pannel of William de la Pole, Duke of Suffolk, King Edward IV, and Henry VII. when young, apparently ancient or original. These several proofs are adduced, that portraits in oil taken from the life, had a date in this kingdom, some years earlier, than has been generally allowed. A portrait of Henry the Seventh, soon after his accession to the throne, (now in the possession of Mr. Gwennap, London) is



Warwickshire, who drew his own portrait and other semblances, but in too rude a manner to be called paintings.

attributed, from its excellence, to Mabuse. It has a distinguishing peculiarity: on the button of the hat is represented, and of course very minutely, a memorable circumstance of Welsh history, the Chief, Rice ap Thomas, prostrating himself on the ground, and the Earl of Richmond, on his landing, as passing over his body, in consequence of a vow. Of the same monarch and his queen there are two large portraits in stained glass, now in St. Margaret's Church, Westminster. They were intended as a present by the magistrates of Dort, in Holland, and probably the work of Adrien de Vrije, an eminent Dutch artist.]

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## REMARKS.

The interest we take in the examination of the very early portraits, or family pieces, which are of a date subsequent to their introduction into Missals or other beautified MSS. must greatly depend upon the evidence of their originality, presented to us. Of this evidence the most certain is, that the painting in question has been preserved through descents of the same family, from the time of the individual represented; the merit of the performance itself; whether that be sufficient to justify its claim, as the work of any particular artist; and lastly, whether it be confirmed by any mark or date which may be fairly considered as authentic? Any of these circumstances are fortified by a constant tradition, which must not, in certain instances, be admitted without them. Mabuse was a painter of transcendent merit; but there are circumstances which induce us to believe that his stay in England was limited to one year, and that, 1495. His immediate successors employed themselves in engraving, or in etching at least, and usually affixed their monogram. Had this practice prevailed more generally with them, in their pictures likewise, we should, in many instances, be relieved by positive proof from mere con-

jecture, however well supported. Our next assistance may be derived from dates, where there is an internal evidence that they were originally placed upon pictures before any repainting or varnishing had been applied to them, a circumstance which must ever awaken suspicion. When the name of these very early masters is hazarded, and a confirmation is pretended by a date affixed, we should first of all enquire, whether the painter was in England at the precise time stated? or whether the man or woman portrayed were then not born, or were children, or dead. The known costume must likewise coincide with the date. These chronological tests are safe and decisive. Some of these early specimens have been held in a kind of veneration by their possessors, so that other families connected with them, have procured copies in ancient times, to which age, and nearly equal merit, has given a contemporaneous appearance. This renders decision, as to the original, too uncertain to be always conceded. Of the first royal portraits from Henry IV. to Henry VII. repeated probably by the master, or under his immediate inspection, out of four or five of each of them, still extant, who shall say which is the genuine picture, for which the monarch sate? But the grand essential is what is the "faculty of the few," a certain *tact* in discovering the work of any individual master, which in the language of painters is called a knowledge of hands.

## CHAPTER IV.

*Painters in the Reign of Henry VIII.*

1509.

THE accession of this sumptuous prince brought along with it the establishment of the arts. He was opulent, grand and liberal—how many invitations to artists! A man of taste encourages abilities; a man of expence, any performers; but when a king is magnificent, whether he has taste or not, the influence is so extensive, and the example so catching, that even merit has a chance of getting bread. Though Henry had no genius to strike out the improvements of latter ages, he had parts enough to chuse the best of what the then world exhibited to his option. He was gallant, as far as the rusticity of his country and the boisterous indelicacy of his own complexion would admit. His tournaments contracted, in imitation of the French, a kind of romantic politeness. In one\* which he held on the birth of his first child, he styled himself *Cœur Loyal*.† In his interview

\* See a description and exhibition of this tournament among the prints published by the Society of Antiquaries, vol. i.

† [This singularly curious roll of vellum was contributed to the library of the College of Arms, by Henry Duke of Norfolk. It is in length seventy feet, eighteen inches broad, and contains 170 figures and seventy-three horses in procession, with he lists, combat, and triumphal return. Some readers will

with Francis I. in the Vale of Cloth of Gold, he revived the pageantry of the days of Amadis. He

approve of the following extract, which offers a nearer view of the forms and circumstances, by which these gorgeous ceremonies were conducted.—“ At the beginning of the roll, is the Royal cognizance, the red rose impaled with the pomegranate of Arragon—on a scroll, “ Vive le noble roy Henry viij.” Then follows the procession, with names in French superscribed, “ Le maystre des armurez du Roy” with men carrying the tilting spears, capped with horn or cornel—Les trompettes—Les Gorgyas de la cour, who are eight of the young nobility upon horses superbly caparisoned.—Les Officiers d’armes, five heralds and pursuivants with Wriothesley Garter, represented as a very old man introducing the four knights with their beauvoirs close, riding under superb pavilions of estate, with the letter K. profusely scattered about them, and their “ Noms de guerre” or chivalrous names superscribed. “ Joyeux Penser”—“ Bon vouloir”—“ Valiant Desire”—and “ Noble Cœur Loyal.” who was the King in person. They are followed by Les selles des armes, horses richly caparisoned for the tilt. Les pages du Roy, mounted on nine horses bearing the cognizances of York, Lancaster or Beaufort, France, Grenada, and Arragon, with those of France and England. La selle d’honneur, covered entirely with ermine. Le grand escuyer et le maystre des pages. The barriers and scaffold are next represented. The point of time is the victory of Noble Cœur Loyal (*the king*) over one of the Venans or Comers, whose spear he had just broken. In the centre of the gallery sits Queen Katherine, under a tester of estate, accompanied by the ladies of her court, and on either side, in separate compartments, several of her nobility. Les Venans, are nine knights in closed helmets; and upon the horse trappings of one of them are three escallops, which denote him to be Lord Scales or Dacre of the North. .

The scene is now changed—and after the trumpets is L’ysseu du champ, or the triumphal return; in which sixteen

and his favourite Charles Brandon, were the prototypes of those illustrious heroes, with which Mademoiselle Scuderi has enriched the world of chivalry. The favourite's motto on his marriage with the monarch's sister retained that moral simplicity, now totally exploded by the academy of sentiments ;

Cloth of gold do not despise,  
Though thou be matched with cloth of frize ;  
Cloth of frize, be not too bold,  
Though thou be matched with cloth of gold.\*

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of the young nobility, gorgeously apparelled, lead the procession. L'heaulme du Roy, ensigned with the crown imperial, is next borne. The Queen is drawn as sitting in state, attended as before, but on a smaller scaffold : then follows the King in a magnificent robe, holding part of a broken spear, in token of his victory : over him is written *Le Roy desarmé*. The whole is then closed by a crowd of attendants.

\* [In the royal collection at Windsor, were formerly four large historical paintings of very great interest and curiosity.

I. *THE EMBARCATION OF HENRY VIII. AT DOVER*, May 31, 1520, previously to his interview with Francis I. In this picture is an exact representation of the celebrated ship called the "Harry Grace Dieu," a most curious specimen of early naval architecture in England. It has the peculiarity of four masts, *Archæologia*, V. 6, pp. 179-220.

II. *LE CHAMP DE DRAP D'OR*.—The interview between Henry VIII. and Francis I. between Guisnes and Ardres, near Calais, on the seventh of June, in 1520. It contains every circumstance of the interview, in progression, from the commencement to the conclusion of the interview. A great uncertainty has hitherto prevailed concerning the artist of this elaborate work. That it is of sufficient excellence to be attributed to one of the Flemish or Italian painters, who were at that

Francis the first was the standard which these princely champions copied. While he contended with Charles V. for empire, he rivalled our Henry

time employed by the King, and were resident in England, no reasonable doubt will be maintained. An anecdote of this picture is worthy notice. After the death of Charles I. the Parliament appointed commissioners to dispose of his collection, and an agent from France was in treaty for this particular picture. Philip Earl of Pembroke resolved to prevent the conclusion of the bargain, and found a secret opportunity to cut out the head of King Henry from the canvas, and to conceal it in his pocket book. The agent, after such a mutilation, declined the purchase; and it was reserved in that condition until the restoration. The succeeding Earl of Pembroke delivered the dis severed part to King Charles II. at the first levee he attended; and it was carefully reinserted into its place. By looking at the picture, in a side light, the restoration is readily discerned. Each of these pictures is five feet six inches in height, and eleven feet three inches wide. Described in *Archæologia*, V. 3, pp. 185-229, by Sir Joseph Ayloffe.

III. THE BATTLE OF THE SPURS, which was fought at Guinegaste in France, in 1513, and was so called from the French having made more use of their spurs than their swords.

IV. K. HENRY VIII. with Q. Katherine Par, Edward, Mary, and Elizabeth, W. Somers the jester at one door, and a female dwarf at the other. The King sits on his throne, with one hand laid on the shoulder of the Prince. The scene is an open colonnade, looking through to a garden, and it is evident that the painter must have drawn his lines from one of Henry's palaces.

The abovementioned, by the favour of his late Majesty (in 1815) now decorate the meeting-room of the Society of Antiquaries at Somerset-house, at whose expense the Champ de Drap D'or has been engraved.

At Apuldurcombe in the Isle of Wight, is a small picture on pannel, much in the manner (if not an original) of Mabuse, of

in pomp and protection of the arts. Francis handled the pencil himself. I do not find that Henry pushed his imitation so far; but though at last he wofully unravelled most of the pursuits of his early age, (for at least it was great violation of gallantry to cut off the heads of the fair damsels whose true knight he had been, and there is no forgiving him that destruction of ancient monuments, and gothic piles, and painted glass by the suppression of monasteries; a reformation, as he called it, which we antiquaries almost devoutly lament) yet he had countenanced the arts\* so long,

Charles Brandon Duke of Suffolk, and Mary his wife, Queen Dowager of Louis XII. King of France.

Another is in the possession of Sir S. Egerton Brydges, Bart. in which is introduced the Duke's fool, as whispering these monitory verses in his ear. The introduction of privileged jesters who called themselves, and were called Fools, into family pictures, is not unfrequent in this, and the subsequent reigns. In the picture to which Mr. W. alludes, at Strawberry-hill, the motto is on a label.]

\* [It has been allowed by all who have written concerning the age, or the character of Henry VIII. that in the early part of his reign he discovered a considerable intention to patronise the arts. Mabuse had long before quitted England, and Henry was induced (and the desire of rivalling Francis I. in all that should promote splendour, was a paramount motive) to offer liberally both to Raffaele and Primaticcio, if they would visit England, and embellish his palaces. Wolsey's influence at Rome would seem to have forwarded these views; it is yet certain that the offer was rejected. There are, however, satisfactory proofs, that some of their eminent scholars enjoyed the patronage of that monarch. Mr. W. has mentioned them only cursorily. The records of grants issued to them from the

and they acquired such solid foundation here, that they were scarce eradicated by that second

Treasury confound their real designation and names. *Anthony Toto* was known among his countrymen as "Toto del Nunciato." *Lanzi* speaks of him as one of the best Italian artists who came to England, "che gl' Inglesi computano fra miglior Italiani, in quel secolo, nella lor isola."—There is no certain document to fix his arrival to a period earlier than 1531; and he remained in England twenty years. In the accounts of Sir T. Carwarden, Master of the Revels in 1551, is this entry, "To Antony Toto, Serjeant painter, 2*l.* 13*s.* 4*d.* towards his pains and charges in the setting forward the painter's work." *Archaeolog.* v. 18, p. 324.

*Jerome di Trevisi.* *Lanzi* calls him Girolamo da Trevigi, who studied in the School of Raffaello. He was born in 1503, and died in 1544, as above mentioned—*Vasari and Bryan's Dict. of Painters.* As he remained in the greatest favour at Court for thirteen years, from 1531, it is more than probable that the Champ de Drap D'or, and the Embarcation, were among those works which so long a residence in England gave him an opportunity to execute. He made cartoons for tapestry, so many suits of which adorned the Royal palaces. According to *Lanzi*, he had a pension of 400 crowns from Henry VIII. for his services, as painter, architect and engineer.

The Greek painters intermixed gilding with their colours, which practice was sometimes adopted by the early Italian and Flemish painters. It had sometimes the appearance of gold dust, as in the family picture of Henry VIII. now at Somerset House.

*Bartholomew Penne*, an anglicised name, certainly intended for "Luca Penni." Of this able artist mention is made in almost all the memoirs of painters. *Vasari* says that his brother Gian Francesco, gained such credit for industry among the contemporaries of Raffaello, that he was styled "*Il Fattore.*;" and that Luca was associated in several considerable works with Perino del Vaga. He arrived here about 1537, having pre-



storm which broke upon them during the civil war,—an æra we antiquaries lament with no less devotion than the former.

viously accompanied Rosso, or as he is more frequently called Maitre Roux, to the Court of Francis the First. This fact is stated in the grant, and according to Lanzi “*passato per ultimo in Inghilterra, dipinse pel Re, e piu anche disegno per le stampe.*” He is said not only to have designed for engravers, but to have engraved himself. There is no certain date of his death, or of his leaving this country. He had travelled much and was retained by Francis I. for some years, to decorate his palace at Fontainbleau. Painters of the Flemish or Dutch schools, the disciples of Albert Durer and Mabuse, the followers of John ab Eyk, sought likewise encouragement under the auspices of Henry VIII. *Johannes Corvus* and *Gerberius Fleccius*, are ascertained only by their names attached, each of them, to a single portrait, the first, as above remarked, and the other of Archbishop Cranmer, in the British Museum.

*Lucas Cornelij* or *Cornelisz*. Bryan allows him considerable praise. He was born as early as 1493, and we have no certain account of his death. According to Sandrart, he came to England soon after 1509, and was employed there till he died. Although it would be difficult to authenticate his works, it can not be supposed that he remained in England so long, without having executed many that were excellent. He taught Holbein to paint miniatures in water colours.

*Gerard Luke Horneband*, called in Flanders “*Guerard Horrebout*,” who enjoyed a great reputation as a painter of small altar pictures, before he left that country. He was greatly patronised both by the king and the nobility, and was probably connected with Cornelij, as he is said to have been born at Ghent in 1498. Deschamps observes “that the patronage extended by Henry VIII. to Horrebout and Holbein, characterises the taste of that monarch.

Before the most unfortunate conflagration of Cowdray-house, Sussex, in 1793, there were several portraits of great curiosity, which were destroyed by that calamity. They were

Henry had several painters in his service, and, as Francis invited Primaticcio and other masters from Italy, he endeavoured to tempt hither Raphael\* and Titian. Some performers he did get from that country, of whom we know little but their names. Jerome di Trevisi† was both his painter and engineer, and attending him in the latter quality to the siege of Boulogne, was killed at the age of thirty-six. Joannes Corvus was a Fleming. Vertue discovered his name on the ancient picture of Fox, bishop of Winchester, still preserved at Oxford. It was painted in the beginning of the reign of this king, after the prelate had lost his sight. The painter's name, *Johannes Corvus Flandrus faciebat*, is on the frame, which is of the same age with the picture, and coloured in imitation of red marble with veins of green.‡

painted by some of those artists who had preceded Holbein. 1. Sir William Fitzwilliam, K. G. the Founder, represented as walking by the sea-side, holding a staff with a head of gold emblazed with his arms in fifteen quarterings. 2. The same, together with Thomas Howard Duke of Norfolk, with whom he was sent Ambassador to France, in 1536, to treat with Francis I. 3. Sir Anthony Browne, with a cap and feather, and a gillyflower fastened in the band; a medal of St. George depending from the neck. Of the celebrated fresco-paintings, likewise destroyed, a farther mention will be made.]

\* Raphael did paint a St. George for him, which has since been in Monsieur Crozat's collection. See *Recueil des plus Beaux Tableaux qui sont en France*, p. 13.

† He is mentioned by Ridolphi in the lives of the painters. Some sketches of sieges at that time, probably by his hand, are preserved in a book in the Cotton library.

‡ There are two or three pictures of the same prelate in

Others of Henry's painters are recorded in an office-book,\* signed monthly by the king himself, and containing payments of wages, presents, &c. probably by the treasurer of the chambers, Sir Brian Tuke. It begins in his twenty-first year, and contains part of that and the two next years complet. There appear the following names.

An°. reg. xxii. Nov. 8. Paid to Anthony Toto and Barthol. Penne, painters, for their livery coats xlvs.

An°. reg. xxiii. Jan. xv day. Paid to Anthony Toto paynter, by the king's commandment, xxl.

In another book of office† Vertue found these memorandums,

March 1538. Item, to Anthony Toto and Bar-tilmew Penn, painters, 12 pounds, 10 shillings, their quarterly payments between them; also presents on new-year's day, 1539.

To Anthony Toto's servant that brought the king at Hampton Court a depicted table of Colonia 7 shillings and 8 pence.

Feb. An°. reg. xxix. Gerard Luke Horneband painter, 56 shillings and 9 pence per month.

Toto was afterwards serjeant painter, and in Rymer are his letters of naturalization under this title.

the college, but this is probably the original; is flat, and a poor performance.

\* It was in the collection of Mrs. Bridgman, of Hanover-square.

† In the library of the Royal Society.

\* An°. 30 Hen. VIII. 1543. Pro pictore regis de indigenatione.

Felibien mentions this painter, and his coming to England; † speaking of Ridolphi, fils de Dominique Ghirlandaio, he says, “ Chez luy il y avait Toto del Nuntiato, qui depuis s’en alla en Angleterre, ou il fit plusieurs ouvrages de peinture et d’architecture, avec lequel Perrin fit amitié, et à l’envie l’un de l’autre s’efforçoit à bien faire.”


But Toto’s works are all lost or unknown, his fame with that of his associates being obscured by the lustre of Holbein.

Penne or Penn, mentioned above, is called by Vasari, not Bartholomew, but Luca Penni ‡ he was brother of Gio. Francesco Penni, a favourite and imitator of Raphael. Luca, or Bartholomew (for it is undoubtedly the same person) worked some time at Genoa and in other parts of Italy, from whence he came into England, and painted several pieces for the king, and for some merchants here. † In a small room called the confessionary, near the chapel at Hampton-court, Vertue found several scripture stories painted on wainscot, particularly the Passion. He and Sir James Thornhill agreed that they were much in the style of Raphael, particularly the small figures and landscapes in the

\* *Foedera*, vol. xiv. p. 595.

† Tom. ii. p. 158.

‡ Vasari adds, that Luca Penni addicted himself latterly to making designs for Flemish engravers. This is the mark on

his prints,  that is, Luca Penni Romano.

perspective, and not at all in the German taste. These Vertue concluded to be of Luca Penni.

To some of these painters Vertue ascribes, with great probability, the Battle of the Spurs, the triumphs of the Valley of Cloth of Gold and the Expedition\* to Boulogne, three curious pictures now at Windsor : † commonly supposed by Holbein, but not only beneath his excellence, but painted (at least two of them) if painted as in all likelihood they were on the several occasions, before the arrival of that great master in England.

Of another painter mentioned in the payments above, we know still less than of Toto. He is there called Gerard Luke Horneband. Vermander and Descamps call him Gerard Horrebout, and both mention him as painter to Henry VIII. He was of Ghent, where were his principal works, but none are known in England as his. ‡ In the same book of payments are mentioned two other painters, Andrew Oret, and one Ambrose, painter to the Queen of Navarre. The former indeed was of no great rank, receiving 30*l.* for painting and

\* It is not very surprizing, that a prince of seemingly so martial a disposition should make so little figure in the roll of conquerors, when we observe, by this picture, that the magnificence of his armament engaged so much of his attention. His ships are as sumptuous as Cleopatra's galley on the Cydnus.

† This bad judgment was made even by Mr. Evelyn in his Discourse on Medals.

‡ Susanna, the sister of Luke Horneband, painter in miniature, was invited, says Vasari, into the service of Henry VIII. and lived honourably in England to the end of her life.

covering the king's barge; the latter had 20 crowns for bringing a picture to the king's grace at Eltham.

Henry had another serjeant-painter, whose name was Andrew Wright; he lived in Southwark, and had a grant\* of arms from Sir Thomas Wriothesly Garter. His motto was, *En Vertu Delice*; but he never attained any renown: indeed this was in the beginning of Henry's reign, before the art itself was upon any respectable footing: they had not arrived even at the common terms for its productions. In the inventory† in the Augmentation-office, which I have mentioned, containing an account of goods, pictures and furniture in the palace of Westminster, under the care of Sir Anthony Denny, keeper of the wardrobe, it appears that they called a picture, *a table with a picture*; prints, *cloths stained with a picture*; and models and basreliefs, they termed *pictures of earth*; for instance:

“Item, One table with the picture of the Duchess of Milan, being her whole stature.

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\* From a MS. in the possession of the late Peter Leneve Norroy. In the British Museum, among the Harleian MSS. is a grant of arms and crest to the Craft of Painters, dated in the first year of Henry VIII.

† [Extracts in a more regular and copious series from MSS. Harl. No. 1419, in two volumes, folio, intitled, “A Survey of the Wardrobe,” dated Sept. 8, 1547, will be added to Mr. W.'s Supplement at the end of this volume.]

Item, One table with the history of Filius Prodigus.

Item, One folding table of the Passion, set in gilt leather.

Item, One table like a book with the pictures of the King's Majesty and Queen Jane.

Item, One other table with the whole stature of my lord Prince his grace, stained upon cloth with a curtain.

Item, One table of the history of Christiana Patientia.

Item, One table of the Passion, of cloth of gold, adorned with pearls and rubies.

Item, One table of russet and black, of the parable of the 18th chapter of Matthew, raised with liquid gold and silver.

Item, One table of the King's highness, standing upon a mitre with three crowns, having a serpent with seven heads going out of it, and having a sword in his hand, whereon is written, Verbum Dei.

Item, One cloth stained with Phebus rideing with his cart in the air, with the history of him.

Item, One picture of Moses made of earth, and set in a box of wood."\*

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\* In an old chapter-house at Christ Church, Oxford, I discovered two portraits admirably painted, and in the most perfect preservation, which certainly belonged to Henry VIII. the one an elderly, the other a young man, both in black bonnets, and large as life. On the back of the one is this mark, No. **HR** 22; on the other, No. **HR** 25. In the catalogue of King Henry's pictures in the Augmentation-office, No. 25, is Frederic Duke of Saxony; No. 26, is Philip Archduke of Austria; in all probability these very pictures. They have a great deal of the manner of Holbein, certainly not inferior to it, but are rather more free and bold. Frederic the Wise, Duke of Saxony, died in 1525, about a year before Holbein came to England, but the Archduke Philip died when Holbein was not above eight

Another serjeant-painter in this reign was John Brown,\* who if he threw no great lustre on his profession, was at least a benefactor to its professors. In the 24th of Henry he built Painter's-hall for the company,† where his portrait is still preserved among other pictures given by persons of the society. Their first charter in which they are styled Peyntours, was granted in the 6th of Edward IV. but they had existed as a fraternity long before. Holme Clarenceux, in the 1st of Henry VII. granted them arms, viz. azure, a chevron, or, between three heads of phoenixes erased. They were again incorporated or confirmed by charter of the 23d of Queen Elizabeth, 1581, by the title of Painter-stainers.

In this reign flourished

### LUCAS CORNELII,‡

who was both son and scholar of Cornelius


years of age: Holbein might have drawn this Prince from another picture, as a small one of him when a boy, in my possession, has all the appearance of Holbein's hand. Whoever painted the pictures at Oxford, they are two capital portraits.

\* His arms were, argent, on a fess counter-embattled, sable, three escallops of the first; on a canton, quarterly gules and azure, a leopard's head caboshed, or.

† Camden, whose father was a painter in the Old Bailey, gave a silver cup and cover to the company of Painter-stainers, which they use on St. Luke's day at their election, the old master drinking out of it to his successor elect. Upon this cup is the following inscription; Gul. Camdenus Clarenceux, filius Samsonis, pictoris Londinensis, dedit. *Maitland.*

‡ See *Sandart*, p. 232.



Engelbert, but reduced to support himself as a cook, so low at that time were sunk the arts in Leyden, his country. He excelled both in oil and miniature, and hearing the encouragement bestowed on his profession by Henry VIII. came to England, with his wife and seven or eight children, and was made his majesty's painter. Some of his works in both kinds are still preserved at Leyden; one particularly, the story of the woman taken in adultery. His chief performances extant in England are at Penshurst, as appears by this mark on one of them , that is Lucas Cornelii pinxit. They are a series, in\* sixteen pieces, of the constables of Queenborough castle from the reign of Edward III. to Sir Thomas Cheyne, knight of the garter in the 3d of Henry VIII. Though not all originals, they undoubtedly are very valuable, being in all probability painted from the best memorials then extant; and some of them, representations of remarkable persons, of whom no other image remains. Of these, the greatest curiosities are, Robert de Vere, the great duke of Ireland, and George, the unfortunate Duke of Clarence. Harris, in his history of Kent, † quotes an itinerary by one Johnston, who says, that in 1629, he saw at the house of the minister of Gillingham, the portrait

\* One of them I have heard, was given by Mr. Perry, the last master of Penshurst, to Mr. Velters Cornwall. It was the portrait of his ancestor, Sir John Cornwall.

† P. 377.

of Sir Edward Hobby, the last governor but one, who had carefully assembled all the portraits of his predecessors, and added his own; but at that time they were all lost or dispersed, he did not know it seems that they had been removed to Penshurst; nor can we now discover at what time they were transported thither.

Many more of the works of Lucas Cornelii were bought up and brought to England by merchants, who followed Robert Dudley Earl of Leicester into the Low-countries, and who had observed how much this master was esteemed here. However, none of these performers were worthy the patronage of so great a Prince;\* his munificence was but ill bestowed, till it centered on

### HANS HOLBEIN.

Born 1498. Died 1554.†

Few excellent artists have had more justice done to their merit than Holbein. His country

\* [Mr. W.'s observation on the incompetency of the artists who were invited into England, before Holbein, must be rather taken in a comparative sense, because the fame they had gained, before their arrival, in the schools of art where they had studied, and the value of their works, in their own country, after death, absolutely excludes the idea of their positive inferiority.]

† [The addition of the date to the name of each painter, omitted by Mr. W., is made with a view to the verification of portraits, and to detect discordant periods when marked upon them.]

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*Sepse. pinx.*

*F. Englehart. sculp.*

HANS HOLBEIN.

LONDON.  
Published by John Major, 50, Fleet Street.  
Feb 15<sup>th</sup> 1826.



has paid the highest honours to his memory and to his labours. His life has been frequently written; every circumstance that could be recovered in relation to him has been sedulously preserved; and, as always happens to a real genius, he has been complimented with a thousand wretched performances that were unworthy of him. The year of his birth, the place of his birth have been contested; yet it is certain that the former happened in 1498, and the latter most probably was Basil. His father was a painter of Ausburg, and so much esteemed, that the Lord of Walberg paid an hundred florins to the monastery of St. Catherine for a large picture of the salutation painted by him. He executed too in half figures the life of St. Paul, on which he wrote this inscription, "This work was completed by J. Holbein, a citizen of Ausburg, 1499." John Holbein, the elder, had a brother called Sigismond, a painter too. Hans, so early as 1512, drew the pictures of both, which came into the possession of Sandrart, who has engraved them in his book, and which, if not extremely improved by the engraver, are indeed admirable performances for a boy of fourteen.

I have said that in the register's office of Wells there is mention of a Holbein who died here in the reign of Henry VII. Had it been the father, it would probably have been mentioned by some of the biographers of the son; but I find it no

where hinted that the father was ever in England. It is more likely to have been the uncle, who, we have seen, was a painter, and do not find that he was a very good one. He might have come over, and died here in obscurity.

Holbein's inclination to drawing appeared very early, and could not fail of being encouraged in a family\* so addicted to the art. His father himself instructed him; and he learned besides, grav-ing, casting, modelling and architecture; in the two latter branches he was excellent. Yet with both talents and taste, he for some time remained in indigence, dissipating with women what he acquired by the former, and drowning in wine the delicacy of the latter. At that time Erasmus was retired to Basil, a man, whose luck of fame was derived from all the circumstances which he himself reckoned unfortunate. He lived when learning was just emerging out of barbarism, and shone by lamenting elegantly the defects of his contemporaries. His being one of the first to attack superstitions which he had not courage to relinquish, gave him merit in the eyes of protes-tants, while his time-serving had an air of mode-ration; and his very poverty that threw him into servile adulation, expressed itself in terms that were beautiful enough to be transmitted to poste-riety. His cupboard of plate, all presented to him

\* Holbein had two brothers, Ambrose and Bruno, who were also painters at Basil.

by the greatest men of the age, was at once a monument of his flattery and genius. With a mind so polished no wonder he distinguished\* the talents of young Holbein. He was warmly recommended to employment by Erasmus and Amerbach, † a printer of that city. He painted the picture of the latter in 1519, who showing him the *Moriae Encomium* of the former, Holbein drew on the margin many of the characters described in the book. Erasmus was so pleased with those sketches that he kept the book ten days—the subsequent incidents were trifling indeed, and not much to the honour of the politeness of either.

\* [Holbein, in his portraits is admirable for his truth and precision, both, with respect to colour and drawing; but the principle of colouring and chiaro-scuro, as applicable to the conduct of the whole picture, so well understood by the great masters of the Venetian School, was not known in Switzerland and Germany, during his time. This deficiency gives an air of dryness to his portraits, and their want of roundness and breadth of colour and effect, makes us, at first view, disposed to undervalue the merit, which he always displays in the delicacy of his pencil, and the truth of his local tints. On this master, Fuseli has observed, (*Lecture on Painting* II. p. 93.) “that the scrupulous precision, the high finish and his *Titianesque* colour, make the least part of his excellence, for those who have seen his designs of the Passion, and that series of emblematic groups, known as Holbein’s Dance of Death.” “As for Holbein, his execution surpassed even that of Raffaello and I have seen a portrait of his painting, with which one of Titian’s could not come in competition.” *Du Fresnoy, Abbé Dubos.*]

† See an account of him in *Palmer’s History of Printing*, p. 218.

Holbein, rudely enough, wrote under the figure of an old student, the name of Erasmus. The author, with very little spirit of repartee, wrote under a fellow drinking, the name of Holbein. These are anecdotes certainly not worth repeating for their importance, but very descriptive of the esteem in which two men were held of whom such anecdotes could be thought worth preserving.\*

Supported by the protection of these friends, Holbein grew into great reputation. The earl of Arundel† returning from Italy through Basil,

\* In the *Moriae Encomium*, published at Basil by M. Patin, 1656, with cuts from Holbein's designs, there is a large account of him collected by Patin, and a catalogue of his works. On those drawings were written the following lines ;

Rex Macedon Coo tumidus pictore, cani se  
Maeoniae doluit non potuisse sene.

Stultitiae potior sors est : hanc alter Apelles  
Pingit, et eloquium laudat, Erasme, tuum.

Seb. Feschius Basil.

† Others say it was the earl of Surrey who was travelling into Italy ; and that Holbein not recollecting his name, drew his picture by memory, and Sir Thomas More immediately knew it to be that lord.

[Dates and other circumstances, by no means, correspond with the identity of either the Earl of Arundel or Surrey. William Earl of Arundel died, an old man, in 1524, and Thomas Howard, Earl of Surrey, became Duke of Norfolk, in the same year, and for several years before, had been engaged in military transactions, in Ireland and Scotland. Sandrart mentions only of Holbein, " cum inter confabulandum, mentionem forte injecisset, *Comitis Angli*, qui se olim *Basilixæ*, ut *Angliam* petiret, fuisse exhortatus."—A name has been attributed to this *English Count* by other biographers.]



saw his works, was charmed with them, and advised him to go into England. At first Holbein neglected this advice; but in 1526 his family and the froward temper of his wife increasing, and his business declining, he determined upon that journey.

At first he said he should quit Basil but for a time, and only to raise the value of his works, which were growing too numerous there; yet before he went, he intimated that he should leave a specimen of the power of his abilities. He had still at his house a portrait that he had just finished for one of his patrons—on the forehead he painted a fly, and sent the picture to the person for whom it was designed. The gentleman struck with the beauty of the piece, went eagerly to brush off the fly—and found the deceit. The story soon spread, and as such trifling deceptions often do, made more impression than greater excellencies. Orders were immediately given to prevent the city being deprived of so wonderful an artist—but Holbein had withdrawn himself privately. Erasmus\* had given him recommendatory letters to Sir Thomas

\* [Erasmus wrote to Peter Ægidius to introduce Holbein, when at Antwerp on his way to England. “Qui has reddit, est qui me pinxit, ejus commendatione te non gravabo, quantum est insignis artifex. Si cupiat visere, Quintinum (Matsys) ejus poteris commonstrare domum. Hic (*Basle*) artes frigent, petit Angliam, ut corrodatur, aliquot *Angellotos*,” alluding to an English gold coin, then called “Angels,” current in the reigns of Henry VII. and VIII.]

More, with a present of his own picture by Holbein, which he assured the Chancellor was more like than one drawn by Albert Durer.\* Holbein stopped for a short time at Antwerp, having other

\* At Lord Folkston's at Longford in Wiltshire, are the portraits of Erasmus and Aegidius, said to be drawn by Holbein; they belonged to Dr. Meade, and while in his collection had the following lines written on the frames, and still remaining there: On that of Erasmus,

*E tenebris clarum doctrinae attollere lumen*

*Qui felix potuit, primus Erasmus erat.*

*On Aegidius.*

*Aegidium musis charum dilexit Erasmus;*

*Spirat ab Holbenio pictus uterque tuo.*

The latter is far the better; that of Erasmus is stiff and flat. However this is believed to be the very picture which Erasmus sent by Holbein himself to Sir Thomas More,† and which was afterwards in the cabinet of Andrew de Loo and from thence passed into the Arundelian collection. But I should rather think it is the picture which was in king Charles's (see his Catal. No. 13, p. 154.) where it is said to have been painted by George Spence of Nuremberg. Quintin Matsis too painted Aegidius, with which Sir Thomas More was so pleased that he wrote a panegyric on the painter, beginning,

*Quintine, o veteris novator artis,*

*Magno non minor artifex Apelle.*

Aegidius held a letter in his hand from Sir Thomas, with his hand-writing so well imitated, that More could not distinguish it himself. Quintin too in the year 1521 drew the picture of the celebrated physician Dr. Linacre.

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† [This identical portrait, which is exquisitely finished of a small size, belongs to the Hon. H. Howard of Greystoke castle, Cumberland, where it is now preserved. It was bequeathed by Alatheia, Countess of Arundel, to her grandson, Charles Howard, the immediate ancestor of the late Duke of Norfolk.]

letters for P. Aegidius, a common friend of Erasmus and More. In those letters the former tells Aegidius, that Holbein was very desirous of seeing the works of Quintin Matsis, the celebrated blacksmith painter, whose tools, it is said, love converted into a pencil. Of this master Holbein had no reason to be jealous: with great truth and greater labour, Quintin's pictures are inferior to Holbein's. The latter smoothed the stiffness of his manner by a velvet softness and lustre of colouring; the performances of his contemporary want that perfecting touch; nor are there any evidences that Quintin could ascend above the coarseness or deformities of nature. Holbein was equal to dignified character. He could express the piercing genius of More, or the grace of Ann Boleyn. Employed by More, Holbein was employed as he ought to be; this was the happy moment of his pencil; from painting the author, he rose to the philosopher, and then sunk to work for the king.\* I do not know a single countenance into which any master has poured greater energy of expression than in the drawing of Sir Thomas More at Kensington: It has a freedom, a boldness of thought, and acuteness of penetration that attest the sincerity of the resemblance. It is Sir Thomas More in the rigour of his sense, not in the sweetness of his pleasantry—Here he is the

\* [This sentence is a memorable instance of Mr. W.'s extreme taste for antithesis.]

unblemished magistrate, not that amiable philosopher, whose humility neither power nor piety could elate, and whose mirth even martyrdom could not spoil. Here he is rather that single cruel judge whom one knows not how to hate, and who in the vigour of abilities, of knowledge and good humour persecuted others in defence of superstitions that he himself had exposed; and who capable of disdainng life at the price of his sincerity, yet thought that God was to be served by promoting an imposture; who triumphed over Henry and death, and sunk to be an accomplice, at least the dupe, of the holy maid of Kent!

Holbein was kindly received by More, and was taken into his house at Chelsea. There he worked for near three years, drawing the portraits of Sir Thomas, his relations, and friends. The king visiting the chancellor, saw some of those pictures and expressed his satisfaction. Sir Thomas begged him to accept which ever he liked—but he enquired for the painter, who was introduced to him. Henry immediately took him into his own service, and told the chancellor, that now he had got the artist he did not want the pictures. An apartment in the palace was immediately allotted to Holbein, with a salary of 200 florins, besides his being paid for his pictures: the price of them I no where find.

Patin says that after three years Holbein returned to Basil to display his good fortune, but

soon returned to England. It is not probable that he lived so long with Sir Thomas More as is asserted. He drew the king several times, and I suppose all his queens, though no portrait of Catherine Parr\* is certainly known to be of his hand. He painted too the king's children, and the chief persons of the court, as will be mentioned hereafter. The writers of his life relate a story, which Vermander, his first biographer, affirms came from Dr. Isely of Basil and from Amerbach: yet, in another place, Vermander complaining of the latter, to whom he says he applied for anecdotes relating to Holbein and his works; after eight or ten years could get no other answer, than that it would cost a great deal of trouble to seek after those things, and that he should expect to be well paid. The story is, that one day as Holbein was privately drawing some lady's picture for the king, a great lord forced himself into the chamber. Holbein threw him down stairs; the peer cried out; Holbein bolted himself in, escaped over the top of the house, and running directly to the king, fell on his knees, and besought his majesty to pardon him, without declaring the offence. The king promised to forgive him if he would tell the truth; but soon began to repent, saying he should

\* [Mr. Dawson Turner of Yarmouth, Norfolk, has a portrait attributed to Holbein, of this queen, from which an engraving has been lately taken for Mr. Lodge's Portraits of Illustrious Personages. It differs, considerably from the beautiful miniature of her at Strawberry-hill.]

not easily overlook such insults, and bad him wait in the apartment till he had learned more of the matter. Immediately arrived the lord with his complaint, but sinking the provocation. At first the monarch heard the story with temper, but broke out, reproaching the nobleman with his want of truth, and adding, "You have not to do with Holbein, but with me; I tell you, of seven peasants I can make as many lords, but not one Holbein—begone, and remember, that if you ever pretend to revenge yourself, I shall look on any injury offered to the painter as done to myself." Henry's behaviour is certainly the most probable part of the story.\*

After the death of Jane Seymour, Holbein was sent to Flanders to draw the picture of the duchess dowager of Milan, † widow of Francis Sforza, whom Charles V. had recommended to Henry for a fourth wife, but afterwards changing his mind, prevented him from marrying. Among the Harleian MSS. there is a letter from Sir Thomas Wyatt to the king, congratulating his majesty on his escape, as the duchess's chastity was a little equivocal. If it was, considering Henry's temper, I am apt to think that the duchess had the greater escape. It was about the same time that it is said

\* Lovelace, in his collection of poems called *Lucasta*, has an epigram on this subject, but it is not worth repeating.

† Christiana daughter of Christiern king of Denmark. Lord Herbert says that Holbein drew her picture in three hours, p. 496.

she herself sent the king word, "That she had but one head; if she had two, one of them should be at his majesty's service.\*"

Holbein was next dispatched by Cromwell to draw the lady Anne of Cleve, and by practising the common flattery of his profession, was the immediate cause of the destruction of that great subject, and of the disgrace that fell on the princess herself. He drew so favorable a †-likeness, that Henry was content to wed her—but when he found her so inferior to the miniature, the storm which really should have been directed at the painter, burst on the minister; and Cromwell lost

\* Vertue saw a whole length of this princess at Mr. Howard's in Soho-square. Such a picture is mentioned to have been in the royal collections.

† This very picture, as is supposed, was in the possession of Mr. Barrett of Kent, whose collection was sold a few years ago, but the family reserved this and some other curiosities. The print among the illustrious heads is taken from it; and so far justifies the king, that he certainly was not nice, if from that picture he concluded her handsome enough. It has so little beauty, that I should doubt of its being the very portrait in question—it rather seems to have been drawn after Holbein saw a little with the king's eyes.

I have seen that picture in the cabinet of the present Mr. Barrett of Lee, and think it the most exquisitely perfect of all Holbein's works, as well as in the highest preservation. The print gives a very inadequate idea of it, and none of her Flemish fairness. It is preserved in the ivory box in which it came over, and which represents a rose so delicately carved as to be worthy of the jewel it contains.

[Now in the possession of his great nephew T. Brydges Barret, Esq.]

his head, because Anne was a *Flanders mare*, not a *Venus*, as Holbein had represented her.

Little more occurs memorable of this great painter, but that in 1538, the city of Basil, on the increase of his fame, bestowed an annuity of fifty florins on him for two years, hoping, says my author, that it would induce him to return to his country, to his wife and his children. How large so ever that salary might seem in the eyes of frugal Swiss citizens, it is plain it did not weigh with Holbein against the opulence of the court of England. He remained here till his death, which was occasioned by the plague in the year 1554, in the fifty-sixth year of his age. Some accounts make him die in the spot where is now the paper-office; but that is not likely, as that very place had been king Henry's private study, and was then appointed for the reception of the letters and papers left by that prince and of other public papers. Vertue thought, if he died in the precincts of the palace, that it was in some slight lodgings there, then called the paper-buildings, or in Scotland-yard where the king's artificers lived; but he was rather of opinion that Holbein breathed his last in the Duke of Norfolk's house in the priory

\* [*Vita Johannis Holbeni Gerardi Listrij*, 8vo. 1676. *Sandart Acad. Picturæ Nobilis*, fol. 1683. *Holbein*, L. 7, p. 238. *Oeuvres de Iean Holbein, ou Recueil de Gravures d'après ses plus beaux ouvrages, par Chretien Michel*, Basle, 4to. 1780. In which, among several exquisite engravings, is a portrait of Holbein, in advanced life, without a beard.]



of Christ-church\* near Aldgate, then called Duke's place, having been removed from Whitehall, to make room for the train of Philip, to whom queen Mary was going to be married.† The spot of his interment was as uncertain as that of his death. Thomas Earl of Arundel, the celebrated collector in the reign of Charles I. was desirous of erecting a monument for him, but dropped the design from ignorance of the place. Strype in his edition of Stowe's Survey says that he was buried in St. Catherine-Cree church, which stands in the cemetery of that dissolved priory, and consequently close to his patron's house.

Who his wife was, or what family he left we are not told; mention of some of his children will be made in the list of his works.

Holbein painted in oil, in distemper, and water-colours. He had never practised the last till he came to England, where he learned it of Lucas Cornelii, and carried it to the highest perfection. His miniatures have all the strength of oil-colours joined to the most finished delicacy. He generally painted on a green ground; in his small pictures often on a deep blue. There is a tradition that he painted with his left hand, like the

\* There was a priory given at the dissolution to Sir Thomas Audley, from whose family it came by marriage to the Duke of Norfolk, but this was not till four years after the death of Holbein, consequently Vertue's conjecture is not well grounded.

† Holbein was not likely to be in favour in that reign, being supposed a protestant.

Roman knight Turpilius, but this is contradicted by one of his own portraits that was in the Arundelian collection and came to Lord Stafford, in which he holds his pencil in the right hand.\*

It is impossible to give a complete catalogue of his works; they were extremely numerous; and as I have said, that number is increased by copies, by doubtful or by pretended pieces. Many have probably not come to my knowledge; those I shall mention were of his hand, as far as I can judge.

From his drawings for the *Moriae Encomium* there have been prints to many editions, and yet they are by no means the most meritorious of his performances.

At Basil in the town-house are eight pieces of the history of Christ's Passion and Crucifixion.† Maximilian, Duke of Bavaria, offered a great sum for them.

Three of the walls in the upper part of the same edifice are adorned with histories by him.

In the library of the University there is a dead Christ painted on board in the year 1521. In the same place the Lord's supper, much damaged.

Another there on the same subject, drawn by

\* [It is evident that Holbein did not confine himself to work exclusively with his left hand, but that he used either hand at pleasure. Both Leonardo da Vinci and himself were *ambidextrous*.]

† [Engraved in Michel's work; which contains likewise *Le Triomphe des richesses et de la pauvreté*, hereafter noticed.]

Holbein when very young. Christ scourged; in the same place, but not very well painted.

Ibidem, A board painted on both sides; a school-master teaching boys. It is supposed to have been a sign to some private school, 1516.

Ibidem, A profile of Erasmus writing his Commentary on St. Matthew.

Ibidem, The same in an oval; smaller.

Ibidem, The portrait of Amerbach.

Ibidem, A woman sitting with a girl in her arms, and stroking a little boy. These are said to be Holbein's wife and children. This has been engraved by Joseph Wirtz.

Ibidem, A lady of Alsace, with a boy.

Ibidem, A beautiful woman, inscribed *Lais Corinthiaca* 1526.

Ibidem, Adam and Eve, half figures, 1517.

Ibidem, Two pictures in *chiaro scuro*, of Christ crowned with thorns, and the Virgin praying.

Ibidem, One hundred and three sketches on paper, collected by Amerbach; who has written on them *Hans Holbein genuina*. They are chiefly designs for the Life of Christ, and some for the family of Sir Thomas More. Many of them are thought to have been patterns for glass painters. I have heard that at Basil there are paintings on glass both by Holbein himself and his father.

Ibidem, Two death's heads near a grate.

Ibidem, The portrait of John Holbein (I do not

know whether father or son) in a red hat, and a white habit trimmed with black.

The portrait of James Mejer, Consul or Burgo-master of Basil and his wife, 1516, with the sketches for both pictures. In the museum of Feschius.

Erasmus, in the same place.

In the street called Eissengassen, is a whole house painted by him on the outside, with buildings and history. For this he received sixty florins.

The Emperor Charles V. Le Blond, a Dutch painter,\* gave an hundred crowns for this at Lyons in 1633, for the Duke of Buckingham.

Another portrait of Erasmus, bought at Basil by the same Le Blond for an hundred ducats. This was engraved in Holland by Vischer. It is mentioned in the catalogue of the duke's pictures, p. 17, No. 6. To this was joined the portrait of

\* So I find him called in the list of Holbein's works prefixed to the English edition of the *Moriae Encomium*; Sandrart mentions another person of almost the same name, who he says was the Swedish minister in Holland, and that he, Sandrart, gave him an original portrait of Holbein. He adds, that Mons. Le Blon had another picture by Holbein of a learned man and death with an hour-glass, and a building behind; and that Le Blon, being earnestly solicited, had sold to J. Lossert a painter, for three hundred florins, a picture of the Virgin and child by the same master. Le Blon had also some figures by Holbein, particularly a Venus and Cupid, finely modelled. There is a print of the Swedish Le Blon, after Vandyck by Theo. Matham, thus inscribed, Michel Le Blon, Agent de la Reyne et couronne de Suede chez sa Majestie de la Grande Bretagne.

Frobenius. Both pictures are now\* at Kensington; but the architecture in the latter was added afterwards by Stenwyck.

A large picture, containing the portraits of the Consul Mejer and his sons on one side, and of his wife and daughters on the other, all praying before an altar. This was sold at Basil for an hundred pieces of gold; the same *Le Blond* in 1633 gave a thousand rix-dollars for it, and sold it for three times that sum to *Mary de Medici*, then in Holland.

Another portrait of *Erasmus*; at *Vienna*.

Another there, supposed the father of *Sir Thomas More*. This was reckoned one of his capital works.

Two pieces about five feet high, representing monks digging up the bones of some saint, and carrying them in procession; at *Vienna*.

A picture about four feet square, of dancing, hunting, tilting and other sports; in the public library at *Zurich*.

The inside of a church, the virgin, and apostles; angels singing above; in the collection of *Mr. Werdmyller* at *Zurich*.

The portrait of an English nobleman in the same cabinet.

The portrait of *Conrad Pellican*, professor of Theology and Hebrew at *Zurich*; in the house of *Mr. Martyn Werdmyller*, senator of *Basil*.

\* But the *Erasmus* is thought a copy: the true one *King Charles* gave to *Mons. de Liencourt*. see catal. p. 18. The *Frobenius* was given to the King by the Duke of *Buckingham*, just before he went to the *Isle of Rhee*.

Christ in his cradle, the Virgin and Joseph :  
Shepherds at a distance ; in the church of the  
Augustines at Lucern.

The Adoration of the Wise men. *ibidem*.

Christ taken from the cross. *ibidem*.

The Sancta Veronica. *ibidem*.

Christ teaching in the temple. *ibidem*.

Christ on the cross ; the Virgin and St. John ;  
with inscriptions in Hebrew, Greek and Latin.

All the Prophets in nine pieces, each a yard long ;  
painted in distemper. These were carried to  
Holland by Barthol. Sarbruck a painter, who made  
copies of them, preserved in the Feschian museum.

The picture of Queen Mary ; Dr. Patin had it,  
and the following ;

An old man with a red forked beard, supposed  
to be a grand master of Rhodes.

The Dance of Death in the churchyard of the  
Predicants of the suburbs of St. John at Basil is  
always ascribed to Holbein, and is shown to stran-  
gers through a grate. And yet, as Vertue observed,  
our painter had undoubtedly no hand in it. Pope  
Eugenius IV. appointed the council of Basil in  
1431, and it sat there 15 years, during which time  
a plague raged that carried off all degrees of  
people. On the cessation of it, the work in ques-  
tion was immediately painted as a memorial of  
that calamity. Holbein could not be the original\*

\* [Mr. Ottley (*Hist. of Engraving*, v. ii. p. 760-764) considers  
Holbein as the original designer, but that the pictures were

painter, for he was not born till 1498; nor had any hand in the part that was added in 1529, at which time he had left Basil. Even if he had been there when it was done (which was about the time of his short return thither) it is not probable that mention of him would have been omitted in the inscription which the magistrates caused to be placed under those paintings, especially when the name of one Hugo Klauber, a painter who repaired them in 1569, is carefully recorded. But there is a stronger proof of their not being the work of Holbein, and at the same time an evidence of his taste. The paintings at Basil are a dull series of figures, of a pope, emperor, king, queen, &c. each seized by a figure of Death; but in the

not engraven on wood by him. His reasoning is very ingenious. At Munich Mr. Dibdin saw a series of these figures, which are (he says) indisputably the oldest of their kind extant, as old probably as the middle of the fifteenth century. The figure of death is always entwined by a serpent, and when before a Pope is represented as playing upon bag-pipes.' (*Bibliograph. Tour*, v. iii, p. 278. The fact appears to be, that Holbein was not the inventor of the original idea, but that he very greatly improved it. The earliest Edition of the Dance of Death, known, was published at Lyons in 1538. Warton, in his *Essay on Spenser*, (v. ii. pp. 115-121) gives an admirable critique on this subject, which must be injured by an attempted abridgement. The book from which Hollar copied these designs was published at Basle, in 1554, intitled "Icones mortis." Spenser alludes to some of these representations, which in his age were fashionable and familiar :

"All musicke sleepes, where Death doth lead the daunce."  
See likewise, *Warton's Hist. Poet.* v. ii, p. 364 n. 8vo.]

prints which Hollar has given of Holbein's drawings of Death's Dance, a design he borrowed from the work at Basil, there are groupes of figures, and a richness of fancy and invention peculiar to himself. Every subject is varied, and adorned with buildings and habits of the times, which he had the singular art of making picturesque.\*

At Amsterdam in the Warmoes-street was a fine picture of a Queen of England in silver tissue.

Two portraits of himself, one, a small round, † was in the cabinet of James Razet; the other as big as the palm of a hand; in the collection of Barth. Ferrers.

Sandrart had drawings by Holbein of Christ's passion, in folio; two of them were wanting; in his book he offers 200 florins to whoever will produce and sell them to him, p. 241.

In the king of France's collection are the following: ‡

1. Archbishop Warham, aet. suae 70. 1527. There is another of these at Lambeth. Archbishop Parker entailed this and another of Erasmus on his successors; they were stolen in the civil war, but Juxon repurchased the former.

\* [This subject was originally painted in fresco on the walls of the cloisters of Old St. Paul's Cathedral, about 1440. *Stowe's Survey of London*, p. 264. *Dugdale's Hist. of St. Paul's, and Lidgate's Daunce of Maccabre*.]

† Mr. George Augustus Selwyn has one that answers exactly to this account, and is in good preservation. Mr. Walpole has another, and better preserved.

‡ [These pictures are still in the collection of the King of France at the Louvre. *St. Germain, Guide des Amateurs*, 1818.]



2. The portrait of Nicholas Cratzer, Astronomer to Henry VIII. This man after long residence in England had scarce learned to speak the language. The king asking him how that happened, he replied, " I beseech your highness to pardon me ; what can a man learn in only thirty years?" These two last pictures\* were in the collection of Andrew de Loo, a great virtuoso, who bought all the works of Holbein he could procure ; among others a portrait of Erasmus, which king Charles afterwards exchanged for a picture of Leonardo da Vinci. A drawing of Cratzer is among the heads by Holbein at Kensington. Among others in de Loo's collection was the fine Cromwell Earl of Essex, now at Mr. Southwell's, and engraved among the illustrious heads. †

\* Warham's came afterwards to Sir Walter Cope, who lived without Temple-bar, over against the Lord Treasurer Salisbury, and had several of Holbein, which passed by marriage to the Earl of Holland, and were for some time at Holland-house. See *Oxf. MSS. Yelvert*, p. 118. Another of Cratzer remained at Holland-house, till the death of the countess of Warwick, wife of Mr. Addison ; a fine picture, strongly painted, representing him with several instruments before him, and an inscription expressing that he was a Bavarian, of the age of 41 in 1528. In one of the office-books are entries of payment to him.

April, paid to Nicholas the Astronomer, - 11*l*.

Anno 23, paid to ditto - - - 5*l*. 4*s*. 0*d*.

Cratzer in 1550 erected the dial at Corpus Christi coll. Oxford. *Brit. Topogr.* vol. ii. p. 159.

† De Loo had also the family-picture of Sir Thomas More, which was bought by his grandson Mr. Roper.

[The portrait of the Earl of Essex is now at King's Weston

3. Anne of Cleve.
4. Holbein's own portrait.
5. Erasmus writing ; a smaller picture.
6. An old man, with a gold chain.
7. Sir Thomas More, less than life.
8. An old man with beads and a death's head.

In the collection of the Duke of Orleans are four heads ;

Another Cromwell Earl of Essex.\*

Sir Thomas More.

A lady.

George Gysein.†

But the greatest and best of his works were done in England, many of which still remain here. Some were lost or destroyed in the civil war ; some sold abroad at that time ;‡ and some, particularly near Bristol, and a repetition at Sir T. Clifford's, Tixal, Staffordshire.]

\* There is a small head of him at Devonshire-house with this date, aet. 15, 1515.

† This is a Dutch name : Peter Gyzen, born about 1636, was a painter, and scholar of Velvet Breughel. *Descamps*, vol. iii. p. 41.

[The four portraits abovementioned, upon the sale of the Orleans Gallery, were brought with it into England, and first exhibited in 1793, previously to the general sale, in 1798.]

‡ [In the Florence Gallery, were small portraits of H. Earl of Surrey, and Richard Southwell, both purloined during its occupation by the French, in 1800.

The Editor, not without diffidence, offers an extended catalogue of the works of Holbein, now remaining in England. This list (he wishes it to be understood) does not pretend to indubitable verification of the portraits, noticed, as authentic. Such he has selected, in addition to others mentioned by Mr. W. ; but he has passed over, without offering any criticism, a

cularly of his miniatures were, I believe, consumed when Whitehall was burned. There perished the

few which have certainly long enjoyed the credit of having been painted by Holbein, without contributing to his fame in the least degree. He would be unwilling to give the slightest offence to their possessors, by exciting doubts or obtruding opinions, even if such judgment could confer or detract, a certain value. It must be recollected too, that many curious collections are accessible only by personal favour.

No doubt is entertained, that Holbein painted the portraits of the royal or more eminent personages, more than once. These pictures may be fairly estimated as repetitions. That in certain instances copies have been made by his assistants or his successors, is equally true.

*Portraits by Holbein now in England.*

*In the Royal Palaces.*

WINDSOR.

1. Sir Thomas More.
2. Thomas, third Duke of Norfolk.
3. Henry, Earl of Surrey, w. l.
4. Holstoff, a merchant.

KENSINGTON.

Holbein's Father, and his Mother, by J. H. sen. or his son Sigismond.

Himself and wife, (sm.) *water-colours.*

Henry VIII. a head, white fur in the shoulders.

Katherine of Arragon, with a Dwarf.

Sir Henry Guldeford.

William Somers, the King's Jester, looking through a lattice.

Erasmus, valued at Charles the First's sale at 200*l.*

Frobenius, his printer, (the Architecture added by Steinwyck.)

Others at Hatfield, before 1527, at Althorp and Strawberry-hill.

Erasmus, at Althorp; and at Strawberry-hill, (round) at Longford Castle, formerly Dr. Mead's, sold for 110*l.*

Ægidius, or Peter Giles the Lawyer of Antwerp, his friend. In the same collection.

large picture of Henry VII.\* and of Elizabeth of York, of Henry VIII. and Jane Seymour; it was

## HAMPTON COURT.

Erasmus.

John Reiskimer,

Several portraits by Holbein are said to have been preserved in the Royal Palaces of Somerset or Denmark house, taken down in 1775. Whitehall was burned in 1698, and St. James's in 1809, and the pictures have been either destroyed, or replaced in others of the king's residences.

Erasmus, (sm.) Greystoke Castle, Cumberland. **THE ORIGINAL.**  
Thomas, Third Duke of Norfolk, (sm.) H. Howard, Esq.  
Corby Castle.

The same, { (h. l.) Norfolk House.  
(h. l.) Castle Howard, with a View of two Castles.  
(h. l.) Thorndon.  
(h. l.) Gorhambury.

Henry VIII. (w. l.) bought at Lord Torrington's sale in 1778, for 112*l.* sitting, holding a walking staff, at Knowle.

Francis I. at Lord Harrington's 1780, brought from Spain.

Henry VII. and Henry VIII. sketch in black chalk, size of life, Chatsworth.

Henry VIII. (sm.) was in the Duke of Buckingham's collection.

The same, { (w. l.) at Petworth.  
(w. l.) at Belvoir Castle.  
(head) Apuldercombe.  
from Lee Court, Kent, Sir T. Baring.  
and Q. Catherine with the divorce, in her hand,  
(sm.) Dalkeith.

Q. Anne Boleyn, half length, with a velvet bonnet and single feather, many jewels, ANNA REGINA; IH. 1533.

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\* The portraits of Henry VII. and Elizabeth must have been taken from older originals: Holbein more than once copied the picture of this queen, and of the king's grandame (as she was called) Margaret, Countess of Richmond.

painted on the wall in the privy chamber. The copy which Remèe\* made of it for Charles II. in

- Q. A. Boleyne, Warwick Castle.  
 Q. Jane Seymour, (1336.) Woburn.  
 Q. Katherine Par, Dawson Turner, Esq.  
 Margaret, Q. of Scotland, Newbattle Abbey.  
 K. Edward Sixth (w. 1.) Petworth.  
 The same, when a child, with a rattle, Apuldercombe.  
 Ditto, small whole length, Houghton.  
 W. Warham, Archbishop of Canterbury, Lambeth. At Ditchley.  
 Martin Luther, Stowe.  
 J. Fisher, Bishop of Rochester, St. John's Coll. Camb.; Diddlington, Norfolk.  
 Sir John Gage, K. G. Belvidere, Kent.  
 Judge Montagu, Liscombe, Bucks.  
 Lord Paget, (a repetition,) Beaudesert.  
 Sir Nicholas Carew, Lumley Castle.  
 Sir W. Petre, Thorndon. At Lumley Castle.  
 H. Fitzalan, Earl of Arundel, Longleat.  
 John Dudley, Duke of Northumberland, Penshurst.  
 Sir J. Brydges, 1st. Lord Chandos, Avington.  
 Sir A. Denny and his Lady, Northumberland House.  
 The same, when Lord Denny, Longford Castle.  
 Sir H. Guldeford and his Lady, Northumberland House.  
 Sir J. More, (Judge) Longleat.  
 Sir Edward Grimstone, (1548, æt. 20.) Gorhambury.  
 Sir Thomas Smyth, Secretary of State.  
 Edward Seymour, Duke of Somerset, at Longleat, Stowe, and Castle Ashby.  
 Thomas, Lord Seymour of Sudeley, at Longleat, and at Stowe.  
 Gregory Lord Cromwell, Tixhall, Purnham, Dorset.  
 Sir T. Chaloner, (æt. 28, 1548.)  
 Henry Chesman, (1533) Falconer to Henry VIII.  
 This portrait, or a repetition of it, is noticed by Sir J. Reynolds

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\* Remèe was a scholar of Vandyke and died in 1678, aged 68.  
 [This was Remegius or Remée Van Lemput.]

small, and for which he received 150*l.* hangs in the king's bedchamber below stairs at Kensington ;

(Works, v. ii. p. 346,) at the Hague, as being "admirable for its truth and precision, and extremely well coloured. The blue flat ground, which is behind the head, gives a general effect of dryness to the picture : had the ground been varied, and made to harmonise more with the figure, this portrait might have stood in competition with the works of the best portrait-painters. On it is written, Henry Chesman, 1533."

Moret, the king's Jeweller, and enchaser, who wrought from Holbein's designs, cups, daggers, &c. Northumberland-house. Sir Thomas Pope, Founder of Trin. Coll. Oxon, Wimpole, brought from Tittenhanger, Herts. At Wroxton. Holbein, his wife, four boys and a girl, (sm.) Mereworth Castle, Kent.

"As a whole it has no effect; but the heads are excellent. They are not painted in the common flat style of Holbein, but with a round firm glowing pencil, and yet exact imitation of nature is preserved—the boys are very innocent beautiful characters."—*Gilpin*.

May not this be a repetition of the family picture mentioned by Mr. W. in a note p. 147, as having been in Holbein's house on London Bridge, and destroyed in the great fire? Or may it not be the same picture, rescued?

Edward Stanley, third Earl of Derby, Knowlsley.

Sir T. Wyat.—E. of Romney, The Moat, Kent.

John Lord Berners, Didlington, Norfolk, as Chancellor of the Exchequer. He holds a lemon in one hand to prevent infection; alluding probably to his having escaped the plague, when sitting as a Judge in court.

Henry VIII. Didlington, Norfolk.

John Dudley, Viscount Lisle, afterwards Duke of Northumberland, 1545, Penshurst.

The Princess, afterwards Q. Elizabeth, when young, in red, holding a book, formerly at Whitehall, now at Kensington.

Sir Brian Tuke. Corsham.

Sir John Gage, 1541.

from that Vertue engraved his print. Holbein's original drawing of the two kings is in the collection of the Duke of Devonshire. It is in black chalk, heightened, and large as life; now at Chatsworth. The architecture of this picture is very rich, and parts of it in a good style.

In the chapel at Whitehall he painted Joseph of Arimathea, and in that at St. James's, Lazarus rising from the dead—both now destroyed.\*

That he often drew the king is indubitable; several pictures extant of Henry are ascribed to

W. Par, Marquis of Northampton, Kensington.

Anne Boleyn,; sold at Sir L. Dundas's sale for 78*l.* 15*s.*

W. Herbert, first Earl of Pembroke, Wilton.

Dr. Butts, Henry VIII.'s Physician, and his Wife, at Anthony, Cornwall.

W. Fitzwilliam, Earl of Southampton, destroyed at Cowdray. In the Collection of G. Villiers, Duke of Bucks, were four portraits, none exceeding two feet square.

1. K. Henry VIII. 2. Mary Queen of France. 3. Erasmus.
4. T. 3d. Duke of Norfolk. Attributed to Holbein, in B. Fairfax's Catalogue.

*Miniatures by Holbein.*†

Himself, (round) Strawberry-hill.

Katherine of Arragon, ditto.

Q. Katherine Par, ditto.

Q. Anne of Cleves, Lee Priory, Kent.

Henry Brandon, Duke of Suffolk, and Frances (Grey) Duchess of Suffolk, two children of Charles Duke of Suffolk,

(*limning*) Kensington.

Himself, (small round) Althorp.

\* See Peacham on *limning*.

† [Several of Holbein's miniatures were preserved in carved boxes of ivory and ebony, in Charles the First's Cabinet; and some of the smaller portraits perished in the fire, at Whitehall, in 1698.]

him—I would not warrant many of them. There is one at Trinity college Cambridge,\* another at Lord Torrington's at Whitehall, both whole lengths, and another in the gallery of royal portraits at Kensington, which, whoever painted it, is execrable; one at Petworth, and another in the gallery at Windsor. But there is one head of that king at Kensington, not only genuine, but perhaps the most perfect of his works. It hangs by the chimney in the second room, leading to the great drawing-room; and would alone account for the judgment of Depiles, who in his scale of picturesque merit, allows 16 degrees for colouring to Holbein, when he had allotted but 12 to Raphael. I conclude that it was in the same light that Frederic Zucchero considered our artist, when he told Goltzius that in some respects he preferred him to Raphael. Both Zucchero and Depiles understood the science too well to make any comparison except in that one particular of colouring, between the greatest genius, in his way, that has appeared, and a man who excelled but in one, and that an inferior branch of his art. The texture of a rose is more delicate than that of an oak; I do not say that it grows so lofty or casts so extensive a shade.

Opposite to this picture hangs another, but Henry VIII. (size of life) sitting at a table, with his daughter the Princess Mary, and W. Somers bringing in a lap-dog, has been attributed to Holbein from its resemblance to the family picture at Somerset-House. Althorp.]

\* It has *HE Fecit* upon it; and was probably a copy by Lucas de Heere, of whom hereafter.



much inferior, called in the catalogue Lord Arundel, or Howard;\* the latter name is a confusion, occasioned by the title of Arundel passing into the family of Howard. The portrait in question, I suppose, is of H. Fitzalan, Earl of Arundel, and probably the very person who first persuaded Holbein to come into England.

In the state bed-chamber is a portrait of Edward VI. It was originally a half length; but has been very badly converted into a whole figure since the time of Holbein,

Considering how long he lived in the service of the crown, it is surprising that so few of his works should have remained in the royal collection; Charles I. appears by his catalogue to have possessed but about a dozen. All the rest were dispersed but those I have mentioned (unless the whole length of the unfortunate Earl of Surrey, in a red habit, in the lower apartment at Windsor is so, as I believe it is) and a fine little picture of a man and woman, said to be his own and wife's portraits, which hangs in an obscure closet in the gallery at Windsor; and the portrait of a man opening a letter with a knife, in the standard-closet in the same palace. But at present an invaluable treasure of the works of this master is preserved in one of our palaces. Soon after the

\* The fine original of Thomas Howard Duke of Norfolk with the staves of Earl Marshal and Lord Treasurer, from whence the print is taken, is at Leicester-house.

[The ORIGINAL is now at Norfolk-house.]

accession of the late King, Queen Caroline found in a bureau at Kensington a noble collection of Holbein's original drawings for the portraits of some of the chief personages of the Court of Henry VIII. How they came there is quite\* un-

\* [In the British Museum is a MS. of great curiosity, *Harl. No. 6000*, in which an account of these limnings is given, which greatly elucidates the subject. It is evidently written in the reign of Charles I. and from strong internal evidence, compiled from the notes of Hilliard. Concerning this work of Holbein, Sanderson, or rather Flatman, who composed the extraordinary book which was published in his name, has taken great liberties with the original notice. P. 15 of the genuine MS. affords the following information. "I shall not need to insist upon the particulars of this manner of working (*crayons*), it shall suffice, if you please, to take a view of a booke of pictures by the life, by the incomparable Hans Holbein, servant to King Henry VIII. They are the pictures of most of the English Lords and Ladies then living, and were the patterns whereby that excellent painter made his pictures in oyl; and they are all done in this last manner of crayons. I speak of and knowe of many of them to be miserably spoyled by the injury of tyme, and *the ignorance of some who had formerly the keepinge of the booke*, yet you will find in these ruinous remains, an admirable hand, and a rare manner of working in few lines, and no labour in expressing of the life and likenesses, many times equal to his own, and excelling other men's oyl-pictures. The booke hath beene long a wanderer; but is now happily fallen into the hands of my Noble Lord the Earl Marshal (T. Earl of Arundel) of England, a most eminent patron to all painters who understood the arte; and who therefore preserved this book with his life, till both were lost together."

Sir Edward Walker, in his life of Lord Arundel, observes (p. 222) that "his paintings were numerous, and of the most excellent masters, having more of that exquisite master Hans Holbein, than are in the world besides."

known. They did belong to Charles I.\* who

In a MS. bequeathed by Dr. Rawlinson to the Bodleian Library, (No. 336) intitled "Miniature or the Arte of Limning, by Edw. Norgate," after treating of crayons, he says, "a better way was used by Holbein, by pinning a large paper with a carnation or complexion of flesh colour, whereby he made pictures by the life, of many great lords and ladies of his time, with black and red chalke, with other flesh colours, made up hard and dry, like small pencil sticks. Of this kind, was an excellent booke, while it remained in the hands of the most noble Earl of Arundel and Surrey. But I heare it has been a great traveller, and wherever now, he hath got his errata, or (which is as good) hath met with an index expurgatorius, and is made worse with mending."

The Editor has reason to believe that they were purchased for the Crown, at the sale of Henry Duke of Norfolk, in 1686, *London Gazette of that year.*

By the order of Q. Caroline, they were framed and glazed. His late Majesty released them, and they were placed in portfolios. He gave permission to J. Chamberlaine, Esq. to have them engraven, as nearly as possible, fac-similes. His predecessor, Mr. Dalton, originated the idea, but the public were so little satisfied with an inferior work, that it was abandoned, after the publication of ten plates only, in 1774.

Between the years 1792, and 1800, were published fourteen numbers, (price 36 guineas imperial folio), which contain eighty-two portraits, of which twelve are unknown. Of these, all excepting eight were engraved by F. Bartolozzi, and the biographical notices were written by Edmund Lodge, Esq. then Lancaster Herald. They are intitled, "*Imitations of original drawings by Hans Holbein, in the Collection of His Majesty, for the Portraits of Illustrious Persons of the Court of Henry VIII. with biographical Tracts.*" Published by John Chamberlaine, Keeper of the King's Drawings and Medals." This book is indeed a splendid addition to many libraries, and the plan, so well executed, was first suggested by Mr. W.]

\* After Holbein's death they had been sold into France,

changed them with William Earl of Pembroke for a St. George by Raphael, now at Paris. Lord Pembroke gave them to the Earl of Arundel, and at the dispersion of that collection, they might be bought by or for the king. There are eighty-nine of them,\* a few of which are duplicates: a great part are exceedingly fine,† and in one respect preferable to his finished pictures, as they are drawn in a bold and free manner: and though they have little more than the outline, being drawn with chalk upon paper stained of a flesh colour, and scarce shaded at all, there is a strength and vivacity in them equal to the most perfect portraits. The heads of Sir Thomas More, ‡ Bishop

from whence they were brought and presented to king Charles by Mons. de Liencourt. Vanderdort, who did nothing but blunder, imagined they were portraits of the French court. Saunderson in his *Graphice*, p. 79, commends this book highly, but says some of the drawings were spoiled.

\* See the list of them, subjoined to the catalogue of the collection of King James II. published by Bathoe in quarto, 1758. In King Charles's catalogue they are said to be but fifty-four, and that they were bought of, not given by, Mons. de Liencourt.

† Some have been rubbed, and others traced over with a pen on the outlines by some unskilful hand. In an old inventory belonging to the family of Lunley, mention was made of such a book in that family, with a remarkable note, that it had belonged to Edward VI. and that the names of the persons were written on them by Sir John Cheke. Most of the drawings at Kensington have names in an old hand; and the probability of their being written by a minister of the court who so well knew the persons represented, is an addition to their value.

‡ Richardson the painter had another of these, which was sold at his auction, and from whence Houbraken's print among the illustrious heads was taken.

Fisher, Sir Thomas Wyat, and Broke lord Cobham are master-pieces.\* It is great pity that they have not been engraved, not only that such frail performances of so great a genius might be preserved, but that the resemblances of so many illustrious persons, no where else existing, might be saved from destruction. Vertue had undertaken this noble work, and after spending part of three years on it, broke off, I do not know why, after having traced off on oil-paper but about five and thirty. These I bought at his sale; and they are so exactly taken as to be little inferior to the originals.

In the same closet are two fine finished portraits by Holbein, said to be his own and his wife's; they were presented to Queen Caroline by Sir Robert Walpole, my father.† And a circular drawing; the story of Solomon and the Queen of Sheba.

\* They were first placed by the Queen at Richmond, but afterwards removed to Kensington, where they still remain; but it is a very improper place for them, many hanging against the light, or with scarce any, and some so high as not to be discernible, especially a most graceful head of the Duchess of Suffolk.

† The father of Lord Treasurer Oxford passing over London bridge, was caught in a shower, and stepping into a goldsmith's shop for shelter, he found there a picture of Holbein (who had lived in that house) and his family. He offered the goldsmith 100*l.* for it, who consented to let him have it, but desired first to shew it to some persons. Immediately after happened the fire of London and the picture was destroyed.

In one of the king's cabinets is a miniature of two children of Charles Brandon.

Over one of the doors is a picture ascribed to Holbein, and supposed to be Queen Elizabeth, when princess, with a book in her hand, but I question both the painter and the person represented.

He drew Will. Somers,\* King Henry's jester, from which there is a print. It is perhaps a little

\* There is a burlesque figure of him in the armoury at the Tower.

[Of those extraordinary characters denominated Fools or privileged Jesters, which were not merely tolerated at Court, and in the houses of the higher nobility, most interesting information is given by Mr. Douce, in a *Dissertation on the Clowns and Fools of Shakspeare*, v. ii. p. 299. The very frequent introduction of them, and likewise of Dwarfs of either sex, into groups of family pictures, affords ample evidence of the estimation in which they were held by their masters, even to so low an era as that of Charles I. and Vandyck.

William Somers appears in more instances than others. He is introduced in an illumination of Henry VIII.'s Psalter, now in the British Museum, MS. Reg. 2 A. vi. where is the king himself as David playing on the harp, and likewise in the large picture of himself and family, abovementioned, as now being in the Antiquaries room at Somerset Place. At Kensington, he is standing behind a glazed lattice. The two last are by Holbein. There is a portrait of him at Billingbear, Berks, perhaps a repetition.

The Burford Picture was bought in at Christie's a few years since for 1000*l.* with a view to ascertain its value. As Mr. W. has omitted the names of the persons of whose portraits this celebrated picture is composed, they are now added.

1. Elizabeth Damsey, his daughter, *æt.* 21. 2. Margaret Gigey, a relative, *æt.* 22. 3. Cæcilia Heron, his daughter, *æt.* 20.

draw-back on the fame of heroes and statesmen, that such persons, who shared at least an equal portion of royal favour formerly, continue to occupy a place even in the records of time—at least, we antiquaries, who hold every thing worth preserving, merely because it has been preserved, have with the names of Henry, Charles, Elizabeth, Francis I. Wolsey, Sir Thomas More, &c. treasured up those of Will. Somers, Saxton, Tom. Derry, (Queen Anne's Jester,) Tarlton, (Queen Elizabeth's) Pace, another Fool in that reign, Archee, the disturber of Laud's greatness; Muckle John, who succeeded; Patch, Wolsey's fool; Harry Patenson, Sir Thomas's More's; and of Bisquet and Amaril, the Jesters of Francis I. not to mention Hitard,\* King Edmund's buffoon; Stone,† and Jeffery Hudson, the dwarf of Henrietta Maria. Of some of these personages I have found the following anecdotes: Saxton is the first person re-

4. Alicia More, second wife of Sir Thomas, æt. 57. 5. Sir John More, the Judge, his father, æt. 76. 6. Anne Grisacre, betrothed to John More, his son, æt. 15. 7. John More, last mentioned, at 19. 8. Sir Thomas More, æt. 50. 9. Henry Patenson, his Fool, æt. 40. 10. Margaret Roper his heroic daughter, æt. 22. who died in 1544. æt. 36. An outline of this picture is prefixed to the *Tabellæ Selectæ Catharinæ Patinæ*, Fol. 1691, which Vertue has copied for *Knigh's Life of Erasmus*. Aubrey, who saw this picture (now at Burford) in the hall of Sir J. Lenthal, at Besilsleigh, Berks, says that it had an inscription in golden letters, of about sixty lines, 1670.]

\* See *Dart's Antiq. of Canterbury*, p. 6.

† A fool mentioned in *Selden's Table-Talk*.

corded to have worn a wig: In an account of the Treasurer of the chambers in the reign of Henry VIII. there is entered "Paid for Saxton, the king's fool, for a wig, 20s." In the accounts of the Lord Harrington, who was in the same office under James I. there is, "Paid to T. Mawe for the diet and lodging of Tom Derry, Her Majesty's Jester, 13 weeks, 10*l.* 18*s.* 6*d.*" Patch and Archee were political characters: the former, who had been Wolsey's fool, and who like wiser men, had lived in favour through all the changes of religion and folly with which four successive courts had amused themselves or tormented every body else, was employed by Sir Francis Knollys to break down the crucifix, which Queen Elizabeth still retained in her chapel; and the latter, I suppose on some such instigation, demolished that which Laud erected at St. James's, and which was probably the true cause of that prelate engaging the king and council in his quarrel, though abusive words were the pretence. Of little Jeffery I shall say more in another place.

King James II. as appears by the catalogue of his pictures published by Bathoe, had several of Holbein; though all in that list were not painted by him.

Of Holbein's public works in England I find an account of only four. The first is that capital picture in Surgeon's Hall, of Henry VIII. giving the charter to the company of surgeons. The



character of His Majesty's bluff haughtiness is well represented, and all the heads are finely executed. The picture itself has been retouched, but is well known by Baron's print. The physician in the middle, on the king's left hand, is Dr. Butts, immortalized by Shakespear.\*

The second is the large piece in the hall of Bridewell, representing Edward VI. delivering to the Lord Mayor of London the royal charter, by which he gave up and erected his palace of Bridewell into an hospital and workhouse. Holbein has placed his own head in one corner of the picture. Vertue has engraved it. This picture, it is believed, was not completed by Holbein, both he and the king dying immediately after the donation.

The third and fourth were two large pictures, painted in distemper, in the hall of the Easterlings merchants in the Steelyard. Where Descamps found, I do not know, that they were designed for ceilings. It is probably a mistake. These pictures exhibited the triumphs of riches and poverty. The former was represented by Plutus riding in a golden car; before him sat Fortune scattering money, the chariot being loaded with coin, and drawn by four white horses, but blind, and led by women, whose names were written beneath; round

\* The ring which Henry sent by Dr. Butts to Cardinal Wolsey, was a cameo on a ruby of the king himself, formerly given to him by the Cardinal.

the car were crowds with extended hands catching at the favours of the god. Fame and Fortune attended him, and the procession was closed by Croesus, and Midas, and other avaritious persons of note.

Poverty was an old woman, sitting in a vehicle as shattered as the other was superb; her garments squalid, and every emblem of wretchedness around her. She was drawn by asses and oxen, which were guided by Hope, and Diligence, and other emblematic figures, and attended by mechanics and labourers. The richness of the colouring, the plumpness of the flesh, the gaudy ornaments in the former; and the strong touches and expression in the latter, were universally admired. It was on the sight of these pictures that Zucchero expressed such esteem of this master; he copied them in Indian ink, and those drawings came afterwards into the possession of Mons. Crozat. Vosterman jun. engraved prints from them, at least of the triumph of Poverty, but Vertue could never meet with that of Riches: however, in Buckingham-house, in St. James's Park, he found two such drawings, on one of which was an inscription attributing them to Holbein, and adding, that they were the gift of Sir Thomas More, who wrote verses under them. Vertue thought that these drawings were neither of Holbein nor Zucchero, but the copies which Vosterman had made, in order to engrave. These drawings I suppose were

sold in the Duchess's auction.\* For the large pictures themselves Felibien and Depiles say that they were carried into France from Flanders, whither they were transported I suppose after the destruction of the company, of which Stowe† gives the following account. The Steel-yard was a place for merchants of Almaine who used to bring hither wheat, rye, and other grain; cables, ropes, masts, steel and other profitable merchandize. Henry III. at the request of his brother, Richard Earl of Cornwall and King of Almaine, gave them great privileges, they then having a house called, *Guilda Aula Teutonicorum*. Edward I. confirmed their

\* So I concluded, but have since been so lucky to find that they were preserved at Buckingham-house, till it was purchased by his Majesty, when the pictures being exposed to auction, these very drawings were exhibited there, as allegoric pieces by Vandyck. They more than come up to any advantageous idea I had formed of Holbein. The composition of each is noble, free, and masterly. The expressions admirable, the attitudes graceful, and several of them bearing great resemblance to the style of Raphael. The *Triumph of Riches* is much wider than the other. The figures in black and white chalk, the skies coloured. On each are Latin verses, but no mention of Holbein, as Vertue relates. The figure of *Croesus* has great resemblance to the younger portraits of Henry VIII. By the masterly execution of these drawings, I should conclude them *Zucchero's* copies; but the horses, which are remarkably fine and spirited, and other touches, are so like the manner of Vandyck, that one is apt to attribute them to *Vosterman* who lived in his time. Probably the *Triumph of Riches* is *Vosterman's* copy and that of *Poverty*, *Zucchero's*. They are now at *Strawberry-hill*.

† *Survey of London*, p. 249.

charter ; and in the same reign there was a great quarrel between the Mayor of London and those merchants of the Haunce, about the reparation of Bishop-gate, which was imposed on them in consideration of their privileges, and which they suffered to run to ruin. Being condemned to the repairs, they were in recompense indulged with granaries, and an alderman of their own ; but in time were complained of, for importing too great quantities of foreign grain. They were restricted, yet still increased in wealth, and had a noble hall in Thames street with three arched gates, and in the reign of Edward III. they hired another house of Richard Lions, a famous lapidary, one of the sheriffs, who was beheaded by the Kentish rebels in the reign of Richard II., and another for which they paid 70*l.* per ann. But still continuing to engross the trade, they were suppressed in the reign of Edward VI. who seized the liberties of the Steelyard into his own hands.

But for nothing has Holbein's name been oftener mentioned than for the picture of Sir Thomas More's family. Yet of six pieces extant on this subject, the two smaller are certainly copies, the three larger probably not painted by Holbein, and the sixth, though an original picture, most likely not of Sir Thomas and his family. That Holbein was to draw such a piece is indubitable ; a letter of Erasmus is extant, thanking Sir Thomas for sending him the sketch of it ; but there is great

presumption, that though Holbein made the design, it was not he who executed the picture in large, as will appear by the following accounts of the several pieces. The most known is that at Burford, the seat of the famous Speaker Lenthall. To say that a performance is not equal to the reputation of his supposed author, is not always an argument sufficient to destroy its authenticity. It is a well-known saying of Sir Godfrey Kneller, when he was reproached with any of his hasty slovenly daubings, "Pho, it will not be thought mine; nobody will believe that the same man painted this and the Chinese at Windsor."

But there is a speaking evidence on the picture itself against its own pretensions. Holbein died in 1554. The picture at Burford is dated 1593. It is larger and there are more figures than in its rival, the piece in Yorkshire, and some of these Vertue thought were painted from the life. This was kept at Gubbins in Hertfordshire, the seat of the Mores; but by what means the piece passed into the hands of Lenthall is uncertain; the remains of the family of More are seated at Barnborough in Yorkshire, where they have a small picture of their ancestor and his relations like that at Burford, but undoubtedly not an original. There too they preserve some relicks which belonged to that great man; as a George enamelled, and within it a miniature of Sir Thomas; a gold cross with pearl drops, and the cap he wore at his execution.

The second picture is at Heron in Essex, the seat of Sir John Tyrrel, but having been repainted it is impossible to judge of its antiquity. The dispute of originality has lain only between the piece at Burford, and the next.

The third large picture, and which Vertue thought the very one painted for Sir Thomas himself, is twelve feet wide, and is the actual piece which was in Deloo's collection, after whose death it was bought by Mr. Roper, Sir Thomas's grandson. As Deloo was a collector of Holbein's works, and his contemporary, it sounds extraordinary, that a picture, which he thought genuine, should be doubted now; and yet Vertue gives such strong reasons, supported by so plausible an hypothesis, to account for its not being Holbein's, that I think them worth laying before the reader. He says the picture is but indifferent; on this I lay no more stress than I do in the case of that at Burford; but his observation that the lights and shades in different parts of the picture come from opposite sides, is unanswerable, and demonstrate it no genuine picture of Holbein, unless that master had been a most ignorant dauber, as he might sometimes be a careless painter. This absurdity Vertue accounts for, by supposing, that Holbein quitted the chancellor's service for the king's, before he had drawn out the great picture, which however Sir Thomas always understood was to be executed; that Holbein's business increasing upon him, some other

painter was employed to begin the picture, and to which Holbein<sup>f</sup> was to give the last touches; in short that inimitable perfection of flesh which characterizes his works. And this is the more probable as Vertue observed that the faces and hands are left flat and unfinished, but the ornaments, jewels, &c. are extremely laboured. As the portraits of the family, in separate pieces, were already drawn by Holbein, the injudicious journeyman stuck them in as he found them, and never varied the lights, which were disposed, as it was indifferent, in single heads, some from the right, some from the left, but which make a ridiculous contradiction when transported into one piece. This picture, purchased as I have said by Mr. Roper, the son of that amiable Margaret, whose behaviour when Sir Thomas returned to the Tower was a subject not for Holbein, but for Poussin or Shakespear! This picture remained till of late years at Wellhall in Eltham, Kent, the mansion of the Ropers. That house being pulled down, it hung for some time in the king's house at Greenwich, soon after which, by the death of the last Roper, whose sole daughter married Mr. Henshaw and left three daughters, the family-picture, then valued at 300*l.* came between them, and Sir Rowland Wynne, who married one of them, bought the shares of the other two, and carried the picture into Yorkshire, where it now remains.

The other small one is in the collection of

Colonel Sothby in Bloomsbury-square. It is painted in the neatest manner in miniature. On the right hand are inserted the portraits of Mr. More and his wife, Sir Thomas's grandson, for whom it was drawn, and their two sons, with their garden at Chelsea behind, and a view of London. The painter of this exquisite little piece is unknown but probably was Peter Oliver.

The fifth was in the palace of the Delfino family at Venice, where it was long on sale, the price first set 1500*l.* When I saw it there in 1741, they had sunk it to 400*l.* soon after which the present King of Poland bought it.

It was evidently designed for a small altar-piece to a chapel ; in the middle on a throne sits the Virgin and child ; on one side kneels an elderly gentleman with two sons, one of them a naked infant ; opposite kneeling are his wife and daughters. The old man is not only unlike all representations of Sir Thomas More, but it is certain that he never had but one son\*—For the colouring it is beautiful beyond description, and the carnations have that enamelled bloom so peculiar to Holbein, who touched his works till not a touch remained discernible ! A drawing of this picture

\* There is recorded a bon mot of Sir Thomas on the birth of his son : he had three daughters : his wife was impatient for a son ; at last they had one, but not much above an idiot—" You have prayed so long for a boy," said the chancellor, " that now we have got one who, I believe, will be a boy as long as he lives."



by Bischof was brought over in 1723, from whence Vertue doubted both of the subject and the painter; but he never saw the original! By the description of the family-picture of the consul Mejer, mentioned above, I have no doubt but this is the very picture—Mejer and More are names not so unlike but that in process of time they may have been confounded, and that of More retained, as much better known.

In private houses in England are or were the following works of Holbein, besides what may not have come to Vertue's or my knowledge.

In the Arundelian collection, says Richard Symonds,\* was a head of Holbein in oil by himself, most sweet, dated 1543.

At Northumberland-house an English knight sitting in a chair and a table by him.

Lord Denny, comptroller, and his lady, 1527.

Sir Henry Guldeford and his lady. They were engraved by Hollar.† As also Mons. Moret, jeweller to Henry VIII.

In the Earl of Pembroke's collection was a lady in black satin, which Zuccherò admired exceedingly.‡

The Duke of Buckingham had eight of his hand,

\* In one of his pocket books, which will be mentioned more particularly in the second volume.

† They were at Tart-hall.

‡ There is a view of the Siege of Pavia, at Wilton, said to be by Holbein, but it is by Albert Durer. I even question whether the profile of Edward VI. there be an original.

in particular the story of Jupiter and Io. See his catal. p. 16.

At the Earl of Uxbridge's at Drayton, his ancestor Lord Paget.

At the Earl of Guilford's at Wroxton, Sir Thomas Pope, the founder of Trinity-college, Oxford.

At Blenheim, a very lively head of a young man.

At Buckingham house was the portrait of Edmund Lord Sheffield.\*

Henry VIII. and Francis I. exchanged two pictures ; the King of France gave to Henry the Virgin and child by Leonardo da Vinci ; the English present was painted by Holbein, but the subject is not mentioned. The former came into the possession of Catherine Patin.

In the late Duke of Somerset's possession was a head of his ancestor the protector, engraved among the illustrious heads.

Vertue mentions having seen a fine miniature of Henry VIII. and his three children, but does not say where. It had a glass over it, and a frame curiously carved.

At Lord Orford's at Houghton is a small whole length of Edward VI. on board, which was sold into Portugal from the collection of Charles I. and Erasmus, smaller than life.

I have Catherine of Arragon, a miniature, ex-

\* This is a mistake. It was painted by Antonio More, and is now at Strawberry-hill, and is the portrait of John Lord Sheffield.

quisitely finished; a round on a blue ground. It was given to the Duke of Monmouth by Charles II. I bought it at the sale of the Lady Isabella Scott, daughter of the Duchess of Monmouth.

A head of the same Queen on board in oil; hard, and in her latter age. It is engraved among the illustrious heads.

Cath. Howard, a miniature, damaged. It was Richardson's, who bought it out of the Arundelian collection. It is engraved among the illustrious heads; and by Hollar, who called it, Mary Queen of France, wife of Charles Brandon Duke of Suffolk.

Edmund Montacute, a judge. Ditto, flat.

Philip, the Fair, son of the Emperor Maximilian and father of Charles V. when a boy. It is finely coloured; and is engraved in Mountfaucon's Antiquities of France. This must have been copied from some other picture.

A drawing of a man in a blue gown, cap, and buskins. It seems to be a masquerade dress.

Another drawing, the head of a man, with a hat and picked beard.

A design in water colours, which he afterwards executed on a house at Basil.

A large design for a chimney-piece.

A design for a clock, in great taste. It was drawn for Sir Anthony Denny and intended for a new-year's gift to Henry VIII. From the collection of Mons. Mariette at Paris.

A head of Melancthon, in oil on board, a small round, very fine.

Several drawings by Holbein, and some miniatures are preserved in various collections.

There is a very curious picture in the collection of Col. Sothby, said to be begun in France by Janet,\* and which Vertue thinks might be retouched by Holbein, as it was probably painted for his patron, the Duke of Norfolk, from whom it descended immediately to the Earl of Arundel, out of whose collection the father of the present possessor purchased it. It represents three royal pair dancing in a meadow, with a magnificent building at a distance; they are Henry VIII. and Anne Boleyn; and his sisters Margaret Queen of Scots and Mary Queen of France with their second husbands, Archibald Douglas and Charles Brandon.†

\*[François Clouet, dit Janet, was painter to the French Court during the reigns of Francis II. Charles IX. and Henry III. He greatly excelled in miniature and small portraits in oil, very much in the style and execution of Holbein. At Kensington are the portraits of Francis II. and Mary Queen of Scots by him. The latter in a white dress; and in the Bodleian Gallery, Oxford, in mourning, as Queen Dowager, which was brought from France, by an ancestor of the Sheldon family. His most admired portraits were those of Francis the First and Second at Fontainebleau, and a collection of them made by the celebrated President De Thou.]

† This was Vertue's opinion. The account in the family calls the man in the middle the Duke of Norfolk, and him on the right hand the Duke of Suffolk. If the tradition that this picture represents only English personages were not so well grounded, I should take it for a French composition. The

The circumstances of three matches so unequal assembled together, induced Vertue, with much probability to conclude that it was a tacit satire, and painted for the Duke of Norfolk, who, however related to Anne Boleyn, was certainly not partial to her, as protectress of the reformed. If this conjecture could be verified, it would lead one to farther reflections. The jealousy which Henry towards the end of his reign conceived against the Howards, and his sacrificing the galant Earl of Surrey for quartering the arms of England, as he undoubtedly had a right to quarter them, have always appeared acts of most tyrannic suspicion. He so little vouchsafed to satisfy the public on the grounds of his proceedings, that it is possible he might sometimes act on better foundation than any body knew. If he really discovered any ambitious views in the House of Norfolk, this picture would seem a confirmation of them. To expose the blemishes in the blood of the three only branches of the Royal Family, might be a leading step towards asserting their own claim—at least their own line would not appear less noble, than the descendants of Boleyn, Brandon, and Douglas.

person in the middle is a black swarthy man with a sharp beard, like Francis I. and resembling neither of the Dukes of Norfolk and Suffolk, the former of whom is never drawn with a beard, the latter always with a short square one: add to this, that the figure called Henry VIII. and which certainly has much of his countenance, is in an obscure corner of the picture, and exhibits little more than the face.

Holbein's talents were not confined to his pictures; he was an architect, he modelled, carved, was excellent in designing ornaments, and gave draughts of prints for several books, some of which it is supposed he cut himself. Sir Hans Sloane had a book of jewels designed by him, now in the British Museum. He invented patterns\* for goldsmith's work, for enamellers and chasers of plate, arts much countenanced by Henry VIII. Inigo Jones showed Sandrart another book of Holbein's designs for weapons, hilts, ornaments, scabbards, sheaths, sword-belts, buttons and hooks, girdles, hatbands and clasps for shoes, knives, forks, salt-sellers and vases, all for the king. Hollar engraved several of them. The Duchess of Portland† and Lady Elizabeth Germain,† have each a dagger set with jewels, which belonged to that prince and were probably imagined by Holbein. The latter lady has a fine little figure of Henry cut in stone, whole length; Holbein cut his own head in wood,

\* The noble seal appendent to the surrender of Cardinal Wolsey's college at Oxford, has all the appearance of being designed by Holbein. The deed is preserved in the augmentation-office, and the seal has been engraved among the plates published by the Society of Antiquaries.

† The dagger, in Her Grace's collection, is set with jacinths, and cost Lord Oxford '45*l.* at Tart-hall, when the remains of the Arundelian collection were sold there in 1720. The dagger that was Lady E. Germain's is set with above an hundred rubies, and a few diamonds, and is now at Strawberry-hill, with other curiosities bought out of that collection, particularly the figure of Henry VIII. in stone mentioned in the text.

[For the dagger Mr. W. gave fifty guineas.]

and I have another by his hand of the king, in which about his neck instead of a George he wears a watch. Two other figures carved in stone were in the museum of Tradescant at Lambeth.

His cuts to the Bible were engraved and printed at Leyden by Johannes Frellonius, in 1547, under this title, *Icones Historiarum veteris Testamenti*. The titles to every print are in Latin, and beneath is an explanation in four French verses. Prefixed is a copy of Latin verses, in honour of Holbein, by Nicholas Borbonius, a celebrated French poet of that time, and of whom there is a profile among the drawings at Kensington.\*

Lord Arundel showed Sandrart a little book of twenty-two designs of the Passion of Christ, very small; in which, says the same author, Christ was every where represented in the habit of a black monk—but that was a mistake, for Hollar engraved them, and there is only Christ persecuted by monks. Sandrart adds that it is incredible what a quantity of drawings of this master Lord Arundel had collected, and surprizing, the fruitfulness of Holbein's invention, his quickness of execution and industry in performing so much.

To the Catechismus or Instruction of Christian Religion, by Thomas Cranmer, printed by Walter Lynn 1538, quarto, the title is a wooden cut re-

\* In St. John's college Cambridge is Henry the VIII.'s Bible printed on vellum, with Holbein's cuts finely illuminated, and the figures of Henry, Cromwell, and others.

presenting Edward VI. sitting on his throne giving the bible to the Archbishop and Nobles kneeling ; this and several head-pieces in the same book were designed by Holbein, and probably some of them cut by him ; one has his name.

On the death of Sir Thomas Wyat the poet in 1541, a little book of verses, entituled *Naenia*, was published by his great admirer Leland. Prefixed was a wooden cut of Sir Thomas, from a picture of Holbein, with these lines ;

*Holbenus nitidâ pingendi maximus arte  
Effigiem expressit graphice ; sed nullus Apelles  
Exprimet ingenium felix animumque Viati.*

Of his architecture nothing now remains standing but the beautiful porch at the Earl of Pembroke's at Wilton. From that and his drawings it is evident that he had great natural taste. One cannot but lament that a noble monument of his genius has lately been demolished, the gateway at Whitehall, supposed to have been erected for the entry of Charles V. but that was a mistake ; the Emperor was here in 1521 ; Holbein did not arrive at soonest till five years after. Peacham mentions a design that he saw for a chimney-piece\* for Henry's new palace at Bridewell. There undoubtedly, at Whitehall, and at Nonsuch were many of his productions.

It may be wondered that I have said nothing

\* I have a large drawing by him for a magnificent chimney-piece, I do not know if the same.



of a work much renowned and ascribed to this master; I mean the chamber at the Lord Montacute's at Coudray; but it is most certainly not executed by him. Though the histories represented there, the habits and customs of the times, make that room a singular curiosity, they are its only merit. There is nothing good either in the designs, disposition, or colouring.

\*There are three other historic pieces in the same house, of much more merit, ascribed likewise to Holbein, and undoubtedly of his time. The first represents Francis I. on his throne, with his courtiers, and the Duke of Suffo (so it is written) and the Earl of Southampton standing before him on an embassy. This is by much the worst of the three, and has been repainted. The next is smaller, and exhibits two knights running a tilt on the foreground; one wears the crown of France, another a coronet, like that of an English prince, composed of crosses and fleurs de lys, and not closed at top. An elderly man with a broad face, and an elderly lady in profile, with several other figures, boldly painted, but not highly

\* [In the third volume of the *Archaeologia*, is given a minute account of these most curious paintings upon the walls of a large apartment in Cowdray House, Sussex, all of which perished in the fire, Sept. 27, 1793. The originals are lost to the Antiquarian world. A few of them have been accurately engraved, at the expense of the Antiquary Society; and Mr. Gough's complete description will supply a competent idea of the rest.]

finished, are sitting to see the tilt. On the back ground is the French king's tent, and several figures dancing, rejoicing, and preparing entertainments. A person seems leading a queen to the tent. Under this is written, "The meeting of the kings between Guines and Ardres in the Vale of Gold." This is an upright piece. The third is the largest, broad like the first. Francis on his throne at a distance with guards, &c. on each side in a line. Before him sit on stools with their backs towards you, four persons in black, and one like a clergyman standing in the middle and haranguing the king. On each side sit noblemen, well drawn, coloured, and neatly finished. On this piece is written; "The great ambassade sent to the French king, of the Earl of Worcester, Lord Chamberlain, the Bishop of Ely, the Lord St. John, the Lord Vaux, and others." These pictures I should not think of Holbein; the figures are more free than his, less finished, and the colouring fainter: and none of the English seem portraits. The spelling too of Suffo, is French. Probably these pieces were done by Janet, who was an able master, was cotemporary with Holbein, and whose works are often confounded with our painter's.\*

Holbein's fame was so thoroughly established†

\* In the great drawing-room at Coudray is a chimney-piece painted with grotesque ornaments in the good taste of Holbein, and probably all he executed at that curious old seat, the tradition in the family being, that he staid there but a month.

† *Sandart.*

even in his life, that the Italian masters vouchsafed to borrow from him. In particular Michael Angelo Caravaggio was much indebted to him in two different pictures. Rubens was so great an admirer of his works that he advised young Sandrart to study his *Dance of Death*, from which Rubens himself had made drawings.

This account of a man, dear to connoisseurs for the singular perfection of his colouring, become dear to antiquaries by the distance of time in which he lived, by the present scarcity of his works, and by his connections with More and Erasmus, I must close with all I can discover more relating to him; that he formed but one scholar, Christopher Amberger of Ausberg; and that in a roll\* of New-year's gifts in the 30th year of the reign of Henry VIII. signed by the king's own hand, in which are registered presents to the prince, to the Ladies Mary and Elizabeth, to the Lady Margaret Douglas, to the nobility, bishops, ladies and gentry, most of the gifts being of plate, mention is made of a present to Hans Holbein of a gilt creuse and cover, weighing ten ounces two penny weights, made by (Lucas) Corneli.

D°. to Lucas (Penne) a gilt creuse and cover, same weight.

On the other side of the roll presents to the king;

\* It was in the possession of Mr. Holmes, keeper of the records in the Tower, and was exhibited to the Antiquarian Society, in 1736.

Holbein gave a picture of the Prince's grace.

Lucas a screen to set before the fire.

Richard Atsyll, a broach of gold with an antique head.\*

In the library of the Royal Society is a book of the chamberlain's office, containing payments made by Sir Bryan Tuke, treasurer of the king's chamber, beginning in Feb. 1538, in the 29th of Henry VIII. There appear the following accounts.

Payd to Hans Holbein, paynter, a quarter due at Lady-day last 8*l.* 10*s.* 0*d.*

Again at Midsummer quarter.

Item, for Hans Holbein, paynter, for one half year's annuities advanced to him before hand, the same year to be accounted from our Lady-day last past, the sum of 30*l.*

December 30, An. 30. Item, payd to Hans Holbein, one of the king's paynters, by the kyng's commandment certify'd by my Lord privy seal's letter, x*l.* for his cost and charge at this time, sent about certeyn his grace's affairs in the parts of High Burgundy, † by way of his grace's reward.

September An. 31. Item, payd by the king's highness commandment, certified by the Lord privy seal's letters, to Hans Holbein, paynter, in the advancement of his whole year's wages before

\* He was an engraver of stones. See the end of this chapter.

† It was to draw the picture of the Duchess of Milan, mentioned above.

hand, after the rate of xxx*l*.\* by the year, which year's advancement is to be accounted from this present, which shall end ultimo Septembris next ensuing.†

The advancement of his salary is a proof that Holbein was both favoured and poor. As he was certainly very laborious, it is probable that the luxury of Britain did not teach him more economy than he had practised in his own country.

Henry, besides these painters had several artists of note in his service. The superb tomb of his father, says Stowe,‡ was not finished till the eleventh year of this king, 1519. It was made, adds the same author, by one Peter, a painter of Florence, for which he received a thousand pounds, for the whole stuff and workmanship. This Peter, Vertue discovered to be, Pietro Torreggiano, a valuable sculptor.§ That he was here in the pre-

\* Sandrart by mistake says only 200 florins.

† [Subsequently to these grants, it appears from an entry in the accounts of Sir T. Carwarden, Master of the Masques and Revels, in 1551, "Item, for a peynted booke of Mr. Hanse Holbye, (H. Holbein) making, 6*l*." It probably contained his designs for the scenes.]

‡ Page 499.

§ [Pietro Torrigiano, or as he was called in England, Peter Torisa, or Torrysani. Vasari says, that he was born at Florence about the year 1470, and was an eminent sculptor, when he contracted to make King Henry VIIth's tomb, as appears by the original deed of contract, in the archives of Westminster Abbey, dated in 1516. It was finished in 1519, after which he

ceding year appears by a book of acts, orders, decrees and records of the Court of Requests printed in 1592, in quarto, where it is said, p. 60, that in a cause between two Florentine merchants, Peter de Bardi and Bernard Cavalcanti, heard before the council at Greenwich, master Peter Torisano, a Florentine sculptor was one of the witnesses. Vasari says, that Torreggiano having made several figures in marble and small brass, which were in the town-hall at Florence, and drawn many things with spirit and a good manner, in competition with Michael Angelo (and consequently could be no despicable performer) was carried into England by some merchants, and entertained in the king's service, for whom he executed variety of works in marble, brass, and wood, in concurrence with other masters of this country, over all whom he was allowed the superiority.—He received, adds Vasari, such noble rewards, that if he had not been a proud, inconsiderate, ungovernable man, he might have lived in great felicity and made a good end; but the contrary happened, for leaving England and settling in Spain, after several performances there, he was accused of being a heretic,\* was

left England for Spain. A cast from the head of Henry VII. is now preserved at Strawberry-hill.]

\* In a passion he had broken an image of the Virgin, that he had just carved.

[Mr. Cumberland in his *Anecdotes of Spanish Painters*, 8vo. 1787, p. 10. relates this story at large. "Torrigiano had undertaken to carve a Madonna and child of the natural size,

thrown into the inquisition, tried and condemned — the execution indeed was respited, but he became

at the order of a Spanish Grandee : it was to be made after the model of one, which he had already executed, and a promise was given him of a reward proportioned to the merit of his work. His employer was (the Duke d'Arcas) one of the first Grandees of Spain ; and Torrigiano, who conceived highly of his generosity, and well knew what his own talents could perform, was determined to outdo his former work. He had passed a great part of his life in travelling from kingdom to kingdom in search of employment, and, flattering himself with the hope that he had now found a resting place after all his labours, the ingenious artist, with much pains and application, completed the work ; and presented to his employer a matchless piece of sculpture, the utmost effort of his art. The Grandee surveyed the striking performance, with great delight and reverence, applauded Torrigiano to the skies, and impatient to possess himself of the enchanting idol, forthwith sent to demand it. At the same time, to set off his generosity with a better display, he loaded two lacqueys with the money ; the bulk was promising, but when Torrigiano turned out the bags and found the specie nothing but a parcel of brass maravedi, amounting only to thirty ducats, vexation upon the sudden disappointment of his hopes, and just resentment for what he considered as an insult to his merit, so transported him, that snatching up his mallet in a rage, and not regarding the perfection (or what was to him of more fatal consequence) the sacred character of the image he had made, he broke it suddenly in pieces, and dismissed the lacqueys, with their load of farthings to tell the tale. They executed their talent too well. The Grandee, in his turn, fired with shame, vexation, and revenge, and assuming, or perhaps conceiving horror for the sacrilegious nature of the act ; presented himself before the Inquisition and impeached the artist at that terrible tribunal. It was in vain that Torrigiano urged the right of an author over his own creation. Reason pleaded at his side, but superstition

melancholy mad and starved himself to death at Seville in 1522, in the fiftieth year of his age.

Torreggiano, it seems, with Henry's turbulence of temper, had adopted his religion, and yet, as he quitted England, one should suppose had not suppleness enough to please the monarch, even after that complaisance. In the life of Benvenuto Cellini is farther evidence of Torreggiano's being employed here, and of his disputes with Michael Angelo.

When Cellini\* was about seventeen he says there sate in judgment, the decree was death, with torture. The Holy Office lost its victim, for Torreggiano expired in prison, and not under the hands of the executioner."

Mr. Cumberland observes, "for my part, I lament both his offence and his punishment. The man who could be so frantic with passion, as in the person of M. Angelo, to deface one of the divinest works of heaven, might easily be tempted to destroy his own; and it has been generally observed that hearts so prone to anger, have, on occasion, been as susceptible of apprehension and fear. It is to be supposed, that Torreggiano's case was not better, in the eyes of the Holy Office; for his having been resident in England, and employed by King Henry VIII. Whether they considered him as tinctured with the heresy of that royal apostate, does not appear. I am inclined to think that he more resembled Henry in temper, than in opinion: at least if we are to credit his assault on M. Angelo, and to try him on that action, since the days of Diomede, few mortals ever launched a more impious blow." p. 17.

*Condivi* relates this act of violence. See likewise *Duppa's Life of M. Angelo*, p. 159, 4to.]

\* [*Vita di Benvenuto Cellini, scritta da lui stesso*," 1730. Translated by *Dr. Nugent*, and republished with additional notes, 2 vol. 8vo. 1822, by *T. Roscoe*.]



arrived at Florence a sculptor called Pietro Torreggiani, who came from England where he had resided many years; this artist much frequenting Cellini's master, told the former, that having a great work of bronze to execute for the king of England, he was come to engage as many youths as he could to assist him; and that Cellini being rather a sculptor than a graver, Torreggiano offered to make his fortune if he would accompany him to London. He was, adds Cellini, of a noble presence, bold, and with the air of a great soldier rather than of a statuary, his admirable gestures, sonorous voice, and the action of his brow striking with amazement, ed ogni giorno ragionava delle sue bravure con quelle bestie di quelli Inglesi every day relating his brave treatment of those beasts the English. But as much struck as Cellini was with this lofty behaviour to us savages, he took an aversion to his new master, on the latter boasting of a blow in the face that he had given to the divine Michael Angelo with his fist, the marks of which he would carry to his grave. Others say that this event happened in the palace of the Cardinal de' Medici, Torreggiano being jealous of the superior honours paid to Michael Angelo, whose nose was flattened by the blow. The aggressor fled, and entered into the army, where he obtained a captain's commission, but being soon disgusted with that life, he retired to Florence, and from thence came to England.

To Torreggiano Vertue ascribes likewise the tomb of Margaret Countess of Richmond, the mother of Henry VII. and that of Dr. Young, master of the rolls, in the chapel at the rolls in Chancery-lane. There is a head of Henry VIII. in plaister in a round at Hampton-court, which I should suppose is by the same master.

Among the Harleian MSS. is an estimate of the charge and expense of the \*monument to be erected for Henry VII. in which appear the names of other artists who worked under Torreggiano, as Laurence Ymber, kerver, for making the patrons in timber; Humphrey Walker, founder; Nicholas Ewer, copper-smith and gilder; John Bell and John Maynard, painters; Robert Vertue, Robert Jenings, and John Lebons, master masons. There was another called William Vertue, who by indenture dated June 5, in the twenty-first year of Henry VII. engaged with John Hylmer, to vault and roof the choir of the chapel of St. George, at Windsor for 700*l.* † Humphrey Cooke, ‡ was

\* At Strawberry-hill is a model in stone of the head of Henry VII. in the agony of death. It is in the great style of Raphael and Michael Angelo, and worthy of either, though undoubtedly by Torreggiano.

† Ashmole's Order of the Garter, p. 136.

‡ Robert Cook, Clarenceux in that reign, was a painter, and at Cockfield-hall in Yoxford in Suffolk drew the portraits of Henry VII. Henry VIII. Queen Catherine, Charles Brandon Duke of Suffolk, Sir Anthony Wingfield, Sir Robert Wingfield, his lady, and seven or eight sons, all remaining there lately. At Boughton, the seat of the late Duke of Montagu, is a small

master carpenter employed in the new buildings at the Savoy. The tomb at Ormskirk of Thomas Stanley Earl of Derby, last husband of Margaret of Richmond, was in the same style with that of his wife and son-in-law. On it lay an image of brass five feet six inches long, which when cast and repaired ready for gilding weighed 500 weight and a half. James Hales for making the image of timber had an hundred shillings.

It was in the reign of Henry VIII. that the chapel of King's college Cambridge was\* finished,

piece of the family of Wingfield, containing several figures, which probably is the picture here alluded to.

\* The name of the original architect is preserved by Hearne, who in his preface to the History of Glastonbury, p. lxxv. says, "All that see King's College Chapel in Cambridge are struck with admiration, and most are mighty desirous of knowing the architect's name. Yet few can tell it. It appears however from their books at King's College [as I am informed by my friend Mr. Baker, the learned antiquary of Cambridge] that one Mr. Cloos, father of Nicholas Cloos, one of the first fellows of that college, and afterwards Bishop of Litchfield, was the architect of that chapel [though Godwin says the bishop himself was master of the king's works here] as far as king Henry VIth's share reacheth, and contriver or designer of the whole, afterwards finished by Henry VII. and beautified by Henry VIII."

In a MS. account of all the members of King's College, a copy of which is in the possession of the Rev. Mr. Cole of Blecheley, to whom the public and I are obliged for this and several other curious particulars, Bishop Nicholas Close is mentioned as a person in whose capacity King Henry VIth. (who had appointed him fellow in 1443) had such confidence, that he made him overseer and manager of all his intended buildings

a work, alone sufficient to ennoble any age. Several indentures are extant relative to the execution of that fabric. One in the fourth year of this king, between the provost, Robert Hacomblein, and Thomas Larke surveyor of the works on one part, and John Wastell, master mason, on the other part, by which he agrees to build or set up a good sufficient vault for the great church there, according to a plat signed by the Lords executors of King Henry VII. they covenanting to pay him 1200*l.* that is to say, 100*l.* for every severey (or partition) of the church, there being twelve severeys.

Another, dated August 4, in the fifth of the same king, between the same parties, for the vaulting of two porches of the king's college chapel, and also seven chapels, and nine other chapels behind the choir, according to a plat made and to be finished, the vaults and battlements before the feast of St. John Baptist next ensuing 25*l.* to be paid for each of the said porches; 20*l.* for each of the seven chapels; 12*l.* for each of the nine chapels; and for stone and workmanship of the battlements of all the said chapels and porches, divided into twenty severeys, each severey *cl.*

Another between the same persons, for making and setting up the finyalls of the buttresses of the

and designs for that college: In the same MS. John Canterbury, a native of Tewksbury and fellow of the college in 1451, is said to have been clerk of the works there.

church, and one tower at one of the corners of the said church, and for finishing and performing of the said tower with finyalls, ryaats, gablets, battlement, orbys and cross-quarters and every thing belonging to them. For every buttress to be paid 6*l.*—13*s.*—4*d.* and for all the said buttresses 140*l.* and for the tower 100*l.*

The two next deeds are no less curious, as they have preserved the names of the artists who painted the magnificent windows in the same chapel.

Indenture of May 3, in the 18th of Hen. VIII. between the foresaid provost and Thomas Larke, Arch-deacon of Norwich, and Francis Williamson of Southwark, glazier, and Simon Symonds of St. Margaret's Westminster, glazier, the two latter agreeing curiously and sufficiently to glaze four windows of the upperstory of the church of King's College Cambridge, of orient colours and imagery of the story of the Old Law and of the New Law, after the manner and goodness in every point of the king's new chapel at Westminster, also according to the manner done by Bernard Flower glazier deceased; also according to such patrons, otherwise called *vidimus*, to be set up within two years next ensuing, to be paid after the rate of sixteen pence per foot for the glass.

The last is between the same provost and Thomas Larke on one part, and Galyon Hoone of the parish of St. Mary Magdalen, glazier, Richard Bownde of St. Clement's Danes, glazier. Thomas

Reve of St. Sepulchre's, glazier, and James Nicholson of Southwark, glazier, on the other part, the latter agreeing to set up eighteen windows of the upper story of King's College Chapel, like those of the King's new chapel at Westminster, as Barnard Flower glazier (late deceased) by indenture stood to do, six of the said windows to be set up within twelve months: The bands of lead to be after the rate of two pence per foot.\*

In these instruments there appears little less simplicity than in the old ones I have reported of Henry III. Yet as much as we imagine ourselves arrived at higher perfection in the arts, it would not be easy for a master of a college now to go into St. Margaret's parish or Southwark and be-

\* An indenture more ancient than these, and containing names of persons employed in this celebrated building, has been discovered in the archives of Caius-college, by the present master, Sir James Burrough, and is as follows ;

“ To alle christen people this psent wrytyng endented seeng, redyng, or heryng, John Wulrich, maistr mason of the werkes of the Kyngs college roial of our lady and seynt Nicholas of Cambridge, John Bell, mason wardeyn in the same werkes, Richard Adam, and Robert Vogett, carpenters, arbitrours indifferently chosen by the reverend fader in God, Edward, by the grace of God, bysshopp of Karlyle, Mr. or Wardeyn of the house or college of St. Michael of Cambr : and the scolars of the same on the oon part, and maist: Henry Cossey, warden of the college or hall of the Annuntiation or Gonville hall, and the fellowes and scolars of the same, on the other part, of and upon the Evesdroppe in the garden of Ffyshwyke hostile, belonging to Gonville hall, &c. Written at Cambr : 17, Aug. 1476, 16, Edward IV.”

speak the roof of such a chapel as that of King's college, and a dozen or two of windows, so admirably drawn, and order them to be sent home by such a day, as if he was bespeaking a chequered pavement or a church bible. Even those obscure artists Williamson, Symonds, Flower, Hoone, &c. would figure as considerable painters in any reign; and what a rarity in a collection of drawings would be one of their *vidimus's*! It is remarkable that one of the finest of these windows is the story of Ananias and Saphira as told by Raphael in the cartoons—probably the cartoons being consigned to Flanders for tapestry, drawings from them were sent hither; an instance of the diligence of our glass-painters in obtaining the best designs for their work.

John Mustyan, born at Enguien, is recorded as Henry's arras-maker; John de Mayne as his seal graver; and Richard Atsyll\* as his graver of stones.† Skelton mentions one master Newton as a painter of that time;

Casting my sight the chambre about  
To se how duly eche thyng in ordre was,  
Towarde the dore as we were commyng out

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\* Hillyard (the same person probably, of whom more hereafter) cut the images of Henry VIII. and his children on a sardonyx, in the collection of the Duke of Devonshire. The Earl of Exeter has such another. Lady Mary Wortley had a head of the same king on a little stone in a ring; cameo on one side and intaglio on the other.

† With a fee of twenty pounds a year.

I saw maister Newton syt with his compas  
 His plummet, his pensell, his spectacles of glas,  
 Devysing in picture by his industrious wit  
 Of my laurel the proces every whitte.

And among the payments of the treasurer of the chambers, reported above, is one of 40*l.* to Levina Tirlinks paintrixe—a name that occurs but once more, in a roll of new year's gifts to and from Queen Elizabeth. This gentlewoman presents the Queen's picture painted finely on a card.

In the cathedral of Chichester\* are pictures of the kings of England and bishops of that see, painted about the year 1519 by one Bernardi, ancestor of a family still settled in those parts. They were done at the expense of Bishop Sherborne, who erected a monument for himself, yet remaining there. Vermander mentions one Theodore Bernardi of Amsterdam, master of Michael Coxie, who Vertue thinks painted those works at Chichester, as they are in a Dutch taste. They were repainted in 1747 by one Tremaine.

\* [Bishop Sherburne employed Theodore Bernardi, a Flemish painter who came to England, with his two sons, in 1519. They painted two pictures of very considerable dimensions upon oak pannel, describing two principal epochs, in the history of that church of Chichester; the foundation of the See of Selsey by Ceadwalla, and the establishment of four prebends by himself. There is sufficient reason for conjecture, that the chambers in Cowdray House were likewise painted by them. Theodore's descendants, Anthony and Lambert Bernardi, and another Lambert Bernardi, are registered in the parish of All Saints, Chichester." *Hist. of Western Sussex*, v. i. p. 181.]



The congenial temper of Wolsey\* displayed itself in as magnificent a manner as the king's.

\* [Lord Herbert adds a reflection—"Thus did the Tomb of the Cardinal partake the same fortune with his college (at Ipswich) as being assumed by the king, both which yet remain still imperfect."

Speed in his *History of Britain*, p. 1083, has copied a MS. of Nicholas Charles, Lancaster Herald, entitled, "The manner of the Tombe to be made for the king's Grace, at Windsor." Of its extraordinary dimensions and magnificence, both of materials and art, the following extract may communicate some idea, "The inclosure, statues, &c. to be composed of copper gilt. Upon two separate altar or table tombs of touch stone, the figures Henry VIII. and his Queen Jane Seymour, recumbent, in their royal habits, "not as death but as sleeping;" on both sides, and of the size of a man and woman, with two angels at the head of each. Upon a high basement between them, upon which shall be the history of St. George embossed, shall stand the king on horseback, in full armour, "of the stature of a goodly man and a large horse," Over all, "the Image of God the Father, holding the king's soul in his left hand, and his right hand extended, in the act of benediction."—Thirteen Prophets and four Saints, all five feet high, and between each, pillars of serpentine marble. The amount of the carvings, 133 statues, and 44 "stories, or bas-reliefs." In Henry VIIIth's Will this Tomb is specified, "an honorable tomb for our bones to rest in, which is well onward, and almoost made therefore, already." Dated, Dec. 30, 1546. The whole of this unfinished pile of statuary was sold by the Parliament commissioners, for 600*l.* and melted down. Among the *Landsdowne State Papers*, No. 116, is a certificate of the Lord Treasurer (Burghley) of the state of the Tombs of Henry VII. and VIII. with a view to their repair. It is dated in 1579, when Q. Elizabeth might have entertained some serious intention of paying that respect to her ancestors. No estimate of the expense is given, in this document, and it is more than probable, that her economy subdued her filial piety. It had been exerted in vain.]

