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Chap. VIII. Painters and other Artists in the Reign of James I.

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C H A P. VIII.

Painters and other Artists in the Reign of JAMES I.

IT was well for the arts that king James had no disposition to them: he let them take their own course. Had he felt any inclination for them, he would probably have introduced as bad a taste as he did into literature. A prince who thought puns and quibbles the perfection of eloquence, would have been charmed with the monkeys of Hemskirk and the drunken boors of Ostade. James loved his ease and his pleasures, and hated novelties. He gave himself up to hunting, and hunted in the most cumbrous and inconvenient of all dresses, a ruff and trowser breeches. The nobility kept up the magnificence they found established by queen Elizabeth, in which predominated a want of taste, rather than a bad one. In more ancient times the mansions of the great lords were, as I have mentioned before, built for defence and strength rather than convenience. The walls thick, the windows pierced wherever it was most necessary for them to look abroad, instead of being contrived for symmetry or to illuminate the chambers. To that style succeeded the richness and delicacy of the Gothic. As this declined, before the Grecian taste was established, space and vastness seem to have made their whole ideas of grandeur. The palaces erected in the reign of Elizabeth by the memorable * countess of Shrewsbury, Elizabeth of Hardwicke, are exactly in this style. The apartments are lofty and enormous, and they knew not how to furnish them. Pictures, had they had good ones, would be lost in chambers of such height: tapestry, their chief moveable, was not commonly perfect enough to be real magnificence. Fretted ceilings, graceful mouldings of windows, and painted glass, the ornaments of the preceding age, were fallen into disuse. Immense lights composed of bad glass in diamond panes, cast an air of poverty on their most costly apartments. That at Hardwicke, still preserved

* It is a tradition in the family of Cavendish, that a fortune-teller had told her, that she should not die while she was building: accordingly she bestowed a great deal of the wealth she had obtained from three husbands in erecting large seats at Hardwicke, Chatsworth, Bolsover, and Oldcotes, and, I think, at Worktop; and died in a hard frost when the workmen could not labour.



J. Chamberlain sculp.

PAUL VANSOMER.

as it was furnished for the reception and imprisonment of the queen of Scots, is a curious picture of that age and style. Nothing can exceed the expence in the bed of state, in the hangings of the same chamber, and of the coverings for the tables. The first is cloth of gold, cloth of silver, velvets of different colours, lace, fringes, and embroidery. The hangings consist of figures, large as life, representing the virtues and vices, embroidered on grounds of white and black velvet. The cloths to cast over the tables are embroidered and embossed with gold on velvets and damasks. The only moveables of any taste are the cabinets and tables themselves, carved in oak. The chimneys are wide enough for a hall or kitchen, and over the arras are friezes of many feet deep with miserable relievos in stucco representing huntings. There and in all the great mansions of that age is a gallery, remarkable only for its extent. That at Hardwicke is of sixty yards.

James built no palace himself. Those erected by the nobles in his reign are much like what I have been describing. Audley-inn*, one of the wonders of that age, deserved little notice but for the prodigious space it covered. Towards the end of that monarch's reign genius was called out and appeared. The magnificent temper or taste of the duke of Buckingham led him to collect pictures, and pointed out the study of them to prince Charles. Rubens came over, Inigo Jones arose, and architecture broke forth in all the lustre and purity of Rome and Athens.—But before I come to that period, I must clear my way by some account of the preceding artists. The first painter who seems to have arrived after the accession of James was

PAUL VANSOMER,

a native of Antwerp. The accounts of him are extremely deficient, no author of the lives of painters mentioning him but Carl Vermander, who only says that Vansomer was living when he wrote, and then resided with his

* Dugdale, writing after the days of Inigo Jones, says, that this house was not to be equalled by any fabric in this realm, excepting Hampton-court. There are prints of Audley-inn in its grandeur by Winstanley, who lived at Littlebury near it, where, within my memory, was his house, remarkable for several mechanic

tricks, known by the name of WINSTANLEY'S WONDERS. His plates of Audley-inn are extant, but the prints are very scarce. Part of the edifice was taken down about forty years ago, and a greater part, with the magnificent gallery, was demolished after the decease of the last earl of Suffolk of that line.

brother Bernard at Amsterdam. Yet Vanfomer as a painter of portraits was a very able master. The picture of the lord chamberlain William earl of Pembroke, half length at St. James's, is an admirable portrait; and a whole length at Chatworth of the first earl of Devonshire in his robes, though ascribed to Mytens, I should think was painted by the same hand. Mytens was much colder in his colouring and stiff in his drawing*. Both these portraits are bold and round, and the *chiaro scuro* good. The earl of Devonshire is equal to the pencil of Vandyck, and one of the finest single figures I have seen. In what year Vanfomer came to England we do not know; certainly as early as 1606, between which and 1620 he did several pictures. I shall mention but a few, that are indubitably his, from whence by comparison his manner may be known.

James I. at Windsor, behind him a view of Whitehall.

Anne of Denmark, with a prospect of the west end of St. Paul's.

The same king at Hampton-court, armour lying by him on the ground; better than the former. Dated 1615.

His queen, in blue, with a horse and dogs; also at Hampton-court. This picture is imitated in the tapestry at Houghton.

Three ladies, 1615, at Ditchley: lady Morton in purple; another, with yellow lace about her neck and a gauze scarf; the third in black, with a crape over her forehead.

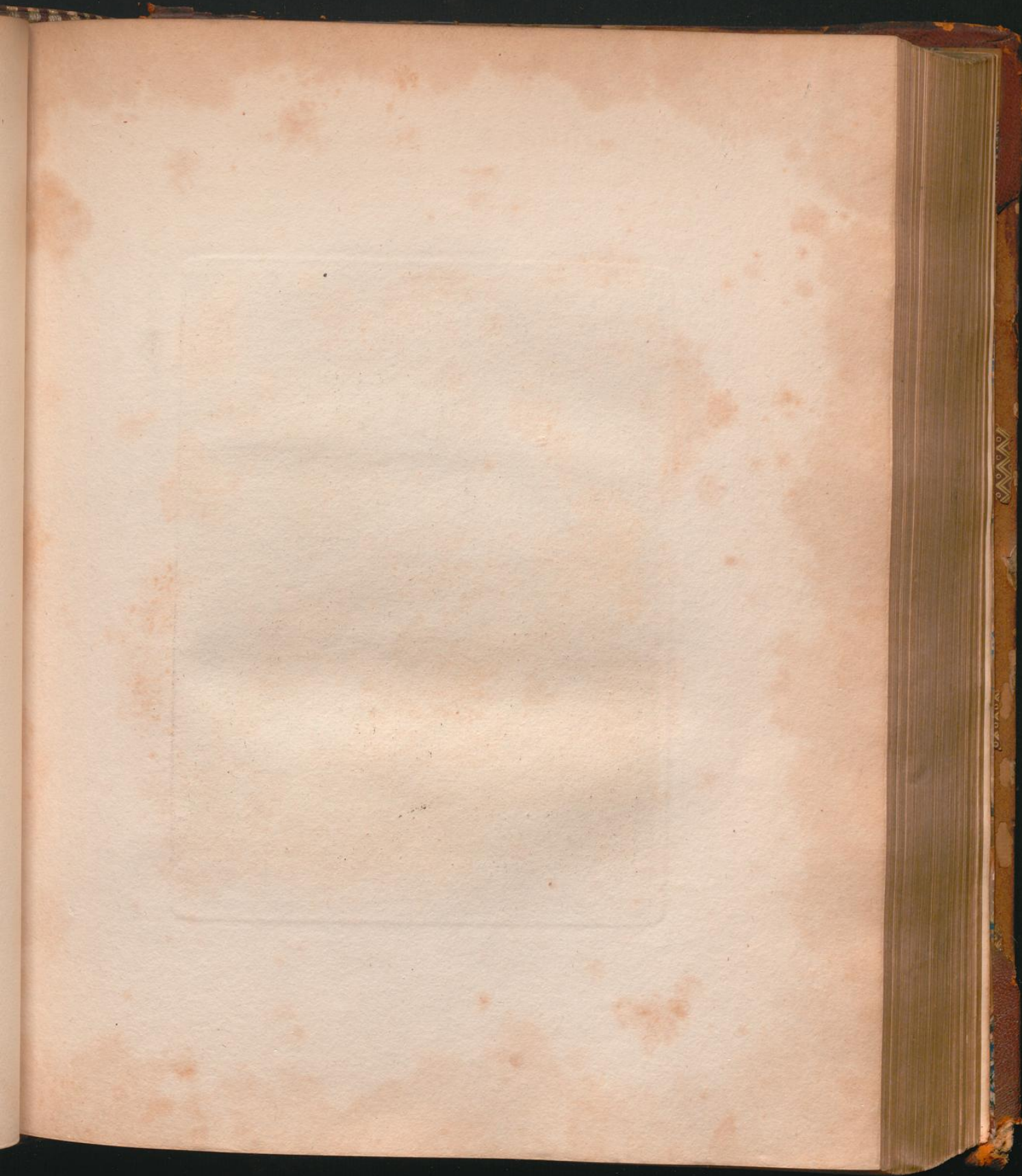
Lord chancellor Bacon and his brother Nicholas at Gorhambury.

