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The Works Of Horatio Walpole, Earl of Orford

In Five Volumes

Walpole, Horace

London, 1798

Ædes Walpolianæ

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AEDES WALPOLIANAE:

OR, A

DESCRIPTION

OF THE

COLLECTION OF PICTURES

AT

Houghton-Hall in Norfolk,

The SEAT of the Right Honorable

SIR ROBERT WALPOLE,

EARL OF ORFORD.

Artifts and Plans reliev'd my solemn Hours ;
I founded Palaces, and planted Bow'rs.

PRIOR's Solomon.

VEDES WALPOLIANAE
LORD OF ORFORD
OF A

DESCRIPTION

Y
OF THE
COLLECTION OF PICTURES

Houghton-Hall in Norfolk

SIR ROBERT WALPOLE

EARL OF ORFORD

TO
LORD ORFORD.

S I R,

YOU will easily perceive how different this address is from other dedications. They are generally calculated, by praising the noble, the powerful, the rich, to engage protection and favour to the work : and when the timidity or obscurity of the author may be prejudicial to his book, he borrows virtue from other men to patronize and shelter his own blemishes.

This is not the case of what I offer: it is a work of your own; a plain description of the effects of your own taste. If I designed to compliment you, the book itself would supply me with topics. If I mentioned the ornaments of the house, your star, your coronet are panegyrics on your nobility; the true nobility, as you are the fountain of it in our family; and, however the sense of the world may differ from me, I own I had rather be the first peer of my race than the hundredth.

Your power and your wealth speak themselves in the grandeur of the whole building.—And give me leave to say, sir, your enjoying the latter, after losing the former, is the brightest proof how honest were the foundations of both.

INTRODUCTION

Could

Could those virtuous men your father and grandfather arise from yonder church, how would they be amazed to see this noble edifice and spacious plantations, where once stood their plain homely dwelling! How would they be satisfied to find only the mansion-house, not the morals of the family altered!

May it be long, sir, ere you join them! And oh! as you wear no stain from them, may you receive no disgrace from

Your dutiful

HOUGHTON,
Aug. 24, 1743.

And affectionate Son,

HORACE WALPOLE.

INTRODUCTION.

I N T R O D U C T I O N .

THE following account of lord Orford's collection of pictures, is rather intended as a catalogue than a description of them. The mention of cabinets in which they have formerly been, with the addition of the measures, will contribute to ascertain their originality, and be a kind of pedigree to them.

In Italy, the native soil of almost all *virtù*, descriptions of great collections are much more common and much more ample. The princes and noblemen there, who loved and countenanced the ARTS, were fond of letting the world know the curiosities in their possession. There is scarce a large collection of medals but is in print. Their gems, their statues, and antiquities, are all published. But the most pompous works of this sort are the *Ædes Barbarinæ* and *Giustinianæ*, the latter of which are now extremely scarce and dear.

Commerce, which carries along with it the curiosities and arts of countries, as well as the riches, daily brings us something from Italy. How many valuable collections of pictures are there established in England on the frequent ruins and dispersion of the finest galleries in Rome and other cities! Most of the famous Pallavicini collection have been brought over; many of them are actually at Houghton. When I was in Italy, there were to be sold the Sagredo collection at Venice, those of the Zambecari and san Pieri palaces at Bologna; and at Rome, those of the * Sacchetti and cardinal Ottoboni †; and of that capital one I mentioned, the Barbarini: but the

* The Sacchetti collection has been since purchased by pope Benedict XIV. and placed in the capitol. † I bought the famous bust of Vespasian in bakaltes, at this cardinal's sale.

extravagant prices affixed had hindered the latter from being broken. Statues are not so numerous, and consequently come seldomer, besides that the chief are prohibited from being sold out of Rome: a silent proof that the sums sent thither for purchases are not thrown away, since the prohibition arose from the profits flowing into the city by the concourse of strangers who travel to visit the pictures and statues there. For however common and more reasonable the pretext, I believe, ten travel to see the curiosities of a country, for one who makes a journey to acquaint himself with the manners, customs, and policy of the inhabitants.

There are not a great many collections left in Italy more worth seeing than this at Houghton: in the preservation of the pictures, it certainly excells most of them. That noble one in the Borgheze palace at Rome is almost destroyed by the damps of the apartment where it is kept.

The Italian collections are far more numerous and more general. Lord Orford could not meet with a few very principal hands: but there are enough here for any man who studies painting to form very true ideas of most of the chief schools, and to acquaint himself with most of the chief hands. Knowledge of this sort is only to be learnt from pictures themselves. The numerous volumes wrote on this art have only served to perplex it. No science has had so much jargon introduced into it as painting: the bombast expression of the Italians, and the prejudices and affectation of the French, joined to the vanity of the professors, and the interested mysteriousness of picture-merchants, have altogether compiled a new language. 'Tis almost easier to distinguish the hands of the masters, than to decypher the cant of the virtuosi. Nor is there any science whose productions are of so capricious and uncertain a value. As great as are the prices of fine pictures, there is no judging from them of the several merits of the painters; there does not seem to be any standard of estimation. You hear a virtuoso talk in raptures of Raphael, of Correggio's grace, and Titian's colouring: and yet the same man, in the same breath, will talk as enthusiastically of any of the first masters, who wanted all the excellencies of all the three. You will perhaps see more paid for a picture of Andrea del Sarto, whose colouring was a mixture of mist and tawdry, whose drawing hard and forced, than for the most graceful air of a Madonna that ever flowed from the pencil of Guido. And as for the Dutch painters, those drudging mimicks of nature's most uncomely coarsenesses, do not their
earthen

earthen pots and brass kettles carry away prices only due to the sweet neatness of Albano, and to the attractive delicacy of Carlo Maratti? The gentlest fault that can be found with them, is what Apelles said of Protogenes: "Dixit enim omnia sibi cum illo paria esse, aut illi meliora, sed uno se præstare, quod manum ille de tabula nesciret tollere." *Plin. lib. 35, cap. 10.* Their best commendation was the source of their faults; their application to their art prevented their being happy in it. "Artis summa intentio, et ideo minor fertilitas." Nicolo Poussin had the greatest aversion for Michael Angelo Caravaggio, for debasing the art by imitations of vulgar and unrefined nature. His lights and shades are as distinct and strongly opposed as on objects seen by candle-light. It was not so much want of genius in the Flemish masters, as want of having searched for something better. Their only idleness seems to have been in the choice of their subjects. Rottenhamer and Paul Brill, who travelled into Italy, contracted as pleasing a style as any of the Italian masters. Lord Orford's landscapes of the latter are very near as free, as pure, and as genteel as Claude's and Titian's.

There was something in the Venetian school, especially in Paul Veronese, which touches extremely upon the servile imitation of the Dutch: I mean their ornaments of dress, and gaudy embroidered garments. It puts me in mind of a story of Apelles, who, looking on a picture just finished by one of his scholars, which was mightily decked out with gold and jewels, "At least, my lad, said he, if you could not make her handsome, you have made her rich."

If ever collections could be perfect, the present age seems to be the period for making them so. Another century may see half the works of the great masters destroyed or decaying: and I am sorry to say, that there seems to be a stop to any farther improvements, or continuation of the perfection, of the art. We seem to be at Pliny's period, "Hactenus dictum sit de dignitate artis morientis." I know none of the professors who merit the name (for if ever Solimèni did, which I scarce think, he is now past the use of his pencil), except Rosalba and Zink—two artists whose manners are the most opposite—hers*, as perishable as it is admirable; his†, almost as lasting as it deserves to be. Though there are no remains of this kind of painting among the

* Crayons.

† Enamel.

ancients, yet they certainly knew it; for Pliny, in the fourth chapter of his thirty-fifth book, absolutely mentions a kind of enamel, where he says Augustus bought a picture which "*Nicias scripsit se inussisse.*" They called it the encaustic manner of painting, and had three different sorts of it*. It is not at all improbable that time should discover something of this sort too. I believe, till within these six years, it was agreed among the virtuosi that the ancients knew little or nothing of perspective; but among the very fine pieces of painting dug out from the new-discovered underground town at Portici near Naples, which is supposed the ancient Herculaneum, destroyed by an earthquake with several other towns in the reign of Titus, there was found an excellent and perfect piece of perspective, consisting of a view of a street with several edifices on each side, which is now preserved in the king of Naples's closet.

In one part of painting, indeed, their ignorance was very extraordinary; for they were amazed at a picture of Minerva, which seemed to look at you wherever you stood. Pliny, in the above cited book, says, "*Amulii erat Minerva spectantem aspectans quacunq; aspiceretur.*" One is astonished how they could ever paint portraits and not perceive this common effect. I don't imagine they drew all portraits in profile, as they did the heads on their medals, till about Justinian's time. Some of their busts and statues have eye-balls marked, and consequently have the effects of other portraits.

In another particular, the painters had a method very common among the moderns, which was, to make their mistresses fit for the ideal goddesses they were to draw. One example Pliny mentions of Arellius, "*femper alicujus foeminae amore flagrans, et ob id deas pingens, sed dilectarum imagine: itaque in pictura ejus scorta numerabantur.*" Among the moderns Baroccio always drew his Madonnas from his sister: Rubens, all his principal women from his three wives. In the Luxembourg gallery at Paris he has painted them for the three graces. In lord Orford's picture of Christ at the house of Simon the leper, he has taken the idea of the last for the Magdalene. Lord Orford has a head of the same woman by him, and her portrait at length in that celebrated picture of her by Vandyke. The first is with him in his family-piece by his scholar Jordans of Antwerp; the second was a dark woman.

* See Pliny, lib. xxv. cap. 11.

Sir Peter Lely was employed by the duchefs of Cleveland to draw her and her son the duke of Grafton for a Madonna and little Jesus, which she sent for an altar-piece to a convent of nuns in France. It staid there two years, when the nuns, discovering whose portrait it was, returned it.

I cannot conclude this topic of the ancient painters without taking notice of an extreme pretty instance of Prior's taste, and which may make an example on that frequent subject the resemblance between poetry and painting, and prove that taste in the one will influence in the other. Every body has read his tale of Protogenes and Apelles. If they have read the story in Pliny they will recollect, that by the latter's account it seemed to have been a trial between two Dutch performers. The Roman author tells you, that when Apelles was to write his name on a board, to let Protogenes know who had been to enquire for him, he drew an exactly straight and slender line. Protogenes returned, and with his pencil, and another colour, divided his competitor's. Apelles, on seeing the ingenious minuteness of the Rhodian master, took a third colour, and laid on a still finer and indivisible line. But the English poet, who could distinguish the emulation of genius from nice experiments about splitting hairs, took the story into his own hands, and in a less number of trials, and with bolder execution, comprehended the whole force of painting, and sung drawing, colouring, and the doctrine of light and shade into the noble contention of those two absolute masters. In Prior, the first wrote his name in a perfect design, and

“----- with one judicious stroke
On the plain ground Apelles drew
A circle regularly true.”

Protogenes knew the hand, and showed Apelles that his own knowledge of colouring was as great as the other's skill in drawing.

* “Upon the happy line he laid
Such obvious light and easy shade,

* Mr. Vertue the engraver made a very ingenious conjecture on this story: he supposes that Apelles did not draw a straight line, but the outline of a human figure, which not being correct, Protogenes drew a more correct figure within his; but that still not being perfect, Apelles drew a smaller and exactly proportioned one within both the former.

That Paris' apple stood confest,
Or Leda's egg, or Chloe's breast."
Apelles acknowledged his rival's merit, without jealousy persisting to refine
on the masterly reply: * "Pugnare pares, succubere pares."

I shall not enter into the history of either ancient or modern painting; it is sufficient to say that the former expired about the year 580, and revived again in the person of Cimabue, who was born in 1240. Some of his works are remaining at Florence; and at Rome and in other cities are to be seen the performances of his immediate successors: but as their works are only curious for their antiquity, not for their excellence; and as they are not to be met with in collections, I shall pass over those fathers of painting to come to the year 1400, soon after which the chief schools began to form themselves. Andrea Mantegna was born in the year 1431, and of himself formed that admirable style, which is to be seen in his triumphs of Julius Cæsar at Hampton-court;—a style which Raphael, Julio, and Polidore, seem rather to have borrowed from him, as he had drawn it from the antique, than to have discovered it themselves.

The first and acknowledged principal school was the Roman: it was particularly admired for drawing, taste, and great ideas; all flowing from those models of improved nature, which they had before their eyes in the antique statues and bas-reliefs. Their faults were, minute and perplexed draperies, and a hardness of colouring: faults arising from the same source as their perfections, they copied too exactly the wet draperies which the ancient statuaries used to cling round their figures very judiciously, to show the formation of the limbs, and to give a lightness to the marble, which would not endure to be encumbered with large folds and flowing garments, but which are the great beauties of painting. Raphael towards the end of his life grew sensible of this, and struck out a greater style in his draperies. Their hard colouring too was owing to their close application to the study of the antique, and to their neglect of nature. Raphael's superior genius made him alone comprehend both. The many volumes written on his subject make it needless to say more of Raphael. Michael Angelo Buonarotti alone of all the

* Martial.

Roman school fell into the contrary extreme: he followed nature too closely, so enamoured with that ancient piece of anatomical skill, the Torso, that he neglected all the purer and more delicately-proportioned bodies. He was as much too fond of muscles, as Rubens afterwards was of flesh; each overloaded all their compositions with their favourite study. This great school, after the death of the disciples of Raphael and Michael Angelo, languished for several years, but revived in almost all its glory in the person of * Andrea Sacchi, who carried one part of the art to greater perfection than any before him or since, the harmony of colours. His countryman and competitor Pietro Cortona was a great ornament to Rome. He had rather a richness than a fruitfulness of fancy. There is too remarkable a sameness in his ideas, particularly in the heads of his women; and too great a composure in his expression of the passions. No collection can be complete without one picture of his hand, and none wants more than one, except of his greater and less sort, for his small pieces are his best. Lord Orford has one in his cabinet, which is very capital. He had an extreme good scholar, Ciro Ferri. Andrea Sacchi bred up a most admired scholar, the famous Carlo Maratti. This latter and his scholars formed a new Roman school, and added grace, beauty, and lightness, to the majesty, dignity, and solemnity, of their predecessors. Indeed Carlo Maratti has unluckily been one of the destroyers of painting, by introducing that very light style of colouring, which in less skilful hands has degenerated into glare and tawdry. The drawing-room in this collection, called the Carlo Marat room, is a perfect school of the works of him, Nicolo Beretoni, and Giuseppe Chiari, his disciples.

Cotemporary with the elder Roman school was the Venetian, as renowned for their colouring, as the other for their drawing. Titian, Giorgione, Pordenone, Paul Veronese, Tintoret, the Bassans, Paris Bourdon, Andrea Schiavoni, and the Palmas, were the chief masters of it; Titian and Paul Veronese by far the best. The landscapes of the former, and the architecture of the latter, were equal to their carnations. Giorgione had great ideas. Pordenone and Tintoret were dark and ungraceful. The Palmas were stiff, and the † Bassans particular. The elder Palma is remarkable for ill-drawn

* He first studied under Albano.

† Sanderfon in his *Graphice*, an affected but sensible book, observes that the picture of the

deluge by Bassan, then at St. James's, had so many pots and dripping-pans, blue coats and dogs, that it seemed rather a disordered and confused kitchen than Noah's flood. Page 74.

hands and arms, of which he was so sensible, that he seldom has shown above one of each figure. The Bassans have always stooping figures, and delighted in drawing the backs of them. Their landscapes are dark, and their greatest lights consist in the red draperies, which they promiscuously distributed to almost every figure.

The same century produced that universal genius, Lionardo da Vinci, whose colouring of flesh does not yield in roundness to Titian's; nor his skill in anatomy to his cotemporary Michael Angelo's; his judgment in it was greater. Though he was not born at Milan, yet his residence there established a kind of Milanese school. It was the fate of that city not to have its greatest ornaments born its natives. The Procacini, who were of Bologna, retired thither on some disputes with the Caracci. Camillo, who was most known of the three, was very particular in his colouring. The variety of tints in his flesh, the odd disposition of his lights on the verges of the limbs, and his delighting in clustering groupes, make his pictures extremely easy to be known.

There is little to be said of the Florentine school, as there was little variety in the masters; and except Andrea del Sarto, and the two Zuccheros, their names are scarce known out of Tuscany. Their drawing was hard, and their colouring gaudy and gothic.

The Lombard school was as little universal, but far more known by producing those two great men Coreggio and Parmegiano: the first, for grace and sweetness confessed the first of painters; and the latter as celebrated for the majesty of his airs. His works are easily known by long necks and fingers, and by a certain greenness in his colouring. To Coreggio seems applicable what Pliny tells us of Apelles; "*cum aliorum opera admiraretur, collaudatis omnibus, deesse iis unam illam venerem dicebat, quam Græci charita (grace) vocant: cætera omnia contigisse, sed hac soli sibi neminem parem. Lib. 35, cap. 10.*" Frederico Baroccio was a great imitator of Coreggio, but seems rather to have studied what Coreggio did, than what he did well; his beautiful colouring and bad drawing are both like Coreggio's.

