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# **The Works Of Horatio Walpole, Earl Of Orford**

In Five Volumes

**Walpole, Horace**

**London, 1798**

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

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## C H A P. II.

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

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

During the reigns of the two first Edwards, I find no vestiges\* of the art, though it was certainly preserved here, at least by painting on glass. No wonder that a proud, a warlike, and ignorant nobility encouraged only that branch which attested their dignity. Their dungeons were rendered still darker by their pride. It was the case of all the arts; none flourished, but what served to display their wealth, or contributed to their security. They were magnificent without luxury, and pompous without elegance. Rich plate, even to † the enamelling on gold, rich stuffs, and curious armour were carried to excess, while their chairs were mere pedestals, their clothes were incumbrances, and they knew no use of steel but as it served for safety or de-

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

† Bishop Wickham's crozier at Oxford is an instance how well the pomp of prelacy was served by ingenious artists. It is certain that in the reigns of the two first Edwards there were Greek enamellers in England, who both practised and taught the art. In Dugdale's Warwickshire, p. 397, 403, are mentioned enamelled cups very near that period; and some ancient pieces are still extant. The beautiful cup of gold, enamel-

led with figures in the habits of the time, given by king John to the corporation of Lynn in Norfolk, and still preserved there, gives a very favourable idea of the taste and artificers of an age a little antecedent to that I am speaking of. King Alfred's jewel, found at Athelney in Somersetshire, and of which there is a print in Camden's Britannia, is of much more ancient date, but of workmanship far more rude. I call it a jewel, because it seems to have been used as jewels were afterwards, appendent to ribbands. By the cut, I should take it for engraven gold. Camden, which is extraordinary, does not describe the materials, but calls it a picture; which would make one think it was enamelled.

struction.



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

Of the third Edward, says Mr. Vertue †, many portraits are preserved, at Windsor, in illuminated MSS. and elsewhere. As he has not marked where these limnings exist, I can give no account of them myself, nor refer the reader to the inspection of them. But there is a portrait taken from a bust of the same age, the face of which is far from being executed in a contemptible manner. It represents that artist and patron of arts, William of Wickham bishop of Winchester, and prime minister to Edward III. a prelate whose magnificent charities yet exist, both in the benefits he calculated for posterity, and in the edifices erected on his own designs for perpetuating those pious bounties. The portrait has been engraven by Houbraken among the heads of illustrious men; a noble memorial, which I am sorry to say was forced to be dropped (though exhibited at the trifling expence of five shillings for four beautiful prints), the moment the novelty of it was exhausted.

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

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

The



The Black Prince \* was represented on glass in a window at the west end of Westminster-abbey, but the image is now almost defaced. Mr. Maurice Johnson, the antiquary of Spalding, had a MS. of Ralph Higden's Polychronicon, written in 1340, wherein was an illumination of the author. It was shown to the Society of Antiquaries in 1735.

The person of Richard II. is still preserved in the most lively manner, in two different pictures. The first a whole length in the abbey of Westminster; the other † at the earl of Pembroke's at Wilton, a small piece consisting of two tablets, on which are represented the king kneeling, accompanied by his patron saints, John the Baptist, St. Edmund the King and Edward the Confessor, before the Virgin and Child, attended by angels. Hollar engraved it. To the bottom of this picture are affixed these words, "Invention of painting in oil, 1410. This was painted before in the beginning of Richard II. 1377, &c." These words, which are very equivocal, started a question with me, which I found nobody that could resolve. Do they imply that this piece was painted in oil before John ab Eyck discovered that secret in 1410? So one should think; for, what news did the inscriber tell, if he only meant that painting in water-colours or miniature was practised before painting in oil? Every illuminated MS. antecedent to that date was a proof of that. The short quare would be, With what is the picture in question painted? To that I can only reply, that it is covered with glass, and is too great a curiosity to have experiments made upon it. It is painted on a bright golden ground, the colours of the utmost freshness, and not grown black as oil-colours would be, and is, as I have said, guarded by a glass, all which indicate that it is miniature. Yet I do not pretend to decide: the inscription I have mentioned and some other circumstances seem to leave a doubt whether John ab Eyck was really the first person who mixed his colours with oil. We have seen by a record reported above, that long before this period oil was at least used as

\* Mr. Onflow, the late speaker, had a head of the Black Prince, which there is great reason to believe was painted at the time. It is not very ill done: it represents him in black armour embossed with gold, and with a golden lion on his breast. He has a hat with a white feather, and a large ruby, exactly in the shape of the

rough ruby still in the crown. He appears lean and pale, as he was towards the end of his life. This very curious picture came out of Betchworth-castle in Surrey.

