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BRANCH
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ASIANIC SOCIETY



M^{RS}. ANNE KILLIGREW.

*From an Original by Sir Peter Leby.
Drawn by the late J. Thurston.
Engraved by J. Thomson.*

LONDON.
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ANECDOTES
OF
PAINTING IN ENGLAND;
WITH SOME
ACCOUNT OF THE PRINCIPAL ARTISTS;
AND
INCIDENTAL NOTES ON OTHER ARTS;

COLLECTED BY THE LATE

MR. GEORGE VERTUE;

DIGESTED AND PUBLISHED FROM HIS ORIGINAL MSS.

BY

THE HONOURABLE HORACE WALPOLE;

WITH CONSIDERABLE ADDITIONS

BY

THE REV. JAMES DALLAWAY.

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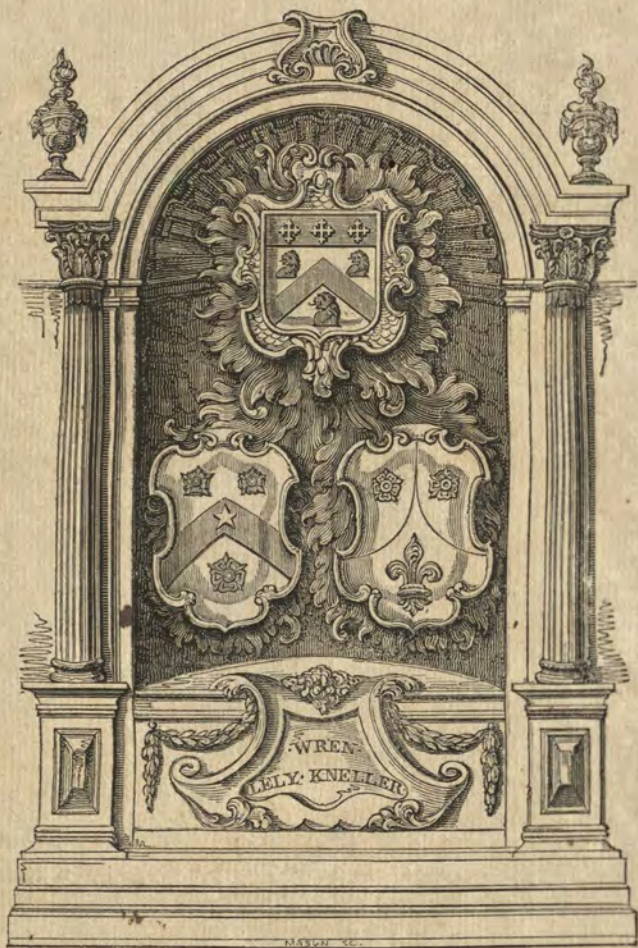
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ANECDOTES
OF
PAINTING, &c.

CHAPTER I.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ISAAC FULLER.



Born 16 . .

Died 1672.

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

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

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

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

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

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

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

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

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

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

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

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

† [John Cleaveland the poet, in medallion.]

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

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

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

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

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

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

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

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

CORNELIUS BOLL,

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

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

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

JOHN FREEMAN,

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

REMÈE OR REMIGIUS VAN LEMPUT,

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

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

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

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

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

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

* *Graham.* p. 458.

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

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

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

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

ROBERT STREATER,



Born 1634, Died 1680,

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

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

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

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

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

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

‡ *Graphice*, p. 19.

§ *Ib.* 20.

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

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

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

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

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

The rival and contemporary of Streater was Fuller, above-

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

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

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

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

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

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

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

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

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

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

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

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

HENRY ANDERTON, ‡

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

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

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

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

‡ V. Graham.

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

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



Born 1661, Died 1702,

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

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

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

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

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

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

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

SAMUEL VAN HOOGSTRATEN,

Born 1627, Died 1678,

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

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

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

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

BALTHAZAR VAN LEMENS,

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

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

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

ABRAHAM HONDIUS



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

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

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

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

† Graham.

several things that had been left imperfect by Jodocus.

MR. WILLIAM LIGHTFOOT,*

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

SIR PETER LELY.

Born 1617. Died 1680.

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

* V. British Librarian.

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



Engraved by W. Audin.

SIR PETER LELY.

*From the Original by himself
at Strawberry Hill.*

LONDON.

Published by John Mayor, 50. Fleet Street.

May 20th 1717

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

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

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

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

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

Pref. to Second Part of his Miscellanies.

please; he caught the reigning character, and

———— on animated canvass stole*

The sleepy eye that spoke the melting soul.

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

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

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

Ηρακείαις λευσσοσα Κοραις μαλακωτέρον υπνω.

Liquiscentibus tuens oculis mollius somno.

Dr. I. Warton.

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

Pilkington.

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

† Author of the *Memoires de Grammont.*

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

traits of men,* which he seldomer painted, Lely

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2. Elizabeth Bagot, Lady Falmouth.

3. Mrs. (Miss) Jane Middleton.

4. — Brooke, Lady Denham.

5. — Brooke (her sister) Lady Whitmore.

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

7. Anne Digby, Lady Sunderland.

8. Barbara Villiers, Duchess of Cleveland.

admirable or curious enough to be particularized.

9. Frances Stuart, Duchess of Richmond.

10. Elizabeth Wriothesley, Countess of Northumberland.

11. Elizabeth Hamilton, Countess Graymont.

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

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

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

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

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

They are generally portraits to the knees, and

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

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

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

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

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

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

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

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

Miscellaneous.

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

2. Mrs. Margaret Hughes. Osterley.

3. His own Portrait: Osterley.

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

Abraham Cowley. Strawberry Hill.

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

Elizabeth Bagot, Countess of Dorset. Knowle.

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

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

Margaret Leman. Hampton-court. Althorpe.

Elizabeth Howard, Countess of Northumberland. Petworth.

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

John Graham, Viscount Dundee. Glamis Castle.

John Maitland, Duke of Lauderdale. Ham House.

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

A. Cooper, Earl of Shaftesbury. Althorpe.

John Selden. Bodleian.

Algernon Sydney. Althorpe.

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

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

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

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

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

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

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

- Otway and Cowley (heads). Althorp.
 Edmund Waller (sitting). The Grove.
 G. Villiers, second Duke of Bucks. Donnington.
 Prince Rupert. Dogmersfield.
 Elizabeth, Countess of Lindsey. Ditchley.
 Barbara, Duchess of Cleveland (sitting) when old. Ditto.
 Charles the Second (sitting.) Goodwood.
 James, Duke of York, and Anne Hyde his Duchess, with his
 Helmet in her lap. Petworth.
 William, Lord Russel. Woburn.
 Thomas, Lord Clifford of Chudleigh. Ugbroke.
 George Monk, Duke of Albemarle. Royal Collection,
 Town-hall, Exeter.
 Heneage Finch, Earl of Nottingham. Gorhambury.
 Anne Hyde, Duchess of York.
 Honourable Robert Boyle. The Grove.
 Grinling Gibbons, Sculptor. Devonshire House.
 G. Monk, Duke of Albemarle, whole length. Ditto.
 Sir Paul Rycaut, Ambassador to the Porte. Corsham and
 Keddlestone.
 Sir William Temple. Wrest.
 Archbishop Usher at 74. Shotover, Oxfordshire.
 G. Morley, Bishop of Winton. Rousham, Oxfordshire.
 H. Bennet, Earl of Arlington. Euston.
 Roger North, 1665.
 Dr. T. Sydenham.
 James Butler, Duke of Ormond. Keddlestone, Derby.
 Sir Harbottle Grimstone. Gorhambury.
 H. Jermyn, Earl of St. Albans.
 Anne Clarges, Duchess of Albemarle. Fife House.
 Sir P. Lely, Baptist May, and a Bust of G. Gibbons, and a
 View of Windsor. Billingbeare, Berks.
 John Leslie, Duke of Rothes, in the armour of the Seven-
 teenth century, with a large tilting spear. Earl of Rothes.

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

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

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

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

Lord Chief Justice Glynne and his family. Wansted House.

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

James Duke of Monmouth. Duchess of Buccleugh.

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

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

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

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

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

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

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

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

ings was magnificent; he purchased many of

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

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

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

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

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

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

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

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

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

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

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

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

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

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

• [Doubts are entertained of this great amount.]

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

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

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

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

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

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

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

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

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

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

There were eleven portraits of James the Second and his family, in his collection at St. James's palace, which were left in an *unfinished state*, when Lely died in 1690; and were probably removed after that event.]

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

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

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

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

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

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

JOHN GREENHILL,*

Born 1649, Died 1676,†

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

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

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

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

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

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

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



JOHN GREENHILL,

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

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

LONDON,

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

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

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

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

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

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

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

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

—— DAVENPORT,

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

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

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

PROSPER HENRY LANKRINK,*

Born 1628, Died 1692,

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

* V. Graham.

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

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

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

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

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

JOHN BAPTIST GASPARS,



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

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

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

JOHN VANDER EYDEN,†

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

MRS. ANNE KILLIGREW,

Born 1660. Died 1685.

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

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

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

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

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

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

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

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

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

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

* [*Athene Oxon.* vol. ii. p. 1035.]

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

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

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

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

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

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

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

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

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

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

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

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

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

—— BUSTLER, [OR BOSSELER.]*

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

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

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

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

DANIEL BOON,

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

ISAAC PALING,†

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

HENRY PAERT OR PEART,

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

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

† From Houbraken's *Lives of the Painters*.

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

HENRY DANKERS,

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

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

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

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

PARREY WALTON,§

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

* V. his Catalogue published by Bathoe.

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

‡ Graham.

§ Graham.

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



W.C. Edwards sculp.

THOMAS FLATMAN,

*From an Original Drawing
by Sir Peter LeVoy.
in Possession of the Publishers.*

LONDON.
Published by John Major, 50, Fleet Street.
May 16th 1827.

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

THOMAS FLATMAN,

Born 1663. Died 1688.

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

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

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

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

† [*Poems and Songs by Thomas Flatman*, 8vo. 1674. A third edition appeared in 1682.]

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

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

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

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

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

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

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

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

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

CLAUDE LE FEVRE,



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

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

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

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

LE FEVRE DE VENISE,

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

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

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

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

JOHN HAYLS,†



remarkable for copying Vandyck well, and for

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

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

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

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

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

HENRY GASCAR,

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

SIMON VARELST,

Born 1664,

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

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

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

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

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

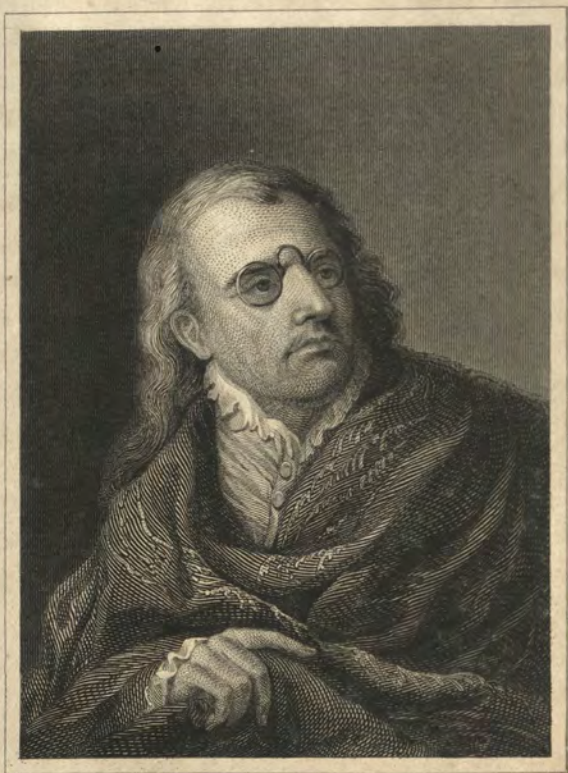
* [This repartee is that of Henry VIII. to the nobleman who had affronted Holbein.]

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

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

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

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



ANTONIO VERRIO,

*From the Original by Himself, in the
Collection of Earl Spencer at Althorp?
Copied by E. Prettly & Engraved by H. Robinson.*

LONDON.
Published by John Major, 50, Fleet Street.
May 16th 1827.

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

ANTONIO VERRIO,*

Born 1634, Died 1707,

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

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

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

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

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

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

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

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

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

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

Verrio's ceilings have excited poetical admiration.

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

Tickell.”]

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

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

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

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

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

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

*An account of moneys paid for painting done in Windsor-Castle for His Majesty, by Signior Verrio, since July 1676,

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

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

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

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

On the back of this paper

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

In all £.6945 8 4

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

JAMES HUYSMAN or HOUSMAN,*

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

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

* Graham.

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

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

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

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

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

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

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

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

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

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

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

MICHAEL WRIGHT

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

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

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

* V. Catalogue.

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

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

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

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

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

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

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

EDMUND ASHFIELD,†

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

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

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

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

PETER ROESTRATEN,*

Died 1698,

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

* Graham.

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

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



Sipsa. pinx.

W.H. Worthington sculp.

ROESTRATEN.

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

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

GERARD SOEST, called ZOUST,



Born 1637, Died 1681,

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

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

† [*Pilkington.*]

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

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

† Of this person I find no other account.

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

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

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

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

[WILLIAM] READER,

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

JOHN LOTEN,

Died 1681,

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

THOMAS MANBY,

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

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

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

NICHOLAS BYER,

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

ADAM COLONI,

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

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

JOHN GRIFFIERE, [THE OLD.]



Born 1656, Died 1718,

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

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

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

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

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

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

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

† [*Abrégé*, t. ii. p. 81.]

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

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

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

GERARD EDEMA.



Born 1652, Died 1700,

born according to Vertue in Friesland; Graham Gerard Dou, Bassan, Guido, and Vanderwerffe. In the same catalogue is mentioned a piece in water-colours by Polenburg.

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

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

THOMAS STEVENSON,

scholar of Aggas,† who painted landscape in oil,

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

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

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

PHILIP DUVAL,

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

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

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

EDWARD HAWKER

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

SIR JOHN GAWDIE,†

Died 1708,

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

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

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

B. FLESSHIER,

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

BENEDETTO GENARO, [GENNARI,]*

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

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

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

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

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

GASPAR NETSCHER,†

Born 1636, Died 1684,

Painted small portraits in oil. He was invited

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

* [They are all of them historical subjects.]

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

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

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

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

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

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

JACOB PEN,

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

[WILLEM] SUNMAN, [SONMANS,]

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

WILLIAM SHEPHARD,

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

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

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

— STEINER,

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

PETER STOOP,

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

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

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

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

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

——— WAGGONER,

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

ALEXANDER SOUVILLE,

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

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

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

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

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

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W. VANDEVELDE SENR



W. VANDEVELDE JUNR

LONDON.
Published by John Major, 60, Fleet Street,
May 15th 1827.

WILLIAM VANDEVELDE,

Born 1610, Died 1693,

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

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

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

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

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

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

[WILLIAM VANDEVELDE, THE YOUNGER.]

Born 1633. Died 1707.]

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

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

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

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

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

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

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

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

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

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

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

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

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

JOHN VOSTERMAN,*

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

* Graham calls him F. de Vosterman.

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

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

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

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

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

WILLIAM WISSING,

Born 1656, Died 1687,

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

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

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

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



W.H. Worthington sculp.

WILLIAM WISSING.

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

ADRIAN HENNY or HENNIN,

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

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

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

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

HERBERT TUER.



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

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

TEMPESTA AND TOMASO,

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

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

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

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

SAMUEL COOPER

Born 1609, Died 1672,

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

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

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

THE ASIATIC



Engraved by W. Radden.

SAMUEL COOPER.

*From the Original Drawing
at Strawberry Hill.*

LONDON.

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

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

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

in which I have traced the characters of their heroes.

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

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

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

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

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

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

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

His works‡ are too many to be enumerated,

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

† [This epitaph was probably written by Flatman.

“ Angliæ Apelles.

Supra omne exemplum,

Simul ac omne exemplar,

Minio-graphicis artifex summus,

Summis Europæ principibus notus,

Et in pretio habitus, &c. &c.”

Graham, p. 366.]

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

His works were certainly numerous, and as so many were

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

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

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

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

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

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

James Stuart, Duke of Richmond.

Lady Anne Watson, daughter of Thomas Earl of Strafford.

General Monke.

A Lady, in a black hood.

Mary Fairfax, Duchess of Buckingham.

Lady Penelope Compton.

Lord Loudon, Chancellor of Scotland.

His own Head.

Head of an elderly Lady.

Richard Cromwell.

Secretary Thurlow, belonging to Lord J. Cavendish.

Thomas Fairfax, Lord Fairfax. Leeds Castle, Kent.

General Ireton. C. Polhill, Esq.

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

Prince Rupert.

Cowley.

James Duke of York, 1660.

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

Sir Edward Harley, K. B.

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

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

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

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

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

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

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

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

RICHARD GIBSON,



Born 1626, Died 1690,

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

* [A comparison between Jeffrey Hudson, of whom an

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

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

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

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

† See notes to *Fenton's Waller*.

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

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

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

The conclusion is particularly elegant,

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

Fenton's Edit. p. 109.]

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

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

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

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

WILLIAM GIBSON,

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

EDWARD GIBSON,

I suppose, son of the dwarf. This young man

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

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

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

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

JOHN DIXON,

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

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

ALEXANDER MARSHAL,

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

WILLIAM HASSEL,

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

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

† See vol. ii. p. 312.

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

MATTHEW SNELLING,

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

* See the next article.

MARY BEALE,



Born 1632, Died 1697,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

From the almanac of 1674 were the following memorandums:

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

24	9	0
4	10	0

28 19 0

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

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

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

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

“ 1674. Received this yeare for pictures done by my dearest, 216*l.* 5*s.*”

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

From the almanac of 1677.

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

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

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

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

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

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

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

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

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

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

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

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

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

Another pocket-book.

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

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

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

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

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

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

Another book, 1681.

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

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

* Sic. Orig.

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

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

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

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

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

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

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

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

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

* Keeper of the King’s pictures.

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

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

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

CHARLES BEALE,



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

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

ELIZABETH NEAL,

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

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

REMARKS.

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

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

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

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

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

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

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

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

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

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

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

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

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

The Editor offers no apology for his frequent quotations

150 PAINTERS IN THE REIGN OF CHARLES II.

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

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

CHAPTER II.

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

THOMAS BURMAN,

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

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

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

BOWDEN, LATHAM, AND BONNE,

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

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

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

WILLIAM EMMETT

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

CAIUS GABRIEL CIBBER, or CIBERT,



Born 1630, Died 1700,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

———— his brazen brainless brothers,

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

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

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

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

Dunciad.

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



Sir G. Kneller, pinx^t.

S. Freeman, sculp^t.

GRINLING GIBBONS.

FRANCIS DU SART,

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

GRINLING GIBBONS,*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

* [————— *Æneus ut stet*

Nudus agris, nudus nummis insane, paternis.

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

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

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

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

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

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

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

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

* *Ducatus Leodiensis*, p. 488.

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

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

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

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

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

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

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

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

‡ Vol. ii. p. 216.

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

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

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

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

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

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

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

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

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

LEWIS PAYNE

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

ARCHITECTURE,

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

JOHN WEBB,

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

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

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

CAPTAIN WILLIAM WINDE,

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

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

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

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

 MARSH,

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

MONSIEUR POUGET, [POUGHET]

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

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

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

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

BRANCH
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Sir G. Kneller, pinx.

E. Scriven, sc.

SIR CHRISTOPHER WREN.

LONDON,
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May 15th 1827.

SIR CHRISTOPHER WREN,

Born 1632, Died 1723

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

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

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

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

“ While Wren with sorrow to the grave descends.”

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SI QUÆRAS MONUMENTUM, CIRCUMSPICE ††

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

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

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

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

§ *Parentalia*. p. 142.

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

authors I have quoted. His principal buildings were,*

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

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

* [CHRONOLOGY OF PRINCIPAL BUILDINGS, BY SIR

CHRISTOPHER WREN.

NUMERO, PONDERE ET MENSURA.

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

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

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

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

The Chapel of Pembroke Hall,

The Theatre at Oxford.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

† [The interior of St. Stephen Walbrook, has attracted praise, even from foreigners; and it has been said that Wren

Mayor's Mansion-house has revenged the cause of steeples.*

The new royal apartments at Hampton-Court.

Greenwich Hospital.†

Chelsea Hospital.

The palace at Winchester---one of the ugliest‡ piles of building in the island.§ It is a royal mansion running backward upon a precipice, and has not an inch of garden or ground belonging to it. Charles II. chose the spot for health, and

has not omitted a single beauty of which the design is capable, but has applied them all, with infinite grace. The columns are of the Corinthian order, sixteen only, eight of which support the cupola, upon the angles of a regular octagon.]

* [Quare,—by completely hiding it ?]

† [Bernini's Doric colonnades at St. Peter's are superior in dimensions, rather than effect. Each of these at Greenwich are 20 feet high, and 347 feet long, with double columns, as in the first mentioned instance, having likewise a return at each end, 70 feet long. They are the most remarkable in England. Perrault's colonnade of the Louvre is 526 French feet in length.]

‡ There is a copy of verses still worse in their kind, in praise of this building, in the second part of Dryden's Miscellanies.

§ [This decisive censure by Mr. W. is curiously contrasted by that of *Gilpin*. "The King's house (at Winchester) was built by Sir Christopher Wren for Charles II. It stands upon the site of the old castle, overlooking the city, and is *I think*, a beautiful piece of architecture, magnificent it certainly is, extending in front, above 300 feet ; and if it had been completed in the grand style, in which it was conceived, with its lofty cupola, and other appendages of gardens and parks, laid out in the *ample space* behind, a noble bridge over the ditch in front, and a street opened, as was intended to the west end of

pressed Sir Christopher to have it finished in a year.* The impropriety of the situation and the haste of the execution are some excuse for the architect—but Sir Christopher was not happy in all kind of buildings. He had great abilities rather than taste. When he has shewed the latter, it was indeed to advantage. The circular porticoes and other parts of St. Paul's† are truly grace-

the cathedral, with which its front is parallel, it would perhaps, be one of the grandest palaces in Europe." *West. Tour*, p. 51.]

* V. Life of Sir Dudley North.

† [Some readers may be gratified by a concise detail of the mensuration of *St. Peter's*, especially if more accurately given than before, as it may serve to a more just comparison with *St. Paul's*. "The architects of *St. Peter's* may be enumerated in the following order. From April 18, 1506, when the first stone was laid, Bramante was the sole architect till 1518. Raffaello, untill 1520. Sangallo, to 1546. Michel Angelo, to 1564. Vignola to 1573. Della Porta and Sangallo to 1607. Maderno to 1627, and Bernini to the completion. *Dimensions* : Length within the walls, 606 feet English. Width, 450. Height, 146. Diametre of the cupola in the clear, 139½. Height from the pavement to the top of the lanthorn, 412. Length of the portico within, in front of the church, 232. Length of the church from the outside of the portico to the west end, including the thickness of the wall, 680 feet. *Duppa's Life of M. Angelo*, 4to. p. 392-395. *Dimensions of St. Paul's*. Length, 500 feet. Width, 100. Transept, 223. Diametre of the cupola in the clear, 108. Height of the church within, 110. Height from the pavement to the top of the lanthorn, 330. The building occupied thirty-five years, 1675-1710.

Fontana's statement of the whole expense of the building of *St. Peters* appears to be exaggerated. From its commencement to the year 1694, he says, that, exclusively of models, and the taking down of the Campanile, the cost had amounted to 46,852000 Roman crowns, about five millions sterling. *St.*

full ; and so many great architects as were employed on St. Peter's have not left it upon the whole a more perfect edifice than this work of a single mind. The gawdiness of the Romish religion has given St. Peter's one of its chief advantages. The excess of plainness in our cathedral* disappoints the spectator after so rich an approach.

Paul's did not exceed four millions of Roman crowns. The whole edifice of St. Peter's would be nearly contained within the area of the Great Pyramid. The point of the triangle rises not many feet higher than the cross. The extremities of the transept is cut off, but the base extends considerably farther than the church.]

* [The Abbé May, in his Essay, "*Sur les Temples anciens et modernes*," 8vo. 1774, p. 280, has examined the architectural merits of the Church of St. Paul, with some severity, as deficient in point of science, in a comparison with that of St. Peter. Many of the objections may be attributed to national partiality, but some of them, the Editor has not, as yet, seen satisfactorily refuted. In surveying the portico, it has occurred to him, that the capitals of the Corinthian columns, by so close an appropriation, have each one of the four sides totally obscured ; and when viewed obliquely, the profile of one capital obstructs the other, even to an apparent confusion. In 1673, Wren submitted his favorite plan for the New St. Pauls. It was a perfect square, with quarter circle angles, and a nave projecting towards the portico. Dimensions of the intended church. Height 300 feet ; length, 430 ; breadth, 300 ; portico, Octo-style, $8\frac{1}{2}$ diameter, length 100, height 45. The cupola was not to rise from a rotunda, as at present, but supported by small buttresses, plates of the plan and elevation have been published, and a model is still shewn at St. Paul's. James II. (then Duke of York,) is said to have caused the rejection of this first plan, because it did not admit of side chapels, as usual in the churches on the continent.]

The late Prince of Wales, I have heard, intended to introduce tombs into it, and to begin with that of his grandfather. Considering that Westminster-Abbey is overstocked, and that the most venerable monuments of antiquity are daily removed there to make room for modern (a precedent that one should think would discourage even the moderns from dealing with the chapter) St. Paul's* would afford a new theatre for statuary to exert their genius† and the Abbey

* [Since the year 1798, the monuments voted by Parliament in honour of Military and Naval Commanders, and others by private subscription, have been erected in St. Paul's Cathedral. The groups and statues occupy the ground floor, and the bas-reliefs are placed within the panæls. The talents of most of our modern schools of sculpture are here exhibited. In several able, but severe criticisms, it has been remarked, "that the extreme difficulty of allegorising in marble, obviously and intelligibly, has not been overcome—that to record history, there should be an attempt at historical accuracy"—and they complain "of the redundancy of Britannias, Fames, Victories, and Lions, which are multiplied, but not varied." He must be an artist of real genius, who can obviate all this, by an unobjectionable invention. *Exoriare aliquis!*]

† Sir Joshua Reynolds, Mr. West, and others of our principal painters, offered to adorn St. Paul's with pictures by their own hands and at their own expence; but the generous design was quashed by a late prelate—a memorable absurdity, that at an æra in which the Romish faith received toleration from the government, its more harmless decorations should be proscribed!

[Dr. Newton, Bishop of Bristol and Dean of St. Paul's, was a lover of the arts, and had collected many valuable pictures.

would still preserve its general customers, by new recruits of waxen puppets. The towers of the last mentioned fabric, and the proposed spire were designed by Sir Christopher.

The Monument. . The architect's intention was to erect the statue of Charles II. on the summit, instead of that silly pot of flames;* but was overruled, as he often was by very inferior judgments.

The Theatre in Drury-lane; and the old Theatre in Salisbury-court. The rest of his churches, publications, designs, &c. may be seen at large in the Parentalia. Among the latter was the mausoleum of Charles I. It was curious piety in Charles II. to erect a monument for the imaginary bones of Edward V. and his brother, and to sink

He suggested to Reynolds and West, his wish, that his Cathedral should be decorated with painting; and they promised each to contribute one, with a view to more by other artists. An unexpected opposition was made to this proposal by Terrick, Bishop of London, and Potter, Archbishop of Canterbury, as guardians of the fabric; and it was so powerful, as entirely to defeat the scheme, notwithstanding that the Royal Academy by their President, made an application to Dr. Newton, in 1773, that "the art of painting would never grow up to maturity and perfection, unless it were introduced into churches, as in foreign countries." and six of them offered to contribute pictures. *Bp. Newton's Anecdotes*, prefixed to his works, 4to. p. 105-109. *Northcot's Life of Sir J. Reynolds*, 8vo. vol. i. p. 312. West and Barry were not less zealous in this cause.]

* [He says in a letter that he hopes to find a man who will cast a statue of Charles II. fifteen feet high, for 1000*l*. The Monument rises 202 feet from the ground, 50 feet higher than the Antonina at Rome.]

70,000*l.* actually given by parliament for a tomb for his father !*

* [“ The House of Commons on January 29, 1678, voted the sum of 70,000*l.* for a solemn funeral of King Charles I. and to erect a monument to the said Prince of glorious memory; the said sum to be raised by a two months tax, to begin at the expiration of the present tax for building ships.” *Echard's Hist. Engl.* vol. iii. p. 441.

The original designs and estimates for this building, on the site of Wolsey's tomb-house, in the Castle of Windsor, are preserved in *Sir Christopher's* own hand, in the Second volume of his MSS. now in the Library of *All Souls College, Oxford*, numbered 89. They are inscribed by the architect, “ Mausoleum Divi Caroli Regii-Martyris, excogitatum A. S. 1678. de mandato serenissimi regis Caroli secundi consentaneo cum votivis inferioris Domûs Parliamenti suffragiis ut (*eheu conditionem temporum,*) nondum extractum.” The design bears a great resemblance to the Radcliffe Library, excepting in the basement story; and that the columns are not coupled. The estimated expense was 43,633*l.* 2*s.* of which the monument itself, to be executed in bronze, gilt, brass and marble, by Grinling Gibbons, would have been 8200*l.* The circumstances which occasioned a total dereliction of the plan, have been scrutinised in a MS. in the Brit. Mus. *Add. Catalogue*, No. 5306, too long for transcription. The account and pretended justification given by *Clarendon*, are strongly reprehended, (*Hist. Rebellion*, vol. v. p. 360, 8vo.) as “ a tissue of falsehood woven by the noble author into a faint tissue of truth, which exhibits to posterity a melancholy instance of the weakness of human virtue.” In fact, the money was applied to the King's *private purposes*. Since the publication of *Evelyn's Diary*, no doubt can remain, “ 1662. We dined at Windsor, and saw the chapel of St. George, where they have laid the blessed martyr K. Charles in the vaulte just before the altar.” This was well known in 1662,—but in 1678, says *Clarendon*, “ the persons sent to examine, from the alterations which were begun to be made,

Many drawings by Sir Christopher, particularly for St. Paul's, were sold in his son's auction a few years ago.*

had their memories so perplexed, that they could not satisfy themselves, in what place or part of the church the royal body was interred; and upon their giving this account to the King, the thought was laid aside, and the reason communicated to very few, for the better *discountenancing farther inquiry.*" Yet Evelyn was then alive, and a great frequenter of the Court, and of *him* they did not inquire.

Sir H. Halford was present at the opening of the vault, as Evelyn had pointed out, where the Royal corps was found, remaining in the same state in which it had been deposited. He published "An Account of the opening of the Coffin of K. Charles I. in the vault of K. Henry VIII. in St. George's Chapel, Windsor, April 1, 1813, by *Sir Henry Halford, Bart.* 4to." in which are given extracts from *Clarendon*, and Sir T. Herbert's Account of the funeral from *Wood's Athen. Oxon.* vol. ii. p. 393.]

* [After the death of Stephen Wren, the great architect's son, his MSS. which were very numerous, were dispersed. Many, and among them some of the most interesting, had been purchased by the late Judge Blackstone, who presented them to All Soul's College, of which he had been a fellow. They have been subsequently mounted and bound in three very large folio volumes. In the first are 110 designs and sketches; in the second 109; and in the third 51; so great a treasure will be now preserved. In vol. ii. No. 102, is a general plan for a house for the Duke of Norfolk on the site of Arundel-House. After the fire of London, Wren was for some time engaged with Hooke for the renovation of the city. His plans were formed upon the soundest principles, and with the best judgement, with respect to its uniformity and convenience. The Dæmon of private interest rendered all his labour vain, and his visions of magnificence existed only, in his designs.

The medallists in this reign lie in a narrow compass, but were not the worst Artists.

THE ROTIERS*

were a family of medallists. The father, a goldsmith and a banker, assisted Charles II. with money during his exile, in return for which the King promised, if he was restored, to employ his sons, who were all gravers of seals and coins. The Restoration happened; and Charles, discontent with the inimitable Simon, who had served Cromwell and the Republic, sent for Rotier's sons. The two eldest, John and Joseph, arrived (not entirely with their father's consent, who wished to have them settle in France, of which I suppose he was a native). They were immediately placed in the mint, and allowed a salary and a house, where they soon grew rich, being allowed 200*l.* for each broad seal, and gaining 300*l.* a year by vending great numbers of medals abroad. On their success, Philip the third brother came over, and worked for the government too. He is the only one of the three, though John was reckoned the best artist, who has left his name or initials on

When the city was *actually rebuilt*, the Gazette of January, 1675, advertizes "A New Map of London, as it is new built, very plainly shewing the streets, lanes, allies, courts, churches, halls, and other remarkable places. On one sheet of Atlas paper, price one shilling."]

* [See p. 78, vol. ii.]

any of our medals !* and he it was, I believe, who being in love with the fair Mrs. Stuart, Duchess of Richmond, † represented her likeness, under the form of Britannia, on the reverse of a large medal with the King's head. ‡ Simon, discontent with some reason at the preference of such inferior performers, made the famous § crown-piece, which though it did not explode the others, recovered his own salary, and from that time he and his rivals lived amicably together. It was more than they themselves did. John had three sons, the eldest of which he lost, but James and Norbert, being much employed by him, their uncles grew jealous and left England, Joseph going to France, Philip to Flanders, where each being entertained by the respective governments, the three brothers were at the same time in the ser-

* Unless a medal which I have mentioned in the Second Volume of this work, p. 62, was executed by Norbert.

† V. *Evelyn*, p. 27, and 137.

‡ [“ 1666, At my goldsmith's did observe the King's new medal, when in little, there is Mrs. Stewart's face, as plain as ever I saw any thing in my life, and a pretty thing it is, that she should choose her face to represent Britannia with.” *Pepys's Diary*.]

§ [Simon's Pattern Crown as presented to Charles II. “ Carolus II. Dei Gratiâ. Reverse, Magn. Brit. Franc. et Hibern. Rex. Inscribed on the rim.

“ Thomas Simon most humbly prays your majesty to compare this his trialpiece with the Dutch; and if more truly drawn and embossed, more gracefully ordered, or more accurately engraven, to relieve him.”]

vice of three Kings, of England, France, and Spain.* James Rotier being hurt by a fall from his horse, and retiring to Bromley for the air, caught cold and died. Norbert and his father remained working for the crown till the Revolu-

* [The reader, especially if he be a collector of medals, will not object to a list of acknowledged accuracy of medals by the Rotiers, extracted from *Pepys's Memoirs*, with the several sums for which they were offered to him, by Mr. Slingsby of the Mint, 1687.

	Designs.	Price.	Legends.
		£ s. d.	
1	The Great Britannia, - -	4 10 0	Felicitas Britannia.
2	James Duke of York, - -	3 14 0	Non minor in terris.
3	Charles II. for the General Hospital, - - - - -	3 12 0	Institutor Augustus.
4	Carolus de Montreé, Belgia, et Burgundia Gubernator, -	3 2 0	
5	The New Britannia, - -	2 3 0	Nullum Numen abest.
6	James Duke of York, - -	2 3 0	Genus Antiquum.
7	John, Duke of Lauderdale, -	2 5 0	Consilio et animis.
8	The King for the Fire-Ships, -	1 19 0	Pro talibus ausis.
9	The King, Ph. Rotier, sc: -	1 17 0	Religionis reformatæ Protectori.
10	Colonel Strangways, - - -	1 17 0	Decus adversa dederunt.
11	Laud, Archbishop of Canterbury,	1 15 0	Caroli Præcursor.
12	The Same, (smaller) - - -	1 15 0	
13	The King for Bruges, - -	1 9 0	Redeant commercia Flandris.
14	The first Britannia, - - -	1 9 0	Favente Deo.
15	The King with the Fire-Ships,	1 8 0	Pro talibus ausis.
16	The King, for New inventions for fortifications, - - -	1 7 0	
17	The King, with his arms, - -	1 4 0	
18	The King on one side, and the Queen on the other, - -	0 18 0	
19	The King of Spain, - - -	0 18 0	Flandria Ostendæ.
20	The Q. Dowager, as St. Catherine	0 18 0	Pietate insignis.
21	Another, - - - - -	0 18 0	
22	K. of Sweden's Inauguration, May 29, 1671, - - - - -	0 18 0	
23	The King and Queen, - - -	0 16 0	Diffusus in orbe Britannus.
24	The Same, smaller, - - -	0 10 0	
25	Sir Samuel Moreland, - - -	0 10 0	
	Total	43 0 0	

tion, when, though offered to be continued in his post, no solicitation could prevail on John the father to work for King William. This rendering him obnoxious, and there being suspicions* of his carrying on a treasonable correspondence, guards were placed round his house in the Tower, and Lord Lucas who commanded there, made him so uneasy that he was glad to quit his habitation.

* There are many evidences that these and other suspicions were not ill-founded. Rotier was believed to have both coined and furnished dies for coining money, I suppose with the stamp and for the service of King James. Smith in his Memoirs of secret service mentions his information and discovery of the dies in the Tower being conveyed away by one Hewet and others, by the help of Mr. Rotier, and that they were found at Mr. Vernon's in January, 1695. In the Journals of the House of Commons, vol. xi. p. 686. is a report from the Committee to examine what dies were gone out of the Tower and by what means. From that report it appears that Rotier would not suffer Captain Harris the patent-officer to enter the house where the dies were kept; that one Ware made a press for White, then under sentence of condemnation, who told Ware he could have dies from Rotier when he pleased: that Rotier, who was a Catholic, kept an Irish priest in his house, and that the Lord Lucas, Governor of the Tower, had complained, that the Tower was not safe, while so many papists were entertained in Rotier's house. It appears too from the Journal of Henry Earl of Clarendon; that when his lordship, who, by his own account had dealt with the most disaffected persons, was committed to the Tower in 1690, he asked Lord Lucas to let Rotier come to him, which the Governor would not suffer him to do alone, because he was a papist.—Lord Clarendon most probably had another reason for desiring Rotier's company.

He was rich and very infirm, labouring under the stone and gravel, additional reasons for his retiring. He took a house in Red-Lion-Square. Norbert, less difficult, executed some things for the government, particularly,* as Vertue thinks, the coronation medal for William and Mary, and some dies for the copper money. On the proofs were the King's and Queen's heads on different sides, with a rose, a ship, &c. but in 1694 it was resolved, that the heads should be coupled, and Britannia be on the reverse. Hence arose new matter of complaint — Some penetrating eyes thought they discovered a Satyr's head † couched in the King's. This made much noise, and gave rise to a report that King James was in England, and lay concealed in Rotier's house in the Tower. Norbert on these dissatisfactions left England, and retiring into France, where he had been educated in the academy, was received and employed by Louis XIV. where, whatever had been his inclinations here, he certainly made several medals of the young chevalier.

John, the father, survived King William. A medal being ordered of the new Queen, Harris a

* He and his brother James struck a medal of King William alone in 1693, which was advertised, with another by them of Charles I.

† I remember such a vision about the first half-penny of the late King George II. The knee of Britannia was thought to represent a rat (a Hanoverian one) gnawing into her bowels.

player who succeeded Rotier, and was incapable of the office, employed workmen to do the business, among whom was Mr. Croker, who afterwards obtained the place. Sir Godfrey Kneller drew a profile of the Queen, and Mr. Bird the statuary modelled it. Her majesty did not like the essay, and recollected Rotier, but was told the family had left England or were dead. Sir Godfrey being ordered to inspect the work, and going to the Tower, learned that John Rotier was still living, whom he visited and acquainted with what had happened. The old man, in a passion, began a die, but died before he could finish it, in 1703, and was buried in the Tower. The unfinished die, with others of the twelve Cæsars, were sent to France to his relations, whence two of them arrived, hoping to be employed. One of them modelled the face of Sir Hans Sloane, and struck a silver medal of the Duke of Beaufort; but not meeting with success, they returned. This entire account Vertue received in 1745 from two surviving sisters of Norbert Rotier. Their mother, who had a portrait of her husband John, which the daughters sent for, died in Flanders about 1720.

Of the works of the Rotiers, some may be seen in Evelyn. John made a large milled medal of Duke Lauderdale in 1672, with the graver's own name. Norbert, a medal of Charles I. (struck about the time of the Revolution) and another of his Queen. One of them, I know not which,

graved a large medal of a Danish admiral, in the reign of King James. A cornelian seal with the heads of Mars and Venus, which Vertue saw, was cut by John Rotier. Of Joseph there is a print, while he was in the service of the French King, and calling him, "Cydevant graveur de la monoye de Charles II. d'Angleterre."

—— DU FOUR.

Nothing is known of his hand, but a silver medal of Lord Berkeley's head in a peruke, reverse his arms, 1666. Du Four f.

GEORGE BOWER,

probably a volunteer artist, struck a large silver medal of Charles II. profile in a peruke, the Queen's head on the reverse. G. Bower f.

Another on the Duke of York's shipwreck. V. Evelyn.

Another of James, as King, and one of his Queen, rather smaller.

Medals of the Dukes of Albemarle, Ormond, and Lauderdale, and of the Earl of Shaftsbury—this last is one of Bower's best works.

REMARKS.

Considering the art of Sculpture retrospectively, as it was left in the reign of Charles I, we may examine the variation or excellence, which it had gained, before the Revolution. Two artists only, have attained to any degree of celebrity, who were Gibbons and Cibber, both of them, if not of foreign birth, originally educated under Dutch Sculptors, and having learned nothing in the Schools of Italy or France. The demand for sculpture, during the whole of this period, was chiefly, if it may not be said generally, confined to architecture, both for bas-reliefs affixed to pediments, or to internal decoration of apartments. In the last mentioned branch of the art, Gibbons reached to a perfection, which is still allowed to be truly astonishing, and greatly to excell the choicest *boisseries* by Gougeon and other French artists, in the sixteenth century. Gibbons' talent likewise for casting bronze, although he was rarely called upon to practise it, will claim no inferior share of merit. Cibber in his figures at Bethlem Hospital, exerted an original vigour of mind, and perhaps exhausted his powers; and they were the earliest specimen in England, which had discovered so much talent. Yet, his other works, in a considerable number, are sunk into oblivion, or never inquired after with any interest. The taste and execution of the sepulchral monuments are positively contemptible.

At the same time, Architecture had made sure advances towards perfection, and the genius of Wren had eclipsed every other name. He reigned in his native country, during a professional life of very unusual extent, without a rival, and beyond example. Added to his singular knowledge and geometrical skill, he had a true discriminative sense of the picturesque, which presents itself in the contours of all his buildings. There are nevertheless certain critics who do not allow him

unqualified taste, in the distribution of parts, with strict relation to each other, and of ornaments, in his most celebrated designs.

The primary subject of the criticisms by foreign authors is his New Cathedral of St. Paul. Inigo did not use coupled columns. Raffaelle introduced those of the Doric order, in the Caffarelli (now Stoppani) palace at Rome, and Perrault, in the Louvre. Wren found it necessary to extend the intercolumniation, which gives more space for windows and doors, obtained by this arrangement, without sacrificing any principle of fitness or propriety. It is objected, that the summit of the arcade is elevated, as in the Temple of Peace at Rome, above the capitals and pilasters, for the whole height of the architrave, and half the frieze—and they inquire—why is the surface of the cupola made into an imperfect cone, which throws the pilasters out of their upright, and forces them to lean towards the centre? Similar errors they say, are not seen in the rival temple of St. Peter.

When Wren visited France, the naves of St. Roche in Paris, and of the Cathedral at Cambrai, had been recently finished, the arcades of both are continued on the same plan as that above-mentioned. These might possibly have suggested that idea.

That the elevation is divided into two orders, instead of being one only, it is now known, was not from the choice of the great architect; but from compulsive circumstances which he could not controul.

Of his small buildings the Ashmole Museum, at Oxford, is the most elegant and symmetrical. With regard to palaces or large houses, they may be unnoticed, without injury to his fame. Indeed, several of the nobility, whose mansions had been burned down or dilapidated during the Civil war, were in many instances desirous of restoring them by new edifices; and followed the French designs in saloons, spacious staircases and rooms "en suite." The external architecture, notwithstanding the almost infinite perforation by long and

narrow windows, was yet heavy,—unbroken by pediments or porticos. Burleigh on the Hill ; Clarendon House, Piccadilly ; Nottingham Castle ; and Holm Lacy, Herefordshire, were some, among many similar instances.



St. Stephen's, Walbrook.

CHAPTER III.

Artists in the Reign of James II.

THE short and tempestuous reign of James, though he himself seems to have had much inclination to them, afforded small encouragement to the arts. His religion was not of a complexion to exclude decoration ; but four years, crowded with insurrections, prosecutions, innovations, were not likely to make a figure in a history of painting. Several performers, that had resided here in the preceding reign, continued through that of James : such as may peculiarly be ascribed to his short period, I shall recapitulate.

WILLIAM G. FERGUSON,

a Scot, who lived long in Italy and France, painted still-life, dead fowl, &c. while in Italy he composed two pictures, sold in Andrew Hay's sale, representing basreliefs, antique stones, &c. on which the light was thrown, says Vertue, in a surprising manner. His name and the date 1679 were on them. On another was the year 1689 ; for which reason I have placed him between these periods. He worked very cheap and died here.

JACQUES ROUSSEAU,*

of Paris, studied^a first under Swanevelt, who had married one of his relations, and then improved himself by a journey to Italy, practicing solely in perspective, architecture and landscape. On his return home he was employed at Marly, but being a protestant, he quitted his work on the persecution of his brethren, and retired to Swisserland. Louis invited him back ; he refused, but sent his designs, and recommended a proper person to execute them. After a short stay in Swisserland, he went to Holland, whence he was invited over by Ralph Duke of Montagu to adorn his new house in Bloomsbury, where he painted much, and had the supervisal of the building, and even a hand in it. His work amounted to 1500*l.* in lieu of which the Duke allowed him an annuity for his life of 200*l.* a year. He received it but two years,† dying in Soho-Square at the age of 68 about 1694. Some of his pictures, both in landscape and architecture, are over doors at Hampton-Court ; and he etched after some of his own designs. He left a widow, but bequeathed most of what he had to his fellow-sufferers the Refugees. Lord Burlington had a portrait of him by Le Fevre.

* V. *Graham's English School.*

† He was buried in St. Anne's.

CHARLES DE LA FOSSE,



Born 1640. Died 1716.

A name little known in England, but of great celebrity in France. The author of the *Abrégé* calls him, *Un des plus grans coloristes de l'école Françoise*.* He might be so, and not very excellent: colouring is the point in which their best masters have failed. La Fosse was invited to England by the Duke of Montagu, mentioned in the preceding article, and painted two cielings for him, the Apotheosis of Isis, and an Assembly of the Gods. The French author says that King William pressed him to stay here, but that he declined the offer, in hopes of being appointed first painter to his own monarch. Parmentiere assisted La Fosse in laying the dead colours for

* [He was selected upon that account to paint the Cupola of the Invalides, at Paris.]

him in his works at Montagu-house. La Fosse who arrived in the reign of James, returned at the Revolution, but came again to finish what he had begun, and went back when he had finished.

N. HEUDE

lived about this time, and painted in the manner of Verrio, to whom he is said to have been assistant. He painted a staircase at the Lord Tyrconnel's in Arlington Street, now demolished, and a ceiling at Bulstrode, in both which he placed his own portrait and name. He was master of Mr. Carpenter, the statuary.

WILLIAM DE KEISAR

of Antwerp, was bred a jeweller, in which profession he became very eminent, but having been well educated and taught to draw, he had a strong bent towards that profession, and employed all his leisure on it, practicing miniature, enamel, and oil-colours, both in small and large. Vertue says, he fixed at last wholly on the former; Graham that he painted in little after the manner of Elsheimer, that he imitated various manners, drew cattle and birds, and painted tombs and basreliefs in imitation of Vergazon, and that he worked some time with Loten the landscape-painter. This last circumstance is not very probable; for Vertue, who was acquainted with his

daughter, gives a very different account of his commencing painter by profession. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he drew a picture for the altar of the English nuns. They were so pleased with it, that they persuaded Keisar to go to England, and gave him letters of recommendation to Lord Melfort,* then in favour with King James. The enthusiastic painter could not resist the proposal; he embarked on board an English vessel, and without acquainting his wife or family, sailed for England. His reception was equal to his wishes. He was introduced to the King who promised to countenance him, and several persons of rank, who had known him at Antwerp, encouraged him in his new vocation. Transported with his prospect, he sent for his wife, ordering her to dismiss his workmen, and convert his effects into money.—Within half a year the bubble burst;

* [*Evelyn*, vol. ii. notices Lord Melfort's collection. John Drummond created Earl of Melfort in 1637, was Secretary of State to James II. ; and was attainted in 1695. He had made a collection of paintings with judgement and taste, which were then seized, and sold by K. William's government. Among *Sir Wm. Musgrave's MSS.* New Catal. No. 5755, is a list of them, and the prices they produced, amounting to 813*l.* 5*s.* George Boleyn, Viscount Rochfort, by Holbein was valued at 12*l.*; and Prince Rupert by Dobson, at 20*l.* a proof of the estimation of those masters at that period. The famous Duke of Ormond first made a collection of paintings, in Ireland, of any value or merit, and which was afterwards dispersed.]

the Revolution happened, Keisar's friends could no longer be his protectors, his business decreased, and the pursuit of the philosopher's stone, to which he had recourse in his despair, completed his ruin. He died at the age of 45 in four or five years after the Revolution. He left a daughter whom he had taken great pains to instruct in his favorite study, and with success. She painted small portraits in oil, and copied well: but marrying one Mr. Humble a gentleman, he would not permit her to follow the profession. After his death she returned to it, and died in December, 1724. She had several pictures by her father's hand, particularly a St. Catherine, painted for the Queen Dowager's chapel at Somerset-House, and his own head in water-colours by himself.

[NICHOLAS] LARGILLIERE,

Born 1656, Died 1746.

A French portrait-painter,* was in England in this reign, but went away on the Revolution. He drew the King and Queen, Sir John Warner, his daughter, and grand-daughter, and Vander Meulen and Sybrecht the painters.† Vertue mentions

* [His portrait by himself in the Louvre Gallery. The Duchess of Orleans, Charles II's sister, is at Dunham Massey, Cheshire.]

† [The author of the *Abrégé*, gives some interesting anecdotes of *Largilliere*, t. ii. p. 247. "He came to England, at eighteen years of age, and was employed by Lely to repair

a small piece (about two feet and an half high) highly finished by him representing himself, his wife and two children. The painter is standing and leans on a pedestal; his wife is sitting; one of the children stands, the other sits playing with fruit and flowers; there is a peacock, and a landscape behind them. His son was a counsellor of the Chatelet at Paris, and one of the commissaries at war in the new Brisac. He wrote for the Opera comique and the Foire.*

and repaint parts of some of the pictures in the Collection at Windsor. Charles II. saw a picture of a sleeping Cupid, of which Largilliere had repainted the legs. He appeared before the King, who said *in French*, to the Lords in waiting, "regardez cet enfant, on ne croiroit jamais, si on ne le voyoit, car ce n'est qu'un enfant." The King demanded an original from him, and he presented three, which were sufficient to procure for him the royal patronage; but he soon quitted England, and settling himself at Paris he painted there, two large pictures for the Hotel de Ville. 1. The entertainment given to Louis XIV. and his court by the city, 1687. 2. The marriage ceremony of the Duke de Bourgogne to Adelaide de Savoye. James II. invited him to London, where he painted the King, in armour, with an immense wig and feathers on his helmet, placed near him; and the Queen with a profusion of lace and brocade. It appears, that he returned to Paris; and afterwards, in consequence of the great price offered by the English nobility, he was induced to come, once more to England; where he found all the painters in open hostility, and therefore he soon sought his own country. "Ce fut son troisieme et dernier voyage en Angleterre." His pictures have an extraordinary air of nature, and a freshness of colouring scarcely inferior to Vandyck. Having lived 90 years, he is said to have painted 1500 pictures, including some of large dimensions.

* *Dict. des Théâtres*, vol. iii. p. 260.

JOHN SYBRECHT*



of Antwerp, painted landscapes, and had studied the views on the Rhine, his drawings of which in water-colours are more common than his pictures. The Duke of Buckingham returning through Flanders from his embassy to Paris, found Sybrecht at Antwerp, was pleased with his works, invited him to England, and employed him at Cliefden. In 1686 he made several views of Chatsworth. At Newstede-abbey, Lord Byron's, are two pieces by this hand; the first, a landscape in the style of Rubens's school; the other, which is better, a prospect of Longleate, not unlike the manner of Wouverman. Sybrecht died in 1703, aged 73, and was buried in St. James's.

* Vertue saw a picture at the Duke of Portland's by this master, on which he wrote his name J. Siberechts, 1676. I have writ it as it is commonly spelt, to prevent confusion.

HEATIC



Scips. pinx.

J. Freeman. sc.

HENRY TILSON.

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

HENRY TILSON

was grandson of Henry Tilson, Bishop of Elphin, born in Yorkshire, and who died in 1655. Young Henry was bred under Sir Peter Lely, after whose death he went to Italy in company with Dahl, and staid seven years, copying the works of the best masters with great diligence.* He succeeded in portraits, both oil and crayons, and was likely to make a figure, when he grew disordered in his senses and shot himself at the age of 36. He was buried at St. Dunstan's in the West. He painted his own portrait two or three times; once with a pencil in his hand leaning on a bust. Behind it was written *H. Tilsona. Roma, 1687.* He drew a large family-picture of his father, mother, a younger brother, a sister and himself. Dahl gave Tilson his own picture, inscribed behind, "*Memoria per mio caro amico Henrico Tilson fatto in Roma 1686.*"

FANCATI

an Italian, copied the portraits of James and his Queen with a pen, from the originals of Kneller. They were highly laboured, and came into the possession of Dr. George Clarke of Oxford.

* [While at Rome, he copied from Caracci, Correggio, and Titian, in crayons, with great success. He destroyed himself from a disappointment in love.]

THOMAS BENIERE,

a young statuary who flourished in this reign, was born in England of French parents in 1663. His models and small works in marble are much commended. The anatomic figure commonly seen in the shops of apothecaries was taken from his original model. He carved portraits in marble from the life for two guineas. He lived and died near Fleet-ditch in 1693.

— QUELLIN

eldest son of a good statuary at Antwerp, settled here and was concerned in several works which by the only specimen Vertue mentions, I should think were very indifferent, for he carved Mr. Thynne's monument in Westminster-abbey.* He lived in a large old house in Tower-Street, St. Giles's, near the Seven-Dials, and died at the age of 33. His widow married Van Ost of Mechlin, another statuary. Quellin's younger brother, who followed the same business, worked at Copenhagen, Dantzick and Hamburgh, and in ten years made a considerable fortune; and died at Antwerp.

In a book called the Art of Painting by Marshall

* [He was the son of Artus Quellin, of a family of great eminence both for sculpture and painting, settled at Antwerp.]

Smith; second edit. fol. 1693, mention is made of William de Ryck, a disciple of Quellin, who seems to have been a painter, and to have come to England, for, recapitulating some of this man's works, the author specifies, "a Magdalen, or the Lady of Winchelsea;" and adds, "his daughter Mrs. Katherine comes behind none of her fair sex in the art." There is a large sheet print, the condemnation of St. Catherine, designed, painted and engraved by William de Ryck 1684, and dedicated to a Bishop of Antwerp.

THOMAS EAST

was engraver of the seals to James II. and had learned of Thomas Simon. East was succeeded by his nephew Mr. John Roos, who continued in that office till the accession of George I.

REMARKS

ON THE COSTUME AND VARIATION OF DRESS, BY BOTH SEXES,
FROM THE BEGINNING OF THE SIXTEENTH, TO THE CLOSE OF
THE SEVENTEETH CENTURY.

It is not the Editor's intention to enter, at large, into a description of the different habiliments, which were in usage, during the period prescribed; or to copy exactly the observations which are found in Granger, upon that subject. They who seek more minute information, will find it in his volumes. But it has occurred to him, that there may be some readers

who would be gratified by an account, as concise as the subject will admit, of the transitions from one fashion of garb to another, and that such information would enable them to guess accurately, respecting the æra of any portrait immediately under their view. Particular portraits will be mentioned as examples, under the successive reigns.

Henry VIII. 1509—1547.

The head principally attracts our notice. No material alteration had taken place since the reigns of Edward IV. and Henry VII. The round cap or bonnet of velvet had a single jewel in front; with the beard shaven and the hair polled closely. Early in this reign the cap was enlarged, and had several jewels as aigrets, being covered on the top, with a pendant feather of ostrich or down. Purpled boddice or doublet and sleeves with studded jewels or embroidered gold. A heavy gold chain with a circular rose or jewel attached to it. As the King grew corpulent, his courtiers stuffed out every part of the male dress with bombast or cotton wool, that they might emulate the Royal bulk. The hair cut very short, and the beard close. That of C. Brandon, Duke of Suffolk, was clipped square in the shape of a pantile. Sir T. More, and Cromwel, Earl of Essex, wore a loose gown, with very broad fur, and a chain of gold with a rose or portcullis. Thomas, Duke of Norfolk has a close unornamented cap of black velvet; a richly ornamented dagger was placed in the girdle.

The ladies had a coiffeur composed of a narrow roll of false hair, of a chesnut colour, inclosed within an angular framework of metal, with pearls and jewels, the hair behind, being inclosed in a peaked bag of velvet. Anne Boleyn relinquished this mode for a flat velvet cap, enriched with many jewels, and a single plume hanging down on the right side. A gold necklace, and another much broader and highly chased, above the bosom. Very full purpled or slashed sleeves, fastened closely to the wrists. Jane Seymour has her coiffeur, having a double row of pearls, of a circular shape, with the natural hair parted over the forehead.

Edward VI. Philip and Mary, 1547-1558.

The head-dress of men, during the first mentioned reign, was remarkable for a plain cap of velvet, placed diagonally, and ornamented with a jewel and a very large ostrich feather. The hair polled, the whiskers and beard full; a small ruffle round the neck; the gown furred with sables in front, and round the armholes, above the elbows. Such is the costume of the Protector and his brother T. Lord Seymour, and was usual among the nobility.

The attire of the ladies was particularly plain, and the bosom entirely concealed by drapery. Indeed, concealment of the skin, appears to have been the intention of the whole female attire. Philip of Spain, upon his marriage, introduced a richer style of dress. He brought in the close ruff, with the doublet exactly fitted under the chin, and the short Spanish cloke. In his own portraits, he is always drawn in steel plated armour, very richly inlaid and damasked, with gold. The English gentry had not varied their fashion before the succeeding reign; but the ladies indulged in a greater splendour of jewels set off by velvet, cloth of gold, and furs. The petticoat called a "farthingale" was then imported from Spain.

Q. Elizabeth, and James I. 1558-1603.

The plaited linen or cambric round the neck and wrists, was first called a "ruffle," the diminutive of ruff, which under the auspices of the virgin Queen, grew to its full size and capacity. The art of starching them was first brought from Flanders, as the ruff would not support itself, after having been once washed. The royal coachman, in 1564, was Guilim Boenen, whose wife starched for the Queen and her court, and taught the art to young ladies, for a high gratuity. The gorgets, piccadillies and whisks, (all of them nearly alike) were applied to the neck, to support the ruffs. When introduced, they were plain folds, and formed with poking-sticks, especially for men; they soon became very complicated and were fringed with fine lace. They flourished for nearly a century, for both

sexes. The Queen's wardrobe has been already adverted to. (V. i. p. 272.) It would be impracticable to particularise the inexhaustible caprice, by which she personally regulated her dress; but she did not encourage rivalry or imitation in the ladies of her court. The general fashion was nearly stationary. The Noblemen wore very rich doublets, and clokes trimmed with fur, and the drawers, which were full, were cut off above the knees, which, with the legs, were covered with tightly fitted hose. Swords were in use, but their length was prescribed.

The fashions of the early part of this reign, were formed upon the model of the French Court. Sir Walter Raleigh, who was a beau, is pourtrayed with an embroidered sash, tied in a very large bow, above the right shoulder. Her favorite, Essex, has a peaked beard, a large ruff richly laced, and a plain cloke. The beard and whiskers were universal, and sometimes divided into two points, but those not long. As to the national dress, or that of individuals of rank, the vest and close sleeves were usually made of silk damask, under hanging sleeves embroidered with gold, and trunk-hose of considerable dimensions. The ruff was deep, plain and quilled, and not divided, excepting to admit the pointed beard. The ladies, towards the close of this reign, had stays or boddices of disproportionate length, and round farthingales, as observable in the progress to Theobalds.

James, from his connection with Spain was partial to the habit of that country, generally of black, which gives to all the male portraits of that age a very sombre air. Otherwise no great alteration had taken place. A hat with a very high conical crown came into vogue, and was ornamented with a hatband of twisted silk, upon which they who possessed them, placed jewels. The Spanish rapier was likewise used. The enormous trunk-hose were stuffed with horsehair to a ridiculous size. The ladies had the neck closely enveloped in a small plain ruff, more frequently; the bosom was much exposed, but decorated with a profusion of pearls, in strings and

Charles I. 1625-1648.

A few years after his accession, the English dress assumed a different character, much more dignified and picturesque. The hair was more flowing, the beard and whisker formed a triangle, with the mouth in the centre. The ruff was large, deeply laced, and falling from the neck. The vest and cloke of the richest velvet or silk damask; the doublet came low down over the wrist; the breeches were short, not covering the knees; with boots of thin Spanish leather, having very wide tops, filled with bows of ribband. This description is taken from two portraits, of Charles and his favorite Buckingham. Soon afterward the hair was worn extremely full and delicately curled, like the wig, soon to be introduced. A single lock was cherished to grow very long, which having had a bow of narrow ribband tyed to it by the hand of some fair lady, was called a *love lock*. The ruff had now a silk string and tassel falling on the breast, and at the next variation, had given place to the broad and rich turn-down collar. The hat, usually turned up on one side, was broad and flapping, with one ostrich feather of the largest kind. In no æra, has the costume of that of Charles I. been exceeded in richness and propriety. Representations of silk, sattin and velvet, attain almost to reality, under the magic touches of Rubens and Vandyck. Upon the breaking out of the Civil war, armour composed of steel plates and leather, became necessary to those who served in either party. Men's portraits are so drawn very generally, though sometimes with the cuirass only. Of the ladies, the habiliments had more elegance than splendour. The nuptial medal of the beauteous Q. Henrietta, had (as described by *Evelyn*) "about her shoulders a band or gorget standing up like a fan." Round feather fans had long been an appendage to complete dress. Very soon afterwards, the limp ruff, falling on the shoulders, with deep and scalloped point lace, obtained universal use. The hair was crisped into "hyacinthine curls" as Milton describes them, surrounding the countenance most gracefully. If, the highest degree of beauty

was almost destroyed by the hideous head-dress, common in the reign of Henry VIII. the very least was improved by this arrangement of the hair. A plain fillet or a knot of flowers was the sole additional ornament. The waist had a short bodice, and the arms with full ruffles were exposed to the elbows. Pearl necklaces and bracelets were rarely omitted.

In proof of these observations, the portraits of William (afterwards) Duke of Bedford, at Woburn; Q. Henrietta in the King's Collection, and the "Beauties at Petworth," afford an ample confirmation.

The Republic, 1648 to 1660.

The Puritans disdained all ornament of the person, and even restrained the ladies from it. They thought that the straitness and stiffness of their morals and opinions would be best demonstrated by their dress. It was, indeed, most accordant. A long vest and cloke of black or some other grave colour, with a large collar of plain linen called a "turnover" and a broad band, with the hair closely cropped, distinguished the men of every rank; and the ladies equally excluded lace, jewels and braided locks. What a contrast to the immediately preceding age! but, such was intended. To deviate from it, was "vanity of vanities," and called down the anathema of their elders.

Charles and James II. 1660 to 1688.

The first appearance of Charles in England, after his restoration, must have filled the eyes of his good people, with a certain degree of astonishment. He was shaven, but with very large whiskers, and his head was covered by a perruque of thick black hair, resting below the shoulders—but the whiskers were soon abandoned; and the wig adapted to the complexion had assumed a more graceful form. The coat was long and strait, with buttons from the top to the bottom, and the pockets so low, as scarcely to be reached by the fingers. The waistcoat had large flaps with pockets likewise, much more easily used. Sword belts made of cloth embroidered,

and extremely broad, were commonly worn at Court. Large laced ruffles, loose at the wrists, with Holland sleeves. By the adoption of these enormous perruques, which entirely covered the shoulders both before and behind, the band was superseded, and the richly laced cravat assumed its place, as a fashion of equal duration with ruffs, then become obsolete. The military cocked hat, with feathers at the corners, became common.

In this prevalence of luxury and the unrestrained manners of the Court of Charles II., the dress of the ladies was strongly characteristic. All the effect of which lace and brocade can be rendered capable, was displayed in female habits, and beauty and splendour were combined to fascinate the age. Fashions were more fantastic and frequently changed, but that of the head-dress much less so than others. The pearl necklace was retained. *Lace alone fringed the bosom*, which was freely displayed. Of the hair, infinite care was taken to dispose it, so as to represent the tendrils of the vine over the forehead, and the clusters in the locks which hung around the face. Green silk stockings with gold embroidered clocks, assisted the charms of many a beauty, upon the authority of *Grammont's Memoires*. Notwithstanding this rich style of dress, Lely rejected it, in many instances; particularly in his beauties at Windsor; and produced grace by draperies of a more flowing form, in which he could indulge his own imagination and taste.

With small exception, the costume of the latter part of this reign, was continued through that of James II. The Editor has been thus led into a recapitulation, and perhaps too long a digression, from the hope that it may communicate definite ideas of the costume peculiar to each period, and that it may assist in fixing portraits, with identification and truth. A knowledge of the successive style of dress is not less necessary to chronological precision, than that of the particular master, without more positive evidence, according to the time in which the individual is known to have lived.

CHAPTER IV.

Painters in the Reign of King William.

THIS prince, like most of those in our annals, contributed nothing to the advancement of arts. He was born in a country where taste never flourished, and nature had not given it to him as an embellishment to his great qualities. He courted Fame, but none of her ministers. Holland owed its preservation to his heroic virtue, England its liberty to his ambition, Europe its independence to his competition with Louis the fourteenth; for, however unsuccessful in the contest, the very struggle was salutary. Being obliged to draw all his resources from himself, and not content to acquire glory by proxy, he had no leisure, like his rival, to preside over the registers of his fame. He fought his own battles, instead of choosing mottoes for the medals that recorded them; and though my Lord Halifax promised* him that his wound in the battle of the Boyne

Should run for ever purple in our looms,

his Majesty certainly did not bespeak a single

* It has been observed that I have misquoted Lord Halifax, who does not promise King William an immortality in tapestry for his wound, but tells him, the French would have flattered

suit of tapestry in memory of the action. In England he met with nothing but disgusts. He understood little of the nation, and seems to have acted too much upon a plan formed before he came over, and, however necessary to his early situation, little adapted to so peculiar a people as the English. He thought that valour and taciturnity would conquer or govern the world, and vainly imagining that his new subjects loved liberty better than party, he trusted to their feeling gratitude for a blessing which they could not help seeing was conferred a little for his own sake. Reserved, unsociable, ill in his health, and sowered by his situation, he sought none of those amusements that make the hours of the happy much happier. If we must except the palace at Hampton-court, at least it is no monument of his taste; it seems erected in emulation of, what it certainly was meant to imitate, the pompous edifices of the French monarch. We are told that

— Great Nassau to Kneller's hand decreed
To fix him gracefull on the bounding steed :

In general I believe his Majesty patronized neither him in that manner. It is very true : I mistook, quoting only by memory, and happily not being very accurately read in so indifferent an author. The true reading is but more applicable to my purpose. Whoever delights in such piddling criticisms, and is afterwards capable of reasoning from a passage when he has rectified it, may amuse himself in setting this right. I leave the passage wrong as it stood at first, in charity to such Commentators.

painters nor poets,* though he was happy in the latter—but the case is different; a great prince may have a Garth, a Prior, a Montagu, and want Titians and Vandycks, if he encourages neither—You must address yourself to a painter, if you wish to be flattered—a poet brings his incense to you. Mary seems to have had little more propensity to the arts than the King: the good Queen loved to work and talk, and contented herself with praying to God that her husband might be a great hero, since he did not chuse to be a fond husband. A few men of genius flourished in their time, of whom the chief was

SIR GODFREY KNELLER,

Born 1648, Died 1723,

a man lessened by his own reputation as he chose to make it subservient to his fortune.† Had he lived in a country where his merit had been rewarded according to the worth of his productions, instead of the number, he might have shone in the roll of the greatest masters; but he united the

* King William had so little leisure to attend to, or so little disposition to men of wit, that when St. Evremont was introduced to him, the king said coldly, “I think you was a Major-General in the French service.”

† The author of the *Abrégé* says, that Kneller preferred portrait-painting for this reason. “Painters of history, said he, make the dead live, and do not begin to live themselves till they are dead.—I paint the living and they make me live.”



Scipse, pinx.

J.H. Robinson, sc.

SIR GODFREY KNELLER.

LONDON,
Published by John Major, 50 Fleet Street,
May 14th 1827.

the highest vanity with the most consummate negligence of character—at least, where he offered one picture to fame, he sacrificed twenty to lucre ; and he met with customers of so little judgment, that they were fond of being painted by a man, who would gladly have disowned his works the moment they were paid for. Ten sovereigns* sat to him ; not one of them discovered that he was fit for more than preserving their likeness. We however, who see King William, the Czar Peter, Marlborough, Newton,† Dryden, Godolphin, Somers, the Duchess of Grafton, Lady Ranelagh, and so many ornaments of an illustrious age, transmitted to us by Kneller's pencil, must not regret that his talent was confined to portraits—

* Charles II. James II. and his Queen ; William and Mary, Anne, George I. Louis XIV. Peter the Great, and the Emperor Charles VI. For the last portrait Leopold created Kneller knight of the Roman Empire—by Anne he was made a gentleman of the privy-chamber, and by the University of Oxford a doctor. When he had finished the picture of Louis XIV, that prince asked him what mark of his esteem would be most agreeable to him ? He answered modestly and genteelly, that if his majesty would bestow a quarter of an hour on him, that he might make a drawing of his head for himself, he should think it the highest honour he could possibly receive. The King complied, and the painter drew him on grey paper with black and red chalk heightened with white.

† [The portrait of Newton is at Petworth. He is represented as sitting, and leaning on a pedestal, which is inscribed with part of a sphere. That of Dryden is in his own hair, in a plain folding drapery, holding a wreath of laurel. This portrait was gratuitously done, and was repaid by an epistle, in

perhaps the treasure is greater, than if he had decorated the chambers of Hampton Court with the wars of Æneas or the enchanted palace of Armida: and when one considers how seldom great masters are worthily employed, it is better to have real portraits, than Madonnas without end. My opinion of what Sir Godfrey's genius could have produced, must not be judged by the historic picture of King William in the palace just mentioned: it is a tame and poor performance. But the original sketch of it at Houghton is struck out with a spirit and fire equal to Rubens. The hero and the horse are in the heat of battle: In the large piece, it is the King riding in triumph, with his usual phlegm. Of all his works, Sir Godfrey was most proud of the converted Chinese* at Windsor; but his portrait of Gibbons† is superior

which the poet indulges his feeling of gratitude, in the following effusion.

“Such are thy pictures Kneller! such thy skill,
That nature seems obedient to thy will,
Comes out and meets thy pencil in the draught,
Lives there, and wants but words to speak the thought.”

Our language could scarcely supply a higher panegyric.]

* [The Pere Couplet, a Jesuit Missionary, brought a convert from China. In *Lord Clarendon's Diary*, (1687-8) he mentions, “that Couplet and the Chinese, whom he had brought with him into England, had supped with him.” The author of the *Abrégé*, has absurdly mistaken the Chinese for an African.—“On ne cesse point d'admirer *le beau Negre*, qui est dans le chateau de Windsor,” t. 3.]

† [Gibbons was very much esteemed both by Lely and

to it. It has the freedom and nature of Vandyck, with the harmony of colouring peculiar to Andrea Sacchi; and no part of it is neglected. In general, even where he took pains, all the parts are affectedly kept down, to throw the greater force into the head*—a trick unworthy so great a master. His draperies too are so carelessly finished, † that they resemble no silk or stuff the world ever saw. His airs of heads have extreme grace; the hair admirably disposed, and if the locks seem

Kneller; and this portrait so highly commended, is at Houghton, in a frame of pear tree wood, exhibiting the happiest effort of his art.]

* [He painted with a degree of expedition which was peculiar to himself; but seldom more than the face and hands, Pieters, Bakker and Vander Roer, all Flemish, and the Bings, two brothers, Englishmen, had a constant employment, in painting for him wigs, draperies and accompaniments. In some of his portraits Monoyer and Van Huysom painted both fruits and flowers. Ladies at full length, were drawn as standing in a garden, near a flight of steps and balustrade of marble. The French biographer charges him with the meanness of having his pictures copied, and selling them for originals.]

† He sometimes, in the haste of finishing left part of the primed cloath uncoloured. This fault, which in Kneller proceeded from haste and rapaciousness, was affectedly imitated by some of the painters who succeeded him, while his great reputation was still in vogue. Yet with all Sir Godfrey's desire of acquiring riches, he left 500 portraits unfinished—for his customers were not equally ready to pay, as to sit. There is an entertaining account of these facts in *Rouquet's State of the Arts in England*. [He bequeathed the profits of them when finished by Edward Bing, to his relict. Will dated 1723.]

unnaturally elevated, it must be considered as an instance of the painter's art. He painted in an age when the women erected edifices of three stories on their heads. Had he represented such preposterous attire, in half a century his works would have been ridiculous. To lower their dress to a natural level when the eye was accustomed to pyramids, would have shocked their prejudices and diminished the resemblance.—He took a middle way and weighed out ornament to them of more natural materials. Still it must be owned, there is too great a sameness in his airs, and no imagination at all in his compositions. See but a head, it interests you—uncover the rest of the canvass, you wonder faces so expressive could be employed so insipidly. In truth, the age demanded nothing correct, nothing compleat. Capable of tasting the power of Dryden's numbers, and the majesty of Kneller's heads, it overlooked doggrel and daubing. What pity that men of fortune are not blest with such a pen or such a pencil! That a genius must write for a bookseller, or paint for an alderman!

Sir Godfrey Kneller was born at Lubec, about the year 1648. His grandfather* had an estate near Hall in Saxony; was surveyor general of

* V. Buckeridge's edition of *De Piles*, and of *Graham's English School*, in which he has inserted a new life of Sir Godfrey, p. 393.

the mines and inspector of Count Mansfeldt's revenues. By his wife of the family of Crowsen, he had one son Zachary, educated at Leipsic, and for some time in the service of Gustavus Adolphus's widow. After her death he removed to Lubec, married, professed architecture, and was chief surveyor to his native city. He left two sons, John Zachary, and Godfrey. The latter, who at first was designed for a military life, was sent to Leyden, where he applied to mathematics and fortification; but the predominance of nature determining him to painting, his father acquiesced and sent him to Amsterdam, where he studied under Bol, and had some instructions from Rembrandt. Vertue nor any of his biographers take notice of it, nor do I assert it, but I have heard that one of his masters was Francis Hals. It is certain that Kneller had no servility of a disciple, nor imitated any of them. Even in Italy, whither he went in 1672, he mimicked no peculiar style, nor even at Venice* where he resided most and was esteemed and employed by some of the first families, and where he drew Cardinal Bassadonna.

If he caught any thing, it was instructions not hints. If I see the least resemblance in his works

* [Dryden alludes to his having studied in Italy.

“ Great Rome, and Venice early did impart
To thee, th'examples of their wondrous art.”

At Rome, he was admitted to the Schools of Bernini and Carlo Maratti.]

to any other master, it is in some of his earliest works in England, and those his best, to Tintoret. A portrait at Houghton of Joseph Carreras, a poet and chaplain to Catherine of Lisbon, has the force and simplicity of that master, without owing part of its merit to Tintoret's universal black drapery, to his own afterwards neglected draperies, or to his master Rembrandt's unnatural Chiaro Scuro. Latterly Sir Godfrey was thought to give into the manner of Rubens; I see it no where but in the sketch of King William's equestrian figure, evidently imitated from Rubens's design of the ceiling for the Banqueting-house, which, as I have said, in the life of that painter, was in Kneller's possession. The latter had no more of Rubens's rich colouring, than of Vandyck's delicacy in habits; but he had more beauty than the latter, more dignity than Sir Peter Lely. The latter felt his capacity in a memorable instance; Kneller and his brother came to England in 1674 without intending to reside here, but to return through France to Venice. They were recommended to Mr. Banks, a Hamburgh-merchant, and Godfrey drew him and his family. The pictures pleased. Mr. Vernon, Secretary to the Duke of Monmouth, saw them, and sat to the new painter, and obtained his master's picture by the same hand. The Duke was so charmed, that he engaged the King his father, to sit to Kneller, at a time that the Duke of York had been promised the King's pic-

ture by Lely. Charles unwilling to have double trouble, proposed that both the artists should draw him at the same time. Lely as an established master, chose the light he liked: the stranger was to draw the picture as he could; and performed it with such facility and expedition, that his piece was in a manner finished when Lely's was only dead-coloured. The novelty pleased—yet Lely deserved most honour, for he did justice to his new competitor; confessed his abilities and the likeness. This success fixed Kneller here. The series of his portraits prove the continuance of his reputation.