The Neapolitan school has produced little good: if Lanfranc was a great master, which in my own mind I do not think, he was bred up in the school

school of the Caracci. His manner was wild, glaring, and extravagant. What Luca Jordano did well, he owed to his master Pietro Cortona. His careless and hasty manner almost always prevented his pictures from being excellent. His hand is often difficult to be known, as it was the most various and uncertain. There cannot be three manners more unlike, than in the Cyclops, the judgment of Paris, and the two small ones in the Carlo Marat room, all by him. Generally indeed his pictures are to be distinguished by deep blue skies, blue and white draperies, and vast confusion of unaccountable lights, particularly on the extremities of his figures. His genius was like Ovid's, flowing, abundant, various, and incorrect.

The greatest genius Naples ever produced resided generally at Rome; a genius equal to any that city itself ever bore. This was the great Salvator Rosa. His thoughts, his expression, his landscapes, his knowledge of the force of shade, and his masterly management of horror and distress, have placed him in the first class of painters. In lord Townshend's * Belisarius, one sees a majesty of thought equal to Raphael, an expression great as Poussin's. In lord Orford's prodigal is represented the extremity of misery and low nature; not foul and burlesque like Michael Angelo Caravaggio; nor minute, circumstantial and laborious, like the Dutch painters. One of them would have painted him eating broth with a wooden spoon, and have employed three days in finishing up the bowl that held it. In the story of the old man and his sons, one sees drawing and a taste of draperies equal to the best collected from the antique. Salvator was a poet and an excellent satirist. Here again was a union of those arts. His pictures contain the true genius and end of satire. Though heightened and expressive as his figures are, they still mean more than they speak. Pliny described Salvator in the person of Timanthes: "In omnibus ejus operibus intelligitur plus semper quam pingitur." Does not the very pity and indignation which the figure of Belisarius excites, silently carry with it the severest satire on Justinian? This great master had a good cotemporary, who imitated his manner very happily: it was Bourgon, the battle-painter. There was a sort of genius some time before like Salvator's, but which, for want of his strength of mind, soon degenerated into capricious wildness, and romantic monstrousness: this was Pietro Testa. The comparison of these two leads me to another between Salvator, and that

* This picture has been engraved in the most exquisite manner by Strange, 1757.

great English genius Shakespeare, of whom it is said, that he not only invented new characters, but made a new language for those characters. His Caliban, and Salvator's monster at the duke of Rutland's, have every attribute which seems proper to those imaginary species.

Naples was the general residence too of Spagnolet, one of the few good painters produced by Spain. His pictures breathe the spirit of his country; fierce and dark colouring; barbarous and bloody subjects. Velasco and Murillio were the only two other Spanish painters who have made any figure. Velasco's manner was bold and strong; his colours dashed on in thick relief. Murillio's taste was much sweeter than that of his countrymen. He imitated Vandyck's style in history-pieces so nearly, that at first they may be mistaken for them.

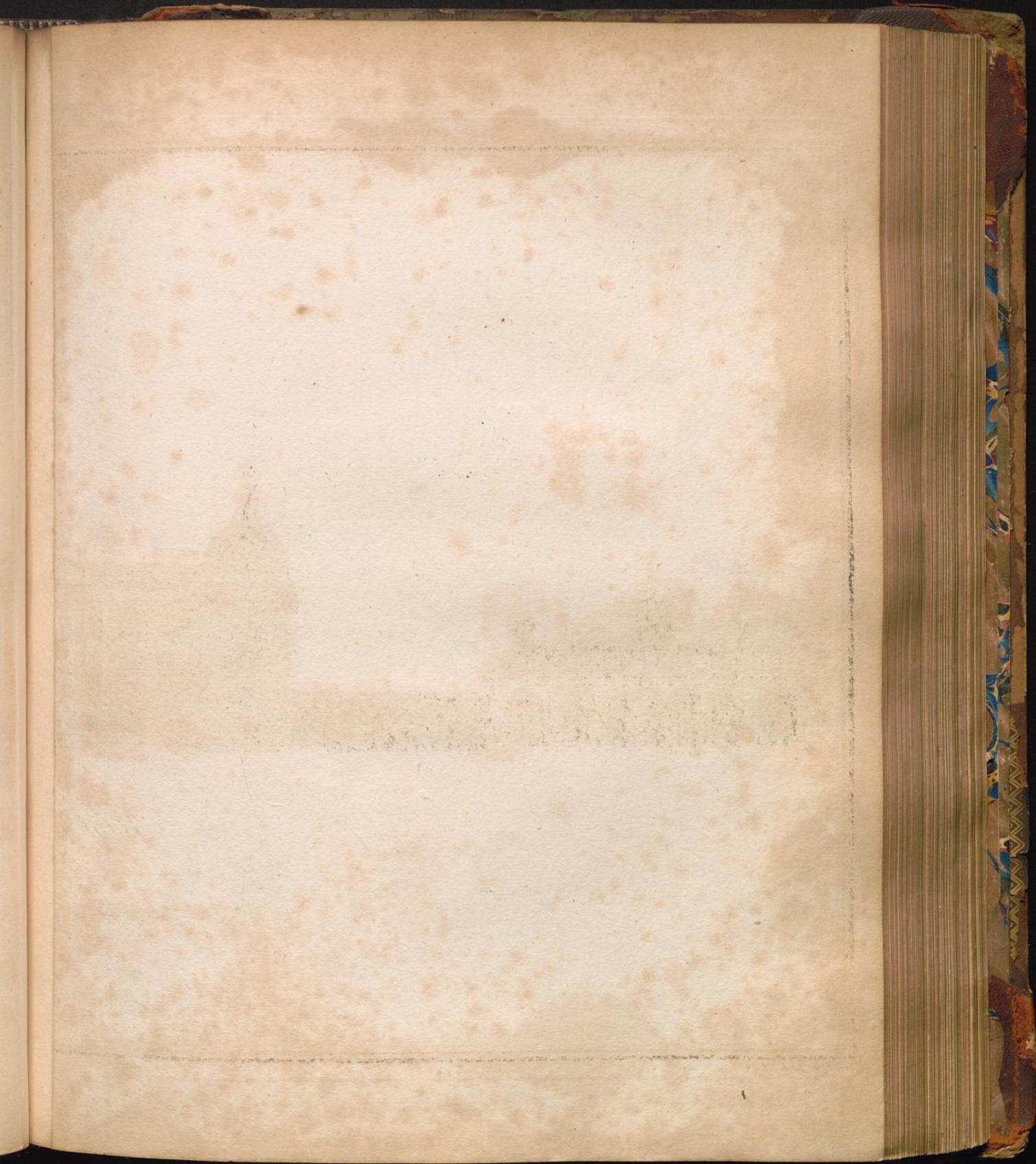
The French school has flourished with several extremely good masters. One character runs through all their works, a close imitation of the antique, unassisted by colouring. Almost all of them made the voyage of Rome. Nicolo Poussin was a perfect master of expression and drawing, though the proportion of his figures is rather too long. Le Sœur, his disciple, to the style of his master, and the study of the antique, joined an imitation of Raphael, which, had his life been longer, would have raised him high above Poussin. The man kneeling on the fore-ground in lord Orford's faint Stephen, might be taken for the hand of Raphael. And in the Moses in the bull-rushes, the distant woman is quite in that great master's taste. The cloister, painted by him at the Chartreuse at Paris, is, in my opinion, equal to any composition extant for the passions and fine thoughts. His fault was in his draperies; the folds are mean and unnatural. Sebastian Bourdon was liker Poussin, only that, as Poussin's figures are apt to be too long, his are generally too short, and consequently want the grace which often consists in over-lengthened proportions. Le Brun's colouring was better than any of the French, but his compositions are generally confused and crowded. Lord Orford's Icarus is much beyond and very unlike his usual manner. It is liker to Guercino, without having the fault of his too black shadows. France and Lorrain have produced two more painters, who in their way were the greatest ornaments to their profession; Gaspar Poussin, and Claude Lorrain: the latter especially was the Raphael of landscape-painting.

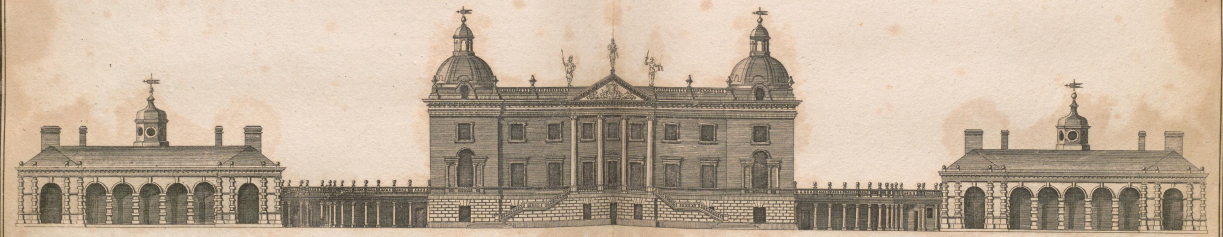
I shall not enter into any detail of the Flemish painters, who are better known by their different varnishes, and the different kind of utensils they painted, than by any style of colouring and drawing. One great man they had, who struck out of the littlenesses of his countrymen, though he never fell into a character of graceful beauty: but Rubens is too well known in England to want any account of him. His scholar Vandyck contracted a much genteeler taste in his portraits. But what served other painters for models of beauty, was to him a standard of miscarrying: all his portraits of women are graceful: but his Madonnas, which he probably drew from some mistress, are most remarkable for want of beauty.

It will easily be observed that I have yet omitted one of the principal schools, the Bolognese; but, as I began with the Roman, I reserved this to conclude with. This, which was as little inferior to the Roman as it was superior to all the rest; this was the school, that to the dignity of the antique joined all the beauty of living nature. There was no perfection in the others, which was not assembled here. In Annibal Caracci one sees the ancient strength of drawing. In his Farnese gallery, the naked figures supporting the ceiling are equal to the exerted skill of Michael Angelo, superiorly coloured. They talk of his faults in drawing, but those figures and lord Orford's little Venus are standards of proportion for men and women. In Guido were the grace and delicacy of Coreggio, and colouring as natural as Titian's. I cannot imagine what they mean, who say he wanted knowledge in the chiaro oscuro: it was never more happily applied and diffused than in lord Orford's Adoration of the shepherds. In Albano was finishing as high as in the exactest Flemish masters. His scholar Mola formed compositions as rich as the famed Barbarini ceiling by Pietro da Cortona; lord Orford's Curtius is an instance. There are numbers of figures less crowded, more necessary, and with far more variety of expression. If nature and life can please, the sweet Dominichini must be admired. These two never met in one picture in a higher degree than in lord Orford's Madonna and child, by him. One cannot conceive more expression in two figures so composed, and which give so little room for showing any passion or emotion. Ludovico Caracci, the founder of this great school, was more famous for his disciples than his works: though in Bologna they prefer him to Annibal: but his drawing was incorrect, and his hands and feet almost always too long. In

one point I think the Bolognese painters excelled every other master ; their draperies are in a greater taste than even Raphael's. The largeness and simplicity of the folds in Guido's Dispute of the doctors is a pattern and standard for that sort of painting.

I shall conclude with these few recapitulations. I can admire Coreggio's grace and exquisite finishing ; but I cannot overlook his wretched drawing and distortions. I admire Parmegiano's more majestic grace, and wish the length of limbs and necks, which forms those graceful airs, were natural. Titian wanted to have seen the antique ; Pouffin to have seen Titian. Le Scur, whom I think in drawing and expression equal to Pouffin, and in the great ideas of his heads and attitudes second to Raphael, like the first wanted colouring, and had not the fine draperies of the latter. Albano never painted a picture but some of the figures were stiff, and wanted grace ; and then his scarce ever succeeding in large subjects will throw him out of the list of perfect painters. Dominichini, whose communion of faint Jerome is allowed to be the second picture in the world, was generally raw in his colouring, hard in his contours, and wanted a knowledge of the chiaro oscuro. In short, in my opinion, all the qualities of a perfect painter never met but in Raphael, Guido, and Annibal Caracci.