Whitehall, Hampton-court, and his college of Christ-church, were monuments of his grandeur and disgrace, flowing from the bounty of and then reverting to the crown. In 1524 he began a monument for himself at Windsor, erecting a small chapel adjoining to St. George's church which was to contain his tomb, the design whereof, says Lord Herbert,\* was so glorious that it exceeded far that of Henry VII. One Benedetto, a statuary of Florence, took it in hand and continued it till 1529, receiving for so much as was already done 4250 ducats. The Cardinal, adds the historian, when this was finished, did purpose to make a tomb for Henry, but on his fall, the king made use of so much as he found fit, and called it his. Dr. Fiddes says that the Cardinal made suit to the king to have his own image with such part of his tomb as shall please the king to let him have, to be sent to York, where he intended to be buried. In the same collections mention is made of Antony Cavallari, as gilder of the tomb, whom the Cardinal is besought to permit to return home to Antwerp, if he means to employ him no farther, and also that Benedict the carver may return to Italy. But Benedict Henry took into his own service, and employed on the same tomb which his majesty had now adopted for himself.—This person was Benedetto da Rovezzano, another Florentine sculptor, who, Vasari says, executed

\* Page 342.

many works of marble and bronze for Henry, and got an ample fortune, with which he returned to his native country, but his eyes having suffered by working in the foundery, he grew blind in 1550 and died soon after. The celebrated Baccio Bandinelli made an admirable model of wood with figures of wax for the same monument; but Benedetto of Rovezzano, it seems, was preferred.\*

The sepulchral† chapel was never completed. Henry and Jane Seymour were buried in St. George's church, with an intention of their being removed into the monument as soon as it should be finished. Charles I. resumed the design, proposing to enlarge the chapel and fit it for his own and the interment of his successors. But the whole was demolished in 1646, by order of parliament and the rich figures of copper gilt melted down. James II. repaired this building, and employed Verrio to paint it, intending it for a popish chapel—but no destination of it has yet succeeded;

\* I suppose it was Antony Cavallari or Benedetto da Rovezzano who made the large statue in metal of Henry VIII. in a cloyster at Gorhambury; it is not in a bad taste.

† Leland says that the ancient chapel of St. George built by Edward III. stood on this very spot, and that Henry VII. pulled it down, and erected the present tomb-house in its place, intending himself to be buried there; but afterwards changed his mind and built his chapel at Westminster. See Leland's comment on the *Cyanea Cantio* published with his *Itinerary* by Hearne, vol. 9.

it remains a ruin,\* known by the name of the tomb-house.

\* [In 1800, his late Majesty directed, that the whole structure should be repaired and glazed ; and the decayed battlements and other ornaments completely restored, but nothing farther, as to its appropriation, was done at that time.]

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### REMARKS.

Holbein was the luminary of Painting in England, in the semi-barbarous court of Henry VIII. which shone with a powerful influence in efforts of ingenuity and splendour ; and diffused a taste for the various works of art, and a perception of their comparative excellence, hitherto unknown.

The common, but somewhat injurious consequence of this supereminence is the throwing into shade, the merits of other artists, who approach them with a degree of successful competition which is not always duly allowed.

Henry VII. was of too penurious a character to patronise artists ; and we find that Mabuse was so little satisfied with the encouragement he received from him, that he quitted England, after a residence of one year only.

When Henry VIII. succeeded ; his love of gorgeous ornament and his rivalry of the Emperor Charles V. and of Francis I. incited him to a display of gothic magnificence, in which the wealth, amassed by his father, enabled him to surpass them. But the same motives induced a more elegant pursuit ; and as those monarchs were liberal patrons of Painters who, at that period, professed likewise architecture, and all works of design, he followed their example by offers of great remuneration to some members of the Italian and Flemish schools. And though

Raffaelle, Primaticcio and Titian declined to accept his munificence, others, already celebrated in their own country, were willing to try their fortune, in this.

The faculty of an artist, at that time, was to complete a palace—to plan and design it, as an architect—to embellish it, as an inventor of carvings, and of patterns for tapestry and stained glass,—to enrich the larger apartments with fresco paintings on the walls and ceilings, and the smaller with portraits and cabinet pictures. Such palaces had already risen, under the royal auspices, on the continent, by the efforts and directing genius of one man. Our Henry spared neither solicitation nor expense to effect a similar purpose.

Previously to the arrival of Holbein in England, Lucas Corneliiz, Luca Penni, a favourite scholar of Raffaelle, and probably sent by him to lessen the disappointment consequent upon his refusal of the king's invitation, as Lanzi asserts that he came to England to paint his portrait, (T. ii. p. 90); Antonio Toto del Nunciato, and another of Raffaelle's scholars, Girolamo da Trevigi, were settled and constantly employed, in the Court of Henry VIII.

Evidences fail us in ascertaining their several works, and appropriating them either separately or conjointly. We know, that the palaces of St. James's, York House, Richmond, Non-such and Hampton-court were, each of them, built or ornamented during the early part of the sixteenth century; and that retaining pensions were paid to all these artists, but we are not supported even by tradition, as to their individual performance.

The superior talents of Holbein commanded universal praise and acknowledgment; but eminent as his powers both of invention and execution must have been, he is familiarised to us, as a painter of portraits. As Mr. W. speaks only of Holbein's general excellence, and chiefly as a colourist; the opinions of other critics may not be irrelevant. De Piles, in his scale of painting, places him but one degree below Rubens and Van-dyck. His immediate successors and those who followed them in the reign of Charles I. considered his portraits as

models of perfection ; they were frequently employed in copying them ; and were emulous, to acquire his style. Norgate (in the MS. treatise already quoted) observes, “ the incomparable H. Holbein, who in all his different and various method of painting, either in oyle, distempre, lymning or crayon, was, it seems, so general an artist, as never to imitate any man, nor ever was worthily imitated by any.”—Zucchero, after having examined his works, preserved in the English collections, indulged in extravagant encomium. It is said, that Mirevelt (who was never in England) adopted his colouring with admirable facility, and that several portraits by Holbein were sent over to him at Delft, to be copied with such singular success: “ nam cum est arduum similitudinem effingere ex vero ; tum longe difficilium est imitationis imitatio,” (*Plin. Epist. L. 4, 28.*)

Holbein gratified his royal patron by furnishing designs to be embossed or chased in gold or silver, to the goldsmiths ; particularly to Moret, whose portrait was one of the most admired in the Arundel collection. These were principally applied to standing cups, daggers and flasks for gunpowder, Sandrart says, (p. 241) that Inigo Jones showed him a small book full of the most beautiful conceits, drawn in Indian ink. (now 530g, *MSS. Harl.*) About this time, Benvenuto Cellini was retained by Francis I. and Benedetto da Rovezzano was resident in England, and associated with Holbein ; who had opportunities of seeing their exquisite works, and of acquiring their art, with the usual happiness of his genius. As an architect, he properly belongs to the next chapter.

Respecting the cartoons, or, as these designs were then called, “ *vidimus*,” prepared by painters in water-colours to be transferred or copied upon glass, Mr. W. has remarked, an exact adaptation of one of Raffaele’s, in the windows of King’s College, Cambridge. Designs of able masters, originally intended for tapestry, were easily applied to stained glass, more particularly when the windows were made to represent Scripture histories.

The celebrated twelve cartoons were designed and executed

by Raffaele about the year 1517.\* The building of King's College Chapel is said to have been completed, in 1515; and as the agreement cited in the text bears date in 1527; the cartoons had been long enough in Flanders to admit of copies having been obtained, according to Mr. W.'s conjecture. The exquisite series of the Story of Cupid and Psyche, painted by the same master, in the little Farnese palace at Rome, were copied "en grisaille" for the windows of the gallery of the castle of Ecouen. We had, at this time, the abovementioned artists resident in England, who are known to have had employment in similar designs, from the glaziers, who made similar contracts; and who were in constant intercourse with France, Holland, and the Netherlands, where the art of staining glass had nearly reached the zenith of its perfection.

Although the mausoleum of Henry VII. be in dimensions and magnificence, a work worthy of all the admiration then bestowed upon it, the art of sculpture and casting in metal, as applied to sepulchral monuments, had previously attained to a positive degree of excellence in this kingdom. If we refer to the effigies of his predecessors still extant, it will appear, that sculpture had made nearly an equal progress with architecture during the 14th and 15th centuries. Casting in metal succeeded to the art of plating with it upon wood. The faces were wrought from masques taken from the dead subject, and therefore the likeness was preserved entire, of which many curious and authentic specimens are given in *Gough's Sepulchral Monuments*.

They occur in the following series :—

1272. Henry III.	-	Copper-gilt	Westminster.
1290. Elinor Q. of,	-	Bronze or Latten,	Ditto.
1307. Edward I.	-	Copper-gilt,	Ditto.
1327. Edward II.	-	Alabaster,	Gloucester.
1377. Edward III.	-	Copper-gilt	Westminster
1369. Q. Philippa,	-	Alabaster,	Ditto.

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\* Fuseli, (Lect. III. p. 138) "as they are now in the copies of the Tapestry annually exhibited in St. Peter's; in *thirteen* compositions."

1395. Richard II. Anne his Q. Latten, or mixed metal, Ditto.  
 1412. Henry IV. his Queen, Alabaster, Canterbury.  
 1422. Henry V. Oak plated with silver, and the head solid,  
 Westminster.

Added to these are Aymer de Valence, 1246, of oak plated with copper, and John of Eltham, of alabaster, in Westminster ; Edward the Black Prince in Canterbury, and Richard Beauchamp, Earl of Warwick, in his chapel at Warwick, both of copper gilt. The existing contracts are made with English artists, copper-smiths, chasers, or gilders. From Le Noir's collections relative to the statues of the Kings of France, it may be supposed, that the art of casting in metal was there unknown at the same period. Certain it is, that it was rarely practised : because so many monuments mentioned, are of marble, black or white, and of alabaster, almost without exception.

In this æra of the history of Painting in England, it is obvious to contemplate the perfection to which it had already attained in Italy. Leonardo da Vinci, Michel Angelo, Raffaele and Titian were in their full glory ; and when compared with their transcendent works in other countries, Painting, in our own, was little more than genius, struggling with barbarism.

France had not long preceded or excelled us. The light diffused by Primaticcio and Salviati over that country was soon reflected here by the efforts of such of the Roman school as had ventured to visit this northern region. An admiration of painting, more especially of portrait, was excited by the novel exhibition of it ; under the royal protection. Still, however, till after the arrival of Holbein, our native artists were content to admire, and had not dared to imitate.





Thornbury Castle, Gloucestershire.

## CHAPTER V.

### *State of Architecture to the end of the Reign of Henry VIII.*

It is unlucky for the world, that our earliest ancestors were not aware of the curiosity which would inspire their descendents of knowing minutely every thing relating to them. When they placed three or four branches of trees across the trunks of others and covered them with boughs or straw to keep out the weather, the good people were not apprized that they were discovering architecture, and that it would be learnedly agitated some thousand of years afterwards who was

the inventor of this stupendous science. In complaisance to our enquiries they would undoubtedly have transmitted an account of the first hovel that was ever built, and from that patriarch hut we should possess a faithful genealogy of all its descendants: Yet such a curiosity would destroy much greater treasures; it would annihilate fables, researches, conjectures, hypotheses, disputes, blunders and dissertations, that library of human impertinence. Necessity and a little common sense produced all the common arts, which the plain folks who practised them were not idle enough to record. Their inventions were obvious, their productions useful and clumsy. Yet the little merit there was in fabricating them being soon consigned to oblivion, we are bountiful enough to suppose that there was design and system in all they did, and then take infinite pains to digest and methodize those imaginary rudiments. No sooner is any aera of an invention invented, but different countries begin to assert an exclusive title to it, and the only point in which any countries agree is perhaps in ascribing the discovery to some other nation remote enough in time for neither of them to know any thing of it. Let but France and England once dispute which first used a hatchet, and they shall never be accorded till the chancery of learning accommodates the matter by pronouncing that each received that invaluable utensil from the Phœnicians. Common sense that would interpose by observing how probable it is that the

necessaries of life were equally discovered in every region, cannot be heard; a hammer could only be invented by the Phœnicians, the first polished people of whom we are totally ignorant. Whoever has thrown away his time on the first chapters of general histories, or of histories of arts, must be sensible that these reflections are but too well grounded. I design them as an apology for not going very far back into the history of our architecture. Vertue and several other curious persons have taken great pains to enlighten the obscure ages of that science; they find no names of architects, nay, little more, than what they might have known without inquiring; that our ancestors had buildings. Indeed Tom Hearne, Brown Willis, and such illustrators did sometimes go upon more positive ground; they did now and then stumble upon an arch, a tower, nay a whole church, so dark, so ugly, so uncouth, that they were sure it could not have been built since any idea of grace had been transported into the island. Yet with this incontestable security on their side, they still had room for doubting; Danes, Saxons, Normans, were all ignorant enough to have claims to peculiar ugliness in their fashions. It was difficult to ascertain the period\* when one ungracious form

\* When men inquire, "who invented Gothic buildings?" they might as well ask, "who invented bad Latin?" The former was a corruption of the Roman architecture, as the

jostled out another : and this perplexity at last led them into such refinement, that the term *Gothic Architecture*, inflicted as a reproach on our ancient buildings in general by our ancestors who revived the Grecian taste, is now considered but as a species of modern elegance, by those who wish to distinguish the Saxon style from it. This Saxon style begins to be defined by flat and round arches, by some undulating zigzags on certain old fabrics, and by a very few other characteristics, all evidences of barbarous and ignorant times. I do not mean to say simply that the round arch is a proof of ignorance ; but being so natural, it is simply, when unaccompanied by any graceful ornaments, a mark of a rude age—if attended by mishapen and heavy decorations, a certain mark of it.† The pointed arch, that peculiar of Gothic

latter was of the Roman language. Both were debased in barbarous ages ; both were refined, as the age polished itself ; but neither were restored to the original standard. Beautiful Gothic architecture was engrafted on Saxon deformity ; and pure Italian succeeded to vitiated Latin.

† [This definition of the Saxon style by our ingenious author will be considered as rather jejune, and by no means satisfactory. When Mr. W. wrote, the subject had not been explored, the points of discrimination discovered, nor the precise boundary marked out, which divide the pure Saxon manner, before Edward Confessor, from that introduced by the Norman prelates. They are still frequently confounded.]

It is allowed by those who have investigated the history of architecture among the Saxons, that very few churches of that early date are now seen above ground, and that crypts and

architecture, was certainly intended as an improvement on the circular, and the men who had not

doorcases supply the most authentic evidence. These, in many most curious instances, are sufficiently known to the architectural antiquary. Who that has examined the workmanship of capitals, doorcases, bas-reliefs, and soffits of arches, or the carvings of fonts, all of which have a confirmed reference to the Saxon æra; will hastily condemn them as "heavy or misshapen ornaments?" Malmsbury, to cite no other instance, will vindicate such specimens, from that censure, in particular. Several of the ornaments of the door-cases resemble those we see adopted in the Roman mosaic; and the finishing, so far from being coarse, approaches to delicacy.

The leading marks of distinction between the Saxon, and the Anglo-Norman style, immediately consequent upon it, does not depend upon the arches; for, in both, they are circular. The arcades of St. Frideswyde, (now Oxford Cathedral) and of Waltham Abbey, are exclusively Saxon, according to the learned Mr. King, whose authority was highly valued. But a chief peculiarity (continued certainly by the Normans) was the carving on the soffits of the arches; and the placing a bas-relief of our Saviour, generally as sitting, in the round head of the door-case, so as to leave the door itself of an oblong shape.

The Anglo-Norman period may be comprised between the reigns of Edward Confessor, and that of Henry I. when several of the cathedrals were first rebuilt, with greatly increased dimensions, and simpler ornaments in the moulding. The heads of animals, beaks of eagles and other chimeras were then very rarely introduced, and are rather demonstrative of the Saxon manner, and evidently copied from the lower Roman. The Norman "Romanesque" which prevailed to the year 1100, was characterised by plainness and simplicity.

Few subjects have been investigated with more zeal than the real origin of the "Pointed Arch," since this observation of

the happiness of lighting on the simplicity and proportion of the Greek orders, were however so

Mr. W. first appeared. To detail and examine the various hypotheses, which have in general been supported with considerable ability, would demand volumes.

Sir Christopher Wren's opinion, to which Warburton and Warton greatly inclined, ascribed what is commonly known as Gothic architecture, to the invention of the Saracens, which the Croisaders first introduced into Christendom. "Time has revealed that error; no such Saracenic works exist in Spain, nor Sicily, nor in any other country to which the Arabian power had extended, (*Archæol.* v. viii. p. 191).—yet Mr. Hamilton, (in his *Ægyptiaca*, p. 347.) and Mr. Haggitt, (in *Gothic Arch.* p. 121.) contend for the Eastern origin of the pointed arch; and that remains of Gothic architecture are not less frequent in Egypt than in Palestine; Alexandria, Rosetta, Cairo and Upper Egypt abound with them."

Mr. Barry, (*Works*, p. 123,) is convinced "that the style called gothic is nothing more than the architecture of the old Greeks and Romans, in the state of final corruption into which it had fallen." This mode since its introduction into Italy has acquired various designations, from different authors on the subject—such as "La maniera vecchia, non antica—Greco-Goffa—Goffa - Tedesca — Gottica — Longobardica," the last mentioned was the heavy style; the light Gothic "maniera Tedesca." Maffei, Muratori, and Tiraboschi have shewn "that neither the Goths nor the Lombards introduced any style, in particular; but employed the architects whom they found in Italy." Dr. Møller, a late German writer on the Gothic style in that country, remarks that "neither the Goths nor the Lombards were inventors of the architecture which has taken their name, for the ancient paganism of the Northern nations had no influence on the style of church-building." Heyne (the well-known) is more decisive in asserting, that the Gothic architects residing at Rome were in reality those who first

lucky as to strike out a thousand graces and effects which rendered their buildings magnificent, yet

migrated into France with other Goths who professed the arts, from Aquitaine and Spain; and concludes with his confirmation of the opinion above cited.

Millin says, that the style denominated "Le Gothique Grec," is peculiar to the lower empire; when Greek architects were employed in Italy, to apply fragments of classical architecture to gothic irregular edifices, as at St. Marco at Venice." The Genoese and Pisan merchants were frequently laden on their return from their settlements in Greece, with marble from the ruined cities, which was used in constructing their churches, as a more abundant quarry.

Great resemblance of the first to the later Gothic will excuse the introduction of the following passage, frequently quoted by others, into this long note. Cassiodorus, who, in the sixth century was secretary to the first Gothic kings of Italy, has this striking observation concerning their ecclesiastical architecture, which had then began to prevail. He inquires, (*Op. Cassiod. Venetiis*, p. 23.) "Quid dicamus columnarum junceam proceritatem! moles illas sublimissimas fabricarum; quasi quibusdam erectis pastilibus continui, et substantiæ qualitate concavis canalibus excavatas; ut magis ipsas estimates fuisse transfusas, alias ceris judices factas, quod metallis durissimis expositum."

Mr. R. Smirke, (*Archæol.* v. xv. p. 363,) thinks that Gothic architecture was introduced into Italy, at a very early period, and that it acquired a degree of richness, which Gothic buildings in this country did not assume, till many years afterward." His specimens, in confirmation, are a window of the church of Messina, in Sicily, in the early part of the 10th century; the baptistery at Pisa, by Dioti Salvi, 1152; and the Campo Santo begun by Giovanni da Pisa, in 1275. The late Sir H. Englefield, adds remarks on the same letter (p. 367); and conjectures that the tracery of the windows of the great cloister of the Campo Santo is not of a period earlier than 1464; and he

genteel, vast, yet light,\* venerable and picturesque. It is difficult for the noblest Grecian temple to

grounds his opinion upon an inscription still to be seen, and quoted in the *Theatrum Basilicæ Pisanæ*, (p. 375). Mr. Smirke replies, in confirmation of his first opinion, to shew that the circular and pointed arch with tracery, were not uncommon in the same building, as early as he has stated. He discredits Sir H. E.'s proofs, that any material alteration or addition took place either in the Battisterio or the Campo Santo." Mr. Gunn (*On the Origin and Influence of Gothic Architecture*, p. 22<sup>a</sup>) had commissioned a friend to cause an accurate investigation to be made, whether the Gothic ornaments were original or substituted; when the first opinion was said to have been confirmed by the keeper Sign. Toscanelli; who has since declared, that it was never authorised by him. (*Arch.* v. xx. p. 551.)

That this style "originated in ancient Rome," is advanced in Mr. Gunn's very sensible treatise, and pursued with more science by Mr. Kerrich, the librarian of the University of Cambridge, whose notes and illustrations are most ingenious and valuable. A satisfactory extract only is offered to those who have pursued these inquiries, and who are referred to the later volumes of the *Archæologia*, and the treatises which have been mentioned. "Gothic Architecture is said by Torre, to have been first so named by Cesare Cesarini, in his Commentary on Vitruvius. The Italians call the old heavy style of building, Lombard architecture, and we, for like reason, call it Saxon or Norman, but the architecture is the same. The error has been, to suppose that it came to us, from some distant country, adult, and in its full vigour; and that it was implicitly adopted, and made use of, exactly as received. And it was not till very lately, that these notions having been found not to be supported by facts, we began to look nearer home,

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\* For instance, the façade of the Cathedral at Rheims.



convey half so many impressions to the mind, as a cathedral does of the best Gothic taste—a proof

to observe the buildings around them; and to consider the objects themselves, with the abilities, required for their production.”—(*Arch.* v. xvi. p. 292.)

But the single hypothesis of the origin of the pointed arch was more generally agitated, after the appearance of Mr. Whittington's *Treatise on the Ecclesiastical Antiquities of France, and the Rise and Progress of Gothic Architecture in Europe*. This very ingenious author attributes the introduction to France, at least the adaptation of it, in priority to England.

Dr. Milner disallows that fact, in a treatise which immediately followed, entitled, “*On Ecclesiastical Architecture in England during the Middle Ages*,” the avowed object of which is to refute the assertion that the pointed style first appeared in France. “It is probable that the first pointed open arches in Europe were the twenty windows constructed by that great patron of architecture, Henry de Blois, Bishop of Winton, in the choir of the Church of St. Cross, near that city, between the years 1132 and 36.”

This essay called forth a spirited examination of that fact from Mr. Haggitt, with a farther confirmation by Mr. Hawkins in the instance of the Abbey of Clugny.

As a corollary to this limited view of the question, we may perhaps safely infer, that the Lombardic, Saxon, and Anglo-Norman is one and the same style, formed upon the “Romanesque” or debased Roman, and that the pointed arch originated in the East, or was, in fact a new style, in Europe, from whencesoever it sprang,

————— sed hâc in lite

Apellabo”—————

no author in particular—but leave the matter for the decision of future critical antiquaries. One result is certain, that science may be exercised, and ingenuity elicited by such investigations.

No one literary pursuit has been farther advanced within the last half century, in the rapid progress of the graphic art

of skill in the architects and of address in the priests who erected them. The latter exhausted their knowledge of the passions in composing edifices whose pomp, mechanism, vaults, tombs, painted windows, gloom and perspectives infused such sensations of romantic devotion; and they were happy in finding artists capable of executing such machinery. One must have taste to be sensible of the beauties of Grecian architecture; one only wants passions to feel Gothic. In St. Peter's one is convinced that it was built by great princes—In Westminster-abbey, one thinks not of the builder; the religion of the place makes the first impression—and though stripped of its altars and shrines, it is nearer converting one to popery than all the regular pageantry of Roman domes. Gothic churches infuse superstition; Grecian, admiration. The papal see amassed its wealth by Gothic cathedrals, and displays it in Grecian temples.\*

in England, by its numerous professors, than our knowledge of the Gothic style and construction. The building of a cathedral is no longer a mystery. By the ample elucidation afforded in the publications of the Antiquary Society, and in those of Mr. Britton, the amateur is competently instructed in the architectural antiquities of his own country, and enabled not only to "feel Gothic," (as Mr. W. says) but to comprehend it.]

\* In the six volumes of letters published at Rome and intitled, *Raccolta di Lettere sulla Pittura, Scultura ed Architettura*, are several of Mons. Mariette, a most worthy man, but too naturally infected by the prejudices of his country, his religion, and his profession of connoisseur. All professions are

I certainly do not mean by this little contrast to make any comparison between the rational

too apt to be led by words, and to talk by rote. Connoisseurs in the arts are not the least bigotted. Taste has its inquisition as well as popery : and though M. Mariette has been too partial to me, he has put this work in his *Index Expurgatorius*, from totally misunderstanding my meaning. Here follows his censure of the passage above, in which I have ascribed more address to the architects of Gothic churches, than to those of St. Peter's—not as architects, but as politicians—a distinction M. Mariette did not give himself time to make, or he could not have understood a book so ill that he gave himself the trouble to translate : after an account of these anecdotes, and too flattering mention of the author, he says, “ Quest' opera è arricchita di presso di cento ritratti, e la stampa è veramente magnifica. Io vi farò ridere, se vi dirò, che la Chiesa di San Pietro non è di suo gusto, e che egli la trova troppo carica d'ornati, il che non gli pare proprio per un tempio degno dello Maestà dell' Essere supremo, che lo abita : che gli ornamenti, che vi sono sparsi a profusione, non vi sono posti per altro che per fomentare\* la superstitione, di che egli accusa malamente la nostra

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\* Observe that I have said just the contrary ; (in that Gothic churches infuse superstition ; Grecian, admiration.) In my comparison between the effects of a Grecian and a Gothic church, is there any question of preferring the latter to the former in point of architecture ? Have I not said that Gothic architects had not the happiness of discovering the true beauties\* of the Grecian orders ? Is there a word of St. Peter's being overloaded with ornaments ? Have I not even said, that a Gothic church, *though* stripped of its shrines and splendor, makes stronger religious impression, than the cathedral of Rome, though advantaged by all those decorations ! and why, but because gloom and well-applied obscurity are better friends to devotion than even wealth ! A dark landscape, savage with rocks and precipices, by Salvator Rosa, may be preferred to a serene sunshine of Claud Lorrain ; not because it is a more pleasing, but a more striking picture. Cato is a regular drama, Macbeth an extravagant one ; yet who thinks the genius of Addison equal to Shakspeare's ? The one copies rules,

beauties of regular architecture, and the unrestrained licentiousness of that\* which is called Gothic. Yet I am clear that the persons who executed the latter, had much more knowledge of their art, more taste, more genius, and more propriety than we choose to imagine. There is a magic hardiness in the execution of some of their works which would not have sustained themselves if dictated by mere caprice. There is a tradition that Sir Christopher Wren went once a year to survey the roof of the chapel of King's college, and said that if any man would show him where to place the first stone, he would engage to build†

Chiesa Romana. Ed a quale edificio credete voi, che egli conceda la preferenza sopra a S. Pietro? A una Chiesa fabricata sul gusto Gotico, e le di cui muraglie sieno tutte nude: cosa, che fa Pietà!"

\* ["We admire commonly those things which are oldest and greatest, old monuments and high buildings do affect us above measure; and what is the reason? Because what is oldest cometh nearest to God for antiquity, and what is greatest cometh nearest his works, in spaciousness and magnitude." *Bishop Corbet.*"]

† [This circumstance cannot deserve implicit credit; Mr. W. had probably heard it himself from the verger, or copied it

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the other the passions. A Gibbs and money, a French critic and an English schoolmaster, can make a building or a tragedy without a fault against proportion or the three unities; and the one or the other might make either. It required a little more genius to write Macbeth, or to establish the Roman Catholic religion; and though Mons. Mariette does not know it, his creed, which he mistakes for architecture, was more obliged to Gothic architects than to Michael Angelo and the rest, who designed St. Peter's,

such another. That there is great grace in several places, even in their clusters of slender pillars, and in the application of their ornaments, though the principles of the latter are so confined that they may almost all be reduced to the trefoil, extended and varied, I shall not appeal to the edifices themselves—It is sufficient to observe, that Inigo Jones, Sir Christopher Wren, and Kent, who certainly understood beauty, blundered\* into

from Vertue's notes,—but Sir Christopher Wren had too perfect a knowledge of geometry, ever to have made the observation. This roof and that of Henry VIIth's Chapel of the same date, are either of them composed of twelve substantive divisions, then called "severeys," and as totally independent on each other for support, and being so considered they were separately contracted for, with the builders, "100*l.* to be paid to them upon the completion of each severeys, and so from tyme to tyme until all the said twelve severeys be fully and perfectly made and performed." The point of difficulty will be solved in a great measure, if, instead of contemplating the roof as a whole and entire work, we consider the space only which is contained between four buttresses, as independent and complete in itself; and the connection between each several compartment concealed for the purpose of producing a very surprising effect of elongation. Each severeys is bonded by two strong arches. Allowing this position, the length ceases to be wonderful, excepting on account of the great labour and expense. The more scientific reader will consult Ware's *Essay on Vaults*, (*Archæol.* v. xvii. p. 79) for a very satisfactory description of the roof of King's College Chapel. *Particulars of the building of K. Coll. Chapel, MSS. Harleian, No. 433, T. 49.*]

\* In Lincoln's Inn chapel, the steeple of the church at Warwick, the King's Bench in Westminster-hall, the screen at Gloucester, &c.

the heaviest and clumsiest compositions whenever they aimed\* at imitations of the Gothic—Is an art despicable in which a great master cannot shine?

Considering how scrupulously our architects confine themselves to antique precedent, perhaps some deviations into Gothic may a little relieve them from that servile imitation. I mean that they should study both tastes, not blend them: that they should dare to invent in the one, since they will hazard nothing in the other. When they have built a pediment and portico, the Sibyll's circular temple, and tacked the wings to a house by a colonnade, they seem *au bout de leur latin*. If half a dozen mansions were all that remained of old Rome, instead of half a dozen temples, I do not doubt but our churches would resemble the private houses of Roman citizens. Our buildings must be as Vitruvian, as writings in the days of Erasmus were obliged to be Ciceronian. Yet confined as our architects are to few models, they are far from having made all the use they might of those they possess. There are variations enough to be struck out to furnish new scenes of singular beauty. The application of loggias, arcades, ter-

\* [The reason of the failure of these two most eminent architects was simply their *classically* confined views of architecture. They were unwilling to copy, and incompetent to invent designs, in any degree analogous to original examples of the different *Gothic* manners.]

rases and flights of steps, at different stages of a building, particularly in such situations as Whitehall to the river, would have a magnificent effect. It is true, our climate and the expense of building in England are great restrictions on imagination; but when one talks of the extent of which architecture is capable, one must suppose that pomp and beauty are the principal objects; one speaks of palaces and public buildings; not of shops and small houses; but I must restrain this dissertation, and come to the historic part, which will lie in a small compass.

Felibien took great pains to ascertain the revival of architecture, after the destruction of the true taste by the inundation of the northern nations; but his discoveries were by no means answerable to his labour. Of French builders he did find a few names, and here and there an Italian or German. Of English\* he owns he did not meet with

\* [Among the MSS. Cotton, in the British Museum, is one of Gervasius, a Benedictine Monk of Canterbury, (*Vespas. B. ii. 19*), relative to the building of that magnificent cathedral, after the fire in 1174. It is incorporated with the other works of Gervase, in the *Decem Scriptores*, (col. 1290) published by R. Twisden, Fol. 1652.

It is the more curious from the extreme rarity of any MS. on architectural science of so early a date as the reign of K. John. It includes a very minute account of Bishop Lanfrank's original structure, as well as of the restoration made under the superintendance of William of Sens, and of William the Englishman, who completed the work, and who is the first architect or at least master-mason, a native of this country, con-

the least trace ; while at the same time the founders of ancient buildings were every where recorded : so careful have the monks (the only historians of those times) been to celebrate bigotry and pass over the arts. But I own I take it for granted that these seeming omissions are to be attributed to their want of perspicuity rather than to neglect. As all the other arts\* were confined to cloysters, so undoubtedly was architecture too ; and when we read that such a bishop or such an abbot built such and such an edifice, I am persuaded that they often gave the plans as well as furnished the necessary funds ; but as those chroniclers scarce ever specify when this was or was not the case, we must not at this distance of time pretend to conjecture what prelates were or were not capable of directing their own foundations.

Felibien is so impartial an author, that he does not even reject the fables with which our own writers have replenished the chasms in our history. He quotes Matthew of Westminster for cerning whom any thing satisfactory is known ; and that he was the first who boldly attempted to work the ribbed and vaulted ceiling, in stone and toph.]

\* The arts flourished so much in convents to the last, that one Gyffard, a visitor employed by Thomas Cromwell to make a report of the state of those societies previous to their suppression, pleads in behalf of the house of Wolstrop, " That there was not one religious person there, but that he could and did use, either embrotheryng, writing books with very fair hand, making their own garments, *carving, painting, graffing.*" *Strype's Memor.* vol. i. p. 255.



the flourishing condition of architecture in Britain at a time when indeed neither that nor any other science flourished here. King Arthur, say they,\* caused many churches and considerable edifices to be erected here. It would in truth have been an act of injustice to us to omit this vision, in a man who, on the authority of Agathias, relates that the emperor Justinian had in his service one Anthemius, so able a *mathematician* that he could make artificial earthquakes, and actually did revenge himself by such an experiment on one Zeno a rhetorician. The machinery was extremely simple, and yet I question whether the greatest mathematician of this age is expert enough to produce the same effect; it consisted in nothing but placing several caldrons of hot water against the walls of Zeno's house. The same author has cited Procopius for the origine of dams to restrain the course of rivers, the method of whose construction was revealed to Chryses, an architect of Alexandria, in a dream. Dreams, lies, and absurdities are all one finds in searching into early times. In a scarcity of facts probability was the last thing to which such authors attended, and consequently they left a mark by which, if we pleased, we might distinguish between the truth and what they invented.

In Felibien† the only thing I find to my pur-

\* *Felib.* vol. v. p. 165.

† *Ibid.* p. 185.

[That Mr. W. should have consulted Felibien only, for

pose, and all that he really found in Matthew of Westminster, is, that in the kingdom of the Mer-

information concerning architecture, in England, will excite some surprise. Felibien avows his disappointment, on finding that *Dugdale's Monasticon*, gave no account of Gothic architects! We may indeed be considered as nationally unfortunate that whilst the great Italian, French and German churches are indubitably ascertained, as the work of architects, whose names have been recorded, and have reached us; we are left to strengthen our plausible conjectures, as to the builders of almost all in England, by defective evidence.

We have yet notices, sufficiently authentic, of several eminent master-masons, a term in those days, equivalent to architects.

1. Henry Latomus, (*Lithotomus, Stone-cutter*) who rebuilt the Church of Evesham, 1319. *Leland, Collect. v. i. p. 249.*

2. Walter de Weston, St. Stephen's Chapel, Westm. *Pat. iv. Edw. III.*

3. Alan de Walsingham. The Octagon and Louvre of Ely Cathedral. In the Life of Bishop Hotham, *Leland's Collect. v. ii. p. 604.* Alan, the sacrist, is said to have built the "Campanile Novum," in twenty years, and that the whole cost was 2406*l.* 6*s.* 11*d.* in 1342. Alan is styled "Vir venerabilis et artificiosus Frater."

4. William Wynford, mentioned in the will of W. Wykeham, as the architect of the nave of Winton Cathedral, 1403.

5. Nicholas Walton, *Pat. 17, Richard II. m. 3.* "To N. Walton, Master Carpenter, and Engineer of the King's works for the Art of Carpentry." In that reign, the grand Halls of Westminster and Eltham were completed, the stupendous timber-framed roofs of which were probably designed by, and executed under the superintendence of this architect.

6. John Kendale, *Pat. 1mo. Edward IV. m. 16, p. 3.* A fee to J. Kendale for life, as supervisor of all the King's works, throughout the realm.

In the archives of the great abbies and churches on the

cians Sexulphus, abbot and afterwards bishop, built a considerable monastery called \*Medes Hampstede: unless it may be a satisfaction to antiquaries to know who first invented those grotesque monsters and burlesque faces with which the spouts and gutters of ancient buildings are decorated. It was one Marchion of Arezzo,\* architect to Pope Innocent III. Indeed I speak now critically; Marchion† used those grinning animals only to support columns—but in so fan-

Continent, the original plans as drawn by their architects, have been preserved to the present day. In England perhaps, not a single document of that nature remains. There is a basso-relievo in the Cathedral at Worcester, on which is represented an architect presenting a plan to the superior of a monastery, drawn on tablets; it is of high antiquity, and affords a certain proof, that ecclesiastical buildings were not erected without a plan. *Carter's Ancient Sculpture.*

When the zealous, but tasteless reformers seized on the literary treasures of the Romish church, the MSS. in conventual libraries, were frequently destroyed without reserve. But all illuminated books were condemned and dispersed; and, as those, which contained architecture, or any other art or science, were usually so elucidated, they were involved in one common annihilation, and we cannot wonder, that scarcely one remains to this day.

\* Peterborough.

† *Felib.* p. 224.

‡ [Marchion of Arezzo must resign the merit of this invention to the ancient Greeks. The masks or heads of lions were placed to convey the water from the roofs, not unfrequently, but particularly in the Temple of Ceres, at Eleusis. (*Unedited Antiq. of Attica*). Gothic fancy having once adopted them, exerted itself in a great variety of monstrous shapes. They

tastic an age they were sure of being copied, and soon arrived at the top.

Vertue, no less industrious than Felibien, could discover but two ancient architects, Gundulphus who built the tower\* (the same person who erected the cathedral of Rochester) and Peter of Colechurch, priest and chaplain, who in the year 1163, rebuilt London bridge of timber. † Edward Fitzodo, we have seen, was master of the new works at Westminster under Henry III. and may fairly claim his place in this list. ‡

In the cathedral of Lincoln is a curious gravestone over a mason of that church, almost perfect, except in that material part the year of his death, were generally called Gargouilles, which are literally dragons. yet they are made to represent chimeras and demons. Lidgate mentions them,

“ And many a gargoyle and manie a hidous head.”

*Troy Boke.]*

\* See the compact between the king and bishop in the *Textus Roffensis*, published by Hearne; and that between the same bishop and William Rufus for erecting the castle of Rochester, cap. 88. and Stowe's Survey of London.

† William de Sens soon after the year 1174 temp. Hen. 2di. built the choir of the cathedral of Canterbury as it still exists. Helias de Berham, canon of Salisbury, a prima fundatione (temp. Hen. 3<sup>ii</sup>) rector fuit novae fabricae per 25 annos; et Robertus caementarius rexit per 25 annos. See Leland's *Itinerary*, vol. iii. p. 66. Helias de Berham was probably the person mentioned above, p. 2, by the name of Elyas in the reign of king John.

‡ See Stowe's Survey, p. 28. Isembert of Xaintes is mentioned as a builder of the bridge of London, and of the chapel in it.

the latter figures being obliterated. On each side of him is his trowel and square ;

Hic jacet Ricardus de Gaynisburgh olym Cementarius hujus ecclesie qui obiit duodecim. Kalendarum Junii Anno Domini Mccc.—

But the brightest name in this list is William of Wykeham,\* who from being clerk of the works rose to be Bishop of Winchester and Lord Chancellor—a height which few men have reached by mere merit in any mechanic science. Wykeham had the sole direction of the buildings at Windsor and Queenborough-castle; not to mention his own foundations. He rose by pleasing one of the greatest princes, and deserved his fortune by bestowing it on noble charities.

William Rede, Bishop of Chichester in 1369, reckoned the best mathematician of the age, was

\* [“ Anno 1359, circa hæc tempora R. Edoardus castrum de Windlesore pulchris edificiis splendide decoravit, &c. et idem fecit in palatio suo de Westminster, consulente eum ad hoc Dno. Gulielmo de Wykeham, quem Rex de paupere clerico assumens constituit superiorem operum suorum.” *Leland Collect. v. p. 378.*

Lowth (*Life of Wykeham*, p. 195) says decisively that William Wynford was his architect, and employed for the nave of his cathedral, in 1394. May it not be presumed, that Wynford had been previously engaged in the colleges founded by Wykeham at Oxford and Winton? The munificent prelate's claim to the science and practice of architecture rests upon an undisputed tradition; and that plans or “Vidimus” were drawn out by ecclesiastics for the master masons to work by, appears to be certain, from remaining MSS.

a prelate of similar taste ; he built the first library at Merton college, and the castle of Amberley.\*

In St. Michael's church at St. Alban's were the following inscriptions :

“ Hic jacet Thomas Wolvey [or Wolven] Lathomus in arte, nec non armiger illustrissimi Principis Ric. secundi, quondam Regis Angliæ, qui obiit Anno Dom. M,cccc,xxx. in vigilia Sti. Thomæ, Martyris, cujus animæ propitiatur Deus. Amen.”

“ This man, as far as I understand by this inscription [says Weaver, p. 582.] was the master-mason, or surveior of the king's stone-works, as also esquire to the king's person.”

“ Hic jacet Richardus Wolven [or Wolvey] Lathomus, filius Johannis Wolven, cum uxoribus suis, Agnete et Agnete, et cum octo filiis, et decem filiabus suis, qui Richardus obiit An. 1490. Quorum animabus,” &c.

I have myself turned over most of our histories of churches, and can find nothing like the names of artists. With respect to the builders of Gothic it is a real loss : there is beauty, genius, and invention enough in their works to make one wish to know the authors.† I will say no more on this

\* [“ The construction of this castle is upon a geometrical plan which differs in many respects from the military architecture and contrivance of that age. It is nearly a parallelogram : there was a square tower at each angle which did not project beyond the side walls.” *Hist. of Western Sussex*, v. ii. p. 198.]

† [Chaucer was appointed Clericus operationum, Clerk of the Works of all the Royal Palaces, with a salary of two shillings a

subject, than that, on considering and comparing its progress, the delicacy, lightness and taste of its ornaments, it seems to have been at its perfection about the reign of Henry IV. as may be seen particularly by the tombs of the archbishops at Canterbury. That cathedral I should recommend preferably to Westminster to those who would

day. *Pat.* 13 *Ric.* II. p. 1. m. 30. "Pro capellâ Regis Vindsoriæ emendandâ, Galfrido Chaucer," &c. From these grants it is evident that he was paymaster and director only of the workmen, and not, that he furnished designs, or, in fact, could be professionally considered, as an architect. Notwithstanding, the very minute and correct descriptions of the various architectural ornaments, of which his imaginary castles and palaces are composed, give a certain degree of evidence, that Chaucer was a proficient in the science. The great hall and other additions to Kenilworth Castle were made by John of Gaunt, and the great gateway at Lancaster. Dugdale mentions a warrant from K. Richard II. dated in 1392, directed to Robert de Skillington, master mason, to impress twenty workmen, carpenters and others. The ruins of this hall show, that it nearly resembled, both in plan and dimensions, those of Westminster and Eltham.

John Druell and Roger Keys were the architects of All-Souls, and W. Orchyerde of Magdalene Colleges, in Oxford. *Wood.* The original contract, with the last mentioned, is preserved in their muniment room. It appears, that he was not only the supervisor, but the architect and designer. On a plate of brass to the memory of "Eustace Marshal" in 1567, in the church of Farnham Royal, Bucks, he is said to have been "Clerk of the works to Cardinal Wolsey, at the building of St. Frideswide's in Oxford (Christ Church College), and for several years, chief clerk of accounts for all the buildings of K. Henry VIII. within twenty miles of London;" but this may not be considered as a sufficient proof, that he was an architect.]

borrow ornaments in that stile. The fret-work in the small oratories at Winchester, and the part behind the choir at Gloucester would furnish beautiful models. The windows in several cathedrals offer graceful patterns; for airy towers of almost filigraine we have none to be compared with those of Rheims.\*

It is certain that the Gothic taste remained in vogue till towards the end of the reign of Henry VIII. His father's chapel at Westminster is entirely of that manner. So is Wolsey's tomb-house

\* Some instances of particular beauty, whose constructions date at different aeras from what I have mentioned, have been pointed out to me by a gentleman to whose taste I readily yield; such as the nave of the minster at York (in the great and simple style) and the choir of the same church (in the rich and filigraine workmanship) both of the reign of Edward III. The Lady-chapel (now Trinity-church) at Ely, and the Lantern-tower in the same cathedral, noble works of the same time: and the chapel of Bishop West (also at Ely) who died in 1533, for exquisite art in the lesser style. These notices certainly can add no honour to a name already so distinguished as Mr. Gray's; it is my own gratitude or vanity that prompts me to name him; and I must add, that if some parts of this work are more accurate than my own ignorance or carelessness would have left them, the reader and I are obliged to the same gentleman, who condescended to correct, what he never could have descended to write.

[The idea, that the Essay on Gothic Architecture prefixed to Bentham's History of Ely Cathedral, was, in fact, written by Gray, was firmly held by the late most able critic, T. Warton, who had himself announced an intention of writing a history of Gothic Architecture, for which, if he had ever made collections, they were, at his death, either lost or destroyed.]



at Windsor.\* But soon after the Grecian style was introduced; and no wonder when so many Italians were entertained in the king's service. They had seen that architecture revived in their own country in all its purity—but whether they were not perfectly masters of it, or that it was necessary to introduce the innovation by degrees, it certainly did not at first obtain full possession. It was plastered upon Gothic, and made a barbarous mixture. Regular columns, with ornaments, neither Grecian nor Gothic and half embroidered with foliage, were crammed over frontispieces, façades and chimnies, and lost all grace by wanting simplicity. This mongrel species lasted till late in the reign of James the first.

\* [The chapel, called Wolsey's tomb-house, had been previously erected by Henry VII.

The Computus, or statement of sums expended on some of the great ecclesiastical buildings begun in the end of the 15th century, are of sufficient curiosity to be inserted.

1. Beauchamp Chapel, Warwick. Computus for seventeen years from 1443, 1806*l.* 3*s.* 8*d.* 2. King's College, Cambridge, from 1441 to 1515, 22,469*l.* 2*s.* 7*d.* 3. Windsor Chapels, from 1478 to 1492, 6572*l.* much more was added to this sum. 4. Henry VIIIth's Chapel, according to an account mentioned, but not specified, by Holinshed, 14000*l.* For the perfect restoration of the external walls of this sumptuous building with their ornamental mouldings, figures, and foliage, Parliament voted, between the years 1807 and 1822, the aggregate sum of 42,028*l.* 14*s.* 3*d.* $\frac{1}{4}$ . The whole has been most ably executed by the master-mason (Mr. Gayfere); and with skill and ingenuity equal to that of his predecessors, in the original work.]

The beginning of reformation\* in building seems owing to Holbein. His porch at Wilton, though purer than the works of his successors, is of this bastard sort; but the ornaments and proportions are graceful and well chosen. I have seen of his drawings too in the same kind. Where he acquired this taste is difficult to say; probably it was adopted from his acquaintance with his fellow-labourers at court. Henry had actually an Italian architect in his service, to whom I should without scruple assign the introduction of regular architecture, if it was clear that he arrived here near so early as Holbein. He was called John of Padua, and his very office seems to intimate something novel in his practice. He was termed *De-vizer of his Majesty's buildings*.† In one of the

\* Brunelleschi began to reform architecture in the fourteenth century. See *Voltaire, Hist. Univ.* vol. ii. p. 179.

[It should be considered that at this period, when Holbein presided over the Arts in England; under Francis the First and his successor Henry II. during the whole of the sixteenth century, Architecture had been carried to a very high degree of excellence. Vignola had resided two years in France; Le Scot and De Lorme had practised in the great Italian schools of architecture. Their works had been seen and admired by the English nobility, who had visited France; and it is by no means improbable, that even their plans and elevations had been acquired by Holbein. Of the two gates built after his design, at Whitehall, now removed, there are plates in the *Mon. Vetusta*, v. i. pl. 171. That of New Hall, in Essex, is likewise taken down, but the abovementioned, at Wilton, is still extant.]

† [Who was "Johannes de Padua?" what was his real

office-books which I have quoted, there is a payment to him of 36*l.* 10*s.* 0*d.* In the same place is a payment of the same sum to Laurence Bradshaw, surveyor, with a fee of two shillings per diem. To the clerk of the latter, 9*l.* 2*s.* 0*d.* for riding expenses, 53*l.* 6*s.* 0*d.* and for boat hire 13*l.* 6*s.* 8*d.* John de Padua is mentioned again in Rymer's *Fœdera*, on the grant of a fee of 2*s.* per diem.

A. D. 1544. Rex omnibus ad quos, &c. Salutem. Sciatis quod nos, De gratia nostra speciali, ac ex certa scientia et mero motu nostris, necnon in consideratione boni et fidelis servitii quod dilectus serviens noster *Johannes de Padua* nobis in architectura, ac aliis in re musica inventis impendit ac impendere intendit,

Dedimus et concessimus, ac per praesentes damus et concedimus eidem *Johanni* vadium sive feodum *Duorum Solidorum Sterlingorum per diem*,

Habendum et annuatim percipiendum *praefato Johanni* dictum vadium sive feodum *Duorum Solidorum*, durante beneplacito nostro de thesauro nostro ad receptam scaccarii nostri, per manus thesaurii et camerariorum nostrorum ibidem pro tempore existentium, ad festa Sancti Michaelis Archangeli et Paschae per aequales portiones;

Et insuper sciatis quod, cum dictus *Johannes* nobis inser-

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name? how educated? and what were his works previously to his arrival in England? no research has hitherto discovered with any satisfaction. But *here*, he acquired a title, not before that patent (1544) given to any architect as "Devizor of his Majesty's buildings," which implies likewise, that he had the sole and exclusive appointment. Henry VIII. had then completed his palaces, and little more could have been done, before his death in 1547.]

vivit in dicta arte a *Festo Paschae* quod erat in anno regni nostri tricesimo quarto, prout certam habemus notitiam, nos de uberiori gratia nostra dedimus et concessimus, ac per praesentes damus et concedimus *eidem Johanni* praefatum feodum *Duorum Solidorum* per diem habendum et percipiendum eidem, a dicto festo Paschae nomine regardi nostri;

Eo quod expressa mentio, &c. Teste rege apud Westmonasterium tricesimo die Junii.

*Per Breve de Privato Sigillo.*

This grant was renewed to him in the third of Edward VI. From the first warrant it appears that John of Padua was not only an architect but musician, a profession remarkably acceptable to Henry.

I cannot certainly indicate to the reader any particular work\* of this master; but these imper-

\* Holmby-house was one of our earliest productions in regular architecture, and by part of the frontispiece lately standing, appeared to be of a very pure and beautiful style, but cannot well be ascribed to John of Padua, as the date was 1583. Wollaton-hall in Nottinghamshire was perhaps of the same hand. The porch of Charlcot-house, the seat of the Lucys, is in the same style, and at Kenelworth was another, with the arms of Dudley Earl of Leicester.

[John of Padua enjoyed the patronage of the Protector Somerset, for whom, in 1549, he designed and built his great palace in the Strand. The walls only were finished, when the Duke was led to the scaffold, in 1552. It is said to have abounded in ornaments of Roman architecture, and greatly to have resembled the mansion at Longleat, Wiltshire, which was begun by Sir John Thynne in 1567, and according to a received tradition, under the superintendance of John of Padua. The design likewise of the "Gate of Honor" at Caius College, Cambridge, has been attributed to him by Mr. Wilkins, architect, in *Món. Vetusta*, v. 4. Begun in 1572. These facts being

fect notes may lead curious persons to farther discoveries. Jerome di Trevisi, one of the painters mentioned before, is also said to have built some houses here.\*

Henry had another architect of much note in his time, but who excelled *chiefly* in gothic (from whence it is clear that the new taste was also introduced.) This was Sir Richard Lea, master mason, and master of the pioneers in Scotland.† Henry gave him ‡ the manor of Sopewell in Hertfordshire, and he himself bestowed a brazen font on the church of Verulam, or St. Alban's, within a mile of which place, out of the ruins of the abbey, he built a seat called Lees-place. The font was

allowed, it is certain, that John of Padua came to England in the early part of his life, and practised his profession to a good old age. John Shute was sent, in 1550, to study in Italy, by John Dudley, Duke of Northumberland, with an intention of employing him upon his return, in constructing a palace. Shute, in 1563, published the first scientific book upon architecture, which had appeared in our language.]

\* *Felibien*, vol. ii. p. 71.

† [This Sir Richard Lea or à Lee was, with greater probability, excellent as an engineer or military architect. He was certainly so employed by his royal master, as Jerome da Trevigi had previously been. His grant of the demesnes and site of the nunnery of Sopewell bears date, in 1539. His pedigree is given in *Clutterbuck's Herts*, v. i. p. 105. The inscription on the brazen font abovementioned, is sufficiently pompous "LÆUS VICTOR, sic voluit, A. D. 1543." Mr. W. specifies no work which he completed as a civil architect.]

‡ *Chauncy's Hertfordshire*, p. 461, where he is called Sir Richard a Leigh.

taken in the Scottish wars, and had served for the christening of the royal children of that kingdom. A pompous inscription\* was engraved on it by the donor ;† but the font was stolen in the civil wars.

Hector Asheley appears, by one of the office-books that I have quoted, to have been much employed by Henry‡ in his buildings, but whether as architect or only supervisor is not clear. In the space of three years were paid to him on account of buildings at Hunsdon-house above nineteen hundred pounds.

\* See it in *Camden's Britannia*, p. 355, vol. i. edit. 1722.

† Nicholas Stone sen. the statuary and master mason, had a portrait of this Sir Richard Lee, whom he much esteemed. It was painted on board about a foot high, his sword by his side. It came afterwards to one whom Vertue calls, old Stoakes, and he gave it to ——— Jackson, master mason, lately dead.

‡ [To this account of Hector Asheley, the Editor can make no addition.

Hunsdon-house, (Herts.) though much reduced, retains its ancient appearance. It was principally built by Henry VIII. for the reception of his children, as New Hall in Essex had been. Strype (*Annals*) has preserved letters from Edward VI. and the Princesses Mary and Elizabeth, dated from this place. After the latter became Queen, she gave this domain to Sir Henry Cary, her cousin, and created him Baron Hunsdon. The procession when the Queen came to visit him there, was the subject of a most curious picture painted by Marc Guerard, and engraved by Vertue, which contains the portraits of the Queen and several of her ladies and chief officers of State.]

## REMARKS.

Mr. W. has made but a slight allusion to Domestic Architecture, during the reigns of K. Henry VII. and his more magnificent successor.

In endeavouring to supply a certain quantity of information upon that subject; it must be premised, that an account of castles would be necessarily too voluminous for our present purpose, and it is therefore omitted. The periods and the instances to be described, must be confined to the whole of the fifteenth and the first part of the next century, which preceded the appearance of Holbein and John of Padua; by adducing the examples of palaces built by sovereigns, and others of the nobility, in England; without assuming to present them all to the reader's view.

And now, "that the substance of the far greater part of these fabricks has passed away; their very shadows may be acceptable to posterity." In the plans, surveys, verbal descriptions and engravings of them still to be seen and examined by investigators of curiosity and taste, in the national repositories; a very competent knowledge of what they have been, may be retrieved, although now in dilapidation, or totally removed from the earth. Imperious necessity, the effect of the waste or the division of property; want of respect to ancient things in individual possessors, as to passed magnificence; personal absence and the neglect of agents, and more frequently the advice of interested architects as to modernization or supposed improvement, have sunk more of these venerable and once splendid mansions into decay or oblivion, than even the direct injuries of time, assault, or conflagration.

Those castles which were erected in the later ages, after they had ceased to be entirely military, in their plan and dimensions, had usually a spacious court, accommodated to the purposes of domestic habitation, and which consisted of large and even splendid apartments. As the necessity of defence and seclusion abated with the exigences of the times, the palaces and

great manor houses were constructed with more ornament, which was engrafted upon, or mixed with, the ancient military manner of building. Towers placed at the angles were retained but now richly parapeted and embattled—superb portals and gateways rose from the centre—wide windows were perforated through the external side-walls; and the projecting or bay-windows were worked into forms of most capricious embellishment.

About the reign of K. Edward IV. a mode of building of a new character, as applied to palatial structures, was introduced into our own country. In the middle of the fifteenth century (for there are no satisfactory proofs of an earlier date) under the auspices of Philip the Good Duke of Burgundy, (1419—1467) a peculiar invention of civil architecture appears to have originated, and was certainly much practised within his dominions. It may fairly be considered as a distinct mode, and denominated the “Burgundian.” In that prince’s palace at Dijon, its features and discriminations were first exhibited; and these were carried to a higher degree of excellence, in the Hall of Justice at Rouen, and likewise in similar edifices, at Bruges, Brussels, and Ghent. The “Maison de la Pucelle” at Rouen is an admirable specimen of the Burgundian domestic architecture.

Our English architects soon adopted, in part, the Burgundian style, aided probably by the increasing intercourse between Flanders and England.

When any memorable change in the construction or ornament of any considerable castle or mansion house took place, the novel mode of building was adopted by others. Such a transition, from rude and massive strength, to light and picturesque decoration, may be traced, with scarcely less certainty than in Sacred architecture; and although so few instances remain, they are equally to be referred to their own æra. The “Burgundian” may be therefore considered as the true prototype of our “Tudor” style, and as being merely confined to the two first reigns, of that dynasty.\*

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\* Speed, (Hist. Britaine, p. 995.) observes concerning Henry VII.



But, in the reigns of the three preceding sovereigns, Castellated Houses of rich and highly decorated architecture had been erected, and it is curious to observe that during the turbulent times of the last of those princes, the great ministers of his government had severally built for themselves palatial castles.\*

It appears, that King Henry VII. confined himself to the expense of rebuilding the Palace of Shene, after a destructive fire in 1500, when he conferred on it his own name of "Richmond." It was in the Burgundian style, being the second instance, as the "Plaisance" at Greenwich was the first. It now remains to us, only in early and accurate delineations.

King Henry VIII. is styled by Harrison, (*Descript. of England*, p. 330.) "The onlie phœnix of his time, for fine and curious masonrie." But he is so to be considered, rather for the additions of large apartments and external ornament to the palaces already built, as at Windsor, Whitehall, and Hunsdon. Bridewell, St. James's, and Beaulieu or New-Hall, Essex, of an

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"Of his building was Richmond palace, and that most beautiful piece, the Chapel at Westminster which forms of more curious and exquisite building, he and Bishop Foxe, first as is reported, *learned in France, and thence brought with them into England.*" This peculiar architecture was effectually promoted by Henry VII. whose enormous wealth enabled him to undertake the most sumptuous buildings, and, in most instances, his avarice directed, that they should not be paid for till after his death. By his executors in the early part of his son's reign, the chapels of Westminster, King's College, Cambridge, and Windsor were completed. K. Henry VIII. contributed nothing!

\* These were, 1. "Placentia or Plaisance," at Greenwich, by Humphry Duke of Gloucester, Lord Protector, 1440. 2. Hurstmonceaux, Sussex, by James Fiennes, Lord Say and Sele, and Lord High Treasurer, 1447. 3. Sudley Castle, Gloucestershire, by Ralph Lord Sudley, 1450. 4. Tattershal Castle, Lincolnshire, by Ralph Lord Cromwell, 1455. Both the last mentioned enjoyed the same office. Of these structures, Greenwich and Sudley are dilapidated and ruined, Tattershal and Hurstmonceaux, are bare walls only; the last was despoiled by the advice of a modern architect, about fifty years ago." "Reproach and glory of the Rēgnian coast!"

inferior description, were indeed entirely built by him. Non-such was begun, but not finished.\*

His courtiers vied with each other, in the vast expenditure which they employed in erecting sumptuous houses, in the provinces, where their influence extended. Wolsey, beside the great progress he had made, at the time of his fall, in his Colleges of Oxford and Ipswich, had completed Hampton Court, and rebuilt the episcopal residences of York House (afterwards Whitehall), and Esher, in Surrey. Edward Stafford, Duke of Buckingham, rivalled him in his palace at Thornbury, Gloucestershire, from which, when half finished, he was hurried to the scaffold. Grimsthorp in Lincolnshire was built by Charles Brandon, Duke of Suffolk. Both the Treasurer Duke of Norfolk and his accomplished son, Lord Surrey, were magnificent in their ideas of architecture, as the descriptions of their houses at Keninghall, Norfolk, and Mount Surrey, near Norwich, amply prove. These are said to have had the ornaments subsequently introduced, but not a stone of either now remains in its former place. Others may be classed together for particular information. 1. Haddon-hall, Derbyshire. 2. Cowdray, Sussex, destroyed by fire, in 1793. 3. Hever Castle, Kent. 4. Gosfield Hall, Essex, perfect. 5. Hengrave Hall Suffolk, perfect. 6. Layer Marney, Essex, ruined. 7. Raglan Castle, Monmouthshire, ruined. 8. Hunsdon House, Herts. rebuilt. 9. South Wingfield, Derbyshire, dilapidated. 9. Hill Hall, Essex, built in 1542, by Sir Thomas Smyth. 10. Wolterton, in East Barsham, Norfolk, brickwork, in ruins. 11. Harlaxton, Lincolnshire, perfect. 12. Westwood, Worcestershire, perfect.

There seems to have been a leading idea, as to the construction of mansion houses of the first degree, which was generally considered as complete, and therefore adopted in numerous instances. In the very curious tract entitled "*A Dyetorie or regiment of health by Andrew Boorde of Physicke Doctor, 8vo.*"

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\* Castles, Royal Palaces, and buildings, temp. Edw. IV. Henrici VII. & VIII. Westminster *Chapter-house Records*, and *Vetusta Monum.* v. ii.

first printed in 1547, we have directions "howe a man should build his house or mansion." "Make the hall of such fashion, that the parlour be annexed to the head of the hall; and the buttrye and pantrye at the lower ende thereof; the cellar under the pantrye sett somewhat at a base; the kechyn sett somewhat at a base from the buttrye and pantry; coming with an entrie within, by the wall of the buttrie; the pastrie house and the larder annexed to the kechyn. Then divyde the logginges by the circuit of the quadrivial courte, and let the gatehouse be opposite, or against the hall doore; not directly, but the hall doore standyng abase of the gatehouse, in the middle of the front enteringe into the place. Let the prevye-chamber be annexed to the great chamber of estate, with other chambers necessary for the buildinge; so that many of the chambers may have a prospecte into the chapell." The antiquary who investigates the ground plot of many of these large mansions in their present ruined state, will find this description to be exactly correspondent, particularly at Cowdray.

A very principal innovation in the early Tudor style was the introduction of gatehouses, bay-windows and quadrangular areas, of which castles constructed for defence could not admit. Of these component parts of the palaces and mansions of this age, some account may be allowed. As to their materials, freestone or brick, they seem to have depended entirely upon the greater facility with which they might be acquired, and they were not unfrequently mixed. Trevisi and Holbein introduced both *terra cotta* or moulded brick work for rich ornaments and medallions or *bas-reliefs* fixed against the walls; plaster-work laid over the brick wall, and sometimes painted, as at Nonsuch, and square bricks of two colours highly glazed and placed in diagonal lines, as at Layer Marney. The chimnies were clustered and composed of columns twisted or wrought in patterns with heads or capitals embossed with the cognizance of the founder, as at Thornbury Castle and Woolterton-Manor-house; the subjects of the vignettes engraved on wood, and annexed to this chapter.

Gateways were considered as a great feature in all these

edifices, and constructed with most expensive ornament. That at Whitehall, before mentioned as having been designed by Holbein, was composed of square glazed bricks of different colours, over which were appended four large circular medallions of busts, now preserved at Hatfield Peverel, Herts. It contained several apartments, but the most remarkable was the "little study, called the new library,"\* in which Holbein was accustomed to employ himself in his art, and the courtiers to sit for their portraits. It was probably in this chamber, that the adventure took place which Mr. W. repeated, as having been omitted by none of his biographers. The gateways at Hampton Court and Woolterton afford similar specimens.

Of bay-windows, and the capricious variety in their first formation, some observations occur.

A bay-window, in common acceptation, means simply a projecting window between two buttresses (a space anciently termed a bay of building), and frequently placed at the end of the mansion. They were invented a century, at least, before the Tudor age; † in which they were usually composed of divisions made by right angles and semicircles placed alternately, as may be seen in the buildings of K. Henry VIII. at Windsor, and at Thornbury Castle. Those at the upper end of the great halls were brought from the ceiling to the floor, and were of a more simple and regular form. The use to which they were applied, appears from a MS. in the Herald's College, relating to a feast given by Henry VII. in the hall of Richmond palace. "Agaynst that His Grace had supped; the hall was dressed and goodlie be seen, and a rich cupboord sett thereup in a baye window of ix or x stages and haunces of hight, furnished and fulfilled with plate of gold, sylver and regilte." As an interior decoration, carved wainscoting generally of oak in pannels, was introduced into halls, and with greater nicety both of design and execution into parlours and presence cham-

\* *Warton's Hist. Poet.* v. ii. p. 44. 8vo. *MSS. Harl.* 1419.

† In John of Gaunt's palace at Lincoln, built in 1390, there still remains a most beautiful Oriel window, the corbel which supports it having most elaborate sculpture in distinct pannels.

bers ; there was an abundance of cyphers, cognizances, chimeras and mottoes. These ornaments prevailed in the splendid castles built in France about the age of Francis I. and were called “ Boisseries.” *Millin, Monumens Franc. T. i, p. 20.* The hall and other chambers of the dilapidated mansion of the Lords La Warre, at Halnacre, Sussex, still retain some singularly curious specimens.

The area or court was quadrangular : and besides the great staircase near the hall, there were several exangular towers containing others. These usually occurred in each angle of the great court ; and exceeding the roof in height, gave a very picturesque effect to the whole pile of building, and grouped with the masses of the lofty and richly ornamented chimnies.

By these peculiarities, the æra of the earlier Tudor style may be discriminated from that prevalent in the reign of Queen Elizabeth, of which a similar description will be given, in its place.



Woolterton Manor House, Norfolk.

## CHAPTER VI.

*State of Painting under Edward VI. and Mary.*

UNDER a minor prince, and amidst a struggle of religions, we are not likely to meet with much account of the arts. Nobody was at leisure to mind or record them. Yet the seeds sown by Henry were not eradicated; Holbein was still alive. We have seen that he was chosen to celebrate the institution of Bridewell. He drew the young King more than once after he came to the crown.

Among the stores of old pictures at Somerset-house was one, painted on a long board, representing the head of Edward VI.\* to be discerned only by the reflection of a cylindric mirrour. On the side of the head was a landscape, not ill done. On the frame was written *Gulielmus pinxit*. This was probably

MARC WILLEMS,

Died 1561,

who was born at Antwerp about 1527, and was

\* [There is reason to believe, that when Somerset-house was entirely taken down from 1776 to 1784, that though orders were given for the removal of what were then considered as the best pictures, to the other palaces, many of considerable value were dispersed. The curiosity here mentioned, is noticed by Hentzner in his travels.]

scholar of Michael Coxie.\* He was reckoned to surpass his cotemporaries in his manner and facility of composing. This picture is the sole evidence of his having been in England: in his own country he painted the decollation of St. John, still extant in the church of St. Rombout, for which too he drew the story of Judith and Holofernes. When Philip II. made his public entry into Mechlin in 1549, Willems was employed to paint a triumphal arch, on which he represented the history of Dido. He made designs for most of the painters, glass-painters and arras-makers of his time, and died lamented in 1561.†

Another picture of Edward VI. was in the collection of Charles I. painted by Hans Hueet, of whom nothing else is known. It was sold for 20*l.* in the Civil War.

There was another painter who lived at this time, of whom Vertue found an account in a MS. of Nicholas Hilliard, but never discovered any of his works. As this person is so much commended by a brother artist, one may believe he had merit, and as the testimony may lead to farther investi-

\* [Descamps says, that Marc Willems was born at Malines and not at Antwerp. Millin (*Peinture sur verre*, p. 57), follows Descamps, adding that he was established in that city, where he gained a lasting reputation. He excelled chiefly in designs for stained glass and tapestry, and we may conclude, that his works, for both those materials were well known in England, before his arrival, and certainly short residence.]

† See *Descamps* and *Sandart*.

gation, I shall give the extract in the author's own words:

“ Nevertheless, if a man be so induced by nature, and live in time of trouble and under a government wherein arts be not esteemed, and himself but of small means, woe be unto him, as unto an untimely birth; for of my own knowledge, it hath made poor men poorer, as amongst others many, that most rare English drawer of story works in black and white,

### JOHN BOSSAM,

one for his skill worthy to have been serjeant-painter to any king or emperor, whose works in that kind are comparable with the best whatsoever in cloth, and in distemper-colours for black and white; who being very poor, and belike wanting to buy fairer colours, wrought therefore for the most part in white and black; and growing yet poorer by charge of children, &c. gave painting clean over: but being a very fair-conditioned, zealous and godly person, grew into a love of God's divine service upon the liberty of the gospel at the coming in of Queen Elizabeth, and became a reading minister; only unfortunate, because he was English born, for even the strangers\* would otherwise have set him up.”

The Protector was magnificent, and had he lived to compleat Somerset-house, would probably have

\* King Philip and the Spaniards.



called in the assistance of those artists whose works are the noblest furniture. I have already mentioned his portrait by Holbein. His ambitious Duchess Anne Stanhope and her son are preserved in a small piece\* of oil-colours at Petworth, but I know not who the painter was, nor of the portrait of the Protector's brother, Admiral Seymour, at Longleat. A miniature of the same person is in the possession of Mrs. George Grenville. Of the Admiral's creature Sir William Sherrington there are two or three pictures extant; one, among Holbein's drawings at Kensington. This man was master of the mint, and was convicted by his own confession of great frauds.† He put the mint of Bristol into the hands of the Admiral, who was to take thence 10,000*l.* per month for his rebellious purposes. Yet Sherrington was pardoned and restored. It has never been observed, but I suppose the lightness which is remarked in the coins of Edward VI. was owing to the embezzlements of this person.

Now I am mentioning the mint, I shall take notice that among the patent-rolls is a grant in the 6th of Edward to Antony Deric of the office of capital sculptor of the monies in the Tower of London; and at the end of the same year John

\* There is a head of her too at Sion; and Mr. Bateman has given me another in small, with a portrait of the Protector in her hand; painted probably after his death.

† *Strype's Memorials*, vol. ii. p. 123.

Brown is appointed during pleasure surveyor of the coins. Clement Adams has a grant to instruct the King's henchmen or pages; an office he retained under Queen Elizabeth. In Hackluyt's voyages,\* that of Richard Chancellor to Cathay is said to be written in Latin by that learned young man Clement Adams.

Of the Protector's rival, Dudley Duke of Northumberland, there is a good head in the chamber at Knowle, where there are so many curious portraits, supposed to have been assembled by the Treasurer Buckhurst.†

Another person of some note in this reign was Sir John Godsalve, created knight of the carpet at the King's coronation;‡ and commissioner of visitation the same year;§ and in the third year comptroller of the mint. His portrait is in the closet at Kensington, and Vertue mentions another in miniature, drawn by John Betts,|| (who he says was an esteemed painter in the reign of Queen Elizabeth). On this picture was written, *captum in castris ad Boloniam 1540*; with his arms, party per pale gules and azure, on a fess wavy argent,

\* Page 270.

† *Biographical Sketches of eminent persons whose portraits form part of the Duke of Dorset's Collection, at Knowle, Kent, 8vo. 1795.* Nearly fifty portraits are noticed, the majority of which have certainly no claim, as original.

‡ See *Strype*.

§ *Heylin*.

|| Vertue says that Betts learned of Hilliard. [But this miniature must have been a copy from Holbein.]

between three crozlets pattee, or, as many crescents sable. The knight was drawn with a spear and shield. This picture belonged to Christopher Godsalve, clerk of the victualling-office in the reign of Charles I. in whose cause he lost 7000*l.* and was near being hanged. He was employed by Charles II. in the navy-office, and lived to 1694.

Guillim Stretes was painter to King Edward, in 1551. "He had paid him, says Strype,\* fifty marks for recompence of three great tables made by the said Guillim, whereof two were the pictures of his Highness, sent to Sir Thomas Hoby, and Sir John Mason (ambassadors abroad); the third a picture of the late Earl of Surrey† attainted, and

\* Vol. ii. p. 494.

† [Henry Howard, the highly gifted and unfortunate Earl of Surrey, was beheaded January 19, 1546-7. He is standing under a Roman arch, habited in a close dress of brown silk, profusely embroidered with gold. He has the Order of the Garter, a sword and dagger; the motto, "Sat superest **III.** æt. 29, 1547;" and two escocheons, upon one the arms of France and England, quarterly; and on the other, those of Thomas de Brotherton, Earl of Norfolk, eldest son of King Edward the first by his second marriage, from whose surviving coheir, Lord Surrey was lineally and legitimately descended.

This most curious picture is a whole length of large dimensions, and nearly of a square shape, and has never been engraved. At Knowle, there is a half length of Lord Surrey exactly copied from this portrait.

It was purchased in 1720, at the sale of the Arundel collection at Stafford house, near Buckingham gate, for Sir Robert Walpole, who, with liberality extremely honourable in his

by the council's commandment fetched from the said Guillim's house." The peculiarity of these last words induce me to think that I have discovered this very picture. In my father's collection was a very large piece representing that unfortunate lord, at whole length, leaning on a broken column, with this motto, *Sat superest*, and other devices, particularly the arms of England, one of the articles of his impeachment, and only the initial letters of his name. This was evidently painted after his death, and as his father was still detained in prison during the whole reign of Edward, it cannot be probable that a portrait of the son, with such marks of honour, should be drawn by order of the court. On the contrary, its *being fetched from Guillim's house by the council's commandment*, seems to imply that it was seized by their order. It is now in the possession of his grace the Duke of Norfolk.

Architecture preserved in this reign the footing it had acquired under the last king. Somerset-house is a compound of Grecian and Gothic. It was built on the scite of Chester inn, where the ancient poet Occleve formerly lived. As the pension to John of Padua was renewed in the third of this king, one may suppose that he owed it to the Protector, and was the architect of this palace. In the same style and dating its origine from the

political station, made a present of it to the late Edward Duke of Norfolk. It is now at Arundel Castle.]





*Sculp. pinx.*

*R. Cooper sculp.*

SIR ANTONIO MORE.

LONDON,  
Published by John Major, 50, Fleet Street,  
Feb 15<sup>th</sup> 1826.

same power as Somerset-house, is Longleat, though not begun till 1567. It was built by Sir John Thynne, a principal officer to the Protector.

1553.

The reign of Mary, though shorter even than that of her brother, makes a much more considerable figure in the annals of painting. It was distinguished by more good painters than one; the principal was

### SIR ANTONIO MORE,

Born 1519. Died 1575.

He was a native of Utrecht, and scholar of John Schorel,\* but seems to have studied the manner

\* Schorel was scholar of Mabuse, and was a poet, musician and orator. See an account of him in Sandrart, p. 235.

[In *Cumberland's Anecdotes of eminent Painters in Spain*, we have the following notice of Sir Antonio More." He came into Spain in 1552, Charles V. being then on the throne, under the protection of his countryman Cardinal Granvelle; he made a portrait of Prince Philip, and being recommended by the Cardinal to the service of the Emperour, he was sent by him into Portugal, to take the portrait of the Princess Donna Maria, then contracted to Philip. At the same time he painted John, third King of Portugal, &c. by all which portraits he gave entire satisfaction, and was magnificently rewarded. Having succeeded so well in this commission, he was next dispatched by the Emperor into England, to the Court of Mary, to take the portrait of that princess previous to her espousals with Philip. More employed all the flattering aids of his art in this portrait, and so captivated the courtiers of Spain with the charms of Mary's person, that he was required to make

of Holbein, to which he approached nearer than to the freedom of design in the works of the great masters, that he saw at Rome. Like Holbein he was a close imitator of nature, but did not arrive

copies of his picture ; one of which I have seen in the possession of a noble family, by which it appears that More was not only a good painter, but an excellent courtier. Having enriched himself in England, he returned to Spain, and entered into the service of Philip II. who made slaves of his friends, and friends of his painters ; and treated More with great familiarity. This great artist wanted discretion, and he met the King's advances, with the same ease that they were made ; so that, one day whilst he was at his work, and Philip looking on, More dipped his pencil in carmine, and with it, smeared the hand of the King, who was resting his arm on his shoulder. The jest was rash, and the character to which it was applied, not to be played upon with impunity. The hand of the King of Spain (which even the fair sex kneel down to salute) was never so treated since the foundation of the monarchy. The King surveyed it seriously awhile, and in that perilous moment of suspense the fate of More, balanced on a hair ; the courtiers who were in awful attendance, revolted from the sight with horror and amazement. Caprice, or perhaps pity, turned the scale : and Philip passed the silly action off with a smile of complacency. The painter, dropping on his knee, eagerly seized those of the King, and kissed his feet, in humble atonement for the offence, and all was well, or at least seemed to be so : but the person of the King was too sacred in the consideration of those times, and the act too daring to escape the notice of the awful office of the Inquisition : and they learnedly concluded, that Antonio Moro, being a foreigner and a traveller, had either learned the art magic, or more probably obtained, in England, some spell or charm, wherewith he had bewitched the king." v. ii. p. 97, 8vo. 1787. *Palomino, on Painting in Spain*, 2 vol. fol. from whom this statement, which is the true one.]



at his extreme delicacy of finishing; on the contrary, Antonio sometimes struck into a bold and masculine style, with a good knowledge of the *Chiaro Scuro*. In 1522 he drew Philip II. and was recommended by Cardinal Granvelle to Charles V. who sent him to Portugal, where he painted John III. the King, Catherine of Austria his Queen, and the Infanta Mary, first wife of Philip. For these three pictures he received six hundred ducats, besides a gold chain of one thousand florins, and other presents. He had one hundred ducats\* for his common portraits. But still ampler rewards were bestowed on him when sent into England, to draw the picture of Queen Mary,† the intended bride of Philip. They gave him one hundred pounds, a gold chain, and a pension of one hundred pounds a quarter as painter to their Majesties. He made various portraits of the Queen;‡ one was sent by Cardinal Granvelle to the Emperor, who ordered two hundred florins

\* Titian himself had but one hundred pieces of gold. See *Sandart*, p. 224.

† Sandart says she was very handsome. It is certain that the drawing of her (when about sixteen) by Holbein at Kensington is not disagreeable, though her later pictures have all a stern hard-favoured countenance.

‡ In King Charles's collection was a miniature in oil of this Queen by Antonio More, painted on a round gold plate, in blue flowered velvet and gold tissue with sleeves of fur, two red roses and a pair of gloves in her hand; the very same dress of her picture at the Duke of Bedford's at Woburn. The miniature was a present to the King from the Earl of Suffolk.

to Antonio. He remained in England during the reign of Mary, and was much employed; but having neglected, as is frequent, to write the names on the portraits he drew, most of them have lost part of their value, by our ignorance of the persons represented. The poorest performers have it in their power to add so much merit to their works, as can be conferred by identifying the subjects, which would be a little reparation to the curious world, though some families should miss imaginary ancestors.

On the death of the Queen, More followed Philip [and probably his religion\*] into Spain, where he was indulged in so much familiarity, that one day the king slapping him pretty roughly on the shoulder, More returned the sport with his handstick: A strange liberty to be taken with a Spanish monarch, and with such a monarch! His biographer gives but an aukward account of the sequel; and I repeat it as I find it. A grandee interposed for his pardon, and he was permitted to retire to the Netherlands, but under promise of returning again to Spain. I should rather suppose that he was promised to have leave to return thither, after a temporary banishment; and this

\* He was suspected by the Inquisition of making use of his interest with the King in favour of his countrymen, says Sandrart. This might be meant either of their religious or political principles. But sure the inquisitors knew Philip too well to be apprehensive of his listening to any insinuations of tenderness on either head.

supposition is the more likely, as Philip, for once forgetting majesty in his love of the arts, dispatched a messenger to recall him, before he had finished his journey. But the painter, sensible of the danger he had escaped, modestly excused himself; and yet says the story, the King bestowed noble presents and places on his children. At Utrecht Antonio found the Duke of Alva, and was employed by him to draw several of his mistresses, and was made receiver of the revenues of West-Flanders;\* a preferment, with which, they say, he was so elated, that he burned his easel, and gave away his painting tools.

More was a man of a stately and handsome presence; and often went to Brussels, where he lived magnificently. He died at Antwerp in 1575, in the 56th year of his age.

His portrait, painted by himself, is in the chamber of painters at Florence, with which the great Duke, who bought it, was so pleased, that he ordered a cartel with some Greek verses, written

\* [The passage in *Descamps* (T. 1, p. 200) has been misunderstood by Mr. W. from inadvertence. “Le Duc d’Albe lui demanda, un jour, si ses enfans etoient pourvus, il repondit qu’ils l’etoient, excepté son gendre, qui avoit beaucoup d’esprit, et qui etoit capable d’exercer un emploi. Le Duc *lui* donna, sur le champ la recette generale d’Ouest-Flandres, une des plus belles et des plus lucratives de la Province.” This preferment was given to the painter’s son-in-law, and not to himself. The editor cannot find this contempt of his profession, in consequence of good fortune, in any one author who has recorded his life, and in which he has searched for that fact.]

by Antonio Maria Salvini, his Greek professor, to be affixed to the frame. Salvini translated them into Italian and into the following Latin,

Papae ! est imago cujus,  
 Qui Zeuxin atque Apellem,  
 Veterumque quot fuere,  
 Recentiumque quot sunt,  
 Genus arte vicit omnes !  
 Viden' ut suam ipse pinxit  
 Proprià manu figuram ;  
 Chalybis quidem nitenti  
 Speculo se ipse cernens.  
 Manus O ! potens magistri !  
 Nam pseudo-morus iste  
 Fors, More, vel loquetur.

Another picture of himself, and one of his wife, were in the collection of Sir Peter Lely. More's was three feet eight inches high, by two feet nine wide. King Charles had five pictures painted by this master ; and the Duke of Buckingham had a portrait of a man by him. See his catalogue, p. 18.\*

\* [In Brian Fairfax's catalogue of the Duke of Buckingham's pictures, p. 18. no. 2. William Kay (a celebrated Flemish painter) by More, and More by Kay ; and in Sir P. Lely's Catalogue, no. 103 and 104, A. More and his wife by himself—and a very fine portrait by him, called " A man with a gold chain and dog," no. 108, now at Althorp. Philip II. and Mary Queen of England in one picture, dated 1553, and Queen Mary singly, dated 1556, at Woburn Abbey.

In the Palace at Kensington are two daughters of Philip II. of Spain. 1. Isabella Clara fil. Phil. II. Regis Hisp. æt. 11, 1571. 2. Catherina, æt. 10. Whole lengths of Philip and Q. Mary at the Earl of Westmoreland's, Abthorp, 1553. John Lord Sheffield, at Strawberry-hill. Sir T. Gresham, *once* at

A print of him in profile\* was published by Hondius, and a medal struck of him in Italy with this legend, *Ant. More, pictor transmontanus*. At what time or where he was knighted is uncertain. He painted his master John Schorel in 1560. Several of his works are or were at Sir Philip Sydenham's at Brympton in Somersetshire. A very good portrait of Sir Thomas Gresham is at Houghton. I have a miniature by him, called Thomas Duke of Norfolk, engraved among the *Illustrious Heads*; it belonged to Richardson the painter, and came out of the Arundelian collection; and a half length of a lady in black with a gold chain about her waist, which is mentioned in the catalogue of pictures of James II. and by that of Charles I. † appears to be Margaret of Valois, sister of Henry II. of France, and Duchess of Savoy, at the tournament for whose wedding that monarch was killed. Lady Elizabeth Germain has the portrait of Anne daughter of Francis Earl of Bedford and wife of Ambrose Earl of Warwick.

Houghton. Sir Richard Southwell, 1554, at King's Weston. Sir Philip Sidney, Woburn. This portrait has been attributed to More, but unluckily for that assertion, Sidney was born in the year immediately following the painter's arrival in England. At Windsor, Emanuel Philibert, Duke of Savoye, 1570. In the Napoleon Collection there was a single picture, the Resurrection of Our Lord. Six portraits by him were in the collection of Villiers, Duke of Buckingham,]

[\* The engraving given in this edition is taken from the picture in the Florentine Gallery.]

† See p. 108, No. 7.

At Newstede Abbey in Nottinghamshire, the beautiful seat of the Lord Byron, where are the most perfect remains of an ancient convent, is an admirable portrait, painted as I believe by this master, and worthy of Holbein. It is a half length of a fat man with a beard, on a light greenish ground. His arms are, three roses, the middle one highest, on a field argent; in base, something like a green hill: These arms are repeated on his ring; and over them, J. N. aet. 1557. As this bearing is evidently foreign, I suppose the portrait represents one of the family of Numigen. Nicholas Byron married Sophia, daughter of Lambert Charles of Numigen.†

But More did not always confine himself to portraits. He painted several historic pieces, particularly one much esteemed of the resurrection of Christ with two angels; and another of Peter and Paul. A painter, who afterwards sold it to the Prince of Condé, got a great deal of money by showing it at the foire St. Germain.

He made a fine copy of Titian's Danae for the King; and left unfinished the Circumcision, designed for the altar in the church of our Lady at Antwerp.

In the catalogue of pictures at the Palais Royal is a portrait said to be of Grotius by Antonio Moré, who was dead above twenty years before Grotius was born.

\* *Thoroton's Nottinghamshire*, p. 261.





*Scapse. pinx.*

*W.H. Worthington, sc.*

JOAS VAN CLEEVE.

LONDON.  
Published by John Major 50 Fleet Street.  
Feb 16<sup>th</sup> 1826.



Another performer in this reign was

**JOAS VAN CLEEVE,**

Died 1556,

or Sotto Cleefe, an industrious painter of Antwerp ; his colouring was good, and his figures fleshy and round ; but before he arrived at the perfection he might have attained, his head was turned with vanity ; a misfortune not uncommon to the profession, who living secluded from the world and seeing little but their own creation rising around them, grow intoxicated with the magic of their own performances. Cleeye came to England, expecting great prices for his pictures from King Philip, who was making a collection, but unluckily some of the works of Titian arrived at the same time. Cleeve begged the recommendation of Sir Antonio More, his countryman ; but Philip was too much charmed with the beauties of the Venetian master, and overlooked the labours of the Fleming. This neglect completed his frenzy, the storm of which first vented itself on Sir Antonio. Cleeve abused him, undervaluing his works, and bidding him return to Utrecht and keep his wife from the canons. At last the poor man grew quite frantic, painted his own cloaths, and spoiled his own pictures, till they were obliged to confine him, in which wretched condition he probably died. He had a son that followed his profession, and was, it is said, no despicable performer.

Of Joas there is a print with this legend, vivebat Antwerpiae in patriâ 1544. Another inscribed, Justo Clivensi, Antwerpiano pictori. The original painted by himself with a black cap and furred gown, upon a greenish ground, and a portrait of his wife, were purchased by King Charles I.\* who had also of this master a picture of Mars and Venus.†

James II. had of his painting, the Judgment of Paris,‡ and the birth of Christ, with angels.§ The Duke of Buckingham had a portrait of a man, and Sir Peter Lely a Bacchanalian two feet one inch wide, by three feet four inches high.||

Vertue found grants in this reign to another painter, who, it seems, had been in the service too of Henry and Edward. His name was *Nicholas Lysard*; he had a pension for life of ten pounds a year, and the same fee charged on the customs, as

\* See his catal. p. 153. Cleeve's portrait is still in the lower apartment at Kensington.

† Mentioned in a MSS. Catalogue.

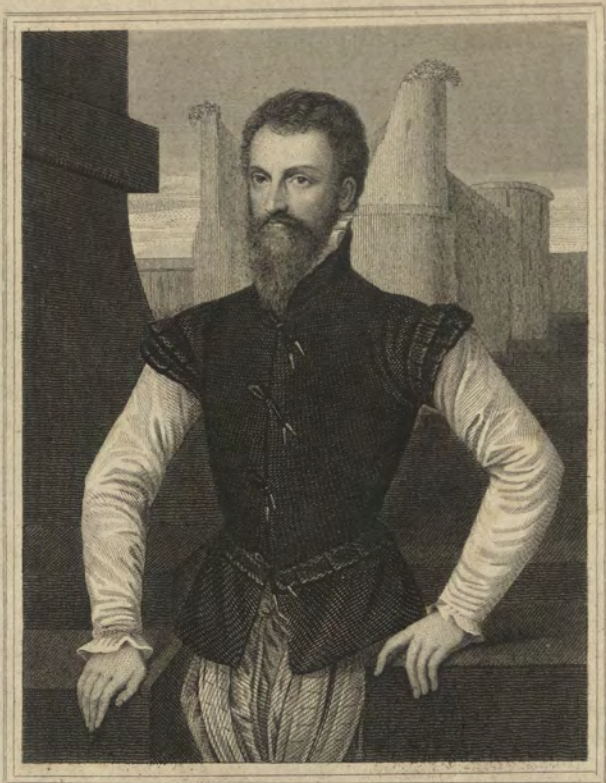
‡ See his cat. No. 540, and 830.

§ See his catal. p. 18.

|| [*Descamps* gives him decided commendation, that he was the scholar and most successful imitator of Q. Matsis, and one of the best colourists of his time. *Felibien*, (T. ii. p. 322) attributes to him a greater degree of force than Q. Matsis has ever exhibited. He states, that the time of Van Cleeve's death is not ascertained. Both *Pilkington* and *Bryan* place it in 1536, a date totally incompatible with the anecdote respecting the arrival of Titian's pictures in England, and the expected patronage of King Philip II. in 1554. His insanity and death followed in a year or two after that period.]



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W.H. Worthington, sculp.

EDWARD COURTENAY, EARL OF DEVONSHIRE,

*From the Enamel painting by H. Bone Esq. R.A. after the  
Original of Sir A. More in the collection of His Grace  
The Duke of Bedford, at Watwin?*

LONDON.  
Published by John Major, 50. Fleet Street,  
Feb<sup>r</sup> 15<sup>th</sup> 1826.

had been granted to the serjeant-painters John Brown and Andrew Wright. Of Lysard I find no farther mention, but that in a roll of Queen Elizabeth's New-year's gifts he presents her with a table painted of the history of Ahasuerus, and her Majesty gives him one gilt creuse and cover. This in the first year of her reign. He died in her service 1570. In the register of St. Martin's is this entry, "April 5, buried Nicholas Lyzard serjeant-painter unto the Queen's majestie."

There was in this reign another person too illustrious a lover and even practicer of the art to be omitted, though I find no mention of him in Verue's MSS. This was

### EDWARD COURTENAY,

The last Earl of Devonshire,\*

The comeliness of whose person was very near raising him to that throne, for nearness to which in blood, he was a prisoner from ten years old; and from that time to thirty, when he died, he scarce enjoyed two years of liberty. It was a happiness peculiar to him to be able to amuse himself with drawing,† in an age in which there were so

\* When Queen Mary released him, she restored him too to the Marquisate of Exeter, though that title is omitted by all our historians when they mention him.

† My authority is Strype, who produces undoubted authority for his assertion, having given us the oration pronounced at his funeral by Sir Thomas Wilson, afterwards Secretary of State. Besides his progress in philosophy, mathematics, music,

many prisoners and so few resources ; and it gives one very favorable ideas of his being naturally accomplished, of a spirit not easily to be depressed, when we find that Queen Mary no sooner delivered him from his captivity than she wished to

and the French, Spanish and Italian languages, Sir Thomas adds, “ Tanta etiam expingendarum effigierum cupiditate ardebat, ut facile et laudabiliter cujuscumque imaginem in tabula exprimeret.” See *Strype's Memorials*, vol. iii. p. 339, and appendix p. 192.

[This accomplished and ill-fated nobleman has surely very slight pretension to a niche among the professors, in the temple of art. All that the Funeral Oration (seldom the best authority) would insinuate, is rather that the Earl possessed a love of painting, than the power of producing a picture. It is more than probable, that among the avocations of his sad and unjust confinement, he amused himself with sketching with his pencil; but no tradition authenticates any portrait by his hand ; and but one of himself (here engraved), which has never been considered as his own work. If his fellow sufferer, Lady Jane Grey, had ever exhibited graphic talents equal to those of Lord Devonshire, she would probably have been introduced into these volumes as a paintress, and associated with Artemisia Gentileschi and Maria Beale. Mr. W. has recorded her as “ a noble author,” upon the sole pretension of four Latin epistles, and two private letters, addressed to her father and sister.

There are two portraits of this lovely scholar, which advance the claim of originality : 1. Preserved in the collection of her own family at Wrest. 2. At Stowe. It is not improbable that K. Edward VI. in his partiality to her, should be possessed of her portrait ; and that it was removed by his successors from the Royal Collection, in any catalogue of which it is not seen. In Lord Oxford's copy of the *Heroologia*, (*Brit. Mus.*) the portraits, from which the prints were taken, are authenticated. That of Lady J. Grey, by Holbein, is said to belong to Mr. J. Harrison.—Query, if a retainer of the court ?]

marry him ; and that he, conscious of his great blood and yet void of interested ambition, declined a crown, and preferred the younger sister, the Princess Elizabeth. For this partiality, and on the rising of the Carews in Devonshire who were flattered with the hopes of this match, the princess and he were committed to the Tower, and accused by Wyat as his accomplices. Our historians\* all reject this accusation, and declare that Wyat cleared him at his death; and indeed the Earl's gratitude would not have been very shining, had he plotted to dethrone a princess who had delivered him from a prison and offered him a throne. The English, who could not avoid feeling partiality to this young prince, were pleased with King Philip, to whose intercession they ascribed the second release of the Earl, as well as the safety of the Lady Elizabeth. Courtenay asked leave to travel, and died at Padua, not without suspicion of poison, which seems more probable than those rumours generally are, as he was suspected of being a Lutheran, and as his epitaph,† written in defence of the Spaniards, formally declares that he owed his death to affecting the kingdom, and to his ambition of marrying the Queen ; the last of which assertions at least is a falsehood, and might be a blunder, confounding

\* See *Holinshead, Heylin, and Burnet.*

† See it at length in the *Genealogical History of the Noble House of Courtenay*, by Edward Cleaveland, fol. 1735, p. 261.

the Queen and Princess. After his death one Cleybery was executed for pretending to be this Earl, and thence endeavouring to raise commotions.

There is a very good portrait of him at the Duke of Bedford's at Woburn, painted, I should think, by Sir Antonio More; on the back ground a ruined tower.

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### REMARKS.

Two painters only of eminence are known to have visited this country during twelve years, in which Edward and his sister Mary were its sovereigns. Holbein was their contemporary, but from all that can be collected, was not sufficiently occupied in painting portraits to be considered as their rival in point of employment; for his own patron, Thomas Duke of Norfolk, was not released from the Tower till a year before Holbein's death, and More possessed so much greater an interest at Court, that little encouragement was afforded to others, who, it is certain, were neglected by King Philip. It is therefore not unlikely that Holbein, during that interval, applied himself more particularly to paintings in large, upon walls, and surfaces prepared to receive them. His works at the Steel-yard, Surgeons-hall, and Bridewell of that description, engrossed his pencil at that period. It is said likewise, that he designed and finished the inside ornaments of the chapel at Whitehall, which performance perished in the conflagration in 1698, together with a family picture, so painted, of the Kings Henry VII. and VIII. of very large dimensions.

More had formed his style in the schools of Rome and Venice, yet in his portraits, though evidently emulous of Titian's colouring, may be, with more correctness, assimilated to Holbein,



whose works he had studied previously to his arrival in England. With much delicacy of finishing, somewhat of a dry and hard manner is always to be remarked. He was a precise follower of nature, painted in a bold and masculine style, and possessed a tolerable acquaintance with chiaro-scuro.

With respect to Architecture. The patronage of John of Padua by the Protector, Duke of Somerset, ushered into notice the Italian or rather French style, first adopted in part by Holbein, but now much more divested of the Gothic, or castellated manner. At this period, several royal palaces in France had been recently completed, and were considered by English travellers as the perfection of architecture. Imitation, as in every former instance connected with the arts, immediately followed. The first deviations from the Burgundian, or later Gothic, were partial, and mixed with it in a limited degree, and principally in door cases, window frames and parapets. This innovation made its first appearance in Somerset House. Of the French palaces above alluded to, the principal, which may be adduced as the prototypes of our own, in this æra, are the following: The Chateau of Gaillon, finished in 1500 by Francis I. Of Chambord, in 1526, by Henry II. and D'Anet, 1540. Vignola (whose real name was Barozzi) exercised his art of design in France during a residence of two years, 1537-1539. Le Scot gave his design for the Louvre in 1541. Philip de Lorme, who had learned architecture in Italy, and practised it in his own country, wrote a *Treatise in two Parts, entitled "Nouvelles Inventions pour bien bâtir."* Paris. He had prepared the MS. in 1561, as it is dated, but not published till after his death, 1576.\* It is therefore evident that the novel art of building was brought to us from Italy, through France; and it is equally probable, that John of Padua was one of those Italian artists who had accompanied Vignola into France, and from thence had been invited into England.

This subject will be investigated in its progress after this introduction (in perhaps a single instance, that of Somerset House) through the reign of Q. Elizabeth, at the close of which

\* *D'Argenville Vies des Architectes*, 8vo. 1787.

## 250 PAINTING UNDER EDWARD VI. AND MARY.

the mixed Gothic or lower Tudor style of building mansion houses no longer prevailed. Harrison (in his *Description of England*), to whom we cannot ascribe any knowledge of the arts, has merely repeated the praise of the newly introduced style of building, popular in his time. He has observed (p. 328), "that such palaces as King Henry VIII. erected, *after his owne devise*, do represent another kind of patterne, which as they are supposed to excel all the rest that he found standing in this realme, so they are, and shall be, a perpetuall precedent unto those, that do come after, to follow in their workes and buildings of importance. Certes, masonrie did never better flourish, in England, than in his time."

## CHAPTER VII.

*Painters in the Reign of Queen Elizabeth.*

THE long and remarkable reign of this Princess could not but furnish many opportunities to artists of signalizing themselves. There is no evidence that Elizabeth had much taste for painting: but she loved pictures of herself. In them she could appear really handsome; and yet to do the profession justice, they seem to have flattered her the least of all her dependents: there is not a single portrait of her that one can call beautiful. The profusion of ornaments with which they are loaded are marks of her continual fondness for dress, while they entirely exclude all grace, and leave no more room for a painter's genius than if he had been employed to copy an Indian idol, totally composed of hands and necklaces. A pale Roman nose, a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster fardingale and a bushel of pearls are the features by which every body knows at once the pictures of Queen Elizabeth.\* Besides many of her Majesty,

\* [The rational pleasure we receive from the inspection of portraits, added to excellence in point of art, is the assurance of identity; and that they reflect, as in a mirrour, real personages, with their features, dress and character, such as they were in life.

we are so lucky as to possess the portraits of almost all the great men of her reign, and though

That this genuine resemblance was falsified by personal vanity and the painter's adulation, is certain, and in no subsequent instance, more decidedly, than in many portraits, which are called those of Q. Elizabeth.

It has occurred to the editor, that by placing together, the verbal descriptions of her person, which those conversant with her, at different periods, have given us, a clearer idea of it may be suggested, than by any other means, and a criterion afforded of the exact degree of resemblance, which even the best authenticated portraits now present.

There is, at Hatfield, a portrait of her, when Princess Elizabeth (to be noticed hereafter), accompanied by emblems, which was painted during her residence there. It represents a young woman, fair, but not beautiful. From thence, she sent a letter with a portrait of herself in miniature, to her brother K. Edward VI. and observes, "for the face I might well blusche to offer—and I beseeche your Majestie to think that when you shall loke in my pictur, you will witsafe (*vouchsafe*) to think that you have the outward shew of the body before you, &c." *Ellis's Coll. of Orig. Letters*, vol. ii. p. 158. There is another, when Princess Elizabeth, at Kensington, said to be by Holbein. It is a half length, in a red dress.

Sir James Melville, (in his *Memoires*, p. 46) describes in a very interesting manner, his interview and conversation with Q. Elizabeth, when she was in her thirty-second year, 1564. He observed "that her hair was more reddish than yellow, curled, in appearance naturally. She desired to know of me what colour of hair was reputed best, and whether my Queen's (M. Q. Scots) hair or hers was best, and which of them two was fairest?" Melville's reply was very courtly, but not satisfactory; for like a true knight, he would not allow the meed of superior beauty to any but his own mistress. At his first audience he was received in the Privy-Garden. The Queen was walking in an alley. She considered the open daylight as most favourable to her beauty. As her nose was the peccant

the generality of painters at that time were not equal to the subjects on which they were employed,

feature, thin and hooked, or as Naunton says "high-nosed." most of her portraits present a full face in order to conceal it. Yet in King Charles's collection there was a profile in miniature by N. Hilliard, "the light coming neither from the right nor the left side, being done without any shadows, in an open garden light." This was peculiarly a conceit of her own; and more that of a Queen than an artist. Her partiality to the miniature size is likewise mentioned by Sir J. Melville. She took me to her bedchamber, and opened a cabinet, wherein were divers little pictures, wrapped within paper, and their names written with her own hand upon the papers. Upon the first that she took up was written "my lord's picture." I held the candle, and pressed to see the picture so named: she seemed loath to let me see it; yet my importunity prevailed for a sight thereof, and I found it to be "my Lord of Leycester's" (p. 49). In 1563 she issued a proclamation, now in the State Paper Office, and which may be seen, *Arch.* v. ii. p. 169, by which none but "a special cunninge paynter" is permitted to draw her likeness, and Zuccaro was then, probably, appointed. Raleigh, in his preface to the *History of the World*, says, that she ordered all pictures of her by unskilful painters, to be burned.

Hentzner saw her when she had advanced to her sixty-fifth year, in 1598. "Next came the Queen, very majestic, her face oblong, fair but wrinkled, her eyes small yet black and pleasant; her nose a little hooked, her lips thin, and her teeth black. She had in her ears two pearls, with very rich drops; she wore false hair, and that red; upon her head she had a small crown. Her bosom was uncovered, as all the English ladies have it, till they marry; and she had on a necklace of exceeding fine jewels; her hands were small, her fingers long, and her stature neither tall nor low." *Itinerary*, p. 65, translated by Mr. W. Long before this period she had quarrelled with her looking glasses; and her indignation was so great, because they would not flatter, that her female attendants removed the mirrors (at that time small) from any room

yet they were close imitators of nature, and have perhaps transmitted more faithful representations,\*

through which she was about to pass. Hearne (in his edition of *Camden's Eliz.*) says "specula amovebant famulæ, ne vultum forte conspicerit, et e mutationis contemplatione iracundiâ incenderetur." So gratified was she with the unceasing incense of inordinate adulation, which she felt naturally and encouraged politically, because she wished to be represented to her people, as the "beau ideal" of a "Virgin Queen," both by poets and painters, who will wonder that the die for coinage, which Mr. W. had engraved for his Royal and Noble Authors, was immediately broken ?]

\* It is observable that her Majesty thought enormity of dress a royal prerogative, for on the 12th of February 1579, an order was made in the Star-chamber, "that no person should use or wear excessive long cloaks (this might proceed from apprehension of their concealing arms under them) as of late be used, and before two years past hath not been used in this realm; no persons to wear such great ruffles about their necks; to be left off such monstrous undecent attyring." Also another against wearing any sword rapier, that shall passe the length of one yard and half a quarter in the blade, nor dagger above twelve inches in the blade at most. In her father's time, who dictated in every thing from religion to fashions, an act of parliament was passed in his twenty-fourth year against inordinate use of apparel, directing that no one should wear on his apparel any cloth of gold, silver or tinsel, satyn, silk, or cloth mixed with gold or silver, any sables, velvet, furs, embroidery, velvet in gowns or outermost garments, EXCEPT PERSONS OF DISTINCTION, dukes, marquisses, earls, barons and knights of the order, barons' sons, knights or such that may dispend 250l. per ann. This act was renewed in the second of Elizabeth. Edward VI. carried this restraint still farther :- In heads of a bill drawn up with his own hand 1551 (though it never passed into a law), no one, who had less than 100l. a year for life, or gentlemen, the king's sworn servants, was to wear satten,

than we could have expected from men of brighter imagination. The first painter who seems to have made any figure in this reign, was

LUCAS DE HEERE,\*

Died 1584.

Born at Ghent in 1534, of a family peculiarly addicted to the arts. John his father was a good statuary and architect: Anne Smitter his mother painted in miniature, and with such diminutive neatness, that she executed a landscape with a windmill, millers, a cart and horse and passengers; and half a grain of corn would cover the whole composition. The father went often to Namur and Dinant, where the son copied ruins and castles; but he soon learned of a better master, Francis Floris, under whom Lucas improved much, and drew many designs (which passed for his master's) for tapestry and glass-painters. From Ghent he went to France and was employed by the queen and queen-mother in making drawings for tapestry; and residing some time at Fontainebleau, where he married Eleanor Carboniere, he

damask, ostrich-feathers, or furs of conies; none not worth 200*l.* or 20*l.* in living certain, to wear chamblet; no serving-man, under the degree of a gentleman, to wear any fur, save lamb; nor cloth above ten shillings the yard.

\* [This account of Lucas de Heere, Mr. W. has taken almost literally from Descamps; but he has omitted to mention his extreme facility in taking likenesses, and that his memory was so tenacious and faithful, that he could paint any face which he had examined but once.]

contracted a taste for the antique by seeing the statues there, an inclination he showed less by his own works, than by making a collection of bronzes and medals. He returned to Ghent, where he drew the Count de Vaken, his lady and their jester, and painted two or three churches; in St. Peter's, the shutters of an altar-piece, in which he represented the Lord's Supper, much admired for the draperies of the apostles. In St. John's church he painted an altar-piece of the Resurrection, and on the doors of it, Christ and the disciples at Emaus, and his apparition in the garden.

Lucas was not only a painter, but a poet: He wrote the Orchard of Poesie; and translated from the French of Marot, the Temple of Cupid and other pieces. He had begun the lives of the Flemish painters in verse. Carl Vermander his scholar, who has given the lives of those masters, learned many anecdotes of our English painters from Lucas.

At what time the latter arrived in England is not certain; nor were his works at all known here, till the indefatigable industry of Mr. Vertue discovered several of them.

1. The first of these was a portrait of Sir William Sidney, grandfather of Sir Philip; but as Sir William died in 1563 at the age of 72, when Lucas de Heere was but nineteen, it is not probable that Sir William was abroad after that young man was in repute enough to draw his picture; and it is



less probable that he had been in France, had married, and arrived here by the age of nineteen. This picture which Vertue found at Penshurst, was in all likelihood a copy.

2. The next was a portrait of Henry Lord Maltravers, eldest son of Henry Fitzalan, Earl of Arundel, dated 1557, the year before the accession of Queen Elizabeth; but as this young lord died at Brussels,\* it is probable that De Heere drew his picture there, and that very acquaintance might have been a recommendation of Lucas to England.

3. The third is a picture in my possession, well known by the print Vertue made from it. It contains the portraits of Frances Duchess of Suffolk, mother of Lady Jane Grey, and her second husband Adrian Stoke. Their ages, and De Heere's mark HE are on the picture, which is in perfect preservation, the colouring of the heads clear, and with great nature, and the draperies which are black with furs and jewels, highly finished and round, though the manner of the whole is a little

\* [The original is a small half length now at Norfolk House, with an inscription, which mentions his death at Brussels in 1556, aged xix. It was subsequently added, and does not therefore give the true date of the picture, though certainly not far distant. At Arundel Castle is a whole length, which was probably copied by L. de Heere himself after he came to England: there is also a half length of Henry Fitzalan, the last Earl of Arundel of that name; and two whole lengths of Thomas Duke of Norfolk, and the Lady Mary Fitzalan his Duchess, which must have been painted before 1557.]

stiff. This picture was in the collection of Lord Oxford. There is a tradition, that when this great lady made this second match with a young fellow who was only master of her horse, Queen Elizabeth said, "What! has she married her horse-keeper? Yes, madam, replied my Lord Burleigh, and she says your Majesty would like to do so too."—Leicester was master of the horse. The date on this picture is 1559.

4. Lord Darnley, husband of Mary Queen of Scots, and his brother Charles Stuart, a boy, afterwards father of the Lady Arabella. There are two of these; one as large as life, in the room going into the king's closet at St. James's; the other small and neatly finished in the private apartments below stairs at Hampton-court. The date 1569.

5. The next is a very remarkable picture on board at Kensington: Queen Elizabeth\* richly

\* [Other portraits there are of Queen Elizabeth, equally abounding in "conchetto," and accompanied by emblems of animals or inanimate things. Her likeness displayed itself, but the transcendent qualities of her mind could be typified only by mythological figures.

At Hatfield are portraits of that description. 1. In a close dress of black, sitting, a sword on the table, with an ermine running up her arm. The ermine is adopted as the emblem of chastity; it has a golden crown and collar. Taken during her early residence there.

2. Q. Elizabeth, probably soon after her accession to the throne: she is depicted with a long, distended gauze veil. On her head a small crown and aigret; a necklace of large pearl;

dress, with her crown, scepter, and globe, is coming out of a palace with two female attendants. Juno, Pallas, and Minerva seem flying before her ; Juno drops her scepter, and Venus her roses ; Cupid flings away his bow and arrows, and clings to his mother. On the old frame remain these lines, probably written by the painter himself, who, we have seen, dabbled in poetry too ;

Juno potens sceptris, et mentis acumine Pallas,  
 Et roseo Veneris fulget in ore decor ;  
 Adfuit Elizabeth ; Juno perculsa refugit ;  
 Obstupuit Pallas, erubuitque Venus.

To have compleated the flattery, he should have made Juno or Venus resemble the Queen of Scots, and not so handsome as Elizabeth, who would not have blushed like the last goddess.\*

her hair is yellow depending in two long tresses. She is represented young. . The lining of her robe is wrought with eyes and ears ; on her left sleeve a serpent, on the other a rainbow, “ non sine Sole Iris.” 3. At Hardwicke Hall, Derbyshire, a whole length, in a gown painted with serpents, birds, a sea-horse, a swan and ostrich ; her hair is of a golden colour. There is another picture of her, in which her vest is worked with eyelet holes, having the silk and needle hanging down from each—an allegory much too recondite for common apprehension. The pastoral poems of that age abound in compliments to her beauty, but as T. Warton sensibly observes, “ the present age sees her charms and her character in their proper colours.” *Observ. on Spenser*, v. ii. p. 20 ; and he gives a very masterly sketch of her habits, in the conclusion of the sixty-first section of the *History of English Poetry*.]

\* Another curious picture painted about the same time, I know not by what hand, was in the collection of James

6. There is a small whole length of Queen Elizabeth by De Heere at Welbec: on the back ground, a view of the old fabric at Wanstead.

7. At Lord Dacre's at Belhouse in Essex is one of the best works of this master; it always passed for Holbein's,\* but Vertue discovered it to be of

West, Esq.: it represents Henry VIII. sitting under a canopy supported by pillars, and delivering the sword to Prince Edward. On the right hand of the King stand Philip and Mary; Mars is coming in behind them. Queen Elizabeth, too large in proportion to the rest, stands forward on the other side, and leads Peace and Plenty, whose faces are said to be portraits of the Countesses of Shrewsbury and Salisbury; but the latter must be a mistake in the tradition, for there was no Countess of Salisbury at that time. Lady Shrewsbury I suppose was the famous Elizabeth of Hardwicke. Circumscribed in golden letters on the frame are these lines, extremely in the style of the Queen's own compositions;

A face of much nobility lo! in a little room,  
 Four States with their conditions here shadowed in a show;  
 A father more than valiant, a rare and virtuous son;  
 A daughter zealous in her kind, what else the world doth  
 know,

And last of all a virgin Queen to England's joy we see  
 Successively to hold the right and virtues of the three.

And in small letters on the foreground at bottom, these,

The Queen to Walsingham this table sent,  
 Mark of her people's and her own content.

This picture was brought from Chislehurst, whither it had been carried from Scadbury; the seats of the Walsinghams, and is now at Strawberry-hill.

\* [The portraits painted by Holbein and De Heere have been frequently mistaken, as the work of each other, for, even when they marked their pictures, their monogram was similar. The

De Heere, whose mark is still discernible. It is the portrait of Mary Neville daughter of George Lord Abergavenny, and widow of Thomas Fiens Lord Dacre, executed for an accidental murder in the reign of Henry VIII. a picture of her husband, æt. 22, 1549, copied from a larger piece, is represented as hanging in the room by his wife. Her head is finely coloured.

8. The picture from whence Vertue engraved his Lady Jane Grey, he thought, was drawn too by Lucas;\* but that is liable to the same objection as his painting Sir William Sidney

Since the first edition of this work, I have discovered another considerable work of this master; it is at Longleate, and represents a whole family. The figures are less than life, and about half lengths. An elderly gentleman is at table with his wife, and another lady, probably from the resemblance, her sister. The first lady has tags of a particular form, exactly like those on the dress of my Duchess of Suffolk, as is the colouring, though not so highly finished; yet the heads have great nature. Before them are seven young children, their ages marked, which show that three of

latter seldom painted pictures of very small dimensions, and no miniatures of his hand are known. Lady Holderness had a portrait by him of Margaret Audley, second wife of Thomas Duke of Norfolk.]

\* [Lady Jane Grey was born in 1537, married in 1553, and beheaded in 1554. De Heere was not in England during that time.]

them were born at a birth. They are playing with fruit, and by them are a parrot and a monkey: but the animals and fruit are much inferior to the figures. There are some Latin verses in commendation of the gentleman, whose name or title was *Cobham*. I suppose Sir George Brooke Lord Cobham, who died in the first year of Queen Elizabeth, leaving eight sons and two daughters. He had been committed to the Tower by Queen Mary, as privy to Wyat's rebellion. I have likewise found two more pieces of this master at Drayton, the ancient castle-like mansion of the Mordaunts, now of the Lady Elizabeth Germain. One is a half length of Margaret Audley, second wife of Thomas Duke of Norfolk, beheaded temp. Eliz. Her arms and titles are on the back ground: but the picture has suffered. The other, of the same size, is of a young nobleman, in a white stiff-bodied habit, black cloak and hat; he is very swarthy but handsome. His age 22, 1563. This piece is finely preserved and strongly coloured. In the life of Holbein I have mentioned the Henry VIII. at Trinity Coll. Cambridge, with De Heere's mark. The face has been repainted, but the rest of the body is highly finished, and does great honour to the copyist.

In 1570, Lucas was employed to paint a gallery for Edward Earl of Lincoln, the Lord High Admiral.\* He was to represent the habits of diffe-

\* At the Duke of Bedford's at Woburn are two heads of a

rent nations. When he came to the English, he painted a naked man with cloth of different sorts lying by him, and a pair of sheers, as a satire on our fickleness in fashions.\* This thought was borrowed from Andrew Borde, who in his introduction to knowledge, to the first chapter prefixed a naked Englishman, with these lines,

I am an Englishman, and naked I stand here,  
Musing in my mind what rayment I shall wear.†

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Countess of Lincoln and of Lady Anne Ayscough, daughter of the Earl. As they are evidently painted at the same time, and as the daughter appears the elder person, there is great reason to believe that the Countess was only the mother-in-law, and consequently that this portrait represents the fair Geraldine, so much celebrated by the Earl of Surrey. Her chief beauty seems to have been her golden hair. These pictures, I should think, were painted by the following master, Ketel, rather than by Lucas de Heere.

\* [The two next lines are more explanatory of the subject ;

For now I will wear this, and now I will wear that,  
And now I will wear,—I can not tell what.”

The work from which this rhyme is extracted, is entitled “The first boke of the Instruction of knowledge, the which doth teach a man to speake parte of al maner of languages, and to knowe the usage and fashion of all maner of cuntryes, and for to knowe the most part of all maner of coynes of money, the which is current in every region. Made by Andrew Borde of Physyk doctor.” Printed by the Coplands, and dedicated to the King’s daughter, the Princess Mary. From Montpellier, 1542. *Warton’s Hist. Engl. Poet.* v. iii. p. 357, 8vo.]

† It is not extraordinary that this witticism should have been adopted into the Lord Admiral’s gallery. Andrew Borde, or Andreas Perforatus, as he called himself, was an admired wit in the latter end of Henry VIII. to whom he was sometime

Lucas de Heere returned to his own country before his death, which happened at Ghent in 1584. His mark, as above, is on most of his pictures. He used for an anagram these words, Schade leer u, which Sandrart says signify, Nocumenta tibi sint documenta.

### CORNELIUS KETEL,\*

Died after 1600,

was born at Gouda in 1548, and early prosecuted his art with great ardour, under the direction of

physician. He had been a Carthusian, then rambled over many parts of the world, turned physician, and at last wrote against the marriage of priests; for which I conclude (though Antony Wood could not guess the reason) he was shut up in prison, where some said he poisoned himself. He wrote *The Introduction to Knowledge*, partly in verse and partly in prose, and dedicated it to the Lady Mary, afterwards Queen. There are cuts before every chapter. Before the seventh is his own picture standing in a pew with a canopy over him, a gown with wide sleeves and a chaplet of laurel. The title of the chapter is, "The seventh chapter showeth how the author of this booke had dwelt in Scotland, and did go thorow and round about Christendom, and out of Christendom, declaring the properties of all the regions, countries and provinces, the which he did travel thorow." He wrote besides, *The Breviary of Health*; a *Dietary of Health*; *The merry tales of the mad men of Gotham*; a book extremely admired and often reprinted in that age. A right pleasant and merry history of the mylner of Abingdon, with his wife and his fair daughter, and of two poor scholars of Cambridge; and other things which may be seen in Antony Wood, vol. i. p. 75.

\* See *Sandrart*, 272. and *Carl Vermander*, from whence Vertue collected most of the particulars of Ketel's life; and *Descamps* who copied Vermander, p. 69.





*Sæpe. pinx.*

*W.H. Worthington. sculp.*

CORNELIUS KETEL.

LONDON.  
Published by John Major, 50 Fleet Street.  
Feb<sup>r</sup> 15<sup>th</sup> 1836.



his uncle, a tolerable painter and a better scholar. At eighteen he went to Delft, and placed himself with Antony Blockland, with whom he remained a year. From thence he travelled to Fontainebleau, where he worked with great applause, in competition with three of his countrymen; but the court coming to Fontainebleau, they were ordered to leave the palace; Ketel went to Paris and lodged with John de la Hame, the king's enameller, where he painted some histories; but an edict obliging the subjects of the King of Spain to quit France, Ketel returned to Gouda and remained there six years. The troubles in his own country continuing, and consequently little encouragement being given to the arts, Ketel embarked in 1573 for England, and was entertained at London by a sculptor and architect there, a friend of his uncle. Here he married a Dutch woman, and his works growing into esteem, he was much employed by the merchants in painting portraits, but was seldom engaged on history, to which his inclination chiefly led him. However, having painted an allegoric piece of Strength vanquished by Wisdom, it was purchased by a young merchant, and presented to Sir Christopher Hatton, afterwards Lord Chancellor. This incident introduced Ketel to court; he drew a good whole length of Sir Christopher, now at the Earl of Litchfield's at Ditchley; the portrait of Edward

Vere Earl of Oxford, of William Herbert Earl of Pembroke; of the Lord Admiral Lincoln, now at Woburn; and of Henry Fitzalan Earl of Arundel, and of several others. At last, in 1578, he had the honour of painting the Queen herself, at the request of the Countess of Hertford;\* Elizabeth being then entertained at Hanworth by the famous Anne Stanhope, widow of the Protector, and mother of the Earl of Hertford, then very aged.†

Ketel left England in 1581, and settled at Amsterdam, where he painted a large picture of the trained bands with their portraits, and their captain Herman Rodenburgh Beths at their head. In this picture too he introduced his own portrait. The disposition, resemblances, and the different stuffs of the habits, well imitated, were much admired in this piece. It was placed in the gallery of the Mall at Amsterdam. In 1589 he undertook another picture of the same sort for the company of St. Sebastian, in which was the portrait of their captain Didier Rosencraus. It was reckoned not inferior to the former, and was neither confused nor unanimated, notwithstanding the number of portraits it contained.

\* This I suppose was Frances Howard, second wife of the Earl, and sister of the Lord Admiral Nottingham, a favourite. The Earl of Hertford had been in disgrace for his first marriage with the Lady Catherine Grey.

† The Duchess died nine years afterwards at the age of ninety.

In another of his works, under the figures of Christ and the Apostles, he represented Henry Keyser, an architect of Amsterdam, and the principal virtuosos of that city. His best picture was the portrait of Simon Lack of that city; it was in the possession of one of the same family at the Hague. Many of his works were carried to Dantzick.

In the Duke of Buckingham's collection was a large picture\* by this master, representing the Virtues and Vices. See his catal. p. 19.

But Ketel, not content with the glory he acquired by these performances, instead of aiming at greater perfection, took it into his head to make himself known by a method of painting entirely new. He laid aside his brushes, and painted only with his fingers,† beginning with his own portrait. The whim took: he repeated the practice, and they pretend, executed those fantastic works with great purity and beauty of colouring. In this manner he painted two heads for the Sieur Van Os of Amsterdam; the first, a Democritus, was his own portrait; the other, of M. Morosini, in the character of Heraclitus. The Duc de Nemours, who was a performer himself, was charmed with the latter, and bought it. Another, was the

\* [This picture was 4-feet-6 inches high, and 7-feet broad.]

