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The Works Of Horatio Walpole, Earl Of Orford

In Five Volumes

Walpole, Horace

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Chap. VII. Painters in the Reign of Queen Elizabeth.

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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

of her reign; and though the generality of painters at that time were not equal to the subjects on which they were employed, yet they were close imitators of nature, and have perhaps transmitted more faithful representations, than we could have expected from men of brighter imagination. The first painter who seems to have made any figure in this reign, was

LUCAS DE HEERE,

born at Ghent in 1534, of a family peculiarly addicted to the arts. John his father was a good statuary and architect: Anne Smitter his mother painted in miniature, and with such diminutive neatness, that she executed a landscape with a windmill, millers, a cart and horse and passengers; and half a grain of corn would cover the whole composition. The father went often to Namur and Dinant, where the sun copied ruins and castles; but he soon learned of a better master, Francis Floris, under whom Lucas improved much, and drew many designs (which passed for his master's) for tapestry and glass-painters. From Ghent he went to France, and was employed by the queen and queen-mother in making drawings for tapestry; and residing some time at Fontainebleau, where he married Eleanor Carboniere, he contracted a taste for the antique by seeing the statues there: an inclination he showed less by his own works, than by making a collection of bronzes and medals. He returned to Ghent, where he drew the count de Vaken, his lady and their jester, and painted two or three churches; in St. Peter's, the shutters of an altar-piece, in which he represented the Lord's supper, much admired for the draperies of the apostles. In St. John's church he painted an altar-piece of the Resurrection, and on the doors of it, Christ and the disciples at Emaus, and his apparition in the garden.

yard and half a quarter in the blade, nor dagger above twelve inches in the blade at most. In her father's time, who dictated in every thing from religion to fashions, an act of parliament was passed in his twenty-fourth year against inordinate use of apparel, directing that no one should wear on his apparel any cloth of gold, silver or tinsel, fatyn, silk, or cloth mixed with gold or silver, any fables, velvet, furs, embroidery, velvet in gowns or outermost garments, EXCEPT PERSONS OF DISTINCTION, dukes, marquises, earls, barons and knights of the order, barons' sons, knights or such that may depend

250*l.* per ann. This act was renewed in the second of Elizabeth. Edward VI. carried this restraint still farther: in heads of a bill drawn up with his own hand 1551 (though it never passed into a law), no one who had less than 100*l.* a year for life, or gentlemen, the king's sworn servants, was to wear fatten, damask, ostrich-feathers, or furs of conies; none not worth 200*l.* or 20*l.* in living certain, to wear chamblet: no serving-man, under the degree of a gentleman, to wear any furr, save lamb; nor cloth above ten shillings the yard.

VOL. III.

Q

Lucas

Lucas was not only a painter, but a poet. He wrote the Orchard of Poesie; and translated, from the French of Marot, the Temple of Cupid, and other pieces. He had begun the lives of the Flemish painters in verse. Carl Vermander his scholar, who has given the lives of those masters, learned many anecdotes of our English painters from Lucas.

At what time the latter arrived in England is not certain: nor were his works at all known here, till the indefatigable industry of Mr. Vertue discovered several of them.

1. The first of these was a portrait of sir William Sidney, grandfather of sir Philip; but as sir William died in 1553 at the age of 72, when Lucas de Heere was but nineteen, it is not probable that sir William was abroad after that young man was in repute enough to draw his picture; and it is less probable that he had been in France, had married, and arrived here by the age of nineteen. This picture, which Vertue found at Penrhurst, was in all likelihood a copy.

2. The next was a portrait of Henry lord Maltravers, eldest son of Henry Fitzalan earl of Arundel, dated 1557, the year before the accession of queen Elizabeth; but as this young lord died at Brussels, it is probable that De Heere drew his picture there, and that very acquaintance might have been a recommendation of Lucas to England.

3. The third is a picture in my possession, well known by the print Vertue made from it. It contains the portraits of Frances duchess of Suffolk, mother of lady Jane Grey, and her second husband Adrian Stoke. Their ages, and De Heere's mark **HE** are on the picture, which is in perfect preservation, the colouring of the heads clear, and with great nature, and the draperies, which are black with furs and jewels, highly finished and round, though the manner of the whole is a little stiff. This picture was in the collection of lord Oxford. There is a tradition, that when this great lady made this second match with a young fellow who was only master of her horse, queen Elizabeth said, "What! has she married her horse-keeper?"—"Yes, madam," replied my lord Burleigh, "and she says your majesty would like to do so too."—Leicester was master of the horse. The date on this picture is 1559.

4. Lord Darnley, husband of Mary queen of Scots, and his brother Charles Stuart,

Stuart, a boy, afterwards father of the lady Arabella. There are two of these; one as large as life, in the room going into the king's closet at St. James's; the other small, and neatly finished, in the private apartments below stairs at Hampton-court. The date 1569.

5. The next is a very remarkable picture on board at Kensington: Queen Elizabeth richly dressed, with her crown, sceptre, and globe, is coming out of a palace with two female attendants. Juno, Pallas, and Minerva seem flying before her; Juno drops her sceptre, and Venus her roses; Cupid flings away his bow and arrows, and clings to his mother. On the old frame remain these lines, probably written by the painter himself, who, we have seen, dabbled in poetry too:

Juno potens sceptris, et mentis acumine Pallas,
Et roseo Veneris fulget in ore decor:
Adfuit Elizabeth; Juno perculsa refugit;
Obstupuit Pallas, erubuitque Venus.

To have completed the flattery, he should have made Juno or Venus resemble the queen of Scots, and not so handsome as Elizabeth, who would not have blushed like the last goddess*.

6. There is a small whole length of queen Elizabeth by De Heere at Welbec: on the back ground, a view of the old fabric at Wanstead.

* Another curious picture painted about the same time, I know not by what hand, was in the collection of James West, esq. It represents Henry VIII. sitting under a canopy supported by pillars, and delivering the sword to prince Edward. On the right hand of the king stand Philip and Mary; Mars is coming in behind them. Queen Elizabeth, too large in proportion to the rest, stands forward on the other side, and leads Peace and Plenty, whose faces are said to be portraits of the countesses of Shrewsbury and Salisbury; but the latter must be a mistake in the tradition, for there was no countess of Salisbury at that time. Lady Shrewsbury I suppose was the famous Elizabeth of Hardwicke. Circumscribed in golden letters on the frame are these lines, extremely in the style of the queen's own compositions:

A face of much nobility lo! in a little room,
Four States with their conditions here shadow'd
in a show;
A father more than valiant, a rare & virtuous son;
A daughter zealous in her kind, what else the
world doth know;
And last of all a virgin queen to England's joy
we see
Successively to hold the right and virtues of the
three.

And in small letters on the fore-ground at
bottom, these,
The queen to Walsingham this table sent,
Mark of her people's and her own content.

This picture was brought from Chislehurst, whither it had been carried from Scadbury, the seats of the Walsinghams, and is now at Strawberry-hill.

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7. At

7. At lord Dacre's at Belhouse in Essex is one of the best works of this master; it always passed for Holbein's, but Vertue discovered it to be of De Heere, whose mark is still discernible. It is the portrait of Mary Neville, daughter of George lord Abergavenny, and widow of Thomas Fienes lord Dacre, executed for an accidental murder in the reign of Henry VIII. A picture of her husband, æt. 22, 1549, copied from a larger piece, is represented as hanging in the room by his wife. Her head is finely coloured.

8. The picture from whence Vertue engraved his lady Jane Grey, he thought, was drawn too by Lucas; but that is liable to the same objection as his painting for William Sidney.

Since the first edition of this work, I have discovered another considerable work of this master; it is at Longleat, and represents a whole family. The figures are less than life, and about half lengths. An elderly gentleman is at table with his wife, and another lady—probably, from the resemblance, her sister. The first lady has tags of a particular form, exactly like those on the dress of my duchess of Suffolk, as is the colouring, though not so highly finished; yet the heads have great nature. Before them are seven young children, their ages marked, which show that three of them were born at a birth. They are playing with fruit, and by them are a parrot and a monkey: but the animals and fruit are much inferior to the figures. There are some Latin verses in commendation of the gentleman, whose name or title was *Cobham*—I suppose, for George Brooke lord Cobham, who died in the first year of queen Elizabeth, leaving eight sons and two daughters. He had been committed to the Tower by queen Mary, as privy to Wyatt's rebellion. I have likewise found two more pieces of this master at Drayton, the ancient castle-like mansion of the Mordaunts, now of the lady Elizabeth Germain. One is a half length of Margaret Audley, second wife of Thomas duke of Norfolk beheaded temp. Eliz. Her arms and titles are on the back ground: but the picture has suffered. The other, of the same size, is of a young nobleman, in a white stiff-bodied habit, black cloak and hat; he is very swarthy, but handsome. His age 22, 1563. This piece is finely preserved and strongly coloured. In the Life of Holbein I have mentioned the Henry VIII. at Trinity college, Cambridge, with De Heere's mark. The face has been repainted, but the rest of the body is highly finished, and does great honour to the copyist.



CORNELIUS KETEL.

T. Chambare sculp.

In 1570 Lucas was employed to paint a gallery for Edward earl of Lincoln, the lord high admiral*. He was to represent the habits of different nations. When he came to the English, he painted a naked man with cloth of different sorts lying by him, and a pair of sheers, as a satire on our fickleness in fashions. This thought was borrowed from Andrew Borde, who, in his Introduction to Knowledge, to the first chapter prefixed a naked Englishman, with these lines,

I am an Englishman, and naked I stand here,
Musing in my mind what rayment I shall wear †.

Lucas de Heere returned to his own country before his death, which happened at Ghent in 1584. His mark, as above, is on most of his pictures. He used for an anagram these words, Schade leer u, which Sandrart says signify, Nocumenta tibi sint documenta.

