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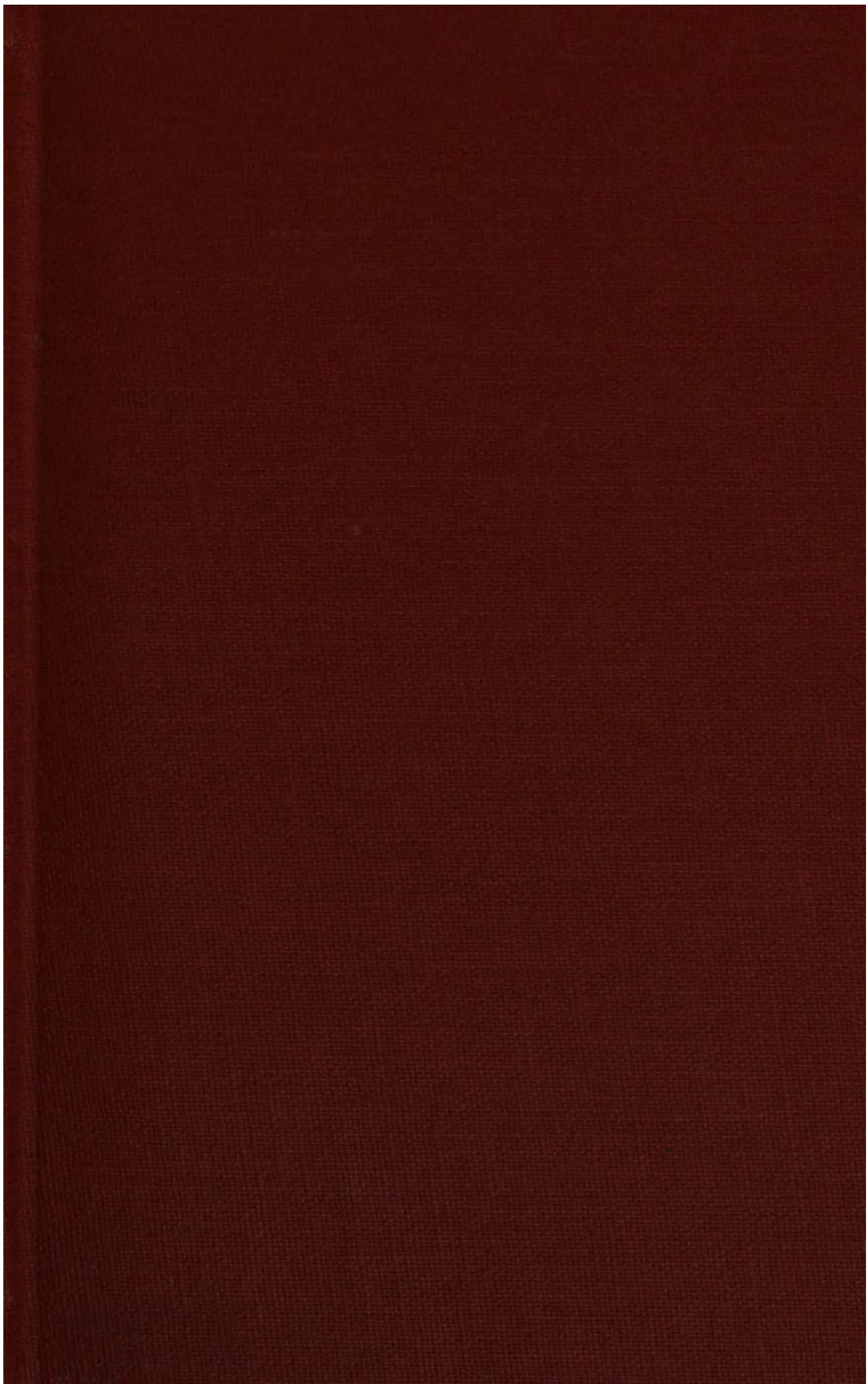
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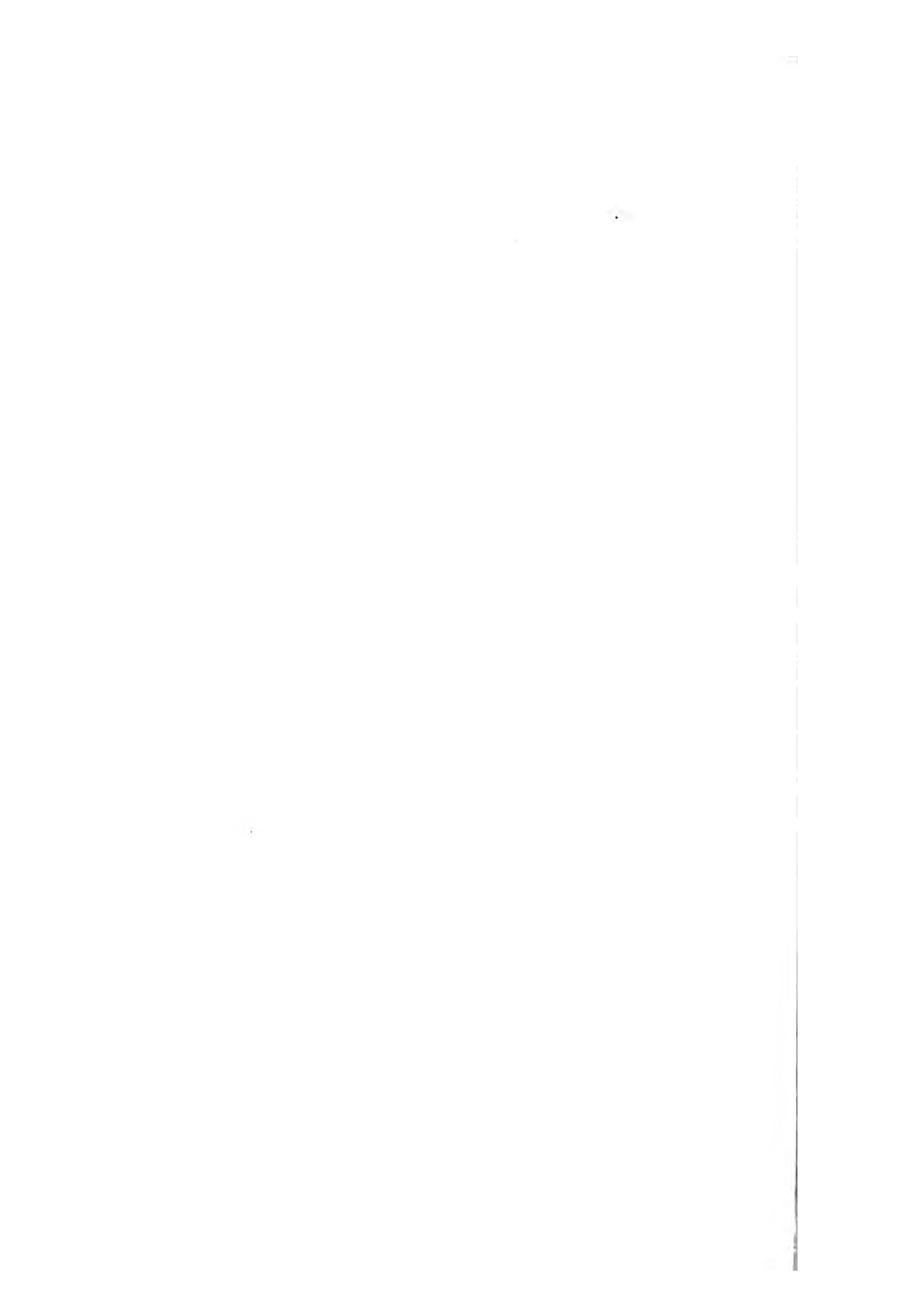


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A N E C D O T E S
O F
PAINTING IN ENGLAND;

With some Account of the principal Artists;
And incidental NOTES on other ARTS;

Collected by the late
Mr. GEORGE VERTUE;

And now digested and published from his original MSS.

By Mr. HORACE WALPOLE.

The FOURTH EDITION, with ADDITIONS.

— The distinguish'd Part of Men
With Compass, Pencil, Sword, or Pen,
Shou'd in Life's Visit leave their Name
In Characters which may proclaim,
That they with Ardour strove to raise
At once their Art's and Country's Praise.

PRIOR.

V O L. III.

L O N D O N:

PRINTED FOR J. DODSLEY, PALL-MALL.

