



UNIVERSITÄTS-
BIBLIOTHEK
PADERBORN

The Works Of Horatio Walpole, Earl Of Orford

In Five Volumes

Walpole, Horace

London, 1798

Chap. VI. State of Painting under Edward VI. and Mary.

[urn:nbn:de:hbz:466:1-59965](https://nbn-resolving.org/urn:nbn:de:hbz:466:1-59965)

chiefly in Gothic (from whence it is clear that the new taste was also introduced). This was sir Richard Lea master mason, and master of the pioneers in Scotland. Henry gave him * the manor of Sopewell in Hertfordshire, and he himself bestowed a brazen font on the church of Verulam, or St. Alban's, within a mile of which place out of the ruins of the abbey he built a feat called Lees-place. The font was taken in the Scottish wars, and had served for the christening of the royal children of that kingdom. A pompous inscription † was engraved on it by the donor ‡; but the font was stolen in the civil wars.

Hector Asheley appears, by one of the office-books that I have quoted, to have been much employed by Henry in his buildings, but whether as architect or only supervisor is not clear. In the space of three years were paid to him on account of buildings at Hunsdon-house above nineteen hundred pounds.

C H A P. VI.

State of Painting under EDWARD VI. and MARY.

UNDER a minor prince, and amidst a struggle of religions, we are not likely to meet with much account of the arts. Nobody was at leisure to mind or record them. Yet the seeds sown by Henry were not eradicated; Holbein was still alive. We have seen that he was chosen to celebrate the institution of Bridewell. He drew the young king more than once after he came to the crown.

Among the stores of old pictures at Somerset-house was one, painted on a

* Chauncy's Hertfordshire, p. 461, where he is called sir Richard à Leigh.

† See it in Camden's Britannia, p. 355, vol. i. edit. 1722.

‡ Nicholas Stone sen. the statuary and master mason, had a portrait of this sir Richard Lee,

whom he much esteemed. It was painted on board about a foot high, his sword by his side. It came afterwards to one whom Vertue calls Old Stoakes, and he gave it to — Jackson, master mason, lately dead.

long board, representing the head of Edward VI. to be discerned only by the reflection of a cylindric mirroure. On the side of the head was a landscape, not ill done. On the frame was written Gulielmus pinxit. This was probably

MARC WILLEMS,

who was born at Antwerp about 1527, and was scholar of Michael Coxie. He was reckoned to surpass his cotemporaries in his manner and facility of composing. This picture is the sole evidence of his having been in England: in his own country he painted the decollation of St. John, still extant in the church of St. Rombout, for which too he drew the story of Judith and Holofernes. When Philip II. made his public entry into Mechlin in 1549, Willem was employed to paint a triumphal arch, on which he represented the history of Dido. He made designs for most of the painters, glass-painters and arras-makers of his time, and died lamented in 1561*.

Another picture of Edward VI. was in the collection of Charles I. painted by Hans Hueet, of whom nothing else is known. It was sold for 20*l.* in the Civil War.

There was another painter who lived at this time, of whom Vertue found an account in a MS. of Nicholas Hilliard, but never discovered any of his works. As this person is so much commended by a brother artist, one may believe he had merit; and as the testimony may lead to farther investigation, I shall give the extract in the author's own words:

"Nevertheless, if a man be so induced by nature, and live in time of trouble and under a government wherein arts be not esteemed, and himself but of small means, woe be unto him, as unto an untimely birth! for, of my own knowledge, it hath made poor men poorer, as amongst others many, that most rare English drawer of story works in black and white

JOHN BOSSAM,

one for his skill worthy to have been serjeant-painter to any king or emperor, whose works in that kind are comparable with the best whatsoever in cloth,

* See Descamps and Sandrart.

and

and in distemper-colours for black and white; who being very poor, and belike wanting to buy fairer colours, wrought therefore for the most part in white and black; and growing yet poorer by charge of children, &c. gave painting clean over: but being a very fair-conditioned, zealous and godly person, grew into a love of God's divine service upon the liberty of the gospel at the coming in of queen Elizabeth, and became a reading minister; only unfortunate, because he was English born, for even the strangers* would otherwise have set him up."