Charles II. sent him to Paris to draw Louis XIV. but died in his absence. The successor was equally favourable to him, and was sitting for his picture for Secretary Pepys, when he received the news that the Prince of Orange was landed.*

King William distinguished Kneller still more; for that Prince † he painted the beauties at Hampton-Court, and was knighted by him in 1692, with the additional present of a gold medal and chain

* [Pepys adds, “that James II. ordered Kneller to proceed, that his good friend Pepys should not be disappointed.”]

† They were painted in his reign, but the thought was the Queen's, during one of the King's absences; and contributed much to make her unpopular, as I have heard from the authority of the old Countess of Carlisle (daughter of Arthur Earl of Essex) who died within these few years and remembered the event. She added, that the famous Lady Dorchester advised the Queen against it, saying, “Madam, if the King was

weighing 300*l.* and for him Sir Godfrey drew the portrait of the Czar; as for Queen Anne he painted the King of Spain, afterwards Charles VI. so poor a performance that one would think he felt the fall from Peter to Charles.* His works in the gallery of Admirals† were done in the same reign,

to ask for the portraits of all the wits in his court, would not the rest think he called them fools?"

[The Ladies, so distinguished, were

1. Queen Mary, (Wissing).
2. Carey Fraser, Countess of Peterborough.
3. Catherine Boyle, Countess of Ranelagh.
4. Lady Middleton.
5. Mrs. (*Miss*) Pitt, afterwards, married to Mr. Scrope.
6. Diana Vere, Duchess of St. Albans.
7. Mary Bentinck, Countess of Essex.
8. Mary Compton, Countess of Dorset.
9. Isabella Bennet, Duchess of Grafton.
10. Sarah Jennings, Duchess of Marlborough.

These beautiful portraits are now in a room where King William usually dined in private.]

* [Who can see Kneller's best and worst pictures, without applying to them,—*Ubi bene nemo melius—ubi male, nemo pejus* ?]

† Seven of those heads are by Kneller, the rest by Dahl.

[The half-length portraits of the Admirals at Hampton-Court, are, 1. Sir John Jennings. 2. Sir John Leake. 3. Sir John Wishart. 4. Sir Stafford Fairbone. 5. George Byng, Viscount Torrington. 6. Sir Thomas Dilke. 7. Edward Russel, Earl of Orford. 8. Sir Charles Wager. 9. Sir Thomas Hopson. 10. Sir George Rooke. 11. George, Prince of Denmark. 12. Sir Cloudesley Shovel. 13. Sir John Munden. 14. John Benbow, Esq. 15. George Churchill, Esq. 16. John Graydon, Esq. 17. Sir William Whetstone. 18. Basil Beaumont, Esq.]

and several of them worthy so noble a memorial. The Kit-cat-club, generally mentioned as a set of wits, in reality the patriots that saved Britain,* were Kneller's last works in that reign, and his last public work. He lived to draw George I. was made a Baronet by him,† and continued to paint during the greater part of his reign; but in 1722 Sir Godfrey was seized with a violent fever, from the immediate danger of which he was rescued by

* [The Collection of portraits called "THE KIT-CAT CLUB," is that to which Sir Godfrey owes a great celebrity. They were painted for Jacob Tonson, the bookseller, who was at that time their Secretary; and by him placed in a room, which he had built to receive them, at Barn Elms, Surrey, and in which the meetings of the members were held. It was established in 1703, and consisted of thirty-nine of the most distinguished Whigs. As they were all of them his patrons and friends, Kneller, no longer biassed merely by venal considerations, was proud to exert the happiest efforts of his pencil. They are now in the possession of Mr. Baker of Hill Street, Berkeley-Square, or of his representatives. The singular denomination of this club was derived from the Tavern of Christopher Cat, a pastry-cook, in King-street, Westminster, where they met upon its institution. The term has been adopted by the painters for that size, in particular, which Kneller chose for these portraits—as sitting at table.

Portraits are distinguished as, 1. Whole Lengths. 2. Half-Lengths. 3. Kit-Cat size. 4. Three Quarters, which does not mean three parts of a whole length, but three quarters of a yard square. 5. *Bishop's half length*, describing the figure as sitting *in pontificals*, and reaching below the knees, a benefit of clergy, not at first contemplated. [The KIT-CAT, consisting of 43 portraits in mezzotinto by J. Smith, were published in fol. 1795.]

† [Created a Baronet, May 24, 1715.]

Dr. Meade. The humour however fell on his left arm; and it was opened. He remained in a languishing condition and died Oct. 27, 1723. His body lay in state, and was buried at Whitton, but a monument was erected in Westminster-abbey,* where his friend Mr. Pope, as if to gratify an extravagant vanity dead, which he had ridiculed living, bestowed on him a translation of Raphael's epitaph---as high a compliment as even poetry could be allowed to pay to the original; a silly hyperbole when applied to the modern. This was not the only instance in which the poet incensed the painter. Sir Godfrey had drawn for him the statues of Apollo, Venus and Hercules;† Pope paid for them with these lines,

What god, what genius did the pencil move,
When Kneller painted these!

'Twas friendship, warm as Phæbus, kind as love,
And strong as Hercules.

He was in the right to suppress them---what idea does muscular friendship convey? It was not the same warmth of friendship‡ that made Pope put

* His monument, executed by Rysbrach, was directed by himself; he left 300*l.* for it.

† [These paintings in chiaro-scuro, taken from the well-known antique statues, were presented to Pope to ornament his staircase at Twickenham. He bequeathed them to Allen, Earl Bathurst, and they are now at Cirencester. The stanza's have never been admitted into any of the editions of the Poet's works having been justly considered as derogatory of his fame.]

‡ Pope's character of Helluo is believed to allude to Sir Godfrey. [*Moral Essays*, Ep. i. v. 238.]

Kneller's vanity to the strongest trial imaginable. The former laid a wager that there was no flattery so gross but his friend would swallow. To prove it, Pope said to him as he was painting, "Sir Godfrey, I believe if God almighty had had your assistance, the world would have been formed more perfect." "Fore God, Sir, replied Kneller, I believe so." This impious answer was not extraordinary in the latter.*—His conversation on religion was extremely free.—His paraphrase† on a

* [Mr. W. was not only "witty himself, but an excellent judge of wit in others," it is therefore the more extraordinary, that he should in both these stories, have missed the point, which rendered the first sarcastic, rather than impious, and the other, though bordering on impiety, a stronger proof of consummate vanity. The Editor's version is borrowed from Spence, and other authorities. When Pope asked Kneller the question, the witty painter laying his hand gently upon the poet's *deformed shoulder*, uttered at the same time, the wounding repartee as Mr. W. has given it. Pope, (according to Spence) used to say, "Have you ever heard Sir Godfrey's dream?—I thought that I had ascended a very high hill to Heaven, and saw St. Peter at the gate, with a great crowd behind him. When arrived there, St. Luke immediately descried me, and asked if I were not the famous Sir Godfrey Kneller? We had a long conversation upon our beloved art, and I had forgotten all about St. Peter, who called out to me, "Sir Godfrey enter in, and take whatever station you like best."]

† In the same strain he said to a low fellow whom he overheard cursing himself; "God damn *you*! God may damn the Duke of Marlborough, and perhaps Sir Godfrey Kneller; but do you think he will take the trouble of damning such a scoun-

particular text of scripture, singular. "In my father's house are many mansions;" which Sir Godfrey interpreted thus.* "At the day of judgment, said he, God will examine mankind on their different professions: to one he will say, Of what sect was you? I was a Papist—go you there. What was you? A Protestant—go you there. —And you?—A Turk—go you there.—And you, Sir Godfrey?—I was of no sect—then God will say, Sir Godfrey, chuse your place." His wit was ready; his bon-mots deservedly admired. In great

drel as you;" The same vanity that could think itself intitled to pre-eminence even in horrors, alighted on a juster distinction, when he told his taylor, who offended him by proposing his son for an apprentice; "Dost thou think, man, I can make thy son a painter! No; God Almighty only makes painters."

* [These anecdotes, with several others, in which he displayed much genuine and characteristic wit, are given in the Letters of Highmore, the painter, published in the *Gent. Mag.* In the *Aubrey MSS.* published in three vols, 8vo. 1813, is a note of a conversation which Sir Godfrey held with some gentlemen at Oxford, relative to the identity of a personage, formerly of great political importance, the disinherited son of James II. Some doubts having been expressed, he exclaimed with warmth. "His father and mother have sate to me about thirty-six times apiece, and I know every line and bit of their faces. Mine Gott! I could paint King James *now*, by memory. I say, the child is so like both, that there is not a feature in his face, but what belongs either to father or mother, this I am sure of, and can not be mistaken—nay the nails of his fingers are his mother's, the Queen that was. Doctor! you may be out in your letters, but I cannot be out in my lines." vol. ii. p. 132.]

Queen-Street* he lived next door to Dr. Ratcliffe ; Kneller was fond of flowers, and had a fine collection. As there was great intimacy between him and the physician, he permitted the latter to have a door into his garden, but Ratcliffe's servants gathering and destroying the flowers, Kneller sent him word he must shut up the door.—Ratcliffe replied peevishly, “ Tell him he may do any thing with it but paint it.”—“ And I answered Sir Godfrey, can take any thing from him but physic.” Sir Godfrey at Whitton acted as Justice of Peace, and was so much more swayed by Equity than Law, that his judgments accompanied with humour have said to have occasioned those lines by Pope,

I think Sir Godfrey should decide the suit,
 Who sent the Thief that (stole the cash) away,
 And punish'd him that put it in his way..

This alluded to his dismissing a soldier who had stolen a joint of meat, and accused the butcher of having tempted him by it. Whenever Sir Godfrey was applied to, to determine what parish a poor man belonged to, he always inquired which parish was the richer, and settled the poor man there ; nor would ever sign a warrant to distrain the goods of a poor man, who could not pay a tax.

* He first lived in Durham-yard, then 21 years in Covent-Garden, and lastly in great Queen-Street, Lincoln's-Inn-Fields.

These instances showed the goodness of his heart ; others, even in his capacity of justice, his peculiar turn ; a handsome young woman came before him to swear a rape ; struck with her beauty, he continued examining her, as he sat painting, till he had taken her likeness. If he disliked interruption, he would not be interrupted. Seeing a constable coming to him at the head of a mob, he called to him, without inquiring into the affair ; “ Mr. Constable, you see that turning ; go that way, and you will find an ale-house, the sign of the king’s head—go, and make it up.”

He married Susannah Cawley, daughter of the minister of Henley upon Thames. She out-lived him and was buried at Henley, where are monuments for her and her father. Before his marriage, Sir Godfrey had an intrigue with a Quaker’s wife, whom he purchased of her husband, and had a daughter, whose portrait he drew like St. Agnes with a lamb ; there is a print of it by Smith. Kneller had amassed a great fortune, though he lived magnificently, and lost 20,000*l.* in the South Sea ; yet he had an estate of near 2000*l.* a year left. Part he bequeathed to his wife, and entailed the rest on Godfrey Huckle, his daughter’s son,*

* [The Will of Sir G. Kneller, Bart. was proved Dec. 6, 1723. He bequeaths to his wife 500*l.* a year, his houses and furniture at Whitton and Great Queen Street, and other property, during her widowhood ; and after her decease to his Godson, Godfrey Huckle, with an injunction to take the name

with orders that he should assume the name of Kneller. To three nieces at Hamburgh, the children of his brother, he left legacies; and an annuity of 100*l.* a year to Bing, an old servant, who with his brother had been his assistants. Of these he had many, as may be concluded from the quantity of his works, and the badness of so many. His chief performers were, Pieters, Vander Roer, and Bakker—sometimes he employed Baptist and Vergazon. His prices were fifteen guineas for a head, twenty if with one hand, thirty for a half, and sixty for a whole length.

Kneller frequently drew his own portrait; my father had one, a head when young, and a small one of the same age, very masterly; it is now mine. It was engraved by Becket. Another in a wig; by Smith.* A half-length sent to the Tuscan gallery.† A half-length in a brocaded

and arms of Kneller, which he did, by act of Parliament in 1731. Sir Godfrey bequeaths to him a large capital in the South Sea Annuities. His brother Andrew Kneller of Hamburgh had six daughters. The present representative is Godfrey John Kneller, Esq. of Donhead Hall, Wiltshire, (1827).]

* [Under the print taken from this picture, his style and titles are most pompously displayed in Latin.]

† [He said, upon the arrival of his portrait of Lord Somers at Florence, the Grand Duke exclaimed in admiration “The Queen of England promised to send me the picture of the President of the Council, but she has sent me the President himself.” *Wright's Travels in Italy*, v. ii. p. 421.]

The portrait in the Florentine Gallery represents him in a rich court dress. He has nearly copied it for the Kit-Cat heads, which were engraved by J. Smith.]

waistcoat with his gold chain ; there is a mezzotinto of it, accompanying the Kit-cat heads. Another head with a cap ; a half-length presented to the gallery at Oxford,* and a double piece of himself and his wife. Great numbers of his works have been engraved, particularly by Smith, who has more than done justice to them ; the draperies

* [The Bodleian Gallery contains a portrait of more excellence and higher merit—that of the celebrated mathematician Dr. Wallis, which was painted by Kneller, in 1701, and presented by Mr. Pepys to the University of Oxford. Sir Godfrey, to whose house, Charles II. had condescended to come for the purpose of sitting, went to Oxford to take this portrait, and the subjoined extracts from the letters, in the Appendix to Pepys's Memoirs, give us a very pleasing view of that circumstance. Addressing himself to *Sir Godfrey*, "I have long ago determined upon providing, as far as I could by your hand, toward immortalising the memory of the person (for the fame can never die) of that great man, and my most learned friend Dr. Wallis, to be lodged as a humble present of mine (though a Cambridge man) to my dear aunt Oxford." *Dr. Wallis*, to *Mr. Pepys*. "You have been pleased to put an honour upon me, which I could not deserve, nor did expect, to send so worthy an artist as Sir G. K. from London to Oxford, to take my picture, at length ; and to put the charge of it, to your own account." When the picture was completed ; Sir Godfrey wrote to *Mr. Pepys*, "I can show, I never did a better picture, *nor so good a one* in my life ; which is the opinion of all that has seen it : and which I have done merely for the respect I have for your person, sense, and reputation ; and for the love of so great a man as Dr. Wallis." This opinion of the merit of this fine portrait, so recorded by the artist himself, as his *chef d'œuvre*, although unnoticed by Mr. W. leaves his "Converted Chinese," no longer unrivalled.]

are preferable to the originals. The first print taken from his works was by White of Charles II. He had an historic piece of his own painting before he went to Italy, Tobit and the Angel. At his seat at Whitton were many of his own works, sold some years after his death. He* intended that Sir James Thornhill should paint the staircase there, but hearing that Sir Isaac Newton was sitting to Thornhill, Kneller was offended, said, no portrait-painter should paint his house, and employed Laguerre.

Pope† was not the only bard that soothed this painter's vain-glory. Dryden repaid him for a present of Shakespeare's picture with a copy of verses full of luxuriant but immortal touches; the most beautiful of Addison's poetic works was addressed to him: the singular happiness of the allusions, and applications of fabulous theology to the princes drawn by Kneller, is very remarkable:

Great Pan, who went to chase the fair,
And love the spreading oak was there,

For Charles II. ————— And for James,

Old Saturn too with upcast eyes
Beheld his abdicated skies.

* [He painted likewise a cieling at Hanworth in Middlesex destroyed by fire.]

† Four letters from Sir Godfrey to Pope are printed in the two additional volumes to the works of that poet, printed for

And the rest on William and Mary, Anne, and George I. are all stamped with the most just resemblance.

Prior complimented Kneller on the Duke of Ormond's picture; Steele wrote a poem to him at Whitton; Tickell another; and there is one in the third part of Miscellaneous Poems, 8vo. Lond. 1693, on the portrait of the Lady Hyde. Can one wonder a man was vain, who had been flattered by Dryden, Addison, Prior, Pope and Steele? Joseph Harris dedicated to him his Tragi-comedy of the Mistakes or False Report in 1690, in which Dryden, Tate, and Mountford had assisted. And John Smith (I suppose the celebrated mezzotinter) addressed his translation of Le Brun's Conference on the Passions to Sir Godfrey. On his death was written another Poem printed in a Miscellany published by D. Lewis, 8vo. in 1726: and the following lines were addressed to him on his portrait of Lord Chancellor Macclesfield;

To such a face and such an air
 Who could suspect their wants a voice?
 O, Kneller, ablest hand, declare,
 If this was thy mistake, or choice.

R. Baldwin, 1776. Those letters were not worth printing, and are very ill spelt, a fault very excusable in a foreigner.

[These letters have been republished in *Mr. Bowles's* edition of Pope, who sensibly observes, in answer to Mr. W. that although not worth publishing, as *fine letters*, they are entertaining and characteristic. vol. x. 234.

'Twas choice—thy modesty conceal'd
 The tongue, which would thy glory raise ;
 For That, which justice ne'er withheld,
 Would never cease to speak thy praise.*

His Brother

* [As Kneller practised his art in England, for thirty years without intermission, the Editor will merely select from his multitudinous portraits, some of those of eminent men whose likenesses are continued by his pencil, and are most creditable to it.

Frederic, Duke of Schomberg, Equestrian, and his best picture in that style. Marquis of Lothian, Newbattle Abbey, Scotland.

Henry St John, Viscount Bolingbroke. Petworth.

Sir Christopher Wren, sitting and holding a scroll, a View of St. Paul's. Royal Society.

The Same, whole length, sitting. Theatre, Oxford.

Dean Aldrich, half length. Christ-Church College.

Dr. Sacheverel, which gives the best specimen of a clerical wig, of that time. See the engraving by Smith.

Lady M. W. Montagu, the portrait intended for Pope. Luton.

His own Head and Pope's, given to the Bodleian Gallery.

John Lock, in his own Hair.

Bishop Burnet. Wimpole.

Charles Mordaunt, Earl of Peterborough. Dantsey, Wilts.

Joseph Addison. Bodleian.

John Evelyn. Wootton, Surrey.

In one of Lock's Letters to Collins, he says, " Pray get Sir Godfrey to write on the back of Lady Marsham's picture, " Lady M." and on the back of mine " John Lock." This he did to Mr. Molyneux, it is necessary to be done, or else the pictures of private persons are lost in two or three generations."]

JOHN ZACHARY KNELLER,



who was thirteen years older than Sir Godfrey, came to England with him, and painted in fresco, architecture, and still-life, pieces in oil, and lastly water-colours, in which he copied several of his brother's heads. Sir Godfrey drew his portrait, one of his best works. Of John's was a piece of still-life with a great tankard in the middle ; and a small head of Wyck, almost profile in oil, in the possession of Dr. Barnard, Bishop of Derry, with the names of both artists, dated 1684. John Kneller died in 1702 in Covent-Garden and was buried in that church.

JOHN JAMES BAKKER

painted draperies for Kneller, and went to Brussels with him in 1697, where Sir Godfrey drew the Elector of Bavaria on a white horse. I don't know whether Bakker ever practised for himself. He was brother of Adrian Bakker, who painted

history and portraits at Amsterdam and died in 1686.

JACOB VANDER ROER,

another of Kneller's assistants, was scholar of J. De Baan, and lived many years in London; died at Dort. See an account of him in the third volume of Descamps.

JOHN PIETERS

was born at Antwerp, and learned of Eykens, a history-painter. He came to England in 1685, at the age of eighteen,* and was recommended to Sir Godfrey, for whom he painted draperies, and whom he quitted in 1712, and was employed in the same service by others; but his chief business was in mending drawings and old pictures, in which he was very skilfull.† Pieters and Bakker were both kind to Vertue in his youth, and gave him instructions, which he acknowledges with great gratitude. Pieters loved his bottle, and was improvident, and towards the end of his life was poor and gouty. He died in 1727, and was buried in the church-yard of St. Martin's.

* He was so poor that he engaged himself as a domestic in the service of Cardinal Dada, the pope's nuncio; but quitted him before night.

† He excelled in copying Rubens, and even passed off several prints which he had washed, for original drawings of that master. But this cheat is not so great a proof of Pieters's abilities, as the ignorance of our collectors, who are still imposed upon by such gross frauds.

JOHN BAPTIST MONOYER,*



one of the greatest masters that has appeared for painting flowers. They are not so exquisitely finished as Van Huysum's, but his colouring and composition are in a bolder style. He was born at Lisle in 1635, and educated at Antwerp as a painter of history, which he soon changed for

* V. *Graham*, and the *Abrégé*. [Monoyer had acquired much fame for his fruits and flowers, before he was brought to England, by the Duke of Montagu. He returned to Paris, and painted in the French king's palaces, at least sixty pieces, upon pannels and door-cases, &c. Upon a comparison with Vanhuysom and Rachel Ruysch, he fails of their velvet softness, but excels in the boldness of his composition, the energy of his touch, and the force of his colouring. His portrait of Q. Mary sitting near a looking glass, at Hampton Court, has been justly admired.]

flowers, and going to Paris in 1663 was received into the academy with applause; and though his subjects were not thought elevated enough to admit him to a professorship, he was in consideration of his merit made a counsellor; a silly distinction, as if a great painter in any branch, was not fitter to profess that branch, than give advice on any other. He was employed at Versailles, Trianon, Marly, and Meudon; and painted in the Hotel de Bretonvilliers at Paris, and other houses. The Duke of Montagu brought him to England, where much of his hand is to be seen, at Montagu-house, Hampton-court, the Duke of St. Albans's at Windsor, Kensington, Lord Carlisle's, Burlington-house, &c. The author of the *Abregé* speaking of Baptist, La Fosse and Rousseau, says, these three French painters have extorted a sincere confession from the English, "Qu'on ne peut aller plus loin en fait de peinture."* Baptist is

* [Ces trois peintres François arrachent aux Anglois l'aveu sincere qu'on ne peut aller plus loin en fait de peinture. On y trouve l'effet des grandes ordonnances soutenues d'un grand coloris d'une belle touche, et accompagnées d'ornemens d'architecture et de fleurs ravissantes," p. 333. Who that should now linger for a few minutes upon the staircase, or in the saloon above stairs of the British Museum, could form to himself any just idea of the excellence of these works of artists, so famous in their day, when they were first offered to view? The exaggerated praise is due only to national vanity, in him who bestowed it. The paintings show the injury done in a single century, by exposure to air impregnated with sea coal, in this climate.]

undoubtedly capital in its way—but they must be ignorant Englishmen indeed, who can see any thing masterly in the two others. Baptist passed and repassed several times between France and England, but having married his daughter to a French painter who was suffered to alter and touch upon his pictures, Baptist was offended and returned to France no more. He died in Pall-mall in 1699. His son Antony, called young Baptist, painted in his father's manner, and had merit. There is a good print by White from a fine head of Baptist by Sir Godfrey Kneller. At the same time with Baptist was here Montingo, another painter of flowers; but I find no account of his life or works. .

HENRY VERGAZON,*

a Dutch painter of ruins and landscapes, with which he sometimes was called to adorn the backgrounds of Kneller's pictures, though his colouring was reckoned too dark. He painted *a few* small portraits, and died in France.

PHILIP BOUL,

a name of whom I find but one note. Vertue says he had seen a pocket-book almost full of sketches and views of Derbyshire, the Peak, Chatsworth, &c. very freely touched, and in imitation of Sal-

* V. *Graham.*

vator Rosa, whose works this person studied. Whether he executed any thing in painting I know not.

EDWARD DUBOIS

was born at Antwerp, and studied under Groenwegen, a landscape-painter, who had been in Italy, and several years in England*—a course of travels pursued by the disciple, who after a stay of eight years in the former, where he studied the antique and painted for Charles Emanuel Duke of Savoy, came to England, where he professed landscape and history-painting. He died here about 1699, at the age of 77, and was buried at St. Giles's. His younger brother,

SIMON DUBOIS,



was a better master. He lived 25 years at home,

* So *Graham*. I find no other account of this Groenwegen, nor of his works here.

but came to England as early as 1685, several small heads in oil being dated in that year ; they are commonly distinguished by the fashion of that time, laced cravats. Portrait however was not his excellence ; originally he painted battles, small, and in the Italian manner ; afterwards, horses* and cattle, with figures, the faces of which were so neatly finished, that a lady persuaded him to try likenesses, and sat to him herself. He sold many of his pieces for originals by Italian hands, saying sensibly, that since the world would not do him justice, he would do it himself ; his works sold well, when his name was concealed. Lord Somers distinguished better ; he went unknown and sat to Dubois ; and going away gave him 50 guineas, ordered the robes of chancellor, and when the picture† was finished, gave him as much more. The two brothers lived together in Covent-Garden without any servant, working in obscurity, and heaping up money, both being avaricious. When Edward died, Simon, left without society, began to work for Vanderveelde, and one day in a fit of generosity, offered to draw the portrait of his eldest daughter. This drew on a nearer acquaintance, and the old man married her, but died in a year, leaving her his money, and a fine collection of pictures, and naming his patron Lord

* He had received some instructions from Wouverman.

† *Elsum* has an epigram on this picture.

Somers, executor ; he was buried May 26, 1708. His young widow married again, and dissipated the fortune and collection. Dubois drew a whole length of Archbishop Tenison, now at Lambeth, and Vandervart the painter had his own head by himself.

HENRY COOKE



was born in 1642, and was thought to have a talent for history. He went to Italy, and studied under Salvator Rosa. On his return, neither rich nor known, he lived obscurely in Knave's-acre, in partnership with a house-painter. Lutterel introduced him to Sir Godfrey Copley, who was pleased with his works, and carried him into Yorkshire where he was building a new house, in which Cooke painted, and received 150*l*. He then lived five years with the father of Antony Russel, whom

I have mentioned in the preceding volume, but quarrelling with a man about a mistress whom Cooke kept, by whom he had children, and whom he afterwards married, Cooke killed him and fled. He then went to Italy and staid seven years, and returning, lived privately, till the affair was forgotten. Towards the end of his life he was much employed. By order of King William he repaired the Cartoons,* and other pictures in the Royal Collection, though Walton had the salary.† He finished the equestrian portrait of Charles II. at Chelsea College, and painted the choir of New-College Chapel, Oxford, the staircase at Ranelagh House, the cieling of a great room at the water-works at Islington, and the staircase at Lord Carlisle's in Soho-Square, where the assemblies are now kept.‡ He had sometimes painted portraits, but was soon disgusted with that business

* *Graham* says he copied the Cartoons in turpentine oil, in the manner of distemper, a way he invented.

† [He likewise painted the Cartoons in distemper, with oil of turpentine, by a process of his own, but with so little success, that the Duke of Marlborough, who had ordered them, consigned them to a garret at Blenheim. From this oblivion they were rescued by the last Duke, and accepted by the University of Oxford. They now unworthily occupy a large space in the Picture Gallery, which is peculiarly destined to receive portraits only, by the removal of some of greater value.]

‡ Among *Elsum's* epigrams is one on a listening faun by Cooke.

from the caprices of those that sat to him. He died Nov. 18, 1700, and was buried at St. Giles's. I have his own head by him, touched with spirit, but too dark, and the colouring not natural.*

PETER BERCHETT

was born in France, 1659, and beginning to draw at the age of fifteen under La Fosse, he improved so fast, that in three years he was employed in the royal palaces. He came to England in 1681, to work under Rambour, a French painter of architecture, who, says Vertue, was living in 1721, but then staid only a year, and returned to Marly. He came again, and painted for some persons of rank in the west. King William building a palace at Loo, sent Berchett thither, where he was engaged fifteen months, and then came a third time to England, where he had sufficient business. He painted the cieling in the chapel of Trinity-College, Oxford, the staircase at the Duké of Schomberg's in Pall-mall, and the summer-house at Ranelagh. His drawings in the academy were much approved. Towards the end of his life,

* He had made a collection of pictures and painter's drawings, which were disposed of by auction, before his death. [In the Gazette of March 26, 1700. "An auction of the collection of pictures by Rubens, Vandyck, &c. made by Henry Cooke, and to be sold at his dwelling-house, Bloomsbury."]

being troubled with a ptysic, he retired to Marybone and painted only small pieces of fabulous history; his last was a bacchanalian, to which he put his name the day before he died; it was in January 1720, at Marybone, where he was buried. He left a son that died soon after him at the age of seventeen.

LOUIS CHERON,

born at Paris in 1660, was son of Henry Cheron, an enamel painter, and brother of Elizabeth Sophia Cheron, an admired paintress, and who engraved many ancient gems. Louis went to Italy, and says the* author of his life, "A toujours cherché Raphael et Jules Romain."—A pursuit in which he was by no means successfull. He came to England on account of his religion in 1695, and was employed at the Duke of Montagu's at Bough-ton, at Burleigh, and at Chatsworth, where he painted the sides of the gallery, a very poor performance. He had before fallen into disesteem, when he painted in Montagu-house, where he was much surpassed by Baptist, Rousseau and La Fosse. On this ill success he turned to painting small histories; but his best employment was designing for the painters and engravers of that time; few books appeared with plates, but from his drawings. Vanderbank, Vandergutch, Simp-

* *Abrégé de la Vie des plus fameux Peintres*, Vol. ii. p. 254.



Sapse. pinx.

W. H. Worthington. sc.

JOHN RILEY.

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

son, Kirkall, &c. all made use of him. His drawings are said to be preferable to his paintings. He etched several of his own designs, as the labours of Hercules, which were afterwards retouched with the burin by his disciple, Gerard Vandergutch; and towards the end of his life Cheron etched from his own drawings a suite of twenty-two small histories for the life of David; they were done for, or at least afterwards purchased by P. F. Giffart, a bookseller at Paris, who applied them to a version of the Psalms in French metre, published in 1715. Some time before his death, Cheron sold his drawings from Raphael, and his academic figures to the Earl of Derby for a large sum. He was a man of a fair character, and dying in 1713 of an apoplexy, left 20*l.* a year to his maid, and the rest of his fortune to his relations and to charitable uses. He was buried from his lodgings in the piazza Covent-garden, and lies in the great porch of that church.

JOHN RILEY,*

one of the best native painters that has flourished in England, whose talents while living were obscured by the fame, rather than by the merit of Kneller, and depressed since by being confounded

* [From a MS. in the Herald's College it appears, that this John Riley was one of the several sons of William Riley, Lancaster Herald in the reign of Charles the first.]

with Lely; an honour unlucky to his reputation. Graham too speaks of him with little justice, saying he had no excellence beyond a head; which is far from true. I have seen both draperies and hands painted by Riley, that would do honour to either Lely or Kneller. The portrait of Lord-Keeper North at Wroxton is capital throughout. Riley, who was humble, modest, and of an amiable character, had the greatest diffidence of himself, and was easily disgusted with his own works, the source probably of the objections made to him. With a quarter of Sir Godfrey's vanity, he might have persuaded the world he was as great a master.

He was born* in 1646, and received instructions from Fuller and Zoust, but was little noticed till the death of Lely, when Chiffinch being persuaded to sit to him, the picture was shown, and recommended him to the King. Charles sat to him, but almost discouraged the bashfull artist from pursuing a profession so proper for him. Looking at the picture he cried "Is this like me? then od's fish, I am an ugly fellow." This discouraged Riley so much, that he could not bear the picture, though he sold it for a large price. James and his Queen sat to him. So did their succes-

* One Thomas Riley was an actor, and has a copy of verses addressed to him in Randolph's poems. This might be the painter's father. In the same place are some Latin verses by Riley, whom I take to be our painter himself.

sors, and appointed him their painter.* But the gout put an early end to Riley's progress: He died in 1691 at the age of 45, and was buried in Bishopsgate-Church; in which parish he was born. Richardson married a near relation of Riley, and inherited about 800*l.* in pictures, drawings and effects.

JOHN CLOSTERMAN,

son of a painter, was born at Osnaburgh, and with his countryman, one Tiburen, went to Paris in 1679, where he worked for De Troye. In 1681, they came to England, and Closterman at first painted draperies for Riley, and afterwards they painted in conjunction, Riley still executing most of the heads. On his death Closterman finished several of his pictures, which recommended him to the Duke of Somerset, who had employed Riley. He painted the Duke's children, but lost his favour on a dispute about a picture of Guercino which he had bought for his grace, and which was afterwards purchased by Lord Halifax; and on which occasion the Duke patronized Dahl. Closterman however did not want business. He drew Gibbons the carver and his wife in one piece,† which pleased, and Closterman was even set in competition with Sir Godfrey. He painted the Duke

* [At Nuneham, Lord Harcourt has two portraits by him, of the Poets Otway and J. Phillips.]

† There is a mezzotinto from it.

and Duchess of Marlborough and all their children in one picture, and the Duke on horse-back, on which subject however he had so many disputes with the Duchess, that the Duke said, "It has given me more trouble to reconcile my wife and you, than to fight a battle." Closterman, who sought reputation, went to Spain, where he drew the King and Queen, and from whence he wrote several letters on the pictures in that country to Mr. Richard Graham. He also went twice to Italy, and brought over several good pictures. The whole length of Queen Anne at Guildhall is by him, and another at Chatsworth of the first Duke of Rutland; and in Painter's-hall a portrait of Mr. Saunders. Elsum has bestowed an epigram on his portrait of Dryden; yet Closterman was a very moderate performer; his colouring strong, but heavy, and his pictures without any idea of grace. Latterly he married a woman who wasted his fortune, and disordered his understanding: He died sometime after 1710, and was buried in Covent-Garden where he lived.

WILLIAM DERYKE,*

of Antwerp, was bred a jeweller, but took to painting history, which he practiced in England, and died here about 1699, leaving a daughter whom he had brought up to his art.

* *Graham.*

DIRK MAAS OR THEODORE MAAS,

a Dutch painter of landscapes and battles, was in England in this reign, and painted the battle of the Boyne for the Earl of Portland. There was a print in two sheets from that picture.

PETER VANDER MEULEN,



brother of the battle-painter, so well known for his pictures of the military history of Louis quatorze. Peter, who came into England in 1670,* lived to be employed in the same manner by Louis's rival, King William. Originally this Vander Meulen was a sculptor. Largilliere† and Peter Van Bloemen followed him into England; the former drew the portrait of Peter Vander Meulen, from which there is a mezzotinto by Becket.

* [See *Burgess*, continuation of *Graham*, p. 107.]

† See before in the reign of King James.

PAUL MIGNART,

another painter who overflowed to us from France, was son of Nicholas Mignart of Avignon, and nephew of the celebrated Mignart. There is a print by Paul Vansomer,* from a picture of the Countess of Meath, painted by Paul Mignart, and another, by the same hands, of the ladies Henrietta and Anne, the two eldest daughters of the Duke of Marlborough.

EGBERT HEMSKIRK,†



of Harlem, a buffoon painter, was scholar of De Grebber, but lived in England, where he painted what were called, pieces of humour; that is, drunken scenes, Quakers Meetings, wakes, &c.

* I have mentioned this person in the Life of Vansomer, in the preceding volume. He was both painter and scraper in mezzotinto.

† V. *Graham*.

He was patronized by Lord Rochester, and died in London 1704, leaving a son of his profession.

FREDERIC KERSEBOOM*

was born at Solingen in Germany in 1632, and went to Amsterdam to study painting, and from thence to Paris in 1650, where he worked for some years under Le Brun, till he was sent to Rome at the expence of the Chancellor of France, who maintained him there fourteen years, two of which he passed with Nicolò Poussin, whose manner he imitated; not so well, I should suppose, as Graham asserts, since having been supported so long by a French minister, he probably would have fixed in France if he had made any progress proportionable to that expence. On the contrary he came to England to paint history, in which not meeting with much encouragement, he turned to portraits.† Graham says he was the first who brought over the art of painting on glass.—I suppose he means, painting on looking-glass. Kerseboom died in London in 1690, and was buried in St. Andrew's Holbourn.

* I have been told that his true name was Casaubon, and that he was descended from, or allied to the learned men of that appellation.

† [There is a portrait of the Honourable Robert Boyle, at Kensington, by him.]

[ANTONY] SEVONYANS, [SCHOONJANS]

Born 1655, Died 1726,

a name* of which I have heard, but can learn nothing, except that he painted a staircase in a house called little Montagu-house, the corner of Bloomsbury-square, and the head of Dr. Peter of St. Martin's-Lane. Yet from his own portrait,† in the possession of Mr. Eckardt the painter, he appears to have been an able master.

SAVONYANS.



SIR J. MEDINA.



SIR JOHN [BAPTIST] MEDINA,

Born 1659, Died 1711,

was son of Medina de L'Asturias, a Spanish cap-

* He is often called Schonjans, by which appellation he is recorded in the printed catalogue of the collection in the gallery of Dusseldorp, where are three or four pieces painted by him, particularly his own head with a long beard.

† It is now at Strawberry-hill.

tain who had settled at Brussels, where the son was born, and instructed in painting by Du Chatel. He married young and came into England in 1686, where he drew portraits for several years. The Earl of Leven encouraged him to go to Scotland, and procured him a subscription of 500*l.* worth of business. He went, carrying a large number of bodies and posture, to which he painted heads. He came to England for a short time, but returned to and died in Scotland, and was buried in the church-yard of the Grey-friars at Edinburgh in 1711, aged 52. He painted most of the Scotch nobility, but was not rich, having twenty children.* The portraits of the professors in the Surgeon's-Hall at Edinburgh were painted by him and are commended. At Wentworth-Castle is a large piece containing the first Duke of Argyle and his sons, the two late Dukes, John and Archibald, in Roman habits; the style Italian, and superior to most modern performers. In Surgeon's-Hall are two small histories by him. The Duke of Gordon presented Sir John Medina's head to the great Duke for his collection of portraits by the painters themselves; the Duke of Gordon too was drawn by him with his son the Marquis of Huntley and his daughter Lady Jane in one piece. Medina was capable both of history

* [“Lasciando i suoi acquisti frá suoi figliogli chi in numero di ventuno, avéa finora ottenuto dal sua consorte.” *Mus. Florent*, t. 4, p. 155.]

and landscape. He was knighted by the Duke of Queensberry, Lord High Commissioner, and was the last knight made in Scotland before the Union. The prints in the octavo edition of Milton were designed by him, and he composed another set for Ovid's *Metamorphosis*, but they were never engraved.

MARCELLUS LAROON



was born at the Hague in 1653, and learned to paint of his father, with whom he came young into England. Here he was placed with one La Zoon, a portrait-painter, and then with Flesshier, but owed his chief improvement to his own application. He lived several years in Yorkshire; and when he came to London again, painted draperies for Sir Godfrey Kneller, in which branch he was eminent; but his greatest excellence was in imitating other masters, and those considerable.

My father had a picture by him that easily passed for Bassan's. He painted history, portraits, conversations, both in large and small. Several prints were made from his works, and several plates he etched and scraped himself. A book of fencing, the cries of London, and the procession at the coronation of William and Mary were designed by him. He died of a consumption, March 11th, 1702. His son, Captain Laroon, who had a genius both for painting and music, had his father's picture painted by himself.*

THOMAS PEMBROKE†

was disciple of Laroon, and imitated his manner both in history and portraits. He painted several pictures for Granville Earl of Bath in conjunction with Woodfield,‡ and died at the age of 28.

* The son sold his collection of pictures (among which were many painted by his father) by auction Feb. 24, 1725. The son, called also Marcellus, died at Oxford June 2, 1772.

[The head here given is curious, as *hitherto* there has been no engraving of him—it was copied from a miniature of the same size, many years since, by Mr. G. P. Harding.]

† V. *Graham*.

‡ Scholar of Fuller. See the beginning of this volume.

FRANCIS LE PIPER,



Died 1740.

a gentleman artist,* with whose lively conversation Graham was so struck, that he has written a life of him five times longer than most of those in his work. The substance of it is, that though born to an estate, he could not resist his impulse to drawing, which made him ramble over great part of Europe to study painting, which he scarcely ever practiced, drawing only in black and white, and carried him to Grand Cairo, where, as he

* His father was a Kentish gentleman of Flemish extraction. [Descended from a Walloon family, who were protected by Q. Elizabeth, and settled at Canterbury, when expelled for their religion by the Duke of Alva.]

could see no pictures, I am surprized he did not take to painting. Most of his performances were produced over a bottle, and took root where they were born: the Mitre Tavern at Stock's market, and the Bell at Westminster, were adorned by this jovial artist.* At the former was a room

* [A coincidence, so singular, has rarely happened in the history of mankind, as to circumstances and genius, as between Francis Le Piper and Francis Grose. The latter still survives in the recollection and esteem of many, for his amiable humour, graphic facility and convivial habits. This attempted parallel may be, therefore, not uninteresting. Both were of foreign extraction, born to considerable property which was evaporated by carelessness and good nature, liberally educated, and in person remarkably corpulent, yet active. Neither of them attained to an advanced age. Le Piper and Grose were equally industrious, for nothing that they saw, with any interest, in daily life, ever escaped their pencil. The "Antiquities" and "History of Armour," confer a higher consideration upon Grose as an author, whilst Le Piper confined his talent to mere amusement; and was content with the transitory praise of his boon companions, although by far the superior artist. He delighted in sketching ugly faces from nature, for he held as a maxim that there was no such thing possible as *caricatura*, and that both in form and circumstance she was predominant over invention. So accurate was his memory that he could commit to paper, the likeness of those whom he casually met, even in the streets, as precisely as if they had sat to him several times.

His landscapes and groups of droll figures which he etched upon tobacco boxes were delicately finished. He was, like Grose, a most pleasant and kind humourist. One of his whims was to disappear from his society for some months, or even a year, and to enjoy their surprise, when he suddenly returned from a stroll over Italy or, once, as far as the Pyramids. In

called the *Amsterdam*, from the variety of sects Mr. Le Piper had painted in it, particularly a Jesuit and a Quaker. One branch of his genius, that does not seem quite so good-humoured as the rest of his character, was a talent for caricaturas. He drew landscapes, etched on silver plates for the tobacco-boxes of his friends, and understood perspective. Towards the end of his life his circumstances were reduced enough to make him glad of turning his abilities to some account.—Becket paid him for designing his mezzotintos. Several heads of Grand Signiors in Sir Paul Rycaut's history were drawn by him, and engraved by Elder. At last Le Piper took to modelling in wax, and thought he could have made a figure in it, if he had begun sooner. On the death of his mother, his fortune being reestablished, he launched again into a course of pleasure, contracted a fever, and being bled by an ignorant surgeon who pricked an artery, he died of it in 1698, in Aldermanbury, and was buried in the church of St. Mary Magdalen Bermondsey

his landscapes he used black and white only, and shewed a perfect acquaintance with the rules of perspective. It is not known where any of these are preserved at this time, or any of his oil-paintings; but some were left in the hands of his brother, who was a merchant in London. Had he borrowed more time from his mirth and wanderings to give to his studies, he certainly would have gained considerable reputation, for he was singularly well versed in the theory of his art, which he acquired in Italy.]

in Southwark. Vertue had a large picture by Fuller, containing the portraits of several painters and of one woman; the person in the middle was Le Piper.

THOMAS SADLER,

was second* son of John Sadler† a master in chancery, much in favour with Oliver Cromwell, who‡ offered him the post of Chief Justice of Munster in Ireland, with a salary of 1000*l.* a year, which he refused. Thomas Sadler was educated at Lincoln's-Inn, being designed for the law; but having imbibed instructions from Sir Peter Lely, with whom he was intimate, he painted at first in miniature for his amusement, and portraits towards the end of his life, having by unavoidable misfortune been reduced to follow that profession. There remain in his family a small moon-light, part of a landscape on copper, and a miniature of the Duke of Monmouth, by whom and by Lord Russel he was trusted in affairs of great moment—a connection very natural, as Mr. Sadler's mo-

* This article is re-adjusted from the information of his grandson Rob. Seymour Sadler, Esq. of the Inner Temple; Vertue having confounded Thomas Sadler with his second cousin Ebenezer Sadler, who was the person that was steward to Lord Salisbury.

† For a more particular account of him, see the Hist. and Critical Dict. vol. ix. pp. 19, 20, and Dugdale's *Origines Judiciales*.

‡ The original letter is still in the possession of his great grandson.

ther* was of the ancient and public-spirited family of Trenchard. A print of John Bunyan after Sadler has lately been published in mezzotinto. His son Mr. Thomas Sadler was deputy clerk of the Pells, and drew too. His fine collection of agates, shells, drawings, &c. were sold a few years ago on his death.

GODFREY SCHALKEN,

Born 1643, Died 1706,

a great master, if tricks in an art, or the mob, could decide on merit; † a very confined genius, when rendering a single effect of light was all his excellence. ‡ What should one think of a poet, if he wrote nothing but copies of verses on a rainbow? He was born at Dort in 1643; his father who was a school-master, wished to bring him up to the same profession, but finding the boy's disposition to painting, he placed him with Solomon Van Hoogstraten, and afterwards with Gerard

* See her descent from Sir Henry Seymour in the two last editions of *Collins's Peerage*.

† [Four of his best works are in the Louvre Gallery, and a spirited portrait of himself at Welbeck, an engraving from which, is the best of J. Smith's mezzotints.]

‡ Elsum has this epigram on a boy blowing a fire-brand by Schalken;

Striving to blow the brand into a flame,
He brightens his own face, and th'author's fame.



Susse. pinx.

S. Truman. sc.

GODFREY SCHALKEN.

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

Dou,* from whom he caught a great delicacy in finishing—but his chief practice was to paint candle-lights.† He placed the object and a candle in a dark room, and looking through a small hole, painted by day-light what he saw in the dark chamber. Sometimes he did portraits, and came with that view to England, but found the business too much engrossed by Kneller, Closserman and others. Yet he once drew King William, but as the piece was to be by candle-light, he gave his majesty the candle to hold, till the tallow ran down upon his fingers.‡ As if to justify this ill-breeding, he drew his own picture in the same situation. Delicacy was no part of his character—having drawn a lady who was marked with the small-pox but had handsome hands, she asked him, when the face was finished, if she must not sit for her hands. “No,” replied Schalken, “I always draw them from my house-maid.”§ Robert Earl of Sunderland employed him at Althorp; at Windsor is a well-known picture in the

* There is a print of Gerard Dou, with this inscription, G. Dou. Pictor Lugd. Batav. honoris ergo, præceptorem suum delineavit G. Schalken.

† [His best picture known, is of the Wise and Foolish Virgins, at Dusseldorf.]

‡ [Burgess, p. 120, 8vo. 1755.]

§ [Northcot's *Life of Sir J. Reynolds*, v. ii. p. 267, relates an exactly similar anecdote of him. It is said too, that F. Cotes, his rival, gave the same offence to the late Q. Charlotte, to whom she sate for her portrait in 1763.]

gallery. He came over twice ; the last time with his wife and family, and staid long, and got much money. He returned to Holland, and was made painter to the King of Prussia with a pension, which he enjoyed two or three years, and died at Dort in 1706. Smith made mezzotintos from his Magdalen praying by a lamp, and from another picture of a woman sleeping.

ADRIAN VANDIEST



Born 1655, Died 1704,

was born at the Hague and learned of his father, a painter of sea-pieces. Adrian came to England at the age of seventeen, and followed both portrait and landscape-painting, but was not much encouraged, except by Granville Earl of Bath, for whom he worked at his seat, and drew several views and ruins in the West of England. One cannot think him a despicable painter, for seven

of his landscapes were in Sir Peter Lely's collection. His own portrait with a kind of ragged stuff about his head, and a landscape in his hand, was painted by himself. He began a set of prints after views from his own designs, but the gout put an end to an unhappy life in the 49th year of his age, and he was buried in St. Martin's 1704.* He left a son, who painted portraits, and died a few years ago.

GASPAR SMITZ,†

a Dutch painter, who came to England soon after the restoration, and who from painting great numbers of Magdalens, was called *Magdalen Smith*. For these penitents sat a woman that he kept and called his wife. A lady, whom he had taught to draw, carried him to Ireland, where he painted small portraits in oil, had great business and high prices. His flowers and fruit were so much admired, that one bunch of grapes sold there for 40*l*. In his Magdalens he generally introduced a thistle on the foreground. In Painter's-Hall is a small Magdalen, with this signature § 1662. He had several scholars, particularly Maubert, and one Gandy of Exeter. However, notwithstanding his success, he died poor in Ireland 1707.

THOMAS VAN WYCK

was born at Harlem 1616, and became an ad-

* *Graham.*

† *Graham.*

mired painter of sea-ports, shipping and small figures.* He passed some years in Italy, and imitated Bamboccio. He came to England about the time of the restoration. Lord Burlington had a long prospect of London and the Thames, taken from Southwark, before the fire, and exhibiting the great mansions of the nobility then on the Strand.† Vertue thought it the best view he had seen of London. Mr. West has a print of it, but with some alterations. This Wyck painted the fire of London more than once. In Mr. Halsted's sale was a Turkish procession large as life, and Lord Ilchester has a Turkish camp by him. His best pieces were representations of chymists and their laboratories, which Vertue supposed ingeniously were in compliment to the fashion at court, Charles II. and Prince Rupert having each their laboratory. Captain Laroon had the heads of Thomas Wyck and his wife by Francis Hals.‡ Wyck died in England in 1682. He ought to have been introduced under the

* [He designed the Sea-Ports of the Mediterranean, and afterwards etched them on twenty-one plates with much spirit and in a good taste. They are now rare.]

† It is still at Burlington-house, Piccadilly; as is a view of the Parade, with Charles II. his courtiers, and women in masks, walking. The statue of the gladiator is at the head of the canal.

‡ A gentleman informs me that he has nine etchings by Thomas Wyck.

reign of Charles II. but was postponed to place him here with his son,

JOHN VAN WYCK,

an excellent painter of battles and huntings; his small figures, and his horses* particularly, have a spirit and neatness scarce inferior to Wovermans; the colouring of his landscapes is warm and cheerful. Sometimes he painted large pieces, as of the Battle of the Boyne, the Siege of Namur, † &c. but the smaller his pictures, the greater his merit. At Houghton is a greyhound's head by him of admirable nature; in King James's collection was a battle by him. He painted several views in Scotland, and of the Isle of Jersey, and drew a book of hunting and hawking. John Wyck married in England, and died at Mortlack in 1702. Besides that eminent disciple Mr. Wootton, he had another scholar,

SIR MARTIN BECKMAN, †

who drew several views, and pieces of shipping.

* The fine horse under the Duke of Schomberg by Kneller, was painted by Wyck.

† Lord Ilchester has the siege of Narden by him, with King William, when Prince of Orange, commanding at it; and Lord Finlater, the siege of Namur with the same king and his attendants, extremely like. In Scotland there are many pieces by Wyck. [Battle of the Boyne at Castle Donnington, Leicestershire, a small, long picture, portraits in the foreground.]

‡ [Knighted, March 20, 1685-86.]

He was engineer to Charles II. and planned Tilbury-Fort and the works at Sheerness.*

HENRY VAN [DER] STRAATEN

a landscape-painter, resided in London about the year 1690 and afterwards. He got much money here, but squandered it as fast. One day sitting down to paint, he could do nothing to please himself. He made a new attempt, with no better success. Throwing down his pencils, he stretched himself out to sleep, when thrusting his hand inadvertently into his pocket, he found a shilling; swearing an oath, he said, it is always thus when I have any money. Get thee gone, continued he, throwing the shilling out of the window; and returning to his work, produced one of his best pieces. This story he related to the gentleman who bought the picture. His drawings are in the style of Ruisdale and Berghem.†

J. WOOLASTON

born in London about 1672, was a portrait-painter, and happy in taking likenesses, but I suppose

* See *Description of London and the Environs*, vol. vi. p. 143.

† [His last works are very inferior. He painted ten pictures in one day, and each of them full of variety of agreeable scenes, which were fixed up in taverns, where he used to consume his time. Many connoisseurs came there to see and admire them." *Pilkington*.]

never excellent, as his price was but five guineas for a $\frac{3}{4}$ cloth. He married the daughter of one Green, an attorney, by whom he had several children, of which one son followed his father's profession. In 1704 the father resided in Warwick-Lane, and afterwards near Covent-Garden. He died an aged man in the Charter-House. Besides painting, he performed on the violin and flute, and played at the concert held at the house of that extraordinary person, Thomas Britton, the smallcoal-man, whose picture he twice drew, one of which portraits was purchased by Sir Hans Sloane, and is now in the British Museum. There is a mezzotinto from it. T. Britton, who made much noise in his time, considering his low station and trade, was a collector of all sorts of curiosities, particularly drawings, prints, books, manuscripts on uncommon subjects, as mystic divinity, the philosopher's stone, judicial astrology, and magic; and musical instruments, both in and out of vogue. Various were the opinions concerning him; Some thought his musical assembly only a cover for seditious meetings; others for magical purposes.* He was taken for an Atheist,

* [Britton was one of the most extraordinary men of his day, and is mentioned, or rather described, both in the *Spectator and Guardian*, v. viii. p. 203, and No. 144; his concerts were frequented for forty years, and that by men of fashion and ladies of rank, who were seen climbing up a ladder to a low room, in which they were held. Both Dr. Burney and

a Presbyterian, a Jesuit. But Woolaston the painter, and the father of a gentleman from whom I received this account, and who were both members of the music-club, assured him that Britton was a plain, simple, honest man, who only meant to amuse himself. The subscription was but ten shillings a year: Britton found the instruments, and they had coffee at a penny a dish. Sir Hans Sloane bought many of his books, and MSS. (now in the Museum) when they were sold by auction at Tom's coffee-house near Ludgate.

JOHN SCHNELL,

of whom, or of his works, says Vertue, I never heard, except from his epitaph in St. James's church-yard at Bristol. H. S. E. John Schnell, portrait-painter, born at Basil, April 28, 1672, died Nov. 24, 1714. One Linton was a painter of several citizens in this reign, from whose works there are prints. These trifling notices, as I have said, are only inserted to lead to farther disco-

Hawkins, in their histories of music, have spoken of his knowledge of the science, with great respect. He died in 1714, aged about 60, having been sacrificed to a jest. As he held all the Rosicrucian tenets respecting invisible spirits; a ventriloquist was procured to say to him, whilst engaged in a concert, "Thomas Britton go home, for thou shalt die." The warning sent him home, where he died in a few days. He sate twice to Woolaston, and there are prints from both portraits. In the last he is sitting at an harpsichord, and a violin is hung up near him.]

veries, or to assist families in finding out the painters of their ancestors. The rest of this reign must be closed with a few names, not much more important.

SIR RALPH COLE* [BARONET.]

appears as the painter of a picture of Thomas Windham, Esq.; from which there is a mezzotinto.†

— HEFELE,

a German, came over as a soldier in King William's Dutch troops, obtained his discharge, and remained here several years, dying, it is said, in Queen Anne's reign. He painted landscapes, flowers and insects neatly in water-colours, but with too little knowledge of *chiaro scuro*. He sold a few of his works to collectors, and the rest, being very poor, to printsellers. They are now very scarce. Mr. Willett, a merchant and virtuoso in Thames-street, has about thirty, and Mr. Chadd, jeweller in Bond-street, about a dozen.

THE BISHOP OF ELY.

Vertue says he had seen two drawings in black lead by the Bishop of Ely, the one of Archbishop Dolben from Loggan, the other of Archbishop

* [He was the son of Sir Nicholas Cole of Branspeth, Durham, created a Baronet, March 4, 1640.]

† [Half-length in the Collection at Petworth.]

Tenison from White, but he does not specify the name of the Bishop. If these portraits were done at the time of Tenison being primate, it was probably Simon Patrick Bishop of Ely, who, says his epitaph, was illustrious, *Optimis artibus colendis promovendisque*. But if it was the Bishop, living when Vertue's MS. is dated, which is, 1725, it was Dr. Thomas Green. Graham mentions another prelate,

SIMON DIGBY,

Bishop of Elfin* in Ireland, whose limnings he much commends.†

SUSAN PENELOPE ROSE,

daughter of Gibson the dwarf, and wife of a jeweller, painted in water-colours with great freedom. In Mr. Rose's sale, 1723, was a half-length miniature of an Ambassador from Morocco, eight inches by six, painted by her in 1682, with the Ambassador's names on it; he sat to her and to Sir Godfrey Kneller at the same time. I have the portrait of Bishop Burnet in his robes as Chan-

* Consecrated Jan. 12, 1691.

† There are some of his Lordship's miniatures at Shirburn-castle, particularly a head of Kildare Lord Digby, great-grandfather of the present Lord. The Bishop's father was Bishop of Dromore, and a branch of the same family with Lord Digby, but settled in Ireland. I am told that a taste for the art continues in the Bishop of Elfin's descendants, one of whom has a genius for landscape.

cellor of the Garter, by her. She died in 1700, at the age of 48, and was buried in Covent-Garden.

MARY MORE,

a lady who, I believe, painted for her amusement, was grandmother of Mr. Pitfield; in the family are her and her husband's portraits by herself. In the Bodleian Library at Oxford is a picture that she gave to it, which by a strange mistake is called Sir Thomas More, though it is evidently a copy of Cromwell Earl of Essex. Nay, Robert Whitehall, a poetaster, wrote verses to her in 1674, on her sending this supposed picture of Sir Thomas More.*

The other arts made no figure in this reign; I scarce find even names of Professors.

JOHN BUSHNELL,

Died 1701,

an admired statuary in his own time, but only memorable to us by a capricious character. He was scholar of Burman, who having debauched his servant-maid, obliged Bushnell to marry her. The latter in disgust left England, staid two years in France, and from thence went to Italy. He lived some time at Rome and at Venice; in the last city he made a magnificent monument for a

* *V. Wood's Athenæ*, vol. ii. fol. 786. [Several of the before-mentioned artists seem to have been unnecessarily introduced, and are not to be ranked above mere amateurs.]

Procuratore di San Marco, representing the siege of Candia, and a naval engagement between the Venetians and Türks. He came home through Germany by the way of Hamburgh. Some of his first works after his return were the Statues of Charles I, and II, at the Royal Exchange, and Sir Thomas Gresham there above stairs. His best were the Kings at Temple-Bar. He carved several marble monuments, particularly one for Lord Ashburnham in Sussex; one for Dr. Grew's wife in Christ-church London; one for Lord Thomond in Northamptonshire; Cowley's* and Sir Palmes Fairborn's in Westminster-abbey, and cut a head of Mr. Talman. He had agreed to compleat the set of Kings at the Royal-Exchange, but hearing that another person (I suppose Cibber) had made interest to carve some of them, Bushnell would not proceed, though he had begun six or seven. Some of his profession asserting that, though he was skillfull in drapery, he could not execute a naked figure, he engaged in an Alexander the Great, which served to prove that his rivals were in the right, at least in what he could *not* do. His next whim was to demonstrate the possibility of the Trojan horse, which he had heard treated as a fable that could not have been put in execution.† He undertook such a wooden

* [The statue only of John Lord Mordaunt in Fulham Church is by him, and is a better specimen of his art.]

† [Instar montis equum."]

receptacle, and had the dimensions made in timber, intending to cover it with stucco. The head was capable of containing twelve men sitting round a table; the eyes served for windows.* Before it was half completed, a storm of wind, upset and demolished it; and though two Vintners, who had contracted to use his horse as a drinking booth, offered to be at the expence of erecting it again, he was too much disappointed to re-commence. This project cost him 500*l*. Another, of vessels for bringing coals to London, miscarried too, with deeper cost. These schemes, with the loss of an estate that he had bought in Kent, by a law-suit, quite upset his disordered brain. He died in 1701, and was buried at Paddington, leaving two sons and a daughter. The sons, of whom one had 100*l*. a year, the other 60*l*. were as great humourists as the father; they lived in a large house fronting Hyde-Park, in the lane leading from Piccadilly to Tyburn, which had been built by the father, but was unfinished, and had neither staircase nor floors. Here they dwelt like hermits, recluse from all mankind, sordid

* [This folly has been since repeated by order of Buonaparte, who intended a bronze elephant, three times the size and height of the natural animal, to be placed on the site of the Bastille, and to convey a fountain. There was to have been a room withinside, and for a similar purpose. The model in timber-frame and plaster is now exhibited to visitors of curiosity, in a large building, near the spot, and is well worth inspection.]

and impracticable, and saying the world had not been worthy of their father. Vertue in one of his MSS. dated 1725, begins thus: "After long expectations I saw the inside of John Bushnell's house, his sons being abroad both." He describes it particularly, and what fragments he saw there, particularly a model in plaister of Charles II. on horseback, designed to have been cast in brass, but almost in ruins: the Alexander and the unfinished kings. Against the wall a large piece of his painting, a triumph, almost obliterated too. He was desired to take particular notice of a bar of iron, thicker than a man's wrist, broken by an invention of Bushnell.

THOMAS STANTON,

a statuary, made a tomb in the church of Stratford upon Avon, which Vertue says is in a good taste.

D. LE MARCHAND

was a carver in ivory born at Dieppe; was many years in England, and cut a great number of heads in bas-relief, and some whole figures in ivory: Mr. West has his head carved by himself, oval. Lord Oxford had the bust of Lord Somers by him. He also did one of Sir Isaac Newton; another was a profile of Charles Marbury, set in a frame of looking-glass. Mr. Willet has another head of a gentleman, pretty large, with the initial letters, D. L. M. He died in 1726.

WILLIAM TALMAN,



born at West-Lavington in Wiltshire, where he had an estate, was comptroller of the works in the reign of King William, but of his life I find scarce any particulars, though he was an architect employed in considerable works.* In 1671 he built Thoresby-house in Nottinghamshire, burned a few years ago, Dynham-house† in Gloucestershire, 1698, Swallowfield in Berkshire,‡ and Chatsworth; the elegance and lightness of the latter front do great honour to the artist; the other sides are not equally beautifull. The flight of steps by which you ascend from the hall to the apartments was thought noble enough by Kent to be borrowed for Holkam. His son John Talman resided much in Italy, and made a large collection of prints and

* [Several of his designs are given in the *Vitruvius Britannicus*.]

† [Dyrham, built for Secretary Blaythwait.]

‡ V. The Diary of Henry Earl of Clarendon, for whom it was built.

drawings, particularly of churches and altars, many of which were done by himself. Mr. Sadler had many altars and insides of churches at Rome, washed by him in their proper colours, and very well executed. In the same manner he drew several of Lord Oxford's curiosities. A few of his drawings are in the library of the Antiquarian Society.

SIR WILLIAM WILSON*

was an architect, and re-built the steeple of Warwick-church, after it had been burned.†

* [Of Leicester, knighted March 8, 1681.]

† [In 1664, Wren corrected the design for this tower, which is erected upon groined arches, supported by four piers, between which there is a passage for carriages. *Noble*, in his *Continuation of Granger*, v. iii. p. 392, attributes, upon good authority, the building of the whole church to FRANCIS SMITH, a provincial architect, unnoticed by Mr. W.]

THOMAS WYCK.

SIR R. COLE.

JOHN WYCK.



CHAPTER V.

Painters and other Artists in the Reign of Queen Anne.

THE reign of Anne, so illustrated by heroes, poets and authors, was not equally fortunate in artists. Except Kneller, scarce a painter of note. Westminster-abbey testifies there were no eminent statuary. One man there was, who disgraced this period by his architecture, as much as he enlivened it by his wit. Formed to please both Augustus, and an Egyptian monarch who thought nothing preserved fame like a solid mass of stone, he produced the Relapse and Blenheim! Party, that sharpened the genius of the age, dishonoured it too—a half-penny print of Sacheverel would have been preferred to a sketch of Raphael. Lord Sunderland and Lord Oxford collected books; the Duke of Devonshire and Lord Pembroke, pictures,* medals, statues: the performers of the time had little pretensions to be admitted into

* Prince George of Denmark, the Queen's husband, had a collection of medals, which her Majesty took in her share of his personal estate, the whole of which amounted to 37,000*l.* The Queen had half; the rest was divided among his nephews and nieces, who were so many, that they did not receive above 1500*l.* each. V. *Secret Hist. of England.*

such cabinets. The period indeed was short ; I shall give an account of what I find in Vertue's notes.

[ANTONIO] PELEGRINI,*

Born 1674, Died 1741,

was brought from Venice in this reign by the Duke of Manchester, for whom he painted a staircase in Arlington-street, now destroyed. He performed several works of this kind, for the Duke of Portland and Lord Burlington, a salon, staircase, and cielings at Castle Howard, the staircase at Kimbolton, and a hall at Sir Andrew Fountain's at Narford in Norfolk. He made several designs for painting the dome of St. Paul's, and was paid for them, though they were not executed, and was chosen one of the directors of the academy. He painted besides many small pieces of history, before he left England,† whither he

* *Burgess's Lives of the Painters*, p. 55, 8vo. *Lanzi*, t. iii. p. 276.]

† When the famous system of Mr. Lawes was set on foot in France, the directors, as ostentatious as their apes, the South-Sea-Company, purchased the Hotel de Nevers, and began to decorate it in the most pompous manner. Pelegrini was invited from England to paint the cieling of the principal gallery, and wrote a description of his work—all that now remains of it ; for the system burst, and the King purchasing the visionary palace, it was converted into the Royal Library and Pelegrini's labours demolished. France, the heathen gods, the river of Mississipi, religion, and all the virtues, and half

returned in 1718, but quitted it again in 1721, and entered into the service of the Elector Palatine. With him arrived

MARCO RICCI, OR RIZZI,

Died 1730,

who painted ruins in oil, and better in water-colours; and land-storms. He and Pelegrini disagreeing, Marco went to Venice and persuaded his uncle to come over, Sebastian Ricci,* who had been Pelegrini's master, and who was soon preferred to the disciple. Ricci's works are still admired, though there is little excellence in them; his colouring is chalky and without force. He

the vices, as allegoric personages, with which the flatterers of the former reign had fatigued the eyes of the public, were here again re-assembled; and avarice, and prodigality, and imposture were perfumed out of the same censers with which ambition, and vain-glory, and superstition had been made drunk before. Pelegrini's account of that work may be seen in *L'Histoire des Premiers Peintres du Roi*, vol. ii. p. 122.

* [SEBASTIANO RICCI is much commended by Lanzi, t. iii. p. 274. At Venice was published 4to. 1749. "*Vite di due celebri Pittori Carlo Cignani e Sebastiano Ricci, colla descrizione di loro opere.*"]

MARCO RICCI, (*Lanzi*, t. iii. p. 375). Pilkington prefers his works in distemper to those in oil. He had studied landscape in the vicinity of Rome and Naples, and had amply stored his mind and his portfolio with such subjects before his arrival in England, where, principally under the patronage of Lord Burlington, he was greatly encouraged and enriched. There have appeared, *Six paysages gravées d'après Marco Ricci, par Spilsbury, à Londres, 1768.*]

painted the chapel at Bulstrode* for the Duke of Portland, and in the Last Supper has introduced his own portrait in a modern habit. . At Burlington-house the hall and some cielings are by him, and a piece of ruins in the manner of Viviano. Ricci and Cassini, and another painter here at that time, † passed off several of their own compositions as the works of greater masters. ‡ Sebastian painted the altar-piece in the chapel of Chelsea-college; but left England on finding it was determined that Sir James Thornhill should paint the cupola of St. Paul's. Marco Ricci died at Venice in 1730.

———— BAKER

painted insides of churches, and some of those at Rome. In Mr. Sykes's sale was a view of St. Paul's since it was rebuilt, but with a more splendid altar.

* [A staircase and ceiling at Norfolk-House.]

† Sebastian Ricci excelled particularly in imitations of Paul Veronese, many of which he sold for originals; and once even deceived La Fosse. When the latter was convinced of the imposition, he gave this severe but just reprimand to Sebastian; "For the future," said he, "take my advice, paint nothing but Paul Veroneses, and no more Riccis." V. *Life of Mignard in L'Histoire des Premiers Peintres du Roi*, p. 152.

‡ [The drawing of the figure of Our Saviour in his Ascension, is considered as being particularly correct and beautiful.]

JAMES BOGDANI

was born of a genteel family in Hungary; his father, a deputy from the states of that country to the emperor. The son was not brought up to the profession, but made considerable progress by the force of his natural abilities. Fruit, flowers, and especially birds, were his excellence. Queen Anne bespoke several of his pieces, still in the royal palaces. He was a man of a gentle and fair character, and lived between forty and fifty years in England, known at first only by the name of the Hungarian. He had raised an easy fortune, but being persuaded to make it over to his son, who was going to marry a reputed fortune, who proved no fortune at all, and other misfortunes succeeding, poverty and sickness terminated his life at his house in Great Queen Street. His pictures and goods were sold by auction at his house the sign of the Golden Eagle, in Great Queen Street, Lincoln's-Inn-Fields. His son is in the Board of Ordnance, and formerly painted in his father's manner.

WILLIAM CLARET

imitated Sir Peter Lely, from whom he made many copies. There is a print from his picture of John Egerton, Earl of Bridgwater, done as early as 1680. Claret died at his house in Lincoln's

Inn-fields in 1706, and being a widower, made his housekeeper his heiress.

THOMAS MURRAY

Born 1666, Died 1724,

painted many portraits. At the Royal Society is a picture of Dr. Halley by him, and the Earl of Halifax had one of Wycherley. There is a mezzotinto of Murray.*

HUGH HOWARD,



better known by Prior's beautiful verses to him,†

* [His portrait is engraved in the *Mus. Florent.* t. iv. p. 206. He was remarkable for his personal beauty and the elegance of his manners, was much patronised by the nobility and died rich. He studied successfully under Riley, and acquired his manner and chaste style of colouring.]

† [In this Ode, Prior addresses him, "Good Howard! emulous of Grecian art."]



Sculp. pinx.

I. Thomson. sc.

THOMAS MURRAY.

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

than by his own works, was son of Ralph Howard Doctor of Physic, and was born in Dublin Feb. 7, 1675. His father being driven from Ireland by the troubles that followed the Revolution, brought the lad to England, who discovering a disposition to the arts and Belles Lettres, was sent to travel in 1697, and on his way to Italy passed through Holland in the train of Thomas Earl of Pembroke, one of the plenipotentiaries at the treaty of Ryswick. Mr. Howard proceeded as he had intended, and having visited France and Italy, returned home in October 1700.

Some years he passed in Dublin, but the greatest and latter part of his life he spent entirely in England, practicing painting, at least with applause; but having ingratiated himself by his fame and knowledge of hands with men of the first rank, particularly the Duke of Devonshire and Lord Pembroke, and by a parsimonious management of his good fortune and of what he received with his wife, he was enabled to quit the practical part of his profession for the last twenty years of his life, the former peer having obtained for him the posts of keeper of the state-papers and paymaster of his majesty's palaces. In this pleasing situation he amused himself with forming a large collection of prints, books and medals, which at his death* (March 17, 1737) he bequeathed to his only

* He died in Pall-Mall, and was buried at Richmond.

brother Robert Howard Bishop of Elphin, who transported them to Ireland.*

Mr. Howard's picture was drawn by Dahl, very like, and published in mezzotinto about a year before his death. Howard himself etched, from a drawing of Carlo Maratti, a head of Padre Resta, the collector, with his spectacles on, turning over a book of drawings.†

JAMES PARMENTIER,

a Frenchman, born in 1658, was nephew of Bourdon by whom he was first instructed, but his uncle dying, he came to England in 1676, and was employed at Montagu House by La Fosse to lay his dead colours. King William sent Parmentier to his new palace at Loo, but he quarrelled with Marot, the surveyor of the buildings, and returned to London, where not finding much employment, he went into Yorkshire, and worked several years, both in portrait and historic painting. The altar-piece in a church at Hull, and another in St. Peter's at Leeds, Moses receiving the law, much commended by Thoresby, are of his hand. His best work was a staircase at Work-

* [He did not bear the most distant relation to the noble family of Howard, in England. Ralph Howard, the Bishop's eldest son, was created Baron Clonmore, 1778; Viscount Wicklow, 1785; and Earl of Wicklow, 1793. This family had been long settled at Shelton in Wicklow.]

† [He etched a small interior of the Pantheon at Rome.]

sop. To Painter's-hall he gave the story of Diana and Endymion. On the death of Laguerre in 1721, he returned to London, in hopes of succeeding to the business of the latter. He died in indifferent circumstances Dec. 2, 1730, as he was on the point of going to Amsterdam, whither he had been invited by some relations. He was buried in St. Paul's Covent-garden.

JOHN VANDER VAART,

of Harlem, came to England in 1674, and learned of Wyck the father, but did not confine himself to landscape. For some time he painted draperies for Wissing, and portraits* for himself, and still-life. He was particularly famous for representations of partridges and dead game. In old Devonshire House in Piccadilly he painted a violin against a door, that deceived every body. When the house was burned, this piece was preserved and is now at Chatsworth. In 1713 he sold his collection, and got more money by mending pictures than he did in the former part of his life by painting them. He built a house in Covent-garden of which parish he was an inhabitant above fifty years. He was a man of an amiable character, and dying of a fever in 1721 at the age of

* He twice drew his own portrait, at the age of 30, and of 60; and one of Kerseboom.

seventy-four, was buried in the right hand isle of the church of Covent-garden. Prints were taken from several of his works ; some he executed in mezzotinto himself, and others from Wissing ; in which art he gave instructions to the celebrated John Smith. Vander Vaart, who was a batchelor, left a nephew, Arnold, who succeeded him in the business of repairing pictures.

RHODOLPHUS SHMUTZ

was born at Basil in Swisserland, and in 1702 came into England, where he painted portraits : Vertue says, “ They were well-coloured, his draperies pleasant, and his women gracefull. He died in 1714, and was buried at Pancras.*

———— PREUDHOMME,

born at Berlin of French parents, and educated in the academy there, went for some time to Italy,

* [Mr. W. has omitted ALEXANDER VAN GAELLEN, a Dutch painter greatly praised by *Descamps*, (t. iv. p. 149) for his success in delineating Battle-pieces, huntings, animals, &c. He was induced to follow K. William III. to England, where he obtained employment. From Queen Anne he received a commission to paint her Majesty in her state coach drawn by eight horses, and accompanied by her guards. For an English nobleman he painted three of Charles the First's battles ; and for William III. the Battle of the Boyne, which was a very large picture.]

returned to Berlin, and from thence came to England in 1712, where he was much employed in copying pictures, and making drawings in chalk from Italian masters for engravers. There was a design of engraving a set of prints from all the best pictures in this country, and Preudhomme went to Wilton with that view, where, after an irregular life, he died in 1726 at the age of forty. He had contracted a French style in his pictures from his master Monsieur Pesne.

COLONEL SEYMOUR,

nearly related to the present Duke of Somerset* and the Earl of Hertford, had some fine pictures, and painted in water-colours and crayons. In the latter he copied from Cooper a head of Sir John Robinson Lieutenant of the Tower. He also drew many historic heads, and portraits with a pen. He lived in the house in Hyde-Park at the end of Kensington-Garden.

* [Colonel John Seymour was the second son of Sir Edward Seymour, Bart. of Bury Pomeroy, immediate ancestor of the present Duke of Somerset.]

— BOIT,



well-known for his portraits in enamel, in which manner he has never perhaps been surpassed but by his predecessor Petitot, and his successor Zincke. Before I give an account of him, I must premise that I do not answer for the truth of some parts of his story, which to me seem a little incredible. I give them as I find them in two different MSS. of Vertue, who names his authors, Peterson, a scholar of Boit, and another person. Vertue was incapable of falshood—perhaps he was too credulous.

Boit, whose father was a Frenchman, was born at Stockholm, and bred a jeweller, which profession he intended to follow here in England, but changed for painting, but was upon so low a foot, that he went into the country, and taught children to draw. There he had engaged one of his

scholars, a gentleman's daughter, to marry him, but the affair being discovered, Boit was thrown* into prison. In that confinement, which lasted two years, he studied enamelling; an art to which he fixed on his return to London, and practiced with the greatest success: Dahl chiefly recommended him. His prices are not to be believed. For a copy of Colonel Seymour's picture by Kneller he had thirty guineas; for a lady's head not larger, double that sum, and for a few plates 500*l*. If this appears enormous, what will the reader think of the following anecdote? He was to paint a large plate of the Queen, Prince George, the principal officers and ladies of the court, and Victory introducing the Duke of Marlborough and Prince Eugene; France and Bavaria prostrate on the ground; standards, arms, trophies. The size of the plate to be from 24 to 22 inches high, by 16 to 18 inches wide.† Laguerre actually painted the design for it in oil. Prince George, who earnestly patronized the work, procured an advance of 1000*l*. to Boit, who took a spot of ground in May-Fair, and erected a furnace, and built convenient rooms adjoining to work in.