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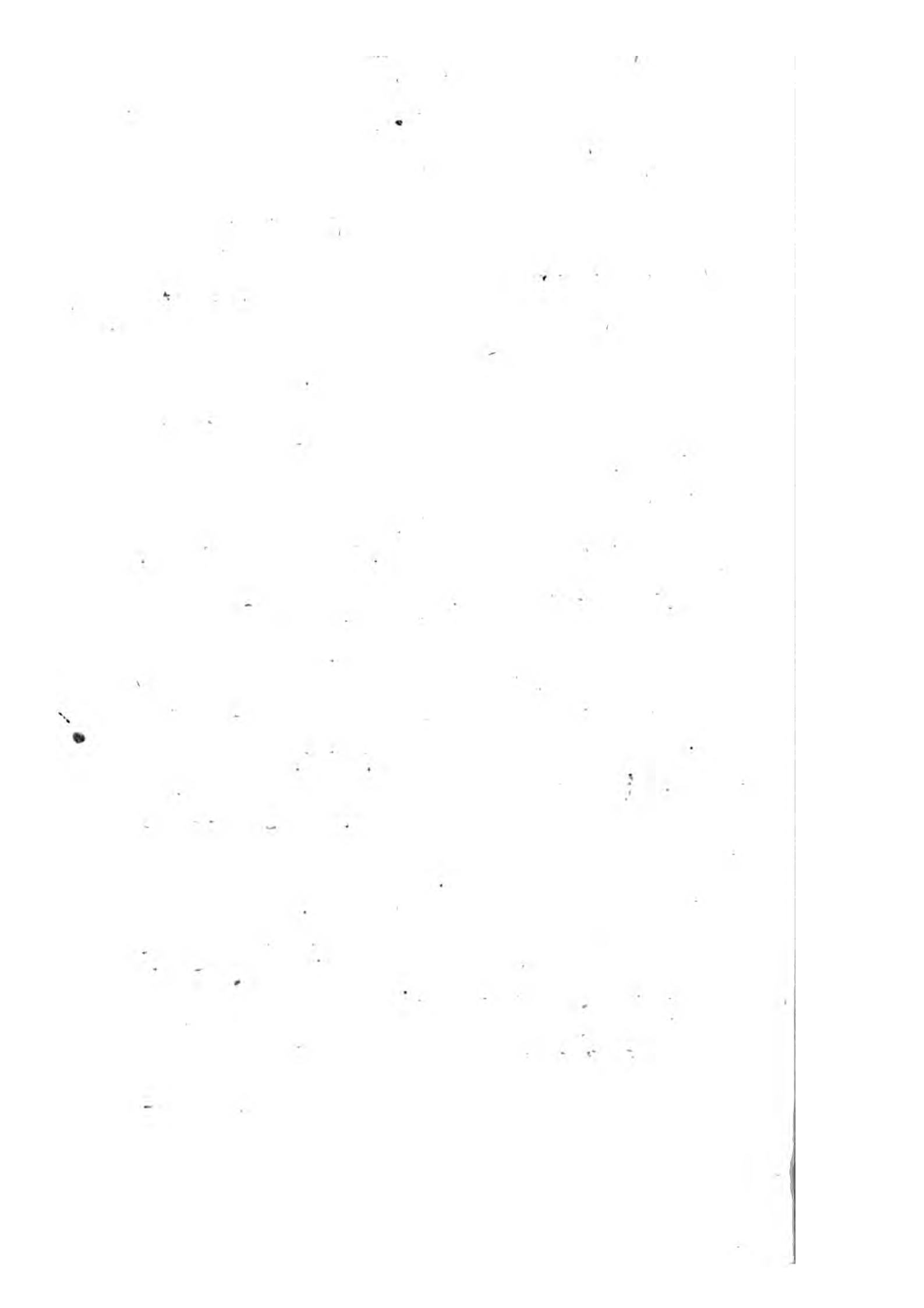
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ANECDOTES OF PAINTING, &c.

CHAP. I.

Painters 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 arts 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 ignorance were adopted into the liberties of the subject. Painting became idolatry;

Vol. III.

A

monuments

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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

He had 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

* See before, vol. ii. p. 172.

† 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 meer 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?

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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. 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 intitled, "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 favorite object; and yet Prynne had thought that mode so damnable, that he published an absurd piece against it, called, *The Unloveliness of Lovelocks.* *

The

* At the sale of the late lady Worsley, was the portrait

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 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

trait 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.

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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

I S A A C F U L L E R.

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 con-

* 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, fell for thirty guineas.

sider

sider 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

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ple 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 Pouffin.

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 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.

* 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.

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

His

His altar-pieces at * Magdalen and All-fouls colleges in Oxford are despicable. At Wadham college is 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

* Mr. Addison wrote a latin poem in praise of it.

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

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head of Pierce, the carver, by Fuller. He was much employed to paint the great taverns * in London ; particularly the mitre in Fenchurch-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 ceiling 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

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

Worcester; they cost a great sum, but were little esteemed.

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

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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.

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. *

REMÉE 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

* Graham, p. 419.

Flemish

Flemish masters, as Stone did the Italians ; and for the works of Lely, Remèe told that master that he could 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 1000. 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 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 1651. His daughter was a paintress, and married to Thomas, brother of

* Graham, p. 458.

ROBERT STREATER,

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 ever England bred, but with about as much judgment, as where he says that Streater's being 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 Sanderfon, who speaking of landscape, says "of our own nation I know none more excellent but Streater, who indeed is a compleat master therein, as also in other arts of etching, * graving, and

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

his

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 commended 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 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

* *Graphice*, p. 19.

† *Ib.* 20.

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

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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 gown and long hair, one hand on a death's head, and the other on some books, with this inscription, *Amicitia ergo pinxit Rob. Streater*: And in the possession of a captain Streater, the portrait of Robert by himself; of his brother Thomas, by Lankrink; and of Thomas's wife, the daughter of Remèe, by herself. Vertue had also seen two letters, directed to serjeant Streater at his house in Long-acre; the first from the † earl of Chesterfield dated June 13, 1678, mentioning a picture of *Mutius Scævola*, for which he had paid him 20*l.* and offering him 160*l.* if he would

* Vertue met with a print, *Opinion fitting in a tree*, thus inscribed, *Viro clariss. Dno. Francisco Prujeano, Medico, omnium bonarum artium & elegantiarum Fautori & 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.

paint

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 Wimbleton, about some paintings to be done for him.

† Other works of Streater, were cielings 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 kind-

* 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 Sachariffa, who had a 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. V. his catalogue.

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ness 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 travelled to Italy, and at his return took to portrait-painting, and having drawn the famous Mrs. Stuart, duchess of

* V. Graham.

Richmond,

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 VANSON, or
VANZON,

Was born at Antwerp, and learned of his father, a flower painter, but he came early into England, and marrying Streater's niece, 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 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,

* Charles Bodville Robartes, second earl of Radnor, who succeeded his grandfather in 1684, and was lord

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, Roestraten, Danckers, old Griffier, young Vandevelde and Sybrecht. The collection * was sold in 1724. Some of his pictures were eight or nine feet high, and in them he proposed to introduce all the me-

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 fatyr 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.*

dicinal plants in the phyfic garden at Chelsea, but grew tired of the undertaking, before he had compleated 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 HOOGSTRAATEN,

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 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

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his scholar, who in his lives * of the 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 gefelt 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 it's depression. He was born at Antwerp in 1637, and is

* 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.

said

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.

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

* 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.

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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

* V. British Librarian.

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 several things that had been left imperfect by Jodocus.

Mr. WILLIAM LIGHTFOOT *,

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

* Graham.

SIR P E T E R L E L Y,

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 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,

case, 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 was 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 please; he caught the reigning character, and

———— on animated canvass stole

The sleepy eye that spoke the melting soul.

I don't know whether even in softness of

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

L. M. W. Montagu.

† 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.

the

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the flesh he did not excell his predeceffor. 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 portraits of † men, which he feldom painted, Lely 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

* Author of the memoires de Grammont.

† 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 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.

was

was * earnestly recommended to him. I should 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

* The author of the *Abregè de la vie des plus fameux Peintres* in two volumes quarto, 1745, says it was at the recommendation of the earl of Pembroke. 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 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.

melancholy

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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 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 admirable or curious enough to be particularized. They are generally portraits to the knees, and most of them, as I have said, of ladies. † Few of his historic pieces

* 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.