CORNELIUS KETEL‡

was born at Gouda in 1548, and early prosecuted his art with great ardour, under the direction of his uncle, a tolerable painter and a better scholar. At
eighteen

* At the duke of Bedford's at Woburn are two heads of a countess of Lincoln and of lady Anne Ayscough, daughter of the earl. As they are evidently painted at the same time, and as the daughter appears the elder person, there is great reason to believe that the countess was only the mother-in-law, and consequently that this portrait represents the fair Geraldine, so much celebrated by the earl of Surrey. Her chief beauty seems to have been her golden hair. These pictures, I should think, were painted by the following master, Ketel, rather than by Lucas de Heere.

† It is not extraordinary that this witticism should have been adopted into the lord admiral's gallery. Andrew Borde, or Andreas Perforatus, as he called himself, was an admired wit in the latter end of Henry VIII. to whom he was some time physician. He had been a Carthusian, then rambl'd over many parts of the world, turned physician, and at last wrote against the marriage of priests; for which I conclude (though Antony Wood could not guess the reason) he was shut

up in prison, where some said he poisoned himself. He wrote the Introduction to Knowledge, partly in verse and partly in prose, and dedicated it to the lady Mary, afterwards queen. There are cuts before every chapter. Before the seventh is his own picture, standing in a pew with a canopy over him, a gown with wide sleeves and a chaplet of laurel. The title of the chapter is, "The seventh chapter showeth how the author of this booke had dwelt in Scotland, and did go thorow and round about Christendom, and out of Christendom, declaring the properties of all the regions, countries and provinces, the which he did travel thorow." He wrote besides, the Breviary of Health; a Dietary of Health; the Merry Tales of the Mad Men of Gotham; a book extremely admired and often reprinted in that age. A right pleasant and merry history of the Mylner of Abingdon, with his wife and his fair daughter, and of two poor Scholars of Cambridge; and other things which may be seen in Antony Wood, vol. i. p. 75.

‡ See Sandrart, 272, and Carl. Vermander, from

eighteen he went to Delft, and placed himself with Antony Blockland, with whom he remained a year. From thence he travelled to Fontainebleau, where he worked with great applause, in competition with three of his countrymen; but the court coming to Fontainebleau, they were ordered to leave the palace. Ketel went to Paris, and lodged with John de la Hame, the king's enameller, where he painted some histories; but an edict obliging the subjects of the king of Spain to quit France, Ketel returned to Gouda, and remained there six years. The troubles in his own country continuing, and consequently little encouragement being given to the arts, Ketel embarked in 1573 for England, and was entertained at London by a sculptor and architect there, a friend of his uncle. Here he married a Dutch woman; and his works growing into esteem, he was much employed by the merchants in painting portraits, but was seldom engaged on history, to which his inclination chiefly led him. However, having painted an allegoric piece of Strength vanquished by Wisdom, it was purchased by a young merchant, and presented to sir Christopher Hatton, afterwards lord chancellor. This incident introduced Ketel to court; he drew a good whole length of sir Christopher, now at the earl of Litchfield's at Ditchley; the portrait of Edward Vere earl of Oxford, of William Herbert earl of Pembroke; of the lord admiral Lincoln, now at Woburn, and of Henry Fitzalan earl of Arundel; and of several others. At last, in 1578, he had the honour of painting the queen herself, at the request of the * countess of Hertford; Elizabeth being then entertained at Hanworth by the famous Anne Stanhope, widow of the protector, and mother of the earl of Hertford, then very aged †.

Ketel left England in 1581, and settled at Amsterdam, where he painted a large picture of the trained bands with their portraits, and their captain Herman Rodenburgh Beths at their head. In this picture too he introduced his own portrait. The disposition, resemblances, and the different stuffs of the habits, well imitated, were much admired in this piece. It was placed in the gallery of the Mall at Amsterdam. In 1589 he undertook another picture of the same sort for the company of St. Sebastian, in which was the portrait of their captain Didier Rosencraus. It was reckoned not inferior to the former,

from whence Vertue collected most of the particulars of Ketel's life; and Descamps, who copied Vermander, p. 69.

* This I suppose was Frances Howard, second wife of the earl, and sister of the lord admiral

Nottingham, a favourite. The earl of Hertford had been in disgrace for his first marriage with the lady Catherine Grey.

† The duchess died nine years afterwards, at the age of ninety.

and

and was neither confused nor unanimated, notwithstanding the number of portraits it contained.

In another of his works, under the figures of Christ and the Apostles, he represented Henry Keyfer an architect of Amsterdam, and the principal virtuosos of that city. His best picture was the portrait of Simon Lack of that city; it was in the possession of one of the same family at the Hague. Many of his works were carried to Dantzick.

In the duke of Buckingham's collection was a large picture by this master, representing the Virtues and Vices. See his catal. p. 19.

But Ketel, not content with the glory he acquired by these performances, instead of aiming at greater perfection, took it into his head to make himself known by a method of painting entirely new. He laid aside his brushes, and painted only with his fingers *, beginning with his own portrait. The whim took; he repeated the practice, and, they pretend, executed those fantastic works with great purity and beauty of colouring. In this manner he painted two heads for the sieur Van Os of Amsterdam: the first, a Democritus, was his own portrait; the other, of M. Morofini, in the character of Heraclitus. The duc de Nemours, who was a performer himself, was charmed with the latter, and bought it. Another was the picture of Vincent Jacobson, a noted wine-merchant of Amsterdam, with a glass of rhenish in his hand. As his success increased, so did his folly; his fingers appeared too easy tools; he undertook to paint with his feet, and his first essay he pretended to make in public on a picture of the God of Silence. That public, who began to think, like Ketel, that the more a painter was a mountebank, the greater was his merit, were so good as to applaud even this caprice.

Ketel, like De Heere, was a poet too, and wrote descriptions of several of his own works in verse. He understood architecture, geometry and perspective, and modelled in clay and wax. He was living in 1600, when Vermander wrote his account of him. Sandrart, who makes him travel to Venice and Rome, and die young, while he was employed on a picture of the king

* Descamps mentions a fine picture painted 1729, were two heads painted by one Brandell by Weenix in the same manner, vol. ii. p. 310. with his thumb. And in a sale of pictures in Covent-garden

of

of Denmark, has confounded the master with the scholar: the latter incidents relate to Isaac Oteryn of Copenhagen, Ketel's only disciple.

Vermander dedicated to Ketel a dissertation on the statues of the ancients, in which he mentions the great friendship that had subsisted between them for thirty years.

Vertue observed on the works of De Heere and Ketel, that those of the former are generally smaller than the life, neater, not so strongly coloured, and most commonly painted on board; those of Ketel, more strongly coloured and with a fuller pencil, and always as large or rather larger than nature.

The next on our list is a name of more note, celebrated even in the lists of the great Italian masters: this was

FREDERIC ZUCCHERO*,

the younger brother of Taddeo, and born like him at Vado, in the duchy of Urbino, in the year 1550. Frederic was carried by his parents to Rome, where their elder son was then employed: the younger improved so much in the space of six years, that without his brother's assistance he painted a picture of Helicon and the Muses for a Roman nobleman; and executed greatest part of a chapel in which his brother was engaged. They worked for some time in concert; and, being at Florence, painted in four days the whole history of the Passion, which was bespoke in a hurry for the decoration of a church on Easter Sunday. Taddeo dying at the age of thirty-seven, Frederic finished his imperfect works, among which were the paintings at the magnificent palace then lately built at Caprarola by cardinal Farnese. His picture in distemper of Calumny, borrowed from the description of one painted by Apelles, was supposed a tacit satire on that cardinal, with whom he had quarrelled on some deficiency of payment. Zucchero's temper seems by another instance to have been pretty strongly tinged with resentment. While he was employed by Gregory XIII. to paint the Pauline chapel in the Vatican, he fell out with some of his holiness's officers. To be revenged, he painted their portraits with ears of asses, and exposed the picture publicly over the gate of St. Luke's

* See Sandart, Felibien, and Baglione.

church,



A. Bonnerman sculp.

FREDERIC ZUCCHERO.

church, on the festival of that faint, the patron of painters*. But for this exploit he was forced to fly from Rome; and passing into France, he was for some time employed in the service of the cardinal of Lorraine. Thence he went into Flanders, and made cartoons for tapestry; and in the year 1574 arrived in England. The queen sat to him for her picture; so did the queen of Scots, for that well-known portrait at Chifwick, which has been engraved by Vertue. Another picture of Elizabeth, in a fantastic habit, something like a Persian, is in the gallery of royal personages at Kenfington. Melville mentions her having and wearing dresses of every country: in this picture too appears her romantic turn; she is drawn in a forest, a stag behind her, and on a tree are inscribed these mottos and verses, which, as we know not on what occasion the piece was painted, are not easily to be interpreted:

Injusti iusta querela.

a little lower,

Mea sic mihi.

still lower,

Dolor est medicina *ed tori*. (should be, *dolori*.)

on a scroll at bottom,

The restless swallow fits my restless mind,
 In still revivinge, still renewinge wrongs;
 Her iuste complaints of cruelty unkinde
 Are all the musique that my life prolonges.
 With pensive thoughts my weeping stag I crown,
 Whose melancholy teares my cares expresse;
 (i) His teares in sylvence and my sighes unknowne
 Are all the phyckie that my harmes redresse.
 My onely hopes was in this goodly tree,
 Which I did plant in love, bring up in care,
 (too) But all in vaine, for now *to* late I see
 (shells) The *shales* be mine, the kernels others are.
 My musique may be plaintes, my musique teares,
 If this be all the fruite my love-tree beares.

Tradition gives these lines to Spenser; I think we may fairly acquit him of

* Verrio, quarrelling with Mrs. Marriot the house-keeper at Windsor, drew her picture for one of the furies. This was to gratify his own passion: to flatter that of the court, he has represented lord Shaftsbury among the demons of faction, in St. George's hall.

them, and conclude they are of her majesty's own composition, as they much resemble the style of those in Hentznerus, p. 66 of the English edition.