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

a varnish,



a varnish, and it is difficult to conceive how it was possible to varnish with oil either water-colours or colours mixed with size. It occurred to me to enquire with what the painters antecedent to John ab Eyck mixed their colours: even in this country there are a few pictures extant, and painted on board, before oil-painting can be supposed to have been introduced here. Not to mention the picture at Wilton, the other of Richard II. at Westminster, and an undoubted original of Henry IV. at Hampton-court in Herefordshire, who died within two years after John ab Eyck's discovery, must be allowed to have been drawn before the new art arrived here. The picture at Westminster has indeed been re-painted\*: therefore no conclusion can be drawn from it. This question, easy as I thought it, I found had been passed over without consideration, and, though proposed to a very learned † body of men, arrived at no solution. After turning over several books of painting, all treating of John ab Eyck's invention, but without one word of the method which his secret dispossessed, I at last found what I sought. Sandrart put an end to the difficulty by these words:

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

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

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

† The society of Antiquaries.

‡ Academ. pictur. p. 15.

I shall



I shall be told perhaps, that this method was only used for painting on walls; but, leaving out the plaister, I see nothing to hinder the same preparation from being used on board. Of what mixture Cimabue, the restorer of the art, made use, we are told by the same author. *Multaque illius manu confectæ non historiarum minus, quam imagines, in tabulis ligneis, colore ovis vel glutine temperato* \*.

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

Still the much more ancient use of oil, were it but as a varnish, leaves a doubt whether John ab Eyck's discovery was entirely his own. The remarkable record which I have so often mentioned, dates above an hundred years before the common æra of painting in oil. John ab Eyck is allowed to have found it in searching for a varnish. Might he not have heard that such a varnish or composition was in use in England †? The very pictures I have mentioned as still extant, and under all the appearances of being painted in oil, seem to say even more. The painters employed by Henry III. appear to have been Italians: and yet it is easy to vindicate the secret from them; at least I can prove that they must have found the practice here, not have brought it over with them, for we are told expressly that in Italy they knew of no such method. When some of John ab Eyck's pictures were carried to Alphonso king of Naples, the Italian painters were surpris'd, says Sandrart ‡, *quod aqua purgari possent, coloribus non deletis*.

\* *Academ. pictur. p. 94.*

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

Devonshire's collection painted by John ab Eyck in 1422, and representing the consecration of St. Thomas Becket. The tradition is, that it was a present to Henry V. from his uncle the duke of Bedford, regent of France: but tradition is no proof; and two pictures of this author in England, one of them of an English family, and the other of an English story, are at least as good evidence for his having been here, as tradition for one of them being painted abroad. However, I pretend to nothing more in all this than mere conjecture.

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

I must



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

The painters of these portraits \* of king Richard are still more uncertain than the method in which they painted. I can find no names of artists † at that period. Nor is this extraordinary. In countries where the science flourished more, our knowledge of the professors is very imperfect. Though

\* Another representation of this king is exhibited by Montfaucon from a MS. Froissard in the library of the king of France. There is another illuminated edition of that author in the British Museum, in which is a miniature of the young monarch sitting on his throne and attended by his uncles. In the same place is an historic poem in old French, written by a person of condition in the service of Richard II. and an eye-witness of all that he relates. It has sixteen curious illuminations, in which that king is eight times represented in different situations †. There are also the portraits of Henry of Lancaster (four times), of archbishop Arundel, the dukes of Surrey and of Exeter, the earls of Northumberland, Salisbury, &c. Part of this curious piece was translated by George Carew, earl of Totness; the translation was published with ten other

tracts in a thin folio called *Hibernica*, by Walter Harris; Dublin 1747.

† Except of John Sutton a carver, who was employed by Thomas Beauchamp earl of Warwick to alter a statue of the famous Guy earl of Warwick, standing in the choir of the church there, and to cut the arms of the ancient earls on it. It was from the spoils of this family that Richard II. granted to his half brother Thomas duke of Surrey a suit of arras wrought with the story of the same Guy. See Dugdale's *Warwickshire*, p. 402, 431. The city of London made presents to Richard and his queen, among other curiosities, of pictures of the Trinity valued at 800*l*. An enormous sum for that time! See *Description of London and the Environs*, vol. iv. p. 30.