The protector was magnificent, and, had he lived to complete Somerfet-house, would probably have called in the assistance of those artists whose works are the noblest furniture. I have already mentioned his portrait by Holbein. His ambitious duchess Anne Stanhope and her son are preserved in a small piece † of oil-colours at Petworth; but I know not who the painter was, nor of the portrait of the protector's brother, admiral Seymour, at Long-leat. A miniature of the same person is in the possession of Mrs. George Grenville. Of the admiral's creature sir William Sherrington there are two or three pictures extant; one, among Holbein's drawings at Kensington. This man was master of the mint, and was convicted by his own confession of great frauds ‡. He put the mint of Bristol into the hands of the admiral, who was to take thence 10,000*l.* per month for his rebellious purposes. Yet Sherrington was pardoned and restored. It has never been observed, but I suppose the lightness which is remarked in the coins of Edward VI. was owing to the embezzlements of this person.

Now I am mentioning the Mint, I shall take notice that among the patent-rolls is a grant in the 6th of Edward to Antony Deric of the office of capital sculptor of the monies in the Tower of London; and at the end of the same year John Brown is appointed, during pleasure, surveyor of the coins. Clement Adams has a grant to instruct the king's henchmen or pages; an office he retained under queen Elizabeth. In Hackluyt's Voyages §, that of Richard Chancellor to Cathay is said to be written in Latin by that learned young man Clement Adams.

* King Philip and the Spaniards.

with a portrait of the protector in her hand; painted probably after his death.

† There is a head of her too at Sion, and Mr. Bateman has given me another in small,

‡ Strype's Memorials, vol. ii. p. 123.

§ Page 270.

Of the protector's rival, Dudley duke of Northumberland, there is a good head in the chamber at Knowle, where there are so many curious portraits, supposed to have been assembled by the treasurer Buckhurst.

Another person of some note in this reign was sir John Godsalve, created knight of the carpet at the king's coronation*; and commissioner of visitation the same year †; and in the third year comptroller of the mint. His portrait is in the closet at Kensington, and Vertue mentions another in miniature, drawn by John Betts ‡ (who he says was an esteemed painter in the reign of queen Elizabeth). On this picture was written, Captum in castris ad Bologniam 1540; with his arms, party per pale gules and azure, on a fess wavy argent, between three crozlets pattee, or, as many crescents sable. The knight was drawn with a spear and shield. This picture belonged to Christopher Godsalve, clerk of the victualling-office in the reign of Charles I. in whose cause he lost 7,000*l.* and was near being hanged. He was employed by Charles II. in the navy-office, and lived to 1694.

Guillim Stretes was painter to king Edward; in 1551 "he had paid him," says Strype §, "fifty marks for recompence of three great tables made by the said Guillim, whereof two were the pictures of his highness, sent to sir Thomas Hoby, and sir John Mason (ambassadors abroad); the third a picture of the late earl of Surrey attainted, and by the council's commandment fetched from the said Guillim's house." The peculiarity of these last words induces me to think that I have discovered this very picture. In my father's collection was a very large piece representing that unfortunate lord, at whole length, leaning on a broken column, with this motto, Sat superest, and other devices, particularly the arms of England, one of the articles of his impeachment, and only the initial letters of his name. This was evidently painted after his death; and as his father was still detained in prison during the whole reign of Edward, it cannot be probable that a portrait of the son, with such marks of honour, should be drawn by order of the court. On the contrary, its being fetched from Guillim's house by the council's commandment, seems to imply that it was seized by their order. It is now in the possession of his grace the duke of Norfolk.

* See Strype.

† Heylin.

VOL. III.

‡ Vertue says that Betts learned of Hilliard.

§ Vol. ii. p. 494.

Architecture preserved in this reign the footing it had acquired under the last king. Somerset-house is a compound of Grecian and Gothic. It was built on the site of Chester inn, where the ancient poet Oecleve formerly lived. As the pension to John of Padua was renewed in the third of this king, one may suppose that he owed it to the protector, and was the architect of this palace. In the same style, and dating its origin from the same power, as Somerset-house, is Longleat, though not begun till 1567. It was built by sir John Thynne, a principal officer to the protector.

1553. The reign of Mary, though shorter even than that of her brother, makes a much more considerable figure in the annals of painting. It was distinguished by more good painters than one; the principal was

SIR ANTONIO MORE.