† Descamps mentions a fine picture painted by Weenix in the same manner, vol. ii. p. 310. And in a sale of pictures in Covent-garden in 1729, were two heads painted by one Brandell with his thumb.

picture of Vincent Jacobson, a noted Wine-merchant of Amsterdam, with a glass of renish in his hand. As his success increased, so did his folly; his fingers appeared too easy tools; he undertook to paint with his feet, and his first essay he pretended to make in public on a picture of the God of Silence. That public, who began to think like Ketel, that the more a painter was a mountebank, the greater was his merit, were so good as to applaud even this caprice.

Ketel, like De Heere, was a poet too, and wrote descriptions of several of his own works in verse. He understood architecture, geometry and perspective, and modelled in clay and wax. He was living in 1600, when Vermander wrote his account of him. Sandrart, who makes him travel to Venice and Rome, and die young, while he was employed on a picture of the King of Denmark, has confounded the master with the scholar; the latter incidents relate to Isaac Oteryn of Copenhagen, Ketel's only disciple.

Vermander dedicated to Ketel a dissertation on the statues of the ancients, in which he mentions the great friendship that had subsisted between them for thirty years.

Vertue observed on the works of De Heere and Ketel, that those of the former are generally smaller than the life, neater, not so strongly coloured, and most commonly painted on board. Those of Ketel, more strongly coloured and with





F. ZUCCARO.



*S. Franck. del.*

M. GARRARD.

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a fuller pencil, and always as large or rather larger than nature.

The next on our list is a name of more note, celebrated even in the lists of the great Italian masters: this was

### FREDERIC ZUCCHERO,\*

Died 1616.

The younger brother of Taddeo, and born like him at Vado, in the Duchy of Urbino, in the year 1550. Frederic was carried by his parents to Rome, where their elder son was then employed: the younger improved so much in the space of six years, † that without his brother's assistance he painted a picture of Helicon and the Muses for a Roman nobleman; † and executed greatest part of a chapel in which his brother was engaged. They worked for some time in concert; and being at Florence, painted in four days the whole history of the Passion, which was bespoken in a hurry for the decoration of a church on Easter Sunday. Taddeo dying at the age of thirty-seven, Frederic finished

\* See *Sandart, Felibien, and Baglione*.

† [Memoirs of "Federigo Zuccaro," are given by Lanzi, Bellori and Vasari, who speak of his residence in England, slightly, but who refer chiefly to his great historical works on the continent. He is mentioned in *Cumberland's Lives of Painters in Spain*, vol. i. p. 110. The late Mr. Rogers, who published "*A Collection of Prints, in imitation of Drawings, with Lives of their Authors, &c. in two volumes, Imp. fol. 1778.*" has made a large collection of notes relative to F. Zuccaro, and added many judicious criticisms.]

his imperfect works, among which were the paintings at the magnificent palace then lately built at Caprarola by Cardinal Farnese. His picture in distemper of Calumny, borrowed from the description of one painted by Apelles, was supposed a tacit satire on that Cardinal, with whom he had quarrelled on some deficiency of payment. Zuccherò's temper seems by another instance to have been pretty strongly tinctured with resentment; while he was employed by Gregory XIII. to paint the Pauline chapel in the Vatican, he fell out with some of his Holiness's officers. To be revenged, he painted their portraits with ears of asses, and exposed the picture publicly over the gate of St. Luke's church, on the festival of that Saint, the patron of painters.\* But for this exploit he was forced to fly from Rome; and passing into France, he was for some time employed in the service of the Cardinal of Lorrain. Thence he went into Flanders, and made cartoons for tapestry; and in the year 1574 arrived in England. The Queen sat to him for her picture; so did the Queen of Scots,†

\* Verrio quarrelling with Mrs. Marriot the housekeeper at Windsor, drew her picture for one of the furies. This was to gratify his own passion; to flatter that of the court, he has represented Lord Shaftsbury among the Demons of faction, in St. George's Hall.

† [This portrait of Mary Queen of Scots, is a copy by Zuccherò, and that *lately* at St. James's, another by Mytens. In Charles the First's Collection was a small whole length, which was brought from Scotland, as stated in the catalogue. She had been in England, and under the strictest confinement, since

for that well known portrait at Chiswick, which has been engraved by Vertue. Another picture of Elizabeth, in a fantastic habit, something like a Persian, is in the gallery of Royal personages at Kensington. Melville\* mentions her having and

1568, several years previously to Zuccaro's arrival; and it is utterly improbable that any foreign painter should have been admitted to her presence, under the then existing circumstances. In fact, it would be extremely difficult to prove, that any picture of her is genuine, since her departure from France and Scotland. During her residence at Paris, which she quitted in 1561, she is known to have sate to the court painters, to Janet, and F. Pourbus the elder. In the Bodleian Gallery at Oxford is a head of her by the first named, represented as in mourning for her husband, Francis II. But the portrait of her which has the general suffrage, for its authenticity, is one preserved at Dalmahoy, the principal seat of the Earl of Morton, in Scotland, from which an elegant engraving has been made. It is inscribed "Mary Queen of Scots, said to have been painted during her confinement in Lochleven Castle." Yet the name of the painter will elude the most laborious search. Who were the Scotch artists known to have been capable of taking such a portrait, at that period?]

\* [Mr. Rogers has given an exact fac-simile of a sketch in black and red chalk, taken in 1575, for a portrait of Q. Elizabeth. It is a whole length. In compliance with the taste of the times, Zuccaro has introduced emblematically, a column, a serpent, an ermine, and a dog. Her arms are crossed, and in one hand she holds a feather fan. Another sketch is the portrait of her favourite, Robert Dudley, Earl of Leicester, standing in complete armour, done at the same time, and in a similar manner, both of them in the collection of the late Lord Frederick Campbell.

In proof of the extent of this extraordinary love of variety in dress, a quotation may be allowed from a MSS. folio

wearing dresses of every country. In this picture too appears her romantic turn; she is drawn in a forest, a stag behind her, and on a tree are inscribed these mottoes and verses, which as we know not on what occasion the piece was painted, are not easily to be interpreted:

Injusti justa querela.

a little lower,

Mea sic mihi.

still lower,

Dolor est medicina *ed tori*. (should be, *dolori*.)

on a scroll at bottom,

The restless swallow fits my restlesse mind,  
 In still revivinge, still renewinge wrongs;  
 Her juste complaints of cruelty unkinde  
 Are all the musique that my life prolonges.  
 With pensive thoughts my weeping stag I crown,  
 Whose melancholy teares my cares expresse:

- (i) His teares in silence and my sighes unknowne  
 Are all the physicke that my harmes redresse.

intituled “*A Book of all such garments, jewels, silks, &c. belonging to the Queens wardrobe, in 1600.*” Exclusively of coronation, mourning, and parliament robes, and of the Garter robes, being ninety-nine, in all; there were French gowns, 102.—Round ditto, 67.—Loose ditto, 100.—Kirtles, 126.—Foreparts, 136. Petticoats, 125.—Clokes, 96.—Safeguards, 13.—Jupes, 43.—Doublets, 85.—Lap-mantles, 18.—Fans, 27.—Pantofles, 9. *Nichols's Q. Eliz. Progresses*, v. ii. p. 53. She was then sixty-eight years old, and had been a very careful preserver!—Of the peculiarities of English dress, a summary but satisfactory account is given in *Peck's Desiderata Curiosa*, from the earliest times to those of Charles the Second, p. 586. “A stomacher or forepart is thus described:—Of white sattin embroidered all over with spiders, flies and roundels, with cobwebs of Venice gold and tawney silke.”]

My onely hopes was in this goodly tree,  
 Which I did plant in love, bring up in care,  
 (too) But all in vaine, for now to late I see  
 (shells) The *shales* be mine, the kernels others are.  
 My musique may be plaintes, my musique teares,  
 If this be all the fruite my love-tree beares.

Tradition gives these lines to Spenser: I think we may fairly acquit him of them, and conclude they are of her Majesty's own composition, as they much resemble the style of those in Hentznerus, p. 66, of the English edition.\*

The portraits of Sir Nicholas Bacon at Woburn, of Charles Howard, Earl of Nottingham, Lord High Admiral, at Hampton-court,† and of Sir Francis Walsingham, in my possession, all three engraved among the illustrious heads; and the picture of Queen Elizabeth's gigantic porter at Kensington, were painted by Zucchero: here too he drew his own portrait, and copied the works of Holbein at the Steelyard as I have mentioned. A chapel at Roehampton‡ belonging to Mr. Bagnols,

\* [In the catalogue of the collection of Lady Holderness (1802), was a whole length of Q. Elizabeth, in small, with this distich, and emblems, not apparently applicable to the Virgin Queen,

“ Uxor amet, sileat, servet, nec ubique vegetur,  
 Hoc testudo docet, clavis labra junctaque turtur.”  
 Hæc talis est.]

† There too by his hand was a picture of Venus passing sentence on the boar that had killed Adonis. It was sold for 25*l.* at the sale of King Charles's collection.

‡ [“ The Chapel at Roehampton” is an altar-picture, and still so applied. *Lysons*. At Strawberry-hill, Sir Francis

was said to be painted by him. What other works he performed here I do not find ;\* probably not many; his stay was not long; historic subjects were not in fashion, and he was offended at our religion. He returned to Italy, and finished the dome at Florence, begun by Vasari. The Pope's anger too being vanished, he was readmitted to his old employment at Rome, where he built a house for himself on the Monte di Trinita, adorned with four portals, and painted on the

Walsingham, by Zuccaro. As Mr. W. has given his opinion, with so much decision, as to the existence of many genuine works of Zuccaro's pencil, it would be thought perhaps presumptuous to bring forward the claims of *many* portraits, so designated by the *Cicerones* of several of the more celebrated collections, in the palaces of our Nobility. The claims of some are certainly defeated by chronology, when we see portraits of elderly men, which if drawn by Zuccaro, could hardly have been youths, when he was in England. Of Robert Dudley, Earl of Leicester, the portraits are some of them so highly finished, that although they are not appropriated with satisfactory evidence to Zuccaro, or to his contemporary artists, they deserve to be noticed. At Hatfield; Woburn; Wroxton, Oxfordshire; Parham, Sussex; Lumley Castle; Knowle; Strawberry-hill; Miniature at Belvoir Castle. Of his elder brother Ambrose, Earl of Warwick, at Penshurst, Hatfield, Woburn and Lumley Castle. And to which of *all* these "*Des nominis hujus honorem ?*" ]

\* Vertue mentions a portrait of a Marquis of Somerset; but there was no such person in that reign. At Wilton is a Nativity by Taddeo and Frederic, and two small portraits of Francis II. and Charles IX. of France, but these were not painted in England. Mr. Pennant mentions a head of Sir Lionel Talmache by Zucchero. *Tour to Scotl.* vol. ii. p. 15.

outside in fresco by his own hand. On the accession of Sixtus V. Zuccherò was invited to Spain by Philip II. to paint the Escorial, but his frescos not pleasing, he returned to Rome, and founded the Academy of Painting, for which Gregory XIII. had given him a brief, and of which he was elected the first prince. These expences however drained him so much, that he again quitted Rome, and went to Venice\* to print some treatises that he had written on painting; † and some poems too, for Zuccherò was a poet like others of his profession. From Venice he passed into Savoy, where he was favourably received by the Duke, for whom he began to paint a gallery. Returning, he

\* There he was competitor with Tintoret for painting the chapel of St. Roch. *Cat. Rais. des Tableaux du Roi*, vol. ii. p. 70.

† [Zuccaro was among the earliest of the eminent painters who wrote on the subject of art. His *Idea de' Pittori, Scultori et Architetti divisa in due libri*," was printed in folio (1607) at Turin, not at Venice. This book had become so extremely scarce, as to induce the publishers of the "*Lettere sulla Pittura*" to reprint it in their fifth volume. They state, that they searched all over Italy for it, in vain; when it was discovered in the Library at Florence, and communicated to them. Mr. Rogers judiciously observes, that "after all this pains, *the Idea* scarcely merits to be read, much less to be transcribed and reprinted; Zuccaro having involved his own acute remarks in metaphysical subtleties, and obscured the minds of the studious with scholastic definitions and divisions: for he has laboured far more to appear as a philosopher, than as a painter, and has given his book a Platonic dress, better suiting the fifteenth century than the age in which he wrote." v. i. p. 88. For further information concerning these rare books consult Mariette's Letter in the "*Lettere sulla Pittura*," v. vi. p. 199.]

visited Loretto, and died at Ancona in 1616, aged 66, leaving the remains of his fortune to his academy.

### MARC GARRARD.\*

Died 1635.

The son of a painter of the same names,† was born at Bruges in 1561, and practised history, landscape, architecture and portrait. He engraved, illuminated, and designed for glass-painters. His etchings for Æsop's Fables and View of Bruges were much esteemed. He came to England not long after the year 1580, and remained here till his death which did not happen till 1635, having been painter to Queen Elizabeth and Anne of Denmark.

His works are very numerous,‡ though not easily known, as he never used any peculiar mark.

\* His name is written Gerhardus, Guerards, and Garrard. Among the Sidney-papers at Penshurst was a letter from Sir Robert Sidney to his Lady about 1597, desiring her to go to Mr. Garrats, and pay him for the picture of her and the children, so long done and unpaid.

† [The father of Marc Garrard, excelled principally in painting animals, and was the author of "*Ours dessinés par Marc Guerard, 1559, gravées à l'eau forte, par Marc de Bye, 1664, 4to. 12 morceaux.*" The designs for Æsop's fables, were by the elder M. Garrard.]

‡ [Some of those which confirm his reputation, may be mentioned. The portraits in the procession to Hundsdon House, now at Sherburn, Dorsetshire, in the Collection of Earl Digby, are taken from the life. Lord Treasurer Burleigh, at Burleigh; Mary Sydney, Countess of Pembroke, Penshurst; Frances Howard, Duchess of Richmond, Strawberry-hill;



In general they are neat, the ruffs and habits stiff, and rich with pearls and other jewels. His flesh-colours are thin, and light, tending to a blueish tincture.

His procession of Queen Elizabeth to Hunsdon House has been engraved and described by Vertue, who thought that part of the picture of Sir Thomas More's family at Burford might have been completed by this painter.

Garrard drew a procession of the Queen and knights of the garter in 1584, from whence Ashmole took his plate for the history of that order. The portraits, though small, have great resemblance, with that uncommon fidelity of representing the air, stature and bulk of the persons exhibited. Vertue made a copy of this roll in water-colours, which I bought at his sale. It is not quite compleat, the original not having been entirely finished.

Garrard painted both Prince Henry and Prince Charles. Some portraits of ladies by him are at Lord Litchfield's at Ditchley.\* His own picture was engraved by Hollar.

An introduction to the general art of drawing, first set out by Marc Gerard of Bruges, was translated and published in English, quarto, 1674.

Robert Dudley, Earl of Leicester, Hatfield; James, First Marquis of Hamilton, Sir W. Maitland, and John First Lord Thirlestane, E. of Lauderdale. Camden the Historian, Bodleian Gallery, Oxford]

\* [Inherited by the present Lord Viscount Dillon.]

## HENRY CORNELIUS VROOM \*



was born in 1566 at Harlem, where his father was a statuary, of whom and of his father-in-law, a painter of Florence, young Henry learned to draw. His inclination led him first to paint views of towns: in that pursuit he went to Rotterdam, and soon after on board a Spanish ship to St. Lucar, and thence to Seville, where he lived a short time with a Dutch performer, a painter of monkeys, called by the Spaniards, a Pintemony: from thence to Florence and Rome, where he fixed for two years, and was employed by Cardinal de' Medici, and became acquainted with Paul Brill. At Venice he staid a year; and passing through

\* See *Sandart*, 274, and *Descamps*, T. i. p. 254.

Milan, Genoa, Turin and Paris, returned to Harlem, where he employed himself on devout subjects in little, and having stocked himself with a quantity, again set out for Spain, where he proposed to sell them, but was cast away on a small island near the coast of Portugal. He and some of the crew were relieved by monks that lived among the rocks, and conducted to Lisbon, where relating the danger he had escaped, a paltry painter there engaged Vroom to draw the storm he described, in which he succeeded so happily, that it was sold to a nobleman for a considerable price. The Portuguese painter was charmed, and continued to employ Vroom, who improved so much in sea-pieces, that having got money, and returning home, he applied himself entirely to that style of painting.

At this period, the great Earl of Nottingham, Lord High Admiral of England, whose defeat of the Spanish Armada had established the throne of his mistress, being desirous of preserving the detail of that illustrious event, had bespoken a suit of tapestry, describing the particulars of each day's engagement. Francis Spiering, an eminent maker of tapestry, undertook the work, and engaged Vroom to draw the designs. The excellence of the performance, obvious to the public eye, makes encomiums unnecessary.\*

\* [These designs, for which Sandrart says that Lord Nottingham remunerated him with one hundred florins, were

It is pleasingly remarkable that there are two monuments of this sort, and both finely executed, the tapestry in question and the suit at Blenheim, monuments of two signal victories, acquired by sea and land, under the auspices of two Queens of the same country, and both gained in defence of the liberties of nations, attacked by two of the most powerful princes, Philip II. and Louis XIV.

made for ten compartments. The whole series with the marginal portraits, was ably engraved by John Pine.

We are not to suppose, that the portraits of the officers and volunteers engaged in the defeat of the Armada, were *imaginary*, but that the brave individuals, who formed a constellation of heroes, were faithfully delineated to complete Vroom's designs for the tapestry. The names are given alphabetically. 1. Christopher Baker. 2. Sir George Becton. 3. Sir Charles Blount. 4. Sir Robert Carey. 5. Captain Crosse. 6. Earl of Cumberland. 7. Sir Francis Drake. 8. Charles Howard, Baron of Effingham, the Lord Admiral. 9. Sir Martin Frobisher. 10. Sir Thomas Garrat. 11. Captain Benjamin Genson. 12. Sir John Hawkins. 13. Sir Edward Hoby. 14. Lord Thomas Howard. 15. Mr. Knevet. 16. Earl of Northumberland. 17. Sir Horatio Palavicini. 18. Captain George Penner. 19. Captain Penton. 20. Lord Henry Seymour. 21. Lord Sheffield. 22. Sir Robert Southwell. 23. Sir Thomas Cecil. 24. Sir Roger Townshend. 25. Mr. Thomas Vavasor. 26. Mr. Willoughby. 27. Sir William Wynter. Vroom was a marine painter only; and therefore these most interesting portraits were supplied by some competent portrait painter of the time, for we cannot allow, that whilst so many of these heroes were living, and employed in the service of their country, Lord Effingham, who ordered the ten pictures, would have been content with imaginary resemblances of those who shared with him the honour of the victory.]

Vroom received an hundred pieces of gold for his labour: the arras itself containing 708 ells Flemish, at 10*l.* 1*s.* per ell, cost 1628*l.*\* which was paid by the crown to the Earl in the 14th of King James—but it was during the Republic that this noble trophy was placed in a temple worthy of it.†

The painter came to England to receive instructions and execute his commission; and contracting a friendship with Isaac Oliver was drawn by him. There is a print from that picture.

He returned to his own country, and painted a large picture, which was much admired by Prince Maurice, of the seventh day's action of the fight above-mentioned. Vroom died rich, in what year is not mentioned.

In the collection of King James II. were two sea-pieces, and in that of Sir Peter Lely a landscape, both described to be of old Vroom, whence I suppose he had a son who followed his profession, and his style too, as in the former catalogue is mentioned a sea-piece with King Charles coming from Spain, said to be by Vroom, without the adjunct of old. I find no other account of the son, nor of his being in England.

These were the principal performers in oil in

\* [There is a discrepancy between the number of ells and the amount as here stated, which should be 7115*l.* 8*s.*]

† See Journals of the Commons, January 1, 1650. The House of Lords was then used for committees of the Commons.

this reign : some of less note, and of whom but little is recorded, I shall mention at the end of this chapter ; but first I shall treat of the painters in miniature. The name of

### PETRUCCIO UBALDINI

occurs in several places.\* He appears to have been an illuminator on vellum ; some of his works in that kind are or were very lately extant ; as the Psalms of David in folio : at the beginning the coat of arms and supporters of a nobleman, and facing it, King David on his knees. At the end of the book this inscription :

Petrucius Ubaldinus Florentinus Henrico comiti Arundeliae, Maecenati suo, scribebat Londini M.D.LXV.†

Another book of vellum, written and illuminated by the same person, containing the sentences of scripture painted in the Lord Keeper's gallery at Gorhambury.‡ This book was made

\* Vertue says he taught the Italian language.

† [Henry Fitz Alan, the last Earl of that name.]

‡ This gallery and the inscriptions are still extant at the house now the Earl of Verulam's, near St. Alban's, where are several curious portraits, a large statue of Henry VIII. in armour, busts of Sir Nicholas Bacon and his lady, and of Lord Bacon when a boy. This mansion was built by the Keeper, and much improved by Sir Francis Bacon, who added Italian porticos, and loggias, but artfully preserved from being too dissonant from the older parts of the building. It is a sweet retire-

by order of Sir Nicholas Bacon, and by him presented to the Lady Lumley.

Another, containing various kinds of writing, chiefly in the Italian language, very neatly executed. This was in the Cotton library.

There were besides, in the King's library, (most of them now in the Museum) *Scotiae descriptio à Deidonensi quodam facto A. D. 1550. et per Petruccium Ubaldinum transcripta A. D. 1576, in charta. 13. A. viii.*

*Petruccio Ubaldino, un libro d'esemplari. carta 14. A. i.*

————— un libro della forma et regola dell' eleggere e coronare gli Imperadori. carta 14. A. viii.

————— comentario del successo dell' Armata Spagnuola, &c. 14. A. x. \*

ment, without ostentation, and adapted to his motto, *Mediocria firma*. It was purchased by Sir Harbottle Grimston, and much of the old furniture the purchasers and present possessors have had the good taste to preserve.

[Beside the Manor-house built by Sir Nicholas Bacon, and which was entirely taken down in 1778, his son had erected a smaller mansion, within the walls of the ancient Verulamium, and where he displayed much of his classical taste. *Aubrey, Mem. v. ii. p. 228*, who gives a minute and interesting description of it, attributes the whole design to Lord Bacon; and adds, that soon after it was purchased, in 1666, by Sir H. Grimston, it was disposed of for the sake of the materials. The new seat is the repository of a very celebrated collection of ancient English portraits, made originally by the Bacons.]

\* [*"A Discourse concerning the Spanish Fleet, in 1588, over-*

Petrucchio Ubaldino, dell' impresa fatta contro il regno d'Inghilterra dal re Cattolico, &c. 'scritta da Petrucchio Ubaldino cittadino Fiorentino, in Londra, il di 15 d'Aprile 1589, 14. A. xi.

Le vite et i fatti di sei donne illustri. 14. A. xix. †

Another Italian book, presented by Petrucchio to the Queen, is in the Bodleian Library.

Petrucchio seems to have been in favour at court; he is frequently mentioned in the rolls of new-year's gifts, which used to be repositied in the jewel-office, and in which the names of Hilliard, Oliver and Marc Garard do not appear.

In the 21st year of Elizabeth—

To Petrucchio — *vl.*

*thrown by the Queenes Navy, the Lord Charles Howarde, Lord High Admiral of England. Written in Italian by Petrucchio Ubaldino, citizen of Florence, and translated for A. Ryther, (a little from Leadenhall) next to the signe of the Towre, 27 pages with cuts of the severall exploits and confictes had with the said Fleet, graved by Ryther, 4to. 1590." Herbert, Hist. Printing, vol. i. p. 1212.]*

† He published a book of this kind, intituled, *Le Vite delle Donne illustri del regno d'Inghilterra, e del regno di Scotia, e di quelle, che d'altri paesi nei due detti regni sono state maritate.* Thin quarto, London, printed by John Wolf, 1591. To give an idea of Petrucchio's talents for history, it will suffice to produce two of his Heroines. The first was Chembrigia, daughter of Gurguntius, son of King Bellinus, who having married one Cantabro, founded a city, which from a mixture of both their names was called Cambridge. The other *illustrious* lady he styles expressly *Donna senza nome.* As the reader may be curious to know who this nameless yet illustrious lady, who deserved to have her life written, was, it is the mother of Ferrex and Porrex in Lord Dorset's Gorboduc, who because one of her sons killed the other, that was her favourite, killed a third son in a passion.







NICHOLAS HILLIARD,

*A Fac simile of the very curious Miniature  
by Himself, described on page 289, & still  
remaining at Penshurst.*

*Copied (with permission of Sir John Sidney Bart.) by  
G. P. Harding and Engraved by W. C. Edwards.*

He returns, a book of Italian, with pictures to the life, and metamorphosis of Ovid.

Another in 1585, by Petruccio Ubaldini, a pedigree: To him, gilt plate five ounces.

In 1588, To Petruccio in gilt plate five ounces: he returned, a book covered with vellum, of Italian.

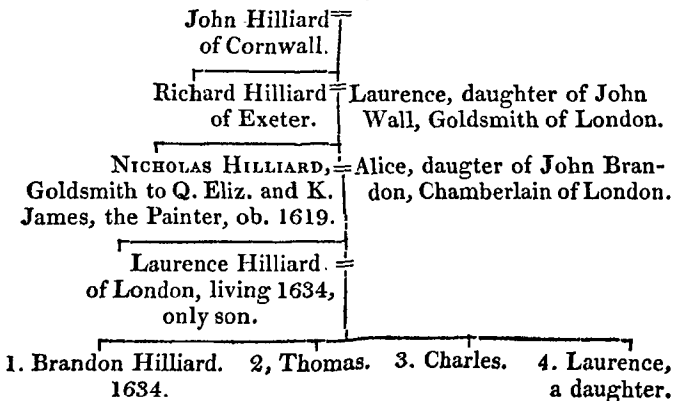
In one of these rolls Mr. Sidney (the famous Sir Philip) presents the Queen at new-year's tide with a whip set with jewels, and another time with a castle enriched with diamonds.

### NICHOLAS HILLIARD,

Died 1619,

limner, jeweller and goldsmith to Queen Elizabeth, and afterwards to King James, was son of Richard Hilliard of Exeter, high sheriff of that city and county in the year 1560. Nicholas (I suppose a younger son)\* was born in 1547, and

\* [The pedigree of Hilliard, *MSS. Coll. Arm. Vis. London*, 1634, seems to affirm the contrary.]



brought up to the business of a jeweller and goldsmith, to which his inclination soon added that of painting in miniature. The want of an able instructor directed him to study the works of Holbein, as he says in a MS. I shall mention ;\* “Holbein’s manner of limning I have ever imitated, and hold it for the best.” But though Hilliard copied the neatness of his model, he was far from attaining that nature and force which that great master impressed on his most minute works. Hilliard arrived at no strength of colouring ; his faces are pale, and void of any variety of tints, the features, jewels and ornaments expressed by lines as slender as a hair. The exact dress of the times he curiously delineated ; but he seldom attempted beyond a head, yet his performances were greatly valued ; Dr. Donne, in his poem on the storm in which the Earl of Essex was surprized returning from the island voyage, says,

————— a hand or eye  
By Hilliard drawn, is worth a history  
By a worse painter made —————

And Peacham on limning says, “comparing an-

\* [This MS. has been alluded to, (p. 144 n.) In the Catalogue of Charles the First’s limnings, he is styled “old Hilliard, as having painted a miniature presented by his son “young Hilliard,” who was a goldsmith only. Peacham likewise calls him “old Mr. Hilliard,” but Norgate, “N. Hilliard,” in the MS. abovementioned. If the son had been an artist of eminence, his works would have appeared in the Royal Gallery. Hilliard’s will is dated, Dec. 24, 1618.]

cient and modern painters, brings the comparison to our own time and country; nor must I be ungratefully unmindful of my own countrymen, who have been and are able to equal the best if occasion served, as old Hilliard, Mr. Isaac Oliver, inferior to none in Christendome for the countenance in small, &c.\* Richard Heydock too of New College, Oxon. in his translation of *Lomazzo on Painting*, published in 1598, says, "Limnings, much used in former times in church-books, as also in drawing by the life in small models; of late years by some of our countrymen, as *Shoote, Betts, &c.* but brought to the rare perfection we now see, by the most ingenious, painful and skilful master, Nicholas Hilliard, and his well-profiting scholar, whose farther commendations I refer to the curiositie of his works."

The same author in another place mentioning "Mr. N. Hilliard so much admired by strangers as well as natives," adds, "to speak truth of his ingenious limnings, the perfection of painting (in them is) so extraordinary, that when I devised with myself the best argument to set it forth, I found none better than to persuade him to do it himself to the view of all men by his pen, as he had before unto very many by his learned pencil, which in the end he assented to; and by me promiseth a treatise of his own practice that way, with all convenient speed." This tract Hilliard

\* See an account of him in *Wood's Athenæ*, vol. ii. p. 296.

actually wrote but never published. Vertue met with a copy of it, which I have among his MSS.\*

Blaise Vigenere mentions Hilliard and the neatness of his pencil very particularly; "Telle estoit aussi l'écriture et les traits d'un peintre Anglois nommé *Oeillarde*, d'autant plus à émerveiller, que cela se faisoit avec un pinceau fait des poils de la queue d'un escureuil, qui ne resiste ni ne soutient pas comme feroit une plume de corbeau, qui est tres ferme."

Hilliard's portrait, done by himself at the age of thirteen, was in the cabinet of the Earl of Oxford. He was still young when he drew the Queen of Scots. Queen Elizabeth sat to him often. Charles I. had three of her portraits by him, one, a side face in the clouds, another, one of his most capital performances, a whole length of her in her robes sitting on her throne. In the same collection were several more of his works, particularly a view of the Spanish Armada; and a curious jewel, containing the portraits of Henry VII. Henry VIII. Edward VI. and Queen Mary; on the top was an enamelled representation of the battle of Bosworth, and on the reverse, the red and white roses. This jewel was purchased by the King, of Hilliard's son.†

\* An extract of it is in *Brown's Ars Pictoria*, p. 95. Lond. 1675, and some of his receipts in *Sanderson's Graphice*.

† [The tablets upon which Hilliard painted his miniatures, were seldom of ivory. "Hippolito Donato, a celebrated limner at Rome, used a card, or smooth piece of pasteboard, which

In the essay towards an English school of painters,\* it is said that Mr. Fanshaw had the portraits of Hilliard † and his father, finely executed, with inscriptions on gold letters; on the former,

Nicolas Hilliardus, aurifaber, sculptor et celebris illuminator serenissimae reginae Elizabethae, anno 1577, aet. suae 30.

On the other,

Ricardus Hilliardus, quondam vicecomes civitatis et comitatus Exoniae, anno 1560, aetatis suae 58, annoque Domini 1577." ‡

Hilliard continued in vogue during this reign, and great numbers of portraits by his hand, † espe-

after he had rubbed with a slickstone, he, with starch finely laid on, pasted an abortive skin upon the same, upon which, when it was thoroughly dry, smoothed, pressed and prepared, he did draw the form of the face, with lines of lake." *Peacham*, p. 385. The Editor possesses one, singularly perfect, which proves, that this method was that usually practised by him. This is upon a playing card cut into a small oval shape.]

\* Printed in 1706, at the end of the translation of *De Piles' Art of Painting*. See p. 430.

† Vertue says he saw them afterwards in the possession of the last Sidney Earl of Leicester, and that they were then taken out of the old frames, and set in a snuff-box. Mr. Simon Fanshaw is in possession of two such heads, which have been thought the very pictures, and are undoubtedly of Hilliard's best manner, though one has no inscription, and the other only the date of the year and the age. But Lord Leicester gave the snuff-box in question to Marshal Sir Robert Rich, in whose possession it remains with the pictures. I have a duplicate of the father.

‡ [Of this fact doubts may be reasonably entertained, because so much time was requisite for a degree of finishing so

cially of ladies, are extant.\* He obtained still greater favour from King James, drawing his Majesty's and Prince Henry's pictures; and receiving a patent,† printed by Rymer, to this effect,

elaborate; and his price was also very large. Want of a careful protection, or the evanescent nature of the tints has, at all events, reduced them *now* to a very small number.]

\* [Miniatures, for many obvious reasons, are much more liable to be destroyed than oil-paintings, if the fading of their colours only, were considered. Many of Hilliard's more highly finished works have long been attributed to I. Oliver. To particularise a few, of which some are still extant, may not be tedious.

*Among Charles the First's linnings, were thirteen by Hilliard.*

1. Q. Elizabeth in her Parliament robes.
  2. Henry Prince of Wales, standing, with a gauntlet on one hand, in gilded armour, 2½ inches by 2.
  3. King James, without a hat, with a falling lace ruff.
  4. The Earl of Hertford, in a black cap and feather.
- 5-13. These were dispersed before the reign of James II. in whose collection one only is mentioned; and in that made by Q. Caroline at Kensington there are none by Hilliard.

*At Strawberry-hill.*

1. Robert Earl of Essex.
2. Henry Carey, Lord Hunsdon.
3. Lady Arabella Stuart.
4. Q. Elizabeth. Her prayer-book with the heads of herself and the Duke of Anjou was sold at the Duchess of Portland's sale.

George Clifford, Earl of Cumberland, King's Weston.

Q. Elizabeth, given to Lord Chancellor Bacon, at Gorhambury.]

† [A curious specimen of the panegyric style so much in fashion in the reign of Elizabeth occurs in *Heydock's Preface to Lomazzo on Painting, translated by him*, small fol. 1585. "I wish I had the skillful pen of G. Vasari, for then I doubt not, but that I should, in a short time, finde matter enough to write paralels of their lives, comparing our English painters with the Italian; as Plutarch did the Roman captaines with the



Whereas our well-beloved servant Nicholas Hilliard, gentleman, our principal drawer of small portraits, and embosser of our medals in gold, in respect of his extraordinary skill in drawing, grav- ing, and imprinting, &c. we have granted unto him our special licence for twelve years, to invent make, grave and imprint any pictures of our image or our royal family, &c.\* and that no one do pre- sume to do, without his licence obtained, &c.

This grant was of great emolument to him, as about that time he engraved many small plates, and sold licences for others, with the heads of the King and royal family, which were then and are

Grecian. Then would Master Nicholas Hilliard's hand, so much admired among strangers, strive for a comparison with the milde spirit of the late world's wonder, Raphael Urbine ; for to speak truth, his perfection in ingenious illuminating or limning, (the perfection of painting is so extraordinary, &c." continued by Mr. W. p. 287.]

\* [The last clause, (Pat. 15. Jac. I. p. 9, No. 15. De licentiâ Nicholao Hillyard super picturâ Regis) omitted above, is of an extraordinary privilege. " In respect of his art and skill in drawing, engraving and imprinting of pictures and representa- tions of ourselves and others, we do give and grant the privi- lege for twelve years, to grave any manner of picture of our image, or other representation of our person, with power to take a constable and search for any pictures, plates or works, printed, sold or set up, contrary to the true meaning and intent of these presents, at the yearlie rent of thirteen shillings and fourpence." This monopoly gave Hilliard a controul over all the engravers and printsellers of that time, and having died in 1616, his son enjoyed the patent during the remainder of its term.]

still used for counters. Simon Pass and other engravers were employed by him in these works.

Hilliard died January 7, 1619, and was buried in St. Martin's church in the Fields, Westminster (as appears by the register), in which parish he had a house. He made his will\* in the preceding December, leaving twenty shillings to the poor of the parish; to his sister Anne Avery twenty pounds of thirty† that were due of his pension; the remaining ten pounds to his other sister; some goods to his servant maid; and all the rest of his effects, plate, jewels, rings, &c. to his son Laurence Hilliard, his sole executor. But the greatest obligation we have to Hilliard is his having contributed to form ‡

### ISAAC OLIVER,§

Born 1555. Died 1617.

Hitherto we have been obliged to owe to other

\* From the Registers in Doctor's Commons.

† He had the same salary as Holbein.

‡ John Betts, whom I have mentioned as painting the portrait of Sir John Godsalve, is said by Vertue to have learned of Hilliard, and is called DESIGNER in Hall's chronicle about the year 1576, where too is mentioned one Tyrrel, a carver in wood.

[This notice cannot occur in Hall's Chronicle, which commences with the reign of Henry IV. and concludes with that of Henry VIII. 1399-1547—neither are the names of Bettes and Tyrell found in the reign of Q. Elizabeth, by Holinshed or Stowe.]

§ I must not disguise, that, though Oliver was probably born in England, he was in all likelihood of French extrac-



*Seymour pinz.*

*R. Cooper, sculp.*

ISAAC OLIVER.

LONDON,  
Published by John Major, 50, Fleet Street.  
Feb 15<sup>th</sup> 1826.



countries the best performances\* exhibited here in painting; but in the branch (miniature) in which

tion: In his will he spells his name Oliver, but on his drawings writes it Olivier. Vertue found mention of one "Aubin Olivier natif de Boisy, inventeur des engins de monoyes à Moulins;" and in Palmer's History of Printing, p. 274, are accounts of Peter Olivier printer at Caen in Normandy 1515, and of Jean Olivier printer in the same city 1521. But Hondius, Sandrart, and all the writers who mention him, call him an Englishman, and it is an additional confirmation of his English birth, that he wrote in that language a treatise on limning, partly printed in Sanderson's Graphice. In his pocket-book was a mixture of French and English. We have seen in the preceding life of Hilliard, that Peacham calls Oliver his countryman.

[Burton, in his MSS. *Collections for Leicestershire* says "of this family, (Oliver) settled at East Nortin in 1570, was Isaac Oliver, the curious limner, as I have heard."]

\* [There are assertions in the *MS. Harleian*, no. 6000, in the Museum, which excite a doubt, whether it were the work of Hilliard, which is above adverted to: "An exact and compendious discourse concerning the arte of Miniature or Limning; the names, nature and property of the colours; the order to be preserved in preparing and using them; both by picture by the life, landscape and history." Hilliard is always spoken of distinctly, "and this was the manner of our late excellent N. Hilliard, in making his sattins." These directions appear to have been sent to a young artist—"By this time, I suppose you are fitted with tooles, but want a table whereon to expresse your arte, which to the end you may be excellent, as was written and insinuated in the epitaph of your late countryman, and my dear cousin Mr. Isaac Oliver." No clue offers itself, by which we may discover the author of this MS. Most probably, it was compiled from his unpublished notes, some years after his death. It is a practical and most useful treatise, and was certainly gathered from conversations with Hilliard, as

Oliver excelled,\* we may challenge any nation to show a greater master, if perhaps we except a few of the smaller works of Holbein. Don Julio Clovio,† the celebrated limner, whose neatness

well as his MS. "this secret I had from Mr. Hilliard." It is divided into three Sections or Parts. 1. On Miniature. 2. Landscape, and 3. History. The author, whoever he was, speaks of various works which he saw at Rome in the time of Pope Sesto Quinto.]

\* [His merit was known and acknowledged on the Continent. *Sandart*, p. 311.) mentions "Oliveirius *membranarum* Pictor Londinensis," alluding to the very general practice of all limners to lay their colours upon abortive vellum, duly prepared. He speaks likewise with admiration, of the durability of Oliver's colours, "ut ut durando dimidium jam excesserint sæculum, incorruptæ tamen et integerrimæ perseverint," p. 312.

† [Dom. Giulio Clovio was born in 1498, and died in 1578. He was at first an ecclesiastic, but received the dispensation of the Pope. He studied design in the school of Michael Angelo, but afterward confined his practice entirely to limning and miniature, in which his eminence was such as to command the patronage of sovereigns and princes, for whom he chiefly painted. Vasari is his great panegyrist, who places him at the head of all limners; and although his success in that kind of painting induced many to adopt limning solely, none of his successors of any age or nation have eventually arrived at an equal degree of perfection. For Cardinal Farnese he illuminated "the Office of the Virgin Mary," in which the figures did not exceed the size of an ant; yet all the limbs were anatomically perfect, when seen through a magnifying glass: another of the "Corpus Domini," consisting of twenty-six figures, employed him during nine years.

Lanzi and Pilkington both assert that he painted portraits in miniature, for particular persons; but that it was not his usual practice. "Per privati, lavorò ritrattini, in gran numero, (nella qual arte è dal Vasari ugualito a Tiziano) ed anche

and taste in grotesque were exquisite, cannot be compared with Isaac Oliver, because Clovio never painted portraits, and the latter little else. Petitot, whose enamels have exceeding merit, perhaps owed a little of the beauty of his works to the happy nature of the composition: We ourselves have nobody to put in competition with Oliver, except it be our own Cooper, who, though living in an age of freer pencil and under the auspices of Vandyke, scarce compensated by the boldness of his expression, for the truth of nature and delicate fidelity of the older master. Oliver's son, Peter, alone approached to the perfection of his father.

Of the family of Isaac Oliver I find no certain account; nor is it of any importance; he was a genius; and they transmit more honour by blood than they can receive. After studying under Hilliard, he had some instructions from Zuccherò; Vertue even thought, from variety of his drawings

*qualche quadretti.* Questi però sono rarissimi nelle raccolte." T. iv. p. 19. Whoever has well examined the works of Giulio Clovio, will perceive that he was able to represent giants in miniature, as in his painting of their combat with the Gods, from Ovid.

There are now in England three specimens of his matchless talent. 1. The book of Psalms (dated 1537), which had belonged to Lord Arundel, from whom it passed to the Duchess of Portland, and at her sale was purchased for 169*l.* and is now at Strawberry hill.

2. An Illumination, on pecorella (abortive vellum) representing a cardinal, sitting before a table with St. Andrew and other tutelar Saints, at Kensington.

after the great masters,\* especially Parmegiano, that he had been in Italy. For whatever else relates to him, let his works speak.

Dr. Meade possessed some of the most capital; as Oliver's own portrait, extremely small; the head of the Queen of Scots,† an admirable piece, though very doubtful whether of her; Queen Elizabeth, profile; Henry Prince of Wales,‡ Ben Johnson;§ and the whole length of Sir Philip Sidney, sitting under a tree. All these were purchased by the late Prince of Wales. I have another portrait of Oliver himself, larger than that of Dr. Meade's, and without a hat, bought at Mr. Barret's sale. This picture alone would justify all I have said of him. The art of the master and the imitation of nature are so great in it, that the

3. Several folio sheets, (formerly part of a larger MS.) upon the same material, containing Scripture history, purchased from the continent, by the late John Towneley, Esq.; not inferior to any of Clovio's known works.]

\* [Vertue does not tell us, where these drawings of I. Oliver after the Italian masters were preserved; if he means limnings, none of them after Parmegiano were in Charles the First's Cabinet. There were seven oil-paintings by Parmegiano (called erroneously *Parmentius*) some of which appear subsequently in K. James the Second's Catalogue.]

† Zink made an exceedingly fine copy of this in enamel, purchased by his Royal Highness the Duke of Cumberland. It is engraved in Jebb's collections.

‡ There are one or two others of this prince by the same hand.

§ It is engraved among the illustrious heads, but is very unlike the old pictures and prints of that poet.



largest magnifying glass only calls out new beauties.\* But the first, at least the best preserved of all his works, is in my possession; it is the head of Lady Lucy Percy, mother of Venetia Lady Digby; she is in black with a large hat of the same colour, and a very large ruff; the whole painted on a lilac ground. This was purchased, with many exquisite pieces, by his son Peter, under whose article I shall mention them.

At the Lord Montacute's at Cowdray† is another invaluable work of Isaac. It represents three brothers of that Lord's family, whole lengths, in black: their ages twenty-one, twenty-four, and eighteen, with the painter's mark  $\Phi$ . These young gentlemen resembled each other remarkably, a peculiarity observable in the picture, the motto on which is, *Figuræ conformis affectus*, 1598,‡ another person is coming into the room, aged twenty-one. The picture is ten inches by seven.

His painting of James I. served Rubens and

\* Col. Sothby has another larger, and containing only the head, but bold, and admirably painted.

† [This invaluable picture was fortunately preserved from the effects of the conflagration, in 1793, and is now in the cabinet of the Hon. Mrs. Poyntz, at Cowdray. It represents three brothers, 1. Anthony. 2. John. 3. William, sons of Anthony Browne, the second Viscount Montacute, whole length, in black, their ages 24, 21, and 18, with the painter's mark  $\Phi$ . Motto "*Figuræ conformis affectus*." 1598.]

‡ Vertue met with a print, from whence he supposed Oliver borrowed his design. It was inscribed, *Colignæi Fratres, Odetus, Gaspar, Franciscus*.

Vandyke, when they had occasion to draw that Prince after his decease

In an office-book of the Lord Harrington, treasurer of the chambers, in the possession of the late Dr. Rawlinson, was an entry of payment to Isaac Oliver picture-drawer, by a warrant dated at Lincoln April 4, 1617, for four several pictures drawn for the Prince's highness, as appeareth by a bill thereunto annexed, 40*l.*

In King Charles's catalogue\* are accounts of several of his works: King James II. had still

\* [As it is possible that some readers, who are more interested in the earlier history of miniature painting in England, may consider Mr. W.'s notices of Isaac Oliver's works as too concise; and as the catalogues published by Bathoe (a print-seller) under his inspection and patronage, are become scarce, the Editor offers a more minute and copious description of them, as extracted from the abovementioned sources of information :—

*In the Royal Collection.*

1. Entombing of Christ, above mentioned, 11½ inches by 1 foot 3½. In the MS. before cited—"But that which is *instar omnium*, (comparing Oliver's works with those of G. Clovio) is the Buriall of Jesus Christ, done upon a large table of fine abortive vellum (half a yard long but not so wide) pasted upon a smooth and well seasoned board. It is now in the hands of my very worthie cossen, Mr. Peter Oliver, by whose incomparable father, Mr. Isaac Oliver, it was begun and almost finished. It was a piece of the greatest beauty and perfection, so neare as it was finished, that I thinke Europe, nor the world can produce; and I believe if Carlo Van Mander, in his Dutch history of the famous painters, had seen this picture, or the inventor, his booke of a *Quarto* would have grown into a *Tome*, with the description."

more ; the Earl of Arundel many. He drew a whole length of Robert Earl of Essex, in white,

2. Henry Prince of Wales, the larger  $5\frac{1}{2}$  by 4 ; another in a white turned ivory box.

3. Robert Earl of Essex abovementioned,  $8\frac{1}{2}$  inches by 5.

4. Anne, Q. of James I.                      8. Another portrait of her.

5. Henry Prince of Wales,                      9. The Lady Shirley,

6. Charles I. when D. of York.              10. The same, in a Persian

7. Princess Elizabeth before              dress

her marriage.

11. A young man, St. Sebastian.

12. Death with a laurel round his head apprehending Pilate ; intended as a satire on some ecclesiastical Prince. From Holbein.

In K. James II.'s Collection, Isaac Oliver and Laniere, in one piece.

Several were disposed of at the sale of the Duchess of Richmond (*Lond. Gazette*, 1702), which she had received as presents from K. Charles II. to which circumstance Mr. W. alludes.

*Strawberry Hill.*

1. Isaac Oliver, by himself. 2. A young bride. 3. A lady behind a red curtain, both of the family of Digby, but not known. 4. Lady Lucy Percy, daughter of T. Earl of Northumberland, and wife of Sir Edward Stanley, younger son of the Earl of Derby, mother of Venetia Lady Digby. 5. Lady Arabella Stuart when a child. 6. Sir Philip Sidney sitting under a tree, large size, with a caparisoned horse held by a servant, purchased at Mr. West's sale for 16*l.* 5*s.* ; where likewise was Lord Burleigh, in water-colours.

At Penshurst are several portraits which have suffered greatly from the effects both of time and climate, and are in an evanescent state.

Earl Powys has Edward Lord Herbert of Cherbury. He is lying down reclined on one arm, which supports his head, and with a shield on the other ; in the background are men and horses caparisoned for the tilt. Large size.

At King's Weston, Lord De Clifford's, and the Marquis of

and heads of him several times, and of many others of the nobility; but his works are much scarcer than those of his master Hilliard.

Colonel Sothby has a fine Magdalen by him, and the Duchess of Portland a head of Christ, that was Dr. Meade's.

Of his drawings several are extant, particularly a capital one in Queen Caroline's closet at Kensington; the subject, the placing of Christ in the sepulchre, consisting of twenty-six figures.\* This

Hastings at Donnington, are miniatures undoubtedly by I. Oliver, particularly a very fine one of Anne Clifford, Countess of Cumberland, at the first mentioned seat.

In the chivalrous age of Elizabeth, when emblems and mottoes, either allusive or explanatory, were so frequently invented and so much admired, it was not unusual to introduce upon the ground of the miniature, above the portrait, in the Italian writing character, with letters of gold most delicately pencilled, a few words expressive of some complimentary sentiment. The Editor remembers to have seen two (probably of lovers) which bore these very elegant inscriptions. On the young man's, "*Non poco da chi si medesimo dona;*" and on that of the young lady, "*A colui chi si stesso rassomiglia, e non altrui.*" These were interchanged between them, and preserved in beautifully turned boxes, one of ebony, and the other of ivory. The tradition is, that they represent ancestors of the Harrington family. Miniatures so inclosed were sometimes worn as ornaments of dress. In the King's Collection was a miniature of Q. Elizabeth by Hilliard (abovementioned), with a black dress, richly wrought with gold and pearls, "and a picture-box hanging at her right breast;" the upper lid was commonly very richly carved as a rose.]

\* Mr. Hollis has a fine drawing of the same, inscribed Isa. Ollivier, which he bought at Vertue's sale. It has been retouched in several places.

piece which Isaac had not completed, was finished by his son, and is dated 1616. Another, a large drawing, the Murder of the Innocents, on blue paper heightened, after Raphael. Vertue saw a print of the history of St. Laurence, touched and heightened by Oliver with great skill. Sir John Evelyn in 1734 showed to the Society of Antiquaries\* a drawing by Oliver from a picture of Raphael in the Escorial, of the Virgin, Child and St. John; it was copied by Isaac in 1631, while the original was in the collection of Charles I.

He did not always confine himself to water-colours. There are instances of his working in oil. In this manner he painted his own, his wife's, and the portraits of his children; a head of St. John Baptist on board; and the Holy Family.†

\* V. Minutes of the Society, vol. i. p. 206.

† Four heads on board in oil, by Oliver, are at Lord Guildford's at Wroxton. These Vertue owns have a little of the stiffness of miniature, though at the same time very neat. Lord Oxford had the famous seaman T. Cavendish, and Sir Philip Sidney, by Oliver, in oil: the last is now Lord Chesterfield's: the former is at Welbeck. In a sale of pictures brought from Ireland was a large oval head of Lucy Harrington Countess of Bedford, and the Marriage at Canaan, [Cana] by Isaac Oliver, and I conclude, in oil.

[In the Bodleian Gallery, at Oxford, is a portrait of Sir Thomas Overbury in oil, nearly the size of life, painted in an oval shape, and upon a bright blue ground. It has so much the air of an enlarged miniature, that it may be, conjecturally, added to those at Wroxton. A small oil portrait of a young lady in the dress of the early part of James the First's time, painted upon an oval plate of silver, 4 inches by  $3\frac{1}{2}$ , after having

Vertue commends these much: as I never saw them, I can give no other account of his success in this way, than that the works I have seen in oil by him are but indifferent.

Isaac Oliver died at his house in the Black-friars, London, in 1617, aged sixty-one or sixty-two. He was buried in St. Anne's Church in that parish, where his son erected a monument to his memory, with his bust in marble.\* By his will (in the Prerogative-office) proved in October, and executed in the preceding June, he bequeathed to his wife the third of his effects, and the lease of his house in Black-friars; excepting only to his eldest son, Peter, all his drawings, limnings, historical or otherwise, finished, or unfinished, of his own handy-works, or in case of Peter's death, to any of his other sons that should follow his profession. All the other two parts of his effects to be sold, and equally divided between his sons and a daughter. His other paintings or Collections to be sold, allowing his son Peter to purchase whatever he pleased thereof at five shillings per pound less than the true or genuine value of them. His wife he left sole executrix; his son Peter and two other gentlemen trustees.

been preserved in a cabinet, for nearly two centuries, has descended to the Editor. It has the beauty and delicate touch, so admirable in his limnings.]

\* The monument and bust were destroyed in the great fire in 1666, but a model of the latter is probably extant, Vertue having seen it.

Hondius, in his collection of artists of that age, has given the portrait of Oliver with these lines, which are poor enough,

Ad vivum laetos qui pingis imagine vultus,  
 Olivere, oculos mirifice hi capiunt.  
 Corpora quae formas justo haec expressa colore,  
 Multum est, cum rebus convenit ipse color.

Vertue found another in a MS. treatise on limning,\* the author unknown, but the epitaph which follows was inscribed, "On my dear cousin, Mr. Isaac Oliver."

Qui vultus hominum, vagasque formas  
 Brevi describere doctus in tabellâ,  
 Qui mundum minimum typo minore  
 Solers cudere mortuasque chartas  
 Felici vegetare novit arte,  
 Isaacus jacet hic Olivarius,  
 Cujus vivificâ manu paratum est,  
 Ut nihil propè debeant Britanni  
 Urbino, Titianoque. Angeloque.

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\* "Mr. Hilliard and his rare disciple Mr. Isaac Oliver."

["As histories in limning were strangers in England, the King (Charles) commanded the copying of some of his owne pieces of Titian, to be translated into English limning, which indeed were admirably performed by his servant Mr. Peter Oliver. The history of the entombing of Christ begun by Isaac Oliver, but by the royal command, finished by his sonne, of which for the rare art, invention, colouring and neatness, may be said as Vasari speaks of Giulio Clovio, "*onde possiam dire che habbia superato gli antichi e moderni; e che sia stato à i tempi nostri, un nuovo Michel Agnolo.*" A Madonna of Mr. Isaac Oliver's limning, cost him two yeares, as himselfe told mee." MS. Norgate, Bodl. Lib.]

Besides these principal, there were several other artists in this reign, of whom there are only slight memorials. I shall throw them together as I find them, without observing any particular method.\*

\* Vertue had seen on a large skin of vellum a plan of the town and boundaries of Dunwich in Suffolk, with its churches, adjacent villages, &c. and several remarks, made by Radulphus Aggas† in March 1589. Whether this person was a professed painter does not appear; but from him was probably descended Robert Aggas, commonly called Augus, “who, says Graham in his *English School*, p. 398, was a good landscape-painter both in oil and in distemper, and was skillfull in architecture, which he painted many scenes for the playhouse in Covent-garden.” Few of his works are extant; the best is a landscape presented by him to the company of Painter-stainers, and still preserved in their hall, with other works of professors, whose dates I cannot assign. Robert Aggas died in London in 1679, aged about sixty—but I know not what the author I quote means by a playhouse in Covent-garden before the year 1679—I suppose it should be the theatre in Dorset-gardens.

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† [Ralph Aggas, was a surveyor, maker of maps and engraver, whose works are known, 1. *Celeberrimæ Oxon. Academiæ elegans simul et accurata descriptio Radulpho Aggas, autore 1578*. It gives a sort of bird's-eye view of the University with the several colleges, in the margin. 2. Cambridge upon the same plan. 3. The City of London. See *British Topog.* V. i. p. 209, 1744. *Herbert (Hist. of Printing*, p. 1166,) gives a very curious title of one of his professional publications: “A preparative to platting of landes and tenements for surveigh—patched up as plainly together as boldly offered to the curteous and regarde of all wortheie gentlemen, lovers of skill—and published instead of his flying papers, which, cannot abide the pasting to poastes. London, printed by him, 1596. He is subsequently mentioned in the Catalogue of Engravers. Another of this ingenious family, and probably the brother of the former, was Edward Aggas. He translated and published several books from the French, which he dedicated to his patron G. Clifford, Earl of Cumberland, 1586. *Herbert*, p. 1167.]



At the Duke of Bedford's at Woburn is a portrait of Elizabeth Bruges, daughter of the Lord Chandois, with this inscription, Hieronymus Custodio, Antwerpiensis fecit, 1589. The colouring is flat and chalky.

On the picture of the murder of the Lord Darnley at Kensington is the name of the painter, but so indistinct that Vertue, who engraved it, could not be sure whether it was Levinus *Vogelarius* or Venetianus. As it is as little certain whether the picture was painted in England, Scotland, or abroad, no great stress can be laid on this painter, as one of Queen Elizabeth's artists. Vertue thought he might be the same person with Levino, nephew of Pordenone, of whose hand King Charles had a picture.

At the same time resided here one Le Moyne, called\* Le Morgues, who is mentioned by Hackluyt in his translation of Laudonniere's voyage to Florida, vol. iii. p. 300. "Divers things of chiefest importance at Florida drawn in colours at the charge of Sir Walter Raleigh by that skillful painter James Morgues, some time living in the Blackfryars London, he whom Monsieur Chatillon, then Admiral of France, sent thither with Laudonniere for that purpose." †

\* *Indorum Floridam provinciam habitantium Icones primum ibidem ad vivum expressae a Jacopo Le Moyne cui nomen De Morgues, 1591.*

† [A work of singular curiosity has lately been brought to England, which introduces an artist hitherto unknown, as

We have seen in the life of Hilliard that Shōote and Betts, are mentioned as painters in miniature. The former I suppose was John Shute, who styles himself paynter and architecte in a book written and published by him in folio in 1563, called, "The first and chief groundes of architecture, used in all the auncient and famous monyments with a farther and more ample discourse upon the same, than hitherto hath been set out by any other." The cuts and figures in the book are in a better style than ordinary, the author, as he tells

having practised here. It is a very large collection of Topographical Drawings by Antonius Van Den Wynegaarde, chiefly in England, but others at Rome, in Spain, and the Netherlands. It contains views and perspectives of London, as taken from the top of Old Suffolk House, in Southwark (since called the Mint), and included the old Bridge, and the whole North-western bank of the River Thames, from the Tower to Westminster Abbey, with all the conspicuous palaces and buildings. There are likewise separate views, in detail, of the Royal Palaces of Westminster, St. James's, Plaisance at Greenwich, Richmond, Hampton Court and Oatlands. These are given in elevations and parts, with many delineations of each. The artist has affixed his name with dates, "ANTONIUS VAN DEN WYNEGAARDE ad vivum fecit, 1558." A conjecture may be fairly allowed that he was a Fleming, attached to the court of Philip II. when in England, and was so employed during that time, and that he attended that monarch into his different dominions. The Drawings, which are very well and accurately sketched with a pen, and heightened with a slight tint of red and blue, are of the largest imperial folio size, about eighteen inches high, and some of them are so long as to require a double folding. They are now in the possession of Messrs. Harding, Triphook and Lepard, booksellers, by whom proposals have been published for *fac-similes*, on a reduced scale.]

the Queen in the dedication, having been sent into Italy in 1550 by the Duke of Northumberland (in whose service he had been), and who maintained him there in his studies under the best architects. This person published another work, intituled, Two notable Commentaries, the one of the original of the Turks, &c. the other of the Warres of the Turke against George Scanderbeg, &c. translated out of Italian into English. Printed by Rowland Hall 1562.\* Of Bettes, there were two of the name, Thomas and John, who, with several other painters of that time, are mentioned by Meres in his second part of Wit's Commonwealth, published in 1598 at London. "As learned Greece had these excellent artists renowned for their learning, so England has these, Hilliard, Isaac Oliver and John de Cretz, very famous for their painting. So as Greece had moreover their painters, so in England we have also these, William and Francis Segar brethren, Thomas and John Bettes, Lockie, Lyne, Peake, Peter Cole, Arnolde, Marcus (Garrard) Jacques de Bruy, Cornelius, Peter Golchi, Hieronimo (de Bye) and Peter Vandavelde. As Lysippus, Praxiteles and Pyrgoteles were excellent engravers, so have we these engravers, Rogers, Christopher Switzer and Cure."† I quote

\* Ames's History of Printing, p. 217.

† [William Cure, afterwards master-mason to K. James I. made the monument of Sir Roger Aston, at Cranford, Middlesex, with seven figures kneeling, for 180*l.* in 1611. *Lysons's Middlesex.*]

this passage to prove to those who learn one or two names by rote, that every old picture they see is not by Holbein, nor every miniature by Hilliard or Oliver.\* By Nicholas Lockie, mentioned in this quotation, there are several portraits; Dr. Rawlinson had one of Dr. John King Bishop of London, from which Simon Pass engraved a plate. Stowe mentions one master Stickles, *an excellent architect* of that time, who, in 1596, built for a trial a pinnacle that might be taken to pieces. Chron. p. 769.

In the list of new-year's gifts to Queen Elizabeth, Bartholomew Campaine presents one piece of cloth of silver stained with the half figure of Henry VIII. This might be the same person with one Campion, an engraver or chaser of plate, whose name is preserved in an old inventory of the goods, chattels, jewels, &c. of the Earl of Sussex, taken at his death in 1583. There appear the names of the following artists; amongst the gilt and silver

\* [This caution, as given by Mr. W. is equally reasonable and just. How many a well painted portrait, by the reverse of fortune, has been divorced from the ancient oak wainscot in the manor-house, where it had hung for centuries; and after the name both of the person represented and the painter had been long lost,—found an entirely new one, for both characters, among the crowd in the repository of the picture-dealer and auctioneer? In fact, there were several competent, if not excellent painters of portrait, who were valued only, in their own time, for the faculty and success of imitating those of greater fame, whilst their own names were sunk in obscurity, as in the instance of Nicholas Lockie and Richard Steevens.]

plate, one great pair of gilt vases richly wrought by Derick ; others made by Campion. Pots engraven and made by Martin, many other vessels by Derick, and others by Metcalfe.

The contract for the tomb of this great peer, Thomas Radcliffe Earl of Sussex, Lord Chamberlain to the Queen and a signal antagonist of Leicester, is still extant.\* He bequeathed 1500*l.* to be expended on it ; and his executors, Sir Christopher Wray, Lord Chief Justice of her Majesty's Bench, Sir Gilbert Gerard, Master of the Rolls, Sir Thomas Mildmay and others, agreed with Richard Stevens for the making and setting it up in Boreham Church in Suffolk, where it still remains. The whole charge paid to Stephens for his part of the work was 292*l.* 12*s.* 8*d.* In a list of debts to be paid after the Earl's death by his executors, one was to Horatio Palavicini ;† pro-

\* This contract and inventory Vertue saw among the MSS. of Peter Leneve Norroy, a great antiquary. I do not doubt but considerable discoveries might be made of our old artists, particularly architects, from papers and evidences in ancient families.

† Sir Horatio Palavicini was collector of the Pope's taxes in England in the reign of Queen Mary, on whose death, and the change of religion that ensued, he took the liberty of keeping the money himself, and settling in England ; he built a house in the Italian style with a loggia to the second story with his arms over the portal, at Little Shelford ; which was pulled down in 1750. He was also possessor of the estate and house at Baberham near Cambridge, where in the hall, on a costly chimney-piece, adorned with the History of Mutius Scævola, his arms still remain. His family were buried at Baberham,

bably for a set of hangings mentioned in the inventory; and 6*l.* 16*s.* 0*d.* to Randolph the painter.

as appears by several entries in the parish register, where also is recorded the marriage of his widow (exactly a year and a day after Sir Horatio's death, who died July 6, 1600) thus, Mr. Oliver Cromwell and the Lady Anne Palavicini\* were married July 7, 1601." In a MS. of Sir John Crew of Ushington, a great antiquary and herald, was this epitaph, corroborative of the tradition abovementioned ;

Here lies Horatio Palavazene,  
Who robb'd the pope, to lend the queene.  
He was a theif: a theif! thou Iyest ;  
For whie? he robb'd but Antichrist.  
Him Death wyth besome swept from Babram  
Into the bosome of oulde Abraham :  
But then came Hercules with his club,  
And struck him down to Belzebub.

In *Peck's Desiderata Curiosa*, vol. ii. p. 52. lib. 7. it is said that when the Lord Arundell† was imprisoned by Queen Elizabeth for accepting the title of Count of the Empire, he referred his case to Sir Horatio and others, adding these words in his letter to one of the principal Lords of the court; "Neither doe I thinke England to be so unfurnished of experienced men, but that either Sir Horatio Palavicini, Sir Robert Sidney, Mr. Dyer, or some other, can witness a truth therein." But Palavicini had higher merit, as appears by an incontestable record; he was one of the commanders against the Spanish Armada in

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\* [An account of the family of Palavicini and their connection with that of Cromwell, is given in *Noble's Mem. of the Cromwells*, v. ii. p. 178.]

† [Sir Thomas Arundell created a Count of the Sacred Roman Empire by the Emperor Rodolph II. in 1595; and Baron Arundell of Wardour, in 1607, 5 Jac. I.]

Richard Stephens \* above-mentioned was a Dutchman, and no common artist. He was a statuary, painter and medallist. The figures on Lord Sussex's tomb were his work, and in a good style. In the family of Lumley are some portraits painted by him, † and among other accounts some of his receipts, as there are too in the possession of the Duke of Devonshire, which makes it highly probable that the curious portraits at Hardwicke of Queen Elizabeth, in a gown embroidered with sea-monsters, the Queen of Scots, both at whole

1588, and his portrait is preserved amongst those heroes in the borders of the tapestry in the House of Lords, engraved by Pine.

\* [The more eminent artists of the sixteenth century practised the arts *universally* : and equally excelled in painting, sculpture and architecture. Richard Steevens deserves to be enumerated among them. The Earl of Sussex had bequeathed 1500*l.* for his sumptuous funeral and monument, but Steevens was paid for the figures only. It is probable, that he was extensively employed, and that monuments, which partook alike of the three arts, of vast size and magnificence (of which Westminster Abbey is the chief repository), composed of alabaster and various marbles, were finished, or contracted for, by Steevens. Another subject of his art, were the magnificent chimney pieces, similar to the sepulchral monuments, both in composition, dimensions and ornament, of which grand specimens remain at Hatfield, Burleigh, Kenilworth, Audley End, and other palaces of that age.]

† Particularly John Lord Lumley, 1590. When Jervase saw this picture (on which the name of Stephens appears) it was so well coloured, and so like the manner of Holbein, that he concluded many pictures ascribed to that master are the works of Stephens.

length, and others, were painted by this Richard Stevens. But his best performances seem to have been his medals, which are bold and in good taste. Mr. Bryan Fairfax had one with a lady's head in the dress of the times, and this legend,

Anna Poinés, uxor Thomae Heneage; under the bust, 1562. Ste. H. F. that is, Stephens, Hollandus, fecit.

Dr. Meade had two more, one of William Parr, Marquis of Northampton; the other of Robert Dudley Earl of Leicester, engraved in Evelyn's Discourse on English Medals. The author says, that when Leicester quitted Holland, he caused several medals to be engraved, which he gave to his friends there. The medal in question is remarkable for the impertinence of the reverse; sheep grazing, and a dog turning from them; under his feet, *Invitus desero*—round, *Non gregem sed ingratos*. Vertue mentions others by the same workman, of the Earl of Pembroke and Sir Thomas Bodley.

Robert Adams,\* surveyor of the Queen's buildings, seems to have been a man of abilities. I cannot specify his works in architecture, but there are two plans extant that he published; one is a large print of Middleburgh dated 1588; the other of the same date, is a small parchment roll, drawn

\* [Robert Adams translated Ubaldini's account of the defeat of the Spanish Armada, from the Italian into Latin, 4to. 1599, with eleven maps.—*Herbert*, p. 1697.]



with the pen and intituled *Thamesis Descriptio*: shewing by lines cross the river how far and from whence cannon-balls may obstruct the passage of any ship upon an invasion, from Tilbury to London, with proper distances marked for placing the guns. Adams was buried in an aisle on the north side of the Church of Greenwich with this inscription; *Egregio viro, Roberto Adams, operum regiorum supervisor, architecturae peritissimo, ob. 1595. Simon Basil, operationum regiarum contrarotulator hoc posuit monumentum, 1601.*

Valerio Belli, called Valerio Vicentino, was a celebrated engraver of precious stones; Felibien says,\* if his designs were equal to his execution, he might be compared with the ancients. He engraved caskets and vases of rock chrysal for Pope Clement VII. and performed an infinite number of other works. He certainly was in England in this reign, and carved many portraits in cameo.† Dr. Meade had a fine bust of Queen Elizabeth on onyx,‡ *alto relievo* in profile, and very large, by the hand of this master. I have a jewel by him, containing the head of Lord Treasurer Burleigh, affixed to the back of an antique intaglia of Caracalla, and appendant to it, a smaller head of the Queen, both in cameo on onyx. The

\* Vol. ii. p. 121.

† [Several very small bas-reliefs, of histories, by this artist, cast in copper, are preserved in a frame, in the Brit. Mus.]

‡ Lord Charlemont bought it at Dr. Mead's sale.

Duke of Devonshire has several of his works :\* two profiles in cameo of Queen Elizabeth : another gem with the head of Edward VI. cameo on one side, and intaglia on the other ; and two pieces of chrystal with intaglias of several figures from the antique. To these two last is the sculptor's name.

The Duchess of Leeds has a singular curiosity by this hand ;† it is a pebble, in the shape of an oblong button ; the upper side, brown, and very convex ; the under, red and white, and somewhat concave. On the top is a profile of Queen Elizabeth, incircled with foliage : at bottom, a knight, compleatly armed, in the act of tilting : on the back ground the front of a castle with columns ; on the bases of which are the syllables, Es—sex ; intimating the Earl to be her Majesty's knight. In the Museum Trevisanum is a medallion of him in marble, another smaller in copper ; on the back of it Valerio Belli Vicentino, and a third of his son, dated 1572.

Among the Harleian MSS. is a list of jewels belonging to Queen Elizabeth ; Item, a flower of

\* The Earl of Exeter has also one or two.

† [From the Collection of the Countess of Holderness. Thomas Sackville Earl of Dorset, the Lord Treasurer, by his Will, dated Aug. 11, 1607, bequeaths “the sole use of one picture of our late famous Queen Elizabeth, being cut out of an agate, with excellent similitude, oval fashion, and set in gold, with 26 rubyes about the circle of it, and one orient pearle pendant to the same, to remaine as an heir-loome to the house and family of the Sackvilles.”—*Collins's Peerage.*]

gold garnished with sparkes of diamonds, rubyes and ophals, with an agath of her Majestie's visnomy and a perle pendante with devises painted on it given by eight maskers in the Christmas week anno regni 24. The agate was perhaps the work of Vicentino.

It is certain, though the Queen's œconomy or want of taste restrained her from affording great encouragement to genius, that the riches and flourishing situation of the country offered sufficient invitations to the arts. Archbishop Parker retained in his service at Lambeth a printer, a painter, and more than one engraver. Of the latter, the principal were Berg or Hogen Berg, and Lyne above-mentioned, who was probably his painter too. Prefixed to the Archbishop's life, printed at Lambeth, is a cut of his grace, inscribed, R. Berg f. Above twenty books were published by the archbishop from his own printing-house:\* two only have this head. At Ruckolt in the parish of Lowlayton in Essex (the mansion of the Hicks's) was a large genealogy of the Kings of England from the conquest to Queen Elizabeth, with all the line of France and England under these two titles, *Linea Valesiorum et Linea Angliæ*; at bottom the workman's name, Remigius Hogenbergius, servus D. Matt. archiep. Cant. sculpsit 1574.†

[\* These artists are farther particularised by Mr. W. in his Catalogue of Engravers.]

† Ames's *Typograph. Antiqu.* p. 540.

There was another such genealogic chart, intituled, *Regnum Britanniae tandem plenè in Hep-tarchiam redactum a Saxonibus, expulsis Britannis, &c. Ao. 686.* executed in wood very plain and well; the name, *Richardus Lyne, servus D. Matth. archiep. Cant. sculpsit 1574.*

One Lyly too is mentioned as curious in copying the hands of ancient deeds, who was employed by the same patron.

D. John Twisden, a divine of that age, was himself a performer in painting. He died at the age of eighty-five in 1588. Vertue was showed a small portrait of him neatly done by himself in oil on copper about forty years before his death.

But there was one gentleman in this reign, who really attained the perfection of a master, Sir Nathaniel Bacon\* Knight of the Bath, a younger son

\* He married the daughter of the famous Sir Thomas Gresham, by whom he was ancestor of the present Lord Townshend. See *Collins's English Baronets*, vol. i. p. 4.

[The monument erected by Sir Nathaniel Bacon in Culford church, during his lifetime, was probably after his own design. The introduction of the pallet and pencils afford a satisfactory proof that he valued himself upon his love of, and proficiency in the art. In a MS. by Edward Norgate, to the account of whom, in this work, notes will be added, Sir Nathaniel Bacon is mentioned, with much interest. Speaking of "Pinke" which is a colour soe usefull and hard to get good, as gave occasion to my late deare friend Sir N. Bacon, K. B. (a gentleman whose rare parts and generous disposition, whose excellent learning and great skill in this and good arts, deserves a never-dyinge memory) to make or finde a pinke, so very good, as my cousinell P. Oliver, (without disparagement to any the most excel-

of the Keeper, and half brother of the great Sir Francis. He travelled into Italy and studied painting there; but his manner, and colouring approaches nearer to the style of the Flemish school. Peacham on limning, p. 126, says, "But none in my opinion deserveth more respect and admiration for his skill and practice in painting than master Nathaniel Bacon of Broome in Suf-

lent in this art) making prooffe of some that I gave him, did highly commend it, and used none other to his dyinge day; wherewith, and with Indian lake, hee made sure expressions of those deep and glowing shadows, in those histories he copied after Titian, that no oyle painting should appeare more warme and fleshy than those of his hand." After ascribing so much praise to this preparation, he gives the secret,

"To make Sir N. Bacon's browne pinke."

"About Midsummer, take as much of a greene weed called *genestella tinctoris*, as will be well boiled and covered in a paille of water, but let the water be seethed well, and be scummed, before you put it in. You will know when it is well sodde, when the leaves and the barke will slip from the stalke drawn through your fingers. Then take it from the fire, and poure it into a wooden bowle or pail, through a clothe, till all the water be strained through; then cast the wood away. Take this water and set it on the fire againe, and when it begins to seethe, put into it the quantity of half an eggshell of ground chalke with a little water of the kettle in a dish, after the manner of thickening the pot; then put to it a little jellied size, broken small with your hand, as it were strewed all over the superficies of your colour, and so let it stand. The size is put in, to make the water separate from the colour. Then take off the scumme, and put it into a jarglass, and set it where no sun comes; and it will be excellent yellow." The annexed engraving will give a proof of Sir N. Bacon's great talent, exhibited in a portrait of himself.]

folk (younger son to the most honorable and bountiful-minded Sir Nicholas Bacon) not inferior in my judgment to our skillfullest masters." At Culford where he lived, are preserved some of his works, and at Gorhambury, his father's seat, is a large picture in oil by him, of a cook maid with dead fowls, admirably painted, with great nature, neatness and lustre of colouring. In the same house is a whole length of him by himself,\* drawing on a paper; his sword and pallet hung up: and a half length of his mother by him. At Redgrave-hall in Suffolk were two more pieces by the same hand, which afterwards passed into the possession of Mr. Rowland Holt, the one, Ceres with fruit and flowers; the other, Hercules and the Hydra. In Tradescant's Museum was a small landscape, painted and given to him by Sir Nathaniel Bacon.†

Of the engravers in the reign of Queen Elizabeth, who were many and of merit, I shall say nothing here; Vertue having collected an ample and separate account of them, which makes another volume of this work. I shall only mention now, that that age resembled the present in its

\* His monument and bust are in the church at Culford, with his pallet and pencils. There is another for him at Stiffkey in Norfolk, the inscription on which may be seen in the Appendix to Masters's History of Corpus Christi Coll. Camb. p. 85. It is said in the note that Sir Nathaniel was famed for painting plants, and well skilled in their virtues.

† [Now, or formerly, in the Ashmolean Museum, at Oxford.]

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BOMBAY  
BRANCH  
OF THE  
ASIANATIC  
SOCIETY



SIR NATHANIEL BACON,

*From the Original Picture by himself  
in the Collection of the R. Hon.<sup>ble</sup>  
The Earl of Verulam,  
at Gerbamburg.  
Copied by W. Bone, and Engraved by R. Cooper.*

LONDON.  
Published by John Major, 60. Fleet Street.  
Feb<sup>r</sup> 15<sup>th</sup> 1820.





passion for portraits of remarkable persons. Stowe in his annals speaking of the Duke d'Alençon, who came over to marry the Queen, says, "by this time his picture, state and titles were advanced in every stationer's shop and many other public places."\* The same author mentioning Sir Francis Drake's return, says, there were books, pictures and ballads published of him." In another point too there was a parity; auctions were grown into vogue, and consequently abuse; the first orders for regulating them by the Lord Mayor were issued in that reign.

At the same period was introduced the custom of publishing representations of magnificent

\* In the Cecil papers is a letter to the Lord Mayor of London, dated July 21, 1561, telling him, "The Queen's Majesty understandeth that certain bookbinders and stationers utter certain papers wherein be printed the face of her Majesty and the King of Sweden; and although her Highness is not discontented that either her own face or the said King's should be painted or portraited; yet to be joined with the said King or with any other prince that is known to have made any request in marriage to her Majesty, is not to be allowed; and therefore your Lordship should send for the warden of the stationers or other wardens that have such papers to sell, and cause such papers to be taken from them and packed up together in such sort as none of them be permitted to be seen in any place." The effect of this order appears from a passage in Evelyn's art of chalcography; "Had Queen Elizabeth been thus circumspect, there had not been so many vile copies multiplied from an ill painting; as being called in and brought to Essex-house, did for several years furnish the pastrymen with peels for their ovens." p. 25.

funerals. There is a long roll exhibiting the procession at the obsequies of Sir Philip Sidney. It was (as is said at the bottom of it) contrived and invented by Thomas Lant,\* gentleman, servant to the said honorable knight, and graven in copper

\* [Of this most rare publication two copies are extant in the Library of the College of Arms. Thomas Lant was created Portcullis Pursuivant, 1558, Windsor Herald, 1597, and died in 1600. A short abstract of this very curious work will communicate some idea of the pomp, with which the funeral of the illustrious Sydney was conducted. "Here followeth the manner of the whole proceedinge of the Funerall, which was celebrated in Saint Paule's, the sixteenth of February, 1586. Followers, six peers, relatives, among whom were the Earls of Leicester and Essex, Sir Robert Sydney chief mourner, with six others. Pall-bearers, Sir Fulk Greville, Sir Edward Dyer. Six banner bearers, two before and four behind. Six heralds bearing the insignia escocheon, sword, gloves and spurs. The Horse of the Field in full caparison—the barbed horse. The whole conducted by Garter King of Arms. Followers, twelve Knights relatives, and 60 Esquires. Thirty-two poor men, to denote his age. The procession closed by the Mayor and Corporation, Artillery and Trained-bands of the City of London. Engraved in copper by Derick Theodore de Bry of the Cittye of London, 1587: This picture which you see expressed, is the true pourtraiture of Thomas Lant, who was the author and inventor of this worke."]

This Thomas Lant was Portcullis Pursuivant; there are several copies extant in MS. of a treatise called, the Armoury of Nobility, first gathered by Robert Cook Clarencieux, corrected by Robert Glover, Somerset Herald, and lastly augmented with the Knights of the Garter by Thomas Lant, Portcullis, anno 1589. One copy of this work is in the possession of the Rev. Mr. Charles Parkin of Osburgh in Norfolk, to whom I am obliged for this and other curious communications.

by Derick or Theodor de Brie in the city of London 1587. It contains about thirty-four plates. Prefixed is a small oval head of Mr. Lant. aet. 32. The same person wrote a treatise of Heraldry.

John Holland\* of Wortwell, Esq. living in 1586, is commended as an ingenious painter in a book called the excellent Art of Painting," p. 20. But it is to the same hand,† to which this work owes many of its improvements, that I am indebted for the discovery of a very valuable artist in the reign of Queen Elizabeth.

The eastern side of the college of Caius and Gonville at Cambridge, in which are the Portae Virtutis et Sapientiae, was built in the years 1566 and 1567. These are joined by two long walls to the Porta Humilitatis, and in these are two little Doric frontispieces, all, in appearance, of the same date, and shewing the Roman architecture reviving, with little columns and pilasters, well enough proportioned in themselves and neatly executed, though in no proportion to the building they were intended to adorn. In the entries of the college under the year 1575, are these words, "Porta, quae honoris dicitur et ad scholas publicas aperit, a lapide quadrato duroque extruebatur, ad eam scilicet formam et effigiem, quam Doctor Caius, dum viveret, architecto praescripserat, elaborata."

\* See the pedigree of Holland in *Blomfield's Norfolk*.

† Mr. Gray.

This gate cost 128*l.* 9*s.* Dr. Caius died July 29, 1573. In the same year are these words, “Positum est Joh. Caio ex alabastro monumentum summi decoris et artificii eodem in sacelli loco, quo corpus ejus antea sepeliebatur: cui praeter insculpta illius insignia, et annotatum aetatis obitusque diem et annum (uti vivus executoribus ipse praeceperat) duas tantummodo sententias has inscripsimus, *Vivit post funera Virtus—Fui Caius.*” This monument (made to stand upon the ground, but now raised much above the eye on a heavy base projecting from the wall) is a sarcophagus with ribbed work and mouldings, somewhat antique, placed on a basement supporting pretty large Corinthian columns of alabaster, which uphold an entablature, and form a sort of canopy over it. The capitals are gilt and painted with ugly scrolls and compartments, in the taste of that reign. The charge of the founder’s tomb was as follows;

For alabaster and carriage	-	10	10	0
To Theodore and others for carving		33	16	5
To labourers	-	0	18	1
Charges extraordinary	-	2	0	2

Then in the year 1576 are these words, “In atrio doctoris Caii columna erecta est, eique lapis miro artificio elaboratus, atque in se 60 horologia complexus imponitur, quem THEODORUS HAVEUS Cleviensis, artifex egregius, et insignis architec-

turae professor, fecit, et insignibus eorum generosorum, qui tum in collegio morabantur, depinxit; et velut monumentum suae erga collegium benevolentiae eidem dedicavit. Hujus in summitate lapidis constituitur ventilabrum ad formam Pegasi formatum.” That column is now destroyed with all its sun-dials, but when Loggan did his views of the colleges, the pillar (though not the dials) was yet standing.

In the college is a good portrait on board of Dr. Keys (not in profile) undoubtedly original, and dated 1563, aetatis suae 53, with Latin verses and mottoes; and in the same room hangs an old picture (bad at first and now almost effaced by cleaning) of a man in a slashed doublet, dark curled hair and beard, looking like a foreigner, and holding a pair of compasses, and by his side a Polyedron, composed of twelve pentagons. This is undoubtedly Theodore Haveus himself, who, from all these circumstances seems to have been an architect, sculptor, and painter, and having worked many years for Dr. Caius and the college, in gratitude left behind him his own picture.

In the gallery of Emanuel college, among other old pictures, is one with the following inscription, recording an architect of the same age with the preceding; “*Effigies Rodulphi Simons, architecti suâ aetate peritissimi, qui (praeter plurima aedificia ab eo praeclarè facta) duo collegia, Emanuelis hoc, Sidneii illud, extruxit integrè: magnam etiam*

partem Trinitatis recocinnavit amplissimè," head and hands, with a great pair of compasses.

In a book belonging to the jewel-office, in the possession of the Earl of Oxford, Vertue found mention "of a fair bason and lair (Ewer) guilt, the bason having in the bushel (body) a boy bestriding an eagle, and the ewer of the worke of Grotestain, with gooses heads antique upon the handle and spoute, weighing together xx ounces." In the same book was this memorandum, "remaining in the hands of Robert Brandon and Assabel Partrage, the queen's goldsmiths, four thousand ounces of guilt plate, at five shillings and fourpence the ounce, in the second year of the queen."

I shall conclude this reign and volume with what, though executed in the time of her successor, properly relates to that of Elizabeth. In the Earl of Oxford's collection was an office-book in which was contained an account of the charge of her Majesty's monument.

Paid to Maximilian Powytran,	-	170 <i>l</i> .
Patrick Blacksmith,	-	95 <i>l</i> .
John de Critz,* the painter,	-	100 <i>l</i> .

\* This is the painter mentioned above by Meres, and who, I suppose, gave the design of the tomb. One De Critz is often mentioned among the purchasers of King Charles's pictures during the civil war, as will appear in the second volume.

[Maximilian Poutraine, more commonly known as Maximilian Colte, and by which name Mr. W. mentions him, had a writ of privy seal in 1607 for 140*l*. for a monument in West-

Besides the stone, the whole cost 965*l*.\*

minster Abbey, for Princess Sophia, fourth daughter of James I. *Lodge's Illustrations*, v. iii. p. 319.

Of the several individuals of the De Critz, a farther account will be given when they occur.]

\* This monument, and those of the Queen of Scots, and of the two young princesses Mary and Sophia, daughters of King James, cost 3500*l*.

## REMARKS.

A sketch of the History of the Architecture in use, to the close of the reign of Elizabeth, may now be resumed. More interesting specimens of that peculiar style could not be adduced, than the mansions erected by her ministers for their own residence. She rather encouraged that enormous expense in the Noblemen of her court, than set them any such example. She neither built nor rebuilt any palace, for she considered that her father's magnificence had supplied them; and excepting the gallery at Windsor Castle, no royal building claims her for its founder. Lord Leicester is said to have expended 60,000*l*. upon Kenilworth only, which sum will not bear the test of comparative examination.

Of the palatial houses finished before 1600, the following list will include those of greater celebrity, in that æra; reserving others, the foundations only of which were laid in the reign of Q. Elizabeth, to that of her successor. Some curiosity respecting their architects (more essentially connected with the original plan of this work) will necessarily arise, which will be informed, as far as any document within the Editor's knowledge, will confirm the appropriation. Yet there is undoubted authority for the names of certain individuals, as architects whose works are not exactly known at this period, but whose fame must have been acquired by the eminent talents they

displayed in the age wherein they lived. Such names without reference to any building in particular, are not unfrequently mentioned. Robert Adams, Bernard Adams, Laurence Bradshaw, Hector Ashley and Thomas Grave, as holding the employments of architects, surveyors or master-masons to the Queen, and her Nobility.

	Date	County.	Founder.	Architect.	Present State.
1. Burleigh.	1580	Lincoln	Lord Burleigh	John Thorpe	Perfect
2. Kenilworth.	1575	Warwick	Earl of Leicester	Skillington	Ruins
3. Hunsdon.		Herts	Lord Hunsdon	- - - -	Rebuilt
4. Stoke Pogeis.	1580	Bucks	Earl of Huntingdon	- - - -	Rebuilt
5. Gorhambury.	1565	Herts	Sir N. Bacon	- - - -	Ruins
6. Buckhurst.	1565	Sussex	Lord Buckhurst	- - - -	Destroyed.
7. Knowle.	1570	Kent	The Same	- - - -	Perfect
8. Catledge.	1560	Cambridge	Lord North	- - - -	Destroyed
9. Longleat.	1579	Wilts	Sir J. Thynne	- - - -	Perfect
10. Basinghouse.	1560	Hants	Marquis of Winton	- - - -	Ruins
11. Wanstead.	1576	Essex	Earl of Leicester	- - - -	Destroyed
12. Wimbledon.	1588	Surrey	Sir T. Cecil	- - - -	Rebuilt
13. Westwood.	1590	Worcester	Sir J. Packington	- - - -	Perfect
14. Penshurst.	1570	Kent	Sir H. Sydney	- - - -	Perfect
15. Kelston.	1560	Somerset	Sir J. Harrington	- - - -	Rebuilt
16. Toddington.	1580	Bedford	Lord Cheyney	- - - -	Destroyed
17. Hardwick hall.	1597	Derby	Ctss. of Shrewsbury	- - - -	Ruins
18. Theobalds	1580	Herts.	Lord Burleigh	- - - -	Destroyed

The principal deviation from the plan of the earlier houses in the times of the Tudors was in the bay windows, parapets, porticos; and internally in the halls, galleries, chambers of state and stair-cases. The two last mentioned were rendered as rich in ornamental carving, as the grotesque taste, then prevalent could invent or apply. The ceilings were fretted only with roses and armorial devices, but without pendants, as in the earlier style. The fronts of the porticos were overlaid with carved entablatures, figures and armorial devices—the lofty and wide galleries generally exceeded one hundred feet in length—and the staircases were so spacious as to occupy a considerable part of the centre of the house.

The imperfectly imitated Roman style, introduced as before noticed, by John of Padua, in its first dawn in this kingdom,



began now to extend its influence, although partially. At Burleigh the parapets, which surround the whole structure, are composed of open work, describing a variety of Tuscan scrolls, and the chimneys are Tuscan columns, two, three or four, clustered together, and surmounted by a frieze and entablature. Open parapets having letters placed within them, as a conceit indicative of the founder, were then first introduced.

The large manor-houses, dispersed through the several English counties, constructed of timber frame-work, were very general, where a supply of stone or brick failed. The carved pendants and the weather boards of the gables and roof, were carved in oak or chesnut, with exuberance of fancy, and good execution. The counties of Chester, Salop, and Stafford abounded, more especially in curious instances, many of which are no longer seen, and their memory preserved only, in old engravings. The zenith of this particular fashion of domestic architecture was the reign of Elizabeth, and it is thus discriminated by a contemporary observer. "Of the curiousnesse of these piles, I speake not, sith our workmen are grown generallie to such an excellencie of devise in the frames now made, that they farre pass the finest of the olde." "It is a worlde to see how divers men being bent to buildinge, and having a delectable veine in spending of their goodes by that trade, doo dailie imagine new devises of their owne to guide their workmen withall, and those more curious and excellent than the former." *Harrison's Desc. of Engl.* p. 336.

In the more ancient cities and towns, houses of timber-frame, but in a peculiar and not less ornamented style of carvings, were frequent; and in their fronts towards the street, and in the wainscoting of the apartments, the supporting figures were of extremely whimsical forms. It is not easy to determine, what they were intended to represent.

Those which have remained to our own times, might have been seen at Chester, Shrewsbury, Coventry and Bristol, but in the last mentioned place, most have vanished in the course of the last century, and their representations are preserved only in the portfolios of local antiquaries. On the Continent, although more ancient, as we have been merely imitators, they

have been better preserved to the present day. All the eccentricities of the Burgundian manner have been adopted in their buildings of timber-frame, as well as of brick and stone. Numerous and remarkable specimens may still be examined and admired at Rouen, Bruges, Nuremberg and Strasbourg, to which we could at no period have offered examples of equal excellence.

The age of Queen Elizabeth introduced so total a deviation from the plan of sepulchral monuments in the preceding reigns, that it may be considered as a new style.

Upon a large altar-tomb of marble was erected an open arcade, having a very rich and complicated entablature. The columns were marble shafts, with capitals, white or black, of the Doric or Corinthian order. Small pyramidal figures, the sides of which were richly veneered with variously coloured pieces disposed in ornamented squares or circles, supporting globes or balls. Armorial bearings were emblazoned, and the effigies painted and gilt in exact resemblance to the armour or robes in which the noble deceased were invested during life. When these monuments were placed against a wall, which was more commonly done, the plan was accommodated to it, and the alcove, with its columns, universally retained. Not to mention inferior instances, the Monuments of Ratcliffe Earl of Sussex, at Boreham, before noticed; of the Countess, in Westminster Abbey; of Dudley, Earl of Leicester, at Warwick, and of Carey Lord Hunsdon, in Westminster-Abbey, will amply confirm these observations. The taste, in which these monuments are executed, is alike cumbrous and confused; and to the figures, the anomaly of form with colour, is indiscriminately applied.

## SUPPLEMENT.

By the favour of the Earl of Warwick, I am enabled to bring to light a very capital artist, who designed or improved most of the principal and palatial edifices erected in the reigns of Elizabeth and James I. though even his name was totally forgotten. I am empowered by the same condescension to point out a volume of drawings of that individual architect

## JOHN THORPE,

who has left a folio of plans,\* now in Lord Warwick's possession. There are not many uprights,

\* [This singularly curious and valuable MS. had passed to the library of the Hon. Charles Greville, at the sale of which, (April 10, 1810) it was purchased by JOHN SOANE, Esq. Regius Professor of Architecture in the Royal Academy, Architect to the King's Board of Works, and to the Bank of England, who offered it to Lord Warwick for the price he had given, when it was declined, with a merited compliment. The Editor requested of Mr. Soane a favour, which he has conceded, with a liberal promptitude and an unrestrained permission of inspecting and making extracts, which will prove that the present proprietor is worthy of the possession, and that it has found its proper place, in the most curious and select library of architecture now in this country. It is a folio of the common size, composed of thick paper, and consists of 280 articles or pages. The plans are accurately executed, but not always accompanied by a scale. Where names of places and proprietors are written (though sometimes with a pencil only) in a very difficult running hand, these plans or elevations are, of

but several ground plans of some of the palaces and many of the seats of the nobility, extant, erected, or altered at that period. Of some he names himself the author—of others he either designed, supervised, or proposed alterations—though, according to the negligence of that age, he is not circumstantial in particulars. There are ground plans of Somerset House;\* of Buck-

course, authenticated. We have sometimes one, without the other. Several of them were merely designs prepared for houses *to be built*, and to be offered for approbation.

The Elevations are very neatly tricked, and shaded with ink. The more common form is that of three sides of a quadrangle, the portico in the centre being an open arcade, finished by a turretted cupola, roofed with lead. Where the quadrangles are complete, they are for convenience intersected by an open corridore. The windows of the front are large and lofty, sometimes alternated with bows or projecting angles, and always so, at either end. Scroll ornaments copied from the designs of the French School, under Vignola and P. Le Scot, are interlaced upon the frizes, or applied in open work in the parapets. The effort by which chimnies were concealed was to couple or group them with Roman-Doric pillars, having a plain entablature, of which manner Burghley offers a particular instance.]

\* [The result of the present examination varying from that here printed by Mr. W. the Editor finds it expedient to offer one, more in detail; having investigated the whole contents,

1. Somerset House.

2. Buckhurst House, in the parish of Withiam, Sussex, built by Thomas Sackville, Earl of Dorset, Lord High Treasurer to Q. Elizabeth. Ground plan and Elevation. Front extending 230 feet. Quadrangle 100-80; Hall, 50-80. Very inconsiderable remains.

hurst House in Sussex, an immense pile; of Woolaton; Copthall; Burleigh House;\* Burleigh

3. P. 24. "A garden side for a nobleman's house," probably never executed.

4. "The way how to drawe any ground plot into the order of perspective." Diagrams, with written instructions.

5. Design for a large house, with three sides of a quadrangle.

6. "Sir Thomas Dorrell, Lincolnshire." Elevation.

7. "Godstone," an open corridore upon Roman Doric arches.

8. "Copthall," Essex, built by Sir Thomas Heneage, to whom the manor was granted by Q. Elizabeth. Gallery 168 feet long, 22 wide and 22 high. Inner court 83 feet square; destroyed.

9. "Wollaton," Nottinghamshire, built according to the inscription, "EN HAS FRANCISCI WILLOUGHBÆI, ÆDES, RARA ARTE CONSTRUCTAS, WILLOUGHBÆIS RELICTAS — INCHOATÆ 1580-1588. A part only of the front. An inscription in the church at Wollaton appears to invalidate Thorpe's claim. "Mr. Robert Smithson architector and survayor unto the most worthy house of Wollaton, with divers others of great account, ob. 1614." He was probably the pupil and successor of Thorpe.

10. Three sides of a quadrangle with a corridore intersecting. A Design.

11. Sir John Bagnall. A gallery above 60 feet in length.

12. "Burghley juxta Stamford," built by W. Cecil, Lord Treasurer. Plans only. 1. Ground plan. 2. First floor. Sketches and designs for the scroll parapet.

13. "Four turrets at the four corners, and a lanthorn in the middle leaded all over, and no tunnels appeare, for Sir George St. Poole."

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\* Cliefden, built by the second Villiers Duke of Buckingham, was evidently copied in little from his father's seat, Burleigh on the Hill.

on the Hill, (the Duke of Buckingham's;) Sir Walter Cope's, now Holland-house at Kensington;

14. "Thornton College, (Lincolnshire) Sir Vincent Skinner." Gallery 100 feet, with circular projecting windows at either end.

15. Ground plan. "Sir Thomas Holte."

16. A design of more elegance, with Corinthian pilasters.

17. "Sir Walter Coopes at Kensington, erected by me I. T." This, now Holland House, was finished by Thorpe in 1607, but afterwards altered and added to by Inigo Jones and Stone.

18. "Giddea Hall," Essex, altered for Sir Anthony Coke, who entertained Q. Elizabeth there. Taken down.

19. " for Sir George Coppen."

20. "Burghley on the Hill: the garden side; lodgings below and a gallery above, J. T."

21. "A front or garden side for a nobleman, three breadths of ordinary tenements." Conjecturally for Sir Fulke Greville's (Lord Brooke) house, near Gray's Inn.

22. "A London house for Mr. Darby."

23. Wimbleton; "a howse stands upon the edge of a hill." Built for Sir Thomas Cecil, in 1588. Fuller calls it "a daring structure nearly equal to Nonsuch." Rebuilt by Sarah Duchess of Marlborough, and since burned down.

24. "Queene Mother's house, Faber St. Jermin alla Parie; altered per J. Thorpe."

25. "Monsieur Jammet in Paris, his howse, 1600; all his offices are under grounde."

26. "Jarmin's howse v leagues from Paris, A. 1600." The elevation is very spacious, and exhibits windows of right angles and circles alternately.

27. " Sir William Hazlerigg." Elevation.

28. "Longford Castle." A diagram of the Trinity is drawn in the centre of a plan of the triangular court. There are two elevations of parts of each front. This very singular construction was erected by Sir Thomas Gorges and his lady, the Marchioness Dowager of Northampton, in 1591. Now the seat of the Earl of Radnor.

Giddy Hall in Essex ; Audley Inn ; Ampthill (now called Houghton ;) and Ampthill Old House, another spacious palace, in which Catherine of Arragon some time resided, and of which he says he

29. “ Sir Percival Hart.” Plan. Lullingstone, Kent.

30. “ Mr. Panton.” A large and compact house, not much ornamented, having lofty octagon turrets, leaded conically, at each corner.

31. “ Holdenby.” (written in pencil). Two large quadrangles in the plan, and an elevation of the front. Built in 1590 for Sir Christopher Hatton, and now in ruins.

32 and 33. Plans. “Mr. William Fitzwilliams, and Sir Henry Neville.”

34. “ Audley End.” Plan of the two courts. Thorpe’s part of this once enormous building appears to have been completed about 1616. It has been since very greatly reduced, and is now the seat of Lord Braybroke.

35. A *conchetto* or design of “a crosse buildinge,” which has semi-octagon projections at the ends.

36. “ Mr. Tayler at Potters-barr.”

37. “ Sir Walter Covert’s,” at Slaugham near Horsham, Sussex. The ruined walls are still standing.

38. “ Hatfield Lodge.” A plan.

39. “ Ampthill, the topp plott.”

40. Ampthill Old House enlarged, “ per J. Thorpe.”

41. “ Kerby wherof I layd the first stone 1570.” This house was built for John Kirby, citizen of London. Fleetwood, the Recorder of London, in a letter to the Lord Treasurer (Burghley) about 1578, mentions the death of John Kirby, who built a fair house on Bethnal-green, which house, lofty like a castle, occasioned certain rhimes, abusive of him and some other city builders of great houses, who had prejudiced themselves thereby, viz. “ Kirby’s Castle, and Fisher’s Folly, Spinola’s Pleasure, and Megg’s Glory.” *Lysons Env. Lond. v. ii, p. 29.* These were probably erected in the suburbs, from the plans abovementioned, which Thorpe calls of London houses.]

himself gave the plan of enlargement : and Kirby, of which he says he laid the first stone in 1570. The taste of all these stately mansions was that bastard style which intervened between Gothic and Grecian architecture ; or which perhaps was the style that had been invented for the houses of the nobility, when they first ventured, on the settlement of the kingdom after the termination of the quarrel between the Roses, to abandon their fortified dungeons, and consult convenience and magnificence ; for I am persuaded that what we call Gothic architecture was confined solely to religious buildings, and never entered into the decoration of private houses.\* Thorpe's ornaments on the balustrades, porches, and outsides of windows, are barbarous and ungraceful, and some of his vast windows advance outwards in a sharp angle ; but there is judgment in his dispositions of apartments and offices ; and he allots most ample spaces for halls, staircases and chambers of state. He appears also to have resided at

\* [This assertion certainly requires some qualification. Could Mr. W. have overlooked the construction of the roofs of the Halls of Westminster, Eltham and Crosby Place, all of which are still perfect, built in a decidedly Gothic æra ?—or those, still Gothic, of Christ Church, Oxford, and Hampton Court ?—In what ecclesiastical building are there roofs in a similar style of construction or ornament ?

This question might be pursued much farther, but the distinction between Gothic architecture, as applied to ecclesiastical buildings, or to the interior of castles, or to Bishop's palaces, abbeys, and large houses, in the middle centuries, is sufficiently evident.]



Paris, and even seems to have been employed there: at least he gives alterations for the Queen-mother's house, *Faber St. Germain*, which I suppose means the Luxembourg in the Fauxbourg St. Germain, and a plan of the house of Monsieur Jammet (Zamet.)

There are several other smaller seats and houses in the book, some with the names of the gentlemen for whom they were built. One, which he calls *Canons, his Father Fakes* house;\* and another is a whimsical edifice designed for himself, and forming the initial letters of his name I T † conjoined by a corridore [which I have expressed by the dotted lines] and explained by this curious triplet,

These two letters I. and T,  
 Joined together as you see,  
 Is meant for a dwelling house for me

JOHN THORPE.

\* The MS. has "my fa: Lakes house, Canons." Sir T. Lake, who was implicated with the Earl of Suffolk, and severely fined in the reign of James I. built the first house at Canons, where the magnificent Duke of Chandos erected a palace, which was deservedly satyrised by Pope, and which was sold for the materials. Was Thorpe Sir T. Lake's son-in-law? no evidence of that fact has occurred.

† [The orthography is different,  
 "Thes 2 letters I and T  
 Joyned together as you see  
 Is meant for a dwelling house for mee."]

The I, is applied as Offices; the T, skilfully distributed into large and small apartments.]

The volume however is a very valuable record of the magnificence of our ancestors,\* and preserves memorials of many sumptuous buildings, of which no other monument remains.

\* There is a draught of the chapel of Henry VII. which he says cost 14,000*l*.

[“ Capellam istam Henrici 7<sup>mi</sup>, impensis 14000*l*. adjecit ipse 1502.”]



Burleigh House, Lincolnshire.

## [SUPPLEMENT, No. II.]

THE wardrobe accounts of King Henry VIII. preserved in the British Museum, (*MSS. Harl. 1419, two volumes*) are replete with most curious evidence, particularly interesting to those of our antiquarian readers, who delight to inquire into the splendour, domestic furniture and habits of life, which were peculiar to the ancient monarchs of England.

This inventory was made by Commissioners in the first year of the reign of Edward VI. (1547), minutely notifying the furniture of fifteen palaces, so left by his father. The articles, indeed, are much too multifarious, and our plan necessarily excludes a series of copious extracts, although so many of them would tend to confirm our notions of the actual magnificence of the age of Henry the Eighth.

The honour of being the first royal collector of pictures, has been given exclusively to Charles I. without due examination into the fact. The principal extract therefore which the Editor will venture to offer at length, will be a catalogue of Henry's collection, which exhibits no small number; and it is an allowable conjecture, that many of them were fine specimens of the Flemish and Italian schools, exclusively of those by Holbein

and other eminent artists, who were resident in England, and enjoyed the royal patronage. By the extreme simplicity used in these descriptions and the obsolete terms applied, much satisfactory information is obscured. Though the subjects are mentioned, and sometimes even with minuteness, the name of the master is never given. The frames are as exactly described. Over many, of the portraits in particular, curtains of white and yellow taffety were placed, in order to preserve them—a proof how greatly they were valued by their royal proprietor.

Upon a comparison of the subjoined, with the catalogue of Charles the First's pictures, it may be ascertained, that several of them are still extant in the palaces of George the Fourth.

“Stuffe and Implements, at Westminster, in the charge of Sir Anthonic Denny Knight, keeper of the Howse, (*St. James's.*)”

*Tables with Pictures, (on pannel, 25 in all), among them,*

1. “A table with a picture of St. Jerome paintinge upon a deade man's head.”
2. A table with a nakid woman holding a table with a scripture upon it, in th' one hande, and a bracelett on th' other at the upper part thereof. (*a portrait.*)
4. A table of the Decollation of John the Baptiste.
5. A table with a picture of a woman playing upon a lute, and an olde manne holdinge a glasse in the one hande, and a deade manne's head, in th' other hande.
6. Lucretia Romana in a gowne like crimosin velvett with greene foresleeves cutte.
7. The same being alle nakid. (*There are three others of this subject.*)

8. On a table of walnut-tree, St. George on horsebacke, probably that by *Raffaelle* which was known to have been in this Collection.

Stained Clothes. (*Pictures on canvas.*)

1. A table of St. Michel and St. George, being in harnesses (*armour*) holdinge a stremer.

2. The Decollation of St. John.

3. A table of the naked truthe having the woorkes of the byshopp of Rome sette forthe in it.

4. *Filius Prodigus.*

5. A table of an olde manne dallyinge with women, and a Pheasant-cocke hanginge by the bill.

6. St. John Baptistes headd.

7. A Table of the *Frenshe Kinge (Francis I.)* the queene his wife, and a foole standynge behinde hym. (*with a curtain of yellow and white sarcenet before it.*)

8. The Siege of Pavie.

9. A stayed clothe, with men and womenn sittinge at a bankett, and death comyng in makinge them all afferde, and one standinge with a sworde at the dore, to kepe him owt.

There are mentioned many pictures, the subjects of which are repeated several times, having probably been the work of different Flemish and Italian masters, as ordered by the King himself, and painted by those artists, who preferred to send him their works, before living under his auspices, in England.

The prevailing subjects of these are,—the *Madonna* and Child. The *Virgin Mary* with the dead body of Christ. The beheading of St. John, and the Story of *Judith* and *Holofernes*. There were three of St. George, and one of them by *Raffaelle*, as above-mentioned.

(Tables or steyned clothes.) Portraits, upon canvas or panel.

1. A Table of the Frinshe Kinge havinge a dublet of crimsin and a gowne garnished with knottes made like perle. (Francis I.)

2. Ditto, The Frinshe queene Elonora, in the Spanshe arraie, and a cap on her headd, with an orange in her hande. (Sister of the Emperour.)

3. Ditto, Three children of the Kinge of Denmarke. (Frederick I.)

4. The Duchesse of Myllaine (*Christina*\*) beinge her whole stature.

5. Th' olde Emperoure, th' Emperour that nowe is, and Ferdinande, (Maximilian I. Charles V. and Ferdinand I. successively Emperours of Germany.)

6. The Ladye Margarite, Duchesse of Savoye.

7. Friderike Duke of Saxon, (John Frederick styled the Magnanimous.)

8. Elizabethhe of Austrie, Queene of Denmarke.

9. "Queene of Hungarie being regente of Flanders." (Donna Maria, widow of Louis II. King of Hungary, and sister of the Emperour.)

10. Prince Arthure.

11. Ditto of Prince Arthure, wearing a redde capp, with a brooch upon it, and a collar of redde and white roses.

12. King Henry t'eyght, when yonge.

13. Th' hoole stature of the Kynges Majestie, in a gowne like crimsin satten, furred with luzernes.

14. In the newe libraryc, a table of the picture of oure late souverayne lorde Kinge Henrie th'eyght, not fynishid.

15. Ditto, of the Ladye Elizabeth, her grace, with a booke,

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\* ["Cromwell, lord privy seale, signified his master's desire, that a match might be had betwixt oure King and Christina Duchess of Milan, being a beautiful lady. Cromwell answered, that he must first see her picture. Which being granted, one Hans Holbin, being the king's servant, was sent over to Flanders, and in three hours space shewed what a master he was in the science." *Herbert's Hen. viij. p. 496.* This was probably a sketch only in crayons.]

in her hande her gowne like crimson clothe of golde, with woorkes (*needlework or embroidery.*)

16. Kinge Rychard III.

17. A stained clothe being Solymanie the Turque, being the hoole stature.

18 to 23. Kinge Henrie 5<sup>th</sup>. Kinge Henrie 6<sup>th</sup>. Kinge Edwarde 4<sup>th</sup>. Q. Elizabeth the hys wife. King Henrie 7<sup>th</sup>. alle with yellow and white sarcenet. (*They are heads only.*)

24. Louise the Frenshe Kinge. (Louis XII.)

25. The Queene of Castyle. (Joan Queen of Castile and Leon.)

26. A littell rounde table of the Frenshe Kinge (*Francis I.*) when he was yonge.

27. Charles VIII. the Frenshe Kinge, (*ob. 1498.*)

28. St. with the picture of Charles th' emperoure.

29. The Duke of Burbon.

30. Th' emperoure, his dublett beinge cutte, and a rose-marine branche in his hande.

31. Isabelle Quene of Castyl, (*the wife of Ferdinand V. King of Arragon.*)

32. John Archduke of Austrie.

33. A man having a black cappe, with a brooche and a collar of scallop-shells. (*Order of St. Michael.*)

34. A littell table with Charles Duke of Burgundy.

35. Philip Duke of Burgundy.

36. Philip Duke, the hardye.

37. Charles the Great th' emperoure.

38. Frederike III. Emperour.

39. Duke of Sabaudie (Savoy (*Philibert II.*))

40. Jacobbe Kinge of Scottes (James IV.) with a hawke on his fiste.

41. Ferdinande Kinge of Arragon.

42. Duchesse of Millayne (*repetition.*) *This was the princess who being solicited to marry K. Henry VIII. objected "that she had only one neck."*

43. The wyfe of the Lorde Fiennes. ( )

44. A table of a woman called "Michael," with a redde rose in her hande.

45. Friderike Duke of Saxon, stayned upon a linen clothe, being his whole stature (*repetition.*)

46. The Prince of Orange. ( )

47. The Phisnomy of the Kinge paynted in a table.

The guardrobe of the Honour of Hampton Cowrte. In the Kinges gallerie.

48. "A picture of my Lorde prince," (*afterwards Edward VI.*)

49. Another table of oure lady and her sonne, having a stranet, (*curtain.*)

50. A table of our ladye and her sonne painted.

51. A table of the bussopp of Rome, the four Evangelists castinge stones at him. (Eighteen pictures, in the whole, at Hampton Court, chiefly of the Virgin and Child, and the Life of Our Saviour, which probably belonged to Cardinal Wolsey.)

The whole number of pictures, in the several palaces, amounted, in this inventory, to one hundred and fifty-three.

If it be allowed, that the mind and taste of Henry VIII. were demonstrated by the subjects, upon which he employed the painters whom he patronized, and to whom he dictated them, an opinion exactly correspondent with his character, will be the result. We find in his collection numerous portraits of himself, repetitions of those of his contemporary princes, particularly those of the Emperour and Francis I. with whom he was perpetually conversant; of his predecessors; two of the Duchess of Milan, who refused to marry him; but not one of his six wives! The historical and scriptural subjects were, the violation and death of Lucretia; the Decollation of St. John Baptist, and his head in a chardger; a similar exhibition of Judith and Holofernes; St. George, his patron



saint : The Virgin and Child, and with the dead Christ ; sundry Flemish moralities, in which Death is personified ; and drolls of the imbecility of old men ; with caricatures of the Pope, after the Reformation !

If the limits which the Editor has prescribed to himself could be extended, the interest excited by the perusal of many of the other articles would induce him to add other equally curious particulars, which elucidate the manners of the monarch, and his times. Of those more immediately connected with the arts of design, tapestry will be noticed in the next volume, excepting two pieces. 1. Item, one piece of arras of the comynge of K. Henry VII. into Englande, with the Kinge holdinge with th' one hande the crowne from K. Rycharde the thirde usurper of the same ; and with th' other hande holdinge a swoord crowned. Given by the Master of the 'orse, (*Sir Anthony Browne*). 2. One piece of arras of the Marriage of the Kinge and Quene. (*Henry vij. and Elizabeth of York*). Given by the same. There were many maps "streyned on borde." Of the Cinque Poortes ; Callis and Bulloign ; of the sieges of Bulloign, Rome, Vienna, &c. &c. Views of Paris, Antwerp, Florence, Holy Land, and the "whoole worlde." The "pictures made of Erthe," were small figures in Terra-cotta, which were painted, and likewise bas-reliefs of scriptural subjects, painted or gilt.

But, that those who think the investigation would repay their trouble may not lose the gratification, the necessary references are as follow, in the British Museum. 1. Wardrobe books of Sir Nicholas Vaux and Sir Henry Guldeford, anno 12mo. Henrici 8vi. *MSS. Harl.* 4217. 2. An Inventorye of King Henry VIII.'s gold and silver plate. *Bodleian Library, MSS. Hatton*, No. 3502. and the Survey of the Wardrobe, &c. of Henry VIII. taken by the commissioners of Edward VI. September 8, 1547. *MSS. Harl.* 1419. 3. The Inventorye of Cardinal Wolsey's householde stuff at Hampton Court, York Place, &c. ann. 14. Henrici 8vi. *MSS. Harl.* 599. This contains furniture and hangings of gold tissue, clothes of estate of crimson velvet and gold, with the cardinal's arms *emblazoned*: and suites of tapestry of infinite number and richness. In the Chapel Furniture is noticed "Seyntes apparell." A coote of crymson velvatte garded with contrefayte perles, for Our Ladye." "A coote of blewe for Seynte Johan." 4. An account of Plate, gold and silver, made for Cardinal Wolsey from the ninth year of Henry VIII. unto the nineteenth year, wherein is set forth what he gave to the colleges founded by him. *Collectan. Curios.* No. xxviiij.]

## APPENDIX.

**T**HIS INDENTURE\* made the        day of  
 in the fourth yere of our sovrain Lord Kyng  
 Herry the 8th betwyne Mr. Robert Hacombleyne  
 provost of the kyng's college royal at Cambrydge  
 and the scolders of the same with the advise and  
 agrement of Mr. Thomas Larke surveyor of the  
 kyng's works there on the oon partye, and John  
 Wastell master mason of the seid works, and  
 Herry Severick † oon of the wardens of the same  
 on the other partye. Witnesseth that hit is cove-  
 nanted bargayned and agreed betwyne the par-  
 tyes aforesaid, That the seid John Wastell and  
 Herry Severick shall make and sett up, or cawse  
 to be made and sett up at ther costs and charges,  
 a good, suer, and sufficient vawte for the grete  
 church there, to be workmanly wrought, made,  
 and sett up after the best handlyng and forme of  
 good workmanship, according to a plat thereof  
 made and signed with the hands of the lords ex-  
 ecutors to the kyng of most famous memorye  
 Herry the 7th, whose sowle God pardon. And  
 the seid John Wastell and Herry Severick shall  
 provide and fynde at ther cost and charges, as  
 moche good sufficyent able ston of Weldon quar-

\* See page 178.    † [The name is Semerke.]

ryes, as shall suffice for the performing of all the said vawte, together with lyme, sound scaffolding, cinctores, moles, ordinaunces, and evry other thyng concerning the same vawtyng, as well workmen and laborers, as all manner of stuff and ordinaunces that shall be required or necessary for the performance of the same; except the seid Mr. Provost and scolers with the assent of the seid surveyors granted to the seid John Wastell and Herry Severick\* for the great cost and charge that they shall be at in remevyng the great scaffold there, to have therefore in recompence at the end and performyng of the seid vawte the timber of two severeyes of the seid grete scaffold by them remeved to their own use and profight; And on that the seid John Wastell and Herry Severick shall have duryng the tyme of the seid vawtyng, certeyne stuffs and necessaryes there, as gynnes, whels, cables, hobynatts sawes and such other as shall be delyvered unto them by indenture; And they to delyver the same agayne unto the college there at the end of the seid worke. The said John Wastell and Herry Severick granten also and bynde themselves by these covenantes, that they shall performe and clerely fynysh all the seid vawte within the time and space of three yeeres next ensuyng after the tyme of their begynning upon the same; And for the good and suer performyng of all the premysses as is afore specyfyed, The seid Provost and scolers covenant

\* [Semerke.]

and graunte to pay unto the seid John Wastell and Herry Severick\* 1200*l.* that is to sey, for every severey in the seid churche 100*l.* to be payd in forme followyng, from tyme to tyme as moche money as shall suffise to pay the masons and others rately after the numbere of workmen ; And also for ston in suche tymes and in suche forme as the seid John Wastell and Herry Severick shall make their bargaynes for ston, so that they be evyn paid with 100*l.* at the end of the performyng every severey ; and if there remayne ony parte of the seid 100*l.* at the fynishing of the seid severey, then the seid Mr. Provost and scholers to pae unto them the surplusage of the seid 100*l.* for that severey, and so from tyme to tyme unto all the seid 12 severeys be fully and perfyttly made and performed.

**T**HIS INDENTURE made the fourth day of August in the fifth yere of the reign of our soverayn lord kyng Herry the 8th, betwene Mr. Robert Hacombeyn provost of the kynges college royal in Cambrydge and the scolers of the same with the advice and agrement of Mr. Thomas Larke surveyor of the kynges works there on the oon partye, and John Wastell master mason of the seid works on the other partye, witnesseth, That it is covenanted, bargayned, and agreed betwene the partyes aforeseid, that the seid John Wastell shall make and sett up or cawse to be made and

\* [Semerke.]

sett up at his propre costs and charges the vawting of two porches of the newe church of the kynge's college aforeseid with Yorkshire ston, And also the vawtes of seven chapels in the body of the same church with Weldon ston accordynge to a plat made as well for the same seven chapels as for the seid two porches ; and nine other chapels behynd the quyre of the seid church with like Weldon ston to be made of a more course worke, as appereth by a platte for the same made ; And that the seid John Wastell shall make and sett up or cawse to be made and sett up at his cost and charge the batelments of all the seid porches and chapels with Weldon ston accordynge to another platte made for the same remayning with all the other plattes afore rehersed in the keynge of the seid surveyor signed with the hands of the lords the kynge's executors ; All the seid vawtes and batelments to be well and workmanly wrought, made and sett up after the best handlynge and forme of good workmanshyps, and according to the platts afore specified ; The foreseid John Wastell to provide and fynde at his cost and charge not only as moche good sufficient and hable ston of Hampole quarryes in Yorkshire as shall suffice for the performance of the seid two porches, but also as moche good sufficient and hable ston of Weldon quarryes, as shall suffice for the performyng of all the seid chapels and batelments, together with lyme, sand, scaffoldyng, mooles, ordinaunces, and every other thyng con-

cernyng the fynyshing and performyng of all the seid vawtes and batelments, as well workmen and laborers, as all manner of stuff and ordinaunce as shall be requyred or necessary for performance of the same: provided alwey that the seid John Wastell shall kepe continually 40 fre-masons workyng upon the same. The seid John Wastell graunteth also and byndeth hymself by these presents to performe and clerely fynysh all the seid vawtes and batelments on this side the ffeeste of the Nativitie of Seynt John Baptiste next ensuyng after the date hereof; And for the good and suer performyng of all these premysses, as is afore specyfied the seid provost and scolers granten to pay unto the seid John Wastell for ston and workmanship of every the seid porches with al other charge as is afore rehersed 25*l*.

And for evry of the seid seven chapels in the body of the churche after the platt of the seid porches 20*l*.

And for vawtyng of evry of the other nine chapels behind the quyre to be made of more course work 12*l*.

And for ston and workmanship of the batelments of all ths seid chapels and porches devided into twenty severeys evry severey at 100*s*.

And for all and singler covenants afore rehersed of the partye of the seid John Wastell wele and truly to be performed and kept, he byndeth himself, his heirs and executors in 400*l*. of good

and lawfull money of England to be paid unto the seid Mr. Provost, scolers and surveyor at the ffeeste of the Purification of our blessed Lady next comyng after the date of these presentes ; And in lyke wise for all and singler covenantes afore rehersed of the party of the seid Mr. Provost, scolers and surveyor wele and truly to be performed and kept, they bynde themselves, their successors and executors in 400*l.* of good and lawfull money of England to be paid unto the seid John Wastell at the seid ffeeste of the Purification of our blessed Lady, In wisse whereof the parties aforeseid to these present indentures interchangeably have sett their seales, the day and yere above wryten.