Sir Simon Weston, brother of lord treasurer Portland, whole length with a pike in his hand, 1608, æt. 43. This piece was in the possession of the lord chief justice Raymond.

Marquis of Hamilton with the white staff, at Hampton-court.

Vanfomer died about the age of forty-five, and was buried at St. Martin's

* Mytens improved so much in his later portraits, that this character must be read with allowances; and on studying more of his works, I cannot determine whether the portrait at Chatworth is not painted by him, as constant tradition says it was. In general, the portraits by Vanfomer and Mytens, when at whole length, may be thus distinguished: Vanfomer commonly placed his on a mat; Mytens, on a carpet. in





CORNELIUS JANSEN.

in the Fields, as appears by the register, January 5, 1621: Paulus Vansomer, pictor eximius, sepultus fuit in ecclesiâ.

CORNELIUS JANSEN,

generally, but inaccurately, called Johnson, was, according to Sandrart, born in London of Flemish parents; but Vertue, and the author of *An essay towards an English school*, say it was at Amsterdam, where the latter asserts that he resided long; the former, that he came over young; which, considering how late he lived, I should be inclined to believe, if Vertue did not at the same time pronounce that his earliest performances are his best: so good a style of colouring was hardly formed here. His pictures are easily * distinguished by their clearness, neatness and smoothness. They are generally painted on board, and, except being a little stiff, are often strongly marked with a fair character of nature, and remarkable for a lively tranquillity in the countenances. His draperies are seldom but black. I have two portraits by him of singular merit; one of Mr. Leneve, master of the company of merchant-tailors; the other of sir George Villiers, father of the great duke of Buckingham, less handsome, but extremely like his son. One of his hands rests on the head of a greyhound, as fine as the animals of Snyder.

Janfen's first works in England are dated about 1618. He dwelt in the Black-friars, and had much business. His price for a head was five broad pieces. He painted too in small in oil, and often copied his own works in that manner. In the family of Verney were the portraits of sir Robert Heath and his lady in both sizes. At Cashiobury is a large piece, curious, but so inferior to Janfen's general manner, that, if his name were not to it, I should doubt its being of his hand. It represents Arthur lord Capel, who was beheaded, his lady and children. Behind them is a view of the garden at Hadham, at that time the chief seat of the family. Between the years 1630 and 1640 Janfen lived much in Kent, at a small village called Bridge near Barhamdown, and drew many portraits for gentlemen in the neighbourhood, particularly of the families of Auger, Palmer, Hammond and Bowyer. One of his best works was the picture of a lady Bowyer, of the family of Auger, called for her exquisite beauty *The Star in the East*. At Sherburn castle in Dorsetshire is a head of Elizabeth Wriothesley eldest daughter of Henry earl

* He sometimes put this mark on his pictures, *J* fecit.

of Southampton, and wife of William lord Spenser, her head richly dressed, and a picture in a blue enamelled case at her breast. This picture is well coloured, though not equal to another at the same seat, a half length of her mother, Elizabeth, daughter of John Vernon, wife of earl Henry. Her clothes are magnificent, and the attire of her head, singular, a veil turned quite back. The face and hands are coloured with incomparable lustre, and equal to any thing this master executed. There is also a half length in black satin of John Digby, first earl of Bristol, young and remarkably handsome. It is ascribed to Janfen, but is faintly coloured, and evidently in the manner of Vandyck, whom perhaps he imitated as well as rivalled.

Janfen's fame declined * on the arrival of Vandyck; and the civil war breaking out, Cornelius, at the importunity of his wife, quitted England. His pass is recorded in the Journals of the Commons :

October 10, 1648. Ordered, that Cornelius Johnson, picture-drawer, shall have Mr. Speaker's warrant to pass beyond seas with Emanuel Passe, George Hawkins; and to carry with him such pictures and colours, bedding, household stuff, pewter and brass, as belongs unto himself.

He retired first to Midelburg and then to Amsterdam, where he continued to paint, and died in 1665 †. His wife's name was Elizabeth Beck, to whom he was married in 1622. They had a son Cornelius, bred to his father's profession, which he followed in Holland, where he died poor, being ruined by the extravagance of a second wife. The son drew the duke of Monmouth's picture, as he was on the point of sailing for his unfortunate expedition to England.

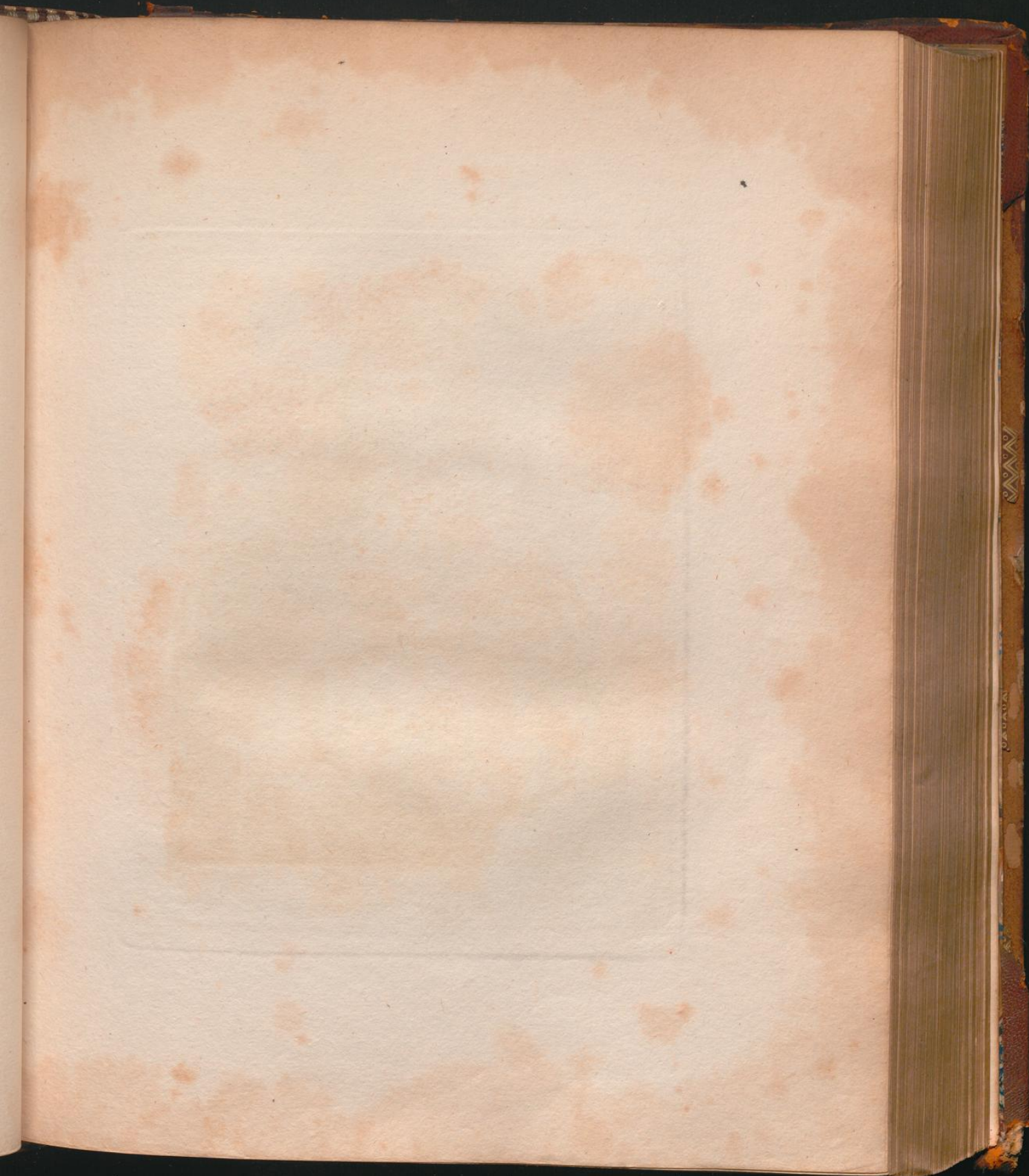
A sister of Cornelius Janfen the elder was second wife of ‡ Nicafius Ruffel or Rouffel of Bruges, jeweller to the kings James and Charles the first. They had many children. To one of the sons born in 1619 Cornelius Janfen was godfather, and the widow of Isaac Oliver, godmother. Theodore Ruffel, an elder son, was born in 1614, and lived nine years with his uncle Cornelius Janfen, and afterwards with Vandyck, whose pictures he copied very tolerably

* At lord Pomfret's at Easton was a portrait of Charles I. by Janfen. is mentioned a portrait drawn by George Spence of Nuremberg, and bought of Nicafius Ruffel,

† Sandrart, p. 314.

‡ In the catalogue of king Charles's pictures

p. 135.





Ant. van Dyck, pinx.