† Waller, as galant a poet, as Lely was a painter, has

pieces are known ; at Windsor is a Magdalen, and a naked Venus asleep ; the duke of Devonshire has one, the story of Jupiter and Europa ; lord Pomfret had that of Cimon and Iphigenia, and at Burleigh is Sufanna with the two Elders. In Streater's

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.

fale

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

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

* See an account of the lord-keeper Guildford's friendship to Sir Peter Lely and his family, particularly
in

table. His * collection of pictures and drawings was magnificent; he purchased many of Vandyck's and the earl of Arundel's; and the second Villiers pawned many of them, 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, 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.

in relation to his house, in Roger North's *Life of the Keeper*. P p 299, 300, 311, &c. Roger North was his executor, and guardian of his natural son, who died young.

* 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.

† 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.

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

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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 disgusts 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

* 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.

the French author's, who thinks that 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!

Sir Peter Lely * died of an apoplexy as he

* 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 was very able, very fordid, cynical, wrongheaded and whimsical. Proof enough of the last,

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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.

J O S E P H B U C K S H O R N,

A Dutchman, was scholar of Lely, whose works 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.

was his maintaining that Ovid's *Metamorphosis* was an allegoric account of earthquakes. See the history of his other qualities in the *Biographia Britannica*, vol. iv.

* See it in Graham, p. 447.

J O H N

JOHN GREENHILL, *

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 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

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

† 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.

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 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.

* He died May 19, 1676.

† 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.

She

She was a very handsome woman; but did not long enjoy that bounty, dying mad in a short time after her husband.

—— D A V E N P O R T,

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.

PROSPER HENRY LANKRINK,*

Of German extraction, born about 1628; his father, a foldier of fortune, brought his wife and this his only fon into the Netherlands, and obtaining a commiffion there, died at Antwerp. The widow defigned the boy for a monk, but his inclination to painting difcovering itfelf early, he was permitted to follow his genius. His beft lessons he obtained in the academy at Antwerp, and from the collection of Mynheer Van Lyan. The youth made a good choice,

* V. Graham.

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 commended. 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

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.

JOHN BAPTIST GASPARS,

Was born at Antwerp, and studied under Thomas Willeborts Boffaert, 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 make good designs for tapestry. The portrait of Charles II. in Painter's-hall, and another of the same prince, with mathematical instruments in

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

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the hall of St. Bartholomew's hospital, were painted by this Baptist, who died in 1691, and was buried at St. James's.

JOHN VANDER EYDEN, *

A portrait painter of Bruffels, 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,

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.

* 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.

Her

Her family was remarkable for its loyalty, accomplishments, and wit, and this young lady promised to be one of its fairest ornaments. Antony Wood says she was a grace for beauty, and a muse for wit. Dryden has celebrated her genius for painting and poetry in a very long ode, in which the rich stream of his numbers has hurried along with it all that his luxuriant fancy produced in his way; it is an harmonious hyperbole composed of the fall of Adam, Arethusa, Vestal Virgins, Diana, Cupid, Noah's ark, the Pleiades, the valley of Jehofaphat 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 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 thin quarto, with a print of her, taken
from

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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.

— B U S T —

— B U S T L E R, *

A Dutch painter of history and portraits. Mr. Elfum of the Temple, whose tracts on painting I have mentioned, had a picture of three boors painted by this man, the landscape behind by Lankrink, and a little dog on one side by Hondius.

D A N I E L B O O N,

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.

I S A A C P A L I N G, †

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

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

† From Houbraken's Lives of the Painters.

H E N R Y

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.

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

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

sea-ports of England and Wales. Of his first profession there is a head after Titian, with his name Henricus Dankers Hagiensis sculpsit. Of the latter, were several in the royal collection; James II. had no fewer* than twenty-eight † views and landscapes by him; one of them was a sliding piece before a picture of Nell Gwyn. In the public 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 **H**ankers, 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 ‡.

* 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.

P A R R E Y W A L T O N, *

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 continued 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.

T H O M A S F L A T M A N,

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 Ver-

* Graham.

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

tue'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.

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

* 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.

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herself,

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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. 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

* 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.

father

father a clerk in Chancery, and then four-score 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. 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 Bruffels, 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

* *Abregè de la Vie des plus fameux Peintres* vol. ii. p. 329.

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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,

land, qui se plaifoit, says * my author; à deffiner en caricatures les caractères & les temperamens de ceux qu'il conoiffoit, imitant en cela Annibal Caracci.—One knows what fort of *temperamens* Annibal 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-furr-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.

J O H N H A Y L S, †

Remarkable for copying Vandyck well, and for being a rival of Lely. A portrait of
himſelf

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

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

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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 Ruffel, (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,

In 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.

H E N R Y

H E N R Y G A S C A R,

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 Gaspar, whose business was to please, succeeded as well in Italy as he had in England, from whence he carried above 10,000*l*. At Chesterton Vertue saw a head in armour of Edmund Verney, with Gaspar'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-crofs, and ſhow the nation it's grievance.

S I M O N V A R E L S T,

A real ornament of Charles's reign, and one of the 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 crouded it ſo much with fruits and ſun-flowers, that the king, to whom it was ſhewed, 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

crifice to the jest : he lost much of his business, and retired to Kew, whilst 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 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-

self-admiration ; he called himself the * God of Flowers ; and went to Whitehall, faying he wanted to converfe with the king for two or three hours. Being repulfed, he faid, “ He is king of England, I am king of painting, why fhould not we converfe together familiarly ?” He fhewed an hiftoric piece on which he had laboured twenty years, and boasted that it contained the feveral manners and excellencies of Raphael, Titian, Rubens, and Vandyck. When Varelft, Kneller and Jervafe have been fo mad with vanity, to what a degree of phrenzy had Raphael pretentions !—But he was modeft. Varelft was fhut up towards the end of his life, but recovered his fenfes at laft, not his genius, and lived to a great age, certainly as late as 1710, and died in Suffolk-ftreet. In king James’s collection were

- * When fam’d Varelft this little wonder drew,
Flora vouchsaf’d the growing work to view :
Finding the painter’s science at a ftand,
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.

PRIOR,

fix

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

A N T O N I O V E R R I O,

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, goddeffes, kings, emperors and triumphs, over those public surfaces on which the eye never rests long enough

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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 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.

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 house-keeper Mrs. Marriott, 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; *

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

* There is a description of St. George's-hall in the *Musæ Anglicanæ*.

received

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received for his performances * at Windsor :
 As the comparifon of prices in different ages
 may be one of the moft ufeul parts of this
 work, and as it is remembered what Annibal
 Caracci received for his glorious labour in
 the Farnefe palace at Rome, it will not per-
 haps be thought tedious if I fet down this
 account ;

† An account of moneys paid for painting
 done in Windfor-castle for his majefty, by
 Signior Verrio fince July 1676,

			£.	s.	d.
King's guard-chamber	—	—	300	0	0
King's prefence-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

* St. George's-hall is not fpecified ; I fuppose it was
 done afterwards.

† Copied, fays Vertue, from a half fheet of paper
 fairly writ in a hand of the time.

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			£.	s.	d.
King's cloffet	—	—	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-ftairs		—	100	0	0
The king's gratuity	—	—	200	0	0
The king's carved ftairs		—	150	0	0
Queen's privie-chamber		—	200	0	0
King's guard-chamber-ftairs		—	200	0	0
Queen's prefence-chamber		—	200	0	0
Queen's great ftairs	—	—	200	0	0
Queen's guard-chamber		—	200	0	0
Privy-gallery	—	—	200	0	0
Court-yard	—	—	200	0	0
Penfion at Midsummer, 1680		—	100	0	0
A gratuity of 200 guineas		—	215	8	4
Penfion at Christmas, 1680		—	100	0	0
Penfion 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

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On the back of this paper

	£.	s.	d.
His majesty's gift, a gold chain	200	0	0
More, by the duke of Albe- marle for a ceiling	—	60	0
More, my lord of Effex	—	40	0
More from Mr. Montague of London	—	800	0
More of Mr. Montague of Woodcutt	—	1300	0
	In all 6845 8 4		

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

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 Wolfey's Tomb-house, then destined for a Romish-chapel. He painted that king and several of his courtiers in the 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.

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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 hog'shead, 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 employed too at † Lowther-hall, but the house has been burnt. At last by persuasion of lord
Exeter

* 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.

† In Nichols's collection of poems, vol. v. 37, is one by Tickell, called Oxford, and inscribed to lord
Lonsdale,

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.

Lonsdale, 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.

J A M E S H U Y S M A N or
H O U S M A N *

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. Huyfman, 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, tho' the † lady who
fat

* Graham.