**T**HIS INDENTURE made the fourth day of January in the fourth yere of the reign of our soverayn lord kyng Herry the 8th, betwene Mr. Robert Hacomblynn provost of the kynges college royal in Cambrydge and the scolers of the same with the advice and agrement of Mr. Thomas Larke surveyor of the kynges works there on the oon partye, and John Wastell master mason of the seid works on the other partye, witnesseth, That it is covenanted, bargayned, and agreed betwene the partyes aforeseid, that the seid John Wastell shall make and sett up or cawse to be made and sett up at his propre costs and charges the fynyalls of the buttrasses of the grete church there, which be 21 in numbere ; the seid fynyalls



to be well and workmanly wrought made and sett up after the best handelyng and forme of good workmanship, according to the platts conceyved and made for the same, and according to the fynyall of oon butterasse which is wrought and sett up, except that all these new fynyalls shall be made sum what larger in certayne places, according to the mooles for the same conceyved and made; Also it is covenanted, bargayned and agreed between the partyes aforeseid that the seid John Wastell shall make and sett up or cawse to be made and sett up at his propre cost and charges the fynyshing and performyng of oon towre at oon of the corners of the seid churche, as shall be assigned unto him by the surveyor of the seid works; all the seid fynyshing and performyng of the seid towre with fynyalls, ryfaat gabletts, batelments, orbys, or crosse quarters, and every other thyng belonging to the same to be well and workmanly wrought made and sett up after the best handelyng and forme of goode workmanship, accordyng to a plat thereof made remayning in the keypyng of the seid surveyor. The seid John Wastell to provide and fynde at his cost and charge as moche good suffycient and able ston of Weldon quarryes, as shall suffise for the performyng of the fynyalls of all the seid buttrasses, and also for the performyng and fynyshing of oon of the towres, as is afore specified, together with lyme, sand, scaffolding, mooles, or-

dinances and evry other thyng concernyng the fynyshyng and performyng of all the buttrasses and towre aforeseid, as well workmen and laborers, as all manner of stuff and ordenances as shall be required or necessary for performance of the same, except the seid Mr. Provost, scolers and surveyor granten to lend to the seid John Wastell sun parte of old scaffoldyng tymbre, and the use of certayne stuff and necessaryes there, as gynnes whels, cables, hobynatts, sawes, and such other as shall be delyvered to him by indenture: and the seid John Wastell to delyvre the same agayne unto the seid surveyor as sone as the seid buttrasses and towre shall be performed. The seid John Wastell graunteth also and byndeth himself by these covenants to perform and clerely fynysh all the seid buttrasses and towre on this side the feest of the Annunciation of our Blessed Lady next ensuyng after the date hereof; And for the good and sure performyng of all these premysses, as is afore specified, the seid Provost and scholers covenauten and granten to paye unto the seid John Wastell for the performyng of evry buttrasse 6*l.*—13*s.*—4*d.* which amownteth for all the seid buttrasses 140*l.* and for performyng of the seid towre 100*l.* to be paid in forme followyng; That is to sey, from tyme to tyme as moche money as shall suffice to pay the masons and other laborers rately after the numbere of workmen: And also for ston at suche times and in suche form as the

seid John Wastell shall make his provisyon or receyte of the same ston, from tyme to tyme as the case shall requyre; provided alway that the seid John Wastell shall kepe continually sixty fre-masons working upon the same works, as sone as shall be possible for him to call them in by vertue of suche commissyon as the seid surveyor shall delyvre unto the seid John Wastell for the same entent; and in case ony mason or other laboror shall be found unprofytable or of ony such ylle demeanor whereby the worke should be hyn-dred or the company mysordred, not doing their duties accordyngly as they ought to doo, then the seid surveyor to indevor hymself to performe them by such wayes as hath byn there used before this time; And also the forenamed Mr. Provost, scolars and surveyor shall fynde as moche iron worke for the fynyalls of the seid buttrasses as shall amounte to five shillings for every buttrasse; that is in all 4*l.* — 5*s.* And whatsoever iron werke shall be occupied and spent about the seid werkes and for suertie of the same above the seid five shillings for a buttrasse, the seid John Wastell to bere hytt at his own cost and charge; And for all and singular covenants afore rehersed of the partie of the seid John Wastell wele and truly to be performed and kepte, he byndeth himself, his heirs and executors in 300*l.* of good and lawfulle money of England to be paid unto the seid Mr. Provost, scolars and surveyor at the feste of Ester next

comyng after the date of thes presentes; And in lyke wise for all and singular covauntes afore rehersed of the partie of the seid Provost, scolers and surveyor well and truly to be performed and kepte, they bynde them their successor and executors in 300*l.* of good and lawfulle money of Englande to be paid unto the seid John Wastell at the seid ffeeste of Ester, in witsesse whereof the parties aforeseid to this present indenture interchangeably have sett their seales the day and yere above wryten.

**T**HIS INDENTURE made the thirde day of the moneth of May in the yere of the reigne of Henry the 8th by the Grace of God Kyng of England and Ffraunce, Defendor of the Ffeyth and Lorde of Ireland the eightene, betwene the Right Worshepfulle masters Robert Hacombleyn Doctor of Divinitie and Provost of the Kynges college in the universitie of Cambridge, William Holgylle clerke master of the hospitalle of Seint John Baptiste called the Savoy besydes London, and Thomas Larke clerke Archdeacon of Norwyche on that oon partie, And Ffraunces Wylliamson of the parysshe of Seint Olyff in Southwerke in the countie of Surrey glasyer, and Symond Symonds of the parysshe of Seint Margaret of the towne of Westminster in the countie of Middlesex on that other partie, witnesseth, That it is covaunted. condescended and aggreed betwene the seid par-

ties by this indenture in manner and forme following, that is to wete, the seid Ffraunces Wylliamson and Symond Symondes covaunte, graunte and them bynde by these presents that they shalle at their owne propre costes and charges wele, suerly, clenely, workmanly, substantially curiously and sufficiently glase and sett up or cause to be glased and sett up foure windowes of the upper story of the great churche within the Kynges college of Cambridge, that is to wete, two wyndowes on the oon syde of the seid churche, And the other two wyndowes on the other syde of the same church with good, clene, sure and perfyte glasse and oryent colors and imagery of the story of the old lawe and of the newe lawe after the forme, maner, goodenes, curyousitie and clenelyness in every poynt of the glasse windowes of the Kynges newe chapell at Westmynster; And also accordyngly and after suche maner as oon Barnard Fflower glasyer late deceased by indenture stode bounde to doo; And also accordyngly to suche patrons otherwyse called vidimus, as by the seid masters Robert Haccombleyn, William Holgylle and Thomas Larke or by any of them to the seid Ffraunces Wylliamson and Symond Symondes or to either of them shal be delyvered, for to forme glasse and make by the foreseid foure wyndowes of the seid churche; And the seid Ffraunces Wylliamson and Symond Symondes covaunte and graunte by these presentes that two of the

seid wyndowes shall be clerely sett up and fully fynyshed after the fourme abovesaid within two yeres next ensuyng after the date of these presentes, And that the two other wyndowes resydue of the seid foure wyndowes shal be clerely sett up and fully fynyshed within three yeres next ensuyng after that — without any furder or longer delay ; Furdermore the seid Ffraunces Wylliamson and Symond Symondes covenante and graunte by these presentes that they shalle strongely and suerley bynde all the seid foure wyndowes with double bands of leade for defence of great wyndes and other outragious wethers ; And the seid masters Robert Haccombeyn, William Holgylle and Thomas Larke covenante and graunt by these presentes that the seid Ffraunces Wylliamson and Symond Symondes shall have for the glasse, workmanship and setting up of every foot of the seid glasse by them to be provided, wrought and sett up after the forme abovesaid sixtene pence sterlinges ; And where the seid Ffraunces Wylliamson and Symond Symondes, and also John a More of the parysshe of Seint Margarett of the towne of Westmynster in the countie of Middlesex squyer, John Kellet of the same parysshe towne and countie yoman, Garrard Moynes of the parysshe of Seint Olyffe in Suthwerke in the countie of Surrey joyner, and Henry Johnson of the parysshe of Seint Clement Danes without the barres of the newe temple of London in the countie of Mid-

dlesex cordwaner by their writtyng obligatory of the date of these presentes be holden and bounde to the seid masters Robert Haccombeyn, William Holgylle and Thomas Larke in the summe of two hundred poundes sterlinges to be paid at the ffeeste of the Nativitie of Seint John Baptiste, now next comyng after the date of these presentes, as in the same writtyng obligatory more plainly at large doothe appere; Neverthelesse the same masters Robert Haccombeyn, William Holgylle and Thomas Larke for them and their executors covaunte and graunte by these presentes, that yf the said Ffraunces Williamson and Symond Symondes on their part wele and truly performe, observe, fulfille and kepe all and every the covenants, bargaynes, graunts, and promyses and agreements aforeseid in maner and fourme as is above declared, That then the same writtyng obligatory shal be voyd and had for nought, And else it shall stande in fulle strengthe and effect. In witesse whereof the seid parties to these indentures interchangeably have sett their sealles.

YOVEN the day and yere abovesaid.

**T**HIS INDENTURE made the laste day of the moneth of Aprelle in the yere of the reigne of Henry the 8th by the Grace of God Kyng of England and Ffraunce, Defendor of the Ffeyth and Lorde of Ireland the eightene, betwene the Right Worshepfulle masters Robert Haccombeyn Doctor

of Divinitie and provost of the kynges college in the universitie of Cambridge, master William Holgylle clerke master of the hospitalle of Seint John Baptiste called the Savoy besides London, and master Thomas Larke clerke archdeacon of Norwyche on that oon partie, and Galyon Hoone of the paryssh of Seint Mary Magdelen next Seint Mary Overey in Suthwerke in the countie of Surrey glasyer, Richard Bownde of the parysshe of Seint Clement Danes without the barres of the newe temple of London in the countie of Middlesex glasyer, Thomas Reve of the parysshe of Seint Sepulcre without newgate of London glasyer, and James Nycholson of Seint Thomas Spyttell or Hospitalle in Suthwerke in the countie of Surrey glasyer on that other partie witnesseth, That it is covaunted condescended and agreed between the seid parties by this indenture in manner and forme folowing, that is to wete, The seid Galyon Hoone, Richard Bownde, Thomas Reve and James Nicholson covaunte, graunte and them bynde by these presentes that they shalle at their owne propre costes and charges well, suerly, clenely, workmanly, substantially, curiously and sufficiently glase and sette up, or cause to be glased and sett up eightene wyndowes of the upper story of the great churche within the kynges college of Cambridge, whereof the wyndowe in the este ende of the seid churche to be oon, and the windowe in the weste ende of the same churche to be another;



And so seryatly the resydue with good, clene, sure and perfyte glasse and oryent colors and imagery of the story of the olde lawe and of the newe lawe after the forme, maner, goodenes, curiousytie, and clenelynes, in every poynt of the glasse wyndowes of the Kynges newe chapell at Westminster; and also accordyngly and after suche maner as oon Barnard Fflower glasyer late deceased by indenture stode bounde to doo, that is to sey, six of the seid windowes to be clerely sett up and fynysshed after the forme aforeseid within twelve moneths next ensuyng after the date of these presentes; And the twelve wyndowes residue to be clerely sett up and fully fynysshed within foure yeres next ensuyng after the date of these presentes; And that the seid Galyon, Richard, Thomas Reve and James Nicholson shalle suerly bynde all the seid windowes with double bands of leade for defence of greate wyndes and outragious wetheringes; Furdermore the seid Galyon, Richard, Thomas Reve and James Nycholson covenante and graunte by these presentes that they shall wele and suffyciently sett up at their own propre costs and charges all the glasse that now is there redy wrought for the seid wyndoowes at suche tyme and whan as the seid Galyon, Richard, Thomas Reve and James Nicholson shal be assigned and appoynted by the seid masters Robert Haccòmbleyne, Wylliam Holgylle, and Thomas Larke or by any of them; And wele and suffyciently shall

bynde all the same with double bandes of leade for the defence of wyndes and wetheringes, as is aforeseid after the rate of two pence every ffootte; And the seid masters Robert Haccombe, Wyl-  
liam Holgylle and Thomas Larke covenante and graunte by these presentes, That the foreseid Galyon, Richard Bownde, Thomas Reve and James Nicholson shall have for the glasse workmanship and setting up twenty foot of the seid glasse by them to be provided, wrought, and sett up after the forme abovesaid eightene pence sterlings; Also the seid Galyon Hoone, Richard Bownde, Thomas Reve and James Nicholson covenante and graunte by these presentes that they shalle delyver or cause to be delyvered to Ffraunces Williamson of the parysshe of Seint Olyff in Suthwerke in the countie of Surrey glasyer, and to Symond Symondes of the parysshe of Seint Margarete of Westmyenster in the countie of Middlesex glasyer, or to either of them good and true patrons, otherwyse called a vidimus, for to fourme glasse and make by other four wyndowes of the seid churche, that is to sey, two on the oon side thereof and two on the other syde, whereunto the seid Ffraunces and Symond be bounde, the seid Ffraunces and Symond paying to the seid Galyon, Richard Bownde, Thomas Reve and James Ny-  
cholson for the seid patrons otherwyse called a vidimus as moche redy money as shal be thought resonable by the foreseid masters William Hol-

gylle and Thomas Larke; And where the seid Galyon Hoonè, Richard Bownde, Thomas Reve and James Nycholson by their writtyng obligatory of the date of these presentes be holden and bounden to the seid masters Robert Haccombeleyne, William Holgylle and Thomas Larke, in the some of five hundred markes sterlinges to be paide at the ffeiste of the nativitie of Seint John Baptiste now next comyng after the date of these presentes, as in the writtyng obligatory more plainly at large may appere; Neverthelesse the same masters Robert Haccombeleyne, William Holgylle and Thomas Larke for them and their executors wille and graunte by these presentes that yf the seid Galyon Hoone, Richard Bownde, Thomas Reve and James Nycholson well and truly performe, observe, fullfille and kepe all and every the cove-nautes, bargaynes, graunts, promyses and aggre-mentes aforeseid in maner and forme as is above declared, That then the seid writtyng obligatory shall be voyde and had for nought, and else it shall stand in full strength and effect: In witness whereof the seid parties to these indentures inter-changeably have sett their sealles.

YOVEN the day and yere abovesaid.



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THE COUNTESS OF ARUNDEL.

*Seated in the Picture Gallery of Old Arundel House  
From the Original Painting by Vansomer  
in the Collection of His Grace the Duke of Norfolk  
Copied by R. J. Bone & Engraved by W. H. Worthington*

LONDON.  
Published by John Major, 50, Fleet Street.  
Sept. 15<sup>th</sup> 1826.

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.

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MDCCCXXVIII.









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#### ERRATA.

- Page 36. *n.* line 29, *for* " Vanhinge, *read* Vanlinge."  
— 111. line 1, *for* " a picture representing the  
• Queen in three points of view, *read* two pictures  
representing the Queen, full face, and profile."  
— 157. *n.* last line, *for* "Tragleman, *read* Trayleman."  
— 265 *n.* line 1, *for* " Chiffinell's, *read* Chiffinche's."

ANECDOTES  
OF  
PAINTING, &c.

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CHAPTER I.

*Painters and other Artists in the Reign of  
James I.*

IT was well for the arts, that King James had no disposition to them: he let them take their own course. Had he felt any inclination for them, he would probably have introduced as bad a taste as he did into literature. A Prince who thought puns\* and quibbles the perfection of eloquence,

\* [Hayley's opinion on this subject, when given, was allowed to be just,

“ James, both for empire, and for arts, unfit,  
(His sense a quibble, and a pun his wit,)  
Whatever works he patronised, debased;  
But haply left the pencil undisgraced.”

*Epistle to Romney.*

Whitehall would never have been built nor embellished by the

would have been charmed with the monkies of Hemskirk and the drunken boors of Ostade. James loved his ease and his pleasures, and hated novelties. He gave himself up to hunting, and hunted in the most cumbrous and inconvenient of all dresses, a ruff and trowser breeches. The nobility kept up the magnificence they found established by Queen Elizabeth, in which predominated a want of taste, rather than a bad one. In more ancient times the mansions of the great lords, were, as I have mentioned before, built for defence and strength rather than convenience. The walls thick, the windows pierced wherever it was most necessary for them to look abroad, instead of being contrived for symmetry or to illuminate the chambers. To that style succeeded the richness and delicacy of the Gothic. As this declined, before the Grecian taste was established, space and vastness seem to have made their whole ideas of grandeur. The palaces erected in the reign of Elizabeth by the memorable\* Countess of Shrewsbury, Elizabeth of Hardwicke, are ex-

“mere motion” of that pedantic king, but for the suggestion of the favourite Buckingham.]

\* It is a tradition in the family of Cavendish that a fortune-teller had told her, that she should not die while she was ouilding; accordingly she bestowed a great deal of the wealth she had obtained from three husbands in erecting large seats at Hardwicke, Chatsworth, Bolsover, and Oldcotes, and I think, at Worksop; and died in a hard frost, when the workmen could not labour.]



actly in this style. The apartments are lofty and enormous, and they knew not how to furnish them. Pictures, had they had good ones, would be lost in chambers of such height: Tapestry, their chief moveable, was not commonly perfect enough to be real magnificence. Fretted ceilings, graceful mouldings of windows, and painted glass, the ornaments of the preceding age, were fallen into disuse. Immense lights composed of bad glass in diamond panes, cast an air of poverty on their most costly apartments. That at Hardwicke, still preserved as it was furnished for the reception and imprisonment of the Queen of Scots, is a curious picture of that age and style. Nothing can exceed the expense in the bed of state, in the hangings of the same chamber, and of the coverings for the tables. The first is cloth of gold, cloth of silver, velvets of different colours, lace, fringes and embroidery. The hangings consist of figures, large as life, representing the virtues and vices, embroidered on grounds of white and black velvet. The cloths to cast over the tables are embroidered and embossed with gold on velvets and damasks. The only moveables of any taste are the cabinets and tables themselves, carved in oak. The chimnies are wide enough for a hall or kitchen, and over the arras are

\* ["Rich windows that exclude the light  
And passages, that lead to nothing."]

GRAY'S *Long Story*.

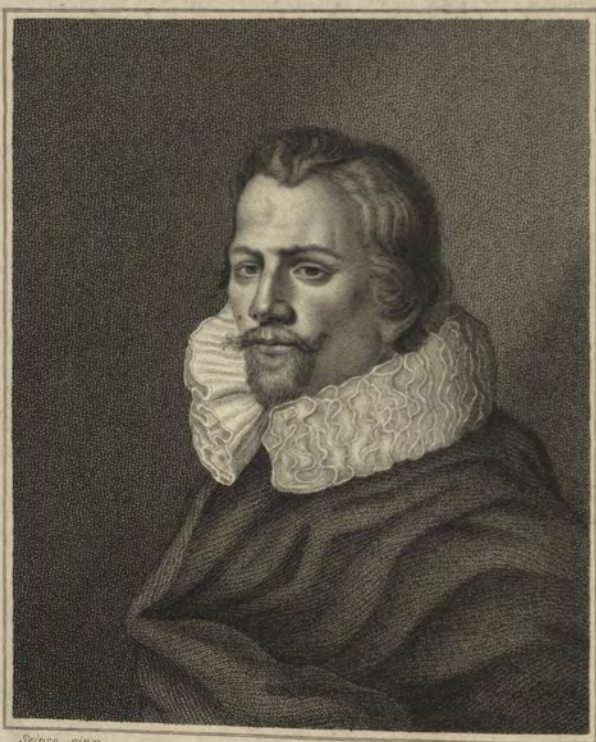
This description is given of Stoke Poges, Bucks, built by an Earl of Huntingdon.]

freezes of many feet deep with miserable relievos in stucco representing huntings. There and in all the great mansions of that age is a gallery, remarkable only for its extent. That at Hardwicke is of sixty yards.

James built no palace himself. Those erected by the Nobles in his reign are much like what I have been describing. Audley-inn,\* one of the wonders of that age, deserved little notice but for the prodigious space it covered. Towards the end of that monarch's reign genius was called out and appeared. The magnificent temper or taste of the Duke of Buckingham led him to collect pictures, and pointed out the study of them to Prince Charles. Rubens came over, Inigo Jones arose, and architecture broke forth in all the lustre and purity of Rome and Athens—But before I come to that period, I must clear my way by some account of the preceding artists. The first painter who seems to have arrived after the accession of James was

\* Dugdale, writing after the days of Inigo Jones, says, that this house was not to be equalled by any fabric in this realm, excepting Hampton-court. There are prints of Audley-inn in its grandeur by Winstanley, who lived at Littlebury, near it, where, within my memory, was his house, remarkable for several mechanic tricks, known by the name of WINSTANLEY'S WONDERS. His plates of Audley-inn are extant, but the prints are very scarce. Part of the edifice was taken down about forty years ago, and a greater part, with the magnificent gallery, was demolished after the decease of the last Earl of Suffolk of that line





*Seipso. pinx.*

*J. Thomson. sculp.*

PAUL VANSOMER.

LONDON,  
Published by John Major, 50, Fleet Street,  
Sept 15<sup>th</sup> 1826.

## PAUL VANSOMER,

Born 1576. Died 1621,

a native of Antwerp. The accounts of him are extremely deficient, no author of the lives of painters mentioning him but Carl Vermander, who only says that Vansomer was living when he wrote, and then resided with his brother Bernard\* at Amsterdam. Yet Vansomer as a painter of portraits was a very able master. The picture of the Lord Chamberlain, William Earl of Pembroke, half length, at St. James's, is an admirable portrait, and a whole length at Chatsworth of the first Earl of Devonshire in his robes, though ascribed to Mytens, I should think was painted by the same hand. Mytens was much colder in his colouring and stiff in his drawing.† Both these portraits are bold and round, and the *chiaro scuro* good. The Earl of Devonshire is equal to the pencil of Vandyck, and one of the finest single figures I

\* [Bernard Vansomer had married the daughter of Arnold Mytens, and were both natives of Antwerp. "Paul Vansomer n'étoit pas moins estimé, et les succès de son frère n'empêcherent pas qu'il fut également recherché pour le portrait."

*Deschamps, t. i. p. 334.]*

† Mytens improved so much in his later portraits, that this character must be read with allowances; and on studying more of his works. I cannot determine whether the portrait at Chatsworth is not painted by him, as constant tradition says it was. In general, the portraits by Vansomer and Mytens, when at whole length, may be thus distinguished: Vansomer commonly placed his on a mat; Mytens, on a carpet.

have seen. In what year Vansomer came to England we do not know; certainly as early as 1606, between which and 1620 he did several pictures. I shall mention but a few, that are indubitably his, from whence by comparison his manner may be known.

James I. at Windsor, behind him a view of Whitehall.

Anne of Denmark, with a prospect of the west end of St. Paul's.

The same King at Hampton-court, armour lying by him on the ground; better than the former. Dated 1615.

His Queen\* in blue, with a horse and dogs; also at Hampton-court. This picture is imitated in the tapestry at Houghton.

Three ladies, 1615, at Ditchley; Lady Morton in purple; another, with yellow lace about her neck and a gauze scarf: the third in black with a crape over her forehead.

Lord Chancellor Bacon and his brother Nicholas at Gorhambury.

Sir Simon Weston, brother of Lord Treasurer Portland, whole length with a pike in his hand, 1608, æt. 43. This piece was in the possession of the Lord Chief Justice Raymond.

\* [In a hunting dress, hat and feather, with her horse and five dogs, "Anna Reg. &c. æt. 43." at Kensington. (8 feet 6, by 6 feet 11) with a view of the palace at Oatlands.]

Marquis of Hamilton with the white staff, at Hampton-court.\*

\* [To this list of Vansomer's works may be added, upon competent authority :

1 and 2. Thomas Howard Earl of Arundel, and his lady, Alatheia Talbot, at *Worksop Manor*. The Earl is represented as sitting in the Statue Gallery, which he had formed at Arundel House, London, of which it is an exact representation. He is dressed in black, with the Order of the Garter, and points to the Statues with his Marshal's bâton. The Countess likewise is sitting in the Gallery of Pictures, and holds a handkerchief, very richly embroidered with gold. Each of these pictures is marked "P. Vansomer, 1618." Lord Arundel claims a particular distinction in a work on the arts, and as portraits of him are so frequent, we have an ambition, which has been allowed with the greatest liberality by the noble possessor, to present him to the public in a station, characteristic of his acknowledged taste, by the first engravings ever made from these portraits.

3. Henry Prince of Wales, (with Mytens) Hampton Court.

4. A double portrait of Prince Henry. Robert, second Earl of Essex, afterward the Parliament General; a youth is kneeling before him; each of them have hunting horns; behind the prince, who is dressed in green, and drawing a sword to cut off the stag's head, is a horse. On the boughs of a tree the royal arms, and his own, in two escocheons hung upon them. At St. James's Palace, *Pennant*. The same subject, with slight variation, is at Wroxton Abbey, Oxfordshire. The prince is represented as cutting the throat of a stag. The Harrington arms are introduced, as belonging to John, second Lord Harrington, *Granger*. The origin of this design is mentioned by *Félibien*, (T. 3, p. 334.) in a similar occurrence, of Count Ubaldini and the Emperor Frederic the First. The picture in the Royal Collection has been attributed to Vansomer.

5. K. James I. his Queen and Prince Henry, *Wrest*.

Vansomer died about the age of forty-five, and was buried at St. Martin's in the Fields, as appears by the register ; Jan. 5, 1621. *Paulus Vansomer, pictor eximius, sepultus fuit in ecclesid.*

6. Count Mansfeldt, 1624, æt. 48. w. l. *Windsor*. Described in Charles the First's Catalogue, as by Mytens at Whitehall.

7. Lodowick Stuart, Duke of Richmond, w. l. *Petworth*.

8. Francis Howard, Duchess of Richmond, w. l. *Strawberry-hill*.

9. The same. ditto, *Petworth*.

10. Henry Wriothesley Earl of Southampton, 1624, w. l. *Bulstrode*.

11. Henry Carey, Lord Falkland, *Strawberry-hill*.

12. Charles Blount, Earl of Newport. w. l.

13. Henry Hastings Earl of Huntingdon, w. l. in his robes, æt. 28, 1616. *Castle Donnington*.

14. Himself, (head) *Ham House*.

15. Thomas Howard, Earl of Suffolk, } Heads,

16. Henry Howard, Earl of Northampton } *Castle Howard*.

17. F. Duchess of Richmond, in mourning, with a miniature of the Duke at her breast. *Longleat*.

18. The Lady Arabella Stuart, h. l. *Longleat*. *Welbeck*.

19. Elizabeth, Q. of Bohemia. *Royal Collection*.

20. K. Charles I. in coates, (as a child) with a hat and feather by him. *Vanderdoort's Catalogue*.

21. William Earl of Pembroke, w. l. *Windsor*.

22. Christian IV. King of Denmark. *Hampton-Court*, w. l.

23. James I. w. l. in black, ditto.

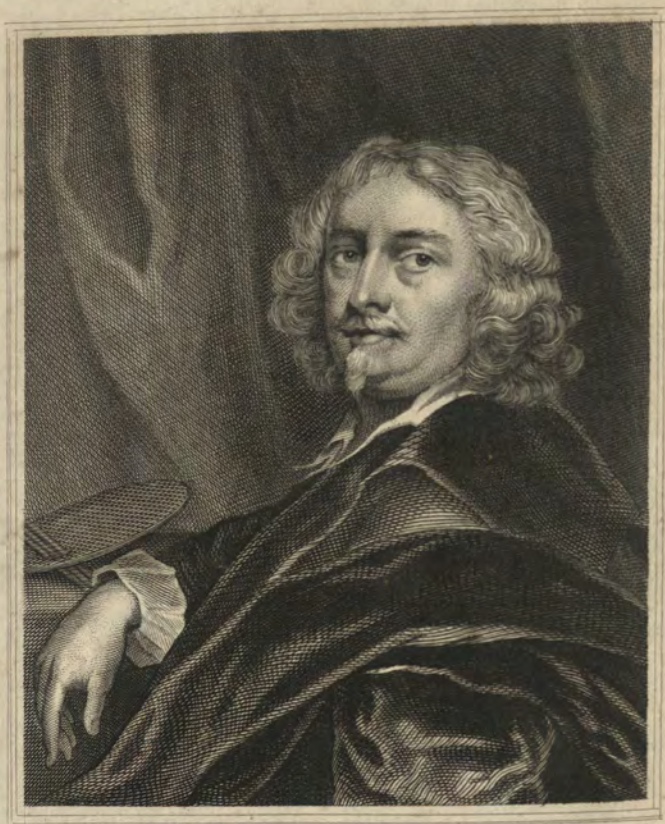
24. Anne his Queen, ditto, with a view of Oatlands. *Kensington*.

25. Princess Elizabeth, (afterwards Q. of Bohemia) ditto.

Vansomer was among the first of those artists who having established themselves in England, practised a skilful management of the chiaro scuro ; and his portraits were deservedly admired for a greater elegance of the attitudes, and for a remarkable resemblance.]







*Scipse. pinx.*

*W.H. Worthington. sc.*

CORNELIUS JANSEN.

LONDON.  
Published by John Major, 50, Fleet Street,  
Sept 16<sup>th</sup> 1826.

## CORNELIUS JANSEN,

Born            Died 1665,

generally, but inaccurately, called Johnson, was, according to Sandrart, born in London of Flemish parents; but Vertue, and the author of an Essay towards an English school, say it was at Amsterdam, where the latter asserts that he resided long, the former that he came over young, which, considering how late he lived, I should be inclined to believe, if Vertue did not at the same time pronounce that his earliest performances are his best: So good a style of colouring was hardly formed here. His pictures are easily\* distinguished by their clearness, neatness and smoothness. They are generally painted on board, and except being a little stiff, are often strongly marked with a fair character of nature, and remarkable for a lively tranquillity in the countenances. His draperies are seldom but black. I have two portraits by him of singular merit; one of Mr. Leneve, master of the company of merchant-taylors; the other of Sir George Villiers, father of the great Duke of Buckingham, less handsome, but extremely like

\* He sometimes put this mark on his pictures † fecit.

† [He used much ultramarine in his blacks, as well as his carnations, which gave them roundness and relief; and affected black draperies to add to the force of the face; yet it has been said that the features are deficient in that suppleness which is the characteristic of flesh. Rubens and Vandyck were partial to black draperies.]

his son. One of his hands rests on the head of a greyhound, as fine as the animals of Snyder.

Jansen's first works in England are dated about 1618. He dwelt in the Blackfriars, and had much business. His price for a head was five broad pieces. He painted too in small in oil, and often copied his own works in that manner. In the family of Verney were the portraits of Sir Robert Heath and his lady in both sizes. At Cashiobury is a large piece, curious, but so inferior to Jansen's general manner, that if his name were not to it, I should doubt its being of his hand. It represents Arthur Lord Capel, who was beheaded, his Lady and Children. Behind them is a view of the Garden at Hadham, at that time the chief seat of the family. Between the years 1630 and 1640 Jansen lived much in Kent,\* at a

\* [In 1636, and the next following years, Cornelius Jansen resided with Sir Arnold Braems, a Flemish merchant, at Bridge, near Canterbury. St. Alban's Court, the residence of the Hammond family, still retains remarkable examples of his genuine and best style. He was engaged to paint the portraits of the individuals of the families of Sir Dudley Digges of Chilham Castle, Sir Anthony Aucher of Bourne Place: and Sir William Hammond of St. Alban's Court, between whom a close degree of consanguinity existed; where are Colonels Francis, Robert, and John Hammond, who afterward distinguished themselves in the wars of Charles I.; Lady Dormer, (1642), Lady Ady and Lady Thynne, (1636), their sisters; and Lady Bowyer, daughter of Sir Anthony Aucher, their first cousin, whose exquisite beauty obtained for her, not the *poetical* but the usual name of the "Star in the East." At

small village called Bridge, near Barhamdown, and drew many portraits for gentlemen in the neighbourhood, particularly of the families of Auger, Palmer, Hammond, and Bowyer. One of his best works was the picture of a Lady Bowyer, of the family of Auger, called for her exquisite beauty *The Star in the East*. At Sherburn Castle in Dorsetshire is a head of Elizabeth Wriothesley eldest daughter of Henry Earl of Southampton, and wife of William Lord Spenser, her head richly dressed, and a picture in a blue enamelled case at her breast. This picture is well coloured, though not equal to another at the same seat, a half length of her mother, Elizabeth, daughter of John Vernon, wife of Earl Henry. Her cloaths are magnificent, and the attire of her head, singular, a veil turned quite back. The face and hands are coloured with incomparable lustre, and equal

Harlaxton, near Grantham, Lincolnshire, are preserved several of equal merit, of individuals of the families of De Ligne and Lister. That which attracts general admiration is one of Susanna Lister painted in her wedding dress, as Lady Thornhurst, in 1626. She was considered as the most beautiful woman at Court when presented in marriage to Sir Geoffrey Thornhurst by James I. in person. Beside the family picture of Lord Capel, Jansen painted another on a large scale (6 feet by 10) containing six portraits of the family of John de Rushault or Rushout, a Fleming, who was settled at Maylands, Essex. Now at *Northwick, Worcestershire*. The De Lignes and Rushaults were established here from Flanders. At Charl-cote, Warwickshire, a similar picture of Sir Thomas Lucy's family, wife, nurse and six children, attributed to Jansen.]

to any thing this master executed. There is also a half length in black satten of John Digby, first Earl of Bristol, young and remarkably handsome. It is ascribed to Jansen, but is faintly coloured, and evidently in the manner of Vandyck, whom perhaps he imitated as well as rivalled.\*

\* [Of an artist so excellent and industrious, and whose residence in this country was of so long a duration as thirty years, Mr. W. has been very sparing in the number of the examples he has quoted. If from a distrust of originality, the Editor ventures upon a greater risque, but will mention none concerning which he has not obtained a certain degree of satisfactory proof.

1. Princess Elizabeth, (Q. of Bohemia,) (head) belonged to Mr. Pilkington, the author of the Dictionary of Painters.

2. K. Charles I. Chiswick.

3. Q. of Bohemia, (in black). The Grove, and Ditchley.  
 ————— with the Prince Palatine. Kensington.

4. G. Villiers, Duke of Bucks. The Grove.

5. Lord Keeper Coventry. The Grove.

6. Sir Kenelm Digby, when a youth. Althorp.

7. Sir Richard Wynne. Wynstay.

8. Benjamin Jonson, (head). Wimpole.

9. Sir Robert Cotton Bruce, 1629. Connington, Cambridgeshire.

10 Sir Thomas Overbury. Southam, Gloucestershire.

11. Elizabeth Hardwick, Countess of Shrewsbury.

12. Sir John Coke, Secretary of State. Mr. Halse, Blackheath.

13 King Charles I. (a head). Burford Priory, Oxfordshire.

14. Sir Henry Neville. Appuldurcombe.

15. Lord William Howard, w. 1. in black, arms and inscription.

16. Elizabeth Dacre, his lady. She is represented as coming out of an arbour, against which leans her walking cane

Jansen's fame declined on the arrival of Van-dyck, and the civil war breaking out, Cornelius,

with a rosary; in her left hand a flower, and in her right a piece of bread, with which she feeds robins. In widow's weeds, æt. 73, 1637. Castle Howard.

17. Edmund Waller, æt. 25, 1630. Beaconsfield, Bucks.

18. James Lord Hay, (afterward Lord Doncaster and Earl of Carlisle). Castle Dupplin, Scotland.

19. His own portrait, (head). Badminton, Gloucestershire.

20. Edward Denny, Earl of Norwich, w. l. Ombresley, Worcestershire.

21. Sir Edward Coke, Lord Chief Justice. Stoke Poges, Bucks.

22. Count de Gondemar. Hatfield.

23. Sir Henry Lee, w. l. in the robes of the Garter. Ditchley.

24. The same with the mastiff which saved his life. Ditto.

25. Sir Henry Spelman. (head) The Grove.

26. Edward Hastings, Lord Loughborough. Donington.

27. Mabel Lady Noel, daughter of Lord Harrington, ditto.

28. Spenser Compton, Earl of Northampton, h. l. Castle Ashby.

29. A head of George Villiers Duke of Buckingham, taken after his death, *traditionally* by Jansen, and worthy of his pencil. This most curious picture was probably drawn at the desire of his mother, the Countess of Bucks, who had married Sir Thomas Compton, brother of William first Earl of Northampton, or of Mary Beaumont, the Lady of Spencer, second Earl of Northampton, who was his first cousin.

30. Richard, Earl of Dorset. w.l. Castle Ashby.

31. Edward, Earl of Dorset, w. l. Charlton, Wilts.

32. Sir Thomas Overbury. Longleat.

Many other portraits are confidently attributed to Jansen, which so nearly approach to his best manner, and have been so long given to him, that it might be an invidious task, to hesitate a distrust of their pretensions, when advanced by those

at the importunity of his wife, quitted England.\* His pass is recorded in the Journals of the Commons :

October 10, 1648. Ordered, that Cornelius Johnson, picture-drawer, shall have Mr. Speaker's warrant to pass beyond seas with Emanuel Passe, George Hawkins ; and to carry with him such pictures and colours, bedding, houshold stuff, pewter, and brass, as belongs unto himself.

He retired first to Midelburg and then to Amsterdam, where he continued to paint, and died in 1665.† His wife's name was Elizabeth Beck, to whom he was married in 1622. They had a son Cornelius, bred to his father's profession, which he followed in Holland, where he died poor, being ruined by the extravagance of a second wife. The son drew the Duke of Monmouth's picture, as he was on the point of sailing for his unfortunate expedition to England.

A sister of Cornelius Jansen the elder was second wife of ‡ Nicholas Russell or Roussel of

who possess them. At Mr. Watson Taylor's sale, in 1823, a head of John Fletcher the dramatist, was sold for twenty guineas. It is ascertained that for several of the nobility he copied the portraits of their ancestors, in the possession of others, and those have borne his name, which the comparative dates would not otherwise warrant.]

\* At Lord Pomfret's at Estoneston was a portrait of Charles I. by Jansen.

† Sandrart, p. 314.

‡ In the catalogue of King Charles's pictures is mentioned







*Vandyck. pinx.*

*W. Radcl. sc.*

DANIEL MYTENS.

LONDON.  
Published by John Major, 50, Fleet Street.  
Nov. E<sup>o</sup> 1823.

Bruges, jeweller to the Kings James and Charles the first. They had many children. To one of the sons, born in 1619, Cornelius Jansen was godfather, and the widow of Isaac Oliver, godmother. Theodore Russel, an elder son, was born in 1614, and lived nine years with his uncle Cornelius Jansen, and afterwards with Vandyck, whose pictures he copied very tolerably on small pannels; many of them are in a private apartment at Windsor,\* at Warwick-castle, and in the collection of the Duchess Dowager of Argyle. Russell chiefly was employed in the country in the families of the Earls of Essex and Holland, and was a lover of his ease and his bottle. He was father of Antony Russel, a painter, from whom Vertue received these particulars, and at whose house he saw a picture of Cornelius Jansen, his wife and son, drawn by Adrian Hanneman, who courted Jansen's neice, but was disappointed.

#### DANIEL MYTENS [THE ELDER.]

of the Hague,† was an admired painter in the

a portrait drawn by George Spence of Nuremberg, and bought of Nicasius Russel, p. 135.

\* [Thirteen of these small copies from portraits of ladies by Vandyck and Lely, are now in the Queen's drawing-room at Windsor. They are a creditable proof of the talents of Theodore Russel.]

† [The family of Mytens has produced several portrait painters of great merit. The subject of the present memoir

reigns of King James and King Charles. He had certainly studied the works of Rubens before his coming over; his landscape in the back grounds of his portraits is evidently in the style of that school; and some of his works have been taken for Vandyck's. The date of his arrival is not certain; probably it was in hopes of succeeding Van Somer; but though he drew several of the court, he was not formally employed as the King's painter 'till the reign of Charles. His patent is preserved in Rymer's *Fœdera*, vol. xviii. p. 3.

I found the minute of the docquet warrant for this among the Conway papers in these words;

The office of one of his majesty's picture-drawers in ordinary, with the fee of 20*l.* per ann. graunted to Daniell Mitens during his life. Subscribed by order from the Lord Chamberlain. Procured by Mr. Endimyon Porter, May 30, 1625.

And among the same MSS. is the following docquet-warrant;

July 31, 1626. A warrant to the exchequer to paie unto Daniel Mittens his majesty's picturer the somme of 125*l.* for divers pictures by him delivered to sondry persons by his majesty's special direction. By order of the Lord Chamberlaine of his majesty's houshold, procured by the Lord Conway.

is Daniel Mytens, the elder, his son of the same names, was not born before 1636.

At Hampton-court are several whole lengths of Princes and Princesses of the house of Brunswick-Lunenburgh, and the portrait of Charles Howard Earl of Nottingham ;\* at Kensington is Mytens's own head. At Knowle, Lionel Cranfield Earl of Middlesex, Lord Treasurer, with his white staff, whole length. A small bell on the table has these letters D. M. F. 1623. It was more common † for him to paint a slip of paper on his pictures, inscribed only with the names or titles of the persons represented. At Lady Elizabeth Germain's at Drayton, is a very fine whole length of Henry Rich Earl of Holland, in a striped habit with a walking stick. At St. James's ‡ is Jeffery Hudson the dwarf, § holding a dog by a

\* [A repetition, with a view in a Forest. Worksop Manor.]

† [This date, 1623, is sufficient to prove that he was then in England. That none of his works remaining here, were painted after 1630, is by no means ascertained. If his jealousy of Vandyck's reception by the king were the cause of his departure, it could not have taken place before 1632. But it is said that he yielded to the royal entreaties to prolong his residence. He probably did not re-establish himself at the Hague before 1634.]

‡ The picture of the Queen of Scots at St. James's is a copy by Mytens.

§ [There is a repetition of this picture at Holyrood house. In another picture, formerly at St. James's, he is drawn as walking under tall trees.

His portrait is at Wentworth Castle, and in the large picture of Q. Henrietta, copied from Vandyck, at Petworth, he is ludicrously introduced with a marmoset monkey on his shoulder, which he holds by a silk string.]

string, in a landscape, coloured warmly and freely like Snyder or Rubens. Mytens drew the same figure in a very large picture of Charles I. and his Queen, which was in the possession of the late Earl of Dunmore, but the single figure is much better painted. The history of this diminutive personage was so remarkable, that the reader will perhaps not dislike the digression.

\* He was born at Oakham in Rutlandshire in 1619, and about the age of seven or eight, being then but eighteen inches high, was retained in the service of the Duke of Buckingham, who resided at Burleigh on the Hill. Soon after the marriage of Charles I. the King and Queen being entertained at Burleigh, little Jeffery was served up to table in a cold pye, and presented by the Duchess to the Queen, who kept him as her dwarf. From seven years of age 'till thirty he never grew taller; but after thirty he shot up to three feet nine inches, and there fixed. Jeffery became a considerable part of the entertainment of the court. Sir William Davenant wrote a poem called *Jeffreidos*, on a battle between him and a † turkey cock, and in 1638, was published a very small book called *The New-year's Gift*, ‡ presented at

\* See Fuller and Wright's Rutlandshire.

† The scene is laid at Dunkirk, and the midwife rescues him from the fury of his antagonist.

‡ [A small print of Jeffery Hudson is prefixed to a very diminutive and extremely rare book, with the title above-mentioned, to which is added, "with a letter penned in short

court from the Lady Parvula to the Lord Minimus (commonly called little Jeffery) her majesty's servant, &c. written by Microphilus, with a little print of Jeffery prefixed. Before this period Jeffery was employed on a negotiation of great importance: he was sent to France to fetch a midwife for the Queen, and on his return with this gentlewoman, and her majesty's dancing-master, and many rich presents to the Queen from her mother Mary de' Medici, he was taken by the Dunkirkers.\* Jeffery, thus made of consequence,

hand, wherein is proved, that little things are better than great. Written by MICROPHILUS, 12mo. 1636." There are verses to his high and mighty friend William Evans, surnamed the Great Porter.

Well—be not angrie this small book is read

In praise of one, no bigger than thy head, &c.

The dedication presents to us a complete specimen of what was then called the *euphuistic* style of writing, so much admired.

"To the most exquisite epitome of nature, and the completest compendium of a courtier, the LADY PARVULA wisheth health and happinesse, &c.

"Goe on, goe on therefore. diminutive Sir! with the guide of honour, and the service of fortune; your lovelinesse being such, as no man can disdain to serve you—your littleness such, as no man can need to feare you; so the first having put you without hatred, the latter below envy, &c.

"Minde not—minde not, most perfect abridgement of nature, the great neglect which the ignorant vulgar cast upon littleness, since it hath made you attendant upon Royaltie."]

\* It was in 1630. Besides the present he was bringing for the Queen, he lost to the value of 2500*l.* that he had received

grew to think himself really so. He had born with little temper the teasing of the courtiers and domestics, and had many squabbles with the King's gigantic porter;\* at last being provoked by Mr. Crofts, a young gentleman of family, a challenge ensued, and Mr. Crofts coming to the rendezvous armed only with a squirt, the little creature was so enraged that a real duel ensued, and the appointment being on horseback with pistols, to put them more on a level, Jeffery with the first fire shot his antagonist dead. This happened in France, whither he had attended his mistress in the troubles. He was again taken prisoner by a Turkish rover, and sold into Barbary. He probably did not long remain in slavery; for at the beginning of the civil war he was made a captain in the royal army, and in 1644 attended the Queen to France, where he remained 'till the restoration. At last upon suspicion of his being privy to the Popish plot he was taken up in 1682, and confined in the gate-house Westminster, where

in France on his own account from the Queen-mother and ladies of that court.

\* A basrelief of this dwarf and giant is to be seen fixed in the front of a house near the end of Bagnio-court on the east side of Newgate-street. Probably it was a sign. Oliver Cromwell too had a porter of an enormous height, whose standard is recorded by a large O on the back of the terrace at Windsor almost under the window of the gallery. This man went mad and prophesied. In Whitechapel was a sign of him taken from a print of St. Peter.



he ended his life in the sixty-third year of his age.

Mytens remained in great reputation 'till the arrival of Vandyck,\* who being appointed the King's principal painter, the former in disgust asked his majesty's leave to retire to his own

\* [To the very short list given by Mr. W. we may be authorised in adding the following portraits.

1. Himself and family. Mereworth Castle, Kent.
2. Count Mansfeldt (in armour, w. l.) Royal Collection.
3. William, first Earl of Devon. Chatsworth.
4. Henry Prince of Wales. Hampton Court.
5. James, Duke of Richmond, w. l. Windsor. Warwick Castle.
6. G. Villiers, Duke of Bucks, w. l. Gorhambury; Royal Collection.
7. James, Marquis of Hamilton, w. l. Hamilton Palace.
8. Anne, Countess of Dorset. Knowle.
9. W. Earl of Pembroke. Royal Collection; with a view of Wilton. Wilton.
10. Himself and wife. Woburn.
11. The same. Kensington.
12. C. Howard, Earl of Notts, w. l. ' Royal Collection.
13. H. Wriothesley, Earl of Southampton. Althorp.
14. Lionel Cranfield, Earl of Middlesex. Knowle.
15. Frances Duchess of Richmond. Duff-house, Scotland.
16. Philip, Earl of Pembroke, with a View of Wilton. Strawberry-hill.
17. Charles I. and Q. Henrietta with P. Charles as an infant, seated on a velvet cushion. Carlton-House.
18. Ernest Augustus Elector of Brunswick, w. l. Hampton-Court.
19. His Duchess; w. l. Ditto.
20. Duke of Richmond, Ludovicus Richmondiæ et Lenoxiæ Dux 1623, æt. LIX. D. Mytens Fec. Buckingham-House.
21. Jerome Weston, Earl of Portland. Grimsthorp.

country; but the King learning the cause of his dissatisfaction, treated him with much kindness, and told him that he could find sufficient employment both for him and Vandyck; Mytens consented to stay, and even grew intimate, it is probable, with his rival, for the head of Mytens\* is one of those painted among the professors by that great master.†

Whether the same jealousy operated again, or real decline of business influenced him, or any other cause, Mytens did not stay much longer in England. We find none of his works here after the year 1630. Yet he lived many years afterwards. Houbraken quotes a register at the Hague dated in 1656, at which time it says Mytens painted part of the cieling of the town-hall there; the subject is, Truth writing history on the back of Fame.

These were the most considerable painters in oil in the reign of James: There were undoubtedly several others of inferior rank, whose names are not come down to us, except two or three; and of one of those I find nothing but this short note from Baglione‡

Christophano Roncalli§ pittore, andò per la

\* In some of the first impressions the name of Isaac appears in this plate, instead of Daniel. It was corrected afterwards.

† [“Imagines 200 ab Antonio Vandyck depictæ et partim a seipso aquâ forti exaratæ, *Antv.* 1650. *Vanden Enden.*”]

‡ Page 186.

§ [Notices of Christofano Roncalli delle Pomarence, are

Germania, per la Fiandra, per l' Olanda, per l' Inghilterra, per la Francia; e finalmente carico d' honori e di 74 anni fini il corso 1626.\* I should not mention such slight notices, but that they may lead to farther discoveries. Another was a more remarkable person, especially in the subsequent reign; but in a work of this nature it is impossible not to run the subjects of one chapter into those of another, taking care however to distribute them, as they serve best to carry on the chronologic series. His name was

### ROBERT PEAKE.

The earliest mention of him that appears is in the books† of the Lord Harrington, Treasurer of the Chambers, No. 78, 79, being accounts of monies received and paid by him;

Item, paid to Robert Peake,‡ picture-maker, by warrant from the council October 4, 1612, for three several pictures made by him at the commandment of the Duke of York his officers, and

found in *Baglione*, t. i. p. 222. and in *Lanzi*, t. i. 222, t. ii. 118-281-5-311. He was a superior artist in fresco. He was engaged in no similar work in England, and was probably merely a traveller.]

\* He died at Rome.

† They were in the collection of the late Dr. Rawlinson. [Robert Peake, at his shopp neare Holbourn Conduit.]

‡ Mr. Pennant in his *Tour to Scotland*, vol. ii. p. 12, mentions a family picture done by one Tobias Ratcliff, but by the account he was rather a picture-maker than a painter, in this reign.

given away and disposed of by the Duke's Grace, twenty pounds.

It does not appear whether these pictures were in oil or water-colours; I should rather suppose portraits in miniature of (King Charles the First then) Duke of York; but that Peake painted in oil is ascertained by Peacham in his book of limning, where he expressly celebrates his good friend *Mr. Peake*\* and Mr. Marquis† for oil-colours. Peacham himself was a limner, as he tells us in the same book, having presented a copy of his majesty's Basilicon Doron illuminated to Prince Henry.

Peake was originally a picture-seller by Holbourn-bridge, and had the honour of being Fai-

\* [Peacham first published his treatise on Drawing and Limning in 1634, 4to. republished in 1662, 8vo. The information he gives is superficial, but a larger extract will convey his opinion as to the art and its professors at that period. "Nor must be ungratefully unmiadful of my own countrymen, who have been and are able to equal the best, if occasion served, as old Mr. Hilliard, Mr. Isaac Oliver, inferior to none in Christendom for the countenance in small, my good friend *Mr. Peake* and M. Marquis for oyll colours, and many more unknown to me," p. 310. He speaks of the principal patrons of painters. "The Earls of Arundel, Worcester, Southampton, Pembroke, Suffolke and Northampton, with many knights and gentlemen, to whom our painters are equally beholden. Now, lest you should esteem over basely of this arte, and disdain to have your picture because you may have it for a trifle, which I account a fault in many of our good workmen, &c."]

† Of this man I find no other mention.





*W. J. P. 1791*

*W. J. P. 1791*

PETER OLIVER.

LONDON.  
Published by J. Major, 50, Fleet Street,  
Nov. 1791.

thorn's master, and what perhaps he thought a greater honour, was knighted at Oxford,\* March 28, 1645. The disorders of the times confounding all professions, and no profession being more bound in gratitude to take up arms in the defence of King Charles, Sir Robert Peake entered into the service and was made a Lieutenant-colonel and had a command in Basing-house when it was besieged, where he persuaded his disciple Faithorn to enlist under him, as the latter in his dedication of the art of graving to Sir Robert expressly tells him, and where Peake himself was taken prisoner.† He was buried in the church of St. Stephen, London.‡

Miniature makes a great figure in this reign by the lustre thrown on it by

### PETER OLIVER,

the eldest son of Isaac Oliver, and worthy of being compared with his father. In some respects the son even appears the greater master, as he did not confine his talent to single heads. Peter copied in water-colours several capital pictures with signal success. By the catalogues of King Charles I. and King James II. it appears that

\* [William Peak, Lord Mayor of London, was knighted in 1668; and John Peak, his son, in 1701.]

† See a Letter from Oliver Cromwell to the Speaker of the House of Commons, on the reduction of Basing-house. Printed in the Annual Register for 1761.

‡ Payne Fisher's catal. of monuments.

there were thirteen pieces of this master in the royal collection, chiefly historic miniatures; seven of them are still preserved in Queen Caroline's closet at Kensington.\* At the Earl of Exeter's at Burleigh is the story of Venus and Adonis, painted by Peter, and dated 1631. Vertue mentions another, which was in Mr. Halsted's sale in May, 1726; it represented Joseph, the Virgin, and the Child a-sleep, eight inches wide and five high. On it was written his name, with the termination French, P. Olivier fecit, 1628. Another piece, a fine drawing in Indian ink, was copied by him from a picture of Raphael in the collection of King Charles, St. John presenting a cross to the Child, kneeling before the Virgin. The original

\* [Isaac and Peter Oliver employed themselves so frequently upon the same picture, particularly after the former had grown old, that it becomes a difficult task to attribute some of their works, exclusively to either. Vanderdoort, in his catalogue of K. Charles's collection, gives thirteen pieces to Isaac Oliver, and fourteen to his son; by whom were most of the copies from Titian and Correggio. The whole collection of limnings and miniature portraits by Holbein, Hilliard, the Olivers, Hoskins, &c. amounted to seventy-five, of a size varying from two to seven inches in diameter. Some of these had been preserved from the dispersion ordered by the parliament, or had been re-purchased; as the whole number in Chiffinch's catalogue of pictures, belonging to K. James II. was increased to seventy-one, of which thirty were by the Olivers; and among them were singularly fine heads of P. Oliver and Lanier, by the first mentioned. Seven only of the historical subjects by him have descended to the present Royal Family, and were preserved in Q. Caroline's cabinet, at Kensington.]



was sold after the King's death to the Spanish Ambassador for 600*l.* Jerome Lanier bought Peter's drawing, and sold it for twenty guineas to Mr. John Evelyn, from whom it came to the present Sir John Evelyn. The Duke of Devonshire has the portrait of Edward 6th. when an infant, the drapery highly ornamented and finished; a copy from Holbein.\* Lady Elizabeth Germain has at Drayton the Madonna and Child. The finest work of Peter Oliver in my opinion is the head of his own wife,† in the cabinet of the Du-

\* In the first edition I, by mistake, ascribed this to Isaac Oliver, but Peter's mark is upon it.

† [She had likewise, a head of Christ of exquisite workmanship. Mr. West had Sir Philip Sidney in armour, a servant holding his war horse, and Lord Burleigh, copied by I. Oliver in water colours.

In the sale of the late Earl of Besborough, in 1801, there were three copies from Titian and Correggio, of Venus, Venus sleeping, and with Mercury and Cupid, by Peter Oliver from Dr. Mead's Collection. Those in Dr. Mead's Collection were mostly purchased for Frederick Prince of Wales.

Independently of the celebrated collection of the Digby family, which will be next mentioned, Mr. W. had previously collected these following, which have not been already adverted to, (v. i. p. 299.)

1. Elizabeth Q. of Bohemia.  $\Phi$
2. Charles Howard, Earl of Notts.
3. Isaac Oliver by himself.  $\Phi$
4. Peter Oliver, profile, in black lead, from a leaf of his own pocket-book, and his wife full faced on the other side.
5. Q. Anne of Denmark and another lady, in one frame.
6. Frances Howard, Countess of Essex and Somerset.  $\Phi$

chess of Portland : It is life itself. I doubt whether his father ever excelled this piece. I have a head of the same woman drawn with black lead on the leaf of a vellum pocket-book ; on the reverse is his own portrait in profile ; both masterly : and in black and red chalk I have a boy's head, larger than he generally painted, of great nature and vivacity. At Kensington below stairs is the portrait of Peter Oliver by Hanneman, who painted the wife too ; but I know not where the latter is.\*

7. Sir Anthony Shirley, Ambassador from the Sophy of Persia to K. James I. dress half English, half Persian.

8 Elizabeth, Q. of Bohemia, (another).

9 Sir Kenelm Digby, from Dr. Meade's Collection.

10. Robert Cecil, Earl of Salisbury.

11. K. James I.

12. Robert Devereux, Earl of Essex.]

\* Since this work was first published, a valuable treasure of the works of this master and of his father Isaac, was discovered in an old house in Wales, which belonged to a descendant of Sir Kenelm Digby. The latest are dated 1633 ; but being inclosed in ivory and ebony cases, and the whole collection locked up in a wainscot box, they are as perfectly preserved as if newly painted. They all represent Sir Kenelm and persons related to or connected with him. There are three portraits of himself, six of his beloved wife at different ages, and three triplicates of his mistress, all three by Isaac Oliver, as is Lady Digby's mother, which I have mentioned before. But the capital work is a large miniature copied from Vandyck, of Sir Kenelm, his wife and two sons, the most beautiful piece of the size that I believe exists. There is a duplicate of Sir Kenelm and Lady Digby from the same picture, and though of not half the volume, still more highly finished. This last piece is set in gold, richly inlaid with flowers in enamel, and

It is extraordinary that more of the works of

shuts like a book. All these with several others I purchased at a great price, but they are not to be matched.

[Mr. W.'s own *Catalogue raisonné*, of his unrivalled collection of the works of the Olivers, chiefly portraits of the family of Sir Kenelm Digby, is subjoined, as published in the last edition of his works, v. ii. p. 421, 4to. 1798.

“ A frame with nine miniatures, viz.

A young Bride, by *Isaac Oliver*.

A Lady; behind her a red curtain. Both of the family of Digby, but not known.

Venetia Stanley Lady Digby, aged nineteen, very beautiful, by *Peter Oliver*.

Sir Kenelm Digby and Lady Digby, after Vandyck; by ditto: set in the form of a book with covers of gold enamelled.

The same Lady Digby, as she was found dead in her bed; by ditto, after ditto; set in gold enamelled black; on which behind is a sphere: it seems to mean, that the world was in mourning for her. Sir Kenelm was passionately fond of this lady, who, Lord Clarendon says, was of *extraordinary beauty and as extraordinary fame*. At Windsor is a whole length of her, by Vandyck, treading on serpents, to imply that the stories told of her were the produce of malice. At Goathurst, where they lived, are two busts of her in bronze; on the pedestal of one are inscribed these tender words, *Uxorem vivam amare voluptas, defunctam religio*.

\* Sir Kenelm Digby, when young; by *Peter Oliver*, very fine.

Lady Digby, again, most beautiful; by ditto.

Lady Lucy Percy, daughter and co-heiress of Thomas, Earl

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▪ [An exquisite miniature of Sir K. Digby, when nineteen years old, was painted at Venice by Giovanna Garzoni, a very celebrated female artist, (of whom See *Lanzl*, t. ii. p. 209.) He returned to England in 1619. It now belongs to the Lady of Colonel Spicer of Chelsea College, and bears a decided resemblance to the portrait at Althorp by C. Jansen.]

this excellent master are not known, as he com-

of Northumberland who was beheaded, wife of Sir Edward Stanley, younger son of the Earl of Derby, mother of Venetia Lady Digby; by Isaac Oliver. She is still more beautiful than her daughter, though drest very unbecomingly in a great black hat and large ruff; only set off by a lilac ground. This is perhaps the finest and most perfect miniature in the world. All the seven last are wonderfully preserved, though found in a garret in an old house in Wales, belonging to a Mr. Watkin Williams, probably descended from Sir Kenelm, one of whose sons left only two daughters, that were married into Welch families. This set of pictures, with a few more less fine, cost Mr. Walpole 300 guineas.

A Lady of the family of Digby; belonging to the set above-named, in a white enamelled case.

*The Second Purchase.*

Two boys, sons of Sir Kenelm Digby. Note, these and some after-mentioned pictures of the Digbys were the other division of that collection, and were purchased by Mr. W. of the Lady who shared them with the other heir.

Sir Kenelm Digby, his wife and two sons, by Peter Oliver, after Vandyck; a large miniature in the highest preservation; in an ebony case set with Wedgwood's cameos. On the insides of the doors, two other ladies of the same set.

Two other ebony cases, ditto. In one, a lady of the Digby family, half-length, after Vandyck, with a beautiful landscape, by Peter Oliver.

Lady Catherine Howard, daughter of H. Fred. Earl of Arundel, and first wife of John Digby, son of Sir Kenelm.

On the reverse, in the same enamelled frame, another lady of the family, exquisitely painted by *Peter Oliver*; probably the second wife of John Digby.

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The singularly curious and valuable collection of portraits, and rare specimens of English antiquity, which embellished and distinguished Strawberry-hill, of Mr. W.'s own creation,

monly made duplicates of his pictures,\* reserving one of each for himself.† On this subject Russel the painter,‡ related to or connected with the Olivers, told Vertue a remarkable story. The greater part of the collection of King Charles being dispersed in the troubles, among which were several of the Olivers, Charles II. who remembered, and was desirous of recovering them, made many inquiries about them after the restoration. At last he was told by one Rogers§ of Isleworth,

was bequeathed by him to descend *entire*, to the present possessor, John James Earl of Waldegrave.]

\* Sir Andrew Fountaine lost many miniatures by a fire at White's original chocolate-house in St. James's-street, about thirty years ago, where he had hired two rooms for a repository of part of his collection. Probably some of the works of the Olivers, of Cooper, &c. were destroyed there.

† Peter Oliver etched a few small histories, but Vertue does not specify the subjects.

‡ Anthony Russel, great nephew of Cornelius Jansen, as mentioned, p. 15.

§ Vertue says he was very great at court; it was probably Progers, well known for being employed in the King's private pleasures. See *Mémoires de Grammont*.

[Edward Progers was buried at Hampton in Middlesex in 1714, aged 91. He had distinguished himself in early life, in the service of Charles I.; and had obtained the confidence of his successor upon many secret occasions, as he was a groom of the bed-chamber. He possessed a gentleman's estate in Breconshire, which county he long represented in Parliament. He is mentioned in the *Mém. de Grammont*, p. 188, where, in a note, Mr. W. remarks the singular cause of his death, occasioned by a fever in cutting four new teeth, at the age of ninety-one.]

that both the father and son were dead, but that the son's widow was living at Isleworth and had many of their works. The King went very privately and unknown with Rogers to see them; the widow showed several finished and unfinished, with many of which the King being pleased, asked if she would sell them: She replied, she had a mind the King should see them first, and if he did not purchase them, she should think of disposing of them. The King discovered himself, on which she produced some more pictures which she seldom showed. The King desired her to set her price; she said she did not care to make a price with his majesty, she would leave it to him; but promised to look over her husband's books and let his majesty know what prices his father the late King had paid. The King took away what he liked, and sent Rogers to Mrs. Oliver with the option of 1000*l.* or an annuity of 300*l.* for her life. She chose the latter. Some years afterwards it happened that the King's mistresses having begged all or most of these pictures, Mrs. Oliver, who was probably a prude, and apt to express herself like a prude, said, on hearing it, that if she had thought the King would have given them to such whores, and strumpets and bastards he never should have had them. This reached the court, the poor woman's salary was stopped, and she never received it afterwards. The rest of the limnings which the King had not taken, fell into the hands of Mrs. Russel's father.

Peter Oliver, says Vertue, died about the year 1664, aged near 60; but this must be a mistake, as his father's drawing at Kensington finished by the son is dated 1616, when by that account Peter was not above twelve years old. From his age and the story of his widow it is more likely that he died before the restoration. Probably the date 1664 should be 1654. He was buried with his father in the Black-fryars.

As in none of these accounts mention is made of any children of Peter Oliver, I conclude that Isaac Oliver, glass painter, born in 1616, was son of the younger brother James. Among the verses printed by the University of Cambridge in 1638, on the death of Mr. Edward King, Milton's *Lycidas*, one of the English copies is inscribed Isaac Oliver,\* who, I suppose, was the glass-painter, and then about the age of twenty-two, as appears from the following inscription on a painted window in Christ-church Oxford, J. Oliver aetat. suae 84, anno 1700, pinxit deditque.† The story is St. Peter

\* Peck's *Life of Milton*, p. 36.

† [The inscription upon this window, is "J. Oliver," which is not necessarily the initial of "Isaac;" nor is there any proof that the execution of his gift did not precede the year 1700. The finest specimen of his minute works, sun-dials with flies, insects and butterflies, is (*or was*) at Northill in Bedfordshire, in the parlour window of the rectory house. This was probably a present to the rector, as Oliver had been employed to make a window of exquisitely finished emblazoning, for the Chancel. Both are inscribed "John Oliver fecit 1664." One

delivered out of prison, the drawing and execution good, but the colouring in some parts faint. The long life of this person,\* estimable for his

of his best performances is a sun-dial, with the arms of Archbishop Sheldon, and a view of the Theatre, Oxford, now in Lambeth Palace. This John Oliver was born in 1616, and was probably the son of one of Isaac's younger sons, who were brought up as painters in miniature, (for he speaks of them in his will as artists) and one of them, at least, might have practised drawing, annealing, and staining upon glass. In the beginning of the reign of James I. small portraits oval or round, and about five or six inches by seven or eight in diameter, were much in usage; of which there still remain some curious specimens in different colleges, at Oxford. The Editor has one much smaller, of Q. Elizabeth, which came out of a parlour in Kent, in which were likewise many Æsopian figures of animals placed singly in lozenges: *Aubrey* describing Lord Bacon's villa at Verulam, (v. ii. p. 232), says, "that the glass windows of the gallery were all painted, and every pane with figures of beast, bird or flower; perhaps his Lordship might use them as topiques for locall memory."

The name of Oliver appears to have been connected with the arts from the time of James I. to whom John Oliver was master mason, buried in the Church of St. Faith, London. His descendant of the same names was one of the three commissioners for regulating the plan of rebuilding London after the fire 1666. *Aubrey* says, that he was the City Surveyor, and that he became possessed of a great part of the MS. designs and sketches of Inigo Jones.]

\* After the fire of London he was employed jointly with Mr. Hooke, in surveying and laying out the ground for rebuilding the city. See *Biogr. Britann.* vol. iv. p. 2654, marginal note. There is a mezzotinto of Egbert Hemskirk, sould by J. Oliver at the Eagle and Child on Ludgate-hill; and another of James II. on his throne with addressers thanking him



own merit and that of his family, served almost alone to preserve the secret of painting on glass—a secret which however has never been lost, as I shall show in a moment by a regular series of the professors. The first interruption given to it was by the reformation, which banished the art out of churches; yet it was in some measure kept up in the escutcheons of the nobility and gentry in the windows of their seats. Towards the end of Queen Elizabeth it was omitted even there, yet the practice did not entirely cease. The chapel of our Lady at Warwick was ornamented a-new by Robert Dudley Earl of Leicester and his Countess, and the cypher of the glass-painter's name yet remains with the date 1574; and in some of the chapels at Oxford the art again appears dating itself in 1622 by the hand of no contemptible master. I could supply even the gap of forty-eight years by many dates on Flemish glass, but nobody ever supposed that the secret was lost so early as the reign of James I. and that it has not perished since will be evident from the following series reaching to the present hour.

The portraits in the windows of the library at All-Souls, Oxford.\*

for his declaration of liberty of conscience. *V. Granger's Catalogue of English Heads.*

\* [Mr. W. probably intended only a chronological notice, or he would not have omitted two such memorable specimens as the windows in King's College, Cambridge, and at St. Mar-

In the chapel at Queen's College, twelve windows, dated 1518.

garet's Westminster, in the reign of Henry the Eighth. The present additions are made, to render the series in point of date, more complete.

After the Reformation in England, we may trace a new æra of stained glass, which may be said to have commenced with the seventeenth century. The prejudices of the first reformers having relaxed in certain points, relative to the internal decoration of churches, the introduction of so splendid a mass of ornament, and of one so congenial with the architecture still remaining, was no longer proscribed by a positive injunction. Our commercial intercourse with the Low Countries where the arts had begun to flourish, and where a school for painting had been established, facilitated the acquirement of stained glass, which emerging from its rudeness now exhibited some regularity of design. During the reigns of Elizabeth and James I. armorial bearings and small portraits in circles were the usual decoration of the bay-windows in the great manerial halls; but complete scriptural histories in which the figures were well designed and grouped, were rarely seen excepting in the two Universities and in private chapels, in the houses of the Nobility.

About the middle of the reign of James I., Bernard Van Linge, a Fleming, is supposed to have settled in England; but was at all events the father of glass painting, in its renewed and improved state in this kingdom.

He stained scriptural subjects in Lincoln College Chapel, 1629, 1631. In the Divinity School, of Christ-Church, *Oxon.* 1640. In the Chapels of University and Lincoln Colleges, 1641. The three last mentioned by Abraham Vanhinge, who was more probably the brother, than the son of Bernard, as he was competent to a work of no inferior merit in 1640. William Price the elder, had a brother Joshua Price who finished the windows at Queen's College, Oxford, in 1717. His son, William Price, stained the windows in Westminster Abbey, in 1735; and several at New College, from Flemish Cartoons.]

PC a cypher on the painted glass in the chapel at Warwick, 1574.

The windows at Wadham-college; the drawing pretty good, and the colours fine, by Bernard Van Linge, 1622.

In the chapel at Lincoln's-inn, a window with the name of Bernard, 1623. This was probably the preceding Van Linge.

In the chapel at Wroxton stories from the Bible by Bernard Van Linge, 1632.

In Christ-Church, Oxford, by Abraham Van Linge, 1640.

In the church of St. Leonard Shoreditch, two windows by Baptista Sutton, 1634.

The East window in the chapel at University-college. Hen. Giles\* pinxit, 1687. There are eight or ten more dated 1640.

— at Christ-church, Isaac Oliver, aged 84, 1700.

Window in Merton-chapel, William Price, † 1700.

Windows at Queen's New-college and Maudlin, by William Price, the son, now living, whose

\* In Mr. Thoresby's museum was "the picture of Mr. Henry Gyles (called there) the famous glass painter at York, wrote in mezzotinto by the celebrated Mr. Francis Place, when that art was known to few others. Bought with other curiosities of Mr. Gyles's executors." See *Thoresby's Ducatus Leodiensis*, page 492.

† He died in 1722.

colours are fine,\* whose drawing good, and whose taste in ornaments and mosaic is far superior to any of his predecessors, is equal to the antique,

\* He died a batchelor at his house in great Kirby-street, Hatton-garden, July 16, 1765.

[Mr. W. here speaks of the taste for collecting stained glass upon its first appearance; and as his own at Strawberry-hill (which must now be *comparatively* considered as very inferior) contributed much to the introduction of it, among the lovers of gothic embellishment.

The Revolution in France forced the persecuted clergy to supply themselves with the means of emigration, from the private sale of the stained glass in their chapels. Our English agents were particularly industrious to procure it, under the pressure of such circumstances, and were great gainers.

The Editor inspected with interest, most that was offered for public sale; and made notes of the new proprietors and application, as he has been able to authenticate them.

A window, subject the Nativity, was purchased by the Earl of Radnor, at Angiers, in 1787, and by him replaced in the church of Coleshill, in Berkshire.

In consequence of the suppression of monasteries in Flanders, many chapels most richly ornamented with stained glass were dilapidated and sold. Sir Brooke Brydges, Bart. being at Liege, in 1800, purchased the glass, long celebrated, of the chapel of Herkenrode near that city, for 200*l.* which has been erected and now fills seven large windows of the choir, in the Cathedral of Lichfield. The subjects are scriptural, with emblazoned portraits of the Counts of Egmont and Horn. Dates from 1532-1539. Initials of artists, &c.

A great importation of stained glass, collected in the Netherlands, was sold by auction in London, in 1807, which was purchased by individuals and given to churches.

The meeting of Mary and Elizabeth from the Chapel of St. Nicholas at Rouen, bought by the Earl of Carlisle, and given to the Cathedral of York, in 1804.

to the good Italian masters, and only surpassed by his own singular modesty.\*

Christ before Pilate	Ely Cathedral.
Evangelists and Prophets	Tottenham Church.
Crucifixion	- Rickmansworth ditto.
Life of St. Barbara,	Cholmondeley.

Another collection, not inferior to the above, was offered for sale in 1808. It had been taken from the cathedral, and other churches at Cologne, from the Carthusian monastery at Rouen which consisted of twelve lights, *en grisaille*, describing the history of eremitism: the Last Supper (1542) from St. John's Church in that city, and eleven large subjects of most brilliant colouring, taken from a chapel in the Cathedral of Cologne. The works *en grisaille* were chiefly by the Pinaigriers.

In a chapel at the Vine, Hants, is a series of stained glass brought from Boulogne. The three upper tiers contain scriptural subjects, and the lower have the portraits of Francis I. with his two wives, Claude and Margaret, and their tutelar saints. Of smaller pieces, the finest collection made by Sir T. Neave, Bart. is now at his seat, at Dagenham, Essex.]

\* It may not be unwelcome to the curious reader to see some anecdotes of the revival of taste for painted glass in



England. Price, as I have said, was the only painter in that style for many years in England. Afterwards, one Rowell, a

## EDWARD NORGATE,

though of a very inferior walk in the profession, deserves to be remembered for his uncommon excellence in his way. He was son of Dr. Robert

plumber at Reading, did some things, particularly for the late Henry Earl of Pembroke, but Rowell's colours soon vanished. At last he found out a very durable and beautiful red, but he died in a year or two and the secret with him. A man at Birmingham began the same art in 1756, or 57, and fitted up a window for Lord Lyttelton in the church of Hagley, but soon broke. A little after him one Peckitt at York, began the same business, and has made good proficiencie. A few lovers of the art collected some dispersed panes from ancient buildings, particularly the late Lord Cobham, who erected a gothic temple at Stowe, and filled it with arms of the old Nobility, &c. About the year 1753, one Ascioiti an Italian, who had married a Flemish woman, brought a parcel of painted glass from Flanders, and sold it for a very few guineas to the Hon. Mr. Bateman of Old Windsor. Upon that I sent Ascioiti again to Flanders, who brought me 450 pieces, for which, including the expence of his journey, I paid him thirty-six guineas. His wife made more journeys for the same purpose, and sold her cargoes to one Palmer, a glazier in St. Martin's-lane, who immediately raised the price to one, two, and five guineas for a single piece, and fitted up entire windows with them, and with mosaics of plain glass of different colours. In 1761, Paterson, an auctioneer at Essex-house in the Strand, exhibited the first auctions of painted glass, imported in like manner from Flanders. All this manufacture consisted in rounds of scripture-stories, stained in black and yellow, or in small figures of black and white, birds and flowers in colours, and Flemish coats of arms.

Norgate, master of Bennet-college Cambridge, where Edward was born. He was brought up by Nicholas Felton Bishop of Ely who married his mother, and who observing his inclination to limning and heraldry, permitted him to indulge his genius.\* As he had good judgment in pictures,

\* [In very early life, he discovered considerable talents for minute drawing and designing ornamental scrolls for the embellishment of MSS. He was Clerk of the Signet to King Charles the First, whom he attended into Scotland in 1640. Fuller says, that the Bishop, finding him inclined to limning and heraldry, permitted him to follow his fancy therein. It does not appear that he remained long enough at Cambridge to have taken any degree, or to have applied himself to any of the learned professions. In pursuit of that branch of the arts to which his genius more particularly led him, he came to London, and soon connected himself with the eminent painters who were patronized by Charles I. To the Royal Gallery, and to those of Lord Arundel and the Duke of Buckingham, at that period, containing the finest collections of foreign pictures, before their dispersion on the continent, he had constant access. Norgate soon obtained the patronage of Thomas Earl of Arundel, the father of virtu in England, and it is presumed, that he was domesticated at Arundel House. In 1633, he was appointed by Lord Arundel, as Earl Marshal, Windsor Herald, in the College of Arms, and soon after, 'Illuminator of Royal Patents,' some of which are still preserved by noblemen to whom they were granted, and are indeed exquisite specimens of beautiful design and finishing, upon vellum, inferior, in no great degree, to the elaborate bordures which enclose the miniatures of Giulio Clovio. With such excellence and facility of pencil, it is a fair conjecture, that he made many small limnings from the Arundelian collection, (a kind of drawing

was sent into Italy by the great collector, Thomas Earl of Arundel, to make purchases for him, but

in which the Earl is said to have taken great delight) but from their evanescence or other causes, I know of none now extant. He instructed Lord Arundel's sons Henry-Frederick and William, afterwards the unfortunate Viscount Stafford, in his elegant art. Thus having from superior opportunities, acquired a correct knowledge of masters, and become intimately conversant with the theory of painting, Lord Arundel sent him with a confidential commission to purchase pictures for him on the continent, as he had, with similar directions, for William Petty, an uncle of the celebrated Sir William, the founder of the Lansdowne family, to the Levant to procure marbles, many of which are now to be seen at Oxford.

Fuller relates a story as received from himself, that Norgate when returning to England, was detained at Marseilles; and having exhausted his purse, a misfortune which Lord Orford rather uncandidly seems to attribute to his patron's intentional neglect of him, used frequently to walk for several hours in a public part of the city, with a most dejected air. A merchant who had often observed him, told him that so much walking would soon have brought him to the end of his journey; when Norgate confessed his inability to proceed for want of money. Without delay money was advanced him, by which he might pursue his route through France *on foot*. That a nobleman like Lord Arundel, who expended princely estates in the pursuit of the arts, should have wilfully exposed an agent of so much merit, and of whom he entertained the greatest favour, is not to be credited: and the extreme difficulty, at that time, of remitting small sums from one distant part of the Continent to another, must be likewise taken into the account. Fuller has asserted, "this story is his own relation." Previously to his leaving England, he was promoted, without intermediate step to be Windsor Herald, of which office he was, with seven-



returning by Marseilles and by some accident being disappointed of the remittances he expected, and totally unknown there, he was observed by a French gentleman to walk many hours every day on the cours in a disconsolate manner. The gentleman inquiring into his circumstances, told him, that perceiving he was able to walk at least twenty miles a day, if he would set out on his journey homewards, he would furnish him handsomely for a footman, by which assistance Norgate arrived in his own country.\* Among the accounts of the Lord Harrington quoted above, is the following entry ;

Paid to Edward Norgate by warrant from the council April 24, 1613, for his paynes taken to

ral of his loyal brethren deprived, before the execution of the king, in 1648. It is erroneously stated by Fuller, that he died at the Herald's College, in 1650. The MS. which has been quoted in these notes for the first time, is now in the Bodleian Library, Oxon. (*Rawlinson and Willis*, No. 326.) and is intitled "Miniature, or the Art of Limning by Edward Norgate, dedicated to Henry Frederick, Earl of Arundel, and dated July 8, 1654." It is a thin folio, very fairly written with his own hand, and commences thus, "There are now more than twenty years past, since at the request of that learned physician Sir Theodore Mayerne, I wrote the ensuing discourse." Fuller's date of his death therefore is inaccurate, although it does not appear that he lived to regain his station, under Charles II. Loyd (*Loyalists*) says that he left several MSS. ready for the press, which were never printed.

\* *Fuller's Worthies* in Cambridgeshire.

write and lymne in gold and colours certain letters written from his majesty to the King of Persia, the sum of ten pounds.

These letters were undoubtedly in answer to those brought by that singular adventurer Sir Antony Shirley, ambassador *from* the Sophy *to* his own sovereign.

The warrant for restoring the use of the old English march, which I have set forth in the Catalogue of Noble Authors, was illuminated by this person; but the best evidence of his abilities is a curious patent lately discovered. The present Earl of Stirling received from a relation an old box of neglected writings, among which he found the original commission of Charles I. appointing his Lordship's predecessor Alexander Earl of Stirling commander in chief of Nova-Scotia with the confirmation of the grant of that province made by James I. In the initial letter are the portraits of the King sitting on the throne delivering the patent to the Earl, and round the border representations in miniature of the customs, huntings, fishings and productions of the country, all in the highest preservation, and so admirably executed, that it was believed of the pencil of Vandyck. But as I know no instance of that master having painted in this manner, I cannot doubt but it was the work of Norgate, allowed the best illuminator of that age, and generally employed, says Fuller,

to make the initial letters in the patents of Peers and commissions of Ambassadors.\* Fuller con-

\* [In this very curious and delicate art, a legitimate branch of the ancient limning or illumination as used in MSS. Norgate found an equal in HENRY LILLY, an officer likewise of the College of Arms, as Rouge Dragon Poursuivant. His extraordinary skill had recommended him to the patronage of the Earl of Arundel. For that nobleman he had compiled a sumptuous folio MS. of the genealogy of the Howards, enriched with armorial ensigns, sepulchral monuments, small portraits, and almost every other decoration which could be applied to such a composition by skill and taste. It appears from the beautiful frontispiece that it is intitled "The genealogie of the Princelie familie of the Howards, &c. collected and disposed by Hen. Lilly Rouge Dragon, 1638." He died, in that year, having lived only to finish this work. After his death his executors demanded for it, of Lord Arundel, a sum which he declined to give, and it was retained in his family, until his surviving daughter sold it to the Earl of Northampton. It is now in a most perfect state and is preserved in the library of the Marquis of Northampton, at Castle Ashby, Northamptonshire. Aubrey mentions (v. ii. p. 329.) that Sir Kenelm Digby had a large book most exquisitely embellished, and probably either by Norgate or Lilly. "Mr. J. Digby, (son of Sir Kenelm) brought me a great book, as big as the biggest church bible I ever saw, and the richliest bound, bossed with silver, and engraven with scutcheons and crest. It was the historye of the Digbyes, which Sir Kenelme had ordered to be done. There was inserted all that was to be found, any where, relating to them out of recordes, the Tower rolls, &c. all the church monuments were most exquisitely limned, by some rare artist. He told mee that the compileing of it, did cost his father a thousand pounds. When Mr. J. Digby did me the favour to show me this rare MS. "This booke, sayd he, is all that I have left me of all the estate, that was my father's."]

cludes his account of him in these words; "He was an excellent herald by the title of ———\* and which was the crown of all, a right honest man. Exemplary his patience in his sickness (whereof I was an eye witness) though a complication of diseases, stone, ulcer in the bladder, &c. seized on him." He died at the Herald's office, Dec. 23, 1650.

### SOLOMON DE CAUS,

a Gascon, was Prince Henry's drawing-master. All† we know of him is that in 1612, the year of the Prince's death, he published a book, intituled, *La Perspective ou Raison des ombres et miroirs*, with several engraved plates, folio.‡ It is ad-

\* It is extraordinary that Fuller who was acquainted with him, did not know the title of his office. It appears by the warrant for the march that Norgate was Windsor-herald. He was also clerk of the signet. *V. Masters's History of Corpus Christi Coll. Camb.* p. 118.

† I have learnt that the front of Wilton by Inigo Jones was conducted by this De Caus.

[De Caux or Caus was employed by Henry Prince of Wales, in making additions to the palace at Richmond, before 1612. It was a picture gallery, which was afterwards furnished by his brother Charles I. It appears from *Archæolog.* v. xv. p. 17. that De Caus had been paid 282*l.* 10½*s.* on account of these works, and there remained due to him when the Prince died in 1614, 303*l.* 13*s.* 6*d.* In the Lansdowne MSS. No. 446. *Brit. Mus.* is an account of monies issued to Solomon de Caus, for works at Greenwich and Somerset Gardens, in 1612.]

‡ From prints in that book I should think that he was bro-

dressed from Richmond palace to Prince Henry, after he had been, as he tells his Highness, two or three years in his service; and another tract in folio on mechanic powers, 1628.

This young Prince was a great lover of the arts, and laid the foundation of the collection, which his brother completed. The medals were purchased by him, and Vanderdort, in his catalogue, mentions several statues\* and pictures which King Charles inherited from Prince Henry. In the appendix to Birch's life of this Prince are several letters from Sir Edward Conway, in one † of which he mentions having bought a picture of the Four Evangelists, whom he calls affectedly, *the most faithfull, glorious and excellent secretaries that ever were to the infinite incomprehensible Prince*; desiring Mr. Adam Newton, *secretary to the most hopefull, powerfull and glorious earthly Prince*, to present it to his Royal Highness; and in others

ther of Isaac de Caus, and assisted him in building the porticos and loggias of Gorhambury, and at least, part of Camden-house near Kensington.

v. *Brit. Topogr.* vol. ii. 375.

\* [“ 1636, the king's statues placed at this instant round his Majesties cabanet roome, being in number 36. Eighteen little statues in bronze came from Prince Henry.” *Vanderdort's MS. Catal. Harl. Brit. Mus.* As the last mentioned were by Franc. Fanelli, they will be hereafter particularised.

The medals and gems amounting in the whole to 1200, were purchased of the executors of *Abraham Gorlée*, (the author of the *Dactylotheca*) for Prince Henry.

is much talk of a negociation in which he was employed by the same Prince to engage an eminent painter of Delft to come to England. This was *Mireveldt* who had many solicitations afterwards from King Charles on the same head ; but none succeeded. The printed letters are from the Harleian MSS. and describe Mireveldt as very fantastic and capricious. Mr. West has two others, one from Mireveldt to Sir Edward Conway, the other from Sir Edward, in which appears the cause of Mireveldt's uncertainty ;\* he was afraid of being stayed in England by authority, and stipulated that he should have liberty to return in three months.—In 1625 he had again engaged to

\* [All the foreign biographers declare positively, that Michael *Jansen Mireveldt* (as he is called in Charles Ist catalogue) was never in England. We know, that several other painters are said to have never been in this country, who can be proved to have been so, during two or three years ; and a difficulty occurs, how to account for so many of his genuine portraits of Englishmen, now preserved in England ? He is said to have been employed in copying portraits, by Holbein, in English collections, whose touch he had successfully acquired. The originals must have been sent to him, as perhaps in other instances. His son *Peter Mireveldt* imitated him very nearly, and died young, in 1632. Did he come to England ? By the hand of Mireveldt are portraits of William, first Earl of Devon at Chatsworth, G. Villiers, Duke of Bucks, and of Lord Arundel and his Countess. His own portrait was in the collection of K. James II. At Combe Abbey, Warwickshire, is a head by himself ; and a w. l. of Henry P. of Wales, a landscape seen through a window.]

come, but was prevented by the breaking out of the plague. Mireveldt is said to have painted five thousand portraits; there are some in England of his hand, as Henry Earl of Southampton at Woburn; Sir Ralph Winwood; a fine whole length at Kimbolton of Robert Rich Earl of Warwick, and a print of Robert Earl of Lindsey by Vorst, 1631, was engraved from a picture of Mireveldt, but these portraits must have been painted when those persons followed the wars and their business abroad.

It was in the reign of King James that the manufacture of tapestry\* was set up at Mortlack in Surrey.† Aubrey in his history of that county

\* The art of weaving tapestry was brought into England by William Sheldon, Esq. about the end of the reign of Henry VIII. See Dugdale's Warwickshire in stemmate Sheldon, p. 584. At Mr. Sheldon's are four maps of Oxford, Worcester, Warwick, and Gloucester, shires, executed in tapestry on a large scale. [Fragments of this tapestry are among the curiosities of Strawberry-hill. The making of tapestry had been introduced into England many years before the establishment of Sir Francis Crane's manufactory, by W. Sheldon, Esq. The name of the artist was Robert Hicks, who had the use of Mr. Sheldon's Manor House, at Burcheston, in Warwickshire. Mr. Sheldon, in his will bearing date 1570, calls Hicks "the only auter and beginner of tapistry and arras within this realm." *Lysons*. Yet, a proof of a much earlier introduction occurs in the reign of Edward III. *De inquirendo de mysterâ Tapi-ciorum, London.* Rotul. 17 *Edw. 3<sup>ii</sup>. M. 41.*]

† [“A Manufacture of Tapestry was established at Mortlake, Surry by Sir Francis Crane, who purchased premises for that purpose. In the first year of Charles I. (1625) as the debt

dates its institution in the subsequent reign; but Loyd\* is not only positive for the former æra, but affirms that at the motion of King James himself, who gave two thousand pounds towards the undertaking, Sir Francis Crane erected the house at Mortlack for the execution of the design; and this is confirmed by authentic evidence: In Rymer's *Fœdera*, † is an acknowledgment from King Charles in the very first year of his reign that he owes 6000*l.* to Sir Francis Crane for tapestry; ‡

Francisco Crane militi A. D. 1625.

For three suits of gold tapestry for our use we stand indebted to Sir Francis Crane for 6000*l.* Granted to him an annuity of 1000*l.* To Sir Francis Crane also allowed more 2000*l.* yearly for the better maintenance of the said worke of tapestries for ten years to come.

to him for his tapestry works was then 6000*l.* he procured a pension of 1000*l.* a year. In the survey made by order of the Parliament the tapestry house is described, as containing one room 82 feet in length, and 20 in breadth, with 12 looms; another half as long with six looms, and a great room called the limning room." In 1623, Prince Charles wrote to his council from Madrid, directing them to pay 700*l.* for some drawings for tapestry which he had ordered from Italy, and 500*l.* for a suit then making for him at Mortlake by Sir Francis Crane, representing the twelve months, which he earnestly desires may be finished before his return." *Records in the Dutchy of Cornwall Office. Lysons's Environs, ut supra.*]

\* *State Worthies*, p. 953.

† Vol. xviii. p. 66.

‡ [In the *European Magazine*, 1786, p. 285, is a letter from Sir F. Crane, to James I. which explains that debt.]



It is plain by this deed that the manufacture was then arrived at great perfection. Another suit of hangings, executed at the same place, and representing the five senses, was in the palace at Oatlands: They were sold in 1649 for 270*l*. At Hampton-court are some of the cartoons.

The beautiful hangings at Lord Orford's at Houghton, containing whole lengths of King James, King Charles, their Queens, and the King of Denmark, with heads of the royal children in the borders, were in all probability the production of the same manufacture.

Williams, Archbishop of York and Lord Keeper, paid Sir Francis Crane 2500*l*. for the Four Seasons.

At Knowle is a piece of the same tapestry,\* wrought in silk, containing the portraits of Van-

\* [Francis Crane, who was the last lay chancellor of the order of the Garter, appears to have had an enterprising mind; for under the patronage of King James the First, and encouraged by the Prince of Wales, and Villiers, Marquis of Buckingham, he established a manufacture of tapestry, on an extensive scale, at Mortlake, in Surrey. But the extent of patronage does not appear to have been by any means adequate to the magnitude of the undertaking. For in a letter written to the King by Sir Francis, he complains of the royal negligence; of the non-payment of large sums he had expended for the Marquis; of three hundred pounds besides carriage, paid for certain drawings, as designs for tapestry, made for Pope Leo the Tenth; the subject, the twelve months in the year, by Raphael d'Urbino. And he further states, that his disbursements in the concern, had exceeded upwards of 16000*l*. of which in return, he had received no more than 2,500*l*. and both his estate and credit were so far exhausted, that without

dyck and Sir Francis himself. Mrs. Markham, whose maiden name was Crane, and a descendant of Sir Francis, has a half length portrait in tapestry of her ancestor, with the collar of St. George over his shoulders. She has also a picture in the same manufacture, of St. George and the dragon. She is a Roman Catholic Lady and lives in Lincolnshire. At Lord Ilchester's at Redlinch in Somersetshire is a suit of hangings of this manufacture, representing the twelve months in compartments.

further support, he should be unable to continue the business one month longer." The royal bounty expected, however, was not extended, and the trade, consequently unsupported, soon fell into decay. He died, according to the record on his monument in the church of Stoke Bruerne, in the 82d year of his age, A. D. 1703.

In  
Memory of  
FRANCIS CRANE,  
Tenth son of John Crane,  
Of Loughton, in the County of Bucks, Esq.  
(Servant to Queen Elizabeth, King James, King Charles I.  
And chief of the green cloth to King Charles II.)  
And of Mary Crane, eldest daughter  
Of Sir Thos. Tresham, of Newton  
In this County.

At Stoke Bruerne Park, in Northamptonshire, an estate which he had received in consideration of money due to him from the crown, he built a house upon a plan which he had procured from Italy. The building, which had two wings connected with the body by corridores, was built from 1630 to 1636; and was spacious enough to receive a visit from Charles I. his Queen and courtiers. It is still extant and inhabited.]

I have seen several more sets of the same design ; the habits are of the court of Francis 1st, and one of the months represents a gentleman and lady riding together to hawk.

Of this person I find no farther record with relation to the arts, but that he made a present to the King of a sea-piece painted by Persellis ; and was dead when Vanderdort drew up the catalogue.\* The manufacture will be mentioned again in the article of Francesco Cleyne.

Sculpture was carried to no great height in the reign of James : what statuaries there were, found employment chiefly on monuments, which, as far as I have seen, were generally in a bad taste. What little Vertue could discover of the artists I shall set down.

#### MAXIMILIAN COLTE,†

lived in St. Bartholomew's Close ; in the Church

\* King Charles's catalogue page 13. He went to Paris to be cut for the stone in the bladder in 1635, and probably died there. He was at that time engaged in a suit in the star-chamber with Sir Robert Osborne, an old servant of King James, who had mortgaged to Crane for 7500*l.* the Royal manor of Grafton of which he was only tenant. See *Stratford's Papers*, vol. i. p. 261, 336, 524. He was some time Chancellor of the Garter, and founded five additional Alms-knights, by his will dated in 1635. See *Aubrey's History of Surrey*, vol. iii. p. 206. In Rymer is a patent granting to him and Frances Duchess of Richmond and Lenox, the monopoly of farthings for seventeen years. Vol. xviii. p. 143.

† [Maximilian Colte was the son of Maximilian Poutrain otherwise Colte, already noticed.]

is a monument for his daughter Abigail, who died at the age of 16, March 29, 1629; and in the register of the parish is mentioned the interment of his wife Susan, who died in 1645. He had two sons Alexander and John; the latter was a stone-cutter, and was buried in the same parish with his wife and children. Maximilian, the father, was of some eminence, and was in the service of the crown, as appears by an office-book of the board of works;

Maximilian Colte, master sculptor at 8l. a year, 1633.

#### EPIPHANIUS EVESHAM.\*

was another sculptor of that time: In the translation of Owen's epigrams by John Penkethman printed in 1624, the translator says, "give me leave to insert his (Owen's) epitaph, which is engraved in a plate of brass, and fixed under his monumental image, formed and erected by that most exquisite artist, Mr. Epiphanius Evesham, in the cathedral of St. Paul."

\* [Epiphanius Evesham affords the first instance of an English sculptor, and if Penkethman's praise be not immoderate, of considerable talent. The practice of placing the name of the artist upon the plinth of any sepulchral monument is of a date much subsequent to Evesham's time. Numerous monuments of acknowledged merit, therefore, remain unattributed, and it will not be supposed, that Evesham had acquired fame, without having produced many examples, the record of which will now be sought for in vain.]

## NICHOLAS STONE



was the statuary most in vogue. He was born at Woodbury near Exeter, in 1586, and coming to London, lived for some time with one Isaac James. He then went to Holland, where he worked for Peter de Keyser, whose daughter he married; and returning to England was employed in making monuments for persons of the first distinction.\* In 1616 he was sent to Edinburgh to work in the

\* [We owe to Nicholas Stone the full praise of having deviated with more success, than his immediate predecessors, from the stiff and gothic style, yet his approaches towards classic grace were distant. During the time of his practice, the French, Flemings or Italians brought to England sometimes the manner of Gougeon or Pilon, sometimes a debased imitation of John of Bologna, and sometimes the taste of Bernini, but never a pure style nor sound principles.]

King's chapel there. In 1619 he was engaged on the building of the banquetting-house ; and in the beginning of the reign of King Charles he received his patent as master mason, recorded in Rymer's *Fœdera*\*, of which this is the substance ; " Know ye that we do give and graunt unto our trusty and well-beloved servant Nicholas Stone the office and place of our master mason and architect for all our buildings and reparations belonging to our castle of Windsor during the term of his natural life ; and further, for the executing the said office, we do give him the wages and fee of twelve pence by the day in as ample and as large a manner as William Suthis† or any other person heretofore did enjoy. A. D. 1626, April 20."

The history of his works is fully recorded by himself. Vertue met with his pocket-book, in which he kept an account of the statues and tombs he executed, of the persons for whom done, and of the payments he received: A copy of this‡ pocket-book Vertue obtained, from which I shall extract the most remarkable and curious articles.

" In June 1614, I bargained with Sir Walter

\* Vol. xviii. p. 675.

† William Suthis, master mason of Windsor-castle, citizen and goldsmith of London, is buried at Lambeth; where a tomb was erected for him by his wife. He died October 5, 1625. See the epitaph in *Aubrey's History of Surrey*, vol. v. p: 248.

‡ Mr. Hawksmore had the original. Another copy was in the possession of Captain Wind, an architect who will be mentioned hereafter.

Butler for to make a tomb for the Earl of Ormond, and to set it up in Ireland; for the which I had well paid me 100*l.* in hand, and 300*l.* when the work was set up at Kilkenny in Ireland.”

“ 1615. Agreed with Mr. Griffin for to make a tomb for my Lord of Northampton\* and to sett it in Dover-castle, for the which I had 500*l.* well payed. I made master Isaac James a partner with me in courtesy, because he was my master three years, that was, two years of my prentice, and one year journeyman.”

“ In May 1615, I did set up a tomb for Sir Thomas Bodely in Oxford, for which Mr. Hackwell of Lincoln’s-inn payed me 200*l.* good money.”

“ In November 1615, Mr. Jansen in Southwark and I did sett up a tomb for Mr. Sutton at Charter-house, for the which we had 400*l.* well payed, but the little monument of Mr. Lawes was included, the which I made and all the carven work of Mr. Sutton’s tomb.”

“ July 1616 was I sent into Scotland, where I undertook to do work in the King’s chapple and for the King’s clossett, and the organ, so much as came to 450*l.* of wainscot-worke, the which I performed and had my money well payed, and 50*l.* was given to drink, whereof I had 20*l.* given me by the King’s command.”

“ 1616. A bargain made with Mr. Chambers

\* Henry Howard Earl of Northampton. See *Catalogue of Royal and Noble Authors*.

for the use of the Right Honourable Luce Countess of Bedford,\* for one fair and stately tomb of touchstone and white marble for her father and mother and brother and sister, for the which I was to have 1020*l.* and my lady was to stand at all charges for carridge and iron and setting up.”

“ 1619. A bargain made with Sir Charles Morrison of Cashioberry in Hartfordshire for a tomb of alabaster and touchstone onely. One pictor of white marble for his father, and his own, and his sister the Countess of Sesex,† as great as the life of alabaster, for the which I had well payed 260*l.* and four pieces given me to drink.”

“ 1619, I was sent for to the officers of his majesty’s workes to undertake the charge of the place of master mason for the new banquetting-house at Whitehall, wherein I was employed two years, and I had payed me four shillings and ten pence the day : And in that year I made the diall at St. James’s, the King finding stone and workmanship

\* Lucy Harrington, a great heiress, wife of Edward Earl of Bedford, whose fortune and her own she wasted. She was a great patroness of the wits of that age, and was much celebrated by them, particularly by Dr. Donne : May dedicated his *Lucan* to her. At Woburn there is a picture of her in a fantastic habit, dancing; and another very fine one by Honthorst, which will be mentioned hereafter. She was a collector of antique medals : among Sir Thomas Roe’s is a letter to her, or rather a dissertation, which infers that she was no mean Latin scholar. V. p. 583.

† Bridget Morrison wife of Robert Ratcliffe Earl of Sussex.



only, and I had for it 6*l.*—13*s.*—4*d.* And I took down the fountain at Theobalds, and sett it up again, and the fountain at Nonsuch, and I was paid for both 48*l.*

“ And in 1622, I made the great diall\* in the Privy-garden at Whitehall, for the which I had 46*l.*

“ And that year 1622 I made a diall for my Lord Brook in Holbourn, for the which I had 8*l.*—10*s.*”

“ Unto Sir John Daves at Chelsey I made two statues of an old man and a woman and a diall, for the which I had 7*l.* a piece.”

“ And a tomb for Dr. Donne’s wife in St. Clement-danes, for the which I had fifteen pieces.”

“ 1620. In Suffolke I made a tomb for Sir Edmund Bacon’s lady, and in the same church of Redgrave I made another for his sister Lady (Gawdy) and was very well payed for them. And in the same place I made two pictors of white marbell of Sir N. Bacon and his Lady, and they were layed upon the tomb that Bernard Janson had made there, for the which two pictors I was payed by Sir Edmund Bacon 200*l.*”

“ I also made a monument for Mr. Spencer the poet, and set it up at Westminster, for the which the Countess of Dorsett payed me 40*l.*”

“ And another there for Mr. Francis Holles,

\* Mr. Marr drew the lines.

the youngest son of the Earl of Clare, for the which the sayd Earl payed for it 50*l*.” [As this figure is of most antique simplicity and beauty, the design was certainly given by the Earl to Stone, who when left to himself had no idea of grace, as appears by the tomb of the Lytteltons at Oxford.]

“ My Lord of Clare also agreed with me for a monument for his brother Sir George Holles, the which I made and sett up in the chappell at Westminster where Sir Francis Vere Iyeth buried, for the which I was payed from the hands of the said Earl of Clare, 100*l*.”

“ And in the same church I made an inscription for Sir Richard Cox for the which I had 30*l*.”

“ And another fast by for Monsieur *Casabon*, the Lord Bishop of Durham payed for it 60*l*.”

“ And about this time (1625) I made for the Old Exchange in London four statues, the one Edward V. Richard III. and Henry VII. for these three I had 25*l*. a piece, and one for Queen Elizabeth, which was taken down and sett up again where now it standeth at Guildhall gate, for the which I had 30*l*.”

“ And in 1629 I made a tomb for my lady Paston, of Norfolk, and set it up at Paston, and was very extraordinarily entertained there, and payed for it 340*l*.”

“ In 1631, I made a tomb for the Right Hon. Lady the Countess of Buckingham, and set it up

in Westminster - Abbey, and was payed for it 560*l*.

In 1631, I made a tomb\* for Dr. Donne, and sett it up in St. Paul's London, for the which I was payed by Dr. Mountford the sum of 120*l*. I took 60*l*. in plate, in part of payment."

" In 1634 I made a chemny-peece for Sir John Holland, and sett it up at Godnon [Quidnam] in Norfolke, for the which I had 100*l*."

" And 1632 I made a chemny-peece for Mr. Paston, sett up at Oxnett in Norfolke, and for the which I had 80*l*. and one statue of Venus and Cupid, and had 30*l*. for it; and one statue of Jupiter 25*l*. and the three-headed dog Cerberus with a pedestal 14*l*. and Seres, and Hercules, and Mercury 50*l*. and a tomb for my Lady Catherine his dear wife 200*l*. and a little chemny-peece in a banquetting - house 30*l*. and one *Rance* marbel tabel with a foot 15*l*. and divers other things sent down to him from time to time, as paintings, arms, &c. and in May 1641 sent to him three statues, the one Appollo, Diana, and Juno, agreed for 25*l*. a piece, with pedestals."

" In 1635 I made a tomb for the two sons of Sir Thomas Littleton, and sett it up in Malden-

\* This monument of Dr. Donne is remarkable for its singularity: a print of it is prefixed to the first edition of his Sermons. Another plate is in Dugdale's St. Paul's.

[He is represented in a winding sheet; and the figure is now in the vault under St. Paul's Church.]

College in Oxford, where the boys were drowned, for the which work I had 30*l*.”

“ In 1649 I made a tomb for my Lord Carleton Vycount Dorchester, and sett it up at Westminster-abbey, for the which I had 200*l*. and an old monument that stood in the same place before sett up for his Lady some eight years before.”\*

\* As persons of curiosity may be glad to know the workman and the expence of the tombs of their ancestors, I shall here briefly recapitulate the rest. For Lady Bennet's at York, 35*l*. Sir Roger Wilbraham's at Hadley by Barnet, 80*l*. Sir Thomas Hayes in Aldermanbury, 100*l*. Sir Robert Drury at Hasted by Bury, 140*l*. Alderman Anguish at Norwich, 20*l*. Sir Thomas Ewer at Lynn, 95*l*. Lady Cary† mother of Lord Danvers, at Stow, Northamptonshire, 220*l*. Mr. Molesworth at Croyland, 23*l*. Mrs. Palmer at Enfield, 16*l*. Sir Thomas Cornwallis, groom-porter, at Portchester, 18*l*. Mr. Cornwallis of Suffolk, 16*l*. Sir Thomas Monson's father and mother, set up two miles beyond Lincoln. For Sir Edmund Paston, 100*l*. Sir Charles Morrison and his Lady in the chancel at Watford, 400*l*. Sir George Copen at St. Martin's, 40*l*. Dr. Barker in New-college, Oxford, 50*l*. Lord Knevet at Stanwell, Middlesex, 215*l*. Sir Adam Niton (Newton) at Charlton by Greenwich, 180*l*. Sir Humphrey Lee at Acton-Bromwell, 66*l*. Sir Thomas Palmer at Winam, Kent, 100*l*. Sir Thomas Meary at Walthamstow, 50*l*. Sir William Stonehouse at Radley, Oxfordshire, 120*l*. Sir Richard and Lady Verney at Compton Verney, 90*l*. Mr. Cook and his wife at Brampton, Suffolk, 130*l*. Sir Julius Cæsar in St. Helen's London, 110*l*. Lord

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† Elizabeth Nevil, daughter of John Lord Latimer, by Lady Lucy Somerset, daughter of Henry Earl of Worcester. Lady Elizabeth was first married to Sir John Danvers of Dautesey, and then to Sir Edmund Carey, son of Henry Lord Hunsdon. She died in 1630, aged 84. The tomb, I am assured, is admirably performed.

The whole receipts as they were cast up by Stone's kinsman Charles Stoakes amounted to 10889*l*.

Besides these works Stone in 1629 undertook to build for the Earl of Holland at Kensington two piers of good Portland stone to hang a pair of great wooden gates; the estimate of the piers (which were designed by Inigo Jones, and are still standing at Holland-house though removed to greater distance from each other) was 100*l*.

He built the great gate of St. Mary's Church,\* and the stone gates for the physic-garden at Oxford, designed too by Inigo, for the Earl of Danby, by whom (as by some other persons) he was employed even as an architect. The Earl ordered Stone to design a house for him at Cornbury, and to direct the workmen, for which he was paid 1000*l*. In 1638 he built Tarthall near Buckingham House for the Countess of Arundel, and had paid to him at different times to pay workmen 634*l*. He built the front† of St. Mary's at Oxford,

and Lady Spencer at Althorp, 600*l*. This was in 1638. Lord Chief Justice Coke at Tittleshall, 400*l*. Sir Thomas Pucker-  
ing at Warwick, 200*l*. Judge Hatton at St. Dunstan's by Temple-bar, 40*l*. Sir J. Worsnom at Stanmore, 200*l*. and a porch to the new church there, 30*l*. Besides others for very obscure persons, and without specification of place.

\* [Where he has introduced the twisted columns, (the original of which is said to have been brought from Jerusalem to Rome) with the worst effect.

† [He built the Portal only, facing the High Street, but no other part of St. Mary's Church.]

and executed many works at Windsor for King Charles, particularly three cartouches to support the balcony, the star and garter. The figure of the Nile on the stairs at Somerset-house was of his work; the other statue was done by Kerne a German, who married Stone's sister. He employed several workmen, some of whose names he has preserved among his own accounts, as follow;

1629. John Hargrave made a statue of Sir Edward Cook for 15*l.*—0*s.*—0*d.*

1631. Humphrey Mayor finisht the statue for Dr. Donne's monument, 8*l.*—0*s.*—0*d.*

1638. John Hargrave made the statue to the monument of Lord Spencer, 14*l.*—0*s.*—0*d.* and Richard White made the statue of Lady Spencer, 15*l.*—0*s.*—0*d.*

1643. John Schurman, carver.

Nicholas Stone died in 1647, and was buried in St. Martin's, where on the north wall within the church is the following inscription, with a profile of his head;

“ To the lasting memory of Nicholas Stone, Esq. master mason to his majesty, in his life time esteemed for his knowledge in sculpture and architecture, which his works in many parts do testify, and, though made for others, will prove monuments of his fame. He departed this life on the 24th of August 1647, aged sixty-one, and lyeth buried near the pulpit in this church. Mary his wife and Nicholas his son, lye also buried in the

same grave. She died November 19th, and he on the 17th of September, 1647. H. S. posuit."

Stone had three sons, Henry,



Nicholas,\* and John. The two eldest were sent to Italy to study; the youngest was educated at Oxford, being designed for a clergyman, but in the civil war he entered into the army on the King's

\* [Among the Harleian MSS. (No. 4049), is a journal of Nicholas Stone, with his brother Henry, during the early part of their residence in Italy. It contains very short notices of places or things, but affords some information worth extracting. Oct. 26, 1638. "Arrived at Rome, waited on Cav. Bernini at St. Peters, hee favoured me so far as to shew me the statue he had under hand, (probably the colossal statue of St. Longinus) in the church; and told me, that for a while, he should be busy there, but when he had done, and that he was at his house, I should be welcome to spend my time with other of his disciples." "December 1638, I went to Saint Peters,

side. During that period this John Stone published a book on fortification, called *Enchiridion*, with many small cuts etched by himself but without his name. The King's forces being routed, young Stone and a companion made their escape; the latter was taken and hanged before his father's door in Smithfield, but Stone hid himself in his father's house in Long-acre for above a twelve-month, without the knowledge, says Vertue, of his father, whence I suppose, he had either *offended* the old man by quitting his studies for arms, or the father was too prudent to risk the emoluments of his profession by engaging in party-dissentions. John at last found means of retiring to France, where he lived some years, and, I conclude, applied himself to the arts, as we shall find him after his

and with me Cav. Bernini from the church to his house; and I showed him some drawings that I had copied after Raphael's, with three or four of architecture of my owne *capriccio*—hee was very well pleased to see them, and tolde mee that in 15 days time, he should have finished the *statua* then under hand, and then if I would come to him he would have practice upon some things that he had, and I should see his manner of working, and then worke myselve: in the mean time, he says, "I would advise you, as you have began, to continue to draw with chalke, which is very necessary." This anecdote will establish the claim of Nicholas Stone, Jun. to be considered as having studied under Bernini, whose *Apollo* and *Daphne* he copied; another more curious anecdote respecting that sculptor will be given in its place. The brothers left Rome for England, on the 18th of May, 1642, having been in Italy four years.]



return engaged in his father's business. Nicholas, the second son, was of a promising genius; and while abroad modelled after the antiques so well, that his works have been mistaken for the best Italian masters. Mr. Bird the statuary had the Laocoon and Bernini's Apollo and Daphne in Terra cotta by this Nicholas Stone, and Vertue saw a book with many of his drawings of palaces, churches, and other buildings in Italy. He returned to England in 1642, and died the same year as his father.

Henry, the eldest son, who erected the monument for his father, mother, and brother,\* carried on, in conjunction with John, the business of statuary, after his father's death; though Henry addicted himself chiefly to painting, and was an excellent copyist of Vandyck and the Italian masters: He is generally known by the name of *Old Stone*, I suppose to distinguish him from his brother John. Henry wrote a book, a thin folio, entituled the third part of the art of painting, taken mostly from the ancients. Vertue, who saw this book, was uncertain whether the two

\* [*Old Stone (i. e. Henry)* might have studied under Vandyck for a short period, but he acquired the perfection of his art in Italy. He particularly followed Titian, and succeeded well in a copy of the Cornaro Family, at Northumberland House, which copy is now in the Royal Collection. We hear Stone generally mentioned as the best and most frequent copyist of portraits by Vandyck. That was not the case. Hanneman excelled him, and others equalled him.]

former parts were composed by Stone, or by some other author. The accounts of Nicholas Stone, sen. which I have quoted above, were continued by John, while he and Henry worked in partnership; among other articles are the following;\*

“ In the year of our Lord 1659 my brother and I made a tomb for the Lord Ashley, for which we had 60*l.*

“ Formerly I made a little tomb of white marble, being an eagle with an escutcheon upon his breast, sett up at Sunning in Barkshire, for 7*l.*

“ In Ano. 1656, I sett up a little tomb in the Temple church for Sir John Williams, and had for it 10*l.* It was an eagle of white marble.” There are but fifteen monuments entered in this account, the prices of none of which rise above 100*l.* Consequently the sons, I suppose, never attained the reputation of the father.

A head of Sir Jonas Moore with a scroll of paper in his hand was engraved by T. Cross in 1649 from a painting by Henry Stone, † whose house, garden, and work-yard in Long-acre, the

\* [In the Diary, Nicholas Stone, Jun. speaks of being employed at Rome, upon a monument for Lady Berkeley. Lysons (*Middlesex Parishes*, p. 25) describes “ the figure of the lady, in a shroud, well executed *in alto relievo*, in white marble. She died in 1635, and was buried at Cranford.” It was probably his earliest performance in the school of Bernini.]

† Ferdinando Boll, the painter, sent his own portrait to Henry Stone, in exchange for his. Boll’s was sold to Counsellor Eades at Warwick in 1680.

same that had been his father's, were rented from the crown at 10*l.* a year, as appeared when surveyed in 1650 by the commissioners appointed to inspect the lands that had belonged to the King. Henry Stone died in 1563, and was buried near his father, where a monument was erected and this epitaph written for him by his brother John;

“ To the memory of Henry Stone of Long-acre, painter and statuary, who having passed the greatest part of thirty-seven years in Holland, France, and Italy, atchieved a fair renown for his excellency in arts and languages, and departed this life on the 24th day of August, A. D. 1653, and lyeth buried near the pulpit in this church :

His friends bewail him thus,  
 Could arts appease inexorable fate,  
 Thou hadst survived this untimely date :  
 Or could our votes have taken place, the sun  
 Had not been set thus at it's glorious noon :  
 Thou shouldst have lived such statues to have shown  
 As Michael Angelo might have wished his own :  
 And still thy most unerring pencil might  
 Have rais'd his admiration and delight,  
 That the beholders should inquiring stand  
 Whether 'twas Nature's or the Artist's hand.  
 But thy too early death we now deplore,  
 There was not art that thou couldst live to more,  
 Nor could thy memory by age be lost,  
 If not preserved by this pious cost :  
 Thy name's a monument that will surpass  
 The Parian marble or Corinthian brass.

John Stone to perfect his fraternal affections erected this monument.”

And a little lower, June 1699.

Four rare Stones are gone,  
The Father and three Sons.

In memory of whom their near kinsman, Charles Stoakes, repaired this monument.

John Stone, the last of the family, died soon after the Restoration; and Stoakes, the person above-mentioned, from whom Vertue learned all these circumstances, came into possession of many drawings, prints, paintings, models, &c. particularly many portraits of the family in small by Henry Stone; and from Stoakes, the pictures fell into the hands of Mr. Cock the auctioneer.

### BERNARD JANSEN

was an architect at the same time that Nicholas Stone was the fashionable statuary. They were employed together, as appears by the foregoing memorandums, on the tomb of Mr. Sutton, the founder of the Charter-house. Of what country Jansen was,\* does not appear; by both his names I conclude a foreigner, and probably a Fleming, as he was a professed imitator of Dieterling, a famous builder in the Netherlands, who wrote several books on architecture. Jansen was en-

\* Among the Harleian MSS. No. 8, art. 15, are articles of agreement between Paul D'ewes, Esq.; and Jan. Jansen stone-cutter, for setting up a tomb in the church of Stowlangtoft. Dated June 25, 1624.

gaged on many great works here;\* he built Audley-inn,† and the greater part of Northum-

\* This account Vertue received from Stoakes, the relation of Stone, mentioned in the preceding article.

† Audley-inn, near Walden in Essex, was an immense pile of building; the rooms large, but some of them not lofty in proportion, and a gallery of ninety-five yards, which with the chapel, and great Council Chamber, each projecting backwards from the ends of the gallery, have been demolished. The present chapel was lately fitted up. The screen accompanying the ascent of steps from the hall was designed by Sir John Vanbrugh, and has no relation to the rest of the building. That injudicious architect too advised the destruction of the first court which consisted of noble corridors supported by columns of alabaster, in the room of which he built two ugly brick walls, which cost 1600*l.* The marble pillars of the chapel were purchased by Lord Onslow. King William bought thence some suits of tapestry, now at Windsor, for which he paid 4500*l.* The drawing room called the fish-room, is a noble chamber; the ceiling and a deep frieze adorned in stucco with sea-monsters and great fishes swimming. All the costly chimney-pieces have been sold: Over that in the gallery were the labours of Hercules, and in the ceiling, the loves of the Gods. Many of the friezes still extant are in very good taste. It was erected by THOMAS Howard Earl of Suffolk, Lord Treasurer in the reign of James I. and was generally supposed to be founded on Spanish gold, his Countess, who had great sway with him, being notoriously corrupt. There is a whole length of her in the hall at Gorbambury. She was mother of the memorable Frances Countess of Essex and Somerset; whose escutcheon still (1762) remains entire in the chancel of the church at Walden, one of the lightest and most beautiful parish churches I have seen.

[It appears from Mr. Soane's MS. of John Thorpe, that he was in some manner associated with Bernard Jansen, in the designing of this enormous palace, as plans of both the qua-

berland-house, except the frontispiece, which Ver-tue discovered to be the work of the next artist

### GERARD CHRISMAS.

Before the portal of that palace was altered by the present Earl of Northumberland, there were in a freeze\* near the top in large capitals C. Æ. an enigma long inexplicable to antiquaries. Ver-tue found that at the period when the house was built, lived Christmas, an architect and carver of reputation, who gave the design of Aldersgate, and cut the basrelief on it of James I.† on horse-

drangles are given, in that singularly curious collection. A correct idea of the ground plan, and a bird's eye view of the whole edifice, taken soon after its completion, which may be seen in *Britton's Architect. Antiq. of Great Britain*, v. ii. p. 114, is one of the most interesting subjects of that satisfactory work. After the death of Henry Howard tenth Earl of Suffolk, in 1745, this magnificent house passed eventually to Sir John Griffyn, K. B. who was allowed the Barony, in 1784; and who restored Audley-Inn as it is now seen: it was bequeathed by him, to Richard Lord Braybroke, the present proprietor.]

• [Sir Hugh Smithson, Bart. created Earl of Northumberland, in 1750, and assumed the name of Percy, Duke of Northumberland, 1766.]

† [It may be presumed that Gerard Christmas was as much sculptor as architect, and like Nicholas Stone was equally employed, in either art. The front of Northampton-house (as it was called when first built by Henry Howard, Earl of Northampton before 1614), was profusely ornamented with rich scrolls of architectural carving, and with an open parapet, worked into letters and other devices. His sons John and Mathias Christmas were very able carvers, and were exten-

back, and thence concluded that those letters signified, *Chrismas ædificavit*.\* Jansen probably built the house, which was of brick, and the frontispiece which was of stone, was finished by *Chrismas*. The carvers of the great ship, built at Woolwich by Mr. Peter Pett in 1637, were John and Mathias *Chrismas*,† sons of Gerard.‡

sively employed in designing and finishing monuments. Very creditable specimens of their skill, are the busts of Ralph Hawtrey and his wife, (1638-1647) on their tomb at Riselip, Middlesex, in white marble, *Lysons*.]

\* [It is probable, that, originally, there was a larger inscription, containing I suppose, the titles of the Earl of Northampton, the founder, in latin, as well as the builder's name; for in *Camden's Annalium apparatus of James I.* (p. 45) at the end of his letters, it is said, that at the funeral of his Queen Anne, a young man among the spectators was killed by the fall of the letter S, from the top of Northampton-house.

In the *New Description of London*, vol. v. it is said, that from some letters on the front, when it was last rebuilt, it was inferred, that one Moses Glover was the architect, which is not improbable, as that great curiosity at Sion-house, the survey of Sion and the neighbouring villages, was performed by Moses Glover, painter and architect. In that valuable plan are views of the royal houses and seats in the neighbourhood.

† They also made a tomb at Ampton in Suffolk, for Sir H. Calthorpe. *Gough's Topogr.* vol. i. p. 579. In the same work is mentioned a panegyric on Mayster Gerard Christmas for bringing pagents and figures to such great perfection both in symmetry and substance, being before but unshapen monuments made only of slight wicker and paper, p. 676.

‡ Vertue had seen a printed copy of verses in praise of the father.

## JOHN SMITHSON

was an architect in the service of the Earls of Newcastle.\* He built part of Welbeck in 1604, the riding-house† there in 1623, and the stables in 1625; and when William Cavendish, Earl and afterwards Duke of Newcastle, proposed to repair and make great additions to Bolsover-castle, Smithson, it is said, was sent to Italy to collect designs. From them I suppose it was that the noble apartment erected by that Duke, and lately pulled down, was completed, Smithson dying in 1648. Many of Smithson's drawings were purchased by the late Lord Byron from his descendants who lived at Bolsover, in the chancel of

\* [Some confusion of persons and names of this family of architects has here taken place, which has been rectified by Mr. Lysons, and in the *Architectural Antiquities*. In the church at Wollaton, Notts. is the following inscription. "Mr. Robert Smithson, Gent. architector, and surveyor unto the most worthy house of Wollaton, with diverse others of great account, Ob. xv. Oct. A. D. 1614, æt. 79." In the chancel of Bolsover, Derby, is the tomb of "Huntingdon Smithson Architect, who died in 1648;" upon which is the epitaph quoted by Mr. W. He was the architect of Bolsover Castle, rebuilt in 1613, by Sir Charles Cavendish; and before his death had completed the far-famed Riding-house, for the Duke of Newcastle. His son, John Smithson, died in 1678, who it is certain followed his fathers profession.]