A. Bannerman, sculp.

DANIEL MYTENS. —

on small pannels: many of them are in a private apartment at Windsor, at Warwick-castle, and in the collection of the duchess dowager of Argyle. Ruffel chiefly was employed in the country in the families of the earls of Essex and Holland, and was a lover of his ease and his bottle. He was father of Antony Ruffel, a painter, from whom Vertue received these particulars, and at whose house he saw a picture of Cornelius Jansen, his wife and son, drawn by Adrian Hanneman, who courted Jansen's niece, but was disappointed.

DANIEL MYTENS,

of the Hague, was an admired painter in the reigns of king James and king Charles. He had certainly studied the works of Rubens before his coming over: his landscape in the back grounds of his portraits is evidently in the style of that school; and some of his works have been taken for Vandyck's. The date of his arrival is not certain; probably it was in hopes of succeeding Van Somer: but though he drew several of the court, he was not formally employed as the king's painter till the reign of Charles. His patent is preserved in Rymer's *Fœdera*, vol. xviii. p. 3.

I found the minute of the docquet warrant for this among the Conway papers in these words:

The office of one of his majesty's picture-drawers in ordinary, with the fee of 20*l.* per ann. granted to Daniell Mitens during his life. Subscribed by order from the lord chamberlain. Procured by Mr. Endimyon Porter, May 30, 1625.

And among the same MSS. is the following docquet-warrant:

July 31, 1626. A warrant to the exchequer to paie unto Daniell Mittens his majesty's *pictureur* the somme of 125 *l.* for divers pictures by him delivered to sondry persons by his majesty's special direction. By order of the lord chamberlaine of his majesty's household, procured by the lord Conway.

At Hampton-court are several whole lengths of princes and princesses of the house of Brunswick-Lunenburgh, and the portrait of Charles Howard earl of Nottingham. At Kensington is Mytens's own head. At Knowle, Lionel Cranfield earl of Middlesex, lord treasurer, with his white staff, whole length. A small-bell on the table has these letters, D. M. F. 1623. It was

more common for him to paint a slip of paper on his pictures, inscribed only with the names or titles of the persons represented. At lady Elizabeth Germain's at Drayton, is a very fine whole length of Henry Rich earl of Holland, in a striped habit with a walking-stick. At St. James's * is Jeffery Hudfon the dwarf, holding a dog by a string, in a landscape, coloured warmly and freely like Snyder or Rubens. Mytens drew the same figure in a very large picture of Charles I. and his queen, which was in the possession of the late earl of Dunmore, but the single figure is much better painted. The history of this diminutive personage was so remarkable, that the reader will perhaps not dislike the digression.

He was born at Oakham in Rutlandshire † in 1619, and about the age of seven or eight, being then but eighteen inches high, was retained in the service of the duke of Buckingham, who resided at Burleigh on the Hill. Soon after the marriage of Charles I. the king and queen being entertained at Burleigh, little Jeffery was served up to table in a cold pie, and presented by the duchess to the queen, who kept him as her dwarf. From seven years of age till thirty he never grew taller; but after thirty he shot up to three feet nine inches, and there fixed. Jeffery became a considerable part of the entertainment of the court. Sir William Davenant wrote a poem called Jeffreidos, on a battle between him and a turkey-cock ‡; and in 1638 was published a very small book called the New-year's Gift, presented at court from the lady Parvula to the lord Minimus (commonly called little Jeffery) her majesty's servant, &c. written by Microphilus, with a little print of Jeffery prefixed. Before this period Jeffery was employed on a negotiation of great importance. He was sent to France to fetch a midwife for the queen; and on his return with this gentlewoman, and her majesty's dancing-master, and many rich presents to the queen from her mother Mary de' Medici, he was taken by the Dunkirkers §. Jeffery, thus made of consequence, grew to think himself really so. He had borne with little temper the teasing of the courtiers and domestics, and had many squabbles with the king's gigantic porter ||.

At

* The picture of the queen of Scots at St. James's is a copy by Mytens.

† See Fuller and Wright's Rutlandshire.

‡ The scene is laid at Dunkirk, and the midwife rescues him from the fury of his antagonist.

§ It was in 1630. Besides the present he was bringing for the queen, he lost to the value of 2500*l.* that he had received in France on his own account from the queen-mother and ladies of that court.

|| A bas-relief of this dwarf and giant is to be seen

At last being provoked by Mr. Crofts, a young gentleman of family, a challenge ensued: and Mr. Crofts coming to the rendezvous armed only with a squirt, the little creature was so enraged that a real duel ensued; and the appointment being on horseback with pistols, to put them more on a level, Jeffery with the first fire shot his antagonist dead. This happened in France, whither he had attended his mistress in the troubles. He was again taken prisoner by a Turkish rover, and sold into Barbary. He probably did not long remain in slavery; for at the beginning of the civil war he was made a captain in the royal army, and in 1644 attended the queen to France, where he remained till the restoration. At last, upon suspicion of his being privy to the Popish plot, he was taken up in 1682, and confined in the Gate-house Westminster, where he ended his life in the sixty-third year of his age.

Mytens remained in great reputation till the arrival of Vandyck, who being appointed the king's principal painter, the former in disgust asked his majesty's leave to retire to his own country; but the king, learning the cause of his dissatisfaction, treated him with much kindness, and told him that he could find sufficient employment both for him and Vandyck. Mytens consented to stay, and even grew intimate, it is probable, with his rival; for the head of * Mytens is one of those painted among the professors by that great master.

Whether the same jealousy operated again, or real decline of business influenced him, or any other cause, Mytens did not stay much longer in England. We find none of his works here after the year 1630. Yet he lived many years afterwards. Houbraken quotes a register at the Hague dated in 1656, at which time it says Mytens painted part of the ceiling of the town-hall there; the subject is, Truth writing history on the back of Fame.

These were the most considerable painters in oil in the reign of James: there were undoubtedly several others of inferior rank, whose names are not come down to us, except two or three; and of one of those I find nothing but this short note from Baglione †:

seen fixed in the front of a house near the end of Bagnio court on the east side of Newgate-street. Probably it was a sign. Oliver Cromwell too had a porter of an enormous height, whose standard is recorded by a large O on the back of the terrace at Windsor, almost under the window of the gallery. This man went mad and prophe-

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fied. In Whitechapel was a sign of him taken from a print of St. Peter.

* In some of the first impressions the name of Isaac appears in this plate, instead of Daniel. It was corrected afterwards.

† Page 186.

X

Christo-

Christophano Roncalli, pittore, andò per la Germania, per la Fiandra, per l'Olanda, per l'*Inghilterra*, per la Francia; e finalmente carico d'honori e di 74 anni finì il corso 1626*. I should not mention such slight notices, but that they may lead to farther discoveries. Another was a more remarkable person, especially in the subsequent reign; but in a work of this nature it is impossible not to run the subjects of one chapter into those of another, taking care however to distribute them, as they serve best to carry on the chronologic series. His name was

R O B E R T P E A K E.

The earliest mention of him that appears is in the † books of the lord Harrington treasurer of the chambers, N^o 78, 79, being accounts of monies received and paid by him:

Item, paid to Robert Peake ‡, picture-maker, by warrant from the council October 4, 1612, for three several pictures made by him at the commandment of the duke of York his officers, and given away and disposed of by the duke's grace, twenty pounds.

It does not appear whether these pictures were in oil or water-colours; I should rather suppose portraits in miniature of (king Charles the first then) the duke of York: but that Peake painted in oil is ascertained by Peacham in his book of limning, where he expressly celebrates his good friend Mr. *Peake* and Mr. Marquis § for oil-colours. Peacham himself was a limner, as he tells us in the same book, having presented a copy of his majesty's Basilicon Doron illuminated to Prince Henry.

Peake was originally a picture-seller by Holborn-bridge, and had the honour of being Faithorn's master, and, what perhaps he thought a greater honour, was knighted at Oxford, March 28, 1645. The disorders of the times confounding all professions, and no profession being more bound in gratitude to take up arms in the defence of king Charles, sir Robert Peake entered into the service, and was made a lieutenant-colonel, and had a command in Basing-

* He died at Rome.

† They were in the collection of the late Dr. Rawlinson.

‡ Mr. Pennant in his *Tour to Scotland*, vol. ii. p. 12, mentions a family picture done by one

Tobias Ratcliff, but by the account he was rather a picture-maker than a painter, in this reign.

§ Of this man I find no other mention.

house

house when it was besieged; where he persuaded his disciple Faithorn to enlist under him, as the latter in his dedication of the Art of Graving to sir Robert exprefly tells him, and where Peake himself was taken prisoner*. He was buried in the church of St. Stephen, London †.