† I find in Vertue's notes that he had been told it is not lady Byron, but lady Bellaffis. If it was the lady Bellaffis, 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 Bellaffis, which is historically plain.

Huyfman's

fat for it is the least handsome of the set. His Cupids 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 shepherdes; 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 Huyfman 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.

Huyfman's picture has certainly some resemblance to the mezzotinto of her from Sir Peter Lely.

* See his catalogue. There too is mentioned the duchess of Richmond in man's apparel by Huyfman. 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.

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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.

M I C H A E L W R I G H T

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

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 cieling in the king's bed-chamber at Whitehall.

Wright attended Roger Palmer earl of Castlemain, as steward of his household, on

* V. catalogue.

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his embassy to the Pope, * and at his return published a pompous 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

* It is well known with what neglect and indifference this embassy was received by the Pope. The Jesuits endeavoured to compensate for the Pontiff's contempt: they treated Castlemaine in a most magnificent manner, and all the arts were 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 Embassador worthy of sending to heaven, *He dispatched his brother*. V. Hist. of England in two volumes. Vol. ii. p. 113. 5th edition 1723.

panegyrics

panegyrics in Wright's edition of the embassy, and yet was made Poet Laureat to king William. Orlandi mentions Wright; "Michael * 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

* 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 East Horsley, formerly the seat of Sir Edward Nicholas.

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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 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 Burlèigh is a small portrait of a lady Herbert by him highly finished and well painted.

PETER ROESTRATEN, †

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,

* Graham.

† Ibid.

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 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

* Descamps says, that Lely growing jealous of Roesstraten, proposed to him a partition of the art ; portraits were to be monopolized by Lely ; all other branches were to be ceded to Roesstraten, 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.

tankard,

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tankard, some figures in bronze, and a medal of Charles II. appendant 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

GERARD SOEST, called
Z O U S T,

was born in Westphalia, and came to England probably before the restoration, * for Sanderfon 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 fatten, 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 Peter Lely; the number

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

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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 fit, 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 Curfitor'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

* Of this person I find no other account.

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, 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 fatten 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 Wimpole 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-perri-wig,

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wig, and pink-coloured drapery: on the straining frame was written

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

Price of } Picture 3 l.
 } Frame 16 s.

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.

————— 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.

J O H N L O T E N,

A Dutch landscape-painter, lived here long and painted much; chiefly glades, dark oaken

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.

T H O M A S M A N B Y,

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.

N I C O L A S B Y E R,

Born at Drontheim 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

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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.

A D A M C O L O N I,

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 Vandieft, 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.

J O H N

JOHN GRIFFIERE,

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,

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and then instructed by one Roland Rogman, whose landscapes were esteemed. He received occasional lessons too from Adrian Vandewelde, Ruyfdale, 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 tho' often indulging his taste, seems to have been fixed by his master to landscapes, which he executed with richness and neat colouring, and enlivened with small figures, cattle and buildings.

When he quitted Rogman and Utrecht, he went to Rotterdam, and soon after the fire of London, came to England, married and settled here ; received some instructions from Loten, but easily excelled him. He drew some views of London, Italian ruins, and prospects on the Rhine. Such mixed scenes of rivers and rich country were his favorite subjects. He bought a yacht, embarked with his family and his pencils, and
passed

passed his whole time on the Thames, between Windsor, Greenwich, Gravesend, &c. Besides these views, he excelled in copying Italian and Flemish masters, particularly Pol-lenburgh, Teniers, Hondecooter, Rembrandt and Ruyfdale.

After staying here many years, he failed in his own yacht 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

* 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

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collection are two pretty pictures by him, a sea-port 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.

the father's paintings were some in imitation of the different manners of Elsheimer, Polenburgh, Pouffin, Wouverman, Berghem, Titian, Salvator Rosa, Gerard Dou, Bassan, Guido, and Vanderwerffe. In the same catalogue is mentioned a piece in water-colours by Polenburgh.

GERARD

GERARD EDEMA,

Born according to Vertue in Friesland; Graham 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, Vanderveelde 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 unfociable 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,

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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.

T H O M A S S T E V E N S O N ,

Scholar of Aggas, † who painted landscape in oil, 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.

* Aggas, whom I have mentioned in the first volume p, 267, was little more than a scene-painter, for which reason I do not give him a separate article here. All the account we have of him is from Graham.

P H I L I P

P H I L I P D U V A L,

A French-man, 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.

E D W A R D

E D W A R D H A W K E R,

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 J O H N G A W D I E,

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

his elder brother, only continued it for his amusement.

B. F L E S S H I E R,

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 Dyfart's at Hamhouse are a landscape and two pretty small sea-pieces by Fleshier.

B E N E D E T T O G E N A R O,

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

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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 Chatworth are three by him ; and Lot and his daughters at Coudray. His Hercules and Deianira was sold at Streater's sale for 117. 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.

G A S P A R N E T S C H E R, *

Painted small portraits in oil. He was invited to England by Sir William Temple
and

* 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,

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

Teniers, who, according to the same writers, was here too, came only to buy pictures, and therefore belongs still less to this catalogue.

* The French author of the *Abregè 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.

queen

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queen Mary, painted just before the revolution, in the collection of the duke of Portland. Netscher died of the gravel and gout in 1684.

J A C O B P E N,

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

———— S U N M A N,

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 Sun-
man

man went constantly to Oxford; the rest of the year he passed in London, and died at his house in Gerard-street about 1707.

—— S H E P H A R D,

An English artist, of whom I can find no record, but that he lived in this reign, near the Royal Exchange, painted Thom. Killigrew with his dog, now at lord Godolphin's, and retired into Yorkshire, where he died.

—— S T E I N E R,

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.

P E T E R

P E T E R S T O O P,

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 extremely 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 gravedigger 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. Ver-
tue

tue 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, *ipfius regiæ 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

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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. *

——— W A G G O N E R,

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

* 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.

the

the north-end of the paper-buildings in the King's-bench-walks in the Inner-temple were painted by Monsieur Alexander Souville."

WILLIAM VANDEVELDE,

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 our commissioners for executing the place of lord high-admiral of
G 2 England,



England, greeting. Whereas wee have thought fitt to allow the salary of one hundred pounds per annum unto William Vandevelde the elder for taking and making draughts of sea-fights; and the like salary of one hundred pounds per annum unto William Vandevelde the younger for 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.

“ Mr. William Vandewelde, senior, late painter of sea-fights to their majesties king Charles II. and king James dyed 1693.”

William Vandewelde, 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 Vandewelde for sea-pieces: 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 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-feller (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.

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

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 & Jacobo 2do. Magnæ Britanniaë 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 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

* The anonymous author of the *Abregè de la Vie des plus fameux Peintres*, mentions three other Vanderveldes; 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.

had a sister who was first married to Simon Du Bois, whom I shall mention hereafter, and then to Mr. Burgefs. She had the portraits of her grandfather and father by Sir Godfrey Kneller, of her brother by Wiffing, 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 major-domo, employed to purchase pictures, and carried by him to France, from whence he passed into England, and painted for king Charles a chimney-piece at Whitehall, and a few other things; † but demanding extra-

* 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.

vagant prices, as 150 and 200*l.* for his pictures, he had not many commissions from court ; and being as vain in his expence as 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 embassador 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 marquis de Bethune, and probably went thither on the death of the embassador. *

* Francisco Milé, a landscape-painter of Antwerp, was here towards the end of Charles's reign, but probably staid not long.

Abregè &c. vol. ii. p. 214.

W I L L I A M

WILLIAM WISSING

Was born at Amsterdam and bred under Dodaens an historic painter of the Hague, from whence Wissing passed into France, contracted the furbelowed 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 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

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 Wiffing is thus inscribed; Gulielmus Wiffingus, inter pictores fui sæculi celeberrimos, nulli secundus, artis suæ non exiguum decus & 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 having been two years in France, he adopted the manner of Gaspar Pouffin. 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,

* 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.

the

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 Elfenham 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

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, tho' 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

* 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.

England.

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England. There are at Wilton two pieces of tapestry after the Cartoons of Raphael, with the workman's name 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.

S A M U E L C O O P E R

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 re-touched 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

Cooper's pictures to the size of Vandyck's, they would appear to have been painted for that proportion. If his 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

* This fine head is in the possession of the lady Frankland, widow of Sir Thomas, a descendant of Cromwell. The body is unfinished. Vertue engraved it, as he did another, in profile, in the collection of the duke of Devonshire.