† As appears by his name over the gate.



which church Smithson is buried with this inscription ;

Reader, beneath this plain stone buried lie  
 Smithson's remainders of mortality ;  
 Whose skill in architecture did deserve  
 A fairer tomb his memory to preserve :  
 But since his nobler works of piety  
 To God, his justice and his charity,  
 Are gone to heaven, a building to prepare  
 Not made with hands, his friends contented are,  
 He here shall rest in hope, 'till th'worlds shall burn  
 And intermingle ashes with his urn,

Ob. Decemb. 27, 1648.

His son, a man of some skill in architecture, was buried in the same grave.

#### ———— BUTLER

a name preserved only by Peacham, in whose time Butler seems to have been still living, for speaking of Architecture and of the Lord Treasurer Salisbury, “ who, he adds, as he favoureth all learning and excellency, so he is a principal patron of this art, having lately employed Mr. Butler and many excellent artists for the beautifying his — especially his chapel at Hatfield.”

#### STEPHEN HARRISON

who calls himself joyner and architect, invented the triumphal arches erected in London for the

reception of James I. They were engraved by Kip on a few leaves in folio, a work I never saw but in the library at Chatsworth.

I shall conclude what I have to say on the reign of King James, with a brief account of a few of his medallists. This article is one of the most deficient in Vertue's notes; he had found but very slight materials, though equally inquisitive on this head with the rest. One must except the subject of the two Simons, of whose works as he himself published a most curious volume, I shall omit the mention of them in this catalogue, only desiring that Vertue's account of the two Simons and Hollar, and the catalogues of the collections of King Charles, King James and the Duke of Buckingham, may be regarded as parts of this his great design. By those specimens one sees how perfect he wished and laboured to make the whole.

I was in hopes of completing this article, by having recourse to Mr. Evelyn's Discourse on Medals, but was extremely disappointed to find that in a folio volume, in which he has given the plates and inscriptions of a regular series of our medals, he takes not the least notice of the gravers. I should not have expected that a virtuoso so knowing would have contented himself with descriptions of the persons represented, he who had it in his inclination, and generally in his power, to inform posterity of almost every thing

they, would wish to learn.\* Had Mr. Evelyn never regretted his ignorance of the names of the workmen of those inimitable medals of the Seleucidæ, of the fair coins of Augustus, and of the Denarii of the other Roman Emperors? Was he satisfied with possessing the effigies of Tiberius, Claudius, Irene, without wishing to know the names of the ingenious and more harmless gravers—Why did he think posterity would not be as curious to learn who were the medallists of Charles II. James I. Mary I.? He has omitted all names of gravers except in two or three of the plates, and even there says not a word of the artist. For instance in a medal of Charles I. p. 113, † under the King's bust are the letters

\* [To add to the praise which has been allowed to JOHN EVELYN would be a superfluous attempt, as his general character has been rendered more admirable by the late publication of his Life from his own prepared MS. than from Mr. W.'s more candid sketch of it given in the Catalogue of Engravers. Pinkerton in his preface, speaks of the "Numismata," with contempt, and asserts that none of the observations are new, but all tacitly taken from Vico, Le Pois, Patin, and Jobert." (*Essay on Medals*, 8vo.)

The work on medals is, it must be fairly acknowledged, of less merit, than many others of his multifarious treatises. To the copy which he presented to Sir Hans Sloane, now in the British Museum, is prefixed a letter, written by himself, deeply regretting the carelessness of his printer, and acknowledging numerous errors. It was his last performance, published in 1697.]

† [In "Pepys's Diary," lately published, is an account of these medals, the work of Mons. Roettier and his sons, which

N. R. F. I cannot discover who this N. R. was.\* Thomas Rawlins was a graver of the mint about that time; perhaps he had a brother who worked in partnership with him. I was so surprised at this omission, that I concluded Mr. Evelyn must have treated of the gravers in some other part of the work. I turned to the index, and to my greater surprise found almost every thing but what I wanted. In the single letter N. which contains but twenty-six articles, are the following subjects, which I believe would puzzle any man to guess how they found their way into a discourse on medals;

Nails of the cross.

Negros.

may supply some of the deficiencies in the "Numismata." Mr. Slingsby of the Mint writes to Mr. Pepys, 1687, containing a list of Mons. Roettier's medals, (25 in all and valued at 43*l.*) and proposing to sell them at the original price. "When Roettier happens to die, they may be worth 5 or 10 pounds more, and yett cannot be had, many of the stamps being broken or spoiled." This list may be referred to: ten or twelve of them have been engraved for Evelyn's book. He speaks of them with merited commendation: "Mons. Roettier and his sons, who continued their father's travail, and who have given to the world such proof of their abilities and performances of this kind as may rightly paragon them with many of the celebrated ancients. *Numism.* p. 239. There was a rivalry between Thomas Simon, and the Roettiers for the appointment of engraver to the Mint in 1663, when the latter were preferred. *Ruding on English Coinage*, v. ii. p. 331.]

\* Unless it was Norbert Rotier, who arrived in the reign of Charles II. In that case, the medal in question must have been executed after the Restoration.

Narcotics.	Neocoros.
Nations, whence of such various dispositions.	Nightingale. Noah.
Natural and artificial curiosities.	Noses. Nurses, of what impor- tance their temper and dispositions.
Navigation.	
Neapolitans, their cha- racter.	

In short, Mr. Evelyn, who loved to know was too fond of telling the world all he knew.\* His virtue, industry, ingenuity, and learning, were remarkable; one wishes he had written with a little more judgment, or perhaps it is not my interest to wish so; it would be more prudent to shelter under his authority any part of this work that is not much to the purpose.

All this author says† of our medallists is, that

\* Among other branches of science, if one can call it so, Mr. Evelyn studied Physiognomy, and found dissimulation, boldness, cruelty and ambition in every touch and stroke of Fuller's picture of Oliver Cromwell's face, which he says, was the most resembling portrait of the Protector. In Vandyck's Earl of Strafford, a steady, serious, and judicious countenance; and so in many others whose characters from knowing their history he fancied he saw in their features. How his divination would have been puzzled if he had been shown a picture of Cromwell in the contemptible appearance, which, Sir Philip Warwick says, he made at his first entry into the House of Commons. Or if my Lord Strafford had continued to oppose the court, and had never changed sides, would Mr. Evelyn have found his countenance so **STEADY** and **JUDICIOUS**?

† Page 239.

we had Symons, Rawlins, Mr. Harris, Christian, &c. and then refers us to his Chalcography,\* where indeed he barely names two more, Restrick and Johnson, of whom I can find no other account. The reader must therefore accept what little is scattered up and down in Vertue's MSS. I have already mentioned one or two in the preceding volume. The first graver I meet in the reign of James is

### CHARLES ANTONY,

to whom Sir Thomas Knyvet, master of the mint in the second of that King, paid by warrant 40*l.* for gold and workmanship, for graving an offering piece of gold, Antony having then the title of the King's graver.† Vertue supposes this person made the medal in 1604 on the peace with Spain, a medal not mentioned by Evelyn, and that he continued in office 'till 1620. Mr. Anstis informed him of a warrant to a brother of Charles Antony, called

### THOMAS ANTONY

curatori monetae et sigillorum regis ad cudendum magnum sigillum pro episcopatu et comitatu

\* Page 49.

† I have a thin plate of silver larger than a crown piece, representing King James on his throne. It is very neat workmanship, and probably by this Antony.

palatino Dunelm. 1617. But of neither of these brothers do I find any other traces.

### THOMAS BUSHELL

was probably a medallist of the same age. In the year 1737 Mr. Compton produced at the Antiquarian Society, as I find by their minutes, a gold medal, larger than a crown piece; on one side Lord Chancellor Bacon in his hat and robes, with this legend, Bacon Viceco. Sct. Alb. Angliæ Cancell. On the reverse, Thomas Bushell. Deus est qui clausa recludit.

### NICHOLAS BRIOT

was a native of Lorraine, and graver of the mint to the King of France, in which kingdom he was the inventor, or at least one of the first proposers of coining money by a press,\* instead of the former manner of hammering. As I am ignorant myself in the mechanic part of this art, and have not even the pieces quoted by Vertue, I shall tread very cautiously, and only transcribe the titles of some memorials which he had seen, and from whence I conclude a literary controversy was carried on in France on the subject of this new

\* ["Nicholas Briot tailleur général des monnoies sous Louis XII. à qui l'on est redevable du *Balançier*. Cette invention fut approuvée en Angleterre, comme elle meritoit." *Diction. Historique Pinkerton*, v. ii. p. 169.]

invention, to which, according to custom, the old practitioners seem to have objected, as, probably interfering with the abuses of which they were in prescriptive possession.

Raisons de Nicolas Briot, tailleur et graveur des monoyes de France, pour rendre et faire toutes les monoyes du royaume à l'advenir uniformes et semblables, &c.

Les remonstrances faites par la cour des monoyes contre la nouvelle invention d'une presse ou machine pour fabriquer les monoyes, proposée par Nicolas Briot, 1618. qu.

Examen d'un avis presenté au conseil de sa majesté 1621 pour la reformation des monoyes par Nicolas Briot. composé par Nicolas Coquerel. This Coquerel, I find by another note was Generalis monetarius, or Pope of the mint, into which the reformation was to be introduced. The Luther, Briot, I suppose, miscarried, as we soon afterwards find him in the service of the crown of England, where projectors were more favorably received. From these circumstances I conclude he arrived in the reign of King James, though he did not make his way to court before the accession of King Charles, the patron of genius. Briot's first public work was a medal of that Prince exhibited in Evelyn, with the artist's name and the date 1628. To all or to almost all his coins and medals he put at least the initial letter of his name. He was employed both in England and



Scotland. In 1631, as appears by Rymer's *Fœdera*, tom. xix. p. 287,\* a special commission was appointed for making trial of the experience skill and industry of Nicholas Briot, in the coinage of money at the mint, dated June 13, 1631, at Westminster. This was the project he had attempted in France, by instruments, mills, and presses, to make better money and with less expence to the crown than by the way of hammering. The scheme was probably approved, for in the very next year we find him coining money upon the regular establishment. There is extant a parchment roll, containing the accounts of Sir Robert Harley, Knight of the Bath, master worker of his majesty's monies of gold and silver within the Tower of Londop, in the reign of King Charles I. from November 8, 1628, to August 1, 1636. In this account, in 1632 are payments to Briot for

\* [The Coronation medal of Charles I. when he underwent his inauguration at Edinburgh, 18 June, 1633. This was executed by Briot, an eminent French artist. It was the first piece struck in Britain with a legend on the edge; and was, as is supposed, the only one ever coined, in gold, found in Scotland. On the front is the king's bust crowned and robed, with his titles. The reverse bears a thistle growing, "HINC NOSTRÆ CREVERE ROSÆ." Around the edge is EX AURO UT IN SCOTIA REPERITUR: BRIOT FECIT EDINBURGI, 1633." Three only of them are known to exist, one of which is in the Brit. Museum." *Folkes Introd.* p. 148. *Pinkerton*, v. ii. p. 147. In *Rymer*, is a grant to him of the office "unius capitalis sculptoris ferromonetae, infra turrim, London." Dat. Jan. 27, 1633. *Folkes Introd.* p. 80-82.]

coining various parcels of gold and silver, which are followed by this entry:

“And delivered to his majestie in fair silver monies at Oatlands by Sir Thomas Aylesbury, viz. iij crownes, and iij half crownes of Briot’s moneys, and iij crownes, and iij half crownes, and ten shillings of the monoyers making.”

These comparative pieces were probably presented to the King by Sir Robert Harley, Briot’s patron, to show the superior excellence of the latter’s method.

Briot returned to France about 1642, having formed that excellent scholar Thomas Simon.

In a private family (the name of which he does not mention) Vertue saw a peach-stone, on which was carved the head of King Charles full faced, with a laurel, and on the reverse, St. George on horseback, with the garter round it; and on one side above the King’s head, these letters NB. The tradition in that family was, that the carver having been removed from the service of the crown, and at last obtaining the place of poor Knight at Windsor, cut that curiosity to show he was not superannuated nor incapable of his office as he had been represented. If the mark NB signified Nicholas Briot, as is probable, either the story is fictitious, or Briot did not return to France on the breaking out of the civil war. The latter is most likely, as in the Treasury, where the plate of St. George’s chapel is deposited, there is such

another piece, though inferior in workmanship to that above-mentioned. In the Museum at Oxford are two small carvings in wood, Christ on the cross, and the Nativity, with the same cypher NB on each.

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## REMARKS.

A general view of the Arts, at the commencement of the seventeenth century, illustrating their progress by a comparison with the former ages, will assist us in the conclusion we may arrive at, concerning the characteristic peculiarities of each. Reference will be separately given, to architecture, sculpture, and painting.

From gothic magnificence, in domestic architecture, to interpolations of classical ornaments and members; and lastly, to a style retaining no part of either, in perfection, it must occur, that the great mansions which were erected during the reign of James the First, were built upon plans which are discriminated, from all by which they were preceded; a circumstance immediately obvious to the practised eye. The date of the completion of any great building will be adopted in preference to that of its first foundation, as both of them together, will frequently include parts of two reigns, which might render any other classification indeterminate.

The exclusion of angular or circular bay windows, and the introduction of very large square ones, unequally divided by a transom, and all placed in lengthened rows, in the several tiers or stories, form the leading distinction. The parapets were farther removed from an appearance of battlements, and the general effect of the whole pile was that of massive solidity broken generally by one square turret more lofty than those at

the angles. The houses of James the First's time are much less picturesque than those of his predecessors.

Of the architects who are known to have designed and completed principal buildings, the names of John Thorp (of whom an ample account has been given in the Appendix to Volume the first) Gerard Christmas and Bernard Jansen, with Robert (not *John*) Smithson, are mentioned by Mr. W. with their works.

Beside these, there were HUNTINGDON SMITHSON, THOMAS HOLTE, RODOLPH SYMONDS and MOSES GLOVER, architects of equal merit. Huntingdon Smithson built Bolsover, an immense pile, for the first Cavendish, Duke of Newcastle, and was buried there in 1648. Thomas Holte, was the architect of the quadrangle of the schools; that of Merton College, and by fair conjecture, of the whole of Wadham College in Oxford before 1613; Rodolph Symonds superintended Sydney and Emanuel Colleges at Cambridge, and Moses Glover was associated with Gerard Christmas in building Northampton (now Northumberland-house,) and was much employed at Sion house, by Henry, Earl of Northumberland, where he had expended 9000*l.* between the years 1604 and 1613. A plan dated 1615, for rebuilding Petworth house belonging to the same nobleman, and probably drawn by Glover, is still preserved there.

The inside of the square of the public schools at Oxford built by Thomas Holte above-mentioned, has an air of great grandeur resulting from the large dimensions of the relative parts, rather than accuracy of proportion. To the lofty tower is attached a series of double columns, which demonstrate the five orders from the Tuscan at the base to the Composite. The architect has proved that he knew the discriminations but not the application of them. It is at least possible, that he was apprised of a prior instance adopted by Stefano Maruccio (1360) in the Campanile of Santa Chiara, at Naples, with the intention of exhibiting the five orders, in as many divisions of the tower, three only of which were completed. The portico

of the Château d'Anet near Paris, designed by Philibert de Lorme, may have more probably supplied the idea.

At Beaupré Castle (Glamorganshire), is a chapel with a front and porch of the Doric order, dated 1600. It consists of three orders, Doric, Ionic, and Corinthian. The capitals and cornices are accurately designed and finished.

	Date	County.	Founder.	Architect.	Present State.
1. Hatfield.	- -	Herts	Robt. E. of Salisbury	- - - -	Perfect
2. Audley Inn.	1616	Essex	T. Earl of Suffolk	B. Jansen	Perfect
3. Wollaton.	- -	Notts.	Sir Fras. Willoughby	{ J. Thorp & R. Smithson. }	Perfect
4. Bolsover.	1613	Derby	Sir Charles Cavendish	{ Huntingdon Smithson. }	Dilapidated
5. Longford Castle.	} 1612	Wilts	Sir T. Gorges.	John Thorp.	Perfect
6. Temple Newsham.	} - -	Yorkshire	Sir Arthur Ingram	- - - -	Perfect
7. Charlton.	- -	Kent	Sir Adam Newton	- - - -	Perfect
8. Holland House.	1607	Middlesex	Sir Walter Cope	John Thorp.	Perfect
9. Bramshill.	- -	Hants	Edward Lord Zouche	- - - -	Perfect
10. Castle Ashby.	- -	Northampton	H. Lord Compton	- - - -	Perfect
11. Summerhill.	- -	Kent	E. of Clanrickarde	- - - -	Perfect
12. Charlton.	- -	Wilts.	Sir Henry Knevet	- - - -	Restored.

This fashion of building enormous houses was still more prevalent during the reigns of James the First and his successor, before the civil wars, even than it had been in that of Queen Elizabeth. Audley Inn, in 1616, by Lord Treasurer Suffolk, Hatfield, by Lord Salisbury in 1611, and Charlton House in Wiltshire, by Sir Henry Knevet, are those in which the best architecture of that æra may be seen. Others of the nobility deserting their baronial residences, indulged themselves in a rivalry in point of extent and grandeur of their country houses, which was of course followed by opulent merchants, the founders of new families. Sir Baptist Hicks, the Mercer to the Court, built Campden House, Kensington, and another at Campden, Gloucestershire, scarcely inferior to Hatfield,

which was burned down during the civil wars. It consisted of four fronts, the principal towards the garden, upon the grand terrace ; at each angle was a lateral projection of some feet, with spacious bay-windows ; in the centre a portico with a series of columns of the five orders (as in the Schools at Oxford,) and an open corridore. The parapet was finished with pediments of a capricious taste ; and the chimneys were twisted pillars with Corinthian capitals. A very capacious dome issued from the roof, which was regularly illuminated for the direction of travellers during the night. This immense building was enriched with friezes and entablatures, most profusely sculptured ; it is reported to have been erected at the expence of 29,000*l.* and to have occupied with its offices a site of eight acres. The late Earl of Gainsborough had the plan and elevation.

There is scarcely a County in England which cannot boast similar edifices ; a very few of them are still inhabited, others to be distinguished only by their ruins, and remembered only by the oldest villagers, who can confirm tradition.

Sculpture had made a considerable progress in France, as having been first emancipated from gothic forms and system by John Gougeon, at least for half a century, before any effort of skill, taste, or variety in design, had appeared in England. The tomb of Diana of Poitiers, in the chapel of the castle d'Anet, was composed of a sarcophagus, placed on a square, having four female figures at the angles, sculptured in wood by Germain Pilon in 1570. The principal figure is kneeling upon the sarcophagus. Nothing of so classical an adaptation was seen *here*, before the middle of the reign of James the First. The effigies, if two, were extended upon a very large slab, and composed of white marble or alabaster, and the latter of black marble, called by the statuaries touch-stone. A better taste prevailed in abandoning colour and gilding, excepting for the blazonry. These figures were frequently copied from whole length portraits, and were well proportioned, and exquisitely finished, as to the drapery and armour. Another fashion was to place the figure as kneeling in prayer before a desk, borrowed from the French, especially for eccle-

siastics, or for soldiers, with a casque, placed before them. Sometimes a man was represented, as recumbent and leaning upon his elbow, as a deviation from the prostrate position.

In Westminster Abbey, the monument of Queen Elizabeth and that of Mary Queen of Scots, of larger dimensions, were composed from the same plan and of the same materials, and were likewise the work of the same artists. The King, as we have seen, did not spare a sumptuous expense, for this proof of his gratitude and filial piety. Both these monuments are chiefly of an architectural character. The royal effigies lie upon raised table tombs. There is a vast entablature supported by four columns, with Corinthian capitals, from which springs a high circular arch, finished by a superstructure exhibiting the arms and supporters.

In the monument of Sir Francis Vere, a more theatric attempt is made by the introduction of personages, as in life, accompanying the dead. He is placed on a ground slab, in a loose robe; four knights are represented as kneeling, but in varied postures, who support another plinth, upon which a complete suit of armour is disposed, in different pieces.

In that of Lord Norris, which is of large dimensions, his six sons (celebrated warriors) in armour, of the size of life, kneel around his tomb, and are doubtless, portraits of them. These, which may be deemed statuary, required the talents of a sculptor, and however void of classical simplicity or correctness, are entitled to the praise of skilful labour, and afford most interesting evidence of the state of the art, at the commencement of the seventeenth century. So general the fashion of grand mausolea had now become, that there are few of the more ancient nobility of this realm, who have not sepulchral chapels, in different counties, which contain equally splendid and costly vestiges, of elaborate though tasteless art, which are now in numerous instances, the spoils of time and neglect.

In the reign of James the First, the pride of gorgeous monuments was no less excessive, than that of large houses. Few counties but still exhibit these sumptuous tombs, in obscure

villages where the great mansion has totally disappeared, or has fallen into hopeless decay. More than a year's rental of the whole estate, was frequently lavished upon the memorial of its deceased lord, and, generally speaking, under testamentary direction.

Painting, if indeed it had made no great progress since the time of Holbein, More or Zuccaro, had maintained a respectable state, from the talents of Vansomer, Mytens and Jansen, who found no want of due patronage. Vansomer is said to have excelled in the accuracy of his likenesses, and he frequently enlivened his portraits by the introduction of accessories, such as the interior of rooms, furniture, or landscape.

Mytens exerted himself so much to imitate Vandyck upon his arrival in England, with a design to rival him in his own manner, that his later pictures are particularly excellent. He introduced landscapes very happily into his back grounds, and with a decided effect of warm and harmonious colouring, emulous of his master Rubens, and in the style of that school.

If Jansen had not the freedom of hand nor the grace of Vandyck, he equalled him in the lively effect of his carnations, and excelled him in the neatness of his finishing. Although his attitudes are stiff and formal, they are remarkable for a truth and tranquillity in the countenances. His portraits are usually painted upon pannel. The men place one hand on their sword, and the other upon a richly carpeted table. The ladies are usually standing with their arms crossed, and holding a feather fan in one hand, with a rich accompaniment of Persian silk tapestry; rarely in open air, with a landscape. His groups or family pictures are not so well arranged as by Holbein, in Sir T. More's. The individuals of whom they are composed, appear to be placed together without reciprocal action, or being connected by any other principle than that of juxtaposition. They stand in a row, and do not form a pyramidal line.

Miniature painting possessed other claims for popular acceptance, than its more commodious size only. It was made



ornamental to the person by having been, in the progress of luxury, worn as an ornament, when the carved ebony and ivory box was superseded by gold setting, enriched with diamonds or other jewels. What at first enhanced the value, became, under adverse circumstances, the cause of the miniature having been left without protection; and thus hastened to decay. A specimen therefore of this age by Hilliard, Oliver, or some of the best artists whose names we know not, remaining in a perfect state, is a real curiosity.



Wollaton, Nottinghamshire.

## CHAPTER II.

*Charles I. His Love and Protection of the Arts, Accounts of Vanderdort and Sir Balthazar Gerbier. Dispersion of the King's Collection, and of the Earl of Arundel's.*

THE accession of this Prince was the first aera of real taste in England. As his temper was not profuse, the expence he made in collections, and the rewards he bestowed on men of true genius and merit, are proofs of his judgment. He knew how and when to bestow. Queen Elizabeth was avaricious with pomp; James I. lavish with meanness. A prince who patronizes the arts, and can distinguish abilities, enriches his country, and is at once generous and an œconomist. Charles had virtues to make a nation happy; fortunate, if he had not thought, that he alone knew how to make them happy, and that he alone ought to have the power of making them so!\*

\* [Mr. Gilpin (*Western Tour*, p. 318) has drawn the portrait of King Charles I. with a felicitous hand.

“If Charles had acted with as much judgment as he read, and had shewn as much discernment in life, as he had taste in the arts, he might have figured among the greatest princes. Every lover of picturesque beauty, however, must respect this amiable prince, notwithstanding his political weaknesses. We

His character, as far as it relates to my subject, is thus given by Lilly; "He had many excellent parts in nature, was an excellent horseman, would shoot well at a mark, had singular skill in limning, was a good judge of pictures, a good mathematician, not unskillful in music, well read in divinity, excellently in history and law, he spoke several languages, and writ well, good language and style."\* Perinchief is still more particular; "His soul, says that writer, was stored with a full knowledge of the nature of things, and easily comprehended almost all kinds of arts that either were for delight or of a public use; for he was ignorant of nothing, but of what he thought it became him to be negligent, for many parts of learning, that are for the ornament of a private person, are beneath the cares of a crowned head. He was well skilled in things of antiquity, could

never had a prince in England, whose genius and taste were more elevated and exact. He saw the arts in a very enlarged point of view. The amusements of his court were a model of elegance to all Europe; and his cabinets were the receptacles only of what was exquisite in sculpture and painting. None but men of the first merit in their profession found encouragement from him: and these abundantly. Jones was his architect, and Vandyck his painter. Charles was a scholar, a man of taste, a gentleman and a Christian; he was every thing but a king. The art of reigning was the only art of which he was ignorant."]

\* [*Lilly, on the Life and Death of Charles I. p. 10. Perinchief, &c.*]

judge of medals whether they had the number of years they pretended unto; his libraries and cabinets were full of those things on which length of time put the value of rarities. In painting he had so excellent a fancy, that he would supply the defect of art in the workman, and suddenly draw those lines, give those airs and lights, which experience and practice had not taught the painter. He could judge of fortifications, and censure whether the cannon were mounted to execution or no. He had an excellent skill in guns, knew all that belonged to their making. The exactest arts of building ships for the most necessary uses of strength or good sailing, together with all their furniture, were not unknown to him. He understood and was pleased with the making of clocks\* and watches. He comprehended the art of printing. There was not any one gentleman of all the three kingdoms that could compare with him in

\* Mr. Oughtred made a horizontal instrument for delineating dials, for him; "Elias Allen, says that celebrated mathematician, having been sworn his majesty's servant had a purpose to present his majesty with some new-year's gift, and requested me to devise some pretty instrument for him. I answered that I have heard that his majesty delighted much in the great concave dial at Whitehall; and what fitter instrument could he have than my horizontal, which was the very same represented in flat." *Biogr. Brit.* vol. v. p. 3279. Delamain, another mathematician, made a ring dial for the King, which his majesty valued so much, that, on the morning before he was beheaded, he ordered it to be given to the Duke of York, with a book showing it's use, *ib.* p. 3283.

an universality of knowledge. He encouraged all the parts of learning, and he delighted to talk with all kind of artists, and with so great a facility did apprehend the mysteries of their professions, that he did sometimes say, "He thought he could get his living, if necessitated, by any trade he knew of, but making of hangings;" although of these understood much, and was greatly delighted in them, for he brought some of the most curious workmen from foreign parts to make them here in England.\*

With regard to his knowledge of pictures, I find the following anecdote from a book called the original and growth of printing by Richard Atkyns, Esq.; "This excellent Prince says that author, who was not only *aliquis in omnibus*, but *singularis in omnibus*, hearing of rare heads (painted) amongst several other pictures brought me from Rome, sent Sir James Palmer to bring them to Whitehall to him, where were present divers picture-drawers and painters. He asked them all of whose hand that was? some guessed at it; others were of another opinion, but none was positive. At last said the King, This is of such a man's hand, I know it as well as if I had seen him draw it; but, said he, is there but one man's hand in this picture? None did discern

\* Life of Charles I. at the end of the Icon Basilike, edit. 1727.

whether there was or not; but most concluded there was but one hand. Said the King, "I am sure there are two hands have workt in it, for I know the hand that drew the heads, but the hand that did the rest I never saw before." Upon this a gentleman that had been at Rome about ten years before, affirmed that he saw this very picture, with the two heads unfinished at that time, and that he heard his brother (who staid there some years after him) say, that the widow of the painter that drew it wanting money, got the best master she could find to finish it and make it saleable." This story which in truth is but a blind one, especially as Mr. Atkyns does not mention even the name of the painter of his own picture, seems calculated to prove a fact, of which I have no doubt, his Majesty's knowledge of hands. The gentleman who stood by and was so long before he recollected so circumstantial a history of the picture, was, I dare say, a very good courtier.

The King is said not only to have loved painting but to have practiced it:—it is affirmed that Rubens corrected some of his Majesty's drawings.\*

It was immediately after his accession that Charles began to form his collection. The crown was already in possession of some good pictures: Henry VIII. had several. What painters had

\* De Piles, in his life of Rubens, says, that the King's mother-in-law, Mary de' Medici, designed well.

been here had added others. Prince Hênry, as I have said, had begun a separate collection both of paintings and statues. All these Charles assembled, and sent commissions into France and Italy to purchase more. Cross\* was dispatched into Spain to copy the works of Titian there: and no doubt as soon as the royal taste was known, many were brought over and offered to sale at court. The ministers and nobility were not backward with presents of the same nature. Various are the accounts of the jewels and bawbles presented to magnificent Elizabeth. In the catalogue of King Charles's collection are recorded the names of several of the court who ingratiated themselves

\* Vincentio Carducci in his dialogo della pittura printed at Madrid in 1633, calls him Michael de la Crux; others say it was Henry Stone, jun. who was sent to Spain. When Charles was at that court, the King of Spain gave him a celebrated picture by Titian called the Venus del Pardo, see Catal. p. 103; and the Cain and Abel by John of Bologna, which King Charles afterwards bestowed on the Duke of Buckingham, who placed it in the garden of York-house. See Peacham, p. 108. From Whitlocke, p. 24, we have the following information: "In December the Queen was brought to bed of a second daughter named Elizabeth. To congratulate her Majesty's safe delivery, the Hollanders sent hither a solemn embassy and a noble present, a large piece of ambergrease, two fair china basons almost transparent, a curious clock, and four rare pieces of Tintoret's and Titian's painting. Some supposed that they did it to ingratiate the more with our King, in regard his fleet was so powerfull at sea, and they saw him resolved to maintain his right and dominion there."

by offerings of pictures and curiosities.\* But the noblest addition was made by the King himself; He purchased at a great price † the entire cabinet of the Duke of Mantua, then reckoned the most

\* [*“ A Catalogue and Description of King Charles the First’s capital Collection of Pictures, &c. now first published from an original MS. in the Ashmolean Museum at Oxford, prepared for the press by Mr. Vertue, and printed by W. Bathoe, 4to. 1757. The introductory advertisement was written by Mr. W. This catalogue is much too long to be copied, but too curious for a cursory notice only; and the book itself is now extremely scarce. The Editor will therefore endeavour to condense the information it affords. It was compiled by Abraham Vanderdoort, and there are several other MS. copies, hereafter to be mentioned.*

The pictures are described as they were then placed in the several apartments of the palace of Whitehall. Those of the Duke of Mantua’s Cabinet are each called “ a Mantua piece,” and amount to eighty-two pictures, principally by Giulio Romano, Titian and Correggio. Others are marked “ a Whitehall piece,” which is thus explained in the margin,—“ all these olde pictures collected in former times.” Many in Henry the Eighth’s Catalogue may be identified, upon examination. King Charles willingly received paintings as presents; and as the names of Lord Cottington, Sir Arthur Hopton, Sir Dudley Carlton and others occur generally, from his ambassadors. His agents for purchases were Sir James Palmer and Endymion Porter. Of the 77 limnings or miniatures, twelve of the more ancient were given by the Earl of Suffolk. There were 54 books of limnings and drawings, which were mostly presented.]

† The lowest I have heard was 20,000*l.* So R. Symondes said. At Kensington are several pieces of the Venetian and Lombard schools, in uniform frames of black and gold, the pictures themselves much damaged. These I take to have been part of the collection from Mantua.]



valuable in Europe.\* But several of those pictures were spoiled by the quicksilver on the frames, owing I suppose to carelessness in packing them up. Vanderdort, from whom alone we have this account, does not specify all that suffered, though in general he is minute even in describing their frames. The list, valuable as it is, † notwithstanding all its blunders, inaccuracy, and bad English, ‡ was I believe never completed, which might be owing to the sudden death of the composer. There are accounts in MS. of many more pictures, indubitably of that collection, not specified in the printed catalogue.

Now I have mentioned this person, Vanderdort, it will not be foreign to the purpose to give some little account of him, especially as to him we owe,

\* [That sum would not exceed 300*l.* each, supposing that we have the exact number of the whole collection, in this Catalogue. The sleeping Venus by Correggio, and the Venus del Pardo by Titian, were sold by the Commissioners, in 1649, for £1600.]

† The original copy, of which there were two or three transcripts, is preserved in the Ashmolean Museum at Oxford. Tom Hearne once thought of publishing it, but at last, concluding it was German, gave it over. Mr. Vertue, better grounded, and still more patient, transcribed it for the press, but dying before the impression was finished, it was published by Mr. Bathoe, as were Vertue's catalogues of the collections of James II. the Duke of Buckingham, Queen Caroline, &c. the whole making three volumes in quarto.

‡ [Vanderdoort's bad English is at least better than Felibien's "Duc de Bonquinquam," (*Buckingham*) "Blaifore," (*Blackfriars*), &c. and is not so difficult to be understood by any person conversant with the Collection of Charles the First.

however mangled, the only record of that Royal Museum.\*

Hearne's pursuits had a very different direction, and he had no knowledge of pictures, to assist his conjectures.]

\* [In the Brit. Museum, *MSS. Harl.* 4718, is a folio by Vanderdoort, containing "an inventory of pictures, medals, agates and other rarities in the privy gallery, at Whitehall." It is in his hand-writing. "1636, the King going alone into the Chair room (*Presence chamber*) with his servante Vanderdoort, shewed him 27 golden medals, in black turned hoops, lying on a table, and sayde "looke Abraham, how came these here? I answered, I see by this, there are more keys than one, which your Majesty has given mee; and he said, yes, I have one:" which 27 medals the King gave me in charge; and also 38 in sylver repaired medals, at the same time." The collection made by Charles I. should be considered as the first grand effort sanctioned by royalty, to introduce a taste for, and knowledge of art, especially of painting, into this kingdom. This catalogue gives the opportunity of presenting a general view of it, confining the information to an enumeration of the pictures, and the masters by whom they were painted.

In the palace of Whitehall, 460 pictures were disposed in various apartments, including 102 in the Long Gallery. Those only of the more celebrated masters are here noticed.

<i>Limnings.</i>		<i>Paintings.</i>	
Holbein, . . . . .	4	Albert Durer, . . . . .	3
Janet, . . . . .	4	M. Angelo Carav. . . . .	2
Hilliard, . . . . .	13	Basano, . . . . .	5
J. Oliver, . . . . .	13	Annibale Caracci, . . . . .	2
P. Oliver, . . . . .	14	Correggio, . . . . .	11
Hoskins, . . . . .	7	Guido, . . . . .	4
A. More, . . . . .	1	Holbein, . . . . .	11
Sir J. Palmer, . . . . .	1	Honthorst, . . . . .	9
The Princess Louisa . . . . .	1	Julio Romano . . . . .	16
Giovanna Garzoni . . . . .	1	Mirevelt, . . . . .	6
By unknown hands . . . . .	14	Ant. More, . . . . .	5
Frossley, . . . . .	1	D. Mytens, . . . . .	10
		Parmegiano . . . . .	7
		Polemburg, . . . . .	4
		Polidoro, . . . . .	9
		Pordonone, . . . . .	4
		Raffaelle, . . . . .	9
		Rubens, . . . . .	7
		Rembrandt, . . . . .	3
		Tintoret, . . . . .	7
		Titian . . . . .	23
		Vandyck . . . . .	16
		Vansomer, . . . . .	2
		P. Veronese . . . . .	4
		Lionardo da Vinci . . . . .	2



Abraham Vanderdort, a Dutchman, had worked for the Emperor Rodolphus, whose service he left we do not know on what occasion. He brought away with him a bust of a woman modelled in wax as large as the life, which he had begun for that monarch, but Prince Henry was so struck with it, that though the Emperor wrote several times for it, the young Prince would neither part with the work nor the workman, telling him he would give him as good entertainment as any Emperor would—and indeed Vanderdort seems to have made no bad bargain. He parted with the bust to the Prince upon condition, that as soon as the cabinet, then building from a design of Inigo Jones, should be finished, he should be made keeper of his Royal Highness's medals with a salary of 50*l.* a year;\* a contract voided by the

\* See *Birch's Life of Prince Henry, Append.* p. 467, and *Rymer*, vol. xviii. p. 100. [A. D. 1625, 2 Car. 1mi.] which

death of the Prince. However, upon the accession of King Charles, Vanderdort was immediately retained in his service with a salary of 40*l.* a year and appointed keeper of the cabinet. This room was erected about the middle of Whitehall, running across from the Thames towards the banquetting-house, and fronting westward to the privy-garden.\* Several warrants<sup>s</sup> for payments to Vanderdort as follow are extant in Rymer, and among the Conway papers; one of the latter is singular indeed, and shows in what favour he stood with his royal master.

“The second day of April 1625, at St. James. His Majesty was pleased by my Lord Duke of Buckingham’s meanes to send for Sir Edward Villiers, warden of his Majesties mint, as also for his owne servant Abraham Vanderdoort, where his Majesty did command in the presence of the said Lord Duke and Sir Edward Villiers that the said Abraham Vanderdoort should make patterns for his Majesties coynes, and also give his assistance to the engravers and his furtherance that the same may be well engraven according to their abilities. For which he desireth a warrant with an annual fee of 40*l.* a year, whereby it may appear that it

patent gave him likewise the privilege of being the King’s medalist, “in gold, silver, brasse, &c.”

\* *Catalogue of King Charles’s Collection*, p. 164.

[There is a print of it in Pennant’s London, from a drawing by Lievens.]

was his Majesties pleasure to appoint him for that service." *Conway papers* At the bottom of this paper is this entry, "It is his Majesty's pleasure that the clerk of his Majesties signett for the tyme being doe cause a booke to be prepared fitt for his Majesties signature of the office, with the annuitie or fee beforementioned to be paid out of the exchequer duringe his life."

The patent itself is in Rymer.\*

"A warrant under the signet to the officers of his Majesty's household for the allowance of five shillings and sixpence by the day unto Abraham Vanderdoorte for his boorde wages, to begyne from Christmass last and to contynue during his life. By order of the Lord Conway and by him procured. March 24, 1625."†

"Docquett. 11°. Junii, 1628. A warrant unto Abraham Vanderdort for his lyfe of the office of keeper of his Majesties cabynett roome with a pension of 40*l.* per annum, and of provider of patternes for the punches and stamperes for his Majesties coyne in the mynt with the allowaunce of 40*l.* per annum for the same payable quarterly out of the exchequer, the first payment to begynne at Midsommer next 1628. With further warrant to pay unto him the several arrearage of 120*l.* 100*l.* and of 10*l.* due unto him upon privy seales for and in respect of his employment in the said office and place which are to bee surrendered

\* *Fædera*, vol. xviii. p. 73.

† *Conway Papers*.

before this passe the greate seale. His Majesties pleasure signyfyed by the Lord Viscount Conway and by him procured. Subscribed by Mr. Solicitor Generall."

"To Mr. Attorney; Junii 17, 1628. Sir, his Majestie is pleased to make use of the service of his servaunt Abraham Vanderdoort, to make patternes for his Majesties coynes, and give his assistance and furtherance to the ingravers for the well makinge of the stamps; and for his paines therein to give him an allowance of 40*l.* per ann. duringe pleasure. To which purpose you will be pleased to draw a bill for his Majesties signature.\*

"Docquett, 11<sup>o</sup>. Octobr. 1628. A letter to Sir Adam Newton, Knight and Baronett, receaver generall of his Majesties revenue whilst he was Prince, to pay unto Abraham Vanderdort for the keeping of his Majesties cabinet room at St. James's, and other service the some of 130*l.* in arreare due unto him for the said service from our Ladyday 1625, 'till Midsommer 1628; procured by Lord Viscount Conway."

The next is the extraordinary paper I mentioned; it shows at once how far the royal authority in that age thought it had a right to extend, and how low it condescended to extend itself.

"Docquett. 28 November. 1628. A letter to Louysa Cole, the relict of James Cole, in favour

\* Minute of a letter from Lord Conway.

of Abraham Vanderdort his Majesties servant, recommending him to her in the way of marriage. Procured by the Lord Viscount Conway."

What was the success of this royal interposition\* I no where find. Vanderdort, in his catalogue, † mentions presents made by him to the King, of a book of prints by Albert Durer, of a head in plaister of Charles V. and of the arm of the King of Denmark, ‡ modelled from the life. It is certain that the poor man had great gratitude to or great awe of Charles I. The King had commended to him to take particular care of a miniature by Gibson, the parable of the lost sheep. Vanderdort laid it up so carefully, that when the King asked him for it, he could not find it, and hanged himself in despair. § After his death his executors found and restored it. As this piece is not mentioned in the catalogue, probably it was newly purchased. There is an admirable head of Vanderdort by Dobson at Houghton. ||

\* How much this was the practice of that Court, we are told by an unexceptionable witness; Lord Clarendon, in his character of Waller, says, "he had gotten a very rich wife in the city, against all the recommendation, and countenance, and authority of the Court, which was thoroughly engaged on the behalf of Mr. Crofts, and which used to be successfull in that age against any opposition." *V. Life* in folio, p. 24.

† Page 57, 72.

‡ In the King's collection was a portrait of the King of Denmark by Vanderdort, which proves that he dabbled too in painting.

§ *Sanderson's Graphice*, page 14.

|| In the *Ædes Walpolianæ* I have called this, Dobson's

The King, who spared neither favours nor money to enrich his collection, invited Albano\* into England by a letter written with his own hand. It succeeded no more than a like attempt of the Duke of Buckingham to draw Carlo Maratti hither. Carlo† had drawn for that Duke the

father, as it was then believed ; but I find by various notes in Vertue's MSS. that it was bought of Richardson the painter, and is certainly the portrait of Vanderdort.

\* In the Life of Romanelli in *Catalogue Raisonné des Tableaux du Roi (de France)* it is said that Charles invited that painter hither too. Vol. i. p. 163.

† Several English sat to that master at Rome, particularly the Earls of Sunderland, Exeter, and Roscommon, Sir Thomas Isham,‡ Mr. Charles Fox, and Mr. Edward Herbert of Packington, a great virtuoso. The portrait of Lord Sunderland is at Althorp, a whole length, in a loose drapery like an Apostle; the head and hands are well painted. The head of Mr. Herbert, who was called the *rough diamond*, was with some of his books left by his nephew to the library of the Middle-temple, where it remains. At Waldeshare in Kent a portrait of Sir Robert Furnese ; and at Sherburn-castle in Dorsetshire another, not quite half length of Robert Lord Digby, son of Kildare Lord Digby, holding a paper with a mathematical figure. At Burleigh, a portrait of the Earl of Exeter, who collected so many of Carlo's works, and a head of Charles Cavendish, a boy, with the eyes shut, said to be taken after his death, but it seems too highly coloured, and is probably sleeping.

[At Castle Howard, is a portrait of Cardinal Howard, sitting, by C. Maratti. His right hand rests upon some papers upon a table ; and in his left is a Cardinal's cap. When C. Maratti

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‡ It is at Lord Ilchester's at Redlinch, and is a good head ; on the shoulder are scarlet ribbands.



portraits of a Prince and Princess of Brunswick, but excused himself from obeying the summons, by pleading that he had not studied long enough in Rome, and was not yet worthy of painting for the King. Simon Vouet, an admired French painter, who while very young had been sent over in 1604 to draw the portrait of some lady of great rank retired hither from Paris, was invited by King Charles with promise of great rewards to return to England, but declined the offer.\* His Majesty was desirous too of having something of the hand of Bernini.† Vandyck drew in one piece the full

heard complaints of his extravagant prices, he replied, "I am sent as the receiver general for all the good painters that have lived before me, and have been poorly paid, to collect their arrears!" In the Houghton collection was a fine portrait of Cardinal Rospigliosi, and another at Chiswick ]

\* *Felibien*. [Jan. 4, 1698-9.]

† [Before 1639. In *Stone's MSS. Diary* above cited, he notes down, "Oct. 22, 1638. I went to Cav<sup>te</sup>. Bernini. Hee asked me, whether I had seene the head of marble that was sent into England for the King, and to tell him the truth of what was spoken of it. I tolde him, that whosoever I had heard, admired it, not only for the exquisitenesse of the worke, but the likenesse and near resemblance it had to the Kinges countenance. He said that divers had told him so, but that he could not believe it. Then he began to be very free in his discourse, and to aske if nothing was broke of it." Stone then relates that an English Cavalier had persuaded him to make his bust, and that as soon as he had finished the mould, the Pope hearing of it, sent to forbid him, because he would have none but the King's sent there; and that Bernini had consented to make it, because he wished to have the English see

face and the three quarter face and the profile of the King, from which Bernini made a bust, that was consumed or stolen in the fire of Whitehall.\*

the difference between a bust taken from the life, or from a painting. "Do not we see, said Bernini, that when a man is affrighted there comes a paleness on the countenance suddenly, and wee say he looks not like the same man; how can it possibly be, that a marble picture can resemble the nature, when it is all one coullour in his face, another in his haire, a thirde in his lipps and his eyes, yet different from all the rest? therefore, sayd the Cavaliere Bernini, I conclude, that *it is the impossiblest thing in the world to make a picture in stone, naturally to represent any person.*"

There are other busts of Charles I. of great merit. 1. Of bronze, placed by Sir Nicholas Crispe in the church at Hammer-smith. 2. Done by Rysbrack, and composed from a copy of the portrait sent to Bernini, for the late G. Selwyn, Esq. It is now in the possession of the Marquis of Hertford. 3. By L<sup>e</sup>.Soeur at Stourton. Evelyn observes "I have been told of the famous architect and statuary Bernini, who cut that rare bust of Charles I. at Rome in white marble, from a picture by Vandyck, yet extant in one of his Majesty's apartments, that he foretold something *funest* and unhappy which the countenance of that prince foreboded," "*Ecco il volto funesto!*" (*Numismata*) The original picture by Vandyck, after the dispersion of the Royal Collection, found its way into the Doria palace at Genoa, and has been lately purchased by his present Majesty.]

\* It is very uncertain what became of this bust: Vertue, from several circumstances, which I shall lay before the reader, believed it was not destroyed. Cooper the print-seller told him that he had often heard Norrice frame-maker to the court, and who saved several of the pictures aver, that he was in the room where the bust used to stand over a corner chimney, and that it was taken away before that chamber was destroyed. Lord Cutts who commanded the troops, was impatient to blow

It was on seeing this picture that Bernini pronounced, as is well known, that there was something unfortunate in the countenance of Charles. The same artist made a bust too of Mr. Baker, who carried the picture to Rome. The Duke of Kent's father bought the latter bust at Sir Peter Lely's sale; it is now in the possession of Lord Royston, and was reckoned preferable to that of the King.\* The hair is in prodigious quantity

up that part, and yet after he had ordered the drums to beat, it was half an hour before the explosion was begun, time enough to have saved the bust, if it was not stolen before. Sir John Stanley, then deputy-chamberlain, was of the latter opinion. He was at dinner in Craig-court when the fire began, which was about three o'clock: he immediately went to the palace, and perceived only an inconsiderable smoke in a garret, not in the principal building. He found Sir Christopher Wren and his workmen there, and the gates all shut. Looking at Bernini's bust, he begged Sir Christopher to take care of that, and the statues. The latter replied, "Take care of what you are concerned in, and leave the rest to me." Sir John said it was above five hours after this before the fire reached that part. Norrice afterwards dug in the ruins of that chamber, but could not discover the least fragment of marble. The crouching Venus in the same apartment was known to be stolen, being discovered after a concealment of four years, and retaken by the crown. Vertue thought that the brazen bust of King Charles in the passage near Westminster-hall, was not taken from Bernini's, of which casts are extant, but of an earlier date. In the imperial library at Vienna, says Dr. Edward Brown in his travels, is a head of King Charles in white marble; but this cannot be Bernini's, as Brown wrote in 1673, and the fire of Whitehall happened in 1697.

\* [At Wimpole, the seat of the Earl of Hardwicke.]

and incomparably loose and free; the point-band very fine. Mr. Baker paid Bernini an hundred broad pieces for his, but for the King's Bernini received a thousand Roman crowns. The King was so pleased with his own, that he desired to have one of the Queen too; but that was prevented by the war.\*

\* In the church at Chelsea is a fine monument in a niche for the Lady Jane Cheyney; she is represented lying on her right side, and leaning on a bible. This tomb was the work of Bernini, and cost 500*l*. [Lady Jane Cheyney was the daughter of William Cavendish Duke of Newcastle.]

[Mr. Buchanan (*Mem. of Painting*, 1824, Svo. v. ii. p. 127) sent the original letter from Q. Henrietta to Bernini, inclosed with a picture of Charles I. from Rome. "Having been put up in a book and carelessly torn out, some words are wanting at one side. An Italian translation may be seen in *Baldinucci's Life of Bernini*." It is likewise printed in the "*Lettere sulla Pittura*," t. v. p. 58. from which a translation is offered. This letter was probably written by the Queen in French. The Editor is ignorant, where, in England, it is now deposited.

"Signor Cavalier Bernini,

The high estimation in which both the King my husband and myself have held the bust, which you have made of him, being in every respect equal to the satisfaction we have received from it, as from a performance which merits the approbation of all who see it, induces me now to make known to you, that, to complete my gratification, I should desire *one* of myself of equal excellence, by your hand, and designed from pictures which Mr. Lomas will deliver to you. I have commissioned him to assure you of the pleasure I shall feel from the taste and talent which I expect from you in that work; and I pray God to have you in his holy keeping. Dated, Whitehall, June 16, 1639. Henriette Marie, R." At Carleton-

Among the Strafford papers is an evidence of this Prince's affection for his pictures: In a letter from Mr. Garrard,\* dated November 9, 1637, speaking of two masks that were to be exhibited that winter, he says, "A great room is now † building only for this use betwixt the guard-chamber and banquetting-house, of fir, only weather-boarded and slightly covered. At the marriage of the Queen of Bohemia I saw one set up there, but not of that vastness that this is, which will cost too much money to be pulled down, and yet down it must when the masks are over."

In another of December 16, the same person says, "Here are two masks intended this winter; the King is now in practicing his, which shall be presented at Twelfth-tide, most of the young Lords about the town, who are good dancers, attend his Majesty in this business. The other the Queen makes at Shrove-tide, a new house being erected in the first court at Whitehall, which cost the King 2500*l.* only of deal boards, because the King will not have his pictures in the banquetting-house hurt with lights."




house, is a picture representing the Queen in three points of view, like that of the King, by Vandyck, probably the same alluded to in the letter.]

\* Page 130, vol. ii.

† Journal of the House of Commons July 16, 1645. Ordered that the boarded masque-house at Whitehall, the masque-house at St. James's and the courts of guard be forthwith pulled down and sold away.

The most capital purchase made by King Charles were the cartoons of Raphael, now at Hampton-court. They had remained in Flanders from the time that Leo X. sent them thither to be copied in tapestry, the money for the tapestry having never been paid. Rubens told the King of them, and where they were, and by his means they were bought.\*

It may be of use to collectors and virtuosi, for whose service this work is composed, to know when they meet with the ruins of that royal cabinet, or of the Earl of Arundel's. On the King's

pictures was this mark  C. P. or  C. R.; on his drawings a large star thus ; on the Earl's a smaller. \* †

The dials at Whitehall were erected by the order of Charles, while he was Prince. Mr. Gunter drew the lines, and wrote the description and use of them, printed in a small tract by order of King James in 1624. There were five dials; afterwards some were made of glass in a pyramidal shape by Francis Hall, and placed in the

\* [The Cartoons were purchased by Charles I. for the manufactory of tapestry established at Mortlake, under Sir Francis Crane.]

† [These two marks are on drawings, often accompanied with the name of the master, written in a very fine Italian hand, by Nicholas Lanier, who, in the early part of his life, was employed both by the King and Lord Arundel to purchase drawings in Italy.]

same garden. One or two of these may still be extant; Vertue saw them at Buckingham-house in St. James's park, from whence they were sold.

It looks as if Charles had had some thoughts of erecting a monument for his father.\* In the lodgings of the warden of New-college Oxford was a mausoleum with arms, altar-tomb, columns and inscriptions in honour of that Prince dated 1630. It is certain King Charles had no less inclination for architecture than for the other arts. The intended palace at Whitehall would have been the most truly magnificent and beautiful fabric of any of the kind in Europe. His majesty did not send to Italy and Flanders for architects as he did for Albano and Vandyck: He had Inigo Jones. Under the direction of that genius the King erected the house at Greenwich.†

Charles had in his service another man, both architect and painter, of whom, though excellent in neither branch, the reader will perhaps not dislike some account, as he was a remarkable person and is little known.

\* [It is a painting, not a model of a mausoleum, still remaining in the Warden's lodgings, at New-College. It represents a kind of Roman temple, with many half figures and fulsome inscriptions, bordering on the blasphemous; a vile piece of art, and a viler piece of flattery. There is little probability that it was ever seen by Charles I.]

† [It now forms a part of the Naval Asylum at the centre.]



Sir Balthazar Gerbier D'Ouvilly of Antwerp,\* was born about 1591, came young into England, and was a retainer of the Duke of Buckingham as early as 1613. In Finette's master of the ceremonies it is said, "Alonzo Contarini Ambassador from Venice came to Mr. Gerbier, a gentleman

\* [Many readers may be of opinion, that more pages of this work have been allotted to Gerbier, than he had deserved, considered merely as an artist. His talents were rather those of a courtier; and having, in early life, made himself necessary to the Duke of Bucks, he found a ready admission to Court, and recommended himself, to the end of the king's reign, by various projects of high pretension, connected with the arts and Belles lettres. His intimacy with Vandyck proved of mutual advantage to both. Saunderson (an authority to be suspected) speaks of him with contempt as an artist. He was knighted, sent as the King's agent to Brussels, and at his



servng the Duke of Buckingham." Sanderson\* calls him a common penman, "who pensiled the dialogue (probably the decalogue) in the Dutch church London, his first rise of preferment." It is certain that he ingratiated himself much with that favorite and attended him into Spain, where he was even employed in the treaty of marriage, though ostensibly acting only in the character of a painter.† Among the Harleian MSS. is a letter from the Duchess of Buckingham to her Lord in Spain, "I pray you, if you have any idle time,‡ sit to Gerbier for your picture that I may have it well done in little." Bishop Tanner had a MS. catalogue of the Duke's collection drawn up by Gerbier who had been employed by the Duke in several of the purchases. However there is some

return made Master of the Ceremonies. For his political negotiations see *Hardwicke's State Papers*, v. ii. p. 54.]

\* *Graphice*, page 15.

† He painted small figures in distemper. De Piles. While in Spain he drew the Infanta in miniature, which was sent over to King James.

‡ In a letter, dated 1628, it is said, the King and Queen were entertained at Supper at Gerbier, the Duke's painter's house, which could not stand him in less than 1000*l*. The Duchess of Northumberland has a large oval miniature of the Duke of Buckingham on horseback. The head is well painted: the figure drest in scarlet and gold, is finished with great labour, and richness. The head of the horse, which is dark grey with a long white mane, is lively. Under the horse, a landscape and figures; over the Duke's head, his motto, *Fidei coticula crux*; and on the foreground, B. Gerbier, 1618.

appearance of his having fallen into disgrace with his patron. In one of Vertue's MSS. is a passage that seems to be an extract, though the author is not quoted, in which the Duke treats Gerbier with the highest contempt. The transcript is so obscure and imperfect, that I shall give it in Vertue's own words ;

“King James I. ill and dying, the Duke of Buckingham was advised to apply a plaister to his stomach, which he did with proper advice of doctors, physicians of the King. But the King dying, the Duke was blamed—one Eglesham printed a scurrilous libel,\* and flew away into Flanders—I was told by Sir Balthazar Gerbier [though his testimony be odious to any man] that Eglesham dealt with him in Flanders for a piece of money [not more than 400 guilders to defray the charges] to imprint his recantation, of which the Duke bid Gerbier join malice and knavery together, and spit their venom 'till they split, and he would pay for printing that also.”

\* The title was, “The Forerunners of Revenge, in two petitions, the one to the King, the other to the Parliament ; concerning the Duke of Buckingham's poisoning King James, and the Marquis of Hamilton. By George Eglisam, physician to King James, quo. 1642.” By the date of this piece, I suppose it was reprinted at the beginning of the war. The piece itself was transcribed by Mr. Baker of St. John's coll. Camb. from the printed copy in possession of Dr. Zachary Grey, editor of *Hudibrass*. *Vide also Loyd's State Worthies*, p. 654, 655.

Nothing can be built upon so vague a foundation. It is certain that immediately after the accession of King Charles, Gerbier was employed in Flanders to negotiate privately a treaty with Spain, the very treaty in which Rubens was commissioned on the part of the Infanta, and for which end that great painter came to England. Among the Conway-papers I found a very curious and long letter from Gerbier himself on this occasion, which though too prolix to insert in the body of this work, I shall affix at the end, not only as pertinent to my subject from the part these painters had in so important a business, but as it is more particular than any thing I know in print on that occasion.

Gerbier kept his ground after the death of Buckingham. In 1628 he was knighted at Hampton-court, and, as he says himself in one of his books, was promised by King Charles the office of surveyor-general of the works after the death of Inigo Jones.

In 1637 he seems to have been employed in some other private transactions of state, negotiating with the Duke of Orleans, the King's brother, who was discontented with the court. The Earl of Leicester, Ambassador to Paris, writes\* to Mr.

\* *Sidney Papers*, vol. ii. p. 528. In one of his dedications mentioned hereafter, Gerbier puts this Lord in mind of his having been in a publick employment when his Lordship was at Paris: and De Piles says that the Duke of Buckingham

Secretary Windebank Nov. 24. "I recieved a packet from Garbier to Monsieur d d" [French King's brother.]

July 13, 1641, he took the oaths of allegiance and supremacy, having a bill of naturalization.\* From that time to the death of the King I find no mention of him, though I do not doubt but a man of so supple, and intriguing a nature, so universal an undertaker, did not lie still in times of such dark and busy complection. However, whether miscarrying or neglected, † in 1648 he appears not only in the character of author, but founder of an academy. In that year he published a thin quarto, intituled, *The interpreter of the academie for*

finding him a man of good understanding, recommended him to the King, who sent him as his agent to Brussels.

\* Journals of the Commons.

† Vertue says he was much hated and persecuted by the antimonarchic party, being always loyal and faithful to the King and his son, which may explain and soften what is said above of *his testimony being odious to any man*. He bought goods at King Charles's sale to the value of 350*l*. Gerbier was so far from deserving the character given above, that his fifth lecture (with which I have lately met) read at his academy in White Friars, on military architecture, is dedicated, 1650, to Major General Skippon, and is full of fulsome flattery; and tells him, he is under the immediate protection of providence, and that no man can really perish in a good cause! In 1665, the versatile Gerbier published a piece he called "*Subsidium Peregrinantibus, or an Assistance to a Traveller*" (an incoherent medley, teeming with as many blunders and incorrections, as his other tracts :) this he addressed to James Duke of Monmouth.

forrain languages and all noble sciences and exercises. To all fathers of families and lovers of vertue, the first part by Sir Balthazar Gerbier Knight. Lond. French and English; with a print\* of his head in oval and this motto, *Heureux qui en Dieu se confie*. It is a most trifling superficial rhapsody, and deserved the sarcasm that Butler passed on so incompetent an attempt: † In his fictitious will of Pembroke that Lord is made to say, “All my other speeches, of what colour soever, I give to the academy, to help Sir Balthazar’s art of well-speaking.”

In 1649 he published the first lecture of Geography ‡ read at Sir Balthazar Gerbier’s academy at Bednal-green; § by which it seems that at least

\* There is another print of him, half length, by Pontius after Vandyck, in which he is styled, *Bruxellas Prolegatus*.

† For instance, he translates *Arcadia*, *Orcadys*.

‡ So Vertue calls it; but it is probably a mistake, Mr. Masters being possessed of a tract, which is probably the same and corresponds exactly to Butler’s words; it is intituled, *The Art of Well-speaking*, being a lecture read gratis at Sir B. Gerbier’s academy, dedicated to the right high and supreme Power of this Nation, the Parliament of England &c. dated 6 Jan. 1649.

§ [Of this academy, which professed to be a continuation of Sir I. Kynaston’s *Museum Minervæ*, for which he had procured the royal sanction (*Pat. 11<sup>mo</sup> Car. 1<sup>me</sup> p. 8. n. 14.*) and which was established at Bethnal Green, an interesting account is given in *Lysons’ Environs*, v. ii. p. 31. Several of his advertisements are extracted, such as “the lecture of the next week designed for the ladies and honorable women of this

his institution was opened. This piece I have not seen, nor the next, though from Vertue's extract one learns another singular anecdote of this projector's history.

“Sir Balthazar Gerbier's manifestation of greater profits to be done in the hot than the cold parts of America. Rotterdam 1660. Wherein is set forth that he having a commission to go there, settle and make enquirys, he went to *Cajana* (Cayenne) with his family, and settled at Surinam. A governor there from the Dutch had orders to seize upon him and all his papers and bring him back to Holland, which they did in a very violent manner, breaking into his house, killed one of his children, endangered the lives of the rest of his family, and narrowly escaped himself with his life, having a pistol charged at his breast if he had resisted. They brought him to Holland: He complained, but got no redress, the states disowning they had given any such orders. However, it was just before the restoration, and knowing the obligations he had to England, they apprehended he might give the King notice of the advantages might be gained by a settlement there.”

This perhaps was one among the many provocations, which, meeting his inclinations to France,

nation, on the Art of Speaking.”—This institution was of very short duration; but Gerbier, in 1649, had fallen into poverty, and had resorted to it merely as an expedient.]

led Charles II. into his impolitic, though otherwise not wholly unjustifiable, war with Holland, a people too apt even in their depressed state, to hazard barbarous and brutal infraction of treaties and humanity, when a glimpse of commercial interest invites it.

Gerbier probably returned to England with that Prince, for the triumphal arches erected for his reception, are said to have been designed by Sir Balthazar.\*

In France he published a book on fortification, and in 1662 at London a small discourse on magnificent buildings, dedicated to the King, in which he principally treats of solidity, convenience and ornament, and glances at some errors of Inigo Jones in the banquetting-house. Here too he mentions a large room built by himself near the watergate† at York-stairs, thirty-five feet square, and says that King Charles I. being in it in 1628 at some representation of scenery commended it, and expressed as much satisfaction with it as with the banquetting-house. In the piece he proposes to the Lords and Commons to level the streets, Fleet-bridge and Cheapside, and erect a sumptuous gate at Temple-bar, of which he had presented a draught to his majesty. Before this book is a different print of him with a ribband and a medal, inscribed C. R. 1653. The medal I

\* They were so, v. Brit. Topogr. vol. i. 683.

† The gate itself was designed by Inigo.

suppose was given him when appointed, as he says he was, Master of the Ceremonies to Charles I.

His portrait in one piece with Sir Charles Cotterel and Dobson, painted by the latter, is at Northumberland-house; Gerbier has been mistaken in that picture for Inigo Jones. This piece was bought for 44*l.* at the sale of Betterton the player.

Gerbier's\* last piece is a small manual, intituled *Counsel and Advice to all builders, &c.* London 1663.† A full half of this little piece is wasted on dedications, of which there are no fewer than forty, and which he excuses by the example of Antonio Perez. They are addressed to the Queen-mother, Duke of York, and most of the principal Nobility and Courtiers. The last is his own disciple Captain William Wind. There is a heap of a kind of various knowledge even in these dedications, and some curious things, as well as in the book itself, particularly the prices of work and of all materials for building at that time. In one place he ridicules the heads of lions, which are creeping through the pilasters on the houses in Great Queen-street built by Webb, the scholar of Inigo Jones.

\* Victor in his *Companion to the Play-house* vol. i. says Gerbier wrote a play called, *The False Favourite disgraced, and the reward of Loyalty*, tragi-comedy, 1657, and that it was never acted, and contains false English. By mistake he calls him Geo. instead of Balthazar.

[† Among his many and various treatises was one intituled "*a Treatise on Magnificent Building, with his portrait, 1662.*"]



Hempstead-marshal,\* the seat of Lord Craven, since destroyed by fire, was the last production of Gerbier. He gave the designs for it, and died there in 1667 while it was building† and was buried in the chancel of that church. The house was finished under the direction of Captain Wind above-mentioned.

In the library of Secretary Pepys at Magdalen-college Cambridge, is a miscellaneous collection in French, of robes, manteaux, couronnes, armes, &c. d'Empereurs, Rois, Papes, Princes, Ducs et Comtes, anciens et modernes, blazonnès et eluminès par Balthazar Gerbier.

Among the Harleian MSS. N<sup>o</sup>. 2384, is one, intituled, Sir Balthazar Gerbier, his admonitions and disputes with his three daughters, retired into the English nunnery at Paris, 1646.

Since the former edition of this work, I have received a present from Mr. J. Bindley, of another piece of Gerbier which I never saw elsewhere. The title is, *Les Effets perniceux de meschants Favoris & grands Ministres d'Etats es provinces Belgiques, en Lorraine, Germanie, France, Italie, Espagne & Angleterre, & desabusès d'erreurs populaires sur le subject de Jacques & Charles*

[\* In the *Britannia Illustrata*. (Imp. Folio 1714) is a view of the western front of Hampsted-Marshal. It has five projecting bay windows with a portal, which are low; above them a range of square windows dressed with architraves, like those at Whitehall. The whole inconceivably ugly !]

† The foundation was laid in 1662.

Stuart, Roys de la Grande Bretagne, par le Chev. B. Gerbier, à la Haye, 1653. Small Duod. It is an ignorant servile rhapsody, containing little argument, many lies, and some curious facts, if the author is to be believed. There are two dedications, one, à tous Empereurs, Roys, Reines, Princes, Princesses, Regentes, Etats and Magistrats ; another to Charles II. The scope of the book is to lay all the faults committed by sovereigns on wicked favourites, in which class he ranks even the leaders of the Parliament which opposed Charles I. He gives a list of the favourites of James I. but excuses them all, as he does Buckingham and Charles I. The second part is a defence of James and Charles, and such a defence as they deserved ! There follow Indexes of 3d, 4th and 5th parts, and the heads of what they were to contain in defence of Charles and of the chastity of his queen against the Parliamentarians. Those probably never appeared.

He says that Lord Cottington betrayed to Spain a design of the Catholic States of Flanders to revolt in 1632 on their oppressions.—Such a witness may be believed.

He speaks of a young lady who was shut up between four walls for blabbing that Lafin, agent of Emanuel Duke of Savoy, by the advice of Count Fuentes, had incited Ravailac to murder Henry IV. He says that Eggleston desired Sir W. Chaloner to ask Gerbier to get his pardon, on

condition of his confessing that some Scotch and English had set him on publishing his libel, to blacken the Prince and Buckingham: that he wrote to the Secretary of State but got no answer.

He says the Earl of Berkshire was likely to be Charles's minister on the death of James: that Larkin, who was employed at Paris to watch the sincerity of France, was drowned; and that Rubens was sent to assure K. James that the Infanta had power to conclude the treaty for the restitution of the Palatinate. But his most remarkable anecdote, and probably a true one, is, that Monsieur Blinville, the French Ambassador, when lodged at the Bishop of Durham's, celebrated mass openly, that the odium might fall on the King; and when the mob rose, told them, that he had been privately assured by the King and Buckingham that he might. Gerbier says, This was done by Richelieu's order; and he adds, that he himself was sent to Paris to complain of Blinville.

The late Prince of Wales hearing of a capital picture by Vandyck in Holland, to which various names of English families were given, as Sir Balthazar Arundel, Sir Melchior Arundel, Sir Balthazar Buckingham, or Sheffield, the last of which gained most credit from a resemblance in the arms, his Royal Highness gave a commission to purchase it, and it was brought to Leicester-house. It appeared that a celebrated piece for

which Lord Burlington had bid 500*l.* at Lord Radnor's\* sale, and which Mr. Scawen† bought at a still greater price was the same with this picture, but not so large nor containing so many figurés. Mr. Scawen's had always passed for a mistress and children of the Duke of Buckingham; but Vertue discovered on that of the Prince of Wales an almost effaced inscription, written by Vandyck's own hand, with these words remaining, *La famille de Balthazar — Chevalier*; and he showed the Prince that the arms on a flower-pot were the same with those on two different prints of Gerbier, and allusive to his name, viz. a chevron between three garbs or sheafs. There is a group of children on the right hand, very inferior to the rest of the composition, and certainly not by Vandyck. The little girl‡ leaning on the mother's knee was originally painted by Rubens in a separate piece, formerly belonging to Richardson the painter, since that to General Skelton and Capt. William Hamilton, and now in the collection of the Lord Viscount Spenser. It is finer than any large picture—but it is time to return to King Charles.

\* [Robartes Earl of Radnor, in 1724.]

† It was again exposed at Mr. Scawen's sale, but bought in, and has since been purchased by Sampson Gideon.

‡ One of Gerbier's daughters was maid of honour to the Princess of Condè, and passed for her mistress while the Princess made her escape from Chantilli, when the Prince was imprisoned by Mazarin. V. *Mémoires de Lenet*, vol. i. p. 189. Lenet was in love with Mlle. Gerbier, p. 263.

The academy erected by Gerbier was probably imitated from one established by Charles I. in the eleventh year of his reign and called Museum Minervæ. The patent of erection is still extant in the office of the rolls. None but who could prove themselves gentlemen were to be admitted to education there, where they were to be instructed in arts and sciences, foreign languages, mathematics, painting, architecture, riding, fortification, antiquities, and the science of medals. Professors were appointed, and Sir Francis Kynaston,\* in whose house in Covent-garden the academy was held, was named regent. There is a small account of the design of this academy, with its rules and orders, printed in 1636.† But it fell to the ground with the rest of the King's plans and attempts—and so great was the inveteracy to him, that it seems to have become part of the

\* Sir Francis Kynaston, who styled himself *Corporis Armiger*, printed in 1635 a translation into Latin verse of Chaucer's *Troilus and Cressida*.

† At the end of the little edition of Busbequius's *Epistles*, printed at Oxford 1660, is the grant of a coat of arms to the regent and professors of the Museum Minervæ from Sir John Burroughs the herald, dated 1635, which arms are prefixed to the rules and orders of that establishment printed 1636. Previous to its being set on foot, a committee had been appointed in the House of Lords, consisting of the Duke of Buckingham and others, for taking into consideration the state of the public schools and method of education. What progress was made by this committee is not known, but probably the Museum Minervæ owed its rise to it.

religion of the time to war on the arts, because they had been countenanced at court. The parliament began to sell the pictures at York-house so early as 1645, but lest the necessity of their affairs should not be thought sufficient justification, they coloured it over with a piece of fanatic bigotry that was perfectly ridiculous; passing the following votes among others July 23.\*

Ordered, that all such pictures and statues there, (York-house) as are without any superstition shall be forthwith sold, for the benefit of Ireland and the North.

Ordered, that all such pictures there, as have the representation of the second person in trinity upon them, shall be forthwith burnt.

Ordered, that all such pictures there, as have the representation of the Virgin Mary upon them, shall be forthwith burnt.

This was a worthy contrast to Archbishop Laud, who made a star-chamber-business of a man who broke some painted glass in the cathedral at Salisbury. The cause of liberty was then, and is always, the only cause that can excuse a civil war: yet if Laud had not doated on trifles, and the presbyterians been squeamish about them, I question whether the nobler motives would have had sufficient influence to save us from arbitrary power. They are the slightest objects that make

\* Journal of the Commons.

the deepest impression on the people. They seldom fight for a liberty of doing what they have a right to do, but because they are prohibited or enjoined some folly that they have or have not a mind to do. One comical instance of the humour of those times I find in Aubrey's history of Surrey;\* one Bleese was hired for half-a-crown a day to break the painted glass windows of the church of Croydon. The man probably took care not to be too expeditious in the destruction.

Immediately after the death of the King,† several votes were passed for sale of his goods, pictures, statues, &c.

Feb. 20, 1648. It was referred to the committee

\* Vol. ii. page 30.

† I cannot help inserting a short remark here, though foreign to the purpose. The very day after the execution of the King, was passed this vote, "Ordered, That the Lord Grey be desired, out of Haberdasher's-hall, to dispose of one hundred pounds for the service of the commonwealth, *as he shall think fit*: and that the committee at Haberdasher's-hall be required forthwith to pay the same to the said Lord Grey for that purpose." This order is so covertly worded, without any particular application, at the same time that the sum is so small for any public service, that joined to the circumstance of time and the known zeal of the pay-master, I cannot doubt but this was intended for the reward of the executioner. Mr. West has an authentic account of the execution, in which it is said, that Richard Brandon, the executioner, having found in the King's pocket an orange stuck with cloves, was offered 20 shillings for it; which he refused, but sold it for ten on his way home.

of the navy to raise money by sale of the crown, jewels, hangings, and other goods of the late King.

Two days after, Cromwell, who, as soon as he was possessed of the sole power, stopped any farther\* dispersion of the royal collection, and who even in this trifling instance gave an indication of his views, reported from the council of state, that divers goods belonging to the state were in danger of being embezzled; which notification was immediately followed by this order;

That the care of the public library at St. James's and of the statues and pictures there, be committed to the council of state, to be preserved by them.

However, in the ensuing month,† the house proceeded to vote, that the personal estate‡ of

\* Ludlow prevented the sale of Hampton-court, for which he was blamed by some of his friends, *V. Biogr. Brit.* vol. v. p. 3024.

† March 23, 1648.

‡ Somerset-house had a narrow escape during that lust of destruction, of which an account is preserved in a very scarce tract, intituled, "*An Essay on the wonders of God in the harmony of the times that preceded Christ, and how they met in him, written in French by John d'Espagne minister of the gospel [who died in 1650] and now published in English by his executor Henry Browne, London, 1662, octavo.*" In the preface the editor tells us, "that the author preached at the French church in Durham-house, where his sermons were followed by many of the nobility and gentry. That demolished, he says, it pleased God to touch the hearts of the nobility to procure us an order of the House of Peers to exercise our devotions at Somerset-



the late King, Queen and Prince should be inventoried, appraised and sold, except such parcels of them as should be thought fit to be reserved for the use of the state; and it was referred to the council of state to consider and direct, what parcels of the goods and personal estates aforesaid were fit to be reserved for the use of the state. Certain commissioners were at the same time appointed to inventory, secure and appraise the said goods, and others, *not members of the house*, were appointed to make sale of the said estates to the best value. The receipts were to go towards satisfying the debts and servants of the King, Queen and Prince, provided such servants had not been delinquents; the rest to be applied to public uses; the first thirty thousand pounds to be appropriated to the navy. This vote in which they seem to have acted honestly, nor allowing their own members to be concerned in the sale, was the cause that the collection fell into a variety of low hands,

house-chapel, which was the cause, not only of driving away the Anabaptist, Quakers and other sects, that had got in there, but also hindered the pulling down of Somerset-house, there having been twice an order from the late usurped powers for selling the said house; but we prevailed so, that we still got order to exempt the chapel from being sold, which broke the design of those that had bought the said house, who thought for their improvement to have made a street from the garden thro' the ground the chapel stands on, and so up the back yard to the great street of the Strand by pulling down the said chapel."

and were dispersed among the painters and officers of the late King's household, where many of them remained on sale with low prices affixed. The principal pieces were rated more highly, and some of them were even sold above their valuation.

Ireton on the 2d of June 1648 reported the act for sale, and mention is made of some proposition of Captain Myldmay concerning the pictures and statues, to be referred to the council of state. This proposal it seems had been accepted but was revoked. Probably this person might be an agent of Cromwell to prevent the dispersion. Cromwell had greater matters to attend to; the sale proceeded. Two years afterwards, viz. in October and November 1650, the journals speak of sums of money received from the sale of the King's goods, and of various applications of the money towards discharge of his debts. From that time I find no farther mention of the collection in the records.

With regard to the jewels, the parliament immediately after the King's death ordered the crown and sceptres, &c. to be locked up. The Queen had already sold several jewels abroad to raise money and buy arms. Some had been sold in foreign countries early in the King's reign, particularly what was called the inestimable collar of rubies;\* it had belonged to Henry VIII. and

\* There is a long warrant in Rymer directing the delivery

appears on his pictures and on a medal of him in Evelyn. His George, diamond and seals, which Charles at his execution destined to his successor, the parliament voted should not be so delivered. A pearl\* which he always wore in his ear, as may be seen in his portrait on horseback by Vandyck, was taken out after his death, and is in the collection of the Duchess of Portland, attested by the hand-writing of his daughter the Princess of

of this collar, there termed *the great collar of ballast rubies*, and sundry other valuable jewels, to the Duke of Buckingham and Earl of Holland, to be disposed of by them beyond the seas, according to private orders which they had received from his majesty. The whole piece is curious, and mentions the danger there might be to the keepers of those jewels to let them go out of their hands, *as they were of great value, and had long continued as it were in a continual descent for many years together with the crowne of England.* Foedera, vol. xviii. p. 236. In Thoresby's Museum was Sir Sackville Crow's book of accounts from the year 1622 to 1628, containing the receipts and disbursements of the private purse of the Duke of Buckingham in his voyages into Spain and France; with the charge of his embassy into the Low-countries; with the monies received upon the pawning the King's and his Grace's jewels, &c. *V. Duc. Leod.* p. 523. That Museum is dispersed: but part of it being sold by auction in March 1764, I purchased the MS. in question, and shall hereafter perhaps print it with some other curious papers.

[*Miscellaneous Antiquities*, 4to. Strawberry-hill, 1772. Two numbers only were printed.]

\* [This drop-pearl is particularly represented in a portrait of Charles 1st. dismounted from his horse, which is held by the Marquis of Hamilton, in the Louvre, engraved by Sir R. Strange.]

Orange, and was given to the Earl of Portland by King William.\*

A catalogue of the pictures, statues, goods, tapestries and jewels,† with the several prices at which they were valued and sold, was discovered some years ago in Moorfields, and fell into the hands of the late Sir John Stanley, who permitted Mr. Vicechamberlain Cook, Mr. Fairfax and Mr. Kent to take copies, from one of which Vertue

\* Tavernier, book iv. chap. 17. mentions having a diamond on which were engraved the arms of Charles I. The Sophy of Persia and his court were extremely surprized at the art of engraving so hard a jewel; but, says Tavernier, I did not dare to own to whom it belonged, remembering what had formerly happened to the Chevalier de Reville on the subject of that King. The story, as he had related it before, in book ii. chap. 10. was, that Reville having told the Sophy that he had commanded a company of guards in the service of Charles, and being asked why he came into Persia? replied, that it was to dissipate the chagrin he felt on his master being put to death, and that since that time he could not endure to live in Christendom. The Sophy fell into a rage, and asked Reville, how it was possible, if he was captain of the King's guards, that he and all his men should not have shed the last drop of their blood in defence of their Prince? Reville was thrown into prison and remained there 22 days, and escaped at last by the intercession of the Sophy's eunuchs.—Had all Charles's soldiers been as loyal as the Persian Monarch thought it their duty to be, we might now have the glory of being as faithful slaves as the Asiatics.

† [See an Inventory of plate and jewels belonging to Charles I. *Archaeolog.* v. 15. p. 271.

“Inventory of pictures, medals, agates, &c. sold by order of the Council, from 1649 to 1652.” *MSS. Harl.* 4894.]

obtained a transcript. The particulars are too numerous to insert here. The total of the contracts amounted to 118,080*l.*—10*s.*—2*d.* Thirty-one pages at the beginning relating to the plate and jewels were wanting, and other pages here and there were missing. Large quantities were undoubtedly secreted and embezzled, and part remained unsold by the accession of Cromwell, who lived both at Whitehall and Hampton-court. All other furniture from all the King's palaces was brought up and exposed to sale; there are specified particularly Denmark or Somerset-house, Greenwich,\* Whitehall, Nonsuch, Oatlands, Windsor, Wimbleton-house, St. James's, Hampton-court, Richmond, Theobald's, Ludlow, Carisbrook, and Kenilworth castles; Bewdley-house, Holdenby-house, Royston, Newmarket, and Woodstock manor house. One may easily imagine that such a collection of pictures, with the remains of jewels and plate, and the furniture of nineteen palaces ought to have amounted to a far greater sum than an hundred and eighteen thousand pounds.†

The sale continued to August 9, 1653. The prices were fixed, but if more was offered, the

\* Among the pictures from Greenwich is mentioned one piece of writing by Holbein, sold for ten pounds. I know not what this writing was.

† R. Symond's says, the committee of Somerset-house prized the King's goods and moveables with the pictures at

highest bidder purchased; this happened in some instances, not in many. Part of the goods were sold by inch of candle. The buyers called contractors, signed a writing for the several sums.\* If they disliked the bargain, they were at liberty to be discharged from the agreement on paying one fourth of the sum stipulated. Among the purchasers of statues and pictures were several painters, as Decritz, Wright, Baptist Van Leem-

200,000*l.* notwithstanding the Queen had carried away and himself caused to be conveyed away abundance of jewels; and for this he cites Beauchamp, clerk to the committee.

[Abstract of the sale of the Pictures, &c. in the several palaces belonging to K. Charles I.

	<i>£.</i>	<i>s.</i>	<i>d.</i>
Wimbledon and Greenwich - - -	1709	19	0
Whitehall - - - - -	2291	10	0
Oatlands (81 pictures) - - - -	733	18	0
Nonsuch (33 Ditto) - - - - -	282	0	0
Somerset house, with those at Whitehall and St. James' (447 Ditto.) - - }	10,052	11	0
Hampton Court (332 Ditto) - - -	4675	16	0
St. James' ( <i>Sculpture</i> ) - - - -	290	0	0
Somerset House in the Gallery, (120 pieces).	2387	3	0
In the Gardens (20 Ditto) - - -	1165	14	0
At Greenwich (230 Ditto) - - -	13,780	13	6
At St. James' (20 Ditto) - - -	656	0	0
Total value.	<u>£38,025</u>	<u>4</u>	<u>6</u>

A reasonable doubt will arise whether the tapestry and other splendid furniture of these palaces were not included in this valuation.]

\* It appears upon examination of the last mentioned Inven-

put, Sir Balthazar Gerbier, &c. The prices of the most remarkable lots were as follows; The cartoons of Raphaël, 300*l.* bought by his Highness (Cromwell.) The royal family (now in the gallery at Kensington) 150*l.* The King on horseback (in the same place) 200*l.* The triumphs of Julius Cæsar by Andrea Mantegna (now at Hampton-court) 1000*l.* Twelve Cæsars by Titian, 1200*l.* The muses by Tintoret, (at Kensington) valued at 80*l.* sold for 100*l.* Alexander VI. and Cæsar Borgia by Titian, 100*l.* Triumph of Vespasian and Titus by Julio Romano (at Paris) 150*l.* The great piece of the Nativity by Julio Romano, 500*l.* It seems the act for destroying what they called superstitious pieces was not well observed. Two pieces of tapestry of the five senses by Sir Francis Crane, 270*l.* Mention is made of two sets more ancient, of the landing of Henry VII. and the marriage of Prince Arthur.\* From Windsor a picture of Edward III. with a green

tory, that the chief contractors were Decritz, Lanier and Van Lenput, painters; Mr. Bass, Jackson, Colonel Webb, and Mr. Harrison and Emery. Colonel Hutcheson, so justly celebrated by his *Memoirs* lately published, was a frequent purchaser, in 1652.

\* This latter piece is extant at an abandoned house of the late Lord Anson's, now a popish seminary, at Standon near Puckeridge, Hertfordshire. The work is coarse, and the figures do not seem to have been portraits, but the habits are of the time. In one corner Henry VII. and Ferdinand are conferring amicably on a joint throne.

curtain before it, 4*l.* Mary, Christ, and many Angels dancing by Vandyck, valued only at 40*l.* This is the picture at Houghton, for which my father gave 800*l.* it was twice sold before for above 1000*l.* whence I conclude there was some knavery in the valuation of it. Sleeping Venus by Correggio, 1000*l.* Mary, Child and St. Jerome, by Parmegiano, 150*l.* The Venus del Pardo by Titian, valued at 500*l.* sold for 600*l.* Marquis del Guasto haranguing his soldiers by Titian, 250*l.* Venus dressing by the Graces, Guido (at Kensington) 200*l.* Herodias with the head of St. John by Titian, 150*l.* (with his Highness.) The little Madonna and Christ by Raphael, 800*l.* St. George by Raphael, 150*l.* Marquis of Mantua by ditto, 200*l.* Frobenius and Erasmus by Holbein, 200*l.* Our Lady, Christ and others by Old Palma, 200*l.* A man in black by Holbein, 120*l.* St. John by Leonardo da Vinci, 140*l.* Duke of Bucks and his brother by Vandyck, (now at Kensington) valued at 30*l.* sold for 50*l.* This is one of the finest pictures of that master. A Satyr flayed by Correggio, 1000*l.* Mercury teaching Cupid to read, Venus standing by, by Correggio, 800*l.* The King's head by Bernini, 800*l.* A statue of Tiberius larger than life, 500*l.* The Gladiator in brass (now at Houghton) 300*l.* Christ washing the feet of his disciples, 300*l.*

Among the contractors appears Mr. John Leigh, who on August 1, 1649, buys goods for the use of



Lieutenant-general Cromwell to the value of 109*l.*—5*s.*—0*d.* and on the 15th are sold to the Right hon. the Lady Cromwell goods to the amount of two hundred pounds more. But no sooner was Cromwell in possession of the sole power, than he not only prevented any farther sale, but even detained from the purchasers much of what they had contracted for. This appears by a petition,\* addressed, after the protector's death, to the council of state, by major Edward Bass, Emanuel de Critz, William Latham, and Henry Willet in behalf of themselves and divers others, in which they represent,

“That in the year 1651, the petitioners did buy of the contractors for the sale of the late King's goods, the several parcels there under-named, and did accordingly make satisfaction unto the Treasurer for the same, But for as much as the said goods are in Whitehall, and some part thereof in Mr. Kinnersley's custody in keeping, the petitioners do humbly desire their honours' order, whereby they may receive the said goods, they having been great sufferers by the late General Cromwell's detaining thereof; and the petitioners, &c.”

The goods specified are hangings, and statues in the garden at Whitehall. It is very remark-

\* Copied by Vertue from a paper in possession of Mr. Martin.

able that in this piece they style the Protector, the late *General* Cromwell.

Whence Charles had his statues we learn from Peacham; "The King also, says he, ever since his coming to the crown hath amply testified a royal liking of ancient statues, by causing a whole army of old foreign Emperors, Captains and Senators all at once to land on his coasts, to come and do him homage, and attend him in his palaces of St. James's and Somerset-house. A great part of these belonged to the late Duke of Mantua; and some of the old Greek marble bases, columns, and altars were brought from the ruins of Apollo's temple at Delos, by that noble and absolutely compleat gentleman Sir Kenelm Digby Knight."\*

Some of the most capital pictures were purchased by the King of Spain, which arriving there while the Embassadors of Charles II. were at that court, they were desired, by an odd kind of delicacy, to withdraw, they supposing that this dismissal was owing to an account received at the same time of Cromwell's victory over the Marquis of Argyle; "but, says Lord Clarendon,† they knew afterwards that the true cause of this

\* *Compleat Gentleman*, 107. [This account which Peacham has given in the quaint language of his time, then much admired, is confirmed by Vanderdoort's catalogue, printed by Bathoe, 4to. 1757.]

† In his life p. 119, fol. edit.

impatience to get rid of them, was that their minister in England, having purchased many of the King's pictures and rich furniture, had sent them to the Groyne; from whence they were expected to arrive about that time at Madrid; which they thought could not decently be brought to the palace while the ambassadors remained at the court."

After the restoration endeavours were used to reassemble the spoils. A commission was issued out to examine Hugh Peters concerning the disposal of the pictures, jewels, &c. that had belonged to the royal family, but without effect, by the obstinacy or ignorance of Peters, who would not or could not give the desired satisfaction.\* Some of the pictures had been purchased by Gerard Reyntz,† a Dutch collector, after whose death they were bought of his widow by the states and presented to Charles II. One only picture [the King on horseback by Vandyck] was recovered by a process at Law from Remèe or Remigius Van Leemput, a painter then in England, who had bought it at the sale.‡

\* See General Dict. vol. ii. p. 384.

† They are engraved in Reyntz's gallery.

‡ [The late Mr. Brand, Secretary to the Society of Antiquaries, had "W. Hawley's catalogue of King Charles Ist. pictures, statues, bronzes, plate, &c. dispersed during the Civil wars, but recovered for King Charles II." It was disposed of at his sale.]

Notwithstanding the havoc that had been made, it is plain from the catalogue of the collection of James II. that the crown still possessed a great number of valuable pictures,\* but the fire of Whitehall destroyed almost all that the rage of civil war had spared. Some valuable pieces indeed were carried to Lisbon from Somerset-house by the Queen Dowager, when she returned to Portugal. The then Lord Chamberlain, it is said, put a stop to their embarkation, till mollified by the present of one of them that he admired.

The royal library escaped better: This was founded by James I. It contained the collection belonging to the crown, among which were several fine editions on vellum, sent as presents from abroad, on the restoration of learning, to Henry VII. Henry VIII. and Queen Elizabeth; the library of the Lord Lumley, purchased by James for Prince Henry; the collection of Casaubon bought of his widow, and some curious MSS. brought from Constantinople by Sir Thomas Roe.

\* [From Pepys' most characteristic memoirs, it is evident that the dispersed royal collection had been recovered to a much greater extent, than has been generally imagined. "1662 I walked up and down the gallery (at *Whitehall*) spending my time upon the pictures." "1666—To *Whitehall*, the King's closet, where was such variety of pictures and other things of rarity and value, that I was properly confounded, and enjoyed no pleasure in the sight of them; which is the only time in my life, that I was ever so at a loss for pleasure, in the greatest plenty of objects to give it me." p. 300.]

These books have been given to the British Museum by his late majesty. To this library Prince Henry had added a large number of coins, medals, cameos and intaglias, the *Dactyliotheca* of Gorlæus. Mr. Young, librarian to Charles I.\* was removed by the council of state in 1649, at which time an account of the books and coins was taken; of the latter there were 1200, of which 400 only remained at the restoration. Among the Duke of Ormond's letters is one dated April 2, 1649, where he says, "All the rarities in the King's library at St. James's are vanished." Yet it is evident many remained, for in June 1659 a vote passed "that the Lord Whitlocke be desired and authorized to take upon him the care and custody of the library at James-house, and of all the books, manuscripts and medals, that are in or belonging to the said library, that the same be safely kept and preserved, and to recover all such as have been embezzled or taken out of the same." Charles II. after his return ordered Ashmole† to draw up an account of the medals that were left, and placed them in the closet of Henry VIII. at Whitehall, where they were lost at the fire.

\* In this library, says Perinchief, was kept a collection of his, of the excellent sayings of authors, written by his own hand, and in his youth, presented to his father King James. *Life of King Charles*, p. 219.

† *Memoires of Elias Ashmole* prefixed to his *Berkshire*; p. 10. 24.

What farther relates to Charles I. as protector of the arts, will be found in the subsequent pages, under the articles of the different professors whom he countenanced. If this chapter has not been thought tedious and too circumstantial, the readers who excuse it, will not perhaps be sorry if I add a little more to it on that other patron of genius, the EARL OF ARUNDEL.

Thomas Howard Earl of Arundel\* is sufficiently known in his public character by that

\* There is a short view of his life in Sir Edward Walker's historical discourses, and some curious particulars in Lilly's observations on the life and death of King Charles. As the book is not in every body's hands, one anecdote may be worth transcribing. The King taking the part of a priest, who pretended that his majesty had a right to a rectory which the Earl challenged as his, Arundel said to Charles, "Sir, this rectory was an appendent to a manour of mine, untill my grandfather unfortunately lost both his life and seventeen lordships more, for the love he bore to your grandmother." On the life and death of K. Charles I. p. 224.

I have found another anecdote of this Earl that I have met with no where else. In the life of Aretine in *Les Vies des Hommes & des Femmes illustres d'Italie*, par. une Societé de gens de lettres, Paris, 1768 vol. i. p. 388. It is said, that Aretine having dedicated the 2d vol. of his letters to James I. and receiving no reward, sollicitated one for five years. Hearing at last that the Earl of Arundel had orders to give him 500 crowns, and not receiving them, he accused the Earl publicly of having sunk them for his own use. The Earl ordered his servants to beat Aretine, which they did severely. The corrected libeller published that the Earl had no hand in the beating him, went to him, begged the money, and received it.



THOMAS EARL OF ARUNDEL.

*Seated in the Statue Gallery of Old Arundel House.  
From the Original Painting by Vansomer,  
in the Collection of His Grace the Duke of Norfolk.  
Copied by R. T. Bone & Engraved by W. H. Worthington.*





admirable portrait drawn of him by Lord Clarendon.\* Living much within himself, but in all the state of the ancient nobility, his chief amusement was his collection, the very ruins of which are ornaments now to several principal cabinets. He was the first who professedly began to collect in this country, and led the way to Prince Henry, King Charles, and the Duke of Buckingham. "I cannot," says Peacham,† "but with much reverence mention the every way Right Honourable Thomas Howard Lord High Marshal of England,

The Peer's resentment and the Satirist's mercenary servility are both very credible.

[Aretine was born in 1492, and died in 1557. How then could this story be referred either to King James or Lord Arundel?]

\* [Lord Clarendon's character of this justly celebrated nobleman may be "admirable" as a biographical sketch, but it is not founded in fact, which alone can make biography valuable. When Mr. Hyde, he had severely and coarsely reprehended Lord Arundel for his conduct as Earl Marshal, and what he continued to think of that nobleman, afterward, is given without reserve, in the *memoirs of himself*, (p. 37.) The great historian affirms, that notwithstanding the dignity of Lord Arundel's appearance, "he was disposed to levity and *delights*, which were indeed very *despicable and childish!!!* and these were the uncandid sentiments with which that profound lawyer and statesman has jaundiced his pages, respecting the arts, and their patron. Posterity has decided *otherwise*; and has hailed him, "THE FATHER OF VERTU IN ENGLAND!" He was, says Evelyn (*Sculptura*) the great Mæcenas of all politer arts, and the boundless amasser of antiquities.]

† *Compleat Gentleman*, p. 107.

as great for his noble patronage of arts and ancient learning, as for his high birth and place; to whose liberal charges and magnificence\* this angle of the world oweth the first sight of Greek and Roman statues, with whose admired presence he began to honour the gardens and galleries of Arundel-house about twenty years ago,† and hath ever since continued to transplant old Greece into England." The person chiefly employed by the Earl in these researches was Mr. Petty.‡ It appears from Sir Thomas Roe's letters, who had a commission of the like nature from the Duke of Buckingham,§ that no man was ever better quali-

\* In one of R. Symondes's pocket-books in the Museum is a character not quite so favourable of the Earl. "Mai," says he, "rimunerò persona. Era molto generoso e libero a forastieri per guadagnare fama, ed in quella cosa spendea liberamente." There are also the following hints. "Old Earle fece rubare pezzo di quel quadro di Veronese a Padova, but it was spoiled, says Mr. Jer. Lanier. Last Earl Thomas, molto lodato di Jer. Lanier per uom honestissimo et civile ed intendentissimo: per patto furono d'accordo d'andare in Italia quest'anno 1654 per comprare disegni e quadri." This Thomas must be the person who was restored to the title of Duke of Norfolk by Charles II. and died at Padua in 1678. [The date should be 1634.]

† This was printed in 1634.

[‡ William Petty, M. A. was the uncle of the famous Sir William Petty, the founder of the Lansdowne family. He was chaplain to the Earl of Arundel, and was beneficed in the Isle of Wight. Many interesting notices respecting his voyage in the Levant occur in *Sir T. Roe's Negotiations*, folio, pp. 334, 444, 495, and 270.]

§ "Neither am I," says the Duke, "so fond of antiquity, as

fied for such an employment than Mr. Petty; "He encounters," says Sir Thomas,\* "all accidents with unwearied patience, eats with Greeks on their work-days, lies with fishermen on planks, is all things that may obtain his ends." Mr. Petty returning with his collection from Samos, narrowly escaped with his life in a great storm, but lost all his curiosities, and was imprisoned for a spy, but obtaining his liberty, pursued his researches.

Many curious pieces of painting and antiquities, especially medals, the Earl bought of Henry Vanderborcht, a painter of Brussels, who lived at Frankendal, and whose son Henry, Lord Arundel, finding at Franckfort, sent to Mr. Petty then collecting for him in Italy, and afterwards kept in his service as long as he lived. Vanderborcht the younger was both painter and graver; he drew many of the Arundelian curiosities, and etched several things both in that and the royal collection. A book of his drawings from the former, containing 567 pieces, is preserved at Paris, and is described in the catalogue of L'orangerie, p. 199.† After the death of the Earl,

you rightly conjecture, to court it in a deformed or mishapen stone." P. 534.

\* Page 495. See the particulars of several purchases made by Sir Thomas, and Mr. Petty, in various letters in that collection. They are worth reading.

† [Vanderborcht's drawings, from subjects in the Arundelian Collection, are dated from 1631 to 1638.]

the younger Henry entered into the service of the Prince of Wales, afterwards Charles II. and lived in esteem in London for a considerable time, but returned to Antwerp and died there.\* There are prints by Hollar of both father and son; the former done from a painting of the latter.

The Earl was not a mere selfish virtuoso; he was bountiful to men of talents, retaining some in his service, and liberal to all.† He was one of the first who discovered the genius of Inigo Jones,‡ and was himself, says Lilly,§ the first who “brought over the new way of building with brick in the city, greatly to the safety of the city, and preservation of the wood of this nation.” Norgate, whom I have mentioned, partook of his favours. On his embassy to Vienna|| he found Hollar at Prague, and brought him over, where

\* See English School, p. 467. There is a print by Hollar of Elias Allen, from a painting of Vanderborcht.

† The famous Oughtred was taken into Arundel-house to instruct the Earl's son, Sir William Howard, in mathematics—but it seems was disappointed of preferment. See *Biogr. Brit.* vol. v. p. 3280, 3283, 3284. [Lord Arundel presented him to the rectory of Albury in Surrey, where he died.]

‡ Some carved seats by Inigo were purchased from Tart-hall and placed in a temple at Chiswick by Lord Burlington.

§ *Observations on the Life of K. Charles*, p. 51.

|| An account of this embassy was drawn up and published by Crowne, who attended the Earl.

[A true relation, &c. of the Travels of Thomas Earl of Arundel, Ambassador extraordinary to Ferdinand II. Emperor of Germany, A.D. 1636. by W. Crowne, Gent. 12mo. 1637. *Extremely rare.*]

the latter engraved a great number of plates from pictures, drawings and curiosities in the Arundelian collection. There is a set of small prints by Hollar, views of Albury, the Earl's seat in Surrey. "Lord Arundel thought,\* says Evelyn, "that one

\* *Sculptura*, p. 103.

[Mr. Evelyn must have been very young when he heard Lord Arundel give this unphilosophical opinion; and it is, as Mr. W. observes, no proof of the narrator's wisdom, that he should have told it, when he was so much older. When Shakspeare says,

"The man that has not music in his soul,  
Is fit for treason, &c."

it was only a poetical flight to express his own enthusiastic pleasure derived from sweet sounds. It is well known that Dr. Johnson, Mr. Fox, Mr. Burke, and Mr. Pitt, were almost totally insensible of their effect. Is an inference adverse to their moral feeling, to be drawn from that fact?

Lord Arundel left England in February, 1643; and it does not appear from any remaining document, that he took with him more of his collection, than the most portable articles. "In the *Howard Anecdotes*," published in 1769, the particulars of the sale at Stafford House are given, which will amply prove, under circumstances of depreciation, the value of the Arundel Collection in its intire state; when it is ascertained, that the share removed from Arundel to Stafford House, did not include one-half of the original collection, either in point of number or curiosity.]

£. s. d.		£. s. d.		£. s. d.	
Pictures - -	812 18 0	Japan - - -	698 11 0	Agate cups -	163 10 0
Prints - - -	168 17 4	Gilt and other	} 462 1 0	Jewels and	} 2457 7 10
Drawings - -	299 4 7	Plate -		curiosities	
Medals - - -	50 10 6	Crystal Vases -	364 3 0	Old lots of plate	170 6 7
Cabinets & China	1256 19 0	Several other lots	738 13 4	Household -	} 738 13 2
				furniture	
				Total.	8852 11 0

who could not design a little, would never make an honest man." A foolish observation enough, and which, if he had not left better proofs, would give one as little opinion of the judgment of the speaker, as it does of that of the relator. The Earl seems to have had in his service another painter, one Harrison, now only known to us by a chronologic diary, in which he records particulars relating to old Parr, whom Lord Arundel had a curiosity to see.\*

At the beginning of the troubles the Earl transported himself and his collection to Antwerp, and dying not long after at Padua, he divided his personal estate between his sons, Henry Lord Maltravers, and Sir William Howard Viscount Stafford. Of what came to the eldest branch, since Dukes of Norfolk, the most valuable part fell into the hands of the Duchess, who was divorced; the statues she sold† to the last Earl of Pomfret's

\* See Peck's collection of divers curious historical pieces, subjoined to his lives of Cromwell and Milton. The Earl sent Parr, who was then blind, to King Charles. The King said to him, "You have lived longer than other men; what have you done more than other men?" He replied, "I did penance when I was an hundred years old."

† The Duchess it is said wanted money and sold them for 300*l*.

[The Editor is enabled, from peculiar circumstances, to throw some light on Mr. W's. information, which is generally referred to, whenever mention is made of the Arundel collection. Lord Arundel began to collect statues and pictures about 1615, and arranged them in the great galleries of Arun-

father, which have been lately given by the Countess Dowager to the university of Oxford, which

del House. The following disposition was made of the marbles, the statues, and busts in the gallery ; the inscribed marbles and bas-reliefs were inserted into the walls of the garden ; and the inferior and mutilated statues decorated a summer garden which the Earl had made at Lambeth. We find in the catalogues, that the Arundel Collection, when entire, contained 37 statues, 128 busts, and 250 inscribed marbles, exclusively of sarcophagi, altars, and fragments, and the gems above-mentioned. The statues and inscribed marbles may still be inspected at Oxford, and the busts principally at Wilton. It had been the original intention of Lord Arundel, that his great collection should be deposited in Arundel Castle, Sussex, and Arundel House in the Strand, and there to be preserved, as heir-looms, as expressed in the preamble of an Act of Settlement, which he procured in 1628. But as it appears, he altered his plan, and made a division between his two sons. The complete dispersion was thus effected. In 1685, Henry Duke of Norfolk was separated from his Duchess, (afterwards divorced and remarried to Sir John Germaine) when she possessed herself of the cabinets and the celebrated gems. In the same year, the *Gazette* gives notice of the sale of "a Collection of paintings, limnings, and drawings, made by Thomas Earl of Arundel, at the house of Mr. Walton, in Holborn, Lincoln's-Inn-Fields, the sale to last for ten mornings and three evenings,"—which will give us a competent idea of its extent. Yet some part was retained, for in 1691, the *Gazette* advertises "the collection possessed by Henry Duke of Norfolk, and no other pictures." The family portraits were retained.

Concerning the Stafford moiety an account has been given. Many portraits and other curiosities, which had belonged to Alatheia Countess of Arundel, were bequeathed by her, to her fourth son, Charles Howard, Esq. of Greystoke Castle, Cumberland. In *Evelyn's Diary*, "1682. Went to the Duke of Norfolk to ask whether he would part with any of his Cartoons

had before been enriched with those curious records called the Arundelian marbles: the cameos and intaglios the Duchess of Norfolk bequeathed to her second husband, Sir John Germaine: They are\* now in the possession of his widow, Lady Elizabeth Germaine.† Among them is that inimitable cameo, the marriage of Cupid and Psyche, which I should not scruple to pronounce the finest remain of antique sculpture in that kind. The coins and medals came into the possession of Thomas Earl of Winchelsea, and in 1696, were

of Raffaele and the great masters; he told me if he might sell them altogether, he would; but that the late Sir Peter Lely, our famous painter, had gotten some of his best. The person who desired me to treat for them was Vander Does, grandson to that great scholar, and friend of Joseph Scaliger," v. i. p. 519.]

\* Part of this collection were the antique gems published by Apollina at Rome, 1627, and afterwards by Licetus of Genoa.

† Since the first edition of this book, Lady E. Germaine has given them to Lord Charles Spencer, on his marriage with her great niece Miss Beauclerc, and he to his brother, the Duke of Marlborough.

[In 1783, the late Duke, printed for private distribution only, two volumes folio, "*Gemmarum Antiquarum delectus ex præstantioribus desumptus, in dactylo-theca Ducis Marlboroughensis,*" Of the first volume the exposition was written in Latin, by Jacob Bryant and translated into French by Dr. Maty. The second by Dr. Cole, translated by Dutens, sold for 86*l.* in 1798. The Gems were drawn by Cipriani and engraved by Bartolozzi, and are ranked among the best works of either artist.]



sold by his executors to Mr. Thomas Hall. Arundel-house was pulled down in 1678. The remainder of the collection was preserved at Tarthall,\* without the gate of St. James's Park near Buckingham House. Those curiosities too were sold by auction in 1720,† and the house itself has been lately demolished. At that sale Dr. Meade bought the head of Homer,‡ after whose death it was purchased by the present Earl of Exeter, and by him presented to the British Museum. It is believed to have been brought from Constantinople, and to have been the head of the very statue in the imperial palace described by Cedrenus. The rest of the figure was melted in the fire. The Earl of Arundel had tried to procure the obelisk, since erected in the Piazza Navona at Rome; and he offered the value of 7000*l.* in money or land to the Duke of Buckingham for a capital picture of Titian,§ called the

\* [The vulgar name of Stafford House.]

† Mr. West has the printed catalogue (which was miserably drawn up) with the prices. That sale produced 6535*l.*

‡ It is engraved in a print from Vandyck of the Earl and Countess, in which the Earl, who has a globe near him, is pointing to Madagascar, where he had thoughts of making a settlement.

[*Marbles of the British Museum, P. I. plate 39.* The learned Editor observes, that the features generally given to Homer are not to be recognised in this head. It is rather a fragment of a statue of Pindar.]

§ [The "Ecce Homo" was afterward, in the Collection at

Ecce Homo, in which were introduced the portraits of the Pope, Charles V. and Solyman the magnificent.

The Earl has been painted by Rubens and Vandyck. The present Duke of Argyle has a fine head of him by the former. By the latter he was drawn in armour with his grandson Cardinal Howard. The Earl had designed too to have a large picture, like that at Wilton, of himself and family: Vandyck actually made the design, but by the intervention of the troubles it was executed only in small by Ph. Frutiers at Antwerp, from whence Vertue engraved a plate. The Earl and Countess are sitting under a state;\* before them are their children, one holds a shield† presented by the great Duke of Tuscany to the famous Earl

Prague, query, if now at Vienna? There is a copy at Northumberland House.]

\* [This singularly curious picture does not exceed the size of the engraving above-mentioned, of which Vertue made a private plate, for Edward Duke of Norfolk. It is now in one of the apartments of Norfolk House, and is worthy of the master. Frutiers was very eminent for his copies *in small*, which he finished very delicately. It is much to his credit that he was so employed by Rubens. The Editor has seen a similar copy of the picture by Vandyck at Norfolk House, of the Earl of Arundel in armour, with his grandson Philip Howard, as a boy, who was afterward the last English Cardinal.]

† This shield is now in the possession of his Grace the Duke of Norfolk. [Exhibited in the Gallery of the British Institution in 1822.]

of Surrey at a tournament, and two others bring the helmet and sword of James IV. taken at the victory of Floddenfield, by the Earl of Surrey's father, Thomas Duke of Norfolk. Portraits of both those noblemen are represented as hanging up near the canopy.

I will conclude this article and chapter with mentioning that Franciscus Junius,† was taken by the Earl of Arundel for his librarian, and lived in his family thirty years. The Earl had purchased part of the library of the Kings of Hun-

\* See his article in the General Dictionary.

[Francis de Jong, latinised into "FRANCISCUS JUNIUS," was the son of Adrien de Jong, who passed several years in England as physician to the Treasurer, Thomas Duke of Norfolk. He was a man of singular learning, and particularly eminent for his knowledge of the ancient Teutonic languages. Of his erudite work, "De picturâ veterum," the first edition in 4to. appeared in 1636, printed abroad. In the picture by Vandyck, (mentioned p. 153, note) Junius is introduced as standing behind Lord Arundel, and pointing to the books in the library, as if persuading his patron to abandon this favourite project of retiring to the Island of Madagascar and there establishing an English settlement. This portrait is omitted in the engraving by Vosterman. Among the "*Lettere sulla Pittura*, t. iv. p. 9, is one from Vandyck to F. Junius, acknowledging the receipt of his book, "*De Picturâ Veterum*," with many commendations. This letter is dated, *Londra*, 14 *Augusto* 1646. The first edition of the above-mentioned work was published in Holland, and the second, much improved by Grævius, in London, 1694, fol. Junius is one of the "*Centum Icones*," and the original sketch, in oil, in *chiaro-scuro*, is now in the Bodleian Library, Oxford.]

gary from Pirkeymerus ; Henry Duke of Norfolk, by persuasion of Mr. Evelyn, bestowed it on the Royal Society.\*

\* See *London and the Environs*, vol. v. p. 291.

[*Evelyn's Diary*, p. 388, 1667. "With Mr. H. Howard of Norfolk (afterward Duke) of whom I obtained the gift of his Arundel marbles for the University of Oxford, those celebrated and famous inscriptions Greek and Latine, gathered with so much cost and industry from Greece by his most illustrious grandfather, the magnificent Earl of Arundel, my noble friend, whilst he lived. When I saw these precious monuments miserably neglected and scattered up and downe about the garden and other parts of Arundel House, and how exceedingly the corrosive air of London had impaired them, I procured him to bestow them, &c."

Although the political character of Lord Arundel may be deemed irrelevant to the subjects of the present inquiry, yet as it has been alluded to, upon Lord Clarendon's uncandid judgment, the real cause of the first mentioned great nobleman's leaving England, at the very instant of incipient rebellion, should be fairly understood. In 1641, he presented a petition to Charles I. to restore to him his ancient honours, signed by sixteen peers. This request was evaded. In the next year, he attended the Princess Mary and her husband the young Prince of Orange, as Lord High Steward, with a determination never to return. Foreseeing the calamitous events which had then began to take place ; and which involved the ruin of the king and the nobility ; he became a *voluntary* exile, having received continual affronts from the ministers of Charles I, under the specious semblance of favours to be conferred. He retired therefore from councils, the calamitous effects of which he had sufficient sagacity long to foresee, and by which he would not condescend to be governed.]

## REMARKS.

Supplementary anecdotes occur, with respect to the three great collections of painting made in this country, during the early part of the seventeenth century, which may be better placed under these general remarks, than to extend the notes, which certain readers may consider as too much lengthened.

KING CHARLES I. inherited the small collection of Italian and Flemish pictures which had been made by Henry VIII. ; but through the succeeding reigns, although portraits were greatly added to it, it remained with scarcely a single accession of any other kind.

The precise year, in which the Duke of Mantua's pictures were brought into England, does not occur ; but after their acquirement (certainly in the early part of his reign) the increase was constantly carried on, by purchases and presents.

The taste of that sovereign in appreciating the several pictures, and the delight which he received from the long inspection of them, are allowed, without contradiction. His esteem of living masters whom he patronised, was no less remarkable, as we are told by Vanderdoort that "in the king's breakfast chamber, the heads of Rubens, Mytens, and Vandyck, each by themselves, were placed there, by the king's own appointment."

GEORGE VILLIERS, DUKE OF BUCKINGHAM, acquired his taste for a collection of pictures, as an appendage to magnificence, during his embassy into Spain ; and finding that Rubens had already made one, from whose name alone it would derive celebrity, he did not suffer the price to prevent the acquisition. But it had other claims, for it contained by Titian 19 ; Bassan 21 ; P. Veronese 13 ; Palma 8 ; Tintoretto 17 ; L. da Vinci 3 ; Raffaele 3 ; and by Rubens himself 13. This negociation took place in 1625 ; and the pictures were deposited in York House. The greater part of them, previously to the sequestration of the estate by the Parliament in 1649, had been sent over to Antwerp by a Mr. Tragleman, an old steward of the

family, to be sold for the maintenance of the second Duke, then young, and in exile. Most of these were purchased by the Archduke Leopold, for the collection at Prague, now removed to Vienna.\*

In the EARL OF ARUNDEL'S collection, it does not appear that there were pictures which could support any just comparison with the two collections just mentioned, either in point of value or number. The superiority of the Arundel Collection was in statues, inscribed marbles, and gems. Of the pictures those by Holbein were more numerous and excellent than in any other repository, and the same observation is made of his drawings by Leonardo da Vinci. Among the archives at Norfolk House, no catalogue of the collection in its entire state had been seen by Vertue, nor has been since discovered. The galleries and cabinet-rooms in Arundel House, so furnished, were not only the delight of the nobleman who formed them, but were by his liberality the resort of virtuosi, as the cradle of infant taste, in this kingdom, where it has since attained to so full a stature. Here he was visited by royalty itself, and we learn, that he had (like a lineal descendant from him, the late Charles Towneley, Esq. whose collection of marbles is now a national boast) a great pleasure in exhibiting and explaining his curiosities to intelligent inspectors, which *Sandart* particularly acknowledges, p. 241. In *Allen's Diary*, preserved at Dulwich College, is a note, "April 17, 1618, I was at Arundel House, where my lord showed me all his statues and pictures that came from Italy." In Birch's collection of letters, (v. iii. p. 254. MSS. 4178, *Cat. Ascough*) ER. to Sir T. Puckering, Jan. 1636-37; "Tuesday last week, their majesties came to Somerset House to lodge there, and on Wednesday, the King went to Arundel House to see those rarities my Lord Marshal had brought out of Germany." In forming their collections they had had frequent intercourse, by exchange. Vanderdoort mentions "an *Ecce Homo*" which the king had of my Lord Marshall, and he of Mr. Inigo Jones the King's surveyor, by Cantarini. "Christ in the Garden, brought from

\* See *Bathoe's Catalogue*, and *Sandart*.

Germany by my Lord Arundel and given to the king," with several other instances.

Rubens and Vandyck introduced into England a new æra of painting. Their scholars and imitators were both numerous and excellent; and contributed to establish a new style of portrait painting, with so great success that the more laborious and highly finished manner of Vansomer and Jansen was soon superseded.

Sculpture had not advanced in any decided degree, in the early part of the reign of Charles I.; at least before the arrival of Le Soeur and Fanelli. We were beginning to form some acquaintance with the models of ancient art, both Greek and Roman, and to obtain some knowledge of it from the acquirement of valuable specimens, collected by the King from the Duke of Mantua, the Duke of Bucks from Rubens, and chiefly by Lord Arundel, by his several agents and unbounded expense. Nicholas Stone was bred in the Dutch School, which is sufficiently evident; but gave his sons the advantage of some years study in Italy, and that too, in the school of Bernini. Yet, there are no proofs that it was followed by correspondent improvement. In monumental effigies, the cumbent posture was sometimes abandoned. Military men are represented as sitting on circular altars, which may be seen in Westminster Abbey. The sitting figure of the great Lord Verulam, at St. Albans, is worthy remark. Both the design and inscription were the suggestion of Sir Henry Wootton,—“*Sic sedebat.*”

Little can be added to former remarks concerning the state of Architecture during the preceding reign, for previously to the auspicious innovation established by the skill and practice of Inigo Jones, the variations are scarcely to be discriminated.

The discrimination indeed, between the houses he designed, when he was first employed as an architect, and after he had formed his taste upon Italian models, is sufficiently obvious, and shall be discussed in its place.

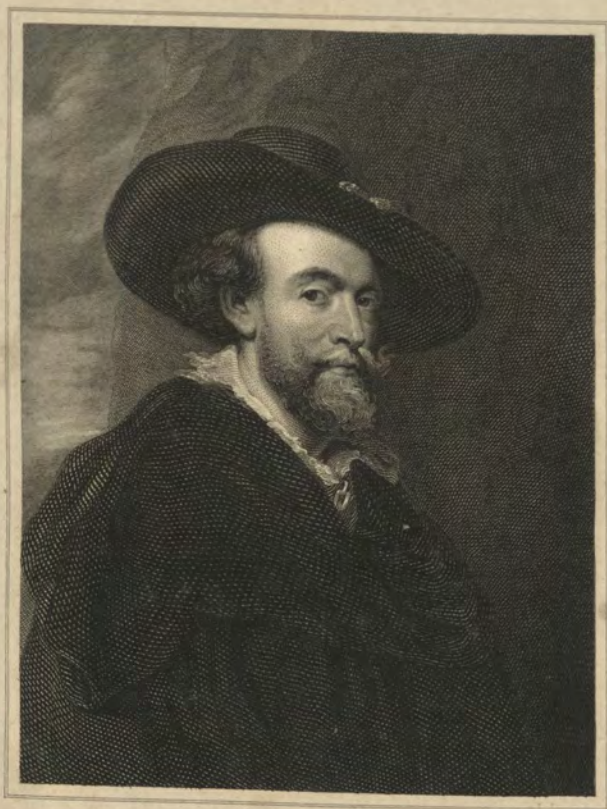
It should be observed, that we had in England, houses on the Palladian model, before the Banqueting House at White-

hall was erected, which was therefore not the earliest, but the most excellent example.

Mr. W. should have said that Baberham in Cambridgeshire was the first specimen of the pure Italian style, built by Sir H. Palavicini. Little Shelford, which he quotes, was built in imitation of it, by his son, Tobias Palavicini. At Stoke Bruerne Sir F. Crane erected a spacious villa, still remaining, very nearly resembling the plan of those which are frequent in the neighbourhood of Rome and Florence.







SIR PETER PAUL RUBENS,

*From the Original by himself in the  
Collection of His Majesty  
Copied by J. Jackson Esq. R.S.A.  
and Engraved by J. H. Robinson.*

LONDON,  
Published by John Major, 50 Fleet Street.  
Sept 16<sup>th</sup> 1826.

## CHAPTER III.

*Painters in the Reign of Charles I.*

## SIR PETER PAUL RUBENS.

Born 1577. Died 1641.

ONE cannot write the life of Rubens without transcribing twenty authors. The most common books expatiate on a painter, whose works are so numerous and so well known. His pictures were equally adapted to please the ignorant and the connoisseurs. Familiar subjects, familiar histories, treated with great lustre and fulness of colouring, a richness of nature and propriety of draperies, recommend themselves at first sight to the eyes of the vulgar. The just boldness of his drawing, the wonderful chiaro scuro diffused throughout his pictures, and not loaded like Rembrandt's to force out one peculiar spot of light, the variety of his carnations, the fidelity to the customs and manners of the times he was representing; and attention to every part of his compositions; without enforcing trifles too much or too much neglecting them, all this union of happy excellencies endear the works of Rubens to the best judges: he is perhaps the single artist who attracts the suffrages of every rank. One may

justly call him the *popular painter* ; he wanted that majesty and grace which confine the works of the greatest masters to the fewest admirers. I shall be but brief on the circumstances of his life ; he staid but little here, in which light only he belongs to this treatise.\*

\* [Since the first appearance of this work, the several Professors of Painting in the Royal Academy have made the pictures of Rubens a very prominent subject of their criticisms. Discriminations, so able and accurate, and opinions so just, will perhaps suffer from a partial selection, as they have been given at large to the public ; yet a few may be transcribed for their value to artists, and their interest with the lovers of art. Such decisions respecting the real merits and true character of this great Painter, given by professors of painting, will carry a weight of authority with them, which the happiest conjectures of theorists and amateurs have attempted, with inferior success. Reynolds, Barry, Opie and Fuseli have thought and written from an exhaustless fund of practical science, Gilpin, Knight and Price from theory only, and the analogies between nature and art.

Sir Joshua Reynolds, during his tour in Flanders, directed his attention chiefly to the magnificent pictures which Rubens had left in his native country ; and in his fifth Discourse, before the Academy, confined himself to a criticism upon the genius and style of that celebrated master, (*Works*, v. ii. p. 120.) In the first mentioned, we have able opinions concerning his animals, portraits and landscapes, v. ii. p. 422-427) and those subjoined upon his large historical pictures are equally novel and excellent. "It is only in large compositions, that his powers seem to have room to expand themselves. They really increase, in proportion to the size of the canvas upon which they are to be displayed. His superiority is not seen in easel pictures, nor even in detached parts of his greater works,

His father\* was doctor of laws and senator of Antwerp, which he quitted on the troubles of that

which are seldom eminently beautiful. It does not lie in an attitude, nor in any peculiar expression; but in the general effect; in the genius which pervades and animates the whole. The incorrectness of Rubens in regard to his outline, oftener proceeded from haste and carelessness, than from inability: there are in his great works, to which he seems to have paid a more particular attention, naked figures as eminent for their drawing as their colouring. (424) "Rubens is a remarkable instance of the same mind being seen in all the various parts of art. He possessed the true power of imitating. With a painter's eye, he saw at once the predominant feature, by which every object is known and distinguished; and as soon as seen, it was executed with a facility that is astonishing. He was, perhaps, the greatest master in the mechanical part of the art, the best workman with his tools, that ever managed a pencil."