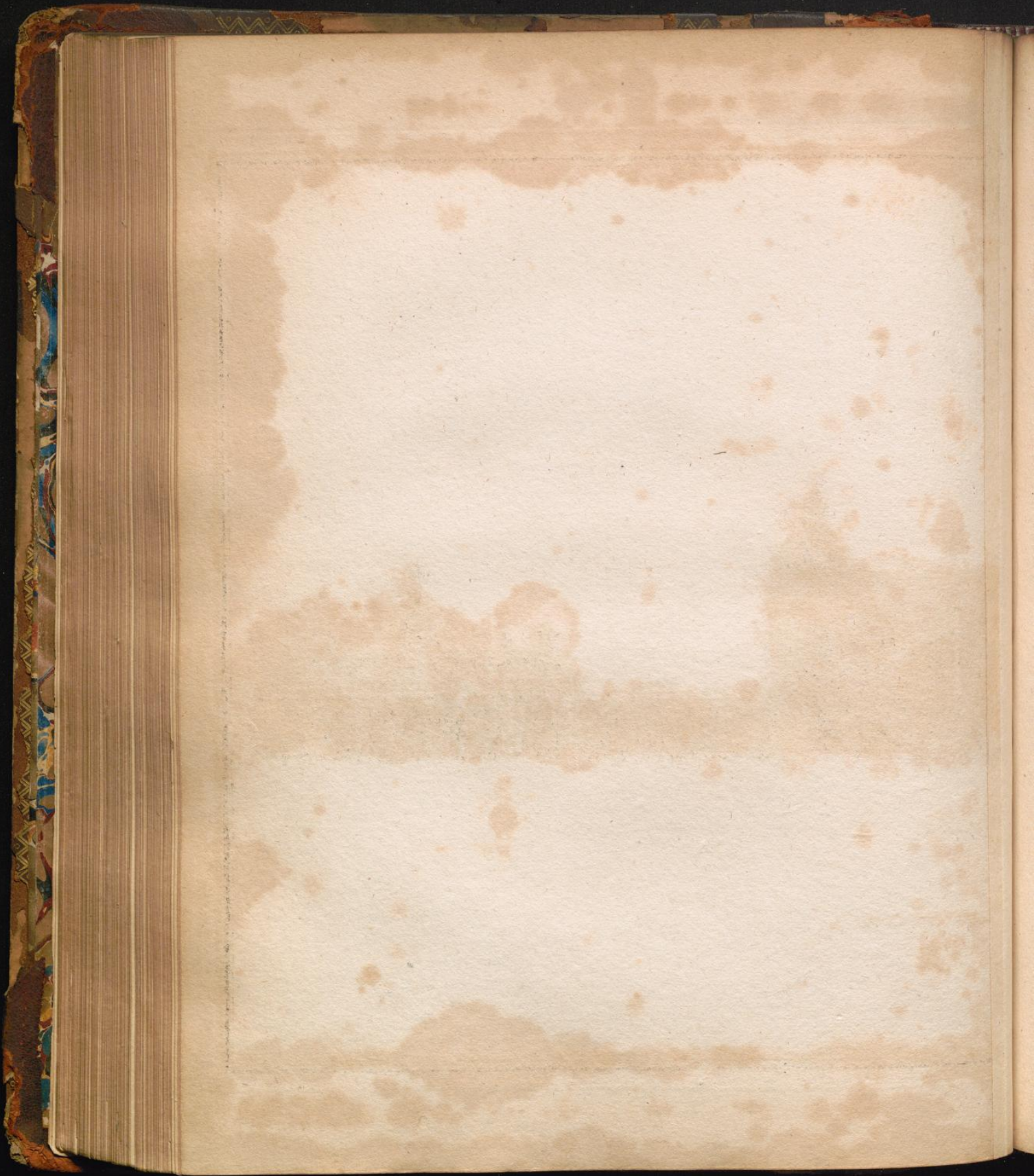


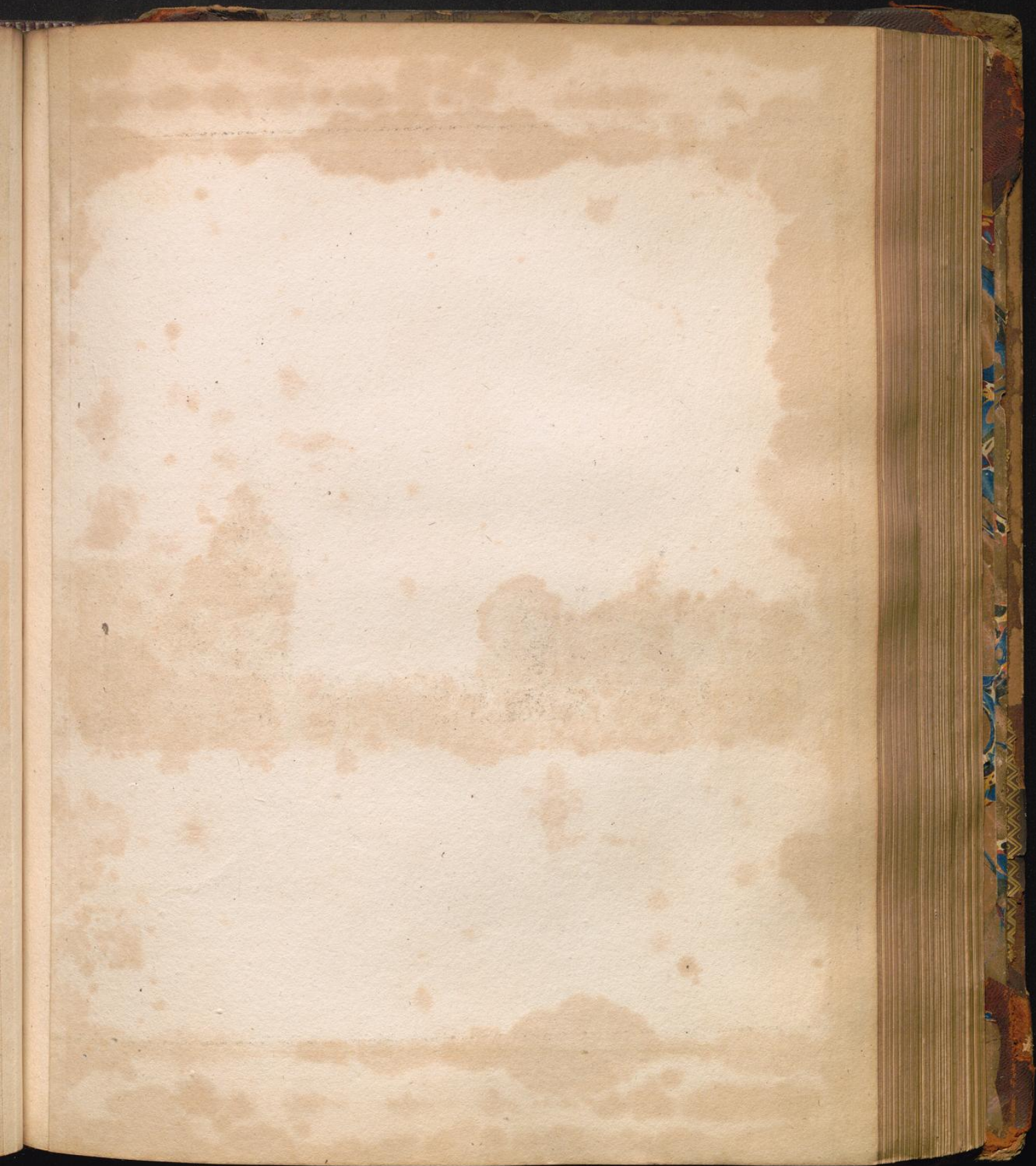
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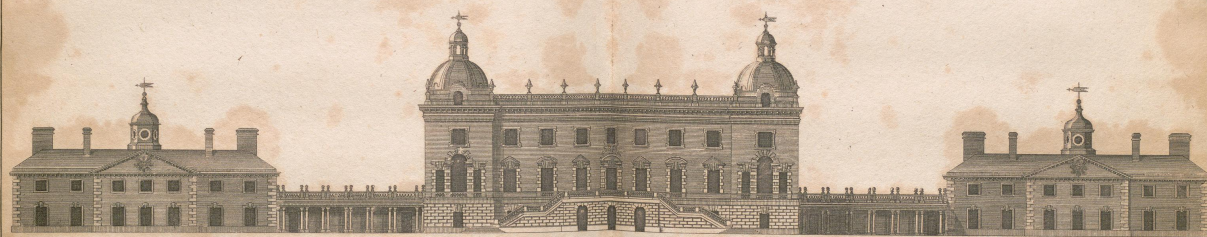


Wright Arch.

G. Verme.



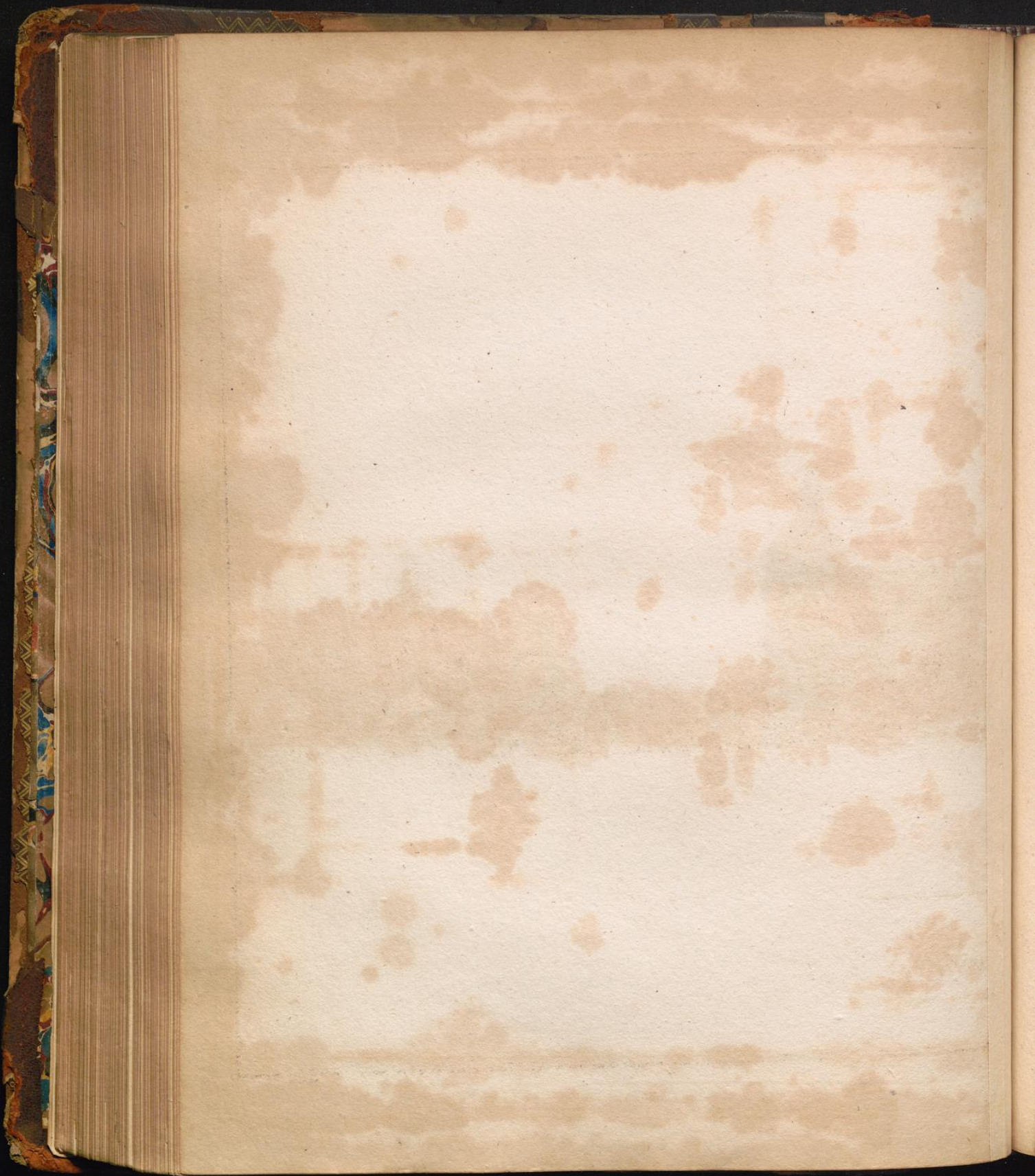


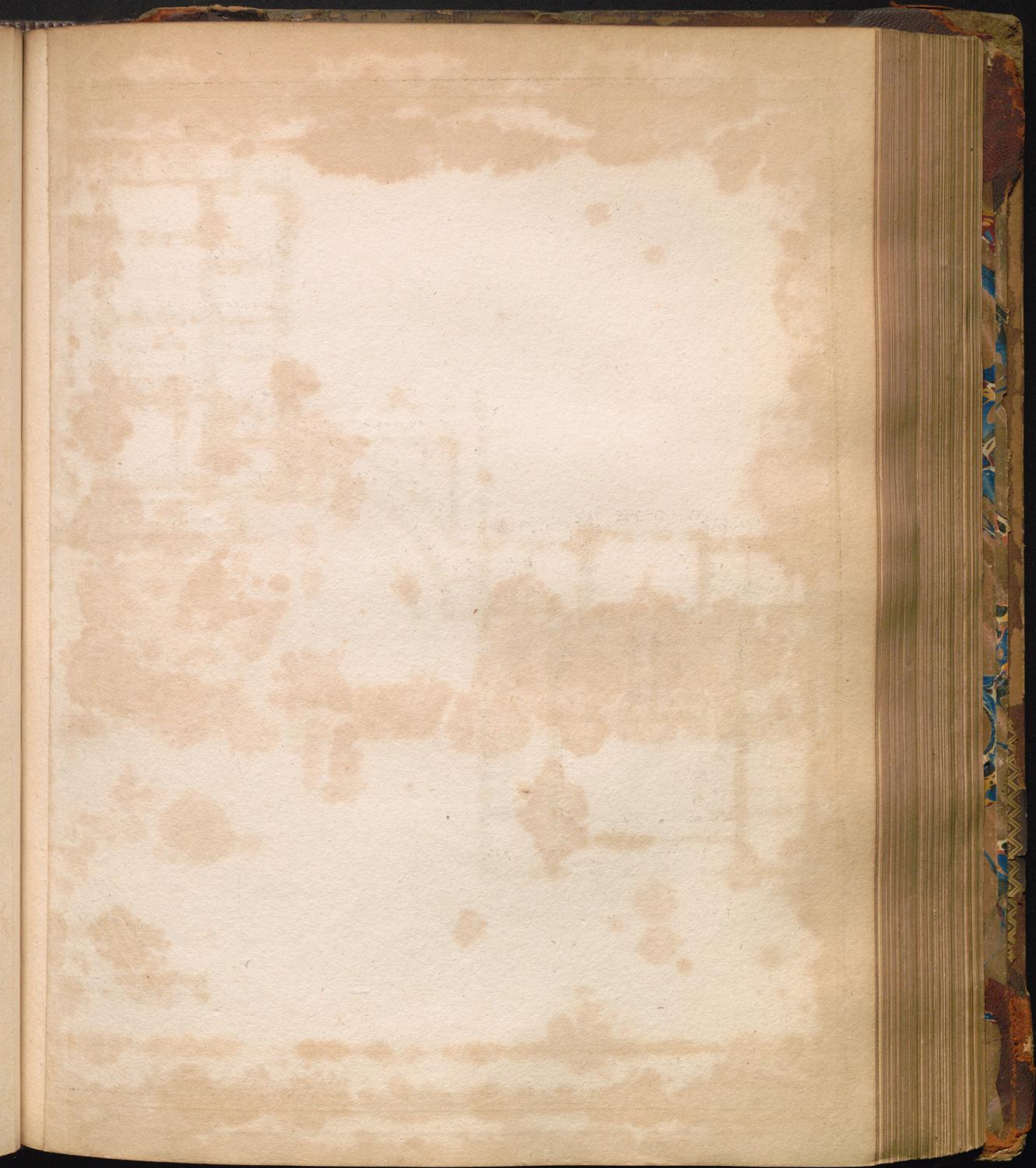


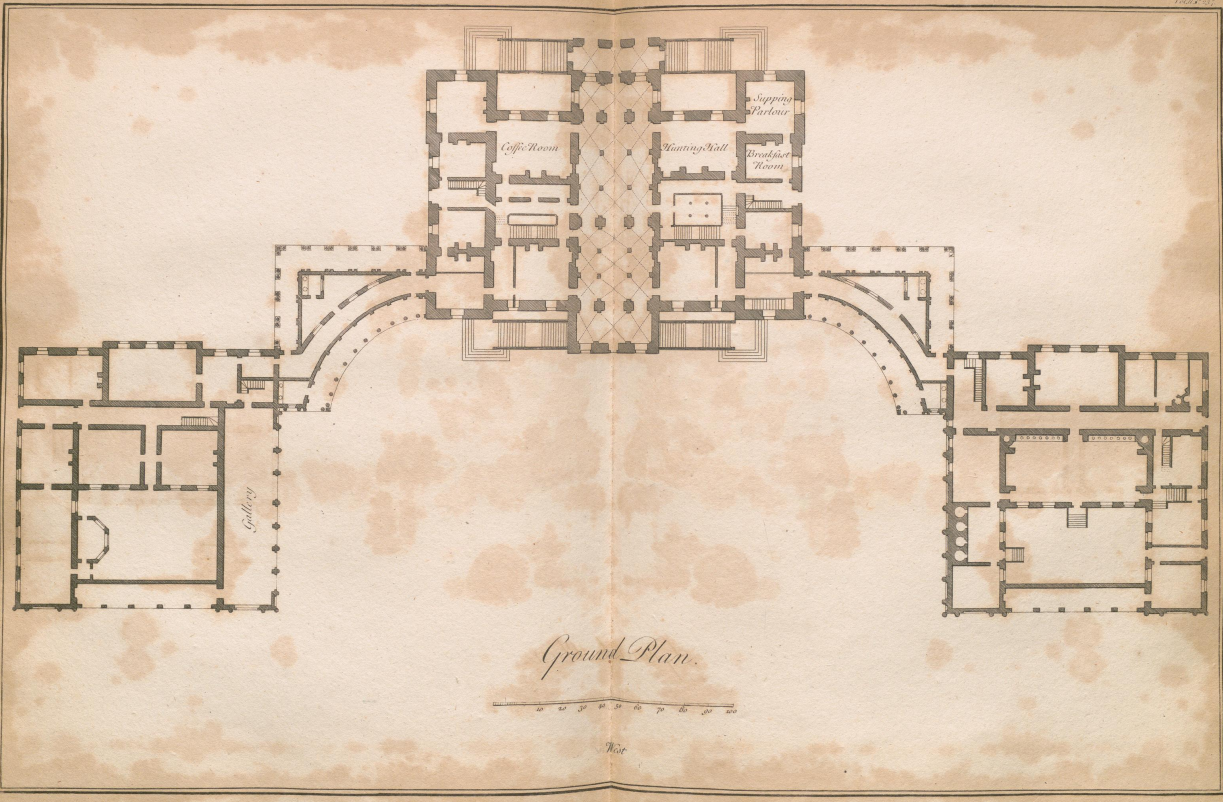
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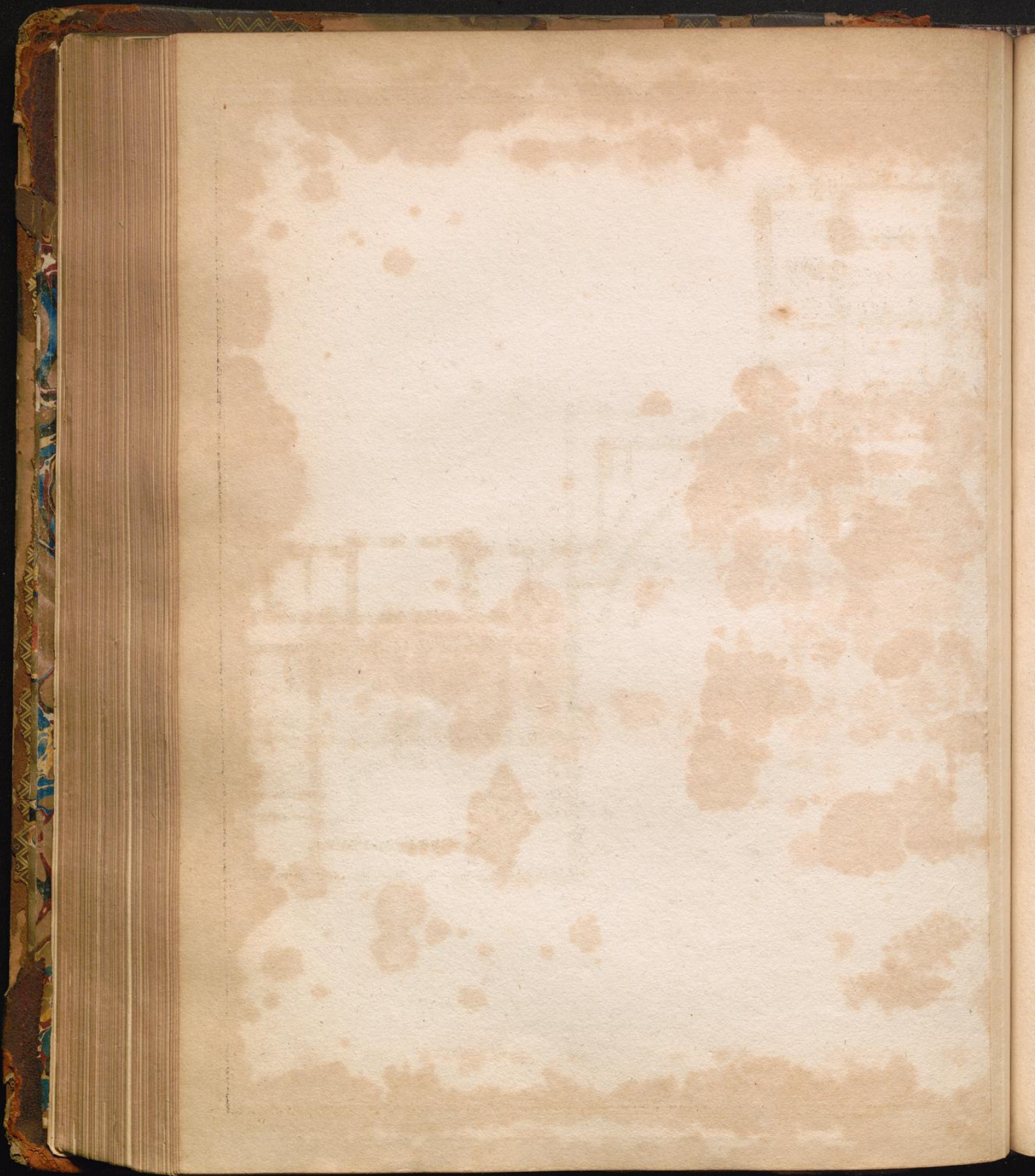
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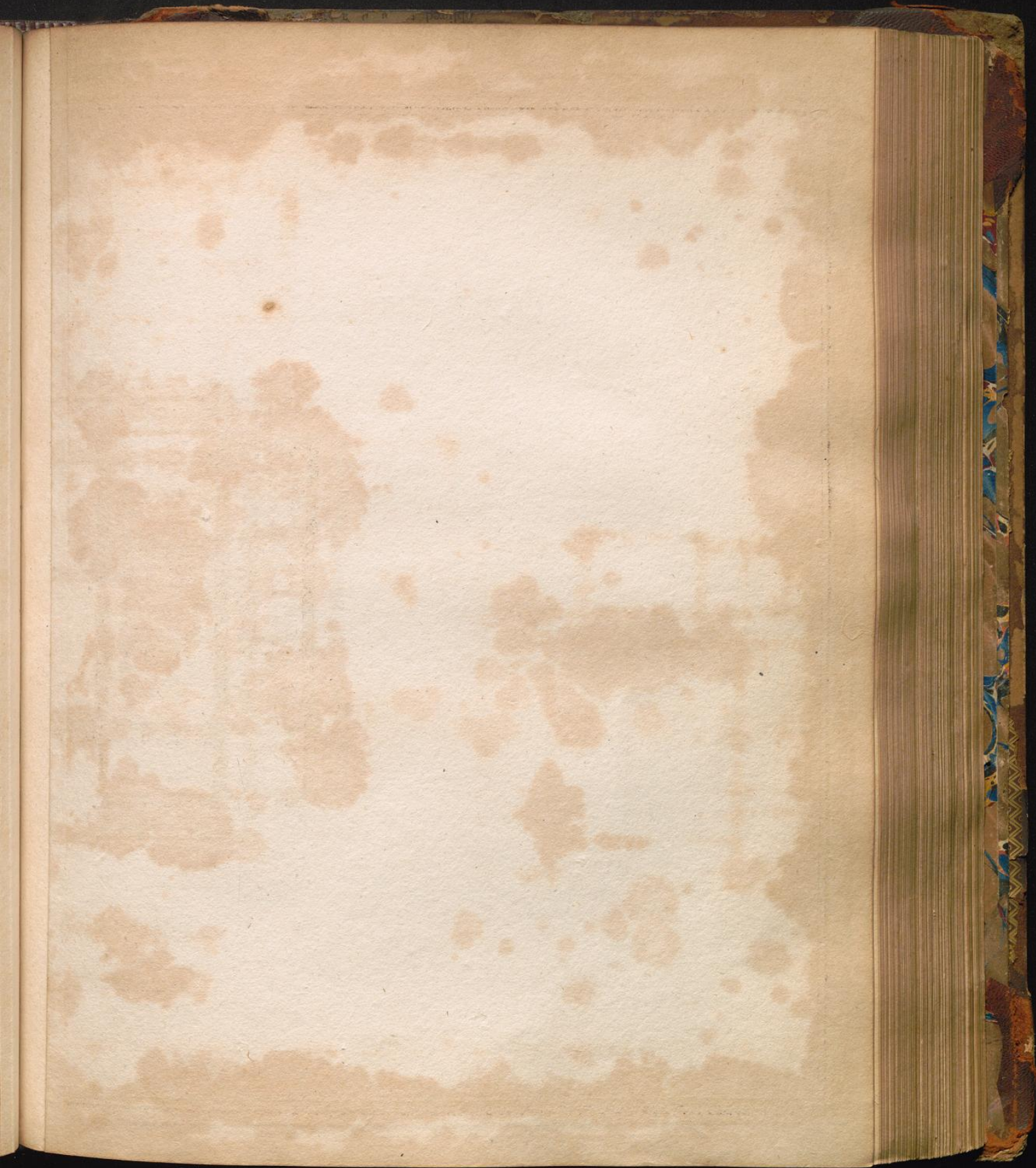
G. Vertue sc.