He was a native of Utrecht, and scholar of John Schorel*, but seems to have studied the manner of Holbein, to which he approached nearer than to the freedom of design in the works of the great masters, that he saw at Rome. Like Holbein he was a close imitator of nature, but did not arrive at his extreme delicacy of finishing; on the contrary, Antonio sometimes struck into a bold and masculine style, with a good knowledge of the chiaro scuro. In 1522 he drew Philip II. and was recommended by cardinal Granvelle to Charles V. who sent him to Portugal, where he painted John III. the king, Catherine of Austria his queen, and the infanta Mary first wife of Philip. For these three pictures he received six hundred ducats, besides a gold chain of one thousand florins, and other presents. He had one hundred ducats † for his common portraits. But still ampler rewards were bestowed on him when sent into England, to draw the picture of queen Mary ‡, the intended bride of Philip. They gave him one hundred pounds, a gold chain, and a pension of one hundred pounds a quarter as painter to their majesties. He made various portraits of the queen §; one was sent by cardinal Granvelle to the emperor, who

* Schorel was scholar of Mabuse, and was a poet, musician and orator. See an account of him in Sandrart, p. 235.

† Titian himself had but one hundred pieces of gold. See Sandrart, p. 224.

‡ Sandrart says she was very handsome. It is

certain that the drawing of her (when about sixteen) by Holbein at Kensington is not disagreeable, though her later pictures have all a stern hard-favoured countenance.

§ In king Charles's collection was a miniature in oil of this queen by Antonio More, painted on a round



T. Chambare sculp.

S^r. ANTONIO MORE.

who ordered two hundred florins to Antonio. He remained in England during the reign of Mary, and was much employed; but having neglected, as is frequent, to write the names on the portraits he drew, most of them have lost part of their value, by our ignorance of the persons represented. The poorest performers have it in their power to add so much merit to their works, as can be conferred by identifying the subjects; which would be a little reparation to the curious world, though some families should miss imaginary ancestors.

On the death of the queen, More followed Philip [and probably his religion *] into Spain, where he was indulged in so much familiarity, that one day the king slapping him pretty roughly on the shoulder, More returned the sport with his handstick: a strange liberty to be taken with a Spanish monarch, and with such a monarch! His biographer gives but an awkward account of the sequel; and I repeat it as I find it. A grandee interposed for his pardon, and he was permitted to retire to the Netherlands, but under promise of returning again to Spain. I should rather suppose that he was promised to have leave to return thither, after a temporary banishment; and this supposition is the more likely, as Philip, for once forgetting majesty in his love of the arts, dispatched a messenger to recall him before he had finished his journey. But the painter, sensible of the danger he had escaped, modestly excused himself: and yet, says the story, the king bestowed noble presents and places on his children. At Utrecht Antonio found the duke of Alva, and was employed by him to draw several of his mistresses, and was made receiver of the revenues of West-Flanders; a preferment, with which, they say, he was so elated, that he burned his easel, and gave away his painting tools.

More was a man of a stately and handsome presence; and often went to Brussels, where he lived magnificently. He died at Antwerp in 1575 in the 56th year of his age.

a round gold plate, in blue flowered velvet and gold tissue with sleeves of fur, two red roses and a pair of gloves in her hand; the very same dress of her picture at the duke of Bedford's at Woburn. The miniature was a present to the king from the earl of Suffolk.

* He was suspected by the Inquisition of

making use of his interest with the king in favour of his countrymen, says Sandart. This might be meant either of their religious or political principles. But sure the inquisitors knew Philip too well to be apprehensive of his listening to any insinuations of tenderness on either head.

P 2

His

His portrait, painted by himself, is in the chamber of painters at Florence; with which the great duke, who bought it, was so pleased, that he ordered a cartel with some Greek verses, written by Antonio Maria Salvini, his Greek professor, to be affixed to the frame. Salvini translated them into Italian and into the following Latin,

Papæ! est imago cujus,
 Qui Zeuxin atque Apellem,
 Veterumque quot fuere,
 Recentiumque quot sunt,
 Genus arte vicit omne!
 Viden' ut suam ipse pinxit
 Propriâ manu figuram;
 Chalybis quidem nitenti
 Speculo se ipse cernens.
 Manus O! potens magistri!
 Nam pseudo-morus iste
 Fors, More, vel loquetur.

Another picture of himself, and one of his wife, were in the collection of sir Peter Lely. More's was three feet eight inches high, by two feet nine wide. King Charles had five pictures painted by this master; and the duke of Buckingham had a portrait of a man by him. See his catalogue, p. 18. A print of him in profile was published by Hondius, and a medal struck of him in Italy with this legend, Ant. More, pictor transmontanus. At what time or where he was knighted is uncertain. He painted his master John Schorel in 1560. Several of his works are or were at sir Philip Sydenham's at Brympton in Somersetshire. A very good portrait of sir Thomas Gresham is at Houghton. I have a miniature by him, called Thomas duke of Norfolk, engraved among the illustrious heads: it belonged to Richardson the painter, and came out of the Arundelian collection; and a half length of a lady in black with a gold chain about her waist, which is mentioned in the catalogue of pictures of James II. and by that of Charles I. appears* to be Margaret of Valois, sister of Henry II. of France, and duchess of Savoy, at the tournament for whose wedding that monarch was killed. Lady Elizabeth Germain has

* See p. 108, N° 7.