Miniature makes a great figure in this reign by the lustre thrown on it by

PETER OLIVER,

the eldest son of Isaac Oliver, and worthy of being compared with his father. In some respects the son even appears the greater master, as he did not confine his talent to single heads. Peter copied in water-colours several capital pictures with signal success. By the catalogues of king Charles I. and king James II. it appears that there were thirteen pieces of this master in the royal collection, chiefly historic miniatures: seven of them are still preserved in queen Caroline's closet at Kensington. At the earl of Exeter's at Burleigh is the story of Venus and Adonis, painted by Peter, and dated 1631. Vertue mentions another, which was in Mr. Halsted's sale in May 1726; it represented Joseph, the Virgin, and the Child asleep, eight inches wide and five high. On it was written his name, with the termination French, P. Olivier fecit, 1628. Another piece, a fine drawing in Indian ink, was copied by him from a picture of Raphael in the collection of king Charles, St. John presenting a cross to the Child, kneeling before the Virgin. The original was sold after the king's death to the Spanish ambassador for 600*l*. Jerome Lanieri bought Peter's drawing, and sold it for twenty guineas to Mr. John Evelyn, from whom it came to the present sir John Evelyn. The duke of Devonshire has the portrait of Edward VIth when an infant, the drapery highly ornamented and finished; a copy from Holbein ‡. Lady Elizabeth Germain has at Drayton the Madonna and Child. The finest work of Peter Oliver, in my opinion, is the head of his own wife, in the cabinet of the duchess of Portland: it is life itself. I doubt whether his father ever excelled this piece. I have a head of the same woman drawn with black lead on the leaf of a velum pocket-book; on the reverse is his own portrait in profile; both mas-

* See A letter from Oliver Cromwell to the speaker of the house of commons, on the reduction of Basing-house. Printed in the Annual Register for 1761.

† Payne Fisher's catal. of monuments.

‡ In the first edition I, by mistake, ascribed this to Isaac Oliver; but Peter's mark is upon it.

terly: and in black and red chalk I have a boy's head, larger than he generally painted, of great nature and vivacity. At Kensington below stairs is the portrait of Peter Oliver by Hanneman, who painted the wife too; but I know not where the latter is*.

It is extraordinary † that more of the works ‡ of this excellent master are not known, as he commonly made duplicates of his pictures, reserving one of each for himself. On this subject Ruffel the painter, related to or connected with the Olivers, told Vertue a remarkable story. The greater part of the collection of king Charles being dispersed in the troubles, among which were several of the Olivers, Charles II. who remembered, and was desirous of recovering them, made many enquiries about them after the restoration. At last he was told by one Rogers § of Isleworth, that both the father and son were dead, but that the son's widow was living at Isleworth, and had many of their works. The king went very privately and unknown with Rogers to see them: the widow showed several finished and unfinished, with many of which the king being pleased, asked if she would sell them: she replied, she had a mind the king should see them first, and if he did not purchase them, she should think of disposing of them. The king discovered himself; on which she produced some more pictures which she seldom showed. The king desired her to set her price: she said she did not care to make a price

* Since this work was first published, a valuable treasure of the works of this master and of his father Isaac was discovered in an old house in Wales, which belonged to a descendent of sir Kenelm Digby. The latest are dated 1633; but being enclosed in ivory and ebony cases, and the whole collection locked up in a wainscot box, they are as perfectly preserved as if newly painted. They all represent sir Kenelm and persons related to or connected with him. There are three portraits of himself, six of his beloved wife at different ages, and three triplicates of his mistress, all three by Isaac Oliver, as is lady Digby's mother, which I have mentioned before. But the capital work is a large miniature copied from Vandyck, of sir Kenelm, his wife and two sons, the most beautiful piece of the size that I believe exists. There is a duplicate of sir Kenelm and lady Digby from the same picture, and

though of not half the volume, still more highly finished. This last piece is set in gold, richly inlaid with flowers in enamel, and shuts like a book. All these with several others I purchased at a great price, but they are not to be matched.

† Sir Andrew Fountaine lost many miniatures by a fire at White's original chocolate-house in St. James's-street, about thirty years ago, where he had hired two rooms for a repository of part of his collection. Probably some of the works of the Olivers, of Cooper, &c. were destroyed there.

‡ Peter Oliver etched a few small histories, but Vertue does not specify the subjects.

§ Vertue says he was very great at court; it was probably Rogers, well known for being employed in the king's private pleasures. See Memoires de Grammont.

with

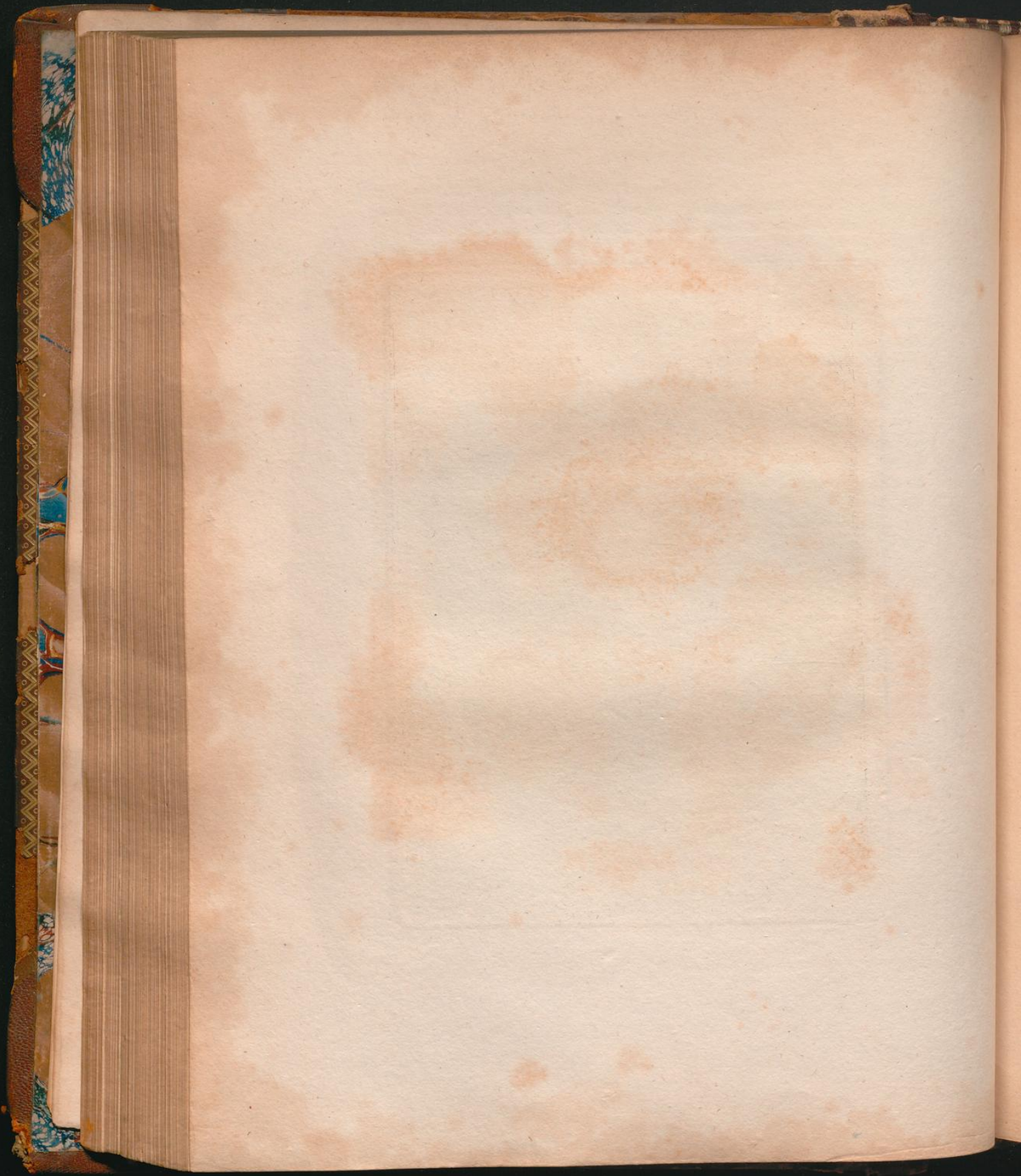
PL. L. XIX. p. 490.



J. Pope pinx.

J. Chambers sculp.

PETER OLIVER.



with his majesty, she would leave it to him; but promised to look over her husband's books, and let his majesty know what prices his father the late king had paid. The king took away what he liked, and sent Rogers to Mrs. Oliver with the option of 1000*l.* or an annuity of 300*l.* for her life. She chose the latter. Some years afterwards it happened that the king's mistresses having begged all or most of these pictures, Mrs. Oliver, who was probably a prude, and apt to express herself like a prude, said, on hearing it, that if she had thought the king would have given them to such whores, and strumpets, and bastards, he never should have had them. This reached the court, the poor woman's salary was stopped, and she never received it afterwards. The rest of the limnings which the king had not taken, fell into the hands of Mrs. Ruffel's father.

Peter Oliver, says Vertue, died about the year 1664, aged near 60; but this must be a mistake, as his father's drawing at Kensington finished by the son is dated 1616, when by that account Peter was not above twelve years old. From his age, and the story of his widow, it is more likely that he died before the restoration. Probably the date 1664 should be 1654. He was buried with his father in the Black-fryars.