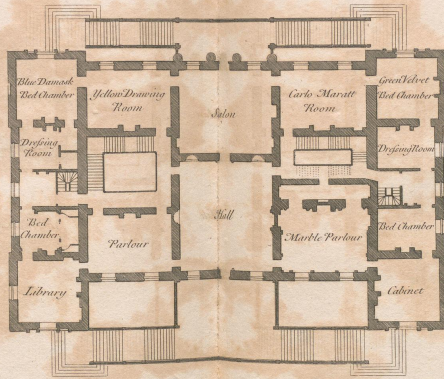




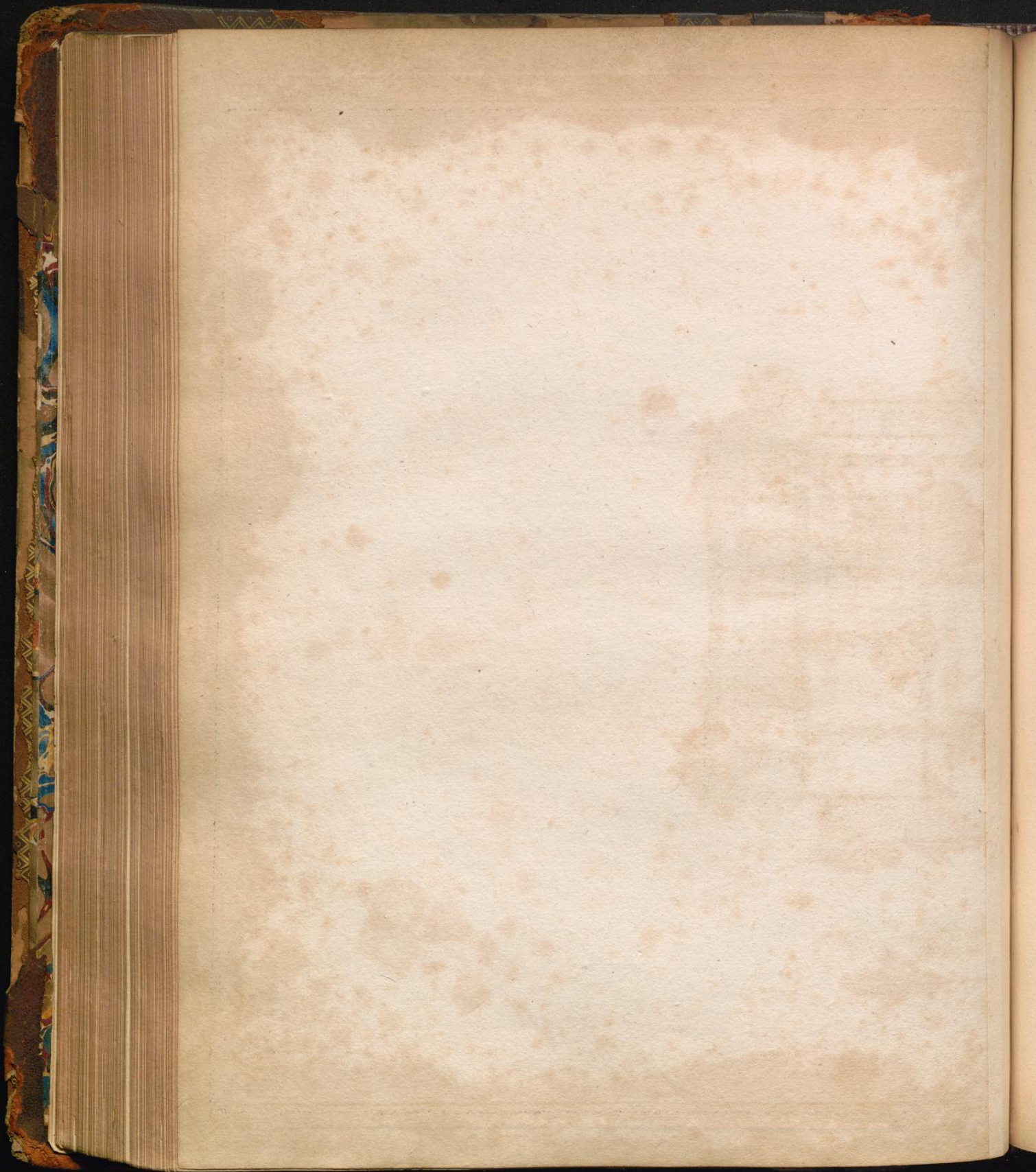








Plan of the Principal floor.



A
DESCRIPTION
OF
HOUGHTON-HALL*.

THE common approach to the house is by the south-end door, over which is engraved this inscription,

ROBERTUS WALPOLE
HAS ÆDES
ANNO S. MDCCXXII.
INCHOAVIT,
ANNO MDCCXXXV.
PERFECIT.

On the Right-Hand you enter a small Breakfast-Room.

Over the chimney is a very good picture of hounds, by Wootton.

* Sir Robert Walpole used to say that he had taken the idea of the towers from Osterly-park, near Brentford.

A concert

A concert of birds, by Mario di Fiori ; a very uncommon picture, for he seldom painted any thing but flowers ; it belonged to Gibbons the carver, and is four feet seven inches high, by seven feet nine and a quarter wide.

The prodigal son returning to his father ; a very dark picture by Pordenone, the architecture and landscape very good. It is five feet five inches high, by eight feet eleven and half wide. This picture belonged to George Villiers, the great duke of Buckingham.

A horse's head, a fine sketch, by Vandyck.

A greyhound's head, by old Wyck, who was Wootton's master.

Sir Edward Walpole, grandfather of sir Robert Walpole. He was created knight of the bath at the coronation of king Charles the second, and made a great figure in parliament. Once on a very warm dispute in the house, he proposed an expedient, to which both parties immediately concurred : Waller the poet moved that he might be sent to the Tower, for not having composed the heats sooner, when he had it in his power. He married Susan, daughter of sir Robert Crane, on whose death he wrote these verses in his bible, which is now in the church here :

“ She lives, reigns, triumphs in a state of blifs ;
My life no life, a daily dying is.
If fains for pilgrims here concern'd can be,
I'm confident she now remembers me.
My love for her, not lessened by her death,
I'm sure will last unto my latest breath.”

Thus turned into Latin by doctor Bland *, dean of Durham :

“ Vivit adhuc, regnat, cœlesti in sede triumphat ;
At vita, heu ! mors est quotidiana mihi.
Tangere si qua potest miserorum cura beatos,
Sat scio non curas negligit illa meas.

* He also drew up the Latin inscription engraved on the foundation-stone.

Occidit illa mihi, sed amor non occidit unâ ;
Nec nisi cum pereat vita, peribit amor."

He is buried at Houghton church, with this plain epitaph : " Here lies sir Edward Walpole : Cætera si quæras, narrabit fama superstes."

Robert Walpole, son of sir Edward, and father of sir Robert Walpole : he was member for Castle-Rising, from the first of William and Mary till his death in 1700. His wife was Mary, only daughter of sir Jeffery Burwell, by whom he had nineteen children.

Horatio lord Townshend, father of Charles lord viscount Townshend.

Mr. Harold, gardener to sir Robert Walpole, a head, by Ellis.

The Supping Parlour.

The battle of Constantine and Maxentius, a copy, by Julio Romano, of the famous picture in the Vatican, which he executed after a design of Raphael. It is four feet eight inches and a half high, by nine feet seven and a quarter wide*. The story is thus told by Zosimus, hist. lib. 2. " Tantum cum ambo copiis instructi essent, Maxentius pontem supra Tiburim flumen faciebat, non connexum prorsus à ripa, qua urbem spectat, ad alteram usque ripam; sed duas in partes ita divisum, ut in medio flumine ea, quæ partem utramque pontis explebant, inter se quodam modo concurrentem fibulis ferreis, quo revellebantur, quoties pontem quis junctum nollet, simul imperabat fabris, quamprimum viderent exercitum Constantini juncturæ pontis infistere, fibulas revellerent ac pontem solverent, ut quotquot huic insisterent, in fluvium dilaberentur. Ac Maxentius quidem hæc struebat. Constantinus autem cum exercitu Romam usque progressus, ante urbem castra metabatur in campo, qui et late patet et equitatu est opportunus. Maxentius intra muros inclusus, Diis victimas offerebat, et extispices de belli eventu consulebat, ipsis quoque Sybillinis oraculis pervestigatis. Quumq; reperis-

* There was one of these (probably this very second. See his Catalogue published by Bathoe, picture) in the collection of king James the p. 22, No. 248.

fet oraculum, quo significaretur in fati esse, ut qui ad perniciem P. R. spectantia designaret, miserabili morte periret: de semetipso id accipiebat, quasi qui Romam adortos eamque capere cogitantes, propularet. Eventus autem comprobavit id, quod verum erat. Nam cum Maxentius copias ex urbe produxisset, jamque pontem, quem ipse junxerat, transisset; infinita quaedam multitudo noctuarum devolans, muros complebat. Quo conspecto, suis Constantinus, ut aciem struerent imperabat. Quum exercitus utrimque cornibus adversis starent, equitatum Constantinus immisit. Is equitatum hostilem adortus, fudit. Peditibus quoque signo sublato, rite compositaeque in hostem illi tendebant. Acri conferto praelio, Romani quidem ipsi et Itali focii segniores ad obeunda pericula se praebebant, quod acerba tyrannide se liberari optarent. Reliquorum vero militum innumerabilis quaedam multitudo cecidit, tum ab equitibus proculcata, tum à peditibus interempta. Enimvero quum diù resistebat Equitatus, aliqua Maxentio spes esse reliqua videbatur: sed equitibus jam succumbentibus, fuga cum reliquis abrepta, per pontem fluminis ad urbem contendebat. Tignis autem minime sustinentibus eam vim oneris, adeoq; ruptis, cum caetera multitudine Maxentius etiam fluminis impetu abripiebatur."

Over the chimney, Horace Walpole, brother of sir Robert Walpole. He was ambassador in France and Holland, cofferer of the household, and lastly one of the tellers of the exchequer; and created a baron a little before his death. Three quarters length, by Richardson.

Sir Robert Walpole, when secretary at war to queen Anne. Three quarters, by Jervas.

Catherine lady Walpole, his first wife; ditto.

Sir Charles Turner, one of the lords of the treasury. He married to his first wife, Mary, eldest sister of sir Robert Walpole. Three quarters, by Richardson.

Charles lord viscount Townshend, secretary of state to king George the first and second. Three quarters, by sir Godfrey Kneller.

Dorothy, his second wife, and second sister of sir Robert Walpole. Three quarters, by Jervas.

Anne

Anne Walpole, aunt of sir Robert Walpole (a head). She was wife of Mr. Spelman, of Narborough in Norfolk.

Dorothy Walpole, ditto (died unmarried).

Mary Walpole, ditto, married to John Wilson, esq. of Leicesterhire.

Elizabeth Walpole, ditto, second wife of James Holt, esq. of Sandringham in Norfolk.

The Hunting-Hall.

Sufannah and the two elders, by Rubens; five feet eleven inches and half high, by seven feet eight inches and a quarter wide.

A hunting-piece. Sir Robert Walpole is in green*; colonel Charles Churchill in the middle; and Mr. Thomas Turner on one side. By Wootton, six feet ten inches high, by eight feet five wide. There are prints of this picture.

The Coffee-Room.

Over the chimney, a landscape with figures dancing, by Swanivelt, two feet three inches high, by three feet three wide.

Jupiter and Europa, after Guido, by Pietro da Pietris; four feet ten inches high, by six feet two wide.

Galatea, by Zimeni; four feet ten inches high, by six feet two wide.

Horatio Walpole, uncle of sir Robert Walpole. He married lady Anne Osborn, daughter of Thomas the first duke of Leeds, and widow of Robert Coke, esq. of Holkham in Norfolk, grandfather of the present earl of Leicester. Three quarters.