"Rubens was remarkable for vigour of mind, general knowledge, and classical pursuit. Of the mixed composition of allegoric and historic fact, he has in one respect given a very admirable specimen, in his Judgment of Paris: the allegoric expedient of the Fury, who is bursting through the clouds, leads the mind into all the terrible consequences of the decision; and nothing can better show what should, and what should not be done, upon these occasions where allegory is blended with history. It is surprising that Rubens did not improve by the works of the Caracci, already in the Farnese Gallery." *Barry's Works*. v. i. p. 467.

"At Venice, Rubens soon compounded, from the splendour of Paul Veronese and the glow of Tintoretto, that florid system of mannered magnificence, which is the element of his art and the principle of his school." *Fuseli's Lect.* p. 93.

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\* This extract is chiefly made from *Felibien* vol. iii. p. 404. from *Descamps*, p. 297. and *Sandart*.

country and retired with his family to Cologn, where on the feast of St. Peter and Paul his wife

“ In comparing Rubens with Titian, it has been observed, that the latter mingled his tints as they are in nature ; that is in such a manner, as makes it impossible to discover where they begin, or terminate. Rubens’ method, on the contrary, was to lay his colours in their places, one by the side of the other, and afterwards, very slightly to mix them with a touch of the pencil.” *Opie’s Lect.* iv. v. p. 164. He has elsewhere observed, that the celebrated “ Taking down from the Cross,” rivets the attention of the spectator on the body by placing it on a white cloth. The circumstance of such a spread of white linen, opposed and united to flesh (which gives a peculiarity never to be forgotten), no man less daring than Rubens would have attempted, and no man less consummate as a colourist could have executed with success. Rubens rarely insulates his principal figure : with *him*, it is generally like the key-stone of an arch ; and, if not white itself, is commonly borne up by a mass of white, and another of red, which lift it forward full upon the spectators, as if coming out of the picture.”

Mr. Strange (*Catalogue of Engravings*) judiciously remarks, that as an able artist, Rubens received considerable aid from the brilliant and numerous school which he had formed, “ *ex Isocratis ludo tanquam ex equo Trojano innumeri principes exierunt.*” And without which, it would have been impossible for him, however laborious and expeditious he was, to have executed the prodigious quantity of pictures which he left behind him. Of these, though many were not wholly painted by himself, there were none, which did not pass through his hands and receive his last touches ; and his own spirit was diffused over the whole, which alone required a force of genius and an assiduity, of which there is not scarcely any other example.” “ Wildens and Van Uden painted the landscapes, Snyders the fruit, flowers, and animals, which were introduced. Rubens presided over all, and had the faculty of

was delivered of Rubens in 1577.\* Great care was taken of his education; he learned and spoke

blending their tints, so that the whole should appear to be the work of a single hand. *Deschamps*. "Histoire de la Vie de P. P. RUBENS, par *Michel*, Svo. 1771.]

\* [Mr. W. has translated from the authors he has above mentioned, with a total omission of dates to mark the leading events of the life of this preeminent painter, excepting those only of his birth and death. Of a life so important indeed in the history of the arts, every circumstance of accurate information will be interesting, which Michel had better opportunities of collecting, than any other previous author.

"P. P. Rubens was born June 29, 1577. He visited Mantua, Rome, and Genoa, in 1600: was sent Envoy to Spain by the Duke of Mantua, in 1605: returned to Antwerp in 1610; where he built a Museum for his collection of Pictures, and married Isabella Brandts, who died in 1626. In 1620 he went to Paris, and began the History of Mary de Medicis, in twenty-five pictures, for the Luxembourg gallery; and these he completed in 1623. He was introduced to Villiers Duke of Bucks, in Paris, in 1624, and came to England in 1627, and in the month of October was sent on a secret negotiation with Philip IV. into Spain, where he remained for some time, and finished several great works. The honour of Knighthood, which he had received at Madrid, was confirmed by Charles I. February 21, 1630; previously to which time, after his return from Spain, he had sketched, in oil, nine pieces for the ceiling at Whitehall, and eight for tapestry of the history of Achilles, intended for some of the royal palaces, beside a few pictures and portraits. At the end of that year he returned to Antwerp, where he married the beautiful Helena Forman, by whom he left five children. She survived him, and re-married the Count de Bergeyk. Rubens died in 1640 (at 63 years and nine months) of the gout, by which he was incapacitated from painting large subjects,

Latin in perfection. When Antwerp was reduced by the arms of Philip, Rubens the father returned

for the last four years of his life, but confined his pencil to sketches and portraits. His life as a painter lasted in its full vigour to his sixty-first year, in possession of all his faculties; and he had begun to exhibit his pictures, when only twenty years of age. He conversed freely with those who came to see him, admitted them to his study, but never quitted his easel. That he was well versed in the Latin language is evident, as he held a correspondence in it. Several of his letters are preserved in the *Lettere sulla Pittura*, t. iv. pp. 110, 115, 117, which last, to Peiresc, concerning a Cameo, is most curious. These afford a more satisfactory proof than his treatise "*De Imitatione Græcarum Statuarum Schediasma*" printed by De Piles in his "*Cours de la Peinture*." Du Bos *Reflexions Critiques*, t. ii. p. 81. Rubens is said to have been assisted by his learned friend Gevaarts. It is known, that he usually sketched his first thoughts in oil, from which he rarely deviated in his large pictures.

Soon after his decease, his collection of pictures was disposed of, principally to the king of Spain. By the authentic catalogue printed by Michel, it appears that there were twenty copied by himself from Titian; ninety-three of his own work; and forty-eight by Italian masters, mostly by Titian. There were one hundred by Flemish and Dutch masters, six historical by Vandyck, &c., and a repetition of the heads of the Earl of Arundel and Duke of Bucks by himself. The whole collection produced 280,000 florins "argent de Brabant." His widow, from scruples, concealed some of the pictures, with a design to burn them, but afterwards sold them to the Duke de Richelieu, with the exception of the "Bath of Diana" for which she demanded 3000 Spanish crowns, which she received. Charles I. purchased the "Three Graces."

Bouquet and Bassan published, in 1767, at Paris, a Catalogue of Prints engraved from Rubens, amounting to 1285. Le



to his native country. The son was grown up, and was well made. The Countess of Lalain took him for her page, but he had too elevated a disposition to throw away his talents on so dissipated a way of life. He quitted that service, and his father being dead, his mother consented to let him pursue his passion for painting. Toby Verhaest, a landscape-painter, and Adam Van Oort were his first masters, and then Otho Venius, under whom he imbibed (one of his least merits) a taste for allegory. The perplexed and silly emblems of Venius are well known. Rubens with nobler simplicity is perhaps less just in his. One may call some of his pictures *a toleration of all religions*. In one of the compartments of the Luxemburgh gallery, a cardinal introduces Mercury to Mary de' Medici, and Hymen supports her train at the sacrament of marriage, before an altar on which are the images of God the Father and Christ.\* At the age of twenty-three Rubens set out for Italy, and entered into the service of Vincent Gonzaga Duke of Mantua. One day while he was at that court, and was painting the story of Turnus and Aeneas, intend-

Comte's catalogue is very defective. Many remain in private collections, which had not been hitherto engraved. His favourite engravers were Sutman for history, and Bolswart for landscape, whom he employed and superintended.]

\* See more on this subject at the end of Mr. Spence's *Polymetis*.

ing to warm his imagination by the rapture of poetry, he repeated with energy those lines of Virgil:\*

*Ille etiam patriis agmen ciet, &c.*

The Duke, who overheard him and entered the chamber, was surprised to find the mind of his painter cultivated with a variety of graceful literature. Rubens was named Envoy to Spain, and carried magnificent presents to the favorite Duke of Lerma; exerting at that court his political and elegant talents with a dignity and propriety that raised the latter without debasing the former. He conversed little with the painters of that country except Velasquez, with whom he continued a correspondence of letters.

The fame of the young painter reached Don John of Braganza, afterwards King of Portugal, who invited him to Villa Viciosa. Rubens set out with such a train, that the Duke apprehended the expense of entertaining so pompous a visitor, and wrote to stop his journey, accompanying the excuse with a present of fifty pistoles. The painter refused the present, said he had not proposed to paint, but to pass a week at Villa Viciosa, and had brought a thousand pistoles that he intended to spend there.

\* No wonder his emulation was raised at Mantua, where the works of Homer were treated by Raphael and Julio Romano.

Returned to Mantua, the Duke sent him to Rome to copy the works of the great masters. There he studied them, not what they had studied, the ancients; Rubens was too careless of the antique as Poussin copied it too servilely. The former seemed never to have seen a statue, the latter nothing else. The reputation of Titian and Paul Veronese drew Rubens to Venice; there he was in his element, in the empire of colours. There he learned to imitate nature; at Rome he had missed the art of improving on it. If he has not the simplicity of Titian, he has far more than Paul Veronese. The buildings with which he has enriched the back grounds of his compositions, do not yield to those of the latter; his landscapes are at least equal to those of the former. Seldom as he practised it, Rubens was never greater than in landscape;\* the tumble

\* [In *Norgate's MS.* it is remarked, "Landscape is an art so new in England, and so lately come ashore, as all the language within our four seas cannot find it a name, but a borrowed one, and that from a people that are no great lenders, but upon good security—the Dutch. For to say the truth, the art is theirs, and the best; that, wherewithall, Sir P. P. Rubens was soe delighted, in his latter time, as he quitted all his other practice in picture and story, whereby he got a vast estate (150,000 crowns,) to studie this, wherof he hath left the worlde, the best that are to be seene, some wherof were at York house, but now unhappily transplanted. The principal wherof was an Aurora; indeed a rare piece as done by the life, as hee himself told me." "*un poco adjutata.*"

"The English eye, judging only from the atmosphere to

of his rocks and trees, the deep shadows in his glades and glooms, the watery sunshine, and dewy verdure, show a variety of genius, which are not to be found in the inimitable but uniform glow of Claude Lorrain.

Rubens was much worse employed at Genoa, where he drew most of their palaces, and caused them to be engraved in two volumes.\* How could a genius like his overlook the ruins of Rome, the designs of Raphael and Michael Angelo, and the restorers of ancient architecture at Venice, and waste his time on the very moderate beauties that he found at Genoa, where their greatest art lay in crowding magnificence into a narrow and almost useless situation? where most of their palaces can only be seen from a sedan chair.

His mother's illness drew him back to Antwerp,

which it is accustomed, will consider the landscapes of Rubens and Claude scarcely within nature. Rubens painted in Flanders, where the sun permeating dense yellow clouds, has the force of fire in its rays, and the sky is murky and grey. He has only represented his own horizon. Claude, with his silvery mists and fixed azure skies, is no less true to nature, in the south of Italy. But both these effects are unusual with us, and we have concluded accordingly." *Price on Landscape*, v. i. Is not this criticism respecting Claude Loraine, as applicable to Titian, in the very few landscapes that are known to be of his hand?]

\* [*Palazzi antichi e moderni di Genoa raccolti e disegnati da P. P. Rubens*, Antwerp. 1622, 1652, et 1708. Fol. 189 plates, in two parts.]

where the Archduke Albert detained him, and where he married his first wife, Elizabeth Brants. He built a palace and painted it within and without. His cabinet or rotunda was enriched with antique vases, statues, medals and pictures. The Duke of Buckingham saw and coveted it. Le Blond, whom I have mentioned in the life of Holbein, negotiated the bargain, to which Rubens consented with regret. The favourite, who was bent on the purchase, gave, it is said, ten thousand pounds for what had not cost above a thousand.

In Flanders he executed many great works, which created him as many enemies. They affected to ascribe to the scholars whom he had formed or been forced to take to assist him, as Jordaens, Van Uden, Snyder, and Wildens, the merits of the master—but the greater the talents of the assistants, the higher the genius of the master. Do able painters work under an indifferent one? Abraham Janssens challenged Rubens to a trial of their art; Rubens replied he would engage with him, when Janssens had proved himself worthy to be his competitor. A more friendly offer was rejected by him with equal wit. A chymist tendered him a share of his laboratory and of his hopes of the philosopher's stone. Rubens carried the visionary into his painting room, and told him his offer was dated twenty years too late,

“for so long it is,” said he, “since I found the art of making gold with my pallet and pencils.”\*

From Antwerp he was called to Paris by Mary de' Medici, and painted the ostensible history of her life in the Luxemburgh.† A peculiar honour, as that Princess was an Italian. It is even said that he gave her some lessons in drawing. If the prodigious number of large pieces painted by Rubens were not testimonies of the abundance and facility of his genius, this gallery alone, completed in three years, would demonstrate it.‡ As soon as it was finished, he returned to Antwerp, where his various talents were so conspicuous, that he was pitched upon to negotiate a treaty of peace between Spain and England. The Infanta Isabella sent him to Madrid for instructions, where he ingratiated himself so much with the Conde-Duc D'olivarez, that besides many valuable presents, he had a brevet for himself and his son of secretary of the Privy-council, and was dismissed with a secret commission to King

\* [The alchemist who applied to Rubens, was one Brondel, an unsuccessful painter. *Graham.*]

† It is said that she designed he should fill another gallery with the story of Henry IV. her husband, and that he had begun several of the compartments, but the troubles of that Princess prevented the execution. *Abrégé de la Vie des Peintres*, vol. ii. p. 141.

‡ [These pictures and their subjects are accurately described by *Felibien and Michel, Vie de Rubens*, 125-141.]

Charles, as I have mentioned before, in which he had the honour of succeeding.

Neither Charles nor Rubens overlooked in the Ambassador the talents of the Painter. The King engaged him to paint the ceiling of the Banqueting-house.\* The design is the apotheosis of King James, for whom, when once deified, there seems to have been no farther thought of erecting a monument. The original sketch for the middle

\* [Rubens exhibited to the King several sketches painted by his own hand, from which the great work of the ceiling was to be completed. Of these sketches, some account will be given. He did not finish the pictures now seen at Whitehall, in England, but at Antwerp, as those of the Luxembourg had formerly been; where his celebrated pupil Jordaens, lent him great assistance. It is likewise asserted, that Rubens anticipated that the whole performance would be more closely inspected when on the ground, and therefore finished it more accurately, than so great a height would have required. Michel says of these pictures, "ils représentèrent par allégorie les *Actions Heroïques* de Jacques I. Roy d'Angleterre!" From the destructive effect of the atmosphere of our metropolis they had suffered such detriment, that in 1687, James II. ordered a complete restoration, This was effected by Parry Walton, whose demand of 212*l.* was considered by Sir Christopher Wren, Surveyor General, "as very modest and reasonable." (*Privy Council Book.*) The late King employed Cipriani, for the same purpose, who received a remuneration of 2000*l.* (*Pendant*) and since that time, they have been refreshed by Rigaud. There was a curious controversy, which is well known, between Highmore and Kirby, professors of perspective, relating to the architecture introduced by Rubens, to whom, the first mentioned critic does not allow perfect science.]

compartment is preserved at Houghton: It had belonged to Sir Godfrey Kneller, who often studied it, as is evident by Sir Godfrey's original sketch, at Houghton too, for the great equestrian picture of King William at Hampton-court, though in the larger piece he seems to have forgot that he ever had studied the former design. Sir Godfrey had heard that Jordaens assisted Rubens in the execution; if true, some of the compartments must have been painted in Holland and sent over hither, for I do not find that Jordaens was ever in England. Rubens received three thousand pounds for his work. The building itself cost seventeen thousand pounds. What had it been, if completed! Vandyck was to have painted the sides with the history of the order of the garter. Inigo Jones, Rubens, and Vandyck! Europe could not have shown a nobler chamber. Kent in the late reign repaired the painting on the ceiling.\*

\* [*Works of Rubens, known to have been executed in England.*

#### HISTORICAL.

The designs for the ceiling of the Banqueting-house, Whitehall, which were presented to Charles I. in 1627. The centre part was in the Houghton Collection, now removed to Petersbourg. Two others were purchased by Sir Joshua Reynolds, in Flanders, and disposed of, at his sale, 1795. They are completely finished studies. Two more, the one the Queen of Sheba before Solomon, and the other Esther and Ahasuerus, brought from France by Monsieur Calonne, were sold at his sale in 1795. The life of Achilles, in eight small sketches, which were sold at Dr. Mead's sale, in 1755, for 106*l.*



During his residence here Rubens painted for

A similar sketch of Apollo, in the character of Plenty. Calonne.

Six sketches in oil, of the history of Achilles, designed for tapestry, to be made at Sir F. Crane's manufactory at Mortlake, for York House. Two of them, the discovery of Achilles and the death of Patroclus, were sold at the same sale.

A Sketch of Boys, for one of the compartments of the ceiling at Whitehall, was in Calonne's collection, and produced at his sale 220*l.* And two larger sketches for the same.

The great emblematical picture, representing Peace and War, and containing nine figures, and the St. George, with Likenesses of Charles and his Queen, presented by himself.

The Assumption of the Virgin, for the Earl of Arundel, *Michel*. Now at Wilton.

#### PORTRAITS.

A family picture of Thomas Earl of Arundel, and the Lady Alathea, his Countess. This picture, one of the finest painted by Rubens, with respect both to its design and colouring, merits a minute description. Under a portico supported by twisted columns, such as are seen in Raffaele's Cartoons, hangs a rich curtain, upon which the arms are embroidered; upon the floor is a turkey carpet. A landscape with a large mansion is seen behind the columns. The Countess sits in a chair of state, and presents her full figure, her left hand on the elbow of the chair, and the other laid on the head of a large white greyhound, which stands before her. She wears black satin, with a laced ruff, gold bracelets, and pearl necklace. Her hair light, and decked with pearls and plumes. The Earl stands behind his lady, resting his left hand upon the back of the chair; his head is uncovered, with short hair inclining to grey. He has whiskers, and a pointed beard—his vest is olive-coloured embroidered, with a brown mantle, doubled with crimson, and a ruff on his neck. Before them stands a little boy (his grandson *Philip Howard*) dressed in crimson velvet, with gold lace. A dwarf is placed behind the dog, and has

the King a St. George,\* four feet high and seven

one hand laid on its back, and the other is extended to the curtain.

This singularly fine picture was sold from the Arundel collection, taken to Dusseldorff, and removed to Munich. *Chretien de Mechel, Gallerie de Dusseldorf, n. 243.*

George Villiers, Duke of Buckingham, Osterly, Middlesex, Strawberry Hill.

Ludowic Stewart, Duke of Richmond, Easton Neston. Northamptonshire.

Vandyck (a head). Althorp.

Sir Theodore Turquet Mayerne, the Physician. Cleveland-House, from the Arundel Collection.

William Fielding, Earl of Denbigh, (attributed likewise to Vandyck.) Hamilton House, Scotland.

George Villiers, Duke of Bucks, on horseback, with allegorical figures. The Grove.

Thomas Earl of Arundel, W. L. Ditto.

The same, H. L. Warwick Castle.

The same, a Head. Lord Frederick Campbell. Another different at Castle Howard, and a repetition. Mr. Bone.

Philip Howard, his grandson, when a boy; afterwards Cardinal Howard, Wimbleton. Rubens' son, Longford Castle.

Rubens was an *ubiquarian*, and painted in the several countries, wherein he resided. As much as we can claim of him, whilst he staid in England, in the whole time not exceeding two years, will warrant this list of his works.]

\* In a letter in the Museum dated March 6, 1630, it is said, "My Lord Carlisle hath twice in one week most magnificently feasted the Spanish Embassadqr and Mons. Rubens also, the agent who prepared the way for his coming: who in honour of our nation hath drawn with his pencil the history of St. George, wherein (if it be possible) he hath exceeded himself; but the picture he hath sent home into Flanders to remain as a monument of his abode and employment here." This, I suppose, was a repetition of the picture he drew for the King: One of them is now in the collection of the Earl of Lincoln. [Duke of Newcastle, Clumber.]

feet wide. His majesty was represented in the Saint, the Queen in Cleodelinde; each figure one foot and half high; at a distance a view of Richmond and the Thames. In another picture the benefits of peace and miseries of war.\*

Theodore Rogiers† modelled for the King a silver ewer designed by Rubens, with the judgment of Paris. There is a print from this vase by James Neffs.

This great painter was knighted at Whitehall Feb. 21, 1630, and the King gave him in addition to his arms, on a dexter canton, gules, a lion passant, or.

A large print from his picture of the descent from the cross, engraved by Vosterman in 1620, is thus dedicated, *Illustrissimo, excellentissimo et prudentissimo domino, domino Dudleio Carleton equiti, magnæ Britanniae regis ad confæderatos in Belgio ordines legato, pictoriæ artis egregio‡ admiratori P. P. Rubens, gratitudinis et benevolentiae ergo, nuncupat, dedicat.*

We have in England several capital works of

\* See *King Charles's Catalogue*, p. 86.

† There is a head of Rogiers among the artists drawn by Vandyck.

‡ There is a print of Sir Dudley Carleton by W. Delff, from a painting of Mirevelt, thus inscribed, “*Illust. excell. ac prudent. domino Dn. Dudleyo Carleton equiti, magnæ Britanniae regis apud confæderatarum provinciarum in Belgio ordines legato, &c. pictoriæ artis non solum admiratori, sed etiam insigniter perito. Sculptor dedicat.*”

Rubens.\* Villiers Duke of Buckingham had

\* [From those, who are interested in the history and progress of painting, in our own country; and who seek for information concerning it, it would be little less than a concealment of national treasure to dismiss them with so meagre a catalogue, even if the excellence of those selected were greater, comparatively speaking. The vicissitudes by which the public and private collections on the continent were visited, in the course of the French revolution, have very greatly increased our wealth in the works of Rubens.

What we previously possessed shall be enumerated; and what has been lately acquired. Omissions may occur, but not of any picture the Editor has seen, or had otherwise any knowledge of; and he must be allowed to repeat, that his silence respecting any picture, must rather be attributed to his ignorance of the picture itself, than to any adverse opinion, as to its pretensions.

In the Orleans Collection, twelve pictures, by Rubens, and in the Calonne, fourteen, were brought into England.

Since the establishment of the British Institution, sixty-four pictures by him, have been exhibited, from 1813 to 1823. *Account of the British Institution*, 8vo. 1824.

*In the Royal Collection.*

St. Martin dividing his Cloak.

Assumption of the Virgin.

Landscape, with Cattle and Figures.

Ditto, Effect of Snow.

Pan and Syrinx.

Archduke Albert, Equestrian.

Archduke Ferdinand of Austria, Ditto.

Philip IV. of Spain, Equestrian, an Angel crowning him with Laurel.

Rubens, H. L. with a Hat.

Elizabeth Brandts, his first Wife.

Landscape, with the Chateau de Laaken.

thirteen and Sir Peter Lely five.\* The Duchess of

St. George, with figures, and a View of Richmond in the back ground.

*At Blenheim.*

Mary de' Medici.

Holy Family.

Rubens's Family, his Wife, Elizabeth Brandts, with his son Albert, in leading strings.

Catherine de Medici.

Holy Family.

Offering of the Magi, (another in the Lansdown Collection) .

Angel and Lot.

Flight into Egypt.

A Sketch.

A Head.

The Graces, draped.

Venus and Adonis.

Silenus, Ægle, and Satyrs.

The Roman Charity.

Andromeda, a sketch.

*Grosvenor House, London.*

Meeting of Abraham and Melchisadec, from Loeches, 14-14.

Fathers of the Church, from Ditto.

Israelites gathering Manna.

The Evangelists.

Rubens and his Wife, Elizabeth Brandts.

Ixion.

Two Angels.

Sara and Hagar.

Wise Men's Offering.

*Cleveland House, London.*

Mercury and Hebe.

*Hamilton House, Scotland.*

Daniel in the Lion's Den.

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\* See their Catalogues, by Bathoe.

Marlborough gave any price for his pictures.

*J. P. Miles, Esq. (near Bristol.)*

Conversion of St. Paul.

Holy Family.

Woman taken in Adultery.

*Wilton House, Wiltshire.*

The Assumption of the Virgin. (*Lord Arundel's*).

A Landscape.

Four Children, Our Saviour, St. John.

An Angel and an Infant Girl.

*Corsham House, (Mr. Methuen.)*

A Satyr squeezing Grapes, with a Tiger and Leopard (a sketch.)

Descent from the Cross.

Rubens and his First Wife; with Horses, Dogs, and Wolves,  
&c. by Snyders.

David and Abigail.

Portrait of a Man.

*Miscellaneous.*

Diana attended by Nymphs. Sir Simon Clarke.

Large Landscape, purchased of Watson Taylor, Esq. Lord  
Orford.

Rubens's Second Wife, when pregnant, in a Fruit Shop; a  
monkey climbing overturns a basket of peaches. Gibside,  
Durham. Lord Strathmore.

A Poulterer's Shop, himself and Wife, Game, and a Grey-  
hound by Snyders. Gibside, Durham. Lord Strathmore.

Duke of Alva, Equestrian. Sir L. Dundas.

Landscape, with the Waggoner. Nuneham. (Houghton  
Collection).

Rubens, with his First Wife and a Child, in a Market of  
Fruit, Herbs, and Flowers. Luton. Marquis of Bute.

A Laughing Boy. Ditto.

One of his Scholars. Ditto.

Rubens' Mother. Dulwich Gallery.

Stag Hunting, Himself and others; Animals by Snyders.  
Companion to that at Corsham. Luton.

They\* are the first ornaments of Blenheim, but

Medusa, (from Sir P. Lely's Collection). Christ Church, Oxford.

The Apotheosis of William I. Prince of Orange, 139 feet in length. A Staircase. Osterly, Middlesex.

Holy Family, with St. George. National Gallery.

Rape of the Sabines. Ditto.

Tigers in a Landscape. Sir Joshua Reynolds.

Landscape, (from the Doria Palace). Sir G. Beaumont. Given by him to the National Gallery.

Ditto, called the Rainbow. T. Penrice, Esq.

Judgment of Paris. Ditto.

Thomyris. Cobham Hall. Earl of Darnley.

Continence of Scipio. Lord Berwick.

Death of Adonis (painted for the Family of Brandts, at the Hague). Bryan's Collection.

Holy family, from the Imperial Gallery, Vienna. Bryan's Collection.

St. Bavon, from the Carrega Palace, Genoa. Revd. Holwell Carr.

Rubens' Family. Late Walsh Porter, Esq.

Elevation of the Brazen Serpent. T. B. Owen, Esq.

The "Chapeau de Paille." A Portrait of Madlle. Lundens, greatly admired by Rubens. She died young. Right Hon. R. Peel.

Helena Forman. T. B. Owen, Esq.

The two last mentioned were purchased of the Van Havre family, connected with that of Rubens, by private contract. *Buchanan*. Other Landscapes and Allegorical Sketches of great merit are enumerated in the Catalogues of the British Institution.

By the transfer of pictures, consequent upon the French Revolution, twenty-four of the finest works of Rubens have been deposited in English Collections, of which the most prominent examples are mentioned, in the foregoing notice of them.]

\* There are fifteen pieces by this master [at Blenheim]; the

have suffered by neglect. At Wilton are two ; one, the Assumption of the Virgin, painted for the Earl of Arundel while Rubens was in England, and with which he was so pleased himself, that he afterwards made a large picture from it for a convent at Antwerp. The other contains four Children, Christ, an Angel, St. John, and a Girl representing the Church. This picture, which is far superior to the foregoing, and very fine, is said in the catalogue to be allowed to be the best picture in England of Rubens ; an hyperbole indeed.\* At the Earl of Pomfret's at Easton was a portrait of Lodowic Duke of Richmond and Lenox. At Houghton is that masterly piece, Mary Magdalen anointing the feet of Christ ; and a large cartoon of Meleager and Atalanta. There too are three pieces in three different styles, in each of which he excelled, a landscape ; † and satyrs ; and

best are, his own portrait with his wife and child, the offering of the Magi, and the Roman Charity. [Mr. Gilpin has made a different selection : Andromeda, Silenus, Holy Family, and Lot.]

\* See *Kennedy's Account of Wilton*, p. 76, 79.

† This picture is well known by the print, a cart overturning in a rocky country by moonlight. The Earl of Harcourt has a duplicate of this picture, at his seat of Nuneham in Oxfordshire, where are scenes worthy of the bold pencil of Rubens or to be subjects for the tranquil sunshines of Claude Lorrain. The noblest and largest landscape of Rubens is in the royal collection. It exhibits an almost bird's-eye view of an extensive country with such masterly clearness and intelligence, as to contain in itself alone a school for painters of landscape.



lions. Animals, especially of the savage kind, he painted beyond any master that ever lived.\* In his satyrs, though highly coloured and with characteristic countenances, he wanted poetic imagination. They do not seem a separate species, but a compound of the human and animal, in which

\* [The great deference, with which Mr. Gilpin's opinions on the science of the "Picturesque" were received, when his "Tours" were first published, has not diminished. But as to his judgment of eminent painters and their works, his decisions, are at least, questionable. He remarks, that "nobody hath contributed more to bring contempt on allegory than Rubens; nobody painted more in that mode; and when he had to do with subjects intirely fabulous, he generally did well, but in his attempts to allegorise history, he often failed. In representing a marriage, for instance, he would not scruple to introduce a Christian bishop performing the ceremony; while Minerva or the Graces, perhaps, waited as bride-maids. Nothing can be more absurd than such a medley. Vol. i. p. 94. 'Rubens, in managing his lions (referring to the Daniel in the Lions' Den) has injudiciously shewn too much—a little more shadow would have concealed his ignorance of leonine anatomy, for it must be confessed, that the lions are not only very slovenly painted, but in many parts are very ill drawn. The lioness, in particular, instead of the gaunt form, has the roundness of a coach-horse.'" *Scotch Tour*, v. ii. c. 4.

Fuseli, (Lect. II.) treats the allegoric histories of Rubens, when attempted by others, with severity "Empty representatives of themselves, the supporters of nothing but clumsy forms, and clumsier conceits, they can only be considered as splendid improprieties; as the substitute for wants which no colour can palliate, and no tints supply. In this censure I am under no apprehension of being suspected to include, either the illustrious name of Vandyck, or that of Abraham Diepenbeck."]

each part is kept too distinct. His female satyrs are scarce more indelicate than his women; one would think that, like Swift, he did not intend that Yahoos should be too discriminate from human nature; though what the satyrist drew from spleen, flowed in the painter from an honest love of flesh and blood. There are besides in Lord Orford's collection the sketches for the Cardinal Infant's entry into Antwerp; the family of Rubens' by his scholar Jordaens; and his second wife, Helena Forman, a celebrated whole length by Vandyck.

The fine picture of St. Martin, the late Prince of Wales bought of Mr. Bagnol, who brought it from Spain. It is remarkable that in this piece Rubens has borrowed the head of an old man from the cripple in one of the cartoons, of which I have said he gave information to King Charles, who purchased them. At Lord Spencer's at Wimbleton, is a fine portrait of Cardinal Howard [when a boy]. At Burleigh is an Ebony Cabinet the front and sides of which are painted by Rubens; at one end are his three Wives, highly coloured.\*

I do not find how long Rubens stayed in England, probably not above a year. He died of the

\* [It is a vulgar error, that Rubens had *three* wives; which corrects itself, if it be recollected, that H. Forman, his second wife, survived him. See *Mechel*, p. 269.]

gout in his own country in 1640. A catalogue of his works may be seen in Descamps.\*

Mr. Maurice Johnson of Spalding in Lincolnshire, a great antiquary, produced to the Society of Antiquaries some years ago a MS. containing discourses and observations on human bodies, and on the statues and paintings of the ancients and moderns, written partly in Latin, partly in Italian, and some notes in Dutch, and illustrated with several drawings, as heads, attitudes, proportions, &c. habits of Greeks and Romans, various instruments, utensils, armour, and head-dresses from coins and statues, and comparisons of Raphael, Michael Angelo, and others. It was an octavo pocket-book, and appeared to be an exact copy of Rubens's Album, which he used in his travels; the drawings, and even hand writing and different inks being exactly imitated. This book was

\* See also a list of the works of Rubens in *Le Compte's Cabinet des Singularitez d'Architecture, Peinture, &c.* vol. i. p. 251. There are forty-six pieces painted by him in the Elector Palatine's Gallery at Dusseldorp; one of them, the Last Judgment, is 20 feet high, and 15 wide. [Removed to Munich.]

[*Deschamp's Account of Pictures by Rubens* (T. i. 313-326) is sufficiently accurate, and refers chiefly to those, which he painted for churches. That which *Le Compte* gives (T. i. 251-281) describes those pictures only which are known by engravings, 286 in all. In the *Napoleon Collection* at Paris, in 1809, there were 54 by Rubens, and in the *Gallery du Musée Royal*, in 1823 forty-one. The *Royal Gallery* at Munich may be styled the Court of Rubens, where he is seen in all his splendour.]

brought from Brussels by Captain Johnson, Mr. Johnson's son, and had one leaf of the original in it, with a sketch of the head of the Farnesian Hercules. The original itself is at Paris, where they intended to publish it.\* An account of it is given in the Catalogue Raisonné de Monsieur Quintin de L'orangerie, par Frederic Gersaint, 1744. Albert Rubens, † son of Sir Peter Paul, was a learned man and medallist, he published the Duc d'Arscot's medals with a commentary, and a treatise de Re vestiariâ et de lato Clavo. V. Biblioth. choisie de Colomies, p. 96. ‡

\* [The work of Rubens has never been printed. *Gersaint*, says, referring to the work, "Nous en avons la preuve, par un MS. de sa main, qui possède actuellement M. Huquier, graveur et marchand des estampes; et qu'il propose de donner, *quelque jour* au public. Ce MS. porte pour titre. "De Figuris Humanis." Il est accompagné d'environ un cinquantaine de feuilles dessinées, et remplies chacune des différentes têtes et attitudes variées, qui ont rapport au discours de ce MS. ce qui fait voir les pièces, et les soins que prenoit Rubens pour étudier les divers caractères et les divers effets des mouvemens des hommes."

† [Rubens committed the education of his son Albert to his most intimate friend, the Civilian Gevaerts, with the following liberal injunction: *Albertulum meum vobis commendo, non ut illum oratorio, sed in musæo vestro colloces.*" The portrait so admirably painted by Vandyck, (now in the National Gallery) is not that of Gevartius, but of Vander Geist "artis pictoriæ amator"—a point which a comparison of the two heads in the *Centum Icones* will tend to confirm.]

‡ [Rubens was interred in a small chapel of the collegiate church of St. James at Antwerp, which he had appropriated and ornamented with a painting of himself, as St. George,





*Seyss. pinx.*

*P. Thomson, sc.*

DIEPENBECK.

LONDON.  
Published by John Major, 50, Fleet Street.  
Sept: 15<sup>th</sup> 1826.

## ABRAHAM DIEPENBECK,

Born 1607. Died 1675,

among the various scholars of Rubens, was one of the few that came to England, where he was much employed by William Cavendish Duke of Newcastle, whose managed horses he drew from the life, from whence were engraved the cuts that adorn that Peer's book of horsemanship. Several of the original pictures still remain in the hall at Welbeck. Diepenbeck drew views of the Duke's seats in Nottinghamshire and Derbyshire,\* and portraits of the Duke, Duchess, and his children, and gave designs for several plates prefixed to the works of both their Graces. "Diepenbeck," says De Piles, "was born at Boisleduc, and in his youth was much employed in painting upon glass,† and entering afterwards into the school of Rubens, became one of his best disciples."

accompanied by his wives and children. His epitaph, written by Gevaerts, was by some strange neglect not placed upon his tomb before the year 1755. "*Hoc monumentum a clarissimo Gevartio olim P. P. Rubens consecratum, a posteris huc usque neglectum Rubenid stirpe masculina jam inde extincta, poni curavit Bapt. Van Parys, ex matre et aviâ nepos.*" Neither of his sons left male issue.]

\* [Welbeck and Bolsover.]

† *Sandart* says he excelled all the other painters on glass. [The windows designed and executed by him which are most admired, are some in the cathedral and other churches at Antwerp and Brussels.]

Several prints were made from his works, particularly those he designed for a book, called, *The Temple of the Muses*,\* engraved by Bloemart and Mattham in 1663,† and his portraits of Lessius and Bellarmine by Bolsvert,‡ and of Sir Hugh Cartwright, 1656, by Vosterman.

### SIR ANTONY VANDYCK,

Born 1598. Died 1641,

whose works are so frequent in England that the generality of our people can scarce avoid thinking him their countryman, was born at Antwerp in 1598, the only son of a merchant, and of a mother, who was admired for painting flowers in small, and for her needleworks in silk. Vandyck was first placed with Van Balen, who had studied at Rome, and painted figures both in large and small; but the fame of Rubens drew

\* [“The poetic conception of Diepenbeck may be estimated from the *Temple des Muses* par Mons. de Marolles, re-edited, but not improved by Picart. The fancy of Diepenbeck, though not so exuberant, excelled, in sublimity, the imagination of Rubens: his Bellerophon, Dioscouri, Hippolitus, Ixion, Sisyphus, fear no competitor, among the productions of his master.” *Fuseli*. The Consecration of a Bishop was exhibited in 1823, in the British Institution.]

† *Sandart*. See a farther account of Diepenbeck in the *Abrégé de la vie des plus fameux peintres*, vol. ii. p. 198. At Cashiobury is the story of Dido and Æneas by him. Sir R. Walpole had another, but smaller.

‡ V, *Evelyn's Sculptura*, p. 73.





W. H. Worthington, sculp.

SIR ANTONY VANDYCK,

*From the Original Picture by himself  
in the Collection of  
J. Harmer Esq.*

LONDON.

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away to a nobler school the young congenial artist. The progress of the disciple speedily raised him to the glory of assisting in the works from which he learned. Fame, that always supposes jealousy is felt where there are grounds for it, attributes to Rubens an envy of which his liberal nature I believe was incapable, and makes him advise Vandyck to apply himself chiefly to portraits. I shall show that jealousy, at least emulation, is rather to be ascribed to the scholar than to the master. If Rubens gave the advice in question, he gave it with reason; not maliciously. Vandyck had a peculiar genius for portraits; his draperies\* are finished with a minuteness of truth not demanded in historic compositions; † besides his invention was cold and tame, nor does he any where seem to have had much idea of the passions, and their expression: Portraits require none. If Rubens had been jealous of Vandyck, ‡ would he, as all their biographers

\* His satins, of which he was fond, particularly white and blue, are remarkably finished; his back grounds heavy, and have great sameness.

† [“ Vandyck, more elegant, more refined, to graces which Rubens disdained to court, joined that exquisite taste, which, in following the general principle of his master, moderated and adapted its application to his own pursuit. His sphere was portrait:—and the imitation of Titiano insured him the *second* place in that.” *Fuseli*, p. 92. In the Louvre Gallery is a picture of Clelia and her companions passing the Tibur.]

‡ [Mr. Gilpin, when criticising the Collection at Houghton

agree he did, persuade him to visit Italy, whence himself had drawn his greatest lights? Addison did not advise Pope to translate Homer, but assisted Tickell in a rival translation. Vandyck, after making presents to Rubens of two or three histories, and the famous portrait of the latter's wife, set out for Italy, and made his first residence at Genoa. From thence he went to Venice, which one may call the metropolis of the Flemish painters, who seem so naturally addicted to colouring, that even in Italy they see only with Flemish eyes. Vandyck imbibed so deeply the tints of Titian, that he is allowed to approach nearer to the carnations of that master even than Rubens;

(now at St. Petersburg), observes of the Helena Forman, "When we see such a portrait as this, by Vandyck, and in the same collection, one of his historical pieces (the Holy Family) which falls greatly below excellence, there is room for candour to believe, that Rubens might have had other motives than those of envy and jealousy (which are the motives commonly ascribed) for advising his favourite pupil to apply himself to portrait paintings rather than to history. The advice appears to have been very judicious. Vandyck does not seem to have had much invention, nor to have excelled in composition. I do not remember, that his composition pleased me, in any picture, (if we may judge from prints) in which he had many figures to manage. The family picture at Wilton, though in his own way, is very deficient in this respect." A very able discrimination of the merits of Vandyck, as a portrait painter, may be seen in *Strange's Catalogue of Engravings*, pp. 140, 141. Dargenville is the first author who suggested this jealousy of Rubens—*summa injurid.*—]

Sir Antony had more delicacy than the latter, but like him never reached the grace and dignity of the antique. He seldom even arrived at beauty. His Madonnas are homely; his ladies so little flattered, that one is surprised he had so much custom. He has left us to wonder that the famous Countess of Carlisle could be thought so charming; and had not Waller been a better painter, Sacharissa would make little impression now. One excellence he had,\* which no portrait-painter ever attained except Sir Godfrey Kneller; the hands are often the finest part of his pictures.

He went to Rome and lived splendidly, avoiding the low conversation of his countrymen, and distinguished by the appellation of the *Pittore Cavalieresco*. It was at Rome he drew that capital portrait of Cardinal Bentivoglio, who having been Nuncio in Flanders, had a partiality for their artists, and as he celebrated their history with his pen, was in return almost immortalized by one of their best pencils.

Vandyck, while at Rome, received an invitation to Palermo, and went thither. There he

\* [*Le Compte* gives a similar opinion, rather heightened. "V. peignoit les mains d'une délicatesse achevée, d'une proportion tres correcte, et d'une chair si vrai-semblable, qu'il faut être aveugle, pour ne les pas croire réelles."

"E la candida man spesso si vede,  
Lunghetta alquanto, e di larghetta angusta,  
Dove ne nodo appar, ne vena eccede."

*Orlando Furioso, C. vij.]*

painted Prince Philibert of Savoy, the Vice-Roy, and a paintress, of some name, Sophonisba Anguisciola,\* then at the age of ninety-one. But the plague soon drove him from Sicily; he returned to Genoa, where he had gained the highest reputation, and where he has left many considerable works.

He went back to Antwerp, and practised both

\* At the Lord Spencer's at Wimbledon is a good portrait of Sophonisba Anguisciola playing on a harpsichord, painted by herself, and an old woman attending her; on the picture is written, "Jussu Patris." Lord Ashburnham has a small head of her in a round. [She died at Genoa, in 1620.]

[Sofonisba Angussola (*Lanzi*) claims to be considered as the first of female painters, if for portrait only. In the *Ædes Althorpianae*, a very interesting and full account of her is given, as extracted from several biographers. Her portrait at Althorp, done in the early part of her life, and copied for the *Ædes*, is an admirable specimen of her talents. There is another at Nuneham. Her letter to Pope Pius IV. and his answer, upon receiving a portrait by her of the Queen of Spain, in 1551, are both given in the *Lettere sulla Pittura*, t. v. p. 293. Surely, he must be esteemed for the politeness of his style in addressing a young lady, "Voi ne ringraziamo, certificandovi, che lo terremo frale nostre cose più care; commendando questa vostra virtù, la quale ancora, che sia meravigliosa, intendiamo però ch'ell'è la più piccola, tra molte, che sono in voi." As she advanced to extreme longevity, she delighted to establish a kind of academy in her own house, to which all the eminent painters resorted. Vandyck profited so much by his conversation with her, on the principles and practice of portrait, that he acknowledged himself to have learned more from her, than from all the schools he had frequented, when in Italy. *Lanzi*, t. iv. p. 147.]

history and portrait. Of the former kind were many applauded Altar-pieces; in the latter, were particularly the heads of his cotemporary artists.\* He drew them in *chiaro scuro* on small pannels, thirty-five of which are in the collection of the Countess of Cardigan at Whitehall. Admirable is the variety of attitudes and airs of heads;\* but in those pieces he meant to surpass as well as record. The whole collection has been thrice published; the first edition by Vanden Enden contains fourscore plates; the second by Giles Hendrix, one hundred; the last by Verdussen, who effaced the names and letters of the original engravers. Some of the plates were etched by Vandyck himself. I say nothing of the numbers of prints from his other works.

Hearing of the favour King Charles showed to the arts, Vandyck came to England, and lodged with his friend Geldorp, a painter, hoping to be introduced to the King; it is extraordinary he was not. He went away chagrined; but his majesty soon learning what a treasure had been within his reach, ordered Sir Kenelm Digby, who

\* [These were sketched "en grisaille" for the "*Centum Icones*," and were some of them, those portraits, the heads only, of which with slight outlines of the draperies, are known to have been etched by Vandyck himself. Lely became possessed of them, with many of his master's works. At his sale, in 1689, they were bought by Ralph, afterwards Duke of Montagu, for 115*l.* and are probably now in the collection of the Duchess Dowager of Buccleugh.]

had sat to Vandyck, to invite him over. He came, and was lodged among the King's artists\* at Black-fryars, which Felibien, according to the dignity of ignorance which the French affect, calls *L'Hotel de Blaifore*.† Thither the King went often by water, and viewed his performances with singular delight, frequently sitting to him himself, and bespeaking pictures of the Queen, his children and his courtiers, and conferring the honour of knighthood‡ on him at St. James's July 5, 1632. This was soon attended by the grant of an annuity of 200*l.* a year for life. The patent is preserved in the rolls, and dated 1633, in which he is styled painter to his majesty. I have already mentioned the jealousy of Mytens on this occasion.

Of the various portraits by Vandyck§ of King

\* [The Convent of the Black Friars was adjoining to the King's Palace of "Bridewell." After the suppression, many large houses were built out of its materials, upon its site, fronting the Thames. By this circumstance, they were rendered particularly convenient for the residence of the more eminent painters. The nobility and higher orders, in the seventeenth century, had scarcely any intercourse with the city, excepting in their barges by water.]

† Vol. iii. page 445.

‡ The French author of the lives of the painters says he was created knight of the bath; a mistake. *Abrégé*, vol. ii. p. 170. Another mistake is his supposing that Vandyck was only to give designs for tapestries in the Banqueting-house, p. 171.

§ [The correct and ample view afforded us of Vandyck's merit and peculiarities as a painter, by *Pilkington* (in the ori-



Charles, the principal are, a whole length in the

ginal edition) would suffer by abridgement or extract. *Bryan*, the successful follower of *Pilkington*, has given as full an account of *Vandyck*, but treats principally of him, as an historical painter, by enumerating the altar-pieces, done before his establishment in England for the last ten years of his life.

*De Piles*, by a numerical estimate, placing 20 as the highest degree, gives the following comparison of *Vandyck* with *Rubens*.

*Rubens.*

Composition, 18. Design, 13. Colouring, 17. Expression, 17.

*Vandyck.*

Composition, 15. Design, 10. Colouring, 17. Expression, 13.

*Barry*, in his sixth lecture (upon Colouring) before the Royal Academy, remarks that " *Vandyck's* pictures, particularly his portraits, were evidently painted, *at once*, with sometimes a little retouching, and they are not less remarkable for the truth, beauty, and freshness of the tints, than for the masterly manner of their handling or execution. I could not offer to your consideration, a more apposite and illustrious example of the success of this method of finishing as you go on, than the portraits of *Vandyck*. They are every where to be met with, in this country, and you may easily convince yourselves that his lights are sufficiently brilliant, forcible, and well embodied with colour, and betray no want of that *impasta* which furnishes the apology for loading those parts." *Works*, v. i. p. 542. And he adds, that " his style of design is more correct and beautiful than that of *Rubens*. In his portraits, where he was not at liberty to avail himself, in any considerable degree of the opposition of shadow (particularly on the flesh) the vigour of his effects was necessarily and judiciously brought about, by mere *chiaro-scuro*, or opposition of the several colours proper to his object, and to the relatives, which accompanied it." p. 551.

*Sir Joshua Reynolds* in his Review of the *Dusseldorff Gallery*, animadverts on two admirable pictures by *Vandyck*,

coronation robes at Hampton-court; the head has been engraved by Vertue among the Kings

St. Sebastian, and Susanna. "They were done when he was very young, highly coloured in the same manner, as the Jupiter and Antiopa, at Mr. Dasch's at Antwerp, a picture on the same subject, in the possession of Lord Coventry, his own portrait at the Duke of Grafton's and the portrait of Rubens, in my possession: he never afterwards had so brilliant a manner of colouring; it kills every thing near it. Behind are figures on horseback, touched with great spirit. This is Vandyck's first manner, when he imitated Rubens and Titian, which supposes the sun in the room: in his pictures afterwards he represented common daylight: both were equally true to nature, but his first manner carries a superiority with it, and seizes our attention, whilst pictures painted in the latter manner run a risk of being overlooked." *Works*, vol. ii. p. 381.

Further extracts might trespass on our limits, but to a certain class of readers, the following references may supply that deficiency. All the foreign biographers speak largely concerning Vandyck, and are worth consulting, particularly *Bellori*, p. 253, *Baldinucci*, vol. v. p. 279. *De Piles*, p. 203, and *Deschamps*, tom. ii. p. 8, *Felibien*, tom. iii. p. 456. &c.

*Le Compte, Singularitez des Arts*, vol. i. p. 286, may be cited as an instance, not uncommon, of the distrust, with which the accounts of these foreign biographers should be received, when they speak of artists, who have resided in England. When he describes the close of Vandyck's life, the account, if it were not malevolently false, would be merely absurd: "enfin, ce pauvre homme accablé de malheurs, d'infirmités et de disgrâces, mené des goutes, et deséché par les ardens d'une fièvre pathique, mourut à Londres, âgé seulement de 42 ans, en 1641. Son tombeau se voit en l'Eglise de St. Paul à Londres." Where the said tomb was never seen, because it was never erected. Of the several artists who have travelled into England, and who were most liberally encouraged, as their works still

of England.\* Another in armour on a dun horse at Blenheim.† A whole length in armour at Houghton. Another, a large piece at the Duke of Grafton's, in which the King (a most graceful figure) in white satin, with his hat on, is just descended from his horse; at a distance, a view of the Isle of Wight.‡ The§ King in armour on a white horse, Mons. de St. Antoine,|| his equerry, holding his helmet. The head of the latter is fine; the King's is probably not an original. This and the following are at each end of the gallery at Kensington. The King and Queen sitting, Prince Charles, very young, standing at his knee;

preserved will show, the accounts given, even by *Deschamps*, who is by far the most satisfactory, are meagre, disappointing, or false. Of their works, or the duration of their stay *here*, the slightest notice only occurs. It is sometimes said of some who had resided for years, that they *visited* England, in common with other foreign countries.]

\* In the same palace are the whole lengths of James I. his Queen, the Queen of Bohemia, and Prince Henry, copied by Vandyck from painters of the preceding reign. Prince Henry is in armour, in which Vandyck excelled, has an amiable countenance, and is a fine picture.

† This was in the royal collection, was sold in the civil war, and was bought by the Duke of Marlborough from Munich.

‡ [A repetition of this picture is in the collection of the Louvre Gallery, with the Marquis of Hamilton as equerry.]

§ This is the picture that was recovered from Remée.

|| He had been a chief equerry to Prince Henry, and led a mourning horse at his funeral. See *Birch's* Life of that Prince, append. 527.

the Duke of York, an infant, on hers.\* At Turin is another whole length of the King,† in a large piece of architecture. At Somerset-house, the King and Queen, half lengths, holding a crown of laurel between them. At Windsor is a beautiful half length of the Queen in white. Many portraits of her pretend to be by Vandyck, but none are so lovely as this.‡ He two or three times drew Prince Charles in armour standing. At Kensington in one piece are Prince Charles, Prince James, and the Princess Mary; lately engraved by Strange. In the same palace is one of his finest works; George Villiers, the second Duke of Buckingham, and Lord Francis his brother, when children. Nothing can exceed the nature, lustre, and delicacy of this sweet picture. At Houghton are two young daughters of the Lord Wharton, admirable too, but rather inferior

\* This picture has been heightened to make it match its opposite.

† [The same subject, originally in the Orleans Gallery, and when brought to England, in 1798, purchased by Charles, third Duke of Richmond, for 1100*l.* and is now at Goodwood.

“The expression is more cheerful than in any portrait I have ever seen of the King; -the right hand is much too small and badly painted which is quite conclusive that Vandyck did not paint that part of the picture.” *Duppa's Observations on the Continent*, p. 178.]

‡ [In 1636, Charles I. had a medal struck of himself and Queen. Motto, “*Justitia et Pax Osculatæ sunt.*” *West's Collection.*]

to the foregoing. In Lord Orford's collection are several principal works of this master.\* The holy family with a dance of Angels; it belonged to King Charles, is a capital picture, but has its faults. Inigo Jones, a head; Rubens's wife in black satin; Henry Danvers Earl of Danby whole length, in the robes of the garter; and a half length of Sir Thomas Chaloner, governor of Prince Henry. Besides these my father bought of the last Duke the whole collection of the Wharton family: There were twelve whole lengths, the two girls, six half lengths, and two more by Sir Peter Lely; he paid an hundred pounds each for the whole lengths and the double picture, and fifty pounds each for the half lengths. Most of them were carried to Houghton, but some not suiting the places, were brought back, and sold for a trifle after the death of my father. Those that remain, are, King Charles, the Queen,

\* See a particular description of these pictures in the *Aedes Walpolianæ*.

[The "*Ædes Walpolianæ*," was the first catalogue raisonné of a collection of pictures, in 1743. 4to. The Houghton Collection, more celebrated than any other made by Sir Robert Walpole's contemporaries, was designated by his accomplished son as "the noblest school of painting, which this kingdom ever beheld." He regrets "that it was removed almost out of the sight of civilized Europe." It was valued at 40,555*l.* but the Empress Catherine paid only 36,000*l.* and in disgust, retained the pictures in their packages during her life. They are now added to many others, preserved in a part of the imperial winter-palace at Petersburg, called "the Hermitage."]

very indifferent, Sir Thomas Wharton; Of the half lengths, Laud, a celebrated but not very fine picture; Sir Christopher Wandesford, Lady Wharton, Mrs. Wharton, Mrs. Wenman, and the Lely's.\*

At Cornbury, the seat of the Earls of Clarendon in Oxfordshire,† was a noble collection of

\* The rest were, Lady Wharton in white, Lady Chesterfield, ditto; Countess of Worcester in blue; Lady Rich in black, very handsome, on whose death Waller wrote a poem; and Lord Wharton, both bought by Lord Hardwicke; Mrs. Smith in blue, a homely woman, but a fine picture, now mine; Lady Carlisle, bought by Mr. West; Arthur Goodwin, father of Lady Wharton, one of the best, given by my father to the late Duke of Devonshire; and two portraits of Prince Rupert, whole and half lengths; both very poor performances. Some of the whole lengths were engraved by Van Gunst.

† [Lord Clarendon made a large collection of portraits by Vandyck, and the anecdotes of the times, according to Granger, say, that Lenthal, Speaker of the Parliament, was fain to make his peace with the restoration-government, by contributing many pictures to him. His partiality to the representation of the men, with whom he had been conversant, was "a distinct feeling;" for of the art he has spoken with contempt. Evelyn (*Diary*, two vols. 4to. lately edited by W. Bray, Esq.) was patronised by Lord Clarendon." 1668, went to dine at Clarendon-house, now bravely furnished with pictures of most of our ancient wits, poets, &c." In a note (p. 397) Mr. Bray says, "when Lord Clarendon's design of making this collection was known, every body who had any of the portraits or could purchase them, at any price, strove to make their court by presenting them. By these means he got many Vandycks, Lelys, &c."

Lord Chancellor Bacon is designated "the greatest, wisest, meanest, of mankind," because he received a golden cup, to

portraits of the principal persons in the reign of King Charles, many of which were drawn by Vandyck. The collection has since been divided between the Duchess of Queensberry, Lady Hyde, and Lady Mary Forbes, the heiresses of the family. Several others of his works are at the Earl of Denbigh's and at Lord Spenser's at Althorp. Among the latter, a celebrated double whole length of the first Duke of Bedford and the famous Lord Digby afterwards Earl of Bristol. The whole figure of the latter is good, and both the heads fine; the body of Bedford is flat, nor is this one of his capital works. Here too is a good picture of Dædalus and Icarus; half lengths; a fine surly impatience in the young man, and his body well coloured. The Duke of Devonshire

propitiate his sentence. Lord Chancellor Clarendon furnished the apartments of his splendid palace with whole lengths by Vandyck, sent as presents likewise. Yet he is, "Clarum et venerabile nomen." So just is the balance used by posterity in estimating the characters of great men! *Richardson* observes, "Let a man read a character in my Lord Clarendon, (and certainly there never was a better painter in that kind) and he will find it improved, by seeing a picture of the same person, by Vandyck." This singularly fine collection descended to Henry Earl of Clarendon, who dying in 1753, left it to be divided between his three co-heirs,

1. Lady Catherine Hyde, Duchess of Queensbury. At Amesbury, Wilts.

2. Lady Jane, Countess of Essex. At the Grove, Herts.

3. Lady Mary, Admiral John Forbes. Dispersed. Whose share amounted to thirty-eight pictures. *MSS. Musgrave.*]

has some good pictures by him; at Chiswick is the well known Belisarius,\* though very doubtful if by the hand of Vandyck. The expressive figure of the young soldier redeems this picture from the condemnation it would deserve by the principal figure being so mean and inconsiderable, The Duke has Vandyck's travelling pocket-book, in which are several sketches, particularly from Titian, and of Sophonisba Anguisciola mentioned above.

At Holkham is a large equestrian picture of a Count D'Aremberg; both the rider and horse are in his best manner; and at Earl Cowper's a large piece of John Count of Nassau and his family, lately engraved by Baron.

Mr. Skinner, with the collection of the late Mr. Thomas Walker, has a fine little picture of the Lady Venetia Digby, wife of Sir Kenelm; though only a model for the large one at Windsor;† it is exquisitely finished. She is represented as treading on Envy and Malice, and is unhurt by a serpent that twines round her arm. This galant compliment is a little explained in the new life of Lord Clarendon, who mentions Sir Kenelm's marriage with a Lady, "though of an extraordinary

\* Lord Burlington gave 1000*l.* for this picture at Paris, and had another of Luca Jordano into the bargain.

† [She is there represented with a dove, and a serpent which is harmless; as emblems of her innocence. Calumny, with two faces, lies bound on the ground behind her.]



beauty, of as extraordinary fame."\* Mr. Walker's collection was chiefly chosen for him by a set of

\* There is an elegy and epitaph on this lady in *Randolph's* poems, page 28, in which her beauty is exceedingly commended. She was daughter and co-heiress of Sir Edward Stanley, grandson of Edward Earl of Derby, by the Lady Lucy Percy, daughter of Thomas Earl of Northumberland. Lady Venetia was found dead in her bed. Sir Kenelm erected for her a monument of black marble with her bust in copper gilt, and a lofty epitaph, in Christ-church without Newgate; but it was destroyed in the fire of London. *Lodge's Peerage of Ireland*, vol. iv. p. 89. There are two copper busts of the Lady Venetia extant at Mr. Wright's at Gothurst in Buckinghamshire, with several portraits of the family of Digby. The house belonged to Sir Kenelm, and was purchased by Sir Nathan Wright. [The bust which was placed upon the sarcophagus is said to have been extant, and seen by Mr. Pennant. (*Journey to London.*)

*Randolph* (*Poems*, 1640, 8vo.) wrote an elegy on the decease of Venetia Digby in which the singularity and beauty of his apostrophe to death, has been much admired. *Aubrey*, (v. ii. p. 323-330) gives a very curious sketch of Sir Kenelm's character, from reports current, in his day. "As for that great action of his at Scanderoon, Sir J. Stradling of Glamorganshire, was then his Vice-Admiral, in whose house is an excellent picture of him, as he was at that time: by him is drawn an armillary sphere broken; and underneath is writt "*Impavidum ferient.*" At Abbemarllys, Mr. Jones has a portrait of Lady Venetia Digby, Lady Cornwalleys brought it there. Her husband had been Sir Kenelm's executor." At Gothurst is a portrait of Sir K. Digby. Above him on a tablet, is represented a lady in a supplicating posture, with a lute in one hand and a purse in the other. He stands by her, with his hand on his breast, and near him a motto "*His Majora.*" It is said to refer to an adventure, during his travels. These

virtuosi called Vandyck's or the club of St. Luke, and it is plain from the pictures they recommended, that they understood what they professed. There was another large piece of Sir Kenelm, his lady and two children, in the collection of the Earl of Oxford; and a fine half length of Sir Kenelm alone is at Kensington. Vandyck painted too for the King a twelfth Roman Emperor, to complete the set of Titian, in the room of one which was spoiled and left at Mantua. They cost the King 100*l.* a piece, and after his death were bought by the Spanish Ambassador, the first purchaser of those effects. As the King's collection was embezzled or taken by his servants for their arrears, that minister laid out 500*l.* in those purchases with Harrison the King's embroiderer by Somerset-house, and of Murray his taylor he bought a half figure of a Venus.\* The Flemings

romantic designs, exemplified by painting, are among the numerous evidences of a singularly constituted mind, always under the influence of vanity, in the extreme; and the ambition of doing and saying every thing "better than well."

In the Bodleian Gallery at Oxford is a portrait of him, in the plainest habit, taken during his retirement to Gresham College, upon the death of his wife, in 1635.]

\* These and many other notices are taken from the Pocket-books of Richard Symonds of Black-Notley in Essex, gent. who was born at Okehampton, and was in the army of King Charles during the civil war, writing memoirs of battles, actions, motions, and promotions of officers from time to time in small pocket-books; and through the several counties he passed, memorandums of churches, monuments, painted win-

gave any price for the works of Vandyck from that collection. Sir Peter Lely, as may be seen in his catalogue, had several capital ones.

But it is at the Earl of Pembroke's at Wilton\*

dows, arms, inscriptions, &c. 'till January 1, 1648, when he left London, and travelled, first to Paris, and then to Rome and Venice (always continuing his memoirs) where he stayed 'till his return to England in 1652. Eight or ten of these books were in the Harleian library, two in that of Dr. Meade, and two or three in the herald's office, where is the pedigree of his family with his picture (probably) in red wax from a seal, engraved by T. Simon, his namesake, but no relation.

\* [This picture so highly celebrated, as to be considered as Vandyck's grand work, deserves a fuller investigation, with respect to its original history and design, and some contradictory criticisms which it has occasioned.

As Mr. *Gilpin* has been esteemed among the best of modern authorities, his opinion will be seen in a large transcript, that it may be fairly examined. "Of the excellence of the family picture (at Wilton) we are told many stories; that it is Vandyck's master-piece; that it is celebrated throughout Europe; and that it might have been covered with gold, as a price to obtain it. This latter is a compliment which I have often heard paid, in great houses, to favourite pictures; and as the King of France is supposed to be the richest man in Europe, he is generally introduced on these occasions as the bidder. I have examined this picture with great attention, and reluctantly own that I cannot bring myself to admire it, either in the whole, or in its parts. Vandyck's portrait of Charles I. over a chimney at Hampton-court, which consists only of a single figure, I should prefer to this, though it consists of thirteen. Vandyck seldom appears to advantage, when he has several figures to manage. His master Rubens early saw this, and desired him to relinquish history and apply to portrait. He did; but here he is again engaged in history; that is he

that Vandyck is on his throne.\* The great salon is entirely furnished by his hand. There is that

has a number of figures, at full length, to manage in one piece ; which extends twenty feet by twelve. The composition of such a work required more skill than he possessed.

In the first place there is no attempt at design. Some little family scene should have been introduced, which might have drawn the figures into one action. Thus Titian represents the Cornaro family† joining in an act of devotion. Without something of this kind, the figures had better have been painted, in separate pictures.

Composition too is wanting as well as design. The figures are ill grouped, and produce no whole. The colouring too is glaring. If from the general view of the picture we proceed to particulars, I fear our criticisms must be equally severe. Never painter, it must be owned, had that happy art which Vandyck possessed of turning earths and minerals, into flesh and blood. Never painter had that happy art of composing a single figure with the chaste simplicity of nature, and without affectation of any kind ; and some of the figures in this picture are no doubt composed in this style, particularly the Earls of Pembroke and Carnarvon. But the figures in general, when considered apart, are far from capital. Some of the attitudes are forced ; you look in vain for Vandyck's wonted simplicity. But what most disgusts us, is a want of harmony : but here this rule is so far from being observed, that even allowing the variation of different complexions, the faces of all, though of one country belong to different climates. A yellow-faced boy particularly among the front figures has a complexion which nothing but a jaundice or an Indian sun

† [But he has other thrones in palaces, at Petworth and the Grove.]

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† [Vandyck is said to have studied this picture most assiduously, as it was then in the possession of his first patron, Algernon Earl of Northumberland.]

principal picture of Earl Philip and his family, which though damaged, would serve alone as a

could have given him. For the rest, some of the carnations are very beautiful, particularly the hands of the Countess of Pembroke.

All this censure however, must not be laid to the charge of Vandyck. His pencil could never have been guilty of such violence against nature. I have been assured (*by the late Lord Orford*) that about a dozen years ago, this picture was retouched by a painter, I think, of the name of Brompton.\* I saw it before that time, and some years after, and as far as my memory serves it was altered much for the worse. This may account for most of the faults that may be found with the carnations." *Western Tour*, v. i. p. 113.

We will now attend to the contrasted sentiments of a respectable connoisseur, Mr. *Charles Rogers*.

"To this painter (Vandyck) England is indebted for probably the first and most magnificent historic-portraiture in the world, that of the Pembroke family at Wilton. If the delicacy of the penciling be attended to, it will I doubt not, bear the strictest comparison with the Coronation of Mary de Medicis, in the Luxembourg gallery, by Rubens. This picture consists of ten whole-lengths, of the size of life (besides three young ladies who died in their infancy, and are represented, as angels in the clouds) which he has made historical, by expressing in it a circumstance, at that time very interesting to all concerned.

Earl Philip having caused his family to be assembled together informs them with great emotion in his countenance, of the absolute necessity for his eldest son, Charles Lord Herbert to go into the army of the Grand Duke (of Tuscany)

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\* [The editor has been informed that this is not the only very fine picture, now in England, which has suffered from the vanity and want of skill of this professed "cleaner."]

school of this master. Yet with great admiration of him I cannot but observe how short he falls of his model Titian. What heads both of age and youth are in the family of Cornaro at Northumberland-house! How happily is the disposition of a religious act chosen to throw expression into a groupe of portraits! It is said that the Earl of Pembroke had obtained leave to have a piece of the whole royal family by the same hand, as a companion to his own.

At Leicester-house is a double portrait, bought by the late Prince of Wales of Mr. Bagnols. It represents two of the wits of that time, T. Carew,\*

there to acquire military honour and experience, notwithstanding his having just married Mary daughter of George Duke of Bucks. Lord Herbert receives the injunction with the gallant ardour of a youthful hero; but the young bride hears it with more passionate emotion, to conceal which she turns her face from the company; and by this expedient, affords the spectator an opportunity of admiring her most beautiful countenance now heightened by her affectionate endeavour to conceal her tears." *Rogers' collection*, v. ii. p. 213. Engraved by Baron 1740. Aubrey says, that Vandyck received for this picture five hundred Jacobus, 525*l.* sterling. The Countess of Pembroke was Anne Clifford, daughter of George Earl of Cumberland, the Earl's second wife. Robert Dormer Earl of Carnarvon, the husband of Lady Anna Sophia Herbert, and the bride and bridegroom, as above-mentioned. Charles Lord Herbert was married at Christmas, 1634—went to Florence, and died there of the small pox, in January, 1635-6. *Collins' Peerage*. The first sketch or design of this picture is in the possession of the Earl of Carnarvon, at High Clere, Wilts.]

[\* Thomas Carew, Gentleman of the Privy chamber, and

of the privy chamber to Charles I. and a poet, and Henry Killebrew. They had a remarkable dispute before Mrs. Cecilia Crofts, sister of the Lord Crofts, to which Vertue supposed this picture alluded, as in a play called the Wanderer, was a song against jealousy, written on the same occasion. I have another very fine double portrait by him of the celebrated Countess of Carlisle and her sister the Countess of Leicester, which came from Penshurst; and I bought too after the death of Richardson the painter the picture of the Countess of Exeter, which he has described so largely in one of his treatises.

Sewer, in ordinary, to Charles I. A fourth edition of his poems, songs, and sonnets, with a masque, 8vo. was printed in 1670. "He had the ease without the pedantry of Waller." See *Ellis's Specimen of the early English Poets. Censura Litteraria*, v. 2 & 9.

Thomas (not Henry) Killebrew was page of honour to Charles I. and gentleman of the bedchamber to his son, to whose pleasures he was necessary, but who enjoyed, in return, the unbounded license of saying any sarcasm he pleased before his royal master, by whom, in 1651, during his exile, he had been appointed his resident at Venice. He wrote several comedies in the taste of the times. *Pepys* (in the curious diary lately published) gives us the following characteristic traits of his character. "Tom Killebrew hath a fee out of the wardrobe for cap and bells, under the title of king's foole or jester; and may revile and jeere any body, the greatest person without offence, by the privilege of this place." 1667. He once said to Lord Wharton "you would not swear, at that rate, if you thought that you were doing God honour!"]

I have reserved to the last\* the mention of the finest picture in my opinion of this master. It is of the Earl of Strafford and his secretary, at the Marquis of Rockingham's at Wentworth-house in Yorkshire.† I can forgive him any insipid portraits of perhaps insipid people, when he showed himself capable of conceiving and transmitting the idea of the greatest man of the age. There is another of these pictures at Blenheim, but infinitely inferior.

In the cathedral of Gloucester are two cumbent figures of an alderman and his wife, evidently wrought from a design of Vandyck. It is great pity the sculptor is not known,‡ so successfully has he executed the manner of the painter. The figures, even in that tasteless attitude, are easy and graceful, and the draperies have a peculiar freedom.§

\* I have here, as in the case of Holbein, mentioned only the capital pieces, or those which being in great collections, are most easy of access. I do not pretend to enumerate all that are or are called of this master.

† [This picture was exhibited in the British Institution, 1815, when a very different opinion was entertained of its merit, that is, in its present state. There is a sketch for this picture at Dalkeith, a repetition at Blenheim, and a copy by Buckthorne, at Wentworth-castle.]

‡ [There is reason to suppose that the artist was Francesco Fanelli.]

§ Sanderson, a quaint writer, uses a phrase which, though affected, is expressive; he says "Vandyck was the first painter, who e're put ladies dress into a careless romance." *Graphice*, p. 39.



Vandyck had 40*l.* for a half, and 60*l.* for a whole length; a more rational proportion than that of our present painters, who receive an equal price for the most insignificant part of the picture.

Since the former edition of this work I have been favoured by Edm. Malone, Esq. with the following notes of some of Vandyck's prices, from an office-book that belonged to the Lord Chamberlain Philip Earl of Pembroke;

“July 15, 1632. A warrant for a privy seale of 280*l.* to be payed unto Sir Antony Vandyke, for diverse pictures by him made for his Majestye, viz. for the picture of his Majestie, another of Monsieur the French King's brother, and another of the Ambassadors, at length, at 25*l.* a piece—one of the Queene's Majestie, another of the Prince of Orange, another of the Princess of Orange, and another of their son, at half length, twenty pounds a piece. For one great piece of his Majestie, the Queene and their children, one hundred pounds. One of the Emperor Vitellius, twenty pounds. And for mending the picture of the Emperor Galba, five pounds; amounting in all to 280*l.*”

From the same book, “forty pounds paid to Sir Antony Vandyke for the picture of the Queene presented to Lord Strafford Oct. 12, 1633.”

He was indefatigable,\* and keeping a great table, often detained the persons who sat to him,

\* This is evident by the number of his works, for though

to dinner, for an opportunity of studying their

he was not above forty-two when he died, they are not exceeded by those of Rubens.

[*Portraits and Family-pieces by Vandyck, most of which are not noticed in the former editions of this work.*

“ILLOS NOBILITANS QUOS ESSET DIGNATUS POSTERIS TRADERE.”  
*Pliny.*

In attempting a task which Mr. W. has declined, by offering a Supplementary list of Vandyck's *genuine* Portraits, or of many at least, which have long had the general reputation of being so, the Editor will neither spare industry, nor caution. For, to make such a selection under the guidance of his own judgement, will, he is well aware, render him obvious to the observation of Quintilian “*ne quisquam queretur, omissos forte aliquos, quos ipse valde probet;*” and in this dilemma, he has chosen the plan which will give the most information.

Mr. W. has mentioned and criticised twenty-four of Vandyck's principal family-pieces and portraits, confined to his Royal patron, and his court. Of the nobility, his great encouragers were Thomas, Earl of Arundel, Henry and Algernon, Earls of Northumberland, William and Philip, Earls of Pembroke, the two Rich's, Earls of Warwick and Holland, James, Duke of Hamilton, the two Westons, Earls of Portland, with Philip, Lord Wharton, and his original friend, Sir Kenelm Digby.

It should seem, as if it had been usual with these admirers of Vandyck, to engage him in repetitions of individual portraits, which they presented to each other, and frequently by intermarriages, or by testamentary bequest. As they occur in the several different collections, a near equality may be observed in those which have claims to originality; and that there is some little circumstance only, in the accompaniments, by which the variation is made.

As a more convenient arrangement, the Editor has printed the intire lists of those works of Vandyck, for the greater

countenances, and of retouching their pictures

number and excellence of which the several palaces of our nobility are celebrated, in a series; with the subsequent addition of many which occur miscellaneously, in other collections.

FORMERLY AT HOUGHTON. (*Sold in 1780, by George, Earl of Orford, to the late Empress of Russia.*)

King Charles I. in armour; whole-length.

Henrietta Maria of France; whole-length.

Archbishop Laud; three-quarter-length.

Philip, Lord Wharton; the same.

Sir Charles Wandsford; three-quarter-length, sitting.

Lady Wharton; sitting.

Jane, daughter of Lord Wenman, (the hands particularly fine.)

Sir Thomas Chaloner; three-quarter-length,

Inigo Jones; a head.

Lord Wharton's two daughters.

Henry Danvers, Earl of Danby; whole-length, in his Garter robes.

Sir Thomas Wharton; whole-length.

These were the first of the Wharton Collection, purchased by Sir Robert Walpole, who afterwards procured the whole of them. See p. 199.

AT STRAWBERRY HILL. (*H. Earl of Orford, now the Earl Waldegrave.*)

Frances Brydges, Countess of Exeter.

Lady Dorothy Percy, Countess of Leicester, and her sister Lucy, Countess of Carlisle; in one picture.

Margaret Leman as Judith, with a sword; Vandyck's mistress.

Margaret Carey, from the Wharton Collection.

Those of the Scotch nobility, who resided in the English Court during the reigns of James and Charles I., embellished their palaces in Scotland with works of Vandyck. The

again in the afternoon. Sir Peter Lely told Mrs.

Rich's, Earls of Warwick and Holland, were his patrons ; and the greater part of their collection devolved by heirship to the Earl of Bredalbane, who had married Mary, daughter of Henry Rich, Earl of Holland, and is now at Taymouth.

AT BLENHEIM. (*Duke of Marlborough.*)

Queen Henrietta Maria.

K. Charles I. on horseback, his helmet supported by Sir T. Morton.

Ditto, half-length.

G. Villiers, Duke of Bucks.

Mary, Duchess of Bucks, with her children.

Catherine Hastings, Countess of Chesterfield.

Mary, Duchess of Richmond, with a female dwarf presenting her gloves.

Ditto, half-length.

Thomas Wentworth, Earl of Strafford, and Sir T. Maynwaring, his Secretary.

AT ALTHORP. (*Earl Spencer.*)

Rubens, whole-length, with a gold chain and collar.

Penelope Wriothsley, second Lady Spencer ; whole-length.

Dorothy Percy, Countess of Leicester.

Anne Carr, Countess of Bedford.

Queen Henrietta ; whole-length.

Dorothy Sydney, Countess of Sunderland.

William Cavendish, Duke of Newcastle, whole-length.

Rachel, Countess of Southampton.

Lady Elizabeth Thimbleby, and Catherine, Countess Rivers.

George Digby, second Earl of Bristol, and William, Earl of Bedford, when young. They were brothers-in-law ; whole-length.

Anne Villiers, Countess Morton.

Venetia, wife of Sir Kenelm Digby ; taken after her death.

Margaret Leman, Vandyck's mistress.

Beale, that Lanieri assured him he had sat seven

AT GORHAMBURY. (*Earl of Verulam.*)

Archbishop Abbot.

R. Weston, Earl of Portland.

G. Calvert, Lord Baltimore.

T. Wriothesley, Earl of Southampton.

Philip, Earl of Pembroke.

T. Wentworth, Earl of Cleveland.

Algernon Percy, Earl of Northumberland, with his Lady and Child.

AT STOWE. (*Duke of Buckingham.*)

Sir R. Levison, K. B.

Mary Curzon, Countess of Dorset.

T. Wriothesley, Earl of Southampton.

W. Herbert, Earl of Pembroke.

Marquis de Vieuville, Ambassador from France, slain in the first battle of Newbury, 1643.

Charles I.

Queen Henrietta Maria.

AT THE GROVE. (*Earl of Clarendon.*)

George Hay, Earl of Kinnoul; whole-length, in armour.

William Seymour, Marquis of Hertford; whole-length, in armour.

Francis, Lord Cottington; in black.

Frances, Countess of Clarendon.

Sir Thomas Ailesbury, her father.

Lady Ailesbury.

William Villiers, Viscount Grandison.

James Stuart, Duke of Richmond; whole-length, in black.

Thomas, Earl of Arundel; whole-length.

William, Earl of Pembroke; whole-length.

Philip, another Earl of Pembroke; whole-length.

Lady D'Aubigny.

Count du Bourg, head; in armour.

James Stanley, Earl of Derby, with his Countess and Child whole length.

entire days to him morning and evening, and

Sir John Memmys, or Minns, in a crimson dress.

Lord Goring, head; in armour.

Mrs. Kirke, Bed-chamber woman to Henrietta Maria.

NORFOLK HOUSE, WORKSOP MANOR. (*Duke of Norfolk.*)

Thomas Earl of Arundel, in armour to the knees; with his Grandson, Philip Howard, who holds a scroll of paper,

T. Earl of Arundel, and the Lady Alatheia, sitting. He points with his baton to a globe, marked Madagascar, where he was at that time intent upon forming a settlement. At Knowle, there is a repetition of this picture, in which Francis Junius, his librarian, is introduced as pointing to the books.

Henry Frederick, Earl of Arundel, in armour to the knees.

Lady Elizabeth Stuart, his Countess.

The copy by Fruitriers of Vandyck's design for a great family picture like that of Lord Pembroke, &c. at Wilton.

AT PETWORTH. (*Earl of Egremont.*)

Henry Percy, Earl of Northumberland, sitting in a pensive posture, and leaning upon a table; upon which are a diagram describing the principle of the lever, and a horologe.

Dorothy Percy, Countess of Leicester.

Lucy Percy, Countess of Carlisle.

Algernon Percy, with Lady Anne Cecil, his first wife, and their daughter; sitting.

William Seymour, Marquis of Hertford.

Queen Henrietta with the dwarf Jeffrey Hudson, copied by Jervas, from an original since destroyed by fire.

King Charles the First (Equestrian) a sketch.

Thomas Wentworth, Earl of Strafford, in armour; half-length.

Sir Robert Shirley.

His Lady, Elizabeth Shirley. } In the Persian costume.

George Goring, Earl of Norwich, and George Lord Goring, his son, a boy tying on his sash, with Mountjoy Blount, Earl of Newport, standing near him; large half-length.

that, notwithstanding, Vandyck would not once

Lady Anne Cavendish, Baroness Rich.  
 Dorothy Sidney, Countess of Sunderland.  
 Elizabeth Cecil, Countess of Devonshire.  
 Mrs. Porter, Maid of Honour to Queen Henrietta, daughter  
 of Endymion Porter.  
 Henry, Lord Percy of Alnwick.

WILTON HOUSE. (*Earl of Pembroke.*)

Duke D'Epéron (Equestrian).  
 Mrs. Killigrew, } Attendants upon Q. Henrietta.  
 Mrs. Morton. }  
 Francis Earl of Bedford, and Catherine Brydges, his Countess.  
 The Herbert family, whole-length, 10 figures; two of them  
 sitting.  
 King Charles the First; half-length.  
 Queen Henrietta; half-length.  
 Three Children of Charles I.  
 William Earl of Pembroke; whole-length.  
 Susan Vere, first wife of Philip Earl of Pembroke; whole-  
 length.  
 Mary Duchess of Richmond, first married to Charles Lord  
 Herbert; whole-length; with Mrs. Gibson, the dwarf.  
 James Duke of Richmond; whole length.  
 Countess of Castlehaven; half-length.  
 Philip Earl of Pembroke; half-length.  
 Prince Rupert, when young; half-length.

ROYAL COLLECTION.

Mary Duchess of Richmond, daughter of G. Villiers, Duke  
 of Bucks; whole-length.  
 Madame de St. Croix; whole-length.  
 Gaston de France, 1634; whole-length.  
 Vandyck (seipse pinxit); half-length.  
 Charles I. in his robes of state; small whole-length.  
 Count Mansfeldt, æt. 48, 1624: whole length.

let him look at the picture 'till he was content

Charles and Henrietta, in the same picture, holding a chaplet of laurel.

Sir Kenelm Digby, with a sphere; half-length.

Katherine Duchess of Richmond; whole-length.

Charles II. when a boy.

James Duke of York, ditto.

Margaret Leman, (Vandyck's mistress.)

#### PORTRAITS IN GROUPS.

Sir Kenelm Digby, Venetia, his lady, and two children. Sherbourn, Dorsetshire.

Charles I. Queen Henrietta, and two children. Chiswick.

The same subject. Prince Charles, a young boy, standing, Duke of York, an infant on the Queen's lap. From the Orlean's Collection. Goodwood.

The three children of T. Wentworth, Earl of Strafford. Wentworth Castle.

Oliver St. John, Earl of Bolingbroke, with his Countess and four daughters. Saltram, Devonshire.

G. Villiers D. of Bucks, his Duchess, and two of their children. Royal Collection.

Five of the children of Charles I. inscribed, *Regis Magnæ Britannix proles.*

Princ: Carolus, nat. 29 May, 1630.

Jac. D. Ebor. — 14 Oct. 1633.

Principssa Maria, — 4 Nov. 1631.

— Eliza, — 28 Dec. 1635.

— Anna, — 17 May, 1637.

*Ant. Vandyck, Eq. fecit, 1637.*

Purchased by his late Majesty of the Earl of Portmore. Royal Collection.

James Duke of Richmond, his Duchess, and Mrs. Gibson the dwarf.

Vosterman the Engraver, Rubens, and two other artists,



with it himself. This was the portrait that painted by Vandyck, when 18 years old, 1618. In Sir J. Reynolds' collection.

EQUESTRIAN PORTRAITS.

Duc D'Arenburg. In the back ground troops marching to the siege of a town.

Duke de Monçada, on a grey horse, brought to England from Rome in 1794.

Duke of Alva. Wentworth Castle.

Rubens on horseback, painted before Vandyck went into Italy. Sold in England in 1780.

Charles I. with the Duke D'Epernon, a repetition ; given by him to the eminent loyalist Sir John Byron. From the Newstead collection. Sir J. Borlase Warren, Stapleford, Notts.

DOUBLE PORTRAITS, WHOLE-LENGTHS.

Lord John and Lord Bernard Stuart, sons of Esme Duke of Richmond. Cobham, Kent, Wrest.

Duchess D'Arenburg and her son. *Cav. Vandyck*, p<sup>xt</sup>. 1634. In Calonne's Collection, sold in England.

Charles I. with Charles II. a child, standing at his knee. Ditchley.

DOUBLE PORTRAITS, HALF-LENGTHS.

Algernon Earl of Northumberland, Anne Cecil, his Countess, and his eldest daughter. Hatfield.

Robert Dormer, Earl of Carnarvon, and his Countess. Longleat.

Thomas Killigrew and Thomas Carew. Royal Collection.\*

T. Carew is known and admired as a poet. *Poems by T. Carew, Esq.* one of the Gentlemen of the Privy Chamber, and Sewer in Ordinary to the King. 8vo. 1640.

Rubens, with two artists. (Angerstein) National Gallery.

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\* This double portrait is already noticed by Mr. Walpole, who has mentioned the occasion of it. Cecilia Croftes was afterwards married to Thomas Killigrew.

determined the King to invite him to England a second time.\*

PORTRAITS, WHOLE-LENGTH, OR OF LESS PROPORTION.

George Villiers Duke of Bucks, W. L. Amesbury.

Robert Rich, Earl of Warwick. Gorhambury. Holkham.

T. Wentworth, Earl of Strafford, standing, with his hand upon a dog. Wentworth-house.

Charles I. (small) Angerstein.

Archduke Albert of Austria, on a white horse. Sir D. Dundas.

Arthur Godwyn.	} Devonshire-house. From the Wharton Collection.
Jane Godwyn.	
Lady Wharton.	

Maurice Prince of Orange. Osmanton, Derbyshire.

Duchess of Braganza. Ditto.

Charles I. standing against a pillar. Cashiobury.

Princes Rupert and Maurice. Lord Bayning.

Charles Louis Prince Palatine. Ombresley, Worcestershire.

Vandyck. Carlton-house.

Vandyck, his arm held up, and his hand declined; painted by himself, when young. Euston.

Charles Lewis Prince Palatine, (small). Corsham.

James, First Duke of Hamilton. Hamilton Palace. Gorhambury.

George Gordon, Second Marquis of Huntley. Montagu-house.

James Graham, First Marquis of Montrose. Buchanan-house.

Frances Howard, Duchess of Richmond. Longleat.

James Stanley, Seventh Earl of Derby. Knowlsley.

Algernon Percy, Earl of Northumberland. Cashiobury.

Lucius Carey, Second Viscount Falkland. Wardour Castle.

James Stuart, Duke of Richmond. Penshurst. Ham-house.

Montagu Bertie, Earl of Lindsey. Corsham.

Patrick Lord Chaworth. Belvoir.

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\* It is at the seat of the Lord Chancellor Henley, at the Grange, in Hampshire. [Purchased by Lord Grosvenor, 1797.]

In the summer he lived at Eltham\* in Kent ; in

H. Danvers, Earl of Danby. Hamilton Palace.

William Cavendish, Duke of Newcastle. Welbeck.

T. Wriothesly, Earl of Southampton. Bulstrode.

Rachel de Roubigney, Countess of Southampton. Wimpole.

Charles I. } From the King of Spain's Collection.

Queen Henrietta. } Lord Radstock.

Sir John Suckling (the Poet), leaning against a rock, and contemplating a book. Lady Southcote.

Maurice Prince Palatine. Euston.

Katharine Lady Stanhope. For anecdotes of her, see *Stratford Papers*, vol. ii. p. 73, and *Collins's Peerage*, *Brydges'* edit. v. iii. p. 424.

Sir William Howard, K. B. when young, afterwards Viscount Stafford. Luton.

William Cavendish, Duke of Newcastle. Holyrood-house.

Frances, Duchess of Richmond, ob. 1633. Duff-house.

James Duke of Hamilton, (in a blue cloak.) The same.

Henry Rich, Earl of Holland. Taymouth.

Robert Rich, Earl of Warwick. The same. Wimpole.

James Duke of Richmond ; whole-length, in black, with the Garter. Castle Howard.

Patrick Viscount Chaworth. Belvoir Castle.

#### PORTRAITS, HALF-LENGTH.

Francis Russel, Fourth Earl of Bedford. Woburn Abbey.

Thomas Earl of Strafford. Osterley. Snyder's. Castle Howard.

Vandyck. Sir Joshua Reynolds. Osterley. †

\* [“ logement d'été à Eltheim. *Deschamps*, t. ii. p. 18. The house cannot now be identified. *Lysons*.]

† [The Editor has lately seen a  $\frac{3}{4}$  portrait of Vandyck, which, more than any other, exhibits him as he really appeared. It is in the Louvre Gallery. The head is slightly turned; complexion light; eyes grey; hair chestnut-brown; whiskers red. Plain collar, and a vest of green velvet. His person slender.]

an old house there, said to have been his. Vertue

Thomas Earl of Arundel. Cleveland-house, sitting, in black, with the order of the Garter. [This picture was in the Orleans Collection, and purchased by the present Marquis of Stafford.]

Colonel John Russel. Ombresley.

Dorothy Sydney, Countess of Sunderland, presented by herself to Waller. Beaconsfield.

Mary Ruthven, Vandyck's wife. Hagley.

John Lord Bellasyse, of Worlaby. Newborough-hall, Yorkshire.

Elizabeth Vernon, Countess of Southampton. Wrest. Bulstrode.

Thomas Killebrew, in a fur cap, with his favourite mastiff; Chiswick.

Edward Sackville, Earl of Dorset. Knowle.

Robert Bertie, Earl of Lindsey. Grimsthorpe.

William Laud, Archbishop of Canterbury. Lambeth.

Inigo Jones, (head). Osterley.

The Widow of Archduke Albert. Sir J. Reynolds.

Lucas Vosterman, the Engraver, playing on the flute. The same.

Vandyck. Marquis of Hertford.

His head, with the arm elevated, and open collar. Jeremiah Harman, Esq. a Bank Director. (Engraved for this work.)

Queen Henrietta Maria. Head. } Carlton-house.

The same. Profile.

These were painted in order to be sent to Bernini to make her bust, in marble, from them.

Those, who take delight in portraits, especially from Vandyck, have been lately gratified by the spirit of identity with which a selection from the originals, noticed in these volumes, has been transferred to highly finished engravings. A series of one hundred and fifty "*Portraits of Illustrious Personages of Great Britain, with Biographical and Historical Memoirs, by Edmund Lodge, Esq. Norroy King of Arms,*" in folio and imperial

saw several sketches of stories from Ovid in two colours, ascribed to him.

At the Duke of Grafton's is a fine half length of Vandyck\* by himself, when young, holding up his arm, the hand declined. There is a print of it, and of two others of him, older; one looking over his shoulder, the other with a sun-flower.†

octavo, is now before the public, and they are beyond competition, in the satisfaction they afford to every lover of the art, and to the historical critic, in the authentick biography, by which they are accompanied. The engraved portraits from Vandyck and Lely, in *Dr. Dibdin's Ædes Althorpiæ*, may advance their claim to merit of the same kind.]

\* I have a fine sketch of the face only, by himself.

† [Sandrart attests his gracefulness and personal beauty "effigiem illius autem gratiarum hospitium." *Acad. Pict.* p. 298.

A very fine head of Vandyck was in Sir. J. Reynolds's Catalogue. In the Introduction, written by Burke, it is observed: "It must be a particular gratification to possess a portrait of a great and inimitable artist, when the value which the resemblance gives it, is so much increased by the admirable manner in which it is executed." *Lanzi*, truly and elegantly exclaims, "I suoi ritratti vivi e parlanti!" Those of his pictures which are ascertained by affixed dates, or otherwise, during the few first years of his residence, are manifestly superior to others, finished, when his fame and employment had so greatly increased.

The eyes are heightened by his pencil to a degree of intellectual animation, which is both rare and admirable. The mind is brought into the countenance, which produces an effect of dignified character in his portraits of men, and an exquisite and peculiar grace in those of the ladies; and we become almost assured, after contemplating them for some time, that the personages, so depicted, were a superior race of beings. Their costume, which from modern disuse, may be considered as theatrical, may perhaps call in the imagination.

At Hampton-court in the apartment below is

To those of our readers who practise the art of portrait-painting, no apology may be required for offering to them an idea of Vandyck's peculiar method. It was the result of a confidential conversation, held with Monsieur Jabac, a celebrated connoisseur, with whom Vandyck was intimate at Paris, and there is no reason to doubt its authenticity. Of their intimacy, a sufficient proof is, that he thrice drew Monsieur Jabac's portrait—*con amore*. Jabac was observing to him, how little time he bestowed on his portraits, Vandyck answered, "That, at first, he worked hard, and took a great deal of pains to acquire a reputation, and with a swift hand, against the time that he should work for his kitchen." His general habit was this: He appointed both the day and hour for the person's sitting, and worked not above one hour on any portrait, either in rubbing in, or finishing: so that as soon as his clock informed him that his hour was past, he rose up and made a bow to the sitter, to signify that he had finished; and then appointed another hour, on some other day; whereupon his servant appeared with a fresh pallet and pencils, whilst he was receiving another sitter, whose hour had been appointed. By this method, he commanded expedition. After having lightly dead-coloured the face, he put the sitter into some attitude which he had before contrived; and on grey paper, with white and black crayons, he sketched the attitude and drapery, which he designed in a grand manner and exquisite taste. After this, he gave the drawing to the skilful people he had about him, to paint after the sitter's own clothes, which, at Vandyck's request, were sent to him for that purpose. When his assistants had copied these draperies, he went over that part of the picture again, and thus by a shortened process, he displayed all that art and truth, which we at this day admire in them. He kept persons in his house of both sexes, from whom he painted the hands, and he cultivated a friendship with the ladies, who had the most beautiful, to allow him to copy them. He was thus enabled to delineate them, with

his mistress Margaret Lemon\* highly finished. There is a print of the same person by Hollar, but not from this picture.† In the pocket-book of R. Symonds that I have mentioned, he says, “It was much wondered at, that he, (Vandyck) should openly keep a mistress of his (Mrs. Lemon) in the house and yet suffer Porter to keep her company.” This was Endymion Porter, of the bed chamber to King Charles, of whom and his family‡ there was a large piece by Vandyck at Buckingham-house.§

He was much addicted to his pleasures and expence; I have mentioned how well he lived. He was fond of music and generous to musicians.

a surprizing delicacy and admirable colouring, *De Piles*. He very frequently used a brown colour, composed of prepared peach stones, as a glazing for the hair, &c. He had not remitted his practice of painting, till a few days before his death. “*dolor, manûs, dum id ageret, abreptæ.*” *Sandart.*

\* I have another head of her, freely painted, which was in the collection of Sheffield Duke of Buckingham. From the minutes of the Antiquarian Society I find that in 1723 they were informed that at Mr. Isaac Ewer’s in Lincoln’s Inn Fields was a copy by Vanderbank of Thurloe’s portrait, painted by Mr. Churchill’s pupil, mistress to Vandyck. This person, I suppose, was Mrs. Carlisle, mentioned hereafter; but of Churchill, I have seen no other account.

† [Sir Peter Lely had this picture from Vandyck.]

‡ [Himself, wife, and three boys. Bought for the late King, at the sale of the Duchess of Bucks, for 63*l.* It had been Lely’s.]

§ See a list of Vandyck’s works in *Le Compte’s Cabinet des Singularitez d’Architecture, Peinture, &c.* vol. i. p. 282. Many are in the gallery at Dusseldorp.

His luxurious and sedentary life brought on the gout, and hurt his fortune. He sought to repair it, not like his master by the laboratory of his painting-room, but by that real folly, the pursuit of the Philosopher's stone, in which perhaps he was encouraged by the example or advice of his friend Sir Kenelm Digby. Towards the end of his life the King bestowed on him for a wife, Mary the daughter of the unfortunate Lord Gowry,\* which if meant as a signal honour, might be calculated too to depress the disgraced family by connecting them with the blood of a painter. It is certain that the alliance does not seem to have attached Vandyck more strongly to the King;

\* [In *Sanderson's Graphice*, is Lady Vandyck's portrait, with a bombastic eulogy of her extraordinary beauty, written by Flatman.

Two singular errors respecting this lady, have hitherto gained credit; the first, that she was descended from King Henry VII. and the other, that she was the daughter of John Ruthven, Earl of Gowrie, who was killed in 1600. Dr. Robertson, (*Hist. of Scotland*, p. 470,) refutes the first statement, by the authority of *Crawfurd's Scotch Peerage*, p. 329; and, it appears, that Maria Ruthven was the daughter of Patrick Ruthven, a physician, the fifth son of John, first Earl Gowrie, beheaded in 1584, who after the death of his two brothers, in a second conspiracy, was confined in the Tower of London, upon suspicion of treason and not released before 1619. His infant daughter was placed in Queen Henrietta's court, for her education and maintenance, previously to her being bestowed in marriage, upon Vandyck. *Douglas's Scotch Peerage*, v. i. p. 665.



whether he had any disgusts infused into him by his new wife, or whether ambitious, as I have hinted, of vying with the glory of his master in the Luxemburgh, Sir Antony soon after his marriage set out for Paris, in hopes of being employed there in some public work. He was disappointed\* —their own Poussin was then deservedly the favorite at that court. Vandyck returned to England, and in the same humour of executing some public work, and that in competition with his master. He proposed to the King by Sir Kenelm Digby to paint the walls of the banquetting-house, of which the ceiling was already adorned by Rubens, with the history and procession of the order of the Garter. The proposal struck the King's taste, and by a small sketch† in chiaro scuro for the procession, in which, though very faint, some portraits are distinguishable, it looks as if it had been accepted, though some say it was rejected, on the extravagant price demanded by Vandyck: I would not specify the sum, it is so improbable, if I did not find it repeated in Fenton's notes on Waller. It was fourscore thousand pounds!‡ The civil war prevented farther

\* He was not totally unemployed there. Sir Richard Lyttelton has two small pictures in chiaro scuro, evidently designed for altar-pieces, and representing Anne of Austria and some monkish saint.

† Now at the Lord Chancellor Henley's at the Grange in Hampshire.

‡ [Graham says "fourscore thousand pounds," but the

thoughts of it, as the death of Vandyck would have interrupted the execution, at least the completion of it. He died in Black-fryars December 9, 1641, and was buried on the 11th in St. Paul's, near the tomb of John of Gaunt.\*

By Maria Ruthven his wife, he left one daughter married to Mr. Stepney, a gentleman who rode in the horse guards on their first establishment by Charles II. Their grandson Mr. Stepney was Envoy to several courts, and is known by his

original mistake was from misprinting the numbers by the addition of a cypher. When Rubens was paid 30. *Ol.* for the whole ceiling, can it be believed, that Vandyck would have proposed to the King, a sum so enormous as 80,000!—for the four sides of the room of audience, at Whitehall? The intended subjects of these, of which slight sketches in oil *chiaro-scuro*, were shewn to the King, were: 1. The Institution of the Order. 2. Procession of Knights in their Robes. 3. Ceremony of the Installation. 4. The Grand Feast. Of these, one at least, the Procession, was in the royal collection, and afterwards in that of Sir P. Lely. At the sale of Lord Northington's pictures in 1787, Sir Joshua Reynolds gave sixty-four guineas for it, It has been engraved.

The celebrated Sir William Temple had many very fine portraits by Vandyck, at Shene, in Surrey. *Evelyn's Diary*, v. ii. p. 277.

Sir Joshua Reynolds said of Gainsborough, that he copied Vandyck so exquisitely, that at a certain distance, he could not distinguish the copy from the original; nor the difference between them. *Northcote*, v. ii. 238.]

\* [He has been followed to his place of sepulchre by Reynolds, Barry, and West. When the last was interred, it was reported that Vandyck's coffin plate was dug up. This could not be true, as he was buried at the north side of the choir,

poems\* published in the collection of the works of our minor poets. Sir John Stepney, another descendant, died on the road from Bath to Wales in 1748. Lady Vandyck the widow was married again to Richard Pryse son of Sir John Pryse of Newton-Aberbecham in Montgomeryshire Knight. Richard, who was created a Baronet August 9, 1641, was first married to Hesther, daughter of Sir Hugh Middleton; by Vandyck's widow he had no issue.†

Besides his legitimate child, Vandyck had a natural daughter called Maria Teresa, to whom, as appears by his will in Doctor's Common's,‡ he left four thousand pounds, then in the hands of his sister Susannah Vandyck in a convent at Antwerp, whom he appoints trustee for that

near the tomb of John of Gaunt. *Dugdale's St. Pauls*. He is said to have had a splendid funeral, but no certificate of it is found among the MSS. of the Herald's College. This entry occurs in the register of St. Anne's Black-Friars, "1641. Dec. 9th, Justiniana, daughter of Sir Anthony Vandyck and his lady, baptised." On which day her father died.]

\* [Mr. Stepney, the poet, was descended from a brother of Sir John Stepney, the *first* Baronet, and not from the *third*, who married Anna Justina, Vandyck's daughter, who was only six month's old, at her father's death. The late male representative of Vandyck, was Sir Thomas Stepney, Baronet, of Pendergast, Pembrokeshire.]

† Vertue ascertained these matches by books in the College of Arms.

‡ [Dated, Dec. 1, 1641. Proved 1663. *Evelyn*, p. 151.]

daughter. To his sister Isabella he bequeaths 250 guilders yearly; and in case his daughter Maria Teresa die unmarried, he entails 4000*l.* on another sister, married to Mr. Derick, and her children. To his wife Mary and his newborn daughter Justiniana Anna he gives all his [pictures] goods, effects, and monies, due to him in England from King Charles, the nobility, and all other persons whatever, to be equally divided between them. His executors are his wife, Mr. Aurelius de Meghan, and Katherine Cowley, to which Katherine he leaves the care of his daughter to be brought up, allowing ten pounds per annum, 'till she is eighteen years of age. Other legacies he gives to his executors and trustees for their trouble, and three pounds each to the poor of St. Paul's and St. Anne's Black-friar's and to each of his servants male and female.

The war prevented the punctual execution of his will, the probate of which was not made 'till 1663, when the heirs and executors from abroad and at home assembled to settle the accounts and recover what debts they could—but with little effect. In 1668, and 1703, the heirs, with Mr. Carbonnel, who had married the daughter of Vandyck's [natural] daughter, made farther inspections into his affairs and demands on his creditors, but what was the issue does not appear.

Lady Lempster, mother of the last Earl of

Pomfret, who was at Rome with her Lord, wrote a life of Vandyck, with some description of his works.\*

Sir Kenelm Digby in his discourses, compares Vandyck and Hoskins, and says the latter pleased the most, by painting in little.

Waller has addressed a poem to Vandyck, beginning, *Rare artisan*; Lord Halifax another on his portrait of Lady Sunderland, printed in the third volume of *State Poems*, and Cowley wrote an elegy on his death.

Among the scholars† of Vandyck was‡

#### DAVID BECK, (or BEEK,)

born at Arnheim in 1621; he was in favour with

\* [Probably a translation only, and never printed.]

† The French author of the *Abrégé* says that Gerard Seghers came hither after the deaths of Rubens and Vandyck, and softened his manner here. This is all the trace I find of his being in England. Vol. ii. p. 162. At Kensington is an indifferent piece of flowers by him, but I do not know that it was painted here.

‡ John de Reyn, a scholar of Vandyck, is said by *Descamps*, to have lived with his master in England till the death of the latter, after which he was in France and settled at Dunkirk. If De Reyn's works are little known, adds his biographer, it is owing to their approaching so nearly to his master's as to be confounded with them, vol. ii. p. 189.

[A concise account of Vandyck's scholars may not be irrelevant. Upon his second arrival in England, he attached to himself, two artists, who were his countrymen, whose taste he modelled to his own, and whose great ability he cultivated, to so high a degree, that their works could with difficulty be

## Charles I. and taught the Prince and the Dukes

discriminated from those by his own hand. They remained in his school, during his residence in England. Doubtless their remuneration was most liberal, because knowing their own strength, they consented to renounce, individually, their claims to pictures; and they suffered their fame to merge in that of their justly celebrated master.

1. DAVID BECK, was the first of these. 2. JAN DE REYNE perhaps excelled him. He did not quit his master till his death, and his timidity or diffidence is said to have been so great, that he was content to remain unknown, and unnoticed, in the *studio* of Vandyck. It is beyond doubt, that the repetitions of noble portraits, always hitherto attributed to his master, who adopted them by a partial finishing, were by his hand; and of his capacity, the testimony of *Deschamps* is decisive. "Ses ouvrages sont presque toujours pris pour ceux de son maître. Personne ne l'a approché de plus près, et personne ne l'a mieux égalé en mérite. C'est la même fonte de couleur; la même touche; la même délicatesse. Son dessein est aussi correct, ses mains sont dessinées d'une pureté singulière; il avoit un très grand manière."

After his return into Flanders, he painted principally for churches, but his portraits were equally admired, and then claimed as his own.

*Henry Stone* and *William Dobson*, our countrymen, practised in Vandyke's school, and acquired much of their excellence there. The former was a laborious, and perhaps a tame imitator, but the vivid genius of the last mentioned, was inspired by that of his master, and his style formed by his art and practice.

Of *Hanneman* it must be observed, that he was rather a copyist, than a disciple. He relinquished the harder manner of his first master Mytens, and adopted that of Vandyck, with such felicity, that among his numerous copyists, he was eminently the superior.

*Remée Van Lemput* was another successful imitator, and as such had frequent employment.

of York and Gloucester to draw. Descamps says that Beck's facility in composition was so great, that Charles I. said to him, "faith! Beck, I believe you cou'd paint riding post."\* He afterwards went to France, Denmark and Sweden, and died in 1656.†

## GEORGE GELDORP,



of Antwerp, a countryman and friend of Vandyck, in whose house that painter lodged at his first

\* Vol. ii. p. 315.

† [David Beck increased both his wealth and reputation, after he quitted England, under the patronage of the Queen of Sweden, who commissioned him to visit the several courts of Europe, and to paint the sovereigns for her gallery. Portraits by him are said to be in their palaces, but in no catalogue of those of Charles I. does his name appear. He boasted that he had received, as presents from them, nine golden chains with medals.]

arrival,\* had been settled here some time before. He could not draw himself, but painted on sketches made by others, and was in repute even by this artificial practice;† though Vertue was told by Mr. Rose that it was not his most lucrative employment, his house being reckoned convenient for the intrigues of people of fashion. He first lived in Drury-lane in a large house and garden rented from the crown at 30*l.* per ann. and afterwards in 1653 in Archer-street. He had been concerned in keeping the King's pictures, and when Sir Peter Lely first came over, he worked for Geldorp, who lived till after the restoration, and was buried at Westminster. One of the apprentices of Geldorp was

### ISAAC SAILMAKER,

who was employed by Cromwell to take a view

\* [There is a well received tradition, that Vandyck soon after his arrival in 1630, found a patron in the high-minded Henry, Earl of Northumberland, just then released from the Tower, whose portrait he drew; and that he was resident at Petworth, during the six months in which he painted the four lovely portraits of that noble family.]

† This must not be supposed to include his portraits, for which he certainly would have had no custom, if the persons had been obliged to sit to two different men. A painter may execute a head, tho' he cannot compass a whole figure. A print by Voerst of James Stewart Duke of Lenox, with Geo. Geldorp pinx. is indubitable proof that the latter painted portraits.



of the fleet before Mardyke. A print of the confederate fleet under Sir George Rooke engaging the French commanded by the Count de Toulouse, was engraved in 1714 from a design of Sailmaker, who lived to the age of eighty-eight, and died June 28, 1721.

### ———— BRADSHAW

was another painter in the reign of Charles I. whom I only mention with other obsolete names to lead inquirers to farther discoveries. All I find of him is a note from one of the pocket-books of R. Symonds above-mentioned, who says, "Pierce in Bishopgate-street told me that Bradshaw is the only man that doth understand perspective of all the painters in London."\*

\* [Instead of these insignificant names, should be inserted that of JAN LIEVENS of Leyden. He came to London in 1630, then in his 25th year, and remained there for three more; which is a certain degree of proof that he did not want encouragement. Indeed, he was so well introduced and patronized at Court, that he painted portraits of the King, Queen, Prince of Wales, and certain of the nobility. Afterwards, he settled at Antwerp, probably for the advantage he might acquire in the school of Rubens; and, in 1641, was employed by the Prince of Orange for two large historical subjects, in emulation of that school. He is eminent for his etchings of heads and small historical subjects. Another Dutch painter, HENRY POR, who was contemporary with Lievens, is said by *Deschamps*, (t. i. p. 41) to have painted the English royal family, and several of the nobility. The Greffier Fagel, at the Hague, had a small whole-length of Charles I. in black, with a crown

## B. VAN BASSEN,

of Antwerp, was a very neat painter of architecture. In the private apartment below stairs at Kensington are two pictures by him; in one are represented Charles I. and his Queen at dinner; in the other the King and Queen of Bohemia, distinguished by their initial letters F. E.\* The

and sceptre, lying on a table, 1632; likewise of Charles and Henrietta, with a child, sitting on a table. Another artist (a foreigner bearing an English name) JOHN THOMAS, travelled through Italy with Diepenbeck, and is said to have accompanied him into England, and to have assisted him, under the patronage of the Duke of Newcastle.

GERARD TERBURG, who is not mentioned in the former editions of this work, was a painter of great eminence in his day, particularly for portraits and small conversation pieces. *Deschamps* (v. ii. p. 125.) asserts, that after having passed some time in Spain, he came to London. His arrival there was scarcely known, when, notwithstanding his very high demands, crowds came to him to obtain their likeness. The exact period of his coming and departure is not stated, his stay, in all probability, not having exceeded a year or two. *Deschamps'* account may be somewhat exaggerated. At Great Tew, Oxfordshire, was a portrait, w. l. of Lucius Carey, Viscount Falkland, by JACOB DE VALKE. *Aubrey*.

A painter of considerable merit, unnoticed by Mr. W. and even by his countryman *Deschamps*, was DAVID VINKENBOOM. He excelled in landscape, combined with buildings and figures. There are two most curious views by him of the palaces (no longer extant) of Richmond and Theobalds, in the Fitzwilliam collection, at Cambridge. Vinkenboom was born in 1578, and was probably in England, in the early part of the reign of Charles I. and but for a short time.

\* [1. Frederic, Prince Palatine, and the Princess Elizabeth,

Duchess of Portland has a magnificent cabinet of ebony,\* bought by her father the Earl of Oxford from the Arundelian collection at Tart-hall. On each of the drawers is a small history by Polenburg, and pieces of architecture in the manner of Steenwyck by this Van Bassen, who must not be confounded with the Italian Bassans, nor with the Bassanos, who were musicians to Charles, and of which name there was also a herald-painter. The first Bassano, who came hither in the reign of Queen Elizabeth and was related to the Italian painters of that name, settled in Essex and purchased an estate, which was sold in 1714 by the male descendent. In the mansion was a portrait of the musician, holding a bass-viol. It is now at Narford in Norfolk, the seat of the late Sir Andrew Fountain.

his bride, at their wedding dinner. Removed to Buckingham house.

2. Charles I. and Q. Henrietta, at a public dinner. The carver, whilst performing his office, is attacked by the Queen's monkey. Ditto.

Van Bassen is omitted by *Deschamps*, and in the *Dictionary of Painters*. In Mr. Gulstone's sale, in 1790, was "a biographical account of those foreigners, who from one circumstance in their lives, are intitled to a place in the English school, from the earliest period to the end of George the Second's reign. Six volumes folio.]"

\* Lord Oxford paid three hundred and ten pounds for it.

## CORNELIUS POLENBURG,

Born 1586. Died 1660 ;

the sweet painter of little landscapes and figures, was born at Utrecht in 1586, and educated under Bloemart, whom he soon quitted to travel to Italy, as he abandoned, say our books, the manner of Elsheimer to study Raphael—but it is impossible to say where they find Raphael in Polenburgh. The latter formed a style entirely new, and though preferable to the Flemish, unlike any Italian, except in having adorned his landscapes with ruins. There is a varnished smoothness and finishing in his pictures that makes them always pleasing, though simple and too nearly resembling one another. The Roman Cardinals were charmed with the neatness of his works; so was the great Duke, but could not retain him. He returned to Utrecht and pleased Rubens, who had several of his performances.\* King Charles invited him to London, where he lived in Archer-street, next door to Geldorp, and generally painted the figures in Steenwyck's perspectives. There is a very

\* [C. Poelenburg and wife, in two small ovals, painted by himself on copper, are at Strawberry-hill, from Sir R. Walpole's collection. It appears from *Sandart* (p. 228) that he procured pictures from him for Rubens "Ipse ego picturas quasdam pro P. P. Rubens *ab ipso* confieri curavi quas etiam magnâ cum satisfactione illius optimè elaboravit." He frequently enriched by his figures the architectural views of Steinwyck, and the landscapes of Keirings.]



*Scipse. pinx.*

*J. Thomas. sc.*

CORNELIUS POLENBURG.

LONDON.  
Published by John Major 50. Fleet Street.  
Sept. 15. 1826.



curious picture at Earl Poulet's at Hinton St. George, representing an inside view of Theobald's, with figures of the King, Queen, and the two Earls of Pembroke and Montgomery, William and Philip.\* This piece is probably of Steenwyck, and the figures,† which are copied from Vandyck, either of Polenburg or Van Bassen.

The works of Polenburg are very scarce;‡ his scholar, John de Lis of Breda, imitated his manner so exactly, that his pieces are often taken for the hand of his master. The best picture in England of the latter is at the Viscount Midleton's. I have his own and his wife's portrait by him in small ovals on copper; they were my father's. The wife is stiff and Dutch; his own is inimitable: Though worked up to the tender smoothness of enamel, it has the greatest freedom of pencil, the happiest delivery of nature.

Charles could not prevail on Polenburg to fix here: He returned to Utrecht and died there in 1660, at the age of seventy-four.

\* [With Richard Gibson the dwarf.]

† In King Charles's catalogue are mentioned the portraits of his Majesty, and of the children of the King of Bohemia, by Polenburg: and in King James's are eight pieces by him. [A landscape by Poelamburg at Sir P. Lely's sale, produced 79*l*. At Mr. Watson Taylor's 1824, his portrait in small, twenty-six guineas.]

He was much employed by Charles I. in purchasing pictures on the continent. *Lettere sulla Pittura*, t. iv. p. 303.]

‡ There are sixteen mentioned in the catalogue of James II.

## HENRY STEENWYCK, [THE YOUNGER,]

Born 1585,



was son\* of the famous painter of architecture, and learned that manner of his father. I find no particulars of the time of his arrival here, or when he died. It is certain he worked for King Charles.† The ground to the portrait of that Prince, in the royal palace at Turin, I believe, was painted by him.‡ In a MS. catalogue of King Charles's

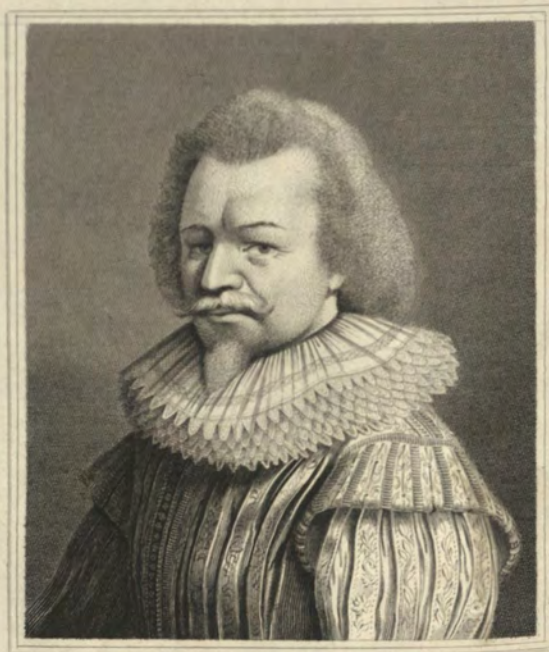
\* *Descamps* has proved that it is a mistake to call the son Nicholas, as *Sandart* and others have done. See p. 384.

† In King James's catalogue are recorded ten of his works.

‡ In France are the portraits of Charles and his Queen by him, about a foot high, in one piece, with a front of a royal palace in the back ground. *Descamps* says this picture is







*W. H. Worthington, sculp.*

JOHN FORRENTIUS.

LONDON,  
Published by John Major, 60, Fleet Street,  
Sept: 15<sup>th</sup> 1826

collection is mentioned a perspective by Steenwyck, with the King and Queen, in little, by Belcamp: In the same catalogue is recorded a little book of perspectives by Steenwyck, which on the sale of the King's goods sold for no more than two pounds ten shillings. Steenwyck's name and the date 1629 are on the picture of Frobenius at Kensington, which he altered for King Charles. It is the portrait of the son, that is among the heads of painters by Vandyck. His son Nicholas was in England also, painted for King Charles, and probably died here.

### JOHN TORRENTIUS

of Amsterdam, is known to have been here, not by his works, but on the authority of Schrevelius, in his history of Arlem, from whom Descamps took his account. Torrentius, says the latter, painted admirably in small, but his subjects were not calculated to procure him many avowed admirers. 'He painted from the lectures of Petronius and Aretine, had the confidence to dogmatize on the same subjects, and practised at least what he

more carefully laboured than any work of Vandyck, and equal to the most valuable of Mieris, p. 385. I believe the fine piece of architecture at Houghton is by the hand of Steenwyck, the father. By the son was a capital picture of St. Peter in prison, which at Streater's sale in 1711, sold for 25*l*. It was afterwards in Dr. Meade's collection, who sold it to the late Prince of Wales.

preached. To profligacy he added impiety, 'till the magistrates thought proper to put a stop to his boldness. He underwent the question, and was condemned to an imprisonment of twenty years; but obtained his liberty by the intercession of some men of quality, and particularly of the English Ambassador—what the name of the latter was we are not told.\* Torrentius came over to England, but giving more scandal than satisfaction, he returned to Amsterdam, and remained there concealed till his death in 1640, aged fifty-one. King Charles had two pieces of his hand; one representing two glasses of Rhenish; the other, a naked man.†

### Ⓕ. KEIRINCX,

Born 1590. Died 1646,

called here Carings, was employed by King Charles to draw views; his works are mentioned in the royal catalogue, particularly prospects of his majesty's houses in Scotland. In a sale of pictures in March 1745 was a landscape by him freely and brightly touched, with his name writ-

\* [A very extraordinary autograph letter of *Charles* addressed to the *Prince of Orange*, is in the possession of Mr. R. Trip-hook, which proves that it was the King himself who interceded for Torrentius. It indicates most strongly his affection for the *arts*, since he pleads not for the *man* but for the *painter*, the *rarity and excellence* of whose *works* are alone dwelt upon by His Majesty.]

† V. Catalogue, pp. 158, 162.



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*Seymour, pinxt.*

*A. W. Warren, sculp.*

GEORGE JAMESON.

LONDON,

Published by John Major, 50 Fleet Street.

Nov<sup>r</sup> 15<sup>th</sup> 1826.

ten on it as above,\* and a few small figures added by Polenburgh. In Dagar's sale were three drawings with a pen and washed, by Keirincx; one of them had a view of the Parliament-house and Westminster-stairs to the water, dated 1625.

### JOHN PRIWITZER

was too good a painter to remain so long unknown. At Woburn, besides some young heads of the family, is a whole length of Sir William Russel, a youth, and Knight of the Bath in the robes of the order, with a dwarf aged thirty-two. It is painted with great brightness and neatness, and does not want freedom. Upon it is written *Johannes Priwitzerus de Hungariâ faciebat 1627*. I have never met with any other mention of this name.

### GEORGE JAMESONE,†

Born 1586. Died 1644,

was the Vandyck of Scotland, to which title he

\* The French author of the *Abrégé* calls him Alexander, which must be a mistake. He says he acquired his reputation by what should have destroyed it; as he could not paint figures, Polenburgh generally added them for him. I have the view of a seat in a park by him, freely painted, not to say, very carelessly. It has King Charles's mark behind it.

[It is rather singular that *Deschamps* (v. ii. p. 400) as well as the author of the *Abrégé*, calls him *Alexander*, and is entirely silent as to his having ever been in London.]

† The materials of this article were communicated by Mr.

had a double pretension, not only having surpassed his countrymen as a portrait-painter, but from his works being sometimes attributed to Sir Antony, who was his fellow scholar; both having studied under Rubens at Antwerp.

Jamesone was son of Andrew Jamesone, an architect, and was born at Aberdeen in 1586. At what age he went abroad, or how long he continued there, is not known. After his return, he applied with indefatigable industry to portrait in oil, though he sometimes practised in miniature, and in history and landscape too. His largest portraits† were generally somewhat less than life. His excellence is said to consist in delicacy and softness, with a clear and beautiful colouring,

John Jamisone, wine-merchant in Leith, who has another portrait of this painter by himself, 12 inches by 10.

\* [In the anecdotes of Jamisone, it is asserted, that he returned from his studies, under Rubens, and established himself as a painter of portraits at Edinburgh about the year 1628, where he practised his art, 'till his death, in 1644. He was one of the more esteemed of Rubens' scholars, and painted in the broad, thin, transparent manner. Many of his portraits, chiefly heads and half lengths, are preserved at Taymouth; (*principally*,) Lord Marr's; Lord Buchan's; and Stuart's at Grandtully. He had much of Vandyck's second manner. Lord Finlater at Cullen has his portrait by himself, as sitting in his painting room, in which are introduced such of his pictures as he most approved.]