* An act of tyranny, as the affair was not compleat, nor was there then a marriage-act.

† [The Bacchus and Ariadne from Titian, which has been excellently completed by Mr. Bone, now in the possession of the Honourable Miss Rushout, is 18 inches by 16. See vol. ii. p. 311.]

He made several essays before he could even lay the enamelled ground, the heat necessary being so intense that it must calcine as much in a few hours, as furnaces in glass-houses do in 24 hours. In these attempts he wasted seven or eight hundred pounds. In the mean time the prince, who had often visited the operation, died. This put a stop to the work for some time; Boit however began to lay colours on the plate; but demanded and obtained 700*l.* more. This made considerable noise, during which happened the revolution at Court, extending itself even to Boit's work. Their graces of Marlborough were to be displaced even in the enamel, and her Majesty ordered Boit to introduce Peace and Ormond, instead of Victory and Churchill. These alterations were made in the sketch, which had not been in the fire, and remained so in Peterson's hands, when he related the story to Vertue. Prince Eugene refused to sit. The Queen died, Boit ran in debt, his goods were seized by execution, and he fled to France; where he changed his religion, was countenanced by the Regent, obtained a pension of 250*l.* per ann. and an apartment, and was much admired in a country where they had seen no enameller since Petitot. Boit died suddenly at Paris about Christmas 1726. Though he never executed the large piece in question, there is one at Kensington of a considerable size, representing Queen Anne sitting, and Prince George standing by her. At

Bedford-house is another very large plate of the Duke's father and mother. I have a good copy by him of the Venus, Cupid, Satyr and Nymphs, by Luca Jordano at Devonshire-House, and a fine head of Admiral Churchill; and Miss Reade, the paintress, has a very fine head of Boit's own daughter, enamelled by him from a picture of Dahl. This daughter was married to Mr. Graham, apothecary, in Poland-Street.

LEWIS CROSSE,

a painter in water-colours,* who is not to be confounded with Michael Crosse† or De La Crux, whom I have mentioned in the reign of Charles I. Lewis Crosse painted several portraits in miniature in Queen Anne's time, many of which are in the collection of the Duchess of Portland, the Countess of Cardigan, &c. This Crosse repaired a little picture of the Queen of Scots in the possession of Duke Hamilton, and was ordered to make it as handsome as he could. It seems, a round face was his idea of perfect beauty, but it happened not to be Mary's sort of beauty. However, it was believed a genuine picture, and innumerable copies were made from it. It is the head

* [He excelled in making small copies from the great Italian masters. At Wrest, is one of his happiest efforts in a copy of Titian's Europa.]

† It is Michael Crosse, of whom there is an account in *Graham*.

in black velvet trimmed with ermine. Crosse had a valuable collection of miniatures, the works of Peter Oliver, Hoskins and Cooper. Among them was a fine picture of a Lady Sunderland by the latter, his own wife, and a head almost profile in crayons of Hoskins; a great curiosity, as I neither know of any other portrait of that master, nor where the picture itself is now.* That collection was sold at his house the sign of the Blue Anchor in Henrietta-Street, Covent-Garden, Dec. 5, 1722, and Crosse died in October 1724.

STATUARY† in this reign, and for some years afterwards, was in a manner monopolized by

FRANCIS BIRD.

Born 1667, Died 1731.

The many public works by his hand, which inspire nobody with a curiosity of knowing the artist, are not good testimonies in his favour. He was born in Piccadilly 1667, and sent at eleven years of age to Brussels, where he learned the rudiments of his art from one Còzins, who had been in England. From Flanders he went to Rome, and studied under Le Gros. At nineteen, scarce remembering his own language, he came

* [A copy in miniature of the Marquis del Guasto and family, from Titian, at Windsor.]

† [“The maker of carved images.”]

home, and worked first for Gibbons, then for Cibber. He took* another short journey to Italy, and at his return set up for himself. The performance that raised his reputation,† was the monument of Busby. The latter had never permitted his picture to be drawn. The moment he was dead, his friends had a cast in plaister taken from his face, and thence a drawing in crayons, from which White engraved his print, and Bird carved his image. His other principal works, which are all I find of his history, were,

The conversion of St. Paul‡ in the pediment of that cathedral. Any statuary was good enough

* These two journies, it is said, he performed on foot.

† [No two specimens of the talent of the same man, as exhibiting a more marked extreme, could be selected, than those of Dr. Busby and Sir Cloudesley Shovel, which last was erected at the expense of Q. Anne. It has furnished Pope with a subject of satire against the taste of monumental sculpture, which then prevailed, when full dressed coats were exactly imitated, and flowing wigs

“Eternal buckle took in Parian stone.”

The ecclesiastical costume is particularly favourable to sculpture, and the head and figure are finely characteristic. For this performance, which Bird never afterwards equalled (*longo intervallo*), he is entitled to the praise of having produced the best specimen of the sculpture of the age.]

‡ [The Bas-relief of the Conversion of St. Paul in the front of the Cathedral, is 64 feet by 18, contains eight equestrian figures, beside many others, and cost 1180*l.* Bas-reliefs under the portico 450*l.*]

for an ornament at that height, and a great statuary had been too good.

The bas-reliefs under the portico.

The statue of Queen Anne, and the four figures round the pedestal, before the same church.* The author of the *Abrégé*, speaking of English artists, says, “à l’égard de la sculpture, le marbre gemit, pour ainsi dire, sous des ciseaux aussi peu habiles que ceux qui ont exécuté le groupe de la reine Anne, placé devant l’Eglise de St. Paul, et les tombeaux de l’Abbaye de Westminster.” This author had not seen the works of Rysbrach and Roubiliac; and for the satire on the groupe of Queen Anne, we may pardon the sculptor who occasioned it, as it gave rise to another satire, those admirable lines of Dr. Garth.†

The statue of Cardinal Wolsey at Christ-Church.

The brazen figure of Henry VI. at Eton-College—a wretched performance indeed!

A magnificent monument in Fulham-Church for the Lord Viscount Mordaunt. Bird received 250*l.* for his part of the sculpture.

The sumptuous monument of the last Duke of Newcastle in Westminster-abbey, erected by the Countess of Oxford, his daughter. The cumbent figure is not the worst of Bird’s works.

* [T. ii. p. 216.]

† [For the statue of Q. Anne and the four figures round the pedestal, Bird received no less a sum than 1130*l.*]



W.H. Worthington sculp.

SIR JOHN VANBRUGH.

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

At Lord Oxford's auction was sold his copy of the faun.

Bird died in 1731, aged 64.

SIR JOHN VANBRUGH

belongs only to this work in a light that is by no means advantageous to him. He wants all the merit of his writings to protect him from the censure due to his designs.* What Pope said of his comedies, is much more applicable to his buildings—

How Van wants grace!—

Grace! He wanted eyes, he wanted all ideas of proportion, convenience, propriety. He undertook vast designs, and composed heaps of littleness. The style of no age, no country, appears in his works; he broke through all rule, and compensated for it by no imagination. He seems to have hollowed quarries rather than to have built houses; and should his edifices, as they seem

* [By no circumstance has it been ascertained, when Vanbrugh adopted architecture as his profession. Castle Howard was his first work of consequence, which he began in 1702. He quitted all concern with the Theatre, either as an author or proprietor, about the year 1706. In the preface to the *Miscellanies*, published jointly by *Pope* and *Swift*, they appear to have relented. “In regard to two persons only, we wish our raillery, though ever so tender, or our resentment though ever so just, had not been indulged. We speak of Sir John Vanbrugh, who was a man of wit and of honour, and of Mr. Addison.”]

formed to do, out-last all record, what architecture will posterity think was that of their ancestors? The laughers, his cotemporaries, said, that having been confined in the Bastile, he had drawn his notions of building from that fortified dungeon.* That a single man should have been capricious, should have wanted taste, is not extraordinary. That he should have been selected to raise a palace,† built at the public expence, for the hero of his country, surprises one.‡ Whose thought it was to load every avenue to that palace with inscriptions, I do not know; altogether they form an edition of the acts of Parliament in stone. However partial the court was to Vanbrugh, every

* [The "Secret History of the building of Blenheim" is one of the most amusing of that very interesting collection of anecdotes by Mr. D'Israeli, in the Second volume of the second series of the "*Curiosities of Literature*," (p. 80), a work which has deservedly received the best proof of popular approbation. The money expended on Blenheim, was not voted by Parliament, but was paid out of the privy purse, and after the death of Q. Anne, the Duke of Marlborough denied all responsibility for payment; and Vanbrugh was himself forced to advance money to the workmen, who gladly accepted one third of the debt.]

† The Duchess quarrelled with Sir John and went to law with him, but though he proved to be in the right, or rather *because* he proved to be in the right, she employed Sir Christopher Wren to build the house in St. James's-Park. [They were perpetually engaged in plotting and counterplotting, and, as they were both wits, ingeniously tormenting each other.]

‡ [Began in 1705, but not completed in 1722, when the Duke of Marlborough died.]

body was not so blind to his defects. Swift ridiculed both his own diminutive house at Whitehall, and the stupendous pile at Blenheim ; of the first he says,

At length they in the rubbish spy
A thing resembling a goose-pye.

And of the other,

That if his grace were no more skilled in
The art of battering walls than building,
We might expect to see next year
A mouse-trap-man chief engineer.

Thus far the satyrist was well founded ; party-rage warped his understanding, when he censured Vanbrugh's plays, and left him no more judgment to see their beauties than Sir John had, when he perceived not that they were the only beauties he was formed to compose. Nor is any thing sillier than Swift's pun on Vanbrugh's being Clarenceux-herald, which the Dean supposes enabled him to *build houses*.* Sir John himself had not a worse reason for being an architect. The faults of Blen-

* [Charles Howard, the third Earl of Carlisle, Deputy Earl Marshal appointed Vanbrugh, Clarenceux King of Arms, above all the Heralds, who remonstrated without effect, against that supersession in 1703. Vanbrugh's first official signature occurs, in 1704. He had not the slightest knowledge of Heraldry, and neglected his office, which he nevertheless retained, till a month before his death, in 1726. The cause of this extraordinary promotion has been referred to the building of Castle-Howard.]

heim did not escape the severe Dr. Evans, though he lays them on the master, rather than on the builder ;

The lofty arch his vast ambition shows,
The stream an emblem of his bounty flows.

These invectives perhaps put a stop to Vanbrugh's being employed on any more buildings for the crown, though he was surveyor of the works at Greenwich, comptroller general of the works, and surveyor of the gardens and waters.* His other designs were,

* [Vanbrugh was patronised by Sir Robert Walpole, a circumstance to which *his son* does not allude. He was knighted upon the accession, in 1714, and then appointed Comptroller of the King's works,—in 1716, Surveyor of Greenwich Hospital. For Sir Robert, who had purchased a house at Chelsea, he built an octagon summer house of large dimensions. A letter concerning it, is extant, which gives a memorable example of the integrity of the architect as a man of business. " Oct. 17, 1715.—The inclosed is the second part of what I troubled you with the other day, which I hope you will think a most reasonable application. I have made an estimate of your fabrick which comes to 270*l.* ; but I have allowed for doing some things in it, in a better manner than perhaps you will think necessary—so I believe it may be done to your mind for 200*l.* But, for your farther satisfaction, I desire you will send your Clerk of the works to me, and I will explain it so to him, that he may likewise make a calculation, without shewing him mine, or telling him, what I make the expense to amount to, in the total. And when this is done, we will give each particular article to the respective workmen ; and they shall make their estimation too—so that you shall know the bottom of it, at last ; or the Devil shall be in it. Your

St. John's-church, Westminster, a wonderful piece of absurdity.*

Castle-Howard in Yorkshire.†

Eastbury in Dorsetshire.‡

King's-weston near Bristol.§

Easton-neston in Northamptonshire.

One front of Grimsthorp, Lincolnshire.||

most humble Architect, J. Vanbrugh. To the Right Hon. Robert Walpole, Esq. at Chelsea."']

* [Mr. W. himself exonerates Vanbrugh for this charge, when he attributes, subsequently, the building of this church with its four bellfries, to Archer.]

† [Castle Howard was begun in 1702, and completed by Vanbrugh, excepting the west wing. The design is much simpler than that of Blenheim; with a portico in the centre, and a cupola of considerable height and dimensions, very long galleries as wings, with pavilions at either end. The living apartments were all of them originally small, and of equal size. Many improvements have been made by the last Earl of Carlisle, from the plans of the late ingenious artist, C. H. Tatham, who has given to Vanbrugh's building the advantages which could be derived from good taste. A Statue Gallery was made in 1802.]

‡ [This very spacious mansion, the front of which with the offices extended 370 feet, was erected for Mr. Doddington, and was taken down by the first Earl Temple, about the middle of the last century.]

§ [King's Weston was built for the Honourable Edward Southwell, which has all Vanbrugh's faults. But he must be allowed some degree of merit for the plan of his chimnies which he sometimes grouped into a resemblance of pinnacles, or connected into an arcade, by which the massiveness of the house was greatly relieved.]

|| [He has here indulged himself in imitating Blenheim and

Mr. Duncombe's in Yorkshire.

Two little castles at Greenwich.*

The Opera-house in the Haymarket.†

Castle Howard. The hall is indeed of noble proportions, being 110 feet long, 40 in breadth and height, and finished by a cupola.]

* [One of these singularly constructed houses is called the Bastille, but Mr. D'Israeli has given no credit to the tale, that Sir John was ever confined within these walls; although in one of his letters it is incidentally mentioned, that he was born there. In the other, Lady Vanbrugh his relict resided till her death in 1776; when she was 90 years old. Their only son was slain in battle, near Tournay, in 1746; and his property, which was not considerable, devolved to his heirs at law.]

† [Since that time, the Opera-House has been twice burned and rebuilt.

Beside the houses above described, Vanbrugh was the architect of Oulton-Hall, Cheshire, for Mr. Egerton, and Seaton Delaval, in Northumberland.

The Clarendon Printing-Office at Oxford, was begun in 1712, and it is evident, that Vanbrugh intended to confine himself to rules, and to give what he thought to be a correct specimen of the Roman Doric. It does not remain, as he designed and left it; for the entire podium has been taken away, and the full and large columns now seem to be too heavy and too high, since their original appendages have been diminished.

Of *BLENHEIM* a farther notice will be taken, as to the architectural, or rather picturesque merit of that enormous pile. The length of the North front, from one wing to the other, is 348 feet. Internally the library is 138 feet by 32. It has been observed "that the dimensions of the hall (53 feet by 44, and 60 high) are such as would give disgust, at first sight, but for the gallery, which is not an overgrown shelf, stuck to a wall, as at Houghton and Wilton; or turned into the range of a bath, as at *Holkham*." *Six Weeks Tour*, 8vo. 1768.]

Durable as these edifices are, the Relapse, the Provoked Wife, the Confederacy, and Æsop, will probably out-last them ; nor, so translated, is it an objection to the two last that they were translations. If Vanbrugh had borrowed from Vitruvius as happily as from Dancour, Inigo Jones* would not be the first architect of Britain.

Sir John Vanbrugh died at Whitehall March 26, 1726. In his character of architect, Dr. Evans bestowed on him this epitaph,

Lie heavy on him, earth, for he
Laid many a heavy load on thee.†

* Inigo Jones imitated the taste of the antique, but did not copy it so servilely as Palladio. Lord Burlington, who had exquisite taste, was a little too fearful of deviating from his models. Raphael, Michael Angelo, Vignola, Bernini, and the best Italian architects, have dared to invent, when it was in the spirit of the standard. Perhaps there could not be a more beautiful work, than a volume collected and engraved from the buildings and hints of buildings in the pictures of Raphael, Albano, Pietrò Cortona, and Nicolò Poussin. It is surprizing that Raphael's works in this manner have not been assembled. Besides thoughts in his paintings, he executed several real buildings of the truest delicacy.

† [These "heavy loads" are introduced into scenes of amenity, where small edifices classically correct and light are most appropriate, if any ideas are to be excited of the imaginary Elysian Fields. Vanbrugh's designs abound at Stowe, where Lord Cobham expressed his approbation, by an inscription against a pyramid, sixty feet high.

"Inter plurima hortorum horum ædificia a Johanne Vanbrugh Equite designata, hanc pyramidem illius memoriæ sacrum voluit Cobham." A pyramid was no improper emblem

— ROBERTI,

an architect, who built the staircase at Coudray, the Lord Montacute's ; Pelegrini painted it.

— BAGOTTI

is mentioned by Vertue, but not with much justice, for admirable execution of a ceiling in stucco, at Cashiobury, Lord Essex's seat. It represents Flora, and other figures, and boys in alto-relievo supporting festoons.

JOHN CROKER

was bred a jeweller, which profession he changed for that of medallist. He worked for Harris ; and succeeding him, graved all the medals from the end of King William's reign, of whom he struck one large one, all those of Queen Anne, and George the First, and those of George the Second, though Croker died many years before him, but none of our victories in that reign were so recorded.

of his style. Brown, when he laid out the grounds at Blenheim, conducted the lake under the arch, and spoiled the Epigram.]

REMARKS.

THE reign of Queen Anne was an epocha in the history of Architecture. It might have been presumed, that Jones and Wren, who had illustrated their science by many magnificent examples, would have fixed the rules of art upon so firm a basis, that they could not have been overturned by any novel system. But the singular genius of Vanbrugh disdained control or imitation; and he designed and executed buildings, originating solely in his own invention, of forms, combinations and effect which had been never before presented to the view.

The wits waged no war against him, as a wit, for he was not inferior; but as an architect, he was the object of their keenest derision. Swift was a satyrist, and not a man of taste; and therefore his disparagement of Blenheim arose from party-feeling. Pope was more decisive; and by the vehicle of verse contributed to lead and bias the public opinion, till a new light emanated from the criticism of Sir Joshua Reynolds.

“Lo what huge heaps of littleness around,
The whole, a laboured quarry above ground.”

Epist. iv. 110. Warton's Edition.

The same censure occurs in prose, v. viii. *Letter 53.*

Gilpin, Knight and Price, the predominant modern authorities, have thrown all former notions into shade, and this national palace is now to be considered, not upon its architectural, but picturesque merits.

A criticism which caused so memorable a revolution in taste, must be worthy of an extract. “I pretend to no skill in architecture. I judge now of the art merely as a painter. When I speak of Vanbrugh, I speak of him merely on our art. To speak then of Vanbrugh in the language of a painter, he had originality of invention, he understood light and shadow, and had great skill in composition. To support his principal object, he produced his second and third groups of masses;

he perfectly understood in *his* art what is most difficult in *ours*, the conduct of the background, by which the design and invention is set off to the greatest advantage. What the background is, in painting, is the real ground upon which the building is erected; and no architect took greater care that his work should not appear crude and hard; that is, it did not abruptly start out of the ground, without expectation or preparation. This is the tribute which a painter owes to an architect, who composed like a painter.' *Reynolds's Disc.* v. ii. p. 141, 8vo. *Malone*.

Mr. Payne Knight, in his *Principles of Taste*, 8vo. p. 225, observes, "Sir John Vanbrugh is the only architect I know of who has either planned or placed his houses according to the principle recommended; and in his two chief works, Blenheim and Castle Howard, it appears to have been strictly adhered to, at least, in the placing of them, and both are certainly worthy of the best situations which not only the respective places, but the island of Great Britain could afford."

Mr. Price, though differing from Mr. Knight in his judgment upon so many points, yet agree upon this (*On the Picturesque*, v. ii. p. 211.) "Sir J. Reynolds is, I believe, the first who has done justice to the architecture of Vanbrugh, by shewing that it was not a mere fantastic style, without any other object than that of singularity, but that he worked on the principles of painting, and that he has produced the most painter-like effects. It is very probable, that the ridicule thrown on Vanbrugh's buildings by some of the wittiest men of the age he lived in, may have in no slight degree prevented his excellencies from being attended to; for what has been the subject of ridicule, will seldom become the object of study or imitation. It appears to me, that at Blenheim, Vanbrugh conceived and executed a very bold and difficult design, that of uniting in one building the beauty and magnificence of the Grecian architecture, the picturesqueness of the Gothic, and the massive grandeur of a castle; and that in spite of many faults, for which he was very justly reproached, he has formed, in a style truly his own and a well combined whole, a mansion worthy of a great prince and warrior.

“His first point appears to have been massiveness, as the foundation of grandeur; then, to prevent the mass from being a lump, he has made various bold projections of various heights, which serve as foregrounds to the main building; and lastly, having been probably struck with a variety of outline against the sky, in many gothic and other ancient buildings, he has raised on the top of that part where the slanting roof begins, in any house of the Italian style, a number of decorations of various characters. These, if not new in themselves, have at least been applied and combined by him, in a new and peculiar manner; and the union of them gives a surprising splendour and magnificence, as well as variety, to the summit of that princely edifice. The study therefore, not the imitation, might be extremely serviceable to artists of genius and discernment.” See likewise, pp. 214 and 215.

Gilpin, (*Northern Tour*, v. i. p. 27) after the greatest subsequent praise of Browne’s new scenery at Blenheim, allows, “I should not by any means wish to shake off the wholesome restraint of those rules of art, which have been made rules, because they were first reasons. All I mean is, to apologize for Vanbrugh. For though it may be difficult to please in any other form of architecture, than what we see in daily use; yet in art, which has not nature for its model, the mind recoils with disdain at the idea of an exclusive system. The Greeks did not imagine, that when they had inserted a good thing, the faculty was exhausted, and incapable of producing another. Where should we have admired at this day the beauty of the Ionic order, if, after the Doric had been invented, it had been considered as the *ne plus ultra* of art, and every deviation from its proportions reprobated, as barbarous innovations? Vanbrugh’s attempt therefore, seems to have been an effort of genius; and if we can keep the imagination apart from the five orders, we must at least allow, that he has created a magnificent whole, which is invested with an air of grandeur, seldom seen in a more regular style of building. Its very defects, except a few which are too glaring to be overlooked, give it an appearance of something beyond common; and as it is surrounded with great objects, the eye is struck with the

whole, and takes the parts, upon trust. What made Vanbrugh ridiculous, was his applying, to small houses a style which could not possibly succeed but in a large one. In a small house, where the grandeur of a whole cannot be attempted, the eye is at leisure to contemplate parts, and meets with frequent occasion of disgust."

We have here the authority of great names in the modern science of the Picturesque; and Gilpin's acknowledgement, fairly given in the pages following this quotation, of the novel effect produced by Browne's creation of the scenery around it, will authorise an inquiry into how far Vanbrugh deserved all the credit of the present combination of the house and its environs? When he left it, it was encompassed with formal gardens and avenues; and the correspondent advantages now seen, he could not have contemplated. Even the term picturesque, was scarcely known, in his day; and there was then no example of modern gardening. Has there been even a solitary imitator of his style of architecture?—but the claims of genius deserve investigation.

M. RICCI.

BAKER.

S. RICCI.



APPENDIX.

The following slight notices relating to Artists who have worked for the English but came not to England, or who are cursorily mentioned to have been here, are extracted from Descamps.

Hubert Jacobs, of Delft, painted portraits of several English; and it is pretended that to satisfy their natural impatience, he formed a hasty manner that prejudiced his works and reputation. Vol. ii. p. 36.

John David de Heem, of Utrecht, a celebrated painter of flowers, had sold a capital piece to Vander Meer, another painter, for 2000 florins. Vander Meer being plundered by some troops, had no resource but in presenting that curiosity to King William, having inserted the monarch's head in the garland. The King brought it to England, having bestowed a lucrative employment on the donor. Vol. ii. p. 39.

Henry Pot, of Harlem, drew the portraits of the King and Queen of England, and of the principal nobility—at what time is not specified—probably they were Charles II. and his mother, &c. during their exile, vol. ii. p. 43.

John Lievens, born at Leyden in 1607, was an admired painter of portraits. The Prince of Orange presented to the English ambassador (who gave it to the King) the picture of a student sitting by the fire, which pleased so much that Lievens came to England on the credit of it, drew most of the Royal Family and many of the nobility, though then but 24, (it was in 1630) and staid here three years. This is all the account I find of this painter in England, nor do I know any of his works here; yet the tradition is confirmed by a MS. catalogue of King Charles's pictures, in which are named, the student; portraits of the Prince and Princess; and a Salutation of the Virgin. Descamps, vol. ii. p. 117.

Palamedes Stevens, according to Descamps, is still more our own, having been born at London in 1607, though he never practiced here. His father, an eminent sculptor of Delft, was celebrated for carving vases in porphyry, agate, jasper, and other precious materials, and was invited to England by James I. where the son was born, soon after which he was carried by his father to Holland, and died at the age of 31. Descamps, vol. ii. p. 118.

Nicholas de Heltstokade, of Nimeguen, painted the King of England. I suppose, Charles II. *Ib.* p. 112.

The Directors of the Dutch East India Company gave 4000 florins for a picture of Gerard

Dow, representing a woman with an infant on her lap, playing with a little girl ; they presented it to Charles II. on his restoration ; King William carried it back to Loo. Ib. 221.

Giles Schagen, of Alcmæer, was a great copyist, and painted portraits and sea-pieces. He was born in 1616, and Descamps says, he was in England. Ib. 253.

King William gave 900 florins for a picture by *Mary Van Oosterwyck*.

John Henry Roos, born at Otterburg in the Lower Palatinate in 1631, was a painter of landscape and animals, and, according to Descamps, came into England ; but probably staid here very little time.

William Scellinks, according to the foregoing authority, was here too, but staid as little. He painted in Holland the embarkation of Charles II. at the restoration, which was reckoned his capital work.

John de Baan, born at Harlem 1633, became so considerable a portrait-painter that on his arrival in England, Lely, who if Descamps were to be credited, was the most jealous of his profession, (which is a passion more likely to be felt by the worst artists than by the best) was exceedingly glad that De Baan returned soon to the Hague. He frequently drew King William and Queen Mary, and painted King James in his passage through Holland. John de Baan died in 1702.

That neat and curious painter *Vander Heyden* was probably in England, for Descamps, (vol. iii. p. 49.) mentions a view of the Royal Exchange by him.

Francisco Milè was here, but made no stay.

Robert Du Val, who had been employed by King William at Loo, was sent over to clean the Cartoons, and place them in Hampton-Court. See his Life in Descamps, vol. iii. p. 172.

John Van Hugtenburch, of Harlem, was employed by Prince Eugene to paint his battles, and had a share in the designs for the triumphal tapestry at Blenheim.

Augustine Terwesten, of the Hague, born in 1649, visited England in the course of his studies.

John Vander Spriet, of Delft, painter of portraits, died at London. He is quite unknown. V. Descamps, vol. iii. p. 261.

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Drawn by H. Gribble

Engraved by J. Thomson.

THE HONORABLE ANNE SEYMOUR DAMER.

*From a Bust executed in Marble by Herself
in the Collection of the late
R. Payne Knight Esq. bequeathed by him
to the British Museum.*

. 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

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WITH CONSIDERABLE ADDITIONS

BY

THE REV. JAMES DALLAWAY.

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MDCCCXXVIII.

ROYAL
BOM
BR A
OFT
ASIA



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* From an original painting by himself, in the Collection of His Grace the Duke of Bedford, copied by G. P. Harding, and drawn on the block by W. Harvey. The following inscription is on the back of the original—

This Portrait of Mr. Hogarth was made me a present of by him in friendly return for a *tobacco box* I gave him,

S. Graves,

Chiswick,

29 Dec. 1761.

TO HIS GRACE
 C H A R L E S,
 DUKE OF RICHMOND, LENOX, AND
 AUBIGNY.*

MY LORD,

IT is not to court protection to this work; it is not to celebrate your Grace's virtues and abilities, which want no panegyric; it is to indulge the sentiments of respect and esteem, that I take the liberty of prefixing your name to this volume, the former parts of these Anecdotes having been inscribed to a Lady, now dead, to whom I had great obligations. The publications of my press have been appropriated to Gratitude and Friendship, not to Flattery. Your Grace's singular Encouragement of Arts, a virtue inherited with others from your Noble Father,

* [Charles Lennox, third Duke of Richmond, died December 29, 1806.]

intitles you to this Address; and allow me to say, my Lord, it is a proof of your Judgment and Taste, that in your countenance of talents there is but one instance of partiality—I mean, your Favour to,

MY LORD,

Your Grace's

Most faithful and obedient

Humble Servant,

HORACE WALPOLE.

ADVERTISEMENT.*

THIS last volume has been long written, and even printed. The publication, † though a debt to the purchasers of the preceding volumes, was delayed from motives of tenderness. The author, who could not resolve, like most biographers, to dispense universal panegyric, especially on many incompetent artists, was still unwilling to utter even gentle censures, which might wound the affections, or offend the prejudices of those related

* [Prefixed to the Fourth Volume, 1780.]

† It was not published till October 9, 1780, though printed in 1771. [Mr. W. means the last volume of the Anecdotes of Painting. The volume of the Engravers had been published in 1762. Farther information respecting the "Anecdotes," and their appearance, may be collected from Mr. W.'s correspondence, and which is of course the most authentic.

In 1770, to *Mr. Cole*. "The last volume of my Anecdotes is completed." In 1780, "The first edition of the Anecdotes was of 300 of the two first volumes; and of as many of the third volume, and of the volume of Engravers. Then there was an edition of 300 of all four." "I am ashamed at the price of my book, though not my fault; but I have so often been guilty myself of giving ridiculous prices for rarities, though of no intrinsic value, that I must not condemn the same folly in others." With regard to certain *microscopic* criticisms, Mr. W. observes, "I took my dates and facts from the sedulous and faithful VERTUE, and piqued myself on little but on giving an idea of the spirit of the times, with respect to the arts, at the different periods."]

to the persons whom truth forbade him to commend beyond their merits. He hopes, that as his opinion is no standard, it will pass for mistaken judgment with such as shall be displeased with his criticisms. If his encomiums seem too lavish to others, the public will at least know that they are bestowed sincerely. He would not have hesitated to publish his remarks sooner, if he had not been averse to exaggeration.

The work is carried as far as the author intended to go, though he is sensible he could continue it with more satisfaction to himself, as the arts,* at least those of painting and architecture, are emerging from the wretched state in which they lay at the accession of George the first. To architecture, taste and vigour were given by Lord Burlington and Kent—They have successors†

* [Sculpture should not have been passed over in silence, with any just appreciation of the talents of Nollekins, Banks, or Bacon, which were exhibited before the year 1780. The present age has estimated the merit of these artists individually;—as a classic, Banks has deserved the palm. Flaxman had not distinguished himself at that period.]

† [Mr. W. here clearly alludes to the external ornaments upon the walls of the *Adelphi* buildings and the gateway which leads to Sion House, by *the Adams's*. The works of Robert and James Adam were published in numbers, four of which had appeared before 1776, and contained architectural plans and descriptions of Sion House, Caen Wood, Luton Park House, and Lansdowne House, Berkeley Square; the two last mentioned were built for the Premier, Lord Bute, who greatly patronised them. None of these structures “degenerate into

worthy of the tone they gave ; if, as refinement generally verges to extreme contrarieties, Kent's ponderosity does not degenerate into filligraine— But the modern Pantheon uniting grandeur and lightness, simplicity and ornament, seems to have marked the medium,* where Taste must stop. The architect who shall endeavour to refine on Mr. Wyatt, will perhaps give date to the age of embroidery. Virgil, Longinus, and Vitruvius† afford no rules, no examples, of scattering finery.

This delicate redundance of ornament growing into our architecture might perhaps be checked, if our artists would study the sublime dreams of

filligraine," but display decorations selected from entablatures of classic antiquity. The house at Keddlestone, which they designed for Lord Scarsdale, abounds in parts, copied from the finest examples of Palmyra and Spalatro.]

* [This temple of elegance and pleasure was so nearly destroyed by fire, about thirty years ago, that it has not been since applied to its original destination. The walls only remain. The architect had not exceeded his twenty-first year, (1764) when he astonished and delighted the world of architectural science and taste. Praise so bestowed, seconded, as it certainly was, by superior merit, soon placed JAMES WYATT in a very eminent rank among English architects ; and he was consequently engaged, during a long period, 'till he had reached the age of seventy years, in works most distinguished by taste, magnificence and boundless expense. The future historian of the arts, in the reigns of George the Third and Fourth, will find in them an ample field for the display of his powers of description and criticism.]

* ["Eum Architectum oportet usû esse peritum et solertem, qui demere aut adjicere prescriptis valet." *Vitruvius.*]

Piranesi, who seems to have conceived visions of Rome beyond what it boasted even in the meridian of its splendor. Savage as Salvator Rosa, fierce as Michael Angelo, and exuberant as Rubens,* he has imagined scenes that would startle geometry, and exhaust the Indies to realize. He piles palaces on bridges, and temples on palaces, and scales Heaven with mountains of edifices. Yet what taste in his boldness! what grandeur in his wildness! what labour and thought both in his rashness and details! Architecture, indeed, has in a manner two sexes; its masculine dignity can only exert its muscles in public works and at public expence: its softer beauties come better within the compass of private residence and enjoyment.

How painting has rekindled from its embers, the the works of many living artists demonstrate.† The prints after the works of sir Joshua Reynolds

* [GIOVANNI BATTISTA PIRANESI (died at Rome 1778, aged 71) whose works are well known. They consist of nearly twenty large volumes in folio, containing, upon an average, fifty plates each. The "Antiquities of Rome," are in a bold and free style of etching, peculiar to himself. His views of ruins are, many of them, the effort of his own imagination, and strongly characterise the magnificence of his ideas. *Gilpin*, (*Essay on Prints*, p. 118.) speaking *technically*, says that "his great excellence lay in execution, of which he was a consummate master. His faults are many. His horizon is often taken too high—his views are frequently ill chosen—his objects crowded; his forms ill shaped—of the distribution of light and shade, he has little knowledge, &c. &c."]

† [The prints after the designs of Sir Joshua Reynolds

have spread his fame to Italy, where they have not at present a single painter that can pretend to rival an imagination so fertile; that the attitudes of his portraits are as various* as those of history. In what age were paternal despair and the horrors of death pronounced with more expressive

amount, according to the most authentic catalogue, published in *Northcote's Life of Sir J. R.* to those of historical and fancy subjects, 132. Portraits 150, and chiefly in mezzotinto. A complete collection of prints from his entire works are now in the course of publication, by W. Reynolds.]

* Sir J. Reynolds has been accused of plagiarism for having borrowed attitudes from ancient masters. Not only candour but criticism must deny the *force* of the charge. When a single posture is imitated from an historic picture and applied to a portrait in a different dress and with new attributes, this is not plagiarism, but quotation: and a quotation from a great author, with a novel application of the sense, has always been allowed to be an instance of parts and taste; and may have more merit than the original. When the sons of Jacob imposed on their father by a false coat of Joseph, saying, "Know now whether this be thy son's coat or not?" they only asked a deceitful question—but that interrogation became wit, when Richard I. on the Pope reclaiming a bishop whom the King had taken prisoner in battle, sent him the prelate's coat of mail, and in the words of scripture asked his holiness, whether **THAT** was the coat of his son, or not? Is not there humour and satire in Sir Joshua's reducing Holbein's swaggering and colossal haughtiness of Henry VIII. to the boyish jollity of Master Crewe?† One prophecy I will venture to make; Sir Joshua is not a plagiary, but will beget a thousand. The exuberance of his invention will be the grammar of future painters of portrait.

† Master Crewe, painted for J. Crewe, Esq. now at Crewe Hall, Cheshire. Engraved by Smith, 1776.

accents than in his picture of Count Ugolino? * When was infantine loveliness, or embryo-passions touched with sweeter truth than in his portraits of Miss Price and the baby Jupiter? † What frankness of nature in Mr. Gainsborough's landscapes; ‡ which may entitle them to rank in the noblest collections! What genuine humour in Zoffanii's comic scenes; § which do not, like the works of

* [Ugolino and his children, in the dungeon; purchased by a late Duke of Dorset for 400*l.* Now at Knowle, and engraved by Dixon.]

† [Infant Jupiter, purchased by the late Duke of Rutland for 100*l.* now at Belvoir Castle; engraved by Smith, 1775. Miss Price, painted for Uvedale Price, Esq. of Foxley, Herefordshire, engraved by J. Watson, 1770.]

‡ [THOMAS GAINSBOROUGH, died 1788, aged 61. "It is in his chaste and picturesque delineation of English landscape, so exquisitely exhibited in his admirable pictures of our domestic scenery; the bewitching embellishments with which he has decorated them of groups of cottage children; the charming rusticity of his husbandmen, their horses and their cattle; and the characteristic simplicity of the whole, that his transcendent merit is peculiarly conspicuous." *Bryan*. Sir J. Reynolds observes of him, that "his grace was not academical nor antique, but selected by himself from the great school of nature." Two of his early landscapes are in the collection of J. Hawkins, Esq. of Bignor Park, Sussex, and one of the finest of his later compositions was given by the late Sir G. Beaumont to the National Gallery. No less than sixty-nine of his works were exhibited in the Gallery of the British Institution, in 1814.]

§ [JOHAN ZOFFANIJ, a native of Frankfort, died in 1795, came to England when about thirty years old. He soon acquired celebrity by his admirable portraits of favourite dramatic per-

Dutch and Flemish painters, invite laughter to divert itself with the nastiest indelicacy of boors!

Such topics would please a pen that delights to do justice to its country—but the author has forbidden himself to treat of living professors. Posterity appreciates impartially the works of the dead. To posterity he leaves the continuation of these volumes; and recommends to the lovers of arts the industry of Mr. Vertue, who preserved notices of all his cotemporaries, as he had collected of past ages, and thence gave birth to this

formers, Garrick, Foote and Weston, in their best comic characters. The first mentioned, indeed, had many of his pictures; and may be considered as his patron. He painted Garrick's portrait with better success than Gainsborough had done—who excused himself, “from the difficulty of making a true likeness of those who had every body's face but their own.” He may be called the “Historian of the Stage of Garrick.” Those who remember that inimitable actor, will be grateful to Zoffanij, for the accuracy with which he has recorded all that it was possible to catch of his exquisite, but evanescent art.’ His pictures best known, are the Royal Academy, representing thirty-six accurate portraits, and the Tribune of the Florence Gallery, into which he has introduced those of twenty English gentlemen. The late Mr. Townley had the interior of his statue room, with himself and D'Hancarville in conversation. An elaborate engraving of it has been completed within the present year, in which Mr. T. and the apartment which he delighted to embellish, are represented with no common truth of resemblance. Zoffanij afterwards went upon a speculation to India, where he painted groups, the chief of which were Nabobs, both native and British, and returned with increased fortune, but with talents and health much impaired.

work. In that Supplement will not be forgotten the wonderful progress in miniature of Lady Lucan,* who has arrived at copying the most exquisite works of Isaac and Peter Oliver, Hoskins

* [MARGARET COUNTESS OF LUCAN died in 1815. This singularly excellent talent of copying illuminations and miniatures was exerted in completing embellishments of Shakespeare's historical plays, in five folio volumes, now preserved in the library at Althorp. From *Dr. Dibdin's Ædes Althorpianae*, v. i. p. 200, the following account of this monument of female genius is extracted. "During sixteen years, this accomplished lady pursued the pleasurable toil of illustration, having commenced in her fiftieth and finished in her sixty-sixth year. Whatever of taste, beauty and judgment in decoration by means of portraits, landscapes, houses and tombs—flowers, birds, insects, heraldic ornaments and devices, could dress our immortal bard in a yet more fascinating form, has been accomplished by a noble hand which undertook an Herculean task; and with a truth, delicacy and finish of execution which have been very rarely imitated." The colophon of the fifth volume is illustrated by a drawing of the portrait of Lady Lucan, in her 66th year, attended by Genius, Affection and Perseverance, by her daughter Lavinia Countess Spencer. The colophon is inscribed

MARGARET COUNTESS OF LUCAN

ÆT : SUÆ LXVI.

Genius, Affection

and

Perseverance

Record the Completion of this beautiful work,

Happily conceived, cordially undertaken,

and

Zealously pursued.

Begun in MDCCXC.

Finished in MDCCCVI.

See *Lord Orford's Works*, 4to. 1798, v. 2, p. 425.]

and Cooper, with a genius that almost depreciates those masters, when we consider that they spent their lives in attaining perfection ; and who, soaring above their modest timidity, has transferred the vigour of Raphael to her copies in water-colours. There will be recorded the living etchings of Mr. H. Bunbury,* the second Hogarth, and first imitator who ever fully equalled his original ; and who, like Hogarth, has more humour when he invents, than when he illustrates†—probably because genius can draw from the

* [HENRY WILLIAM BUNBURY, Esq. died in 1811, aged 61. The productions of his pencil were from early infancy, the delight and admiration of his friends, and afterwards of the public. The original vein of true humour in most of his drawings, and the grace which he displayed in others, were such as to render his works justly popular in his day. His is no common instance of the union of talents of such a various and opposite character, in the same artist, had to so great an extent. It must in candour, be allowed, that Mr. W's criticism, if it were just when applied to his illustrations of *Tristram Shandy*, were not less so, with reference to his elucidation of scenes in *Shakespear*.

Who would suspect the ascetic Barry of paying a compliment so refined and elegant as the following, to Mr. Bunbury ? “ As to Mr. Bunbury, who had so happily succeeded in the vein of humour and caricatura, he has for some time past altogether relinquished it for the more amiable pursuit of beautiful nature : this is indeed not to be wondered at, when we recollect that he has in Mrs. Bunbury, so admirable an exemplar of the most finished grace and beauty, continually at his elbow.” *Works*, v. 2, p. 386.]

† For instance, in his prints to *Tristram Shandy*.

sources of nature with more spirit than from the ideas of another. Has any painter ever executed a scene, a character of Shakespeare, that approached to the prototype so near as Shakespeare himself attained to nature? Yet is there a pencil in a living hand as capable of pronouncing the passions as our unequalled poet; a pencil not only inspired by his insight into nature, but by the graces and taste of Grecian artists—but it is not fair to excite the curiosity of the public, when both the rank and bashful merit of the possessor, and a too rare exertion of superior talents, confine the proofs to a narrow circle. Whoever has seen the drawings, and basreliefs, designed and executed by Lady Diana Beauclerk,* is sensible

* [LADY DIANA SPENCER, the wife of Topham Beauclerk, of literary distinction, died in 1808, at the advanced age of seventy-four. In so high estimation were the graphic performances of this honourable lady held by Mr. W. that he constructed an hexagon tower in 1776, and designated it the "Beauclerk Closet." "It was built (he says) purposely for the reception of seven incomparable drawings by Lady Diana Beauclerk for scenes in the Mysterious Mother:—these sublime drawings, the first she ever attempted, were all conceived and executed in a fortnight." *Walpole's Works*, 4to. v. ii. p. 504. *Description of Strawberry-hill*.

She pursued this style of art, almost exclusively afterwards, and in 1796, gave designs for a Translation of *Burger's* German poem of *Leonora*, by her nephew *W. R. Spencer, Esq.* published in folio. In 1797, she added a series of designs for a splendid edition of *Dryden's Fables*, folio. These will confirm Mr. W's partiality, by proofs of an elegant and fertile imagination and classic taste.]

that these imperfect encomiums are far short of the excellence of her works. Her portrait of the Duchess of Devonshire, in several hands, confirms the truth of part of these assertions. The nymph-like simplicity of the figure is equal to what a Grecian statuary would have formed for a dryad or goddess of a river. Bartolozzi's print of her two daughters after the drawing of the same lady, is another specimen of her singular genius and taste. The gay and sportive innocence of the younger daughter, and the demure application of the elder, are as characteristically contrasted as Milton's *Allegro* and *Penseroso*. A third female genius is Mrs. Damer, daughter of General Conway, in a walk more difficult and far more uncommon than painting. The annals of statuary record few artists of the fair sex, and not one that I recollect of any celebrity.* Mrs. Damer's busts from the life are not inferior to the antique, and

• [Mr. W's observation is not strictly correct. The celebrity of *PROPERTIA DE' ROSSI* of Bologna is sufficiently known from *Vasari's* account of her, and her singular talents as a female sculptor. (T. i, p. 171, Edit. 1568,) where is a portrait engraved in wood, but of uncertain resemblance. *D'Argenville, (Vies des fameux Sculpteurs, T. ii. p. 3,)* relates an affecting anecdote of her. She was the victim of an unfortunate attachment, and died at an early age, in 1530; immediately upon the completion of a beautiful bas-relief in white marble, the subject of which was Joseph and Potiphar's wife.

The HONOURABLE ANNA SEYMOUR DAMER, to whom Mr. W. bequeathed his villa at Strawberry-hill, and its rare contents.

theirs we are sure were not more like. Her shock dog, large as life, and only not alive, has a

Since the year 1780 she has produced several specimens of sculpture, both in marble and terra-cotta, progressively increasing in number and excellence. She first acquired the elements of the art from Ceracci, and afterwards perfected herself in the practical part, in the *studio* of the elder Bacon.

Sculptures and Models by the Hon. Anna Seymour Damer.

Two Kittens in white marble, and an Osprey Eagle in terra cotta. Strawberry-Hill.

A Dog in marble, presented to the late Queen Charlotte. Landgravine of Hesse Homberg.

A group of two Sleeping Dogs in white marble, presented to her brother-in-law, the late Duke of Richmond. Goodwood, Sussex.

A marble of her own favourite Italian Greyhound.

Models in terra cotta, of other Dogs.

His late Majesty, in marble, larger than life. Register's Office, Edinburgh.

Bust of C. J. Fox, in marble, presented in person to Napoleon, in 1815.

Two colossal heads in Portland stone, representing Tame and Isis, as key stones of the centre arch of Henley Bridge, Oxfordshire.

Bust in stone (on a monument in Sundridge Church, Kent), of her mother, the Countess of Aylsbury, who was re-married to General Seymour Conway.

Bust, heroic size, of Lord Nelson, presented to the City of London.

Model in terra cotta, for a Bust of Sir Joseph Banks (in bronze). British Museum.

A head of a young Bacchus, (Portrait of Prince Lubomirski). Bodleian Gallery, Oxford.

Mrs. Siddons, in the character of the Tragic Muse. Bust.

Bust of Herself, in marble. Gallery at Florence.

looseness and softness in the curls that seemed

Bust of Herself, given to the late R. P. Knight, Esq. with an inscription—

HANC SUI-IPSIUS EFFIGIEM. AD VOTA VETERIS AMICI RICHARDI PAYNE KNIGHT, SUA MANU FECIT ANNA SEYMOUR DAMER, now in the British Museum, with his Collection. Engraved for this work.

Isis, Bust in Greek marble. T. Hope, Esq.

Lady Viscountess Melbourn, bust in marble. Earl Cowper.

Lady Elizabeth Forster, (afterwards Duchess Dowager of Devonshire). D. of Devonshire.

Honourable Peniston Lamb, as Mercury, bust in marble.

Paris, a small bust, in marble.

Sir Humphry Davy, bust in marble.

Two Basso-relievos from Coriolanus and Marc Antony, for the Shakespear Gallery, models in terra-cotta.

Thalia. Bust in marble.

Caroline, Countess of Aylsbury. Ditto.

Field Marshal Seymour-Conway. Ditto in terra-cotta.

The late Queen Caroline. Ditto.

A Muse, head in bronze.

Bust of Lord Nelson, model for a cast in bronze, sent as a present to the King of Tanjore.

The Editor has been favoured with this accurate list of Mrs. Damer's performances by her relative, Sir Alexander Johnston, late President of His Majesty's Council in the Island of Ceylon. The King of Tanjore, a Hindoo sovereign of great power and influence in the South of Asia, had discovered to Sir Alexander in various communications with him, an ardent desire to disseminate among his Court, a knowledge and love of the arts, as practised in Europe. This circumstance having been made known to Mrs. Damer, she completed a bust of Nelson (the last mentioned) for the acceptance of the Royal amateur, and which Sir Alexander presented to him.

It would be a subject of proud congratulation to Mrs. Damer, if this able specimen of her singular talent, should first tend

impossible to terra-cotta : it rivals the marble one of Bernini in the Royal collection. As the ancients have left us but five animals of equal merit with their human figures, namely, the Barberini goat,* the Tuscan boar, the Mattei eagle, the eagle at Strawberry-hill, and Mr. Jennings's, now Mr. Duncombe's, dog, the talent of Mrs. Damer must appear in the most distinguished light. Aided by some instructions from that masterly statuary Mr. Bacon, she has attempted and executed a bust in marble. Ceracchi, from whom first she received four or five lessons, has given a whole figure of her as the muse of Sculpture, in which he has happily preserved the graceful lightness of her form and air.†

Little is said here but historically of the art of Gardening. Mr. Mason, in his first beautiful canto on that subject, has shown that Spenser and

to disseminate through that remote nation, a desire of acquiring statuary by British artists, and an eventual imitation of it.]

* [The "Stanza dei Animali," in the Pope's collection at the Vatican, would contest this criticism. The Townleian eagle and greyhound in the British Museum, are perhaps not inferior to those five, mentioned above.]

† [This statue has been lately contributed to the Museum by Mrs. Damer.

— CERACCI, was a young Italian sculptor of rising talents. Sir J. Reynolds sate to him, for the only bust in marble which was ever executed of that illustrious painter. Ceracci was in France during the Revolution, and having been implicated in the plot to destroy Buonaparte, suffered under the guillotine. *Northcote.*]

Addison ought not to have been omitted in the list of our authors who were not blind to the graces of natural taste. The public must wish, with the author of this work, that Mr. Mason would complete his poem, and leave this essay as unnecessary as it is imperfect.*

The historic compositions offered for St. Paul's by some of our first artists, seemed to disclose a vision of future improvement† — a period the more to be wished, as the wound given to painting through the sides of the Romish religion menaces the arts as well as idolatry—unless the methodists, whose rigour seems to soften and adopt the artifices of the catholics, [for our itinerant mountebanks already are fond of being sainted in mezzotinto, as well as their St. Bridgets and Teresas] should borrow the paraphernalia of enthusiasm now waning in Italy, and superadd the witchery of painting to that of music. Whitfield's temples encircled with glory may convert rustics, who have never heard of his or Ignatius Loyola's peregrinations. If enthusiasm is to revive, and tabernacles to rise as convents are demolished, may we not hope at least to see them painted? Le Sueur's cloyster at Paris makes some little amends for the imprisonment of the

* [The first book of the "*English Garden*," was published by Mason in 1772, the second in 1777, the third in 1779, and the last in 1783, 8vo. with a Commentary by W. Burgh, Esq.]

† [See vol. iii. p. 183.]

Carthusians. The absurdity of the legend* of the reviving canon is lost in the amazing art of the painter ; and the last scene of St. Bruno expiring, in which are expressed all the stages of devotion from the youngest mind impressed with fear to the composed resignation of the prior, is perhaps inferior to no single picture of the greatest master. If Raphael died young, so did Le Sueur ; the former had seen the antique, the latter only prints from Raphael : yet in the Chartreuse, what airs of heads ! what harmony of colouring ! what aerial perspective ! How Grecian the simplicity of architecture and drapery ! How diversified a single quadrangle, though the life of a hermit be the only subject, and devotion the only pathetic ! In short, till we have other pictures than portraits, and painting has ampler fields to range in than private apartments, it is in vain to expect the art should recover its genuine lustre. Statuary has still less encouragement ; sepulchral decorations are almost disused ; and though the rage for portraits is at its highest tide both in pictures and prints, busts and statues are never demanded. †

* [EUSTACHE LE SUEUR, 1617-1655. The history of St. Bruno was painted upon board, consisting of twenty-two pictures, originally hung up in the Cloister of the Chartreux, at Paris. They have been transferred to canvas, and are now a chief ornament of the Royal Gallery of the Louvre.]

† [At the date of this Advertisement, Nollekins and Bacon had finished many Busts, and several of their most admired emblematical statues, for sepulchral monuments.]

We seem to wish no longer duration to the monuments of our expence, than the inhabitants of Peru and Russia, where edifices are calculated to last but to the next earthquake or conflagration.

October 1, 1780.

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CORRIGENDA IN VOLUME III.

- Page 32. Althorpiana, *read* Althorpianæ.
— 44, *n. l. 14, was, read* way.
— *l. 21, ib. read* ob.
— 45, Qui, *read* Cui.
— 129, *n. by* Hollar, *read* with portraits engraved by Hollar.
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— 306, *n. yet, read* they yet.

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- 32, *n. Battista, read* Giacomo.
— 35, *n. Badmintin, read* Badminton.
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— 308, *plagiary, read* plagiarism.

ANECDOTES
OF
PAINTING, &c.

CHAPTER I.

Painters in the Reign of King George I.

WE are now arrived at the period in which the arts were sunk to the lowest ebb in Britain. From the stiffness introduced by Holbein and the Flemish masters, who not only laboured under the timidity of the new art, but who saw nothing but the starch and unpliant habits of the times, we were fallen into a loose, and, if I may use the word,* a *dissolute* kind of painting, which was not less barbarous than the opposite extreme, and yet had not the merit of representing even the dresses of the age. Sir Godfrey Kneller still lived, but only in name, which he prostituted by suffer-

* ["*Lege solutis*,"—*Hor.*]

ing the most wretched daubings of hired substitutes to pass for his works, while at most he gave himself the trouble of taking the likeness of the person who sat to him. His bold and free manner was the sole admiration of his successors, who thought they had caught his style, when they neglected drawing, probability, and finishing. Kneller had exaggerated the curls of full-bottomed wigs, and the tiaras of ribbands, lace, and hair, till he had struck out a graceful kind of unnatural grandeur; but the succeeding modes were still less favourable to picturesque imagination. The habits of the time were shrunk to awkward coats and waistcoats for the men; and for the women, to tight-laced gowns, round hoops, and half a dozen squeezed plaits of linen, to which dangled behind two unmeaning pendants, called lappets, not half covering their strait-drawn hair. Dahl, D'Agar, Richardson, Jervas, and others, rebuffed with such barbarous forms, and not possessing genius enough to deviate from what they saw into graceful variations, cloathed all their personages with a loose drapery and airy mantles which not only were not, but could not be the dress of any age or nation, so little were they adapted to cover the limbs, to exhibit any form, or to adhere to the person, which they scarce enveloped, and from which they must fall on the least motion. As those casual lappings and flowing streamers were imitated from nothing, they

seldom have any folds or chiaro scuro ; anatomy and colouring being equally forgotten. Linen, from what œconomy I know not, is seldom allowed in those portraits, even to the ladies, who lean carelessly on a bank, and play with a parrot they do not look at, under a tranquillity which ill accords with their seeming situation, the slightness of their vestment and the lankness of their hair having the appearance of their being just risen from the bath, and of having found none of their cloaths to put on, but a loose gown. Architecture was perverted to meer house-building, where it retained not a little of Vanbrugh ; and if employed on churches, produced at best but corrupt and tawdry imitations of Sir Christopher Wren. Statuary still less deserved the name of an art.

The new monarch was void of taste, and not likely at an advanced age to encourage the embellishment of a country, to which he had little partiality, and with the face of which he had few opportunities of getting acquainted ; though had he been better known, he must have grown the delight of it, possessing all that plain good-humoured simplicity and social integrity, which peculiarly distinguishes *the honest English private gentleman*. Like those patriots, it was more natural to George the first to be content with, or even partial to whatever he found established, than to seek for improvement and foreign orna-

ment. But the arts, when neglected, always degenerate. Encouragement must keep them up, or a genius revivify them. Neither happened under the first of the House of Brunswic. I shall be as brief as I can in my account of so ungrateful a period, for though the elder Dahl and Richardson, and a very few more had merit in some particulars, I cannot help again advertising my readers, that no reign, since the arts have been in any esteem, produced fewer works, that will deserve the attention of posterity. As the reign too was of no long duration, most of the artists had lived under the predecessors of George the first, or flourished under his son, where several will be ranked with more propriety. Of the former class was

LOUIS LAGUERRE,



Born 1663, Died 1721.

The assistant and imitator of Verrio, with whose

name his will be preserved when their united labours shall be no more, both being immortalized by that unpropitious line of Pope,

Where sprawl the saints of Verrio and Laguerre.

the same redundancy of history and fable is displayed in the works of both ; and it is but justice to say that their performances were at least in as good a taste as the edifices they were appointed to adorn.

Laguerre's father was a Catalan, who settled in France, and became master of the menagerie at Versailles. The son being born at Paris in 1663, Louis the fourteenth did him the honour of being his godfather, and gave him his own name. At first he was placed in the Jesuit's college, but having a hesitation in his speech, and discovering much inclination to drawing, the good fathers advised his parents to breed him to a profession that might be of use to himself, since he was not likely to prove serviceable to them. He however brought away learning enough to assist him afterwards in his allegoric and historic works. He then studied in the Royal Academy of Painting, and for a short time under Le Brun. In 1683 he came to England with one Ricard, a painter of architecture, and both were employed by Verrio. Laguerre painted for him most part of the large picture in St. Bartholomew's hospital, and succeeding so well when little above twenty,

he rose into much business, executing great numbers of cielings, halls, and staircases, particularly at Lord Exeter's at Burleigh, the staircase at old Devonshire-house in Piccadilly, the staircase and salon at Buckingham-house, the staircase at Petworth,* many of the apartments at Burleigh on the hill, where the walls are covered with his Cæsars, some things at Marlborough-house in St. James's Park, and, which is his best work, the salon at Blenheim.† King William gave him lodgings at Hampton-court, where he painted the labours of Hercules in chiaro scuro; and being appointed to repair those valuable pictures, the triumphs of Julius Cæsar by Andrea Montegna, he had the judgment to imitate the style of the original, instead of new cloathing them in vermilion and ultramarine; a fate that befel Raphael even from the pencil of Carlo Maratti.

Laguerre was at first chosen unanimously by the commissioners for rebuilding St. Paul's to decorate the inside of the cupola, but was set

* [The subject is, "The Life of Elizabeth, Duchess of Somerset, allegorically designated by many figures, and alluding to her being the last of her family, her auspicious marriage, and her children, who are introduced as attending a triumphal car.]

† [In the different compartments are represented the various habits and costume of different nations. The ceiling represents John, Duke of Marlborough, in a triumphal car. He is met by Peace, with Time, who reminds him of the rapidity of his own flight.]

aside by the prevailing interest of Thornhill, a preference not ravished from him by superior merit. Sir Godfrey Kneller 'was more just to him,* though from pique to Thornhill, and employed him to paint the staircase of his house at Witton, where Laguerre distinguished himself beyond his common performances. On the union of England and Scotland he was ordered by Queen Anne to make designs for a set of tapestry on that occasion, in which were to be introduced the portraits of her Majesty and the principal ministers; but though he gave the drawings, the work went no farther. A few pictures he painted besides, and made designs for engravers. In 1711 he was a director of an Academy of Painting erected in London, and was likely to be chosen governor on the resignation of Kneller, but was again baffled by his competitor Thornhill. In truth he was, says Vertue, a modest unintriguing man, and as his father-in-law† John Tijou said, God had made him a painter, and there left him. The ever-grateful and humble Vertue commends him highly, and acknowledges instructions received from him; the source, I doubt, of some of his encomiums. At a tavern in Drury-lane, where was held a club of virtuosi, he painted in chiaro scuro round the room a Bacchanalian procession, and made them a present of his labour. Vertue

* Vide Life of Kneller in the preceding volume, [p. 216.]

† A founder of iron balustrades.

thinks that Sir James Thornhill was indebted to him for his knowledge of historic painting on ceilings, &c. and says he was imitated by others,* as one Riario,† Johnson, Brown, and several, whose names are perished as well as that gawdy style.

Laguerre towards his latter end grew dropsical and inactive, and going to see the *Island Princess* at Drury-lane, which was acted for the benefit of his son, then newly entered to sing on the stage, he was seized with a stroke of apoplexy, and dying before the play began, April 20, 1721, he was buried in the church-yard of St. Martin's in the Fields.

John Laguerre the son had talents for painting, but wanted application, preferring the stage to more laborious studies. After quitting that profession, I think he painted scenes, and published a set of prints of *Hob in the well*, which had a great sale, but he died at last in indigent circumstances in March, 1748.

MICHAEL DAHL

Born 1656, Died 1743,

was born at Stockholm, and received some instructions from Ernstraen Klocke, an esteemed artist in that country and painter to the crown, who in

* Lanscroom was another assistant of Verrio and Laguerre, on his first arrival from Flanders. He died poor in 1737, leaving a son of his profession.

† Riario painted a staircase at Lord Carpenter's.

THE OPTICAL
ASIANIC



W.H. Wall. sc.

MICHAEL DAHL.

*From the Original by himself
at Strawberry Hill.*

LONDON

the early part of his life had been in England. At the age of 22 Dahl was brought over by Mr. Pouters, a merchant, who five years afterwards introduced Boit from the same country. After a year's residence here, Dahl continued his travels in search of improvement, staid about a year at Paris, and bestowed about three more on the principal cities in Italy. At Rome he painted the portrait of P. F. Garroli, a sculptor and architect, under whom Gibbs studied for some time. But it was more flattering to Dahl to be employed by one that had been his sovereign, the famous Queen Christina. As he worked on her picture, she asked what he intended she should hold in her hand? He replied, a fan. Her majesty, whose ejaculations were rarely delicate, vented a very gross one, and added, "a fan! give me a lion; that is fitter for the Queen of Sweden." I repeat this, without any intention of approving it. It was a pedantic affectation of spirit in a woman who had quitted a crown to ramble over Europe in a motley kind of masculine masquerade, assuming a right of assassinating her galants, as if tyranny as well as the priesthood were an indelible character, and throwing herself for protection into the bosom of a church she laughed at, for the comfortable enjoyment of talking indecently with learned men, and of living so with any other men. Contemptible in her ambition by abandoning the happiest opportunity of per-

forming great and good actions, to hunt for venal praises from those parasites the litterati, she attained, or deserved to attain, that sole renown which necessarily accompanies great crimes or great follies in persons of superior rank. Her letters discover no genius or parts, and do not even wear that now trite mantle of the learned, the affectation of philosophy. Her womanish passions and anger display themselves without reserve, and she is ever mistaking herself for a Queen, after having done every thing she could to relinquish and disgrace the character.*

Dahl returned to England in 1688, where he found Sir Godfréy Kneller rising to the head of the profession, and where he had yet merit enough to distinguish himself as no mean competitor. His colouring was good, and attempting nothing beyond portraits, he has certainly left many valuable pictures, especially as he did not neglect every thing but the head like Kneller, and drew the rest of the figure much better than Richardson. Some of Dahl's works are worthy of Riley. The

* [*The Memoirs of Q. Christina, of Sweden*, have been published in four very large volumes, in 4to. by *Archenholtz*, Librarian to the Landgrave of Hesse-Cassel. He has printed 220 of the Royal Epistles, and two original works, 1. "*Ouvrage de loisir, Maximes et Sentences*," 2. "*Reflexions sur la vie et les actions du Grand Alexandre*," to whom, in her conversations, she had a habit of comparing herself. Her life and memoirs have engaged other authors, but the best is that by *Lacombe*, 1762, 12mo.]

large equestrian picture of his sovereign Charles the eleventh at Windsor has much merit, and in the gallery of admirals at Hampton-court he suffers but little from the superiority of Sir Godfrey. In my mother's picture at Houghton there is great grace, though it was not his most common excellence. At Petworth are several whole lengths of ladies by him extremely well coloured.* The more universal talents of Kneller and his assuming presumption carried away the croud from the modest and silent Dahl, yet they seem to have been amicable rivals, Sir Godfrey having drawn his portrait. He did another of himself, but Vertue owns that Sir Godfrey deserved the preference for likeness, grace, and colouring. Queen Anne sat to him, and Prince George was much his patron.

Virtuous and esteemed, easy in his circumstances and fortunate in his health, Dahl reached the long term of eighty-seven years, and dying October 20, 1743, was buried in St. James's church. He left two daughters, and about three years before lost his only son, who was a very inferior

* [These portraits, which merit Mr. W's commendation, are 1. Lady Anne Hervey, daughter of Ralph, Duke of Montagu. 2. Barbara Talbot, Lady Longueville. 3. Rachel Russel, Duchess of Devonshire. She was the daughter of William Lord Russel. 4. Anne Capel, Countess of Carlisle. 5. Margaret Sawyer, Countess of Pembroke. 6. Mary Somerset, Duchess of Ormond. 7. Juliana Allington, Lady Howe. 8. Jane Temple, Countess of Portland.]

painter, called the younger Dahl, but of whose life I find no particulars among Vertue's collections.

PETER ANGELIS

worked in a very different style from the two preceding painters, executing nothing but conversations and landscapes with small figures, which he was fond of enriching with representations of fruit and fish. His manner was a mixture of Teniers and Watteau, with more grace than the former, more nature than the latter. His pencil was easy, bright, and flowing, but his colouring too faint and nerveless. He afterwards adopted the habits of Rubens and Vandyck, more picturesque indeed, but not so proper to improve his productions in what their chief beauty consisted, familiar life. He was born at Dunkirk in 1685, and visiting Flanders and Germany in the course of his studies, made the longest stay at Dusseldorf, enchanted with the treasures of painting in that city. He came to England about the year 1712, and soon became a favourite painter; but in the year 1728 he set out for Italy,* where he spent three years. At Rome his pictures pleased extremely, but being of a reserved temper, and not ostentatious of his merit, he disgusted several

* After making an auction of his pictures, amongst which were copies of the four markets, then at Houghton, by Rubens and Snyder.

by the reluctance with which he exhibited his works: his studious and sober temper, inclining him more to the pursuit of his art, than to the advantage of his fortune. Yet his attention to the latter prevented his return to England as he intended, for stopping at Rennes in Bretagne, a rich and parliamentary town, he was so immediately overwhelmed with employment there, that he settled in that city, and died there in a short time, in the year 1734, when he was not above forty-nine years of age. Huyssing painted his picture while he was in England.

ANTONY RUSSEL

Is recorded by Vertue, as one of Riley's school, [consequently a painter of portraits] as were Murray and Richardson, though he owns with less success and less merit: nor does he mention any other facts relating to him, except that he died in July 1743, aged above fourscore. I should not be solicitous to preserve such dates, but that they sometimes ascertain the hands by which pictures have been painted—and yet I have lived long enough since the first volumes of this work were printed, to see many pieces ascribed to Holbein and Vandyck in auctions, though bearing dates notoriously posterior to the deaths of those masters: such notices as these often helping more men to cheat than to distinguish.

LUKE CRADOCK,

who died early in this reign, was a painter of birds and animals, in which walk he attained much merit by the bent and force of his own genius, having been so little initiated even in the grammar of his profession, that he was sent from Somerton near Ilchester in Somersetshire, where he was born, to be apprentice to a house-painter in London, with whom he served his time. Yet there, without instructions, and with few opportunities of studying nature in the very part of the creation which his talents led him to represent, he became, if not a great master, a faithful imitator of the inferior class of beings. His birds in particular are strongly and richly coloured, and were much sought as ornaments over doors and chimney-pieces. I have seen some pieces of his hand painted with a freedom and fire that intitled them to more distinction. He worked in general by the day and for dealers who retailed his works, possessing that conscious dignity of talents that scorned dependence, and made him hate to be employed by men whose birth and fortune confined his fancy and restrained his freedom. Vertue records a proof of his merit which I fear will enter into the panegyrics of few modern painters—he says he saw several of Cradock's pictures rise quickly after his death to three and four times the price that he had received for them living.

He died in 1717, and was buried at St. Mary's, Whitechapel.

PETER CASTEELS

was, like Cradock, though inferior in merit, a painter of fowls, but more commonly of flowers, yet neither with the boldness and relievo of a master, nor with the finished accuracy that in so many Flemish painters almost atones for want of genius. He was born at Antwerp in 1684, and in 1708 came over with his brother* Peter Tillemans. In 1716 he made a short journey to his native city, but returned soon. In 1726 he published twelve plates of birds and fowl which he had designed and etched himself and did a few other things in the same way. In 1735 he retired to Tooting, to design for calico printers: and lastly, the manufacture being removed thither, to Richmond, where he died of a lingering illness May 16, 1749.

[JACOPO] D'AGAR,

Born 1640, Died 1716,

the son of a French painter, and himself born in France, came young into England and rose to great business, though upon a very slender stock of merit.† He was violently afflicted with the

* So Vertue. I suppose he means brother-in-law.

† [His reception in London amply answered his most sanguine expectations, for the Nobility and lovers of the art kept

gout and stone, and died in May 1723, at the age of fifty-four. He left a son whom he bred to his own profession.

[THEODORE NETSCHER.]

Born 1661, Died 1732,

It is certainly a singular circumstance, that Mr. Walpole should have omitted this able artist, who, as we are told by Descamps, (t. iv. p. 41,) passed six years in England, which country he found to be "a second Peru," in the sudden acquirement of great wealth.

He was the eldest son of the celebrated Gaspar Netscher, and his most able pupil, excelling like him, in small portrait, disposed in family groups. Leaving Holland he was much encouraged in the Court of Louis XIV., but in 1715, the States of Holland having sent over six thousand men to the aid of George I. he obtained the office of their treasurer.

His great patron was Sir Matthew Dekker, a London merchant, of Dutch extraction. By him Netscher was introduced to the Royal notice, was favoured by the Prince of Wales (George II.); and was employed by the nobility to paint small family groups, inferior, but not greatly so, to those of his father. In 1722, he returned to Holland

him constantly at work. His merit was such that his portrait is placed in the Gallery at Florence. *Pilkington.*]

and lived splendidly upon the fruits of his art, acquired in this country. His original friend Sir Matthew Dekker visiting Holland in 1727, endeavoured to persuade him to settle again in England, but without success. He died in 1732.]

CHARLES JERVAS.



No painter of so much eminence as Jervas, is taken so little notice of by Vertue in his memorandums, who neither specifies the family, birth, or death of this artist. The latter happened at his house* in Cleveland-court, in 1739. One would think Vertue foresaw how little curiosity posterity would feel to know more of a man who has bequeathed to them such wretched daubings. Yet, between the badness of the age's taste, the dearth of good masters, and a fashionable repu-

* He had another house at Hampton, [Middlesex. It is uncertain whether he was buried there, as was another painter, Huntington Shaw, of Nottingham, in 1710; and who is styled in his epitaph "an artist in his own way."]

tation, Jervas sat at the top of his profession; and his own vanity thought no encomium disproportionate to his merit. Yet was he defective in drawing, colouring, composition, and even in that most necessary, and perhaps most easy talent of a portrait-painter, likeness. In general, his pictures are a light flimsy kind of fan-painting as large as the life. Yet I have seen a few of his works highly coloured; and it is certain that his copies of Carlo Maratti, whom most he studied and imitated, were extremely just, and scarce inferior to the originals. It is a well-known story of him, that having succeeded happily in copying [he thought, in surpassing] a picture of Titian, he looked first at the one, then at the other, and then with parental complacency cried, "poor little Tit! how he would stare!"

But what will recommend the name of Jervas to inquisitive posterity was his intimacy with Pope,* whom he instructed† to draw and paint

* Jervas, who affected to be a Free-thinker, was one day talking very irreverently of the Bible. Dr. Arbuthnot maintained to him that he was not only a speculative but a practical believer. Jervas denied it. Arbuthnot said he would prove it: "You strictly observe the second commandment, said the Doctor; for in your pictures you make not the likeness of any thing that is in the heavens above, or in the earth beneath, or in the waters under the earth."

† [Spence informs us, that Pope was "the pupil of Jervas for the space of a year and a half," meaning that he was constantly so, for that period. Tillemans was engaged in painting a landscape for Lord Radnor, into which Pope by stealth, inserted some strokes, which the prudent painter did not ap-

whom therefore these anecdotes are proud to boast of and enroll* among our artists, and who has enshrined† the feeble talents of the painter in “the lucid amber of his glowing lines.” The repeated name of Lady Bridgwater‡ in that epistle was not the sole effect of chance, of the lady’s charms, or of the conveniency of her name to the measure of the verse. Jervas had ventured to look on that fair one with more than a painter’s eyes; so entirely did the lovely form possess his

pear to observe; and of which circumstance Pope was not a little vain. In proof of his proficiency in the art of painting, Pope presented his friend Mr. Murray, with a head of Betterton the celebrated tragedian, which is now at Caen Wood. During a long visit at Holm Lacy, in Herefordshire, accompanied by Mr. Digby, his friend and correspondent, and the brother of Lady Scudamore, (to whom that mansion then belonged, and where he wrote his “Man of Ross,”) he amused his leisure, by copying from Vandyck, in crayons, a head of Wentworth, Earl of Strafford. The Editor has seen it there, and it has considerable merit. Mr. W. has admitted several amateurs into his catalogue, upon as slight pretensions. Pope had no true taste for the sister art, and it is said, that he actually asked Dr. Arbuthnot whether Handel really deserved the fame, which he enjoyed?

* See his letters to Jervas, and a short copy of verses on a fan designed by himself on the story of Cephalus and Procris. [Purchased at Mrs. Blount’s sale, by Sir J. Reynolds.] There is a small edition of the *Essay on Man*, with a frontispiece likewise of his design.

† See Pope’s epistle to Jervas with Dryden’s translation of *Fresnoy’s Art of Painting*.

‡ Elizabeth Countess of Bridgwater, one of the beautiful daughters of the great Duke of Marlborough.

[“An angel’s sweetness or Bridgewater’s eyes.” *Pope*.]

imagination, that many a homely dame was delighted to find her picture resemble Lady Bridgewater.* Yet neither his presumption nor his passion could extinguish his self-love. One day, as she was sitting to him, he ran over the beauties of her face with rapture—"but, said he, I cannot help telling your ladyship that you have not a handsome ear." "No! said Lady Bridgewater; pray, Mr. Jervas, what is a handsome ear?" He turned his cap, and showed her his own.

What little more I have to say of him, is chiefly scattered amongst the notes of Vertue. He was born in Ireland, and for a year studied under Sir Godfrey Kneller. Norris, frame-maker and keeper of the pictures to King William and Queen Anne, was his first patron, and permitted him to copy what he pleased in the royal collection. At Hampton-court he copied the cartoons in little, and sold them to Dr. George Clarke of Oxford, who became his protector, and furnished him with money to visit Paris and Italy. At the former he lent two of his cartoons to Audran, who engraved them, but died before he could begin the rest. At Rome he applied himself to learn to draw, for though thirty years old, he said he had begun at the wrong end, and had only studied colouring.

* [Pope, in the epistle, which shews how much the fame of the painter was indebted to the friendship of the poet, confers an extravagant praise, on this portrait in particular,

"With Zeuxis' Helen, thy Bridgewater vie."]

The friendship of Pope, and the patronage of other men of genius and rank,* extended a reputation built on such slight foundations: to which not a little contributed, we may suppose, the Tatler, No. VIII. April 18, 1709, who calls him *the last great painter that Italy has sent us*. To this incense a widow worth 20,000*l.* added the solid, and made him her husband. In 1738 he again travelled to Italy for his health, but survived that journey only a short time, dying Nov. 2d, 1739.†

He translated and published a new edition of *Don Quixote*. His collection of drawings and Roman fayence, called Raphael's‡ earthenware, and a fine cabinet of ivory carvings by Fiamingo, were sold, the drawings in April 1741, and the rest after the death of his wife.

* Seven letters from Jervas to Pope are printed in the two additional volumes to that poet's works, published by R. Baldwin, 1776. [These letters are reprinted in the Editions of Pope's works, by *Dr. J. Warton*, and *W. Lisle Bowles*, 8vo. 1797, and 1807. They show, on either side, the greatest attachment and friendship. *Ruffhead's Life of Pope*, p. 147.]

† [“Pope remarked that he was acquainted with three painters, all men of ingenuity, but who wanted common sense. One fancied himself a military architect without mathematics, another was a fatalist without philosophy; and the third translated *Don Quixote*, without understanding Spanish.” *Warburton*. The two last mentioned were evidently Kneller and Jervas.]

‡ There is a large and fine collection of this ware at the late Sir Andrew Fountain's at Narford in Norfolk.

It will easily be conceived by those who know any thing of the state of painting in this country of late years, that this work pretends to no more than specifying the professors of most vogue. Portrait-painting has increased to so exuberant a degree in this age, that it would be difficult even to compute the number of limners that have appeared within the century. Consequently it is almost as necessary that the representations of men should perish and quit the scene to their successors, as it is that the human race should give place to rising generations. And indeed the mortality is almost as rapid. Portraits that cost twenty, thirty, sixty guineas, and that proudly take possession of the drawing-room, give way in the next generation to those of the new-married couple, descending into the parlour, where they are slightly mentioned as *my father's and mother's pictures*. When they become *my grandfather and grandmother*, they mount to the two pair of stairs; and then, unless dispatched to the mansion-house in the country,* or crowded into the housekeeper's room, they perish among the lumber

* [Few, who now survey Jervas's prim portraits of women, with their faint carnations, and wrapped up in yards of sattin, but will join in this censure.