* He is upon a white horse called the Chevalier, which was taken in Scotland in the year 1715, and was the only horse the Pretender mounted there.

Galfridus Walpole, younger brother of sir Robert, and one of the general post-masters. He was captain of the Lion in queen Anne's wars, and was attacked by five French ships on the coast of Italy against three English, two of which deserted him, but his own he brought off, after fighting bravely and having his arm shot off.

Returning through the arcade, you ascend the great staircase, which is painted in chiaro oscuro by Kent. In the middle four Doric pillars rise and support a fine cast in bronze of the * gladiator, by John of Boulogne, which was a present to sir Robert from Thomas earl of Pembroke.

The Common Parlour.

This room is thirty feet long, by twenty-one broad. Over the chimney is some fine pear-tree carving, by Gibbons, and in the middle of it hangs a portrait of him by sir Godfrey Kneller. It is a master-piece, and equal to any of Vandyck's. Three quarters.

King William, an exceedingly fine sketch by sir Godfrey, for the large equestrian picture which he afterwards executed very ill at Hampton-court, and with several alterations. Four feet three inches high, by three feet six wide †.

King George the first, a companion to the former, but finished. The figure is by sir Godfrey, which he took from the king at Guilford horse-race. The horse is new painted by Wootton. I suppose this is the very picture which gave rise to Mr. Addison's beautiful poem to Kneller.

A stud of horses by Wovermans; two feet one inch and three quarters high, by two feet nine wide.

* I should imagine that this is the statue mentioned in the catalogue of king Charles the first, and which was sold for 300l. It was possibly cast by Hubert le Sueur, who lived in saint Bartholomew's clove, a scholar of John of Boulogne,

not by him himself: it stood in the garden at faint James's palace.

† Mrs. Barry and another actress sat for the two emblematic figures on the fore-ground, in the great picture.

Venus

Venus bathing, and Cupids with a car, in a landscape, by Andrea Sacchi; one foot ten inches and half high, by two feet six inches wide. It was lord Halifax's.

A holy family, by Raphael da Reggio, a scholar of Zuccherò; two feet two inches and three quarters high, by one foot and a quarter wide.

A fine picture of architecture in perspective, by Steenwyck; one foot nine inches high, by two feet eight wide.

A cook's shop by Teniers. It is in his very best manner. There are several figures; in particular his own, in a hawking habit, with spaniels; and in the middle an old blind fisherman, finely painted. Five feet six inches and three quarters high, by seven feet seven and three quarters wide.

Another cook's shop, by Martin de Vos, who was Snyder's master, and in this picture has excelled any thing done by his scholar. It is as large as nature. There is a greyhound snarling at a cat, in a most masterly manner. Five feet eight inches high, by seven feet ten and half wide.

A Bacchanalian, by Rubens. It is not a very pleasant picture, but the flesh of the Silenus and the female satyrs are highly coloured. There is a small design for this picture reversed, in the great duke's tribune at Florence. Two feet eleven inches and three quarters high, by three feet six wide.

The nativity, by Carlo Cignani. The thought of this picture is borrowed (as it has often been by other painters) from the famous *Notte* of Coreggio at Modena, where all the light of the picture flows from the child. Three feet seven inches and half high, by two feet ten and half wide.

Sir Thomas Chaloner, an admirable portrait; three quarters, by Vandyck. Sir Thomas was governor to Henry prince of Wales * [*vide* *Strafford Papers*,

* He had been so to the celebrated duke of Northumberland, the bastardized son of the earl of Leicester. *Vide Wood's Athena*, vol. ii. p. 126. This Sir Thomas gave a piece of ground to archbishop Grindal's executors for that prelate's free school at Saint Begh's, and 40 loads of coal yearly to it out of his mines there, reserving a right of placing two scholars, by the name of Chaloner's scholars. *Biogr. Brit.* page 2439.

vol. i. page 490] and in 1610 was appointed his lord chamberlain. [*Vide Sandford's genealogical tables*, page 529.] He died in 1615, and was buried at Chifwick*.

Sir Thomas Gresham, the founder of Gresham-college, by Antonio More. Two feet six inches and a quarter high, by two feet and half wide.

* He wrote a treatise on the virtue of NITRE, printed at London 1584, some other philosophic works, and a pastoral. He discovered the aluminas at Gisburg in Yorkshire (where he had an estate) towards the latter end of queen Elizabeth's reign; but they being adjudged to be mines royal, little benefit accrued to the family, though the long parliament afterwards restored them to his sons, who were from these causes engaged on the parliament side; and Thomas and James, two of them, sat as judges on king Charles the first. James, who wrote a treatise on the isle of Man †, and made several collections of antiquities, poisoned himself with a potion prepared by his mistresses, 1660, on an order for taking him into custody. Thomas, who was one of the Yorkshire members, had been a witness against archbishop Laud, and one of the council of state, and died in exile at Middleburg in Zeland, 1661. He wrote An answer to the Scotch papers concerning the disposal of the person of the king; A justification of that answer; A true and exact relation of finding the tomb of Moses near mount Nebo; and A speech containing a plea for monarchy in 1659. Thomas, his grandfather, was a celebrated wit, poet, and warrior, having served in the expedition against Algier under Charles the fifth; where being shipwrecked, and having swam

till his arms failed him, he caught hold on a cable with his teeth and saved himself. He was knighted by the † duke of Somerset, for his valour, after the battle of Musselborough; and by queen Elizabeth sent embassador to the emperor Ferdinand and to king Philip the second, where he resided four years, and died soon after his return in 1565, and was buried with a sumptuous funeral in saint Paul's. He wrote A little dictionary for children; A poem in ten books in Latin verse §; De republicâ Anglorum instaurandâ, printed 1579, with an appendix, De illustrium quorundam encomiis, cum epigrammatibus & epitaphiis nonnullis; His voyage to Algier, 1541 ||; and translated from the Latin, The office of servants, written by Gilbert Cognatus; and Erasmus's Praise of folly, 1549, and re-printed 1577. *Vide Wood's Athene Oxon.* His epitaph in Latin and English was written by doctor Walter Haddon, master of requests to queen Elizabeth. *Vide Hackett's Collect. of Epitaphs*, vol. ii. p. 184. His portrait was engraved by Hollar. In the year 1616 an earthen pot full of brass money of the emperors Carausius and Allectus was found under the root of a tree in Steeple Claydon parish near the pond, in the woods of sir Thomas Chaloner. *Vide Kennet's Parochial Antiqu.* page 11.

† It was dedicated to T. lord Fairfax, the parl. general, whom he celebrates for his taste and patronage of antiquities. *Vide Thoresby's Leeds*, p. 525.

‡ The duke at the same time sent his wife a jewel. *English Worthies*, p. 535.

§ He wrote this book in Spain, when he was no better housed, as he himself says in his preface, than

hieme in furno, estate in horreo. He took for his motto, Frugality is the left hand of fortune, and diligence the right. *Eng. Worthies*, p. 535. Pattenham names master Chaloner with sir Ph. Sidney, as excellent for eclogue and pastoral poetry.

|| Villegaignon, an extraordinary adventurer, wrote an account of the same expedition, in Latin. *Vide Gen. Dict.* vol. x. p. 1.

Erasmus,

Eraſmus, by Holbein, a half length, ſmaller than the life.

A friar's head, by Rubens.

Francis Halls, a head, by himſelf.

The ſchool of Athens, a copy (by Le Brun) of Raphael's fine picture in the Vatican. Three feet two inches high, by four feet two and three quarters wide.

Joſeph Carreras, a Spaniſh poet, writing; he was chaplain to Catharine of Braganza, queen of Charles II. Half length, by ſir Godfrey Kneller. There is a mezzotinto from this picture.

Rembrandt's wife, half length, by Rembrandt.

Rubens's wife, a head, by Rubens.

A man's head, by Salvator Roſa.

Mr. Locke, a head, by ſir Godfrey Kneller.

Inigo Jones, a head, by Vandyck.

Over the door, Anne, daughter of ſir Henry Lee; three quarters, by ſir Peter Lely. She was married to Mr. Wharton, afterwards created a marquis; and was herſelf a celebrated poetefs. Waller has addreſſed a copy of verſes to her on the death of lord Rocheſter, whoſe great friend and relation ſhe was. See her article in the General Dictionary, vol. x. where are two letters of hers in a very amiable ſtyle, and ſome of doctor Burnet's in a very wretched one.

Over another door, Mrs. Jenny Deering, miſtreſs to the marquis of Wharton. Theſe two came out of the Wharton collection.

Over the two other doors, two pieces of ruins, by Viviano.

The

The Library.

This room is twenty-one feet and half, by twenty-two and half. Over the chimney is a whole length, by sir Godfrey Kneller, of king George I. in his coronation-robcs, the only picture for which he ever sat in England.

The Little Bed-Chamber.

This little room is all waincoted with mahogany; and the bed, which is of painted taffety, stands in an alcove of the same wood. Over the chimney is a half length, by Dahl, of Catharine Shorter, first wife of sir Robert Walpole, and eldest daughter of John Shorter, esq. of Bybrook in Kent, by Elizabeth, daughter of sir Erasmus Philips, of Picton-castle in Pembroke-shire. This is an exceedingly good portrait.

On the other side, a portrait of Maria Skerret, second wife of sir Robert Walpole; three quarters, by Vanloo.

The Little Dressing-Room.

A landscape by Wootton, in the style of Claude Lorraine, over the chimney.

The Blue Damask Bed-Chamber

Is of the same dimensions with the library, and is hung with tapestry. Over the chimney, sir Robert Walpole, afterwards earl of Orford, prime minister to king George I. and to king George II.

*Quem neque Tydides, nec Larissæus Achilles,
Non * Anni domuere Decem.*

He built this house, and made all the plantations and waters here. A whole length, in the Garter-robcs, by Vanloo.

* After his resignation, a secret committee was appointed to inquire into the last ten years of his administration.

The

The Drawing-Room

Is thirty feet by twenty-one, and hung with yellow caffoy. The ceiling is exactly taken, except with the alteration of the paternal coat for the star and garter, from one that was in the dining-room of the old house, built by fir Edward Walpole, grandfather of fir Robert.

Over the chimney is a genteel bust of a Madonna in marble, by Camillo Rusconi.

Above, is carving by Gibbons, gilt, and within it a fine picture by Vandyck, of two daughters of lord Wharton, out of whose collection these came, with all the other Vandycks in this room, and some others at lord Walpole's at the Exchequer. Five feet four inches high, by four feet three wide.

The judgment of Paris, by Luca Jordano. There is an odd diffusion of light all over this picture: the Pallas is a remarkably fine figure. Eight feet high, by ten feet eight and a quarter wide.

A sleeping Bacchus, with nymphs, boys and animals; its companion.

King Charles I. a whole length, in armour, by Vandyck. By a mistake, both the gauntlets are drawn for the right hand*.

Henrietta Maria of France, his queen, by ditto.

Archbishop Laud, the original portrait of him; three quarters, by Vandyck. The university of Oxford once offered the Wharton family four hundred pounds for this picture.

Philip lord Wharton, three quarters, by Vandyck. This lord in his youth was handsome and a beau; in the civil war he sided with the parliament,

* When this picture was in the Wharton collection, old Jacob Tonson, who had remarkably ugly legs, was finding fault with the two gauntlets. Lady Wharton said, Mr. Tonson, why might not one man have two right hands, as well as another two left legs?

and

and had a regiment of horse, but his courage was called in question. He left the house when the last violences were determined against the king, but was one of Oliver's peers and privy-council, and narrowly escaped being excepted in the general act of indemnity, though he expended some thousand pounds to make a figure in the cavalcade at the king's restoration, in particular having diamond buttons to the mourning which he was then wearing for his second wife. He was committed to the Tower with the duke of Buckingham and lord Shaftsbury, on their asserting the dissolution of the long parliament; but his chief merits were a patriot fraud, by which he procured the passing the habeas corpus act, being one of the tellers in the house of lords, when he outwitted his partner and gave in a false majority; and by moving for an abrogation of the old oaths of allegiance, and substituting the present plain oath in their stead. He was one of the first that appeared for the revolution; and died in 1694. He laid out a large sum at Woburn in Buckinghamshire, and made the fine collection of Vandyck's and Lely's, which were removed to Winchendon by his son the marquis of Wharton, and sold to sir Robert Walpole by the late duke his grandson. *Vide Memoirs of the life of T. marq. of Wharton.*

Sir Christopher Wandesford, head of the Castlecomer family; lord deputy of Ireland in 1640; in which year he died. Three quarters, sitting, by Vandyck.

* Lady Wharton, three quarters, by ditto.

Jane, daughter of lord Wenman; ditto. The hands, in which Vandyck excelled, are remarkably fine in this picture.

Robert lord Walpole, eldest son of sir Robert Walpole, by Catherine his first wife; a head in crayons, by Rosalba. He succeeded his father in the earldom, and died in 1751, being knight of the Bath, auditor of the Exchequer, and master of the fox-hounds to the king.

Edward Walpole †, second son of sir Robert Walpole, ditto.

Horace Walpole, third son of sir Robert Walpole, ditto.

* Philadelphia, daughter of Robert Carey earl of Monmouth, wife of sir Thomas Wharton.

† He was created knight of the Bath in August 1753.

Mary

Mary lady viscountess Malpas, second daughter of sir Robert Walpole by his first wife, and married to George lord Malpas, master of the horse to Frederic prince of Wales, and knight of the Bath; afterwards earl of Cholmondeley, and chancellor of the duchy of Lancaster, and lord privy-seal. She died of a consumption at Aix, in Provence, ætatis suæ 29. A profile sketch, by Jervas.

N. B. There is no portrait here of Catharine Walpole, eldest daughter of sir Robert Walpole, who died at Bath of a consumption, ætatis suæ 19.

Lady Maria Walpole, only child of sir Robert Walpole earl of Orford by Maria his second wife, married to Charles Churchill, esq. in crayons, by Pond.

The Salon

Is forty feet long, forty high, and thirty wide; the hanging is crimson flowered velvet; the ceiling painted by Kent, who designed all the ornaments throughout the house. The chimney-piece is of black and gold marble, of which too are the tables.

In the broken pediment of the chimney stands a small antique bust of a Venus; and over the garden-door is a larger antique bust.

On the great table is an exceeding fine bronze of a man and woman, by John of Boulogne. When he had made the fine marble groupe of the rape of the Sabines in the loggia of the piazza del gran duca at Florence, he was found fault with for not having expressed enough of the softness of the woman's flesh; on which he modelled this, which differs in its attitudes from the other, and has but two figures; but these two are master-pieces for drawing, for the strength of the man, and the tender delicacy of the woman. This bronze was a present to lord Orford from Horace Mann, esq. the king's resident at Florence.

On the other tables are two vases of oriental alabaster.

Over the chimney, Christ baptized by faint John, a most capital picture of Albano. His large pieces are seldom good, but this is equal both for colouring and drawing to any of his master Caracci, or his fellow-scholar Guido. It is eight feet eight inches high, by six feet four and a half wide. There is one of the same design in the church of san Giorgio at Bologna, with an oval top, and God the father in the clouds, with different angels; two are kneeling, and supporting Christ's garments. This picture belonged to Mr. Law, first minister to the regent of France.

The stoning of faint Stephen; a capital picture of Le Sœur. It contains nineteen figures, and is remarkable for expressing a most masterly variety of grief. The faint, by a considerable anachronism, but a very common one among the Roman catholics, is dressed in the rich habit of a modern priest at high mass. Nine feet eight inches and a half high, by eleven feet three and three quarters wide.

The holy family; a most celebrated picture of Vandyck. The chief part of it is a dance of boy-angels, which are painted in the highest manner. The virgin seems to have been a portrait, and is not handsome; and the piece is too much crowded with fruits and flowers and birds. In the air are two partridges finely painted. This picture was twice sold for fourteen hundred pounds: since that, it belonged to the house of Orange. The princess of Friesland, mother of the present prince of Orange, sold it during his minority, when sir Robert bought it. It is seven feet and half an inch high, by nine feet one and three quarters wide. It belonged originally to king Charles the first, and is mentioned in the Catalogue of his pictures, p. 171. There is a fine print of it.

Mary Magdalen washing Christ's feet; a capital picture of Rubens, finished in the highest manner, and finely preserved. There are fourteen figures large as life. The Magdalen is particularly well coloured. Six feet and three quarters of an inch high, by eight feet two wide. It was monsieur de Morville's, and had belonged to monsieur Bourvalais, a financier, who bought it from the collection of monsieur Cormery, a fermier general*. It is engraved.

* See Descript. de Paris, vol. i, p. 226, edit. of 1706.

The holy family, in a round, by Cantarini. The child is learning to read. Three feet six inches every way.

The holy family, by Titian. It belonged to monsieur de Morville, secretary of state in France. Four feet seven inches and a half high, by three feet four and a half wide.