As in none of these accounts mention is made of any children of Peter Oliver, I conclude that Isaac Oliver, glass-painter, born in 1616, was son of the younger brother James. Among the verses printed by the university of Cambridge in 1638 on the death of Mr. Edward King, Milton's *Lycidas*, one of the English copies is inscribed, Isaac Oliver *; who, I suppose, was the glass-painter, and then about the age of twenty-two, as appears from the following inscription on a painted window in Christ-church Oxford, *Oliver ætat. suæ 84, anno 1700, pinxit deditque.* The story is St. Peter delivered out of prison, the drawing and execution good, but the colouring in some parts faint. The long life of this person †, estimable for his own merit and that of his family, served almost alone to preserve the secret of painting on glass—a secret which however has never been lost, as I shall show in a moment by a regular series of the professors. The first interruption given to it was by the reforma-

* Peck's Life of Milton, p. 36.

† After the fire of London he was employed jointly with Mr. Hooke in surveying and laying out the ground for rebuilding the city. See Biogr. Britann. vol. iv. p. 2654, marginal note.

There is a mezzotinto of Egbert Hemskirk fould by J. Oliver at the Eagle and Child on Luddgate-hill; and another of James II. on his throne with addressers thanking him for his declaration of liberty of conscience. Vide Granger's Catalogue of English heads.

tion,

tion, which banished the art out of churches; yet it was in some measure kept up in the escutcheons of the nobility and gentry in the windows of their seats. Towards the end of queen Elizabeth it was omitted even there, yet the practice did not entirely cease. The chapel of our lady at Warwick was ornamented anew by Robert Dudley earl of Leicester and his countess, and the cypher of the glass-painter's name yet remains with the date 1574; and in some of the chapels at Oxford the art again appears dating itself in 1622 by the hand of no contemptible master. I could supply even the gap of forty-eight years by many dates on Flemish glass; but nobody ever supposed that the secret was lost so early as the reign of James I. and that it has not perished since will be evident from the following series reaching to the present hour:

The portraits in the windows of the library at All-Souls, Oxford.

In the chapel at Queen's-college twelve windows, dated 1518.

PC a cypher on the painted glass in the chapel at Warwick, 1574.

The windows at Wadham college; the drawing pretty good, and the colours fine, by Bernard Van Linge, 1622.

In the chapel at Lincoln's-inn, a window with the name of Bernard, 1623. This was probably the preceding Van Linge.

In the chapel at Wroxton stories from the Bible by Bernard Van Linge, 1632.

In Christ-church, Oxford, by Abraham Van Linge, 1640.

In the church of St. Leonard Shoreditch, two windows by Baptista Sutton, 1634.

The east window in the chapel at University-college. Hen. Giles * pinxit, 1687. There are eight or ten more dated 1640.

— at Christ-church, Isaac Oliver, aged 84, 1700.

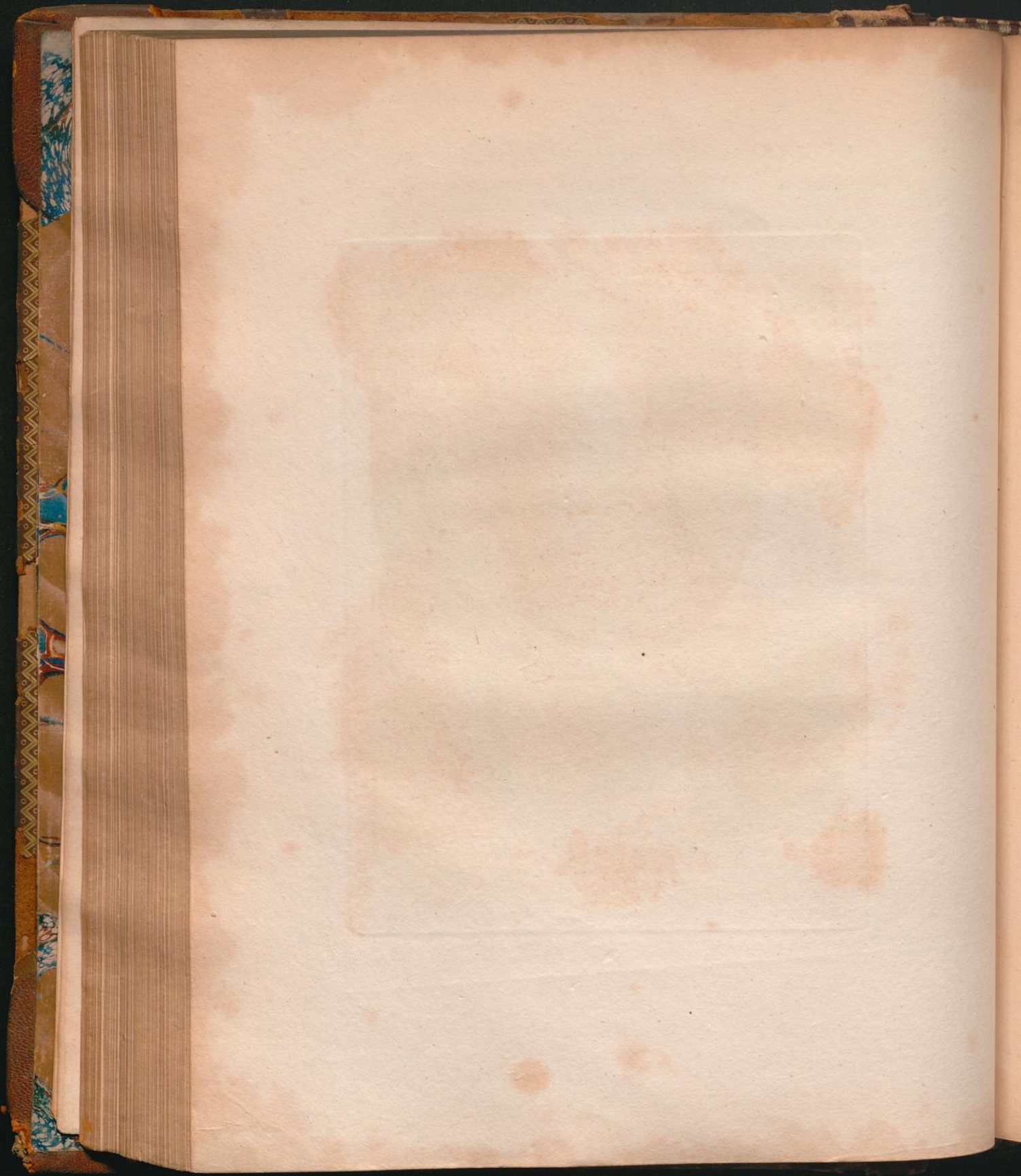
Window in Merton-chapel, William Price †, 1700.

* In Mr. Thoresby's museum was "the picture of Mr. Henry Gyles, (called there) the famous glass-painter at York, wrote in mezzotinto by the celebrated Mr. Francis Place, when that art was known to few others. Bought with other curiosities of Mr. Gyles's executors." See Thoresby's Ducatus Leodiensis, p. 492.

† He died in 1722.



John Powell.



Windows at Queen's, New-college and Maudlin, by William Price, the son, now living *, whose colours are fine, whose drawing good, and whose taste in ornaments and mosaic is far superior to any of his predecessors, is equal to the antique, to the good Italian masters, and only surpassed by his own singular modesty †.

EDWARD NORGATE,

though of a very inferior walk in the profession, deserves to be remembered for his uncommon excellence in his way. He was son of Dr. Robert Norgate, master of Bennet-college Cambridge, where Edward was born. He was brought up by Nicholas Felton bishop of Ely, who married his mother, and who observing his inclination to limning and heraldry permitted him to indulge his genius. As he had good judgment in pictures, he was sent into Italy by the great collector Thomas earl of Arundel to make purchases for him; but returning by Marfeilles, and by some accident being disappointed of the remittances he expected, and totally unknown there, he was observed by a French gentleman to walk many hours every day on the cours in a disconsolate manner. The gentleman, enquiring into his circumstances, told him,

* He died a bachelor at his house in Great Kirby-street, Hatton-garden, July 16, 1765.