When it had been remarked to Sir Joshua Reynolds, that pictures by Jervas, although so much celebrated in his time, were very rarely seen, he answered, briskly, "because they are all up in the garret." *Northcote.*]

of garrets, or flutter into rags before a broker's shop at the Seven Dials. Such already has been the fate of some of those deathless beauties, who Pope promised his friend should*

Bloom in his colours for a thousand years :

And such, I doubt, will be the precipitate catastrophe of the works of many more who babble of Titian and Vandyck, yet only imitate Giordano, whose hasty and rapacious pencil deservedly acquired him the disgraceful title of *Luca fa presto*.

JONATHAN RICHARDSON



Born 1665, Died 1745,

was undoubtedly one of the best English painters

* [Pope's injudicious and undeserved praise has been a subject of the caustic criticism of Barry. See *Works*, 4to. v. ii. pp. 399, 400, 401.]

of a head, that had appeared in this country. There is strength, roundness, and boldness in his colouring; but his men want dignity, and his women grace. The good sense of the nation is characterised in his portraits. You see he lived in an age when neither enthusiasm nor servility were predominant. Yet with a pencil so firm, possessed of a numerous and excellent collection of drawings, full of the theory, and profound in reflections on his art, he drew nothing well below the head, and was void of imagination. His attitudes, draperies, and back-grounds are totally insipid and unmeaning; so ill did he apply to his own practice the sagacious rules and hints he bestowed on others. Though he wrote with fire and judgment, his paintings owed little to either. No man dived deeper into the inexhaustible stores of Raphael, or was more smitten with the native lustre of Vandyck. Yet though capable of tasting the elevation of the one and the elegance of the other, he could never contrive to see with their eyes, when he was to copy nature himself. One wonders that he could comment their works so well, and imitate them so little.

Richardson was born about the year 1665, and against his inclination was placed by his* father-in-law apprentice to a scrivener, with whom he lived six years, when obtaining his freedom by the

* His own father died when he was five years old.

death of his master, he followed the bent of his disposition, and at twenty years old became the disciple of Riley; with whom he lived four years, whose niece he married, and of whose manner he acquired enough to maintain a solid and lasting reputation, even during the lives of Kneller and Dahl, and to remain at the head of the profession when they went off the stage.* He quitted business himself some years before his death; but his temperance and virtue contributed to protract his life to a great length in the full enjoyment of his understanding, and in the felicity of domestic friendship. He had had a paralytic stroke that affected his arm, yet never disabled him from his customary walks and exercise. He had been in St. James's Park, and died suddenly at his house in Queen-square on his return home, May 28, 1745, when he had passed the eightieth year of his age. He left a son and four daughters, one of whom was married to his disciple Mr. Hudson, and another to Mr. Grigson, an attorney. The taste and learning of the son, and the harmony in which he lived with his father, are visible in the joint works they composed. The father in 1719 published two discourses; 1. An Essay on the whole Art of Criticism as it relates to Paint-

* [In the Bodleian Gallery at Oxford is a portrait of Prior, with whom he was intimate, and which is said to have been the best that he ever painted. It has a spirited character and fewer of the faults, which have been attributed to him.]

ing; 2. An Argument in Behalf of the Science* of a Connoisseur; bound in one volume octavo. In 1722 came forth An Account of some of the Statues, Bas-reliefs, Drawings and Pictures, in Italy, &c. with Remarks by Mr. Richardson, Sen. and Jun. The son made the journey; and from his notes, letters, and observations, they both at his return compiled this valuable work. As the father was a formal man, with a slow, but loud and sonorous voice, and, in truth, with some affectation in his manner; and as there is much singularity in his style and expression, those peculiarities, for they were scarce foibles, struck superficial readers, and between the laughers and the envious, the book was much ridiculed. Yet both this and the former are full of matter, good sense and instruction: and the very quaintness of some expressions, and their laboured novelty, show the difficulty the author had to convey meer visible ideas through the medium of language. Those works remind one of Cibber's inimitable treatise on the stage: when an author writes on his own profession, feels it profoundly, and is sensible his readers do not, he is not only excusable, but meritorious, for illuminating the subject by new metaphors or bolder figures than ordinary. He is the

* He tells us, that being in search of a proper term for this science, Mr. Prior proposed to name it *connoissance*; but that word has not obtained possession as *connoisseur* has.

† [Their criticisms on the works of Raphael and Michael Angelo, at Rome, are remarkably acute and judicious.]

coxcomb that sneers, not he that instructs in appropriated diction.

If these authors were censured, when conversant within their own circle, it was not to be expected that they would be treated with milder indulgence, when they ventured into a sister region. In 1734 they published a very thick octavo, containing explanatory notes and remarks on Milton's *Paradise Lost*, with the life of the author, and a discourse on the poem. Again were the good sense, the judicious criticisms, and the sentiments that broke forth in this work, forgotten in the singularities that distinguish it. The father having said in apology for being little conversant in classic literature, that he had looked into them through his son, Hogarth, whom a quibble could furnish with wit, drew the father peeping through the nether end of a telescope, with which his son was perforated, at a Virgil aloft on a shelf. Yet how forcibly Richardson entered into the spirit of his author appears from his comprehensive expression, that *Milton was an ancient born two thousand years after his time*. Richardson, however, was as incapable of reaching the sublime or harmonious in poetry as he was in painting, though so capable of illustrating both. Some specimens of verse, that he has given us here and there in his works, excite no curiosity for more,* though he

* More have been given. In June 1776 was published an octavo volume of poems (and another promised) by Jonathan

informs us in his Milton, that if painting was his wife, poetry had been his secret concubine. It is remarkable that another commentator of Milton has made the same confession ;

—— sunt & mihi carmina, me quoque dicunt
Vatem pastores——

says Dr. Bentley. Neither the doctor nor the painter add, *sed non ego credulus illis*, though all their readers are ready to supply it for both.

Besides his pictures and commentaries, we have a few etchings by his hand, particularly two or three of Milton, and his own head.

The sale of his collection of drawings, in February 1747, lasted eighteen days, and produced about 2060*l*.* his pictures about 700*l*. Hudson, his son-in-law, bought many of the drawings. After the death of the son in 1771, the remains of

Richardson, senior, with notes by his son. They are chiefly moral and religious meditations ; now and then there is a picturesque line or image ; but in general the poetry is very careless and indifferent—Yet such a picture of a good mind, serene in conscious innocence, is scarcely to be found. It is impossible not to love the author, or not to wish to be as sincerely and intentionally virtuous. The book is perhaps more capable of inspiring emulation of goodness than any professed book of devotion, for the author perpetually describes the peace of his mind from the satisfaction of having never deviated from what he thought right.

* [Mr. Rogers's priced catalogue states the amount to have been 1966*l*. 11*s*. and the number of drawings 4749. Among the paintings were some miniatures, by Holbein.]

the father's collection were sold. There were hundreds of portraits of both, in chalks by the father, with the dates when executed, for after his retirement from business, the good old man seems to have amused himself with writing a short poem and drawing his own or his son's portrait every day.* The son, equally tender, had marked several with expressions of affection on his *dear father*. There were a few pictures and drawings by the son, for he painted a little too.

— GRISONI

was the son of a painter at Florence, whence Mr. Talman brought him over in 1715. He painted history, landscape, and sometimes portrait; but his business declining, he sold his pictures by auction, in 1728, and returned to his own country with a wife whom he had married here of the name of St. John.

WILLIAM AIKMAN

was born in Scotland, and educated under Sir John Medina. He came young to London, travelled to Italy, and visited Turkey, and returned

* [He etched a few portraits. His own, two of Pope, one in profile, Milton and Dr. Mead. He made many sketches in black lead, particularly of Pope, with whom he had frequent interviews, of which he availed himself to vary the attitude and air of the heads. There are several portraits of Pope, painted by Richardson.]

through London to Scotland, where he was patronized by John Duke of Argyle the general, and many of the nobility. After two or three years he settled in London, and met with no less encouragement—but falling into a long and languishing distemper, his physicians advised him to try his native air, but he died at his house in Leicester Fields, in June 1731, aged fifty. His body, by his own desire, was carried to and interred in Scotland. Vertue commends his portrait of Gay for the great likeness, and quotes the following lines, addressed to Aikman on one of his performances, by S. Boyse ;

As Nature blushing and astonished eyed
 Young Aikman's draught, surpriz'd the goddess cried,
 Where didst thou form, rash youth, the bold design
 To teach thy labours to resemble mine ?
 So soft thy colours, yet so just thy stroke,
 That undetermin'd on thy work I look.
 To crown thy art could'st thou but language join,
 The form had spoke, and call'd the conquest thine.

In Mallet's works is an epitaph* on Mr. Aikman and his only son (who died before him) and who were both interred in the same grave.

JOHN ALEXANDER,

Of the same country with the preceding, was son

* Vol. i. p. 13, printed by Millar, in 3 vols. small octavo, 1769.



Engraved by H. Robinson.

SIR JAMES THORNHILL.

From an Etching by Worlidge.

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

of a clergyman, and I think descended from their boasted Jamisone. He travelled to Italy, and in 1718 etched some plates after Raphael. In 1721 was printed a letter to a friend at Edinburgh, describing a staircase painted at the castle of Gordon with the rape of Proserpine by this Mr. Alexander.

SIR JAMES THORNHILL.

Born 1676, Died 1734,

a man of much note in his time, who succeeded Verrio and was the rival of Laguerre in the decorations of our palaces and public buildings, was born at Weymouth in Dorsetshire, was knighted by George the First,* and was elected to represent his native town in parliament. His chief works were, the dome of St. Paul's, an apartment at Hampton-court, the altar-piece of the chapel of All Souls at Oxford,† another for Weymouth of

* [Born at Woodland, in Melcombe Regis, which borough, and not Weymouth, he represented in parliament, in 1719, (5th George I.) He had been preceded there by Sir Christopher Wren. Knighted, 1715. The title of Historical Painter to the Crown, was first given to him by Q. Anne.]

† [The paintings in the interior circle of the Cupola of St. Paul's Cathedral consist of eight very large compartments, the subjects of which are taken from the life and history of that Apostle. They are drawn in chiaro-scuro heightened with gold. In the *Anecdotes of Bishop Newton prefixed to his Works*, v. i. p. 105, he observes, " Sir J. Thornhill had painted the history of St. Paul in the cupola, the worst part of the church



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which he made them a present,* the hall at Blenheim, the chapel at Lord Oxford's at Wimpole in Cambridgeshire, the salon and other things for Mr. Styles at More-park, Hertfordshire,† and the great hall at Greenwich Hospital.‡ Yet high as

that could have been painted; for the pictures are there exposed to the changes of the weather, suffer greatly from damp and heat; and let what will be done to prevent it, must in no very long time, all decay and perish. It was happy therefore that Sir James's eight original sketches and designs which were finished higher than usual, in order to be carried and shewn to Q. Anne, were purchased of his family at the recommendation of the Dean (Dr. Newton) in the year 1779, and are hung up in the great room of the Chapter house. Beside, the exposition of these pictures in the cupola is 170 feet from the ground, so that they cannot be conveniently seen from any part, and add little to the beauty of the church." They are now (1827) blistered and parted from the surface.]

* The altar-piece at Weymouth was engraved by a young man, his scholar, whom he set up in that business.

† [Moor Park was designed by Battista Leoni and built for Mr. Styles, the richest of the South Sea Adventurers. Sir J. Thornhill was the Surveyor. He painted the saloon and hall; the cieling of the first mentioned is an exact copy of Guido's Aurora in the Rospigliosi palace, at Rome. In the hall, are four large compartments which exhibit the story of Jupiter and Io, from Ovid's Metamorphoses.

‡ [The Hall of Greenwich Hospital has been generally considered as Thoruhill's largest and best work; in the centre K. William and Q. Mary are allegorically represented as sitting, and attended by the Virtues and Hymen, who support the sceptre; the King appears to be giving peace to Europe. The twelve signs of the Zodiac surround the great oval in which he is painted; the four seasons are seen above and the Sun (Apollo) drawn by his four horses makes his tour through the

his reputation was, and laborious as his works, he was far from being generously rewarded for some of them, and for others he found it difficult to obtain the stipulated prices. His demands were contested at Greenwich, and though La Fosse received 2000*l.* for his work at Montagu-house, and was allowed 500*l.* for his diet besides, Sir James* could obtain but 40*s.* a yard square for the cupola of St. Paul's, and I think no more for Greenwich. When the affairs of the South-sea company were made up, Thornhill, who had painted their staircase and a little hall by order

Zodiac. The four elements are represented in the angles, and between the colossal figures which support the balustrade, are placed the portraits of those able mathematicians, by whom the art of navigation has been perfected, Tycho Brahe, Copernicus and Newton. The whole ceiling was the work of Thornhill, and the design has as much of propriety and meaning, as is usually presented by the attempt to embody metaphysical ideas. In the paintings upon the side walls, he designed only, and committed the execution to his assistants. The whole embellishments occupied at different intervals, a space of nineteen years (1708 to 1727), occasioned by the perpetually disputed payment. Some of the original sketches are preserved in the Council room.

* [The commissioners awarded to Thornhill 6685*l.* at the rate of 3*l.* a square yard for the ceiling, and 1*l.* only, for the side walls. The sums paid to these artists, as mentioned by Mr. W. depended upon their individual circumstances. One worked for a magnificent nobleman—the other for an œconomic Board of Works. In 1780, 1000*l.* were paid to Arthur Devis, for restoring the Greenwich paintings.]

of Mr. Knight their cashier, demanded 1500*l.* but the directors learning that he had been paid but 25*s.* a yard for the hall at Blenheim, they would allow no more. He had a longer contest with Mr. Styles, who had agreed to give him 3500*l.* but not being satisfied with the execution, a lawsuit was commenced, and Dahl, Richardson, and others were appointed to inspect the work. They appeared in court, bearing testimony to the merit of the performance; Mr. Styles was condemned to pay the money, and by their arbitration 500*l.* more, for decorations about the house and for Thornhill's acting as surveyor of the building. This suit occasioning enquiries into matters of the like nature, it appeared that 300*l.* a year had been allowed to the surveyor of Blenheim, besides travelling charges: 200*l.* a year to others; and that Gibbs received but 550*l.* for building St. Martin's church.

By the favour of that general Mecænas,* the Earl of Halifax, Sir James was allowed to copy the cartoons at Hampton-court,† on which he

* It was by the influence of the same patron that Sir James was employed to paint the princess's apartment at Hampton-court. The Duke of Shrewsbury, Lord Chamberlain, intended it should be executed by Sebastian Ricci, but the Earl, then first commissioner of the Treasury, preferring his own countryman, told the Duke, that if Ricci painted it, he would not pay him.

† [Of the Cartoons by Raffaele, (See v. ii. p. 293,) Seven only were brought to England, although it is nearly certain, that

employed three years. He executed a smaller set, of one-fourth part of the dimensions. Having been very accurate in noticing the defects, and the additions by Cooke who repaired them, and in examining the parts turned in to fit them to the places; and having made copious studies of the heads, hands, and feet, he intended to publish an exact account of the whole, for the use of students: but this work has never appeared. In 1724 he opened an academy for drawing at his house in Covent-garden, and had before proposed to Lord Halifax to obtain the foundation of a Royal Academy at the upper end of the Mews, with apartments for the professors, which by an estimate he had made would have cost but 3139*l*. for Sir James dabbled in architecture, and stirred up much envy in that profession by announcing a design of taking it up,* as he had before by

the whole twelve had been transmitted to Flanders, for the purpose of being copied in tapestry. That there are several authentic fragments of other subjects which have been cut in pieces, is an acknowledged fact; and these are now to be seen in the following collections.

1.—2. Two heads from the "Murder of the Innocents," purchased at Dr. Mead's sale, and given to the Guise Collection at Christchurch College, Oxford, by Mr. Cracherode.

3.—4. St. Luke and a Holy Family, in the finest condition, bought at Paris. Duchess of Buccleugh.

5. The lower half of the Transfiguration, at Badminton. Duke of Beaufort.]

* [He built his own house, at Thornhill, and was employed

thinking of applying himself to painting portraits.

Afflicted with the gout and his legs swelling,* he set out for his seat at Thornhill† near Weymouth, where four days after his arrival he expired in his chair, May 4, 1734, aged fifty-seven, leaving one son named James, whom he had procured to be appointed serjeant-painter and painter to the navy; and one daughter, married to that original and unequalled genius, Hogarth.‡

as Surveyor of Moor Park, upon which Mr. Styles is said to have expended 150,000*l.*]

* [He was dismissed from his honourable appointment, at the same time with Sir Ch. Wren; an indignity which is said to have preyed upon his spirits; and induced him to relinquish public employment. In his retirement, he amused himself with painting small easel pictures upon historical subjects. One of these, "The finding of the Law, with Josiah rending his robe," is preserved in the hall of All Soul's College, Oxford.]

† Sir James was descended of a very ancient family in Dorsetshire, and repurchased the seat of his ancestors, which had been alienated. There he gratefully erected an obelisk to the memory of George I. his protector. See his pedigree, and a farther account of Thornhill in *Hutchins's History of Dorsetshire*, vol. i. 410, 413, vol. ii. 185, 246, 451, 452.

[Sir James was the son of Walter Thornhill, Esq. of Woodlands in Dorsetshire. The estate at Thornhill had been sold by the representative of the elder branch of his family, which is distinctly traced in a correct genealogical series, from Ralph de Thornhill, settled there in the twelfth year of Henry III. 1228. They were, consequently, among the most ancient of the Dorsetshire gentry.]

‡ [The only picture he painted conjointly with Hogarth, is a

Sir James's collection, among which were a few capital pictures of the great masters, was sold in the following year; and with them his two sets of the cartoons, the smaller for seventy-five guineas, the larger for only 200*l.* a price we ought in justice to suppose was owing to the few bidders who had spaces in their houses large enough to receive them. They were purchased by the Duke of Bedford,* and are in the gallery at Bedford-

view of the House of Commons assembled, in which the prominent figure is Sir Robert Walpole. At Wimpole. Earl of Hardwicke.

His known works of History and Allegory were:

1. The interior cupola of St. Paul's.
 2. The Hall of Greenwich Hospital.
 3. Apartments at Hampton Court.
 4. At Sir Robert Clayton's house in the Old Jewry. The mythology of Hercules, and the story of Dejanira, from Guido. *Destroyed.*
 5. Salon of Burlington-house. *Destroyed*
 6. At Canon's, the ceiling of the staircase. *Destroyed.*
 7. At Wootton, Bucks. Hall and Staircase, for which he was paid 3000*l.* in as many years. *Burned.*
 8. Moor Park. Herts.
 9. At Eastoneston, Northamptonshire, Staircase in chiaro scuro.
 10. The Hall at Blenheim.
 11. The Altar-piece at All Soul's College, Oxford.
 12. The Ceiling of the Chapel of Queen's College, Oxford.
- Some others, now no longer extant, are said to have been by his hand.]

* [In 1800, when Bedford-house was taken down, they were bought in for the late Francis, Duke of Bedford, for 450*l.* who presented them to the Royal Academy, in Somerset house.

house in Bloomsbury-square. In the same collection were drawings by one Andrea, a disciple of Thornhill, who died about the same time at Paris.

In forming a just estimate of the talents of Thornhill, it is requisite to balance the extreme praise which was bestowed upon the Art, as applied by him, with the general disesteem into which it has now universally fallen. He was our best native painter, who could describe history or allegory upon an extensive surface. But as no works upon canons, like those of Rubens, were attempted by him, he does not enter into that class of painters, even as an imitator. He knew nothing of the Italian schools of painting, nor had ever seen their best examples, and probably formed himself entirely upon Le Brun, in the zenith of his fame when he visited France, as a young student.

Pilkington who had learned his panegyrics in the foreign biography of painters, gives an opinion, to which modern critics will not subscribe. "His genius was well adapted to historical and allegorical compositions; he possessed a fertile and fine invention; and he sketched his thoughts with great ease, freedom and spirit. He excelled also equally in portrait, perspective and architecture; shewed an excellent taste in design; and had a firm and free pencil. Had he been so fortunate as to have studied at Rome and Venice, to acquire greater correctness, at the one, and a more exact knowledge of colouring at the other, no artist among the moderns might perhaps have been his superior. Nevertheless, he was so eminent in many parts of his profession, that he must for ever, be ranked among the first painters of his time."

Highmore (the painter) who knew him well, asserts in his letters, published in the *Gent. Mag.* that he was very ignorant of drawing, and was totally incompetent, when he attempted the human figure, in a constrained posture. He says, that in

ROBERT BROWN

was a disciple of Thornhill, and worked under him on the cupola of St. Paul's.* Setting up for himself, he was much employed in decorating several churches in the city, being admired for his skill in painting crimson curtains, apostles, and stories out of the New Testament. He painted the altar-piece of St. Andrew Undershaft, and the spaces between the gothic arches in *chiaro scuro*. In the parish church of St. Botolph, Aldgate, he painted the transfiguration for the altar; in St. Andrew's, Holborn, the figures of St. Andrew and St. John, and two histories on the sides of the

these emergencies, Thornhill always applied to Thomas Gibson, who sketched the outline for him.

He did not however fail of his due meed of poetical incense.

“ Had I thy skill, late times should understand,

How Raffaele's pencil lives, in Thornhill's hand.

Much praise I owe thee, and much praise would pay;

But thy own colours have forestalled my lay.”

Young.]

* [Highmore relates an anecdote of Brown, when engaged with Thornhill in this undertaking. They worked together upon a scaffold which was an open one. Thornhill had just completed the head of the Apostle, and was retiring backwards in order to survey the effect, heedless of the imminent danger as he had just reached the edge. Brown, not having time to warn him, snatched up a pencil, full of colour, and dashed it upon the face. Thornhill, enraged, ran hastily forward, exclaiming, Good God! what have you done? I have only saved your life! was the satisfactory reply.]

organ. In the chapel of St. John at the end of Bedford-row, he painted St. John the Baptist and St. John the Evangelist, and even two signs that were much admired, that for the Paul's head tavern in Cateaton-street, and the Baptist's head at the corner of Aldermanbury. Correggio's sign of the muleteer is mentioned by all his biographers. Brown, I doubt, was no Correggio.

— BELLUCCI,

an Italian painter of history, arrived here in 1716, from the court of the Elector Palatine. In 1722 he finished a cieling at Buckingham-house, for which the Duchesss paid him 500*l*. He was also employed on the chapel of Canons, that large and costly palace of the Duke of Chandos, which by a fate as transient as its founder's, barely survived him, being pulled down as soon as he was dead; and, as if in mockery of sublunary grandeur, the scite and materials were purchased by Hallet the cabinet-maker.* Though Pope was too grateful

* [The magnificent mansion at Canons was begun in 1712, and after the death of its founder, taken down, and the materials dispersed by auction in 1747. Singularly prophetic, (for the demolition was effected, only three years after the Poet's death,) were the concluding verses of Pope's Epistle on Taste.

Another age shall see the golden ear
 Imbrown the slope and nod on the parterre
 Deep harvests bury all his pride has plann'd,
 And laughing Ceres reassume the land.

to mean a satire on Canons, while he recorded all its ostentatious want of taste, and too sincere to have denied it, if he had meant it,* he might

To prove how frequently such a fate has recurred in this kingdom, to short-lived magnificence, it will be barely necessary to mention mansions of the greatest extent and sumptuousness which have been erected, levelled with the ground, and the materials of them dispersed, since the commencement of the last century.

Eastbury, Dorset. Horseheath, Cambridgeshire. Moor Park, Herts. the wings and colonnade which formed the greater part. Bedford House, London. Blackheath, Kent. Wansted, Essex. Gunnersbury, Middlesex. Carleton House, London. Fonthill Abbey, Wilts.

There is scarcely a county in England which does not furnish similar instances of the destruction of the once splendid residences of the Nobility and Gentry—not merely to rebuild them. How many more are “left untended to a dull repose!”]

* [Dr. Johnson, who had many opportunities of investigating the charge of Pope's ingratitude to the Duke of Chandos, expresses the following opinion in his *Lives of the Poets*, Pope p. 113. “The receipt of a thousand pounds Pope publicly denied; but from the reproach which the attack upon a character so amiable brought upon him, he tried all means of escaping. The name of Cleland was again employed in an apology by which no man was satisfied, and he was at last reduced to shelter his temerity behind dissimulation, and endeavour to make that disbelieved, which he had never the confidence openly to deny. He wrote an exculpatory letter to the Duke, which was answered with great magnanimity, as by a man who accepted his excuse, without believing his professions.” “It is a remarkable circumstance, that Warburton, in his first edition of Pope's works, admits the application of his satire to Canons, by observing upon this passage, that “had the poet lived only three years longer, he had seen his pro-

without blame have moralized on the event in an epistle purely ethic, had he lived to behold its fall and change of masters.

Bellucci executed some other works which Vertue does not specify; but being afflicted with the gout, quitted this country, leaving a nephew who went to Ireland, and made a fortune by painting portraits there.

BALTHAZAR DENNER,

Born 1685, Died 1747.

of Hamburgh, one of those laborious artists, whose works surprize rather than please, and who could not be so excellent if they had not more patience than genius, came hither upon encouragement from the King, who had seen of his works at Hanover* and promised to sit to him, but Denner

phesy fulfilled. In a future edition, as if anxious to explain away what, upon consideration, he thought might confirm a charge not creditable to his friend, he alters his observation, thus, that "he (Pope) would have seen his *general* prophecy against all ill-judged magnificence, displayed in a very particular instance." *Lyson's Env. of Lond.* v. iv. p. 408, n.]

* [The admiration which Denner's peculiar talent procured for him in Germany, unequalled by any other painter, of elaborate finishing and exact representation of the human skin, occasioned a rivalship, both with respect to employment and reward, among the princes of that country. His visit to London was shortened, says *Descamps*, (t. iv. p. 256,) "parce qu'il ne put supporter l'odeur du charbon de terre." The Emperor Charles VI gave him for his head, or rather face of an old woman, and for which he had refused 500*l.* in London, the

succeeding ill in the pictures of two of the favourite German ladies, he lost the footing he had expected at court: his fame however rose very high on his exhibiting the head of an old woman, that he brought over with him, about sixteen inches high, and thirteen wide, in which the grain of the skin, the hairs, the down, the glassy humour of the eyes, were represented with the most exact minuteness. It gained him more applause than custom, for a man could not execute many works who employed so much time to finish them. Nor did he even find a purchaser here; but the emperor bought the picture for six hundred ducats. At Hamburgh he began a companion to it, an old man, which he brought over and finished here in 1726, and sold like the former. He painted himself, his wife and children, with the same circumstantial detail, and a half-length of himself, which was in the possession of one Swarts, a painter, totally unknown to me. He resolved however, says Vertue, to quit this painful practice and turn to a bolder and less finished style; but

large sum of 5875 florins, and placed it in a cabinet of which he always kept the key himself. His frequent journeys and migrations are particularised by *Descamps*, but his great patron was Christian VI. of Denmark. The Empress of Russia offered him 1000 ducats, and to defray the expences of his journey, if he would come to her court—which he refused to accept. His most laboriously minute manner has been frequently imitated by German artists; but in England, his genuine works are most rare.]

whether he did or not is uncertain. He left England in 1728. The portrait of John Frederic Weickman of Hamburgh, painted by Denner, is said to be in the Bodleian Library at Oxford.*

FRANCIS [PAUL] FERG,

Born 1689, Died 1740.

born at Vienna in 1689, was a charming painter, who had composed a manner of his own from † various Flemish painters, though resembling Pollenburgh most in the enamelled softness and mellowness of his colouring: but his figures are greatly superior; every part of them is sufficiently finished, every action expressive ‡ He painted small landscapes, fairs, and rural meetings, with the most agreeable truth; his horses and cattle are not inferior to Wouvermans, and his buildings and distances seem to owe their respective softness to the intervening air, not to the pencil.

* [The portrait is there, but certainly not by Denner.]

† Hans Graf, Orient, and lastly Alex. Thiele, painter of the Court of Saxony, who invited him to Dresden, to insert small figures in his landscapes. Ferg thence went into Lower Saxony and painted for the Duke of Brunswick, and for the gallery of Saltzdahl.

‡ [His pictures are scarce and much esteemed: in Bishop Newton's Collection, there were four, which he most highly valued, small and upon copper, as are the greater number of his pictures. At Dr. Newton's sale in 1788. "The journey of Our Saviour to Emaus," only 1 foot 2 inches by 1 foot six, was sold for thirty guineas.]

More faithful to nature, than Denner, he knew how to omit exactness, when the result of the whole demands a less precision in parts. This pleasing artist passed twenty years here, but little known, and always indigent, unhappy in his domestic, he was sometimes in prison, and never at ease at home, the consequence of which was dissipation. He died suddenly in the street one night, as he was returning from some friends, about the year 1738, having not attained his fiftieth year.* He left four children.

THOMAS GIBSON,

a man of a most amiable character, says Vertue, had for some time great business, but an ill state of health for some years interrupted his application, and about 1730 he disposed of his pictures privately amongst his friends.† He not long after removed to Oxford, and I believe practised again in London. He died April 28, 1751, aged about seventy-one. Vertue speaks highly of his integrity and modesty, and says he offended his contemporary artists by forbearing to raise his prices; and adds, what was not surprising in such conge-

* [It was asserted that he was found dead at the door of his lodging, exhausted by cold, want and misery, to such a degree that it seemed as if he had wanted strength to open the door of his wretched apartment. *Descamps.*]

† [He corrected the outlines of many of Thornhill's sketches for his large pictures.]

nial goodness, that of all the profession Gibson was his most sincere friend.

[THOMAS] HILL

was born in 1661, and learned to draw of the engraver Faithorne. He painted many portraits, and died at Mitcham in 1734,*

P. MONAMY,

a good painter of sea-pieces, was born in Jersey, and certainly from his circumstances or the views of his family, had little reason to expect the fame he afterwards acquired, having received his first rudiments of drawing from a sign and house-painter on London-bridge. But when nature gives real talents, they break forth in the homeliest school. The shallow waves that rolled under his window taught young Monamy what his master could not teach him, and fitted him to imitate the turbulence of the ocean. In Painter's-hall is a large piece by him, painted in 1726. He died at his house in Westminster the beginning of 1749.

JAMES VAN HUYSUM,

brother of John, that exquisite painter of fruit

* [Mr. W. had surely not seen one of the most impressive portraits in the Bodleian Gallery, of Humphry Wanley, Lord Oxford's librarian, by Hill.—mezzotinted by Smith.]



P. Stubby, pinx^t

S. Freeman, sculp^t

PETER MONAMY.

LONDON
Published by John Major, 30, Fleet Street.
Oct^r 16th 1827.

and flowers, came over in 1721, and would have been thought a great master in that way, if his brother had never appeared.* 'Old Baptist had more freedom than John Huysum, but no man ever yet approached to the finishing and roundness of the latter. James lived a year or two with Sir Robert Walpole at Chelsea, and copied many pieces of Michael Angelo Caravaggio, Claud Lorrain, Gaspar, and other masters, which are now over the doors and chimnies in the attic story at Houghton; but his drunken dissolute conduct occasioned his being dismissed.

JAMES MAUBERT

distinguished himself by copying all the portraits he could meet with of English poets, some of which he painted in small ovals.† Dryden, Wycherley, Congreve, Pope, and some others, he painted from the life. He died at the end of 1746. Vertue says he mightily adorned his pictures with flowers, honey-suckles, &c.

— PESNE,

a Parisian, who had studied at Rome, and been

* [*Descamps*, t. iv. p. 331, gives equal praise to both these brothers. He copied the works of John Van Huysum so exactly that they were sold for 40 and 50 guineas a pair, and increased in price as his brother's originals did. He likewise composed, himself, most beautifully.]

† [At Strawberry-Hill is a small whole length of Dryden.]

painter to the King of Prussia, grandfather of the present King. He came hither in 1724, and drew some of the Royal Family, but in the gawdy style of his own country, which did not at that time succeed here.

JOHN STEVENS,

a landscape-painter, who chiefly imitated Vandiest, painted small pictures, but was mostly employed for pieces over doors and chimnies. He died in 1722.

JOHN SMIBERT,

of Edinburgh, was born about 1684, and served his time with a common house-painter; but eager to handle a pencil in a more elevated style, he came to London, where however for subsistence he was forced to content himself at first with working for coach-painters. It was a little rise to be employed in copying for dealers, and from thence he obtained admittance into the academy. His efforts and ardour at last carried him to Italy, where he spent three years in copying portraits of Raphael; Titian, Vandyck, and Rubens, and improved enough to meet with much business at his return. When his industry and abilities had thus surmounted the asperities of his fortune, he was tempted against the persuasion of his friends to embark in the uncertain but amusing scheme of the famous Dean Berkeley, afterwards Bishop of

Cloyne, whose benevolent heart was then warmly set on the erection of an universal college of science and arts in Bermudas, for the instruction of heathen children in christian duties and civil knowledge. Smibert, a silent and modest man, who abhorred the finesse of some of his profession, was enchanted with a plan that he thought promised him tranquillity and honest subsistence in a healthful Elysian climate,* and in spite of remonstrances engaged with the Dean, whose zeal had ranged the favour of the court on his side. The king's death dispelled the vision. Smibert however, who had set sail, found it convenient or had not resolution enough to proceed, but settled at Boston in New England, where he succeeded to his wish, and married a woman with a considerable fortune, whom he left a widow with two children in March 1751. A panegyric on him, written there, was printed here in the Courant, 1730. Vertue, in whose notes I find these particulars, mentions another painter of the same

* One may conceive too how a man so devoted to his art, must have been animated, when the Dean's enthusiasm and eloquence painted to his imagination a new theatre of prospects, rich, warm, and glowing with scenery, which no pencil had yet made cheap and common by a sameness of thinking and imagination. As our disputes and politics have travelled to America, is it not probable that poetry and painting too will revive amidst those extensive tracts as they increase in opulence and empire, and where the stores of nature are so various, so magnificent, and so new?

country, one Alexander Nesbitt of Leith, born in 1682, but without recording any circumstances relative to him.

— TREVETT

was a painter of architecture and master of the company of painter-stainers, to whose hall he presented one of his works. He painted several views both of the inside and outside of St. Paul's, intending to have them engraved, for which purpose Vertue worked on them some time; but the design was never compleated. He began too a large view of London, on several sheets, from the steeple of St. Mary Overy, but died in 1723.

HENRY TRENCH

was a cotemporary of Kent, and gained a prize in the academy of St. Luke at Rome, at the same time. Trench was born in Ireland, but studied many years in Italy, and for some time under Gioseppe Chiari. Returning to England, he professed painting history, but not finding encouragement, went back to Italy and studied two years more. He came over for the last time in 1725, but died the next year, and was buried at Paddington.

PETER TILLEMANS



not only distinguished himself above most of his competitors, but, which is far more to his honour, has left works that sustain themselves even in* capital collections. He was born at Antwerp,† and made himself a painter, though he studied under very indifferent masters. In 1708 he was brought to England, with his brother-in-law Casteels, by one Turner, a dealer in pictures; and employed by him in copying Bourignon and other masters, in which he succeeded admirably, particularly Teniers, of whom he preserved all the freedom and spirit. He generally painted landscapes with small figures, sea-ports and views;‡ but when he came to be known, he was patro-

* His view of Chatsworth hangs among several fine pictures at Devonshire-house, and is not disgraced by them.

† His father was a diamond-cutter.

‡ [One of his best works is a view from Richmond-hill, in the possession of Mr. Cambridge, of Twickenham.]

nized by several men of quality; and drew views of their seats, huntings, races, and horses in perfection. In this way he was much employed both in the west and north of England, and in Wales, and drew many prospects for the intended history of Nottinghamshire by Mr. Bridges. He had the honour of instructing the late Lord Byron,* who did great credit to his master, as may be seen by several of his Lordship's drawings at his beautiful and venerable seat at Newstede-abbey in Nottinghamshire, and where Tillemans himself must have improved amidst so many fine pictures of animals and huntings.† There are two long prints of horses and hunting designed and etched by him, and dedicated to his patrons, the Duke of Devon-

* [Several coloured sketches, which were drawn by Tillemans, and the copies by William Lord Byron, when his pupil, are now in the possession of Captain R. Byron, R. N. his Lordship's grandson. He has likewise a view in oil, of the Abbey and Lake at Newsted, a large picture by the same artist. The Rev. R. Byron, Rector of Houghton-le-Spring, Durham, a son of the abovementioned Lord Byron, and his sister, Lady Carlisle, copied the etchings of Rembrandt in a masterly style. The well-known "three trees," have been so well imitated by Mr. Byron, that the print has deceived the connoisseurs, and Lady Carlisle's etchings from Italian masters were highly coveted, as having never been published, by the collectors of that day. *Granger*, v. iv. 140, n. *Royal and Noble Authors*, *Edit. Park*, v. iv. p. 363. "Isabella Byron, Countess of Carlisle."]]

† These have since been sold by auction. There is a very scarce print of John West, first Earl of Delawarre, from a drawing by that Lord Byron.

shire and Lord Byron. With Joseph Goupy he was prevailed upon to paint a set of scenes for the opera, which were much admired. After labouring many years under an asthma, for which he chiefly resided at Richmond, he died at Norton* in Suffolk December 5, 1734, at about the fiftieth year of his age.

JOHN VANDREBANK,

a painter much in fashion in the reigns of the two last kings, is said by Vertue to be an Englishman (though by his name at least of foreign extraction) and to have attained his skill without any assistance from study abroad. Had he not been careless and extravagant, says my author, he might have made a greater figure than almost any painter this nation had produced; so bold and free was his pencil and so masterly his drawing.† He died of a consumption when he was not above forty-five, in Hollis-street, Cavendish-square, December 23, 1739. John Vandrebanks gave the designs of a set of plates for Don Quixote. He had a brother of the same profession; and a cousin, called

* In the house of Dr. Macro, by whom he had been long employed. He was buried in the church of Stow-Langtoft. *Brit. Topogr.* vol. ii. p. 38.

† [In 1735, he made drawings for Lord Carteret's edition of Don Quixote which were engraved by Vandergutch. Hogarth's designs were paid for, but rejected, and were likewise afterwards engraved. *Nichols.*]

SAMUEL BARKER,

whom he instructed in the art, but who having a talent for painting fruit and flowers, imitated Baptist, and would probably have made a good master, but died young in 1727.

PETER VAN BLEECK,

came into England in 1723, and was reckoned a good painter of portraits. There is a fine mezzotinto, done in the following reign, from a picture which he painted of those excellent comedians, Johnson and Griffin, in the characters of Ananias and Tribulation, in the Alchymist. I have mentioned Johnson in this work before, as the most natural actor I ever saw. Griffin's eye and tone were a little too comic, and betrayed his inward mirth, though his muscles were strictly steady. Mr. Weston is not inferior to Johnson in the firmness of his countenance, though less universal, as Johnson was equally great in some tragic characters. In Bishop Gardiner he supported the insolent dignity of a persecutor; and compleatly a priest, shifted it in an instant to the fawning insincerity of a slave, as soon as Henry frowned. This was indeed history, when Shakespeare wrote it, and Johnson represented it. When we read it in fictitious harangues and wordy declamation, it is a tale told by a pedant to a school-boy. Vanbleeck died July 20, 1764.

[HEROMAN] VANDERMIJN,

Born 1684, Died 1741,

another Dutch painter, came over recommended by Lord Cadogan the general, and in his manner carried to excess the laborious minuteness of his countrymen; faithfully imitating the details of lace, embroidery, fringes, and even the threads of stockings. Yet even this accuracy in artificial trifles, which is often praised by the people as *natural*, nor the protection of the court, could establish his reputation as a good master; though perhaps the time he wasted on his works, in which at least he was the reverse of his slatternly cotemporaries, prevented his enriching himself as they did. In history he is said to have had greater merit. He was more fortunate in receiving 500*l.* for repairing the paintings at Burleigh. The Prince of Orange sat to him, and he succeeded so well in the likeness, that the late Prince of Wales not only sent for him to draw his picture, but prevailed on his sister the Princess of Orange to draw Vandermijn's; for her Royal Highness, as well as Princess Caroline, both honoured the art by their performances in crayons. This singular distinction was not the only one Vandermijn received; George the first, and the late King and Queen, then Prince and Princess, answered for his son, a hopeful lad, who was lost at the age of

sixteen, by the breaking of the ice as he was skating at Marybone, at the end of the great frost in 1740. Vandermijn had a sister called Agatha, who came over with him, and painted fruit, flowers and dead fowls. I do not find in what year he died.*

ENOCH ZEEMAN.

Vertue has preserved few anecdotes of this painter, whom I remember in much business. His father and three brothers followed the same profession; one of them in water-colours; but Enoch was

* [There are several particular facts mentioned by *Descamps*, (t. iv. p. 245), which are worthy of insertion. In 1718, when at Paris, he was noticed by the celebrated Coypel, who very liberally recommended the Duke of Orleans to purchase some of his pictures. Vandermijn defeated this kindness by the enormous price which he set upon them. The best of them, when packed up to be returned to Antwerp, was spoiled by a nail, and the mistaken artist reduced to despair. A Mr. Burroughs, a rich English merchant found him there, and employed him upon a family picture, which induced him to bring the painter to England, and he received an ample patronage from the Duke of Chandos and from Sir Gregory Page, no less than from the Court, where a princess condescended to sketch his likeness. For Sir Gregory, he painted a visit from that opulent knight to his mother. He is represented in the act of descending from his coach, and the lady looking down from a window. This picture delighted the city, as the subject was perfectly intelligible. Vandermijn married imprudently, and was in constant difficulty, for he was equally rapacious and extravagant. He died in 1741, leaving eight children, seven of whom were painters—but probably of a very humble rank, in art, excepting Franc Vandermijn, who is mentioned by *Edwards*.]



Sicpe pina?

W. Radson fecit.

ENOCH ZIEEMAN.

LONDON;
Published by John Major, 50 Fleet Street.
Oct 15, 1827.

most in fashion.* At nineteen he painted his own portrait in the finical manner of Denner, and executed the heads of an old man and woman in the same style afterwards. He died suddenly in 1744, leaving a son, called Paul, who followed the same profession. Isaac Zeeman, brother of Enoch, died April 4, 1751, leaving also a son who was a painter.

[ANTOINE] WATTEAU.



Born 1684; Died 1721.

England has very slender pretensions to this original and engaging painter; he having come hither only to consult Dr. Meade, for whom he

* [At Noseley in Leicestershire is a full length, by him, of Caranus, a Swede, 27 years old, and seven feet ten inches high, who exhibited himself at the King's Theatre, London, in 1734.]

painted two pictures, that were sold in the Doctor's collection.* The genius of Watteau resembled that of his countryman d'Urfé; the one drew and the other wrote of imaginary nymphs and swains, and described a kind of impossible pastoral, a rural life led by those opposites of rural simplicity, people of fashion and rank. Watteau's shepherdesses, nay, his very sheep, are coquet; yet he avoided the glare and clinquant of his countrymen; and though he fell short of the dignified grace of the Italians, there is an easy air in his figures, and that more familiar species of the graceful which we call genteel. His nymphs are as much below the forbidding majesty of goddesses, as they are above the hoyden awkwardness of country-girls. In his halts and marches of armies, the careless slouch of his soldiers still retain the air of a nation that aspires to be agreeable as well as victorious.

But there is one fault of Watteau, for which till lately I could never account. His trees appear as unnatural to our eyes, as his figures must do

† [The subjects of these pictures, a "Pastoral Conversation," (2-feet by 2-feet-6 inches,) and "a Company of Italian Comedians," of the same size. The first mentioned was sold for forty, and the other for fifty guineas. Dr. Mead, who had paid him for them, even still more liberally, received him into his house, and restored him to temporary health. There are two of his best performances in the Dulwich gallery. His genius likewise led him to caricature. The late Mr. C. Rogers had two coloured drawings of a painter and a sculptor personified by monkies. These have been twice engraved.]

to a real peasant who had never stirred beyond his village. In my late journies to Paris the cause of this grievous absurdity was apparent to me, though nothing can excuse it. Watteau's trees are copied from those of the Tuilleries and villas near Paris; a strange scene to study nature in! There I saw the originals of those tufts of plumes and fans, and trimmed-up groves, that nod to one another like the scenes of an opera. Fantastic people! who range and fashion their trees, and teach them to hold up their heads, as a dancing-master would, if he expected Orpheus should return to play a minuet to them.

ROBERT WOODCOCK,

of a gentleman's family, became a painter by genius and inclination. He had a place under the government, which he quitted to devote himself to his art, which he practised solely on sea-pieces. He drew in that way from his childhood, and studied the technical part of ships with so much attention, that he could cut out a ship with all the masts and rigging to the utmost exactness. In 1723 he began to practise in oil, and in two years copied above forty pictures of Vandewelde. With so good a foundation he openly professed the art, and his improvements were so rapid that the Duke of Chandos gave him thirty guineas for one of his pieces. Nor was his talent for music less remarkable. He both played on the hautboy

and composed, and some of his compositions in several parts were published. But these promising abilities were cut off e'er they had reached their maturity, by that enemy of the ingenious and sedentary, the gout. He died April 10, 1728, in the thirty-seventh year of his age, and was buried at Chelsea.

ISAAC WHOOD

painted portraits in oil, and in black-lead on vellum, chiefly profiles. He was patronized by Wriothesley Duke of Bedford, and has left several of his works at Woburn-abbey.* He died in Bloomsbury-square, February 24, 1752, aged sixty three. He was remarkable for his humour, and happy application of passages in Hudibras.

— VOGELSANG,

of what country I know not, was a landscape-painter, who went to Ireland, where he had good business; but leaving it to go to Scotland, was not equally successful, and returned to London. These are all the traces I find of him in Vertue's notes.

— ZURICH,

of Dresden, was son of a jeweller, who bred him

* [His portraits were equal to those, by any contemporary painter. He was reduced to penury, by the expences of an interminable chancery suit, for an estate which had been devised to him. *Edwards.*]

to his own business, but giving him some instructions in drawing too, the young man preferred the latter, and applied himself to miniature and enamelling. He studied in the academy of Berlin, and came to England about 1715, where he met with encouragement, though now forgotten, and obscured by his countryman that second Petitot, Zincke, whom I shall mention in the next reign. Zurich died about Christmas 1735, in the fiftieth year of his age, and was buried near the Lutheran church in the Savoy, leaving a son about twelve years old. Frederic Peterson was an enameller about the same time, and died in 1729.

CHRISTIAN RICHTER,

son of a silversmith at Stockholm, came over in 1702 and practised in oil, chiefly studying the works of Dahl, from which he learned a strong manner of colouring, and which he transplanted into his miniatures, for which he is best known. In the latter part of his life he applied to enamelling, but died before he had made great proficiencie in that branch, in November, 1732, at about the age of fifty. He had several brothers, artists, one a medallist at Vienna, and another at Venice, a painter of views. Richter was member of a club with Dahl and several gentlemen, whose heads his brother modelled by the life, and from thence made medals in silver. I mention this as it may explain to collectors the origine of those medals,

when they are met with. Sir William Rich, Grey Neville, and others, were of the club, and I think some foreign gentlemen.

JACQUES ANTOINE ARLAUD



was born at Geneva, May 18, 1668, and was designed for the church, but poverty obliged him to turn painter. At the age of twenty he quitted Geneva, worked at Dijon, and from thence repaired to Paris, where, succeeding in miniature, he was approved of by the academy and countenanced by the king. The regent admired him still more—I am almost afraid to repeat what follows, so much exaggeration seems to have been mixed with the account.* Having copied a Leda,

* [He sent his own portrait, with the Leda introduced, to the Gallery at Florence. See *Sketch of the Life of Correggio*, 1823, 8vo. p. 111.]

my author says from a basrelief of Angelo, I rather suppose it was the famous Leda of Correggio destroyed by the bigotry of the regent's son, all Paris was struck with the performance. The Duc de la Force gave twelve thousand livres for it, but the Duke being a sufferer by the Mississippi [probably before the picture was paid for] restored it to Arlaud, with 4000 livres for the time he had enjoyed it.* In 1721 Arlaud brought this chef d'œuvre to London, but would not sell it—but sold a copy of it, says the same author, for six hundred pounds sterling. This fact is quite incredible. The painter was at least so much admired, that he received many presents of medals, which are still in the library of Geneva. But poor Leda was again condemned to be the victim of devotion—in 1738 Arlaud himself destroyed her in a fit of piety, yet still with so much parental fondness, that he cut her to pieces anatomically. This happened at Geneva. Mons. de Champeau, then resident there from France, obtained the head and one foot of the dissected; a lady got an arm. The Comte de Lautrec, then at Geneva, and not quite so scrupulous, rated Arlaud for demolishing so fine a work. The painter died May 25, 1743. These particularities are extracted from the poems

* [He had been recommended by the Princess Palatine to Q. Caroline, then Princess of Wales, whose portrait procured for him the patronage of the nobility, and very ample remuneration. He may be ranked among the rich painters.]

of Mons. de Bar, printed at Amsterdam in three volumes, 1750. In the third volume is an ode on the Leda in question. Vertue speaks incidentally of the noise this picture made in London, but says nothing of the extravagant price of the copy. The Duchess of Montagu has a head of her father when young, and another of her grandfather the great Duke of Marlborough, both in water-colours by Arlaud.* The celebrated Count Hamilton wrote a little poem to him on his portrait of the Pretender's sister.† See his works, vol. iv. p. 279.

MRS. HOADLEY,

whose maiden name was Sarah Curtis, was disciple of Mrs. Beal, and a paintress of portraits by profession, when she was so happy as to become the wife of that great and good man, Dr. Hoadley, afterwards Bishop of Winchester.‡ From that

* [Now in the Collection of the Duchess of Buccleugh.]

† [These verses have been attributed by *Descamps*, v. iv. p. 118, to another occasion—to the portrait of Caroline Princess of Wales, afterwards Queen of England. They are worthy of the lively author of the *Memoires de Grammont*, and conclude

—“ Mais si l'art avoit la puissance
De faire aller la ressemblance,
Aussi loin qu'elle peut aller ;
Il faut exprimer ses graces dans la danse,
Il faudroit la faire parler.”

‡ [The portrait of the Bishop of Winton, by Sarah Curtis, his second wife, is in the Archbishop's dining-room at Lambeth.]

time she only practised the art for her amusement ; though if we may judge of her talents by the print from her portrait of Whiston, the art lost as much as she gained—but ostentation was below the simplicity of character that enobled that excellent family. She died in 1743. In the library at Chatsworth, in a collection of poems is one addressed by a lady to Mrs. Sarah Hoadley on her excellent painting.

REMARKS.

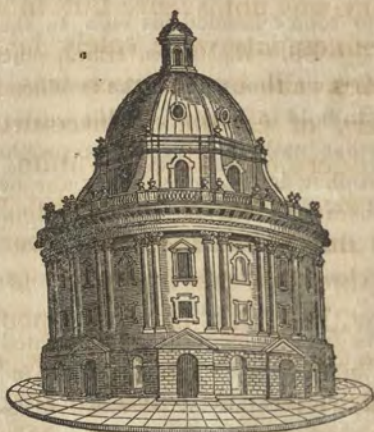
A single century had effected a decline of the Art of Painting in this country, which can be truly ascertained by comparison only,—in History, from Rubens to Thornhill—in Portrait, from Vandyck to Jervas.

The cause cannot be fairly attributed to the want of competent reward, for sums of money were paid for allegories upon ceilings and staircases, and for portraits, in the reigns of Queen Anne and her successor, equivalent to any that were received by the predecessors of these inferior painters. But in fact, the art itself was not so well understood, or so scientifically or perfectly practised ; the knowledge of its principles was possessed by very few, who did practise it ; and a taste prevailed among the noble and opulent individuals in society, to collect the works of foreign masters, rather than to encourage those of our own nation. Their ambition to excel in the higher branches of art, was chilled and checked by invidious comparison. Taste in painting was not then cultivated nor taught to men of polite literature, by the numerous essays concerning its theory, which the better informed connoisseurs have given to the present age. Some attempt indeed was made (but

without success as to its intended purpose) in 1711 ; to give academic instruction to the profession, by a few artists, with Sir Godfrey Kneller at their head. And, when the application for a national establishment was proposed to Government by Sir James Thornhill, in 1724, and refused, he commenced an academy in his own house, equally limited in number and duration. The Essays of Richardson, founded upon a just feeling and extensive knowledge, contributed much to form the judgment and correct the taste of those who studied them critically ; notwithstanding, the almost exclusive employment of portrait painting, rendered higher acquirements in art, of comparatively little value to themselves. The public were at that period unprepared to judge of any thing, saving the likeness, which they naturally considered as the true test of the painter's talent. They were implicitly influenced by the praise which any painter could gain from the popular poets of that day. When the poets and painters became intimate friends, candour must allow that there was an abundance of reciprocal flattery. Kneller owed much of his success, and Jervas all of it, to Popé ; who repaid him in turn by a sentimental likeness, from which the actual deformity of the poet could never have been known to posterity. The most severe satirists, it is obvious to remark, are not always the most honest or wise panegyrists. Pope was so ignorant of classical art, and the costume of the ancients, as to have consulted Kneller respecting the figures to be introduced in the representation of the Shield of Achilles, for his translation of the Iliad.

Fuseli, in his second lecture, marks the decline of Painting with his enthusiastic and vigorous pencil. " Charles II. with the Cartoons in his possession, and with the magnificence of Whitehall before his eyes, suffered Verrio to contaminate the walls of his palaces ; or degraded Lely to paint the Cymons and Iphigenias of his court ; whilst the manner of Kneller swept completely away, what might yet be left of taste under his successors. Such was the equally contemptible and deplorable state of English art, till the genius of Reynolds first

rescued his own branch from the mannered depravation of foreigners, and soon extended his view to the higher departments of art." p. 98. *Richardson* triumphantly anticipates a contrast to his own times; and the eminence which Britain was destined to hold in Europe, in the scale of modern art, above most other nations. "I am no prophet (says he) nor the son of a prophet, but in considering the necessary concatenation of causes and effects, and in judging by some few visible links of the chain, I feel assured, that if ever the true taste of the ancients revives in full vigour and purity, it will be in England." Of the value of *Richardson's* work, a just estimate may be formed by an anecdote related by *Dr. Johnson, in his Life of Cowley*. "True genius is a mind of large general powers, accidentally determined to some particular direction. Sir Joshua Reynolds, the great painter of the present age, had his first fondness for his art, excited by the perusal of *Richardson's* treatise." Did not this early prepossession in favour of his beloved art, so amply informed and excited, inspire the young artist, with the ambition of becoming one day, the Founder of the British School, both by his practice and his precepts?



Radcliffe Library, Oxon.

CHAPTER II.

Architects, and other Artists in the Reign of George I.

THE stages of no art have been more distinctly marked than those of architecture in Britain. It is not probable that our masters the Romans ever taught us more than the construction of arches. Those, imposed on clusters of disproportioned pillars, composed the whole grammar of our Saxon ancestors. Churches and castles were the only buildings, I should suppose, they erected of stone. As no taste was bestowed on the former, no beauty was sought in the latter. Masses to resist, and uncouth towers for keeping watch, were all the conveniencies they demanded. As

even luxury was not secure but in a church, succeeding refinements were solely laid out on religious fabrics, till by degrees was perfected the bold scenery of Gothic architecture, with all its airy embroidery and pensile vaults. Holbein, as I have shewn, checked that false, yet venerable style, and first attempted to sober it to classic measures; but not having gone far enough, his imitators, without his taste, compounded a mungrel species, that had no boldness, no lightness, and no system. This lasted till Inigo Jones, like his countryman and cotemporary Milton, disclosed the beauties of ancient Greece, and established simplicity, harmony, and proportion. That school however was too chaste to flourish long.* Sir Christopher Wren lived to see it almost expire before him; and after a mixture of French and Dutch ugliness had expelled truth, without erecting any certain style in its stead, Vanbrugh with his ponderous and unmeaning† masses over

* [The excellence and the beauties of the architecture of ancient Greece were then understood, in a very limited degree. In the present age Greece has been literally brought into England by the efforts of the graphic art, in the publications of Athenian Stuart, the Dilettanti Society, and individual travellers. It may be asserted, that Vanbrugh left no legitimate follower of his style or principles in architecture; but his immediate successors in Court favour and employment having been liberated by his example from all the rules of art, invented and practised "all that seemed to be good in their own eyes."]

† [How little does this note of criticism sound in harmony

whelmed architecture in meer masonry. Will posterity believe that such piles were erected in the very period when St. Paul's was finishing?

Vanbrugh's immediate successors had no taste; yet some of them did not forget that there was such a science as regular architecture. Still there was a Mr. Archer, the groom-porter, who built Hethrop,* and a temple at Wrest;† and one Wakefield, who gave the design of Helmsley;‡ each of whom seemed to think that Vanbrugh had delivered the art from shackles, and that they might build whatever seemed good in their own eyes. Yet before I mention the struggles made by the art to resume its just empire, there was a disciple of Sir Christopher Wren that ought not to be forgotten; his name was

NICHOLAS HAWKSMOOR.

At eighteen he became the scholar of Wren, under with those of Messrs. Reynolds, Knight, Price, and others of the modern theory !]

* St. Philip's church at Birmingham, Cliefden-house, and a house at Roehampton, (which as a specimen of his wretched taste may be seen in the Vitruvius Britannicus) were other works of the same person; but the chef d'œuvre of his absurdity was the church of St. John, with four belfrys, in Westminster.

† [Now the seat of the Countess De Grey. The gardens were laid out by Henry, Duke of Kent, and have been since modernized by Brown.]

‡ ["And Helmsley, once proud Buckingham's delight,
Slides to a scrivener, or a city knight."

Pope, Imit. Horace, Sat. 2.]

whom during his life, and on his own account after his master's death, he was concerned in erecting many public edifices. So early as Charles's reign he was supervisor of the palace at Winchester, and under the same eminent architect assisted in conducting the works at St. Paul's to their conclusion. He was deputy-surveyor at the building Chelsea-college, and clerk of the works at Greenwich, and was continued in the same post by King William, Queen Anne, and George the first, at Kensington, Whitehall, and St. James's; and under the latter Prince was first Surveyor of all the new churches and of Westminster-abbey from the death of Sir Christopher, and designed several of the temples that were erected in pursuance of the statute of Queen Anne for raising fifty new churches;* their names are, St. Mary Woolnoth, in Lombard-street; Christ-church, Spital-fields; St. George, Middlesex; St. Anne, Limehouse;† and St. George, Bloomsbury; the steeple of which is a master-stroke of absurdity,

* [The front of the church of St. Mary Woolnoth, with two low towers lately made visible from the street, is an imitation in miniature, of that of St. Sulpice at Paris, by Servandoni.]

† [St. Anne's, Limehouse, was finished in 1724. Hawksmoor has here mixed with the Grecian, a species of architecture, beyond the powers of accurate description. He has evidently repeated his plan in the towers of All Soul's College, Oxford. Limehouse, though so anomalous in a near view, is very picturesque in the distance, particularly, as it forms a termination to the grand colonnade of Greenwich Hospital.]

consisting of an obelisk, crowned with the statue of King George the First, and hugged by the royal supporters. A lion, an unicorn, and a king on such an eminence are very surprising :*

The things, we know, are neither rich nor rare,
But wonder how the devil they got there.

He also rebuilt some part of All-Souls College,† Oxford, the two towers over the gate of which are copies of his own steeple of St. Anne, Limehouse. At Blenheim and Castle-Howard he was associated with Vanbrugh, at the latter of which he was employed in erecting the magnificent mausoleum there when he died.‡ He built several con-

* [The wits of the Jacobite party indulged themselves in many sarcasms upon this extraordinary elevation of the Hanoverian King. Hogarth has likewise introduced the steeple.]

† Dr. Clarke, member for Oxford, and benefactor to that university, built three sides of the square called Peckwater, at Christ-church, and the church of All Saints in the high street there. [Dr. G. Clarke built the Library only—the three sides of the square and the church were designed by Dean Aldrich.]

‡ [This was the earliest instance of sepulchral splendour in England, unconnected with an ecclesiastical building, in which architecture has been called in to the aid of sculpture, by erecting a spacious structure over the ashes of the dead. The idea was originally suggested by the tombs and *columbaria* of the ancient Romans. This example during the last century has been followed, at an almost unlimited expence, in the following instances. At Brocklesby, Lincolnshire, for Lord Yarborough; and at Cobham, in Kent, for the Earl of Darnley, from designs by James Wyatt. At Bow-wood, Wiltshire, there is another upon a much smaller scale, built for Lord Shelburne.]

siderable houses for various persons, particularly Easton Neston in Northamptonshire; restored a defect in the minster of Beverley by a machine of his own invention;* repaired in a judicious manner the west end of Westminster-abbey; and gave a design for the Ratcliffe library at Oxford.† His knowledge in every science connected with his art is much commended, and his character remains unblemished. He died March 25, 1736, aged near seventy. The above particulars are taken from an account of him given in the public papers, and supposed by Vertue to be drawn up by his son-in-law Mr. Blackerby. Many of the encomiums I omit,‡ because this is intended as an

* Of that machine, by which he screwed up the fabric with extraordinary art, there was a print published,

† [The model of this intended structure is now preserved at Ditchley, in Oxfordshire. According to the first idea of the application of Dr. Ratcliffe's legacy, the new library would have been an appendage only to the Bodleian. A very extraordinary communication was designed, by means of a gallery elevated upon a very lofty arcade, imitating a Roman aqueduct or bridge. The plan was fortunately abandoned.]

‡ [Mr. W. in a letter to G. Montagu, Esq. in 1760, mentions that "he had passed four days most agreeably in Oxford, and saw more antique holes and corners than Tom Hearne had in sixty years." This may perhaps furnish us with one reason why, in describing the works of modern architects there, in these anecdotes, he seems to have suspended all inquiry, and consequently has fallen into considerable mistakes. The new quadrangle of All Soul's College was intirely designed by Hawksmoor, who lived to complete it in 1734. The plan had been submitted to Dr. Clarke, who was himself an

impartial register of, not as a panegyric on, our artists. When I have erred on either side, in commending or blaming, I offer but my own judgment, which is authority to nobody else, and ought to be canvassed or set right by abler deci-

architect, but with an imperfect idea of the true gothic style. These towers owe their origin to Dr. Young, who was then a fellow of the college, and had persuaded his patron, Philip Duke of Wharton, to supply the expense. They stand in the second court, and are not connected with gateways; but he gave a plan for a new front, next the High Street, in which were two gateways, never executed.

It is certain, that during the time that Hawksmoor studied under Wren, he availed himself of several of his master's plans, which he afterwards applied, when employed upon his own account. The garden court at New College he is said to have designed with a general idea of a part of Versailles, but more probably of the palace at Winchester; and he is known to have been the sole architect of the new quadrangle of Queen's College, which has likewise a faint resemblance to the Luxembourg; and was probably composed by Wren, during his visit to the French capital. Every thing that Hawksmoor did, is so decidedly inferior to Queen's college; whether his genius runs riot among steeples as at Limehouse and Bloomsbury, or whether it aims at somewhat regular, as at Easton-Neston, that the claim of the real architect may be safely referred to that origine. The Doric elevation of the hall and chapel is grand and harmonious, and worthy of him or Aldrich. The portal through which we enter from the High Street, is not equal to the other parts. From a print by Burghers, it appears that there was a close cupola, as clumsily formed as a bee-hive. After that Q. Caroline, by a benefaction, had merited a statue, the present, which is light and not inelegant, was tenanted by a very disproportioned and ill shaped figure. Hawksmoor gave a plan for a very stately front of Brazenose College.]

sions. Hawksmoor deviated a little from the lessons and practice of his master, and certainly did not improve on them; but the most distinguished architect was*

* [About this period Oxford could boast, among her students, of two eminent architects, who were classically conversant with the science, and who embellished the university with buildings from their own designs, which would have added fame to the most celebrated of their contemporaries in that profession. It is surprising that, as Mr. W. has found a niche in his Temple, for several amateur-painters, he should have recorded one of these architects, in a note only, by attributing to him the genuine works of the other, whom he has, at least, incidentally, mentioned.

HENRY ALDRICH, D. D. Dean of Christchurch in 1689, died 1710. He was a man of true versatile genius, greatly excited and assisted by learning, converse and travel. Having resided for a considerable time in Italy, and associating there with the eminent in architecture and music, his native taste was exalted and rendered excursive through the whole field of the arts. These impressions were not merely local and momentary; for his correct designs have been executed, and his compositions in sacred music are yet daily recited, in our choirs. He gave plans for, and superintended the building of three sides of the Peckwater Court, and the parish church of All Saints, in the High Street, Oxford; and there is sufficient evidence to prove that he was principally consulted respecting the chapel of Trinity College. The garden front of Corpus Christi presents a specimen of his architecture, which for correctness, and a graceful simplicity, is not excelled by any edifice in Oxford. Soon after his return from the continent, he compiled for his own use and that of his students, "*Elementa Architecturæ Civilis ad Vitruvij veterumque disciplinam et recentiorum, præsertim A. Palladij exempla probatiora, concinnata.*" This MS. was acquired, after his death, by his friend, Dr. G. Clarke, and by

JAMES GIBBS,

Born 1683, Buried 1754,

who without deviating from established rules, proved what has been seen in other arts, that

him bequeathed to the library of Worcester College. It was published in 1789, large octavo, with many plates. Sir W. Chambers, in his larger work on the same subject, might have gained many valuable hints from the perusal. He was intimately associated with Dr. Clarke, in similar pursuits, "*qui vivum coluit et amavit*," as he testifies in an inscription which he placed to the Dean's memory, in his cathedral of Christ-church.

GEORGE CLARKE, LL. D. represented the University of Oxford in Parliament, for fifteen sessions, and was a Lord of the Admiralty in the reign of Q. Anne. He designed the Library at Christ-church, and jointly with Hawksmoor, the new towers and quadrangle of All Souls College. It appears from his monument in that chapel, that he was seventy-six years old at his death in 1736; and that he had been a fellow of that society for fifty-six of them. He is styled "*literarum ubique fautor*." — as a practical architect he must yield the palm to Dr. Aldrich. The library at Christ-church was begun in 1716, and proceeded so slowly that it was not covered in before 1738, nor completed as now seen before 1761. The Library of Worcester College, to which he bequeathed his valuable collection of architecture, rose under his inspection.

SIR JAMES BURROUGH, LL. D. was Master of Caius College, and, like Drs. Aldrich and Clarke, who had preceded him by some years, applied himself to the science with singular proficiency. He was consulted respecting the plans of all the public buildings at Cambridge which were erected in his time. The chapel of Clare-hall was rebuilt upon a plan, said to have been entirely of his own design: and although he is apparently indebted to that abovementioned of Trinity College,

OFFICE
HIGHWAY
BRANCH
OPTIC
MATIC



H. Hysing. pinx.

W. H. Worthington. sculpsit.

JAMES GIBBS.

LONDON.

meer mechanic knowledge may avoid faults, without furnishing beauties; that grace does not depend on rules; and that taste is not to be learnt. Virgil and Statius used the same number of feet in their verses; and Gibbs knew the proportions of the five orders as well as Inigo; yet the Banqueting-house is a standard, and no man talks of one edifice of Gibbs.* In all is wanting that harmonious simplicity that speaks a genius—and that is often not remarked till it has been approved of by one. It is that grace and that truth, so much meditated, and delivered at once with such correctness and ease in the works of the ancients, which good sense admires and consecrates, because it corresponds with nature. Their small temples and statues, like their writings, charm every age by their symmetry and graces and the just measure of what is necessary; while pyramids and the ruins of Persepolis, only make the vulgar stare

Oxford, where he has varied, he has given proof of his taste. He has added a rustic basement; omitted the urns with flames, and substituted an octagon, lighted by a cupola, for the tower. The east end of the Senate house, was adopted by Gibbs from his original idea. These are works of merit, and entitle him to be considered as one of a triumvirate of superior architects, who were not within the pale of the profession.

Elevations of all the buildings at Oxford, above noticed, have been engraved by Michael Burghers.]

* [It must be confessed, that there is a certain portion of flippancy mixed up with this criticism—the portico of St. Martin's church has *even now* few equals in London, and forms an honorable exception to this sweeping clause.]

at their gigantic and clumsy grandeur. Gibbs, like Vanbrugh, had no aversion to ponderosity, but not being endued with much invention, was only regularly heavy. His praise was fidelity to rules ; his failing, want of grace.

He was born at Aberdeen in 1683, and studied his art in Italy.* About the year 1720 he became the architect most in vogue, and the next year gave the design of St. Martin's church, which was finished in five years,† and cost thirty-two

* [He studied during several years under P. F. Garroli, a sculptor and architect of considerable merit.]

† [See *Gwilt's* most useful and improved edition of *Sir W. Chambers's "Treatise on Civil Architecture,"* large 8vo. 1826. The Portico of the Pantheon at Rome is evidently the prototype which was followed by Gibbs. The whole is of the Corinthian order ; each of the columns of the Pantheon has a shaft of oriental granite in a single stone forty-two feet high, without the base and capital. Those of St. Martin's are 33 feet 4 inches, including both, and 3 feet 4 inches in diameter. The number is the same in either portico.

Mr. Gwilt gives from the third volume of *Stuart's Athens*, (published by the late ingenious *Willey Reveley*) the comparative measurements of the portico of St. Martin's, and of the Parthenon, in refutation of Sir W. Chambers's assertion, that the whole of the Grecian temple was inferior, in point of size, to the modern church, which in fact is widely erroneous. He then adds, "Artists, who ever saw an antique temple, or ever read Vitruvius, know, that St. Martin's Church, though one of the best in London, is no more than a very inferior imitation of the Greek Prostyle temple, and will not enter into the slightest degree of comparison with the chaste grandeur, the dignified simplicity, and the sublime effect of the Parthenon," p. 116, n.

This creditable specimen of our national architecture, origi-

thousand pounds. His likewise was St. Mary's in the Strand,* one of the fifty new churches, a monument of the piety more than 'of the taste of the nation. The new church at Derby was another of his works; so was the new building at King's College, Cambridge,† and the senate-house there, the

nally environed by mean buildings, has by their removal, been made the termination of a long street, 1826. It was finished just a century ago.]

* [The design for the New Church, in the Strand, was an effort of its architect, in his own opinion, to obviate all censure for want of grace. The chief art in constructing a building of moderate dimensions, is to proportion the decorations to the space they are destined to fill; least by their multiplicity they should encumber, where they intended to adorn. Totally unobservant of this rule, Gibbs indulged a love of finery without elegance; and has crowded every inch of surface with petty decorations. The body of the church, not lofty in itself, is broken into two orders; and the spire is tapered like a Chinese pagoda by a repetition of parts, which are composed of members of Roman architecture. For the propriety of this building, in particular, some advocates are found, who contend that no structure could have been designed, better calculated to obviate the allowed difficulties of the situation, by which grand masses were absolutely precluded; and that the minuter ornaments were necessarily resorted to, in order to produce any effect.]

† [One of the first buildings completed by Gibbs, in point of time, was at King's College, Cambridge. The diminutive Doric portico is certainly not a happy performance, either in the idea, or the execution. Such an application of the order would not occur in a pure and classic instance. We should, in candour, allow the necessity of rendering so many small apartments commodious; and the difficulty of erecting a building of sufficient size, without breaking the surface into so many

latter of which was not so bad as to justify erecting the middle building in a style very dissonant. The Ratcliffe library* is more exceptionable,† and

perforations, in rows or stories, by which simplicity or variety are absolutely excluded. It is 101 feet by 42, and 32 feet high, and the new building at King's College is 236 by 46, with an height to the parapet of fifty feet.]

* At the opening the library, 1749, Gibbs was complimented by the University with the degree of Master of Arts.

† [The Ratcliffe Library is of a circular form, and rises in the centre of an oblong square of 370 feet only, by 110, with a cupola 140 feet high, and 100 feet in diameter. As it does not rest upon the walls of the rotunda, but is propped by conspicuous buttresses, instead of being composed of a peristyle, as the great examples of that description of structure generally are, it appears as if sinking from its intended elevation. Buttresses of an ogee form, are introduced indeed by Mansart, in his celebrated cupola of the Invalides at Paris, but they are merely a constituent, and not a prominent part. The double Corinthian columns are accurately proportioned; and if the intermediate spaces, instead of being so often perforated, had been occupied by windows, copied from those at Whitehall, some dignity of ornament had been the result. A mean effect is produced, both in this building and St. Martin's church, by placing small square windows under the large ones. Gibbs made this sacrifice to the internal accommodation of galleries. In our modern edifices, both public and private, the introduction which utility creates of introducing so many windows, has placed our architects in a dilemma. "The architecture of the ancients is altered and materially injured by the alteration, when adapted to cold climates, where it is necessary, when the light is admitted, to exclude the air. The windows have always a littleness, and generally appear to be misplaced—they are holes cut in the wall, and not, as in the Gothic, natural and essential parts of the whole structure." D.]

seems to have sunk into the ground ; or, as Sarah Duchess of Marlborough said of another building,*

In the perspective views of Oxford, it breaks the horizontal line by a most pleasing variation from the other forms, and very properly characterises the seat of learning.

“ While as with rival pride their towers invade the sky,
 RATCLIFFE and BODLEY seem to vie,
 Which shall deserve the foremost place,
 Or Gothic strength, or Attic grace.”

T. Warton's Installation Ode.

A Description of the Ratcliffe Library, with plans and sections, was published in 1747, folio.

The interior effect of the Library, is that which is more generally preferred by the amateurs of architecture. The books, which by the care and science of the present Librarian, are greatly increasing, are disposed in two circular galleries ; and the area, which had formerly a denuded appearance, has been since most appropriately ornamented by two antique *candelabra*, purchased by Sir Roger Newdigate, of Piranesi, at Rome ; and with marble busts and plaster casts of statues, presented likewise by the Editor's excellent friends John and Philip Duncan, M. A. Senior Fellows of New College, 1824.]

* Of her own house at Wimbledon, built for her by Henry Earl of Pembroke, mentioned hereafter ; but it was her own fault. She insisted on the offices not being under ground, and yet she would not mount a flight of steps. The Earl ingeniously avoided such a contradiction by sinking the ground round the lower story.

In the late publication of *A. Wood's History and Antiquities of the Colleges and Halls in Oxford*, I am justly corrected for attributing the new buildings at All Souls to Gibbs, though in another place I had rightly ascribed them to Hawksmoor. It is very true, I confess my mistake and strange negligence, for I made those contradictory assertions within a very few pages of each other ; I am told too, that there was no blunder in the

it looks as if it was making a curtsy. Gibbs, though he knew little of Gothic architecture, was

style of the building, which was intentional ; the Library being built in conformity to the chapel, and it being the intention of the architect of the new buildings to build them in the same style, viz. in the Gothic. It was undoubtedly judicious to make the Library consonant to the Chapel, and the new building to both ; which the Editor says are Gothic. If the new buildings are just copies of Gothic, it is I who have blundered, not the architect ; but I confess I thought the architect had imitated his models so ill, and yet had contrived to strike out so handsome a piece of scenery, that what I meant to express, was, that he had *happily blundered* into something, which though it missed the graceful and imposing dignity of Gothic architecture, has yet some resemblance to it, in the effect of the whole. When Hawksmoor lived, Gothic architecture had been little studied, nor were its constituent beauties at all understood ; and whatever the intention of the architect, or of his Directors was, I believe they blundered, if they thought that the new buildings at All Souls are in the true Gothic style. I was in the wrong to impute that error to Gibbs ; but I doubt Hawksmoor will not remain justified, if, as it is said, he intended to make the new buildings Gothic, which I presume they are far from being correctly ; as they might rather be taken for a mixture of Vanbrugh's and Batty Langley's clumsy misconception. Should the University be disposed to add decorations in the genuine style to the Colleges, they possess an architect who is capable of thinking in the spirit of the founders. Mr. Wyatt, at Mr. Barrett's, at Lee, near Canterbury, has with a disciple's fidelity to the models of his masters, superadded the invention of a genius ; the little Library has all the air of an Abbot's study, except that it discovers more taste.

[Mr. W.'s recommendation of JAMES WYATT (or more probably from his own high reputation) has been subsequently adopted in Oxford, to a considerable extent. His first and best known work in the Gothic style was the restoration of the Chapel of New

more fortunate in the quadrangle of All Souls, which has blundered into a picturesque scenery not void of grandeur, especially if seen through the gate that leads from the schools. The assemblage of buildings in that quarter, though no single one is beautiful,* always struck me with singular pleasure, as it conveys such a vision of large edifices, unbroken by private houses, as the mind is apt to entertain of renowned cities that exist no longer.†

College, which was followed by similar imitations of that manner, in the halls of Baliol and Merton. His great effort at gothic magnificence was displayed at Fonthill Abbey, erected by him from the foundations, and a few years only after his death, precipitated by a tempest to the earth !]