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



Cimabue restored the art as early as 1250, yet the number of his successors on record is extremely small, till Antonello of Messina carried the secret of painting in oil into Italy: and for Flanders, where it was invented, the biographers of the masters of that country, as Carl Vermander, Sandrart, &c. professedly begin their lists with John ab Eyck. We must leave therefore in the dark what we find irrecoverably so.

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

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

His son Henry IV. is extant, as I have said, at Hampton-court in Herefordshire, formerly his † palace: a copy or duplicate of this piece is at Kensington. In a book called *Studio di Pittura, Scoltura, &c. di Filippo Tito*, is a coin of Charles VI. of France with exactly the same extraordinary head-dress as was worn by this king.

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

The fine east window in the cathedral of York was painted in this reign, at the expence of the dean and chapter, who contracted with John Thornton, glazier, of Coventry, to execute it. He was to receive for his own work four shillings a week, and to finish the whole in less than three years. The indenture, still preserved, adds, that he was to receive an hundred shillings sterling, each of the three years; and if he executed his work truly and perfectly, he

\* Annals, p. 342.

† This is the common report. Others say Lenthall, from the profit of spoils taken in the French war under Henry V.: consequently Henry IV. could not have lived there.

was



was to have ten pounds more. Another indenture of 1338, for glazing some of the west windows, articles, that the workman should have sixpence a foot for white glass, and twelvecpence for coloured. The great window evidences how able an artist John Thornton was\*.

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

Henry V. is likewise on board at Kenfington, and on vellum in some MSS. as Vertue says in his account prefixed to the heads of our kings, but he does not mention where those MSS. are preserved. But a most curious picture of this king and his family is still extant in the collection of James West, esq. secretary of the treasury ‡. This piece is evidently painted in oil-colours; and though the new art might have reached England before the death of that prince, which happened in 1422, yet there are many circumstances that lead me to think it of a later date. It was an altar-piece at Shene, and in all probability was painted by order of Henry VII. for the chapel in his palace there. His fondness for the house of Lancaster is too well known to be dwelt on: the small resemblance of the portrait of Henry V. to genuine pictures of him, and the great resemblance of all the other personages to one another, make it evident that it was rather a work of command and imagination than of authenticity. Add to this, that on the tents (which I shall mention presently) portcullises are mixed with red roses: the portcullis § was the cognizance of the illegitimate branch of Beaufort, and was never that I can find borne by the house of Lancaster ||; but when Henry VII. gave himself for the heir of that royal line, no wonder he crowded the badges of his own bastard blood among the emblems of the crown. However, the whole piece is so ancient and so singular, that I shall be excused inserting the description of it in this place.

\* Drake's York, p. 527.

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

‡ It is now at Strawberry-hill.

§ See Sandford.

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



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

On the left hand is the king in dark purple robes lined with ermine, the crown on his head. He is kneeling before a desk on which is a missal, and the sceptre and globe. Behind him on their knees are his three brothers, Thomas duke of Clarence; John duke of Bedford\*; Humphrey duke of Gloucester. They are dressed in robes like the king's, and wear golden coronets: over them is a tent, striped with white and gold, on which are red roses crowned; and the valance, of the same colours with red roses and portcullises. A small angel flying holds the top of the tent. The queen is opposite, under another tent exactly in the same manner, except that there is no sceptre on her desk. Behind her are four ladies dressed like her and with coronets. The two first are probably Blanche duchess of Bavaria, and Philippa queen of Denmark, the king's sisters: who the other two are is more difficult to decide, as they are represented with dishevelled hair, which in pictures of that time is a mark of virginity. It has been supposed that the two elder were the wives of the dukes of Clarence and Bedford, and the two younger their sisters; but this clashes with all history and chronology. Blanche and Philippa were both married early in their father's reign: and to suppose the two younger ladies the brides of Clarence and Bedford would be groundless; for Margaret Holland, the wife of the former, was a widow when he married her. As all the portraits are imaginary, it does not much signify for whom the painter intended them. A larger angel standing, holds the cloth of the two tents together. On a rising ground above the tents is St. George on a brown steed striking with his sword at the dragon, which is flying in the air, and already pierced through the forehead with a spear, on which is a flag with the cross of St. George. Cleodelinde, with a lamb, is praying beneath the dragon. On the hills are gothic buildings and castles in a pretty taste.