† It may not be unwelcome to the curious reader to see some anecdotes of the revival of taste for painted glass in England. Price, as I have said, was the only painter in that style for many years in England. Afterwards, one Rowell, a plumber at Reading, did some things, particularly for the late Henry earl of Pembroke; but Rowell's colours soon vanished. At last he found out a very durable and beautiful red; but he died in a year or two, and the secret with him. A man at Birmingham began the same art in 1756 or 57, and fitted up a window for lord Lyttelton in the church of Hagley, but soon broke. A little after him one Peckitt at York began the same business, and has made good proficiency. A few lovers of the art collected some dispersed panes from ancient buildings, particularly the late lord Cobham, who erected a gothic temple at Stowe, and filled it

with arms of the old nobility, &c. About the year 1753, one Ascioiti an Italian, who had married a Flemish woman, brought a parcel of painted glass from Flanders, and sold it for a very few guineas to the honourable Mr. Bateman of Old Windsor. Upon that I sent Ascioiti again to Flanders, who brought me 450 pieces, for which, including the expence of his journey, I paid him thirty-six guineas. His wife made more journeys for the same purpose, and sold her cargoes to one Palmer, a glazier in St. Martin's-lane, who immediately raised the price to one, two, five guineas for a single piece, and fitted up entire windows with them, and with mosaics of plain glass of different colours. In 1761, Paterfon, an auctioneer at Essex-house in the Strand, exhibited the first auctions of painted glass, imported in like manner from Flanders. All this manufacture consisted in rounds of scripture-stories, stained in black and yellow, or in small figures of black and white, birds and flowers in colours, and Flemish coats of arms.

that

that perceiving he was able to walk at least twenty miles a day, if he would set out on his journey homewards, he would furnish him handsomely for a footman; by which assistance Norgate arrived in his own country*. Among the accounts of the lord Harrington quoted above, is the following entry:

Paid to Edward Norgate by warrant from the council April 24, 1613, for his paynes taken to write and lymne in gold and colours certain letters written from his majesty to the king of Persia, the sum of ten pounds.

These letters were undoubtedly in answer to those brought by that singular adventurer sir Antony Shirley, embassador *from* the Sophy *to* his own soveraign.

The warrant for restoring the use of the old English march, which I have set forth in the Catalogue of Noble Authors, was illuminated by this person; but the best evidence of his abilities is a curious patent lately discovered. The present earl of Stirling received from a relation an old box of neglected writings, among which he found the original commission of Charles I. appointing his lordship's predecessor Alexander earl of Stirling commander in chief of Nova Scotia, with the confirmation of the grant of that province made by James I. In the initial letter are the portraits of the king sitting on the throne delivering the patent to the earl, and round the border representations in miniature of the customs, huntings, fishings and productions of the country, all in the highest preservation, and so admirably executed, that it was believed of the pencil of Vandyck. But as I know no instance of that master having painted in this manner, I cannot doubt but it was the work of Norgate, allowed the best illuminator of that age, and generally employed, says Fuller, to make the initial letters in the patents of peers and commissions of embassadors. Fuller concludes his account of him in these words: "He was an excellent herald by the title of ——— †, and, which was the crown of all, a right honest man. Exemplary his patience in his sickness (whereof I was an eye-witness), though a complication of diseases, stone, ulcer in the bladder, &c. seized on him." He died at the Herald's office December 23, 1650.

* Fuller's Worthies in Cambridgehire.

† It is extraordinary that Fuller, who was acquainted with him, did not know the title of

his office. It appears by the warrant for the march, that Norgate was Windsor-herald. He was also clerk of the signet. Vide Masters's History of Corpus Christi Coll. Camb. p. 118.

SOLOMON

SOLOMON DE CAUS,

a Gascon, was prince Henry's drawing-master. All * we know of him is, that in 1612, the year of the prince's death, he published a book †, entitled, *La Perspective, ou Raifon des ombres et miroirs*, with several engraved plates, folio ‡. It is address'd from Richmond palace to prince Henry, after he had been, as he tells his highness, two or three years in his service; and another tract in folio on mechanic powers, 1682.

This young prince was a great lover of the arts, and laid the foundation of the collection which his brother completed. The medals were purchased by him; and Vanderdort, in his catalogue, mentions several statues and pictures which king Charles inherited from prince Henry. In the appendix to Birch's Life of this prince are several letters from sir Edward Conway; in one § of which he mentions having bought a picture of the Four Evangelists, whom he calls affectedly, *the most faithfull, glorious and excellent secretaries that ever were to the infinite incomprehensible Prince*; desiring Mr. Adam Newton, *secretary to the most hopefull, powerfull and glorious earthly prince*, to present it to his royal highness; and in others is much talk of a negotiation in which he was employed by the same prince to engage an eminent painter of Delft to come to England. This was *Mireveldt*, who had many solicitations afterwards from king Charles on the same head; but none succeeded. The printed letters are from the Harleian MSS. and describe Mireveldt as very fantastick and capricious. Mr. West has two others, one from Mireveldt to sir Edward Conway, the other from sir Edward, in which appears the cause of Mireveldt's uncertainty: he was afraid of being stay'd in England by authority, and stipulated that he should have liberty to return in three months.—In 1625 he had again engaged to come, but was prevented by the breaking out of the plague. Mireveldt is said to have painted five thousand portraits: there are some in England of his hand, as Henry earl of Southampton at Woburn; sir

* I have learnt that the front of Wilton by Inigo Jones was conducted by this De Caus.

† There is another mentioned in a catalogue called Hortus Palatinus à Frederico rege Bohemæ elect. palatin. Heidelbergæ extractus: Solomone de Caus, architecto Francofurti. Jo. Theod. de Bry 1620, in folio.

Catalogue de Crevenne, vol. ii. p. 246.

‡ From prints in that book I should think that he was brother of Isaac de Caus, and assisted him in building the porticos and loggias of Gorchambury, and at least part of Camden-house near Kensington.

Vide Brit. Topogr. vol. ii. 375.

§ Page 486.

Ralph Winwood; a fine whole length at Kimbolton of Robert Rich earl of Warwick; and a print of Robert earl of Lindsey by Vorst 1631, was engraved from a picture of Mireveldt: but these portraits must have been painted when those persons followed the wars and their business abroad.

It was in the reign of king James that the manufacture of tapestry* was set up at Mortlack in Surrey. Aubrey in his history of that county dates its institution in the subsequent reign; but Lloyd † is not only positive for the former æra, but affirms, that at the motion of king James himself, who gave two thousand pounds towards the undertaking, sir Francis Crane erected the house at Mortlack for the execution of the design; and this is confirmed by authentic evidence: in Rymer's *Fœdera* ‡ is an acknowledgment from king Charles, in the very first year of his reign, that he owes § 6000*l.* to sir Francis Crane for tapestry;

Francisco Crane militi A. D. 1625.

For three suits of gold tapestry for our use we stand indebted to sir Francis Crane for 6000*l.* Granted to him an annuity of 1000*l.* To sir Francis Crane also allowed more 2000*l.* yearly for the better maintenance of the said worke of tapestries for ten years to come.

It is plain by this deed that the manufacture was then arrived at great perfection. Another suit of hangings, executed at the same place, and representing the five senses, was in the palace at Oatlands: they were sold in 1649 for 270*l.* At Hampton-court are some of the cartoons.

The beautiful hangings at Lord Orford's at Houghton, containing whole lengths of king James, king Charles, their queens, and the king of Denmark, with heads of the royal children in the borders, were in all probability the production of the same manufacture.

* The art of weaving tapestry was brought into England by William Sheldon, esq. about the end of the reign of Henry VIII. See Dugdale's Warwickshire in stemmate Sheldon, p. 584. At Mr. Sheldon's are four maps of Oxford, Worcester, Warwick, and Gloucester, shires, executed in tapestry on a large scale.

† State Worthies, p. 953.

‡ Vol. xviii. p. 66.

§ In the European Magazine for October 1786, p. 285, is a letter from sir Francis Crane to James I. which explains that debt.

Williams, archbishop of York and lord keeper, paid sir Francis Crane 2500*l*. for the four seasons.

At Knowle is a piece of the same tapestry, wrought in silk, containing the portraits of Vandyck and sir Francis himself. Mrs. Markham, whose maiden name was Crane, and a descendent of sir Francis, has a half length portrait in tapestry of her ancestor, with the collar of St. George over his shoulders. She has also a picture in the same manufacture of St. George and the dragon. She is a Roman catholic lady, and lives in Lincolnshire. At lord Ilchester's at Redlinch in Somersethire is a suit of hangings of this manufacture, representing the twelve months in compartments. I have seen several more sets of the same design; the habits are of the court of Francis I. and one of the months represents a gentleman and lady riding together to hawk.

Of this person I find no farther record with relation to the arts, but that he made a present to the king of a sea-piece painted by Perfellis; and was dead when Vanderdort drew up the catalogue*. The manufacture will be mentioned again in the article of Francesco Cleyne.

Sculpture was carried to no great height in the reign of James: what statuaryes there were, found employment chiefly on monuments, which, as far as I have seen, were generally in a bad taste. What little Vertue could discover of the artists I shall set down.

MAXIMILIAN COLTE

lived in St. Bartholomew's close: in the church is a monument for his daughter Abigail, who died at the age of 16, March 29, 1629: and in the register of the parish is mentioned the interment of his wife Susan, who died in 1645. He had two sons, Alexander and John: the latter was a stone-cutter, and was

* King Charles's Catalogue, p. 13. He went to Paris to be cut for the stone in the bladder in 1635, and probably died there. He was at that time engaged in a suit in the Star-chamber with sir Robert Osborne, an old servant of king James, who had mortgaged to Crane for 7500*l*. the royal manor of Grafton, of which he was only tenant. See Strafford's Papers, vol. i. p. 261. 336. 524.