* [As a lover of Gothic architecture, Mr. W. should not have included the elevation of the tower and spire of St. Mary's Church, which is here seen from its base, in this disparaging criticism, for there are few in England which equal it, in propriety and architectural beauty.

He seems to have felt, as he surveyed the Ratcliffe square, an impression congenial with that of Sir Joshua Reynolds at Blenheim. He even anticipates the identical principle, that the *bizarreries* of architecture are in certain situations, and under peculiar circumstances of light and shade, capable of producing the most picturesque effect; for what, Sir Joshua has said, concerning Blenheim, is little more than an expansion of the original idea. But, by moonlight, these happy combinations of light and shade are seen to a more striking advantage than under a meridian sun, in either instance.]

† It is the same kind of visionary enchantment that strikes in the gardens at Stowe. Though some of the buildings, particularly those of Vanbrugh and Gibbs, are far from beautiful, yet the rich landscapes occasioned by the multiplicity of

In 1728 Gibbs published a large folio of his own designs, which I think will confirm the character I have given of his works. His arched windows, his rustic-laced windows, his barbarous buildings for gardens, his cumbrous chimney-pieces, and vases without grace, are striking proofs of his want of taste. He got 1500*l.* by this publication, and sold the plates afterwards for 400*l.* more. His reputation was however established, and the following compliment, preserved by Ver-tue, on his monument of Prior in Westminster-abbey, shews that he did not want fond admirers:*

temples and obelisks, and the various pictures that present themselves as we shift our situation, occasion surprize and pleasure, sometimes recalling Albano's landscapes to our mind, and oftener to our fancy the idolatrous and luxurious vales of Daphne and Tempe. It is just to add, that the improvements made by Lord Temple, have profited by the present perfect style of architecture and gardening. The temple of Concord and Victory, presiding over so noble a valley, the great arch designed by Mr. T. Pitt, and the smaller in honour of Princess Amelie, disclosing a wonderfully beautiful perspective over the Elysian fields to the Palladian bridge, and up to the castle on the hill, are monuments of taste, and scenes, that I much question if Tempe or Daphne exhibited. [T. Pitt, the first Lord Camelford, was the sole designer of the superb mansion at Stow, the whole front of which extends 916 feet, of which the centre part occupies 454. Finished in 1790.]

* [Mr. W. would probably have preferred the encomiastic verses, by the ill-fated *Savage*, had they occurred to him.

“ O Gibbs! whose art the solemn fane can raise,
Where God delights to dwell, and men to praise,

While Gibbs displays his elegant design,
 And Rysbrack's art does in the sculpture shine,
 With due composure and proportion just
 Adding new lustre to the finish'd bust,*
 Each artist here perpetuates his name,
 And shares with Prior an immortal fame. T. W.

There are three prints of Gibbs, one from a picture of Huyssing, and another from one of Schryder, a Swiss, who was afterwards painter to the King of Sweden, and the third from Hogarth. † Gibbs was afflicted with the gravel and stone and went to Spa in 1749, but did not die till August 5, 1754. He bequeathed an hundred pounds to St. Bartholomew's hospital, of which he was architect and governor, the same to the Foundling hospital, and his library and prints to the Ratcliffe Library at Oxford, besides charities, and legacies to his relations and friends. ‡

When mouldered thus, some column falls away,
 Like some great prince, majestic in decay:
 Where all thy pompous works our wonder claim
 What but the muse alone, preserves thy name.

The Wanderer.]

* [This bust was not by Rysbrach, but Coysevox.]

† [Over the door of one of the galleries in the Ratcliffe Library is placed a spirited bust of Gibbs by Rysbrach]

‡ This valuable bequest is contained in about 500 volumes, chiefly on subjects connected with the arts. About a hundred are entirely upon architecture; and they include the scarcest and best works on the science, extant at that period. There are six large folio volumes of architectural drawings and engravings, handsomely bound, with others detached in portfolios. The first of them comprises Gibbs's own designs, plans

COLIN CAMPBELL,

a countryman of Gibbs, had fewer faults, but not more imagination. He published three large folios under the title of *Vitruvius Britannicus*,* containing many of his own designs, with plans of other architects; but he did not foresee with how much more justice that title would be worn by succeeding volumes to be added to his works. One has

and elevations of the present Ratcliffe Library, with another of an oblong form, which was rejected by the Trustees. In portfolios are drawings of the Ratcliffe, St. Martin's Church, New Building King's College, with others of mansions (not executed) at Hampsted Marshal, Berks, for Lord Craven, and at Wilton, for the Earl of Pembroke, &c. &c. all these designs and ornaments have been drawn with singular neatness and accuracy, and are illustrated by the MS. of the author. For this intelligence the Editor acknowledges himself much indebted to the present learned and liberal Keeper of the Ratcliffe Library.

* [Lord Burlington was the original projector and patron of this work, of which the first volume appeared in 1713, the second in 1717, and the third in 1725, imp. folio, when Campbell's superintendence ceased. The publication was resumed by two scientific architects, *Woolfe* and *Gandon*, with volumes fourth in 1767, and a fifth in 1771. A new *Vitruvius Britannicus* appeared in 1782, by *G. Richardson*. But a *New Vitruvius Britannicus*, by *Mr. P. F. Robinson*, architect, "to comprehend plans and elevations drawn from actual measurement, made purposely for this work, is now in progress of publication, which promises amply to supply the deficiencies of the previous compilers. The three first volumes contain many designs of Colin Campbell's own invention, a claim which has not been altogether allowed.]

already been given. The best of Campbell's designs, are Wanstead, the Rolls, and Mereworth in Kent.* the latter avowedly copied from Palladio.† Campbell was surveyor of the works at Greenwich Hospital, and died in 1734.

* [The house at Mereworth, built for Mildmay Earl of Westmoreland, is an imitation of Palladio's Villa Capra, near Verona, but with imperfect success in its variations from the archetype. The four porticoes which constitute its decoration, are ill adapted to our climate; and the filling them up with apartments, is in this instance, almost a solecism in architecture.]

† [The foreign architects who have visited this country, have given a preference to Wanstead-house, above any other of the mansions of our nobility. It was built in 1715, taken down and its materials dispersed by auction in 1822! As this opinion is confirmed by *Gilpin*, and as its total disappearance may render his description of it more interesting to the lovers of architecture, it is subjoined at length. "Of all great houses, perhaps, it best answers the united purposes of grandeur and convenience. The plan is simple and magnificent. The front extends 260 feet. A hall and a saloon occupy the body of the house, forming the centre of each front. From these, run a double row of chambers. Nothing can exceed their convenience. They communicate in one grand suite, and yet each by the addition of a back stair becomes a separate apartment. It is difficult to say, whether we are better pleased with the grandeur and elegance without, or with the simplicity and contrivance within. Dimensions: Great Hall, 51 by 36 feet. Ball-room, 75 by 27. Saloon, 30 feet square." There have been yet, other critics, who have discovered in this mansion, neither novelty of invention nor purity of taste; such are the discrepancies in the opinions of amateurs, and professional architects. See *Walpole's Letters*, v. i. p. 423.]

JOHN JAMES,

of whom I find no mention in Vertue's notes, was, as I am informed, considerably employed in the works at Greenwich; where he settled. He built the church there, [1718] and the house for Sir Gregory Page at Blackheath, the idea of which was taken from Houghton.* James likewise built the church of St. George Hanover-square, the body of the church at Twickenham, and that of St. Luke, Middlesex, which has a fluted obelisk[†] for its steeple. He translated from the French some books on gardening.[‡]

— CARPENTIERE,

or Charpentiere, a statuary much employed by the Duke of Chandos at Canons, was for some years principal assistant to Van Ost, an artist of whom I have found no memorials,[‡] and afterwards set up for himself. Towards the end of his life he kept a manufacture of leaden statues

* [It had a very deep projecting portico without a pediment. Previously he had built Canons for the Duke of Chandos, where he had set taste and expense equally at defiance.]

† [He translated Perrault, "*Ordonnance des cinque especes de colonnes selon la methode des anciens*, 1703."]

‡ [Adrien Charpentiere painted a portrait of Roubiliac, as carving the statue of Shakespeare, now in the British Museum.]

ANCE
THE SOCIETY



J. Vanderbank pinx^t

Imman. sc.

REISEN.



Seipse pinx^t

Fremm. sculp^t

MERCIER.

in Piccadilly, and died in 1737, aged above sixty.*

CHARLES CHRISTIAN REISEN,

The celebrated engraver of seals, was son of Christian Reisen of Drontheim in Norway,† who had

* [In imitation of the French and Dutch gardens, there were few of those in the vicinity of London, or in the provinces, the square or oblong grass plots of which were not embellished by correspondent images, but of pastoral and domestic characters, and rarely borrowed from the heathen mythology. The lead has been long since converted to useful purposes. When the demand for them was so great, the trade of making them was very lucrative.

A story is told of a Dorsetshire gentleman, whose father had brought two antique marble statues from Italy. Upon his marriage with a city dame, who was determined upon modernising his old family seat, she ordered that these unfortunate statues should be painted, in order that they should *look like lead*. But Van Ost (or Nost) was an artist capable of much better things; and was probably induced by profit to undertake such mean subjects; or to superintend the manufactory. The equestrian statue of George I. was cast in mixed metal, and afterward gilt by him and his scholar Charpentiere for the Duke of Chandos, at Canons. The horse was exactly modelled from that by Le Sueur at Charing-Cross, and the man is much better. When Canons was taken down, and its sumptuous ornaments dispersed, this statue was brought to its present station in Leicester-square. A few years since it was regilt. Indeed, our bronze statues in squares, appear at the farther extremity of the avenues, to be so grim with smoke and dirt, as to present only a shapeless lump.]

† The father, on his voyage to England, had been driven by a storm to Scotland, and worked at Aberdeen for one Melvin,

followed the same profession, and who with one Stykes were the first artists of that kind who had distinguished themselves in England. The father died here leaving a widow and a numerous family, the eldest of which was Charles Christian, who though scarce twenty, had made so rapid a progress under his father's instructions, that he became the support of the family, and in a few years equalled any modern that had attempted the art of intaglia. He was born in the parish of St. Clement's Danes, and on account of his extraction was recommended to Prince George, but being little versed in the language of his family, does not appear to have been particularly encouraged by his Royal Highness. The force of his genius however attracted the notice of such a patron as genius deserved, and always found at that time, Robert Earl of Oxford, whose munificence and recommendation soon placed Christian (by which name he is best known) on the basis of fortune and fame. In the library and museum of that noble collector he found all the helps that a very deficient education had deprived him of;* there

a goldsmith, for two years before he came to London, where he arrived on the second day of the great fire in September 1666. Here he first began to engrave seals, having been only a goldsmith before. Afterwards he was confined in the Tower for four years, on suspicion of engraving dies for coining, but was discharged without a trial.

* [To speak of this art more than incidentally, is not within the purport of these observations. Of its origine, and progress

he learned to see with Grecian and Roman eyes, and to produce heads after the antique worthy of his models; for though greatly employed on cutting arms and crests, and such tasteless fantasies, his excellence lay in imitating the heroes and empresses of antiquity. I do not find that he ever attempted cameo. The magic of those works, in which by the help of glasses we discover all the beauties of statuary and drawing, and even the science of anatomy, has been restricted to an age that was ignorant of microscopic glasses; a problem hitherto unresolved to satisfaction. Christian's fame spread beyond the confines of our island, and he received frequent commissions from Denmark, Germany, and France. Christian, as his fortune and taste improved, made a collection himself of medals, prints, drawings and books;

through Egypt, Greece and Italy, both ancient and modern, it may suffice to refer to *Millin's Dictionnaire des Beaux Arts*, article, *Glyptique*, on which he has admirably compressed the more valuable information concerning the subjects connected with it, from the dissertations of various authors. England can boast of many collections of gems. The Arundel (now the Marlborough) and the Devonshire are pre-eminent: but there are several others, smaller, but not less select. Of modern artists in this country, *Millin* has noticed SIMON, REESIN, BROWN and MARCHANT. By consulting *De Murr, Vies de Graveurs en Pierres Fines, Francfort, 12mo. 1770*, a most satisfactory intelligence of this exquisitely minute art may be obtained, with respect to the individual artists who were most celebrated among the ancients, and whose works are authenticated by their names.]

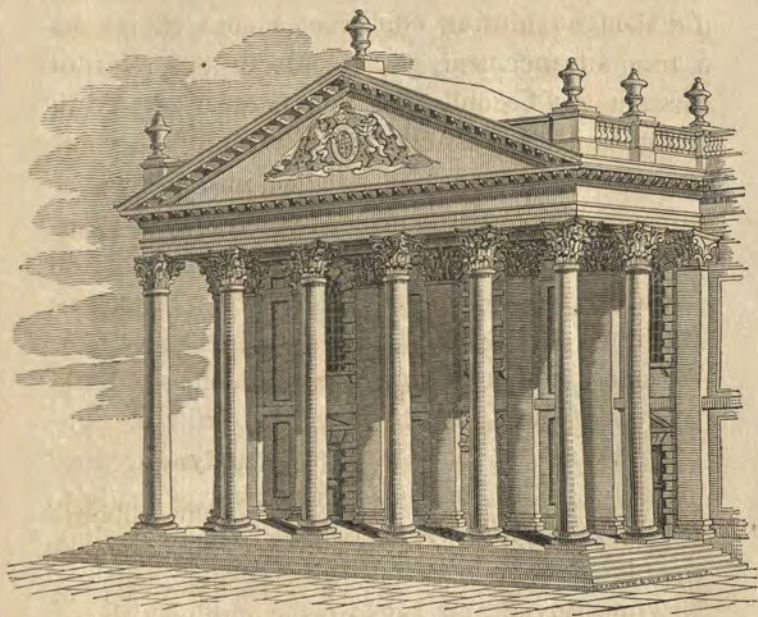
and was chosen director of the academy under Sir Godfrey Kneller. On the trial of Bishop Atterbury, on a question relating to the impression of a seal, he was thought the best judge, and was examined accordingly. Vertue represents him as a man of a jovial and free, and even sarcastic temper and of much humour, an instance of which was, that being illiterate, but conversing with men of various countries, he had composed a dialect so droll and diverting, that it grew into a kind of use among his acquaintance, and he threatened to publish a dictionary of it. His countenance harmonized with his humour, and Christian's mazard was a constant joke; a circumstance not worth mentioning, no more than the lines it occasioned, but as they fell from the pen of that engaging writer, Mr. Prior. Sir James Thornhill having drawn an extempore profile of Christian, the poet added this distich,

This, drawn by candle-light and hazard,
Was meant to show Charles Christian's mazard.

This great artist lived* chiefly in the neighbourhood of Covent-garden, so long the residence of most of our professors in virtù. He died there of the gout, December 15, 1725, when he had not passed the forty-sixth year of his age, and was

* He had a house too at Putney; a view of which, under the satiric title of Bearsdenhall, was published about 1720. V. *Brit. Topogr.* vol. ii. p. 280.

buried in the church-yard on the north side next to the steps. He appointed his friend Sir James Thornhill one of his executors, and dying a batchelor left the bulk of his fortune to a maiden sister who had constantly lived with him, and a portion to his brother John.



The Portico of St. Martin's Church.

CHAPTER III.

Painters in the Reign of King George II.

IT is with complacency I enter upon a more shining period in the history of arts, upon a new æra; for though painting made but feeble efforts towards advancement, yet it was in the reign of George the Second that architecture revived in antique purity; and that an art unknown to every age and climate not only started into being, but advanced with master-steps to vigorous perfection, I mean, the art of gardening, or as I should chuse to call it, *the art of creating landscape*. Rysbrack and Roubiliac redeemed statuary from reproach, and engraving began to demand better painters, whose works it might imitate. The King, it is true, had little propensity to refined pleasures; but Queen Caroline was ever ready to reward merit, and wished to have their reign illustrated by monuments of genius. She enshrined Newton, Boyle, and Locke: she employed Kent, and sat to Zincke. Pope might have enjoyed her favour, and Swift had it at first, till insolent under the mask of independence, and not content without domineering over her politics, she abandoned him to his ill-humour, and to the vexation of that

misguided and disappointed ambition, that perverted and preyed on his excellent genius.

To have an exact view of so long a reign as that of George the Second, it must be remembered that many of the artists already recorded lived past the beginning of it, and were principal performers. Thus the style that had predominated both in painting and architecture in the two preceding reigns, still existed during the first years of the late king, and may be considered as the remains of the schools of Dahl and Sir Godfrey Kneller, and of Sir Christopher Wren. Richardson and Jervas, Gibbs and Campbell, were still at the head of their respective professions. Each art improved, before the old professors left the stage. Vanloo introduced a better style of draperies, which by the help of Vanaken became common to and indeed the same in the works of almost all our painters; and Leoni, by publishing and imitating Palladio, disencumbered architecture from some of the weight with which it had been overloaded. Kent, Lord Burlington, and Lord Pembroke, though the two first were no foes to heavy ornaments, restored every other grace to that imposing science, and left the art in possession of all its rights—Yet still Mr. Adam and Sir William Chambers were wanting to give it perfect delicacy. The reign was not closed, when Sir Joshua Reynolds ransomed portrait-painting from insipidity, and would have excelled the greatest masters in

that branch,* if his colouring were as lasting, as his taste and imagination are inexhaustible—but I mean not to speak of living masters, and must therefore omit some of the ornaments of that reign. Those I shall first recapitulate were not the most meritorious.

* [“ Strong objections were certainly often made to Sir Joshua’s process or mode of colouring ; but perhaps the best answer to all these, is the following anecdote. One of the critics who passed for a great patron of the art, was complaining strongly to a judicious friend, of Sir Joshua’s “ flying colours,” and expressing a great regret at the circumstance, as it prevented him from sitting to Sir J. for his portrait. To all this his friend calmly observed to him, that he should reflect that any painter who merely wished to make his colours stand, had only to purchase them at any colour shop ; but that it should be remembered that every picture by Sir Joshua was an experiment in art, made by an ingenious man—and that the art was advanced by such experiments, even where they failed. When he was once pressed to abandon lake and carmine, and such fading colours, as it was his practice to use in colouring the flesh ; he looked upon his hand and said “ I can see no vermilion in this !”

“ It must be observed, however, that he did use vermilion in all his later works, finding by experience the ill effects of more evanescent colours in his early productions.” *Northcote*. Sir J. Reynolds was an unwearied experimentalist with respect to the composition of his colours. He is said to have purchased a Parmegiano, and some of the school of Titian, for the sole purpose of examining the colours, by destroying the pictures. His late and thinly painted pictures stand extremely well, as the Ugolino, Cardinal Beaufort, Portrait of Lord Heathfield, &c.]

HANS HUYSSING,

born at Stockholm, came over in 1700, and lived many years with Dahl, whose manner he imitated and retained. He drew the three eldest Princesses daughters of the King, in the robes they wore at the coronation.

CHARLES COLLINS

Painted all sorts of fowl and game. He drew a piece with a hare and birds and his own portrait in a hat. He died in 1744.

— COOPER

Imitated Michael Angelo di Caravaggio in painting fruit and flowers. He died towards the end of 1743.

BARTHOLOMEW DANDRIDGE,

son of a house-painter, had great business from his felicity in taking a likeness. He sometimes painted small conversations, but died in the vigour of his age.

— DAMINI,

an Italian painter of history, was scholar of Pellegrini. He returned to his own country in 1730, in company with Mr. Hussey, whose genius for drawing was thought equal to very great masters.*

* [Very interesting notices of GILES HUSSEY, too long for insertion, are given by *Barry, Fuseli and Edwards. Chalmers' Biog. Dict.*]

JEREMIAH DAVISON

was born in England, of Scots parents. He chiefly studied Sir Peter Lely, and with the assistance of Vanaken, excelled in painting sattins. Having got acquainted with the Duke of Athol at a lodge of free-masons, he painted his grace's picture and presented it to the society. The Duke sat to him again with his Duchess, and patronized and carried him into Scotland, where, as well as in London he had great business. He died the latter end of 1745, aged about fifty.

JOHN ELLIS,

born in 1701, was at fifteen placed with Sir James Thornhill, and afterwards was a short time with Schmutz; but he chiefly imitated Vandrebanks, to whose house and business he succeeded; and by the favour of the Duke of Montagu, great master of the wardrobe, purchased Vandrebanks's place of tapestry weaver to the crown, as by the interest of Sir Robert Walpole, for whom he bought pictures, he was appointed master-keeper of the lions in the Tower. In these easy circumstances he was not very assiduous in his profession.

PHILIP MERCIER,

Born 1689, Died 1760,

of French extraction, but born at Berlin, studied

there in the academy and under Monsieur Pesne. After visiting France and Italy he went to Hanover, where he drew Prince Frederic's picture, which he brought to England, and when his Royal Highness came over, Mercier was appointed his painter, became a favourite, and was taken into his service and household; and by the prince's order drew several of the Royal Family, particularly the three eldest princesses, which pictures were published in mezzotinto. After nine years, he lost the favour of the Prince of Wales, and was dismissed from his service. At first he talked of quitting his profession, retired into the country,* and bought a small estate; but soon returned and took a house in Covent-Garden, painting portraits and pictures of familiar life in a genteel style of his own, and with a little of Watteau, in whose manner there is an etching of Mercier and his wife and two of their children. There is another print of his daughter. Children too and their sports he painted for prints. From London he went to York, and met with encouragement, and for a short time to Portugal and Ireland; and died July 18, 1760, aged seventy-one.

* [At Upton, in Northamptonshire, is a large picture by Mercier, representing a group of Bacchanals, being the portraits of so many convivial Esquires. There are likewise many portraits of the family of Samwell.]

JOSEPH FRANCIS NOLLEKINS,

of Antwerp, son of a painter who had long resided in England, but who had settled and died at Rouen. The son came over young, and studied under Tillemans, and afterwards copied Watteau and Paulo Panini. He painted landscape, figures, and conversations, and particularly the amusements of children. He was much employed by Lord Cobham at Stowe, and by the late Earl of Tilney. He died in St. Anne's parish, January 21, 1748, aged forty-two, and left a wife and a numerous young family.* Slater painted in the same kind with Nollekins, and executed cielings and works in fresco at Stowe and at the Earl of Westmorland's at Mereworth in Kent.

— ROBINSON,

a young painter from Bath, had been educated under Vandrebank, but marrying a wife with 4 or 5000*l.* and taking the house in Cleveland-court, in which Jervas had lived, he suddenly came into great business, though his colouring was faint and

* [Of this numerous family, one at least was most fortunate; and he probably survived them all. This was Joseph Nollekins, R. A. a sculptor of distinguished talent, and whose numerous busts are admirable, for resemblance and execution. Great employment during a long life, with a love of accumulation, enabled him to bequeath, at his death, a sum exceeding 100,000*l.*]

feeble. He affected to dress all his pictures in Vandyck's habits; a fantastic fashion with which the age was pleased in other painters too, and which, could they be taken for the works of that great man, would only serve to perplex posterity. Vanhåaken assisted to give some credit to the delusion.* Robinson died when he was not above thirty, in 1745.

ANDRÉA SOLDI,

of Florence, arrived in 1735, being then about the age of thirty-three. He had been to visit the Holy Land, and at Aleppo having drawn the pictures of some English merchants, they gave him recommendations to their countrymen. For some time he had much business, and painted both portraits and history, but outlived his income and fell into misfortunes.

CHEVALIER RUSCA,

a Milanese, came over in 1738, and painted a few pictures here in a gawdy fluttering style, but with some merit. I think he staid here but very few years.

STEPHEN SLAUGHTER

succeeded Mr. Walton as supervisor of the king's

* [The Editor has seen several of these flimsy portraits, which imitate Vandyck no farther than the flowing hair and falling collars.]

pictures, and had been for some time in Ireland, where he painted several portraits. He had a sister that excelled in imitating bronzes and bas-reliefs to the highest degree of deception. He died at Kensington, whither he had retired, May 15, 1765. He was succeeded in his office of surveyor and keeper of the pictures by Mr. George Knapton, painter in crayons.

JAMES WORSDALE

would have been little known, had he been distinguished by no talents but his pencil. He was apprentice to Sir Godfrey Kneller, but marrying his wife's niece without their consent, was dismissed by his master. On the reputation however of that education, by his singing, excellent mimicry and facetious spirit, he gained many patrons and business, and was appointed master-painter to the board of ordnance. He published* several small pieces, songs, &c. besides the following dramatic performances :

1. A Cure for a Scold, a ballad opera, taken from Shakespeare's Taming of a Shrew.

2. The Assembly, a farce, in which Mr. Worsdale himself played the part of old Lady Scandal admirably well.

3. The Queen of Spain.

4. The extravagant Justice.

He died June 13, 1767, and was buried at St.

* Vide *Baker's Companion to the Playhouse.*

Paul's Covent-garden, with this epitaph composed by himself,

Eager to get, but not to keep the pelf,
A friend to all mankind, except himself.

RANELAGH BARRETT

was a noted copyist, who being countenanced by Sir Robert Walpole, copied several of his collection, and others of the Duke of Devonshire and Dr. Meade. He was indefatigable, and executed a vast number of works. He succeeded greatly in copying Rubens. He died in 1768, and his pictures were sold by auction in December of that year.*

JOHN WOOTTON,

a scholar of Wyck, was a very capital master in the branch of his profession to which he principally devoted himself, and by which he was peculiarly qualified to please in this country; I mean, by painting horses and dogs, which he both drew and coloured with consummate skill, fire and truth. He was first distinguished by frequenting Newmarket and drawing race-horses.† The prints

* [George Barret, the late celebrated landscape painter, was born near Dublin, and it does not appear that he was in any degree related to this Ranelagh Barret.]

† [In the Houghton Collection were Huntings, containing portraits upon a large scale, hounds in large and small, and two landscapes. There likewise was a greyhound's head of

from his hunting-pieces are well known. He afterwards applied to landscape, approached towards Gaspar Poussin, and sometimes imitated happily the glow of Claud Lorrain. In his latter pieces the leafage of his trees, from the failure of his eyes, is hard and too distinctly marked. He died in January, 1765, at his house in Cavendish-square, which he built, and had painted with much taste and judgment. His prices were high; for a single horse he has been paid 40 guineas; and 20, when smaller than life. His collection was sold before his death, on his quitting business; his drawings and prints January 21, 1761, and his pictures the 12th and 13th of March following.

JOSEPH HIGHMORE,

Born 1692, Died 1780,

nephew of Serjeant Highmore, was bred a lawyer, but quitted that profession for painting, which he exercised with reputation amongst the successors of Kneller, under whom he entered into the academy, and living at first in the city, was much employed there for family-pieces. He afterwards

surprising effect, by Old Wyck, Wootton's Master. At Kensington are, 1. A Royal Hunting Party. 2. The Siege of Tournay. 3. The Siege of Lisle. Wootton may be justly ranked with the more meritorious painters of the age in which he lived, and his works were much sought after; among the best are those at Blenheim, Althorp and Ditchley.]

removed to Lincoln's-Inn-Fields, and painted the portraits of the knights of the Bath,* on the revival of that order, for the series of plates, which he first projected, and which were engraved by Pine. Highmore published two pamphlets; one called, *A critical Examination of the Cieling painted by Rubens in the Banquetting House, in which Architecture is introduced, as far as relates to Perspective; together with the Discussion of a Question, which has been the subject of Debate among Painters.* Written many years since, but now first published, 1754, quarto.† The other, “*The Practice of Perspective on the Principles of Dr. Brook Taylor, &c.*” Written many years since, but now first published, 1764, quarto; with 50 copper plates; price one guinea in boards.” He had a daughter who was married to a prebendary of Canterbury,‡ and to her he retired on his quitting business, and died there in March 1780, aged 88.§

THOMAS HUDSON,

the scholar and son-in-law of Richardson, enjoyed for many years the chief business of portrait-

* [The portraits of Charles, the second Duke of Richmond, with his three esquires, are now at Goodwood.]

† *Gough's Topogr. art.* London.

‡ [The Reverend John Duncombe, estimable for his general literature.]

§ There is a larger account of Mr. Highmore in the *Gentleman's Magazine* for April 1780, with a portrait of him.

painting in the capital, after the favorite artists, his master and Jervas were gone off the stage; though Vanloo first, and Liotard afterwards, for a few years diverted the torrent of fashion from the established professor.* Still the country gentlemen were faithful to their compatriot, and were content with his honest similitudes, and with the fair tied wigs, blue velvet coats, and white sattin waistcoats, which he bestowed liberally on his customers, and which with complacence they beheld multiplied in Faber's mezzotintos.† The better taste introduced by Sir Joshua Reynolds‡

* [After having painted the head, Hudson's genius failed him, and he was obliged to employ Vanhâaken to put it on the shoulders, and to finish the drapery, of both which he was himself incapable. *Northcote.*]

† [Hudson's accuracy in obtaining individual resemblance, rose above the level of industry alone. Two of his portraits exhibit character and spirited execution. They are both of Handel. One, a whole length at Gopsal, Leicestershire; and the other a half length, in the Bodleian Gallery, Oxford.]

‡ [Sir Joshua Reynolds became a pupil of Hudson in 1741, and remained with him only two years. The young painter felt that the early effort of his talent was cramped and thwarted by his master's prejudices. Hudson, without taste, or much ability in painting, was at that period placed by the public patronage at the head of his profession; and upon that ground thought himself entitled to give oracular opinions on subjects of art. When Reynolds returned from Italy, with new principles, Hudson declared that he would never distinguish himself. Their disgust was mutual, as it ever must be, when mediocrity and genius are opposed to each other. *Malone's Life of Sir J. R. Northcote's Ditto.*]

put an end to Hudson's reign, who had the good sense to resign the throne soon after finishing his capital work, the family-piece of Charles Duke of Marlborough.* He retired to a small villa he had built at Twickenham on a most beautiful point of the river, and where he furnished the best rooms with a well-chosen collection of cabinet-pictures and drawings by great masters; having purchased many of the latter from his father-in-law's capital collection. Towards the end of his life he married to his second wife Mrs. Fiennes, a gentlewoman with a good fortune, to whom he bequeathed his villa, and died Jan. 26, 1779, aged 78.

FRANCIS HAYMAN,

Born 1708, [at Exeter] Died 1776,

a native of Devonshire and scholar of Brown, owed his reputation to the pictures he painted for Vauxhall,† which recommended him to much

* [About the year 1756.]

† [Hayman, originally a scene painter, owes his fame to his whimsical patron, Mr. Jonathan Tyers; to whose invention the public are indebted for the original gardens and entertainment at Vauxhall. He was a history painter from Shakespear, and although with an utter defiance of costume, with a certain strength of character. His pictures from Don Quixote were so well received, that two copies of them were ordered to be sent to Madrid. He was only partially employed for large pictures, but derived his income from the designs he made for the booksellers, to embellish various editions of poetical and other works. Hogarth first gave the idea of such embellishment

practice in giving designs for prints to books, in which he sometimes succeeded well, though a strong mannerist,* and easily distinguishable by the large noses and shambling legs of his figures. In his pictures his colouring was raw, nor in any light did he attain excellence. He was a rough man, with good natural parts, and a humourist—a character often tasted by contemporaries, but which seldom assimilates with or forgives the rising generation. He died of the gout at his house in Dean Street, Soho, in 1776, aged 68.

SAMUEL SCOTT,

of the same æra, was not only the first painter of his own age, but one whose works will charm in every age. If he was but second to Vandevelde†

to the proprietor of Vauxhall, and painted “Four parts of the Day,” which were afterwards copied by Hayman. There are likewise large pictures of the Achievements of Lord Clive, in India.]

* Churchill, in his first book of Gotham, objects that fault to him.

† [Mr. W. has shewn a great partiality to this painter, but few of the admirers of the younger Vandevelde would admit of the near approximation between them. The value set upon their works respectively, in the present day, although those of Scott have great merit, would be soon decided in a large auction of pictures—generally a safe criterion. Both his pictures and his drawings are rare. He may be styled the father of the modern school of painting in water-colours, being the first who attempted to make his drawings approach the strength of oil-pictures, instead of leaving them as mere sketches.

WILLIAM MARLOW, his pupil, became a very distinguished artist, and excelled in landscape and subjects with architecture.

in sea-pieces, he excelled him in variety, and often introduced buildings in his pictures with consummate skill. His views of London-bridge, of the quay at the Custom-house, &c. were equal to his marines,* and his figures were judiciously chosen and admirably painted; nor were his washed drawings inferior to his finished pictures. Sir Edward Walpole has several of his largest and most capital works. The gout harassed and terminated his life, but he had formed a scholar that compensated for his loss to the public, Mr. Marlow. Mr. Scott died October 12, 1772, leaving an only daughter by his wife, who survived him till April 1781.

MR. TAVERNER,

a proctor in the Commons, painted landscape for his amusement, but would have made a considerable figure amongst the renowned professors of the art. The Earl of Harcourt and Mr. Fr. Fauquier have each two pictures by him, that must be mistaken for, and are worthy of Gaspar Poussin.†

He improved himself by studying in Italy. A view of the Castle and Bridge of St. Angelo, at Rome, which he exhibited upon his return to England, insured to him a high reputation.]

* ["At Shuckborough he painted a series of naval achievements for Lord Anson, in which the genius of the painter has been regulated by the articles of war." *Gilpin*. See a farther criticism, *Western Tour*, p. 298.]

† ["Taverner and G. Lambert are said, by Mr. W. to have equalled Gaspar Poussin. Enough is known of the perfor-

GEORGE KNAPTON

was a scholar of Richardson, but painted chiefly in crayons. Like his master he was well versed in the theory of painting, and had a thorough knowledge of the hands of the good masters, and was concerned with Pond in his various publications. In 1765, Knapton was painter to the society of Dilettanti,* and on the death of Slaughter,

mances of both, to prove that the age which applauded them, was ignorant of the subject. The first mentioned of these artists practised a *pasticcio* manner from the Italian school ; and the other was an admired scene-painter at Covent Garden Theatre. Genuine Italian landscapes were seldom seen in England a century ago ; but many inferior copies of them, which alone were studied by the English students. It can be therefore readily supposed that men such as Taverner, Lambert and some others, now forgotten, might occasionally have produced original works, at least equal to those spurious examples. A power of imitating happily, considerable practice, and a ready execution, might have enabled them to produce pictures from their natural talent, even superior to the Italian copies, and exhibiting a creditable proof of original genius. Their works, which may confirm this opinion, are still to be seen in the country houses of the nobility and gentry." *Anonym.*]

* [Knapton, when residing in Italy, examined the then newly discovered city of Herculaneum, of which he wrote one of the earliest and most authentic accounts, which was inserted in the *Philosophical Transactions*, 1740, No. 468. He had acquired during his residence on the continent, a very correct judgement concerning the arts, and was known to English travellers of Taste. He was rather a draughtsman and designer, than a painter.]

was appointed surveyor and keeper of the king's pictures, and died at the age of 80, in 1778, at Kensington, where he was buried.

FRANCIS COTES,

Scholar of Knapton, painted portraits in oil and crayons, in the latter of which he arrived at uncommon perfection, though he died untimely of the stone in July 1770, not having passed the 45th year of his age.* His pictures of the Queen holding the Princess Royal, then an infant, in her lap; of his own wife; of Polly Jones, a woman of pleasure; of Mr. O'Brien, the comedian; of Mrs. Child, of Osterly-park; and of Miss Wilton, now Lady Chambers; are portraits which, if they yield to Rosalba's in softness, excell her's in vivacity and invention.

WILLIAM ORAM

was bred an architect, but taking to landscape-painting, arrived at great merit in that branch; and was made master-carpenter to the board of works, by the interest of Sir Edward Walpole, who has several of his pictures and drawings.

* [In the *Gent. Mag.* for 1786, is a catalogue of portraits painted by F. Cotes. Even fashion itself could not have rendered him a formidable rival to Sir J. Reynolds, without an eminent degree of merit. One of his best portraits in oil, is that of Mary, Duchess of Norfolk, at Arundel Castle. His carnations are laid on with a full body of colour.]

JOHN SHACKLETON

was principal painter to the crown in the latter end of the reign of George II. and to his death, which happened March 16, 1767.

GIACOMO AMICONI,

Born 1675, Died 1758,

a Venetian painter of history, came to England in 1729, when he was about forty years of age. He had studied under Bellucci in the Palatine court, and had been some years in the elector of Bavaria's service. His manner was a still fainter imitation of that nerveless master Sebastian Ricci, and as void of the glow of life as the Neapolitan Solimèni: so little attention do the modern Venetian painters pay to Titian, Tintoret, and Paul Veronese, even in Venice. Amiconi's women are meer chalk, as if he had only painted from ladies who paint themselves. Nor was this his worst defect; his figures are so entirely without expression, that his historical compositions seem to represent a set of actors in a tragedy, ranged in attitudes against the curtain draws up. His Marc Antonys are as free from passion as his Scipios. Yet novelty was propitious to Amiconi, and for a few years he had great business. He was employed to paint a staircase at Lord Tankerville's in St. James's-square [now destroyed]. It repre-

sented stories of Achilles, Telemachus, and Tiresias. When he was to be paid, he produced bills of workmen for scaffolding, &c. amounting to ninety pounds, and asked no more; content, he said, with the opportunity of showing what he could do. The peer gave him 200*l.* more. Amiconi then was employed on the staircase at Powis-house in Great Ormond-street, which he decorated with the story of Holofernes, but with the additional fault of bestowing Roman dresses on the personages. His next work was a picture of Shakespeare and the muses over the orchestra of the new theatre in Covent-garden. But as portraiture is the one thing necessary to a painter in this country, he was obliged to betake himself to that employment,* much against his inclination; yet the English never perhaps were less in the wrong in insisting that a painter of history should turn limner; the barrenness of Amiconi's imagination being more suited to the inactive tameness of a portrait than to groupes and expression. The Duke of Lorrain, afterwards emperor, was then at London and sat to him. He drew the Queen and the three eldest princesses, and prints were taken from his pictures, which he generally endeavoured to emblematicize by genii and Cupids. In 1736 he made a journey to Paris with the celebrated singer Farinelli and returned with him in the October following. His portrait of Farinelli was

* For a whole length he was paid sixty guineas.

engraved. He then engaged with Wagner, an engraver, in a scheme of prints from Canaletti's views of Venice, and having married an Italian singer, returned to his own country in 1739, having acquired here about 5000*l*. At last he settled in Spain, was appointed painter to the King, and died at Madrid, September 1752. Amiconi's daughters, the Signora Belluomini and the Signora Castellini, the latter a paintress in crayons, were living at Madrid in 1773. *Twiss's Travels*, p. 167, 4to. 1775. Brunetti, an Italian, who had arrived before Amiconi, and was a painter of architecture and ornaments, assisted the latter at Lord Tankerville's and other places, and painted scenes for the opera. He etched some plates of grotesque ornaments, but left England for want of business.

JAMES SEYMOUR

was thought even superior to Wootton in drawing a horse, but was too idle to apply himself to his profession,* and never attained any higher excel-

* Charles, the old haughty Duke of Somerset sent for Seymour to Petworth, to paint a room with portraits of his running horses; and one day at dinner, drank to him, with a sneer, "Cousin Seymour, your health!" The painter replied, "My Lord, I feally do believe that I have the honour of being of your Grace's family." The Duke, offended, rose from table, and sent his steward to pay Seymour, and dismiss him. Another painter of horses was sent for, who finding himself unworthy to finish Seymour's work, honestly told the Duke so,

lence. He was the only son of Mr. James Seymour, a banker and great virtuoso, who drew well himself and had been intimate with Faithorne, Lely, Simon, and Sir Christopher Wren, and died at the age of eighty-one, in 1739: the son in 1752, aged fifty.

JOHN BAPTIST VANLOO, *

brother of Carlo Vanloo, a painter in great esteem and humbly recommended him to recall Seymour. The haughty peer did condescend to summon his *cousin*, once more. Seymour answered the mandate, in these words:—My Lord, I will now prove that I am of your Grace's family,—for I won't come!—

[The Editor has heard the following continuation of Mr. W's anecdote, which displays a singular collision of haughtiness and impudence. Upon receiving this laconic reply, the Duke sent his steward to demand a former loan of 100*l.* Seymour briefly replied, that "he would write to his Grace." He did so; and directed his letter "Northumberland House, opposite the Trunkmaker's, Charing Cross." Enraged at this additional insult, the Duke threw the letter into the fire without having opened it, ordering his steward at the same time to have him arrested. But Seymour, struck with an opportunity of evasion, carelessly observed, that "it was hasty in his Grace to burn his letter, because it contained a bank note for 100*l.* and that *therefore* they were now quits."

Seymour was a coarse painter, and an unskilful colourist, but his pencil sketches of horses, under various circumstances and attitudes, have been rarely equalled. He was most assiduous in making them. Several of his pocket portfolios, in which are abundant examples, are now in the collection of J. Hawkins, Esq. Bignor Park, Sussex. A painting of the late Duke of Queensbury's race at Newmarket, in 1750, was sold at Sir J. Reynolds's auction.]

at Paris, studied in the academy at Rome, and became painter to the King of Sardinia, in whose court he made a considerable fortune, but lost it all in the Mississippi, going to Paris in the year of that bubble. He was countenanced by the regent and appointed one of the King's painters, though inferior in merit to his brother. At Paris he had the honour of drawing the portrait of King Stanislaus. In 1737 he came to England with his son, when he was about the age of fifty-five. His first works here were the portraits of Colley Cibber and Owen Mac Swinney, whose long silver-grey hairs were extremely picturesque, and contributed to give the new painter reputation. Mac Swinney was a remarkable person,* of much humour, and had been formerly a manager of the operas, but for several years had resided at Venice. He had been concerned in a publication of prints from Vandyck, ten whole lengths of which were engraved by Van Gunst. He afterwards engaged in procuring a set of emblematic pictures, exhibiting the most shining actions of English heroes, statesmen, and patriots. These were painted by the best masters then in Italy, and pompous prints made from them; but with indifferent success, the stories being so ill told, that it is extremely difficult to decypher to what individual so many tombs, edifices and allegories belong in each respective piece. Several of these paintings

* See more of him in *Cibber's Apology for his own life.*

are in the possession of his Grace the Duke of Richmond.

Vanloo soon bore away the chief business of London from every other painter. His likenesses were very strong, but not favourable, and his heads coloured with force. He executed very little of the rest of his pictures, the draperies of which were supplied by Vanaken, and Vanloo's own disciples Eccardt* and Root. However, Vanloo certainly introduced a better style; his pictures were thoroughly finished, natural, and no part neglected. He was laborious, and demanded five sittings from each person. But he soon left the palm to be again contended for by his rivals. He laboured under a complication of distempers, and being advised to try the air of his own country, Provence, he retired thither in October 1742, and died there in April 1746.

JOSEPH VANAKEN. [VANHÄÄKEN]

as in England almost every body's picture is painted, so almost every painter's works were painted by Vanaken. He was born at Antwerp, and excelling in sattins, velvets, lace, embroidery,

* Eccardt was a German, and a modest worthy man. He remained here after Vanloo's return to France, and succeeded to some of his business; but having married the daughter of Mr. Duhamel, watchmaker, in Henrietta-street, with whom he lodged, he retired to Chelsea, where he died in October 1779, leaving a son, who is a clerk in the Custom-house.

&c. he was employed by several considerable painters here to draw the attitudes and dress the figures in their pictures; which makes it very difficult to distinguish the works of the several performers.* Hogarth drew the supposed funeral of Vanaken, attended by the painters he worked for, discovering every mark of grief and despair. He died of a fever July 4, 1749, aged about fifty. He left a brother, who followed the same business.

There was another of the same surname, Arnold Vanaken, who painted small figures, landscapes, conversations, and published a set of prints of fishes, or the wonders of the deep. Arnold had a brother who painted in the same way, and scraped mezzotintos.

— CLERMONT,

a Frenchman, was many years in England, painted in grotesque, foliage with birds and monkeys, and executed several ceilings and ornaments of buildings in gardens; particularly a gallery for Frederic Prince of Wales, at Kew; two temples in the Duke of Marlborough's island near Windsor, called from his grotesques, Monkey-island; the

* [This important service was chiefly rendered, to Hudson who was nearly driven to quit his profession when Vanhaaken died. *Northcote* observes, (v. i. p. 18.) "that the genius of Hogarth was too great, and his public employment too little, to require the assistance of a drapery painter, and therefore he might safely point his satire at those who did."]

cieling of Lord Radnor's gallery, and of my Gothic library, at Twickenham; the sides of Lord Strafford's eating-room in St. James's-square, from Raphael's loggie in the Vatican; and a cieling for Lord Northumberland at Sion. Clermont returned to his own country in 1754.

[ANTONIO] CANALLETTI,

Born 1697, Died 1768,

the well-known painter of views of Venice, came to England in 1746, when he was about the age of fifty, by persuasion of his countryman Amiconi, and encouraged by the multitudes of pictures he had sold to or sent over to the English.* He was

* [He etched fourteen views in Rome, published in 1735. His real name was CANALE, but after he had rendered himself famous for his views of Venice, he styled himself CANALETTO or CANALETTI, for he used both designations. He was born in 1697, the son of a scene painter. At Rome he distinguished himself, and submitted a wild genius to the rules of art. When first he returned to Venice, he composed views so as to admit of the more celebrated buildings of Palladio, which were not strictly topographical. Joseph Smith, the English Resident at Venice, engaged Canaletti to work for him for a term of years at low prices, but retailed the pictures, at an enormous profit, to English travellers. The artist was aware of this injustice, and determined on a journey to England. Upon his arrival in London he was employed to make views on the river Thames, including St. Paul's, &c. Two of these are at Goodwood, Sussex. He had abandoned his bright Italian blue skies, and substituted for them, what indeed he saw, a dense English atmosphere. Finding that he could not paint Italian scenes,

then in good circumstances, and it was said came to vest his money in our stocks. I think he did not stay here above two years. I have a perspective by him of the inside of King's-college chapel.*

— JOLI,

I think a Venetian, was in England in this reign, and painted ruins with historic figures, in the manner of Paolo Panini. At Joli's house I saw one of those pictures, in which were assembled as many blunders and improprieties as could be well contained in that compass. The subject was Alexander adorning the tomb of Achilles—on a gravestone was inscribed, *Hic Jacet M. Achille, P. P. i. e. pater patriæ.* The Christian Latin, the Roman M. for Marcus, the Pater Patriæ, and the Italian termination to Achilles, all this confusion of ignorance, made the picture a real curiosity.

excepting that they were before his eyes, he soon left this country to finish his commissions.

Mr. Smith's collection of gems, with many pictures by Canaletti and Zucharelli, was sold to his late Majesty for 20,000*l.* The "*Dactyliotheca Smithiana,*" with dissertations by Gori, was published at Venice, in two volumes 4to. with engravings, in 1767.

Canaletti's works are not rare. The best of them perhaps are those in the Royal collection, and one purchased by Mr. Soane, the architect. Francesco Guardi, his scholar, and Marieschi, have imitated his manner very closely.

* [Of which Mr. Hawkins has a repetition.]



J. Vanderbank. pinxt.

J. H. Storer. sculp.

GEORGE LAMBERT.

GEORGE LAMBERT.

In a country so profusely beautified with the amœnities of nature, it is extraordinary that we have produced so few good painters of landscape. As our poets warm their imaginations with sunny hills, or sigh after grottoes and cooling breezes, our painters draw rocks and precipices and castellated mountains, because Virgil gasped for breath at Naples, and Salvator wandered amidst Alps and Appenines. Our ever-verdant lawns, rich vales, fields of haycocks, and hop-grounds, are neglected as homely and familiar objects. The latter, which I never saw painted, are very picturesque, particularly in the season of gathering, when some tendrils are ambitiously climbing, and others dangling in natural festoons; while poles, despoiled of their garlands, are erected into easy pyramids that contrast with the taper and upright columns. In Kent such scenes are often backed by sand-hills that enliven the green, and the gatherers dispersed among the narrow alleys enliven the picture, and give it various distances.

Lambert,* who was instructed by Hassel, and at first imitated Wootton, was a very good master in the Italian style, and followed the manner of

* There is a print by Smith of one John Lambert, Esq.; painting an historic piece, from a portrait done by himself: I do not know whether he was related to George Lambert.

Gaspar, but with more richness in his compositions. His trees were in a great taste, and grouped nobly. He painted many admirable scenes for the playhouse, where he had room to display his genius; and, in concert with Scott, executed six large pictures of their settlements for the East-India company, which are placed at their house in Leadenhall-street. He died Feb. 1, 1765. He did a few landscapes in crayons.

THOMAS WORLIDGE,

Born 1700, Died 1766,

for the greater part of his life painted portraits in miniature: he afterwards with worse success performed them in oil; but at last acquired reputation and money by etchings in the manner of Rembrandt,* proved to be a very easy task by the numbers of men who have counterfeited that master so as to deceive all those who did not know his works by heart. Worlidge's imitations and his heads in black-lead have grown astonishingly into fashion. His best piece is the whole length of Sir John Astley, copied from Rembrandt: his print of the theatre at Oxford and the act there,

* [“ Among the imitators of Rembrandt, we should not forget our own countryman Worlidge, who has very ingeniously followed the manner of that master, and sometimes improved upon him. No man understood the drawing of a head better. His small prints also from antique gems are neat and masterly.” *Gilpin on prints.*]



Se ipse pinxit

W.H. Worlidge pinxit

THOMAS WORLIDGE.

LONDON.
Published by John Major, 50, Fleet Street.

and his statue of Lady Pomfret's Cicero, are very poor performances. His last work was a book of gems from the antique.* He died Sept. 23, 1766, at Hammersmith, though latterly he resided chiefly at Bath. The following compliment to his wife, on seeing her copy a landscape in needle-work, was printed in the Public Advertiser ;

At Worlidge's as late I saw
 A female artist sketch and draw,
 Now take a crayon, now a pencil,
 Now thread a needle, strange utensil !
 I hardly could believe my eyes,
 To see hills, houses, steeples rise ;
 While crewel o'er the canvass drawn
 Became a river or a lawn.
 Thought I—it was not said thro' malice,
 That Worlidge was oblig'd to Pallas ;
 For sure such art can be display'd
 By none except the blue-ey'd maid !
 To him the prude is tender hearted—
 The paintress from her easel started—
 “ Oh ! Sir, your servant—pray sit down :
 My husband's charm'd you're come to town.”—
 For, wou'd you think it ?—on my life,
 'Twas all the while the artist's wife.

* [More was due to the known merit of this work, than this cold mention of it. In 1768, after the death of Worlidge, was published “ A select collection of Drawings from curious antique Gems, most of them in the possession of the nobility and gentry of this kingdom, etched after the manner of Rembrandt, by *T. Worlidge, Painter*, 4to. 1768,” containing 180 miniature etchings. Two others, upon the excellence of which the fame of Worlidge may safely rest, of Hercules with the

I chose to insert these lines, not only in justice to the lady celebrated, but to take notice that the female art it records, has of late placed itself with dignity by the side of painting, and actually maintains a rank among the works of genius. Miss Gray* was the first who distinguished herself by so bold an emulation of painting. She was taught by a Mr. Taylor, but greatly excelled him, as appears by their works at Lord Spencer's at Wimbledon. His represents an old woman selling fruit to a Flemish woman, after Snyder: hers a very large picture of three recruiting-officers and a peasant, whole lengths—in each, the figures are as large as life. This gentlewoman has been followed by a very great mistress of the art, Caroline Countess of Ailesbury,† who has not only surpassed several good pictures that she has copied, but works with such rapidity and intelligence, that it is almost more curious to see her pictures in their progress than after they are finished.‡

Nemæan lion, and the large Medusa, are sometimes added. In point of execution, they exhibit great truth and beauty; but are deficient in a certain feeling of art, afterwards so conspicuous in the Arundel (now Marlborough) Gems, engraved by *Bartolozzi*.]

* [Afterwards married to Dr. Philip Lloyd, Dean of Norwich.]

† Caroline Campbell, daughter of John Duke of Argyll, third wife of Charles Earl of Ailesbury, remarried General Henry Seymour Conway, whose only daughter is the Honourable Mrs. Damer.

‡ [Mr. W. speaks only of the revival of this most ancient

Besides several other works, she has done a picture of fowls, a water-dog and a heron, from Oudry, and an old woman spinning, whole length, from Velasco, that have greater force than the originals. As some of these masterly performances have appeared in our public exhibitions, I venture to appeal to that public, whether justice or partiality dictated this encomium.

art, which has been known from the earliest history of female ingenuity. In Homer, we have

—εν δε θρόνα ποικίλ' ἔπασσε. Π. xxii.

A growing work employed her secret hours;
Confus'dly gay, with intermingling flowers. *Pope.*

The most celebrated proficient in this imitation of painting in the present day, is Miss Linwood, whose public exhibition has, for many years, maintained its popularity, by a continued admission of new subjects, and, at least, a surprising adaptation of the colours of the best paintings.]

CHAPTER IV.

Painters in the Reign of George II.

WILLIAM HOGARTH.*

HAVING dispatched the herd of our painters in oil, I reserved to a class by himself that great and original genius, Hogarth; considering him rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age *living as they rise*, if general satire on vices and ridicules, familiarized by strokes of nature, and heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy, Hogarth composed comedies as much as Moliere: in his marriage a la mode there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each personage is distinct from the

* Since the first edition of this work, a much ampler account of Hogarth and his works has been given by Mr. Nichols, which is not only more accurate, but much more satisfactory than mine; omitting nothing that a collector would wish to know, either with regard to the history of the painter himself, or to the circumstances, different editions and variations of his prints. I have completed my list of Hogarth's works from that source of information. [The late G. Steevens contributed greatly to these anecdotes.]



Engraved by B.P. Gibbon.

WILLIAM HOGARTH,

*From the Original by himself
in the Angerstein Collection.*

LONDON,

rest, acts in his sphere, and cannot be confounded with any other of the *Dramatis Personæ*. The alderman's footboy, in the last print of the set I have mentioned, is an ignorant rustic ; and if wit is struck out from the characters in which it is not expected, it is from their acting conformably to their situation and from the mode of their passions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who when his daughter is expiring in the agonies of poison, wears a face of solicitude, but it is to save her gold ring, which he is drawing gently from her finger. The thought is parallel to Moliere's, where the miser puts out one of the candles as he is talking.* Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art ; and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce and editors of burlesque nature.† They are the Tom Browns of the mob.

* [There is a well known anecdote of John Duke of Marlborough, that when a midnight conference was necessary with Prince Eugene, upon his arrival at the Prince's tent, finding four wax tapers burning, before he spoke,—he extinguished *three* of them.]

† When they attempt humour, it is by making a drunkard vomit ; they take evacuations for jokes, and when they make us sick, think they make us laugh. A boor hugging a frightful

Hogarth resembles Butler, but his subjects are more universal, and amidst all his pleasantry, he observes the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts insensibly and incidentally to misery and shame.* He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and the vulgar lead by various paths to the same unhappiness. The fine lady in *Marriage A la mode*, and Tom Nero in

frow is a frequent incident even in the works of Teniers. If there were painters in the Alps, I suppose they would exhibit Mars and Venus with a conjunction of swelled throats. I cannot deny myself the pleasure of observing that we actually possess a painter, who finishing as exquisitely as the Flemish, is a true master of comic nature. Need I say his name is Zoffanii? [See *Advertisement* to this volume.]

I have been blamed for censuring the indelicacies of Flemish and Dutch painters, by comparing them with the *purity* of Hogarth, against whom are produced many instances of indelicacy, and some repetitions of the same indelicacy. I will not defend myself by pleading that these instances are thinly scattered through a great number of works, and that there is at least humour in most of the incidents quoted, and that they insinuate some reflection, which is never the case of the foreigners—but can I chuse but smile when one of the nastiest examples specified is from the burlesque of Paul before Felix, professedly in ridicule of the gross images of the Dutch?

* [Hogarth did not exaggerate, for which Fielding has very justly praised him. There is not a male nor a female face, that is not true to nature, voluminous as his designs are.]

the Four Stages of Cruelty, terminate their story in blood—she occasions the murder of her husband, he assassinates his mistress. How delicate and superior too is his satire, when he intimates in the College of Physicians and Surgeons that preside at a dissection, how the legal habitude of viewing shocking scenes hardens the human mind, and renders it unfeeling. The president maintains the dignity of insensibility over an executed corpse, and considers it but as the object of a lecture. In the print of the Sleeping Judges, this habitual indifference only excites our laughter.

It is to Hogarth's honour that in so many scenes of satire or ridicule, it is obvious that ill-nature did not guide his pencil. His end is always reformation, and his reproofs general. Except in the print of the Times, and the two portraits of Mr. Wilkes and Mr. Churchill that followed, no man amidst such a profusion of characteristic faces, ever pretended to discover or charge him with the caricatura of a real person;* except of such

* If he indulged his spirit of ridicule in personalities,† it

† I have been reprov'd for this assertion, and instances have been pointed out that contradict me. I am far from persevering in an error, and do allow that my position was too positive. Still some of the instances adduced were by no means caricaturas. Sir John Gonsou and Dr. Misauvin in the Harlot's Progress were rather examples identified than satires. Others, as Mr. Pine's, were meer portraits, introduced by their own desire; or with their consent. [Mr. W. here speaks for himself—but more will be said upon this point, in the sequel.]

notorious characters as Chartres and mother Needham, and a very few more, who are acting officially and suitably to their professions. As he must have observed so carefully the operation of the passions on the countenance, it is even wonderful that he never, though without intention, delivered the very features of any identical person. It is at the same time a proof of his intimate intuition into nature: but had he been too severe, the humanity of endeavouring to root out cruelty to animals would atone for many satires. It is another proof that he drew all his stores from nature and the force of his own genius, and was indebted neither to models nor books for his style, thoughts or hints, that he never succeeded when he designed for the works of other men. I do not speak of his early performances at the time that he was engaged by booksellers, and rose not above those they generally employ; but in his maturer age, when he had invented his art, and gave a few designs for some great authors, as Cervantes, Gulliver, and even Hudibras, his compositions were tame, spiritless, void of humour, and never reach the merits of the books they were designed to illustrate. He could not bend his talents to

never proceeded beyond sketches and drawings; his prints touched the folly, but spared the person. Early he drew a noted miser, one of the sheriffs, trying a mastiff that had robbed his kitchen, but the magistrate's son went to his house and cut the picture to pieces.

think after any body else. He could think like a great genius rather than after one. I have a sketch in oil that he gave me, which he intended to engrave. It was done at the time* that the House of Commons appointed a committee to enquire into the cruelties exercised on prisoners in the Fleet to extort money from them. The scene is the committee; on the table are the instruments of torture. A prisoner in rags half starved appears before them; the poor man has a good countenance that adds to the interest. On the other hand is the inhuman gaoler. It is the very figure that Salvator Rosa would have drawn for Iago in the moment of detection. Villainy, fear, and conscience are mixed in yellow and livid on his countenance, his lips are contracted by tremor, his face advances as eager to lie, his legs step back as thinking to make his escape; one hand is thrust precipitately into his bosom, the fingers of the other are catching uncertainly at his button-holes. If this was a portrait,† it is the most speaking that ever was drawn; if it was not, it is still finer.

It is seldom that his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances, full of wit, supply notes. The nobleman in *Marriage Alamode* has

* In 1729. V. *Brit. Topogr.* vol. i. 636.

† It was the portrait of Bambridge the Warden of the Fleet-prison. *Nichols.*

a great air—the coronet on his crutches, and his pedigree issuing out of the bowels of William the Conqueror, add his character. In the breakfast the old steward reflects for the spectator. Sometimes a short label is an epigram, and is never introduced without improving the subject. Unfortunately some circumstances, that were temporary, will be lost to posterity, the fate of all comic authors; and if ever an author wanted a commentary that none of his beauties might be lost, it is Hogarth*—not from being obscure, [for he never was that but in two or three of his first prints where transient national follies, as lotteries, freemasonry, and the South-Sea were his topics] but for the use of foreigners,† and from a multiplicity of little incidents, not essential to, but always heightening the principal action. Such is the

* [We cannot suppose that *Fuseli*, who was the enthusiastic admirer of the Schools of Italy, could much respect the works of Hogarth, who treated them with satirical contempt. *Lect.* 3, p. 123. “characteristic discrimination and humourous exuberance, we admire in Hogarth, but which, like the fleeting passions of the day, every hour contributes something to obliterate; which soon become unintelligible by time, or degenerate into caricature, the chronicle of scandal, and the history book of the vulgar.”]

† [This elucidation, more particularly necessary to foreigners, was given in a treatise in French, by Rouquet the enameller, who was liberally paid by Hogarth. It was intended as an accompaniment to such of the prints, as were sent abroad. The deficiencies in this little treatise, have been

spider's web extended over the poor's box in a parish-church; the blunders in architecture in the nobleman's seat seen through the window, in the first print of *Marriage Alamode* ;* and a thousand in the *Strollers dressing in a Barn*, which for wit and imagination, without any other end, I think the best of all his works: as for useful and deep satire, that on the Methodists is the most sublime. The scenes of *Bedlam* and the gaming-house, are inimitable representations of our serious follies or unavoidable woes; and the concern shown by the Lord-Mayor when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with humane admonition and reflection.

Another instance of this author's genius is his not condescending to explain his moral lessons by the trite poverty of allegory. If he had an emblematic thought, he expressed it with wit, rather than by a symbol. Such is that of the whore setting fire to the world in the *Rake's Pro-*

so well supplied, since this observation was originally made by Mr. W. that there is no reason to fear that the history of Hogarth's several works will ever fall into oblivion.

1. *Nichols's Biographical Anecdotes of Hogarth*, 8vo. 1782. Second Edition, with *G. Steevens's* additions, 1785.

2. *Hogarth Moralised by Trusler*, 2 vols. 8vo. First Edition, 1768. Second, 1791.

3. *Graphic Illustrations of Hogarth*, by *S. Ireland*, 8vo 1794.

4. *Hogarth Illustrated by John Ireland*, 8vo. 3 vols. 1798.]

* [Intended to ridicule Kent, against whom Hogarth had imbibed a very strong prejudice from Sir James Thornhill.]

gress. Once indeed he descended to use an allegoric personage, and was not happy in it : in one of his election prints Britannia's chariot breaks down, while the coachman and footman are playing at cards on the box. Sometimes too, to please his vulgar customers, he stooped to low images and national satire, as in the two prints of France and England, and that of the Gates of Calais. The last indeed has great merit, though the caricatura is carried to excess. In all these the painter's purpose was to make his countrymen observe the ease and affluence of a free government, opposed to the wants and woes of slaves. In Beer-Street the English butcher tossing a Frenchman in the air with one hand, is absolutely hyperbole ; and what is worse, was an afterthought, not being in the first edition. The Gin-alley is much superior, horridly fine, but disgusting.

His Bartholomew-fair* is full of humour ; the March to Finchley, of nature : the Enraged Musician tends to farce. The Four Parts of the Day, except the last, are inferior to few of his works. The Sleeping Congregation, the Lecture on the Vacuum, the Laughing Audience, the Consultation of Physicians as a coat of arms, and the Cock-pit, are perfect in their several kinds. The prints of Industry and Idleness have more merit in the intention than execution.

[* Southwark Fair.]

Towards the latter end he now and then repeated himself, but seldomer than most great authors who executed so much.

It may appear singular that of an author whom I call comic, and who is so celebrated for his humour, I should speak in general in so serious a style; but it would be suppressing the merits of his heart to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmless, all his touches were marked with pleasantry and fun. He never laughed like Rabelais at nonsense that he imposed for wit; but like Swift combined incidents that divert one from their unexpected encounter, and illustrate the tale he means to tell. Such are the hens roosting on the upright waves in the scene of the Strollers, and the devils drinking porter on the altar. The manners or *costume* are more than observed in every one of his works. The very furniture of his rooms describe the characters of the persons to whom they belong; a lesson that might be of use to comic authors. It was reserved to Hogarth to write a scene of furniture. The rake's levee-room, the nobleman's dining-room, the apartments of the husband and wife in Marriage Alamode, the

alderman's parlour, the poet's bedchamber, and many others, are the history of the manners of the age.

But perhaps too much has been said of this great genius as an author,* it is time to speak of him as a painter, and to mention the circumstances of his life, in both which I shall be more brief. His works are his history; as a painter, he had but slender merit.†

He was born in the parish of St. Bartholomew,‡ London, the son of a low tradesman, who bound him to a mean engraver§ of arms on plate; but before his time was expired, he felt the impulse of genius, and felt it directed him to painting, though

* [Hogarth's "Harlot's Progress," shews the most genius—"The Marriage a la Mode," the best painting, and the Election, the most original humour. In portrait-painting, he had the highest opinion of his own excellence, and a degree of vanity equal to Kneller. A person was mentioned as having compared a musician to Handel.—"His opinion goes for nothing."—"But, Mr. Hogarth! he said that *you* were equal to Vandyck."—"Aye, there he was right enough,—and by G—d! so I know that I am; give me my own subject, and time." This anecdote is confirmed by Mr. W. in a letter to Mr. Montagu, v. i. p. 239, of his *Correspondence*.]

† [A contrary opinion has obtained, since his pictures have produced prices so excessively enhanced above what Hogarth himself could procure for them. The "Marriage a la Mode" proudly contradicts this charge of incompetency.]

‡ [Born 10th, baptised 28th December, 1697.]

§ This is wrong; it was to Mr. Gamble, an eminent silversmith. *Nichols's Biogr. Remarks*. [Hogarth's father was a schoolmaster.]

little apprized at that time of the mode nature had intended he should pursue. His apprenticeship was no sooner expired, than he entered into the academy in St. Martin's-lane, and studied drawing from the life, in which he never attained to great excellence. It was character, the passions, the soul, that his genius was given him to copy. In colouring he proved no greater a master : his force lay in expression, not in tints and chiaro scuro. At first he worked for booksellers, and designed and engraved plates for several books ; and, which is extraordinary, no symptom of genius dawned in those plates. His *Hudibras* was the first of his works that marked him as a man above the common ; yet what made him then noticed, now surprizes us to find so little humour* in an undertaking so congenial to his talents. On the success however of those plates he commenced painter, a painter of portraits ; the most ill-suited employment imaginable to a man whose turn certainly was not flattery, nor his talent adapted to look on vanity without a sneer.† Yet his facility in catching a likeness, and the method he chose

* [There is not so great a deficiency, in point of humor, as Mr. W. would intimate, but it was of a low character, as the subject requires, and which was lost upon a man, in high life.]

† [He was notwithstanding much employed, and his family groups and single portraits, generally small whole lengths, are not unfrequent ; and in many instances, well finished. Most of these were painted, before he was known to the public as a Satirist.]

of painting families and conversations in small, then a novelty, drew him prodigious business for some time. It did not last, either from his applying to the real bent of his disposition, or from his customers apprehending that a satirist was too formidable a confessor for the devotees of self-love. He had already dropped a few of his smaller prints on some reigning follies, but as the dates are wanting on most of them, I cannot ascertain which, though those on the South-sea and Rabbit-woman prove that he had early discovered his talent for ridicule, though he did not then think of building his reputation or fortune on its powers.

His *Midnight Modern Conversation* was the first work that showed his command of character: but it was the *Harlot's Progress*, published in 1729 or 1730 that established his fame. The pictures were scarce finished and no sooner exhibited to the public, and the subscription opened, than above twelve hundred names were entered on his book. The familiarity of the subject, and the propriety of the execution, made it tasted by all ranks of people. Every engraver set himself to copy it, and thousands of imitations were dispersed all over the kingdom. It was made into a pantomime, and performed on the stage. The *Rake's Progress*, perhaps superior, had not so much success, from want of novelty; nor indeed is the print of the *Arrest* equal in merit to the others.

The curtain was now drawn aside, and his genius stood displayed in its full lustre. From time to time he continued to give those works that should be immortal, if the nature of his art will allow it. Even the receipts for his subscriptions had wit in them. Many of his plates he engraved himself, and often expunged faces etched by his assistants when they had not done justice to his ideas.*

Not content with shining in a path untrodden before,† he was ambitious of distinguishing him-

* [His principal assistants were *French* engravers : Ravenet and Grignon. *English* : Sullivan and Baron. The plates said to be engraved by himself only, are very freely but not delicately finished.]

† [Commending the good sense which Gainsborough had shewn in declining to attempt historical painting, Sir J. Reynolds draws a comparison, " Our excellent Hogarth, with all his extraordinary talents, was not blessed with this knowledge of his own deficiency ; or of the bounds which were set to the extent of his own powers. After this admirable artist had spent the greatest part of his life in an active, busy, and we may add successful attention to the ridicule of life ; after he had invented a new species of dramatic painting, in which probably he never will be equalled, and had stored his mind with infinite materials to explain and illustrate the familiar scenes of common life, which were generally, and ought to have been always, the subject of his pencil : he very imprudently, or rather presumptuously, attempted the great historical style, for which his habits had by no means qualified him : he was indeed so entirely unacquainted with the principles of this style ; that he was not even aware that any artificial preparation was at all necessary. It is to be regretted,

self as a painter of history. But not only his colouring and drawing rendered him unequal to the task; the genius that had entered so feelingly into the calamities and crimes of familiar life, deserted him in a walk that called for dignity and grace. The burlesque turn of his mind mixed itself with the most serious subjects. In his Danae the old nurse tries a coin of the golden shower with her teeth, to see if it is true gold: in the Pool of Bethesda a servant of a rich ulcerated lady beats back a poor man that sought the same celestial remedy. Both circumstances are justly thought, but rather too ludicrous. It is a much more capital fault that Danae herself is a meer nymph of Drury. He seems to have conceived no higher idea of beauty.

So little had he eyes to his own deficiencies, that he believed he had discovered the principle of grace. With the enthusiasm of a discoverer he cried, Eureka! This was his famous line of beauty, the ground-work of his *Analysis*, a book that has many sensible hints and observations,* but that

that any part of the life of such a genius, should be fruitlessly employed."]

* [*The Analysis of Beauty, written with a view of fixing the fluctuating principles of Taste, 4to. 1753, with two large miscellaneous engravings.*] Hogarth was positively without learning: but he availed himself of the assistance of learned friends, to correct his scarcely legible text—Townley, the head master of Merchant Tailor's school, Dr. Morell, and the Chancellor Hoadley, who wrote for him the clever verses affixed to the "Rake's

did not carry the conviction nor meet the universal acquiescence he expected. , As he treated his contemporaries with scorn, they triumphed over this publication, and imitated him to expose him. Many wretched burlesque prints came out to ridicule his system. There was a better answer to it in one of the two prints that he gave to illustrate his hypothesis. In the ball had he confined himself to such outlines as compose awkwardness and deformity, he would have proved half his assertion—but he has added two samples of grace in a young Lord and Lady, that are strikingly stiff and affected. They are a Bath beau* and a county-beauty.

But this was the failing of a visionary. He fell afterwards into a grosser mistake. From a contempt of the ignorant virtuosi of the age, and from indignation at the impudent tricks of picture-

Progress." Burke, and R. P. Knight have since investigated the principles of Taste, founding them upon philosophical discussion and classical literature ; and Hogarth's attempt has sunk into a neglect, which it does not merit. A translation of it into Italian, soon appeared, dedicated to Miss Diana Molyneux, of Teversal, Notts. "*Analisi della Bellezza, con figure, Livorno, 1761.*" After the publication of this work, Hogarth began " a History of the Arts, which he intended to be a supplement to it, and in which he had proceeded only so far, as to write a quibbling dedication to " Nobody."]

* In the original plate that figure represented the present King, then Prince ; but he was desired to alter it. The present figure was taken from the last Duke of Kingston ; yet, though like, is stiff and far from graceful.

dealers, whom he saw continually recommending and vending vile copies to bubble collectors, and from having never studied, indeed having seen, few good pictures of the great Italian masters, he persuaded himself that the praises bestowed on those glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often asserted, as is true, that time gives a mellowness to colours and improves them, he not only denied the proposition, but maintained that pictures only grew black and worse by age, not distinguishing between the degrees in which the proposition might be true or false. He went farther: he determined to rival the ancients—and unfortunately chose one of the finest pictures in England as the object of his competition. This was the celebrated *Sigismonda* of Sir Luke Schaub,* now in the possession of the Duke of Newcastle, said to be painted by Correggio, probably by Furino, but no matter by whom. It is impossible to see the picture or read Dryden's inimitable tale, and not feel that the same soul animated both. After many essays Hogarth at last produced *his Sigismonda*—but no more like *Sigismonda*, than I to *Hercules*. Not to mention the wretchedness of the colouring, it was the representation of a maudlin strumpet just turned out of keeping, and with

* [At the sale of Sir Luke Schaub's pictures in 1758, *this Sigismunda* was purchased by Sir Thomas Sebright for 404*l.* 5*s.*]

eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust raised by such vulgar expression, her fingers were *bloodied by her lover's heart that lay before her like that of a sheep's for her dinner. None of the sober grief, no dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short all was wanting that should have been there, all was there that such a story would have banished from a mind capable of conceiving such complicated woe; woe so sternly felt and yet so tenderly. Hogarth's performance was more ridiculous than any thing he had ever ridiculed. He set the price of 400*l.* on it, and had it returned on his hands by the person for whom it was painted.† He took subscriptions for a plate of it, but had the sense at last to suppress it. I make no more apology

* In the biographic Anecdotes of Hogarth it is said, that my memory must have failed me, for that on repeated inspection it is evident that the fingers *are* unstained with blood. Were they always so? I saw it when first painted, and bloody they were. In p. 46 it is confessed that upon the criticism of one connoisseur or another the picture was so altered, that an old friend of Mr. Hogarth scarce knew it again. [In the second edition, *Mr. Nichols* says. "The fingers of Sophonisba were originally stained with blood. This indelicate and offensive circumstance was pointed out by an intelligent friend to Hogarth, who effaced it, but not without reluctance. 8vo. 2d. Edit. p. 68.]

† [Sir Richard, afterwards Lord Grosvenor.]

for this account than for the encomiums I have bestowed on him. Both are dictated by truth, and are the history of a great man's excellencies and errors. Milton, it is said, preferred his *Paradise Regained* to his immortal poem.

The last memorable event of our artist's life was his quarrel with Mr. Wilkes, in which if Mr. Hogarth did not commence direct hostilities on the latter, he at least obliquely gave the first offence by an attack on the friends and party of that gentleman. This conduct was the more surprising, as he had all his life avoided dipping his pencil in political contests, and had early refused a very lucrative offer that was made to engage him in a set of prints against the head of a court-party. Without entering into the merits of the cause, I shall only state the fact. In September 1762, Mr. Hogarth published his print of the *Times*. It was answered by Mr. Wilkes in a severe *North-Briton*. On this the painter exhibited the caricatura of the writer. Mr. Churchill, the poet, then engaged in the war, and wrote his epistle to Hogarth, not the brightest of his works, and in which the severest strokes fell on a defect that the painter had neither caused nor could amend—his age;* and which however was neither remark-

* [He worked on the print of characters and caricatura, only a few days before his death. That it was occasioned by the *Tomahawk* criticisms of *Wilkes*, (*N. B. No. 15*); and *Churchill's Epistle*, cannot be implicitly credited; but that it was accele-

able nor decrepit ; much less had it impaired his talents, as appeared by his having composed but six months before one of his most capital works, the satire on the Methodists. In revenge for this epistle, Hogarth caricatured Churchill under the form of a canonical bear, with a club and a pot of porter—*et vitulá tu dignus & hic*—never did two angry men of their abilities throw mud with less dexterity.

Mr. Hogarth, in the year 1730, married the only daughter of Sir James Thornhill,* by whom he had no children. He died of a dropsy in his breast at his house in Leicester-fields, October 26, 1764.†

rated by vexation so caused, is physically certain. We hear of famous men, who are said to have owed their hurried departure to inadequate causes. The Poet and his former friend found their grave, one, a short month only, before the other !]

* [Jane Thornhill was twenty-one years old when she was married to Hogarth. She died in 1789, aged 80. By her husband's will she received the sole property of his plates, and the copyright by an Act of Parliament was secured for twenty years after his death, when an advertisement appeared in 1765, " of Prints published by the late W. Hogarth, genuine impressions of which are to be had of Mrs. Hogarth, at her house in Leicester Fields, at the price of Thirteen Guineas." Each print was priced. There were seventy-two in the whole set. In the decline of life she became nearly destitute, and received, by the recommendation of his late Majesty, an annuity of 40*l.* from 1787 to 1789, from the funds of the Royal Academy.]

† [Hogarth was buried in the churchyard of Chiswick,

He sold about twenty-four of his principal pictures by auction in 1745. Mr. Vincent Bourne addressed a copy of Latin hendecasyllables to him on his chief pictures; and Roquet the enameller published a French explanation, though a superficial one, of many of his prints, which, it was said he had drawn up for the use of Marshal Belleisle, then a prisoner in England.