The portraits of sir Nicholas Bacon at Weburn, of Charles Howard, earl of Nottingham, lord high admiral, at * Hampton-court, and of sir Francis Walsingham, in my possession, all three engraved among the illustrious heads; and the picture of queen Elizabeth's gigantic porter at Kensington, were painted by Zuccherò: here too he drew his own portrait, and copied the works of Holbein at the Steelyard, as I have mentioned. A chapel at Roehampton belonging to Mr. Bagnols was said to be painted by him. What other works he performed here I do not find †; probably not many; his stay was not long; historic subjects were not in fashion, and he was offended at our religion. He returned to Italy, and finished the dome at Florence begun by Vasari. The Pope's anger too being vanished, he was re-admitted to his old employment at Rome, where he built a house for himself on the Monte di Trinita, adorned with four portals, and painted on the outside in fresco by his own hand. On the accession of Sixtus V. Zuccherò was invited to Spain by Philip II. to paint the Escorial; but his frescos not pleasing, he returned to Rome, and founded the academy of painting, for which Gregory XIII. had given him a brief, and of which he was elected the first prince. These expences however drained him so much, that he again quitted Rome, and went to Venice ‡ to print some treatises that he had written on painting; and some poems too, for Zuccherò was a poet, like others of his profession. From Venice he passed into Savoy, where he was favourably received by the duke, for whom he began to paint a gallery. Returning, he visited Loreto, and died at Ancona in 1616, aged 66, leaving the remains of his fortune to his academy.

MARC GARRARD§,

the son of a painter of the same names, was born at Bruges in 1561, and practised

* There too by his hand was a picture of Venus passing sentence on the boar that had killed Adonis. It was sold for 25 £. at the sale of king Charles's collection.

† Vertue mentions a portrait of a marquis of Somerset; but there was no such person in that reign. At Wilton is a Nativity by Taddeo and Frederic, and two small portraits of Francis II.

and Charles IX. of France; but these were not painted in England. Mr. Pennant mentions a head of sir Lionel Talmache by Zuccherò. Tour to Scotland, vol. ii. p. 15.

‡ There he was competitor with Tintoret for painting the chapel of St. Roch. Catal. raisonné des tableaux du Roi, vol. ii. p. 70.

§ His name is written Gerhardus, Guerards, and



de ipso pinx. 1627.

Banerman, exc.

MARC GARRARD.
from a print by Heller.



J. Oliver pinx.

HENRY CORNELIUS VROOM.

J. Chambers scul.

tified history, landscape, architecture and portrait. He engraved, illuminated, and designed for glass-painters. His etchings for Æsop's Fables, and View of Bruges were much esteemed. He came to England not long after the year 1580, and remained here till his death, which did not happen till 1635, having been painter to queen Elizabeth and Anne of Denmark.

His works are very numerous, though not easily known, as he never used any peculiar mark. In general they are neat, the ruffs and habits stiff, and rich with pearls and other jewels. His flesh-colours are thin, and light, tending to a blueish tincture.

His procession of queen Elizabeth to Hunsdon-house has been engraved and described by Vertue, who thought that part of the picture of sir Thomas More's family at Burford might have been completed by this painter.

Garrard drew a procession of the queen and knights of the garter in 1584, from whence Ashmole took his plate for the history of that order. The portraits, though small, have great resemblance, with that uncommon fidelity of representing the air, stature and bulk of the persons exhibited. Vertue made a copy of this roll in water-colours, which I bought at his sale. It is not quite complete, the original not having been entirely finished.

Garrard painted both prince Henry and prince Charles. Some portraits of ladies by him are at lord Litchfield's at Ditchley. His own picture was engraved by Hollar.

An Introduction to the general art of drawing, first set out by Marc Gerard of Bruges, was translated and published in English, quarto, 1674.

HENRY CORNELIUS VROOM*

was born in 1566 at Harlem, where his father was a statuary, of whom and of his father-in-law, a painter of Florence, young Henry learned to draw. His inclination led him first to paint views of towns: in that pursuit he went to Rotterdam, and soon after on board a Spanish ship to St. Lucar, and thence

and Garrard. Among the Sidney-papers at Garrats, and pay him for the picture of her and Penhurst was a letter from sir Robert Sidney the children, so long done and unpaid.

to his lady about 1597, desiring her to go to Mr.

* See Sandrart 274, and Descamps 254.

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to

to Seville, where he lived a short time with a Dutch performer, a painter of monkeys, called by the Spaniards a Pintemony; from thence to Florence and Rome, where he fixed for two years, and was employed by cardinal de' Medici, and became acquainted with Paul Brill. At Venice he staid a year; and passing through Milan, Genoa, Turin and Paris, returned to Harlem, where he employed himself on devout subjects in little, and, having stocked himself with a quantity, again set out for Spain, where he proposed to sell them, but was cast away on a small island near the coast of Portugal. He and some of the crew were relieved by monks that lived among the rocks, and conducted to Lisbon; where relating the danger he had escaped, a paltry painter there engaged Vroom to draw the storm he described; in which he succeeded so happily, that it was sold to a nobleman for a considerable price. The Portuguese painter was charmed, and continued to employ Vroom; who improved so much in sea-pieces, that having got money, and returning home, he applied himself entirely to that style of painting.

At this period, the great earl of Nottingham, lord high admiral of England, whose defeat of the Spanish armada had established the throne of his mistress, being desirous of preserving the detail of that illustrious event, had bespoken a suit of tapestry, describing the particulars of each day's engagement. Francis Spiering, an eminent maker of tapestry, undertook the work, and engaged Vroom to draw the designs. The excellence of the performance, obvious to the public eye, makes encomiums unnecessary.

It is pleasingly remarkable, that there are two monuments of this sort, and both finely executed, the tapestry in question and the suit at Blenheim, monuments of two signal victories, acquired by sea and land, under the auspices of two queens of the same country, and both gained in defence of the liberties of nations, attacked by two of the most powerful princes, Philip II. and Louis XIV.

Vroom received an hundred pieces of gold for his labour: the arras itself, containing 708 ells Flemish, at 10*l.* 1*s.* per ell, cost 1628*l.* which was paid by the crown to the earl in the 14th of king James—but it was during the Republic that this noble trophy was placed in a temple worthy of it*.

The painter came to England to receive instructions and execute his com-

* See Journals of the Commons, January 1, 1650. The House of Lords was then used for committees of the Commons.

miffion ; and contracting a friendship with Ifaac Oliver was drawn by him : there is a print from that picture.

He returned to his own country, and painted a large picture, which was much admired by prince Maurice, of the feventh day's action of the fight above mentioned. Vroom died rich, in what year is not mentioned.

In the collection of king James II. were two sea-pieces, and in that of fir Peter Lely, a landscape, both described to be of old Vroom ; whence I fuppofe he had a fon who followed his profefion, and his ftyle too, as in the former catalogue is mentioned a sea-piece with king Charles coming from Spain, faid to be by Vroom, without the adjunct of old. I find no other account of the fon, nor of his being in England.

Thefe were the principal performers in oil in this reign : fome of lefs note, and of whom but little is recorded, I fhall mention at the end of this chapter ; but firft I fhall treat of the painters in miniature. The name of

PETRUCCIO UBALDINI

occurs in feveral places *. He appears to have been an illuminator on vellum ; fome of his works in that kind are or were very lately extant : as the Pfalms of David in folio : at the beginning the coat of arms and fupporters of a nobleman, and, facing it, king David on his knees. At the end of the book this infcription :

Petruccius Ubaldinus Florentinus Henrico comiti Arundeliæ,
Mæcenati fuo, fcribebat Londini M.D.LXV.

Another book of vellum, written and illuminated by the fame perfon, containing the fentences of fcripture painted in the lord keeper's gallery at Gorchambury †. This book was made by order of fir Nicholas Bacon, and by him prefented to the lady Lumley.

Another,

* Vertue fays he taught the Italian language. large ftatue of Henry VIII. in armour, bufts of
† This gallery and the infcriptions are ftill extant at the houfe, now lord Grimfton's, near St. Bacon when a boy. This manfion was built by
Alban's, where are feveral curious portraits, a the keeper, and much improved by fir Francis
Bacon,

Another, containing various kinds of writing, chiefly in the Italian language, very neatly executed. This was in the Cotton library.

There were besides, in the king's library (most of them now in the Museum), *Scotix descriptio à Deidonensi quodam facto A. D. 1550, et per Petruccium Ubaldinum transcripta A. D. 1576. in charta. 13. A. viii.*

Petruccio Ubaldino, un libro d'effemplari. carta. 14. A. i.

..... un libro della forma et regola dell' eleggere e coronare gli imperadori. carta. 14. A. viii.

..... comentario del successo dell' armata Spagnuola, &c. 14. A. x.

..... dell' impresa fatta contro il regno d'Inghilterra dal re Cattolico, &c. scritta da Petruccio Ubaldino cittadino Fiorentino, in Londra, il dì 15 d'Aprile 1589. 14. A. xi.

Le vite et i fatti di sei donne illustri. 14. A. xix.*

Another Italian book, presented by Petruccio to the queen, is in the Bodleian library.