J. Miller sculp.

Joas Van Cleeve.

the portrait of Anne daughter of Francis earl of Bedford and wife of Ambrose earl of Warwick.

At Newstede abbey in Nottinghamshire, the beautiful seat of the lord Byron, where are the most perfect remains of an ancient convent, is an admirable portrait, painted as I believe by this master, and worthy of Holbein. It is a half length of a fat man with a beard, on a light greenish ground. His arms are, three roses, the middle one highest, on a field argent; in base, something like a green hill: these arms are repeated on his ring, and over them, J. N. æt. 1557. As this bearing is evidently foreign, I suppose the portrait represents one of the family of Numigen. Nicholas Byron married Sophia, daughter of Lambert Charles of Numigen*.

But More did not always confine himself to portraits. He painted several historic pieces, particularly one much esteemed of the resurrection of Christ with two angels; and another of Peter and Paul. A painter, who afterwards sold it to the prince of Condé, got a great deal of money by showing it at the foire St. Germain.

He made a fine copy of Titian's Danaë for the king; and left unfinished the Circumcision, designed for the altar in the church of our Lady at Antwerp.

In the catalogue of pictures at the palais roial is a portrait said to be of Grotius by Antonio More, who was dead above twenty years before Grotius was born.

Another performer in this reign was

JOAS VAN CLEEVE,

or Sotto Cleefe, an industrious painter of Antwerp: his colouring was good, and his figures fleshy and round; but before he arrived at the perfection he might have attained, his head was turned with vanity; a misfortune not uncommon to the profession, who living secluded from the world, and seeing little but their own creation rising around them, grow intoxicated with the magic of their own performances. Cleeve came to England, expecting great prices for his pictures from king Philip, who was making a collection; but, unluckily, some

* Thoroton's Nottinghamshire, p. 261.

of the works of Titian arrived at the same time. Cleeve begged the recommendation of sir Antonio More, his countryman; but Philip was too much charmed with the beauties of the Venetian master, and overlooked the labours of the Fleming. This neglect completed his phrensy, the storm of which first vented itself on sir Antonio. Cleeve abused him, undervaluing his works, and bidding him return to Utrecht and keep his wife from the canons. At last the poor man grew quite frantic, painted his own clothes, and spoiled his own pictures, till they were obliged to confine him; in which wretched condition he probably died. He had a son that followed his profession, and was, it is said, no despicable performer.

Of Joas there is a print with this legend, *Vivebat Antwerpia: in patria 1544.* Another inscribed, *Iusto Clivenfi, Antwerpiano pictori.* The original painted by himself with a black cap and furred gown, upon a greenish ground, and a portrait of his wife, were purchased by king Charles I. *, who had also of this master a picture of Mars and Venus †.

James II. had of his painting, the Judgment of Paris ‡, and the birth of Christ with angels §. The duke of Buckingham had a portrait of a man, and sir Peter Lely a bacchanalian two feet one inch wide, by three feet four inches high.

Vertue found grants in this reign to another painter, who, it seems, had been in the service too of Henry and Edward. His name was *Nicholas Lyfard*; he had a pension for life of ten pounds a year, and the same fee charged on the customs, as had been granted to the serjeant-painters John Brown and Andrew Wright.—Of Lyfard I find no farther mention, but that in a roll of queen Elizabeth's new-year's gifts he presents her with a table painted of the history of Ahasuerus, and her majesty gives him one gilt creuse and cover. This was in the first year of her reign. He died in her service 1570. In the register of St. Martin's is this entry, "April 5, buried Nicholas Lyfard serjeant-painter unto the queen's majesty."

There was in this reign another person too illustrious a lover and even prac-

* See his catalogue, p. 153. Cleeve's portrait is still in the lower apartment at Kensington.
 † Mentioned in a MS. catalogue.

‡ See his catalogue, N^o 540 and 830.
 § See his catalogue, p. 18.