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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 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

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 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 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, 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 chancellor Shaftsbury

* 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 beautifull 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.

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

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, unleſs Cooper deſiſted from oil, which he did—but ſuch menaces do not frighten much, unleſs ſeconded by want of ſucceſs. Among

* 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.

Orinda's poems is one to Cooper on drawing her friend Lucafia's picture, in 1660.

R I C H A R D G I B S O N,

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. 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 cele-

* He married Gibson's daughter, a paintress, that will be mentioned hereafter.

† See notes to Fenton's Waller.

brated

brated their 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 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

* 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.

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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.

W I L L I A M G I B S O N,

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

E D W A R D G I B S O N,

I suppose, son of the dwarf. This young man began with painting portraits in oil, but

* From the register. Richard Gibson died July 23, 1690.

changed

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.

J O H N D I X O N,

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
H 4 princess,

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 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 the hand or subject.

ALEXANDER MARSHALL,

Another performer in water-colours, who painted on velom a book of Mr. Tradescant's *choicest flowers and plants. At Dr. Friend's Vertue saw several pretty large pieces after Vandyck, the flesh painted very carefully. He mentions too one Joshua

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

Marshall,

Marshall, a sculptor, who in 1664 executed the monument of Baptist lord Noel and his lady in Gloucestershire,

W I L L I A M H A S S E L,

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 Haffel. Since the first edition I am informed that Mr. Haffel not only painted in miniature but in oil, in which 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-

scape-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) feldom 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.

M A R Y

M A R Y B E A L E

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 the name of Belesia; but the fullest history of her life and works was recorded by her own husband, who in small almanac-pocket-

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

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 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

her (Mrs. Beale's) cobby after our Saviour praying in the garden, &c. after Anto. da Correggio: her cobby in little after Endimion Porter his lady and three fons he commended extraordinarily, and said (to use his own words) it was painted like Vandyke himself in little, and that it was the best cobby he ever saw of Vandyke. Also he very well liked her two cobbys in great of Mr. Porter's little son Phil. He commended her other works, cobbys and those from the life. Both he and Mr. Gibson both commended her works.

“ Mr. Lely told me at the same time as he was most studiously looking at my bishop's picture of Vandyke's, and I chanced to ask him 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 speak of Mr. Nicholas Lanier's picture of Sr. Anto. V. D. doing, which, said he, Mr. Lanier himself told me he had seven entire

tire 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 tho' 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 shou'd to king Charles the first caused him to give order that V. Dyck shou'd 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 return'd

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

Mrs.

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.

" 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 Lord George 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

This wee thought was a more conceiled misterious scanty way of painting then the way he used formerly, which wee both thought was a far more open and free, and much more was to be observed and gain'd from seeing him paint then, then my heart cou'd with her most carefull marking learn * from his painting either this, or Dr. Craddock'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

* 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.

Mr.

Mr. W. Boneft the fame excellent pictures. This perfon was a learner then.

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

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

Then follows a list of pictures done from the life by Mrs. Beale fince 1671-2, with the months in which they were painted. There were thirty-five paid for, befides feveral begun and not paid for; among the former were, portraits of Sr. Rob. Viner and his daughter in one piece, Dr. Tillotfon, 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 fif-

ter'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 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 picture—took a drawing upon paper after an * Indian gown which

* This was so established a fashion at that time, that in Chamberlain's Present-state of England for 1684, I find Robert Croft, Indian-gown-maker to the king, Mrs. Mary Mandove, Indian-gown-maker to the queen.

he

he had put on his back, in order to the finishing the drapery of it.

“ Nov. Borrowed of Wm. Chiffinch esq; eleaven 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 doing; 1. The king's picture in

buff half-length. 2. First dutches of York, h. 1. 3. Dutches of Portsmouth, h. 1. 4. Mrs. Gwin with a lamb, h. 1. 5. Mrs. Davis with a gold pot, h. 1. 6. Mrs. Roberts, h. 1. 7. Dutches of Cleveland being as a Madonna and a babe. 8. Mrs. May's sifter, h. 1. 9. Mr. Wm. Finch, a head by Mr. Hales. 10. Dutches of Richmond, h. 1. 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 improv'd 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.

“ 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 busines, 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 Scarfdale, 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

“ 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.

* Sic. Orig.

Another book, 1681.

“ The king’s half-length picture which I borrow’d 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.

“ 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 Car-

• 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.

† Keeper of the King’s pictures.

narvon’s

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narvon'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. Fleffiere 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 likenes my dearest ever did.

“ Dec. 1681. Mr. Flatman's picture finisht. Lent Thomas Flatman, esq; my wife's

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with a copy in 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

* Mr. G. Steevens has a quarto volume of studies in red chalk by Mrs. Beale and her son Charles. Several by her from nature, Vandyck and Lely, are highly finished and very lively, tho' hard, and the drawing not very correct. There is nothing but human figures.

C H A R L E S

C H A R L E S B E A L E,

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.

E L I Z A B E T H N E A L

Is only mentioned in De Bie's Golden Cabinet, published in 1662; he speaks of her
as

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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.

ANECDOTES of PAINTING, &c.

C H A P. II.

*Statuaries, Carvers, Architects, and Medal-
lists, in the Reign of Charles II.*

T H O M A S B U R M A N

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.

B O W D E N, L A T H A M, and
B O N N E,

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 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.

W I L L I A M E M M E T T

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

* 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.

C A I U S

CAIUS GABRIEL CIBBER,
or CIBERT,

Son of a cabinet-maker to the king of Denmark, 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 palsy, 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

* By this alliance his children were kinsmen to William of Wickham, and on that foundation one of them

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 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 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 com-

(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.

* 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.

petition 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 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

* He gave a statue of William of Wickham to the college at Winchester; and executed some statues for the library of Trinity-college, Cambridge.

V. Life of Colley Cibber, chap. 3d.

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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.

FRANCIS DUSART

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

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

produced

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

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 court. The fruit, fish, implements of shipping are

* Under the statue is an engine for raising water contrived by Sir Samel 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 Hammermith in Middlesex 1696. There is a monument for the two wives of Sir Samuel Morland in Westminster-abbey. His arms were fable 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 Vaux-hall, which was much admired at that time; on the top was a punchinello holding a dial. See Aubrey's Survey, Vol. i. p. 12.

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 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

* 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,

be

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. *

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

* 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.

† 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."

are

are two figures of him, and his lady, and bas-reliefs 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
collection

collection 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 cieling, 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. The font in St. James's-church was the work of Gibbons.

* Ducatus Leodiensis p. 488.

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

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 *Abregè* 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 waisted 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 pic-

* Tate wrote a poem on the sight of a buff in marble of Gibbons.

† Vol. ii. p. 216.

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

tures,

tures, models, &c. was sold by auction. Among other things were two chimney-pieces of his own work, the one valued at 100*l.* 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 Bruffels, and Laurens of Mechlin were 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 in-

tended 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. Dievoet lived till 1715 and died at Mechlin.

L E W I S P A Y N E

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.

A R C H I T E C T U R E,

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.

J O H N W E B B,

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

* He married a niece of Inigo Jones, and left a son named James, who lived at Burleigh in Somersetshire. The father died in 1672, aged 61.

now belonging to his descendant John Chute, esq. Ambresbury in Wiltshire was executed by him from the designs of his master. Mr. Talman had a quarto volume, containing drawings in Indian ink of capitals and other ornaments in architecture, which Webb had executed in several houses. The frontispiece (containing architecture and figures) to Walton's Polyglot Bible, was designed by Webb, and etched by Hollar. Vertue says, that Mr. Mills, one of the four surveyors appointed after the fire of London, built the large houses in Queenstreet, 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

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,

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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.

———— M A R S H,

Says Vertue, 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.

Monfieur P O U G E T,

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.

Sir CHRISTOPHER WREN

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

* At the age of 86 he was removed from being surveyor-general of the works by George I.!

a kingdom as Britain, are * all works of the same hand. He † restored London, and recorded its fall. I do 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

* St. Paul's, Hampton-court, and Greenwich.

† He built above fifty parish churches, and designed the monument.

of a dean of Windsor, and nephew of Matthew, bishop, successively, 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 own 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

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but * Hampton-court was sacrificed 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 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,

* 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.

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

‡ He wrote a poem, published in a collection at Oxford, on the revival of Anne Green.

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 authors I have quoted. His principal buildings were,

The Library of Trinity-college, Cambridge, and a piece of architecture opposite to it, to disguise the irregularity of that end. Over the library are four figures by Cibber,

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

The Chapel of Pembroke-hall.