† His earliest works are chiefly on board, afterwards on a fine linen cloth, smoothly primed with a proper tone to help the harmony of his shadows. His best works were from 1630 to his death.



his shades not charged, but helped by varnish, with little appearance of the pencil. There is a print of him, his wife Isabella Tosh, and young son, painted by himself in 1623, engraved by Alexander Jamesone, his descendent, in 1728, and now in the possession of Mr. John Alexander, limner at Edinburgh, his great grandson, with several other portraits of the family, painted by George; particularly another of himself in his school, with sketches both of history and landscape, and with portraits of Charles I. his Queen, Jamesone's wife, and four others of his works from the life.

When King Charles visited Scotland in 1633, the magistrates of Edinburgh, knowing his majesty's taste, employed Jamesone to make drawings of the Scottish monarchs, with which the King was so much pleased, that inquiring for the painter, he sat to him and rewarded him with a diamond ring from his own finger.\*

\* [A taste for portrait-painting originated in Scotland during the reigns of James the Fifth, and his unfortunate daughter; from the increased intercourse of that nation with France and England. The names of artists previously to *Jamesone*, are not recorded with any certainty. *Alexander* was his scholar, and who had married his daughter, and may be considered as his successor.

*Scougal* (the elder), was a pupil of Lely, and painted many of the Scottish ladies, in his style.

*De Witt* was engaged by James Duke of York, to ornament the gallery of Holyrood House, with 119 portraits, of which nineteen were to be whole-lengths.

It is observable that Jamesone always drew himself with his hat on, either in imitation of his master Rubens, or on having been indulged in that liberty by the King when he sat to him.\*

Though most of the considerable families in Scotland are possessed of works by this master, the greatest collection of them is at Taymouth, the seat of the Earl of Breadalbane; Sir Colin Campbell of Glenorchy, his lordship's ancestor, having been the chief and earliest patron of Jamesone, who had attended that gentleman on his travels. From a MS. on vellum, containing the genealogy of the house of Glenorchy, begun

*Scougal, Jun.* was the only painter of merit, who practised in Scotland, for many years after the revolution.

*Nicholas Hude*, was employed by the Duke of Queensbury at Drumlanrigg, and copied Rubens.

*Sir John Baptist Medina*, of Brussels, settled in Scotland and painted many good portraits, in Surgeons' Hall, Edinburgh, Ob. 1702.

*William Aikman* copied Kneller, with great success. Ob. 1731.

*Richard Wait*, a scholar of the younger Scougal and Kneller, was much encouraged. Ob. 1732.

*John Alexander*, a lineal descendant from Jamisone, was educated in Italy, and upon his return to Scotland in 1720, painted several historical pictures at Gordon Castle. He delighted to copy (or *invent*) portraits of Mary Queen of Scots.

Jamisone may be, therefore, justly styled the father and founder of painting, in Scotland.]

[In this practice Jamisone was, with greater probability, merely an imitator of Annibale Caracci, Guido, Frank Hals, and his master Rubens. The picture here engraved, in which he is so represented, holding his pallet, with his wife and child, is now at Cullen House.]

in 1598, are taken the following extracts, written in 1635, page 52;

“ Item, the said Sir Coline Campbell (8th. Laird of Glenorchy) gave unto George Jamesone, painter in Edinburgh, for King Robert and King David Bruysse, Kings of Scotland, and Charles 1st King of Great Brittain France and Ireland, and his Majesties Quein, and for nine more of the Queins of Scotland their portraits, quhilks are set up in the hall of Ballock [now Taymouth] the sum of tua hundreth thrie scor punds.”

“ Mair the said Sir Coline gave to the said George Jamesone for the Knight of Lockow’s Lady, and the first Countess of Argyll, and six of the Ladys of Glenurquhay their portraits, and the said Sir Coline his own portrait, quhilks are set up in the Chalmer of Deass of Ballock, ane hundreth four scoire punds.”

Memorandum. In the same year 1635 the said George Jamesone painted a large genealogical tree of the family of Glenorchy, 8 feet long and 5 broad, containing in miniature the portraits of Sir Duncan Campbell of Lockow, of Archibald Campbell his eldest son, first Earl of Argyll, and of Sir Coline Campbell his second son, first Laird of Glenorchy, together with the portraits of eight successive Knights, Lairds of Glenorchy, with the branches of their intermarriages, and of those of their sons and daughters, beautifully illuminated. At the bottom of which

tree the following words are painted on a scroll; "The genealogie of the Hous of Glenurquhie, whereof is descendit sundrie nobill and worthie houses, 1635, Jamesone faciebat."

Besides the foregoing, Lord Breadalbane has at Taymouth, by the same hand, eleven portraits of Lords and Ladies of the first families in Scotland, painted in 1636 and 1637.

From the extract above, it appears that Jamesone received no more for each of those heads than twenty pounds Scots, or one pound thirteen shillings and four-pence English: Yet it is proved by their public records that he died possessed of an easy fortune, which he left to his three daughters, two of whom were honourably married. One of them, named Mary, distinguished herself by admirable needlework, a piece of which used to be exhibited on festivals in the Church of St. Nicholas at Aberdeen. Her descendent, Mr. Thomson of Portlothem, has an original picture of her father by himself. Three small portraits of the house of Haddington are in the possession of Thomas Hamilton, Esq. of Fala.

Many of Jameson's works are in both colleges of Aberdeen. The Sibyls there, it is said, he drew from living beauties of that city. Mr. Baird of Auchmedden in Aberdeenshire has in one piece three young Ladies, cousins, of the houses of Argyle, Errol and Kinnoul, their ages, six, seven and eight, as marked on the side of the picture.

The same gentleman has a small whole length of William Earl of Pembroke, by some ascribed to Vandyck. At Mr. Lindsay's of Wormeston in Fife is a double half length of two boys, of that family, playing with a dog, their ages five and three, 1636.

There is a perspective view of Edinburgh by Jamesone, with a Neptune on the fore ground.

Having finished a fine whole length of Charles I. he expected the magistrates of Aberdeen would purchase it for their hall, but they offering him too inconsiderable a price, he sold it to a gentleman in the north of England.\*

Jamesone had many scholars, particularly Michael Wright, mentioned in the third Volume of these Anecdotes. His own portrait is in the Florentine chamber of Painters.

Though Jamesone is little known in England, his character as well as his works were greatly esteemed in his own country. Arthur Johnston, the Poet, addressed to him an elegant Epigram on the picture of the Marchioness of Huntley, which may be seen in the works of that author printed at Middleburgh in 1642.† The portrait itself is extant in the collection of the Duke of Gordon: and in the Newton-college of Aberdeen is the picture of Doctor Johnston himself by the

\* See an account of his other works in Pennant's Tour in Scotland, 8vo. 1772.

† [*Epigrammata Arthuri Johnstoni*, Aberdeen, 1632 ]

same hand. A Latin Elegy composed by David Wedderburn was printed on his death, which happened in 1644 at Edinburgh, where he was interred in the church-yard by the Gray-friars, but without any monument.

By his will, written with his own hand in July 1641, and breathing a spirit of much piety and benevolence, he provides kindly for his wife and children, and leaves many legacies to his relations and friends, particularly to Lord Rothes the King's picture from head to foot, and Mary with Martha in one piece: to William Murray he gives the medals in his coffer, makes a handsome provision for his natural daughter, and bestows liberally on the poor. That he should be in a condition to do all this, seems extraordinary, his prices having been so moderate; for enumerating the debts due to him, he charges Lady Haddington for a whole length of her husband and Lady Seton's of the same dimensions, frames and all, but three hundred marks; and Lord Maxwell for his own picture and his Lady's, to their knees, one hundred marks; both sums of Scots money.

Mr. Jamisone\* has likewise a memorandum written and signed by this painter, mentioning a MS. in his possession, "containing two hundred leaves of parchment of excellent write adorned with diverse historys of our Saviour curiously limned," which he values at two hundred pounds

\* So the name is now written, not Jamesone.



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*Sapre. pinx.*

*S. Freeman. sc.*

DOBSON.

LONDON.  
Published by John Major, 50 Fleet Street.  
Sep<sup>r</sup> 10<sup>th</sup> 1826.



sterling, a very large sum at that time! What is become of that curious book is not known.\*

### WILLIAM DOBSON,

whom King Charles called the English Tintoret, was born in 1610, in St. Andrew's parish in Holbourn; his family had been gentlemen of good rank at St. Alban's† but having fallen into decay,

\* [A painter whose portraits nearly equal those of Vandyck and who, as Jamisone, had acquired the style of the school of Rubens, is omitted by Mr. W. This very eminent artist was

JAMES GANDY,

Born 1619. Died 1689.

*Pilkington* observes "that the cause of his being so totally unknown was his having been brought into Ireland by the old Duke of Ormond, and retained in his service. And, as Ireland was, at that time, in a very unsettled condition, the merit and memory of this master would have been intirely unnoticed, if some of his performances, which are still extant, had not preserved him from oblivion. There are at this time, in Ireland, many portraits painted by him of noblemen and rich persons, which are very little inferior to Vandyck, either for expression, colouring or dignity of character; and several of his copies, after Vandyck, which were in the Ormonde collection at Kilkenny, were sold for original paintings, by him." p. 236, 1st edition. He had a son, William Gandy, settled as a painter, at Exeter, of great talent and eccentric genius, who died in poverty.]

† [*Aubrey*, in his very quaint manner, speaking of Lord Bacon's villa at Verulam, observes, "no question, but that his lordship was the chiefest architect, but he had for his assistant a favourite of his (a St. Alban's man) Mr. . . Dobson (who was his lordship's right hand) a very ingenious person (Master of

he was put apprentice\* to Sir Robert Peake, whom I have mentioned, a painter and dealer in pictures. Under him, though no excellent performer, but by the advantage of copying some pictures of Titian and Vandyck, Dobson profited so much, that a picture he had drawn being exposed in the window of a shop on Snow-hill, Vandyck passing by was struck with it, and inquiring for the author, found him at work in a poor garret, from whence he took him and recommended him to the King. On the death of Vandyck, Dobson was appointed Serjeant-painter, and groom of the privy-chamber, and attended the King to Oxford, and lodged in the high-street almost over against St. Mary's church, in a house where some of his works remained 'till of late years. At Oxford his Majesty, Prince Rupert, and several of the Nobility† sat to him; but the declension of the King's affairs proved fatal to Dobson; he loved his pleasures, and not having

the Alienation office) but he spending his estate luxuriously, necessity forced his son William Dobson, to be the most excellent painter that England hath yet bred." v. ii. p. 229.

\* R. Symonds says he learned most of Old Cleyn.

† The author of the *Abrégé de la Vie des plus fameux Peintres* says, v. ii. p. 117, that Dobson being overwhelmed with business thought of a lucky way to check it. It was, obliging persons who sat to him to pay half the price down; and that he was the first who used this practice. By the swarms of portraits that are left on the hands of his successors, this method is either neglected, or has very little effect!

had time to enrich himself, was involved in debts and thrown into prison, from whence he was delivered by one Mr. Vaughan of the Exchequer, whose picture he drew, and thought it the best of his portraits. He enjoyed this release but a short time; dying at the age of thirty-six, he was buried at St. Martin's October 28, 1646.\* A short life, in which he had promised much excellence. His pictures are thought the best imitations of Vandyck; they are undoubtedly very faithful transcripts of nature. He painted history as well as portrait: and even the latter generally containing more than a single figure, rise almost above that denomination.

Of the first sort, is the Decollation of St. John at Wilton. It is in a good style, but the colouring is raw. The idea of St. John is said to have been taken from the face of Prince Rupert. At Chatsworth is a very particular picture, said to be General Monke, his child, and his mistress, whom he took against the consent of her husband. The man in armour undoubtedly resembles Monke, but the whole piece has the air of a holy family; nor is there any other tradition of any mistress of Monke, but the famous Anne Clarges\* whom he

\* [Vansomer, Vandyck, Dobson, and Ryley, each died before he had attained to his fiftieth year.]

† See an account of her in *Lord Clarendon's history of his life*, in *Ludlow's memoires*, and in the *Collection of state poems*, vol. i. p. 38.

afterwards married, and who, some say, was a milliner. There are many instances of painters who have deified their mistresses, but the character of the Virgin Mary was never more prostituted, than if assumed by Anne Clarges. Mr. Stanley has a picture extremely like this, by ——. At Albury in Surrey, the seat of the Earl of Arundel, was a picture by Dobson of the woman caught in adultery, with several figures; the heads taken from persons then living, among whom was the poet Cowley. At Chippenham, in Cambridgeshire, formerly the seat of Russel Earl of Orford,\* in one piece are Prince Rupert, Colonel John Russel and Mr. William Murray drinking, and dipping their favour-ribbands in the wine. At Blenheim is a family, by some said to be that of Francis Carter, an architect and scholar of Inigo Jones; by others of Lilly the astrologer, whom Vertue thought it resembled.† The man holds a pair of compasses. I have seen nothing of Dobson preferable to this; there is the utmost truth in it. At Devonshire-house is another family-piece of Sir Thomas Brown, author of *Religio Medici*, his wife, two sons and as many daughters. Mr. Willett, merchant in Thames-street, has a small family-piece of Dr. Hibbard;

\* [Now at Ombresley in Worcestershire. Colonel Russel having thrown up his commission in disgust, P. Rupert and Colonel Murray persuade him to resume it.]

† But Whitlocke says that Lilly had no family.

physician, his wife and five children. The father and mother are particularly well painted. A little boy leans on the father's knee, evidently borrowed from the well-known attitude by Rubens of Sir B. Gerbier's daughter. Two children on the right-hand were certainly added afterwards, and are much inferior to the rest. The dates were probably inserted at the same time. A whole length of Sir William Compton is in the possession of the family. At the Lord Byron's is the portrait of Sir Charles Lucas;\* and at Drayton in Northamptonshire, Henry Mordaunt Earl of Peterborough in armour with a page holding his horse, and an angel giving him his helmet.† A head of the Marquis of Montrose was taken for the hand of Vandyck: in a corner in stone colour is a statue of Peace, on the other side, his helmet. At Mr. Skinner's (Mr. Walker's collection) is a large piece of Prince Charles in armour, drawn about 1638, Mr. Windham, a youth, holding his helmet; at bottom are arms and trophies. I have mentioned a fine head of Vanderdort at Houghton. Dobson's wife, by him, is on the stairs of the Ashmolean museum at

\* [The pictures at Newstead were disposed of by William Lord Byron.]

† The last circumstance may relate to his preservation in the Civil War, in which he was wounded, and made his escape when taken prisoner with Duke Hamilton and Lord Holland. This picture has great merit.

Oxford; and his own head is at Earl Paulett's; the hands were added long since by Gibson, as he himself told Vertue. Charles Duke of Somerset had a picture of an old man sitting, and his son behind him; on this picture was written the following epigram, published by John Elsum among his epigrams on painting, a work I have mentioned before, though of no merit but by ascertaining some particular pictures;

\* Perceiving somebody behind his chair,  
 He turns about with a becoming air :  
 His head is rais'd, and looking o'er his shoulder  
 So round and strong, you never saw a bolder.  
 Here you see nature th'roughly understood ;  
 A portrait not like paint, but flesh and blood :  
 And, not to praise Dobson below his merit,  
 This flesh and blood is quickened by a spirit.

At Northumberland-house, as I have said, is a triple portrait of Sir Charles Cotterel embraced by Dobson, and Sir Balthazar Gerbier in a white wastecoat. Sir Charles was a great friend and patron of Dobson: At Rousham in Oxfordshire, the seat of the Cotterels, are several good portraits by him. Sir Charles Cotterel, when at Oxford with the King, was engaged by his majesty

\* Page 112. It is a thin octavo, printed in 1700, with only his initial letters J. E. Esq. This John Elsum published another piece in 1703 called, *The Art of Painting after the Italian manner*, with practical observations on the principal colours, and directions how to know a good picture; with his name.

to translate Davila's History of the Civil Wars of France; the frontispiece, designed by Sir Charles himself, was drawn by Dobson; it represented Francis II. Charles IX. Henry III. and IV. with two dogs, a popish and protestant cur, fighting before them. This sketch is still preserved in the family, and in 1729 was engraved in London for the history of Thuanus. He etched his own portrait.\*

In a collection of poems called Calanthe is an elegy on our painter.†

\* At Mr. Nicholas's at Horseley is a portrait of Sir Richard Fanshaw, which has been taken for the hand of Dobson; it was painted by one De Meetre; a name unknown to me.

† [Exclusively of Dobson's Works mentioned above, the following are well worthy notice. From the praise which Sir Joshua Reynold's bestowed upon them, they have of late years risen to a much higher degree of estimation, with artists and connoisseurs.

1. His own portrait. Osterley, Burford, Stowe, and Hinton St. George.
2. The same. G. Watson Taylor, Esq.
3. His Wife. Ashmole Museum, Oxon.
4. Sir John Tradescant the younger, his son and daughter and his first wife. Ditto.
5. His second wife. Ditto.
6. Tradescant and Zythepta (a Quaker brewer), his friend. Ditto.
7. Prince Maurice. W. L. Euston.
8. Colonel James Stanyan. Stowe.
9. Inigo Jones. Chiswick.
10. T. Hobbes (the Philosopher) a profile. Chiswick. The Grange.
11. Sir Edward Walker, Garter. Sir G. Nayler, Garter.

## GERARD HONTHORST,

Born 1592. Died 1660,

the favorite painter of the Queen of Bohemia, was born in 1592, at Utrecht, and instructed in painting by Bloemart, but he completed his studies at Rome, where he stayed several years, and painted many things for Prince Justiniani, and other works, excelling particularly in night-pieces and candle-light.\* On his return he married well,

12. Speaker Lenthal's family. Burford, Oxon.
13. Sir Charles Lucas. Corsham.
14. Killigrew and Carew, a copy. Windsor.
15. Charles the First's head. Stafford Collection. Burford.
16. Prince Rupert, with a proof of his first mezzotinto in his hand, after Rembrandt. Earl of Besborough.
17. Colonel John Russel. Althorp.
18. Algernon, Earl Northumberland. Castle Donington.
19. Henry Rich, Earl of Holland. Skeffington, Leicestershire.
20. Elias Ashmole, Windsor Herald. Museum, Oxford.
21. Thomas Killegrew (small). Corsham.
22. Secretary Thurloe. Mr. Cambridge.
23. Himself with a dog. Mr. Watson Taylor.
24. Sir W. and Lady Hammond. St. Alban's Court, Kent.
25. Sir Nicholas Raynton, Lord Mayor. Enfield, Middlesex.

The author of the *Abrégé*, observes, "Dobson étoit d'une moyenne taille, il avoit un esprit vif, et une conversation amusante qui lui donnoient entrée dans les meilleures compagnies. Il amassa des sommes considerables, dont tout autre auroit sçu profiter." p. 217.]

\* [*Lanzi*, t. ii. p. 165. The most admired of his pictures, were those of Our Saviour taken before Pilate, by torch-light, and a Wedding-supper, in the Florence Gallery. He is allowed





*Vandyck pinx.*

*W.H. Worthington sculp.*

GERARD HONTHORST.

LONDON,  
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Feb. 15<sup>th</sup> 1826.



and having a fair character, was remarkable for the number of his disciples of rank.\* Sandrart, who was one, says they were twenty-eight at the same time, who each payed him an hundred florins yearly.† But his greatest honour was instructing the Queen of Bohemia and her children,‡ among whom the Princess Sophia§ and the Abbess of

to have been one of the most successful, of the school of Caravaggio.]

\* [Honthorst had acquired considerable fame in early life during his residence in Italy, where he was called only "Gherardo dalle Notte." Among the more celebrated of his works in foreign collections, are, the Prodigal son, whose mistress is holding a light, now at Munich; Judith, in the Orleans; St. Sebastian; and a Descent from the Cross, in the Cathedral at Ghent. Lucien Buonaparte procured those which were once in the Giustiniani Palace.

† [*Deschamps*, v. ii. p. 102.]

‡ At Cashiobury, Lord Essex's, is a large picture of the Queen of Bohemia and her [seven] children by Honthorst. The elder sons are killing monsters that represent Envy, &c. The King of Bohemia, like Jupiter, with the Queen again, like Juno, are in the clouds. The head of the Queen (not the latter) is pretty well painted; the rest very flat and poor. [In Charles the First's collection there were eight large portraits by Honthorst.]

§ *De Piles*. Of the Princess Sophia there is a portrait in a straw hat by Honthorst, at Wilton, natural, but not very good. The other Princess was Louisa Hollandina, who practiced that art with success. Two pictures painted by her were in the collection of her uncle King Charles. See *Catal.* p. 53, No. 70, 71. One of them is at Kensington, Tobit and the Angel in water-colours, but now quite spoiled. There is also an Altar-piece painted in oil by her in the church of the Jacobins

Maubuisson chiefly distinguished themselves. King Charles invited him to England where he drew various\* pictures, particularly one very large emblematic piece, which now hangs on the Queen's staircase at Hampton-court. Charles and his Queen, as Apollo and Diana, are sitting in the clouds; the † Duke of Buckingham under the figure of Mercury introduces them to the arts and sciences, while several genii drive away Envy and Malice. It is not a pleasing picture, but has the merit of resembling the dark and unnatural colouring of Guercino. This and other ‡ things he completed § in six months, and was rewarded with three thousand florins, a service of silver-plate for twelve persons, and a horse; and though he returned to Utrecht, he continued to paint for

at Paris, with her name to it. In *Lovelace's* *Lucasta* is a poem on Princess Loysa drawing, p. 17. She was bred a protestant, but in 1664 went to Paris, turned catholic, and was made Abbess of Maubuisson. She died in 1709, at the age of eighty-six.

\* There were seven in King James's collection.

† There is another at Kensington of the Duke and Duchess (to the knees) sitting with their two children. The Duke's portrait is particularly good. The Duke had a large picture by Honthorst, representing a tooth-drawer with many figures round him, five feet by seven feet.

‡ Among the *Harleian* MSS. No. 6988, art. 19, is a letter from King Charles to the Duke of Buckingham, in the postscript to which he asks the Duke if Honthorst had finished the Queen's picture?

§ *Sandart.*

the King. It must have been during his residence here that he drew an admirable half length of Lucy Countess of Bedford now at Woburn: it is painted and finished with the greatest vivacity and clearness. She is in black, leaning on her hand. Mr. West has the portraits of the Marquis of Montrose, of the Princes Rupert and Maurice with his name written to them thus, G. Honthorst. Another of their eldest brother Charles Lodowick, Count Palatine,\* is dated 1633. A print of Mary de' Medici is inscribed, G. Honthorst effigiem pinxit 1633.† Rubens was a great admirer of Honthorst's night-pieces.‡ The latter

\* In the gallery at Dusseldorp is the story of the Prodigal Son by Honthorst.

† [Rubens upon his being introduced to Honthorst was struck with a great admiration of his peculiar style of colouring. Honthorst had just then made a sketch of Diogenes searching by daylight, in the Forum at Athens, with a lanthorn, for an honest man. Rubens purchased the sketch at a very liberal price; and Honthorst finished it, by representing himself as the cynic philosopher, and Rubens, as the object of his search. This subject he repeated, having varied the portraits. With this incident commenced a very lasting friendship between them.]

‡ [Several of Honthorst's most valuable works have escaped Mr. W's notice:—

A Musician's family, by candlelight. Windsor. This was his presentation picture to Charles I. It is much larger than his usual size, being 5 feet 7 inches, by 5 feet 3 inches.

A Masqued Ball. Althorp.

Peter Denying Christ. Rev. Archdeacon Corbet.

Henry Prince of Orange. W. L. Windsor.

worked for the King of Denmark; the close of his life was employed in the service of the Prince of Orange, whose houses at the Hague, Honslaerdyck and Reswick were adorned by his pencil with poetic histories. At the last of the three he painted a chamber with the habits, animals, and productions of various countries, and received 8000 florins for his labour. He died at the Hague in 1660. Descamps in his second volume says, that Honthorst brought to England Joachim

William Prince of Orange, his son, a boy. W. L. The same.  
 Prince Rupert, when young. W. L. The same,  
 Prince Maurice of Nassau, young. The same.  
 Elizabeth, Queen of Bohemia, his mother. W. L. Hampton Court.

James Lord Hay, a boy with hat and feather. Petworth.

Honthorst was greatly encouraged by William Earl of Craven; who, according to the anecdotes of those times, had privately married the Queen Dowager of Bohemia, which circumstance will account for the pictures of herself and family by his hand, which still remain at Combe Abbey, Warwickshire.

His own Portrait. The Princes Rupert and Maurice in conversation at a table. James Stuart, Duke of Richmond, with a dog. W. L.

Prince Rupert and Maurice. Ombresley; and Prince Rupert, (dated 1629) at Panmure-house, Scotland.

In the Louvre Gallery, are two portraits (*oval*) of Charles, Louis, and Rupert, Princes Palatine, sons of the Queen of Bohemia.

Honthorst had a pension from King Charles I. of 300*l.* a year, the order for which is dated, May 4th, 1629. He was known only, on the continent, as "Gherardo dalle Notte."]

Sandrart, his scholar,\* and that the King bespoke many pictures of him; and that for the Earl of Arundel he copied from Holbein, Henry VIII. Sir T. More, Erasmus, and several others; and that he left England and went to Venice in 1627. I find no other authority for this account: not one work of Sandrart is mentioned in King Charles's collection; and what is more conclusive against his having been in England, he takes not the least notice of it himself in the life of Honthorst, though he relates his master's journey to England and his works here, and calls himself one of his disciples.

\* [No better authority can be given than that of *Sandrart* himself. It is mentioned in the life prefixed to his "Academia" that he left England in 1627, when he must have been about twenty years of age. He is even minute in his descriptions of the collections at Whitehall and Arundel House; and mentions his delight on having been shewn the latter by Lord Arundel himself. He avows similar obligations to Inigo Jones, at Whitehall. "Anno 1627, post quam autem *Londino* vale dixissem," p. 241. Speaking afterwards of Horazio Gentileschi he says "Illo tempore, cum ego *Londini* essem, pingebat Mariam Magd: pœnitentem." Sandrart was an excellent copyist, and so employed himself during his stay in England, which will account for no original picture by him being in the Royal Collection. He is better known by his works on Painting; yet it is certain, that his information is less authentic and satisfactory, than might have been expected from his great opportunities and knowledge. Sandrart was born in 1606, and died in 1683.]

## JOHN VAN BELCAMP



was employed under Vanderdort as a copyer of the King's\* pictures, and was reckoned to succeed. The whole length of Edward IV. in his night-gown and slippers (the face in profile), which hangs over the chimney in the anti-chamber at St. James's, was painted by Belcamp, the face probably taken from the ancient original. In the catalogue of James II. are mentioned pictures of Edward III. the Black Prince, Anne of Denmark, Louis XIII. and of a large stag; Edward III. and the Black Prince are still in an anti-room at St. James's, and that of [Louis XIII.] King of France is perhaps the portrait now at

\* One was of the Queen in small in a piece of perspective, sold at the dispersion of the collection.



Hampton-court.\* At Drayton, the seat of the Lady Elizabeth Germain, in Northamptonshire, are whole lengths of Henry VII. and VIII. copied by Belcamp from the large picture of Holbein, which was burned at Whitehall. When King Charles secretly withdrew from that palace, in the letter which he left for Colonel Whalley were these directions.

“There are here three pictures which are not mine, that I desire you to restore; my wife’s picture in blew sattin sitting in a chair you must send to Mrs. Kirk.† My eldest daughter’s picture copied by Belcam to the Countess of Anglesey;‡ and my Lady Stanhope’s§ picture to Carey

\* [Six copies and originals by him, are mentioned in *Chiffinell’s* Catalogue of the Collection of King James II.]

† Anne Kirk, one of the Queen’s dressers, in which place she carried on a competition against Mrs. Neville. See *Strafford Papers*, vol. ii. p. 73. There is a metzzotinto whole length of Mrs. Kirk from Vandyck.

‡ Mary Bayning, wife of Charles Villiers Earl of Anglesey, nephew of the Duke of Buckingham.

§ Catherine daughter of Thomas Lord Wotton, wife of Henry Lord Stanhope, who died before his father the Earl of Chesterfield. She had been governess to Mary Princess of Orange, daughter of Charles I. and having been very zealous in the King’s service, was after the restoration made Countess of Chesterfield. Vandyck was said to be in love with her, but was so ungallant as to dispute with her on the price of her picture, which he threatened to sell if she would not give him what he demanded. See a letter of Lord Conway to Lord Wentworth in a collection published by Dodsley in two volumes 1754, vol. i. p. 136. It was thought the Lord

Raleigh. There is a fourth which I had almost forgot; it is the original of my eldest daughter, it hangs in this chamber over the board near the chimney, which you must send to my Lady\* Aubigny." At Wimpole in Cambridgeshire the seat of the Earl of Oxford,† which had been Sir Henry Pickering's and before him the seat of the Tempests, were copies by Belcamp of several English heads, remarkable persons in the reigns of Henry VIII. Elizabeth, James, and Charles I. but they were all sold and dispersed with the rest of the Harleian collection.

Belcamp was added by a vote of the Commons June 2, 1649, to the number of trustees for the sale of the King's goods; and the directions for the sale in 1650 are witnessed by him. In one of the pocket books of R. Symonds he is said to be lately dead in 1653.

Cottington would have married her, but that she was in love with Carey Raleigh, Sir Walter's son, mentioned in the text. At last she married Poliander Kirkhoven Lord of Helmfleet in Holland, and died April 9, 1677. There is a whole length print from Vandyck, where by mistake she is called Anne instead of Catherine; the original was bought by Sir Robert Walpole from the Wharton collection.

\* Catherine Howard eldest daughter of Theophilus Earl of Suffolk. She was in love with George Lord Aubigny second son of the Duke of Lenox, and turned catholic to marry him. See *Strafford Papers*, vol. ii. p. 165. She was, secondly, married to James Levingston Earl of Newburgh. There is a half length print of her from Vandyck.

† [Now of the Earl of Hardwick.]

## HORATIO GENTILESCHI, [or LOMI,]\*

Born 1563. Died 1647,



a native of Pisa, was disciple of Aurelio Lomi his half brother. After distinguishing himself at

\* [Gentileschi was invited by Vandyck to come to England, and paint ceilings for the palaces of the King and nobility, having distinguished himself in that branch of the art at Genoa and Turin. *Lanzi*, t. i. p. 255. *De Piles' Account* of the ceilings at Greenwich and York-house. One totally, the other now nearly destroyed.

It is observed by *Norgate* (in the MS. already quoted) that "there are four kinds of colouring, generally to be used in story (*historical painting*,) viz. of young infants—of faire virgins—women of middle age—and old men and women of sallow and leather complexions; and with every one of these, the judicious workman will vary his colouring accordingly, to the several complexions; and not like Horatio Gentileschi, whose gray freemason colouringe is all of a tempre, and must serve for all ages and complexions whatsoever.']

Florence, Rome, and Genoa, he went to Savoy, and from thence passing into France, was invited over by the King Charles, who gave him lodgings and a considerable salary, and employed him in his palaces, particularly at Greenwich, in painting cielings.\* Nine pieces, which were in that palace, were sold after the King's death for 600*l.* and are now the ornaments of the hall at Marlborough-house. He worked too for Villiers† Duke of Buckingham at York-House.‡ A cieling from thence was since at the house of Sheffield Duke of Buckingham in St. James's Park. It represented the nine muses in a large circle. He painted too the family of Villiers, and a large picture for him eight feet wide by five high, of a Magdalen lying in a grotto contemplating a skull. At Hampton-court is his Joseph and Potiphar's wife;§ he drew other things for the King and presented him with a book of drawings. Of Lot and his daughters there is a print after him, in which he is called by mistake *Civis Romanus*, engraved by Lucas Vosterman. He made several attempts at portrait painting but with little success, and after residing

\* [His own portrait at Kensington. A ceiling in the garden front of Somerset-house, representing Architecture, Painting, Music, and Poesy." *Norgate MSS.*]

† In that Duke's collection are mentioned two pictures by him of a Magdalen and the Holy family. See the catalogue published by Bathoe.

‡ [A large ceiling at Cobham-house, Kent.]

§ [Joseph holding a tablet, as a companion to the other].

here about twelve years, died at the age of eighty-four, and was buried under the altar in the chapel at Somerset-House. His daughter

### ARTEMISIA GENTILESCHI,

Born 1590. Died 1642,

was also in England, was reckoned not inferior to her father in history, and excelled him in portraits: Her own is in the gallery at Althorp.\* King Charles had several of her works. Her best was David with the head of Goliath. She drew some of the royal family and many of the nobility—but the chief part of her life was at Naples, where she lived splendidly, and was as famous, says Graham,† for her amours ‡ as for her painting.§

\* [Likewise in the collection of K: James II.]

† English School, at the end of the translation of *De Piles*.

‡ R. Symondes speaking of Nic. Lanieri, says, "Inamorato d'Artemisia Gentileschi, che pingeva bene."

§ [There are six of her letters from Naples, between the years 1635 and 1637 to Signor Del Pozzo, *Lettere sulla Pittura*, t. i. 256. In one dated 1637, she inquires after her husband with an indifference which does not indicate much connubial harmony "si servita darmi nuova della vita o morte di mio marito." She followed her father into England; but passed the greater part of her life at Naples, where she was married to one Pier Antonio Schiettesi. She received instructions from Guido Reni, and studied the style of Domenichino, *Lanzi*, t. i. p. 256. There was a female figure of Fame, of great excellence, by her, in the collection of Charles I.]

## NICHOLAS LANIERE,

Born 1568. Died 1646,

was one of those artists, whose various talents were so happy all as to suit the taste of Charles the First. Lanier was born in Italy, was a musician, painter, engraver, and understood hands.\* He had great share in the purchases † made for the royal collection, ‡ and probably was even employed in the treaty of Mantua. One picture is said expressly in the King's catalogue to have been changed with Mr. Lanier. His fame was most considerable as a musician. In Ben Johnson's

\* [Nicholas Lanier was one of the sons of Jerome, who emigrated with his family to England, in the latter part of the reign of Q. Elizabeth. Jerome, the father, belonged to her band of musicians. Mr. Evelyn notices Jerome, another son.—“Old Jerome Lanier of Greenwich, a man skilled in painting—I went to see his collection of paintings, especially those of Julio Romano, which had *surely been the King's*.—There were also excellent things of Polidoro, Guido, Raphael, Tintoret, &c. Lanier had been a domestic servant of Q. Elizabeth, and he shewed me her head, an intaglia, in a rare sardonyx, cut by a famous Italian, which he assured me was exceedingly like her.” v. i. p. 262.]

† The author of the English School says he put a particular mark on the pictures bought by him for the King, but does not tell us what; it was thus ☼. He marked his own etchings with an L.

‡ R. Symondes says, the Duke of Buckingham once gave Lanier 500*l.* in gold because he could not get of King James what Lanier deserved. Another time gave him 300*l.* in gold.



*Lievra. pinar!*

*R. Cooper sculp.*

NICHOLAS LANIERE.

LONDON.  
Published by John Major, 50, Fleet Street,  
Feb 7<sup>th</sup> 1826.





works is a masque performed at the house of the Lord Hay in 1617 for the entertainment of the French Ambassador, the whole masque after the Italian manner, *stylo recitativo*, by master Nicholas Laniere, who ordered and made both scenes and music.\* He was employed many years afterwards in a very different and more melancholy manner; a vocal composition for a funeral hymn on his royal master, written by Thomas Pierce, was set by Laniere.† It was in this capacity that he had a salary of 200*l.* a year. The patent is dated July 11, 1626.‡ He had besides the office of closet-keeper to the King. As a painter he

\* [Laniere's greatest excellence was music. As a painter he would not have merited a place among English artists. He gave a fantastic portrait of himself (or rather of Jerome his father) of his own design and performance, to the Music-school at Oxford, where it is still seen. In his right hand he has placed a skull, in the mouth of which is a label, containing a canon of his own composition. In his musical compositions he was assisted by Ferabosco. The masques are preserved in the works of Ben Jonson. *Hawkyn's Hist. Music*, v. iii. p. 380. Laniere was a connoisseur in painting, and was employed by Charles I. to procure pictures from the continent. He was a complete courtier and much associated with Vandyck, whose portrait of him here engraved, was most excellent. When the Royal collection was put up to sale, he bought all that he could; and deposited for concealment in his father's apartments in Greenwich palace, where Evelyn saw them, in 1652. He was not scrupulous in the acquirement of them from the spoils of his royal master.]

† *Wood's Athenæ*, vol. ii. p. 862.

‡ See *Rymer's Foedera*.

drew for Charles a picture of Mary, Christ, and Joseph; his own portrait \* done by himself, with a palette and pencils in his hand; and musical notes on a scrip of paper is in the Music-school at Oxford. There is a print of him, painted by John Lÿvvÿus, † and engraved by Vosterman, and another portrait of him at the late Sir Andrew Fountain's at Narford in Norfolk. ‡ On one of the plates which he etched himself, § he has put in Italian, *done in my youthfull age of 74*. At the sale of the King's goods he gave 230*l.* for four pictures. His brothers Clement and Jerome || were likewise purchasers. In one of R. Symonds's pocket-books is this memorandum,—

“When the King's pictures came from Mantua, quicksilver was got in amongst them and made them all black. Mr. Hieronymo Laniere told me

\* There was another portrait of him and of Isaac Oliver in one piece in the collection of James II. See the catalogue published by Bathoe.

† [Lievens.]

‡ [In the sale of Charles the First's pictures, “A piece of Mich. Laniere, to the knees, by A. Vandyck, 10*l.* purchased by himself.” Afterwards at the Grange.]

§ Mr. Rose the jeweller had all the plates for a drawing-book by Laniere, etched by himself. It is called, “*Prove primo fatte à l'acqua forte da N. Laniere à l'eta sua giovanile di sessanta otto anni, 1636.*” Another small book he intituled, “*Maschere delin. da J. Romano, ex coll: N. Laniere, 1638.*”

|| There was also a John Laniere, I suppose son of one of the brothers, who set two ballads of *Lovelace*. See his *Lucasta*, p. 3. 43.

that to cleanse them, first he tried fasting spittle, then he mixt it with warm milk, and those would not do. At last he cleansed them with aqua-vitæ alone, and that took off all the spots; and he says 'twill take off old varnish."\*

Nicholas died at the age of 78, and was buried in St. Martin's, Nov. 4, 1646.

## FRANCIS WOUTERS



of Lyere, was born in 1614, and bred in the school of Rubens, but chiefly practiced in landscape, to which he added small naked figures, as

\* Laniere seems to have been an adept in all the arts of picture-craft; Sanderson speaks of him as the first who passed off copies for originals, by tempering his colours with soot, and then by rolling them up, he made them crackle and contract an air of antiquity. *Graphice*, p. 16.

Cupids, Nymphs, &c.\* He was much in favour with the Emperor Ferdinand II. but coming to England with the Ambassador of that Prince in 1637, his pictures pleased at court, and he was made chief painter to the Prince of Wales, afterwards Charles II. In a MS. catalogue of King Charles's pictures he is said to have painted a ceiling with Hercules and other Gods, in a room there called, the Contractor's room, but in which palace is not specified.† On the misfortunes of the royal family he retired to Antwerp, where in 1659 he was shot by the accidental discharge of a gun. There is an epitaph on him in De Bie's Gulden Cabinet. A large print after Titian, engraved by Hollar in 1650, is dedicated to Wouters.

### ————— WEESOP

arrived here in 1641, a little before the death of Vandyck, of whose manner he was a lucky imitator, and had the honour of having some of his pictures pass for that master's. He left England in 1649, saying, "He would never stay in a country where they cut off their King's head and were not ashamed of the action." It had been

\* [This account of Wouters is translated from *Deschamps*, t. ii. p. 231.]

† In the catalogue of James II. are mentioned three landscapes and the story of St. Sebastian, by Wouters, and in Sir Peter Lely's, a landscape with figures.

more sensible to say, he would not stay where they cut off the head of a King that rewarded painters, and defaced and sold his collection. One John Weesop, probably his son, was buried in St. Martin's in 1652.

### JOHN DE CRITZ

has been mentioned in the former volume. Though Serjeant-painter to Charles I. he may more properly be called a retainer to the arts than a professor. His life is to be collected rather from office-books than from his works or his reputation. Yet he was not ignorant. I have two sketches of heads drawn by him with a pen, that are masterly. Vertue saw many more in the hands of Murray the painter who was scholar of a son or nephew of De Critz, who, according to Murray, painted bravely scenes for masks. Among those drawings was a sketch from a picture of Sir Philip Sidney,\* then at the house of De Critz, and now in the possession of Lord Chesterfield.† At Oatlands he painted a middle

\* In the Earl of Oxford's library was a copy of Holland's *Heröologia*, in which in an old hand, supposed to be done immediately after the publication of the book in 1618, was written where every picture was from which the prints were taken. That of Sir Philip Sidney is the same with Lord Chesterfield's, and under was written, *at Mr. De Critz's*—strong evidences of this being a genuine picture. [This most curious book is now in the British Museum.]

† [*Evelyn's* diary. "At Wilton, richly gilded and painted with story, by De Critz," v. ii.]

piece for a ceiling, which on the dispersion of the King's effects was sold for 20*l.* In 1657 he painted the portrait of Serjeant Maynard with a paper in his hand. In a book belonging to the board of works was a payment to John De Critz for repairing pictures of Palma and the Cæsars of Titian. This was in 1632. Among the annuities and fees payable out of the customs in the port of London in that reign was a payment to John De Critz his Majesty's serjeant-painter, for his annuity at 40*l.* a year due to him for one year ended at Michaelmas 1633. And in a wardrobe account, lost in the fire in the Temple, was this entry; "To John De Critz serjeant-painter, for painting and gilding with good gold the body and carriages of two coaches and the carriage of one chariot and other necessaries, 179*l.* 3*s.* 4*d.* anno 1634." If this bill should seem to debase the dignity of serjeant-painter, it may comfort the profession to know that Solimeni, who was inferior to no painter of any age in vanity, whatever he was in merit, painted a coach for the present King of Spain, when King of Naples, which cost 12,000*l.* Indeed I can produce no precedent of any great master who painted and gilded barges, as serjeant De Critz appears to have done by the following paper, a memorandum in his own hand:

"John De Critz demaundeth allowance for these parcells of Worke following, viz. For repaireing, refreshing, washing and varnishing the

whole body of his Majesty's privy barge\* and mending with fine gould and faire colours many and divers parts thereof, as about the chaire of state, the doores, and most of the antiques about the windowes, that had bene galled and defaced, the two figures at the entrance being most new coloured and painted, the Mercury and the lion that are fixed to the sternes of this and the row barge being in several places repayred both with gould and colours, as also the taffarils on the top of the barge in many parts gilded and strowed with fayre byse. The two figures of Justice and Fortitude most an end being quite new painted and gilded. The border on the outside of the bulk being new layd with faire white and trayled over with greene according to the custom heretofore—and for baying and colouring the whole number of the oares for the row barge being thirty-six."

On the other side of this scrap of paper is another bill. "For several times oyling and laying with fayre white a stone for a sun-dyall opposite to some part of the King and Queen's lodgings, the lines thereof being drawn in severall

\* In the court-books at Painter's-hall there is a letter to the company from the Earl of Pembroke, directing them to appoint certain persons of their hall to view the King's and Queen's barges lately beautified, painted, and gilded by De Creetz, serjeant-painter, and give an estimate of the work, which they did of 280*l.* and some other expences.

colours, the letters directing to the howers gilded with fine gould, as alsoe the glory, and a scrowle gilded with fine gould, whereon the number and figures specifying the planetary howers are inscribed; likewise certain letters drawne in black informing in what part of the compasse the sun at any time there shining shall be resident; the whole worke being circumferenced with a frett painted in a manner of a stone one, the compleat measure of the whole being six foote."

At bottom of each of these bills are the sketches of heads I mentioned. De Critz and others were buyers of the King's goods to the value of 4999*l.* Rich. Symonds says that at De Critz's house in Austin-fryars were three rooms full of the King's pictures. Emanuel De Critz\*, brother or son, was one of the petitioners to the council of state for the delivery of the goods they had purchased, which had been detained by Cromwell. Thomas de Critz, brother of John, was a painter too, and superior, said Murray, to his brother. One of the name was mace-bearer to the house of parliament. A head of one Oliver De Critz, with a paper in his hand, is in the museum at Oxford. John De Critz had a scholar called Le Meuse, who was born at Antwerp.

\* [*Aubrey* says that Emanuel de Critz was Sergeant-painter to King Charles I.]



## ADRIAN HANNEMAN,



Died 1680,

was born at the Hague, and painted both history and portraits, having studied under one Ravesteyn, but more from the works of Vandyck, of whose airs of heads Vertue thought him the best imitator. He made love, as is said before, to the niece of Cornelius Jansen though without success, and drew that painter, his wife and son.\* He came to England in the reign of King Charles, and for some time worked under Mytens, and continued here sixteen years. Returning to Hol-

\* [In James the Second's collection were eight portraits by him.]

land, he became the favourite painter of Mary Princess of Orange. There is a picture of her and the Prince in armour at Lord Strafford's at Wentworth-castle, painted, I believe, by Hanneman. At Windsor, a portrait\* of the Duke of Hamilton: at Worksop, the Duke of Norfolk's, a picture of kettles and utensils. Sir Peter Lely had a man playing on a lute two feet ten square. In the library belonging to the cathedral of Lincoln, the portrait of one Honeywood, whose mother lived to see three hundred and sixty-five of her own descendents. There is a print of Charles II. painted before his restoration by Hanneman, engraved by Hen. Danckers at the Hague; and at General Compton's Vertue saw one done by Hanneman at the same time. He† painted in the chamber of the States at the Hague; and for the Heer Van Wenwing two usurers counting their money;‡ while he worked

\* There were five other portraits of the royal family by him in the collection of James II. See the Catalogue.

† English School.

‡ [*Deschamps* (v. ii. p. 187) mentions that he painted for the States of Holland an emblematical subject of Peace, represented by a beautiful young female habited in white satin, seated on a throne. As an instance of Dutch liberality worthy of record, the living model was presented with a gratuity of a thousand florins; "comme si c'eut été encore trop peu pour ses graces, que d'être éternisée par un pinçeau aussi célèbre." What gallant Burgomasters! At Mr. Watson Taylor's sale, (1825) a portrait of Hanneman by himself was sold for seventy

on this he wanted a sum himself, which he borrowed of the person who had ordered the picture; and which when it was finished, Wenwing would have deducted, but Hanneman told him that all the gold he had borrowed was put into the picture, and was what the misers were counting. He died about 1680. His son called William, was buried in St. Martin's in 1641.

There were several other painters here in the reign of Charles, who were so inconsiderable, or of whom I find so little, that I shall mention them very briefly.

Cornelius Neve\* drew the portraits of Richard Lord Buckhurst and Mr. Edward Sackville in one piece in 1637. It is at Knowle. No. 73, in the picture-gallery at Oxford is painted by him, where he is called a celebrated painter. In 1664 he drew the portrait of Mr. Ashmole in his herald's coat.†

K. Coker, painted a head of Colonel Massey, preserved at Coddington in Cheshire.

guineas. In his carnation tints he very exactly imitated his master Vandyck, by the delicacy of his pencil, and knowledge of chiaro-scuro.]

\* [Himself, wife, and a boy, and another of eight of their children, at play, are at Petworth. Neve was employed for family groups, with children.]

† Ashmole's Diary, p. 39.

Mathew Goodricke or Gothericke, is mentioned as a painter in one of the office books of that reign.

In the inventory of the pictures at Oatlands was a view of Greenwich by Stalband;\* and in Mr. Harene's sale 1764, was an octagon landscape with the story of the Centurion, by the same hand; something in the manner of Paull Brill, but the colours exceedingly bright and glaring. And in another catalogue of the King's pictures was a prospect of Greenwich by Portman.

Mr. Greenbury is mentioned in the catalogue† of the King's collection for copying two pictures of Albert Durer by the direction of the Lord Marshal. Probably he was one of Lord Arundel's painters.

Horatio Paulin lived chiefly in Holland. He came to England, went to Hamburgh, and thence to the Holy-Land. Rotiere agreed to go with him but was discouraged. Descamps‡ expresses surprize, "that pious painters should have exhibited to the public very licentious pieces and scandalous nudities." But by the account which

\* His head is amongst those engraved after Vandyck.

† Page 173.

‡ Page 151, vol. iii.

he has given of Horatio Paulin, he seemed to present himself with a very easy solution of this paradox. Paulin set on foot a kind of promiscuous crusado to the Holy-land; they were stored with crosses, relicks, &c. and on the road made many proselytes of both sexes. A baker's wife in particular was so devout that she thought it a meretorious action to plunder her husband of his plate, that she might equip herself for the pilgrimage. When the caravan was furnished by theft, one may easily conceive why it's apostle painted indecent altar-pieces.

Povey lived in this reign, and painted a head which was in the possession of Mr. Leneve, Norroy.

One Hamilton, an Englishman, is mentioned by Sandrart\* as excelling in painting birds and grapes, and doing several things for the Elector of Brandenburgh.

Edward Bower drew the portrait of Mr. Pym; an equestrian figure of General Fairfax, and John Lord Finch of Fordwich: The two last were engraved by Hollar.

Holderness drew the picture of an old woman

with a skull, which was in the collection of Villiers Duke of Buckingham.

T. Johnson made a draught of Canterbury in 1651, which hangs on the stairs of the library belonging to the cathedral.\*

Reurie is mentioned by Sanderson† as a painter in little, in 1658.

### FRANCIS BARLOW

was of more note than the preceding artists. He‡ was born in Lincolnshire, and placed with one Sheperd, a face painter; but his taste lay to birds, fish and animals, in which he made great figure, though his colouring was not equal to his designs—consequently, which is not often the case, the prints from his works did him more honour, than the works themselves, especially as he had the good fortune to have some of them engraved by Hollar and Faithorn.§ There are six

\* [To this list of very obscure painters, the Editor can make no addition, worthy insertion, from any research. None of them probably attained even to mediocrity; and were recorded by name only, in Vertue's note-books.]

† In his *Graphice*.

‡ See English School.

§ The title to one of his books, in which some are etched by Hollar, is, "*Diversæ Avium species studiosissimè ad vitam delineatæ per Fran. Barlow ingeniosissimum Anglum pictorem. Guil. Faithorn excudit 1658.*"

books of animals from the drawings of Barlow, and a set of cuts for Æsop's Fables. Some ceilings of birds he painted for noblemen and gentlemen in the country; and he drew some of the monuments in Westminster-abbey, designed for an edition of Mr. Keep's history of that cathedral. Mr. Symonds says he lived near the Drum in Drury-lane, and received eight pounds for a picture of fishes. He once painted a half length of General Monke; and the herse was designed by him, as was expressed in the Lord Chamberlain's warrant to Sir Christopher Wren to prepare timber for it at Monke's funeral. I have a curious long roll, engraved by White, exhibiting the ceremonies and procession of that magnificent interment, with a full description of it; the frontispiece is well designed by Barlow. It is remarkable that forty gentlemen of good families submitted to wait as mutes with their backs against the wall of the chamber where the body laid in state, for three weeks, waiting alternately twenty each day. Barlow, though inheriting a large sum of money from a friend, died poor so lately as 1702.

\* At Clandon, Lord Onslow's, are five pieces by Barlow.

## SIR TOBY MATTHEWS,



one of those heteroclit animals who finds his place any where. His father was Archbishop of York, and he a Jesuit. He was supposed a wit, and believed himself a politician. His works are ridiculous, and his greatest success was a little mischief in making converts.\* The famous Coun-

\* On the Lady Newburgh being converted to popery, Lord Conway writes thus to the Earl of Strafford, "The King did use such words of Wat. Montagu and Sir Tobie Matthew, that the fright made Wat keep his chamber longer than his sickness would have detained him; and Don Tobiah was in such perplexity that I find he will make a very ill man to be a martyr; but now the dog doth again wag his tail." *Strafford Papers*, vol. ii. p. 125. It seems in this business Matthews was unjustly accused; the conversion had been made by the Duchess of Buckingham and Signor Con, the Spanish resident, p. 128.



tess of Carlisle, as meddling as Matthews, and as affected, was the object of his adoration. He drew a character of her,\* which commends her so impertinently, that with scarce straining, it might pass for a satire. For instance, he says, “She has as much sense and gratitude for the actions of friendship as so extreme a beauty will give her leave to entertain; and that although she began to be civil to people at first, she would rather show what she could do, than let her nature continue in it, and that she never considered merit in others but in proportion as they had any to her. That she affected particularity so much, that you might fear to be less valued by her for obliging her; that she had little religion, was passionate, could suffer no condition but plenty and glory, was fickle, and gay only out of contradiction because her physicians had told her she was inclined to melancholy”—with a heap of such nonsense—in short, I believe, no proud beauty was ever so well flattered to her own contentment. Mr. Garrard, master of the Charterhouse, a man of more sense and more plain sense than Matthews, has drawn this Lady’s character in fewer words, and upon the whole not very unlike Sir Toby’s picture; “My Lady Carlisle will be respected and observed by her superiors, be feared by those that will make themselves her equals, and will not suffer herself to be beloved

\* See this character prefixed to his letters.

but of those that are her servants.”\* Sir Toby Matthews’s title to a place in this work † depends singly upon a letter from the Duchess of Buckingham to the Duke, ‡ in which she tells him she had not yet seen the picture which Toby Matthews had drawn of the Infanta and sent over. Vertue adds that he had some small skill in limning; otherwise I should have concluded, that he had only drawn the Infanta’s portrait in the same fantastic colours which he had employed on Lady Carlisle. § However as it is not foreign to

\* *Stafford Papers*, vol. i. p. 163.

† [Mr. W. first suspected, and afterwards proved, that Sir Toby Matthews had not the slightest pretension to be included in these Memoirs. He was a trifling courtier, affected to be a politician, after he had been converted by Father Parsons and become a Jesuit, but, was too insignificant to serve any cause. Suckling in the Session of the Poets, says that he was always “whispering nothing in somebody’s ear.” No unusual character !]

‡ *R. Symondes* says, Mr. Gage, Sir Thoby Mathewes, Mr. Fl—ill were buyers of pictures for the Duke of Buckingham.

§ That I guessed right, and that the portrait of the Infanta was only a description of her person, is evident from a letter written to King James by Prince Charles and the Duke of Buckingham from Spain. in which they tell him that “Pretty little Toby Matthews comes to intreat us to deliver *this letter* to your Majesty, which is, as he calls it, a picture of the Infanta’s, drawn in black and white. We pray you let none laugh at it but yourself and honest Kate (the Duchess of Bucks.) He thinks he has hit the nail of the head, but you will find it the foolishlest thing that ever you saw.” *V. Miscellaneous State-papers*, published by Lord Hardwicke, 1778, vol. i. p. 428.

the design of this work to throw in as many lights as possible on the manners of the several ages, I did not unwillingly adopt Vertue's mistake, if it is one. Whoever desires to know more of this person, will find his life in the *Athenæ Oxonienses*. But I have not yet done with these motley characters; the King's taste made his court affect to be painters and virtuosi; among these was

### SIR JAMES PALMER,

often mentioned in the catalogue of the royal collection; in which he sold, gave, and painted pictures.\* Of the latter was a piece † of Tarquin and Lucretia copied from Titian. Another, the feast of Bacchus, was delivered to him by the King's own hands, to be copied in tapestry at the manufacture in Mortlack. He had lodgings in the tennis-court at Whitehall, and is often mentioned as a domestic servant. ‡ He was the person sent to Richard Atkyns for the picture in which the King distinguished two different painters; and Mr. Garrard in a letter to Lord Strafford

\* [The royal collection was distributed amongst his servants, as well as purchasers, at unfair prices. Sir J. Palmer had availed himself of the opportunity. His collection was sold by auction, April 20, 1689. *Gazette*.]

† Page 52; for the others see p. 10, 53, 84, 115, 137, 159.

‡ He was Chancellor of the Garter, and married Katherine, eldest daughter of William Lord Powys, widow of Sir Robert Vaughan, and was father of Roger Palmer Earl of Castlemain, husband of the Duchess of Cleveland.

dated Jan. 9, 1633, says, "I had almost forgot to tell your Lordship that the diceing-night the King carried away in James Palmer's hat 1850 pieces.\* The Queen was his half and brought him that good luck; she shared presently 900." In Stone's accounts, from which I have given some extracts above, is mention of a monument for Palmer's wife. If these men add no great ornament to our list, it will at least be honoured by our next; the Hogarth of poetry was a painter too; I mean

### SAMUEL BUTLER,

the author of *Hudibras*. In his life prefixed to his works we are told, "That for his diversion he practiced music and painting. I have seen, adds the writer, some pictures said to be of his drawing† which remained in that family (of Mr.

\* [Palmer was the King's personal friend and cicerone, with whom he delighted to converse.]

† [Dr. *Johnson* remarks, that "his amusements were musick and painting, and the reward of his pencil was the friendship of the inimitable Cooper." *Works*, v. ix. p. 185. The assertion of *Aubrey*, who was personally intimate with both of them, deserves attention. "He employed his time much in painting and musique. He was thinking once to have made it his profession. His love to, and skill in painting, made a great friendship between him and Mr. Samuel Cooper, the prince of limners of this age." v. ii. p. 262. Dr. *Nash* has printed his opinion of Butler's proficiency as a painter, to which, from what appears in his caustic *History of Worcestershire*, it is certain, that the said history is very notoriously deficient in all that belongs to the arts. He tells us (from his

Jeffery's)\* which I mention not for the excellency of them, but to satisfy the reader of his early inclinations to that noble art; for which also he was afterwards entirely beloved by Mr. Samuel Cooper, one of the most eminent painters of his time."

## FRANCIS CLEYN



Died 1658,

was a painter in a different style from any we had own knowledge) "In 1774, some pictures said to have been by Butler, at Earl's Croome (Lord Coventry's), were used to stop up windows and save the tax:—indeed *they were fit for nothing else.*" *Worcestershire*, v. ii. p. 391.

However promising his early talent and inclination might have been for the profession of a painter, he must have relinquished it for other pursuits. Mr. W. has in several other instances admitted names, as of English painters, who, from no existing evidence, had ever extended the practice *professionally*, or for more than the gratification of themselves and friends.]

\* Several are actually extant in the possession of a person in Worcestershire.

seen here; for which reason, though he arrived earlier than many I have mentioned, I reserved him 'till I had dispatched the performers in oil. He was born at Rostock, and retained in the service of Christian IV. King of Denmark, but the excellence of his genius prompted him to the search of better models than he found in that northern climate. He travelled to Italy and stayed there four years; it was at Rome, I suppose, he learned those beautiful grotesques, in which he afterwards shone. At Venice he became known to Sir Henry Wotton, and Sir Robert Anstruther recommended him to Prince Charles. He arrived while the Prince was in Spain, but notwithstanding was graciously received by King James, who mentions that circumstance in a Latin letter that he wrote to the King of Denmark, desiring leave to detain Cleyn in England, though with a permission to return first to Copenhagen and finish a work he had begun there, and promising to pay the expense of his journey. The letter is preserved by Fuller.\* The request was granted, and Cleyn returned to London at the end of the summer. The King had just then given two thousand pounds towards Sir Francis Crane's new manufacture of tapestry at Mortlack.† They had worked only after old patterns; Cleyn was placed there, and gave designs both in history and grotesque, which carried those works

\* In his *Worthies of Surrey*, p. 77.

† [Established in 1619. See *Sir Francis Crane*, v. ii. p. 53.]

to singular perfection. It appears by King Charles's catalogue that five of the cartoons were sent thither to be copied by him in tapestry.\* His pension is recorded by Rymer.† “ Know yee that we do give and graunt unto Francis Cleyne a certain annuitie of one hundred pounds by the year

\* [The tapestry in the Vatican, was wrought at Arras, from the well-known designs of Raffaele, by command of Leo X. at an expense of 7000 crowns of gold. They were carried off, when Rome was plundered by the Spanish army in 1527, but Montmorenci, the French General, found and restored them to their former station. They were again taken away when the French seized the government of Rome, and purchased by Pius VII. the late Pope.

The object which Charles the First had in view, when he purchased the seven Cartoons, was to supply the manufacture of tapestry at Mortlake with subjects, which were of a higher character of art than those which the talents of Cleyne could invent. Rubens was himself employed by the King in painting sketches of the history of Achilles (already noticed) to be copied in tapestry at Mortlake.

There is evidence that some of these Cartoons were actually copied there, and that they are still preserved; probably at Petworth. At Lord Shrewsbury's (Heythorp, Oxfordshire) are four pieces of tapestry from designs by Vanderborcht, representing the four Quarters of the World, expressed by assemblages of the natives in various habits and employments, excepting Europe, which is in masquerade, wrought in chiaro-scuro, which are certainly from the Mortlake manufactory. These pieces of tapestry were usually sent, as finished, to the Royal palaces. Archbishop Williams gave 2400*l.* for the four Seasons. At Redlinch, Lord Ilchester has a suit of Crane's manufactory of the Seasons, with figures in the habits of the Court of Francis I. A gentleman and lady who ride together hawking.]

† Vol. xviii. p. 112.

during his natural life." He enjoyed this salary 'till the civil war; and was in such favour with the King and in such reputation, that on a small drawing of him in Indian ink about six inches square, which Vertue saw, he is called, "Il famosissimo pittore Francesco Cleyn, miracolo del secolo, e molto stimato del re Carlo della gran Britania, 1646." Cleyn was not employed solely in the works at Mortlack; he had a house near the church in Covent-garden, and did several other things for the King and Nobility. At Somerset-house he painted a cieling of a room near the gallery with histories and compartments in gold. The outside of Wimbledon-house he painted in fresco. Bolsover in Nottinghamshire, Stone-park in Northamptonshire, and Carew-house at Parson's-green (since Lord Peterborough's) were ornamented by him. There is still extant a beautifull chamber adorned by him at Holland-house, with a cieling in grotesque, and small compartments on the chimnies, in the style and not unworthy, of Parmegiano. Two chairs, carved and gilt, with large shells for backs, belonging to the same room, were undoubtedly from his designs; and are evidences of his taste. A letter from Lord Cottington to Lord Strafford,\* describing the former's house at Hanworth, mentions Cleyn, though not by name: "There is a certain large low room made under the building

\* Strafford Papers.



with a fountain in it, and other rare devises, and the open gallery is all painted by the hand of a second Titian. Aug. 1629." In King Charles's catalogue is mention of four patterns for the great seal, drawings on blue paper by Cleyn.\* He made designs for various artists; particularly for several of Hollar's plates to Virgil and Æsop:† for these he received fifty shillings a piece. There are two small books of foliages from his drawings; one containing six small slips with animals in grotesque; the other, in five slips, of the senses; and the initial letters of his name F. C. inv. 1646. And two books for carvers, goldsmiths, &c. containing twenty-five plates. It is however uncertain whether these and a few other plates of the same kind are not by his son, who had the same christian name, and imitated his father's manner. Such is a title-page to *Lacrymæ Musarum*, elegies on the Lord Hastings, who died in 1650, the day before he was to have been married. Also, seven plates of the liberal arts, about four or five inches square, prettily designed and neatly etched. On a small print of the father, etched by the son, Mr. Evelyn wrote, "A most pious man, father of two sons, who were incomparable painters in miniature; all died in London." By the register of Mortlack it appears that he had

\* I am informed that some drawings by Cleyn are in the possession of the Earl of Moray in Scotland.

† [Designs marked with his name for the different books of Ovid's *Metamorphoses* translated by G. Sandys, Oxford, 1632.]

three sons; Francis born in 1625, who died and was buried at Covent-garden October 21, 1650. Charles and John;\* and two daughters, Sarah and Magdalen. He had another daughter, probably born in London, and called Penelope. Vertue saw a miniature, like Cooper's manner, but not so well, of Dorothea, youngest daughter of Richard Cromwell, aet. 4, 1668, with these letters, P. C.

\* [Saunderson (*Graphice*, p. 20) means the father, Francis Cleyne, when he says that "John Baptiste Cleyne, for his excellent designs, for those rare tapestry works wrought at Mortlake will eternize his aged body." Evelyn (*Sculptura*, p. 101.) "Of our own countrymen these eight or ten drawings by the pen of Francis and John Cleyne (two hopeful, but now deceased brothers) after those great cartoons of Raffaele, containing the stories of the Acts of the Apostles, where, in a fraternal emulation, they have done such work as was never exceeded by mortal man, either of the former or the present age; and worthy they are of the honour his Majesty has done their memories, by having purchased these excellent things out of Germany, whither they had been transported." In Charles the First's collection, in a little book, "six drawings upon blew paper, which were done for patterns for the great seal by F. Cleyne; and two more by Hoskins." *Bathoe*, p. 75. *Norgate*, (MSS.) observes, "I cannot omit six rare pieces of F. Cleyne of the story of Hero and Leander most accurately, and with the excellent landscape of Sestos and Abydos, the Hellespont Temple of Venus, &c. by him layd downe in water-colours to the life; and these were wrought in rich tapestry in silk and gold, with bordures and compartments in chiaro-scuro of the same hand, alluding to the story. These rich hangings were lately seen in the Louvre at Paris, shamefully abused by the French, who from pure love of the rich gold embost worke, have cut out large thongs of another's leather. Of this French barbarity I was an eye witness to my griefe."]

which he thought signified Penelope Cleyn.\* In the catalogue of plates and prints exhibited to sale by Peter Stent 1662, was a book of grotesques in ten plates; Francis Cleyn inv. et sculpsit.† Cleyn, besides his own sons, instructed Dobson; and died himself about 1658. Mr. English,‡ a painter who died at Mortlack in 1718, had a picture of Cleyn and his wife and several of his designs for tapestries, all which came to Mr. Crawley of *Hempsted* Hertfordshire. Richard Symonds in one of his pocket-books mentions another piece of Cleyn and his family by candle-light, and a copy by the son of a sacrifice from Raphael, which was in the royal collection, and a drawing on coloured paper. At Kensington I have lately found a picture which I do not doubt is of Cleyn's hand. It represents Christ and Mary in a chamber, the walls and windows of which are painted in grotesque. Different rooms are seen through the doors; in one I suppose is Martha employed in the business of the family. There is merit in this piece, particularly in the perspective and grotesques, the latter of which, and the figures in the manner of the Venetian school, make me not hesitate to ascribe it to this master.

\* At Burleigh is a head of Cecil Lord Roos, 1677, with the same letters.

† There is a plate with six heads prefixed to Dr. Dee's book printed in 1659, with Fran. Cleyn invent.

‡ He etched a small print from Titian, Christ and the two Disciples at Emaus.

## JOHN HOSKINS.

For the life of this valuable master, I find fewer materials\* than of almost any man in the list who arrived to so much excellence. Vertue knew no more of him than what was contained in Graham's English School, where we are only told "that he was bred a face-painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew King Charles, his Queen and most of the court,† and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Hoskins, though surpassed by his scholar, the younger Cooper, was a very good painter; there is great truth and nature in his heads; but the carnations are too bricky, and want a degradation and variety of tints. I have a head of Serjeant Maynard by him, boldly painted and in a manly style, though not without these faults; and another good one of Lord Falkland, more descriptive of his patriot melancholy than the common prints; it was in the collection of Dr. Meade.‡ There is indeed

\* There is not even a portrait of him extant. ["For limning and water-colours, Hoskins and his son, the next modern since the Hilliards; those pieces of the father's (if my judgement faile not,) incomparable." *Saunderson.*]

† [Charles the First had nine of Hoskins's miniatures, his best works, some of which were copies from Holbein and Vandyck. *Bathoe*, p. 36.]

‡ At Burleigh is a portrait of David Cecil, son of John

one work of Hoskins\* that may be called perfect; it is a head of a man, rather young, in the gown of a master of arts, and a red satten waist-coat. The clearness of the colouring is equal to either Oliver; the dishevelled hair touched with exquisite freedom. It is in the possession of Mr. Fanshaw, but not known whose portrait. Vertue mentions a son of Hoskins of the same name, and says, that this mark  $\text{H}$  distinguishes the works of the father from those of the son, which have I. H. simply. I meet with no other hint of a son of that name except in Sanderson, who barely names him.† One Peter Hoskins is entered into the registers of Covent-garden as buried July 1, 1681. Hoskins the father was buried in that church Feb. 22, 1664. In the Catalogue of King Charles‡ are mentioned two drawings by Hoskins for the great seal. Colonel Sothby has a head of Sir Benjamin Rudyard by

Fourth Earl of Exeter, by Frances, daughter of the Earl of Rutland; it is dated 1644; and another of Sir Edward Cecil, afterwards Viscount Wimbledon.

\* Since the first edition of this book I have seen another at Burleigh, scarce inferior. It is the profile of a boy, in brown, holding in one hand a play-thing like castanets. It is admirably natural.

† Page 20. In the same place he speaks in the like transient manner of a son of Hilliard.

‡ Page 75. [Collections of Miniatures by the Olivers, Hoskins, and Cooper, are still extant in the cabinets of our nobility; and particularly at Strawberry-hill, Burleigh, Woburn Abbey, Ham House, &c.]

him, and a profile, which Vertue thought might be Hoskins himself. Prefixed to Coryat's Crudities is a copy of verses with his name to them.

### ALEXANDER COOPER

was nephew of Hoskins, and with his brother Samuel, of whom an account will be given in the ensuing volume, was instructed in water-colours by their uncle. Alexander painted landscapes in this manner as well as portraits. At Burleigh is the Story of Acteon and Diana by him. He went abroad, resided some time at Amsterdam, and at last entered into the service of Queen Christina.

### ANNE CARLISLE,

a paintress, admired for her copies (it is not said whether in oil or miniature) from Italian masters. Graham\* says, she was in such favour with King Charles, that he presented her and Vandyck with as much ultramarine at one time as cost him above five hundred pounds. If her share was near equal, I should suppose she painted in oil. It would be a very long time before the worth of 200*l.* in ultramarine could be employed in miniatures. Vertue mentions her teaching a lady to paint, whose picture she drew standing behind her own; herself was sitting with a book of drawings in her lap;

\* English School. [*Saunderson* among the female painters of his time, mentions "that worthy artist Mrs. Carlisle" p. 20.]



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*W. Bond. Sculp.*

P E T I T O T .

L O N D O N .  
Published by John Major, 50, Fleet Street,  
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and he adds, that many pieces painted by her were in the possession of a widow, Lady Cotterel. Mrs. Carlisle died about 1680.\*

JOHN PETITOT. [PETER BORDIER],

- was patronised by the two monarchs, who of late years have given the noblest encouragement to artists, Charles I. and Louis XIV. He deserved their protection as a genius and has never been equalled in enamel. Zincke alone has once or twice, and but once or twice, produced works that might stand in competition with any single performance of Petitot.

The latter was born at Geneva in 1607; his father, a sculptor and architect, having passed part of his life in Italy, had retired to that city. The son was designed for a jeweller, and having frequent occasion to make use of enamel, he attained such a tone of colour,† that Bordier, who

\* [Her chief excellence was shewn in beautiful copies of Italian pictures in miniature, like those of Isaac and Peter Oliver, of which style Charles the First was an admirer.]

† [The art of enamelling was anciently practised to great perfection at Venice and Limoges; but in those times was solely applied to *orfèvrerie*, or goldsmith's work. By the jewellers well acquainted with the nature of the operation, figures and portraits were first attempted, having been long applied to flowers and mosaics. Petitot had been a jeweller, and has just claims to be considered not only the first, in priority of time, but of excellence. He may indeed be called the "Inventor of Portraits in Enamel," although Peter Bordier, his brother-

afterwards became his brother-in-law, conceived, that if Petitot would apply himself to portrait, he might carry the art to great perfection. Though both wanted several colours, which they knew not how to prepare for the fire, their attempts had great success. Petitot executed the heads and hands, Bordier, the hair, draperies and grounds.

In this intercourse of social labour, the two friends set out for Italy. As painters, the treasures of the art were open to them; as enamellers, they improved too by frequenting the best chymists of that country; but it was in England that they were so fortunate as to learn the choicest secrets in the branch to which they had devoted themselves. Sir Theodore Mayern,\* first physician in-law, had made several previous essays in the art, yet the praise of bringing it to perfection must be conceded to Petitot.]

\* [Sir Theodore Turquet de Mayerne, was a native of Geneva of a noble French family, a Hugonot, whose father had fled to that city. He had the singular fortune of having been appointed principal physician to four sovereigns, Henry the Fourth of France, James the First, Charles the First and Second. He was knighted in 1624, and died at Chelsea in 1655, in the eighty-third year of his age. His skill in chemistry far exceeded that of any of his contemporaries, and he was the first who had the boldness to apply the mineral specifics, which form the basis of the modern pharmacopeia. But his application of chemistry to the composition of pigments, and which he liberally communicated to the painters who enjoyed the royal patronage, to Rubens, Vandyck, and Petitot, tended most essentially to the promotion of the art, and its eventual perfection. From his experiments were discovered

to Charles, and a great chymist, communicated to them the process of the principal colours which ought to be employed in enamel, and which surpassed the famous vitrifications of Venice and Limoges.

Mayern introduced Petitot to the King, who knighted and gave him an apartment in Whitehall. The French author of the *Abregè de la Vie des plus fameux Peintres*, whom I copy, and am sorry to criticize while I am indebted to him, says, that Vandyck seeing some designs of Petitot, at the King's goldsmith's, and informing himself of the author, advised him to quit the profession of jeweller, and apply himself to painting portraits in enamel. But, the biographer had told us that that step was already taken; and surely had not been abandoned during a long stay in Italy. What the same writer adds, that Vandyck gave him instructions, when Petitot copied the works

the principal colours to be used for enamelling, and the means of vitrifying them. Rubens painted his portrait: certainly, one of the finest now extant. It originally ornamented the Arundel collection; was then Dr. Mead's; Lord Besborough's; and is now at Cleveland-house. The *transit* of such a portrait is worth noticing. A portrait prefixed to his medical works (fol. 1701) has the following inscription. "Theod: Turquet: de Mayerne, Eques Auratus, patriâ Gallus, religione reformatus, dignitate Baro, professione alter Hippocrates, ac trium regum (Angliæ) Archiater, &c. &c." Æt. 82. In this print he is represented as holding a skull. His figure is so remarkable for its apparent vigour at so advanced an age, that the skull is the only emblem of mortality. His ancestors were Barons of Aubonne.]

of that master, and that his copies from Vandyck are his best performances,\* is much more agreeable to probability and fact. The magnificent whole length of Rachel de Rouvigny Countess of Southampton, in the collection of the Duke of Devonshire, is painted from the original in oil by Vandyck, in the possession of Lord Hardwicke, and is indubitably the most capital work in enamel in the world; it is nine inches three quarters high, by five inches three quarters wide; and though the enamel is not perfect in some trifling parts, the execution is the boldest and the colouring the most rich and beautifull that can be imagined. It is dated 1642. His Grace has a head of the Duke of Buckingham by the same hand; with the painter's name and the date 1640; consequently a copy performed † after the Duke's death. In the same collection is a portrait of a middle-aged man in armour, inclosed in a case of tortoiseshel, the person unknown, but inferior to none I have seen of this master. ‡ The Duchess of Portland has another of the Duke

\* [Petitot copied from Vandyck, and afterwards at Paris, from Mignard and Le Brun. His talent was not only copying a portrait, with exact resemblance, but also designing a head most perfectly after nature. To this he added a softness and liveliness of colouring, which will never change; a circumstance which greatly increases their value.]

† It is evidently copied from the Duke's portrait in his family-piece by Honthorst at Kensington.

‡ [*Evelyn* notices, v. ii, 314. "that large piece of the Duchess of Lenox, done in enamel by Pettitot, at Whitehall."]

of Buckingham exactly the same as the preceding; Charles the first and his Queen, and the Lady Morton, governess of the royal children, who is celebrated by Waller. I have a fine head of Charles I. in armour, for which he probably sat, as it is not like any I have seen by Vandyck; James II. when Duke of York, freely painted, though highly finished, and I suppose done in France; a very large and capital one of his sister Henrietta Duchess of Orleans, exquisitely laboured; a very small but fine head of Anne of Austria; another of Madame de Montespan; and a few more of less note, but all of them touched in that minute and delicate style, into which he afterwards fell in France, and which, though more laboured, has less merit in richness of tints, than his English works. Vanderdort mentions a carving by Petitot from Titian's Lucretia, in which way I find no other account of his attempts, though, as his father was a sculptor, he probably had given his son some instructions.

The tragic death of his royal protector was a dreadful stroke, says his biographer, to Petitot, who attended the exiled family to Paris. I question, as so few English portraits appear by his hand, and none that I know later than 1642, whether the Civil War did not early drive him back to France; but Bordier undoubtedly remained here some time longer, having been employed by the Parliament to paint a memorial of

the battle of Naseby, which they presented to Fairfax their victorious general. This singular curiosity is now in my possession, purchased from the Museum of Thoresby, who bought it,\* with other rarities, from the executors of Fairfax. It consists of two round plates each but an inch and half diameter, and originally served, I suppose, for the top and bottom of a watch, such enamelled plates being frequent to old watches instead of crystals. On the outside of that which I take for the bottom, is a representation of the House of Commons, as exhibited on their seals by Simon. Nothing can be more perfect than these diminutive figures; of many even the countenances are distinguishable. On the other piece, within, is delineated the battle of Naseby; on the outside is Fairfax himself on his chestnut horse, men engaging at a distance. The figure and horse are copied from Vandyck, but with a freedom, and richness of colouring, perhaps surpassing that great master. Under the horse, one reads P. B. fecit. This is the single work which can with certainty be allotted to Bordier alone, and which

\* I have the receipt of the executors of Fairfax to Thoresby, who paid 185*l.* for his purchases. He has, at the end of his *Ducatus Leodiensis*, in the account of his own Museum, given a more minute description of these enamels.

[A jewel enamelled upon gold—General Fairfax on a chesnut horse—Army in the distance. Motto “*Sic radiant fideles.*” On the reverse the battle of Naseby: an inch and-half diameter; 700*l.* value. Three members deputed to carry the present to him. *Ludlow's Memoirs*, fol. p. 62.]

demonstrates how unjustly his fame has been absorbed in the renown of his brother-in-law. Charles II. during his abode in France took great notice of Petitot; and introduced him to Louis, who, when the restoration happened, retained Petitot in his own service, gave him a pension and lodged him in the Louvre. Small portraits of that monarch by this great enameller, are extremely common, and of the two Queens, his mother and wife.

In 1651 he married Margaret Cuper; the celebrated Drelincourt performed the ceremony at Charenton; for Petitot was a zealous protestant, and dreading the consequences of the revocation of the edict of Nantes in 1685, he begged permission of the King to retire to Geneva. Louis, who did not care to part with so favorite a painter, and who perhaps thought that an enameller's religion was not composed of sterner stuff, than the great Turenne's, eluded his demand; and at last being pressed with repeated memorials, sent Petitot to Fort-l'evêque, and Bossuet to convert him. The subtle apostle, who had woven such a texture of devotion and ambition, that the latter was scarce distinguishable from the former, had the mortification of not succeeding, and Petitot's chagrin bringing on a fever, he at last obtained his liberty, now almost arrived at the age of fourscore, which makes it probable that his conversion rather than his pencil had been the

foundation of detaining him. He no sooner was free, than he escaped with his wife to Geneva in 1685. His children, who dreaded the King's wrath remained at Paris, and throwing themselves at his feet, implored his protection. His Majesty, says my author, received them with great goodness, and told them, he willingly forgave an old man, who had a whim of being buried with his fathers.—I do not doubt but this is given, and passed at the time, for a bon-mot—but a very flat witticism cannot depreciate the glory of a confessor, who has suffered imprisonment, resisted eloquence, and sacrificed the emoluments of court-favor to the uprightness of his conscience. Petitot did not wish to be buried with his fathers, but to die in their religion.

Returned to his country, the good old man continued his darling profession. The King and Queen of Poland desired to be painted by his hand, and sent their portraits to be copied by him in enamel, but the messenger finding him departed, proceeded to Geneva, where he executed them with all the vigour of his early pencil. The Queen was represented sitting on a trophy, and holding the picture of the King. For this piece he received an hundred Louis d'ors.

So great was the concourse to visit him, that he was obliged to quit Geneva and retire to Veray, a little town in the canton of Berne, where as he was painting his wife, an illness seized and carried



him off in a day,\* in 1691, at the age of fourscore and four. He had had seventeen children; one of his daughters, a widow, was living in 1752. My portrait of Charles I. came from one of his sons, who was a major in our service, and who died Major-General at North Allerton in Yorkshire, aged 60, July 19, 1764. Of the rest, one only attached himself to his father's art and practiced in London, his father often sending him his works for models. This son painted in miniature too, and left descendents, who are settled at Dublin, from one of whom the Duchess of Portland has purchased a small, but exquisite head of their ancestor by himself.

It is idle to write a panegyric on the greatest man in any vocation. That rank dispenses with encomiums, as they are never wanted but where they may be contested. Petitot generally used plates of gold or silver, seldom copper. In the dawn of his reputation he received twenty guineas for a picture, which price he afterwards raised to forty. His custom was to have a painter to draw the likeness in oil, from which he made his sketches, and then finished them from the life. Those of Louis he copied from the best pictures of him, but generally obtained one or two sittings for the completion.† His biographer says, that

\* [The greater part of this notice is taken literally from the *Lives of eminent Painters by James Burgess*, 8vo. 1754.]

† [The Editor has a sincere gratification in noticing in *this place*, that most extraordinary collection of Enamels, both in

he often added hands\* to his portrait; I have seen but one such, the whole length of Lady Southampton; and that at Loretto there is of his work an incomparable picture of the Virgin. M. d'Heneri a collector at Paris possesses more than thirty of this great master's performances,†

point of number and excellence, by Henry Bone, R. A. Enamel Painter to his Majesty. Such exquisite works, and those by a single hand, cannot be found in any cabinet in Europe; and they still remain in the possession of the Artist, not to be divided, as a part of their curiosity and merit is the singular proof they offer, of the perseverance of their ingenious author.

They exhibit at one view, Queen Elizabeth and her Court, with the most distinguished characters of her age, in eighty-three distinct portraits, rivalling those of Petitot, in art, execution, and colouring, and greatly exceeding them as to dimension. The last, which has been always considered as a point of superiority, will be better shewn by a small selection from the whole number. It should be particularly observed, that each of them is taken from an original picture, in some of the great collections belonging to our nobility; and not from copies, as far as Mr. Bone's judgment and the liberality of their possessors have enabled him to effect. They are justly the pride of his advanced age; to which collection he is still adding; and his claim to a lasting fame is confirmed by the general voice of his contemporary artists, by one of whom his merits are justly discriminated. "Correctness of drawing is

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\* He specifies one at Paris of Michel L'Asne, the engraver, a large oval with hands, of which one rests on his breast.

† [In the *Catalogue of the Royal Collection*, at Paris, in 1824, are enumerated, with a particular description, forty-three Enamelled Portraits, by the elder Petitot. They are placed upon green velvet, in their original settings under plate glass, within a deep gold frame.]

particularly the portraits of Mesdames de la Valiere, Montespan, Fontanges, &c. Another has those of the famous Countess d'Olonne,\* the Duchess of Bouillon, and other ladies of the court. Van Gunst engraved after Petitot the portrait of Chevreau.

joined to a tone of colour equal to the best oil pictures, accompanied with great force, chasteness, and a richness unexampled."

	Portraits.	Size.	Originals.
1	Edward Courtenay, last Earl of Devon - - - - }	Inches. 8½ by 6⅝	At Woburn Abbey.
2	Mary Queen of Scots, æt. 17 -	9½ by 6⅞	Hatfield.
3	Robert, Earl of Essex - - -	12½ by 8½	Woburn Abbey.
4	Sir F. Bacon - - - - -	12½ by 8½	Gorhambury.
5	Sir F. Walsingham - - - -	18¼ by 6⅝	Bisham Abbey.
6	QUEEN ELIZABETH - - - -	9½ by 7½	Hatfield.
7	Sir Thomas Gresham - - -	8¾ by 6⅝	G. W. Taylor, Esq. London.
8	Matthew Parker, Archbishop of Canterbury - - - }	7¼ by 6	Lambeth.
9	Sir H. Mydelton - - - - -	8½ by 6⅝	Goldsmith's Hall, London.
10	Q. ELIZABETH, whole-length -	14 by 9½	Ditchley.
11	Charles Blount, Earl of Devon	12¼ by 8¼	Sandwell Hall.

*Historical Subjects.*

1. Bacchus and Ariadne (after the original by Titian, in the National Gallery), 18 by 16. Honourable Miss Rushout.

2. Mars and Venus (after Rubens), 16½ by 11. The same.

3. Diana and Actæon (after Titian, at Cleveland-house), 12 by 11½. Exhibited in R. A. 1826.]

\* At Mariette's sale I bought for a very large price another head of the same lady, as a Diana, a character to which she had no pretensions. It is one of the most capital of all Petitot's works, and is surrounded by a wreath of enamelled

Of Bordier, we have no fuller account than this incidental mention of him ; yet I have shown that his is no trifling claim to a principal place among those artists whose works we have most reason to boast. I wish this clue may lead to farther discoveries concerning him !

I come now to other artists in the reign of Charles ; and first of statuaries.\*

flowers in relief, executed by Giles Legare of Chaumont in Bassigny, who was excellent in such works, and this, as Mariette said, was his chef d'œuvre. [The collection at Strawberry Hill contains twelve others, some of them by the younger Petitot, whose works, like those of the younger Oliver, are often attributed to his father.]

\* [Two sculptors of considerable talent are here omitted by Mr. Walpole. They were EDWARD and JOSHUA MARSHALL, who appear to have been father and son.

Executed by the former, are busts of Sir Robert Barkham and Maria his wife, with kneeling effigies of eight children, 1644. At Tottenham, Middlesex. At Chatham, Kent, Sir Dudley Digges (Ob. 1638). An Ionic column supports an urn. At the sides are female figures as large as life, representing the four Cardinal virtues. At Derby, is the monument of William Earl of Devonshire, and his Countess, with their effigies, standing, of white marble, dated 1628, with busts of their four children.

*Joshua Marshall*, whose name and date 1664, are on a scroll, completed a large and elaborate monument for Edward Noel, Lord Campden, at Campden, Gloucestershire. Two figures in shrouds, the size of life, are represented as standing within a cabinet, which has folding doors, opened. This conceit, borrowed from the French sculptors, he has likewise repeated in a monument for Anne Lady Cutts, at Swansea, Cambridge-shire.]

## ANDREW KEARNE,

a German, was brother-in-law of Nicholas Stone the elder, for whom he worked. Kearne too carved many statues for Sir Justinian Isham, at his house near Northampton. At Somerset-stairs he carved the River-god which answered to the Nile, made by Stone, and a lioness on the water-gate of York-stairs. For the Countess of Mulgrave a Venus and Apollo of Portland stone, six feet high, for each of which he had seven pounds. He died in England, and left a son that was alive since 1700.

## JOHN SCHURMAN,

born at Embden, was another of Stone's workmen, and afterwards set up for himself. He was employed by Sir John Baskerville; made two shepherds sitting for Sir John Davers of Chelsea; a marble statue of Sir T. Lucy, for his tomb in Warwickshire, for which he was paid eighteen pounds, and fifty shillings for polishing and glazing; the same for a statue on Lord Belhaven's tomb;\* a little boy on the same monument; two sphinxes for Sir John Davers; and Hercules and Antæus for that gentleman's garden, at the rate of sixteen pounds.

\* This tomb of Douglas Lord Belhaven, is in the church of the abbey of Holyrood-house.

## EDWARD PIERCE,



father and son, are mentioned here together, though the father was a painter chiefly in the reign of the first Charles, the son a statuary, who worked mostly under the second Charles, but each may be allotted to either period. The father painted history, landscape\* and architecture; but the greater part of his works consisting of altar-pieces and cielings of churches were destroyed in the fire of London. One of his cielings was in the church of Covent-garden. For some time he worked under Vandyck, and several of his performances are at the Duke of Rutland's at Belvoir. A book of freeze-work in eight leaves, etched in 1640, was I suppose by the hand of the

\* James II. had one of his hand. See the catalogue.

father; as to him must be referred an entry in an office-book, where he is mentioned for painting and gilding frames of pictures at Somerset-house at two shillings the foot, Feb. 17, 1636. He also agrees to paint and gild the chimney-piece in the cross-gallery there for eight pounds. Dobson drew his picture. He died a few years after the restoration, and was buried at Stamford. He had three sons, who all, says Graham,\* became famous in their different ways. One was John Pierce, a painter; of the third, I find no account of his profession; the other was Edward the statuary and architect. He made the statues of Sir Thomas Gresham, of Edward III. at the Royal-Exchange, and of Sir William Walworth at Fishmonger's-hall; a marble bust of Thomas Evans, master of, and a great benefactor to, the company of Painters in 1687: The bust is in their hall: a model of the head of Milton, which Vertue had, the bust of Sir Christopher Wren in the picture-gallery at Oxford; and a bust of Cromwell sold at an auction in 1714. He much assisted Sir Christopher in many of his designs, and built the church of St. Clement under his direction. Edward Pierce too carved the four dragons on the monument, at fifty pounds each. The whole cost of that column, exclusive of the dragons, and of the bas-relief which is not mentioned in the account,

\* English school.

appears by the survey of Hooke, Leybourn, and others, to have amounted to 8000*l*. A rich vase at Hampton-court is another of the works of Pierce. He lived and died at his house the corner of Surrey-street in the Strand, and was buried at St. Mary's le Savoy, in 1698.\*

### HUBERT LE SOEUR,



one of the few we have had that may be called a classic artist, was a Frenchman, and disciple of John of Boulogne. He arrived at least as early

[The busts of Sir Christopher Wren, and another likewise of Sir Isaac Newton in the Bodleian Gallery, are in a superior style of life and character. They are said to be the best



as 1630,\* and by the only † two of his works that remain, ‡ we may judge of the value of those that

resemblance of both those celebrated men now to be seen. But Pierce's chief work was an enormous monument at Little Easton, Essex, for William Lord Maynard, who died in 1698. The monument is twenty-feet high, by twelve feet wide. The figure stands upon a pedestal, and is surrounded by busts and medallions of his relatives.]

\* [It appears, that two French sculptors of considerable merit, had passed some years in England previously to the arrival of Le Soeur, though unnoticed by Mr. W. and that several of their works are sepulchral monuments of the age of Charles the First, which are not authenticated by their names.

FRANCIS ANGUIER, born at Eu, in Picardy, in 1604, came to England in early life, and gained money sufficient to support him in a journey through Italy. He was held in high estimation at Paris, where he greatly distinguished himself by several monumental works upon a large scale. He died in 1669. *D'Argenville Vies des Fameux Sculpteurs*. 8vo. t. ii. p. 169.

AMBROSE DU VAL, born at Mons, spent likewise the first part of his life as a sculptor in England, and was encouraged by the nobility, for their magnificent tombs. He returned to France to follow the commands of the Minister Colbert, after a residence of some years. In 1663, he sculptured the monument of Henri de Bourbon-Condè, from a design by Perault. *Le Noir, Monum. Franc*, t. 315.]

† I have been told the monument of the Duchess of Lenox was Le Soeur's, but I am not certain of it.

‡ [Vertue was not intirely informed, as to the genuine reliques of the art of Hubert Le Soeur, which are still extant. The following are authenticated.

A bronze bust, larger than life, of James I. was placed over the chief entrance of the Banqueting room, Whitehall; copied from a portrait.

In Westminster Abbey, the figure of Sir George Villiers, and the monument of Sir Thomas Richardson, a Judge, in his full

are lost or destroyed. Of the latter were a bust of

habit : inscribed " Hubert Le Soeur, Regis Sculptor faciebat, 1635."

Six bronze statues abovementioned are particularized by Peacham. (*Compleat Gentleman.*)

" In the Garden at St. James's there are also half a dozen brass statues, rare ones, cast by Hubert le Sueur, his Majesty's Servant, now dwelling in Saint Bartholomew's, London ; the most industrious and excellent statuary in all materials, that ever this country enjoyed.

The best of them is the Gladiator, molded from that in Cardinal Borghesi's villa, by the procurement and industry of ingenious Master Gage. And at this present the said Master Sueur hath divers other admirable molds to cast in brass for his Majesty, and among the rest, that famous Diana of Ephesus, before named. But the great horse with his Majesty upon it, twice as great as life, and now well nigh finished, will compare with that of the New Bridge at Paris, or those others at Florence, and Madrid, though made by Sueur his master, John de Bologna, that rare workman, who not long since lived at Florence. At York-house, also, the galleries and rooms are enobled with the possession of those Roman Heads and Statues which lately belonged to Sir Peter Paul Rubens, Knight, that exquisite painter of Antwerp ; and the garden will be renowned so long as John de Bologna's Cain and Abel stand erected there, a piece of wondrous art and workmanship. The King of Spain gave it his Majesty at his being there, who bestowed it on the late Duke of Buckingham. And thus have we of late years a good sample of this sort of antiquities, accompanied with some novelties, which cannot but fall short of those in other countries, where the love and study of them is far ancients, and the means to come at them easier.

It is not enough for an ingenious gentleman to behold these with a vulgar eye, but he must be able to distinguish them, and tell who and what they be."

The Gladiator is now at Hampton Court, having been

Charles I.\* in brass, with a helmet surmounted by a dragon à la Romaine, three feet high, on a black pedestal: The fountain at Somerset-house with several statues; and six † brazen statues at St. James's. ‡ Of those extant are, the statue in brass of William Earl of Pembroke in the picture gallery at Oxford, given by the grand-father of the present Earl; and the noble equestrian figure of King Charles at Charing-cross, in which the commanding grace of the figure and exquisite form of the horse are striking to the most unpracticed eye. This piece was cast in 1633 in a spot of ground near the church of Covent-garden, and not being erected before the commencement of the civil war, it was sold by the parliament to John Rivet a brazier living at the dial near

removed from the head of the canal in St. James's Park, where it had stood during the reign of Charles the Second.

*Charles the First's Catalogue, p. 27.*

“ A model, in small, of the equestrian statue of Charles I. now erected at Charing-cross.

“ A bust of the King, as large as life, standing on a black square touch stone pedestal. Done by the Frenchman Le Soeur.”]

\* *Vanderdort's Catalogue, p. 180.* I believe this very bust is now in the collection of Mr. Hoare at Stourhead; I had not seen it when the first edition of this work was published.

† *Peacham.*

‡ [This excellent statue was originally intended to have been placed in the first court, at Wilton. Rubens was the patron of Le Soeur, and made the sketch from which it was cast.]

Holbourn-conduit, with strict orders to break it in pieces. But the man produced some fragments of old brass, and concealed the statue and horse under ground 'till the restoration. They had been made at the expence of the family of Howard Arundel,\* who have still receipts to show by whom and for whom they were cast. They were set up in their present situation at the expence of the crown, about 1678, by an order from the Earl of Danby, afterwards Duke of Leeds. The pedestal was made by Mr. Grinlin Gibbons. Le Soeur had a son Isaac, who was buried Nov. 29, 1630, at Great St. Bartholmew's. The father lived in the close.

### ENOCH WYAT

carved two figures on the water stairs of Somerset-house, and a statue of Jupiter. And he altered and covered the King's statues, which during the troubles were thrust into Whitehall-garden, and which it seems were too heathenishly naked to be exposed to the inflammable eyes of that devout generation.†

\* [Waller wrote verses on this statue, which were certainly not his best.]

† [We are reminded of Pope Paul IV. and his *reforming* M. Angelo's picture of the Last Judgement, in the Sistine Chapel. Daniel de Volterra was employed, by him, to add decorous draperies to the naked figures; and was therefore facetiously called by his contemporaries, "*Il Braghettone.*" M. Angelo, when the Pope's intention was first communicated

## ZACHARY TAYLOR

lived near Smithfield, was a surveyor and carver to the King, as he is called in a book belonging to the board of works in 1631. In 1637 he is mentioned for carving the frames of the pictures in the cross-gallery at Somerset-house at two shillings and two-pence per foot. He carved some things too at Wilton;\* Mr. Davis of the Tennis-court at White-hall had a good portrait of Taylor with a compass and square in his hands.

## JOHN OSBORN

was another carver of that time: Lord Oxford had a large head in relievo on tortoise-shell of Frederic Henry Prince of Orange; and these words, Joh. Osborn, Angl. Amstelod. fecit, 1626.

to him, replied "that what his Holiness wished, was very little, and might be easily effected; for, that if he would only *reform* the opinions of mankind, the picture would be *reformed* of itself." *Duppa's M. Angelo*, 8vo. p. 198.

According to *Sanval*, Anne of Austria, during the minority of her son, Louis XIV. from extraordinary devotion, caused statues and fresco paintings, by Leonardo da Vinci, Nicholas le Roux, &c. to be taken from the palaces of Château de Madrid and Luxembourg, where they had been placed by Francis I. and valued at 100,000 crowns, not merely to be reformed, but utterly annihilated. Her zeal was even more exemplary than that of the Pope above-mentioned.]

\* One Bowden, a captain of the trained-bands, was another carver at Wilton, I believe, at the same time with Taylor.

## MARTIN JOHNSON

was a celebrated engraver of seals, and lived at the same time with Thomas and Abraham Simon, the medalists. He was a rival of the former, who used puncheons for his graving, which Johnson never did, calling Simon a puncher, not a graver. Johnson besides painted landscapes from nature, selecting the most beautiful views of England, which he executed, it is said,\* with much judgment, freedom, and warmth of colouring. His works are scarce. He died about the beginning of the reign of James II.

## —— GREEN,

a seal-cutter, is only mentioned in a letter† to the Lord Treasurer from Lord Strafford, who says he had paid him one hundred pounds for the seals of Ireland, but which were cut in England.

## CHRISTIAN VAN VIANEN.‡

As there was no art which Charles did not countenance, the chasers and embossers of plate were among the number of the protected at court. The chief was Vianen, whose works are greatly commended by Ashmole.§ Several pieces of plate

\* English School.

† Strafford papers, June 9, 1633.

‡ He was of Nuremberg. See Wren's Parentalia, p. 136.

§ Order of the Garter, p. 492.

of his design were at Windsor, particularly two large gilt water-pots, which cost 235*l.* two candlesticks weighing 471 ounces; on the foot of one of them was chased Christ preaching on the mount; on the other, the parable of the lost sheep; and two covers for a bible and common-prayer book, weighing 233 ounces; the whole amounting to 3580 ounces, and costing 1564*l.* were in the year 1639, when the last parcels were delivered, presented as offerings by his Majesty to the chapel of St. George. But in 1642 captain Foy broke open the treasury, and carried away all these valuable curiosities, as may be seen more at large in Dugdale. An agreement was made with the Earl-marshal, Sir Francis Windebank, and Sir Francis Crane, for plate to be wrought for the King at twelve shillings per ounce, and before the month of June 1637, he had finished nine pieces. Some of these I suppose were the above-mentioned: others were gilt, for Vianen complained that by the expence of the work, and the treble-gilding, he was a great loser, and desired to be considered. The designs themselves were thought so admirable, as to be preserved in the royal collection. King Charles had besides four plates chased with the story of Mercury and Argus.\* Mr. West has two oval heads in alto relievo six inches high of Charles and his Queen, with the initial letters of the workman's name,

\* Vanderdort's catal. p. 74.

C. V. Lond. The Duke of Northumberland, besides other pieces of plate by him, has a salver by Van Vianen with huntings on the border, well designed, but coarsely executed. That salver was bequeathed to Charles Duke of Somerset by the widow of Earl Algernon High Admiral, whose seal, admirably cut by Simon, the Duke has also. The Earl of Exeter has a bason ewer (bought at the sale of the same Duke of Somerset) with the name of C. Van Vianen 1632 at bottom of the ewer. There were others of the name I do not know how related to him. The King\* had the portrait of a Venetian captain by Paul Vianen; and the offering† of the wise men by Octavian Vianen. There is a print of a head of Adam Van Vianen, painted by Jan. Van Aken, and etched by Paul Vianen, above-mentioned.‡ Christian Vianen had a very good disciple,

### FRANCIS FANELLI,

a Florentine, who chiefly practiced casting in metal, and though inferior to Le Souer, was an artist that did credit to the King's taste. Vanderdort mentions in the royal collection a little figure of a cupid sitting on a horse running, by Fanelli, and calls him *the one-eyed Italian*. The figures

\* Vanderdort's catal. p. 137.

† Ib. p. 155.

‡ Mr. Pennant mentions a piece of embossed plate exhibiting the resurrection, inscribed P. V. 1605. Perhaps the father of these artists was named Paul.



of Charles I. and his Queen in niches in the quadrangle of St. John's college Oxford were cast by him, and are well designed. They were the gift of Archbishop Laud, and were buried for security in the civil war. William Duke of Newcastle was a patron of Fanelli, and bought many of his works, still at Welbeck; particularly a head in brass of Prince Charles 1640; with the founder's name behind the pedestal, Fr. Fanellius, Florentinus, sculptor magn. Brit. regis. And several figures in small brass; as, St. George with the dragon dead; another combating the dragon; two horses grazing; four others in different attitudes; a Cupid and a turk, each on horseback, and a centaur with a woman. By the same hand, or Le Soeur's, are, I conclude, the three following curious busts, in bronze; a head of Edward Lord Herbert of Chirbury, the Author, in the possession of the Earl of Powis; and two different of the Lady Venetia Digby, wife of Sir Kenelm. Behind the best of them, on which the point-lace of her handkerchief is well expressed, is written this tender line, "Uxorem vivam amare voluptas, defunctam religio." One of these was probably saved from her monument. See before p. 202. Fanelli published two books of designs of architecture, fountains, vases, &c. One consists of fourteen plates in folio, no date. The other in twenty-one leaves was published by Van Merle at Paris 1661, engraved, as Vertue thought, by Faithorne, who

was about that time in France. Fanelli had a scholar, called John Bank, who was living in 1713.\*

### THEODORE ROGIERS

is mentioned by Vanderdort,† as the chaser of

\* [To this account, collected from Charles the First's Catalogue by Vanderdoort, the Editor, can offer only an inconsiderable addition. The following are known to be the works of Fanelli,

Monumental bust of Lady Cottington. Copper gilt. Westminster Abbey.

Ditto. Robert Ayton, Esq. Bronze. Ditto.

Sir Robert Stapylton.

King Charles the First, with an ermine robe. Bronze. Hammersmith.

King Charles the First. Copper. Bodleian Library, Oxford. This highly finished bust is in armour, with lions heads on the shoulders, falling collar, and sash ; larger than life.

Penelope Noel, 1633. White Marble. Campden. Gloucestershire. And with most probable conjecture,

The full length recumbent figures of Abraham Blackleech, Esq. and his lady in Gloucester Cathedral of white marble.

The same of Mrs. Delves. Horsham, Sussex.

In comparing the works of Fanelli with those of Le Soeur, a higher degree of finishing, but less boldness of design, will be immediately observed. Fanelli had a more delicate chisel in marking out the lace and drapery of Vandyck's portraits, which were his models ; the design being merely that of a portrait in marble ; and, as substituting form for colour, partakes in every instance more of Gothic stiffness than of classical life and ease. His busts indeed have a Roman air, acquired probably in the school of Bernini, or others of his countrymen.]

† Page 73, 74.

five square plates of silver with poetic stories in the King's collection ; and he made an ewer from a design of Rubens, mentioned in the life of that painter. He must not be confounded with William Rogers an Englishman, who engraved the title-page to John Linschoten's collection of voyages to the East Indies.

I shall now set down what little I have to say of the medallists of King Charles. Briot has been mentioned under the preceding reign : He and T. Simon, his disciple, possessed the royal favour 'till the beginning of the troubles, when Simon falling off to the parliament,\* a new medallist was employed on the few works executed for the King during the remainder of his life ; his name was

### THOMAS RAWLINS.

The first work by which he was known to the public was of a nature very foreign from his profession ; in 1640 he wrote a play called *The Rebellion*,† and afterwards a Comedy, called *Tom*

\* I have already referred the reader to Vertue's account of the two Simons and their works, which he intended as a part of this history of the arts, which is too long to transcribe here, and which would be mangled by an abridgment. Abraham Simon, one of the brothers, a man of a very singular character, had fancied that the Queen of Sweden was in love with him, and at last had an ambition of being a bishop.

† See *Langbaine*, p. 117. Subjoined to a book called *Good-*

Essence.\* He was appointed engraver to the mint, now become ambulatory, by patent in 1648; having in the preceding year while the King was at Oxford struck a medal on the action of Kintonfield. Under the date on the reverse is the letter R. sideways.† The next year he struck another, after many offers of peace had been made by the King and been rejected; on the reverse are a sword and a branch of laurel; the legend, in *utrumque paratus*. The R. under the bust of the King. In 1644 he made a large oval medal, stamped in silver, with the effigies of a man holding a coin in his hand, and this inscription, *Guliel. Parkhurst Eq. aurat. custos Camb. et monet. totius Angliae 1623. Oxon. 1644. R sculps. I* take for granted this Sir W. Parkhurst had been either a patron or relation of Rawlins, or one cannot conceive why he should have gone back twenty-one years to commemorate an obscure person, so little connected with the singular events of the period when it was struck. This medal was in the collection of Sir Hans Sloane, and is now in the museum, as was and is, an oval piece of gold of Charles II. the reverse a ship;

friday, being meditations on that day printed in 1648, is a collection of poems called *Calanthe*; by T. R. who by the presentation-book Mr. Oldys found was our Thomas Rawlins.

\* See notes to *Dryden's poems*, published in 4 volumes 1760, p. lxxxii. vol. i.

† *Evelyn*, p. iii. No. 32.

better workmanship than the preceding. There is but one piece more certainly known for his, a cast in lead, thus inscribed, Rob. Bolles de Scampton in com. Lincol. Baronet; under the shoulder T. Rawlins F. 1665. There might be and probably were other works of his hand, to which in prudence he did not set his name. Such is the bold medallion of Archbishop Laud, struck in 1644. He was employed by the crown 'till 1670, when he died. There is a print of his wife, with this inscription; Dorothea Narbona uxor D. Thomae Rawlins supremi sculptoris sigilli Carol. I. et Carol. II. D. G. magn. Brit. Franc. et Hiber. regum. In Fleckno's works published in 1653 in "Poem on that excellent cymelist or sculptor in gold and precious stones, &c. Tho. Rawlins."

### JOHN VARIN OR WARIN

was an eminent medallist in France, but appears by some works to have been in England, at least to have been employed by English; there are four such pieces in the collection of Mr. West; the first, a large medallion cast, Guil. fil. Rob. Ducy mil. et baronet. ætat suae 21, 1626. Another, a cast medal of Philip Howard S. R. E. Card. Norfolk. Endymion Porter ætat. 48, 1635. And Margareta, uxor, aet. 25, 1633. I have a good medal of Cardinal Richelieu by Warin, who died in 1675, as I learn from a jetton of him by Dacier. Warin was exceedingly fond of money, and having

forced his daughter, who was beautifull, to marry a rich and deformed officer of the revenue, she poisoned herself a few days after the wedding, saying, "I must perish, since my father's avarice would have it so." *V. Lettres de Guy Patin; and Recreations histor.* vol. i. p. 75. 1768.

The last artist that I have to produce of this period, but the greatest in his profession that has appeared in these kingdoms, and so great, that in that reign of arts we scarce know the name of another architect, was

### INIGO JONES,

Born 1572. Died 1652,

who, if a table of fame like that in the Tatler, were to be formed for men of real and indisputable genius in every country, would save England from the disgrace of not having her representative among the arts. She adopted Holbein and Vandyck, she borrowed Rubens, she produced Inigo Jones. Vitruvius drew up his Grammar, Palladio showed him the practice, Rome displayed a theatre worthy of his emulation, and King Charles was ready to encourage, employ, and reward his talents. This is the history of Inigo Jones as a genius. The particulars of his life have been often written, and therefore I shall run them over very briefly; adding some less known minutiae [which, I fear, are the characteristics of these volumes] and some catalogue of his works.

BRITISH  
MUSEUM  
OF THE  
ASIANIC



*Van dyck. pinx.*

*H. Cook. sculp.*

## INIGO JONES.

LONDON.  
Published by John Major, 50, Fleet Street.  
Sept. 15<sup>th</sup> 1826.





He was born about 1572, the son of a cloth-worker, and by the most probable accounts, bound apprentice to a joiner; but even in that obscure situation, the brightness of his capacity burst forth so strongly, that he was taken notice of by one of the great Lords at court; some say, it was the Earl of Arundel; the greater\* number that it was William Earl of Pembroke; though against that opinion there is, at least, a negative evidence, which I shall mention presently. By one of these Lords, Inigo was sent to Italy to study landscape-painting, to which his inclination then pointed,† and for which that he had a talent, appears by a small piece preserved at Chiswick; the colouring is very indifferent, but the trees freely and masterly imagined. He was no sooner at Rome, than he found himself in his sphere. He felt that nature had not formed him to decorate cabinets, but design palaces. He dropped the pencil, and conceived *Whitehall*.‡

\* Among whom is *Loyd* in his *Memoires*, p. 577.

† [The earliest instance of the employment of Inigo Jones, as an architect, which the Editor has discovered, was when James I. visited Oxford, in 1605, he being then thirty-three years old, when he was retained by the University to prepare for the masquerade. In *Leland's Collectanea*, *Append.* vol. vi. p. 647. "They hired one Mr. Jones, a *great traveller*, who undertook to further them much, and to furnish them with rare devices, but performed little to what was expected. He had for his pains as I have constantly heard 50*l.*" This notice fixes his earliest visit to France and Italy to a period before 1605.]

‡ [*Regia Albaula*, as it is called by *Sandart*.]

In the state of Venice he saw the works of Palladio, and learned how beautifully taste may be exerted on a less theatre than the capital of an empire. How his abilities distinguished themselves in a spot where they certainly had no opportunity to act,\* we are not told, though it would not be the least curious part of his history; certain it is, that on the strength of his reputation at Venice, Christian IV. invited him to Denmark, and appointed him his architect; but on what buildings he was employed in that country we are yet to learn. James I. found him at Copenhagen, and Queen Anne took him in the quality of her architect to Scotland. He served Prince Henry† in the same capacity, and the place of Surveyor-general of the Works was granted to him in reversion. On the death of that Prince, with whom at least all his lamented qualities did

\* Though no building at Venice is attributed to Inigo, the palace and a front of a church at Leghorn are said to be designed by him.

[The grand piazza or square at Leghorn, was completed under the auspices of Ferdinand the First, (of the Medici family) who died in 1609. Jones was then young, in practice at least; and it is not probable that, as a foreigner, he should have been preferred before the Tuscan architects; but that he took the leading idea of Covent Garden, from Leghorn, upon which, whoever has seen both, will allow that Jones has improved upon the original plan. *Evelyn* says, that "it was built after the model of that in Legorne."]

† [He was Master of the Works to Prince Henry. No painter is mentioned. *Archaeologia*.]

not die, Jones travelled once more to Italy, and assisted by ripeness of judgment perfected his taste. To the interval between those voyages I should be inclined to assign those buildings of Inigo, which are less pure, and border too much upon that bastard style, which one calls *King James's Gothic*. Inigo's designs of that period are not Gothic, but have a littleness of parts and a weight of ornaments, with which the revival of the Grecian taste was encumbered, and which he shook off in his grander designs.\* The Surveyor's place fell and he returned to England; and as if architecture was not all he had learned at Rome, with an air of Roman disinterestedness he gave up the profits of his office, which he found extremely in debt, and prevailed on the comptroller and paymaster to imitate his example, 'till the whole arrears were cleared.

In the reign of James I find a payment by a

\* [Of this exuberant style of ornament, the north and south sides of the quadrangle of St. John's College, Oxford, are a remarkable specimen, and copy the faults rather than the excellence of his great exemplar Palladio, as seen at Vicenza. The busts between the arches, and the heavy foliage and wreaths, under the alcoves, are certainly unclassical. Palladio and Scamozzi had preceded Jones, by some years, but were the architects whose works presented themselves, most frequently, in his two visits to Italy. Carlo Maderno was engaged in building St. Peters when he was at Rome. Francis Mansart, in France, was then rising into fame, for his construction of châteaux and palaces; the taste upon which he then formed himself was improved by his own native genius.]

warrant from the council to Inigo Jones, Thomas Baldwin, William Portington and George Weale, Officers of his Majesty's Works, for certain scaffolds and other works by them made, by the command of the Lord Chamberlain, against the arraignment of the Earl of Somerset and the Countess his Lady. The expence was twenty pounds.

In the *Foedera*\* is a commission to the Earl of Arundel, Inigo Jones and several others, to prevent building on new foundations within two miles of London and palace of Westminster.

In 1620 he was employed in a manner very unworthy of his genius. King James set him upon discovering, that is, guessing, who were the founders of Stone-henge. His ideas were all romanized; consequently his partiality to his favorite people, which ought rather to have prevented him from charging them with that mass of barbarous clumsiness, made him conclude it a Roman Temple. It is remarkable, that whoever has treated of that monument, has bestowed it on whatever class of antiquity he was peculiarly fond of; and there is not a heap of stones in these Northern countries, from which nothing can be proved, but has been made to depose in favour of some of these fantastic hypotheses.

\* Vol. xviii. p. 97. See also in the *Strafford Papers*, some letters of Mr. Garrard, which contain an account of proceedings under that commission, by virtue of which twenty newly erected houses in St. Martin's-lane were pulled down.

Where there was so much room for visions, the Phœnicians could not avoid coming in for their share of the foundation; and for Mr. Toland's part, he discovered a little stone-henge in Ireland, built by the Druidess Gealcopa, (who does not know the Druidess Gealcopa?) who lived at Inisioen in the county of Donnegal.\*

\* See a summary of this controversy in the life of Inigo Jones in the *Biographia Britannica*.

[Concerning that inexplicable subject, the real origin of Stone-henge, these conjectures are justly ridiculed by Mr. W. The hypothesis, by no means more happy than many others, was, that it was a temple of the Tuscan order, built by the Romans, during their possession of this country, and dedicated to the worship of Cælus, or Terminus. In 1655, Webb, who may be considered as his legitimate successor, published in London, small folio, "*Stonehenge restored*," reprinted 1655, and since followed by an endless, and now forgotten, controversy. Webb has dedicated this work to Philip Earl of Pembroke, and says, "This discourse of Stonehenge is moulded off and cast into a rude form, from some few indigested notes of the late judicious architect, the Vitruvius of his age, Inigo Jones. Accept it in his name;" and he afterwards mentions, "King James being on a progress at Wilton, in 1620, sent for Inigo Jones, whom he ordered to produce out of his own practice in architecture, and experience in antiquities, whatever he could possibly discover concerning this of Stonehenge." Webb's assertion respecting the *indigested notes*, renders it extremely problematical, whether they were ever presented to that king; for that Jones purposely delayed their completion, before his death, and did not publish them, during the reign of his son, seems to prove that he took no real interest in the question. *Dryden* honoured Dr. Charlton with an epistle in verse, upon his "*Chorea Gigantum*." *Works by Warton*, v. ii. p. 103.]

In the same year Jones was appointed one of the commissioners for the repair of St. Paul's, but which was not commenced 'till the year 1633, when Laud, then Bishop of London, laid the first stone and Inigo the fourth. In the restoration of that cathedral he made two capital faults.\* He

\* [The great repair or restoration of St. Paul's, by JONES, presented a pile of massive ugliness, which neither before, nor since, has been imagined or executed; resembling the Ægyptian pyramids, in style, much more than any ecclesiastical building in Europe. Perhaps, he might intend, that such heavy plainness should contrast more strongly with the portico, which was the redeeming feature of the whole design, and which, for grandeur and extent, must be considered as an admirable example of his talent. It no longer remains to be seen, but a very accurate idea of it, is afforded by Hollar's engraving in *Dugdale's History*. A brief description may claim the attention of the curious reader.

This Portico, according to the scale of *Harris's* plan, was 200 feet in length, fifty in depth, and forty, at the least, in height, to the top of the parapet and balustrade. There was no pediment. The architect had intended to have placed instead, ten statues of English kings, who had been benefactors to the church. Kings James and Charles only had found a station in the centre, with an isolated and poor effect; not to be attributed to the designer. The portico was octostyle, of the Corinthian order, having pilasters at each angle and three columns on either side. Jones certainly considered this as the grandest work which he was allowed to bring to completion. The inscription on the architrave was, "CAROLVS Dei gratia M. Brit. Franc. et Hib. Rex Templum Divi Pauli vetustate consumptum, restituit Porticū. A. D. 1639." We learn from *Dugdale*, that "this most magnificent and stately portico the King erected at his own charge, at the west end, where he placed the statues of his father and himself, for a lasting memorial of this their advancement of so glorious a work. Which

first renewed the sides with very bad Gothic, and then added a Roman portico, magnificent and beautiful indeed, but which had no affinity with the ancient parts that remained, and made his own Gothic appear ten times heavier. He committed the same error at Winchester, thrusting a screen in the Roman or Grecian taste into the middle of that cathedral.\* Jones indeed was by no means successful when he attempted Gothic. The chapel of Lincoln's-inn has none of the characteristics of that architecture. The cloyster

portico was intended to be an ambulatory for such as usually walk in the body of the church, and disturb the solemn service of the choir, p. 143. It is well known to those, who are acquainted with the habits and customs of gentlemen of all descriptions, in London, in the reigns of Elizabeth and James, that the nave of St. Paul's was their daily resort for conversation and news. The fourth chapter of *Decker's Gull's Horn-book* is intitled, "How a gallant should behave himself in Paul's walk."

Of the fate of this structure after the abrogation of royalty, we are thus informed. "During the usurpation, the stately portico, with the beautiful corinthian pillars, being converted into shops for seamstresses, and other trades, with lofts and stairs ascending thereto—the statues had been despitefully thrown down, and broken in pieces." p. 148.

In neither of the plans made by Sir Christopher Wren does there appear any intention of adopting or preserving it, perhaps from extreme difficulty, rather than under-rating its decided architectural merit.]

\* [It is intended to supersede this work of Jones, by one of Gothic design.]

beneath seems oppressed by the weight of the building above.\*

The authors of the *Life of Jones* place the erection of the Banqueting-house in the reign of King Charles; but, as I have shown from the accounts of Nicholas Stone, it was begun in 1619, and finished in two years—a small part of the pile designed for the palace of our Kings; but so complete in itself, that it stands a model of the most pure and beautiful taste. Several plates of the intended palace of Whitehall have been given, but, I believe, from no finished design.† The

\* In *Dugdale's Origines Judiciales*, p. 34, is an account of the building of that chapel from a design of Inigo. The first proposal of building it was in 1609, but it was retarded 'till about 1617. The charge was estimated at two thousand pounds. It was finished in five years, and consecrated on Ascension-day 1623 by the Bishop of London, Dr. Donne preaching the sermon.

† [Many distinct designs, both plans and elevations, came into the possession of Dr. George Clarke, of Oxford (who was celebrated for his practical skill in architecture), as well as the copy of Pallađio, hereafter to be noted. These have in several instances been connected into one plan, and that designated "Whitehall." It is evident, that those published in the *Vitruvius* (fol. 1717) could not be genuine, but a *cento* made up from such detached pieces, with very heterogeneous application of them. They are said to have belonged to W. Emmett, Esq. of Bromley, and claim to be the same presented to Charles I. in 1639. *Aubrey* (v. i. 413) says, that John Oliver, the city surveyor, had *all Jones's MSS.*; but he must surely mean those which Webb, his son-in-law and successor,



four great sheets are evidently made up from general hints; nor could such a source of invention and taste, as the mind of Inigo, ever produce so much sameness. The strange kind of cherubim on the towers at the end are preposterous ornaments, and whether of Inigo or not, bear no relation to the rest. The great towers in the front are too near, and evidently borrowed from what he had seen in Gothic, not in Roman buildings.\* The circular court is a picturesque thought,

had not. Lord Burlington probably procured those, which were not in the possession of Dr. Clarke.

Kent's edition of the Works of Inigo Jones was published first in 1727; with additions in 1744; lastly, in two volumes in folio, 1770.

Upon inspecting these, we are naturally led to discover the Banqueting-house, and the intended corresponding Chapel, which are seen *precisely*, in only one of them. *MSS. Lansdowne, Brit. Mus. no. 730.* Survey or ground plot of Whitehall.]

\* [To excite our admiration of the grandeur of conception with which the genius of Inigo Jones had inspired him, in the formation of a palace, not inferior either in extent or magnificence to those of the Roman Emperors, it will be necessary only to give the admeasurement, from the authority on which we may best rely. The plans above described agree generally as to the ground plot, although they differ so greatly as to the details of the elevation. The whole formed an oblong square, and consisted of seven courts, of which six were quadrangular. That in the centre of the building was larger than the other two chief divisions—and these were again subdivided into three courts, the centre one of which, on the north side, had two galleries, with arcades, and that on the south a circular court, which was called "the Persian," of a diameter of 210 feet, bounded on the ground-floor by an open arcade. The

but without meaning or utility. The whole fabric however was so glorious an idea, that one forgets for a moment, in the regret for it's not being executed, the confirmation of our liberties obtained by a melancholy scene that passed before the windows of that very Banqueting-house.