As I am possessed of the most compleat collection of his prints that I believe exists, I shall for the use of collectors give a catalogue of them. Most of them were assembled by Mr. Arthur Pond, and some of them probably are now no where else to be found. I have added every other print that I could discover to have been designed or engraved by him. He had kept no suite himself, and had forgotten several in which he had been concerned.

where a tomb, with the subjoined inscription is now, or was lately, in a state of neglect and decay.

“ Farewell, great painter of mankind!
 Who reached the noblest point of art;
 Whose pictured morals charm the mind
 And through the eye, correct the heart.
 If Genius fire thee, reader, stay;
 If Nature touch thee, drop a tear;
 If neither move thee, turn away,
 For Hogarth’s honoured dust lies here.

D. GARRICK.

Another Epitaph was offered by DR. JOHNSON.

The hand of him here torpid lies,
 That drew th’ essential form of grace;
 Here closed in death, th’ attentive eyes,
 That saw the manners in the face.]

He gave me what few sketches had not been forced from him by his friends; particularly the Committee above-mentioned, and the first thoughts for Industry and Idleness.

REMARKS ON PAINTINGS BY HOGARTH.

Hogarth is the peculiar property of our own country. The coarse personal satire which was exhibited, on various occasions, by Salvator Rosa, and Spagnoletto, and the vulgar representations of scenes and individuals by the Flemish and Dutch masters, have no analogy, either in their intention or composition, with the works of Hogarth, which were destined to excite moral reflections, and to correct gross and popular abuses, or the absurdities of the prevailing fashions.

Of such a man, since his death, his minute personal history, and that of his works (even the least considerable), has been collected with extraordinary industry. Whether that industry was excited by attachment to Hogarth's memory, or the gratification which arises from possessing that which another man does not possess, may be somewhat problematical. *Memoranda undique congesta!* To repeat them at length is unnecessary, and to add to them more difficult. All that the Editor will attempt is to condense them, by concisely applying the circumstances to the pictures, for more general information. It appears to be expedient to treat of Hogarth, separately as a Painter, and to enumerate his *Pictures*, which have or have not been engraved; and to refer the anecdotes of his *Prints*, to the list given by Mr. W. from his own collection, by a comparison with others, which have been since made. In vain, should we seek among the satirical compositions of any other painter, for representations of the follies or vices of mankind, expressed with a greater degree of variety and force, than most men could conceive them.

Synopsis of principal Paintings by Hogarth, compiled from Gilpin, Nichols, Ireland, &c. with prices paid to Hogarth.

Scene in the Beggar's Opera, 1725. Portraits introduced, Walker and Miss Fenton, as the original Macheath and Polly. 35*l.* Purchased by the Duke of Leeds; now in the possession of J. W. Steers, Esq.

Sarah Malcolm, 1732, 5*l.* 5*s.* Hon. H. Walpole. At Strawberry-Hill.

The Harlot's Progress, Six pictures, 1733-1734. Portraits introduced, Dr. Misaubin, Colonel Charteris, Mother Needham, and Sir John Gonson, a magistrate. Sold at his auction in 1745, for 14*l.* 14*s.* each. Purchased by Alderman Beckford. Burned at Fonthill in 1755.

The Rake's Progress, Eight pictures, 1735. Portraits introduced, Figg a Prize Fighter, Dubois a Fencing Master, Bridgeman, the King's Gardener, and Handel. Sold as above, for 22 guineas each. Purchased by Alderman Beckford; now in the possession of J. Soane, Esq.; purchased for 59*l.* Mr. Fullarton, had given 84*l.* 10*s.*

Distressed Poet, 1735. Pope beating Curle the Bookseller, in a picture introduced. Given by Hogarth to Mrs. Ward; now in the possession of Earl Grosvenor.

Modern Midnight Conversation, 1735. Portraits introduced, Orator Henley, and Lawyer Kettleby.

The Pool of Bethesda, and The Good Samaritan, 1736. Given by Hogarth to St. Bartholomew's Hospital.

The Sleeping Congregation, 1736. Portrait introduced, Dr. Desaguliers the Preacher. Purchased by Sir Edward Walpole.

Strolling Actresses, 1736. 27*l.* 6*s.* Purchased by Sir Edward Walpole; now in the possession of Mr. Wood of Littleton.

The Four Parts of the Day, 1738. Portrait introduced, In Night, Sir Thomas de Viel, a Freemason. The two first, 78*l.* 15*s.* Purchased by the Duke of Ancaster; now in the possession of Lord Gwydir. The two second, 48*l.* 6*s.* Purchased by Sir W. Heathcote.

- Taste in High Life, 1742. Portraits introduced, Lord Portmore, and Desnoyer, a Dancing Master. 63*l.* 10*s.* Purchased by Miss Edwardes ; now in the possession of Mr. Birch.
- Mariage a la Mode, Six pictures, 1745. Portraits introduced, in the fourth picture, Mrs. Lane (Lady Bingley) adoring Carestini. Mr. Fox Lane, (her husband) asleep. Mr. Michel the Prussian Ambassador, and Weideman the German Flute player. Sold at his auction in 1750, for 126*l.* Purchased by Mr. Lane of Hillingdon ; afterwards by Mr. Angerstein for 1000*l.* ; now in the National Gallery.
- The Gate of Calais, 1749. Portrait introduced, Pine the Engraver, as the Friar ; now in the possession of the Earl of Charlemont.
- The March of the Guards to Finchley, 1750. Given by Hogarth to the Foundling Hospital.
- Pharoah's Daughter, 1752. Given by Hogarth to the Foundling Hospital.
- Paul before Felix, 1752. Given by Hogarth to Lincoln's-Inn Hall.
- An Election, Four pictures, 1. Canvassing ; 2. Polling ; 3. Chairing ; 4. Dinner, 1755. Portraits introduced, Bubb Doddington, the successful Candidate. The Duke of Newcastle looking out of the Treasury window. Purchased by Mr. Garrick ; now in the possession of J. Soane, Esq. who gave 1732*l.* 10*s.* for them in 1823.
- The High Priest and Servants sealing the Tomb ; 2. The Three Maries ; 3. Ascension of Christ, Altar pictures, 1755. Purchased by the Churchwardens for 500*l.* Church of St. Mary Redcliffe, Bristol.
- Henry VIII. and Anne Boleyne. Painted for Jonathan Tyers, at Vauxhall. Uncertain.

Miscellaneous Subjects of uncertain date, chiefly exhibited in the British Institution in 1814.

- Southwark Fair. At Valentines, in Essex.
 The Politician. Earl of Essex.

Falstaff enlisting his Recruits. Mr. Garrick : sold in 1814 for 46*l.* 14*s.*

Orator Henley christening a child. The late R. P. Knight, Esq. The Conquest of Mexico, performed before the Duke of Cumberland, at Mr. Conduit's. Earl of Upper Ossory.

Politicians at Old Slaughter's Coffee-house, W. Lambert, Dr. Mounsey, and Old Slaughter. Purchased in 1817 for 157*l.* 10*s.*

Lady's Last Stake. Earl of Charlemont.

The Wanstead Assembly. Painted for Lord Tylney, and formerly at Wanstead House.

Bethlehem Hospital. Mr. Jones.

Committee of the House of Commons upon the Fleet Prison, a Sketch. Earl of Carlisle.

Sigismonda. Mr. Anderdon.

Boy and Kite. Earl Grosvenor.

A Sketch, in oil, of a memorable occurrence which took place in the Banking-house of Child and Co. Sold at the auction of Mr. George Baker, for 60*l.* 18*s.* in 1825.

Portraits, or Conversation Pieces.

Himself, with his favourite pug-dog *Trump*. Mr. Angerstein, National Gallery.

Himself, painting the figure of Comedy. Marquis Camden.

Himself, in a tye-wig. Mr. S. Ireland.

Himself, in a hat.

The family of R. Graham, Esq. a conversation. R. Graham, Esq.

Mr. and Mrs. Garrick. He sits at a writing-table as composing a prologue, and Mrs. Garrick interrupts him in his reverie. Purchased at the auction for 74*l.* 14*s.* by Mr. Locker, of Greenwich Hospital, 1823.

Frances Berkeley, Lady Byron.

Captain Coram, who instituted the Foundling Hospital. The Foundling Hospital.

Miss Lavinia Fenton, (Duchess of Bolton). G. Watson, Esq. Mr. Parker.

James Gibbs (Architectus).

Herring, Archbishop of Canterbury. Lambeth Palace.

Mr. Huggins, with the bust of Ariosto.

Mr. Garrick in the character of Richard III. Purchased for
200*l.* Lord Feversham.

Family of Mr. Western of Rivenhall, Essex.

J. Martin, Esq.

H. Fox, Lord Holland. Lord Holland.

James Caulfield, Earl of Charlemont. Lord Charlemont.

Hoadley, Bishop of Winton.

Mrs. Hoadley, his wife.

Miss Rich. J. Hawkins, Esq.

Martin Folkes, Esq.

Family of Sir Andrew Fountaine. A. Fountaine, Esq.

Studies of his Servants. W. Collins, Esq.

A Fishing Party—Family Portraits. T. J. Mathias, Esq.

A Musical Party—Portraits of Mr. Mathias's Family. The
Same.

Small whole length of Broughton the Prize-fighter. Mar-
quis Camden.

John Pine, Engraver. Mr. Ranby, Surgeon.

Fifty original pictures by Hogarth were exhibited in the British Institution, in 1814. In the preface (by the late R. P. Knight] it is observed that "the merits of Hogarth are known to the public more from his Prints than his Paintings: both deserve our attention. His pictures often display beautiful colouring as well as accurate drawing: his subjects generally convey useful lessons of morality, and are calculated to improve the man as well as the artist; and he teaches with effect, because he delights while he instructs. It has been said of him, that in his pictures he composed comedies; his humour never fails to excite mirth, and it is directed against the fit objects of ridicule or contempt. The powers of his pencil were seldom perverted to personal attack; the application of his satire was general, and the end which he aimed at was the reformation of folly or vice." The works of this

master abound in true humour, and satire which in general is well directed : they are admirable moral lessons, and afford a fund of entertainment suited to every circumstance, which shews them to be just copies of nature.

Of his merits as a painter, Gilpin has given a long criticism (*Essay on Prints*, 2d. Edit. p. 120.) and the following are extracted from many striking observations. "Hogarth was not a master of drawing. Of the muscles and anatomy of the head and hands he had a perfect knowledge; but his trunks are often badly mounted, and his heads ill set on. I tax him with plain bad drawing. I speak not of the niceties of anatomy and elegance of outline : of these indeed he knew nothing, nor were they of use in that mode of design which he cultivated : and yet his figures on the whole are inspired with so much life and meaning, that the eye is kept in good humour, in spite of its inclination to find fault."

"The author of the *Analysis of Beauty*, it might be supposed, would have given us more instances of grace, than we find in the works of Hogarth ; which shows strongly that theory and practice are not always united. Many opportunities his subjects naturally afford of introducing graceful attitudes, and yet we have very few examples of them. With instances of picturesque grace his works abound." "Of his Expression, in which the force of his genius lay, we cannot speak in terms too high. In every mode of it he was truly excellent. The passions he thoroughly understood, and all the effects they produce in every part of the human frame. He had the happy art also of conveying his ideas with the same precision with which he conceived them. All his heads are cast in the very mould of nature. Hence, that endless variety which is displayed through his works : and hence it is, that the difference arises between his heads, and the affected caricaturas of those masters who have sometimes amused themselves with patching together an assemblage of features from their own ideas." Barry's opinions as they concern art, are always forcible, and entitled to respect. He observes (*Works*, v. ii. p. 285, 4to.) that Hogarth's little compositions, considered as so many dra-

matic representations, abounding with humour, character, and extensive observations of various incidents of low, faulty, or vicious life, are very ingeniously brought together, and frequently tell their own story with more facility, than is often found in many of the elevated and more noble inventions of Raffaëlle, and other great men; yet it must be honestly confessed, that in what is called knowledge of the figure, foreigners have justly observed, that Hogarth is often so raw and uninformed, as hardly to deserve the name of an artist. But this capital defect is not often perceivable, as examples of the naked and elevated nature but rarely occur in his subjects, which are for the most part filled with characters, that in their nature tend to deformity: besides, his figures are small, and the junctures and other difficulties of drawing that might occur in their limbs, are artfully concealed with their clothes, rags, &c. But what would atone for all his defects, even if they were twice told, is his admirable fund of invention, ever inexhaustible in his resources; and his satire, which is always sharp and pertinent, and often highly moral, was (except in a few instances where he weakly and meanly suffered his integrity to give way to his envy) seldom or never employed in a dishonest or unmanly way."

Nor was Hogarth unpraised by his contemporary poets, in earlier life; and even Churchill, with the bitterest sarcasms against the man, gives ample and just commendation to the artist.

The classical *Vincent Bourne* has addressed some very elegant hendecasyllables to Hogarth upon his "Harlot's Progress," in which is one of his happiest compliments.

Ad. G. H.

Qui mores hominum improbos, ineptos
 Incidis, nec ineleganter, æri.
 Derisor lepidus, sed et severus,
 Corrector gravis, at nec invenustus,
 Seu pingis meretricios amores,
 Et scenas miseræ vicesque vitæ, &c.

Macte o eja age ! macte sis amicus,
 Virtuti : vitique quod notâris
 Pergas pingere, et exhibere coram.
 Censura utilior tua æquiorque
 Omni vel satirarum acerbitate
 Omni vel rigidissimo cachinno !”

He was distinguished, likewise, in the “ *Description of the Congenial Club,*” by Swift, who exclaims with the ardour of the Satirist :

“ How I want thee ! humourous HOGARTH !
 Thou, I hear a pleasant rogue art !
 Were but you and I acquainted,
 Every monster should be painted :
 You should try your gravings tools
 On this odious group of fools.
 Draw the beasts, as I describe them ;
 Form their features, while I gibe them ;
 Draw them like ; for I assure ye
 You will need no *caricatura* ;
 Draw them so, that we may trace
 All the soul in every face.”

*Catalogue of Mr. Hogarth's Prints.**

CLASS I. MISCELLANEOUS.

1. W. Hogarth, engraver, with two figures and two Cupids, April 28, 1720.

* [A few preliminary observations will occur, before any are added, concerning this list, separately considered. Several others have been made, which offer a competition with those which Mr. Walpole collected, and which are now at Strawberry Hill, containing 162 prints.

Mr. King's 109, Sir J. W. Lake's 251, and Mr. G. Baker's 84, were dispersed by sale. His Majesty's collection, made for him, when Prince of Wales, by Mr. Colnaghi of Pall-mall, which is most numerous and excellent.

Mr. Charles Rogers's, which has all the political prints, 226, descended to, and are preserved by W. Cotton, Esq. A complete set of Hogarth sold at Mr. Gulston's sale for 145 guineas, in 1786. Mr. Ingham Forster's, collected by Capt. Bailie, in three vols. fol. for 100*l*. These were superior to Mr. W's in point of number, and equal in excellence and curiosity. Some of these collections were valuable for first impressions, and none more so than those of Mr. Rogers. Others, as they included all the variations subsequently made to almost every plate, either in progress, or a new edition. Since Hogarth's death, his genius has been justly estimated; and it would have been well rewarded, had he received during his lifetime one half of what his works have produced. "HOGARTH! who was compelled to dispose of works of infinite and, till then, unimagined excellence, by the disgraceful modes of raffle or auction; and who, in his ironical way, gave his opinion of public patronage by dedicating one of his most beautiful prints to the King of Prussia, as a Patron of the Arts." *Opie's Lect.* p. 96.

His maintenance was gained chiefly by the sale of his prints, for which he received subscriptions, and gave engraved tickets humourously designed. The prints were so greatly in demand,

2. His own cypher, with his name under it at length ; a plate he used for his books.

3. His own head in a cap, oval frame, his pug dog, and a pallet with the line of beauty, &c. inscribed Guglielmus Hogarth. *Se ipse pinxit et sculpsit.* 1749. A square print.*

4. His own portrait, sitting and painting the muse of Comedy. Head profile, in a cap. The Analysis of Beauty on the floor. W. Hogarth Serjeant-painter to his Majesty. The face engraved by W. Hogarth, 1758.

5. The same ; the face retouched, but not so like as in the preceding. Comedy also has the face and mask marked with black, and inscribed, Comedy, 1764. No other inscription but his name, William Hogarth.

generally as furniture, that each plate required retouching, not unfrequently : of this opportunity he freely availed himself to erase, and supply subjects of satire which the more recent times offered to his observation. He sometimes changed the dresses. So ignorant was he of common orthography, that there is scarcely an inscription under any print, properly spelled ; and this occurs even in the " Analysis of Beauty." The mere love of individually possessing, has elicited ridiculously large prices for impressions from the lids of tankards and tobacco boxes, engraved whilst he was apprenticed to a silversmith ; without the least intrinsic merit.

The following publications have appeared ; 1. *Hogarth Restored.* His whole works engraved by *Thomas Cook*, Imp. fol. 1801. 2. The genuine works of *W. Hogarth*, engraved under the superintendence of *Heath*, with explanations by *J. Nicholls*, 4to. 24 Numbers at 1l. 1s. each. 3. The same, with Notes by *G. Steevens* and *J. Nichols*, 2 vols. 4to. 1820.]

* [Etching before the letter, 25l. 4s. Baker.]

*5. His own head with a hat on; mezzotinto. Weltdon and Hogarth, pinx., Charles Townley fecit. 1781.

6. People in a shop, under the King's arms: Mary and Ann Hogarth. A shop-bill.

7. Small oval print for the Rape of the Lock; for the top of a snuff-box.*

8. An emblematic print representing agriculture and arts. Seems to be a ticket for some Society.

9. A coat of arms, with two slaves and trophies. Plate for books.

10. A foreign coat of arms, supporters a Savage and Angel. Ditto.

11. A griffon with a flag. A crest.

12. Another coat of arms, and two boys as terms.

13. A Turk's head. A shop-bill.

14. An Angel holding a palm in the left hand; A shop-bill.

15. A small Angel, almost the same as the preceding.

16. Lord Aylmer's coat of arms.

17. Two ditto of the Duchess of Kendal.

18. A shop-bill, representing trade and arms of Florence.

19. A ticket for the benefit of Milward, the tragedian.

* [Not designed for any edition of it. Probably the most rare, and certainly among the worst of his engravings.]

20. A ticket for a burial.

21. A large oval coat of arms, with terms of the four seasons.

22. Capt. Coram and the children of the Foundling Hospital. A ticket.*

23. Five Muscovites. Small plate for a book of travels.

24. Music introduced to Apollo by Minerva, 1727.† Frontispiece to some book, music, or ticket for a concert.

25. Minerva sitting and holding the arms of Holland, four Cupids round her. Done for the books of John Holland, herald-painter.

26. Christ and his disciples; persons at a distance carried to an hospital. In as much as ye have done it unto one of the least of these my brethren, ye have done it unto me. St. Matt. xxv. ver. 40. W. Hogarth inv. C. Grignion, sculp. Ticket for a charity.

27. Another, almost the same as the preceding, but with a view of the London Hospital.

28. Another with the arms of the Duke of Richmond.

29. Seven small prints for Apuleius's Golden Ass. W. Hogarth inv. et sculp. On some, W. Hogarth fec.

36. Gulliver presented to the Queen of Babilary. W. Hogarth inv. Ger. Vandergucht sculp. It is the frontispiece to the Travels of Capt. John Gulliver.

* [No. 22. Very rare.] † [No. 24. Scarce, 10*l.* Baker.]

37. Five small prints for the translation of Cassandra. W. Hogarth inv. et sculp.

42. Six larger for Don Quixote. W. Hogarth inv. et sculp.

48. Two small for Milton. W. Hogarth inv. et sc.

50. Frontispiece to *Terræ-filius*. W. Hogarth fec.

51. Frontispiece to Tom Thumb. W. Hogarth inv. Ger. Vandergucht sc. There is some humour in this print.

52. Frontispiece to the *Humours of Oxford*. W. Hogarth inv. Ger. Vandergucht sc.

53. Judith and Holofernes. *Per vulnera servor Morte tuâ vivens*. W. Hogarth inv. Ger. Vandergucht sc. A frontispiece.

54. Perseus, and Medusa dead, and Pegasus. Frontispiece to the books of the entertainment of Perseus and Andromeda. W. H. fec.

55. A monk leading an ass with a Scotch man and woman on it. Head-piece to the *Jacobite's Journal*. Though this was done in 1748, I place it here among his indifferent prints.

56. Twelve prints to Aubrey de la Motray's *Travels*. His name to each. The 13th has Parker scul.

68. Fifteen head-pieces for Beavere's *Military Punishments of the Ancients*; but scarce any copies have these plates.

CLASS II. PORTRAITS.

1. The Right Hon. Frances Lady Byron. Whole length, mezzotinto. W. Hogarth pinx. J. Faber fec. 1736.

2. The Right Hon. Gustavus Lord Viscount Boyne, &c. &c. Whole length, mezzotinto. W. Hogarth pinx. Andrew Miller fecit. A very bad print, done in Ireland.

3. Martin Folkes; half length : engraved. Mine is a proof and has no inscription.

4. Sarah Malcolm, executed in 1732 for murdering her mistress and two other women ; drawn in Newgate. W. Hogarth (ad vivum) pinxit et sculpsit. This woman put on red to sit to him for her picture two days before her Execution. I have the original.

5. Simon Lord Lovat, drawn from the life and etched in aquafertis by William Hogarth, 1746.*

* [The original portrait is painted upon a deal board, 30 inches by 25, taken whilst Lord Lovat was detained for three days at the White Hart Inn, Barnet, by a pretended illness. His physician purposely introduced Hogarth. Lord L. is represented as sitting in conversation, and relating on his fingers the number of the rebel forces, and his command in the battle of Culloden. The coarse expression and lineaments of his features are given with much character and force. Hogarth afterward placed, in the picture only, a device for a coat of arms. Quarterly, 1. a gibbet; 2. a halter; 3. a block; 4. two axes crossways. Omitted in the print, price one shilling. For a proof before the letter, 5*l.* 5*s.* Baker.]

6. Mr. Pine, in the manner of Rembrandt. Mezzotinto, by Mc. Ardell.*

7. Another leaning on a cane, an unfinished mezzotinto.

8. Captain Thomas Coram, who obtained the charter for the Foundling-Hospital. Mezzotinto, by Mc. Ardell.†

9. Jacobus Gibbs, architectus. W. Hogarth delin. J. Mc. Ardell fec. partly mezzotinto, partly graved.

10. Daniel Lock, Esq.; mezzotinto; Wm. Hogarth pinx. J. Mc. Ardell fecit.

11. Benjamin Hoadley, Bishop of Winchester. W. Hogarth pinx. B. Baron sculp.

12. A small oval of ditto.

13. Thomas Herring, Archbishop of Canterbury. W. Hogarth p. B. Baron sc.‡

14. Mr. Garrick,§ in the character of Richard III. Painted by Wm. Hogarth; engraved by Wm. Hogarth and C. Grignion.

* [No. 6. John Pine, Engraver, (introduced into the scene before the gates of Calais) who engraved and executed the beautiful and unique edition of Horace, intirely upon copper plates, 2 vol. large 8vo.]

† [No. 8. The original, from which this is taken, is the best specimen of the painter's talent.]

‡ [No. 13. A proof engraved by Baron, 10l. *Baker.*]

§ Mr. Garrick had several of Hogarth's paintings, and the latter designed for him, as President of the Shakespeare club, a mahogany chair richly carved, on the back of which hangs a medal of the poet carved by Hogarth out of a piece of the mulberry-tree planted at Stratford by Shakespeare.

15. T. Morell; S. T. P. S. S. A. W. Hogarth delin. James Basire sculp.

16. Mr. Huggins, with a bust of Ariosto. Small round.

17. Henry Fielding, ætatis 48. W. Hogarth del. James Basire sculp.*

18. John Wilkes, Esq. Drawn from the life and etched in aquafortis by Wm. Hogarth.†

19. The Bruiser, C. Churchill in the character of a Russian Hercules, &c. A Dutch dog pissing on the Epistle to Hogarth: a pallet, the North-Britons and a begging-box to collect subscriptions for them. Designed and engraved by W. Hogarth.

20. The same; but over the pallet lies a political print, in which the painter is correcting Churchill and Wilkes in the characters of a bear and monkey. Other satirical emblems behind.

* [No. 17. This frontispiece to Fielding's works was finished by Hogarth from recollection only. A firm friendship subsisted between these two men of genius, but opportunities of taking a likeness of Fielding were neglected, before it was too late—the attempt was made, and Fielding's friends were satisfied. Hogarth had no assistance, but from his own tenacious memory.]

† [No. 18. Wilkes, who always jested at his own ugliness, used to say that, *in time*, he should become very like the print Hogarth had published of him. He certainly lived to become so. The original pen and ink sketch sold for 7*l.* 7*s.* Baker. At the same time the "Bruiser" produced 5*l.* 7*s.*]

CLASS III. COMIC AND SERIOUS PRINTS.

1. A burlesque on Kent's altar-piece at St. Clement's, with notes.* It represents angels very ill drawn, playing on various instruments.
2. A midnight modern Conversation.†
3. Twelve prints for Hudibras, the large set.
4. The small set, containing seventeen prints, with Butler's head.
5. A woman swearing a child to a grave citizen,

* [No. 1. This despicable performance was ordered to be removed from the Altar by Gibson Bishop of London. It was painted by Kent, and rendered, as it deserved, very ridiculous by Hogarth's copy of it; for he strongly denies having made it, as Mr. W. says, either a burlesque or a parody. It was taken off on blue paper.—extremely rare.]

† [No. 2. Under this print are some verses beginning:—

“ Think not to find one meant resemblance here,
We lash the vices, but the persons spare.”

This assertion might be sincere in 1734, but not so afterwards. When Mr. W. made the same remark, he was not aware that the Town abounded in notorious subjects, well known in general, although hid from his sphere of vision. In fact, Hogarth never saw a ridiculous countenance or a marked character without sketching it; and when he had forgotten his pocket book—even upon his thumb nail. In the late G. Baker's sale was this article, “ Six sheets containing sixty-four small sketches of heads, very spiritedly executed with a pen, belonging to many of the prominent characters, subsequently introduced into his principal works.” It was sold for 3*l.* 10*s.* The “ Modern Midnight Conversation,” and the “ Cockpit,” in the first state, 6*l.* 16*s.* 6*d.*]

with twelve English verses. W. Hogarth pinx. J. Sympson, jun. sculp. A very bad print.*

.6. Mary Tofts, the rabbit-woman of Godalmin, in labour. No name to it.†

7. The Lilliputians giving a clyster to Gulliver. A supposed Lilliputian painter's name‡ to ¶. Hogarth sculp.§

8. An emblematic print on the South Sea. Persons riding on wooden horses. The devil cutting Fortune into collops. A man broken on the wheel, &c. W. Hogarth inv. et sc. There are four different impressions of this.

9. A Masquerade. There is much wit in this print. Invented for the use of ladies and gentlemen by the ingenious Mr. H——r. (Heidegger.) Three different.||

* [No. 5. Coarsely engraved, but very rare.]

† [No. 6. The original inscription is "Mary Tofts the Rabbit-woman, or the Wise Men of *Godliman* in Surrey." Doctor St. André, &c. "*Cunicularii*, or the Wise Men of *Godliman* in consultation." 1726.]

‡ [No. 7. The title is the "Political Clyster," inscribed *Nahtanoi Tfiws*, (*Jonathan Swift*) who probably suggested the subject, 1728.]

§ Which contains the letters that form the name of Jonathan Swift.

|| [No. 9. There had been published in 1725, "Masquerades and Operas. Burlington-Gate." The three small figures in the centre are Lord Burlington, Kent and Campbell, the architects. This print in 1727 satirises Heidegger, the master of the dancers at the Opera house, and Master of the Revels, at Court. Hogarth transplanted several circumstances

10. Another, smaller, on Masquerades and Operas. Burlington-Gate, as in the following. W. Hogarth inv. et sculp.

11. The gate of Burlington-House. Pope whitewashing it, and bespattering the Duke of Chandos's coach. A satire on Pope's epistle on taste. No name.*

12. The Lottery. Emblematic, and not good. W. Hogarth inv. et sculp.

13. Taste in high Life. A beau and a fashionable old lady. Painted by Mr. Hogarth. This was probably not published by himself.†

from hence into the first plate of the Analysis of Beauty, as well as into his satire on the Methodists. *Nichols.*]

* [No. 11. In 1731, Hogarth ventured to attack Pope, in this print, intitled, "The Man of Taste, containing a view of Burlington-Gate," with Pope (humpbacked) on a scaffold, whitewashing it, and bespattering the Duke of Chandos's coach. The obscurity of the caricaturist, at that time, or more probably the Poet's dread of his powerful pencil in the "libelled shape," was the cause that no allusion whatever is made to Hogarth, in any part of Pope's works, although the prints in particular, which conferred the greatest celebrity upon Hogarth had appeared, before 1744. The large plate is rare, 3*l.* 13*s.* 6*d.* *Baker.*]

† [No. 13. Copied from the original painting beforementioned. Miss Edwardes, a lady who was remarkable for various singularities, employed Hogarth to retaliate upon some of her friends, but would suffer no engraving to be taken in her lifetime. It exhibits a beau newly arrived from Paris; an old lady, a young one playing with a black boy, and a monkey. The ornaments of the room are a statue of the Venus de Medici in a hoop petticoat, with pictures of Venus in stays and

14. Booth, Wilks and Cibber contriving a pantomime. A satire on farces. No name.

15. Charmers of the Age. A satire on stage-dancers. A sketch. No name. The two last very scarce.

16. Henry VIII. and Anne Boleyn. Hogarth design. et sculp. Very indifferent.*

17. The Mystery of Masonry brought to Light by the Gormogons. Stolen from Coypel's *Don Quixote*. W. Hogarth inv. et sc.

18. Sancho starved at Dinner by his Physician. W. Hogarth inv. et sculp.†

19. A very rare hieroglyphic print in Mr. Walpole's collection, representing Royalty, Episcopacy, and Law, composed of emblematic attributes, and no human features or limbs; with attendants of similar ingredients. Beneath is this inscription; Some of the principal inhabitants of the moon, as they were perfectly discovered by a telescope, brought to the greatest perfection since the last eclipse; exactly engraved from the objects, whereby the curious may guess at their religion, manners, &c. Price Sixpence.

20. Boys peeping at Nature. The subscription-ticket to the Harlot's Progress.

high-heeled shoes, and Cupid paring down a plump lady to the fashionable standard, 1742.]

* [No. 16. A proof, 13*l.* 2*s.* 6*d.* Baker.]

† [No. 18. Very rare, 5*l.* 15*s.* 6*d.* Baker.]

21. The Harlot's Progress, in six plates.*
22. The Rake's Progress, † in eight plates. ‡
23. The fourth plate of the same, with variations.
24. Two prints Before and After.
25. The sleeping Congregation. §

* [No. 21. In its first state, 9l. *Ditto*. Several variations were afterwards introduced.]

† [No. 22. This set of Prints have been more ably illustrated than any others, by the verses affixed to them by Chancellor Hoadley, and the description in *Gilpin's Essay on Prints*. 11l. 6s. *Baker*, with a curious etching of the scene, in *Bridewell*.]

‡ The Rake's Progress was pirated by Boitard on one very large sheet of paper, containing the several scenes represented by Mr. Hogarth. It came out about a fortnight before the genuine set, but was soon forgotten. However this gave occasion to Hogarth to apply for an Act of Parliament to secure the property of prints. He applied to Mr. Huggins, who took for his model the statute of Queen Anne in favour of literary property. The act passed; but some years after appeared to be too loosely drawn, for on a cause founded on it, which came before Lord Hardwick in chancery, he determined that no assignee, claiming under an assignment from the original inventor, could take any benefit by it. Hogarth immediately after the passing the act, published a small print with emblematic devices, and an inscription expressing his gratitude to the three branches of the legislature. This plate he afterwards made to serve for a receipt for subscriptions to the Election prints. †

§ Sir Edward Walpole has the original picture. The Clerk's

† Chancellor Hoadley wrote verses introduced under each plate of the Rake's Progress: they are printed in the 5th volume of Dodsley's Collection of Poems. p. 269.

26. Bartholomew-fair.*

27. A festoon with a mask, a roll of paper, a pallet and a laurel. Subscription-ticket for Garrick in Richard the Third.

28. The poor Poet.†

29. The Lecture. Datur vacuum.

30. The laughing Audience.

31. Consultation of Physicians. Arms of the Undertakers.

32. Rehearsal of an Oratorio. Singing men and boys.

33. The Four parts of the Day.

34. Strolling Actresses dressing in a Barn.‡

35. The Search-Night. W. Hogarth inv. A very bad print, and I believe an imposition.

36. The enraged Musician.§

37. Characters and caricaturas, to show that Leonardo da Vinci exaggerated the latter. The subscription-ticket to Marriage a la Mode.

head is admirably well painted and with great force; but he is dozing, and not leering at the young woman near him, as in the print.

[No. 25. Originally published in 1736. Retouched and improved in 1762, and is found in three different states.]

* [No. 26. Southwark not *Bartholomew Fair*.]

† [No. 28. Of this print there are two different impressions. In the first, is a picture of Pope beating Curll, afterwards changed to a view of the gold mines, in Peru. The distressed bard is composing "Poverty," a poem. Proofs of this and the enraged musician sold for 9*l.* 9*s.* Baker.]

‡ [No. 34. Proof, 6*l.* 10*s.* Baker]

§ [No. 36. The Enraged Musician was Signor Castrucci. Frequent variations.]

38. *Mariage a la Mode*, in six prints.*

39. *The Pool of Bethesda*, from the picture he painted for St. Bartholomew's hospital, in which parish he was born: Engraved by Ravenet.

40. Ditto; large, by Ravenet and Picot.

41. *The good Samaritan*; ditto, by Ravenet and Delatre.

42. *Orator Henley christening a child*. Mezzotinto.

43. *A stage-coach*. An election-procession in the yard.†

44. *Industry and Idleness*, in twelve plates.

45. An auction of pictures, duplicates of the same pictures. This was a ticket to admit persons to bid for his works at his auction.

46. *The Gates of Calais*. His own head sketching the view. He was arrested as he was making the drawing, but set at liberty when his purpose was known.‡

* [No. 38. In these prints a single variation only is detected. It is of a lock of hair placed on the lady's forehead, which was afterwards added.]

† [No. 43. This print alludes to an Election, in which Sir Josiah Child, who built Wanstead, was a candidate. He is described with a rattle, and a label, "No old Baby."]

‡ [No. 46. This representation of the abovementioned adventure, occasioned the humourous Cantata of "O the roast beef of Old England." The friar was his great friend J. Pine the engraver, who sate for his likeness, without suspecting how it would be applied. Hogarth has intimated his own arrest, by having placed a man's hand on his shoulder, and a serjeant's halbert over his head; whilst he was making his sketch.

47. A stand of various arms, bagpipes, &c. The subscription-ticket for the March to Finchley.

48. The March to Finchley; dedicated to the King of Prussia,* in resentment for the late king's sending for the picture to St. James's and returning it without any other notice.

49. Beer-street; two of them with variations; and Gin-lane.†

50. The Stages of Cruelty, in four prints.‡

51. Paul before Felix, designed and scratched

One of his peculiarities was the happy way in which he gave representations to be supplied by imagination, such as a man going into the door of a steeple upon which a flag is flying, with a frothing pot of porter, to denote bellringing—a wig box marked with initials, placed on the tester of her bed, to show the connection between a highwayman and the harlot—shadows on the floor or ceiling proceeding from objects out of sight, of which the best instance is the shadow of a man drawn up in a basket, marked on the floor in the Cockpit. Once, when he was disparaging the merit of the great historical painters, he said that he could design a story with three strokes; thus

B	A	}	A. The perspective line of the door.	
B	C			serjeant's pike, who is going in. C. The
C	C			

amused himself with such whims, which if never seen by Hogarth, the coincidence of fancy is very singular.]

* [No. 48. In the first impressions "Prusia." In the most early finished state of this print, it produced 3*l.* 15*s.* and another (called the Sunday print) 14*l.* 3*s.* 6*d.* Baker.]

† [No. 49. "Gin-lane, a most curious unfinished proof; that part of the shed of *Kilman* the Distiller, remaining blank. Unique, 15*l.* 15*s.* Ditto.]

‡ [No. 50. The "Last Stage of Cruelty," unfinished proof, 5*l.* 15*s.* 6*d.* Baker.]

in the true Dutch taste by W. Hogarth. This is a satire on Dutch pictures.

52. Paul before Felix, from the original painting in Lincoln's-Inn Hall painted by W. Hogarth. There is much less dignity in this than wit in the preceding.

53. The same, as first designed, but the wife of Felix was afterwards omitted, because St. Paul's hand was very improperly placed before her.

54. Columbus breaking the egg. The subscription-ticket to his Analysis.

55. The two prints to the Analysis. Two other editions with variations.

56. France and England, two plates.

67. Two plates to Tristram Shandy.

58. Crowns, mitres, maces, &c. The Subscription-ticket to the Election.

59. Four prints of an Election.*

60. The sleeping Judges.

61. Ditto; † but with heads after L. da Vinci.

62. The Cockpit.

63. Frontispiece to the Farmer's Return from London.

64. The Wigs and Head-dresses at the Coronation of George III.

* [No. 59. The original etchings of these four prints were sold for 39*l.* 7*s.* 6*d.*; and the Election Entertainment, a finished proof before the markings on the margin were worked off, 31*l.* 10*s.* Baker.]

† [No. 61. Intended for the Court of Exchequer, in Hogarth's time. This plate was worked upon by Hogarth, the day only before his death. Rogers]

65. Credulity, Superstition and Fanaticism.*
Satire on the Methodists.

66. Frontispiece to Kirby's Perspective. Satire on false perspective.

67. Frontispiece to Brook Taylor's Perspective. With an attempt at a new order.

68. Two small heads of men in profile in one plate, etched by Mr. Ireland, from a sketch in his own collection.

69. Frontispiece and tailpiece to the catalogue of pictures exhibited in 1761.

70. Time blackening a picture. Subscription-ticket for his Sigismonda. This and the preceding tailpiece are satires on connoisseurs.

71. Frontispiece† to a pamphlet against the Hutchinsonians, never published. It represents a witch sitting on the moon, and watering on a mountain, whence issue mice who are devouring Sir Isaac Newton's Optics: one mouse lies dead on Hutchinson's works, probably to imply being choaked. The conundrum signifies, Front-is-piss.

72. Print of the weighing-house to Club's Physiognomy; a humourous pamphlet in quarto, published in 1763, and dedicated to Hogarth.

73. The Times.‡

* [No. 65. Hogarth's first thought for "Enthusiam delineated," with a MS. dedication to the Archbishop of Canterbury and references to the different characters, 43*l.* Baker.]

† [No. 71. Of the greatest rarity. 12*l.* 12*s.* Baker.]

‡ [No. 73. The first part only of this subject, appeared in

74. Tailpiece to his works. Another satire on dealers in dark pictures.*

Prints from Hogarth published since Mr. Nichols's list was printed.

The Staymaker : and

Debates in Palmistry. Etched by Haynes from designs in the possession of Mr. S. Ireland.

Henry Fox Lord Holland : and

James Caulfield Earl of Charlemont. By ditto from ditto.

The Shrimp-girl, a head, by Bartolozzi.

Two plates of Taylor, the boxer, wrestling with Death ; by Livesay.

Mr. Benjamin Read : and

Mr. Gabriel Hunt. Members of a club with Hogarth ; by ditto.

1762. The second remained after his death in Mrs. Hogarth's hands. It is supposed that Hogarth was employed by Lord Bute's administration to publish this *caricature* of the opposition to the peace, then meditated. The second part is in the collection made by C. Rogers, Esq.]

* On this print which he called *Finis*, and represents the destruction of all things, the following epigram, ascribed to Charles Churchill the poet, was printed in the *General Advertiser* in 1778, from the *Muse's Mirrour* ;

On Hogarth's print of *Bathos, or the Art of Sinking*
in *Painting*.

All must old Hogarth's gratitude declare,
Since he has nam'd old Chaos for his heir ;
And whilst his works hang round the Anarch's throne,
The connoisseurs will take them for his own.

Nine prints to Hogarth's Tour, from drawings by Hogarth and Scott; by ditto.*

These last fourteen prints were published by subscription by Mrs. Hogarth, in April 1782. Some few copies of the Tour were printed by Mr. Nichols in the preceding year. It was a party of pleasure down the river into Kent undertaken by Mr. Hogarth, Mr. Scott, and three of their friends, in which they intended to have more humour than they accomplished, as is commonly the case in such meditated attempts. The Tour was described in verse by one of the company, and the drawings executed by the two painters, but with little merit, except in the views taken by Mr. Scott.

Hogarth, in his portrait-conversations, was imitated by Phillips, a young man, who acquired great business. He was son of a painter in oil, who died in 1741, aged about sixty. The son died much younger.

* [“ An account of what seemed most remarkable in five days peregrination of the five following persons, viz. Messieurs Tothall, Scott, Hogarth, Thornhill and Forrest. Begun on Saturday May 27, 1732, and finished the 31st of the same month, *London, printed for R. Livesay, 1782, oblong 4to. nine plates.*” This diary was turned into verse upon the model of Swift, and its main humour depends upon descriptions of such incidents as those, in which he delighted. These five gentlemen were probably much pleased in their tour, which was from Blackwall to Dover, “ *curis expediti* ;”—and much more than their readers, by the detail.]

REMARKS.

It is very probable that there was no collection of Hogarth's works, at the time when these volumes first appeared, equal to that which Mr. W. had made. But a much more complete series has been since collected and dispersed by several auctions. His own, and that of Mr. C. Rogers, remain as they were left; and the King's is preserved in the Royal Library.

It must be allowed, and with regret, that Hogarth was induced to descend from the high station to which his works had elevated him as a MORALIST, although in two instances only—when he yielded to the order of a profligate nobleman, to paint for him, two licentious pictures; which were afterwards engraved—and when he sacrificed a firm friendship to the prospect only of being patronised by the premier of the day.



CHAPTER V.

*Painters in Enamel and Miniature, Statuaries,
and Medallists, in the Reign of George II.*

JOHN STEPHEN LIOTARD,



OF Geneva,* came over in the last reign, and stayed two years. He painted admirably well in miniature, and finely in enamel, though he seldom

* He was born in 1702; and was designed for a merchant. He went to study at Paris in 1725, and in 1738 accompanied the Marquis de Puisieux to Rome, who was going ambassador to Naples. At Rome he was taken notice of by the Earls of Sandwich and Besborough, then Lord Duncannon, who engaged Liotard to go with them on a voyage to Constantinople. See *Museum Florent.* vol. X. where Lord Duncannon's name is spelt milord D'un Canon.

practised it. But he is best known by his works in crayons. His likenesses were as exact as possible, and too like to please those who sat to him; thus he had great business the first year, and very little the second. Devoid of imagination, and one would think of memory, he could render nothing but what he saw before his eyes. Freckles, marks of the small-pox, every thing found its place; not so much from fidelity, as because he could not conceive the absence of any thing that appeared to him.* Truth prevailed in all his works, grace in very few or none. Nor was there any ease in his outline; but the stiffness of a bust in all his portraits. Thence, though more faithful to a likeness, his heads want air and the softness of flesh, so conspicuous in Rosalba's pictures.† Her bodies have a different fault; she gave to men an effeminate protuberance about the breasts; yet her pictures have much more genius. The Earls of Harrington‡ and Besborough have some of his most capital works. At Constantinople he became acquainted with the late Lord Edgcumbe,

* [Hogarth has introduced him, in several instances, alluding to this want of genius.]

† [Rosalba Carriera of Venice, an artist of singular talents for portraits, drawn in crayons.]

‡ The Earl of Sefton has purchased those that were in the collection of the late Lord Harrington; one represents Mademoiselle Gaucher, mistress of W. Anne Earl of Albemarle, in a Turkish dress, sitting; the other, a lady at breakfast and her maid.

and Sir Everard Fawkener, our ambassador, who persuaded him to come to England. On his way he passed some time at Paris. In his journey to the Levant he adopted the eastern habit, and wore it here with a very long beard.* It contributed much to the portraits of himself, and some thought to draw customers; but he was really a painter of uncommon merit. After his return, he married a young wife,† and sacrificed his beard to Hymen. He came again to England in 1772, and brought a collection of pictures of different masters, which he sold by auction; and some pieces of glass painted by himself with surprising effect of light and shade, but a mere curiosity, as it was necessary to darken the room before they could be seen to advantage; he affixed too, as usual, extravagant prices to them. He staid here about two years, as in his former journey. He has engraved some Turkish portraits,‡ one of the Empress Queen and the eldest Arch-duchess, in Turkish habits, and the heads of the Emperor and Empress.

CHRISTIAN FREDERIC ZINCKE,

was born at Dresden about 1684, and came to England in 1706, where he studied under Boit,

* [There can be no doubt of this fact. His general designation was "The Turk," and the curiosity of the ladies procured him many sitters, who believed him to be one.]

† Maria Fargues, daughter of a merchant at Amsterdam.

‡ [These were merely etchings, to which his own portrait with a long beard, may be added.]

BR
OV
ASIA



se. pint

H. Robinson, sculp.

FREDERIC ZINCKE.

whom at length he not only surpassed, but rivalled Petitot. I have a head of Cowley by him after Sir Peter Lely, which is allowed to excel any single work of that charming enameller.* The impassioned glow of sentiment, the eyes swimming with youth and tenderness, and the natural fall of the long ringlets that flow round the unbuttoned collar, are rendered with the most exquisite nature, and finished with elaborate care. For a great number of years Mr. Zincke† had as much business as he could execute; and when at last he raised his price from twenty to thirty guineas, it was occasioned by his desire of lessening his fatigue, for no man, so superior in his profession, was less intoxicated with vanity. He was particularly patronized by the late King and Queen, and was appointed cabinet-painter to the late Prince of Wales. Her Royal Highness Princess Amelie has many portraits of the Royal Family by him of a larger than his usual size. The late Duke of Cumberland bought several of his best works, particularly his beautiful copy of Dr. Meade's Queen of Scots by Isaac Oliver.‡ He

* [Now in the Cabinet at Strawberry-Hill, with others of his work.]

† [His style and practice were formed upon a treatise of great merit, "*Traité sur la façon de composer et de peindre les Emaux, par M. Philippe Ferrande, Paris 1721, Svo.*]

‡ [See "*Roquet's State of the Arts,*" for an account of Zincke, and his method of painting enamels."]

made a short visit to his own country in 1737, and about 1746, his eyes failing, he retired from business to South-Lambeth, with a second wife, by whom he had three or four children. His first wife was a handsome woman, of whom he had been very fond; there is a print of him and her: he had a son by her, for whom he bought a place in the Six Clerks office, and a daughter, who died a little before he retired to Lambeth. After his quitting business, Madame Pompadour prevailed upon him to copy in enamel a picture of the King of France, which she sent over on purpose. Mr. Zincke died in March, 1767.*

— ROUQUET,

a Swiss of French extraction, was many years in England, and imitated Mr. Zincke in enamel with some success. He afterwards settled at Paris and improved considerably. He published a small tract *On the present state of the arts in England*; and another, entitled, *L'Art de la peinture en*

* Zincke is recorded in the following lines of *Dr. Young's Love of Fame. Sat. 6.*

You here in miniature your pictures see,
Nor hope from Zincke more justice than from me.
My portraits grace your mind as his your side;
His portraits will inflame, mine quench your pride.
He's dear, you frugal; chuse my cheaper lay,
And be your reformation all my pay.

fromage ou en ramequin, 12mo. 1755.* I have mentioned his explanation of Hogarth's prints.†

— GROTH,

a German, painted in water-colours and enamel, but made no great proficiencie.

BERNARD LENS,



of a family of artists, whom I have mentioned in the Catalogue of Engravers, was an admirable painter in miniature. He painted some portraits in that way, but his excellence was copying the works of great masters, particularly Rubens and Vandyck, whose colouring he imitated exactly. He was painter to the crown by the title of ena-

* V. *La France Littéraire, ou Dictionnaire des Auteurs François vivans*, par M. Formey, 1757. [Roquet had much humour, and a good judgement in art.]

† [See page 132. In which he has translated the descriptions, suggested by Hogarth, with several ridiculous variations, but which made the prints popular, in France.]

meller which was changed from limner, when Boit held the office. Lens published some views and drawing-books, as he had many scholars. He made two sales of his pictures, and died at Knightsbridge, whither he had retired from business about 1741. He had three sons, two that followed his profession, of whom one is yet living.

JOSEPH GOUPY

was another fine painter in water-colours, but in a different style from Lens. The latter stippled the faces, and finished highly; Goupy imitated the boldness of strokes in oil. The latter too copied many pictures of Italian masters, and excelled in imitating Salvator Rosa, from whose works he engraved some prints. He had the honour of teaching her Royal Highness the Princess of Wales; and was cabinet-painter to the prince. His copies of the cartoons were sold to the Duke of Chandos for 300*l.* but at the Duke's sale produced not 17 guineas.* If the painter had exacted, the public had still less justice. Joseph died the latter end of 1747. His collection was sold by auction in March 1765. There was a caricatura in crayons (from which there is a print) of Handel with a snout of a hog playing on an organ, and many symbols of gluttony round him :

* [He finished several sets of the Cartoons, with the outlines taken from Dorigny's prints, heightened with body-colours, and which produced an excellent and beautiful effect.]



Se ipse pinx.

J. Thomson. sculp.

LEWIS GOUPY.

he and Goupy had quarrelled.—There was also a piece in oil by Hamilton with portraits of several artists. Joseph had an uncle, born in France from whence the family sprung, who came to England, and had already a brother here a fan-painter. Louis, of whom I speak, painted portraits in oil, and afterwards worked in fresco and crayons, and taught miniature. He had attended Lord Burlington into Italy. There is a print of him by George White. His nephew Joseph, and Bernard Lens, were two of our best miniature-painters, and their works worthy of any cabinet.

JAMES DEACON,

a gentleman of great talents for music and drawing, towards the end of his life engaged professionally in the business, took Mr. Zincke's house in Covent-garden, and painted portraits in miniature in a very masterly manner; but had scarce embarked in the profession, when he lost his life attending a cause at the Old Bailey, the day that the goal-distemper destroyed the Judge, the Lord-Mayor, and so many of the audience, in May 1750.

[JARVIS] SPENCER

painted portraits in miniature, and lastly, in enamel, with some merit.* He died October 30, 1763.

* [He was originally a gentleman's servant, who on being shewn a miniature picture, requested of his master permission

STATUARIES.

[“ Then marble softened into life, grew warm,
And yielding metal flowed to human form.”—*Pope.*]

JOHN MICHAEL RYSBRACH,

Born 1693, Died 1770,

the best sculptor that has appeared in these islands since Le Sœur, was born at Antwerp.* His father was a landscape painter, and had been in England, but quitted it with Largilliere and went to Paris, where he married, and returning to Brussels and Antwerp, died at the latter in 1726, at the age of fourscore Michael his son arrived here in 1720, then about the age of twenty-six, and began by modelling small figures in clay, to show his skill. The Earl of Nottingham sat to him for his bust, in which the artist succeeded so well, that he began to be employed on large works, particularly monuments. For some time he was engaged by Gibbs, who was sensible of the young man's merit, but turned it to his own account, contracting for the figures with the persons who bespoke the tombs, and gaining the chief benefit from the execution. Thus Gibbs received 100*l.* apiece from Lord Oxford for the statues on Prior's monument, yet paid Rysbrach but 35*l.* each. The

to copy it; which he did to the surprise and satisfaction of those who saw it. He was then sent to learn his art practically, and became greatly patronised, as a fashionable artist. *Edwards*, p. 16.]

* Peter Rysbrach.



J. Vanderbank pinx.

W. Finden. sc.

RYSEBRACH.

LONDON.

Published by John Major, 50 Fleet Street.

Oct^r 15th 1827.

statuary, though no vain man, felt his own merit, and shook off his dependence on the architect, as he became more known and more admired. Business crowded upon him, and for many years all great works were committed to him; and his deep knowledge of his art and singular industry gave general satisfaction. His models were thoroughly studied, and ably executed; and as a sculptor capable of furnishing statues was now found, our taste in monuments improved, which till Rysbrach's time had depended more on masonry and marbles than statuary. Gothic tombs owed their chief grandeur to rich canopies, fretwork, and abundance of small niches and trifling figures. Bishops in cumbent attitudes and cross-legged templars admitted no grace nor required any. In the reigns of Queen Elizabeth and King James I. a single figure reclining at length on the elbow in robes or serjeant's gown, was commonly overwhelmed and surrounded by diminutive pillars and obelisks of various marbles; and if particularly sumptuous, of alabaster gilt. Gibbs, in the Duke of Newcastle's monument in the abbey, seems to have had an eye to that kind of tasteless expence. From the reign of Charles I. altar-tombs or mural tablets with cherubims and flaming urns, generally satisfied the piety of families. Bird indeed bestowed busts and basreliefs on those he decorated, but Sir Cloudesly Shovel's, and other monuments by him, made men of taste

dread such honours. Now and then had appeared a ray of simplicity, as in Sir Francis Vere's and Captain Hollis's tombs. The abilities of Rysbrach taught the age to depend on statuary for its best ornaments, and though he was too fond of pyramids for back-grounds, his figures are well disposed, simple and great.* We seem since to have advanced into scenery. Mr. Nightingale's tomb, though finely thought and well executed, is more theatric than sepulchral.† The crouds and clus-

* [Mr. Rogers, in his notes affixed to his *Collection of Prints, in imitation of drawings*, (v. ii. p. 227,) informs us, from personal knowledge of this sculptor, that "he was born at Antwerp, June 24, 1693, and that he there learned not only the rudiments but the perfection of his art, by studying under Michael Vander Vorst, a famous sculptor, from 1706 to 1712; and afterwards by improving himself by his own observation and application, and by the advice of his father, he became one of the instances that studying in Rome or Italy, is not necessary for excelling in the polite arts." In this judgement however, few will acquiesce. He amused himself with making highly finished drawings in an admirable taste; and continued to do so 'till the last days of his life. His most frequent practice of his art was in forming bas-reliefs from classical stories, in *terra cotta*, some of which, still preserved, are decisive proofs of his skill, and acquaintance with the *Antique*. He was most assiduous, and was never deterred from labour, so that he personally worked more than many great sculptors upon the monuments, which bear his name.]

† [Erected by the will of Washington Gascoigne Nightingale, to the memory of Joseph Gascoigne Nightingale, Esq. of Mamhead, Devon, and Lady Elizabeth his wife, daughter and coheir of Washington Shirley, Earl Ferrers, who died in 1734, aged 27. *Neale's Hist. of Westminster Abbey.*]

ters of tombs in the abbey has imposed hard conditions on our sculptors, who have been reduced to couch obelisks in slanting windows, and rear masses into the air, while St. Paul's remains naked of ornaments ; though it had better remain so, than be subjected to the indiscriminate expence of all who are willing to indulge their vanity.

Besides numbers more, Rysbrach executed the monument of Sir Isaac Newton and of the Duke of Marlborough at Blenheim, and the equestrian statue in bronze of King William at Bristol in 1733, for which he received 1800*l*.* Scheemaker's model, which was rejected, was however so well designed, that the city of Bristol made him a present of 50*l*. for his trouble. Rysbrach made also a great many busts, and most of them very like, as of Mr. Pope,† Gibbs, Sir Robert Walpole, the Duke and Duchess of Argyle, the Duchess of Marlborough, Lord Bolingbroke,‡ Wootton, Ben

* [This statue was erected in the centre of Queen's Square, Bristol, at the expence of the Corporation, in 1736. It is the best equestrian statue finished in England since *Le Sœur*. Rysbrach was assisted in the repetition of it, at Dublin, by Van Ost, which has some variation. The several equestrian statues in London cast since his death, only tend to prove his superiority.]

† [Sold at Mrs. Garrick's sale for 58*l*. 10*s*.]

‡ [This bust was taken to Lydiard Tregoze, Wilts. When the furniture of that mansion was disposed of by auction, an old servant of the family, during the night, hid this bust in the vault in the church—from whence it was restored to light in due season. A repetition is at Petworth.]

sale followed his death, which happened January 8, 1770.

He had two brothers, Peter Andreas and G. Rysbrachs, who painted fish, dead fowls and landscape, with considerable merit; particularly the elder, who was born at Paris in 1690, and died here of a consumption in 1748. In one of Michael's sales were some pieces of history by a Louis Rysbrach; I do not know whether brother or nephew of the statuary, probably the latter; Peter, the eldest of all the brothers, had several children.

He had a scholar too, named Vander Hagen, who carved heads in ivory.*

[THE BEST WORKS OF RYSBRACH,

Monuments, Statues, and Busts.

1. John Holles, Duke of Newcastle, (Gibbs, inv.) Westminster-Abbey. This was the first great work of Rysbrach, in 1723.
2. Figures in the Monument of M. Prior, (Gibbs, inv.) For this monument, the Poet bequeathed 500*l.*, as he expresses himself in his Will, for "this last piece of human vanity." The bust by A. Coysevox was presented to him in 1714, by Louis XIV. Westminster Abbey.
3. Earl Stanhope, (Kent, inv.) Sitting figure of Minerva, and basreliefs. Ditto.
4. Sir Isaac Newton, (Kent, inv.) His statue and basreliefs. Ditto.
5. Sir Godfrey Kneller. (Seipse inv.) Ditto.
6. Henry, Second Duke of Beaufort. Badminton, Gloucestershire.
7. Henry third Duke, and Charles the fourth Duke. Ditto.

ARTIC



A. Carpentiers. pinx^t

J.W. Cook. sculp^t

ROUBILIAC.

LONDON
Published by John Major 50 Fleet Street.
Oct^r 15th 1827.

L. F. ROUBILIAC,

born at Lyons in France, became a formidable rival to Rysbrach, and latterly was more em-

8. Dr. Radcliffe. Library, Oxford.
9. Admiral Vernon, Figure of Britannia and Victory. Westminster Abbey.
10. John, Duke of Marlborough. Blenheim.
11. George II. Court of Greenwich Hospital.
12. Charles Duke of Somerset, and his Duchess. Salisbury Cathedral.
13. Lady Besborough. Derby.
14. Lady Folkstone. Coleshill, Berks.
15. Sir Hans Sloane. For his garden at Chelsea.
16. Hercules. At Stourhead.
17. Flora. At Ditto.
18. William III. Equestrian. Bristol.
19. Charles I. Bust from Vandyck's portraits, and a cast from that by Bernini. For the late G. A. Selwyn.
20. John, Duke of Marlborough and his Duchess. Blenheim.
21. Palladio, Inigo Jones, and Fiamingo. Chiswick.
22. Queen Anne, as a portrait. Blenheim.

Numerous busts.—Some of them of great truth of character, and others of secondary merit, but all upon the French model of sculpture.

No better reason can probably be given for the omission, excepting incidentally, of the name of PETER SCHEEMAKERS, a sculptor of considerable merit in his day, than a deficiency of any information, concerning his personal history. The Editor's inquiries have not met with greater success. Certain it is, that at whatever period of his life he arrived, before 1740, he remained long, and found very considerable employment, in this country. A list therefore of his best known works, may not be unacceptable. He cannot be ranked, either with Rysbrach or Roubiliac, yet had interest enough in the *then* Anglo-German Court, to obtain at least equal encouragement. He

ployed. He had little business till Sir Edward Walpole* recommended him to execute half the

greatly promoted the fashion of busts, and chiefly excelled in them; both as applied to sepulchral monuments, or to ornament libraries. The preference which has been shewn to these, above historical composition, originated in the same individual feeling which delights in portrait.

Works by Scheemakers.

1. Monument of Shakespeare, (W. Kent, inv.) Westminster Abbey.
2. Sheffylde, Duke of Bucks, (Figure of Time) Ditto.
3. Sir Charles Watson, (J. Stuart, inv.) Ditto.
4. First and second Dukes of Ancaster, (Roman figures sitting) Edenham, Lincolnshire.
5. Lord Chancellor Hardwicke. Wimpole, Cambridgeshire.
6. Duke of Kent, his wives and daughters, a group of figures in white marble, 1740. Fletton, Bedfordshire.
7. J. Knight, Esq. Gosfield, Essex.
8. Henry Petty, Earl of Shelburne. Wycomb, Bucks.
9. Sir Charles Wager. Figures. Westminster Abbey.
10. Duchess of Buckingham. Ditto.
11. Montague Gerrard Drake. Figure on a sarcophagus. Amersham, Bucks.

Busts.

1. Dr. Mead. Westminster Abbey.
2. Dryden. Ditto.
3. Dr. Friend. Ditto.

Among his very numerous performances of this kind, others may doubtless be found of equal merit, for likeness and workmanship. He was succeeded in his profession by his son, Thomas Scheemakers, who was buried at St. Pancras in 1808.]

* [Sir J. Reynolds related an anecdote of Roubiliac, whom he well knew, extremely honorable, as an instance of moral feeling. Very soon after he arrived in England, and was then working as journeyman to Carter, a maker of monuments;

busts at Trinity-college, Dublin ; and by the same patron's interest he was employed on the monument of the general, John Duke of Argyle, in Westminster-Abbey, on which the statue of Eloquence is very masterly and graceful. His statue of Handel, in the garden at Vauxhall, fixed Roubiliac's fame.* Two of his principal works are the monuments of the late Duke and Duchess of Montagu in Northamptonshire, well performed

having spent an evening at Vauxhall, on his return he picked up a pocket book, which he found to inclose several Bank notes of value. He immediately advertised the circumstance ; and a gentleman of fashion (*Sir Edward Walpole*,) claimed the pocket book. Justly appreciating and remunerating the integrity of the poor young man, and the specimens of his skill and talent which he exhibited, he promised to patronise him through life ; and he faithfully performed that promise. *Northcote*, v. i. p. 49.]

* [To what circumstance shall we attribute the total omission of the names of Rysbrach and Roubiliac in *D'Argenville's Vies des fameux Sculpteurs*, (8vo. 1787, 2 tom.) and by their other biographers, of artists, excepting, that although not Englishmen, they were exclusively employed in England?—In fact, they performed nothing for the glory of France.

A comparison will afford sufficient evidence, that Rysbrach had the works of Le Moyne, constantly, as prototypes of his own compositions. His personifications of Religion and the Christian virtues, the pyramids and bas-reliefs are of the French school. But Roubiliac imitated these theatric allegories still more closely ; and with respect to the skeleton figure of Death, partly enveloped in drapery, and in action, was indebted to René-Michel Slodtz, who introduced such a one (probably an innovation) in a large group, in the church of St. Sulpice, at Paris, in 1750.]

and magnificent, but wanting simplicity. His statue of George I. in the senate house at Cambridge is well executed, and so is that of their Chancellor Charles Duke of Somerset, except that it is in a Vandyck dress—which might not be the fault of the sculptor. His statue of Sir Isaac Newton in the chapel of Trinity-College is the best of the three, except that the air is a little too pert for so grave a man. This able artist had a turn to poetry, and wrote satires in French verse.* He died January 11, 1762, and was buried in the parish of St. Martin's, where he lived. Mr. Scott of Crown-court, Westminster, had a sketch of Roubiliac's head in oil by himself, which he painted a little before his death.†

* [In 1761, the year only previous to his death, Roubiliac wrote some lines in favour of English artists, which were placed in the Exhibition Room, in Spring Gardens; and afterwards published in the St. James's Chronicle.

“ Pretendu Connoisseur qui sur l'Antique glose, &c.
 Quittez ce ton pedant, ce mepris affecté,
 Pour tout ce que le temps n'a pas encore gaté—
 Vois ce Salon, et tu perdras,
 Cette prevention injuste,
 Et bien etonné conviendras,
 Qu'il ne faut pas qu'un Mecenas,
 Pour revoir Le Siecle d'Auguste.”]

† [*The best Works of Roubiliac.*

1. Statue of Handel for Vauxhall Gardens.
2. George I. Senate House, Cambridge.
3. Charles Duke of Somerset in a Vandyck habit. Ditto.

SIGNOR GUELFÌ,

a scholar of Camillo Rusconi, was invited to England by Lord Burlington, for whom he did many works in London and at Chiswick. He was some time employed in repairing the antiques at Lord Pomfret's at Easton Neston, now at Oxford.*

4. Sir Isaac Newton. Trinity College Chapel. Cambridge.
5. Sir P. Warren. (Monument 1758.) Figure of Hercules. Westminster Abbey.
6. Duke and Duchess of Montagu. Warkton, Northamptonshire.
7. Lord and Lady Bolingbroke. Battersea.
8. Statue of Shakespeare, (for Garrick) British Museum.
9. Bishop Hough. Worcester Cathedral.
10. General Wade. Westminster Abbey.
11. Lady Middleton.
12. G. F. Handel. Westminster Abbey.
13. Lady Elizabeth Nightingale, (1761) Westminster Abbey.
14. John Duke of Argyll. (Statue of Eloquence.) Ditto.

Busts.

1. Dr. Frewen. Library, Christ Church, Oxford.
2. Handel.
3. Sir Robert Walpole. Houghton.
4. Pope. Mr. Watson Taylor.
5. Six Busts. Library of Trinity College, Cambridge.
6. Four, presented to Pope, by Frederic Prince of Wales. Spencer, Shakespeare, Milton and Dryden. Bequeathed to G. Lord Lyttelton. Hagley, Worcestershire.

* [The collection of marbles originally made by Thomas Earl of Arundel were purchased by Lord Pomfret, and presented to the University of Oxford by Henrietta, his Countess, in 1753. They have since been called the "Pomfret Statues." Guelfi was recommended by Lord Burlington to restore them, but the best of the collection are those, which he *restored* the

His tomb of Mr. Craggs in Westminster* is graceful and simple, but shows that he was a very indifferent sculptor. After a residence here of near twenty years he returned to his native Bologna in 1734.

least. He misconceived the original character of almost every statue, which he attempted to make perfect, and ruined the greater number of those he was permitted to touch: mere workmanship is a very insufficient qualification in him who would regain the perfection of any antique fragment. Yet even this, Guelfi did not possess.

* [Among *Pope's Letters*, (v. 10, p. 433, and 439, *Edit. Bowles*) to Mrs. Newsham, the sister of Craggs, are two, respecting the great care he took in superintending the design and execution of this monument. He says, "I have made the Latin inscription as full, and yet as short, as I possibly could." "The Italian sculptor has not yet finished the clay model. Indeed it is a vast disadvantage to the likeness not to be able to see the life." "I wish to God the statue were once well set up: it will make the finest figure, *I think*, in the place; and it is the least part of honour due to the memory of a man, who made the best, in his station." The design of this monument may have the praise of simplicity, but certainly not of grace.]

[LAURENT] DELVAUX



worked with Plumiere, and then with Bird. He went to Italy with Scheemaker in August 1728, staid four or five years, and then returned to England; but settled at last at Brussels.* There is

* [Delvaux and Scheemakers worked much conjointly; but Delvaux was the better artist. His bronze Lion, now placed upon the pediment of Northumberland House, is a creditable specimen of his skill in an art, which his fellow sculptor did not possess. He copied, likewise, the *antique*, in bronze—A sleeping Venus at Holkam, and a Hercules (formerly) at Wanstead.

In Westminster Abbey, a joint work is the monument of Dr. Chamberlain, who is represented in an academic dress, as sitting on the corner of the sarcophagus—a conceit, emulative of the then fashionable French artists, M. A. Slodtz and Marsy.

a good groupe by him at Stowe. For the late Earl of Tilney he made a statue of Hercules; and the figure of Time for the Duke of Buckingham's monument in Westminster-abbey. The Duchess's figure was executed by Scheemaker.

A retainer of the art on a smaller scale was

JAMES FRANCIS VERSKOVIS,

an excellent carver in ivory, born in Flanders but settled at Rome, where he was so much employed by English travellers, that he concluded he should make a fortune in England: he came over—and starved. He executed whole figures in small and vases, with perfect taste and judgment, and carved also in wood. He had a son, who to the same arts added painting, but died young in 1749, before his father. The latter did not survive above a year.

It would be injustice to omit the late Mr. Gosset, and his nephew who has excelled his uncle, and carried the art of taking likenesses in wax to surprizing perfection.

MEDALLISTS.

JOHN DASSIER,

though never in England, is certainly entitled to a place in this catalogue. He was medallist to the republic of Geneva,* and aspiring to be employed in the mint here, struck a series of the Kings of England, in a better style than our medals had been of late years. Some of the heads indeed were not taken from true originals, but the temples and monuments on the reverses were well designed and executed. He published them by subscription in 1731, at six guineas for 33 medals in copper, and fifteen in silver. His brother James had been here three or four years before to endeavour to procure a place in our mint for John, but none being vacant, Sir Andrew Fountaine, the celebrated virtuoso and patron of artists, and Mr. Conduit, who had married Sir Isaac Newton's niece, and who were the persons then directing the mint, offered a pension of 50*l.* a year to Dassier till Mr. Croker should die; but he was not content with the offer. James Antony

* ["About 1710, and for some years, before and after, Dassier, a native of Geneva, settling in London, engraved a series of medals of all the English kings, with great taste and spirit. They are struck upon fine copper, and amount to thirty-six in number. He likewise gave medals of many illustrious men of this and other nations; all of which deserve considerable praise." *Parkerton on Coins*, v. ii. p. 115.]

Dassier, nephew of John, came over, and on Croker's death in 1740, was next year appointed second engraver to the mint, and returned to Geneva in 1745. The uncle had executed a set of the reformers in smaller brass, and begun large medals of some of our great men then living; the nephew did several more, which were sold in copper at seven shillings and sixpence* each, and are very good performances, though inferior to the medals of the popes by Hamerani,† and more inferior to those of St. Urbain, medallist to the last Dukes of Lorrain. There is a beautiful and numerous suite of Roman history in small medals of bronze by the younger Dassier.

J. CHRISTOPHER TANNER,

of Saxe Gotha, came to England about 1733, and had practiced carving and graving for snuff-boxes, gun-locks, and in mother-of-pearl. He was retained as a domestic in the family of the Prince of Wales, and by Mr. Conduit employed in the mint, where he rose to be principal engraver on the death of Mr. Croker. He did medals of the Prince and Princess of Orange and Sir Isaac Newton, and the large family medal of the late King and Queen and all their children.

* [At Dr. Mead's sale in 1755, ten medals in copper of eminent persons were sold for two guineas, and the set of kings, 36 in number, produced only 4*l.* 4*s.* The resemblance was imaginary.]

† [Otterami.]

LAURENCE NATTER,

of Biberach in Suabia, was a good engraver of intaglias and medallist. He struck a fine medal of Sir Robert Walpole, the reverse of which was copied from Lord Leicester's statue of Cicero. He had studied in Italy, and afterwards resided several years in England. In 1746 he went to Holland to make a medal of the Prince of Orange, as in 1743 he had been in Denmark with Marcus Touscher, painter, architect and engraver, of Nuremberg, who arrived here from Italy in 1741, and brought a high-finished drawing of the great Duke's entrance into Florence, which he also executed with great labour for the Empress-queen, who however did not purchase it. The King of Denmark bought the plate of the entry, and retained Touscher in his service. Mr. Natter published a well-known book on ancient gems,* was Fellow of the Royal and Antiquarian Societies, and died of an asthma December 27, 1763, at St. Petersburgh, whither he had been invited as principal engraver to the Empress. There is a small head of him from a medal executed by himself, in the 2d volume of the Memoirs of Thomas Hollis, 4to. 1780, where also is some account of him.

* [*Traité de la Methode antique de graver en pierres fines, comparée avec la methode moderne ; et expliquée en diverses planches, par Laurent Natter, graveur en pierres fines à Londres, 1755, folio, avec 37 planches.*]

REMARKS.

To resume a sketch of the History of Dress, from the commencement of the last century. In the reign of William and Mary, the wigs and personal clothing of men, were but slightly altered from what has been already described ; while the head attire of the ladies exhibited a considerable variation. Their hair was strained over a toupée, made of silk and cotton wool, which was concealed by it, carried up to much more than the length of the face, with a profusion of furbelows, and long lappets of Brussels or point lace, depending from it. Two large locks played on the bosom. The waists were worn very long, and the stomachers were covered with jewels, upon velvet.

The peruke was still the pride of the men. They were worn very long before ; that on the right side over the coat in front, and the other resting on the shoulder. *Beaux* carried their tortoise-shell comb and case, which they drew from their pockets, and formed the curls over their fingers during conversation, or when walking in the Mall. Coats were of velvet, without collars, and with preposterously large sleeves, and button holes of broad gold embroidery. The cravats were of the richest lace, loosely tyed, and hanging low on the waistcoat.

This description may suffice, as far as appropriating portraits to their own æra, which is the present object.

Kneller, however, and the other portrait painters found, that exact representation of the reigning mode was unpicturesque and unmanageable ; and, therefore, introduced a fashion of velvet caps and *robes de chambre* for the men ; and loosely curled locks and satten vests, fastened by a single jewel, for the ladies of quality ; sitting, in order to favour the romantic idea, in gardens and near fountains—not parading in the Drawing-room at Court, in enormous hoop-petticoats and streaming lappets, and creating an atmosphere with their fans. The *real* dress then fashionable, excited the reprehension of the

Guardian, for the absence of tuckers ; and recommended the ladies “ not to imitate the nakedness,*but the innocence, of their mother Eve,” (No. 100, 1713).

But the greatest of all anomalies were the portraits of military men, in close steel armour and voluminous wigs, as borrowed from the French. Such are the pictures of the Duke of Marlborough and Prince Eugene.

Sculpture may be said to have owed its improvement, or at least its more general adoption, to two foreigners, Rysbrach and Roubiliac ; who, though we have no proof of the particular master under whom the latter acquired his art, evidently formed their style upon the model of the French school—of Bouchardon, Coysevox, Adams, and Le Moyne. Of the former, this may be more accurately observed, after he had freed himself from the trammels of Gibbs and Kent. He was a most correct workman, but wanted in his own performance variety and taste. In all his military characters he adopted a costume, which he intended to be like that of a Roman General. Noblemen were likewise so represented by him. His female figures are generally spiritless and without grace. His busts are indeed more estimable than his whole figures, as the portraiture was most accurate.

Between Rysbrach and Roubiliac, a comparison can scarcely be drawn. The first was a cold but correct imitator—the other, a man endued with an ardent mind, entirely occupied in his art. When it was the fashion of the age, for one man to think or design, and for another to execute, tameness was the necessary result. This opinion is confirmed by that of the late Mr. Flaxman, who accurately understood the history of his art. “ Rysbrach and Roubiliac spread the popularity of this taste (*Bernini's*) in England ; but as the first of these sculptors was a mere workman, too insipid to give pleasure, and too dull to offend greatly, we shall dismiss him without farther notice. The other deserves more attention. Roubiliac was an enthusiast in his art ; possessed of considerable talents : he copied vulgar nature with zeal, and some of his figures seem alive ; but their characters are mean, their expressions gri-

mace, and their forms frequently bad : his draperies are worked with great diligence and labour from the most disagreeable examples in nature, the folds being either heavy or meagre, frequently without a determined general form, and hung on his figures with little meaning. He grouped two figures together (for he never attempted more) better than most of his contemporaries : but his thoughts are conceits, and his compositions epigrams." Mr. Flaxman likewise adds of Roubiliac, what must have been a "péche mortel," in his eyes : "This artist went to Italy in company with Mr. Pond the English painter : he was absent from home three months, going and returning, stayed three days in Rome, and laughed at the sublime remains of ancient sculpture !" *Artist*, No. 12. In fact, the works of Bernini were his sole attraction.

The Editor has pursued his original plan of having preferred the judgement of artists to that of critical amateurs, with a due diffidence respecting his own ; and because the object of this edition has been to offer substantial information. He is therefore induced to extract another very sensible and scientific criticism, which has appeared anonymously. Of Rysbrach and Scheemakers,—the critic observes,—"Heavy and ungraceful, they had not skill to use allegory so as to make it understood ; or nature so as to render it attractive. Roubiliac stands deservedly high ; though eclipsed by the sculptors of the succeeding age ; with whom however he had very little, in common. His draperies were astonishing instances of execution ; but which genius, well directed, might have produced with half the labour, in a better taste.

"But his execution is always careful and delicate. He spared no labour—he was not afraid of strong relief, of deep and difficult folds, and sinkings—and of attitudes which ate up marble, and consumed time. In most of his works, conceit and allegory shared his affections between them. In Lady Elizabeth Nightingale's monument, in Westminster Abbey, Death, personified by a skeleton, is represented as striking an allegorical dart against a woman ; whilst the man strives to stay it with an arm of flesh and blood. He loved Roman togas, antique

breastplates, trophies, symbols and winged boys. His favorite notion was to express lofty thoughts by figures in intense action : Newton's statue is an exception. Serene thought inspires the whole figure.' *Quarterly Review*, 1826.