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

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

Richard



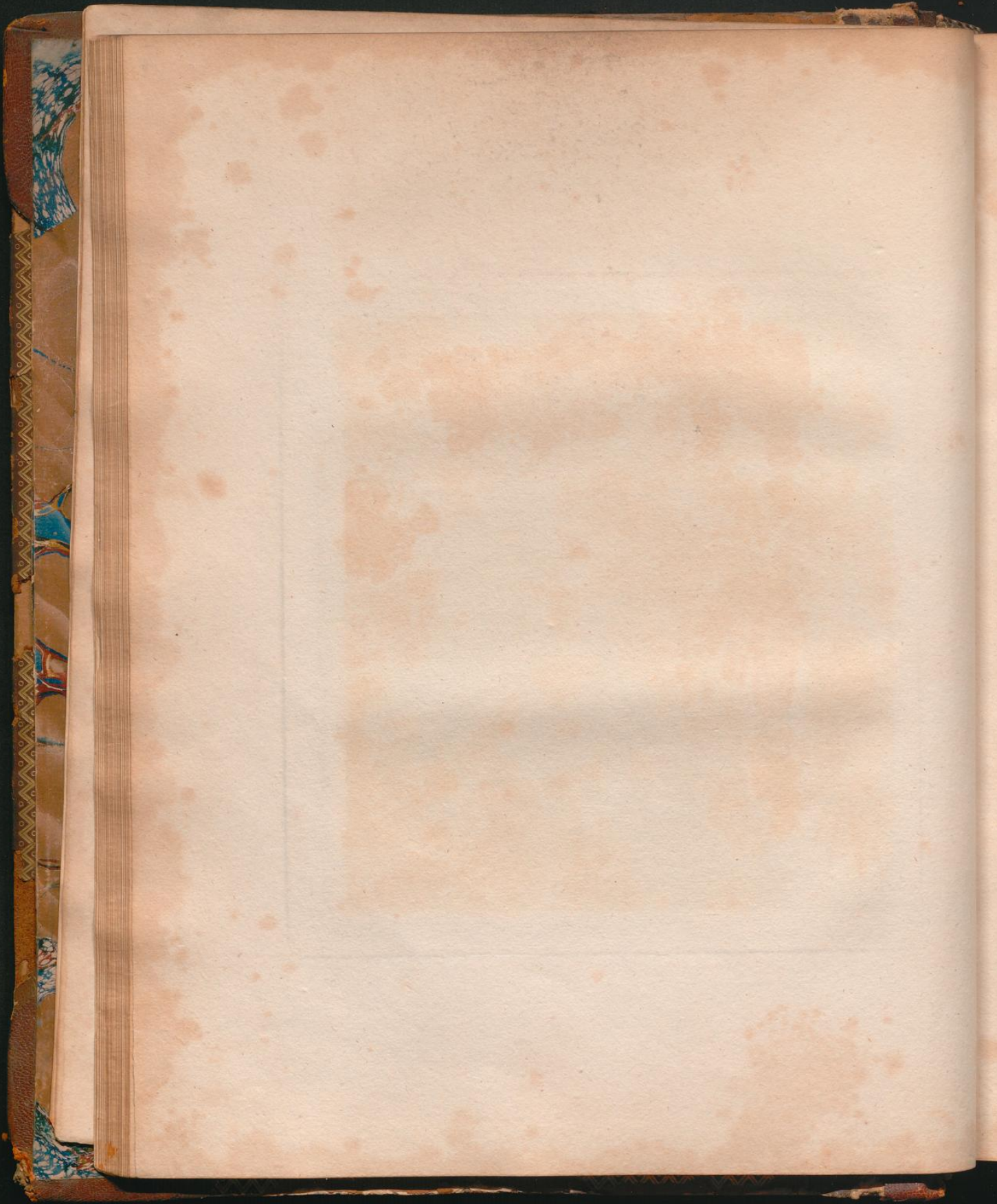
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G. Goussier sculp.