The Theatre at Oxford. *

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

* He was consulted, and advised some alterations in a plan of the Chapel at Trinity-college Oxford. This was not worth 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. p. 68, 71. by the ingenious Mr. Thomas Warton, to whom the public has many obligations, and the Editor of this work still greater.

† 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.

formed it, does not disgrace the modern. His want of taste in that ancient style is the best excuse for another fault, the union of Grecian and Gothic. The Ionic Colonnade that crosses the inner quadrangle of Hampton-court is a glaring blemish by its want of harmony with the rest of Wolsey's fabric. Kent was 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 re-built, 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

imposed on him by custom, by avoiding it in his next beautiful work,

St. Stephen Walbroke—but in vain—the Lord-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 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 advan-

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

† V. Life of Sir Dudley North.

rage. The circular porticos and other parts of St. Paul's are truly gracefull; 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 it's chief advantages. The excess of plainness in our cathedral disappoints the spectator after so rich an approach. The late prince of Wales, I have heard, intended to introduce tombs into it, and to begin with that of his grandfather. Considering that Westminster-abbey is overstocked, and that the most venerable monuments of antiquity are daily removed there to make room for modern (a precedent that one should think would discourage even the moderns from dealing with the chapter) St. Paul's would afford a new theatre for statuaries to exert their genius*—and the Abbey would still preserve

* 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 aera in which the

Romish

preserve it's general customers, by new recruits of waxen puppets. The towers of the last mentioned fabric, and the proposed spire were designed by Sir Christopher.

The Monument. The architect's intention was to erect the statue of Charles II. on the summit, instead of that silly pot of flames; but was over-ruled, as he often was by very inferior judgments.

The Theatre in Drury-lane; and the old Theatre in Salisbury-court. The rest of his churches, publications, designs, &c. may be seen at large in the Parentalia. Among the latter was the mausoleum of Charles I. It was curious piety in Charles II. to erect a monument for the imaginary bones of Edward V. and his brother, and to sink 70,000*l.* actually given by parliament for a tomb for his father!

Many drawings by Sir Christopher, particularly for St. Paul's, were sold in his son's auction a few years ago.

Romish faith received toleration from the government, its more harmless decorations should be proscribed!

The medallists in this reign lie in a narrow compass, but were not the worst Artists.

[The R O T I E R S

Were a family of medallists. The father, a goldsmith and 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

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 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,

* 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.

the three brothers were at the same time in the service 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 Revolution, when, though offered to be continued in his post, no sollicitation 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

* 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

able 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. 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

der sentence of condemnation, who told Ware he could have dies from Rotier when he pleased: that Rotier, who was a Catholic, kept an Irish papist 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 and his brother James struck a medal of king William alone in 1693, which was advertised, with another by them of Charles I.

Mary,

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 player who succeeded Rotier, and was incapable of the office, employed work-

* 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.

men 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."

——— D U F O U R .

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

G E O R G E B O W E R,

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.

ANECDOTES of PAINTING, &c.

C H A P. 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 this short period, I shall recapitulate.

WILLIAM

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 bas-reliefs, antique stones, &c. on which the light was thrown, says Vertue, in a surprizing manner. His name and the date 1679 were on them. On another was the year 1689; for which reason I have placed him between these periods. He worked very cheap and died here.

JACQUES ROUSSEAU, *

Of Paris, studied first under Swanevelt, who had married one of his relations, and then improved himself by a journey to Italy, practicing solely in perspective, architecture and landscape. On his return home he was employed at Marly, but being a protestant, he quitted his work on the persecution of

* V. Graham's English School.

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his brethren, and retired to Swisserland. Louvois 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 Refugèes. Lord Burlington had a portrait of him by Le Fevre.

* He was buried in St. Anne's.

CHARLES

CHARLES DE LA FOSSE,

A name little known in England, but of great celebrity in France. The author of the *Abregè* calls him *Un des plus grans coloristes de l'ecole Francoise*. 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 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. H E U D E

Lived about this time, and painted in the manner of Verrio, to whom he is said to have been assistant. He painted a stair-case 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.

W I L L I A M D E K E I S A R

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

rious 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 Keifar 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

3

wife,

wife, ordering her to dismiss his workmen, and convert his effects into money.—Within half a year the bubble burst; the Revolution happened, Keifar'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.

——— L A R G I L L I E R E

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 granddaughter, and Vander Meulen and Sybrecht the painters. Vertue mentions 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 died in 1747.

* Dict. des Theatres vol. iii. p. 260.

J O H N

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 Newstedde-abbey, lord Byron's, are two pieces by his 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.

HENRY

H E N R Y T I L S O N

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 Roma 1686.

F A N C A T I

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 Mr. George Clarke of Oxford.

T H O M A S B E N I E R E,

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

— — — Q U E L L I N

Eldest son of a good statuary of 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 Hamburg, and in ten years made a considerable fortune; and died at Antwerp.

In a book called the Art of Painting by Marshall 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
9 daughter

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.

T H O M A S E A S T

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.

ANECDOTES of PAINTING, &c.

C H A P. 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 it's preservation to his heroic virtue, England it's liberty to his ambition, Europe it's 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 chusing 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 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,

* 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 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.

and

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, unfociable, ill in his health, and soured 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 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

* 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.”

196 *Painters in the Reign of King William.*

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,

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

* The author of the *Abregè* 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.”

Painters in the Reign of King William. 197

greatest masters ; but he united 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 likenesses. We however, who see king William, the Czar Peter, Marlborough, New-

† 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 genteely, 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.

ton, 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—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 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 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 ridicu-

* He sometimes, in the haste of finishing left part of the primed cloth 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.*

N 4

lous.



lous. To lower their drefs to a natural level when the eye was accuftomed to pyramids, would have fhocked their prejudices and diminished the refemblance. — He took a middle way and weighed out ornament to them of more natural materials. Still it muft be owned, there is too great a fame- nefs in his airs, and no imagination at all in his compositions. See but a head, it inte- refts you—uncover the reft of the canvafs, you wonder faces fo expreffive could be em- ployed fo infipidly. In truth, the age de- manded nothing correct, nothing compleat. Capable of tafting 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 bleft with fuch a pen or fuch a pencil ! That a genius muft write for a bookfeller, or paint for an alderman !

Sir Godfrey Kneller was born at Lubec, about the year 1648. His * grandfather had

* V. Buckeridge's edition of De Piles, and of Gra- ham's English School, in which he has inferted a new life of Sir Godfrey, p. 393.

an estate near Hall in Saxony; was surveyor general of the mines and inspector of count Mansfeldt's revenues. By his wife of the family of Crowfen, he had one son Zachary, educated at Leipzig, 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

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 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

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 brother to sit to Kneller, at a time that the duke of York had been promised the king's picture 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

for he did justice to his new competitor; confessed his abilities and the likenesses. 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

* 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 to ask for the portraits of all the wits in his court, would not the rest think he called them fools?"

present

present of a gold medal and chain 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, 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 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

* Seven of those heads are by Kneller, the rest by Dahl.

body lay in state, and was buried at Winton, 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 con-

* His monument, executed by Rysbrach, was directed by himself; he left 300*l.* for it.

vey? It was not the same * warmth of friendship that made Pope put 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

* Pope's character of Helluo is believed to allude to Sir Godfrey.

† 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 scoundrel 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."

particular

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 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. — Rat-

* He first lived in Durham-yard, then 21 years in Covent-garden, and lastly in Great Queen-street, Lincoln’s-inn-fields.

cliffe 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 phyfic." Sir Godfrey at Witton acted as Justice of Peace, and was so much more swayed by Equity than Law, that his judgments accompanied with humour are 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. 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 likenefs. 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

on Godfrey Huckle, his daughter's son, 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 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 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 Witton 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

* Four letters from Sir Godfrey to Pope are printed in the two additional volumes to the works of that poet, printed for R. Baldwin, 1776. Those letters were not worth printing, and are very ill spelt, a fault very excusable in a foreigner.

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.

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 Witton; 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 there wants a voice?

O, Kneller, ablest hand, declare,

If this was thy mistake, or choice.

'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

JOHN ZACHARY KNELLER,

Who was thirteen years older than Sir Godfrey, came to England with him, and painted in fresco, architecture, and still-life,

life, pieces in oil, and lastly in 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 Bruffels with him in 1697, where Sir Godfrey drew the elector of Bavaria on a white horse. I don't know whether Bakker ever practiced 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

* He was so poor that he engaged himself as a domestic in the service of cardinal Dada, the pope's nuntio; but quitted him before night.