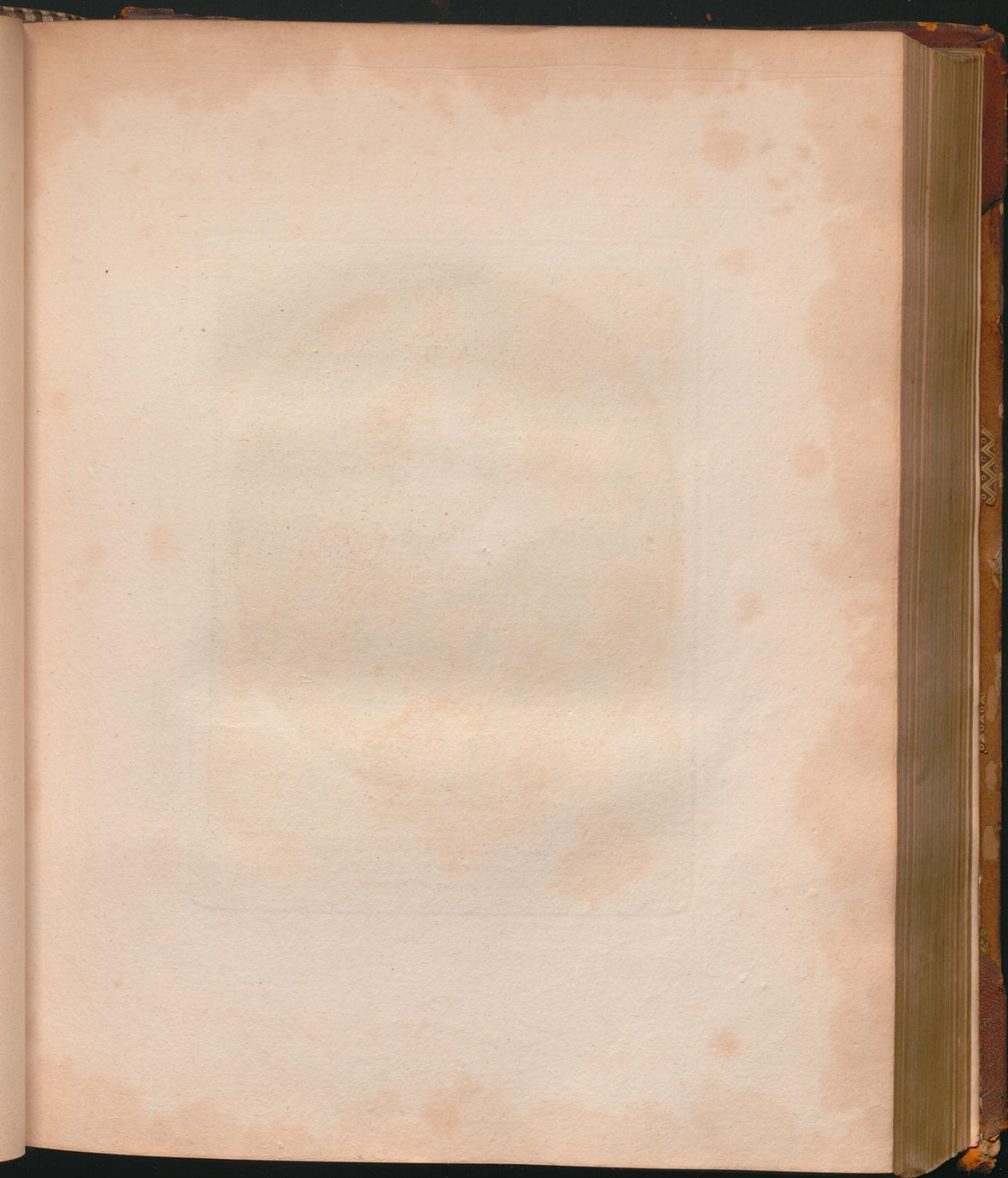
Petruccio seems to have been in favour at court; he is frequently mentioned in the rolls of new-year's gifts, which used to be repositied in the jewel-office, and in which the names of Hilliard, Oliver and Marc Garard do not appear.

Bacon, who added Italian porticos, and loggias, but artfully preserved from being too dissonant from the older parts of the building. It is a sweet retirement, without ostentation, and adapted to his motto, *Mediocritia firma*. It was purchased by sir Harbottle Grimston, and much of the old furniture the purchasers and present possessors have had the good taste to preserve.

* He published a book of this kind, entitled, *Le Vite delle Donne illustri del regno d'Inghilterra, e del regno di Scotia, e di quelle, che d'altri paesi nei due detti regni sono state maritate*. Thin quarto, London, printed by John

Wolf 1591. To give an idea of Petruccio's talents for history, it will suffice to produce two of his heroines. The first was Chembrigia, daughter of Gurguntius, son of king Bellinus, who, having married one Cantabro, founded a city, which from a mixture of both their names was called Cambridge. The other illustrious lady he styles expressly *Donna senza nome*. As the reader may be curious to know who this nameless yet illustrious lady, who deserved to have her life written, was, it is the mother of Ferrex and Porrex in lord Dorset's *Gorboduc*, who, because one of her sons killed the other, that was her favourite, killed a third son in a passion.

In





NICHOLAS HILLIARD.

ætatis suæ 30. 1577

from a limning at Penchance.

T. Chambers sculp.

In the 21st year of Elizabeth—

To Petruccio — *v. l.*

He returns a book of Italian, with pictures to the Life, and Metamorphosis of Ovid.

Another in 1585, by Petruccio Ubaldini, a pedigree: to him, gilt plate five ounces.

In 1588, To Petruccio in gilt plate five ounces: he returned a book covered with vellum, of Italian.

In one of these rolls Mr. Sidney (the famous fir Philip) presents the queen at new-year's tide with a whip fet with jewels, and another time with a caffle enriched with diamonds.

NICHOLAS HILLIARD,

limner, jeweller and goldsmith to queen Elizabeth, and afterwards to king James, was son of Richard Hilliard of Exeter, high sheriff of that city and county in the year 1560. Nicholas (I suppose a younger son) was born in 1547, and brought up to the business of a jeweller and goldsmith, to which his inclination soon added that of painting in miniature. The want of an able instructor directed him to study the works of Holbein, as he says in a MS. I shall mention, "Holbein's manner of limning I have ever imitated, and hold it for the best." But though Hilliard copied the neatness of his model, he was far from attaining that nature and force which that great master impressed on his most minute works. Hilliard arrived at no strength of colouring; his faces are pale, and void of any variety of tints, the features, jewels and ornaments expressed by lines as slender as a hair. The exact dress of the times he curiously delineated; but he seldom attempted beyond a head, yet his performances were greatly valued. Dr. Donne, in his poem on the storm in which the earl of Essex was surpris'd returning from the island voyage, says,

———— a hand or eye
By Hilliard drawn, is worth a history
By a worse painter made.

And Peacham on limning says, "Comparing ancient and modern painters, brings

brings the comparison to our own time and country; nor must I be ungratefully unmindful of my own countrymen, who have been and are able to equal the best if occasion served, as old Hilliard, Mr. Isaac Oliver, inferior to none in Christendome for the countenance in small, &c." * Richard Heydock too, of New college, Oxon, in his translation of Lomazzo on painting, published in 1598, says, "Limnings, much used in former times in church-books, as also in drawing by the life in small models; of late years by some of our countrymen, as *Schoote*, *Betts*, &c. but brought to the rare perfection we now see, by the most ingenious, painfull and skilfull master, Nicholas Hilliard, and his well-profiting scholar, whose farther commendations I refer to the curiosity of his works."

The same author, in another place mentioning "Mr. N. Hilliard so much admired by strangers as well as natives," adds, "to speak truth of his ingenious limnings, the perfection of painting (in them) is so extraordinary, that when I devised with myself the best argument to set it forth, I found none better than to persuade him to do it himself to the view of all men by his pen, as he had before unto very many by his learned pencil, which in the end he assented to; and by me promiseth a treatise of his own practice that way, with all convenient speed." This tract Hilliard actually wrote, but never published. Vertue met with a copy of it, which I have among his MSS. †

Blaise Vigenere mentions Hilliard and the neatness of his pencil very particularly: "Telle estoit aussi l'écriture et les traits d'un peintre Anglois nommé *Oeillarde*, d'autant plus à émerveiller, que cela se faisoit avec un pinceau fait des poils de la queue d'un escureuil, qui ne resiste ni ne soutient pas comme feroit une plume de corbeau, qui est tres ferme."

Hilliard's portrait, done by himself at the age of thirteen, was in the cabinet of the earl of Oxford. He was still young when he drew the queen of Scots. Queen Elizabeth sat to him often. Charles I. had three of her portraits by him: one, a side face in the clouds; another, one of his most capital performances, a whole length of her in her robes sitting on her throne. In the same collection were several more of his works, particularly a view of the

* See an account of him in Wood's *Athenæ*, p. 95. Lond. 1675, and some of his receipts in Saunderfon's *Graphice*.

† An extract of it is in Brown's *Ars Pictoria*,

Spanish

Spanish armada; and a curious jewel, containing the portraits of Henry VII. Henry VIII. Edward VI. and queen Mary: on the top was an enamelled representation of the battle of Bosworth, and on the reverse the red and white roses. This jewel was purchased, by the king, of Hilliard's son.

In the Essay towards an English school of painters*, it is said that Mr. Fanshaw had the portraits of † Hilliard and his father, finely executed, with inscriptions in gold letters; on the former,

Nicolas Hilliardus, aurifaber, sculptor et celebris illuminator serenissimæ reginæ Elizabethæ, anno 1577, æt. suæ 30.

On the other,

Ricardus Hilliardus, quondam vicecomes civitatis et comitatus Exoniæ, anno 1560, ætatis suæ 58, annoque Domini 1577 †.

Hilliard continued in vogue during this reign, and great numbers of portraits by his hand, especially of ladies, are extant. He obtained still greater favour from king James, drawing his majesty's and prince Henry's pictures; and receiving a patent, printed by Rymer, to this effect:

Whereas our well-beloved servant Nicholas Hilliard, gentleman, our principal drawer of small portraits, and embosser of our medals in gold, in respect of his extraordinary skill in drawing, graving, and imprinting, &c. we have granted unto him our special licence for twelve years, to invent, make, grave and imprint any pictures of our image or our royal family, &c. and that no one do presume to do, without his licence obtained, &c.

This grant was of great emolument to him, as about that time he engraved many small plates, and sold licences for others, with the heads of the king and royal family, which were then and are still used for counters. Simon Pass and other engravers were employed by him in these works.

* Printed in 1706 at the end of the translation of De Piles' Art of Painting. See p. 430.