Simeon and the child; a very fine picture by Guido. The design is taken from a statue of a Silenus with a young Bacchus, in the villa Borghese at Rome. This was in monsieur de Morville's collection. Three feet two inches and a half high, by two feet seven and a half wide. There is another of these, but much less finished, in the palace of the marquis Gerini at Florence.

The virgin with the child asleep in her arms, by Augustine Caracci. Three feet six inches high, by two feet nine and three quarters wide.

An old woman giving cherries to a boy, by Titian. It is his own son and nurse: four feet ten inches high, by three feet six and three quarters wide.

The holy family, by Andrea del Sarto. This and the last were from the collection of the marquis Mari at Genoa. Three feet one inch and a quarter high, by two feet seven and a quarter wide. Lord Egremont has another of these, and lord Exeter another.

The assumption of the virgin; a beautiful figure supported by boy-angels, in a very bright manner, by Murillio. Six feet four inches and three quarters high, by four feet nine and a half wide*.

The adoration of the shepherds, its companion: all the light comes from the child.

* The duke of Bedford has a large picture like this, except that it wants the virgin, by the same hand, brought out of Spain by Mr. Bagnols, from whose collection the prince of Wales bought some fine pictures. Sir Sampson Gideon has another, in which the virgin is much older than this at Houghton, but finely painted: the boys are fewer, and far inferior; and one corner is too destitute of objects. There is a half-moon reversed under the feet of the virgin.

The Cyclops at their forge, by Luca Jordano. There is a copy of this at faint James's by Walton. This belonged to Gibbons. Six feet four inches high, by four feet eleven wide.

Dædalus and Icarus, by Le Brun. In a different manner from what he generally painted. Six feet four inches high, by four feet three wide. For the story, see it twice told in Ovid's *Metamorphosis*, lib. viii; and lib. ii. *De arte amandi*.

The Carlo Marat Room

Is thirty feet by twenty-one. The hangings are green velvet, the table of lapis lazuli: at each end are two sconces of massive silver.

Over the chimney is * Clement the ninth, of the Rospigliosi family; three quarters sitting, a most admirable portrait, by Carlo Maratti. It was bought by Jervas the painter out of the Arnaldi palace at Florence, where are the remains of the great Pallavicini collection, from whence sir Robert bought several of his pictures. Nothing can be finer than this: the boldness of the penciling is as remarkable as his delicacy in his general pictures, and it was so much admired that he did several of them: one is at lord Burlington's at Chifwick.

The judgment of Paris, drawn by Carlo Maratti when he was eighty-three years old, yet has none of the rawness of his latter pieces: the drawing of the Juno is very faulty, it being impossible to give so great a turn to the person as he has given to this figure: it came out of the Pallavicini collection. The earl of Strafford has a very good copy of it, by Gioseppe Chiari. Five feet nine inches and three quarters high, by seven feet seven and a quarter wide. It was engraved by Giacomo Freii.

* He was a poet. See an account of him in the *Sidney Papers* published by Collins, vol. ii. p. 714; and *Firman's Seminar. Roman.* p. 189. He was nuntio at Madrid, when the six royalists, who had murdered Ascham, the parliament's resident, were taken out of sanctuary, and insisted on their

being re-delivered, which he prevailed on the bigoted king to order. Five of them, catholics, were suffered to escape; the sixth, a protestant, was so watched, that he was retaken on his flight and put to death. *Vide Peck's Defid. curios.* lib. xii. p. 2.

Galatea sitting with Acis, Tritons and Cupids; its companion. Five feet eight inches and three quarters high, by seven feet seven and a half wide.

The holy family, an unfinished picture, large as life, by Carlo Maratti in his last manner. Three feet two inches and three quarters high, by two feet eight and a quarter wide.

The virgin teaching Jesus to read, by Carlo Maratti. Two feet three inches and a quarter high, by one foot ten and a quarter wide. Gioseppe Chiari has executed this thought in the Barberini palace at Rome, but with alterations. In this the virgin is in red. Gioseppe's is in white; and instead of saint John, saint Elizabeth, and the angels, he has drawn a cardinal reading.

Saint Cæcilia with four angels playing on musical instruments, companion to the former.

Or drest in smiles of sweet Cæcilia, shine
With simp'ring angels, palms and harps divine. POPE.

These two last are most perfect and beautiful pictures in his best and most finished manner, and were in the Pallavicini collection. It has been engraved by Strange, but he has not preserved the extreme beauty of the faces.

The assumption of the virgin, by Carlo Maratti. She has a deep blue veil all over her. Two feet three inches and three quarters high, by one foot ten and a quarter wide.

The virgin and Joseph with a young Jesus, a fine picture, by Carlo Maratti, in the manner of his master Andrea Sacchi. Two feet five inches and a quarter high, by two feet wide.

The marriage of saint Catharine, by Carlo Maratti, two feet seven inches high, by one foot ten and a half wide.

Two saints worshipping the virgin in the clouds, by Carlo Maratti. Two feet three inches and a half high, by one foot nine and a half wide.

St. John the evangelist, its companion.

A naked.

A naked Venus and Cupid, by Carlo Maratti, in a very particular style. Three feet one inch and a half high, by four feet four and a half wide.

The holy family, by Nicholo Beretoni, Carlo's best scholar: this picture is equal to any of his master's. The grace and sweetness of the virgin, and the beauty and drawing of the young Jesus, are incomparable. Three feet one inch and a half high, by four feet four and a half wide.

The assumption of the virgin, by ditto. Two feet two inches and a half high, by one foot eight and a half wide.

The pool of Bethesda, by Gioseppe Chiari, another of Carlo's scholars. Three feet three inches high, by four feet five wide.

Christ's sermon on the mount, ditto.

Apollo and Daphne, ditto.

Bacchus and Ariadne, ditto, the best of the four: the Bacchus seems to be taken from the Apollo Belvedere, as the ideas of the Ariadne, and the Venus, evidently are from the figures of Liberality and Modesty in the famous picture of Guido, in the collection of marquis del Monte at Bologna. There are four pictures about the size of these in the Spada palace at Rome, by the same hand; two, just the same with these two last; the other two are likewise stories out of the Metamorphosis.

Apollo, in crayons, by Rosalba. Two feet two inches high, by one foot eight wide.

Diana, its companion.

A profile head of a man, a capital drawing, in a great style, by Raphael.

A profile head of faint Catharine, by Guido.

The birth of the virgin, by Luca Jordano. Two feet one inch high, by one foot and a quarter of an inch wide.

The presentation of the virgin in the temple; its companion. These two are finished designs for two large pictures, which he painted for the fine church of the Madonna della Salute at Venice.

The flight into Egypt, by Murillio, in the manner of Vandyck. Three feet two inches and a quarter high, by one foot eleven and a quarter wide.

The crucifixion; its companion.

Hercules and Omphale, by Romanelli: three feet one inch and a half high, by four feet three inches wide.

The Velvet Bed-Chamber

Is twenty-one feet and a half, by twenty-two feet and a half: the bed is of green velvet, richly embroidered and laced with gold, the ornaments designed by Kent: the hangings are tapestry, representing the loves of Venus and Adonis, after Albano.

Alexander adorning the tomb of Achilles, by Le Mer. The subject is taken from the fourth chapter of the second book of Quintus Curtius. Achillem, cujus origine (Alexander) gloriabatur, imprimis mirari solitus, etiam circum cippum ejus cum amicis nudus decucurrit, unctoque coronam imposuit. The head of Alexander is taken from his medals; the figures are in the true antique taste, and the buildings fine. Eight feet two inches and three quarters high, by five feet two and a half wide.

Over one of the doors, a sea-port, by old Griffier. Three feet two inches and a half high, by four feet one inch wide.

A landscape over the other door, by ditto.

The Dressing-Room

Is hung with very fine gold tapestry after pictures of Vandyck. There are whole-length portraits of James the first, queen Anne his wife, daughter of Frederick.

Frederick the second king of Denmark, Charles the first and his queen, and Christian the fourth king of Denmark, brother of queen Anne; they have fine borders of boys with festoons, and oval pictures of the children of the royal family. At the upper end of this room is a glass case filled with a large quantity of silver philegree, which belonged to Catharine lady Walpole.

Over the chimney, the consulting the Sibylline oracles, a fine picture, by Le Mer; companion to that in the bed-chamber: the architecture of this is rather the better. The painter has mistaken, and represented a large number of books; whereas the histories say, that when the Sibyl offered them at first to Tarquinius Superbus, there were but nine; and on his twice refusing them, she burnt six, and then made him pay the first demanded price for the remaining three, which were kept in a stone vault with the greatest care; and only consulted on extraordinary occasions, by two of the nobility who had the charge of them. This number in the time of the commonwealth was increased to ten, and in Sylla's time, the last time they were consulted, to fifteen: the year before his dictatorship the capitol was burnt, and they with it. There were some dispersed Sibylline oracles afterwards collected, but never much credited, which remained to the reign of Honorius, when Stilicho burnt them*. There is an anachronism in this picture, which may be pardoned in a painter: he has thrown in among the buildings the septizonium Severi; now Sylla's dictatorship began in the year 672 U. C. and Severus did not begin his reign till 945 U. C. or 193 A. D.

Over the door, dogs and still life, by Jervas.

Over the other door, its companion.

* In the reign of Tiberius, an act passed in the senate at the motion of one of the tribunes, to add a book to the Sibylline oracles, at the request of Caninius Gallus, one of the Quindecim Viri. The emperor reprimanded the fathers, and told them, that Augustus, quia multa vana sub nomine celebri vulgabantur, sanxisset, quem intra diem ad prætorem Urbanum deferrentur, neque habere privatim liceret. He added, à majoribus quoque decretum erat, post exustum sociali bello capitolium, quæstis Samo, Illo, Erythris, per Africam etiam ac Siciliam, et Italicas colonias,

carminibus Sibyllæ (una, seu plures fuerit) datoque sacerdotibus negotio, quantum humanâ ope potuissent, vera discernere. *Tacit. Ann. 6, 12.* It is probable that Tiberius's strictness on this subject proceeded from his apprehensions of the people being excited by prophecies to rebel against him; he having but a little time before put several persons to death for publishing a prediction that he had left Rome in such a conjunction of the planets as for ever to exclude his return. *Ann. 4, 58.*

The

The Embroidered Bed-Chamber.

The bed is of the finest Indian needle-work. His royal highness Francis duke of Lorrain, afterwards grand duke of Tuscany, and since emperor, lay in this bed, which stood then where the velvet one is now, when he came to visit sir Robert Walpole at Houghton. The hangings are tapestry.

Over the chimney, the holy family, large as life, by Nicolo Pouffin. It is one of the most capital pictures in this collection; the airs of the heads and the draperies are in the fine taste of Raphael and the antique; Elizabeth's head is taken from a statue of an old woman in the villa Borghese at Rome: the colouring is much higher than his usual manner; the Virgin's head and the young Jesus are particularly delicate. Five feet seven inches high, by four feet three and three quarters wide. There is a print of it.

Over the doors, two pieces of cattle, by Rosa di Tivoli.

The Cabinet

Is twenty-one feet and a half, by twenty-two and a half, hung with green velvet. Over the chimney is a celebrated picture of Rubens's wife, by Vanduyck; it was fitted for a pannel in her own closet in Rubens's house. She is in black satin, with a hat on, a whole length; the hands and the drapery are remarkably good.

Rubens's family, by Jordans of Antwerp; Rubens is playing on a lute, his first wife is sitting with one of their children on her lap, and two others before her. There are several other figures, and genii in the air. Five feet nine inches high, by four feet five inches and a half wide. This picture belonged to the duke of Portland.

A winter-piece, by Giacomo Bassan. Three feet eight inches and a half high, by five feet eleven and three quarters wide.

A summer-piece, by Leonardo Bassan. Three feet eight inches and a half high,

high, by five feet eleven and three quarters wide. These two were in the collection of monsieur de la Vrilliere.

Boors at cards, by Teniers: one foot four inches high, by one foot ten wide.

Christ appearing to Mary in the garden; an exceedingly fine picture, by Pietro da Cortona. One foot nine inches and a half high, by one foot eight inches wide.

The judgment of Paris, by Andrea Schiavone.

Note, That all the pictures in this room, except the portraits, that have not the sizes set down, are very small.

Midas judging between Pan and Apollo, by ditto.

Christ laid in the sepulchre; one of the finest pictures that Parmegiano ever painted, and for which there is a tradition that he was knighted by the duke of Parma: there are eleven figures; the expression, the drawing and colouring, the perspective, and chiaro scuro, are as fine as possible. The figure of Joseph of Arimathea is Parmegiano's own portrait: there are two drawings in the grand duke's collection for this picture, but with variations from what he executed: in one of these, Joseph has his hands extended like Paul preaching at Athens, in the cartoon of Raphael: there have been three different prints made of this picture and the drawings for it.

The adoration of the magi, by Velvet Brueghel: there are a multitude of little figures, all finished with the greatest Dutch exactness: the ideas too are a little Dutch; for the Ethiopian king is dressed in a surplice with boots and spurs, and brings for a present a gold model of a modern ship.

The virgin and child; a very pleasing picture, by Baroccio; but the drawing is full of faults.

Naked Venus sleeping; a most perfect figure, by Annibal Caracci; the contours and the colouring excessively fine.

* Head of Dobson's father, by Dobson.

Saint John, a head, by Carlo Dolci. There is another of these at Burleigh.

Head of Innocent the tenth, by Velasco. He was sent by the king of Spain to draw this pope's picture. When the pope sent his chamberlain to pay him, he would not receive the money, saying the king his master always paid him with his own hand: the pope humoured him. This pope was of the Pamphili family, was reckoned the ugliest man of his time, and was raised to the papacy by the intrigues of his sister-in-law donna Olympia, a most beautiful woman and his mistress †. There is a half-length at Chiswick of the same pope, by Andrea Sacchi.

A boy's head with a lute, by Cavalier Luti.

Friars giving meat to the poor, by John Miel. One foot seven inches and a half high, by two feet two inches wide.

Its companion.

A dying officer at confession, by Bourgoignone: very bright colouring and fine expression. One foot six inches and a half high, by two feet one inch and three quarters wide.

* In four different MSS. of Vertue, I find that this picture belonged to Richardson, and is certainly the portrait of Vanderdort, keeper of king Charles's pictures, and who, on having mislaid a fine small picture, and not being able to find it when asked for it by the king, hanged himself. *Vide Sanderson's Graphice.*

† Amclot de la Houssaie relates the following remarkable story as the foundation of this pope's hatred to the French, and of his persecution of the family of his predecessor Urban the eighth. While cardinal Barberini, Urban's nephew, was legate in France, he went to see the curious library and collection of the sieur Du Moustier. Monsignor Pamphilio, who attended him, slipped a small and scarce book into his pocket. As they

were going away, the legate shut the door, and desired Du Moustier to examine whether he had lost any book. He immediately missed the stolen one. The cardinal bid him search all his train: but Pamphilio refusing to be examined, they came to blows; and Du Moustier, getting the better by the prelate's being encumbered in his long habit, beat him severely, and found the book in his pocket. *Mem. Hist.* vol. i. p. 362. In Howel's Letters are the following particulars relating to this pope: "Among other pasquils this was one, Papa magis amat Olympiam quam Olympum." *Lett.* 48, book 4th. And afterwards, "'Tis true he is one of the hardest favoured popes that sat in the chair a great while, so that some call him l'uomo di tre pelle, the man with three hairs; for he hath no more beard on his chin."

Its companion.

Boors at cards, by Teniers.

Boors drinking, its companion, by Ostade.

Christ laid in the sepulchre, by Giacomo Baffan; a very particular picture; the lights are laid on so thick, that it seems quite basso-relievo. It is a fine design for a great altar-piece which he has painted at Padua. This picture was a present to lord Orford, from James earl of Waldegrave, knight of the garter, and embassador at Paris.

Holy family, with saint John on a lamb, by Williberts, a scholar of Rubens, who has made a large picture, from whence this is taken, now in the palace Pitti, at Florenee: this is finely finished, and the colouring neater than Rubens'.

Holy family, by Rottenhamer.

The virgin and child, by Alexander Veronese; painted on black marble.

Three soldiers; a fine little picture, by Salvator Rosa, in his brightest manner.

The virgin with the child in her arms, by Murillio, on black marble. A present from sir Benjamin Keene, embassador at Madrid.

The virgin with the child in her arms asleep, by Sebastian Concha.

Edward the sixth, an original small whole length, by Holbein: it was in the royal collection, and, upon the dispersion of king Charles's pictures in the rebellion, sold into Portugal, where it was bought by lord Tyrawley, embassador to the court of Lisbon, and by him sent as a present to lord Orford. Within the frame is written in golden letters, *Edvardus Dei gratia sextus rex Anglia, & Francia, & Hibernia.*

Laban searching for his images, by Sebastian Bourdon. When Jacob withdrew privately from Laban, Rachael stole her father's idols, which he pursued them to demand. *Gen. xxxi. 33.* Three feet one inch and three quarters high, by four feet four inches and a half wide.