*Henry 5<sup>th</sup>, his Queen and Family.*

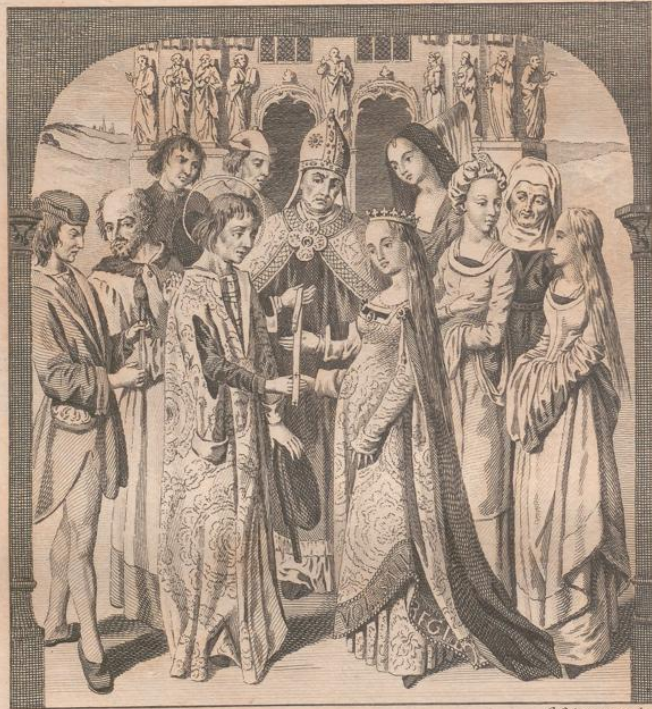












*Marriage of Henry 6<sup>th</sup>*



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

An original portrait of John duke of Bedford, above mentioned, is extant \* in a fine illuminated Prayer Book preſented by him to Henry VI. The duke and his firſt wife Anne of Burgundy are repreſented with their arms and devices.

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

In the reign of Henry VI. our field begins to grow leſs barren. Many portraits of the king himſelf are preſerved, as on board at Kenſington and on glaſs in the chapel of King's college. In my poſſeſſion is a remarkable piece, which ſo many circumſtances affix to the hiſtory of this prince that I cannot hesitate to believe it deſigned for him, though I imagine it was painted after his death. It is the representation of his marriage. There are eleven figures, of which all the heads are well painted: the draperies are hard and ſtiff. The king in rich robes, but with rude diſhevelled hair, as are all the men, ſtands before the

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

† I have ſince the firſt edition of this work

authenticated two portraits of that prince, as will be mentioned preſently.

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

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

|| It was ſold at the duchefs's ſale to Mr. Edwards of Pall-Mall, in whoſe poſſeſſion it now is.

portal



portal of a magnificent church, giving his hand to the queen, who is far from being a lovely bride, and whom the painter seems satirically to have insinuated by the prominence of her waist not to have been so perfect a virgin as her flowing hair denotes. Kemp archbishop of York and afterwards of Canterbury, and one of her chief counsellors, is performing the marriage rites by holding the pallium over their conjoined hands. It is remarkable that the prelate wears thin yellow gloves, which are well represented. Behind the king in a robe of state stands the duke of Gloucester, and seems reproving a nobleman \*, whom I take for the marquis of Suffolk. Behind the queen is a lady in a kind of turban or diadem, probably designed for her mother the titular queen of Naples and Jerusalem. Beyond her, another in a widow's dress, opposite to whom is a comely gentleman. This pair I conclude is Jaqueline duchess of Bedford, widow of duke John, and her second husband. Our historian says, that pretty suddenly after the duke's death she married sir Richard Widville, a goodly young knight. They were the parents of Elizabeth, queen of Edward IV †.

On the fore ground opposite to the marquis of Suffolk stands a noble virgin, whom I take for Margaret of Richmond, mother of Henry VII. One of the charges against the marquis of Suffolk was, that he endeavoured to marry his son to this lady Margaret, a princess of the blood. Near the archbishop is a cardinal, who is certainly Winchester, the king's great uncle. The face is very like the image on his tomb at Winchester; nor can one account for his not performing the ceremony, but by his dignity of prince of the blood, which did not suffer by the ministration of an inferior prelate. Behind the queen of Naples is an abbess, and at a distance a view of a town, that must be Tichfield, from whence the queen was led to be married at Southwick. Besides the seeming pregnancy of the queen, there is another circumstance, conclusive for this picture being painted after the death of Henry. Round his head is the nimbus or glory: an addition that was as posterior to his marriage, as the painter seems to intimate the queen's fruitfulness was anterior to it. Round the hem of the queen's robe are some letters ‡, which are far from being so intelligible

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

† The portraits of duke Humphrey and archbishop Kemp have been authenticated by two

others of the same persons, which formed part of an altar-piece at St. Edmundsbury, and are now at Strawberry-hill.