J. Chamberlain sculp.

EDWARD COURTNEY Earl of DEVONSHIRE.
From an Original by S. Antonio More, at the Duke of Bedford's at Woburn.

| | |
|--------------------------------------------------------|---------------------------------------------------------|
| <i>En! Puer ac insons, et adhuc juvenilibus annis.</i> | <i>Me Pater his tenuit vinculis, quae Filia solvit;</i> |
| <i>Annos his septem carcere clausus eram.</i> | <i>Sors: mea sic tandem vertitur à Superis.</i> |

tifer of the art to be omitted, though I find no mention of him in Vertue's MSS. This was

EDWARD COURTENAY,

The last earl of Devonshire*,

the comeliness of whose person was very near raising him to that throne, for nearness to which in blood he was a prisoner from ten years old; and from that time to thirty, when he died, he scarce enjoyed two years of liberty. It was a happiness peculiar to him to be able to amuse himself with drawing †, in an age in which there were so many prisoners and so few resources; and it gives one very favourable ideas of his being naturally accomplished, of a spirit not easily to be depressed, when we find that queen Mary no sooner delivered him from his captivity than she wished to marry him; and that he, conscious of his great blood and yet void of interested ambition, declined a crown, and preferred the younger sister, the princess Elizabeth. For this partiality, and on the rising of the Carews in Devonshire who were flattered with the hopes of this match, the princess and he were committed to the Tower, and accused by Wyatt as his accomplices. Our historians ‡ all reject this accusation, and declare that Wyatt cleared him at his death; and indeed the earl's gratitude would not have been very shining, had he plotted to dethrone a princess who had delivered him from a prison and offered him a throne. The English, who could not avoid feeling partiality to this young prince, were pleased with king Philip, to whose intercession they ascribed the second release of the earl, as well as the safety of the lady Elizabeth. Courtenay asked leave to travel, and died at Padua, not without suspicion of poison; which seems more probable than those rumours generally are, as he was suspected of being a Lutheran, and as his epitaph §, written in defence of the Spaniards, formally declares that he owed his death to affecting the kingdom, and to his ambition of marrying

* When queen Mary released him, she restored him too to the marquissate of Exeter, though that title is omitted by all our historians when they mention him.

† My authority is Strype, who produces undoubted authority for his assertion, having given us the oration pronounced at his funeral by sir Thomas Wilson, afterwards secretary of state. Besides his progress in philosophy, mathematics, music, and the French, Spanish, and Italian lan-

guages, sir Thomas adds, "Tanta etiam expingendarum effigierum cupiditate ardebat, ut facile et laudabiliter cujuscumque imaginem in tabula exprimeret." See Strype's Memorials, vol. iii. p. 339, and appendix, p. 192.

‡ See Holingshed, Heylin, and Burnet.

§ See it at length in the Genealogical History of the Noble House of Courtenay by Edward Cleaveland, fol. 1735, p. 261.

the

the queen; the last of which assertions at least is a falsehood, and might be a blunder, confounding the queen and princess. After his death one Cleybery was executed for pretending to be this earl, and thence endeavouring to raise commotions.

There is a very good portrait of him at the duke of Bedford's at Woburn, painted, I should think, by sir Antonio More; on the back ground, a ruined tower.

C H A P. VII.

Painters in the Reign of Queen ELIZABETH.

THE long and remarkable reign of this princess could not but furnish many opportunities to artists of signalizing themselves. There is no evidence that Elizabeth had much taste for painting; but she loved pictures of herself. In them she could appear really handsome; and yet, to do the profession justice, they seem to have flattered her the least of all her dependents: there is not a single portrait of her that one can call beautiful. The profusion of ornaments with which they are loaded, are marks of her continual fondness for dress, while they entirely exclude all grace, and leave no more room for a painter's genius than if he had been employed to copy an Indian idol, totally composed of hands and necklaces. A pale Roman nose, a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster fardingale and a bushel of pearls are the features by which everybody knows at once the pictures of queen Elizabeth*. Besides many of her majesty, we are so lucky as to possess the portraits of almost all the great men of

* It is observable that her majesty thought enormity of dress a royal prerogative; for on the 12th of February 1579 an order was made in the Star-chamber, "that no person should use or wear excessive long cloaks, (this might proceed from apprehension of their concealing arms under them) as of late be used, and before two years past hath not been used in this realm; no persons to wear such great ruffles about their necks; to be left off such monstrous undecent attyring." Also another against wearing any sword rapier, that shall passe the length of one yard