He was some time chancellor of the garter, and founded five additional alms-knights, by his will dated in 1635. See Aubrey's History of Surrey, vol. iii. p. 206. In Rymer is a patent granting to him and Frances duchess of Richmond and Lenox the monopoly of farthings for seventeen years. Vol. xviii. p. 143.

Y 2

buried

buried in the same parish with his wife and children. Maximilian, the father, was of some eminence, and was in the service of the crown, as appears by an office-book of the board of works :

Maximilian Colte, master sculptor, at 8*l.* a year, 1633.

EPIPHANIUS EVESHAM

was another sculptor of that time: in the translation of Owen's Epigrams by John Penkethman, printed in 1624, the translator says, "Give me leave to insert his (Owen's) epitaph, which is engraved in a plate of brass, and fixed under his monumental image, formed and erected by that most exquisite artist, Mr. Epiphanius Eveham, in the cathedral of St. Paul."

NICHOLAS STONE

was the statuary most in vogue. He was born at Woodbury near Exeter, in 1586, and, coming to London, lived for some time with one Isaac James. He then went to Holland, where he worked for Peter de Keyser, whose daughter he married; and returning to England was employed in making monuments for persons of the first distinction. In 1616 he was sent to Edinburgh to work in the king's chapel there. In 1619, he was engaged on the building of the banqueting-house; and in the beginning of the reign of king Charles he received his patent as master mason, recorded in Rymer's *Fœdera**, of which this is the substance: "Know ye that we do give and graunt unto our trusty and well beloved servant Nicholas Stone the office and place of our master mason and architect for all our buildings and reparations belonging to our castle of Windsor during the term of his natural life; and further, for the executing the said office, we do give him the wages and fee of twelve pence by the day in as ample and as large a manner as † William Suthis or any other person heretofore did enjoy. A. D. 1626, April 20."

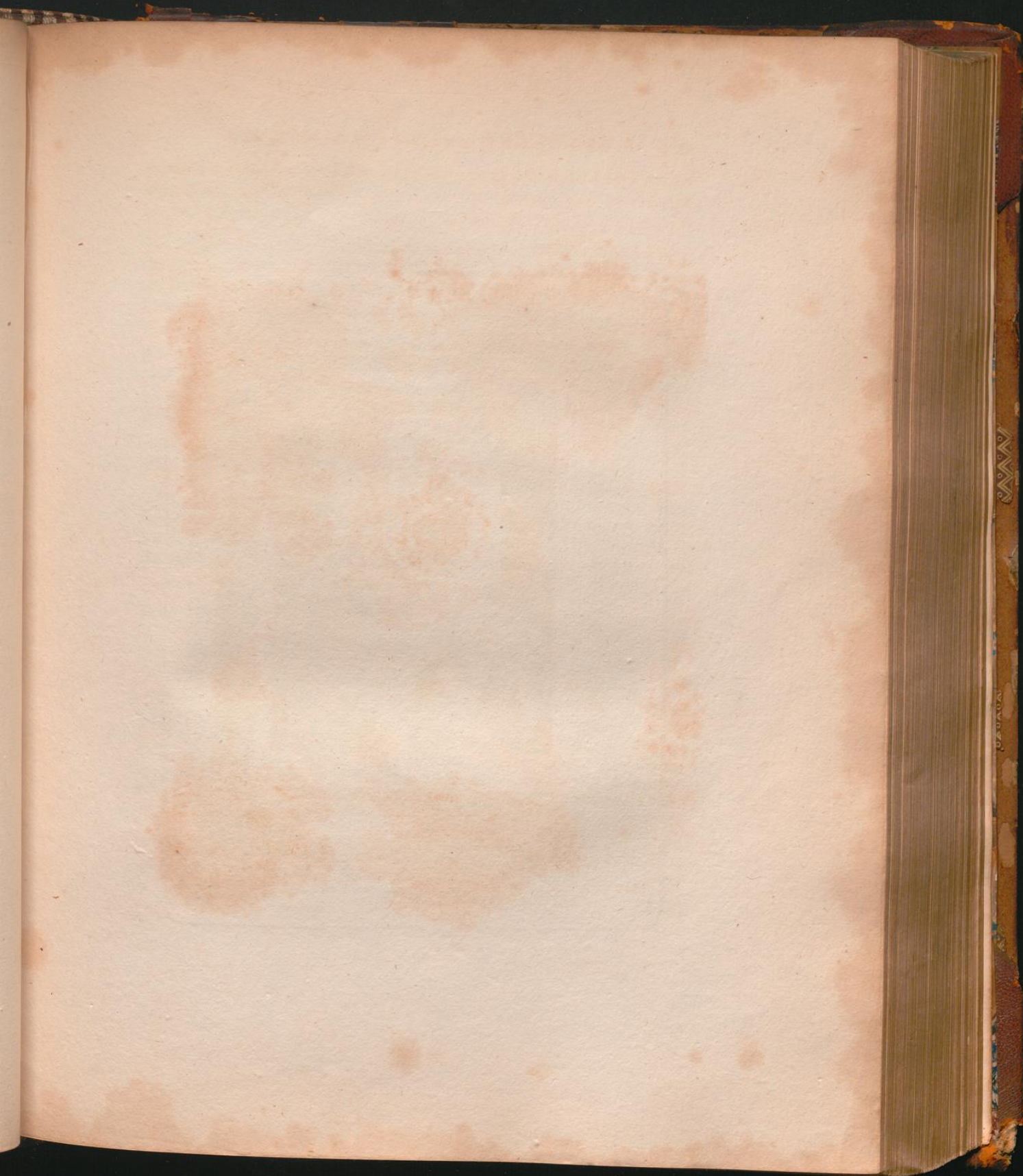
The history of his works is fully recorded by himself. Vertue met with his pocket-book, in which he kept an account of the statues and tombs he exe-

* Vol. xviii. p. 675.

† William Suthis, master mason of Windsor-castle, citizen and goldsmith of London, is bu-

ried at Lambeth, where a tomb was erected for him by his wife. He died October 5, 1625. See the epitaph in Aubrey's History of Surrey, vol. v. p. 248.

ected,





ented, of the persons for whom done, and of the payments he received: a copy of this * pocket-book Vertue obtained, from which I shall extract the most remarkable and curious articles.

“ In June 1614, I bargained with sir Walter Butler for to make a tomb for the earl of Ormond, and to set it up in Ireland; for the which I had well payed me 100*l.* in hand, and 300*l.* when the work was set up at Kilkenny in Ireland.”

“ 1615. Agreed with Mr. Griffin for to make a tomb for my † lord of Northampton and to sett it in Dover-castle, for the which I had 500*l.* well payed. I made master Isaac James a partner with me in courtesy, because he was my master three years, that was, two years of my prentice, and one year journeyman.”

“ In May 1615, I did set up a tomb for sir Thomas Bodely in Oxford, for which Mr. Hackwell of Lincoln’s-inn payed me 200*l.* good money.”

“ In November 1615 Mr. *Jansen* in Southwark and I did sett up a tomb for Mr. Sutton at Charter-house, for the which we had 400*l.* well payed, but the little monument of Mr. Lawes was included, the which I made and all the carven work of Mr. Sutton’s tomb.”

“ July 1616 was I sent into Scotland, where I undertook to do work in the king’s chapple and for the king’s cloffett, and the organ, so much as came to 450*l.* of wainscot-worke, the which I performed and had my money well payed, and 50*l.* was given to drink, whereof I had 20*l.* given me by the king’s command.”

“ 1616. A bargain made with Mr. Chambers for the use of the right honorable ‡ Luce countes of Bedford, for one fair and stately tomb of touch-

* Mr. Hawkmore had the original. Another copy was in the possession of captain Wind, an architect who will be mentioned hereafter.

† Henry Howard earl of Northampton. See Catalogue of Royal and Noble Authors.

‡ Lucy Harrington, a great heiress, wife of Edward earl of Bedford, whose fortune and her own she wasted. She was a great patroness of the wits of that age, and was much celebrated

by them, particularly by doctor Donne: May dedicated his *Lucan* to her. At Woburn there is a picture of her in a fantastic habit, dancing; and another very fine one by Honthorst, which will be mentioned hereafter. She was a collector of antique medals: among sir Thomas Roe’s is a letter to her, or rather a dissertation, which infers that she was no mean Latin scholar. Vide p. 583.

stone and white marble for her father and mother and brother and sister, for the which I was to have 1020*l.* and my lady was to stand at all charges for carriage and iron and setting up."

" 1619. A bargain made with sir Charles Morison of Cashioberry in Hartfordshire for a tomb of alabaster and touchstone onely. One picture of white marble for his father, and his own, and his sister the countess of * Sefex, as great as the life, of alabaster, for the which I had well payed 260*l.* and four pieces given me to drink."