The monuments which are of this æra have all the peculiarity of a base and pyramid ; and all of them are mural. Bernini introduced pyramids upon a shelf—a solid base diminishing upwards, as if intended to last a thousand years, represented by a slab of marble, of one inch in thickness. The first of this kind was introduced into the Chigi chapel, at Rome ; but the happy idea soon took flight to Paris ; and, as if a matter of course, found its repose in Westminster Abbey. Bernini represented architecture and trees in perspective, and flying draperies as if upheld in the air—foreign as these things are, to the genius or powers of sculpture. The chief models of perfection which were followed in England, although never exactly imitated, were the monuments of the Cardinals Mazarine and Richelieu. The allegorical figures of the size of life, were adopted upon monuments of the largest scale and expense. Rysbrach gives us single figures, such as Britannia and Victory, placed indeed upon the same plinth, but not grouped. Roubiliac, on the contrary, is always theatrical ; and his figures combine in one scenic effect. Eloquence, upon the monument of John Duke of Argyll, is in the act of making a public speech : upon that of Lady E. Nightingale, herself and her husband are in a tame domestic character ; but the skeleton of Death surveying him from his cave, and marking them as his prey, is animated malignity itself, expressed without the aid of features.

Groups were sometimes made by statues and medallions, on which profiles of certain of the relatives were raised in bas-relief. We have likewise a nauseous repetition of weeping cherubs, which support them. This was but a poor expedient to include a whole family. About this time we may observe the names of Gibbs and Kent inscribed on the plinth, and usurping the whole merit of the design, if any there were. Of

this school of Sculpture in particular, it will be candidly allowed, that the exquisite and laboured finishing will always claim its share of deserved praise. While the lovers of the true antique cannot always suppress a smile at so gross a deviation from the canons of Grecian art ; yet will be content to allow to this school, an adequate merit, excepting where the works of its professors are rashly compared with the remains, still to be inspected, of the artists of classic antiquity.

CHAPTER VI.

Architects in the Reign of George II.

It was in this reign that Architecture resumed all her rights. Noble publications of Palladio, Jones, and the antique, recalled her to true principles and correct taste; she found men of genius to execute her rules, and patrons to countenance their labours. She found more, and what Rome could not boast, men of the first rank who contributed to embellish their country by buildings of their own design in the purest style of antique composition. Before the glorious close of a reign that carried our arms and victories beyond where Roman eagles ever flew, ardour for the arts had led our travellers to explore whatever beauties of Grecian or Latin taste still subsisted in provinces once subjected to Rome; and the fine editions in consequence of those researches have established the throne of architecture in Britain, while itself languishes at Rome, wantons in tawdry imitations of the French in other parts of Europe, and struggles in vain at Paris to surmount their prepossession in favour of their own errors—for fickle as we call that nation, their music and architecture

prove how long their ears and eyes can be constant to discord and disproportion.*

GIACOMO LEONI,

a Venetian, who had been architect to the Elector Palatine, settled in England,† and published a fine edition of Palladio in 1742. He was employed in building several houses, and died in 1746.

* [With whatever degree of just criticism this remark is made upon the style of architecture *then* prevalent in Paris, candour will attribute their due meed of praise to St. Genevieve, St. M. Magdalene, and the Bourse, upon which France may indeed pride herself; and all of which have been erected, since the compilation of this volume.]

† [Leoni was patronised by Lord Burlington, who probably brought him to England for the purpose of superintending the edition of the works of Palladio, (2 vol. fol. 1725). He afterwards published *Alberti's Architecture*, to which he added many of his own designs. The principal of these, dated 1726, was one for a mansion, never executed, at Carshalton, Surrey, for T. Scawen, Esq. of which eight plates are given. His largest undertaking was of a house at Moor Park, Herts, built for Mr. Styles (an enormously fortunate adventurer in the South Sea year) who is said to have expended more than 100,000*l.* upon that structure. The southern portico has just pretensions to magnificence. Of the houses he designed in different counties, which were principally additions to ancient residences, are Clandon, Surrey (1731); Lyme Hall, Cheshire; and Bodecton Park, Sussex. The last mentioned was destroyed by fire, in 1826. He was buried at St. Pancras, Middlesex, 1746, æt. 60.]

JOHN NICHOLAS SERVANDONI,

Born 1695, Died 1766,

a celebrated architect, resided here some years, though having various talents, he was best known in his own country as a painter. He executed many scenes for the opera, and painted a staircase (in conjunction with one Andréa) at Mr. Arundel's, the corner of Burlington-street, now Mr. Townshend's. He also gave the design of the theatre of fireworks for the peace in 1749, soon after which he returned to Paris. He was born at Florence May 2, 1695, studied under Paolo Panini and Rossi, and was created a knight of the order of Christ. His genius was particularly turned to theatric machinery, of which he gave proofs at Dresden and Lisbon, and especially at Paris, where he was received into the Academy of Painting and Sculpture, and where he contrived magnificent serious pantomimes in the *grande sale des machines*, besides fine decorations in several operas. An account of those shows may be seen in the fifth volume of the *Dictionnaire des Theatres*.* His capital work was the

* [Servandoni first distinguished himself as a machinist and scene painter, and was the most celebrated artist in Europe for pyrotechnic construction. He had much employment in different courts, upon occasions of triumph; but being entirely given up to his pleasures he dissipated all that he gained—fell gradually into neglect, and ended a long life, in poverty. We

façade of St. Sulpice, but the enormous masses of stone which he has heaped on the tops of the towers, and which are considerable enough to disfigure the view of the city itself, destroy the result of so superb a frontispiece.

THOMAS RIPLEY*

was born in Yorkshire, and executed such considerable works that he must not be omitted, though he wanted taste and fell under the lash of lasting

have no specimen of his architectural abilities, which certainly were of the first order, of which the façade of St. Sulpice, at Paris, bears ample testimony.

This building is characterised by that which the French critics call "la grande maniere." French architecture had been exceedingly deteriorated by the false taste of Opendard and Gabriel, who were patronised by Louis XV; and who introduced the frittered style which Mr. W. so justly satirises. More classical designs have since prevailed, as introduced by Servandoni, Sufflot and Le Roy, the well known precursor of our Athenian Stuart. This grand front of St. Sulpice was begun in 1733, finished in 1745. Its dimensions are upon an enlarged scale, consisting of a Doric and an Ionic order, and extending 384 French feet, and each of the galleries having a height of at least 40 feet. The portico or colonnade is one of the most striking in modern Paris, which may now be said to emulate Rome, in the size and number of its columns, certainly very far exceeding any, in London. The architects have, it must be allowed, a great advantage over ours, in consequence of the larger blocks of stone, and the greater facility by which, from their soft nature, they can be worked into any form.]

* [Thomas Ripley, Comptroller of the Board of Works, buried at Hampton, Middlesex, 1758. *Par. Regist.*]

satire. Pope* has twice mentioned him,

Who builds a bridge, that never drove a pile?
Should Ripley venture, all the world would smile.

Imit. Horace, Ep. 2, v. 186.

And again,

And needs no rod but Ripley with a rule.

Essay on Taste, p. 18.

The truth is, politics and partiality concurred to help on these censures. Ripley was employed by the minister, and had not the countenance of Lord Burlington, the patron of Pope. It is no less true, that the Admiralty is a most ugly edifice, and deservedly veiled by Mr. Adam's handsome screen. Yet Ripley, in the mechanic part, and in the disposition of apartments and conveniencies, was unluckily superior to the Earl himself. Lord Orford's at Houghton, of which Campbell gave the original design, but which was much improved by Ripley,† and Lord Walpole's

* [Ripley was elevated from a house carpenter into an architect, by the patronage of Sir Robert Walpole. Pope's ridicule of him was agreeable to Lord Burlington, who reserved all his favour for Kent; and who treated Ripley as an unworthy rival.

† [*Ripley's Plans and Elevations of Houghton*, fol. 2 vols. 1755-1760.

“Houghton is a stately heavy building, joined by colonnades to large wings—the whole extending 250 feet.” *Gilpin*. It offers an example of a front lengthened by two wings connected with the main building by porticos or corridors. Several of these wings standing before the line of the main building formed a kind of crescent. Kent borrowed this plan,

at Woolterton, one of the best houses of the size in England, will, as long as they remain, acquit this artist of the charge of ignorance. I must mention a more barbarous architect before I come to the luminaries of the science. This was

BATTY LANGLEY,

who endeavoured to adapt Gothic architecture to Roman measures; as Sir Philip Sidney attempted to regulate English verse by Roman feet: Langley went farther, and [for he never copied Gothic] *invented* five orders for that style.* All that his books atchieved, has been to teach carpenters to massacre that venerable species, and to give occasion to those who know nothing of the matter,

and Thorndon in Essex by Payne is a late instance. The original idea occurs in Palladio's works.

Mr. W. complimented his father, and published an account of his palace and his collection of pictures. *Ædes Walpolianæ*, 4to. 1752. In the dedication, he observes, "Your power and your wealth speak themselves in the grandeur of the whole building; and give me leave to say, Sir, your enjoying the latter, after losing the former, is the brightest proof how honest were the foundations of both." What consolation to thrifty, though fallen, ministers of State !]

* [Batty Langley was a popular architect in his day, and his new orders of Gothic architecture, were very generally applied to minor purposes. This work has been the oracle and text-book of carpenters and bricklayers, when employed by churchwardens and country-gentlemen. The best edition of this precious book (for alas! there have been several) is that in 4to. 1747. But the age has reformed itself to a certain extent; and there are now numerous artificers who, under sound direction, are competent to accurate Gothic restorations.]

and who mistake his clumsy efforts for real imitations, to censure the productions of our ancestors, whose bold and beautiful fabrics Sir Christopher Wren viewed and reviewed with astonishment, and never mentioned without esteem. Batty Langley published some other works, particularly, *An accurate Description of Newgate, &c.* 1724.* *A Design for a new Bridge at Westminster*, 1736; *A Reply to Mr. James's Tract on the same subject*,† and an useful one on the prices of work and materials for building. He also invented an artificial stone, of which he made figures: an art lately brought to great perfection.‡

HENRY HERBERT EARL OF PEMBROKE.§



The soul of Inigo Jones, who had been patronized

* [With a view to be employed in rebuilding.]

† Vide *British Topog.* vol. i. p. 635, and 736.

‡ [By Coade of Lambeth.]

§ [Henry Earl of Pembroke was the son of Thomas Earl of

by his ancestors, seemed still to hover over its favourite Wilton, and to have assisted the muses of arts in the education of this noble person. The towers, the chambers, the scenes which Holbein, Jones and Vandyck had decorated, and which Earl Thomas had enriched with the spoils of the best ages, received the last touches of beauty from Earl Henry's hand. He removed all that obstructed the views to or from his palace, and threw Palladio's theatric bridge over his river : the pre-

Pembroke the virtuoso, of whom Pope says,

“ For Pembroke statues, dirty gods and coins.”

Epist. 4, v. 7.

He inherited his father's taste, but applied it chiefly to architectural pursuits. He died in 1751. It is very honourable to his memory, that he strenuously supported the pretensions of Charles Labelye, against very powerful interest made for very inferior men (Hawksmoor and Batty Langley), as architect of Westminster Bridge, the first stone of which Lord Pembroke laid with great ceremony, in 1739, and the last in 1747, at the expence of 389,500*l.* by several parliamentary grants. The style unites grandeur with simplicity. It has been objected, that the balustrade is too high—Grosley, a French traveller asserts, that they are purposely made so, in order to prevent the English propensity to suicide. Our obligation to Lord Pembroke, as a nation, is great, for having encouraged a man of genius, to whom we owe a knowledge of the construction of bridges, which led to the building of three others over the Thames, at London, one of which is not equalled in any European nation. In those built, during the same period, over the Seine at Paris, utility has been consulted rather than architectural beauty.

Labelye, in his Treatise on Westminster Bridge, asserts that it has three arches wider than Westminster Hall, and that it

sent Lord has crowned the summit of the hill with the equestrian statue of Marcus Aurelius, and a handsome arch designed by Sir William Chambers.

No man had a purer taste in building than

contains twice the number of cubic feet of stone as St. Paul's Cathedral.

Comparative View of the Bridges over the Thames, London.

Bridges.	Date.	Architects.	Dimensions and number of Arches.	Expense.
Westminster.	1739 to 1747.	Charles Labelye.	1223 feet long, by 45 wide, 14 Arches, the centre 76 feet.	389,500 <i>l.</i>
Black-Friars.	1760 to 1768.	Robert Mylne.	1100 feet long, by 42 wide, 9 Arches, the centre 100 feet.	152,840 <i>l.</i>
Waterloo.	1811 to 1817.	John Rennie.	It has nine elliptical Arches of 120 feet span each.	450,000 <i>l.</i>
New London.	1825; in progress 1827.	John Rennie, Jun.	The old bridge 926 feet long, repaired in 1757, and then nearly rebuilt. 928 feet long by 56 wide, centre arch 150 feet, second and fourth 148, land arches 130 feet. Five in all.	506,000 <i>l.</i> The present contract.

The Iron bridge over the Thames, from the Three Cranes to Southwark, was completed in 1819. It has three arches only, formed with iron ribs upon piers, which were cast at Rotherham in Yorkshire. The centre spans 240 feet; and each side arch 200 feet. Weight of the iron employed in the whole structure 5700 tons.

This notice of our metropolitan bridges is incidentally given, in confirmation of our national obligation to the talents of Labelye, whose principles, so ably reduced to practice by himself, laid the foundation of later and important improvements in the architecture of bridges.]

Earl Henry, of which he gave a few specimens, besides his works at Wilton. The New Lodge in Richmond-Park, the Countess of Suffolk's house at Marble-hill Twickenham, the Water-house in Lord Orford's park at Houghton, are incontestable proofs of Lord Pembroke's taste. It was more than taste ; it was passion for the utility and honour of his country, that engaged his Lordship to promote and assiduously overlook the construction of Westminster-bridge by the ingenious Monsieur Labelye,* a man that deserves more notice than this slight encomium can bestow.†

RICHARD BOYLE, EARL OF
BURLINGTON.‡

Never was protection and great wealth more generously and more judiciously diffused than by

* [In 1754 he offered plans for the restoration of London Bridge.]

† Charles Labelye died at Paris in the beginning of 1762. I know no particulars of his life: a monument he cannot want while the bridge exists. In *Gough's Brit. Topog.* vol. i. p. 474, is mentioned a plan of the intended harbour between Sandwich town and Sandown castle, by Charles Labelye, as is his description of Westminster Bridge, and his proposals for a fuller account, *ib.* 739. He was a native of Swisserland, was naturalized in England, but retired to France for his health. [He published, "*An Account of the method made use of in laying the foundations of Westminster Bridge,*" 8vo. 1739.]

‡ [This gifted nobleman was the third Earl of Burlington, and the fourth Earl of Cork and Orrery. He was born in



Sir G. Kneller pinx.

W. H. Worthington sculp.

RICHARD BOYLE.

EARL OF BURLINGTON.

LONDON.
Published by John Major 50. Fleet Street.
Oct 19th 1837.

this great person, who had every quality of a genius and artist, except envy. ° Though his own designs were more chaste and classic than Kent's, he entertained him in his house till his death, and was more studious to extend his friend's fame than his own.* In these sheets I have mentioned many other instances of the painters and artists he encouraged and rewarded. Nor was his munificence confined to himself and his own houses and gardens. He spent great sums in contributing to public works, and was known to chuse that the expence should fall on himself, † rather than that his country should be deprived of some beautiful edifices. His enthusiasm for the works of Inigo Jones was so active, that he repaired the church of Covent-Garden because it was the production of that great master, and purchased a

1695, and died in 1753. His elegant mansions, Burlington House and Chiswick, devolved by heirship, to the Duke of Devonshire.

* [“ Jones and Palladio to themselves restore,
And be whate'er Vitruvius was before !”

Pope's Epist. to him.

† [In 1730, he printed “ *Fabrice Antiche diseguate da Andréa Palladio, e date in luce da R. Conte di Burlington, folio* ; a limited number only, for private distribution. His encouragement of Giacomo Leoni has been already mentioned : Inigo Jones's designs were collected by Lord Burlington and published at his expence, in Kent's name, (See v. i. p. 339). In 1728, *The Villas of the Ancients*, fol. by R. Castell, were offered to the public by his liberality, and the property conceded to the authors.

gateway at Beaufort-garden in Chelsea, and transported the identical stones to Chiswick with religious attachment. With the same zeal for pure architecture he assisted Kent in publishing the designs for Whitehall, and gave a beautiful edition of the antique baths from the drawings of Palladio, whose papers he procured with great cost. Besides his works on his own estate at Lonsborough in Yorkshire, he new fronted his house in Piccadilly, built by his father,* and added the grand colonade within the court.† As we have few samples of architecture more antique and imposing than that colonade, I cannot help mentioning the effect it had on myself. I had not only never seen it, but had never heard of it, at least with any attention, when soon after my return from Italy, I was invited to a ball at Burlington-house. As I passed under the gate by night, it could not strike me. At day-break looking out of the window to see the sun rise, I was surprised with the vision of the colonade‡ that

* That Lord Burlington being asked, why he built his house so far out of town? replied, because he was determined to have no building beyond him. Little more than half a century has so inclosed Burlington-house with new streets, that it is now in the heart of that part of London. [In 1827, the buildings had extended twice as far beyond Burlington House, towards the North, as it is distant from the river.]

† [The primary idea of this front appears to have been taken from the palace of Count Viericati, at Vicenza, by Palladio.]

‡ Campbell, in his *Vitruvius Britannicus*, assumes to him-

fronted me.* It seemed one of those edifices in fairy-tales that are raised by genii in a night's time.

His Lordship's house at Chiswick, the idea of which is borrowed from a well-known villa of Palladio, is a model of taste, though not without faults, some of which are occasioned by too strict adherence to rules and symmetry.† Such are

self the new front of Burlington-house and the gateway, but as he takes no credit for the colonade, which is in a style very superior to his designs, we may safely conclude it was the Earl's own.

* [The noble architect was content to allow the credit of the new front of Burlington House to Kent, who was certainly absent during its erection, for he did not return to England, from Italy, before 1729. But its chief excellence lies in the accompaniment, which he himself acknowledged as his own. A more airy and classical colonade will be rarely seen, even in Italy. This beautiful house had long been neglected, and an intention of taking it down was more than contemplated, as a sacrifice to the prevailing genius of street-building; when, to the satisfaction of all lovers of true architecture, it was purchased by Lord George Cavendish; and is now restored, or rather rebuilt, excepting the south front, with accuracy and taste. Gay says, in the *Trivia*;

Yet Burlington's fair palace still remains,

Beauty without—within Proportion reigns.”]

† [Enthusiastic in his admiration of Palladio, Lord Burlington determined to exhibit to his countrymen, a specimen of one of that architect's most admired designs, in a copy, not entirely correct, of the Villa Capra, near Vicenza. This singularly elegant building has a great advantage over Chiswick, in its site, upon a small conical hill, or insulated acclivity, giving a clear elevation to each front. In 1796, when at Vicenza, the

Assembly-room at York,* Lord Harrington's-† at Petersham, the Duke of Richmond's house at Whitehall, and General Wade's in Cork-street. Both the latter were ill-contrived and inconvenient, but the latter has so beautiful a front, that Lord Chesterfield said, *as the General could not live in it to his ease, he had better take a house over against it and look at it.* These are mere details relating to this illustrious person's works.‡ His genuine praise is better secured in Mr. Pope's epistle to him.

I ought not to omit that his Countess, Lady Dorothy Saville, had no less attachment to the arts than her Lord. She drew in crayons, and succeeded admirably in likenesses, but working with too much rapidity, did not do justice to her genius. She had an uncommon talent too for caricatura.

* [Sections and Plans of this grand apartment are given in *Drake's Eboracum, fol.*]

† The octagon buildings at each end were afterwards added by Sheperd.

‡ Lord Burlington being consulted by the citizens for a proper person to carve the bas-relief in the pediment of the Mansion-House, his Lordship replied, any body could do well enough for such a building. [The fact was, that the architect, G. Dance, who was the City Surveyor, had been preferred to Kent. But Dance afterwards proved that he had an excellent idea of what was required in the construction of a jail, by his appropriate building of Newgate.]

too many correspondent doors in spaces so contracted; chimnies between windows, and which

Editor visited this villa by invitation from its *then* owner, the Marchese Capra. Nothing can exceed both the plan and elevation in simplicity and commodiousness. There are four porticos, four salas, or large parlours, as many smaller; and four staircases, which communicate with the rotunda, which is 30 feet in diameter. Above, is the same distribution of lodging room; and on the ground floor, of offices. The Marquis said, that his ancestor had planned this country-house to receive himself and his three sons, with their families, during their *villeggiatura*. When the Editor saw it, it was hastening to decay; since which time the admirers of Palladio will regret that it is very far advanced. "This celebrated villa is now a melancholy spectacle; the stucco is ragged, the window shutters are decayed and patched; and grass is growing between the steps of all the porticos, up to the entrance doors. It is tenanted by an Austrian General, at the rate of ten-pence a day." *Duppa's Miscellaneous Observations and Opinions on the Continent*, large octavo, 1825.

Lord Burlington had failed in the attempt of accommodating an Italian villa, if strictly copied, to the indispensable conveniency of an English residence. The introduction of tall chimnies was absolutely necessary, in this climate—but it marred the external resemblance. Two wings, which well correspond with the original architecture, and obviate some objections, have been added from the designs of James Wyatt.

When this novel building first presented itself to view, the wits, who envied the fame of it, or who did not understand its character, were busy in their remarks. Lord Chesterfield's verses are not forgotten—

" Possessed of one great house for state,
Without one room to sleep or eat,
How well you build, let flattery tell,
And all mankind, how ill you dwell."

There are two other imitations of the Villa Capra. That, on

is worse, windows between chimnies ; and vestibules, however beautiful, yet too little secured from the damp of this climate. The trusses that support the ceiling of the corner drawing-room are beyond measure massive, and the ground apartment is rather a diminutive catacomb, than a library in a northern latitude. Yet these blemishes, and Lord Hervey's wit, who said *the house was too small to inhabit, and too large to hang to one's watch*, cannot depreciate the taste that reigns in the whole. The larger court, dignified by picturesque cedars, and the classic scenery of the small court that unites the old and new house, are more worth seeing than many fragments of ancient grandeur, which our travellers visit under all the dangers attendant on long voyages. The garden is in the Italian taste, but divested of conceits, and far preferable to every style that reigned till our late improvements. The buildings are heavy and not equal to the purity of the house. The lavish quantity of urns and sculpture behind the garden-front should be retrenched.

Other works designed by Lord Burlington, were, the dormitory at Westminster-School, the

a more sumptuous and irregular plan, built for Mildmay Earl of Westmoreland, upon the site of the Castle of Mereworth, in Kent. Colin Campbell was the architect employed. The second, called Foot's Cray Place, in Kent, was erected in 1752, at the expense of Bourchier Cleve, Esq. There is a third, at Nuthall, Notts.

Assembly-room at York,* Lord Harrington's† at Petersham, the Duke of Richmond's house at Whitehall, and General Wade's in Cork-street. Both the latter were ill-contrived and inconvenient, but the latter has so beautiful a front, that Lord Chesterfield said, *as the General could not live in it to his ease, he had better take a house over against it and look at it.* These are mere details relating to this illustrious person's works.‡ His genuine praise is better secured in Mr. Pope's epistle to him.

I ought not to omit that his Countess, Lady Dorothy Saville, had no less attachment to the arts than her Lord. She drew in crayons, and succeeded admirably in likenesses, but working with too much rapidity, did not do justice to her genius. She had an uncommon talent too for caricatura.

* [Sections and Plans of this grand apartment are given in *Drake's Eboracum, fol.*]

† The octagon buildings at each end were afterwards added by Sheperd.

‡ Lord Burlington being consulted by the citizens for a proper person to carve the bas-relief in the pediment of the Mansion-House, his Lordship replied, any body could do well enough for such a building. [The fact was, that the architect, G. Dance, who was the City Surveyor, had been preferred to Kent. But Dance afterwards proved that he had an excellent idea of what was required in the construction of a jail, by his appropriate building of Newgate.]



WILLIAM KENT.

W. Aikman. pinx.

J. W. Cook. sculp.

WILLIAM KENT,

Born 1684, Died 1748.

Under the auspices of Lord Burlington and Lord Pembroke, architecture, as I have said, recovered its genuine lustre. The former, the Apollo of arts, found a proper priest in the person of Mr. Kent. As I mean no panegyric on any man, beyond what he deserved, or what to the best of my possibly erroneous judgment, I think he deserved, I shall speak with equal impartiality on the merits and faults of Kent, the former of which exceedingly preponderated. He was a painter, an architect, and the father of modern gardening. In the first character, he was below mediocrity; in the second, he was a restorer of the science; in the last, an original, and the inventor of an art that realizes painting, and improves nature. Mahomet imagined an Elysium, but Kent created many.*

He was born in Yorkshire, and put apprentice to a coach-painter, but feeling the emotions of genius he left his master without leave, and repaired to London; where he studied a little, and gave indications enough of abilities to excite a generous patronage in some gentlemen of his own county, who raised a contribution sufficient to

* [The analogy between Kent's *real* and Mohamméd's *imaginary* paradise, is very incomplete, at least, if taken from the Korán.]

send him to Rome, whither he accompanied Mr. Talman in 1710. In that capital of the arts he studied under Cavalier Luti, and in the academy gained the second prize of the second class ; still without suspecting that there was a sister art within his reach, more congenial to his talents. Though his first resources were exhausted, he still found friends. Another of his countrymen, Sir William Wentworth, allowed him 40*l.* a year for seven years. But it was at Rome that his better star brought him acquainted with Lord Burlington, whose sagacity discovered the rich vein of genius that had been hid from the artist himself. On their return to England in 1719,* Lord Burlington gave him an apartment in his own house, and added all the graces of favour and recommendation. By that noble person's interest Kent was employed in various works, both as a painter of history and portrait; and yet it must be allowed that in each branch partiality must have operated strongly to make his Lordship believe he discovered any merit in his friend. His portraits bore little resemblance to the persons that sat for them; and the colouring was worse, more raw and undetermined than that of the most errant journeymen to the profession. The whole lengths at Esher are standing evidences of this assertion. In his cielings, Kent's drawing was as defective as the

* [Meaning Kent's first return, for he went a second time to Italy to purchase pictures and drawings for his patron.]

colouring of his portraits, and as void of every merit. I have mentioned Hogarth's parody, if I may call it so, of his picture at St. Clement's. The hall at Wanstead is another proof of his incapacity. Sir Robert Walpole, who was persuaded to employ him at Houghton, where he painted several ceilings and the staircase, would not permit him however to work in colours, which would have been still more disgraced by the presence of so many capital pictures, but restrained him to *chiaro scuro*. If his faults are thence not so glaring, they are scarce less numerous. He painted a staircase in the same way for Lord Townshend at Rainham.*

To compensate for his bad paintings, he had an excellent taste for ornaments, and gave designs for most of the furniture at Houghton, as he did for several other persons. Yet chaste as these ornaments were, they were often unmeasurably ponderous. His chimney-pieces, though lighter than those of Inigo, whom he imitated, are frequently heavy; and his constant introduction of pediments and the members of architecture over

* [Kent's Portrait of Pope, at Chiswick, is preserved, merely as a curiosity. His frescos at Esher and Wanstead are no longer extant. His gardens are no longer as he left them. Those of Carleton House, upon which he greatly prided himself, are about to be built over with streets; and his style has been totally superseded in others. His architecture alone remains to account for his popularity, in his day.]

doors, and within rooms, was disproportioned and cumbrous. Indeed I much question whether the Romans admitted regular architecture *within* their houses.* At least the discoveries at Herculaneum testify, that a light and fantastic architecture, of a very Indian air, made a common decoration of private apartments. Kent's style however predominated authoritatively during his life; and his oracle was so much consulted by all who affected taste, that nothing was thought compleat without his assistance. He was not only consulted for furniture, as frames of pictures, glasses, tables, chairs, &c. but for plate, for a barge, for a cradle. And so impetuous was fashion, that two great ladies prevailed on him to make designs for their birth-day gowns. The one he dressed in a petticoat decorated with columns of the five orders; the other like a bronze, in a copper-coloured sattin with ornaments of gold. He was not more happy in other works in which he misapplied his genius. The gilt rails to the hermitage at Richmond were in truth but a trifling impropriety; but his celebrated monument of Shakespeare in the Abbey was preposterous. What an absurdity to place busts at the angles of a pedestal, and at the bottom of that pedestal! Whose choice the busts were I do not know, but though Queen Elizabeth's head might be intended to mark the

* [*Pompeiana* by Gell and J. Gandy, 8vo. 1819, in which Mr. W's opinion is satisfactorily confirmed. See likewise article "Jardins," in *Millin's Dict. des Beaux Arts.*]

æra in which the poet flourished, why were Richard II. and Henry V. selected? Are the pieces under the names of those princes two of Shakespeare's most capital works? or what reason can be assigned for giving them the preference?

As Kent's genius was not universal, he has succeeded as ill in Gothic.* The King's Bench at Westminster, and Mr. Pelham's house at Esher, are proofs how little he conceived either the principles or graces of that architecture. Yet he was sometimes sensible of its beauties, and published a print of Wolsey's noble hall at Hampton-court, now crowded and half hidden by a theatre. Kent gave the design for the ornaments of the chapel at the Prince of Orange's wedding, of which he also made a print.†

Such of the drawings as he designed for Gay's Fables, have some truth and nature; but whoever would search for his faults, will find an ample crop in a very favourite work of his, the prints for Spencer's Fairy Queen. As the drawings were exceedingly cried up by his admirers, and disappointed the public in proportion, the blame was thrown on the engraver, but so far

* [The Law Courts in Westminster-hall; the Chinese-gothic house at Esher; and the Choir-skreen in the Cathedral at Gloucester; none of these are now remaining to disparage his architectural fame!]

† His vignettes to the large edition of Pope's works are in a good taste.

unjustly, that though ill executed, the wretchedness of drawing, the total ignorance of perspective, the want of variety, the disproportion of the buildings, and the awkwardness of the attitudes, could have been the faults of the inventor only. There are figures issuing from cottages not so high as their shoulders, castles in which the towers could not contain an infant, and knights who hold their spears as men do who are lifting a load sideways. The landscapes are the only tolerable parts, and yet the trees are seldom other than young beeches, to which Kent as a planter was accustomed.

But in architecture* his taste was deservedly admired; and without enumerating particulars, the staircase at Lady Isabella Finch's in Berkeley-Square is as beautiful a piece of scenery, and considering the space, of art, as can be imagined. The Temple of Venus at Stowe has simplicity and merit,† and the great room at Mr. Pelham's in Arlington-street, is as remarkable for magnificence. I do not admire equally the room ornamented with marble and gilding at Kensington.

* [At Hampton Court is preserved a model of a palace designed by Kent, and intended to have been erected in Hyde Park. It reminds us of Holkham, with more grandeur and many faults. The intention was abandoned, and the Horse Guards built in its stead, which has the best effect in perspective, from the Park.]

† [Kent's building, and the Temple of Ancient Virtue, are entitled to the same praise.]

The staircase there is the least defective work of his pencil; and his ceilings in that palace from antique paintings, which he first happily introduced, show that he was not too ridiculously prejudiced in favour of his own historic compositions.

Of all his works, his favourite production was the Earl of Leicester's house at Holkham in Norfolk.* The great hall, with the flight of steps at the upper end, in which he proposed to place a colossal Jupiter, was a noble idea. How the designs of that house, which I have seen an hundred times in Kent's original drawings, came to be published under another name,† and without

* [Thomas Coke, created Earl of Leicester, 1744, ob. 1759, S. P. When he was complimented upon the completion of his magnificent designs at Holkham, he replied, "it is a melancholy thing to stand alone, in one's country. I look round; not a house is to be seen but my own---I am Giant of Giant Castle, and have ate up all my neighbours."]

† "The plan and elevations of the late Earl of Leicester's house at Holkham, were engraved and published, Lond. 1761, fol. by Mr. Brettingham, architect, who had not the modesty to own that it was built after the design of Kent." *Gough's Brit. Topog.* vol. ii. p. 25. [BRETTINGHAM is not content to allow to Kent or Lord Leicester the whole credit. In his Preface to his *Plans of Holkham*, he observes, that Lord Leicester's delight and passion for architecture was such, that he frequently concerted *with me* the publication of a book of plans of houses from ten to fifty thousand pounds expense, and some others of less value. This was our joint study and amusement in the country, and the drawings for this work have been made by me twenty years ago; but they were not to

the slightest mention of the real architect, is beyond comprehension. The bridge, the temple, the great gateway, all built, I believe, the two first certainly, under Kent's own eye, are alike passed off as the works of another; and yet no man need envy or deny him the glory of having oppressed a triumphal arch with an Egyptian pyramid. Holkam has its faults, but they are Kent's faults, and marked with all the peculiarities of his style.*

As I intend to consider him as the inventor of modern gardening in a chapter by itself, I will conclude this account of him with the few remaining circumstances of his life. By the patronage of the Queen, of the Dukes of Grafton and Newcastle, and Mr. Pelham, and by the interest of his constant friend, he was made master carpenter, architect, keeper of the pictures, and, after the death of Jervas, principal painter to the crown; the whole, including a pension of 100*l.* a year,

appear in print till after the publication of *Holkham*.' Mr. W. has no other mention of this architect who built two houses for noblemen, in London. The grand suite of apartments of Norfolk House are a creditable proof, at least, of his internal arrangement and knowledge of construction.]

* [Both Gibbs and Kent may be distinguished by the profuse and ill-judged adaptation, in very frequent instances, of shapeless urns and stone globes; these are seen not only upon stone rusticated pillars and skreen walls, but even as decorative parts of their chief buildings, and immediately point out their architects.]

which was given him for his works at Kensington, producing 600*l.* a year. In 1743 he had a disorder in his eyes that was thought paralytic, but recovered. But in March 1748 he had an inflammation both in his bowels and foot, which turned to a general mortification, and put an end to his life at Burlington-house, April 12, 1748, in the sixty-fourth year of his age. He was buried in a very handsome manner in Lord Burlington's vault at Chiswick. His fortune, which with pictures and books, amounted to about ten thousand pounds, he divided between his relations, and an actress with whom he had long lived in particular friendship.*

* HENRY FLITCROFT was an artist much employed about this period. He built the church of St. Giles in the Fields, the steeple of which too much resembled that of St. Martin. His too was the church of St. Olave, Southwark, reckoned the best of the new erections; but the tower was not finished, from the deficiency of the allotted fund. Flitcroft is buried in the churchyard at Teddington, and against the church is a small tablet with a Latin inscription, which may be read from the road. [The almost entire rebuilding of Woburn Abbey about the middle of the last century was from designs by Flitcroft, the execution of which, he superintended.

Inscription. " MANIBUS HENRICI FLITCROFT
sui temporis Architecturæ facile principis,
hoc marmor dicavit H. F. filius.
Virtutes ejus laude nullâ
sepulchrali indigent, omni majores.
Natus 3 Kal. Septemb. 1697.
Denatus 5 Kal. Martij. 1769.

232 ARCHITECTS IN THE REIGN OF GEORGE II.

We are informed by Pennant (*London*, p. 122,) that St. Giles's Church was begun in 1730, and intirely completed in four years, at the expense of 10,000*l*. If Flitcroft had deserved the exclusive praise which filial partiality has inscribed upon his tomb, it is scarcely probable that he would have been so slightly noticed, apparently as an afterthought, in these Memoirs. Certain however it is, that he set a worthy example in that edifice, of sound construction, simple architecture, and moderate expense.]



Villa at Chiswick, as in 1740.

CHAPTER VII.

*On Modern Gardening.**

“THE GLORY OF LEBANON SHALL COME UNTO THEE, THE FIR TREE, AND THE PINE AND THE BOX TOGETHER, TO BEAUTIFY THE PLACE OF MY SANCTUARY, AND I WILL MAKE THE PLACE OF MY FEET GLORIOUS.—*Isaiah LX.* 13.

GARDENING was probably one of the first arts that succeeded to that of building houses, and naturally attended property and individual possession. Culinary, and afterwards medicinal herbs, were the objects of every head of a family: it became convenient to have them within reach, without seeking them at random in woods, in meadows, and on mountains, as often as they were wanted. When the earth ceased to furnish spontaneously all these primitive luxuries, and culture became requisite, separate inclosures for rearing herbs grew expedient. Fruits were in the same predicament, and those most in use or that demand attention, must have entered into and extended the domestic inclosure. The good man Noah, we are told, planted a vineyard, drank

* [*Essai sur l'art des Jardins modernes, par M. Horace Walpole, Traduit en François, par M. Le Duc de Nivernois en 1784. Imprimé à Strawberry-Hill, par T. Kirgate, 1785, 4to.*]

of the wine, and was drunken, and every body knows the consequences. Thus we acquired kitchen-gardens, orchards, and vineyards. I am apprized that the prototype of all these sorts was the garden of Eden, but as that Paradise was a good deal larger than any we read of afterwards, being inclosed by the rivers Pison, Gihon, Hiddekel, and Euphrates, as every tree that was pleasant to the sight and good for food grew in it, and as two other trees were likewise found there, of which not a slip or sucker remains, it does not belong to the present discussion. After the fall, no man living was suffered to enter into the garden ; and the poverty and necessities of our first ancestors hardly allowed them time to *make improvements on their estates* in imitation of it, supposing any plan had been preserved. A cottage and a slip of ground for a cabbage and a gooseberry-bush, such as we see by the side of a common, were in all probability the earliest seats and gardens : a well and bucket succeeded to the Pison and Euphrates. As settlements increased, the orchard and the vineyard followed ; and the earliest princes of tribes possessed just the necessaries of a modern farmer.

Matters, we may well believe, remained long in this situation ; and though the generality of mankind form their ideas from the import of words in their own age, we have no reason to think that for many centuries the term *garden*

implied more than a kitchen-garden or orchard. When a Frenchman reads of the garden of Eden, I do not doubt but he concludes it was something approaching to that of Versailles, with clipt hedges, berceaux and trellis-work. If his devotion humbles him so far as to allow that, considering who designed it, there might be a labyrinth full of Æsop's fables, yet he does not conceive that four of the largest rivers in the world were half so magnificent as an hundred fountains full of statues by Girardon.* It is thus that the word *garden* has at all times passed for whatever was understood by that term in different countries. But that it meant no more than a kitchen-garden or orchard for several centuries, is evident from those few descriptions that are preserved of the most famous gardens of antiquity.

That of Alcinous, in the *Odyssey*, is the most renowned in the heroic times. Is there an admirer of Homer who can read his description without rapture; or who does not form to his imagination a scene of delights more picturesque than the landscapes of Tinian or Juan Fernandez? Yet what was that boasted Paradise with which

the gods ordain'd

To grace Alcinous and his happy land? POPE.

[*Odys. B. 7, v. 176.*]

* [Mr. W. notwithstanding his decided partiality to French literature, society and manners, loses no opportunity, in the course of these volumes, to hold up French taste to extreme

Why, divested of harmonious Greek and bewitching poetry, it was a small orchard and vineyard with some beds of herbs and two fountains that watered them, inclosed within a quickset hedge. The whole compass of this pompous garden inclosed—four acres.

Four acres was th'allotted space of ground,
Fenc'd with a green inclosure all around.

Odys. B. 7, v. 145.

The trees were apples, figs, pomegranates, pears, olives, and vines.

Tall thriving trees confess'd the fruitful mold ;
The redning apple ripens into gold.
Here the blue fig with luscious juice o'erflows,
With deeper red the full pomegranate glows.
The branch here bends beneath the weighty pear,
And verdant olives flourish round the year.

* * * * *

Beds of all various herbs, for ever green,
In beauteous order terminate the scene.

[Odys. ut sup.]

Alcinous's garden was planted by the poet, enriched by him with the fairy gift of eternal summer, and no doubt an effort of imagination surpassing any thing he had ever seen. As he has bestowed on the same happy prince a palace with brazen walls and columns of silver, he certainly intended that the garden should be proportionably magnificent. We are sure therefore that as late as Homer's age, an inclosure of four acres, com-

ridicule. May it not be inferred, that he was, upon that point, influenced only by a love of truth, and of his own country ?]

prehending orchard, vineyard and kitchen-garden; was a stretch of luxury the world at that time had never beheld.

The hanging gardens of Babylon* were a still greater prodigy. We are not acquainted with their disposition or contents, but as they are supposed to have been formed on terrasses and the walls of the palace, whither soil was conveyed on purpose, we are very certain of what they were not; I mean they must have been trifling, of no extent, and a wanton instance of expence and labour. In other words they were what sumptuous gardens have been in all ages till the present; unnatural, enriched by art, possibly with fountains, statues, balustrades and summer-houses, and were any thing but verdant and rural.

From the days of Homer to those of Pliny, we have no traces to lead our guess to what were the gardens of the intervening ages. When Roman authors, whose climate instilled a wish for cool retreats, speak of their enjoyments in that kind, they sigh for grottos, caves, and the refreshing hollows of mountains, near irriguous and shady founts; or boast of their porticos, walks of planes, canals, baths and breezes from the sea. Their gardens are never mentioned as affording shade and shelter from the rage of the dog-star. Pliny has left us descriptions of two of his villas. As he used his Laurentine villa for his winter

* [*Thoughts on the Style and Taste of Gardening among the Ancients*, by *W. Falconer*, 8vo. 1785.]

retreat, it is not surprizing that the garden makes no considerable part of the account.* All he says of it is, that the gestatio or place of exercise, which surrounded the garden (the latter consequently not being very large) was bounded by a hedge of box, and where that was perished, with rosemary; that there was a walk of vines, and that most of the trees were fig and mulberry, the soil not being proper for any other sorts.

On his Tuscan villa† he is more diffuse, the garden makes a considerable part of the description—and what was the principal beauty of that pleasure-ground? Exactly what was the admiration of this country about threescore years ago; box-trees cut into monsters, animals, letters, and the names of the master and the artificer.‡ In an age when architecture displayed all its grandeur, all its purity, and all its taste; when arose Vespasian's amphitheatre, the temple of Peace, Trajan's forum, Domitian's baths, and Adrian's villa, the ruins and vestiges of which still excite our astonishment and curiosity; a Roman consul, a polished Emperor's friend, and a man of elegant literature and taste, delighted in what the mob now scarce admire in a college-garden. All the

* [C. Plinius Secundus Gallo suo, L. 2, Epist. 17.]

† [C. Plinius Apollinari suo, L. 5, Epist. 6. "Bestiarum effigies invicem adversas, buxus inscripsit,"]

‡ ["Alibi ipsa buxus intervenit in formas mille descripta, literis interdum, quæ modo nomen domini dicunt, modo artificis," *ut sup.* Cicero, in the course of his Epistles, praises and describes his villa and gardens at Tusculum.]

ingredients of Pliny's corresponded exactly with those laid out by London and Wise on Dutch principles. He talks of slopes, terrasses, a wilderness, shrubs methodically trimmed, a marble bason,* pipes spouting water, a cascade falling into the bason, bay-trees, alternately planted with planes, and a strait walk, from whence issued others parted off by hedges of box, and apple-trees, with obelisks placed between every two. There wants nothing but the embroidery of a parterre, to make a garden in the reign of Trajan serve for a description of one in that of King William.† In one passage above Pliny seems to

* The English gardens described by Hentzner in the reign of Elizabeth, are exact copies of those of Pliny. In that at Whitehall was a sun-dial and jet-d'eau, which on turning a cock spouted out water and sprinkled the spectators. In Lord Burleigh's at Theobald's were obelisks, pyramids, and circular porticos, with cisterns of lead for bathing. At Hampton-Court the garden walls were covered with rosemary, a custom, he says, very common in England. At Theobald's was a labyrinth also, an ingenuity I shall mention presently to have been frequent in that age.

† Dr. Plot, in his natural *History of Oxfordshire*, p. 380, seems to have been a great admirer of trees carved into the inmost heterogeneous forms, which he calls *topiary works*, and quotes one Laurembergius for saying that the English are as expert as most nations in that kind of sculpture; for which Hampton-court was particularly remarkable. The Doctor then names other gardens that flourished with animals and castles, formed *arte topiaria*; and above all a wren's nest, that was capacious enough to receive a man to sit on a seat made within it for that purpose.

have conceived that natural irregularity might be a beauty; “*in opere urbanissimo, says he, subita velut illati ruris imitatio.*”* Something like a rural view was contrived amidst so much polished composition. But the idea soon vanished, lineal walks immediately enveloped the slight scene, and names and inscriptions in box again succeeded to compensate for the daring introduction of nature.†

* [*Lib. 5, Epist. 6.*]

† But though Pliny only caught an ideal glimpse of a possibility that nature might be no bad decoration; yet there had been a prince, who, amidst all his wildness of extravagant expense (one of his slightest faults) had discovered real taste; and had also discovered two men of real genius who were capable of executing his most daring ideas, and his ideas had anticipated the principles of modern gardening, and bespoken an accompaniment to the most costly of all palaces, ground laid out with all the freedom of nature. How will my readers be surprised to hear that Nero himself, was the prince in question. The fact is indubitable—it is recorded by a most admired classic, and yet has never been noticed, till a gentleman, who reads and writes with the penetrating observation of Tacitus, furnished me with the following quotation from Book XV. of the Annals of that masterly author.

“*Taciti Ann. lib. XV. near the middle. Cæterum Nero usus est patriæ ruinis, extruxitque domum, in quâ haud perinde gemmæ et aurum miraculo essent, solita pridem et luxû vulgata, quam arva et stagna, et in modum solitudinum, hinc silvæ, inde aperta spatia et prospectûs. Magistris et machinatoribus, Severo et Celere, quibus ingenium et audacia erat etiam, quæ natura denegavisset, per artem tentare.*”—“Besides, Nero availed himself of the ruins of his country, and built a house, in which gems and gold, formerly of usual and

In the paintings found at Herculaneum are a few traces of gardens, as may be seen in the second volume of the prints.* They are small square inclosures formed by trellis-work, and espaliers,† and regularly ornamented with vases,‡ fountains and careatides, elegantly symmetrical, and proper for the narrow spaces allotted to the garden of a house in a capital city. From such I would not banish those playful waters that refresh a sultry mansion in town, nor the neat trellis, which preserves its wooden verdure better than natural greens exposed to dust. Those treillages in the gardens at Paris, particularly on the Boulevard, have a gay and delightful effect.—They form light corridors, and transpicuous arbours through

common luxury were not so much to be admired as fields and lakes, and as in deserts, here woods, there open spaces and prospects. The masters and designers being Severus and Celer, men possessed of genius and courage, to attempt by art even what nature had denied.”

[And, in the reign of Domitian, Martial addresses Faustinus upon his villa ; and he grounds his praise upon the absence of cut box hedges and topiary works, but that it admits natural and rural objects,—“ *Sed rure vero barbaroque lætatur*” *Mart. Epig. L. 3, 58.* *De Lille* has nearly the same sentiment : “ *Je préfère un champ brut à son triste jardin.*” *Les Jardins, Ch. 1.*]

* [*Campi Phlegræi, by Sir W. Hamilton, Naples, fol. 1776: Antichità di Herculano, 9 tom. Napoli, 1792.*]

† At Warwick-castle is an ancient suit of arras, in which there is a garden exactly resembling these pictures of Herculaneum.

‡ [*Gell and Gandy's Pompeiana, ut sup.*]

which the sun-beams play and chequer the shade, set off the statues, vases and flowers, that marry with their gaudy hotels, and suit the galant and idle society who paint the walks between their parterres, and realize the fantastic scenes of Watteau and Durfé.

From what I have said, it appears how naturally and insensibly the idea of a kitchen-garden* slid into that which has for so many ages been peculiarly termed a garden, and by our ancestors in this country, distinguished by the name of a pleasure-garden. A square piece of ground was originally parted off in early ages for the use of the family—to exclude cattle and ascertain the property it was separated from the fields by a hedge. As pride and desire of privacy increased, the inclosure was dignified by walls; and in climes where fruits were not lavished by the ripening glow of nature and soil, fruit-trees were assisted and sheltered from surrounding winds by the like expedient; for the inundation of luxuries which have swelled into general necessities, have almost all taken their source from the simple fountain of reason.

When the custom of making square gardens inclosed with walls was thus established, to the exclusion of nature and prospect, † pomp and soli-

* [Pliny has a positive discrimination between the *parterre* or flower garden, “hortus violis odoratus;” and the *Potagerie* or kitchen garden, “hortus alius pinguis et rusticus.”]

† It was not uncommon, after the circumjacent country

tude combined to call for something that might enrich and enliven the insipid and unanimated partition. Fountains, first invented for use, which grandeur loves to disguise and throw out of the question, received embellishments from costly marbles, and at last to contradict utility, tossed their waste of waters into air in spouting columns. Art, in the hands of rude man, had at first been made a succedaneum to nature; in the hands of ostentatious wealth, it became the means of opposing nature; and the more it traversed the march of the latter, the more nobility thought its power was demonstrated. Canals measured by the line were introduced in lieu of meandering streams, and terrasses were hoisted aloft in opposition to the facile slopes that imperceptibly unite the valley to the hill. Balustrades defended these precipitate and dangerous elevations, and flights of steps rejoined them to the subjacent flat from which the terrass had been dug. Vases and sculpture were added to these unnecessary balconies, and statues furnished the lifeless spot with mimic representations of the excluded sons of men. Thus difficulty and expence were the constituent parts of those sumptuous and selfish solitudes; and every improvement that was made, was but a step farther from nature. The tricks of water-works*

had been shut out, to endeavour to recover it by raising large mounts of earth to peep over the walls of the garden.

* [*Plot*, before cited, has given a very minute and curious account of those, at Astrop Wells, in Oxfordshire.]

to wet the unwary, not to refresh the panting spectator, and parterres embroidered in patterns like a petticoat, were but the childish endeavours of fashion and novelty to reconcile greatness to what it had surfeited on. To crown these impotent displays of false taste, the sheers were applied to the lovely wildness of form with which nature has distinguished each various species of tree and shrub. The venerable oak, the romantic beech, the useful elm, even the aspiring circuit of the lime, the regular round of the chesnut, and the almost moulded orange-tree, were corrected by such fantastic admirers of symmetry. The compass and square were of more use in plantations than the nurseryman. The measured walk, the quincunx, and the etoile imposed their unsatisfying sameness on every royal and noble garden. Trees were headed, and their sides pared away; many French groves seem green chests set upon poles. Seats of marble, arbours and summer-houses, terminated every visto; and symmetry, even where the space was too large to permit its being remarked at one view, was so essential, that, as Pope observed,

————— each alley has a brother,
And half the garden just reflects the other.*

Knots of flowers were more defensibly subjected

* ["And half the platform just reflects the other."]

Edit. Warton, Ep. 4. L. 118.]

to the same regularity. Leisure, as Milton expressed it,

in trim gardens took his pleasure,

Il Penseroso, L. 50.

In the garden of Marshal de Biron at Paris, consisting of fourteen acres, every walk is buttoned on each side by lines of flower-pots, which succeed in their seasons. When I saw it, there were nine thousand pots of Asters, or la Reine Marguerite.

We do not precisely know what our ancestors meant by a bower,* it was probably an arbour; sometimes it meant the whole frittered inclosure, and in one instance it certainly included a labyrinth. Rosamond's bower was indisputably of that kind, though whether composed of walls or

* [Upon consulting our old poets, Mr. W. would have found the true meaning, and the distinction which occurs between the two words, "Boure" and "Herber," as in Chaucer.

——— Heres thou not Absolon,

That chaunteth thus, under our *boures wal*?

Miller's Tale.

where it is a chamber—and "Herber," which is an arbour, in a garden.

" And so I followed 'till it me brought

To a right plesaunt *herber* well ywrought.

Flower and Leaf.

Milton has "in hall or bower," evidently hall or private chamber,—and in the other sense, "crisped shades and bowers." A variety of other proofs might be readily adduced in confirmation of this analogy. "Boure" is either a chamber in a house, or a chamber made by the closely interwoven shade of trees.]

hedges we cannot determine.* A square and a round labyrinth were so capital ingredients of a garden formerly, that in Du Cerceau's architecture, who lived in the time of Charles IX. and Henry III. there is scarce a ground-plot without one of each. The enchantment of antique appellations has consecrated a pleasing idea of a royal residence, of which we now regret the extinction. Havering in the Bower, the jointure of many dowager queens, conveys to us the notion of a romantic scene.

In Kip's views of the seats of our nobility and gentry,† we see the same tiresome and returning uniformity. Every house is approached by two or three gardens, consisting perhaps of a gravel-walk and two grass plats, or borders of flowers. Each rises above the other by two or three steps, and as many walls and terrasses; and so many iron-gates, that we recollect those ancient romances, in which every entrance was guarded by nymphs or dragons. At Lady Orford's at Piddletown in Dorsetshire, there was, when my brother married, a double inclosure of thirteen gardens,

* Drayton in a note to his Epistle of Rosamond, says, her labyrinth was built of vaults under ground, arched and walled with brick and stone—but, as Mr. Gough observes, he gives no authority for that assertion, v. pref. to 2d. edit of *British Topography*, p. xxx. Such vaults might remain to Drayton's time, but did not prove that there had been no superstructure.

† [See *Theatre de la Grande Brétagne and Atkyns' Gloucestershire*, by T. Kip.]

each I suppose not much above an hundred yards square, with an enfilade of correspondent gates ; and before you arrived at these, you passed a narrow gut between two stone terrasses, that rose above your head, and which were crowned by a line of pyramidal yews. A bowling-green was all the lawn admitted in those times, a circular lake the extent of magnificence.

Yet though these and such preposterous inconveniencies prevailed from age to age, good sense in this country had perceived the want of something at once more grand and more natural. These reflections and the bounds set to the waste made by royal spoilers, gave origine to parks. They were contracted forests, and extended gardens. Hentzner* says, that according to Rous of Warwick the first park was that at Woodstock. If so, it might be the foundation of a legend that Henry II. secured his mistress in a labyrinth : it was no doubt more difficult to find her in a park than in a palace, when the intricacy of the woods and various lodges buried in covert might conceal her actual habitation.

It is more extraordinary that having so long ago stumbled on the principle of modern gardening, we should have persisted in retaining its reverse, symmetrical and unnatural gardens. That parks were rare in other countries, Hentzner, who travelled over great part of Europe, leads us to

* [Translated by Mr. W. and published in 1757, "*A Journey into England by Paul Hentzner, in 1598.*"]

suppose, by observing that they were common in England. In France they retain the name, but nothing is more different both in compass and disposition. Their parks are usually square or oblong inclosures, regularly planted with walks of chesnuts or limes, and generally every large town has one for its public recreation. They are exactly like Burton's court at Chelsea-college, and rarely larger.*

One man, one great man we had, on whom nor education nor custom could impose their prejudices; who, *on evil days though fallen, and with darkness and solitude compassed round*, judged that the mistaken and fantastic ornaments he had seen in gardens, were unworthy of the almighty hand that planted the delights of Paradise.† He seems with the prophetic eye of taste [as I have

* [One of the earliest authors, who have noticed the art of gardening as practised in their own time, is Sir Henry Wotton, in his "*Treatise on the Elements of Architecture.*" "First, (he says) I must notice a certain contrariety between building and gardening: for as fabricks should be regular, so gardens should be irregular, or at least cast into a very wilde regularity. To exemplify my conceit, I have seen a garden for the manner perchance incomparable, a delicate and diligent curiosity, surely without parallel among foreign nasions, namely, in the garden of Sir Henry Fanshawe, at his seat at Ware Park." *Remaines*, P. 64, 3d. Edit. 1674. This method of contrasting the hues of flowers, and flowering shrubs, was afterwards adopted by Kent, as his own invention.]

† [When Milton, in his earlier poems, describes a garden, he pourtrays what he actually saw—when he wrote his *Paradise Lost* he could not see; and he trusted to and followed the force of his own imagination, and memory of the classics.

heard taste well defined*] to have conceived, to have foreseen modern gardening; as Lord Bacon announced the discoveries since made by experimental philosophy. The description of Eden is a warmer and more just picture of the present style than Claud Lorrain could have painted from Hagley or Stourhead. The first lines I shall quote exhibit Stourhead on a more magnificent scale.

Thro' Eden went a river large,
Nor chang'd his course, but thro' the shaggy hill,
Pass'd underneath ingulph'd, for God had thrown
That mountain as his garden-mound, high rais'd
Upon the rapid current ——— *Par. Lost, B. 4, L. 222.*

Hagley seems pictured in what follows,

which thro' veins
Of porous earth with kindly thirst updrawn,
Rose a fresh fountain, and with many a rill
Water'd the garden—— *L. 2, 228.†*

He had greatly changed his idea of a perfect garden, in that poem, where the brooks, but not the shades, are *crisped*]

* By the great Lord Chatham, who had a good taste himself in modern gardening, as he shewed by his own villas in Enfield Chace and at Hayes. [*Wheatley's Essay*, p. 129.]

† [Has not Tasso described a garden of equal beauty, and not less applicable to the modern style? Every lover of this art, will recur to the well known stanza in the XVIth Canto, which concludes,

“L'Arte che tutto fá, nulla si scopre.”

It is likewise exemplified by a passage in “*Paradise Regained*,”

—— and enter'd soon the shade ;
High-rooft, and walks beneath, and alleys brown,
That opened in the midst a woody scene.
Nature's own work it seemed (Nature taught Art)

B. 2, v. 289.]

What colouring, what freedom of pencil, what
landscape in these lines,

— from that sapphire fount the crisped brooks,
Rolling on orient pearl and sands of gold,
With mazy error under pendent shades
Ran nectar, visiting each plant, and fed
Flow'rs worthy of Paradise, which not *nice art*
In beds and curious knots, but *nature* boon
Pour'd forth profuse on hill and dale and plain,
Both where the morning sun first warmly smote
The *open field*, and where the unpierc'd shade
Imbrown'd the noon-tide bow'rs.—*Thus was this place*
A happy rural seat of various view. p. 237-245.*

Read this transporting description, paint to your
mind the scenes that follow, contrast them with
the savage but respectable terror with which the
poet guards the bounds of his Paradise, fenced

— with the champain head
Of a steep wilderness, whose hairy sides
With thicket overgrown, grotesque and wild
Access denied ; and over head upgrew
Insuperable height of loftiest shade,
Cedar and pine, and fir, and branching palm,
A sylvan scene, and as the ranks ascend,
Shade above shade, a woody theatre
Of stateliest view— B. 4, l. 141.

and then recollect that the author of this sublime

* [Not to insist on less decisive marks of imitation, the
lines, B. 4, v. 257, clearly copy the Cave of Calypso, as de-
scribed by Homer. And Spenser has an analogous idea—

“ For all that Nature by her mother wit
Could frame in earth, and form of substance base
Was there—and all that Nature did omit
Art, (playing Nature's second part) supplied it.”

Fairy Queen, B. 4, Canto 10.]

vision had never seen a glimpse of any thing like what he has imagined, that his favourite ancients had dropped not a hint of such divine scenery, and that the conceits in Italian gardens, and Theobalds and Nonsuch, were the brightest originals that his memory could furnish.* His intellectual eye saw a nobler plan, so little did he suffer by the loss of sight. It sufficed him to have seen the materials with which he could work. The vigour of a boundless imagination told him how a plan might be disposed, that would embellish nature, and restore art to its proper office, the just improvement or imitation of it.

It is necessary that the concurrent testimony of the age should swear to posterity that the description above-quoted was written above half a century before the introduction of modern gardening, or our incredulous descendents will defraud the poet of half his glory, by being persuaded that he copied some garden or gardens he had seen—so minutely do his ideas correspond with the present standard. But what shall we say for that intervening half century who could read that plan and never attempt to put it in execution?

Now let us turn to an admired writer, posterior to Milton, and see how cold, how insipid, how

* Since the above was written, I have found Milton praised and Sir William Temple censured, on the same foundations, in a poem called, *The Rise and Progress of the present Taste in Planting*, printed in 1767.

tasteless is his account of what he pronounced a perfect garden. I speak not of his style, which it was not necessary for him to animate with the colouring and glow of poetry. It is his want of ideas, of imagination, of taste, that I censure, when he dictated on a subject that is capable of all the graces that a knowledge of beautiful nature can bestow. Sir William Temple was an excellent man ; Milton, a genius of the first order.

We cannot wonder that Sir William declares in favour of parterres,* fountains and statues, as necessary to break the sameness of large grass-plats, which he thinks have an ill effect upon the eye, when he acknowledges that he discovers fancy in the gardens of Alcinous. Milton studied the ancients with equal enthusiasm, but no bigotry, and had judgment to distinguish between the want of invention and the beauties of poetry. Compare his Paradise with Homer's garden, both ascribed to a celestial design. For Sir William, it is just to observe, that his ideas centred in a fruit-garden. He had the honour of giving to his country many delicate fruits, and he thought of little else than disposing them to the best advantage. Here is the passage I proposed to quote ; it is long, but I need not make an apology to the

* [The whole scheme of pleasure-gardens, in Sir W. Temple's time, was borrowed from Holland, where he had long resided.]

reader for entertaining him with any other words instead of my own.

“ The best figure of a garden is either a square or an oblong, and either upon a flat or a descent: they have all their beauties, but the best I esteem an oblong upon a descent. The beauty, the air, the view makes amends for the expence, which is very great in finishing and supporting the terraces, in levelling the parterres, and in the stone stairs that are necessary from one to the other.

“ The perfectest figure of a garden I ever saw, either at home or abroad, was that of Moor-park in Hertfordshire,* when I knew it about thirty years ago. It was made by the Countess of Bedford, esteemed among the greatest wits of her time, and celebrated by Doctor Donne; and with very great care, excellent contrivance, and much cost; but greater sums may be thrown away without effect or honour, if there want sense in proportion to money, or *if nature be not followed*, which I take to be the great rule in this, and perhaps in every thing else, as far as the conduct not only of our lives, but our governments.” We shall see how *natural* that admired garden was.

“ Because I take† the garden I have named to

* [A certain confusion has arisen between this place, and Moor Park near Farnham, in Surrey, the favourite residence of Sir W. Temple, and where under a sundial, he directed his heart to be buried, in a casket of silver.]

† This garden seems to have been made after the plan laid

have been in all kinds the most beautiful and perfect, at least in the figure and disposition that I have ever seen, I will describe it for a model to those that meet with such a situation, and are above the regards of common expence. It lies on the side of a hill, upon which the house stands, but not very steep. The length of the house, where the best rooms and of most use or pleasure are, lies upon the breadth of the garden; the great parlour opens into the middle of a terras gravel-walk that lies even with it, and which may lie, as I remember, about three hundred paces long, and broad in proportion; the border set with standard laurels and at large distances, which have the beauty of orange-trees out of flower and fruit. From this walk are three descents by many stone steps, in the middle and at each end, into a very large parterre. This is divided into quarters by gravel-walks, and adorned with two fountains and eight statues in the several quarters. At the end of the terras-walk are two summer-houses, and the sides of the parterre are ranged with two large cloisters open to the garden, upon arches of stone, and ending with two other summer-houses even with the cloisters, which are paved with stone, and designed for walks of shade, there

down by Lord Bacon in his 46th essay, to which, that I may not multiply quotations, I will refer the reader. [Lord B. described a garden which he had himself made, near his villa, at Gorhambury. See *Aubrey's Mem.* v. ii. p. 229.]

being none other in the whole parterre. Over these two cloisters are two terrasses covered with lead and fenced with balusters; and the passage into these airy walks is out of the two summer-houses at the end of the first terras-walk. The cloister facing the south is covered with vines, and would have been proper for an orange-house, and the other for myrtles or other more common greens, and had, I doubt not, been cast for that purpose, if this piece of gardening had been then in as much vogue as it is now.

“ From the middle of this parterre is a descent by many steps flying on each side of a grotto that lies between them, covered with lead and flat, into the lower garden which is all fruit-trees ranged about the several quarters of a wilderness which is very shady; the walks here are all green, the grotto embellished with figures of shell rock-work, fountains, and water-works. If the hill had not ended with the lower garden, and the wall were not bounded by a common way that goes through the park, they might have added a third quarter of all greens; but this want is supplied by a garden on the other side the house, which is all of that sort, very wild, shady, and adorned with rough rock-work and fountains.

“ This was Moor-park, when I was acquainted with it, and the sweetest place, I think, that I have seen in my life, either before or since, at home or abroad.”—

I will make no farther remarks on this description. Any man might design and *build* as sweet a garden, who had been born in and never stirred out of Holbourn. It was not peculiar to Sir William Temple to think in that manner. How many Frenchmen are there who have seen *our* gardens, and still prefer *natural* flights of steps and shady cloisters covered with lead ! Le Nautre, the architect of the groves and grottoes at Versailles,* came hither on a mission to improve our taste.† He planted St. James's and Greenwich parks—no great monuments of his invention.

* [André le Nostre, or Nôtre born at Paris in 1613, died in 1700. He succeeded his father as Gardener at the Tuilleries, and was personally favoured by Louis XIV.]

† [Le Nôtre, who came to England about 1670, brought with him Grillet, who was celebrated for his skill in hydraulics, and as a constructor of water works on a very sumptuous scale. George London and — Wise likewise were employed with him, were the Royal gardeners, and designed gardens for William III. and the Nobility, during his reign. At Kensington, cut yew and variegated holly hedges were taught (as the royal ideas were all military) to imitate the lines, angles, bastions, scarps and counterscarps of regular fortifications. This curious upper garden, known by the name of the "Siege of Troy," was long the admiration of every lover of that kind of horticultural embellishment and vegetable pedantry. Addison, in the 477th Number of the *Spectator*, calls London and Wise "our heroic poets," for their magnificent works at Kensington ; where a gravel-pit was turned into a fortification of evergreens. "It must have been a fine genius for gardening, that could have thought of forming such an unsightly hollow, into a beautiful area ; and to have hit the eye with so uncommon

To do farther justice to Sir William Temple, I must not omit what he adds. "What I have said of the best forms of gardens, is meant only of such as are in some sort regular; for there may be other forms wholly irregular, that may, for aught I know, have more beauty than any of the others; but they must owe it to some extraordinary dispositions of nature in the seat, *or some great race of fancy or judgment in the contrivance*, which may reduce many disagreeing parts *into some figure*, which shall yet, upon the whole, be very agreeable. Something of this I have seen in some places, but heard more of it from others, who have lived much among the Chinese, a people whose way of thinking seems to lie as wide of ours in Europe, as their country does.—Their greatest reach of imagination is employed in contriving figures, where the beauty shall be great and strike the eye, but without any order or disposition of parts, that shall be commonly or easily observed. And though we have hardly any notion of this sort of beauty, yet they have a particular word to express it; and where they find it hit their eye at first sight, they say the Shara-

and agreeable a scene, as that which it is now wrought into." How little does this opinion accord with those, which he had previously given in No. 414! Excepting indeed, which does not appear to have been the case, that it was some of his admirable irony, but it is rather an intentional compliment to the royal taste.]

wadgi is fine or is admirable, or any such expression of esteem—but I should hardly advise any of these attempts in the figure of gardens among us, they are adventures of too hard achievement for any common hands; and though there may be more honour if they succeed well, yet there is more dishonour if they fail, and it is twenty to one they will; whereas in regular figures it is hard to make any great and remarkable faults.”

Fortunately Kent and a few others were not quite so timid, or we might still be going up and down stairs in the open air.

It is true, we have heard much lately, as Sir William Temple did, of irregularity and imitations of nature in the gardens or grounds of the Chinese. The former is certainly true; they are as whimsically irregular as European gardens are formally uniform, and unvaried—but with regard to nature, it seems as much avoided, as in the squares and oblongs and strait lines of our ancestors. An artificial perpendicular rock starting out of a flat plain, and connected with nothing, often pierced through in various places with oval hollows, has no more pretension to be deemed natural than a lineal terrass or a parterre. The late Mr. Joseph Spence,* who had both taste and zeal for the present style, was so persuaded of the

* [*A particular Account of the Emperor of China's gardens near Pekin, in a Letter from F. Attiret, a French Missionary to his friend at Paris, 1743. Published in Dodsley's Fugitive Pieces.*]

Chinese Emperor's pleasure-ground being laid out on principles resembling ours, that he translated and published, under the name of Sir Harry Beaumont, a particular account of that inclosure from the collection of the letters of the Jesuits. I have looked it over, and except a determined irregularity, can find nothing in it that gives me any idea of attention being paid to nature. It is of vast circumference and contains 200 palaces, besides as many contiguous for the eunuchs, all gilt, painted and varnished. There are raised hills from 20 to 60 feet high, streams and lakes, and one of the latter five miles round. These waters are passed by bridges—but even their bridges must not be strait—they serpentine as much as the rivulets, and are sometimes so long as to be furnished with resting-places, and begin and end with triumphal arches. Methinks a strait canal is as rational at least as a meandering bridge. The colonades undulate in the same manner. In short, this pretty gaudy scene is the work of caprice and whim; and when we reflect on their buildings, presents no image but that of unsubstantial tawdriness. Nor is this all. Within this fantastic Paradise is a square town, each side a mile long. Here the eunuchs of the court, to entertain his imperial majesty with the bustle and business of the capital in which he resides, but which it is not of his dignity ever to see, act merchants and all sorts of trades, and even designedly

exercise for his royal amusement every art of knavery that is practised under his auspicious government. Methinks this is the childish solace and repose of grandeur, not a retirement from affairs to the delights of rural life. Here too his Majesty plays at agriculture; there is a quarter set apart for that purpose; the eunuchs sow, reap, and carry in their harvest in the imperial presence; and his Majesty returns to Peking, persuaded that he has been in the country.*

* The French have of late years adopted our style in gardens, but chusing to be fundamentally obliged to more remote rivals, they deny us half the merit, or rather the originality of the invention, by ascribing the discovery to the Chinese, and by calling our taste in gardening *Le Gout Anglo-Chinois*. I think I have shewn that this is a blunder, and that the Chinese have passed to one extremity of absurdity, as the French and all antiquity had advanced to the other, both being equally remote from nature; regular formality is the opposite point to fantastic Sharawadgis. The French, indeed, during the fashionable paroxysm of philosophy, have surpassed us, at least in meditation on the art. I have perused a grave treatise of recent date, in which the author, extending his views beyond mere luxury and amusement, has endeavoured to inspire his countrymen, even in the gratification of their expensive pleasures, with benevolent projects. He proposes to them to combine gardening with charity, and to make every step of their walks an act of generosity and a lesson of morality. Instead of adorning favourite points with a heathen temple, a Chinese pagoda, a Gothic tower, or fictitious bridge, he proposes to them at the first resting-place to erect a school; a little farther to found an academy; at a third distance, a manufacture; and at the termination of the park to endow an hospital. Thus, says he, the proprietor would be led to medi-

Having thus cleared my way by ascertaining what have been the ideas on gardening in all ages as far as we have materials to judge by, it remains to show to what degree Mr. Kent invented the new style, and what hints he had received to suggest and conduct his undertaking.

We have seen what Moor-park was, when pro-
tate, as he saunters, on the different stages of human life, and both his expence and thoughts would march in a progression of patriotic acts and reflections. When he was laying out so magnificent, charitable, and philosophic an Utopian villa, it would have cost no more to have added a foundling-hospital, a senate-house, and a burying-ground.—If I smile at such visions, still one must be glad that in the whirl of fashions, beneficence should have its turn in vogue; and though the French treat the virtues like every thing else, but as an object of mode, it is to be hoped that they too will, every now and then, come into fashion again. The author I have been mentioning reminds me of a French gentleman, who some years ago made me a visit at Strawberry-hill. He was so complaisant as to commend the place, and to approve our taste in gardens; but in the same style of thinking with the above cited author, he said, “I do not like your imaginary temples and fictitious terminations of views: I would have real points of view with moving objects; for instance, here I would have—(I forget what)—and there a watering-place.” “That is not so easy, I replied; one cannot oblige others to assemble at such or such a spot for one’s amusement—however, I am glad you would like a watering-place, for *there* happens to be one; in that creek of the Thames the inhabitants of the village do actually water their horses; but I doubt whether, if it were not *convenient* to them to do so, they would frequent the spot only to enliven my prospect.”—Such *Gallo-Chinois* gardens, I apprehend, will rarely be executed.

nounced a standard. But as no succeeding generation in an opulent and luxurious country contents itself with the perfection established by its ancestors, more perfect perfection was still sought; and improvements had gone on, till London and Wise had stocked our gardens with giants, animals, monsters,* coats of arms and mottoes in yew, box and holly. Absurdity could go no farther, and the tide turned. Bridgman, the next fashionable designer of gardens, was far more chaste; and whether from good sense, or that the nation had been struck and reformed by the admirable paper in the *Guardian*, No. 173, he banished verdant sculpture, and did not even revert to the square precision of the foregoing age. He enlarged his plans, disdained to make every division tally to its opposite, and though he still adhered much to strait walks with high clipped hedges, they were only his great lines; the rest he diversified by wilderness, and with loose groves of oak, though still within surrounding hedges. I have observed in the garden† at Gubbins in

* On the piers of a garden-gate not far from Paris I observed two very coquet sphinxes. These lady monsters had straw hats gracefully smart on one side of their heads, and silken cloaks half veiling their necks; all executed in stone.

† The seat of the late Sir Jeremy Sambroke. It had formerly belonged to Lady More, mother-in-law of Sir Thomas More, and had been tyrannically wrenched from her by Henry VIII. on the execution of Sir Thomas, though not her son, and though her jointure from a former husband.

Hertfordshire many detached thoughts, that strongly indicate the dawn of modern taste. As his reformation gained footing, he ventured farther, and in the royal garden at Richmond dared to introduce cultivated fields, and even morsels of a forest appearance, by the sides of those endless and tiresome walks, that stretched out of one into another without intermission. But this was not till other innovators had broke loose too from rigid symmetry. But the capital stroke, the leading step to all that has followed, was [I believe the first thought was Bridgman's] the destruction of walls for boundaries, and the invention of fossés—an attempt then deemed so astonishing, that the common people called them Ha ! Ha's ! to express their surprize at finding a sudden and unperceived check to their walk.

One of the first gardens planted in this simple though still formal style, was my father's at Houghton. It was laid out by Mr. Eyre, an imitator of Bridgman. It contains three-and-twenty acres, then reckoned a considerable portion.

I call a sunk fence the leading step, for these reasons. No sooner was this simple enchantment made, than levelling, mowing and rolling, followed. The contiguous ground of the park without the sunk fence was to be harmonized with the lawn within ; and the garden in its turn was to be set free from its prim regularity, that it might

assort with the wilder country without. The sunk fence ascertained the specific garden, but that it might not draw too obvious a line of distinction between the neat and the rude, the contiguous out-lying parts came to be included in a kind of general design : and when nature was taken into the plan, under improvements, every step that was made, pointed out new beauties and inspired new ideas. At that moment appeared Kent, painter enough to taste the charms of landscape, bold and opinionative enough to dare and to dictate, and born with a genius to strike out a great system from the twilight of imperfect essays. He leaped the fence, and saw that all nature was a garden. He felt the delicious contrast of hill and valley changing imperceptibly into each other, tasted the beauty of the gentle swell, or concave scoop, and remarked how loose groves crowned an easy eminence with happy ornament, and while they called in the distant view between their graceful stems, removed and extended the perspective by delusive comparison.

Thus the pencil of his imagination bestowed all the arts of landscape on the scenes he handled. The great principles on which he worked were perspective, and light and shade. Groups of trees broke too uniform or too extensive a lawn ; evergreens and woods were opposed to the glare of the champain, and where the view was less fortunate, or so much exposed as to be beheld at once,

he blotted out some parts by thick shades, to divide it into variety, or to make the richest scene more enchanting by reserving it to a farther advance of the spectator's step. Thus selecting favourite objects, and veiling deformities by screens of plantation; sometimes allowing the rudest waste to add its foil to the richest theatre, he realized the compositions of the greatest masters in painting. Where objects were wanting to animate his horizon, his taste as an architect could bestow immediate termination. His buildings, his seats, his temples, were more the works of his pencil than of his compasses. We owe the restoration of Greece and the diffusion of architecture to his skill in landscape.

But of all the beauties he added to the face of this beautiful country, none surpassed his management of water. Adieu to canals, circular basins, and cascades tumbling down marble steps, that last absurd magnificence of Italian and French villas. The forced elevation of cataracts was no more. The gentle stream was taught to serpentine seemingly at its pleasure, and where discontinued by different levels, its course appeared to be concealed by thickets properly interspersed, and glittered again at a distance where it might be supposed naturally to arrive. Its borders were smoothed, but preserved their waving irregularity. A few trees scattered here and there on its edges sprinkled the tame bank that accompanied its

mæanders; and when it disappeared among the hills, shades descending from the heights leaned towards its progress, and framed the distant point of light under which it was lost, as it turned aside to either hand of the blue horizon.