‡ This was a fashion as early as the reign of Richard



intelligible as the other incidents. The words are involved in the folds; what appear, are Vol salu Regin m—one knows that Salve Regina mater celorum is the beginning of a hymn—but I know not what to make of Vol—the painter probably was no Latinist—and indeed the first letter of Regina he has drawn more like to a B than an R. On the abbess's girdle is Vel ave—as little to be decyphered as her majesty's Vol.

But it is to sir William Dugdale that I am indebted for the greatest discoveries I have made towards the history of our ancient artists. In that collection of various treasures which he has saved from oblivion [saved the more luckily, as he wrote but the instant before it became piety to commit devastation], he has incidentally preserved some memorials of the state of painting in the reigns of our earliest princes. I have found some names of the professors, and even the rates of their work. I call them professors, agreeably to modern estimation; but our ancestors seem to have treated them without any distinction from other mechanics. If Henry III. bespoke pictures by the intervention of the sheriff, under Henry VI. we were still so unpolished, that a peer of the first nobility going into France on an embassy, contracted with his taylor for the painter's work that was to be displayed in the pageantry of his journey. The bill itself is so curious that I shall transcribe part of it.

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

Ferst, cccc pencels bete with the raggidde staffe of silver, pris the pece v d. o8l. -- 6s. -- ood.

Item, for the peynting of two paveys for my lord, the one with a gryfon stondyng in my lordis colours rede, white and ruffet, pris of the pavys oo -- o6 -- o8.

Richard II. When Edward earl of Rutland, the lord Spencer and others accused the earl of Arundel of treason, they appeared before the king at Nottingham in red gowns of silk, garded and bordered with white silk and embroidered with letters of gold. Peck's Annals of Stanford, 12, 39. The lady Margaret in this picture is in a green gown bordered with white silk.

Item,



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

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

Item, for a grete fremour for the ship of XL yerdis length, and viii yerdis in brede, with a grete bere and gryfon holding a ragidd staffe, poudrid full of raggid flaves; and for a grete crosse of St. George, for the lymmyng and por-  
traying 01 -- 06 -- 08.

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

If it is objected to me, that This was mere herald's painting, I answer, That was almost the only painting we had. The art was engrossed by and confined to the vanity or devotion of the nobility. The arms they bore and quartered, their missals, their church-windows and the images of their idols were the only circumstances in which they had any employment for a painter. Even portraits, the object of modern vanity, seem not to have been in fashion. I know not one except of the blood royal or of a bishop or two, painted during the period of which I am writing. Devout subjects were held in sufficient estimation. Isabel countess of Warwick, in 1439, bequeathed her tablet with the image of our lady to the church of Walsingham, and it is even mentioned that this tablet had a glass over it. I cannot pass over this magnificent lady without taking a little notice of some other particulars of her will. She was daughter and at length sole heiress of Thomas le Despenser earl of Gloucester, widow of Richard Beauchamp earl of Worcester, and afterwards by dispensation married to his cousin that potent and warlike peer, Richard Beauchamp earl of Warwick. Their portraits on glass with others of their lineage were long extant in the church at Warwick. Her great tempys † with the baleys fold to the utmost, she gave to the monks of Tewksbury, so that they grucht not with her burial there, and what else she had appointed to be done about the same. To our lady of Walsingham, her gown of green alyz cloth of gold with wide sleeves, and a tabernacle of silver like in the timbre to that

\* Dugdale's Warwickshire, p. 408.