† Vertue says he saw them afterwards in the possession of the last Sidney earl of Leicester, and that they were then taken out of the old frames, and set in a snuff-box. Mr. Simon Fanshaw is in possession of two such heads, which have been

thought the very pictures, and are undoubtedly of Hilliard's best manner, though one has no inscription, and the other only the date of the year and the age. But lord Leicester gave the snuff-box in question to marshal sir Robert Rich, in whose possession it remains with the pictures. I have a duplicate of the father.

Hilliard died January 7, 1619, and was buried in St. Martin's church in the fields, Westminster (as appears by the register), in which parish he had a house. He made his will * in the preceding December, leaving twenty shillings to the poor of the parish; to his sister Anne Avery twenty pounds of thirty † that were due of his pension; the remaining ten pounds to his other sister; some goods to his servant maid; and all the rest of his effects, plate, jewels, rings, &c. to his son Laurence Hilliard, his sole executor. But the greatest obligation we have to Hilliard is his having contributed to form ‡

ISAAC OLIVER §.

Hitherto we have been obliged to owe to other countries the best performances exhibited here in painting. But in the branch (miniature) in which Oliver excelled, we may challenge any nation to show a greater master, if perhaps we except a few of the smaller works of Holbein. Don Julio Clovio, the celebrated limner, whose neatness and taste in grotesque were exquisite, cannot be compared with Isaac Oliver, because Clovio never painted portraits, and the latter little else. Petitot, whose enamels have exceeding merit, perhaps owed a little of the beauty of his works to the happy nature of the composition: we ourselves have nobody to put in competition with Oliver, except it be our own Cooper, who, though living in an age of freer pencil and under the auspices of Vandyke, scarce compensated by the boldness of his expression, for the truth of nature and delicate fidelity of the older master. Oliver's son, Peter, alone approached to the perfection of his father.

Of the family of Isaac Oliver I find no certain account; nor is it of any im-

* From the register in Doctors Commons.

† He had the same salary as Holbein.

‡ John Betts, whom I have mentioned as painting the portrait of Sir John Godsalve, is said by Vertue to have learned of Hilliard, and is called DESIGNER in Hall's Chronicle about the year 1576, where too is mentioned one Tyrrel, a carver in wood.

§ I must not disguise, that, though Oliver was probably born in England, he was in all likelihood of French extraction: in his will he spells his name Oliver, but on his drawings writes it Olivier. Vertue found mention of one "Aubin Olivier natif de Boisy, inventeur des

engins de monoyes à Moulins;" and in Palmer's History of Printing, p. 274, are accounts of Peter Olivier printer at Caen in Normandy 1515, and of Jean Olivier printer in the same city 1521. But Hondius, Sandrart, and all the writers who mention him, call him an Englishman; and it is an additional confirmation of his English birth, that he wrote in that language a Treatise on Limning, partly printed in Sander-son's Graphice: in his pocket-book was a mixture of French and English. We have seen in the preceding Life of Hilliard that Peacham calls Oliver his countryman.

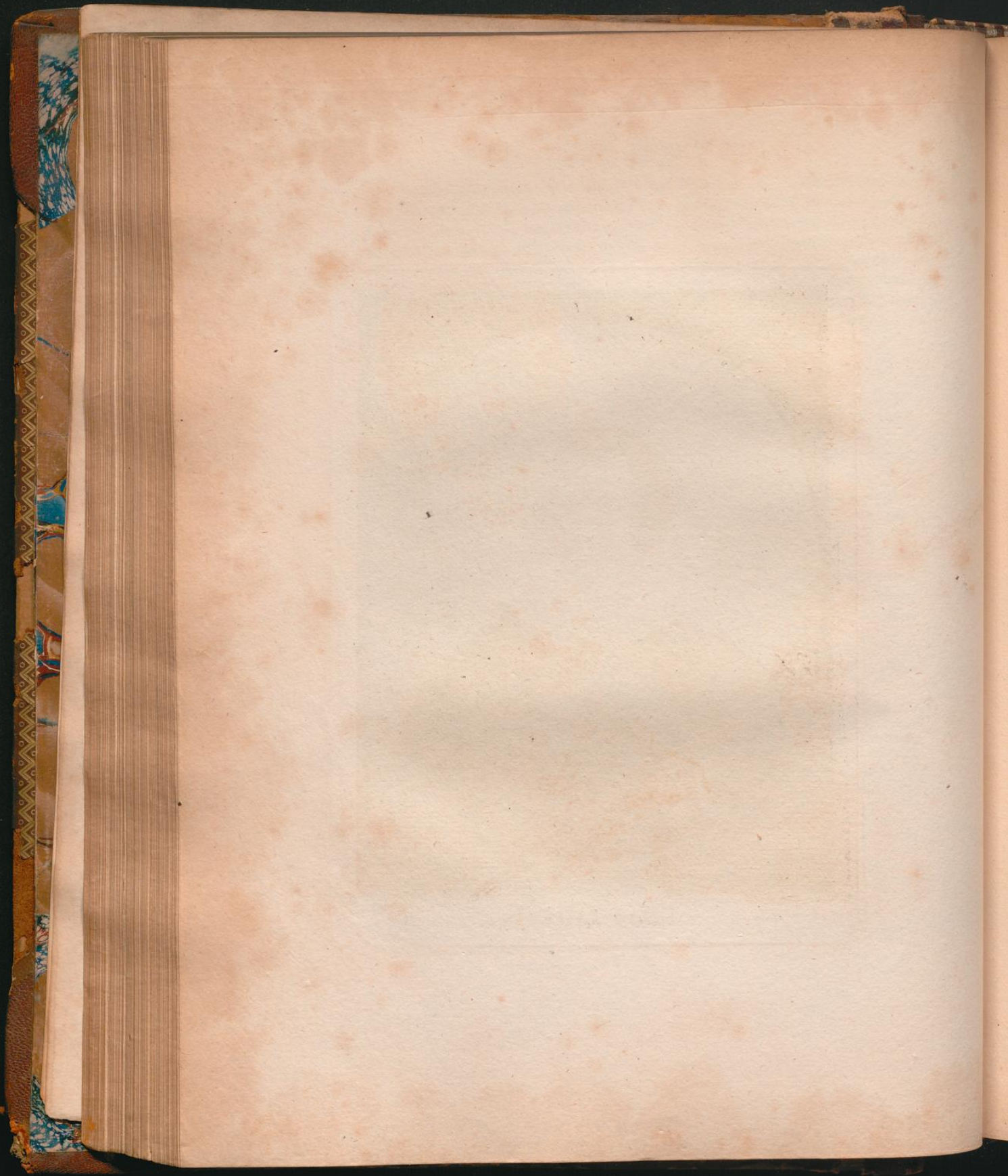
portance:



Isaac Oliver pinxt.

Isaac Oliver.

J. Miller Sculp.



portance: he was a genius; and they transmit more honour by blood than they can receive. After studying under Hilliard, he had some instructions from Zucchero; Vertue even thought, from variety of his drawings after the great masters, especially Parmegiano, that he had been in Italy. For whatever else relates to him, let his works speak.

Dr. Meade possessed some of the most capital; as Oliver's own portrait, extremely small; the head of the queen of Scots *, an admirable piece, though very doubtful whether of her; queen Elizabeth, profile; Henry prince of Wales †, Ben Jonson ‡; and the whole length of sir Philip Sidney, sitting under a tree. All these were purchased by the late prince of Wales. I have another portrait of Oliver himself, larger than that of Dr. Meade's, and without a hat, bought at Mr. Barrett's sale. This picture alone would justify all I have said of him. The art of the master and the imitation of nature are so great in it, that the largest magnifying glass only calls out new beauties §. But the first, at least the best preserved of all his works, is in my possession; it is the head of lady Lucy Percy, mother of Venetia lady Digby. She is in black with a large hat of the same colour, and a very large ruff; the whole painted on a lilac ground. This was purchased, with many exquisite pieces by his son Peter, under whose article I shall mention them.

At the lord Montacute's at Coudray is another invaluable work of Isaac. It represents three brothers of that lord's family, whole lengths, in black: their ages twenty-one, twenty-four, and eighteen, with the painter's mark Φ. These young gentlemen resembled each other remarkably; a peculiarity observable in the picture, the motto on which is, *Figuræ conformis affectus*, 1598 ||. Another person is coming into the room, aged twenty-one. The picture is ten inches by seven.

* Zink made an exceedingly fine copy of this in enamel, purchased by his royal highness the duke of Cumberland. It is engraved in Jebb's collections.

§ Col. Sothby has another larger, and containing only the head, but bold, and admirably painted.

† There are one or two others of this prince by the same hand.

|| Vertue met with a print from whence he supposed Oliver borrowed his design. It was inscribed, *Colignæi Fratres, Odetus, Gaspar, Franciscus.*

‡ It is engraved among the illustrious heads, but is very unlike the old pictures and prints of that poet.

His painting of James I. served Rubens and Vandyke, when they had occasion to draw that prince after his decease.

In an office-book of the lord Harrington treasurer of the chambers, in the possession of the late Dr. Rawlinson, was an entry of payment to Isaac Oliver picture-drawer, by a warrant dated at Lincoln April 4, 1617, for four several pictures drawn for the prince's highness, as appeareth by a bill thereunto annexed, 40*l*.

In king Charles's catalogue are accounts of several of his works: king James II. had still more; the earl of Arundel many. He drew a whole length of Robert earl of Effex in white, and heads of him several times, and of many others of the nobility; but his works are much scarcer than those of his master Hilliard.

Colonel Sothby has a fine Magdalen by him, and the duchess of Portland a head of Christ, that was Dr. Meade's.

Of his drawings several are extant, particularly a capital one in queen Caroline's closet at Kensington; the subject, the placing of Christ in the sepulchre, consisting of twenty-six figures*. This piece, which Isaac had not completed, was finished by his son, and is dated 1616. Another, a large drawing, the murder of the Innocents, on blue paper heightened, after Raphael. Vertue saw a print of the history of St. Laurence touched and heightened by Oliver with great skill. Sir John Evelyn in 1734 showed to the Society of Antiquaries † a drawing by Oliver from a picture of Raphael in the Escorial, of the Virgin, Child, and St. John: it was copied by Isaac in 1631, while the original was in the collection of Charles I.