Thus dealing in none but the colours of nature, and catching its most favourable features, men saw a new creation opening before their eyes. The living landscape was chastened or polished, not transformed. Freedom was given to the forms of trees; they extended their branches unrestricted; and where any eminent oak, or master beech had escaped maiming and survived the forest, bush and bramble was removed, and all its honours were restored to distinguish and shade the plain. Where the united plumage of an ancient wood extended wide its undulating canopy, and stood venerable in its darkness, Kent thinned the foremost ranks, and left but so many detached and scattered trees, as softened the approach of gloom and blended a chequered light with the thus lengthened shadows of the remaining columns.

Succeeding artists have added new master-strokes to these touches; perhaps improved or brought to perfection some that I have named.* The introduction of foreign trees and plants, which we owe principally to Archibald Duke of

* [See *Gilpin on Forest Scenery*, 2 vol. 8vo. 1792.]

Argyle, contributed essentially to the richness of colouring so peculiar to our modern landscape. The mixture of various greens, the contrast of forms between our forest-trees and the northern and West-Indian firs and pines, are improvements more recent than Kent, or but little known to him. The weeping-willow and every florid shrub, each tree of delicate or bold leaf, are new tints in the composition of our gardens. The last century was certainly acquainted with many of those rare plants we now admire. The Weymouth pine has long been naturalized here; the patriarch plant still exists at Longleat.* The light and graceful acacia was known as early; witness those ancient stems in the court of Bedford-house in Bloomsbury-square; and in the Bishop of London's garden at Fulham are many exotics of very ancient date. I doubt therefore whether the difficulty of preserving them in a clime so foreign to their nature did not convince our ancestors of their inutility in general; unless the shapeliness of the lime and horse-chesnut, which accorded so well with established regularity, and which thence and from their novelty grew in fashion, did not occasion the neglect of the more curious plants.

But just as the encomiums are that I have be-

* [The first noticed are destroyed, the others enumerated and described in *Lysons's Environs*, v. 2, p. 351, and *Supplement*, p. 147. Dr. Compton, Bishop of London, 1675-1713, may be considered the father of exotic planting in England. He spared no expence to import the most rare specimens.]

stowed on Kent's discoveries, he was neither without assistance or faults. Mr. Pope undoubtedly contributed to form his taste.* The design of the Prince of Wales's garden at Carlton House was evidently borrowed from the poet's at Twickenham.† There was a little of affected modesty in the latter, when he said, of all his works he was most proud of his garden. And yet it was a singular effort of art and taste to impress so much variety and scenery on a spot of five acres. The passing through the gloom from the grotto to the opening day, the retiring and again assembling shades, the dusky groves, the larger lawn, and the solemnity of the termination at the cypresses that lead up to his mother's tomb, are managed with exquisite judgment; and though Lord Peterborough assisted him

To form his quincunx and to rank his vines,

those were not the most pleasing ingredients of his little perspective.‡

I do not know whether the disposition of the garden at Rousham, laid out for General Dormer, and in my opinion the most engaging of all Kent's works, was not planned on the model of

* [Addison, No. 414, and No. 477, of the *Spectator*, had preceded Pope, in his criticisms upon Gardening. Number 173 of the *Guardian*, is known to have been written by Pope.]

† [Built over, in 1827.]

‡ [Pope's Epistle to Lord Burlington contains rather strictures upon false taste, than illustrations of the true. *Dr. J. Warton.*]

Mr. Pope's,* at least in the opening and retiring shades of Venus's vale. The whole is as elegant and antique as if the Emperor Julian had selected the most pleasing solitude about Daphne to enjoy a philosophic retirement.

That Kent's ideas were but rarely great, was in some measure owing to the novelty of his art. It would have been difficult to have transported the style of gardening at once from a few acres to tumbling of forests; and though new fashions like new religions, [which are new fashions] often lead men to the most opposite excesses, it could not be the case in gardening, where the experiments would have been so expensive. Yet it is true too that the features in Kent's landscapes were seldom majestic. His clumps were puny, he aimed at immediate effect, and planted not for futurity. One sees no large woods sketched out by his direction. Nor are we yet entirely risen above a too great frequency of small clumps, especially in the elbows of serpentine rivers. How common to see three or four beeches, then as many larches, a third knot of cypresses, and a revolution of all three! Kent's last designs were in a higher style, as his ideas opened on success. The north terras at Claremont was much superior to the rest of the garden.

* [De Lille concludes the third Canto of "*Les Jardins*, with the praises of Pope, and his garden at Twickenham, "Bienfaiteur des jardins ainsi que du langage."]

A return of some particular thoughts was common to him with other painters, and made his *hand* known. A small lake edged by a winding bank with scattered trees that led to a seat at the head of the pond, was common to Claremont, Esher, and others of his designs. At Esher,

Where Kent and nature vied for Pelham's love.*

the prospects more than aided the painter's genius—they marked out the points where his art was necessary or not; but thence left his judgment in possession of all its glory.

Having routed *professed* art, for the modern gardener exerts his talents to conceal his art, Kent, like other reformers, knew not how to stop at the just limits. He had followed nature, and imitated her so happily, that he began to think all her works were equally proper for imitation. In Kensington-garden he planted dead trees, to give a greater air of truth to the scene—but he was soon laughed out of this excess. His ruling principle was, that *nature abhors a strait line*—His mimics, for every genius has his apes, seemed to think that she could love nothing but what was crooked. Yet so many men of taste of all ranks devoted themselves to the new improvements, that it is surprizing how much beauty has been struck out,

* [Kent's *gothic* house at Esher is taken down. Another, in a modern taste, is built on higher ground, and the garden essentially altered.]

with how few absurdities. Still in some lights the reformation seems to me to have been pushed too far. Though an avenue crossing a park or separating a lawn, and intercepting views from the seat to which it leads, are capital faults, yet a great avenue* cut through woods, perhaps before entering a park, has a noble air, and

Like footmen running before coaches
To tell the inn what Lord approaches,

announces the habitation of some man of distinction. In other places the total banishment of all particular neatness† immediately about a house,

* Of this kind one of the most noble is that of Stanstead,* the seat of the Earl of Halifax, traversing an ancient wood for two miles and bounded by the sea. The very extensive lawns at that seat, richly inclosed by venerable beech woods, and chequered by single beeches of vast size, particularly when you stand in the portico of the temple and survey the landscape that wastes itself in rivers of broken sea, recall such exact pictures of Claud Lorrain, that it is difficult to conceive that he did not paint them from this very spot.

† [The riding or grand avenue at Oakley, near Cirencester, has much higher pretensions, as to priority of design and planting, no less than magnificence. About the year 1722, Allen, the first Earl Bathurst, (one of Pope's patrons, and who was consulted by him in the formation of these stately groves) applied himself to the encouragement of planting, and rendered it subservient to ornament and utility. Lord Bathurst had a still greater interest in these scenes, as his extreme longevity enabled him to enjoy, with philosophic calmness, the shade of those trees which himself had planted half a century

* [In Sussex, on the borders of Hampshire.]

which is frequently left gazing by itself in the middle of a park, is a defect. Sheltered and even close walks in so very uncertain a climate as ours, are comforts ill exchanged for the few picturesque days that we enjoy: and whenever a family can purloin a warm and even something of an old fashioned garden from the landscape designed for them by the undertaker in fashion, without interfering with the picture, they will find satisfactions on those days that do not invite strangers to come and see their improvements.

Fountains have with great reason been banished from gardens as unnatural; but it surprizes me that they have not been allotted to their proper positions, to cities, towns, and the courts of great houses, as proper accompaniments to architecture, and as works of grandeur in themselves. Their decorations admit the utmost invention; and when the waters are thrown up to different stages, and tumble over their border, nothing has a more imposing or a more refreshing sound. A palace before. If it be recollected, that he was one of the first to explode the false taste of *Le Nôtre* and King William's gardeners, we shall allow that Pope's compliment was most justly merited.

Who then shall grace—or who improve the soil?

Who plants like Bathurst, and who builds like Boyle.

Ep. 4, p. 177.

He likewise, in his letters to Mr. Digby, gives a particular account of his noble friend's plantations, which join "Cotswold Hills to Saperton's fair dale." *Imit. Horace, Ep. 2, v. 256.* One avenue has an elongation of four miles.]

demands its external graces and attributes, as much as a garden. Fountains and cypresses peculiarly become buildings, and no man can have been at Rome, and seen the vast basons of marble dashed with perpetual cascades in the area of St. Peter's, without retaining an idea of taste and splendor. Those in the piazza Navona are as useful as sublimely conceived.

Grottos in this climate are recesses only to be looked at transiently. When they are regularly composed within of symmetry and architecture, as in Italy, they are only splendid improprieties. The most judiciously, indeed most fortunately placed grotto, is that at Stourhead,* where the river bursts from the urn of its god, and passes on its course through the cave.

But it is not my business to lay down rules for gardens, but to give the history of them. A system of rules pushed to a great degree of refinement, and collected from the best examples and practice, has been lately given in a book intituled, *Observations on modern Gardening*.† The work is very ingeniously and carefully executed, and in point of utility rather exceeds than omits any necessary directions. The author will excuse me if I think it a little excess, when he examines that

* [In Wiltshire—Sir Richard Hoare's—Equally lauded by *Gilpin, W. Tour*, v. i, p. 117.]

† [By *Thomas Wheatley, Esq. Secretary of the Treasury*, 8vo. 1770. Second Edition, published anonymously.]

rude and unappropriated scene of Matlocke-bath, and criticizes nature for having bestowed on the rapid river Derwent too many cascades. How can this censure be brought home to gardening? The management of rocks is a province can fall to few directors of gardens; still in our distant provinces such a guide may be necessary.

The author divides his subject into gardens, parks, farms, and ridings.—I do not mean to find fault with this division. Directions are requisite to each kind, and each has its department at many of the great scenes from whence he drew his observations. In the historic light, I distinguish them into the garden that connects itself with a park, into the ornamented farm, and into the forest or savage garden. Kent, as I have shown, invented or established the first sort. Mr. Philip Southcote founded the second or ferme ornée,* of which is a very just description in the author I have been quoting.† The third I think he has not enough distinguished. I mean that kind of alpine scene, composed almost wholly of pines and firs, a few birch, and such trees as assimilate with a savage and mountainous country. Mr. Charles Hamilton, at Pain's-hill,‡ in my

* At Woburn-Farm in Surrey.

† [Near Weybridge in Surrey, amply described by *Wheatley*, p. 177.]

‡ [In Surrey. This pleasure ground, originally laid out by the Honourable Charles Hamilton, is one of the few here

opinion has given a perfect example of this mode in the utmost boundary of his garden. All is great and foreign and rude; the walks seem not designed, but cut through the wood of pines; and the style of the whole is so grand, and conducted with so serious an air of wild and uncultivated extent, that when you look down on this seeming forest, you are amazed to find it contain a very few acres. In general, except as a screen to conceal some deformity, or as a shelter in winter, I am not fond of total plantations of ever-greens. Firs in particular form a very ungraceful summit, all broken into angles.

Sir Henry Englefield* was one of the first improvers on the new style, and selected with singular taste that chief beauty of all gardens, prospect and fortunate points of view: we tire of all the painter's art when it wants these finishing touches. The fairest scenes, that depend on themselves alone, weary when often seen. The Doric portico, the Palladian bridge, the Gothic ruin, the Chinese pagoda, that surprize the stranger, soon lose their charms to their surfeited master. The lake that floats the valley is still more lifeless, and its Lord seldom enjoys his expence but when

mentioned which remains as he left it, and has survived the caprice or change of masters.]

* [Of White Knights near Reading. He died in 1780; and was the father of the late Sir Henry Charles Englefield, distinguished by his love of science and literature.]

he shows it to a visitor. But the ornament whose merit soonest fades is the hermitage, or scene adapted to contemplation. It is almost comic to set aside a quarter of one's garden to be melancholy in. Prospect, animated prospect, is the theatre that will always be the most frequented. Prospects formerly were sacrificed to convenience and warmth. Thus Burleigh stands behind a hill, from the top of which it would command Stamford. Our ancestors who resided the greatest part of the year at their seats, as others did two years together or more, had an eye to comfort first, before expence. Their vast mansions received and harboured all the younger branches, the dowagers and ancient maiden aunts of the families, and other families visited them for a month together. The method of living is now totally changed, and yet the same superb palaces are still created, becoming a pompous solitude to the owner, and a transient entertainment to a few travellers. If any incident abolishes or restrains the modern style of gardening, it will be this circumstance of solitariness. The greater the scene, the more distant it is probably from the capital; in the neighbourhood of which land is too dear to admit considerable extent of property. Men tire of expence that is obvious to few spectators. Still there is a more imminent danger that threatens the present, as it has ever done, all taste. I mean the pursuit of variety. A modern

French writer has in a very affected phrase given a just account of this, I will call it, distemper. He says, *l'ennui du beau amene le gout du singulier*. The noble simplicity of the Augustan age was driven out by false taste. The gigantic, the puerile, the quaint, and at last the barbarous and the monkish, had each their successive admirers. Music has been improved, till it is a science of tricks and slight of hand: the sober greatness of Titian is lost, and painting since Carlo Maratti has little more relief than Indian paper.* Borromini twisted and curled architecture,† as if it was subject to the change of fashions like a head of hair. If we once lose sight of the propriety of landscape in our gardens, we shall wander into all the fantastic sharawadgis of the Chinese. We have discovered the point of perfection. We have given the true model of gardening to the world; let other countries mimic or corrupt our taste; but let it reign here on its verdant throne, original by its elegant simplicity, and proud of no other art than that of softening nature's harshnesses and copying her graceful touch.

The ingenious author of the Observations on modern Gardening is, I think, too rigid when he

* [Borromini was not destined to be the last of capricious architects; that sect has re-appeared in England, and under the most favorable auspices.]

† In particular, he inverted the volutes of the Ionic order.

condemns some deceptions, because they have been often used. 'If those deceptions, as a feigned steeple of a distant church, or an unreal bridge to disguise the termination of water, were intended only to surprise, they were indeed tricks that would not bear repetition; but being intended to improve the landscape, are no more to be condemned because common, than they would be if employed by a painter in the composition of a picture. Ought one man's garden to be deprived of a happy object, because that object has been employed by another? The more we exact novelty, the sooner our taste will be vitiated. Situations are every where so various, that there never can be a sameness, while the disposition of the ground is studied and followed, and every incident of view turned to advantage.

In the mean time how rich, how gay, how picturesque the face of the country! The demolition of walls laying open each improvement, every journey is made through a succession of pictures; and even where taste is wanting in the spot improved, the general view is embellished by variety. If no relapse to barbarism, formality, and seclusion, is made, what landscapes will dignify every quarter of our island, when the daily plantations that are making have attained venerable maturity! A specimen of what our gardens will be, may be seen at Petworth, where the portion of the park nearest the house has been allotted to the

modern style. It is a garden of oaks two hundred years old. If there is a fault in so august a fragment of improved nature, it is, that the size of the trees are out of all proportion to the shrubs and accompaniments. In truth, shrubs should not only be reserved for particular spots and home delight, but are passed their beauty in less than twenty years.

Enough has been done to establish such a school of landscape, as cannot be found on the rest of the globe. If we have the seeds of a Claud or a Gaspar amongst us, he must come forth. If wood, water, groves, vallies, glades, can inspire or poet or painter, this is the country, this is the age to produce them. The flocks, the herds, that now are admitted into, now graze on the borders of our cultivated plains, are ready before the painter's eyes, and groupe themselves to animate his picture. One misfortune in truth there is that throws a difficulty on the artist. A principal beauty in our gardens is the lawn and smoothness of turf: in a picture it becomes a dead and uniform spot, incapable of *chiaro scuro*, and to be broken insidiously by children, dogs, and other unmeaning figures.

Since we have been familiarized to the study of landscape, we hear less of what delighted our sportsmen-ancestors, *a fine open country*. Wiltshire, Dorsetshire, and such ocean-like extents were formerly preferred to the rich blue prospects of Kent, to the Thames-watered views in Berk-

shire, and to the magnificent scale of nature in Yorkshire. An open country is but a canvass on which a landscape might be designed.

It was fortunate for the country and Mr. Kent, that he was succeeded by a very able master; and did living artists come within my plan, I should be glad to do justice to Mr. Brown; but he may be a gainer, by being reserved for some abler pen.

In general it is probably true, that the possessor, if he has any taste, must be the best designer of his own improvements. He sees his situation in all seasons of the year, at all times of the day. He knows where beauty will not clash with convenience, and observes in his silent walks or accidental rides a thousand hints that must escape a person who in a few days sketches out a pretty picture, but has not had leisure to examine the details and relations of every part.

Truth, which after the opposition given to most revolutions, preponderates at last, will probably not carry our style of garden into general use on the continent.* The expence is only suited to the opulence of a free country, where emulation reigns among many independent particulars. The keeping of our grounds is an obstacle, as well as the cost of the first formation. A flat country, like

* [The English style has been well copied at Ermenonville, and the Petit Trianon, the well known retreat of the late ill-fated Queen of France.]

Holland, is incapable of landscape. In France and Italy the nobility do not reside much, and make small expence at their villas. I should think the little princes of Germany, who spare no profusion on their palaces and country-houses, most likely to be our imitators; especially as their country and climate bears in many parts resemblance to ours. In France, and still less in Italy, they could with difficulty attain that verdure which the humidity of our clime bestows as the ground-work of our improvements. As great an obstacle in France is the embargo laid on the growth of their trees. As after a certain age, when they would rise to bulk, they are liable to be marked by the crown's surveyors as royal timber: it is a curiosity to see an old tree. A landscape and a crown-surveyor are incompatible.

I have thus brought down to the conclusion of the last reign [the period I had marked to this work] the history of our arts and artists, from the earliest æra in which we can be said to have had either. Though there have been only gleams of light and flashes of genius, rather than progressive improvements, or flourishing schools; the inequality and insufficiency of the execution have flowed more from my own defects than from those of the subject. The merits of the work, if it has

any, are owing to the indefatigable industry of Mr. Vertue in amassing all possible materials. As my task is finished, it will, I hope, at least excite others to collect and preserve notices and anecdotes for some future continuator. The æra promises to furnish a nobler harvest. Our exhibitions, and the institution of a Royal Academy, inspire the artists with emulation, diffuse their reputation, and recommend them to employment. The public examines and reasons on their works, and spectators by degrees become judges. Nor are persons of the first rank meer patrons. Lord Harcourt's etchings are superior in boldness and freedom of stroke to any thing we have seen from established artists.* Gardening and architecture owe as much to the nobility and to men of fortune as to the professors. I need but name General Conway's rustic bridge at Park-place, of which every stone was placed by his own direction in one of the most beautiful scenes in nature; and the theatric staircase designed and just erected by Mr. Chute at his seat of the Vine in Hampshire. If a model is sought of the most perfect taste in

* [Four large etchings of the Priory of Stanton Harcourt in Oxfordshire, were made by the late George Earl of Harcourt, then Lord Nuneham. Mr. W. must surely have put on his aristocratic spectacles to discover a claim to such exclusive praise—but, as Pope had before said of Addison,

— excuse some courtly stains."

Epist. 2, p. 179.]

architecture, where grace softens dignity, and lightness attempers magnificencè; where proportion removes every part from peculiar observation, and delicacy of execution recalls every part to notice; where the position is the most happy, and even the colour of the stone the most harmonious; the virtuoso should be directed to the new front* of Wentworth-castle :† the result of the same elegant judgment that had before distributed so many beauties over that domain, and called from wood, water, hills, prospects and buildings, a compendium of picturesque nature, improved by the chastity of art. Such an æra will demand a better historian. With pleasure therefore I resign my pen; presuming to recommend nothing to my successor, but to observe as strict impartiality.

August 2, 1770.

* The old front, still extant, was erected by Thomas Wentworth late Earl of Strafford; the new one was entirely designed by the present Earl William himself.

† [In Yorkshire. William Wentworth the second Earl of Strafford, of the creation of 1711. He died S. P. 1791.]

*Supplementary Anecdotes of Gardening in
England. By the Editor.*

Ut possit videri nullâ sorte nascendi, ætas felicior quam nostra, cui docendæ priores elaboraverunt. *Quintil. L. 12, c. 11.*

Mr. Walpole's Essay on Modern Gardening, when it first appeared, was considered to be, at once, so elegantly written, and so comprehensive in his mode of treating the subject, that it was not then surmised, so much remained to be said. But he has excited many discussions, concerning both the theory and the practice. The world of Taste has been informed by the principles of many authors in didactic poetry or controversial prose; the latter conducted with so much acrimony, as to have interrupted friendships, like disputes in the Church or State. The dissention between Addison and Steele found its parallel in that between Knight and Price.

A task which the Editor has undertaken, with diffidence of his own judgement, is to offer an historical review of the practice of ornamental gardening, in this country, with its transitions, during the lapse of the two last centuries; an account of its successive professors; and a literary sketch of the different theories of the art, which have prevailed to the present day, in various publications.

The gardens, in the early part of the Norman dynasty, were certainly not different from what we now term orchards. Comparatively, few fruit-trees or esculent plants were known in England 'till even the later centuries.* But near to castles, as at Conway, and monasteries, there was reserved a small inclosure for the ladies, or for the abbot, which was surrounded by lofty walls,

- " I saw a garden right anone,
Full long and broade, and everidele
Enclosyd was—and walled wele
With hie walles embattaile.
Pourtrayed without and wele entayled,
With many riché pourtraitures,
And both yet images, and peintures.

Romant of the Rose.

Than this nothing can be more artificial ; and in the *Merchaunt's Tale*, " A garden walled all with stone." Of the shape of these gardens---

- " The garden was by measuring
Right even and square by compassing.
It as long was, as it was large."

Romant of the Rose.

He then enumerates the fruit trees it contained. The old Poet offers another description which implies a knowledge of horticulture,

- O closet garden all void of weede's wické !
———— full of leves and flowers
And crafté of mannes hande, so curiously
Arraied had this gardaine, truelie ;
That never was there garden of such prise,
But if it were the very paradise.

and in the *Franklin's Tale*, he speaks of the " Odour of the floweris."

sometimes decorated with paintings; and filled with roses, and other fragrant plants. Chaucer's idea of a garden, and the description which occurs in several of his own and Lydgate's poems, were probably supplied by such as were considered as the most beautiful, in his own time. From Leland,* who had personally seen the gardens which he thought worth describing, more than a century afterwards, we learn, that topiary works, and artificial ground had been introduced into them—"fayre made walkes in gardens, and mountes writhin about with degrees (steps) like turninges of cokilshells to come to the top, without payne."

Nonsuch,† (Surrey) a favourite palace of Henry the Eighth, was surrounded by gardens replete with trellis-work and vegetable architecture or verdant sculpture, to which, (probably a very early instance) were added statues in terra-cotta; and bas-reliefs of the same material were affixed to the walls of the house itself. Cardinal Wolsey had likewise imported similar ornaments for his gardens at Hampton-court. Such were afterwards made in England from designs by Holbein, but were first brought from Italy or France.

Queen Elizabeth was content with the palaces her father had erected, and no memorable discrimination appeared in their style of ornamental gardening.‡ Her minister, indeed, the great

* *Leland Itin.* v. 1, p. 55.—v. 5, p. 95. † *Hentzner.*

‡ Several books of practical instruction, were then pub-

Lord Burleigh, made one at Theobalds in Hertfordshire, which like that at Kenilworth Castle, was at that time, the chief example of every quaint and sumptuous departure from nature and simplicity; and was the harbinger of a taste, afterwards erroneously supposed to have been brought here by King William, from Holland. This formal style was predominant, during the reigns of the three sovereigns who succeeded her, as far as walled inclosures, walks of arched trellis, parterres of flowers, labyrinths, interminable avenues and square fish-ponds. This description applied, with little reference to locality, to almost every pleasure-garden in this country, for nature at that period was universally subdued by art.

After the restoration of Charles II. France dictated to us upon every subject connected with the arts; and controuled the national taste, or, as it may be said, gave us all that we had.* At

lished, among the best, "*The Gardener's Labyrinth by Dydimus Mountaine, 4to. 1577. Wherein are set forth divers herbers, knottes and mazes, cunningly handled for the beautifying of gardens.*"

"Pingit et in varios terrestria sidera flores." *Columella.*

Shakespear alludes to such artificial scenes only once.—

"Thy curious knotted garden."

Love's Labour Lost, Act I. Sc. 1.

The particular gardener who presided over the topiary works, was then called "the pleacher."

* *Barrington on Gardens, Archæologia, v. 6, p. 120. Loudon's Encyclopedia of Gardening, 8vo. 1822, in the introduction to*

that King's request, Le Nôtre visited England, for a short time ;^c but Perrault refused to accompany him. The principal change he wrought in the system, was planting avenues in the royal parks, and radiations, diverging from a centre, in an open champain, and this plan had many to adopt it among the nobility, for it was the subjection of a whole district of country to one grand mansion. Evelyn,* in his Memoirs, describes the garden which he had himself laid out, at Saye's

which he has collected much interesting information, both historical and critical, upon this subject.

* An Eden of *Evelyn's* invention would have differed widely from that imagined by Milton ; for his scheme of a Royal Garden comprehended " knots, traylework, parterres, compartments, borders, banks, and embossments ; labyrinths, dædals, cabinets, cradles, close-walks, galleries, pavillions, porticoes, lanthorns and other *relievos* of topiary and horticultural architecture ; fontaines, jettés, cascades, pisceries, rocks, grottoes, cryptæ ; mounts, precipices and ventiducts ; gazon theatres, artificial echoes, automate and hydraulic music." No wonder that after such a nomenclature of the art (as copious as any curious reader could desire) that he should surmise " that it would still require the revolution of many ages, with deep and long experience, for any man to emerge a perfect and accomplished artist-gardener. It is probably to himself that he alluded, in saying that a person of his acquaintance spent almost fifty years " in gathering and amassing materials for an horticultural design, to so enormous a mass, as to fill some thousand pages, and yet be comprehended within two or three acres of ground, nay, within the square of less than one (skillfully planned and cultivated) sufficient to entertain his thoughts, all his life with a most innocent, agreeable and useful employment." *Memoirs*, v. 3, p. 435, 8vo.

Court, in Deptford, and gives a true idea of what was considered the nearest approach to perfection, in the early part of the reign of Charles the Second and his predecessor.

The Royal gardener was — Rose, who was a mere horticulturist ; and to whom we are indebted for the introduction of several exotic fruits, and who invented the first means of raising them in this climate by artificial heat, and houses constructed with glass lights. Mr. Walpole has a picture of Rose, presenting the first pine to the king, which is already mentioned.* He was Charles the Second's gardener, and exerted his talents *only* for the luxuries of the table. Ornamental designs and execution he left to his successors, George London and — Wise, who escaping from their nursery grounds, became the most celebrated embellishers of the royal gardens, and enjoyed an unrivalled patronage. They were the true disciples of the Dutch school, during the successive reigns of William and Anne. They were paramount in endless conceits ; and the age had not yet arrived, in which they would have had to contend against a new theory of their art, and the ridicule by which it was so completely and happily exploded.

Wise was engaged in laying out the gardens of Blenheim for more than three years ; Bridgeman

* Vol. iii. p. 57.

was first employed at Stowe—and both of them, as connected with Vanbrugh.*

Although Mr. Walpole adverts to this style, and the opinion of Sir W. Temple, something may be said of the peculiarities of what is called the Dutch taste, in gardening. One of the most expensive, and certainly communicating an idea of grandeur, and therefore very generally adopted, was a large inclosure of wrought iron, with lofty gates of richly ornamented patterns, which were placed at the end of avenues leading to the mansion. The most famous designer and artificer was Stephen Switzer, who made those at the entrance into the park, at Hampton Court palace.

But for magnitude and enormous cost, the hydraulic works, fountains and waterfalls, were the most extraordinary; indeed their extreme first expense, and the constant demand for supporting them in perfection, led in a few years to their total disuse. Neglect soon occasioned decay, and decay caused their entire removal. We borrowed them from the French. Le Nôtre had astonished the world at Versailles; and his assistant, Grillet; was brought over to complete the water-works† at Chatsworth, for the Duke of

* Some idea of the extent and expense of a parterre, made at Chatsworth, in 1694, by London and Wise, is given in their estimate, 473 feet by 227, at 350*l.* *Lysons*. This was a remarkable specimen of geometric gardening.

† The water-works at Chatsworth were made by Monsieur

Devonshire, and at Bretby, Derbyshire, for Lord Chesterfield. These were always considered as upon a grander scale than any others in England. The pupil and successor of these eminent colleagues, London and Wise, was — Bridgeman, to whom Mr. W. conjecturally attributes the credit of having invented the *vista*, terminated by a sunk fence. Kensington, had been enlarged by Wise, but the patronage of Queen Caroline gave Bridgeman a theatre on which to display his talents; and he designed and completed the serpentine river. These were efforts of genius, and of a bold emancipation from ancient trammels, which appears to intitle him to more praise than he has received, as an original inventor. Kent greatly improved upon his primary idea, and has engrossed the commendation, as he had the singular good fortune "*laudari a laudato viro.*"

About the year 1716, Pope* became master of

Grillet in 1694. Two principal jets d'eau throw up water to the height of 60 and 90 feet. There are no others now remaining in any state of perfection. The same artist completed those at Bretby in 1702, the largest of which rose to 50 feet; intirely removed in 1780. *Lysons' Derbyshire*. The next considerable were at Dyrham, in Gloucestershire, likewise destroyed.

* From a letter of Pope to Mrs. M. Blount, it appears that he had finished his grotto in 1726, but he was adding the contributions of his friends to the time of his death, in 1744. Sir W. Stanhope then purchased the house, built spacious wings to it, and enlarged the garden. The late Lord Mendip succeeded as proprietor. It then passed to the present Baroness

a small space at Twickenham, where he determined to realise the theories he had published for the reformation of taste, and applied the principles of his new art, with enchanting success. Here he delighted in the formation of a grotto, which he enriched with spars and gems, and which was the prototype of others of unbounded expense.* Warburton says of it, "that the beauty of his poetic genius appeared to as much advantage in the disposition of his romantic materials, as in any of his best contrived poems." His garden, although so small, is said to have furnished Kent with a model, for those he laid out at Carleton House. His ideas were expanded, and he had the power of indulging them to an unlimited extent.

When Kent had returned to England, about 1730, he first distinguished himself as an architect and ornamental gardener at his great patron's, Lord Burlington's villa, at Chiswick; and his additions to the plans of Bridgeman and Vanbrugh, at Stowe, firmly established his fame.†

Howe, who has levelled the house with the ground. The site of the grotto is still seen; but of the original garden the soil only remains.

* The immense cost of grottos, will scarcely come within credibility: the most celebrated, when perfect in their minerals and shells, were at Outlands, Surrey; at Wimbourn St. Giles, Lord Shaftesbury's; and at Clifton, near Bristol, Mr. Goldney's. Upon each of these, several thousand pounds were expended.

† The following panegyric is affixed to Lord Cobham's

Esher and Claremont are cited as his best works ; yet the garden laid out for General Dormer at Rousham, in Oxfordshire, was more agreeable to our noble author.

Of the beautiful scenes which have been created upon Kent's system, and since his death, some account is necessary, with a view to the date and progress of the art.*

A new application of it, comprehending the grounds destined to agriculture, by including them in the whole scheme, and imperceptibly connecting them with the more embellished portion, was first successfully practised by Mr. Philip Southcote, at Woburn-farm, in Surrey. Hence the origine of that description of pleasure ground,

monument,—“ *et elegantiori hortorum cultû, his primum in agris illustrato, patriam ornavit.*”

* *Whately*, when speaking of Kent's work at Claremont, confers a very elegant eulogy, and communicates an idea of a perfect garden. “The whole is a place wherein to tarry with secure delight, or to saunter with perpetual amusement.” p. 50.

Dr. Burgh, in his notes on the “English garden,” calls “Bacon, the prophet ; Milton, the herald ; and Addison, Pope and Kent, the champions of this true taste in gardening, because they absolutely brought it into execution.”

Mr. Price, in his *Essay on the Picturesque*, objects to Kent, that his ideas of painting were uncommonly mean, contracted and perverse ; and that as he painted trees without *form*, so he planted them without *life*.—“Kent, it is true, was by profession a painter, as well as an improver : but we may learn from his example, how little a certain degree of mechanical practice can qualify its possessor, to direct the taste of the nation, in either of these arts.” v. 1, p. 235-237. *Edit.* 1810.

which has since received the French designation of *ferme ornée*. Pain's-hill in the same county, soon followed the new attempt, and exceeded it in point of taste, variety and extent. Its author, the Hon. C. Hamilton, was a man of genius, who dedicated all his powers to this pursuit, and sad to say, expended his private fortune in the completion of improvements, which continually presented themselves.

They undoubtedly preceded Shenstone in priority of design, but the Leasowes* were more

* *An Account of the Leasowes*, was published by Dodsley, 1764. Shenstone died in 1763. *The Leasowes, Hagley and Enville*, (by G. Marshall) 2 vols. 8vo.

“The Leasowes—where the ideas of pastoral poetry appear so lovely as to endear the memory of their author, and justify the reputation of Mr. Shenstone, who inhabited, made, and celebrated the place. It is a perfect picture of his mind; simple, elegant and amiable; and will always suggest a doubt, whether the spot inspired his verse; or whether, in the scenes which he formed, he only realised the pastoral images, which abound in his songs.” *Whateley's Essay*, p. 162.

Dr. Johnson is rarely to be quoted for his opinions on the “Picturesque,” yet of Shenstone he observes, “it must be confessed, that to embellish the form of nature is an innocent amusement; and some praise must be allowed, by the most supercilious observer, to him who does best, what such multitudes are contending to do well.” *Works*, v. ii. p. 278.

The “Genius Loci” fled, when its first master departed. No subsequent possessor has preserved its inexplicable charm, to the same perfection, and it has now returned to its former destination of a grazing farm. Very few of the ornamented spots, particularised in confirmation of his opinions, by Whateley, in 1765, have existed for fifty years.

generally visited and admired, for the exhibition of true pastoral simplicity, such as is the peculiar characteristic of his well-known poetical effusions. Alas! that the genius who inspired him with taste to imagine and perfect this elysium, could not protect him from the dæmon of poverty!

————— “ E'er expense
Had lavished thousand ornaments, and taught
Convenience to perplex him—art to pall,
Pomp to disgust, and beauty to displease.”

How different from his, was the fate of Pope, Mason, Knight, and Price, whose gardens and pleasure-grounds were completed by their competent wealth; and are the ablest commentary upon their system and opinions, by a practical illustration. It has been justly observed, “that Pains-hill has every mark of creative genius, and Hagley of the correctest fancy, but the most intimate acquaintance with nature, was formed by Shenstone.” The Leasowes were remarkable for the number of elegant and apposite inscriptions, though not so profusely introduced as at Stowe, where they were first applied.

About this time a professor named — Wright, obtained patronage, and appears to have deserved

Shenstone was peculiarly felicitous in the management of his waterfalls. *Gilpin's North Tour*, v. 1, p. 63. One of the largest and most resemblant of nature, now to be seen, is at Bow-wood, Wilts, the Marquis of Landsdowne's, which was originally designed by Mr. Hamilton.

it. He distinguished himself first at Lord Barington's, in Berkshire, and made the terrace and river at Oatlands ; but as he designed only, and did not contract for the execution, he had little employment. He introduced the decoration of coppice-woods by planting them with roses.

Launcelot Brown had the supreme controul over the art of modern gardening during the course of nearly half a century. He had been bred as a kitchen gardener at Stowe. Having been recommended by Lord Cobham to the Duke of Grafton, at Wakefield Lodge, Northamptonshire, he directed the formation of a large lake, and afterwards at Blenheim, where he covered a narrow valley with an artificial river, and gave a character to a lofty bridge. He exultingly said, that "the Thames would never forgive him."* His chief excellence was certainly confined to such imitations, only when they were upon a large scale. He soon rose into the highest reputation

* Mr. Price sarcastically observes, "that nothing can be more alike than a sheet of water, and a real sheet, and that wherever there is a bleaching ground, the most exact imitations of Mr. Brown's lakes and rivers, might be made in linen, and they would be just as proper objects of jealousy to the Thames, as any of his performance—I am aware that Mr. Brown's admirers with one voice, will quote the great piece of water at Blenheim, &c. &c." v. i. p. 317.

Brown used the word "capability," so invariably in all his consultations, that it was applied to him as a ridiculous distinction, from others of the name. He died in 1783.

and patronage, and was consulted rather upon a complete renovation of scenery, and destroying what had been done by his predecessors, even by Kent, than in creating original places. Croome in Worcestershire, and Fisherwick in Staffordshire, are the only works entirely new, as taken from fields. But it would be barely possible to enumerate all the villas and their environs which he re-modelled, according to the system upon which he acted, with persevering uniformity, for he was a consummate mannerist. His reputation and consequent wealth gave him almost exclusive pretensions.* Clumps and belts were multiplied to a disgusting monotony, and abounded in every part of the kingdom. The ancient avenues dis-

* Both Knight and Price are the strenuous antagonists of the new system, in which "clumps and bareness only are approved." "*Si natura negat—facit indignatio versum,*" says Juvenal, and never more truly than in the following quotation.

—— "See yon fantastic band
With charts, pedometers and rules, in hand!
T' improve, adorn and polish, they profess,
But *shave* the Goddess whom *they come to dress.*"

Landscape, v. 261, 2d. Edit.

And Mr. Price exclaims—"What must be the fate of men who have been tethered all their lives in a clump or a belt?—

Ess. of Picturesque, v. 1, p. 66.

His idea of a "clump," in contradistinction to a group, is "any close mass of trees of the same age and growth, totally detached from all others."

Mason, in a letter to Gilpin, says, I have uniformly discarded the awkward word 'clump,' whenever it occurred,

appeared, as if before the wand of a magician; every vestige of the formal or the *reformed* taste was forcibly removed. Whatever approached to a right line, was held in abhorrence.

When the master of the magic shew,
His transitory charm withdrew,
Away the illusive landscape flew."

T. Warton, Od.

Brown's influence upon public opinion produced, in time, two memorable controversies, which may be styled the "Chinese," and the "Picturesque," and which may require a subsequent notice.

Yet, during his high career, he found some of the most approved theorists to gratify him with no measured praise. Mr. Walpole is courtly and discreet, as far as not becoming his partizan. Whateley treats him with bare allusion; but Mason gives an unequivocal encomium, whilst he afterwards combats his principles.*

By his partizans, Brown has been complimented as "the living leader of the powers of nature, and the realizer of Kent's Elysian scenes;" an immoderate praise which has excited the most severe contempt. But, in candour, he should not and have always used "tuft" in its stead, in my *English Garden*.

* ————— "Bards yet unborn
Shall pay to Brown, that tribute fittest paid
In strains the beauty of his scenes inspire."

English Garden, B. 1, v. 532.

have been charged with all the faults of his numerous followers. He was not likely to form himself upon the pictures of Salvator, Claude, or Poussin, who was himself ignorant of mechanical drawing. His principles were known, and his plans manufactured by others. "His management of water was more worthy of admiration than of grounds or plantations, in which his mind appears to have been occupied by a single object, not consulting, in some instances, the genius of the place.* The uniformity of "clumps and belts" (as he called them) by such constant repetition has lost its claim to our surprise or approbation; and that claim originated as much in the novelty, as the beauty of the objects. Unlike the

* Repton, in his "*Enquiry into the changes of Taste in Landscape Gardening*," offers the following defence of Brown. "After his death he was immediately succeeded by a numerous herd of his foremen and working gardeners, who from having executed his designs, became *consulted* as well as *employed* in the several works which he had entrusted them to superintend. And this introduced all the bad taste attributed to Brown, by enlarging his plans. Hence came the mistaken notion, that greatness of dimensions would produce greatness of character: hence proceeded the immeasurable length of naked lawn: the tedious length of belts and drives: the useless breadth of meandering roads: the tiresome monotony of shrubberies and pleasure-grounds: the naked expanse of water unaccompanied by trees, and all the unpicturesque features which disgrace modern gardening, and which brought on Brown's system the opprobrious epithets of "bare and bald." p. 8.

instance of the prophet of old, his mantle has been appropriated to themselves by numerous successors; unless indeed the precedence claimed by Repton, be allowed by the publick."

Humphry Repton next occupied the attention of many, who confirmed their opinion of his skill and taste by greatly encouraging his professional labours. Considered as an élève of Brown's school, and, at first, the zealous defender both of his system and practice, it is clear, that when he became more firmly established, he invented for himself, and trusted to his own talents. He declared himself a professor of an art, to which he gave the designation of "Landscape Gardening,"* about the year 1788, and continued his practice of "producing beautiful effects," till his death in 1818. If the character of this artist's talents be fairly examined and defined, it was more for elegant ornament and prettinesses, than for any decided effort of original genius. He studied, in

* "Why this art has been called Landscape Gardening, perhaps he who gave it the title may explain. I can see no reason, unless it be the efficacy which it has shewn in destroying landscapes, in which indeed it seems to be infallible, not one complete painter's composition being, I believe, to be found in any of the numerous, and many of them beautiful and picturesque spots, which it has visited in different parts of the kingdom." *Knight's Analytical Enquiry*, p. 214. Gray, in a letter to Dr. Wharton, congratulates himself upon having seen "one of those noble situations that *man cannot spoil*." See farther, *Mason's Life of Gray*, v. 1, p. 301, 8vo.

most instances, rather to gratify his employers by acceding to their previous intentions, than to attempt grandeur in any scene. Amenity was his leading object—colonnades of wicker-work covered with flowering shrubs, or large conservatories,* in fanciful forms, were made the appendage of mansions, no longer as Brown had left them, bald and exposed. He continued to be admired and popular, as long as the ardour for improving places, and the fashion itself lasted. Nor can it now be said that it has passed away.

What may be called the literary history of gardening, shall be succinctly and impartially attempted; and the Editor feels the obligation of the last quality, because it is almost entirely controversial, and his own incompetency to arrive at any decision, different from those which have been most generally received.

To follow the series of publications, either didactic or controversial, omitting such as have appeared from the reign of Elizabeth to that of Charles II. because they are merely gardeners' directories—the first was that of Stephen Switzer, a servant of London and Wise, who enters more

* He had the encouragement of Mason for this introduction:

“A glittering fane—where rare and alien plants

Might safely flourish—

High on Ionic shafts he bade it tower

A proud rotunda.”

English Garden, B.4, p. 218.

into a scientific detail of their practice, and describes "a beautiful *rural* garden" at Dyrham, in Gloucestershire—which of all his examples is the most artificial.*

Of Addison and Pope due notice has been taken.† Mr. Whateley's is the earliest regular treatise on the "New School of Gardening," the professed object of which was to promote the harmonious composition of ornamented nature.

This Essay‡ or disquisition is in its plan peculiar to himself, purposely to appear as if originating solely in his own conception of the subject. He refers to no previous author for criticisms, but occasionally describes and comments upon, with great taste and discrimination, several of the ornamented grounds which had been formed before, and about his own time. His divisions, as they respect the elements of the art, are very distinctly made, and elucidated occasionally by these

* *Ichographia Rustica. The Nobleman, Gentleman and Gardener's Recreation*, 3 vols. 8vo. 1718, by Stephen Switzer, several years servant to Mr. London and Mr. Wise.

† Thomson, who so greatly assisted Lord Lyttelton, in the formation of Hagley, should not be deprived of his merited praise. "The Seasons, in the opinion of Dr. J. Warton, contributed in no small degree to influence and to direct the taste of men in this art, which had for its object the production of natural beauty." *Alison on Taste*, v. ii. p. 103, 8vo. 1800.

‡ *Observations on Modern Gardening, illustrated by descriptions*, 8vo. Second Edition, 1770. Published anonymously, but written by Thomas Whateley, Esq. Secretary of the Treasury, in 1765.

examples, with useful hints for their application. His work is purely didactic, and is still held in estimation. His style is elegant and correct. In the edition of Shenstone's works, v. 2, p. 225, (1764) are inserted his "*Unconnected thoughts on Gardening*," the basis of his own practice.

"An Essay on Design in Gardening," by Mr. G. Mason, was first published in 1768, at that time without his name, which was given in a second enlarged edition, in 1795.* These strictures upon contemporary essays, are enlivened by some sensible preceptive remarks, which compensate for want of novelty. He says, that many subsequent writers have adopted his ideas, though he by no means, charges them with plagiarism. It is probable, that Mr. Walpole had written the first thoughts of his "*Essay on Modern Gardening*," before its date 1770; and that in the first instance, the appearance of the treatises of Whately and Chambers suspended their publication until that period. This elegant little work will be read with information and pleasure, long after the controversy and the metaphysics, with which the subject has been visited, are absorbed in the gulph of time. No definition of modern gardening has exceeded in justness, that given by him, "the art of creating landscape," or "the attempt to imitate that scenery, which nature and fortune

* *An Essay on Design in Gardening, first published in 1768, now greatly augmented, by G. Mason, 8vo. 1795.*

had denied to the possessors of any particular spot."

The success which attended Brown and his labours, had now reached its zenith; yet he had not then obtained the royal patronage, as head gardener at Hampton Court. Mr. Chambers (afterwards Sir William) became the intrepid champion of a novel system,* and a severe expositor of the many absurdities which abounded in that introduced by Brown, and was sanctioned by the prevailing fashion.† In early life, he had

"A Dissertation on Oriental Gardening, by Sir W. Chambers, Knt. Comptroller General of His Majesty's Works, 4to. 1772. In his preface, he observes, "I may therefore, without danger to myself, and it is hoped without offence to others, offer the following account of the Chinese manner of Gardening, which is collected from my own observations in China, from conversations with their artists, and remarks transmitted to me at different times, by travellers. A sketch of what I have now attempted to finish was published some years ago; and the favourable reception granted to that, induced me to collect materials for this," p. 8. Plans, Elevations and Perspective Views of the Gardens and Buildings at Kew, by Sir W. Chambers, fol. 1765.

† "In England, where the ancient style is held in detestation, and where, in opposition to the rest of Europe, a new manner is universally adopted, in which no appearance of art is tolerated, our gardens differ very little from common fields, so closely is common nature copied in most of them; there is generally so little variety in the object, such a poverty of imagination in the contrivance, and of art in the arrangement, that these compositions rather appear the offspring of chance than design; and a stranger is often at a loss to know whether he be walking in a meadow or a pleasure-ground, made

seen China; and was enchanted by the description of the imperial gardens. With a mind fully impressed with their excellence, he published his memorable dissertation on "Oriental Gardening." His first attempt in that style was at Wroxton, in Oxfordshire, for Lord Guildford, on a very small scale;* but soon afterwards his views were allowed a great expansion, at Kew, under the patronage of the Princess Dowager of Wales. There he constructed a pagoda 163 feet in height,—"a work to wonder at," till it was levelled with the ground. The dispute between these artists was occasioned by Lord Clive's having preferred Brown to make the alterations at Claremont. In the Preface to the treatise, Chambers had indulged himself in much ridicule of the fashionable gardeners, and his rival applied the sarcasm to himself.† Brown, undoubtedly was much too un-

at a very considerable expense; he sees nothing to amuse him, nothing to excite his curiosity, nor any thing to keep up his attention." p. 5.

* "There are several paltry Chinese buildings and bridges, (at Wroxton) which have the merit or demerit of being the progenitors of a very numerous race, all over the kingdom; at least they were of the very first," *Walpole's Correspond.* v. 1, p. 300.

† "At his first entrance, the stranger is treated with the sight of a large green field, scattered over with a few straggling trees, and verged with a confused border of little shrubs and flowers: upon farther inspection he finds a little serpentine path, twining in regular *esses*, amongst the shrubs of the border: upon which he is to go round, to look on one side, at

lettered to answer Chambers, who was possessed of acuteness and talent, however perversely directed; but he had very able vindicators, not indeed exclusively of his own system, but as the vigorous opposers of that, for which his antagonist had gained the royal patronage.

The great improvement suggested by Chambers was the abolition of geometrical lines and curves, and the contrary extremes of bareness, trimness, and serpentine walks, by which an equally disgusting monotony was produced. His remedy was to introduce an infinite variety of artificial embellishment; and thereby to effect continued surprise, by objects totally new to the English

what he has already seen, the large green field; and on the other side at the boundary, which is never more than a few yards from him, and always obtruding upon his sight: from time to time he perceives a little seat or temple stuck up against the wall; he rejoices at the discovery, sits down, rests his wearied limbs, and then reels on again, cursing the line of beauty; till spent with fatigue, half roasted by the sun (for there is never any shade) and tired for want of entertainment, he resolves to see no more—vain resolution! there is but one path; he must either drag on to the end, or return back by the tedious way he came.”

“Such is the favourite plan of all our smaller gardens: and our larger works are only a repetition of the smaller ones; more green fields, more shrubberies, more serpentine walks, and more seats; like the honest batchelor’s feast, which consisted in nothing but a multiplication of his own dinner—three legs of mutton, three roasted geese, and three buttered apples.” pp. 6 and 7.

eye somewhat familiarised to Grecian forms,* His design was ungenial to our soil; and surprise alone is not a genuine source of pleasure.

But the triumph of Chambers was very limited, and of short duration. No sooner had the "Heroic Epistle"† followed so closely upon his "Dissertation," than the national taste recovered from its aberration, the wit and irony delighted, the delicate satire was universally relished, pointed as it was by political allusions. The gardens of Kien-long, transplanted into England, were made

* "Nor have I seen or heard of curved roofs on this side of China, except in imitations introduced into this country, by one, who gave equal proofs of his taste, when he censured the temples of Athens (in his *Civil Architecture*), and designed those at Kew." *Knight on Taste*, p. 215.

† *An Heroic Epistle to Sir W. Chambers, Knt. &c. &c.* 4to. 1773. The fourteenth edition was published in 1777. This and Gray's Elegy were the two most popular small poems which had appeared during the last century. Of the "Postscript to the Public," which reached nine editions, the author observes,

"My pompous Postscript found itself disdained
As much as Milton's Paradise Regained."

Epist. to Dr. Shebbeare.

The true author of this popular poem is not known, with greater certainty, than Junius himself. The Editor well remembers some forty years ago, being present at a conversation, in which the late T. Warton was strongly pressed to say what he knew, and whether it were not written by Mason?—"Aye, Sir, written by Walpole, but *buckramed* by Mason, as I believe,"—and there is not wanting internal evidence of that fact.

to contain the court. "An Heroic Postscript" soon followed, but it was purely political, without reference to Chambers or his works. And so concluded the Chinese controversy,* a system which tended to explode the "cities of verdure," and gardens entirely dependent upon architecture, excited the notice of artists and virtuosi, both in France and Italy. The first who discussed this novel subject were Count Algarotti, and the Viscount D'Ermenonville,† by both of

* Gray observes respecting *Count Algarotti's* opinion, "there is one point in which he does not do us justice, which relates to the only taste we can call our own, the only proof of our original talent in matters of pleasure, I mean our skill in gardening or rather our laying out of grounds; and this is no small honour to us, since neither Italy nor France have ever had the least notion of it; nor yet do at all comprehend it when they see it. That the Chinese have this beautiful art in high perfection, is very probable; but it is very certain that we copied nothing from them, nor had any thing but nature for our model." *Gray's Works*, v. 2, p. 300.

† *Les Jardins, ou l'art d'embellir les Paysages, par l'Abbé De Lille, nouvelle edition, 4to. 1801, London, (printed by subscription.)*

Gerardin (Viscompte D'Ermenonville). De la Composition des Paysages, ou des Moyens d'embellir la Nature autour des Habitations, Geneva, 1777, which has been translated, with an ingenious dissertation by D. Malthus, Esq. 1783.

Théorie des Jardins, ou des Jardins de la Nature, par J. M. Morel, 2 tom. 8vo. 1802. 2d. Edit.

Sur la manie des Jardins Anglais par Chabanon, 8vo. 1775.

Dissertazione su i Giardini Inglesi da Hippolito Pindemonte, Verona, 1817.

The first mentioned of these authors, comparing English gardens with those on the continent, concludes his argument,

whom we were charged with having implicitly followed the Chinese.

The Abbé De Lille, who had been well received in England during the Revolution, published "Les Jardins;" in the preface to which, speaking of a poem by Le Pere Rapin, he contrasts the old French with the modern English gardening, and in the poem itself allows our national claim,

——— " mais enfin Angleterre
Nous apprit l'art d'orner et d'habiller la terre."

Chant. 3.

And Millin (*Dictionnaire des Arts*) is no less candid, "C'est aux Anglois que l'art du Jardinage doit le plus haut degré de perfection."

Of the approbation which our system had obtained, the best specimens are in Italy, in the villa Borghese, at Rome, laid out by an English painter, Jacob Moor;—Ermenonville and the Petit Trianon in France.*

" en un mot, ses jardins sont ceux de l'architecte ; les autres sont ceux du philosophe, du peintre et du poete."

* Of the architectural gardens in Italy, the most remarkable are those of Isola bella, in the Borromæan lake; Villa d'Este, at Tivoli; and Albani, at Rome. It is in fact no unmerited compliment to Mr. Walpole, to remark, that his Essay having been translated, as before mentioned, by the Duc de Nivernois, first spread taste and information on the new art in France, and excited the attention of their native authors. The Chinese system, by Chambers, had been likewise circulated among amateurs on the continent. *Les Jardins ou l'Art d'Embellir les Paysages*, 4to. London, 1801.

The "English Garden," a didactic poem in blank verse, by W. Mason,* had been begun in 1767; but the first book only appeared in 1772, and the last, ten years afterwards. It is deservedly considered as a classic performance. His poetical rival, T. Warton, declared his opinion, "that it was a work in which didactic poetry is brought to perfection, by the happy combination of judicious precepts, with the most elegant ornaments of language and imagery."

The friend and literary ally of Mason was William Gilpin, Vicar of Boldre in Hampshire. This amiable man proved sufficiently, how compatible the science and pursuit of the arts may be made, with the duties of a Christian minister, in which he was most exemplary. He sought picturesque scenes, throughout the wide field of nature; and personally examined them, by a series of Tours, into the extreme points of Britain; making very numerous sketches of every object which might illustrate his written observations. It must be confessed, that he preferred a striking effect to an accurate portrait. Most strictly observant was he of the Horatian precept, and kept his MSS. more than nine years before he submitted them to the press. Some indeed did not appear until after his death.† Yet, during the long interval,

* *The English Garden, by William Mason, M. A.* 8vo. 1783, with a Commentary by W. Burgh, Esq. LL.D.

† A general view of Mr. Gilpin's publications, with their

he communicated them to Gray, Mason, and Sir J. Reynolds, soliciting their emendations. He received them most courteously; and where he retained his own former opinion, he acknowledges

successive dates, may interest those who remember how much they were gratified by them as they appeared.

1. *Tour down the Wye*, 1782, 8vo. dedicated to Mason; where he observes that he had communicated it to Gray, "than whom no man was a greater admirer of nature, nor admired it with a better taste." 2d edition, 1792, 8vo.

2. *An Essay on Prints*, first edition, 8vo. 1767; the 4th and improved edition, 8vo. 1792.

3. *Northern Tour*. Observations on the Mountain and Lake Scenery in Cumberland and Northumberland, 2 vols. 3d. edit. 1792, 8vo. Dedicated to Queen Charlotte, to whose inspection the MS. had been submitted.

4. *Scotch Tour*, 2 vols. 2d Edit. 8vo. 1792.

5. *Forest Scenery*, 2 vols. 1794, 2d edit. 8vo.

6. *Three Essays on Picturesque Beauty*, &c. 8vo. 2d Edit. 1794.

7. *Western Tour*, 8vo. 1798.

Posthumous.

1. *Tour on the Coasts of Hants, Sussex and Kent*, 8vo. 1804.

2. *Two Essays*. On the author's method of executing rough sketches, 8vo. 1804.

3. *Observations on Parts of Cambridgeshire, Norfolk, &c.* written in 1774, 8vo. 1809.

By Mr. Gilpin's will, the whole of his unpublished MSS. drawings, and books of drawings, were bequeathed to the foundation of a school for his parishioners at Boldre, which he had built and supported during his life. There were 140 large lots, sold by auction in 1804, which produced nearly 1000*l*. There was shewn an honourable competition among his friends and admirers, who should possess the greatest number of his genuine works. These were chiefly imaginary.

it with diffidence, still with a firm conviction of its truth. The character of his style is terseness; and by sedulously reconsidering his positions, and remoulding his sentences, he rarely becomes obscure. His volumes soon gained extreme popularity; and deserve to retain it as long as elegant literature continues to be cultivated in this nation. His opinions have been cited, with the utmost deference, during the whole controversy.

We must now enter upon thorny paths, and encounter metaphysical disquisitions upon the "True Picturesque;" and replies, which abound in sarcasm, rather than convincing argument.* Nearly contemporary in their appearance before the public (1794), were the "Essays on the Picturesque," by Uvedale Price, and the "Landscape," a Poem, by R. Payne Knight. These two gentlemen were associated in friendship, talents, and similar pursuits of literature; and possessed large domains in the same county, which their opulence enabled them to cultivate and embellish, as beautiful examples of taste, Mr. Knight's poem was written purposely to satirise Brown's practice, as

* *Essays on the Picturesque, as compared with the Sublime and Beautiful, and on the use of studying pictures, for the purpose of improving real landscape, by Uvedale Price, Esq. 1794. A Letter to Mr. Repton, on Landscape Gardening, 8vo. 1795. These were collected, with additions, into three vols. 8vo. 1810.*

The Landscape, a Didactic Poem in three Books, by R. P. Knight, addressed to Uvedale Price, Esq. 4to. 1794; a second edition, 1798.

modified by Repton. He invokes his friend, to whom the poem is addressed—but not as Pope invokes Bolingbroke. In order to make the layers out of ground still more worthy of ridicule, he employs the graphic art, and inserts two etchings by Hearne—one, a scene dressed in the modern style, and the other undressed.* He adds, “that my representation of the effects of both may be perfectly fair, I have chosen the commonest English scenery.”

Mr. Price† says, that “the chief object he has had in view, was to recommend the study of pictures, and the principles of painting, as the best guide to that of nature, and to the improvement of real landscape.” But, that paintings were to be used as studies, and not as models.” He brings into comparison what is called “dressed scenery,”

* Mr. Repton observes, (*Enquiry into the Changes of Taste, &c.*) “that these two etchings, though intended as examples of good and bad taste, serve rather to exemplify *bad* taste, in the two extremes of artificial neatness and wild neglect.” p. 136. Replying to Mr. Knight’s censure of the term Landscape Gardening, he says “that he adopted it because the art can only be advanced by the united powers of the landscape painter and the practical gardener.” p. 43.

† This opinion appeared first in *Barrington’s Account of Gardens*, already quoted. “Kent hath been succeeded by Brown, who hath undoubtedly great merit in laying out pleasure grounds; but I conclude that in some of his plans, I see rather traces of the kitchen gardener of old Stowe, than of Poussin or Claude Lorraine. I could wish therefore that Gainsborough gave the design, and Brown executed.”

and “ a painting of the most ornamental kind,” and then draws a conclusion from “ two real scenes ; the one in its picturesque unimproved state, and the other when dressed and improved, according to the present fashion.” “ The moment (he asserts) that this mechanical common-place operation, by which Mr. Brown and his followers have gained so much credit, is begun—adieu to all that painters admire.”*

In the next year, a “ Review”† of both these

—————“ where Claude extends his prospect wide
O'er Rome's Campania, to the Tyrrhene tide.
(Where towers and temples mouldering to decay
In pearly air appear to die away,
And the soft distance melting from the eye,
Dissolves its form into the azure sky.”)

Landscape, B. 1, v. 232.

“ To apply the art of painting so as to produce only striking effects of colour and chiaro-scuro, was unknown to Claude Lorraine. He contemplated the beauty and grandeur of nature as the legitimate elements of his art. The times of the day, the seasons of the year with all their attributes, were by him combined, and selected to give grace and beauty to his compositions. Hence, all that is elegant or refined in art or nature he appropriated to make his pictures partake of the poetical beauties of Virgil or Tasso. Light-and-shadow and colour are employed by him to produce these effects only, whereas the picturesque painters, like Salvator Rosa, consider colour and chiar'-oscuro, as their sole aim and end ; consequently objects rugged and irregular, suited to produce the most brilliant effects of light and shadow are by them preferred and selected.” D.

† *A Review, &c.* by the author of *Planting and Ornamental*

works jointly, was published by W. Marshall. He combats single points, with victory only, in his intention ; not to promote the science by any new or valuable information ; and uses ridicule as his weapon ; but of which he shows no dexterous management. A practical agriculturist is not better qualified to decide upon what constitutes the picturesque, than he who thinks that Salvator and Claude are infallible guides ; and so it must ever fare with mere unbending system, wherever it may be applied.

Repton's Letter to Mr. Price was an appeal, much better conducted ; and occasioned a reply of considerable length " on the practice as well as the principles of landscape painting, as applied to landscape gardening." The Professor pursued his avocation with celebrity and consequent advantage, and declared, " that the elegant and gentlemanlike manner, in which Mr. Price had examined *my* opinions, and explained *his own*, left no room for farther controversy." Notwithstanding, after nearly " the date of stubborn Troy," the controversy was again renewed — "*rursus bella moves?*"* Both the champions of the " true pic-

Gardening, 8vo. 1795. The author was *W. Marshall*, who was afterwards patronised by the Board of Agriculture, and published several Surveys and Reports.

* *An Analytical Inquiry into the Principles of Taste*, by *R. P. Knight*, 8vo. 2d. Edit. 1805. Mr. Knight died in 1824. He was eminently conversant with the learning and antiquities of

turesque" felt that their triumph was incomplete, so long as their rival continued both to practise, and to publish with singular success.* New treatises from them abounded in unequivocal reprobation of his system. He collected his forces, by no means to be contemned, into a last pamphlet, with vivacity and confidence; but not with metaphysical precision, as to the definition of terms. To many readers, he therefore appeared to have gained an advantage on insulated points, but he generally argues from extreme cases.†

Greece, and deserved well of his country, by the bequest of his magnificent collection to the British Museum.

* Mr. Repton died in 1818. His principal publications are, *Sketches and Hints on Landscape Gardening*, 4to. 250 copies, 1794. *A Letter to Uvedale Price, Esq.* 1794, 8vo. *Observations on the Theory and Practice of Landscape Gardening; including some Remarks on Grecian and Gothic Architecture, collected from various MSS. in the possession of different Noblemen and Gentlemen, for whose use they were originally written. The whole intended to establish fixed principles in the respective arts. By Humphrey Repton, Esq. Illustrated by many coloured prints*, 4to. 1803. Mr. R. was accustomed to furnish his employers with drawings and descriptions of his proposed improvements, which he styles "a red book," in which, by means of coloured slides, he exhibited both the real and the intended scenery.

An Inquiry into the Changes of Taste in Landscape Gardening; to which are added, some Observations on its Theory and Practice, including a Defence of the art, by H. Repton, 8vo. 1806.

Fragments on the Theory and Practice, &c. a republication of the former, with additions, *Imp.* 4to. 1816.

† He retorts adroitly upon Mr. Price, "that he was surprised to find in his Essay, so many observations which he had himself made in conversations with that Gentleman—but in

The whole question now rested with the public; which circumstance gave the metaphysical friends leisure to inquire into the precise meaning of their own positions, to make distinctions the most minute, and differences, not easily to be comprehended by ordinary and unpractised minds.

Burke had laid down as an axiom, that "beauty consists in smooth undulating surfaces, flowing lines, and colours that are analogous to them." Sir J. Reynolds (as Mr. Knight remarks) had a very decided difference with him upon this point, and yet it never cooled the warmth of that friendship which remained till death separated them.* "The great fundamental error which prevails throughout the otherwise and able and elegant essays on the Picturesque, is seeking for distinctions in external objects, which exist only in the modes and habits of viewing them." He then controverts Mr. Price's opinion concerning the cause of beauty, in the temple of Vesta, commonly known as the Sibyl's temple at Tivoli; who complains of a want of candour, that these strictures were not privately communicated, before the public were made a party in the dispute.† In return

acquiring knowledge, it is natural to remember any new ideas gained, without always recollecting the source, from which they were derived." *Inq.* p. 80, n.

* *Inquiry*, p. 4, *Advertisement to the 2d. edition*, p. 14.

† *Essays*, v. 3, p. 399, where Mr. Price quotes and applies

—— belli commercia Turnus

Sustulit illa prior.

Virg.

Mr. Knight says, "that he never embraced any speculative opinion with that eagerness of parental affection which engages the feelings of the heart, in support of the theories of the head."

And here let the investigation cease.—Painful would it be to observe the heat gradually exasperated 'till it reached the point of actual ebullition, and the question, in the literary world, is set at rest. Historical accuracy has rendered this slight statement necessary, as having formed an epocha in the art of modern gardening, and upon that account only.

He replies to Mr. Repton—"according to the distinction I have made, the picturesque, by being discriminated from the beautiful and sublime, has a separate character, and not a mere resemblance to the art of painting."

With respect to the term "PICTURESQUE," it is novel in our language, and is not recognised by Johnson. By Mr. Knight's authority, "we may write either *picturesque* and *sculpturesque*, from *pictura* and *sculptura*, or the same from *pictor* and *sculptor*, the first signifying after the manner of the arts, and the latter after the manner of the artists; the latter appears to be most proper, and in words not yet naturalised, propriety may be preferred to etymology." *Gilpin (W. Tour, p. 329)*, sensibly remarks, "picturesque is a word but little understood. We precisely mean by it, that kind of beauty which would look well in a picture. Neither cultivated grounds laid out by art, nor improved by agriculture, are of this kind."

The several authors upon this subject, have the oft-repeated terms of "belt and clump, bare, bald, and shaven: smoothness; roughness; ruggedness; picturable; picturesque; picturesk, and *pittresco*,"—*cum multis aliis*. These approach as nearly to jargon as the vocabulary of past times and scenes, that are no more.

It seems to have been the fate of this, in common with other arts, that its genuine principles can only be confirmed by time and experience; and when the love of novelty, and the ambition of singularity or improvement shall have yielded to truth, we may hope for eventual perfection, founded upon rules from which it will ever be dangerous to depart.

Taste, when not under the guidance of good sense, will degenerate into whimsical conceits and absurd anomalies, which instantly detect themselves. Pope's, which was the first given, is the best maxim —

“CONSULT THE GENIUS OF THE PLACE, IN ALL.”



The Vicar's Garden, Letherhead, Surrey.

ADDENDA.

The following notices relating to various artists have occurred since the former publication of these volumes, but not being considerable enough to furnish separate articles, are here added for the information of those who would form a more complete catalogue, or continue these volumes.

Alan de Walsingham was one of the architects of the Cathedral of Ely. Vide *Bentham's Hist. of Ely*, p. 283.

John Helpstone, a mason, built the new tower at Chester in 1322.

John Druel and Roger Keyes were employed as surveyors and architects by Archbishop Chichele. V. *Life of that prelate*, p. 171.

Robert Smith, a martyr, was a painter for his amusement. *Life of Sir Thomas Smith*, p. 66.

Sir Thomas Smith built Hill-hall in Essex. Richard Kirby was the architect, *ib.* p. 228.

Sir Thomas Tressam is mentioned by Fuller in his *Worthies of Northamptonshire*, as a great builder and architect, p. 300.

Francis Potter, Fellow of Trinity-College, Oxford, painted a picture of Sir Th. Pope. V. *Warton's Life of Sir Th.* 2d. edit. p. 164.

In the hall of Trinity College, Oxford, is a picture of J. Hayward by Francis Potter, *ib.* p. 161; where it is also said that one Butler painted at Hatfield, p. 78. A glass-painter, and his prices mentioned, *ib.*

Cornelius de Zoom drew the portrait of Sir W. Cordall in St. John's college, *ib.* p. 227.

James Nicholson, a glass-painter, *ib.* p. 16.

Dr. Monkhouse, of Queen's College, Oxford, has a small picture on board, 4½ inches by 3½, containing two half-length portraits neatly executed. The one has a pallet in his hand,

the other a lute ; the date 1554, and over their heads the two following inscriptions :

Talis erat facie Gerlachus Fliccius, ipsâ
 Londoniâ quando Pictor in urbe fuit.
 Hanc is ex speculo pro caris pinxit amicis,
 Post obitum possint quo meminisse sui.

Strangwish thus strangely depicted is ;
 One prisoner for thother has done this.
 Gerlin bath garnisht for his delight
 This woorck whiche you se before your sight. ,

It is conjectured that these persons were prisoners on the account of religion in the reign of Queen Mary.

Some English painters, of whom I find no other account, are mentioned in the *Academy of Armory by Randle Holme*, printed at Chester, in fol. 1688. “ Mr. Richard Blackborne, a poet, for a fleshy face ; Mr. Bloomer, for country swains and clowns ; Mr. Calthorpe, painter from life ; Mr. Smith for fruit ; Mr. Moore, for general painting ; Pooley for a face ; Servile for drapery ; Mr. W. Bumbury, Wilcock and Hodges from life ; Mr. Poincs for draught and invention ; and Mr. Tho. Arundel for good draught and history.” Vide book iii. chap. 3, p. 156.

In the collection of the Earls of Peterborough at Drayton was a portrait of the first Earl of Sandwich by Mrs. Creed, and a view of the house by Carter.

I have a poem printed on two sides of half a folio sheet of velom by Laurence Eusden, addressed to Mr. John Saunders, on seeing his paintings in Cambridge. I suppose the paintings, and poetry were much on a level.

A picture of the Court of Chancery in the time of Lord Chancellor Macclesfield, and given to the Earl of Hardwicke by Dr. Lort, was painted by Farrars ; to whom is a poem addressed by Vincent Bourne, printed in the works of the latter.

Charles Lucy studied at Rome, and was scholar of Carlo Cignani, and was aged 22, in 1715. A copy by him from his master was sold at Mr. Gouge's auction in that year.

The collection of pictures by himself and others, of Mr. Comyns, was sold by auction at Monmouth-house, Soho-square, Feb. 5, 1717.

Nicolo Casana, of Genoa, died here in the reign of Queen Anne. Vide *Lives of Genoese Painters*, vol. ii. p. 16. Cæsar Corte, of the same city, was here in the reign of Queen Elizabeth. V. *Soprani's Vite di Pittori Genovesi*, vol. i. p. 101. edit. of 1768.

In June 1733, was a sale of the collection of pictures of — Sykes, portrait-painter, then lately deceased, at his house in Lincoln's-inn-fields; and

In March 1738, were sold the pictures of Walter Grimbaldson, landscape-painter, and probably a very indifferent one, for three of his landscapes sold for less than a guinea.

Edward Seymour, portrait-painter, died in Jan. 1757, and is buried in the church-yard of Twickenham, Middlesex, before the north door, with his two daughters and his son Charles.

— Lacon, a young painter in water-colours, died about 1757. He set up a puppet-show at Bath, which was much in fashion. Mr. Scott, of Crown-court, Westminster, had his head painted by himself.

Sanderson Miller, Esq. of Radway, was skilled in Gothic architecture, and gave several designs for buildings in that style in the reign of George II.

John Kirk, medallist and toyman, in St. Paul's church-yard, died Nov. 19, 1761, aged 61. Thoresby mentions the art of limning by Th. Kirke. Duc. Leod. p. 526.

— Palmer, a painter, died at Hoxton, May 15, 1762.

— Tull, who was a schoolmaster, and painted landscapes for his amusement, died young in 1762, or beginning of 1763. His prints were sold by auction in March 1763.

Edward Rowe, painter on glass, died in the Old Bailey, April 2, 1763.

The pictures of Mr. Schalk, landscape-painter, going abroad, were sold in April, 1763.

Mr. Miller, a limner, died in Southampton-street, Bloomsbury, Jan. 8, 1764.

The prints, drawings, graving-tools, and etchings of English masters, of Mr. James Wood, engraver, of James-street, Covent-garden, were sold by auction, at Darres's print-shop in Coventry-street, March 19, 1764, and the seven following evenings.

— Van Bleek, painter, died July 1764, having quitted his business on account of bad health. There is a fine mezzotinto of Johnson and Griffin, the players, after a painting of Van Bleek.

— Kelberg was a German painter, who came over in the reign of George I. He drew a whole length of Prince William, afterwards Duke of Cumberland, in the robes of the order of the Bath; and another of Ulric, a favourite Hungarian; and, I believe, a half length of the same person in my possession.

John Smith, of Chichester, landscape-painter, died July 29, 1764.

William Smith, the eldest brother, who had begun with portraits, then took to landscape, and lastly to painting fruit and flowers, died at his house at Shopwich, near Chichester, October 4, 1764.

George, the third brother, likewise a landscape painter at Chichester, published in 1770, six pastorals and two pastoral songs in quarto, and died at Chichester, September 7, 1776. He painted for the premium only three times, and obtained it each time; viz. in the years 1760, 1762, 1764.

Francis Perry, engraver, who had begun to engrave a set of English medals, and had published three or four numbers, died Jan. 3, 1765, in Carter's-lane, Doctor's Commons.

Charles Spooner, engraver in mezzotinto, died Dec. 5, 1767.

Mr. Barbor, painture in miniature and enamel, in the Haymarket, St. James's, died Nov. 7, 1767.

Maccourt, a German, painter and mezzotinter, died in Jan. 1768.

Mr. Hussey, who had been a surgeon and apothecary in Covent Garden, but had relinquished that profession and turned painter, particularly of race horses, died in Southwark,

August 26, 1769. This was a different person from Mr. Giles Hussey, whose drawings are so deservedly admired.

— Pitsala, an Italian limner, died in Wardour-street, Nov. 10, 1769.

David Morier of Berne in Swisserland died in January 1770, and was buried in St. James's, Clerkenwell. After the battle of Dettingen, he was presented by Sir Everard Falkener to William Duke of Cumberland, who gave him a pension of 200*l.* a year, which he enjoyed to that prince's death. He painted and managed horses, field-pieces, &c. and drew both the late king and the present.

Miss Anne Ladd, paintress of portraits and fruits, died of the small-pox in Henrietta-street, Covent-garden, Feb. 3, 1770, aged 24.

Mr. Stamford, portrait-painter in Piccadilly, died Feb. 12, 1770.

Mons. Benoit, an engraver, brought over by Du Bosch, and known for his print of the Mock Masons, died in August, 1770.

Isaac Spackman of Islington, painter of birds, died Jan. 7, 1771.

John Collet, senior, portrait-painter, retired from business, died Jan. 17, 1771, at his house in Chelsea.

John Heins, painter in oil and miniature, died in Danvers-street, Chelsea, in 1771, and his collection was sold by auction at Exeter-Change in May of that year.

Edward Ryland, engraver, died in the Old Bailey, July 26, 1771. He was rather a printer than engraver.

Theodore Jacobson, Esq. was architect of the Foundling-Hospital in London, and of the Royal Hospital at Gosport. He was Fellow of the Royal and Antiquarian Societies, and Member of the Arts and Sciences. He died in May 1772, and was buried in the vault of his family in Allhallow's-church, Thames-street, London.

J. Sigismond Tanner, Esq.; who had been engraver of the mint for forty years, and had been appointed chief graver in 1740, but had retired from business, died at his house in Edward-street, Cavendish-square, March 16, 1773.

Mr. Ravenet, engraver, died at Kentish-town, April 2, 1774.

Mr. Barnaby Mayo, engraver and painter, died July 8, 1774.

Mr. Rooker, engraver and Harlequin, died Nov. 22, 1774.

Mr. John Kirk, engraver of medals and seals, died in Piccadilly, November 27, 1776.

James Ferguson, the astronomer, supported himself for some time by drawing heads in black lead. V. Ann. Register for 1776, in the characters.

— Canot, an engraver of views, and particularly excellent in sea-pieces, died at Kentish-town in 1777, worn out by the fatigue he underwent in engraving Mr. Paton's four pictures of the engagements between the Russians and Turks. *Gough's Topog.* 2, 289.

Thomas Lauranson, the father, painted portraits in oil, and drew and published the large prints of Greenwich Hospital. He died about the year 1778.

John Mortimer, died of a fever in Norfolk-street, Feb. 4, 1779.

Mr. Henry, engraver, died in October, 1779.

Mr. Charles White, flower-painter, died at Chelsea, Jan. 9, 1780.

Mr. Playford, of Lamb's-Conduit-street, miniature-painter, died October 24, 1780.

John Paxton, painter of history and portraits, died at Bombay in 1780.

Mr. Weightman, miniature-painter, died January 23, 1781, in Red-Lion-street, Holborn.

In *Les Tables Historiques et Chronologiques des plus fameux Peintres anciens et modernes*, par Antoine Frederic Harms, à Bronswic, 1742, fol. are these notices of foreigners who have painted in England.

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