† He excelled in copying Rubens, and even passed off several prints, which he had washed, for original drawings

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.

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 flowers, and going to Paris in 1663 was received into the academy with applause;

drawings of that master. But this cheat is not so great a proof of Pieters's abilities, as of the ignorance of our collectors, who are still imposed upon by such gross frauds.

* V. Graham, and the Abregè.

and

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. Alban's at Windsor, Kensington, lord Carlisle's, Burlington-house, &c. The author of the *Abregè* speaking of Baptift, 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." Baptift is undoubtedly capital in his way — but they must be ignorant Englishmen indeed, who can see any thing masterly in the two others. Baptift passed and repassed several times between France and England, but
having

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 back-grounds of Kneller's pictures, though his colouring was reckoned too dark. He painted *a few* small portraits, and died in France.

* V. Graham.

PHILIP

P H I L I P B O U L,

A name of whom I find but one note, Ver-tue 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 Salvator Rosa, whose works this person studied. Whether he executed any thing in painting I know not.

E D W A R D D U B O I S

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 pro-

* So Graham. I find no other account of this Groenwegen, nor of his works here.

fessed

feffed landscape and hiftory-painting. He died here about 1699, at the age of 77, and was buried at St. Giles's. His younger brother,

S I M O N D U B O I S,

Was a better mafter. He lived 25 years at home, but came to England as early as 1685, feveral fmall heads in oil being dated in that year; they are commonly diftinguifhed by the fafhion of that time, laced cravats. Portrait however was not his excellence; originally he painted battles, fmall, and in the Italian manner; afterwards, horfes * and cattle, with figures, the faces of which were fo neatly finished, that a lady perfuaded him to try likeneffes, and fat to him herfelf. He fold many of his pieces for originals by Italian hands, faying fenfibly, that fince the world would not do him

* He had received fome instructions from Wouverman.

justice,

justice, he would do it himself; his works fold 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 Vandevelde, 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 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 Lam-

* Elfum has an epigram on this picture.

beth, and Vandervaaert the painter had his own head by himself.

H E N R Y C O O K E

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 Ruffel, 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.

gotten. Towards the end of his life he was much employed. By order of king William he repaired the * Cartoons, and other pictures in the royal collection, though Walton had the salary. He finished the equestrian portrait of Charles II. at Chelsea-college, and painted the choir of New-college-chapel, Oxford, the staircase at Ranelagh-house, the ceiling of a great room at the water-works at Islington, and the staircase at lord Carlisle's in Soho-square, where the assemblies are now kept. † He had sometimes painted portraits, but was soon disgusted with that business 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.

* Graham says he copied the Cartoons in turpentine oil, in the manner of distemper, a way he invented.

† Among Elsum's epigrams is one on a listening faun by Cooke.

P E T E R B E R C H E T T

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 Duke of Schomberg's in Pall-mall, and the summer-house at Ranelagh. His drawings in the academy were much approved. Towards the end of his life, being troubled with a ptyfic, 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.

L O U I S C H E R O N,

Born at Paris in 1660, was son of Henry Cheron, an enamel painter, and brother of Elizabeth Sophia Cheron, an admired painteress, and who engraved many ancient gems. Louis went to Italy, and says the * author of his life, "A toujours cherchè Raphael & Jules Romain."—A pursuit in which he was by no means successfull. He came to England on account of his religion in 1695, and was employed at the duke of Montagu's at Boughton, at Burleigh, and at Chatworth, where he painted the sides

* *Abregè de la Vie des plus fameux Peintres.* Vol. ii.
P. 371.

of the gallery, a very poor performance. He had before fallen into difesteem, when he painted at Montagu-house, where he was much furpassed by Baptift, 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, Simpson, 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 acad-

mic 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 of Covent-garden, and lies in the great porch of that church.

J O H N R I L E Y

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 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

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 Zouft, 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

* 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.

fat to him. So did their successors, 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 Osnabrugh, 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

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 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

* There is a mezzotinto from it.

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.

DIRK MAAS or THEODORE MAAS,

A Dutch painter of landscapes and battles, was in England in this reign, and painted

* Graham.

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.

PAUL MIGNART,

Another painter who overflowed to us from France, was son of Nicholas Mignart of Avignon, and nephew of the celebrated

* See before in the reign of king James.

Mignart.

Mignart. There is a print by * Paul Van-
fomer, from a picture of the countess of
Meath, painted by Paul Mignart, and ano-
ther, by the same hands, of the ladies Hen-
rietta and Anne, the two eldest daughters of
the duke of Marlborough.

E G B E R T H E M S K I R K †

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. He was patronized by lord
Rocheſter, and died in London 1704, leav-
ing a ſon of his profeſſion.

* I have mentioned this perſon in the life of Van-
fomer, in the preceding volume. He was both painter
and ſcraper in mezzotinto.

† V. Graham.

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 Pouffin, 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 look-

* 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.

ing-glass. Kerseboom died in London in 1690, and was buried in St. Andrew's Holbourn.

———— S E V O N Y A N S,

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.

Sir J O H N M E D I N A

Was son of Medina de L'Asturias, a Spanish captain who had settled at Bruffels, where the son was born, and instructed in painting

* He is often called Schonians, 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.

by

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 postures, 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 churchyard 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;

selves; 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 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 Fleshier; 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

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

* 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.

† V. Graham.

Bath in conjunction with Woodfield, * and died at the age of 28.

FRANCIS LE PIPER,

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 practised, drawing only in black and white, and carried him to Grand Cairo, where, as he 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

* Scholar of Fuller. See the beginning of this volume.

† His father was a Kentish gentleman of Flemish extraction.

called

called *the Amsterdam*, from the variety of subjects 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 caricatures. 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 re-established, 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 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.

T H O M A S S A D L E R,

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 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,

* 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. p p. 19. 20. and Dugdale's Origines Judiciales.

‡ The original letter is still in the possession of his great grandson.

and portraits towards the end of his life, having by unavoidable misfortunes 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 Ruffel he was trusted in affairs of great moment—a connection very natural, as Mr. Sadler's * mother was of the ancient and public-spirited family of Trenchard. A print of John Bunyan after Sadler has been lately published in mezzotinto. His son Mr. Thomas Sadler was deputy clerk of the Pells, and drew top. His fine collection of agates, shells, drawings, &c. were sold a few years ago on his death.

GODFREY SCHALKEN,

A great master, if tricks in an art, or the mob, could decide on merit; a very confined genius, when rendering a single effect

* See her descent from Sir Henry Seymour in the two last editions of Collins's Peerage.

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 Dou, from whom he caught a great delicacy in finishing—but his chief practice was to paint candle-lights. He placed the object and a candle in a dark room, and looking through a small hole, painted by day-light what he saw in the dark chamber. Sometimes he did portraits, and came with that view to England, but found the business too much engrossed by Kneller, Closterman and others. Yet he once drew King William, but as the piece was to be by

* 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.

† There is a print of Gerard Dou, with this inscription, G. Dou. Pictor Lugd. Batav. honoris ergo, præceptorem suum delineavit G. Schalken.

candle-

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 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.

A D R I A N V A N D I E S T

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,

* Graham.

G A S P A R

G A S P A R S M I T Z, *

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 Gawdy of Exeter. However, notwithstanding his success, he died poor in Ireland 1707.

* Graham.

Q4

THOMAS

T H O M A S V A N W Y C K

Was born at Harlem 1616, and became an admired 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

* 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.

fashion

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 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 chearful. Sometimes he painted large pieces, as of the battle of the Boyne, the siege of Namur, ‡ &c.

* A gentleman informs me that he has nine etchings by Thomas Wyck.

† 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.

but

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but the smaller his pictures, the greater his merit. At Houghton is a grey-hound'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. He was engineer to Charles II. and planned Tilbury-fort and the works at Sheerness. *

* See Description of London and the Environs, vol. vi. p. 143.

HENRY VAN 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 Ruifdale and Berghem.

J. WOOLAS.

J. W O O L A S T O N

Born in London about 1672, was a portrait-painter, and happy in taking likenesses, but I suppose 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 myf-

tic

tic 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, 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.

J O H N

J O H N S C H N E L L,

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 discoveries, 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 R A L P H C O L E

Appears as the painter of a picture of Thomas Windham, esq; from which there is a mezzotinto.