He did not always confine himself to water-colours. There are instances of his working in oil. In this manner he painted his own, his wife's, and the portraits of his children; a head of St. John Baptist on board; and the holy family ‡. Vertue commends these much: as I never saw them, I can give
no

* Mr. Hollis has a fine drawing of the same, inscribed Isa. Olivier, which he bought at Vertue's sale. It has been retouched in several places.

† Vide Minutes of the Society, vol. i. p. 206.

‡ Four heads on board in oil, by Oliver, are at lord Guildford's at Wroxton. These Vertue owns have a little of the stiffness of miniature, though at the same time very neat. Lord Oxford

no other account of his success in this way, than that the works I have seen in oil by him are but indifferent.

Isaac Oliver died at his house in the Black-friars, London, in 1617, aged sixty-one or sixty-two. He was buried in St. Anne's church in that parish, where his son erected a monument to his memory, with his bust in marble*. By his will (in the Prerogative-office) proved in October, and executed in the preceding June, he bequeathed to his wife the third of his effects, and the lease of his house in Blackfriars; excepting only to his eldest son Peter, all his drawings, limnings, historical or otherwise, finished or unfinished, of his own handy-works; or, in case of Peter's death, to any of his other sons that should follow his profession. All the other two parts of his effects to be sold, and equally divided between his sons and a daughter. His other paintings or collections to be sold, allowing his son Peter to purchase whatever he pleased thereof at five shillings per pound less than the true or genuine value of them. His wife he left sole executrix; his son Peter and two other gentlemen trustees.

Hondius, in his collection of artists of that age, has given the portrait of Oliver, with these lines, which are poor enough,

Ad vivum lætos qui pingis imagine vultus,
Olivere, oculos mirifice hi capiunt.
Corpora quæ formas iusto hæc expressa colore,
Multum est, cum rebus convenit ipse color.

Vertue found another in a MS. treatise on limning, the author unknown; but the epitaph which follows, was inscribed, "On my dear cousin, Mr. Isaac Oliver."

Qui vultus hominum, vagasque formas
Brevi describere doctus in tabellâ,
Qui mundum minimum typo minore
Solers cudere mortuasque chartas
Felici vegetare novit arte,

ford had the famous seaman T. Cavendish and
Sir Philip Sidney, by Oliver, in oil: the last is
now Lord Chesterfield's: the former is at Wel-
beck. In a sale of pictures brought from Ire-
land was a large oval head of Lucy Harrington
countess of Bedford, and the marriage at Ca-
naan, by Isaac Oliver, and, I conclude, in oil.
* The monument and bust were destroyed in
the great fire in 1666; but a model of the latter
is probably extant, Vertue having seen it.

Isaacus

Haec jacet hic Olivarius,
 Cujus vivificâ manu paratum est,
 Ut nihil propè debeant Britanni
 Urbino, Titianoque, Angeloque.

Besides these principal, there were several other artists in this reign, of whom there are only slight memorials. I shall throw them together as I find them, without observing any particular method*.

At the duke of Bedford's at Woburn is a portrait of Elizabeth Bruges, daughter of the lord Chandois, with this inscription, Hieronymus Custodio Antwerpensis fecit 1589. The colouring is flat and chalky.

On the picture of the murder of the lord Darnley at Kensington is the name of the painter, but so indistinct, that Vertue, who engraved it, could not be sure whether it was Levinus *Vogelarius* or Venetianus. As it is as little certain whether the picture was painted in England, Scotland, or abroad, no great stress can be laid on this painter, as one of queen Elizabeth's artists. Vertue thought he might be the same person with Levino, nephew of Porde-none, of whose hand king Charles had a picture.

At the same time resided here one Le Moyne, called † Le Morgues, who is mentioned by Hackluyt in his translation of Laudonniere's Voyage to Florida, vol. iii. p. 300. "Divers things of chiefest importance at Florida drawn in colours at the charge of sir Walter Raleigh by that skilful painter James Morgues, some time living in the Blackfryars London, he whom monfieur Chatillon, then admiral of France, sent thither with Laudonniere for that purpose."

* Vertue had seen on a large skin of vellum a plan of the town and boundaries of Dunwich in Suffolk, with its churches, adjacent villages, &c. and several remarks, made by Radulphus Aggas in March 1589. Whether this person was a professed painter does not appear; but from him was probably descended Robert Aggas, commonly called Augus, "who, says Graham in his English School, p. 398, was a good landscape-painter both in oil and in distemper, and was skilful in architecture, in which he painted many scenes for the playhouse in Covent-gar-

den." Few of his works are extant: the best is a landscape presented by him to the company of painter-stainers, and still preserved in their hall, with other works of professors, whose dates I cannot assign. Robert Aggas died in London in 1679, aged about sixty—but I know not what the author I quote means by a playhouse in Covent-garden before the year 1679.—I suppose it should be the theatre in Dorset-gardens.

† *Indorum Floridam provinciam habitantium Icones primum ibidem ad vivum expressit a Jacopo Le Moyne cui nomen De Morgues 1591.*

We

We have seen in the Life of Hilliard that Shoote and Bettes are mentioned as painters in miniature. The former I suppose was John Shute, who styles himself paynter and architecte in a book written and published by him in folio in 1563, called, *The first and chief groundes of architecture, used in all the auncient and famous monyments, with a farther and more ample discourse uppon the same, than hitherto hath been set out by any other.* The cuts and figures in the book are in a better style than ordinary; the author, as he tells the queen in the dedication, having been sent into Italy in 1550 by the duke of Northumberland (in whose service he had been), and who maintained him there in his studies under the best architects. This person published another work, entitled, *Two notable commentaries, the one of the original of the Turks, &c. the other of the warres of the Turke against George Scanderbeg, &c. translated out of Italian into English.* Printed by Rowland Hall 1562*. Of Bettes, there were two of the name, Thomas and John, who, with several other painters of that time, are mentioned by Meres in his second part of *Wit's Commonwealth*, published in 1598 at London. "As learned Greece had these excellent artists renowned for their learning, so England has these, Hilliard, Isaac Oliver, and John de Cretz, very famous for their painting. So as Greece had moreover their painters, so in England we have also these, William and Francis Segar brethren, Thomas and John Bettes, Lockie, Lyne, Peake, Peter Cole, Arnolde, Marcus (Garrard), Jacques de Bruy, Cornelius, Peter Golchi, Hieronimo (de Bye), and Peter Vandevelde. As Lyfippus, Praxiteles and Pyrgoteles were excellent engravers, so have we these engravers, Rogers, Christopher Switzer and Cure." I quote this passage to prove to those who learn one or two names by rote, that every old picture they see is not by Holbein, nor every miniature by Hilliard or Oliver. By Nicholas Lockie, mentioned in this quotation, there are several portraits; Dr. Rawlinson had one of Dr. John King bishop of London, from which Simon Pafé engraved a plate. Stowe mentions one master Stickles, *an excellent architect* of that time, who, in 1596, built for a trial a pinnace that might be taken to pieces. Chron. p. 769.

In the list of new year's-gifts to queen Elizabeth, Bartholomew Campaine presents one piece of cloth of silver stained with the half figure of Henry VIII. This might be the same person with one Campion, an engraver or chaser of plate, whose name is preserved in an old inventory of the goods, chattels,

* Ames's History of Printing, p. 217.

jewels,

jewels, &c. of the earl of Suffex taken at his death in 1583. There appear the names of the following artists; amongst the gilt and silver plate, one great pair of gilt vases richly wrought by Derick; others made by Campion. Pots engraven and made by Martin, many other vessels by Derick, and others by Metcalfe.

The contract for the tomb of this great peer, Thomas Radcliffe earl of Suffex, lord chamberlain to the queen and a signal antagonist of Leicester, is still extant*. He bequeathed 1500*l.* to be expended on it; and his executors, sir Christopher Wray, lord chief justice of her majesty's bench, sir Gilbert Gerard, master of the rolls, sir Thomas Mildmay and others, agreed with Richard Stephens for the making and setting it up in Boreham church in Suffolk, where it still remains. The whole charge paid to Stephens for his part of the work was 292*l.* -- 12*s.* -- 8*d.* In a list of debts to be paid after the earl's death by his executors, one was to † Horatio Palavicini; probably for a set of hangings mentioned in the inventory; and 6*l.* -- 16*s.* -- 0*d.* to Randolph the painter.

Richard

* This contract and inventory Vertue saw among the MSS. of Peter Leneve Norroy, a great antiquary. I do not doubt but considerable discoveries might be made of our old artists, particularly architects, from papers and evidences in ancient families †.

† Sir Horatio Palavicini was collector of the pope's taxes in England in the reign of queen Mary; on whose death, and the change of religion that ensued, he took the liberty of keeping the money himself; and settling in England, he built a house in the Italian style with a loggia to the second story, with his arms over the portal, at Little Shelford; which was pulled down in 1750. He was also possessor of the estate and house at Baberham near Cambridge, where in the hall, on a costly chimney-piece, adorned with the history of Mutius Scævola, his arms still remain. His family were buried at Baber-

ham, as appears by several entries in the parish register, where also is recorded the marriage of his widow (exactly a year and a day after sir Horatio's death, who died July 6, 1600) thus, "Mr. Oliver Cromwell and the lady Anne Palavicini were married July 7, 1601." In a MS. of sir John Crew, of Uthington, a great antiquary and herald, was this epitaph, corroborative of the tradition abovementioned:

Here lies Horatio Palavazene,
Who robb'd the pope, to lend the queene.
He was a thief. A thief! thou lyeft;
For whie? he robb'd but Antichrift.
Him Death wyth besome swept from Babram
Into the bosome of oulde Abraham:
But then came Hercules with his club,
And struck him down to Belzebub.