The banqueting-house ceiling. It is the original design of Rubens for the middle compartment of that ceiling, and represents the assumption of king James the first into heaven; it belonged to sir Godfrey Kneller, who studied it much, as is plain from his sketch for king William's picture in the parlour. Two feet eleven inches high, by one foot nine inches and a half wide.

Six sketches of Rubens for triumphal arches, &c. on the entry of the infant Ferdinand of Austria into Antwerp; they are printed with a description of that festival. They are about two feet and a half square. They were Mr. Norton's, and cost him 180l. at sir Peter Lely's sale.

Bathsheba bringing Abishag to David; an exceedingly high-finished picture in varnish, by Vanderwerffe; a present to lord Orford from the duke of Chandos. Two feet ten inches high, by two feet three wide.

Two flower-pieces, most highly finished, by Van Huysum. His brother lived with lord Orford, and painted most of the pictures in the attic story here. Two feet seven inches high, by two feet two wide.

Christ and Mary in the garden, by Philippo Laura.

The holy family, by John Bellino. It belonged to Mr. Law.

A landscape with figures, by Bourgoynone, in the manner of Salvator Rosa.

Its companion, with soldiers.

Two small landscapes, by Gaspar Pouffin.

Over the door into the bed-chamber, the holy family, by Matteo Ponzoni, a most uncommon hand, and a very fine picture. Three feet seven inches
and

and a half high, by five feet two and a half wide. It belonged to count Plattenberg, the emperor's minister at Rome, who had carried all his pictures thither and died there. They were sent to Amsterdam to be sold, where Mr. Trevor bought this for sir Robert Walpole. Lord Burlington has a head by the same master, who was a Venetian: there are no others in England of the hand.

Over the parlour-door, the murder of the innocents, by Sebastian Bourdon. Four feet and half an inch high, by five feet eight wide.

Over the other door, the death of Joseph, by Velasco. Three feet three inches high, by four feet ten wide.

Saint Christopher, a very small picture, by Elsheimer: a present from sir Henry Bedingfield. Here is a very common error among the Roman catholic painters; in the distant landkip is a hermit, with an oratory of the virgin Mary, at the time that saint Christopher is carrying Jesus yet a child. At Bologna there is an old picture of the salutation, where the angel finds the virgin Mary praying before a crucifix, with the *Officium beatæ virginis* in her hand. In Evelyn's preface to his translation of *The idea of the perfection of painting*, he mentions a picture of Moses in the bullrushes, by Paul Veronese, in which Pharaoh's daughter is attended by a guard of Swiss.

The Marble Parlour.

One entire side of this room is marble, with alcoves for side-boards, supported with columns of Plymouth marble. Over the chimney is a fine piece of alto relievo in statuary-marble, after the antique, by Ryfbrach; and before one of the tables, a large granite cistern.

Henry Danvers earl of Danby, a fine whole length in the garter-robbs, by Vandyck. This lord was son of sir John Danvers, by Elizabeth daughter of John Nevil lord Latimer son-in-law of queen Catharine Parr, and was first distinguished by his behaviour in the war in the Low Countries, where he served under prince Maurice, and afterwards in France under Henry IV. where he was knighted for his valour. In the Irish wars he was lieutenant-general

general of the horse, and serjeant-major of the whole army, under Robert earl of Effex and Charles lord Mountjoy. In the first of king James I. he was made baron of Dauntsey, and afterwards lord president of Munster and governor of Guernsey. By king Charles I. he was created earl of Danby, made a privy-counsellor and knight of the garter. He founded the physic-garden at Oxford, and died aged 71, 1643, at Cornbury, and is buried at Dauntsey in Wiltshire, where he built an alms-house and free-school. His elder brother sir Charles lost his life in the earl of Effex's insurrection, temp. Eliz. This picture was given to lord Orford by sir Joseph Danvers. Lord Danby built the house at Cirencester, now lord Bathurst's.

Sir Thomas Wharton, brother of Philip lord Wharton, and knight of the Bath; whole length, by Vandyck. From the Wharton collection.

Two fruit-pieces over the door, by Michael Angelo Campidoglio. From Mr. Scawen's collection.

The ascension, by Paul Veronese, over a door.

The apostles after the ascension, ditto.

The Hall

Is a cube of forty, with a stone gallery round three sides. The ceiling and the frieze of boys are by Altari. The bas-reliefs over the chimney and doors are from the antique.

The figures over the great door, and the boys over the lesser doors, are by Ryfbrach. In the frieze are bas-reliefs of sir Robert Walpole and Catharine his first lady, and of lord Walpole their eldest son and Margaret Rolle his wife. From the ceiling hangs a * lantern for eighteen candles, of copper gilt.

* Ben Jonson, in his Forest, poem 2d, has these lines on Penshurst:

Thou art not, Penshurst, built to envious show,
Of touch or marble; nor canst boast a row
Of polished pillars, or a roof of gold;
Thou hast no lantern whereof tales are told.

I imagine there was some old pamphlet or ballad written on a lantern of some great man at that time, from whence was taken the Craftsman, which made so much noise about this lantern at Houghton. This lantern has since been sold to the earl of Chesterfield, and is replaced by a French lustre.

Over

Over the chimney is a bust of sir Robert Walpole, earl of Orford, by Ryfbrach.

Before a niche, over against the chimney, is the Laocoon, a fine cast in bronze, by Girardon, bought by lord Walpole at Paris.

On the tables, the Tiber and the Nile in bronze, from the antiques in the capitol at Rome.

Two vases in bronze, from the antiques in the villas of Medici and Borgese at Rome.

The bust of a woman, a most beautiful antique.

The bust of a Roman empress, antique*.

On Terms and Consoles round the Hall are the following Busts and Heads:

Marcus Aurelius, antique.

Trajan, ditto.

Septimius Severus, ditto.

Commodus, ditto:

} These two were given to general Churchill by cardinal Alexander Albani, and by him to sir Robert Walpole.

A young Hercules, ditto.

* This and the last were brought from Mrs. Vernon's at Twickenham park, which belonged to Robert earl of Essex, the celebrated favourite of queen Elizabeth, who having promised sir Francis Bacon to get him made solicitor-general, just before his own disgrace, and not being able to perform it, gave sir Francis this villa to make him amends. Sir Francis entertained the queen here, and presented her with a sonnet of his own composing, to intercede for the earl's pardon. He

soon after sold Twickenham-park for eighteen hundred pounds. From thence it came into the earl of Cardigan's family; they sold it to king William: he gave it to his favourite, lord Albe-marle, who sold it to Mr. Vernon, after whose widow's death lord Montrath bought it for fifteen thousand pounds. Bacon, in a letter to his brother Antony, calls it "that wholesome pleasant lodge and finely designed garden." *Bacon Papers*, vol. i. 486.

Baccio

Baccio Bandinelli, by himself.

Faustina senior, antique.

A young Commodus, antique.

Homer, modern.

Hesiod, ditto.

Jupiter, antique.

A philosopher, ditto.

Hadrian, ditto.

Pollux, ditto.

} Heads.

Going from the Salon, down the great Steps through the Garden, you enter a Porch adorned with Busts of

Rome.

Minerva.

Antinous.

Apollo Belvedere.

} By Camillo Rusconi.

A philosopher's head, antique.

Julia Pia Severi, ditto.

Out of this you go into a Vestibule, round which in the Niches are six Vases of Volterra Alabaster. This leads into

The Gallery,

Which is seventy-three feet long, by twenty-one feet high: the middle rises eight feet higher, with windows all round; the ceiling is a design of Serlio's in the inner library of saint Mark at Venice, and was brought from thence by Mr. Horace Walpole, junior; the frieze is taken from the Sibyl's temple at Tivoli. There are two chimneys, and the whole room is hung with Norwich damask. It was intended originally for a green-house; but on sir Robert Walpole's resigning his employments February 9, 1742, it was fitted up for his pictures, which had hung in his house in Downing-street. That house belonged to the crown: king George the first gave it to baron Bothmar, the Hanoverian minister, for life. On his death king George the second offered it to sir Robert Walpole; but he would only accept it for his office of first lord of the treasury, to which post he got it annexed for ever.

Over the farthest chimney is that capital picture, and the first in this collection, The doctors of the church: they are consulting on the immaculateness of the virgin, who is above in the clouds. This has been a most controverted point in the Romish church. Bonofus, bishop of Naissus in Dacia, was one of the first who held that the virgin Mary had other children after Christ; which was reckoned a great heresy. He was condemned for it by pope Damasus, suspended by the council of Capua, censured by the bishops of Macedon, who declared their abhorrence of this detestable error as they called it, and wrote against by pope Syricius. His followers were stiled Bonofians, or Bonofians. This doctrine had been taught before by Helvidius anno 383, and before him by Tertullian. Those who opposed the perpetual virginity of the virgin Mary were stiled Antidicomarianites. Saint Jerom and saint Ambrose were two of the principal champions for the virginity, and are probably the chief figures in this picture. *Vide Bower's History of the Popes*, vol. i. 263. This pretended heresy is founded on the 25th verse of the first chapter of saint Matthew, where it is said, that Joseph knew not his wife till she had brought forth her first-born; and from James and John being frequently called the brethren of Christ. In answer to this last evidence the orthodox say, that among the Jews all near relations are called brothers, and that James and John were only first cousins to Christ. It is observable, that Raphael has followed the opinion of the virgin Mary having had other children, in many of his pictures, particularly in The last supper, in this collection,

tion, he having drawn saint James extremely like Jesus Christ. There has been another controversy in the Romish church, which is more properly called the question of the immaculate conception: viz. Whether the virgin was conceived in original sin, though sanctified in her mother's womb, or was preserved from that stain of general infection by a special privilege, on the foresight of the merits of Christ, whom she was to bear. Albertus Magnus and his followers maintained the first against many learned doctors, who defended her exemption from original sin; and the debate grew so warm, that it was judged necessary to put an end to it by a public disputation. It was in defence of the immaculate conception that the famous Duns Scotus obtained the name of the Subtile Doctor. *Vide Antiquities of the English Franciscans*, page 129. I cannot help observing, that the celebrated picture at Windsor of this doctor must be ideal; for he died in the year 1308, when there was no such thing as a tolerable painter: besides, that portrait represents him as an elderly man, whereas he was not thirty-four when he died. In the year 1387 the Dominicans were expelled the university of Paris, for opposing the immaculate conception, and many of them were killed. In 1438, the council of Basil declared it immaculate; and lastly, in 1655, Alexander VII. peremptorily determined it to be so. Paul V. had been pressed to make it an article of faith; but he had been so mortified with the event of his rupture with and interdict of the Venetians, that he would not venture occasioning a new schism. He contented himself to forbid the contrary to be taught publicly. *Vide Voltaire's Univ. Hist.* vol. iv. 222.

About the year 1670, the Spanish Jesuits prevailed on Charles II. * to request from the court of Rome that a definition might be made of the immaculate conception; and the famous cardinal Nidhard, who had been prime minister to the queen regent, and was then in honourable banishment as ambassador to Clement IX. was ordered to write for the question; which he did, and pretended to prove that the immaculate conception was morally, physically, metaphysically, and infallibly certain. The court of Rome gave a bull that was rather favourable to the Dominicans. *Vide Bayle in artic. Nidhard; and for a more particular account, the article of Mill in the General Dictionary, vol. vii. page 559, and Geddes's Tracts, vol. iii. page 113, 189.* Montfaucon relates, that when he visited Italy, signor Belcredi of Pavia had a li-

* Bishop Burnet says that, when that prince, Charles II. called the duke of Anjou to the Spanish succession, among other penalties he enjoined, that his successor should forfeit the crown if he did not maintain the immaculate conception of the virgin. Vol. ii. 251.

brary full of books in behalf of the immaculate conception, most of them written by Franciscans. *Diar. Ital. qu.* p. 26. In the year 1678, Innocent XI. suppressed the missal or office of the immaculate conception of the virgin. In Spain, they write under all her pictures, *concebida sin peccado originale*. In Luffan's Hist. of Charles VI. it is said, page 173, vol. ii. that the Dominicans, in the year 1388, made a fund of 120,000 crowns (a vast sum at that time) to carry on their cause against the immaculate conception*.

In this picture, which is by Guido in his brightest manner, and perfectly preserved, there are six old men as large as life. The expression, drawing, design, and colouring, wonderfully fine. In the clouds is a beautiful virgin all in white, and before her a sweet little angel flying. Eight feet eleven inches high, by six feet wide. After sir Robert had bought this picture, and it was gone to Civita Vecchia to be shipped for England, Innocent XIII. then pope, remanded it back, as being too fine to be let go out of Rome; but on hearing who had bought it, he gave permission for its being sent away again. It was in the collection of the marquis Angeli, and was engraved by Giacomo Freii.

Over the other chimney, The prodigal son, by Salvator Rosa. This fine picture was brought out of Italy by sir Robert Geare †, and carried back by him when he went to live there. On his death it was sent back to England to be sold. Eight feet three inches high, by six feet five and a half wide.

Meleager and Atalanta, a cartoon, by Rubens, larger than life; brought out of Flanders by general Wade: it being designed for tapestry, all the weapons are in the left hand of the figures. Ten feet seven inches high, by twenty feet nine and a half wide. For the story see Ovid's *Metamorphoses*, lib. 3. When general Wade built his house in Burlington-garden, lord Bur-

* There is a passage in Rabelais, book 1st, chap. 7, which evidently alludes to this controversy, where he says that Scotus's opinion was reckoned heretical, who affirmed that Gargantua's own mother gave him suck, and could draw out of her breasts at one time 1402 pipes and nine pails of milk. The Jacobins, who were always unpopular for denying the immaculate conception, got a triumph in the 15th cen-

tury, by a Cordelier's maintaining that during the three days of Christ's interment the hypostatic union was dissolved: this drew great odium on the Cordeliers. *Vide Hume's Dissertation on religion*, page 48.

† This gentleman, I suppose, had a collection: a picture of Michael Angelo delle battaglie at Wilton is said to have cost 300 pistoles. See *Kennedy's Account of Wilton*, p. 70.

ington gave the design for it. The only direction the general gave was, that there might be a particular place for this picture; but when the great room was finished, there were so many ornaments and corresponding doors, that there was no room for the picture; and the general, not knowing what to do with it, fold it to sir Robert Walpole.

Four markets, by Snyders; one of fowl, and another of fish, another of fruit, and the fourth of herbs. There are two more of them at Munich, a horse and a flesh market; each six feet nine inches and a half high, by eleven feet one and a half wide. Mr. Pelham has four markets by Snyders like these, which he bought at marshal Wade's sale, the figures by Long John.

Marcus Curtius leaping into the gulph: an exceeding fine picture, by Mola. There are multitudes of figures, fine attitudes, and great expressions of passion. To ornament the distant prospect, he has committed some anachronisms, by placing among the buildings an amphitheatre, which were of far later invention, and the Pantheon with the portico of Agrippa. Now Pompey was the first that made a lasting theatre; before him they were temporary, and often destroyed by public authority. Statilius Taurus built the first amphitheatre in the fourth consulship of Augustus. This action of Curtius happened in the year 391 U. C. and the portico was built by Agrippa (who died 741 U. C.) in his third consulship, as appears by the inscription still remaining: M. Agrippa. L. F. Cos. III. fecit. The story of this exploit is thus told by Livy: "Eodem anno (scil. U. C. 391.) seu motu terræ, seu quâ vi aliâ, forum medium fermè specu vasto collapsum in immensam altitudinem dicitur: neque eam voraginem conjectu terræ, quam pro se quisque gereret, expleri potuisse, prius quam deum monitu quæri cœptum, quo plurimum P. R. possêt. Id enim illi loco dicandum vates canebant, si rempublicam Romanam perpetuam esse vellent. Cum Marcum Curtium juvenem bello egregium, castigasse ferunt dubitantes, an ullum magis Romanum bonum, quam arma virtusque esset. Silentio facto, templa deorum immortalium, quæ foro imminet, capitoliumque intuentem, et manus nunc in cœlum, nunc in patentes terræ hiatus, ad Deos Manes porrigentem se devovisse: equo deinde quam poterat maxime exornato insidentem, armatum se in specum immisisse, donaque ac fruges super eum à multitudine virorum ac mulierum congestas: lacumque Curtium non ab antiquo illo T. Tatii milite Curtio Metio, sed ab hoc appellatum." *Lib. vii. cap. 6.* This picture is six feet four inches

inches and a half high, by eleven feet four inches and a quarter wide; and, with the next, belonged to Gibbons the carver.