———— HEFELE

— H E F E L E

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 printfellers. 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 B I S H O P of E L Y.

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 Tenison from White, but

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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,

S I M O N D I G B Y

* Bishop of Elfin in Ireland, whose limnings he much commends. †

* 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.

S U S A N

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 embassador from Morocco, eight inches by six, painted by her in 1682, with the embassador'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 chancellor of the garter, by her. She died in 1700, at the age of 48, and was buried in Covent-garden.

M A R Y M O R E,

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

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Thomas More, though it is evidently a copy of Cromwell earl of Effex. 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.

J O H N B U S H N E L L,

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 Procuratore di San Marco, representing the siege of Candia, and a naval engagement

* V. Wood's Athenæ, vol. ii. fol. 786.

between

between the Venetians and Turks. He came home through Germany by the way of Hamburg. 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 Suffex; 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, Busnell 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 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 overset and demolished it; and though two Vintners, who had contracted with him to use his horse as a drinking booth, offered to be at the expence of erecting it again, he was too much disappointed to re-commence. This project cost him 500 *l.* Another, of vessels for bringing coals to London, miscarried too, with deeper cost. These schemes, with the loss of an estate that he had bought in Kent, by a law-suit, quite overset his disordered brain. He died in 1701, and was buried at Paddington, leaving two sons and a daughter. The sons, of whom one had 100 *l.* a year, the other 60 *l.* were as great humourists as the father; they lived in a large house fronting Hyde-park, in the lane leading

leading from Piccadilly to Tyburn, which had been built by the father, but was unfinished, and had neither stair-case nor floors. Here they dwelt like hermits, recluse from all mankind, fordid 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.

T H O M A S S T A N T O N ,

A statuary, made a tomb in the church of Stratford upon Avon, which Vertue says is in a good taste.

D. L E M A R C H A N D

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.

W I L L I A M

W I L L I A M T A L M A N,

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 beautiful. 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 drawings, particularly of churches and altars, many of which were done by himself. Mr. Sadler had many

* V. the Diary of Henry earl of Clarendon, for whom it was built,

264 *Painters in the Reign of King William.*

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.

ANECDOTES of PAINTING, &c.

CHAP. 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 statuarys. 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

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 such cabinets. The period indeed was short; I shall give an account of what I find in Vertue's notes.

— P E L E G R I N I

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 ciel-

* 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,

ings 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

* 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 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.

returned

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,

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 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, another painter here at that time,

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.

B A K E R

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 re-built, but with a more splendid altar.

* 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.

J A M E S

J A M E S B O G D A N I

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,

nance, 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 Bridgewater, done as early as 1680. Claret died at his house in Lincoln's-inn-fields in 1706, and being a widower, made his house-keeper his heirs.

THOMAS MURRAY

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

H U G H H O W A R D,

Better known by Prior's beautiful verses to him, 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 Ryfwick. 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,

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 pay-master 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 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.

* He died in Pall-mall, and was buried at Richmond.

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 stair-case at Work-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
ing

ing 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 Wiffing, 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

* He twice drew his own portrait, at the age of 30, and of 60; and one of Kerseboom.

years. He was a man of an amiable character, and dying of a fever in 1721 at the age of 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 Swifferland, 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.

— P R E U D H O M M E,

Born at Berlin of French parents, and educated in the academy there, went for some time to Italy, 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 Pefne.

Colonel S E Y M O U R,

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 Kenfington-garden,

— B O I T,

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, Peterfon, 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
 2 the

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 practised 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

* An act of tyranny, as the affair was not compleat, nor was there then a marriage-act.

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. 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 meantime 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

and remained so in Peterfon's hands, when he related the story to Vertue. Prince Eugene refused to fit. 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.

L E W I S C R O S S E

A painter in water-colours, who is not to be confounded with * Michael Croffe or De La Crux, whom I have mentioned in the reign of Charles I. Lewis Croffe painted several portraits in miniature in Queen Anne's time, many of which are in the collection of the duchefs of Portland, the countefs of Cardigan, &c. This Croffe repaired a little picture of the queen of Scots in the poffeffion of duke Hamilton, and was ordered to make it as handsome as he could. It feems, a round face was his idea of perfect beauty, but it happened not to be Mary's fort of beauty. However, it was believed a genuine picture, and innumerable copies were made from it. It is the head in black velvet trimmed with ermine. Croffe had a valuable collection of miniatures, the works of Peter Oliver, Hofkins and Cooper. Among them was a fine picture of a lady Sunderland by

* It is Michael Croffe, of whom there is an account in Graham,

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 Croffe died in October 1724.

Statuary in this reign, and for some years afterwards, was in a manner monopolized by

F R A N C I S B I R D.

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 Bruffels, where he learned the rudiments of his art from one Cozins, who had been in England. From Flanders he went to Rome, and studied under Le Gros. At nineteen, scarce remembering his own language, he came home, and worked first for Gibbons,
then

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 plaster 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 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 *Abregè*, 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

* These two journies, it is said, he performed on foot.

qui ont executé le groupe de la reine Anne, placé devant l'Eglise de St. Paul, & 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 Wolfey at Christchurch.

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.

At lord Oxford's auction was sold his copy of the faun.

Bird died in 1731, aged 64.

Sir

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 formed to do, out-last all record, what architecture will posterity think was that of their ancestors? The laughers, his contemporaries, said, that having been confined in the bastille, he had drawn his notions of building from that fortified

tified 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 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 skill'd in
The art of battering walls than building,
We might expect to see next year
A mouse-trap-man chief engineer.

Thus

* The duchess quarrelled with Sir John and went to law with him, but though he proved to be in the right,

or

Thus far the satyrift 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 Blenheim 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, comp-

or rather *because* he proved to be in the right, she employed Sir Christopher Wren to build the house in St. James's-park,

troller

troller general of the works, and surveyor of the gardens and waters. His other designs were,

St. John's-church, Westminster, a wonderful piece of absurdity,

Castle-howard in Yorkshire.

Eastberry in Dorsetshire.

King's-weston near Bristol.

Easton-veston in Northamptonshire.

One front of Grimsthorp.

Mr. Duncombe's in Yorkshire.

Two little castles at Greenwich.

The Opera-house in the Hay-market.

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

* Inigo Jones imitated the taste of the antique, but did not copy it so servilely as Palladio. Lord Burlington,

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.

——— R O B E R T I,

An architect, who built the staircase at Coudray, the lord Montacute's; Pelegrini painted it.

ton, 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 Pouffin. 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.

——— B A G O T T I

——— B A G O T T I

Is mentioned by Vertue, but not with much justice, for admirable execution of a cieling in stucco, at Cashiobury, lord Effex's feat. It represents Flora, and other figures, and boys in alto-relievo supporting festoons.

J O H N C R O K E R

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.

A P P E N D I X.

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.

A P P E N D I X.

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 most 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

A P P E N D I X.

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

A P P E N D I X.

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 Sckellinks, 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.

A P P E N D I X.

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.

Simon Vander Does staid here but a very short time.

I N D E X

O F

NAMES of ARTISTS

IN THIS VOLUME,

Ranged according to the Times in which
they lived.

In the Reign of
C H A R L E S II.

ISAAC FULLER, p. 6.

Cornelius Boll, 11.

John Freeman, 12.

Remèe Van Lemput, do.

Robert Streater, 14.

Henry Anderton, 18.

Francis Vanzoon, 19.

Samuel Van Hoogstraten, 21.

Balth. Van Lemens, 22.

Abraham Hondius, 23.

William Lightfoot, 25.

Sir Peter Lely, 26.

Joseph Buckshorn, 36.

John Greenhill, 37.

—— Davenport, 39.

Pr. Henry Lankrink, do.

John Baptist Gaspars, 41.

John Vander Eyden, 42.

Anne Killigrew, do.

—— Bufler, 45.

Daniel Boon, do.

Isaac Paling, do.

Henry Paert, 46.

Henry Dankers, do.

Parrey Walton, 48.

Thomas Flatman, do.

Claude Le Fevre, 51.

Le Fevre de Venise, 52.

John Hayls, 53.

Henry

I N D E X.

Henry Gaspar, 55.
Simon Varelt, 56.
Antonio Verrio, 59.
James Huyfman, 68.
Michael Wright, 70.
Edmund Ashfield, 74.
Peter Roeffraten, do.
Gerard Zouft, 77.
— Reader, 80.
John Loten, do.
Thomas Manby, 81.
Nicholas Byer, do.
Adam Coloni, 82.
John Griffiere, 83.
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