In Peck's *Desiderata Curiosa*, vol. ii. p. 52, lib.

‡ In the *Antiquarian Repertory* published by Godfrey, and printed by Blyth in 1775, vol. i. p. 246, is a print of the tomb of Henry earl of Westmorland and his two wives, ordered in 1563, and existing in the church of Staindrop in Yorkshire. It was executed, as appears from the inscription, *by the hands of John Tarbetans.*

Richard Stephens above mentioned was a Dutchman, and no common artist. He was a statuary, painter, and medallist. The figures on lord Suffex's tomb were his work, and in a good style. In the family of Lumley are some portraits painted by him *, and among other accounts some of his receipts, as there are too in the possession of the duke of Devonshire; which makes it highly probable that the curious portraits at Hardwicke of queen Elizabeth, in a gown embroidered with sea-monsters, the queen of Scots, both at whole length, and others, were painted by this Richard Stephens. But his best performances seem to have been his medals, which are bold and in good taste. Mr. Bryan Fairfax had one with a lady's head in the dress of the times, and this legend,

Anna Poincs, uxor Thomæ Heneage; under the bust, 1562. Ste. H. F. that is, Stephens, Hollandus, fecit.

Dr. Meade had two more, one of William Parr marquis of Northampton; the other of Robert Dudley earl of Leicester, engraved in Evelyn's Discourse on English medals. The author says, that when Leicester quitted Holland, he caused several medals to be engraved, which he gave to his friends there. The medal in question is remarkable for the impertinence of the reverse; sheep grazing, and a dog turning from them; under his feet, *Invitus defero*—round, *Non gregem fed ingratos*. Vertue mentions others by the same workman, of the earl of Pembroke and sir Thomas Bodley.

Robert Adams, surveyor of the queen's buildings, seems to have been a man of abilities. I cannot specify his works in architecture, but there are two plans extant that he published: one is a large print of Middleburgh

lib. 7, it is said, that when the lord Arundel was imprisoned by queen Elizabeth for accepting the title of count of the empire, he referred his case to sir Horatio and others, adding these words in his letter to one of the principal lords of the court: "Neither doe I thinke England to be so unfurnished of experienced men, but that either sir Horatio Palavicini, sir Robert Sidney, Mr. Dyer, or some other, can witness a truth therein." But Palavicini had higher merit, as appears by an incontestable record; he was one of

the commanders against the Spanish armada in 1588, and his portrait is preserved amongst those heroes in the borders of the tapestry in the House of Lords, engraved by Pine.

* Particularly John lord Lumley 1590. When Jervase saw this picture (on which the name of Stephens appears) it was so well coloured, and so like the manner of Holbein, that he concluded many pictures ascribed to that master are the works of Stephens.

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dated 1588; the other, of the same date, is a small parchment roll, drawn with the pen, and entitled *Thamesis Descriptio*; shewing, by lines cross the river, how far and from whence cannon-balls may obstruct the passage of any ship upon an invasion, from Tilbury to London, with proper distances marked for placing the guns. Adams was buried in an aisle on the north side of the church of Greenwich with this inscription: *Egregio viro, Roberto Adams, operum regiorum supervisori, architecturæ peritissimo. ob. 1595. Simon Bafil, operationum regiarum contrarotulator, hoc posuit monumentum 1601.*

Valerio Belli, called Valerio Vicentino, was a celebrated engraver of precious stones. Felibien says *, if his designs were equal to his execution, he might be compared with the ancients. He engraved caskets and vases of rock crystal for pope Clement VII. and performed an infinite number of other works. He certainly was in England in this reign, and carved many portraits in cameo. Dr. Meade had a fine bust of queen Elizabeth on onyx †, also relievo in profile, and very large, by the hand of this master. I have a jewel by him, containing the head of lord treasurer Burleigh, affixed to the back of an antique intaglia of Caracalla, and appendent to it a smaller head of the queen, both in cameo on onyx. The duke of Devonshire has several of his works: two ‡ profiles in cameo of queen Elizabeth; another gem with the head of Edward VI. cameo on one side, and intaglia on the other; and two pieces of crystal with intaglias of several figures from the antique. To these two last is the sculptor's name.

The duchess of Leeds has a singular curiosity by this hand: it is a pebble, in the shape of an oblong button; the upper side, brown, and very convex; the under, red and white, and somewhat concave. On the top is a profile of queen Elizabeth, incircled with foliage; at bottom, a knight completely armed, in the act of tilting: on the back ground the front of a castle with columns; on the basis of which are the syllables, *Es—sex*; intimating the earl to be her majesty's knight. In the museum Trevisanum is a medallion of him in marble, another smaller in copper, on the back of it Valerio Belli Vicentino; and a third of his son, dated 1572.

* Vol. ii. p. 121.

† Lord Charlemont bought it at Dr. Meade's sale.

‡ The earl of Exeter has also one or two.

Among

Among the Harleian MSS. is a list of jewels belonging to queen Elizabeth: Item, a flower of gold garnished with sparkes of diamonds, rubyes and ophals, with an agath of her majestie's visnomy and a perle pendante with devises painted on it given by eight maskers in the Christmas week anno regni 24. The agate was perhaps the work of Vicentino.

It is certain, though the queen's œconomy or want of taste restrained her from affording great encouragement to genius, that the riches and flourishing situation of the country offered sufficient invitations to the arts. Archbishop Parker retained in his service at Lambeth a printer, a painter, and more than one engraver. Of the latter, the principal were Berg or Hogen Berg, and Lyne above mentioned, who was probably his painter too. Prefixed to the archbishop's Life, printed at Lambeth, is a cut of his grace, inscribed, R. Berg f. Above twenty books were published by the archbishop from his own printing-houſe: two only have this head. At Ruckolt in the parish of Low-layton in Essex (the mansion of the Hickses) was a large genealogy of the kings of England from the conquest to queen Elizabeth, with all the line of France and England under these two titles, *Linea Valeſiorum et Linea Angliæ*; at bottom the workman's name, Remigius Hogenbergius, servus D. Matth. archiep. Cant. sculpsit 1574*.

There was another such genealogic chart, entitled, *Regnum Britanniae tandem plenè in Heptarchiam redactum a Saxonibus, expulſis Britannis, &c.* A° 686. executed in wood very plain and well: the name, Richardus Lyne, servus D. Matth. archiep. Cant. sculpsit 1574.

One Lyly too is mentioned as curious in copying the hands of ancient deeds, who was employed by the same patron.

Dr. John Twisden, a divine of that age, was himself a performer in painting. He died at the age of eighty-five in 1588. Vertue was showed a small portrait of him neatly done by himself in oil on copper about forty years before his death.

But there was one gentleman in this reign, who really attained the perfec-

* Ames's *Typographical Antiquities*, p. 540.

tion of a master, sir Nathaniel Bacon * knight of the bath, a younger son of the keeper, and half brother of the great sir Francis. He travelled into Italy, and studied painting there; but his manner and colouring approach nearer to the style of the Flemish school. Peacham on limning, p. 126, says, "But none in my opinion deserveth more respect and admiration for his skill and practice in painting, than master Nathaniel Bacon of Broome in Suffolk (younger son to the most honorable and bountifull-minded sir Nicholas Bacon), not inferior in my judgment to our skillfulest masters." At Culford, where he lived, are preserved some of his works; and at Gorhambury, his father's seat, is a large picture in oil by him, of a cook-maid with dead fowls, admirably painted, with great nature, neatness and lustre of colouring. In the same house is a whole length of him by himself †; drawing on a paper; his sword and pallet hung up: and a half length of his mother by him. At Redgrave-hall in Suffolk were two more pieces by the same hand, which afterwards passed into the possession of Mr. Rowland Holt: the one, Ceres with fruit and flowers; the other, Hercules and the Hydra. In Tradescant's Museum was a small landscape, painted and given to him by sir Nathaniel Bacon.

Of the engravers in the reign of queen Elizabeth, who were many and of merit, I shall say nothing here; Vertue having collected an ample and separate account of them, which will appear further on in this work. I shall only mention now, that that age resembled the present in its passion for portraits of remarkable persons. Stowe in his Annals, speaking of the duke d'Alençon, who came over to marry the queen, says, "By this time his picture, state and titles were advanced in every stationer's shop and many other public places ‡." The same author, mentioning sir Francis Drake's return, says;

* He married the daughter of the famous sir Thomas Gresham, by whom he was ancestor of the present lord Townshend. See Collins's English Baronets, vol. i. p. 4.