In 1623 he was employed at Somerset-house,\*

piers between the arches were decorated with figures of Persian warriors in captivity. The upper story was ornamented between each window by Cariatides, bearing corinthian capitals, placed on their heads, with an entablature of that order, and the whole finished by a balustrade. The origin and history of such figures are well known to every scientific architect. It is amusing, and perhaps instructive, to contrast the judgment of an amateur by that of a professor of architecture. Sir William Chambers decides, that "there are few nobler thoughts, in the remains of antiquity, than Inigo Jones's "Persian court;" the effect of which, if properly executed, would have been surprising and great, in the highest degree." *Civil Architecture, Edit. Gwilt. 8vo. p. 251.*

Towards Westminster, one front would have extended 1152 feet, and that towards the Park, including the present Banqueting-house, 720. The interior space of this room is the largest in England, with the exception of Westminster-hall, as it contains a greater number of cubic feet. It has dimensions of 115 feet length, 60 breadth, and 55 height.]

\* [We may regret that the garden front of old Somerset-house has been destroyed. It was taken down to give place to the enlarged design of Sir W. Chambers, which has now risen under more fortunate auspices, and was begun in 1774.]

Few of Jones's works were more exempt from some of his faults, or exhibited a more elegant simplicity. There was a rustic arcade of five arches only, as many windows with alternate dressings as at Whitehall, between Corinthian pilasters,

where a chapel was to be fitted up for the Infanta, the intended bride of the Prince.\* The chapel is still in being. The front to the river, part only of what was designed, and the water-gate, were erected afterwards on the designs of Inigo, as was the gate at York-stairs.

Upon the accession of Charles he was continued in his posts under both King and Queen. His fee as surveyor was eight shillings and four-pence per day, with an allowance of forty-six pounds a year for house-rent, besides a clerk, and incidental expenses. What greater rewards he had are not upon record. Considering the havoc made in offices and repositories during the war, one is glad of being able to recover the smallest notices.

During the prosperous state of the King's affairs, the pleasures of the court were carried on with much taste and magnificence. Poetry, painting, music, and architecture, were all called in to make them rational amusements; and I have no doubt but the celebrated festivals of Louis XIV. were copied from the shows exhibited at Whitehall, in it's time the most polite court in Europe.

which were duplicated at either end. In *Gwill's* edition of *Chambers* (8vo. 1825) is a small, but satisfactory, engraving of it. It was formerly the repository of some of the best of Charles the First's collection of pictures.]

\* Sir H. Bourghier, in a letter to Archbishop Usher, dated July 14, 1623, says, "The new chapel for the Infanta goes on in building." There was another chapel erected for her at St. James's, of which Don Carlos Colonna laid the first stone. *v. Rushworth.*

Ben Johnson was the laureat; Inigo Jones the inventor of the decorations; Laniere and Ferabosco composed the simphonies; the King, the Queen, and the young nobility danced in the interludes. We have accounts of many of these entertainments, called masques: They had been introduced by Anne of Denmark. I shall mention those in which Jones was concerned.

Hymenaei, or solemnities of masque and barriers, performed on the Twelfth-night 1606, upon occasion of the marriage of Robert Earl of Essex, and the Lady Frances daughter of the Earl of Suffolk; at court; by Ben Johnson. Master Alphonso Ferabosco sung; master Thomas Giles made and taught the dances.

Tethys's Festival, a masque, presented on the creation of Henry Prince of Wales, June 5, 1610. The words by S. Daniel, the scenery contrived and described by master Inigo Jones. This was called the Queen's wake. Several of the Lords and Ladies acted in it. Daniel owns that the machinery, and contrivance and ornaments of the scenes, made the most conspicuous part of the entertainment.

February 16, 1613, a masque at Whitehall on the nuptials of the Palsgrave and the Princess Elizabeth, invented and fashioned by our kingdom's most artfull and ingenious architect Inigo Jones; digested and written by the ingenious poet, George Chapman.\*

\* Chapman was an intimate friend of Jones, and in 1616

Jones had dabbled in poetry himself ; there is a copy of verses by him prefixed to Coryat's Cru-  
dities, among many others by the wits of that age,  
who all affected to turn Coryat's book into ridi-  
cule, but which at least is not so foolish as their  
verses.

Pan's Anniversary, a masque at court before  
King James I. 1625. Inventors Inigo Jones and  
Ben Johnson.

Love's Triumph, 1630, by the King and nobility ;  
the same inventors.

Chlorida, the Queen's masque at court, 1630.  
The same.

Albion's Triumph, a masque presented at court  
by the King's Majesty and his Lords, on Twelfth-  
night, 1631 ; by Inigo and Johnson.

The Temple of Love, a masque at Whitehall,  
presented by the Queen and her Ladies, on Shrove-  
tuesday, 1634, by Inigo Jones, surveyor, and  
William Davenant.

Coelum Britannicum, a masque at Whitehall in  
the Banqueting-house on Shrove-tuesday-night ;  
the inventors, Thomas Carew, Inigo Jones.\*

dedicated his translation of Musæus "To the most generally  
ingenious and learned architect of his time, Inigo Jones, Esq.  
surveyor of his majesty's works." See *Wood's Athenæ*, p. 591.  
Jones made the monument for Chapman in the church-yard of  
St. Giles.

\* [*MSS. Lansdowne B. Mus.* no. 1171. fol. Original ground  
plots and profiles of scenes erected at the new Masquing-house,  
being eight in number, by Inigo Jones.]

A masque presented by Prince Charles, September 12, 1636, after the King and Queen came from Oxford to Richmond.

Britannia Triumphans, a masque presented at Whitehall by the King and his Lords on Twelfth-night, 1637.

Salmacida Spolia, a masque presented by the King and Queen at Whitehall on Tuesday January 21, 1639. The invention, ornaments, scenes and apparitions, with their descriptions, were made by Inigo Jones, surveyor-general of his majesty's works; what was spoken or sung, by William Davenant, her majesty's servant.

Love's Mistress, or the Queen's masque, three times presented before their Majesties at the Phoenix in Drury-lane, 1640. T. Heywood gives the highest commendation of Inigo's part in this performance.

Lord Burlington had a folio of the designs for these solemnities, by Inigo's own hand, consisting of habits, masks, scenes, &c.

The harmony of these triumphs was a little interrupted by a war that broke out between the composers, Inigo and Ben;\* in which whoever

\* [The Editor of *Ben Johnson's* works, in the best edition which has been hitherto given of them, considers the evidence adduced to prove that his *Volpone*, was Sutton of the Charter-house, and *Lantern Leather-head*, Inigo Jones, as without just foundation, resting on an erroneous application of those characters, transmitted by popular tradition. He says, that Jones went to Italy in 1612; and that he remained there during

was the aggressor, the turbulent temper of Johnson took care to be most in the wrong. Nothing exceeds the grossness of the language that he poured out, except the badness of the verses that were the vehicle. There he fully exerted all that brutal abuse which his cotemporaries were willing to think wit, because they were afraid of it; and which only serves to shew the arrogance of the man, who presumed to satirize Jones and rival Shakespeare. With the latter indeed he had not the smallest pretensions to be compared, except in having sometimes written absolute nonsense. Johnson translated the ancients, Shakespeare transfused their very soul into his writings.

Another person who seems to have borne much resentment to Jones was Philip Earl of Pembroke.\* In the Harleian library was an edition of *Stone-henge* which formerly belonged to that Earl, and the margins of which were full of strange notes written by him, not on the work, but on the author, or any thing else. I have such another common-place book, if one may call it so, of Earl Philip, the life of Sir Thomas More. In the

several successive years. *Bartholemew Fair* appeared in 1614; and thence he infers that Inigo was not the person he intended to satirize, but the designer of the masques who succeeded him, rather than a man absent from England.

Mr. Gifford resents this criticism, which he calls "scurrilous;" but we must not be surprised, that the refined sentiments of the aristocratic WALPOLE should vary so diametrically from those of the vigorous translator of Juvenal, upon this subject.]

\* R. Symondes calls him the bawling coward.

Stone-henge are memorandums, jokes, witticisms and abuse on several persons, particularly on Cromwell and his daughters, and on Inigo, whom his Lordship calls, Iniquity Jones; and says, he had 16,000*l.* a year for keeping the King's houses in repair. This might be exaggerated, but a little supplies the want I have mentioned of any record of the rewards bestowed on so great a man. It is observable that the Earl, who does not spare reflections on his architect, never objects to him his having been maintained in Italy by Earl William; nor does Webb, in his preface to the Stone-henge, though he speaks of Inigo's being in Italy, say a word of any patron that sent him thither.\* Earl Philip's resentment to Jones was probably occasioned by some disagreement while the latter was employed at Wilton. There he built that noble front, and a grotto at the end of the water. Wilton is one of the principal objects in a history of the arts, and belles lettres. Sir Philip Sidney wrote his *Arcadia* there for his sister; Vandyck drew many of the race, Holbein and Inigo Jones imagined the buildings, Earl Thomas completed the collection of pictures and assembled that throng of statues, and the last

\* [From the following circumstance it may be inferred, that neither the Earls of Pembroke nor Arundel were the first patrons of this celebrated architect. Jones, it is already proved, had returned to England from his first visit to Italy in 1605. In that same year Lord Pembroke was only a few years more, and Lord Arundel just of age. *Collins's Peerage*. His christian name Inigo, is the Spanish for Ignatius.]



Earl Henry has shown by a bridge designed by himself, that had Jones never lived, Wilton might yet have been a villa worthy of ancient Rome.

The works of Inigo are not scarce, though some that bear his name were productions of his scholars; some indeed neither of the one nor the other. Albins in Essex, I should attribute to the last class, though always ascribed to Inigo. If he had any hand in it, it must have been during his first profession, and before he had seen any good buildings. The house is handsome, has large rooms and rich cielings, but all entirely of the King James's Gothic. Pishiobury in Hertfordshire is said to have been built by him for Sir Walter Mildmay. At Woburn is a grotto-chamber, and some other small parts by him, as there is of his hand at Thorney-abbey, and a summer-house at Lord Barrington's in Berkshire. The middle part of each end of the quadrangle at St. John's Oxford is ascribed to him. The supporters of the royal arms are strangely crowded in over the niches; but I have seen instances of his over-doing ornament. Charlton-house in Kent is another of his supposed works; but some critics have thought that only the great gate at the entrance and the colonades may be of his hand. The cabinet at Whitehall for the King's pictures was built by him, but we have no drawing of it.\*

\* [There is a view in Pennant's London, taken from a drawing by Levines.]

At St. James's he designed the Queen's chapel. Surgeon's-hall\* is one of his best works; and of the most admired, the arcade of Covent-garden and the church; two structures, of which I want taste to see the beauties: In the arcade there is nothing remarkable; the pilasters are as errant and homely stripes as any plaisterer would make. The barn-roof over the portico of the church strikes my eyes with as little idea of dignity or beauty† as it could do if it covered nothing but a barn. The expence of building that church was 4500*l.*‡ Ambresbury in Wiltshire was designed

\* [Surgeon's-hall and Theatre were repaired by Lord Burlington. A compliment not greater than is due to Inigo Jones, but the greatest any modern can receive or bestow." *Ralph's Review.*]

† In justice to Inigo one must own, that the defect is not in the architect, but in the order:—who ever saw a beautiful Tuscan building? Would the Romans have chosen that order for a temple? Mr. Onslow, the late Speaker, told me an anecdote that corroborates my opinion of this building. When the Earl of Bedford sent for Inigo, he told him he wanted a chapel for the parishioners of Covent-garden, but added, he would not go to any considerable expence; in short, said he, I would not have it much better than a barn—Well! then, replied Jones, you shall have the handsomest barn in England.

‡ [The church of St. Paul, Covent-garden, has been styled by *Ralph*, in his *Critical Review*, "one of the most perfect pieces of architecture that man can produce." It has extreme simplicity but no magnificence; and in the opinion of several other critics, "the total absence of ornament is not compensated by mere correctness of proportions." It was built in 1631, completely repaired in 1788, burned to the bare walls

by him, but executed by his scholar Webb, who married a cousin-german\* of Jones. Chevening is another house ascribed to him, but doubtful; Gunnersbury† near Brentford was certainly his: the portico is too large, and engrosses the whole front except a single window at each end. The stair-case and salon are noble, but destroy the rest of the house; the other chambers are small, and crowded by vast chimney-pieces, placed with an Italian negligence in any corner of the room. Lindsey-house ‡ in Lincoln's-inn-fields has a chaster front, but is not better disposed for the apartments. In 1618 a special commission was

in 1794, and in next year restored, with a just adherence to the original model, by Hardwick. Dimensions, 125 feet long without the vestibule, breadth 50.

The grand arcade was never completed beyond the north and eastern sides of the square. One half of the last mentioned has likewise been destroyed by fire; and rebuilt in a dissimilar style. The square in Lincoln's Inn Fields was laid out, but the mansion only of the Earl of Lindsey, on the western side, in which he first introduced the diminishing pilaster, was brought to completion before the death of Jones, or the Civil war. The greater part has been since rebuilt.

The elevations of the intended buildings both in Covent-garden and Lincoln's-inn-square, as made for Lord Arundel, who was the chief acting commissioner, are now preserved at Wilton.

\* [Anne, his only daughter. Webb was the son of his sister.]

† [Taken down in 1802.]

‡ Jones was one of the first that observed the same gradual diminution of pilasters as in pillars. Lindsey-house owes it's chief grace to this singularity.

issued to the Lord Chancellor, the Earls of Worcester, Pembroke, Arundel, and others, to plant, and reduce to uniformity Lincoln's-inn-fields,\* as it shall be drawn by way of map or ground-plot, by Inigo Jones, Surveyor-general of the works. Coleshill, in Berkshire, the seat of Sir Mark Pleydell, built in 1650, and Cobham-hall in Kent, were his. He was employed to rebuild Castle-Ashby, and finished one front, but the civil war interrupted his progress there and at Stoke-park in Northamptonshire. Shaftsbury-house, now the London-lying-in-hospital, on the east side of Aldersgate-street, is a beautiful front; at Wing, seven miles from his present seat at Ethorp in Buckinghamshire, Sir William Stanhope pulled down a house built by Inigo. The front to the garden of Hinton St. George in Somersetshire, the seat of Earl Poulet; and the front of Brympton, formerly the mansion of Sir Philip Sydenham, were from designs of Jones; as Chilham-castle, and the tower of the church at Staines, where Inigo sometime lived, are said to be. So is a very curious work, if really by him, as I know no other performance of his in that kind, a bridge at Gwydder in Wales, on the

\* That square is laid out with a regard to so trifling a circumstance, as to be of the exact dimensions of one of the pyramids. This would have been admired in those ages, when the Keep at Kenelworth-castle was erected in the form of a horse-fetter, and the Escorial in the shape of St. Laurence's gridiron.

estate of the Duke of Ancaster. Some alterations and additions he made at Sion. At Oatlands remains a gate of the old palace, but removed to a little distance, and repaired, with the addition of an inscription, by the present Earl of Lincoln.\* The Grange, the seat of the Lord Chancellor Henley, in Hampshire, is entirely of this master. It is not a large house, but by far one of the best proofs of his taste. The hall, which opens to a small vestibule with a cupola, and the staircase adjoining, are beautiful models of the purest and most classic antiquity. The gate of Beaufort-garden at Chelsea, † designed by Jones, was purchased by Lord Burlington and transported to Chiswick, where in a temple are some wooden seats with lions and other animals for arms, not of his most delicate imagination, from Tart-hall. ‡

\* [Henricus Com : de Lincoln hunc arcum opus Ignatii Jones vetustate corruptum restituit.]

† [The residence of the first Duke of Beaufort.]

‡ [The Editor is aware of the difficulty which offers itself, in positively fixing several works, which Mr. W. has overlooked from doubts so entertained, because some of them were by Jones, as far as the original design or idea, but arranged and executed, subsequently, by Webb and Carter, who claimed them for their own. Nevertheless, he will mention some of them. It is a fair conjecture, that York House and Burley on the Hill, in Rutlandshire, known to have been both erected for the favourite Buckingham, were superintended by Inigo Jones. The latter was built upon magnificent substruc-tions and terraces, the rival in point of situation and extent of Belvoir Castle. The Parliament army, in a predatory march,

He drew a plan for a palace at Newmarket, but not that wretched hovel that stands there at present. The last, and one of the most beautiful of his works, that I shall mention, is the Queen's house at Greenwich. The first idea of the hospital is said to have been taken by Webb from his papers. The rest of his designs, and his smaller works, as chimnies and ceilings, &c. may be seen in the editions of Kent, Ware, Vardy, and Campbell.\*

Dr. Clarke of Oxford had Jones's Palladio,†

set fire to it in 1645. Part of Cobham-hall, Kent, built by him for James Duke of Richmond, (and where his portrait is still preserved) had a ceiling divided into compartments with an oval in the centre, like those at Whitehall and York-house; and painted by Horatio Gentileschi. Crewe-hall, in Cheshire, and Sherbourn, in Gloucestershire, were certainly built by him; as were the stone pillars at Holland-house, as far as the design; and lastly, Forty-hall, in Enfield, for Sir Nicholas Rainton. He had built a house for himself in St. Martin's-lane, London, and another as a country residence, at Cherry-garden farm, Charlton, Kent. Devonshire-house, Piccadilly, burned down in 1734, was attributed to him.]

\* In *Hutchins's History of Dorsetshire*, vol. ii. p. 461, there is a plate of a handsome gateway at Clifton Maubank, which is ascribed to Inigo, and, I believe, justly. There is simplicity and proportion, niches with shells, and a Grecian entablature, though mixed with many traces of the bad style that preceded him. He seems to have enticed the age by degrees into true taste.

† [This copy is of the Edition printed “*In Venezia, appresso Barto. Carampolo*, fol. 1613. It was purchased of Michael Burghers, the engraver, by Dr. G. Clarke, who bequeathed it to Worcester College, Oxford; and the Editor has been lately

with his own notes and observations in Italian, which the doctor bequeathed to Worcester college. The Duke of Devonshire has another with the notes in Latin. Lord Burlington had a Vitruvius noted by him in the same manner. The same Lord had his head by Dobson. At Houghton, it is by Vandyck.\* Hollar engraved one of them. Villamena made a print of him while he was in Italy. Among the Strafford Papers there is a letter from Lord Cottington to the Lord

avored, with an inspection of it. Many notes in Italian are written on the margin; and Jones's autograph frequently, with a very few architectural elevations, delicately drawn, with Indian ink. The first date is "Vicenza Thursdaie, 23 Sept. 1613." Another "In the name of God, Amen. The second daie of January, 1614, I being in Rome, composed the desine followinge, with the ruines. *INIGO JONES.*"

This very curious book was the companion of the great architect in his peregrinations through Italy, and has suffered much in the service, but has been judiciously kept in the state in which he left it. Leoni promised these notes in the first edition of his architecture, but did not give them.

Pope, in a letter addressed to Jervas, the painter, says, "I had the good fortune to be often in company with Dr. Clarke (at Oxford), and he entertained me with several drawings, and particularly with the original designs of Inigo Jones for Whitehall." *Pope's Works*, vol. vii. p. 322. *Warton*:

The drawings of the intended palace are so highly finished as to induce a doubt, whether they were left in that state by Inigo Jones himself, or are a pasticcio from his sketches? In 1680, eighteen years before the fire, a survey and ground-plot of the then existing palace was drawn by John Fisher, and engraved by Vertue, in 1747.]

\* [Another at Kensington, by P. Nogari, painted at Rome]

deputy sending him a memorial from Inigo, relating to the procurement of marble from Ireland.\*

Inigo tasted early of the misfortunes of his master. He was not only a favourite† but a Roman Catholic. In 1646 he paid 545*l.* for his delinquency and sequestration. Whether it was before or after this fine I know not, that he and Stone buried their joint stock of ready money in Scotland-yard; but an order being published to encourage the informers of such concealments, and four persons being privy to the spot where the money was hid, it was taken up and reburied in Lambeth-marsh.

Grief, misfortunes, and age, terminated his life.‡ He died at Somerset-house July 21, 1651,

\* [*Dryden*, without appearing to have intended it, has most happily described the true style of I. Jones, and the architecture which he introduced into his native country.

“ Firm Doric pillars found your solid base,  
The fair Corinthian crowns the higher space,  
Thus all below is strength and all above is grace.”

*Epist to Congreve.*]

† In *Vanderdort's* catalogue is mention of a picture of Steenwyck bought by Inigo for the King, p. 15, and of a waxen picture of Henry VIII. and a drawing of Prince Henry presented by him, p. 75.

‡ [As inscribed on the tomb of another man of genius, “*Senio ac mœrore confectus.*”]

Extract from the Register of the Parish of St. Bennet, Paul's Wharf. “Inigo Jones buried 26 June 1632.”

*A. Wood* (p. 1114) says that “Inigo Jones died about Mid-



and on the 26th of the same month was buried in the church of St. Bennet's Paul's-wharf, where a monument\* erected to his memory was destroyed in the fire of London.

I here conclude this long chapter on the reign of King Charles. The admirers of that Prince will not think, I hope, that I have stinted them in anecdotes of their favourite monarch.

The next scarce deserves the name of a chapter; it contains the few names we find of Artists during the Interregnum.

summer 1652 æt 79. His only daughter and heir, Anne, married her first cousin John Webbe of Butleyh in Somersetshire, into whose hands the greater part of his MSS. came. Oliver the city surveyor had others.

The male heir of this family of Webbe, if any remain, is the sole representative of Inigo Jones. *MSS. Coll. Arm. Visit: Somerset. 1672.*]

\* The arms on the frame of his picture, when bought by Sir Robert Walpole, were, per bend sinister ermine and ermine a lion rampant, or, within a border engrailed of the same.

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## REMARKS.

THE subject of the preceding Chapter being chiefly the History of Portrait-painting, as improved by the transcendant talents of Rubens and Vandyck, other observations will more readily follow a concise catalogue of such residences of the nobility, in which a series of their ancestors has been preserved from dispersion, and in a perfect state.

356 · PAINTERS IN THE REIGN OF CHARLES I.

*Collections of Portraits of individuals of noble families in groups or singly.*

1. Howards. { Norfolk House, Arundel Castle, and Workshop  
Manor, Notts. Charlton, Wilts. Castle Howard, and Greystoke Castle, Cumberland.
2. Percy and Seymours. { Sion House, Northumberland House, and  
Petworth, Sussex.
3. Veres and Cavendishes. { Welbeck, Notts. Devonshire House, London,  
and Chatsworth, Derbyshire.
4. Herberts. Wilton Abbey, High Clere, and Powys Castle.
5. Greys. Wrest, Herts, and Dunham Massey, Cheshire.
- 6 Russels. Woburn Abbey, Bedfordshire.
7. Somersets. Badminton, Gloucestershire.
8. Thynnes. Longleat, Wilts.
9. Nevilles. Mereworth Castle, Kent.
10. Hastings. Donington Castle, Leicestershire.
11. Sydneys. Penshurst, Kent.
12. Manners. Belvoir Castle, Rutlandshire.
13. Stanleys. Knowsley, Lancashire.
14. Cecils. Burleigh, Lincolnshire, Hatfield, Herts.
15. Lees. Ditchley, Oxfordshire.
16. Villiers. The Grove, Amesbury.
17. Norths. Wroxton Abbey, Oxfordshire.
18. Digbys. Sherburn Castle, Dorset, and Gothurst, Bucks.
19. Spencers. Althorp, Northamptonshire.
20. Comptons. Castle Ashby, Ditto.
21. Fieldings. Newnham Paddox, Warwickshire.
22. Grevilles. Warwick Castle.
23. Lumley, Fitzalan & Howard. { Lumley Castle, Durham.
24. Wentworths. { Wentworth Castle, Wentworth House, York-  
shire.
25. Sackville's. Knowle, Kent.

The above are not enumerated *exclusively*, or as being the only collections which contain a series of this description, but

as serving to ascertain them. Others may have been omitted, but from ignorance only of their existence, or in many instances the difficulty of inspecting them. In the more general assemblage of the portraits of the illustrious nobles of the past centuries, such as those at Gorhambury, the Grove, Herts, Longleat, Knowle, Woburn Abbey, Warwick Castle, and Ham House, Surrey, many originals, and repetitions of contemporary portraits of individuals are known to recur, which are not unfrequently of equal merit and curiosity.

The late Sir W. Musgrave, well known for his collection of English heads, gave to the British Museum his copy of GRANGER, with most copious additions and notes (*Additional Cat.* no. 6301) particularly with regard to portraits, still extant; and the houses in which they remain. These MSS. have been inspected, with care, by the Editor, and with due acknowledgment for the information, acquired from them; but, he must say, that in some few instances which he has had the opportunity of examining, it was most evident, that Sir William had merely copied that useful domestic manual (in great houses) called the "Housekeeper's list;" and that conjecture, sanctioned by tradition, had designated certain portraits, in defiance of the painter's style, date, or identity of the person represented. The names of great masters most frequently *taken in vain*, are those of Holbein, Jansen, and Vandyck,—in portraits, as Mr. W. has elsewhere observed, "which are christened by chance, like children at a foundling hospital."

A very delightful feeling results from the inspection and consequent acquaintance with the portraits of those who have lived two centuries before us. We feel a greater satisfaction, when we see "the lively portraiture displayed"—when we have the reflected image of any individual, in whose history we have taken an interest, presented to our instant recollection, by being brought forward to our view. "When we read a description of any remarkable person, as to the colour of complexion, and features, in any memoir of the time, it is gratifying to find, that the portrait before us, is in exact correspondence; and the best evidence of its being a true

resemblance. Thus, a reminiscence is given of those who, for ages, have lain in the grave, and the idea of what they were in life becomes stronger and more animated as we have the opportunity of contemplating their very shape." *Brydges*.

This curiosity may, perhaps, be not considered as strictly philosophical, but to those who delight to investigate the history of old times, more congenial, as the imagination is not entirely excluded. By associating in "the mind's eye" eminent personages of either sex, the great characters of any age, in particular, we can be present at the courts or councils of our Henry's, Elizabeth, James or Charles. We can call together, from an acquaintance with many individuals, whose portraits even yet can grace the walls of lengthened galleries, the family circles of our ancient nobility and gentry.

"All the fair series of the whiskered race." *T. Warton*.

Whatever we may have learned of their domestic life and habits, becomes much more interesting and intelligible by the certainty of resemblance to the living actors, in past scenes. We rescue, by these aids, from utter oblivion of the real life, a satisfactory knowledge of their persons, the characteristic peculiarity of features, individual countenance, and the perpetual variety of their attire and habiliments. Every beautiful or dignified portrait by the pencil of Vandyck will give us an increased pleasure, from the idea of its truth and identity, by which alone a real interest can be created.

"*Sic oculos—sic ille manus—sic ora ferebat. Virgil.*

Historical painting was, even at the close of the reign of Charles the first, a stranger to England, excepting that the allegories of Rubens and Gentileschi may be so esteemed. We had no artist employed on sacred or classical subjects, as in the schools of Italy, France, and Flanders, whose works then adorned our growing collections, and were in great request. The former were demanded by the religion of those countries, and not by that of our own; the latter, whilst the taste for portrait-painting was universal, offered no reward to the exertions of native talent, as directed to that point.

Dobson, who may be styled the first English artist, adopted, in a few instances, the idea of making the historical groups, which are mentioned by Mr. W. subservient to the prevailing fashion, by giving the real likeness of known individuals, so that he might by such an expedient, excite a greater interest in his works. He had indeed learned it from the practice of the foreign artists, whose "Holy families" were very frequently taken from the domestic circle of their employers.

With respect to Architecture, both the earlier and the later manner, by which the works of Inigo Jones were characterised, formed a new style and æra in its history.

The first mentioned showed, certainly, nothing of the Palladian genius, excepting the dimension of his buildings and the partial application of the orders.

To the cursory notices of the more celebrated works of Inigo Jones, exclusively of Whitehall, certain additional information has been collected.

Mr. W. speaks of the "sublime dreams of Piranesi," and those equally so of the architect and his royal patron, were no less "the baseless fabrics of a vision." He conceived Whitehall a palace, to which, had it been completed, the Louvre, Thuilleries and Escorial were to yield the palm of superiority. This might flatter the venial vanity of a monarch of taste and judgment. At no period of the reign of Charles the First, even in its state of comparative prosperity, could he have supposed that he possessed, or ever should possess, the means of erecting a royal residence of such excessive sumptuousness and magnificence. The Banqueting-house, or hall of audience, had cost 19,000*l.* and is stated to have been a *fifty-fifth part only* of the "gorgeous palace," which was in distant contemplation. When Jones succeeded, as master of the boards of works, the funds were so nearly exhausted, that he *nobly* remitted his own advantages. Charles had found it no easy business to pay the Duke of Mantua 18,000*l.* for his gallery of paintings and statues. Still, such pursuits were most congenial to his taste and inclination; and his frequent and confidential conversations with Rubens, Vandyck, and Jones, upon the present or future exertion of their several

talents, were the delight of his happier, and the solace and amusement of his inauspicious days.

The reign of Charles the First was the dawn of classical sculpture in England. Hitherto, we had considered that sublime art, as applicable only to Gothic architectural embellishment or sepulchral monuments; and it had rarely elevated itself much above mere carving. We were almost ignorant of ancient art, or had, previously at least, a very imperfect knowledge of it, from a few casts in bronze or plaster, which had been brought over from France, in the preceding age.

The first collection of small bronzes from the antique had been made by P. Henry, to which a few originals were added by the King, which were included in the purchase from Mantua. Rubens had made a small but valuable selection, which had enabled him to write his treatise on that subject; and which were afterwards placed in York-house by the Duke of Bucks. Lord Arundel's collection, deposited in his gallery at Arundel-house, exceeded the above mentioned with respect to number, and rivalled them in excellence. The dispersion of the two first is irretrievable. It is believed that the Spanish ambassador, Don Alonzo Carderias, transported those which he had bought of the Parliamentary commissioners, and that they are now at the palace of Aranjuez. Those belonging to the Duke of Bucks, were sold at Antwerp to German princes, chiefly because they had been in the cabinet of Rubens. Of the last, an account has been given, as having been retained, in this country.

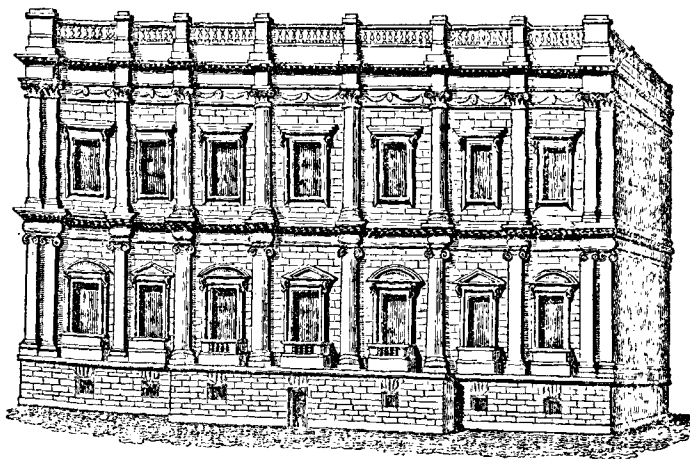
We must in candour allow, that none of these statues were of pre-eminent consideration, as specimens of Grecian art. Removal from Italy of any very excellent piece of sculpture was at that period rigidly interdicted. The first virtuoso who brought a statue of high merit into England, was Thomas Coke, Earl of Leicester, in the last century; who is said to have been imprisoned at Rome, for a short time, by command of the Pope, for having negotiated the successful removal of the celebrated Diana, now at Holkham.

During the last reign, an improved taste influencing individuals of rank or great opulence, has rendered our own country

inferior only to Florence, or even Rome itself, in the acquisition of antique sculpture, both Greek and Roman. A greater desire of becoming possessed of such treasures—recent discoveries of the finest specimens—restrictions against their sale to foreigners, being either connived at, or removed—and above all, the late political changes on the continent—have contributed to form the NATIONAL GALLERY, in the *British Museum*, and to enrich the several cabinets of private collectors. *The Catalogues Raisonnés*, elucidated by learned dissertations, which have been published within these last few years, will amply prove to the *Dilettanti* of Europe, how valuable our collections of statuary and sculpture are, and the sound intelligence we have acquired, concerning them.

In the additional annotations, extracts have been admitted from autographic memoirs, in which the opinions of the writers, as to the merit of any contemporary painter, in particular, has been given without reserve; and other anecdotes recorded, by which dubious facts may be confirmed or refuted.

The Editor has, therefore, availed himself freely of all evidence of that description as it has occurred, in the memoranda of Aubrey, Evelyn and Pepys, which, having been lately printed, justly engage the notice of the Public.



Whitehall.

## CHAPTER IV.

## ARTISTS DURING THE INTERREGNUM.

OF these the first in rank, if not in merit, was

## GENERAL LAMBERT,

who, we are told by the author of the English School, was a great encourager of painting and a good performer in flowers;\* some of his works were at the Duke of Leeds's at Wimbleton; and it was supposed that he received instructions from Baptist Gaspar, whom he retained in his service. The General's son John Lambert painted portraits. There is a medal of the General by Simon.

\* [General Lambert's claim to a place among artists stands equally with that of others already mentioned, who are not to be considered as having professionally promoted the arts. It is however very probable, that Lambert, alone, who of all the members of the Parliamentary government, shewed any partiality to them, had recommended Walker, Cooper, and Simon, the most eminent artists of their age, to Cromwell; and that during Lambert's long retirement from public affairs, he cultivated drawing for his own solace and amusement. He is said to have painted flowers—but as objects of beauty, and not of science.]



## ROBERT WALKER,

Died 1658,

a portrait-painter, contemporary with Vandyck,\* but most remarkable for being the principal painter employed by Cromwell,† whose picture he drew more than once. One of those portraits represented him with a gold chain about his neck, to which was appendent a gold medal with three crowns, the arms of Sweden, and a pearl; sent to him by Christina in return for his picture by

\* [It is no where said, positively, that Walker had studied in the school of Vandyck. His manner is his own, and he was an artist of no common merit; having probably improved his style during the interregnum, by the works of the great portrait-painters who had preceded him.

The Protector sate to him, many times. Mr. Evelyn decides that the best likeness is that, in a double portrait, once in the collection of the Earl of Bradford, which has been absurdly called in the engraving by Lombart, "Cromwell and Lambert;" but it is of his son Richard, a youth tying on his sash; an idea, which is borrowed from Vandyck, in his portrait of Lord Goring. Others of Cromwell, presented by himself to Colonel Cooke and Speaker Lenthall, are still in the possession of their descendants. At Nuneham are Lambert, Sir W. Waller and his Lady, and Aubrey the last Earl of Oxford.]

This first-mentioned portrait was sold with Lord Mountfort's collection, in 1775, and is probably now at Cashibury. Besides these, Walker's authentic portraits are of Lambert, Ireton and Fletewood; those belonging to his own family, or those whose ancestors were connected with his government.

† There is a capital half length of General Moncke at the Countess of Montrath's, Twickenham park. I do not know the painter, but probably it was Walker.

Cooper, on which Milton wrote a Latin epigram. This head by Walker is in the possession of Lord Mountford at Horseth in Cambridgeshire, and was given to the late Lord by Mr. Commissary Greaves,\* who found it in an Inn in that county.† Another piece contained Cromwell and Lambert together: This was in Lord Bradford's collection. A third was purchased for the Great Duke, whose agent having orders to procure one, and meeting with this in the hands of a female relation of the protector, offered to purchase it; but being refused, and continuing his solicitation, to put him off, she asked 500*l.*—and was paid it. It was on one of these portraits that Elsum wrote his epigram, which is no better than the rest.

By lines o'th face and language of the eye,  
We find him thoughtfull, resolute and sly.

From one of R. Symondes's pocket-books, in

\* [Of the picture above-mentioned, as possessed by Mr. Greaves of Fulborne, near Cambridge; a more circumstantial account is found in *Noble's Memoirs of Cromwell* (v. i. p. 308), which mentions that Christina had sent the Protector the chain Mr. W. describes; in return for which, a portrait of him by Walker, representing the royal present, as worn about his neck, was sent to Stockholm, where it was seen by Isaac Le Heup, Esq. a late envoy to that court. But there is no account of any such portrait by Cooper; so that the Latin verses accompanied the picture, by Walker. Mr. Greaves' picture was a repetition, and was bequeathed by him to the late Dr. Warren, Bishop of Bangor. A satisfactory investigation of all the portraits of Cromwell, which have claims to originality, is likewise offered in detail (p. 309-10). At Woburn, in a buff doublet, with his son and daughter]

† Another is at the Earl of Essex's at Cashiobury.

which he has set down many directions in painting that had been communicated to him by various artists, he mentions some from Walker, and says, the latter received ten pounds for the portrait of Mr. Thomas Knight's wife to the knees; that she sat thrice to him, four or five hours at a time. That for two half lengths of philosophers, which he drew from poor old men, he had ten pounds each in 1652; that he paid twenty-five pounds for the Venus putting on her smock (by Titian) which was the King's, and valued it at sixty pounds, as he was told by Mrs. Boardman, who copied it; a paintress of whom I find no other mention;\* and that Walker copied Titian's famous Venus, which was purchased by the Spanish Ambassador, and for which the King had been offered 2500*l.* He adds, Walker cries up De Critz for the best painter in London.

Walker had for some time an apartment in Arundel-house† and died a little before the restoration;‡ his own portrait is at Leicester-house, and in the picture-gallery at Oxford. Mr. Onslow has a fine whole length, sitting in a chair, of Keble, keeper of the great seal in 1650, by this painter.

\* He names too Loveday and Wray, equally unknown.

† [Walker had not a residence in Arundel-house before the death of Henry Frederic Earl of Arundel, when the government took possession of it.]

‡ There is a good print of Walker, holding a drawing, by Lombart. [From the original at Belvoir castle.]

## EDWARD MASCALL

drew another portrait of Cromwell, which the Duke of Chandos bought of one Clark, then of the age of 106, but hearty and strong, who had been summoned to London on a cause of Lord Coningsby. This man had formerly been servant of Mascall and had married his widow, and was at that time possessed of 300*l.* a year at Trewellin in Herefordshire. He had several pictures painted by Mascall. Of the latter there is an indifferent print, inscribed, *Effigies Edwardi Mascall, pictoris, sculpta ab exemplari propriâ manu depicto. James Gammon sculpsit.*

## ——— HEYWOOD.

Of this person I find no mention but that in 1650 he drew the portrait of General Fairfax, which was in the possession of Mr. Brian Fairfax. A draught from this by one James Hulet was produced to the Society of Antiquaries by Mr. Peck in 1739.

PETER BLONDEAU AND THOMAS  
VIOLET

were employed by the commonwealth to coin their money, of whom and their contests see Vertue's account in his history of the works of Thomas Simon, p. 17. Blondeau, after the resto-

ration, November 3, 1662, received letters of denization, and a grant for being engineer of the mint in the tower of London, and for using his new invention for coining gold and silver with the mill and press; with the fee of 100*l.* per ann.\*

### FRANCIS CARTER,

was chief clerk of the works under Inigo Jones:†

\* [“In 1651, P. Blondeau produced some pieces exquisitely coined by the mill and screw, and impressed with letters or graving on the rim or edges; the engraver employed in making the dyes being the famous Simon.” *Folke’s Introd. Coins*, p. 96. *Leake’s Engl. Money*, 8vo. *Snelling*, p. 34. *Runding’s Hist. Coinage*, v. ii. p. 330. *Pinkerton’s Coins and Medals*, v. ii. 172.

*Pepys* in his *Memoirs*, p. 181, speaking of the Coinage in 1660, observes, “Blondeau will shortly come over, and then we shall have it better, and the best in the world.”

1663. “Dined with us Mr. Slingsby of the mint, who shewed us all the new pieces, both of gold and silver, that were made for the King, by Blondeau’s way: and compared them with those made for Oliver. The pictures (*heads*) of the latter were all made by Simon, and of the King by one Rotyr, above the others; and indeed I think they are better, because the sweeter of the two; but upon my word, those of the Protector are more like in my mind than the King’s, but both very well worth seeing.” p. 207.

At G. Vertue’s sale in 1757 Oliver’s crown, half-crown, shilling, and sixpence of the Commonwealth, produced only 1*l.* 16*s.*—*Priced Catalogue*. From Blondeau’s die.]

† [It is not easy to distinguish the houses built by Webbe or Carter, from Jones’s designs; on account of their near resemblance, excepting by some decisive document.]

There is an entry in an office-book of a payment to him of 66*l.*—13*s.*—4*d.* He lived in Covent-garden, and during the commonwealth was a justice of peace, and made surveyor of the Works, in which post he was continued by Oliver. He died soon after the restoration.

At the Protector's funeral among others walked the following persons, his officers,

The master carpenter,

Mr. Davenport, master joyner,

Mr. Kingwood, master carver,

Mr. Philips, master mason,

Mr. Thomas Simon, chief graver of the mint.

WALKER.

LAMBERT.

MASCALL.



## REMARKS.

MR. WALPOLE has considered Cromwell as a man of a gloomy temperament, both by nature and policy, and to have been totally averse from a love of the arts; but this decision is not perhaps made with strict justice. That he delighted in music, is certain, from his having placed an organ in one of the private apartments of Whitehall Palace, upon which, it is known, that he frequently played. That he often sate to Walker for his portrait, and once to Lely, is evident, from the pictures themselves; and that, in proof of his general estimation of painting, he secretly arranged the purchase of the Cartoons, and other celebrated pieces in the Royal Collection, has been already mentioned. The selection which, by Lambert's recommendation, he made of a very few, but eminent artists, affords an evidence, that he did not hold the state of the arts, under his new government, in contempt, or as an object totally beneath his care. The government may be distinguished from the man.

His portrait by Walker, as before observed, sent to Christina Queen of Sweden, was accompanied by the subjoined verses, attributed when first printed, by Toland to Milton, the Latin Secretary; but by T. Warton, a much better judge of style, to Andrew Marvel, his assistant. (*Milton's Minor Poems*, p. 499, n.)

AD CHRISTINAM SUECORUM REGINAM, NOMINE CROMWELLI.

Bellipotens Virgo, septem̄ regina trionum  
 Christina! Artoci lucida stella poli!  
 Cernis, quas merui durâ sub casside rugas,  
 . Utque senex armis impiger ora tero:  
 Invia fatorum dum per vestigia nitor,  
 Exequor et populi fortia jussa manû,  
 Ast tibi submittit frontem reverentior umbra:  
 Nec sunt hi vultus regibus usque truces."

“ These lines (observes the critic), are simple and sinewy. They present Cromwell in a new and pleasing light, and throw an air of amiable dignity on his rough and obstinate character.”

Milton's panegyric has more loftiness of expression ; and Waller's verses are more polished ; but Charles the Second deserved the reply to his well known remonstrance—“ that poets ever succeed best in fiction.”

There is no public work, connected with the arts in England, which was either designed or completed, during the Interregnum.



## APPENDIX.

\* *Appointment of King's Painter to D. Mytens.*† *De Concessione Officii Danieli Mittens.*A. D. 1625. 1 Car. 1<sup>mi</sup>.

CHARLES, by the Grace of God, &c. To all whome these presentes shall come, Greeting ;

Knowe yee that wee, haveing experience of the facultie and skill of Daniel Mittens in the art of picture draweing, of our especiall grace, certeine knowledge and meere motion, have given and granted, and by these presentes, for us our heirs and successors, doe give and graunte unto the said Daniel Mittens the office or place of one of our picture drawers of our chamber in ordinary, and him the said Daniel Mittens, one of our picture drawers of the chamber of us our heires and successors, do appointe constitute and ordaine by these presentes, To have, houlde, occupy and enjoy the said office or place unto the said Daniel Mittens for and dureing his naturall life ;

And further, of our more especiall grace and certeine knowledge and meere motion, wee have given and graunted, and, by these presentes for us our heirs and successors, doe give and graunte unto the saide Daniel Mittens for the exercising of the said office or place, the yearlie fee and allowance of twentie pounds of lawfull money of Englande by the yeare, to have and to holde receive and enjoy the said fee and allowance of twentie pounds by the yeare, to the said Daniel Mittens and his assignes, for and dureing the naturall life of the said Daniel Mittens, out of the treasure of us our heires and successors, at the receipte of the exchequer of us our heires and

\* This grant refers to vol. ii. page 16.

† *Rymer's Fœdera*, vol. xviii. p. 111.

successors, by the hands of the Treasurer and Chamberlaines of us our heires and successors there for the tyme being, at the foure usuall feasts of the yeare, that is to say, at the feasts of the Nativitie of Saint John Baptist, St. Michaell the Archangell, the Byrth of our Lord God, and the Annuntiation of the blessed Virgin Mary by even portions to be paid, the first payment thereof to begin from the feaste of the Annuntiation of the blessed Virgin Mary last past before the date hereof, together with all and all manner of other fees, profitts, advantages, rights, liberties, commodities and emoluments whatsoever to the said office or place belonginge or of righte appertayneing, or which hereafter maie anie way be due belonging or apperteyneing ;

Wherefore our will and pleasure is, and wee doe by these presentes, for us our heires and successors, commaunde and authorize the saide Treasurer, Chauncellor, Under-treasurer and Barons of the said Exchequer for the tyme being, and all other the officers and ministers of the saide courte, and of the receipte there for the tyme beinge, that they, and every of them, to whom itt doth or shall appertaine, doe not only upon sighte of these our letters pattents, or the inrollment of them, from tyme to tyme pay and deliver, or cause to be payed and delivered unto the said Daniel Mittens and his assignes the saide yearlie fee and allowance of twenty pounds as the same shall growe due, but doe alsoe give allowance thereof accordinge to the true intente and meaning of these presentes : And these our letters pattents, or the inrollment thereof, shall be yearlie and from tyme to tyme, as well to the Treasurer and Chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall apperteine, a sufficient warrant and discharge in this behalfe ;

Although express mention, &c.

In Witnes, &c.

Witnes our self at Westminster, the fowerth day of June.

*Per Breve de Privato Sigillo.*

*Pro Daniele Myttens.*

REX, quarto die Junii, concessit Danieli Myttens the office of one of the picture drawers of the King's chamber during his lyff. P. S.

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\* *Grant to Sir F. Crane.*

† *De concessione speciali Francisco Crane Militi.*

A. D. 1625. 1 Car. 1<sup>mi</sup>.

CHARLES, by the Grace of God, &c. To the Treasurer, Chancellor, Under-treasurer, Chamberlaines and Barons of the Exchequer, of us, our heires and successors nowe being. To the Receavor Generall of us, our heires and successors of our Duchie of Cornwall for the time being, and to all other the officers and ministers of us, our heires and successors, to whome itt shall appertaine, and to everye of them, Greeting.

Whereas upon our bargaine heretofore made by ourself, with our trustie and well-beloved servant Sir Francis Crane Knight, for three suits of gould tapistries by him delivered to our use, we stand indebted to the said Sir Francis Crane in the somme of six thousand poundes of lawfull money of England, for satisfaction of which somme we are well pleased to give unto him an annuitie or yeerlie pension or allowance of one thousand poundes for ten years, or reasonable recompence or allowance for the forbearance of the said debte of six thousand poundes, if wee shall fynde cause at anie time to pay in the same; and whereas we are graciouslie pleased to contribute one thousand poundes a yeare towards the furtherance, upholding and maintenance of the worke of tapestries lately, brought into this our kingdome by the said Sir Francis Crane, and now by him or his workmen practised and put in use at Mortlake in our countie of Surrey;

Know yee that wee, as well in satisfaction of the said debte or somme of six thousand poundes, so as aforesaid mentioned to

\* Vol. ii. p. 50.

† *Rymer*, vol. xviii. p. 62.

be by us oweing unto the said Sir Francis Crane, as in performance of our royal intention, pleasure and purpose in the payment of the said contribution for the better maintenance of the said woorke of tapestries, of our especial grace, certeyne knowledge and meere motion, have given and graunted, and by theis presents, for us, our heirs and successors, doe give and graunte unto the said Sir Francis Crane one annuitie or yeerely pension of two thousand pounds of lawfull money of England by the yere.

To have, houlde, perceive, receive and take the said annuitie, or yeerely pension of two thousand pounds of lawfull money of England by the yere, to the said Sir Francis Crane, his executors or assignes, from the feaste of the Byrth of our Lord God laste paste before the date hereof, for and dureing the terme, and untill the full ende and terme of ten yeares from thence next ensueing, fullie to be compleate and ended, To be perceived, had and taken at and from the handes of the Receiver Generall of us, our heirs and successors for the tyme being of our said Duchie of Cornwall, out of the rentes, somme and sommes of money reserved, due and payable, or hereafter to be due and payable unto us, our heirs and successors, for or in respect of the preemption of tynne within the countyes of Cornwall and Devon, and which shall from tyme to tyme be payde unto and be remayning in the handes of the said receiver for the tyme being, or at the receipt of the Exchequer of us, our heires and successors, by the hands of the Treasurer, Undertreasurer and Chamberlaines of the said Exchequer for the tyme being or some of them, out of the treasure of us, our heires and successors from tyme to tyme remayneing in their or any of their handes, at the feastes of the Nativitie of St. John Baptiste, and the Byrth of our Lord God, by even and equal portions to be payde, the firste paymente thereof to be made at the feaste of the Nativitie of St. John Baptiste next ensueing the date of theis presentes; Wherefore our will and pleasure is, and wee do hereby for us, our heires and successors straightlie charge and commaund, the Receiver Generall of us, our heires and successors of the said Duchie of Cornwall for

the tyme being, and also the Treasurer, Undertreasorer and Chamberlaynes of the Exchequer of us, our heires and successors for the tyme being, that they or some of them, upon sight of theis our letters pattents, or the inroolment of them, doe from tyme to tyme paie and deliver, or cause to be payde and delivered unto the said Sir Francis Crane, his executors or assignes, the foresaide annuitie or yeerlie pension of two thousand poundes of lafull money of England before by these presents given and graunted, accordinge to the tenor, effecte and true intent and meaning of theis our letters pattents.

And our further will and pleasure is, and wee doe hereby, for us, our heires and successors, give full power and authoritie unto, and also require and commaund, the Treasurer, Chancellor, Undertreasorer and Barons of the said Exchequer of us, our heires and successors for the tyme being, or any other our officers to whom it shall or may appertaine, that they and everie of them doe from tyme to tyme make and give allowance and defalcation unto the said Receiver Generall for the tyme being, of his accompte and accompts to be made for the revenue within his charge, and receipte of and for all such payments, somme and sommes of money as the said Receivor shall from tyme to tyme paie and deliver to the said Sir Francis Crane, his executors or assignes out of the rents, somme and sommes of money, payable or to be payable unto us, our heires or successors, for or in respecte of the said preemption of tynne, according to the true intente and meaning of theis presents, and theis presents or the inrollment thereof shall be as well unto the said Receivor for the tyme being a sufficient warrant and discharge for the deliverie and payment thereof, as alsoe to the said Treasurer, Chancellor, Undertreasorer, Chamberlaines and Barons of the Exchequer, or anie other our officers to whome itt may appertayne, for the allowance thereof accordinglie, and shall be likewise a sufficient warrant and discharge to the said Treasurer, Undetrerasorer and Chamberlains of the said Exchequer for the timè being, without any further or other warrant or declaration of the pleasure of us, our heires or

successors, in that behalfe to be had, procured or obteyned ; Provided alwaies, and our intente and meaning is, That if wee, our heirs or successors, shall at any tyme or tymes hereafter, dureing or within the said terme of ten years, paie or cause to be paie to the said Sir Francis Crane, his executors or assignes, at one entire payment, soe much lawfull money of England as, together with such sommes of money, which the said Sir Francis Crane, his executors or assignes shall in the meane time receive in lieuve of one thousand poundes per annum, parcel of the said annuities of two thousand poundes per annum, intended to the said Sir Francis Crane for satisfaction of his said debte, shall make upp the full somme of six thousand poundes for the aforesaid debte, and soe much more as the interest thereof, to be accompted after the rate of eight poundes for a hundred by the yeare shall amounte unto in the meane tyme from the date hereof, That then and from thenceforth, all further payments of the saide one thousand poundes, intended for satisfaction of the aforesaid debte and all arrearages thereof then incurred, shall cease and determine, but the other one thousand poundes, parcell of the said two thousand poundes, shall contynue and remayne in force, to be employed for and towards the maintenance and supportation of the said worcke, according to our gracious intention in that behalfe, anie thing in this presents contained to the contrarie notwithstanding.

And lastlie, our will and pleasure is, that this our letters pattents, or the inrollment of them, shall be sufficient and of validitie, according to the true meaning of the same.

Although express mention, &c.

In Witnes, &c.

Witnes our self at Westminster the tenth daie of May.

*Per Breve de Privato Sigillo.*

\* *Patent to F. Duchess of Richmond, and Sir. F. Crane.*

† *De Concessione dismissionis Franciscæ Ducissæ Richmond et Lenox et Francisco Crane.*

A. D. 1625. 1 Car. 1<sup>mi</sup>.

CHARLES, by the Grace of God, &c. To all to whome these presents shall come Greeting,

Whereas, our most deare and royall father, Kinge James, of blessed memory, having bene, divers yeares since, informed of the great prejudice and daily losse which his loveing subjects did susteyne, by the use of private and unwarranted farthing tokens of lead, brasse and other mettale, which divers vintners, victuallers, tapsters, chaundlers, bakers and other inferior tradesmen, were then wont to obtrude and putt upon their chapmen and customers in the buying and selling of small commodities; And finding in his royall wisdom that, besides the inconvenience and losse that these tokens brought with them to the poorer sort of people, the use of them was not without some wrong to his royall prerogative, which ought not only to authorize all sorts of coyne, but whatsoever else in the nature of coyne should serve as the measure of buying and selling; Out of these considerations, which were for the preservation of his Majesties own honour and the good and benefitt of his loveing subjects, itt pleased his Majesty thereupon to appoynt and ordeyne, by lettres patents under his great seale of England, that a convenient quantity of one uniforme sort of farthinge tokens should be exactly and artificially made in copper, with his Majesties name and title thereupon, to be stamped, to be publiquely used, and to passe betweene man and man for farthings, and did settle and establish a rechange of them into money, whereby the poorer sort of people might buy and sell with more conveniencie, and the subject in generall receive ease without losse;

Nowe,

For that itt is found by experience had of the laudable use

\* See v. ii. p. 53. † *Rymer*, vol. xviii. p. 143.

and constant rechange of those farthing tokens of copper into money, soe made by authority as aforesaid, that they are growne acceptable and pleaseing to all our subjects, and of very necessary and daily use instead of single money, both for charity to the poore and for the more easie tradeing in pettie commodities,

We have thought fitt to contynue and establishe the use thereof by like letters patents, for the residue of the terme which our said royall father was pleased to graunt in that behalfe, in such manner as is hereafter specified.

Know yee therefore that wee, as well in consideration of the premisses, as for divers other good causes aad considerations us hereunto especially moveinge, of our especiall grace, certayne knowledge and meere motion, and of our prerogative royall, have given and graunted, and by these presents, for us our heires and successors, doe give and graunt unto, our right trustie and welbeloved cosen, the Lady Frances Duchesse Dowager of Richmond and Lenox, and to our welbeloved servant, Sir Francis Crane Knight, their executors, administrators and assignes, full free and absolute licence, power and authority that they the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, by themselves or any of them, or by their or any of their deputies, workmen or servants, shall and may, dureing the termes of yeares hereafter in these presents mentioned, make, in some convenient place at their or any of their pleasure or appointment, such a competent quantety of farthing tokens of copper as may be conveniently by them, or any of them yssued amongst the loving subjects of our heires and successors, within our realmes of England and Ireland, and the domynion of Wales, or any of them, within the termes of yeares hereafter mencyned, and the same, soe made, to utter, dispose, disperse and issue within the said realmes and domynion or any of them, according to the true meaning of these presents, at anie time within the said termes of yeeres hereafter in these presents mentioned ;

And our will and pleasure is, that the said farthinge tokens



shall be made exactly and arteficially of copper, by engines or instruments, haveing on the one side two scepters crossing under one diademe, and on the other side a harpe crowned with our title Carolus Dei Gratia Magne Brittannie, Francie et Hibernie Rex, weighing six graines a-piece or more, at the discretion of the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators, deputies or assignes, with a privy marke from time to time to be sett upon them, at the coyning or stamping of them, to discover the counterfeiting of any such like tokens by any others, which farthinge tokens wee doe hereby, for us our heires and successors, will and ordeyne to passe and to be generally used, betweene man and man, as tokens for the value of farthings, within our said realmes and domynion, in such manner and forme as in and by the said former letters patents is expressed.

And further of our more ample grace, certayne knowledge and meere motion, and for the considerations aforesaide, and to the intente that the said Duchesse of Richmond and Lenox and Sir Francis Craine, their executors, administrators and assignes, shall and may have and enjoy the full benefitt and profit intended unto them as by this our graunt, wee doe by these presents, for us our heires and suscessors, straightlie prohibitie and forbid all and everie person and persons whatsoever (other than the said Duchesse Dowager of Richmond and Lenox) and Sir Francis Crane, their executors, administrators and assignes, by themselves or their servants or deputies) to make or counterfeite such our farthinge tokens of copper, or any engines or instruments in resemblance of them, or any other tokens whatsoever, or to use or utter any other farthinge tokens or other tokens whatsoever, either made or counterfeited within our said realmes or domynion, or beyond the seas, or elsewhere, att any time after the commmencement of these our letters pattents, upon paine of forfeiture of all such farthinge tokens or other tokens, and of all such engines or instruments as shall be made, used, uttered or found, contrary to the true meaning of these presents, And upon such fur-

ther paynes, penalties and imprisonments, as by the lawes and statutes of these our realmes of England or Ireland respectively, or by our prerogative royall can or may be inflicted upon them for their contempt and breach of our royall commandment in this behalfe, the one moiety of all such forfeitures to be to us our heires and successors, and the other moiety thereof wee doe, for us our heires and successors, give and grant unto the said Duchesse of Richmond and Lenox and Sir Francis Crane their executors and assignes, without any account to be given or rendered to us our heires or successors for the same ;

And further alsoe, for the better execution of this our grant, Wee doe by these our letters patents, for us our heires and successors, give and graunt unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, that they, by themselves, their deputies, servants or factors, or any of them, att all tymes and from time to time dureing the termes of yeares hereby graunted, taking a constable or other officer with them, shall and may enter into any shipp, bottome, vessell, boate, shopp, house, ware-house, or any other place whatsoever, where they, or any of them, shall have cause to make search within any of our said realmes and domynions by water or land, as well within liberties as without, and there to searche and try by all waies and meanes for all such counterfeit farthinge tokens, or other tokens, engynes and instruments made for the makeing of the said tokens, as shall be brought in from the parts beyond the seas, or found to be made within any of our said realmes and domynion contrary to the true intent and meaning and purport of these presents ; And finding any such tokens, instruments or engynes, to arrest, seize, carry away and deteyne the same to the use in these letters patents before mentioned and expressed ;

To have and to hold, perceive, use, exercise and enjoye all and singuler the aforesaide powers, liberties, priviledges, licences, graunts, authorities and other the premisses, unto the said Duchesse of Richmond and Lenox and Sir Francis

Crane, their executors, administrators and assignes, from the day of the date hereof, unto the first day of August next coming, and from thenceforth for and dureing the whole terme and tyme of seventeen yeares then next ensueing and fully to be compleat and ended ;

Yielding and paying, and the said Duchesse of Richmond and Lenox and Sir Francis Crane, for themselves, their executors and administrators, doe covenant, promise and grant to and with us our heires and successors, to yield and pay therefore yearly, unto us our heires and successors, the yearly rent or somme of one hundred marks of lawfull money of England, into the receipt of the exchequer of us our heires and successors at Westminster, at the feasts of the Nativity of St. John Baptist, and the Birth of our Lord God, or within twenty eight dayes next after the said feasts by even and equall portions yerely to be paid dureing the termes aforesaid, the first payment thereof to begin at the feast of the Nativity of St. John Baptist, in the yere of our Lord God one thousand six hundred twenty-five, or within twenty eight dayes after the said feasts ;

Provided always that if itt shall happen the said yerely rent of one hundred marks, or any parte thereof, to be behind and unpaid by the space of twenty eight days next after either of the said feasts wherein the same ought to be paid as aforesaid, that then and from thenceforth this our present grant shall cease, be void and of none effect, any thing in these presents contayned to the contrary notwithstanding :

And further, of our more especiall grace, certeyne knowledge and mere motion, and for the considerations aforesaid, wee have given and graunted, and by these presents, for us our heires and successors, doe give and graunt unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, all such profitts, gaines, benefitts and advantages as shall be, from tyme to tyme dureing the termes of yeares aforesaid, made, gotten, raised and obteyned by the makeing, issuing or exchanging of all such farthing tokens of copper in manner and forme afore-

said ; To have, perceive, receive and take the said profit, gayne and benefitt, to be raised and made as aforesaid, to the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, to their owne proper use for ever, without any account or other thing to be given or rendered to us our heires and successors for the same, other than the yearly rent in and by these presents reserved, and the moiety or one halfe of the forfeitures which shall happen dureing the said termes as aforesaid ;

And for the better distributing and dispersing of the said farthing tokens the said Duchesse of Richmond and Lenox and Sir Francis Crane, for themselves their executors, administrators and assignes, doe covenant, promise and grant to and with us our heires and successors by these presents, that they the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, shall not onely be content and ready, dureing all the tyme hereby granted, to deliver forth the rate of one and twenty shillings in farthing tokens for every twenty shillings in sterling money, which any our loveing subjects shall be willing to give or disburse for the same, but alsoe, during the said termes, to deliver unto our loveing subjects that shall find themselves surcharged with more of the farthing tokens heretofore made, by the authority of the letters patents of our said deare father, as hereafter to be made by vertue of these presents, that he can conveniently utter for his use and occasions, the somme of twenty shillings in sterling and currant moneys for every twenty one shillings in farthing tokens, as well of such as have been heretofore made by the authority aforesaid, as of such as shall be made by vertue of these presents, and so after that rate for all greater or lesser sommes, at the hands of all tradesmen, in all such place and places where the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators or assignes shall issue or utter our said farthing tokens ; And to the intent the said tokens may be brought to a more frequent and generall use for the good of our loving subjects without any inconvenience, accord-

ing to our gracious intention : our will and pleasure is, that there be from tyme to tyme a convenient quantety of the said farthing tokens sent, and we doe hereby command and authorize the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, deputies and assignes, from tyme to time, to send such a convenient quantety of them into as many citties, burroughs corporate and markett townes within our said realmes and domynion, as they or any of them shall conceive may be fitt for the necessary use of the said severall places, and the same to be left in the hands of some discreet person or persons, together with sufficient meanes for the rechange of the tokens to be uttered to the citizens or inhabitants of the said citties, burroughs corporate and markett townes and other places, and such other as shall be there resiant or resort thither, if cause shall require; And our pleasure and command is that the chief officers and governors, with the ministers and constables of such citties, borroughs corporate and markett townes, doe endeavour that the said tokens may be there dispersed and freely passe betwixt man and man for the value of farthings as before is expressed :

And further wee doe hereby straightly charge and command all and singuler maiors, sheriffs, constables, head-boroughs, comptrollers, customers, searchers, waiters, and all other officers and ministers to whom it shall or may apperteyne, to be aiding and assisting in all lawfull and convenient manner unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors administrators and assignes, and their and every of their deputies, factors and servants, in the due execution of these our letters patents upon payne of our high displeasure, and such paynes, punishments and imprisonments as by the lawes and statutes of this our realme of England and Ireland, or by our prerogative royall, may or can be inflicted upon them, for their contempts in this behalfe :

And our further will and pleasure is, and wee doe hereby declare our intent and meaning to be, that all the farthing tokens of copper heretofore made, by vertue of the said letters

patents of our said deare father, shall still passe and be yssued amongst our loveing subjects, within our said realmes of Englund and Ireland and dominion of Wales, for the value of farthings in such manner and forme as the same dureing the force of the said letters patents did passe and were issued, notwithstanding the surrender and determination of the said letters patents, under such priviledges, powers, provisions, cautions, forfeitures, punishments and restraints, as before in these presents wee have limited and appointed for such farthen tokens hereafter to be made and issued by vertue of these presents.

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe att Westminster, the eleventh day of July.

*Per Breve de Privato Sigillo.*

*Pro Francisco Crane.*

REX, vicesimo primo die Julii, concessit Francisco Crane militi officium cancellarii ordinis garterii infra castrum de Windsor in comitatu Berks, unà cum custodià sigillorum ejusdem ordinis durante vita.

P. S.

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\* *A Grant of the Office of Master-Mason and Architect.*

† A. D. 1620. 2 Car. 1<sup>mi</sup>.

CHARLES, by the grace of God King of England, Scotland, France, and Ireland, Defender of the Faith, &c.

To all whome these presents shall come, Greeting.

Know yee that wee, of our especiall grace, certaine knowledge and meere motion, and for divers other good causes and considerations us at this present moveing, have given and graunted, and, by these presents, for us our heirs and successors, doe give and graunte to our trusty and wel-beloved

\* Vol. ii. p. 56    † *Rymer*, xviii. p. 675.

servaunt Nicholas Stone the office and place of our Master Mason and Architeckt for all our buildings and reparations within our honor and castle of Windsor, and him the said Nicholas Stone, our said Master Mason and Architeckt for all our said buildings and reparations within our honour and castle of Windsor aforesaid, wee doe make, ordaine constitute and appointe by these presents.

To have hold execute and enjoy the said office and place of our Master Mason and Architeckt for all our buildings and reparations within our honour and castle of Windsor aforesaid, to the said Nicholas Stone, by himselfe, or his sufficient deputy and deputies, for and dureing the terme of his naturall life;

And further, of our more ample grace, certeine knowledge and mere motion, wee have given and graunted, and by these presents, for us our heires and successors, we doe give and graunt to the said Nicholas Stone for the executeing of the said office and place, the wages and fee of twelve pence of lawfull money of England by the day, in as large and ample manner as William Suthis, or any other person or persons heretofore, having executed and enjoyed the said office and place, hath had or ought to have had and enjoyed; to have and yearly to receive the said wages and fee of twelve pence by the daye, to the said Nicholas Stone and his assignes, from the daye of the date of these presents, for and dureing the naturall life of him the said Nicholas Stone, out of the treasure of us our heires and successors, by the hands of the treasurer and chamberlaines of us our heires and successors there for the time being, at the fower usuall feasts or termes of the yeare, that is to say, at the feasts of the Nativitie of Saint John Baptist, Saint Michael the Archangell, the Birth of our Lord God, and the Annuntiation of the Blessed Virgin Mary, by even and equall portions yearlie to be paid, together with all other profitts commodities and allowances to the same office and place due, incident or in anie wise appertayneing, in as lardge and ample manner as the said William Suthis or any other person or persons

heretofore haveing executed and enjoyed the said office hath had, or ought to have had and enjoyed.

Although expresse mention, &c.

In witsesse whereof, &c.

Witsesse our selfe at Westminster, the one and twentieth daye of Aprill.

*Per Breve de Privato Sigillo.*

*Grant to Nicholas Stone, Master Mason.*

*Pro Nicholao Stone.*

THE King, the twenty first day of Aprill, granteth to Nicholas Stone the office and place of Master Mason of all the King's buildings and reparations within the honor and castle of Windsor during his life. P. S.

\* *Grant of Chief Medallist to A. Vander Doort.*

† *De concessione officii Abrahamo Vanderdoort,*

A. D. 1625. 1 Car. 1<sup>mi</sup>.

CHARLES, by the grace of God, &c. To all to whome, &c. Greeting.

Whereas our welbeloved Abraham Vanderdoort Esquire hath, by many chardgeable tryalls and long practice, attayned to the art, mistery, science and skill of imbossing and making of medales, great or smale, moulded or pressed, or in any other manner in gould, silver or brasse, which the former emperors and monarches of the world have heretofore beene wont to leave as monuments of antiquitie to their posterities, and are nowe alsoe growne in use amongst many of the princes of Christendome.

Knowe yee therefore that wee, being willing to appropriate

\* Vol. ii. p 102.

† *Rymer*, vol. xviii. p. 73.



to our selfe the service and imployment of the said Abraham Vanderdort in that arte, mistery, science and profession, have of our especiall grace, certeyne knowledge and meere motion, given and graunted, and by these presents, for us our heires and successors doe give and graunt unto the said Abraham Vanderdoort, the office or place of maister imbossor and maker of the medales of us our heires and successors of all sizes and quantities to be wrought in gould, silver or brasse, moulded or pressed, or in other matter whatsoever, And to have the overseeing and keeping of the same, for the service of us our heirs and successors, And him the said Abraham Vanderdoort wee doe by these presents, for us our heirs and successors, constitute, appointe and ordaine to be the Maister Imbossor and maker of the medales of us our heires and successors, of all sizes and quantities to be wrought in gould, silver or brasse, moulded or pressed, or in other manner whatsoever, and to have the overseeing and keeping of the same, for the service of us our heires and successors ;

To have, hould, occupie and enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for and dureing the natural life of him the said Abraham Vanderdoorte.

And further, of our especiall grace certeyne knowledge and meere motion wee have given and graunted, and by theis presents for us our heires and, successors, doe give and graunte unto the saide Abraham Vanderdoorte, for the exerciseing of the saide office or place, the yearlie fee and allowance of fortie poundes of lawfull money of England by the yeare, to have, hould, receive and enjoy the said fee and allowance of fortie poundes by the yeare to the said Abraham Vanderdoorte, out of the treasure of us our heires and successors, at the receipte of the exchequer of us our heires and successors, by the hands of the treasurer and chamberlaynes of us our heires and successors there for the tyme being, at the fower usual feasts of the yeare, that is to saye, at the feaste of the Nativitie of Sainte John Baptiste, Sainte Michaell the Archangell, the Birth of our Lord and the Annuntiation of the blessed Virgin Mary, by even portions to be paid, The firste payment

thereof to begin at the feaste of Sainte John Baptist next comeing after the date hereof, together with all and all manner of other fees, profitts, advantages, rightes, liberties, commodities and emoluments whatsoever to the said office or place belonging or of righte apperteyning, or which hereafter may any way be due belong or apperteyne ; wherefore our will and pleasure is, And wee doe, by these presents, for us our heires and successors command and authorize the said treasurer, chancellor, undertreasorer and barons of the said exchequer for the time being, and all other the officers and ministers of the said court, and of the receyte there for the tyme being, that they and every of them, to whom itt doeth or shall apperteyne, doe not onely upon sighte of theis our lettres patents or the inrollment of them from tyme to tyme, paie and deliver, or cause to be paid and delivered unto the said Abraham Vanderdoorte and his assignes the said yearly fee and allowance of fortie poundes as the same shall growe due, but doe also give allowance thereof according to the true intent and meaning of these presents, and theis our letters patents or the inrollment thereof, shall be yearlie and from tyme to tyme, aswell to the said treasurer and chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall apperteine, a sufficient warrant and dischardge in this behalfe :

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe att Westmynster, the fourteenth day of May.

*Per Breve de Privato Sigillo.*

\* *Grant of Keeper of the Pictures, for life, to  
A. Vanderdoort.*

† *De concessione ad vitam Abrahamo Vanderdoort.*

A. D. 1625. 1. Car. 1<sup>mi</sup>.

CHARLES by the grace of God, &c.

To all whome, &c. Greeting.

Whereas wee have appointed our servant Abraham Vanderdoort Esquire to oversee and take care of all our pictures which are at Whitehall and other our houses of resort, to prevent and keepe them (so much as in him lyeth) from being spoiled or defaced, to order marke and number them, and to keepe a register of them, to receive and deliver them, and likewise to take order for the makeing and copping of pictures as wee or the Lord Chamberlainé of our houshold shall directe, And to this end are pleased that hee shall have accesse at convenient times into our galleries chambers and other roomes where our pictures are ;

Knowe yee that wee, in consideration of the good and acceptable service done and to be done unto us by our said servaunt Abraham Vanderdoort in manner as aforesaid, of our especiall grace, certeyne knowledge and meere motion, have given and graunted, and by theis presents for us, our heires and successors, doe give and graunt unto the said Abraham Vanderdoort the office or place of overseer of all the pictures of us, our heirs and successors, And him the said Abraham Vanderdoort wee doe by these presents, for us, our heires and successors, constitute, ordayne and appointe to be the overseer of all the pictures of us, our heires and successors, to have, hold, occupy and enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for and dureing the naturall life of him the said Abraham Vanderdoort.

And further, of our especiall grace certayne knowledge and meere motion, Wee have given and graunted, and by theis

presents for us, our heirs and successors, doe give and graunt unto the said Abraham Vanderdoort, for the exercising of the said office or place, the yearlie fee or allowance of fortie pounds of lawfull money of England by the yeere, to have, hold, receive and enjoy the said fee and allowance of fortie pounds by the yeare unto the said Abraham Vanderdoort and his assignes, for and dureing the naturall life of the said Abraham Vanderdoort, out of the treasure of us, our heires and successors, out of the receipte of the exchequer of us, our heires and successors, by the hands of the treasurer and chamberlaynes of us our heires and successors there for the tyme being, at the fower usuall feasts of the yeare, that is to saye, at the feastes of the Nativite of Sainte John Baptist, Sainte Michael the Archangell, the Byrth of our Lord God, and the Annunciation of the blessed Virgin Mary, by even portions to be payde; the firste paymente to begin at the feast of the nati-  
vite of St. John Baptiste nexte coming after the date hereof;

Wherefore our will and pleasure is, and wee doe by this presents for us our heires and successors, commaunde and authorize the said treasurer, chauncellor, under-treasurer and barons of the said exchequer for the tyme being, that they and everie of them, to whome it doeth or shall apperteyne, doe not only upon sight of theis our lettres patents or the inrollment of them from tyme to tyme, paye and deliver, or cause to be payde and delivered unto the said Abraham Vanderdoorte and his assignes the said yerely fee and allowance of fortie poundes, as the same shall growe due, but doe alsoe give full allowance thereof according to the true intent and meaning of these presents, and theis our letters patents or the inrollment thereof, shalbe yerely and from tyme to tyme, aswell to the said treasurer and chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall or may apperteyne, a sufficient warrant and discharge in this behalfe; Although expresse mention, &c.

In witnes, &c.

Witnes our self at Westmynster the thirtith day of May.

*Per Breve de Privato Sigillo.*

\* *Special Warrant for Jewels to G. Duke of Bucks.*

† *De Warranto speciali pro Georgio Duci Buckingham et aliis.*

A. D. 1625. 1 Car. 1<sup>mi</sup>.

CHARLES, by the grace of God, &c.

To our right trusty and right entirely beloved Cosen and  
Counsellor

George Duke of Buckingham our High Admirall of England.

To our right trusty and right welbeloved Cosen and Coun-  
cellor

Henry Earle of Holland,

To our right trusty and right welbeloved Councillor

Edward Lord Conway one of our Principall Secretaries of  
State,

And to our trusty and right welbeloved

Spencer Lord Compton.

And

To our trusty and welbeloved servants

Sir Henry Mildmay Knight, Master of our jewell house

\* [The spoliation of the hereditary jewels belonging to the crown both by James and Charles the First, greatly exceeds in point of value, what it has severally supposed to have been.

In the *Archæologia*, vol. 21, p. 148, is a Warrant of Indemnity for the Delivery of Jewels to Prince Charles and the Duke of Bucks, then in Spain, dated July 7, 1623, to an enormous amount.

Some idea will be given by the following memoranda ;

“ A great table diamond set open without a foil, called the Mir-  
rour of France.”

“ A Ditto, called the Portugall Diamond, with the Cobham Pearl  
hanging at it.”

“ Six and eight square, table diamonds, cutt into faucetts ; and a  
long rope of 276 very great round pearles, weighing nine ounces,”  
&c. &c.

These were sent for the personal embellishment of the Prince and  
Duke, and to bribe the Spanish Nobles.]

Vol. ii. p. 171.

† *Rymer*, vol. xviii. p. 236.

And

Endymion Porter one of the groomes of our bedchamber, and to all other our officers ministers and loveing subjects whom ytt may any way concerne, Greetinge.

Whereas wee have lately ymployed the said Duke of Buckingham and Earle of Holland as our Ambassadors Extraordinary to the States of the United Provinces, and for our speciall service have commaunded the said Lord Compton to deliver into the hands of the said Lord Conwey the severall jewells, hereafter particularly mentioned, beinge att that tyme in his custody (that is to say)

A great riche jewell of goulde, called the Mirror of Greate Brittain, havinge twoe faire table diamonds, twoe other large diamonds cut lozen wise, garnished with small dyamonds and a pendant of a faire dyamond cutt in faucetts without foyle :

A faire jewell in fashion like a fether of goulde, having in the middest one greate dyamond and thirty other dyamonds of severall bignes, and five small dyamonds in a crosse :

A faire flower of goulde with three greate ballasses, in the middest, a greate poynted dyamond and three great pearles fixe with a faire pearle pendant, called The Brethren :

A greate poynted dymond with the collet taken from a collar of goulde, wherein yet remains eighte greate rocke rubies and twenty greate pearles set in twoes, with a long pearle pendant :

A broken collar of goulde of thirty peeces, whereof fifteen are roses and fifteen crowned cyphers of the late Kinge and Queens names, wherein are nowe remaining eleaven poynted dyamonds and nyne table dyamonds :

A jewell of goulde of the letter I,\* havinge one longe fayre table dyamond and twoe lesser square table triangled dyamonds, and a rose dyamond, and greate ovall pearle pendant :

The greate collar of ballast rubies, conteynge twenty peeces of goulde, whereof tenn are sett with greate ballas rubies, and tenne with sixteene round pearles in eiche peece :

\* Probably for K. James.

One greate saphire cutt in fossetts, one pendant saphire cutt in fossetts, one ballast ruby with a longe pearle pendant, one ballast ruby without foyle in a collett of goulde enamelled;

A greate amatist in a collett of goulde.

All which jewells the saide Lord Compton according to our commaundment did deliver unto the saide Lord Conwey, and the said Lord Conwey by our commaundment did deliver them uppon or neare aboute the eighte day of November nowe last past unto the said Endymion Porter to bee carried beyond the seas into Holland, and there to bee delivered unto the saide Duke of Buckingham and Earle of Holland by them twoe to be disposed of as wee have specially directed them for our service.

And whereas the saide Sir Henry Mildmay the master of our jewell house, by our like especiall commaundment uppon or aboute the sixe and twentieth day of October nowe last past, did deliver out of his custody and charge unto the saide Duke and Earle, or their servaunts for them, theis severall parcells of riche plate and jewells hereafter particularly mentioned in theis presents.

That is to saie,

Inprimis, one bason of goulde, in the bottome there are sett two fayre dyamonds, twoe fayre rubies, twoe emeraulds, and seaventeene faire pearles, and the brymme of the same garnished with fower faire dyamonds, fower faire rubies, fower faire emeraulds, and forty eighte clusters of pearles there beinge fower faire pearles in every cluster, of the waighte of one hundred and thirteene ounces.

Item, one very faire layer of mother of perle, being a shell crazed in sundry places and simited againe, garnished with goulde, the foote thereof cutt eighte square, in the lower parte whereof is one dyamond without a foyle, fower rocke rubies, twoe fayre emraulds, and one saphire, and uppon the upper parte of the same square is one very faire dyamond without foyle, one faire rocke ruby, and two faire emraulds, the shanke thereof garnished with twoe very faire rubies, twoe very faire emraulds, and three very faire pearls pendant, the

body thereof garnished with twoe very faire rubies, twoe faire emraulds, twoe faire dyamonds and six pearles, the handle being an antique man of goulde garnished with sixe rubies, one emrauld, one saphire, and one pearle pendant, layinge his one hand uppon a goodly ballace, and the other hand uppon a goodly ruby, and from the body to the same shell, garnished with twoe dyamonds, fower rubies and twoe very faire rubies, with twoe pearles pendant in twoe womens hands 'houldinge' betweene the other twoe hands a goodly ballace like a harte, the garniture of the same shell above the brymme and spoute downwards to the body with five dyamonds, two of them being greate, seaven rubies, fower emraulds, one emrauld pendent, one blewe saphire, and three pearls pendent, with two severall pearles sett, and a longe pearle sett in the topp over the saide harte of ballace, weighinge one hundred and threescore ounces :

Item, one bason and layer of goulde, the bason enamelled about the bushell and brymme, and the layer sutable, haveing forty eighte small dyamonds in the bason, and thirtie three small dyamonds, thirtie rubies, and twelve greate saphires in the layer, weighing two hundred and twoe ounces :

Item, a bason and ewer of goulde, sett with dyamonds rubies and emraulds, and one greate ballace ruby in the midst of the ewer the armes of Denmarke in the bason with Anna Regina, weighing one hundred threescore five ounces and a halfe :

Item, a faire boll of goulde, with a cover garnished with dyamonds rubies and emraulds, in the topp a wilde man with a ruby pendent in his hand, and Anna Regina within the cover, weighing fifty one ounces and half a quarter :

Item, a standing cupp of gould, with a cover garnished with dyamonds rubies and emraulds all perfecte, having the armes of Denmarke within the cover, weighing fiftie ounces scante :

Item, one cupp of goulde, with a cover graven on the body, with an alter and an inscription over itt (nil nisi vota), and the similitude of a temple graven with a peramides on the



topp of the cover, and a harnised man on the topp thereof holding an antique shield in his left hand, weighing two hundred ounces and a halfe :

Item, one bason and layer of goulde plaine, weighing one hundred fowerscore and sixteene ounces :

Item, a paire of faire bolls and covers of goulde raised with talbotts on the sides, weighing one hundred and twentie ounces :

Item, a faire standing cupp of gould, garnished about the cover with eleaven dyamonds, and two poynted dyamonds about the cupp, seaventeene table dyamonds and one pearle pendent uppon the cupp, with theis words *bound to obey and serve*, and *H. and I. knitt together* ; in the topp of the cover the Queens armes, and Queene Janes armes houlden by twoe boyes under a crowne imperiall, weighing threescore and five ounces and a halfe :

Item, a cupp of goulde with a cover garnished with redd roses and full sett, and garnished with course ballaces or rubies, sapphires, and one and twentie troches of pearles, three pearles in every troche, weighing fiftie sixe ounces scante :

Item, a highe salt of gould in the forme of a shippe, with a strikeing clocke in the cover garnished with dyamonds, rubies, sapphires, emrauldes, jacints, amatists, ballaces and perles, weighing one hundred threescore twoe ounces and a halfe :

Item, one salte of goulde, called *the Morris Daunce*, haveing the foote garnished with sixe greate sapphires and fiteene course dyamonds, thirtie seaven course rubies, fortie twoe small garnishing perles, haveing uppon the shanke three great course sapphires and three great course perles, uppon the border about the shanke twelve course dyamonds, eighteene course rubies, and fiftie twoe garnishing perles, and standinge about that five morris dauncers and taberer, haveing amongst the morris dauncers and taberer thirteene small garnishing perles and one ruby, the lady houlding the salte haveing uppon her garment from her foote to her face fitye garnishing perles and eighteene course rubies, the foote of the same

salte haveing fower course rubies and fower course dyamonds, the border about the middle of the same salte haveing fower course dyamonds, seaven rubies and eighte perles, and uppon the topp of the said saulte fower dyamonds, fower rubies and three greate pearles, haveing uppon the tyre of her head tenn course rubies, twelve course dyamonds and twentie nyne course garnishinge perles, weighinge one hundred fifty one ounces and a halfe and halfe a quarter :

Item, one cupp of goulde called *the Dreame of Paris*, haveing uppon the cover thereof the image of Paris, Jupiter, Venus, Pallas and Juno, and Paris horse uppon the cover, garnished with eighteene dyamonds greate and small, and in the five borders of the same cover thirtie twoe greate rubies, Jupiter garnished with tenn small rubies, and Paris helmett garnished with twoe small rubies, Venus and Pallas either of them haveing one small rubie uppon their brest, Juno wanting her chaplett, the horse of Paris haveing eighte small rubies, alsoe uppon the five borders of the same fortie one great perles, Jupiter haveing his garment garnished with thirtie two small perles, Paris haveing one small perle uppon the topp of his cap, Venus having twoe perles hanging downe from her chaplett, Juno haveing uppon her chaplett hanging downe twoe small perles, and uppon her buttocks twoe small perles, the horse garnished with twenty seaven perles great and small, the cupp haveing uppon the foote and shanke twentie sixe rubies greate and small, tenne dyamonds of divers sorts, fower sapphires, and thirty eighte perles greate and small, weighing one hundred twenty and one ounces :

Item, a trencher salte of golde in forme of a castle, garnished with dyamonds, rubies, emraulds and perles, weighing one and twentye ounces and a quarter :

Item, one cupp and cover of golde, weighing thirtie ounces ;

Item, one cupp of golde the cover and foote enamelled with eighte course dyamonds, fower on the cover, and fower lesser on the foote, and in the topp of the cover a faire pointed emraulde and another knobb of goulde enamel'd like the emraulde, weighing twentie eighte ounces and a quarter :

Item, one highe salte of goulde with a cover of goulde, in

the cover twelve ballace rubies, nine sapphires, three dyamonds, and on the topp a woman haveing a rose dyamond in one hand, and in the other an arrowe with a dyamond at the end garnished with perles fixed and pendant, wanting sixe perles, nyneteene small dyamonds in the coronett, the cover weighing threescore ounces, the salte sett with forty five ballace rubies, thirty six sapphires, seven small dyamonds, and garnished with perles fixed and pendant, wanting divers perles, weighing twoe hundred thirtie fower ounces scante, weighing in toto twoe hundred fowerscore sixe ounces and a quarter :

Item, one cupp of goulde, the cover and foote enamelled with eighte course dyamonds, fower on the cover, and fower lesser on the foote, and in the topp of the cover a faire pointed emrauld, and another knobb of gould enamelled like an emrauld, weighing twentie eight ounces and a quarter :

Item, one cupp, the boll thereof agett ovall fashion, called the *Constables Cupp*, with an aggett in the foote, all garnished with gould enamelled, sett with rubies and dyamonds, with a cover of goulde likewise enamelled and garnished with rubies and dyamonds, sett about with fower antique heads of aggetts, in the inside one agett cutt with twoe faces garnished with dyamonds, weighing fiftie seaven ounces three quarters :

Item, one cupp and cover of goulde with dropps and a branch of flowers in the topp enamelled like dayseys, weighing thirtie sixe ounces :

Item, one layer of goulde chased with longe dropps, the spoute between a serpente garnished with rubies, perles and flowers enamelled with white and redd, wanting a ruby in the topp of the cover, weighing fortie ounces scante :

Item, eighte great dishes of goulde with armes, weighing one hundred fowerscore fower ounces and a quarter :

Item, sixe trencher plates of goulde with armes, weighing threescore and fowerteene ounces one quarter and halfe a quarter :

Item, twelve fruite dishes of gould with the armes of Denmarke, weighing one hundred and fowerscore five ounces and a quarter :

Item, a posnett of goulde with a cover, weighing twentie ounces and a quarter scante :

Item a boll and cover of goulde with roses and crownes, and a crowne with a crosse on the topp of the cover, weighing threescore nyne ounces and halfe a quarter :

Item, one paire of goulde cupps with covers, haveinge blewe snake rings in the topp of theire covers, weighing thirtie ounces and a halfe :

Item, twoe trencher plates of gould standinge uppon pillers, weighing one hundred and tenne ounces one quarter and a halfe ;

Item, one porringer and cover of goulde, weighing twenty seaven ounces three quarters and a halfe :

Item, one cupp and cover of goulde, weighing thirtie one ounces and halfe a quarter :

Item, one cupp and cover of goulde, weighing twentie five ounces one quarter and a halfe :

Item, one cupp and cover of goulde, weighing twentie three ounces three quarters and a halfe :

Item, a collar of goulde, containing seaventeene roses and seaventeene knotts, weighing twenty nyne ounces and three quarters :

Item, a bason and ewer of goulde ovall fashion, weighing threescore eleaven ounces and a halfe :

Item, a gridiron of goulde, weighing twentie twoe ounces a quarter and a halfe :

Item, a cupp of aggott, with a cover garnished with gould and full of emraulds, turquesses, dyamonds, roses of dyamonds, rubies and perles, with a saphire on the topp, with a boy houldinge a speare, weighing fiftie three ounces and halfe a quarter :

Item, a lookinge glasse sett in goulde, garnished on the one side with twoe saphires, fower rubies and one emraulde, and on the other side with fower saphires and fower rubies, the steele of aggott, twoe little boyes, one of them houldinge a pearle and five perles hanginge, on the other parte of the body is a man on horsebacke, the body beinge a clocke within a

christall garnished with fower dyamonds and fiftie five rubies, with fower antique boyes enamelled white, two of them beareinge in either hand a perle, and the other twoe, the one haveinge twoe perles and the other hath one perle in theire handes, wantinge fower perles in the said antique boys, the base or foote standinge uppon fower round cristalls garnished with tenne rubies, and fower naked women of goulde standing att every corner one, and a man in the topp beinge naked, weighing fowerscore and seaventeene ounces three quarters and a halfe :

Item, one plate of goulde, graven on the one side with astronomy, and on the other side with a shippe, called the *Tryumphe*, with a case of murrey velvet, weighinge threescore and thirteene ounces :

Item, one layer, the foote body and handle of aggott, the body crased, garnished with gould and sett with dyamonds, rubies and amathists, one emraulde and one saphire, the foote having a border of small rubies rounde about itt, weighing twentie eighte ounces and halfe a quarter :

Item, a cupp of aggott with a cover of goulde like a tent, haveinge a morris daunce in the cover, sett with twentie saphires, nine small dyamonds, and seaventeene ballace rubies, garnished with pearles fixed, and pearles and beads of gould pendant, weighinge threescore and eighte ounces :

All which jewells and plate have beene received by the saide Duke and Earle, to be disposed of by them for our especiall service according as wee have given unto them private directions :

Nowe forasmuch as the saide jewells and plate are of greate value, and many of them have longe contynued as itt were in a continuall discent for many years together with the crowne of England, and therefore it may not bee safe for the saide Lord Compton, Lord Conwey, Sir-Henry Mildmay and Endymion Porter, or any of them, to deliver them out of theire severall charges, nor for the saide Duke and Erle to receive the same and transporte the same beyonde the seas, and there to dispose them without speciall warrant from us for the doeing thereof, which in tyme to come mighte bee perrillous

unto them, unles wee shoulde by some publike instrument declare that all this was done by our especial commaundment and for our especial service :

Knowe all men therefore that wee, for many weighty and important reasons and causes, much concerning us our honour and state, have authorised and commaunded the saide Lord Compton, Lord. Conwey and Sir Henry Mildmay and Endymion Porter, to deliver theis severall jewells and plate, before severally mentioned in manner as aforesaide, unto the saide Duke and Erle or such of theire servants as they shoulde appointe to keepe the same ;

And that wee did likewise authorise and commaunde the said Duke and Earle to order and dispose of the said jewells and plate to such purposes, and in such manner as wee our selfe have in private to them particulerly directed, and wee doe by theis presents declare and avowe the same, and that nothinge therein is done but by our owne ymmediate commaunde and for our awne ymmediate service ; And our will and pleasure is, and wee doe by theis presents, for us our heires and successors, graunte that they the saide Duke of Buckingham, Erle of Holland, Lord Conwey, Lord Compton, Sir Henry Mildmay, and Endymion Porter and every of them theire heires, executors and administrators, and theire and everie of theire landes, goods and chattells, bee for ever freed as against us our heires and successors for the doeing and performeing of our will and pleasure touchinge the premisses, and that they and every of them, be onely accomptable to us in our owne person for the disposinge of the saide jewells and plate, and to none other nor in any other manner ;

And theis presents, or the inrollment thereof, shalbe unto them and every of them, and to all our officers and mynisters whom yt may any way concernè, a full and sufficient warrant and discharge in that behalfe.

In witnes, &c.

Witnes our selfe' att Hampton Courte the seaventh day of December.

*Per Ipsum Regem.*

\* *A Monsieur le Comte D'Hollande.*[*Henry Rich Earl of Holland.*]

MONSIEUR,

MONS. L' Abé de Scagliá m'a commende de vous faire ceste despesche pour la necessité qu'il y a que les affaires soient avancées et poussés comme il dist dens le grand chemain. Il y a un mois que j'ay envoyé une despesche a Mons. le Duc pour rendre compte de ce qu'il m'avoist enchargé et de ce que Mons. de Scaglia avoist a dire, la dicte despesche estant arivée trois jours appres le despart de Monseigneur le Duc. Sa Maj. a pleu la lire et m'honorer de ces commends par une lettre que Mons. de Montagu m'a apportée du secretaire *Canoué*. [*Conway.*] En m'a precedente lettre j'ay fait recitt de ce que ce pourvoist apprendré issi des plus fraiches nouvelles de France, et de ce que Mons. L' Abé de Scaglia avoit appris a Brusselles, Estant le sommaire une tres remarquable disposition qu'avoist L'Infante et le Marquis Spignola a un accomodement, luy aiant demandé sils se pouvoient assurer que L' Engleterre leur donneroist bien deux mois de temps pour recevoir les ordres requis d'Espagne, Or est il qu'en suite de la derniere lettre de Rubens, par la quelle il desiroist un entrevue de luy et de moye en Hollande, ie luy procuray un passeport du Prince d' Oranges, Il ce transporta de Brusselles a Breda, d'ou il mescript qu'il avoist ordre de ces maistres de ne passer plus outre que Zenenberghen, plasse neutre, et ou autrefois ceux qui firent les premieres ouvertures de la France sentrevoioient, m'assurant par sa lettre qu'il me feroist veoir clairement que ceste punctualite estoist fondée sur des raisons justes, equitables et tendantes a l'avancement de l'affaire, mais aiant en singuliere recommandation d'accompagner les ordres que Mons. le Duc m'a donnee, avecq les sircumstansses requises a la reputation de sa Maj. ie montray la lettre a Mons. Carleton et luy dis que ie nestois nullement d'avis de bouger de

\* Vol. ii. p. 117.

la Haye ou des environs, et fis response au dict Sr. Rubens que ie luy avois envoyé un passeport a sa requisition, en vertu duquel il pouvoit sans aucune difficulté ce transporter luy et ses valets, en telle plasse de la Hollande qu'il luy plaisait, que s'il faisoit difficulté de venir a la Haye, ie lirois trouver a Delf, ou Rotterdam comme appert par les copies des lettres issi encloses, Il me fist response, et sçaveoir quil partoit promptement pour Brusselles pour receveoir aultres ordres, estant tres sensible de quelque ombrage que ie pourois prendre, comme appert par cest lettre incluse quil escript a Mons. L' Abé de Scagliá, protestant que ceste resolution avoist esté prise pour le bien de l'affaire, ce qu'il m'eust tres particulierement faict entendre. Quelque jours appres il arriva a Delf qui estoit le 11 du mois de Juillet, ou il m'a representé que si Don Diego Messias qui est encore a Paris n'eust tardé si long temps il n'eust pas-desiré de me veoir avant son arrivée parce que L'Infante attendant par luy tout ordre ne sçavoit que dire, mais craignant que l'Engleterre prinst quelque ombrage de la longueur d'Espagne, elle lavoist envoyé pour m'asseurer de son integritté de son Zelle, et sincere intention. En un mot pour faire cognoistre que les ordres eussent estes plustost envoyées si l'Espagne n'eust pris c'este resolution d'envoyer Don Diego Messia lequel a ce quil dist a faict telle diligence qu'il est party le lendemain de ces fiançailles, le dict Don Diego aiant aussi tardé plus long temps par les chemains pour raison d'une fievre tierce laquelle le tient encore a Paris. la seconde raison pourquoy ils avoyent envoyé le Sr. Rubens estoit, pour entendre si l'on avoist avancé pour procurer a la concurrence des estats, et si l'on avoist meditté sur les expedients necessaires, pour faciliter les affaires, ou les plus grandes difficultes et obstacles ce rencontreroient en celles de Hollande, Que l'Espagne avoist escript en ces termes. Vous continuerez de traiter avec Gerbier jusques a ce que Don Diego vienne, non seulement d'un acomodement entre l'Espagne et l'Engleterre, mais aussi pour l'Alesmagne et l'Hollande. Que l'Empereur mesme avoist escript tres exactement a l'Infante que si auqún traitté passoit par ces mains quil seroist tres contant que les



affaires d'Alesmagne s'accommodassent et qu'il tesmoigne-  
 roist d'estre un Prince Chrestien. Le dict Rubens faisant des  
 grandes instances pour sçaveoir a quel expedians l'on avoist  
 pensez, Je luy fis response que par l'escrpt qu'avoist esté  
 envoyé le 9. de mars, pour response de ceux que j'avois ap-  
 portée de la part de l'Infante, la Balle (comme dire) estoist  
 mise a leur pietz, que c'estoist a eux de parler, que le temps ne  
 permet pas puis que nous ne voions encore aultre certittude de  
 leur part que parolles, de faire auqúune ouverture, que bien  
 estoist vray que Mons. Carleton se devoist disposer a faire tout  
 devoir, mais qu'il nestoist possible d'avancer l'affaire sens que  
 de la part d'Espagne, l'on ne vist des tesmoignages eficatieux,  
 sur quoy il me dict que la serenissime Infante sçavoit bien quil  
 ne se pouvoist rien faire sans les ordres requis et si long temps  
 attendus, mais que son voiage tendant a nous asseuer de la  
 bonne intention, et nous leuer de toutte doubte. seroist accom-  
 pagné de quelque advancement si en attendant la venue de  
 Don Diego Messias il ce pouvoist trouver quelques expedians  
 pour donner lumiere a l'acheminement du traitté, et quainssi il  
 retourneroit avecque quelque fruit. Je luy dis que pour co-  
 respondre aus assurances qu'il apportoist de la bonne inten-  
 tion de l'Infante. Que ie le pouvois asseuer de celle de sa  
 Maj. Et puis qu'il avoist maintenant licence de ce promener  
 par les villes de Hollande, que j'avois loisir de veoir Mons.  
 Carleton lequel pouvoist dire son sentiment sur quelques ex-  
 pedians, de la part duquel ie luy ay dict a son despart, qu'il  
 sesvertuera tant que sera possible, a meditter sur les expedians  
 necessaires et quen attendant qu'il avoist pensé a deux, estant  
 toutesfois dict par maniere de discours, scaveoir si pour l'Elec-  
 torat il se pouvoist adjouster uné voix davantage au college, et  
 que le survivant des deux succederoist, le second que dens la-  
 commodement affin d'interessier le Prince, se rendasse la ville  
 de Breda. Quand aux plus difficiles comme se qui regarde ce  
 mot de p'ays libre, et lestroite confederation ratifiée il y a  
 deux ans, qu'il esperoist de trouver jour, estant son intention  
 de la proposer au roy a mon retour, lors que le dict Sr. Rubens  
 feroist veoir ce que Don Diego Messias apporterois. Il a

promis qu'il feroist toute diligence, et sur ce ay esté obligé d'attendre de ces premieres nouvelles, par advis de Mons. Carleton. J'ay fait entendre au dict Rub. la ligue que le roy de France pretend de faire avecq les Princes catholiques d'Alesmagne. L'argent quelle a promis de fournir aux estats sur les premieres nouvelles quelle aura que l'armes des estats aura assiegée quelque plasse, de sorte que Mons. Rubens avecq plusieurs aultres discours qu'avons eu ensemble sur la raison d'Estat que le roy d'Espagne devoit plutost avoir de souffrir un Prince de la religion en Alesmagne, sen est allé avecq la puce a l'Oreille esperant a la venue de Don Diego Messias, comme a un Messie. Les protestations qu'ils font, et la necessite qui les semble presser donne de l'aparence, si ce nest que l'Espagne trompe mesme l'Infante. ce que ce cognoistra bien tost, car Rubens a promis que s'il s'apercevoit de telle chose il en adverteroist promptement.

J'avois fait mention en ma premiere lettre, que l'on pouvoit aisement remarquer que plusieurs de ce pa'ys panchoient du costé de la France, et que la plus grand part avoyent une tres grande aprehesion de ceste rupture entre la France et L'Engleterre. Je m'estois advise denploier mon temps a faire quelque recoevil des mesmoires que j'ay des affaires passées, et le communiquant avec Mons. L'Abé de Scaglia, Il a adioutté ce qu'il a creu estre convenable et utile, L'ayant reduit en une fasson de Lunettes d'Hollande pour faire veoir la veritté et la forme des affaires. Je luy escript en langue Françoise pour la traduire appres en flamang avecq intention de le destribuer par escript parmy ceux qui ont le plus de pover et de sentiment en ce pa'ys si telle estoist la volonte de sa Maj. c'est pourquoy ie l'envoye icy jointe, vous suppliant den dire vostre sentiment.

L'Ambass. de Savoye m'a dict que les desputés des estats ont estes invistez et porttez escrire en France, touchant l'interest qu'ils ont de la mauvaise intelligence de ces deux couronnes. Que pourtant ils prient sa Maj. doublier les offences receves et de vouloir suspendre les actes d'hostilité contre l'Engleterre, representant particulierement que ce desordre porte la ruinne de cest estats. Laquelle lettre a esté faicte

par l'artifice du Cardinal de Richelieu pour la faire imprimer a Paris, affin que ceux de la religion de France voient que les actions d'Engleterre sont mesmes odieuses a ces amis, affin qu'ils croient qu'il y a mesme de la desunion avecque ces estats, et faire paroistre qu'il a eu raison de portter le roy son maistre a des animosites contre l'Engleterre, puis que les estrangers mesmes cognoissent que la France par elle a esté offensée.

Nonobstant ceste ditte lettre que l'on croist estre sollicitée par Artsen lequel s'est fait cognoistre du tout François en ceste conjuncture ; Les estats cognoissent bien que l'Engleterre ne peut pour ces interets, n'y pour sa reputation permettre la perte de la Rochelle, comme aussi que la France aye grandes forces en Mer, et destre pour les mesmes respects aussi bien intéressez que l'Engleterre, qui donne assez de subject de croire quil y a de la necessité de les pousser, n'y ayant pas de doute, quils suivroit tout a fait l'Engleterre en ce quelle vousdroit traiter d'une paix d'Espagne, estants hors de toute sorte despoir d'assistance de la France, et font bien veoir le sentiment qu'ils en ont s'ayant la province d'Hollande esvertuée de fournir deux millions de livres, plus que par le passé pour suppleter a ce que la France manque. Le Sr. Rubens a veu lettres escriptes de France a l'Infante et Marquis Spignola lesquelles sont dressées par le Cardinal de Richelieu, disant lors que Mons. de Montagu parloit au Duc de Savoye touchant les affaires de la France, et l'Engleterre, que l'Ambassadeur de France la resident estoist caché derriere la tapisserie pour ovir tout ce que ce disoit, ceste fourbe estant controuvée pour faire croire que la France est recherchée par l'Engleterre et que mesmes la France est si esloignée de vouloir acommodement que ces ministres ne veulent pas paroistre ou sont ceux d'Engleterre, pour traiter avecques eux.

Le Cardinal de Richelieu aiant ombrage du voiage de Messias, se disant en France que c'est pour traiter avecq l'Engleterre, il a fait promptement escrire une lettre a Artsen, si tost que l'armée des estats assiegeroient une plasse de l'ennemy que la France leur fera tenir cinq cents mille livres, esperant par ce moien et par les  $\frac{60}{m}$  livres qu'ils ont founy au

roy de Dennemarque d'apportter lenpeschement a l'acommodement des affaires entre l'Espagne et l'Angleterre, cest un argument que la France ne faict rien de bon que par crainte et quand elle est forcée. Le bien qu' a desia aportté le bruct de quelque traitté avecque l'Espagne, maxime certain que l'entretien en est bon.

Les Lettres de Paris du 25 font mention d'une soulevation qu'il y a eu dens Bourdeaux n'aiants voulu accepter les nouveaux edits. Ceux de Bourdeaux n'ont aussi voulu publier la desfence du commerce avecque l'Angleterre. Mons. L'Abé de Scaglia m'a induit descrire qu'il seroist d'avis en ceste disposition de leur faire sçaveoir de les vouloir traitter en amis, a condition qu'ils soient obliger d'assister ce que le roy de la grand Bretagne entreprendra a leur advantage. Monsieur de Rohan a faict responsse au roy par son agent que le roy luy avoit envoyé pour tirer promesse de luy qu'il n'eust pas a ce remuer. Il a respondu qu'il se fera recognoistre bon serviteur du roy pourveu que la Rochelle soit remise en toute sorte de liberté, ce que faict cognoistre au roy que la delibération des armes que Mons. de Rohan prend, est avecque le consentment des Eglisses de France. Il a fait retirer Madâme de Rohan a Geneve, et sen va en Italie affin que personne ne soupsonne quelle sollicette le roy pour son mary.

La Rochelle avoist faict pendre quelques uns qui avoient voulu persuader le peuple de s'unir avecque le roy.

Mons. de Guise est tres mal satisfait pour le commedement donne a Mons. d'Angoulesme. Il estoist party vers Poittù environ quatre ou cinq mille hommes et doibt estre la a la fin du mois de Juillet. Je ne puis obmettre de faire recitt de la bonne repartie que Mons. L'Abé de Scaglia a faict a l'Embassadeur de France et celuy de Venise issi resident, lesquelles pressoient fort qu'il ce devoist entremettre en un accomodement, qu'il falloit procurer que la France vint a une suspension d'armes, sur quoy L'Abé de Scaglia demande si la France avoist des piques longues de Calais a Douure, car pour d'aultres armes il n'en cognoissoit pas.

Jay representé a Mons. de Scaglia ce que Mons. Canoué

m'a commandé de la part du roy, le dict Scaglia m'a fait veoir en mesme temps ce quil escrivoit a son Altetze touchant les affaires, pour le tenir tousiours disposé au dessain de sa Maj. et dy engager ces amis, ce qu'il avoit recommandé avecque toute l'ardeur que l'on pouvoist souhaister. Pour ce que regarde le voyage du Baron de Puseol, il attend responce d'un jour a aultre, de tout ce que l'on peut desirer de sa negotiation, estant party d'icy avecque toutes les instructions et mesmoires necessaires, il ne doute quil n'aye bien servy. Pour les affaires de Geneve il a dict a Mons. de Montagù en ma presence comme il pourra asseurer son Altesse de tout ce que le roy luy a ordonné et de plus que sa Maj. est authourdhuy au point de rendre si grand servisse a ceux de son party en France qu'il luy donnera tant plus d'avantage et d'authorité parmy ceux de Geneve et ailleurs que l'on pouvoist attendre quelque bon succes. L'Abe de Scaglia s'assurant que son Maistre le trouvera bon, Monsieur de Montagu s'en va bien instruit de ce qu'il aura a faire avecq Soissons, particulièrement sur l'ocasion de la Maladie du roy, laquelle enpirant pouvoist bien changer beaucoup de choses autrement s'il tombe en fievre, cartte comme l'on dict desia, cela fortifiera les mal contents de France, et donnera toute sorte d'avantage a ceux qui en sçavront profiter, et quelque sorte de minne qu'ils fassent ils sont a present bien enpéschez, car indubitablement, yl y aura beaucoup de brouilliers dens toutes le provinces de la France qui les rendront inutilles au roy pour le secours qu'il en pouvoist avoir tiré, jusques a tant que l'on soit en estat de faire d'avantage, comme Mons. de Scaglia croit que sera si les affaires de Savoye et de Genes sache vent.

L'Abe de Scaglia avroist desiré de passer au plustost en Engleterre vers sa Maj, mais est en ce point qu'il attend quelque responce de Madame de Soissons, il desiré de pouvoir conclure avecq Mons. de Candalle qui luy a promis de s'unir avecq Mons. le Compte de Soissons, lequel n'attend qu'une responce pour establir ceste affaire la, mais il espere

de partir dicy, au plus tard en quinze jours, ou trois semaines, et desirè que le vaisseau revienne envers le dict temps.

L'Ambass. de France a fort desirè de pouvoir escrire quelque chose du' retour de Mons. de Montagu, il s'est adresse a Mons. de Scaglia lequel luy a faict des responses assez ridicules, en particulier luy a proposé de demander a Mons. Carleton passeport pour asseurer les vaisseaux du roy de France qu'il voistroit bien faire partir de ces ports.

J'avois touché en m'a precedente lettre comme l'Ambass. de Venice et l'Agent de Florence residant en Engleterre sont personnes qui interpretent en mal tout ce qui se faisoit en Engleterre, donnent les advis aux ennemis de la couronne, et estoient personnes dangereuses, en aiant souvent ouy des estranges raports. Mons. de Scaglia dict sur cela, qu'il faut veoir de mettre l'affaire tout bellement en tel estat que l'on aye a parler sans portter prejudice a l'Ambass. de Venice qui est en France parce que les principalles choses que Mons. L'Abé de Scaglia a scè, il les a de celuy de Paris, lequel est maintenant suspect a celuy d'Engleterre.

Mais touchant cest agent de Florence qui est a Londres, Le Sr. Vertselin m'a souvent donné des advis pour les dire a Mons. le Duc. ne pouvant le dict Vertselin souffrir les malices lesquelles il faisoit paroistre. Et j'ay remarqué selon les paroles que le dict Vertselin m'a dittes que sans doute cest agent de Florence a faict ce petit livret intitullé la cronique des favoris, et dedie a Mons. le Duc de Buckingham, dans lequel ie trouve les mesmes termes que le Vertselin m'a raconté. Mons. de Scaglia m'a faict tenir le livret que j'aporteray quand et moy, sa Maj. m'ayant faict l'honneur de me commander par le secretaire Canové d'en faire raport, a qui j'ay aussi escript un peu plus briefvement et pour ne manquer a mon devoir ie n'ay voulu faillir de vous en donner la cognoissance,

Authourdhuy sont venues les lettres de France vieilles de 10 jours. Le roy est encore a Villeroy fort mal. sa fievre est double tierce, avecque l'accident de la dissanterie le rend

en tres mauvais estast, les astrologues disant sa fin, toutes les affaires cessent et plusieurs tant dehors que dedans son aux atentes ; il fust dict au roy que le Cardinal de Richelieu lavoit servy avecque beaucoup de passion, il dict ces mots, il est vray ie le sçay bien, mais le peuple se plaint fort.

Ils ont taché dacepter le gouvernement de Grandmont, mais il la refusé. Mons. D'Esperson c'est retiré a Bergerac, disant puis qu'il ne peut empescher la soulevation du peuple, qu' aussi ne veust il estre present si quelque mal arivoit.

Monsieur d'Angoulesme a este commendé de s'arester a Nior qui est a 10 lieves de la Rochelle. ils ont levé toute les garnisons tant de Boulogne et quartiers sircomvoisins pour les envoyer a Mons. d'Angoulesme. Madame la Contesse de Soissons a mandé que le mariage luy plaist mais dict a Mons. de Scaglia quelle ne peut resoudre que jusques a ce que ceste maladie du roy prenne fin.

L'Ambassadeur de Savoye a escript par homme expres la necessite qu'il y a que Mons. le Compte se desclare et prenne resolution principalement durant la maladie du roy.

Don Diego Messias est fort malade a Paris d'une fievre tierce, Je crains fort un prolongement aux affaires, par ceste maladie.

Monsieur de Crecy aiant mande un courier pour faire sçaveoir au roy de l'armement de Mons. de Savoye et l'ombrage que l'on devoit prendre de Mons. de Soissons, le roy a mande a Mons. de Crecy de ne bouger des frontieres et qu'il luy envoieroit le regiment du Prince de Phalsborough, le fils du Cardinal de Guise qui fust tué a Blois, quil les reduiroit a trois mille. le regiment du cheu. de Sault a deux mille, et si cela ne suffit, quil luy donne ordre d'en faire encore cinq mille et cinq cents cheuaus.

Mons. de Louvieres estant mis en prison a la Bastille en l'ocasion de Chalais a demande a parler au Cardinal Richelieu, le mesme jour a este mené a la Conciergerie, où l'on fait son Proces, ce dict qu'il doibt aveoir nomme plusieurs personnes et en particulier Mons. le grand prieur et Vandome.

Mons. Del Beuff solicitte pour le gouvernement de la Picardie.

Le roy a este saigné quatre fois, la fievre tierce redoublé,  
ne bouge pas du lict.

Le Cardinal ce paigne de rage les cheveux et la barbe  
avecque les ongles, ne permet que personne aproche du roy,  
mesme la royne.

Cest issi le sommaire de ce que les dernieres lettres disent.

Jespere que Vost. Exc. pardonnera a ma longue escripture  
partant du Zelle

De Monseigneur

Vostre tres humble tres obeisant

et tres oblige serviteur

B. GERBIER.

ce 6 d' Aoust 1627, Haye.

*Pension for Life to Nicholas Laniere.*

\* *De concessione ad vitam Nicholao Laniere et aliis.*

A. D. 1626. 2 Car. 1<sup>mi</sup>.

CHARLES by the grace of God, &c. To the treasurer and  
undertreasurer of our Exchequer nowe being, and that here-  
after for the tyme shall be, Greeting,

Whereas wee have beene graciously plesaed, in considera-  
tion of service done, and to be done unto us by sundrie of our  
musicians, to graunt unto them the severall annuities and  
yearly pensions hereafter following, (that is to say) to Nicho-  
las Laniere master of our musick two hundred poundes yearly  
for his wages, to Thomas Foord forescore pounds yearly for  
his wages, that is, for the place which he formerly held,  
fortie poundes yearely, and for the place which John Ballard  
late deceased held, and now bestowed upon him the said Tho-  
mas Foord fortie poundes yearly, to Robert Johnson yearely  
for his wages fortie poundes and for stringes twentie poundes  
by the yeare, to Thomas Day yearely for his wages fortie  
pounds and for keeping a boy twenty fower poundes by the  
yeare, also to Alfonso Ferabosco, Thomas Lupo, John Lau-



PENSION FOR LIFE TO NICHOLAS LANIERE. 411

rence, John Kelly, John Coggeshall, Robert Taylor, Richard Deering, John Drewe, John Lanier, Edward Wormall, Angelo Notary and Jonas Wrench, to everie of them fortie poundes a peece yearly for their wages, and to Alfonso Bales and Robert Marshe, to each of them twentie poundes a peece yearely for their wages.

Theis are therefore to will and commaund you, out of our treasure in the receipt of our exchequer, to cause payment to be made to our said musicians above mentioned, and to every of them severally and respectively, the said severall annuities and allowances, as well presently upon the sight hereof for one whole year ended at the feast of the annunciation of the Blessed Virgin Mary, last past before the date hereof, as alsoe from the feast hitherto, and soe from tyme to tyme hereafter at the fower usuall feastes or termes of the yeare, (that is to say) at the feast of the Nativitie of St. John Baptist, St. Michaell the Archangell, the Byrth of our Lord God, and the Annunciation of the Blessed Virgin Mary, by even and equal portions, during their naturall lives, and the lives of everie of them respectively, together with all fees profitts, commodities, allowances and advantages whatsoever to the said places incident and belonging, in as large and ample manner as any our musicians in the same places heretofore have had and enjoyed the same ; and theis presents, or the inrollment thereof, shalbe your sufficient warrant and dischargde in this behalfe.

In Witnes, &c.

Witnes our selfe at Westminster the eleaventh day of July.

*Per Breve de Privato Sigillo, &c.*

\* *Denization of F. Cleyne and P. De Maecht.*

† *De Concessione Denizationis Francisco Cleyne et Philippo de Maecht.*

A. D. 1625. 1 Car. 1<sup>mi</sup>.

REX omnibus ad quos, &c. Salutem.

Sciatis quod nos, de gratia nostra speciali, ac ex certa scientia et mero motu nostris, concessimus, ac per presentes pro nobis, heredibus et successoribus nostris, concedimus Francisco Cleyne et Philippo de Maecht in partibus transmarinis oriundis seu quibus aliis nominibus vel cognominibus vocentur seu censeantur, vel quocunque alio nomine vel cognomine aut additione nominis vel cognominis eorum alter vocetur seu censeatur, quod ipsi posthac durantibus vitis suis sint indigene ac ligei nostri, ac heredum et successorum nostrorum regni nostri Angliae, ac in omnibus teneantur reputentur tractentur habeantur et gubernentur et eorum alter teneatur reputetur tractetur habeatur et gubernetur, tanquam fidelis ligeus noster heredum et successorum nostrorum infra hoc regnum nostrum Anglie oriundus, et non alio modo;

Ac quod ipsi omnes et omnimodas actiones sectas et querelas cujuscunque sint generis, in quibuscunque curiis locis et jurisdictionibus nostris heredum et successorum nostrorum habere exercere, eisque uti et gaudere, ac eis et in eisdem placitare et implacitare, respondere et responderi, defendere et defendi possint et valeant, et eorum alter possit et valeat, in omnibus et per omnia, sicut aliquis fidelis ligeus noster vel aliqui fideles ligei nostri in dicto regno nostro Anglie oriundi;

Et insuper quod iidem Franciscus Cleyne et Philippus de Maecht terras tenementa reversiones et servitia, ac alia hereditamenta quecunque infra dictum regnum nostrum Anglie et alia dominia nostra perquirere recipere habere tenere emere et possidere, ac eis uti et gaudere, eaque dare vendere alienare et legare cuicunque persone sive quibuscunque personis sibi

\* Vol. ii. p. 294.

† *Rymer*, vol. xviii. p. 96.

placuerit ad libitum suum possint et valeant, et eorum alter possit et valeat licite et impune, adeo plene quiete libere integre et pacifice, sicut aliquis ligeus noster vel aliqui ligei nostri infra dictum regnum nostrum Anglie nati;

Ac etiam quod iidem Franciscus Cleyne et Philippus de Maecht omnes et omnimodas libertates Francherias et privilegia hujus regni nostri libere quiete et pacifice habere et possidere, eisque uti et gaudere possint tanquam ligei nostri, et eorum alter possint tanquam ligeus noster, infra dictum regnum nostrum Anglie oriundi, absque perturbatione impedimento molestia vexatione calumpnia seu gravamine nostri heredum et successorum nostrorum vel aliquorum aliorum quorumcunque; Aliquo statuto actu ordinatione seu provisione in contrarium inde, antehac editis factis ordinatis seu provisus, aut aliqua alia re causa vel materia quacunque, in aliquo non obstante:

Proviso semper quod iidem Franciscus Cleyne et Philippus de Maecht homagium ligeum nobis faciant, ac Lott et Scott, prout alii ligei nostri faciunt et contribuunt, solvant et contribuunt, et eorum alter solvat et contribuat ut est justum, solvantque iidem Franciscus et Philippus nobis heredibus et successoribus nostris custumas et subsidia pro bonis et merchandizis suis, prout alienigene solvant et solvere consueverunt.

Proviso etiam semper quod iidem Franciscus et Philippus ad omnes et singulas ordinationes actus statuta et proclamaciones hujus regni nostri, tam edita quam imposterum edenda, teneantur et obedientes sint, et eorum alter teneatur et obediens sit, juxta formam in ea parte nuper editi et statuti provisus.

In cujus rei, &c.

Teste rege apud Westmonasterium vicesimo octavo die Maii.

*Per Breve de Privato Sigillo.*

\* *Pension for life to F. Cleyne.*

† *De Concessione ad Vitam Francisco Cleyne*

A. D. 1625. I. Car. 1<sup>mi</sup>.

CHARLES by the grace of God, &c.

To all, to whome theis presents shall come, Greeting :

Knowe yee that wee, for certeyne good causes and considerations us hereunto moving, of our especiall grace, certeyne knowledge and meere motion, have given and granted, and by theis presents for us our heires and successors, doe give and graunte unto our trustie and welbeloved Francis Cleyne, a certeine annuitie or penson of one hundred poundes by the year, to have hold and enjoy the said annuitie or pension of one hundred poundes of lawfull money of England by the yeare, to the said Francis Cleyne, from the feast of the blessed Virgin last past before the date hereof, for and during the terme of his naturall life, to be perceived and received by him the said Francis Cleyne or his assignes, out of the treasure of us our heires and successors, at the receipt of the exchequer of us our heires and successors, by the handes of the treasurer, undertreasurer and chamberlaynes of us our heires and successors there from tyme to tyme being, at the fower usual feastes or termes of the yeare, that is to say, at the feastes of the Nativitie of St. John Baptist, St. Michael the Archangell, the Byrth of our Lord God, and the anunciation of the blessed Virgin Mary, by even and equall portions to be paied,

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe at Westminster the fourth day of June.

*Per Breve de Privato Sigillo.*

\* Vol. ii. p. 294. † *Rymer*, vol. xviii. p. 112.

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Peter Blondeau, 366.  
 Thomas Violet, do.  
 Francis Carter, Architect, 367.





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