Horatius Cocles defending the bridge. Its companion. Thus described by Livy, lib. ii. cap. x. "Quum hostes adessent, pro se quisque in urbem ex agris demigrant: urbem ipsam sepiunt praesidiis: alia muris, alia Tiberi objecto videbantur tuta: pons publicus iter praene hostibus dedit; ni unus vir fuisset, Horatius Cocles (id munimentum illo die fortuna urbis Romanae habuit), qui positus forte in statione pontis, quum captum repentino impetu janiculum, atq; inde citatos decurrere hostes vidisset; trepidamque turbam suorum arma ordinemq; relinquere, reprehensans singulos, obstitens, obstantiq; deum & hominum fidem, testabatur: *nequicquam deserto praesidio eos fugere, si transitum pontem a tergo reliquissent: jam plus hostium in palatio Capitolioque, quam in Janiculo fore.* Itaque monere, praecipere, *ut pontem ferro, igni, quacunque vi possent, interrumpant: se impetum hostium, quantum corpore uno posset obsisti, excepturum.* Vadit inde in primum aditum pontis: insignisq; inter conspecta cedentium pugnae terga, obversis cominus ad ineundum praedium armis, ipso miraculo audaciae obstupefecit hostes: duos tamen cum eo pudor tenuit, Sp. Larcium ac T. Herminium, ambos claros genere factisque: cum his primam periculi procellam, & quod tumultuosissimum pugnae erat, parumper sustinuit, deinde eos quoque ipsos exigua parte pontis relicta, revocantibus qui rescindebant, cedere in tutum coegit. Circumferens inde truces minaciter oculos ad proceres Etruscorum: nunc singulos provocare: nunc increpare omnes: *servitia regum superborum, sua libertatis immemores, alienam oppugnatam venire.* Cunctati aliquamdiu sunt, dum alius alium, ut praedium incipiant, circumspectant: pudor deinde commovit aciem, & clamore sublato undiq; in unum hostem tela conjiciunt: qua quum in objecto cuncta scuto haesissent, neque ille minus obstinatus ingenti pontem obtineret gradu: jam impetu conabantur detrudere virum, quum simul fragor rupti pontis, simul clamor Romanorum alacritate perfecti operis sublatus, pavore subito impetum sustinuit. Tum Cocles, *Tiberine pater, inquit, te sancte precor, haec arma & hunc militem propitio flumine accipias:* ita sic armatus in Tiberim desiluit: multisque super incidentibus telis incolumis ad suos tranavit, rem ausus plus fama habituram ad posteros, quam fidei. Grata erga tantam virtutem civitas fuit: statua in comitio posita: agri quantum uno die circumaravit, datum, privata quoque inter publicos honores studia eminebant: nam in magna inopia pro domesticis copiis unusquisque ei aliquid, fraudans se ipse victu suo, contulit."

A lions

A lioness and two lions, by Rubens*. Nothing can be livelier, or in a greater style, than the attitude of the lioness. Five feet six inches high, by eight feet wide.

Architecture. It is a kind of a street with various marble palaces in perspective, like the Strada Nuova at Genoa: the buildings and bas-reliefs are extremely fine; the latter especially are so like the hand of Polydore, that I should rather think that this picture is by this master, than by Julio Romano, whose it is called. There are some figures, but very poor ones, and undoubtedly not by the same hand as the rest of the picture: there is an officer kneeling by a woman, who shows the virgin and child in the clouds sitting under a rainbow.

About the year 1525, Julio Romano made designs for Aretine's Putana errante, which were engraved by Marc Antonio, for which the latter was put in prison, and Julio fled to Mantua. Two years after Rome was sacked by Charles V. who made public processions and prayers for the delivery of the pope [Clement VII.] whom he kept in prison: it is supposed, the figure kneeling in this picture is Charles V. who is prompted by Religion to ask pardon of the virgin (above in the clouds) for having so ill treated the pope: the figure sitting on the steps is certainly Aretine, and the man in prison in the corner Marc Antonio. *Vide Bayle in artic. Aretine.* This picture was a present to lord Orford, from general Charles Churchill. Five feet six inches three quarters high, by six feet eleven wide.

An old woman sitting in a chair, a portrait three quarters, by Rubens, bought at Mr. Scawen's sale.

An old woman reading; an extremely fine portrait, by Boll, bought at the duke of Portland's sale, when he went governor to Jamaica.

* When Tomo Chachi, the Indian king, and his company were in England, about the year 1736; they were extremely surpris'd at the lions in the Tower, animals they had never seen: it was said in the public papers that they were frighten'd; which being told to Tomo Chachi, he replied, that He who had ventured himself into so strange and distant a country at his great age, could not easily be afraid of any thing. Afterwards seeing this picture at sir Robert Walpole's in Downing-street, he said he was still more surpris'd that any man could draw those beasts so well; and begged a copy, which was painted for him by Varelst.

Cupid

Cupid burning armour, by Elisabetta Sirani, Guido's favourite scholar. Two feet one inch and a half high, by two feet seven and a half wide.

The holy family, a groupe of heads, by Camillo Procaccino. One foot nine inches high, by two feet three and three quarters wide.

An usurer and his wife, by Quintin Matsis, the blacksmith of Antwerp. This picture is finished with the greatest labour and exactness imaginable, and was painted for a family in France; it differs very little from one at Windsor, which he did for Charles the first. Two feet eight inches and a half high, by one foot ten and three quarters wide. There is a copy of this picture at Hinchinbrook, and another at Boughton.

Job's friends bringing him presents; a fine picture by Guido, which he has executed in large, and in his brightest manner, in the church of the Mendicants at Bologna: this is dark, but there is most masterly skill in the naked, and in the disposition of the figures. Three feet one inch high, by two feet four and a half wide.

Europa, a fine landscape, by Paul Brill; the figures by Dominichini. Two feet five inches high, by three feet five and three quarters wide.

Africa; its companion. These two came out of the numerous collection of the countess de la Verrue at Paris.

Dives and Lazarus, by Paul Veronese. There are few of him better than this; the building is particularly good. Two feet seven and a half high, by three feet five wide. It belonged to monsieur de Morville, secretary of state in France.

The exposition of Cyrus, by Castiglione; a very capital picture of this master. The subject is taken from Justin, lib. i. cap. 4. "Pastori regii pecoris puerum exponendum tradit. Ejus uxor audita regii infantis expositione, summis precibus rogat sibi afferri ostendique puerum. Cujus precibus fatigatus pastor, reversus in silvam, invenit juxta infantem canem foeminam, parvulo ubera præstantem, & à feris alitibusque defendentem." Two feet four inches and a half high, by three feet six and a quarter wide.

Its

Its companion. The subject, which seems at first to be the story of Orpheus, but certainly is not, from the principal figure being thrown into the distant landscape, was guessed by lord Orford to be taken from this stanza of the 19th ode, lib. ii. of Horace :

Bacchum in remotis carmina rupibus
Vidi docentem (credite posteri) ;
Nymphasque discentes, & aures
Capripedum Satyrorum acutas.

The adoration of the shepherds, by old Palma, from the collection of monsieur de la Vrilliere, secretary of state in France. Two feet six inches high, by three feet ten wide.

The holy family, by ditto. Two feet seven inches and a half high, by four feet five wide : from Mr. Flinck's collection.

A fine moon-light landscape with a cart overturning, by Rubens. Two feet ten inches high, by four feet one wide. It was lord Cadogan's, and has been engraved.

A nymph and shepherd, by Carlo Cignani. Three feet four inches high, by four feet one and a half wide. Mr. Charles Stanhope had another of the same design, but much darker.

Two women, an emblematical picture, by Paris Bourdon. Three feet six inches high, by four feet two wide : from Mr. Flinck's collection.

Abraham, Sarah, and Hagar, by Pietro Cortona. The Great Duke has a small sketch of this, but reversed, and with the Sarah and other figures at a distance. The Hagar is much fairer than in this. Six feet ten inches high, by six feet one wide.

Abraham's sacrifice, by Rembrandt. Abraham's head, and the naked body of Isaac, are very fine ; the painter has avoided much of the horror of the story, by making Abraham cover the boy's face, to hide the horror from himself. Six feet three inches high, by four feet three and three quarters wide.

The old man and his sons with the bundle of sticks, by Salvator Rosa, in his fine taste. Six feet high, by four feet two and a half wide.

The adoration of the shepherds, octagon, a most perfect and capital picture of Guido, not inferior to The doctors: the beauty of the virgin, the delicacy of her and the child (which is the same as in the Simeon's arms in the falon), the awe of the shepherds, and the chiaro-oscuro of the whole picture, which is in the finest preservation, are all incomparable; you see the shepherds ready to cry out to one another, Deus! Deus ille, Menalca! There is one of this same design in the church of the Chartreuse at Naples, large as life, oblong, with many more figures, but unfinished. This belonged to monsieur de la Vrilliere. Three feet three inches and a half every way. There is a fine print of it.

The continence of Scipio, by Nicolo Poussin; painted with all the purity and propriety of an ancient bas-relief. The story is told by Livy, lib. xxvii. cap. 50. "Captiva deinde à militibus adducitur ad eum adulta virgo, adeo eximia forma, ut, quacunq[ue] incedebat, converteret omnium oculus. Scipio, percunctatus patriam parentesque, inter cætera accepit, *desponsatam eam principi Celtiberorum adolescenti, cui Allucio nomen erat.* Extemplo igitur parentibus sponsoque ab domo accitis, quum interim audiret deperire eum sponsæ amore; ubi primum venit, accuratiore eum sermone quam parentes alloquitur. *Juvenis, inquit, juvenem appello: quo minus sit inter nos hujus sermonis verecundia. Ego, quum sponsa tua capta à militibus nostris ad me deducta esset, audiremque eam tibi cordi esse, & forma faceret fidem; quia ipse, si frui liceret ludo ætatis (præsertim recto & legitimo amore) & non Respublica animum nostrum occupasset, veniam mihi dari sponsum impensius amanti vellem: tuo, cujus possum, amori faveo. Fuit sponsa tua apud me eadem quæ apud soceros tuos parentesque suos verecundiâ: servata tibi est, ut inviolatum & dignum me teque dari tibi donum posset. Hanc mercedem unam pro eo munere paciscor, amicus populo Romano sis: & si me virum bonum credis esse, quales patrem patruumque meum jam ante hæ gentes norant, scias multos nostri similes in civitate Romana esse: nec ullum in terris populum hodie dici posse, quem minus tibi hostem tuisque esse velis, aut amicum malis. Quum adolescens, simul pudore gaudioque perfusus, dextram Scipionis tenens, Deos omnes invocaret ad*

gratiam illi pro se referendam: quoniam sibi nequaquam satis facultatis pro suo animo, atque illius erga se merito, esset. Parentes inde cognatique virginis appellati. Qui, quoniam gratis sibi redderetur virgo, ad quam redimendam satis magnum attulissent auri pondus, orare Scipionem, ut id ab se donum acciperet, coeperunt: haud minorem ejus rei apud se gratiam futuram esse affirmantes, quam redditæ inviolatæ foret virginis. Scipio, quando tanto opere peterent, accepturum se pollicitus, poni ante pedes jussit: vocatoque ad se Allucio: Super dotem, inquit, quam accepturus à socero es, hæc tibi à me dotalia dona accedent—aurumque tollere, ac sibi habere jussit. His lætus donis honoribusque dimissus domum, implevit populares laudibus & meritis Scipionis: Venisse Diis simillimum juvenem, vincentem omnia quum armis tum benignitate ac beneficiis.”

When thus the virtuous consul had decreed,
 A captive virgin to his tent they lead:
 In her each motion shin'd attractive grace,
 And beauty's fairest features form'd her face.
 A Celtiberian prince her destin'd spouse;
 But, more than int'rest, love had bound their vows—
 Allucius was his name. When Scipio heard
 How fond the youth, how for his bride he fear'd;
 He summons to his tribune all her friends:
 Allucius in that number chief attends.
 To him the consul most address'd his word,
 To him, her anxious lover and her lord.
 “A youth myself, to thee a youth I call,
 Lest distant awe thy freer speech appall.
 When to my tent this beauteous maid was brought,
 When of your mutual passion I was taught,
 And soon her charms confirm'd the story true,
 (For Scipio's self could idolize like you)
 Durst I indulge the character of age,
 And in a youthful, lawful love engage;
 Did not the commonwealth enjoy me whole,
 And all majestic Rome possess my soul;
 Oh! I could love like thee; like thee could pine;
 Like thee could—but, Allucius, she is thine!

Inviolatè have I preserv'd the maid ;
 Not purer in her native courts she stay'd :
 Pure, as becomes a Roman chief to give ;
 Pure, as becomes thy passion to receive.
 The sole return for this fair boon I ask ;
 To live a friend to Rome be all thy task :
 And if in me some virtue you have known,
 As other Scipios in this realm have shown ;
 Think many such spring from her glorious womb,
 And learn to love the virtuous sons of Rome."

This picture belonged to monsieur de Morville, and is three feet eight inches and three quarters high, by five feet two wide.

Moses striking the rock, by Nicolo Pouffin. There is a great fault in it; Moses is by no means the principal figure, nor is he striking the rock angrily, and with a great air, but seems rather scraping out the water. The thirst in all the figures, the piety in the young man lifting his father to the stream, and the devotion in others, are extremely fine. It was painted for Stella, and bought in the beginning of the last war between France and the emperor Charles VI. of a French nobleman, who declared he sold it to pay for his campaign equipage. Three feet eleven inches and a half high, by six feet three and a half wide. It has been engraved.

The placing Christ in the sepulchre, over the door, by Ludovico Caracci. Six feet three inches high, by five feet one wide.

Moses in the bullrushes, by Le Sœur; a present to lord Orford from the duke of Montagu. Seven feet one inch high, by four feet eight and a half wide. There is a print of it.

The adoration of the Magi, by Carlo Maratti. He has painted another of them in the church of the Venetian St. Mark at Rome. Six feet eleven inches high, by four feet four wide.

Cows and sheep, by Teniers, in his best manner; one foot eleven inches high, by two feet nine wide.

A landscape

A landscape with a cascade and sheep; a very fine picture, by Gaspar Pouffin. It was bought at the late earl of Halifax's sale. One foot eleven inches high, by two feet nine wide. Pond published a print of it.

The last supper, by Raphael. It was in the Arundel collection, and is mentioned in the catalogue of those pictures; from thence it came into the possession of the earl of Yarmouth, and from him to sir John Holland, of whom lord Orford bought it. It is in fine preservation. One foot eight inches high, by two feet eight and a half wide. There are various prints from it.

Solomon's idolatry, by Stella. It is painted on black and gold marble, which is left untouched in many places for the ground. There are many figures finely finished, and several beautiful airs of women's heads. One foot ten inches high, by two feet five and a quarter wide.

A sea-port; a fine picture of Claude Lorrain. There is a bright sun playing on the water, and the whole shine of the picture is in his very best manner. It belonged to monsieur Morville. Three feet one inch and a quarter high, by four feet two and a half wide.

A calm sea, ditto. A most pleasing and agreeable picture. There are two figures on the fore-ground. Apollo and the Sibyl; she is taking up a handful of sand, for every grain of which she was to live a year. Apollo granted her this boon as the price of her person, which afterwards she refused him. The promontory is designed for Cumæ, the residence of the Sibyl. Among the buildings are the ruins of the castellum aquæ Martiæ, with the trophies of Marius, which are now placed in the capitol; the remains of the building itself stand near the Colisæum. Three feet two inches and three quarters high, by four feet one wide.

Two landscapes, by Gaspar Pouffin, in his dark manner. That at the upper end of the gallery is fine. These two and the latter Claude were in the collection of the marquis of Mari. Mr. Edwin, of whom these were purchased, had two more; the prince of Wales bought the fine one of Jonah in the storm, the only sea-piece, I believe, of that hand. Three feet three inches and a quarter high, by four feet five and a quarter wide each.

The Joconda, a smith's * wife, reckoned the handsomest woman of her time; she was mistress to Francis I. king of France. By Leonardo da Vinci. She would often sit half-naked, with music, for several hours together, to be drawn by him. Mr. Richardson had another of them. This was monsieur de Morville's. Two feet nine inches high, by two feet and a quarter wide.

Apollo, by Cantarini, a cotemporary of Guido, whose manner he imitated. Two feet seven inches high, by two feet and a quarter wide.

The holy family, with angels, by Valerio Castelli, who studied Vandyck. Two feet five inches high, by one foot eleven and a half wide.

The eagle and Ganymede, by Michael Angelo Buonarotti; a subject he has often repeated, but with alterations. The king has one larger, and the queen of Hungary another, printed in Teniers's gallery: there is another in the Altieri palace at Rome. Two feet eleven inches high, by one foot eleven wide. There is a print of it.

*Ætherias Aquila puerum portante per auras,
Illæsum timidis unguibus hæsit onus.* MART. lib. i. ep. 7.

The virgin and child, a most beautiful, bright, and capital picture, by Dominichino. Bought out of the Zambecari palace at Bologna, by Horace Walpole, junior. Two feet four inches high, by one foot eleven and a half wide.

The salutation, a fine finished picture, by Albano. The angels are much the same with those in the great picture by this master in the salon. Two feet high, by one foot six inches and a half wide.

* Mezeray calls her La Ferroniere, and says, who never recovered it. The same story is told her husband being enraged at the king's taking of lord Southesk and king James II. when duke her, caught on purpose a very violent distemper, of York. which he communicated through her to the king,