† Jewels hanging on the foreheads of ladies

by bodkins thrust into their hair. See Dugdale's Warwickshire, p. 413.



over our lady of Caversham, and ordered that her great image of wax, then at London, should be offered to our lady of Worcester. To the abbey of Tewksbury she gave her wedding gown, and all her clothes of gold and clothes of silk without furs, saving one of russet velvet which she bestowed on St. Winifrede. But having thus disposed of her wardrobe for the use of the saints, she seems to have had very different thoughts about herself, ordering that "a statue of her should be made all naked with her hair cast backward, according to the design and model that one Thomas Porchalion had for that purpose." This extreme prohibition of all covering, I suppose, flowed from some principle of humility in this good lady, who having divested herself of all vain ornaments in favour of our lady and St. Winifrede, would not indulge her own person even in the covering of the hair of her head. And it looks, by the legacy to the monks above, as if she had some apprehensions that they would not relish or comprehend the delicacy of such total rejection of all superfluities. I was willing to mention this testament too, because it seems to record even the name of an ancient statuary. Other statuaries and founders are mentioned in the cost bestowed on the tomb of the earl her husband. Dugdale has preserved the covenant between the executors and the artists. There I find John Effex, marbler, William Austin, founder, Thomas Stevens, copper-smith, John Bourde of Corffe castle, marbler, Bartholomew Lambspring, a Dutch goldsmith; they agree on all the particulars for the image on the tomb, and the little images and escutcheons round it. The tomb with the image still extant in polished brass of the highest preservation witnesses that the artists were excellent enough to deserve this memorial. John Prudde of Westminster, called simply glazier, appears to have painted the windows of the chapel; and it was particularly stipulated that "he should employ no glass of England, but with glass beyond the seas, and that in the finest wise, with the best, cleanest, and strongest glass of beyond sea that may be had in England, and of the finest colours of blew, yellow, red, purple, sanguine and violet, and of all other colours that shall be most necessary and best to make rich and embellish the matters, images and stories that shall be delivered and appointed by the said executors by patterns in paper, afterwards to be newly traced and pictured by another painter in rich colour at the charges of the said glazier." By all these circumstances it is plain that the executors thought that the magnificence of the intended monument must consist in the value and show of the materials, rather than in any excellence of the workmanship. This covenant carries us



still farther, and has even brought to light a history-painter of that time. *John Brentwood* citizen and steyner of London engages "to paint on the west wall of the chapel the dome of our Lord Jesus and all manner of devises and imagery thereunto belonging, of fair and fightly proportion, as the place shall serve for, with the finest colours and fine gold;" and *Kristian Coleburne*, another painter dwelling in London, undertakes to paint "in most fine, fairest and curious wise four images of stone, of our lady, St. Gabraell the angel, St. Anne and St. George; these four to be painted with the finest oil colours, in the richest, finest and freshest clothings that may be made of fine gold, azure, of fine purpure, of fine white, and other finest colours necessary, garnished, bordered and powdered in the finest and curiousest wise."

This singular record contains too the prices stipulated for the several performances. The tomb was to cost 125*l.* sterling; the image 40*l.* the gilding of the image and its appurtenances, 13*l.* The glafs-painter was to have 2*s.* for every foot of glafs, and so for the whole 91*l.* 1*s.* 10*d.* The scripture-piece on the wall was to cost 13*l.* 6*s.* 8*d.* and the painting of the four images 12*l.* The whole expence of the chapel and monument, which were not completed under one-and-twenty years, amounted to 2481*l.* 3*s.* 7*d.*

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



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

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

Henry himself, I suppose, had no taste for the arts—the turbulent ambition of his queen left her as little—yet she was the daughter of a prince, who was not only reckoned the best painter of his age, but who would really appear no mean performer in the present: this was René of Anjou, king of the two Sicilies, duke of Lorraine and count of Provence, much known from having lost almost all his dominions; yet it has been little remarked that he was one of the very few princes who did not deserve to lose them, having merited from his subjects the title of THE GOOD. His own picture painted by himself is still extant in the chapel of the Carmelites at Aix, and the print from it in Montfaucon's Antiquities of France will justify what I have said of this prince's talent.

In this age was finished the cloister adjoining to the old church of St. Paul: it was built round a chapel in Pardon-church Hawgh, a place situated on the

\* See Peck's Antiquities of Stanford, lib. xiv. Tower. In Dufresne's Greek Glossary are three receipts for illuminating, under the article *χρυσογραφία*.

† See Catal. Harl. MSS. No. 273. art. 34, where is also a receipt for painting on glass. In Paleographia Græca.

‡ See Warwickshire, p. 110. that collection is a MS. in which Henry VI. is represented looking out of a window in the



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

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

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

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

† Chauncy, 445.

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### C H A P. III.

#### *Continuation of the State of Painting to the End of HENRY VII.*

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

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