† His monument and bust are in the church at Culford, with his pallet and pencils. There is another for him at Stiffkey in Norfolk, the inscription on which may be seen in the appendix to Masters's History of Corpus Christi coll. Camb. p. 85. It is said in the note, that sir

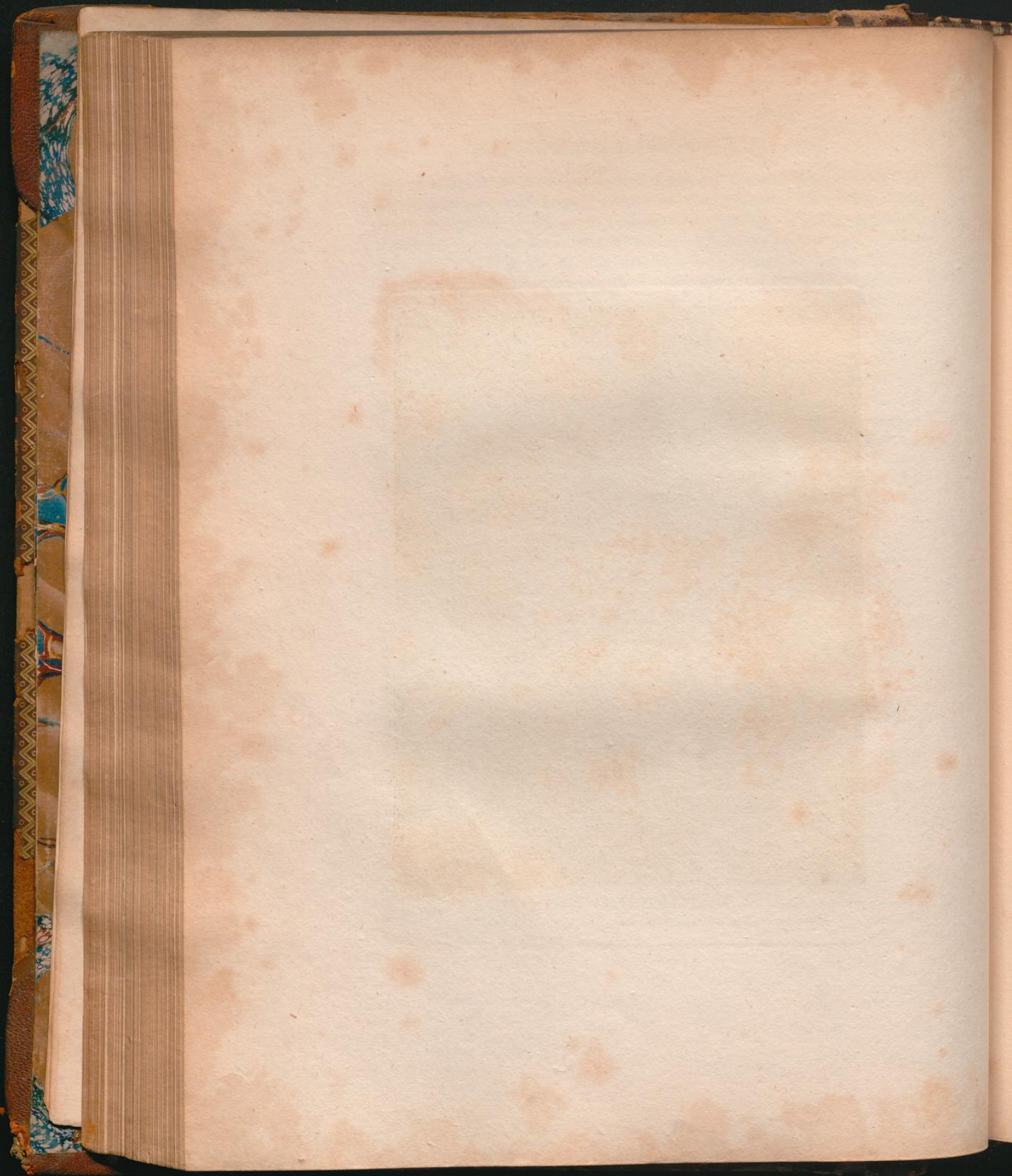
Nathaniel was famed for painting plants, and well skilled in their virtues.

‡ In the Cecil-papers is a letter to the lord mayor of London, dated July 21, 1561, telling him, "The queen's majesty understandeth that certain book-binders and stationers utter certain papers wherein be printed the face of her majesty and the king of Sweden; and although her highness is not discontented that either her own face or the said king's should be painted or portraited;



ST. NATHANIEL BACON.

From an Original at the Lord Viscount Grimston's, at Gochambury.



says, there were books, pictures and ballads published of him." In another point too there was a parity; auctions were grown into vogue, and consequently abuse: the first orders for regulating them by the lord mayor were issued in that reign.

At the same period was introduced the custom of publishing representations of magnificent funerals. There is a long roll exhibiting the procession at the obsequies of sir Philip Sidney. It was (as is said at the bottom of it) contrived and invented by Thomas Lant*, gentleman, servant to the said honourable knight, and graven in copper by Derick or Theodor de Brie in the city of London 1587. It contains about thirty-four plates. Prefixed is a small oval head of Mr. Lant, æt. 32. The same person wrote a treatise of Heraldry.

John Holland † of Wertwell esq. living in 1586, is commended as an ingenious painter in a book called "The excellent Art of Painting," p. 20. But it is to the ‡ same hand to which this work owes many of its improvements, that I am indebted for the discovery of a very valuable artist in the reign of queen Elizabeth.

The eastern side of the college of Caius and Gonville at Cambridge, in which are the Portæ Virtutis et Sapientiæ, was built in the years 1566 and 1567. These are joined by two long walls to the Porta Humilitatis, and in these are two little Doric frontispieces, all, in appearance, of the same date,

portraited; yet to be joined with the said king, or with any other prince that is known to have made any request in marriage to her majesty, is not to be allowed: And therefore your lordship should send for the warden of the stationers or other wardens that have such papers to sell, and cause such papers to be taken from them and packed up together in such sort as none of them be permitted to be seen in any place." The effect of this order appears from a passage in Evelyn's Art of Chalcography: "Had queen Elizabeth been thus circumspect, there had not been so many vile copies multiplied from an ill painting, as, being called in and brought to Essex-house, did for several years furnish the pastry-men with peels for the use of their ovens." p. 25.

* This Thomas Lant was portcullis pourfuitant: there are several copies extant in MS. of a treatise called The Armoury of Nobility, first gathered by Robert Cook clarencieux, corrected by Robert Glover, Somersfet herald, and lastly augmented with the knights of the garter by Thomas Lant, portcullis, anno 1589. One copy of this work is in the possession of the rev. Mr. Charles Parkin of Oxburgh in Norfolk, to whom I am obliged for this and other curious communications.

† See the pedigree of Holland in Blomfield's Norfolk.

‡ Mr. Gray.

and showing the Roman architecture reviving, with little columns and pilasters, well enough proportioned in themselves and neatly executed, though in no proportion to the building they were intended to adorn. In the entries of the college under the year 1575, are these words, "Porta, quæ honoris dicitur et ad scholas publicas aperit, a lapide quadrato duroque extruebatur, ad eam scilicet formam et effigiem, quam doctor Caius, dum viveret, architecto præscripserat, elaborata." This gate cost 128*l.* -- 9*s.* -- 0*d.* Dr. Caius died July 29, 1573. In the same year are these words, "Positum est Joh. Caio ex alabaistro monumentum summi decoris et artificii eodem in facelli loco, quo corpus ejus antea sepeliebatur: cui præter insculpta illius insignia, et annotatum ætatis obitusque diem et annum (uti vivus executoribus ipse præceperat) duas tantummodo sententias has inscripsimus, *Vivit post funera Virtus—Fui Caius.*" This monument (made to stand upon the ground, but now raised much above the eye on a heavy base projecting from the wall) is a sarcophagus with ribbed work and mouldings, somewhat antique, placed on a basement supporting pretty large Corinthian columns of alabaster, which uphold an entablature, and form a sort of canopy over it. The capitals are gilt, and painted with ugly scrolls and compartments, in the taste of that reign. The charge of the founder's tomb was as follows:

For alabaster and carriage	--	--	£ 10 -- 10 -- 0
To Theodore and others for carving	--	--	33 -- 16 -- 5
To labourers	--	--	0 -- 18 -- 1
Charges extraordinary	--	--	2 -- 0 -- 2

Then in the year 1576 are these words, "In atrio doctorio Caii columna erecta est, eique lapis miro artificio elaboratus, atque in se 60 horologia complexus imponitur, quem THEODORUS HAVEUS Clevisensis, artifex egregius, et insignis architecturæ professor, fecit, et insignibus eorum generosorum, qui tum in collegio morabantur, depinxit; et velut monumentum suæ erga collegium benevolentia eidem dedicavit. Hujus in summitate lapidis constituitur ventilabrum ad formam Pegasi formatum." That column is now destroyed, with all its sun-dials; but when Loggan did his views of the colleges, the pillar (though not the dials) was yet standing.

In the college is a good portrait on board of Dr. Keys (not in profile) undoubtedly original, and dated 1563, ætatis suæ 53, with Latin verses and mot-

tos; and in the same room hangs an old picture (bad at first and now almost effaced by cleaning) of a man in a slashed doublet, dark curled hair and beard, looking like a foreigner, and holding a pair of compasses, and by his side a polyedron, composed of twelve pentagons. This is undoubtedly Theodore Haveus himself, who, from all these circumstances, seems to have been an architect, sculptor, and painter; and, having worked many years for Dr. Caius and the college, in gratitude left behind him his own picture.

In the gallery of Emanuel college, among other old pictures, is one with the following inscription, recording an architect of the same age with the preceding: "Effigies Rodulphi Simons, architecti suâ ætate peritissimi, qui (præter plurima ædificia ab eo præclare facta) duo collegia, Emanuelis hoc, Sidneii illud, extruxit integrè: magnam etiam partem Trinitatis reconcinnavit amplissimè." Head and hands, with a great pair of compasses.

In a book belonging to the jewel-office, in the possession of the earl of Oxford, Vertue found mention "of a fair bason and lair (ewer) gilt, the bason having in the bushel (body) a boy besriding an eagle, and the ewer of the worke of Grotetain, with gooses heads antique upon the handle and spoute, weighing together xx ounces." In the same book was this memorandum: "Remaining in the hands of Robert Brandon and Affabel Partrage, the queen's goldsmiths, four thousand ounces of gilt plate, at five shillings and four-pence the ounce, in the second year of the queen."

I shall conclude this reign with what, though executed in the time of her successor, properly relates to that of Elizabeth. In the earl of Oxford's collection was an office-book, in which was contained an account of the charge of her majesty's monument:

Paid to Maximilian Powtran	--	--	170 <i>l</i> .
Patrick Blacksmith	--	--	95 <i>l</i> .
John de Critz*, the painter	--	--	100 <i>l</i> .
Besides the stone, the whole cost	--	--	965 <i>l</i> 4 <i>s</i> .

* This is the painter mentioned above by Meres, and who, I suppose, gave the design of the tomb. One De Critz is often mentioned among the purchasers of king Charles's pictures during the civil war, as will appear in Chap. IX.

† This monument, and those of the queen of Scots, and of the two young princesses Mary and Sophia, daughters of king James, cost 3500*l*.

SUPPLEMENT.