" 1619, I was sent for to the officers of his majesty's workes to undertake the charge of the place of master mason for the new banquetting-house at Whitehall, wherein I was employed two years, and I had payed me four shillings and ten pence the day: and in that year I made the dial at St. James's, the king finding stone and workmanship only, and I had for it 6*l.* -- 13*s.* -- 4*d.* And I took down the fountain at Theobalds, and sett it up again, and the fountain at Nonfuch, and I was paid for both 48*l.*"

" And in 1622 I made the great † dial in the Privy-garden at Whitehall, for the which I had 46*l.*"

" And that year 1622 I made a dial for my lord Brook in Holbourn, for the which I had 8*l.* -- 10*s.*"

" Unto sir John Daves at Chelsey I made two statues of an old man and a woman and a dial, for the which I had 7*l.* a piece."

" And a tomb for Dr. Donne's wife in St. Clement-danes, for the which I had fifteen pieces."

" 1620. In Suffolke I made a tomb for sir Edmund Bacon's lady, and in the same church of Redgrave I made another for his sister lady (Gawdy), and was very well payed for them. And in the same place I made two pictures of white marbell of sir N. Bacon and his lady, and they were layed upon the tomb that Bernard Janfon had made there, for the which two pictures I was payed by sir Edmund Bacon 200*l.*"

" I also made a monument for Mr. Spencer the poet, and set it up at Westminster, for the which the countess of Dorsett payed me 40*l.*"

* Bridget Morison, wife of Robert Ratcliffe earl of Suffex.
† Mr. Marr drew the lines.

" And

"And another there for Mr. Francis Holles, the youngest son of the earl of Clare, for the which the sayd earl payed for it 50*l*." [As this figure is of most antique simplicity and beauty, the design was certainly given by the earl to Stone, who when left to himself had no idea of grace, as appears by the tomb of the Lytteltons at Oxford.]

"My lord of Clare also agreed with me for a monument for his brother sir George Holles, the which I made and sett up in the chappell at Westminster where sir Francis Vere lyeth buried, for the which I was payed from the hands of the said earl of Clare 100*l*."

"And in the same church I made an inscription for sir Richard Cox, for the which I had 30*l*."

"And another fast by for monsieur *Casabon*: the lord bishop of Durham payed for it 60*l*."

"And about this time (1625) I made for the Old Exchange in London four statues, the one Edward 5, Richard 3, and Henry 7. for these three I had 25*l*. a piece, and one for queen Elizabeth, which was taken down and sett up again where now it standeth at Guildhall gate, for the which I had 30*l*."

"And in 1629 I made a tomb for mylady Paston of Norfolk, and sett it up at Paston, and was very extraordinarily entertained there, and payed for it 340*l*."

"In 1631 I made a tomb for the right hon. lady the countess of Buckingham, and sett it up in Westminster-abbey, and was payed for it 560*l*."

"In 1631 I made a tomb for doctor Donne*, and sett it up in St. Paul's London, for the which I was payed by doctor Mountford the sum of 120*l*. I took 60*l*. in plate, in part of payment."

"In 1634 I made a chemny-peece for sir John Holland, and sett it up at Godnon [Quidnam] in Norfolk, for the which I had 100*l*."

"And 1632 I made a chemny-peece for Mr. Paston, sett up at Oxnett in

* This monument of doctor Donne is re- fixed to the first edition of his Sermons. Ano-
markable for its singularity: a print of it is pre- ther plate is in Dugdale's St. Paul's.

Norfolke,

Norfolke, and for the which I had 80*l.* and one statue of Venus and Cupid, and had 30*l.* for it; and one statue of Jupiter 25*l.* and the three-headed dog Cerberus with a pedestall 14*l.* and Seres, and Hercules, and Mercury 50*l.* * and a tomb for mylady Catherine his dear wife 200*l.* and a little chemny-peece in a banquetting-houfe 30*l.* and one *Rance* marbel tabel with a foot 15*l.* and divers other things sent down to him from time to time, as paintings, arms, &c. and in May 1641 sent to him three statues, the one Appollo, Diana, and Juno, agreed for 25*l.* a piece, with pedestals."

"In 1635 I made a tomb for the two sonn of fir Thomas Littleton, and sett it up in Malden-college in Oxford, where the boys were drowned, for the which work I had 30*l.*"

"In 1649 I made a tomb for my lord Castleton vycount Dorchester, and sett it up at Westminster-abbey, for the which I had 200*l.* and an old monument that stood in the same place before sett up for his lady some eight years before †."

The whole receipts, as they were cast up by Stone's kinsman Charles Stoakes, amounted to 10889*l.*

Besides

* These three statues, on the extinction of the house of Paston, were sold to the earl of Buckingham, and are now at his seat at Blickling in Norfolk.

† As persons of curiosity may be glad to know the workman and the expence of the tombs of their ancestors, I shall here briefly recapitulate the rest. For lady Bennet's at York, 35*l.* Sir Roger Wilbraham's at Hadley by Barnet, 80*l.* Sir Thomas Hayes at Aldermanbury, 100*l.* Sir Robert Drury at Hasteed by Bury, 140*l.* Alderman Anguish at Norwich, 20*l.* Sir Thomas Ewer at Lynn, 95*l.* Lady Cary ‡ mother of lord Danvers, at Stow, Northamptonshire, 220*l.* Mr. Moleworth at Croyland, 23*l.* Mrs. Palmer at Enfield, 16*l.* Sir

Thomas Cornwallis, groom-porter, at Portchester, 18*l.* Mr. Cornwallis of Suffolk, 16*l.* Sir Thomas Monfon's father and mother, set up two miles beyond Lincoln. For fir Edmund Paston, 100*l.* Sir Charles Morrison and his lady in the chancel at Watford, 400*l.* Sir George Copen at St. Martin's, 40*l.* Dr. Barker in New-college Oxford, 50*l.* Lord Knevet at Stanwell, Middlefex, 215*l.* Sir Adam Niton (Newton) at Charlton by Greenwich, 180*l.* Sir Humphrey Lee at Acton-Bromwell, 66*l.* Sir Thomas Palmer at Winam, Kent, 100*l.* Sir Thomas Meary at Walthamstow, 50*l.* Sir William Stonehouse at Radley, Oxfordshire, 120*l.* Sir Richard and lady Verney at Compton Verney, 90*l.* Mr. Cook and his wife at Brampton, Suffolk,

‡ Elizabeth Nevil, daughter of John lord Latimer, by lady Lucy Somerset, daughter of Henry earl of Worcester. Lady Elizabeth was first married to fir John Danvers of Dauntsey, and then to fir Edmund Carey son of Henry lord Hunston. She died in 1630, aged 84. The tomb, I am assured, is admirably performed.

Besides these works Stone in 1629 undertook to build for the earl of Holland at Kenfington two piers of good Portland stone to hang a pair of great wooden gates; the estimate of the piers (which were designed by Inigo Jones, and are still standing at Holland-house, though removed to greater distance from each other) was 100*l*.

He built the great gate of St. Mary's church, and the stone gates for the physic-garden at Oxford, designed too by Inigo, for the earl of Danby, by whom (as by some other persons) he was employed even as an architect. The earl ordered Stone to design a house for him at Cornbury, and to direct the workmen; for which he was paid 1000*l*. In 1638 he built Tarthall near Buckingham-house for the countess of Arundel, and had paid to him at different times to pay workmen 634*l*. He built the front of St. Mary's at Oxford, and executed many works at Windsor for king Charles, particularly three cartouches to support the balcony, the star and garter. The figure of the Nile on the stairs at Somerfet-house was of his work; the other statue was done by Kerne a German, who married Stone's sister. He employed several workmen, some of whose names he has preserved among his own accounts, as follow:

1629. John Hargrave made a statue of sir Edward Cook for 15*l*. -- 0*s*. -- 0*d*.

1631. Humphrey Mayor finisht the statue for Dr. Donne's monument, 8*l*. -- 0*s*. -- 0*d*.

1638. John Hargrave made the statue to the monument of lord Spencer, 14*l*. -- 0*s*. -- 0*d*. and Richard White made the statue of lady Spencer, 15*l*. -- 0*s*. -- 0*d*.

1643. John Schurman, carver.

Nicholas Stone died in 1647, and was buried in St. Martin's, where on the north wall within the church is the following inscription, with a profile of his head:

Suffolk, 130*l*. Sir Julius Cæsar in St. Helen's London, 110*l*. Lord and lady Spencer at Althorp, 600*l*. This was in 1638. Lord chief justice Coke at Tittlehall, 400*l*. Sir Thomas Puckering at Warwick, 200*l*. Judge Hatton at St. Dunstan's by Temple-bar, 40*l*. Sir J. Worltonom at Stanmore, 200*l*. and a porch to the new church there, 30*l*. Besides others for very obscure persons, and without specification of place.

VOL. III.

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"To

“To the lasting memory of Nicholas Stone, esq. master mason to his majesty, in his lifetime esteemed for his knowledge in sculpture and architecture, which his works in many parts do testify, and, though made for others, will prove monuments of his fame. He departed this life on the 24th of August 1647, aged sixty-one, and lyeth buried near the pulpit in this church. Mary his wife and Nicholas his son lye also buried in the same grave. She died November 19th, and he on the 17th of September, 1647. H. S. posuit.”

Stone had three sons, Henry, Nicholas, and John. The two eldest were sent to Italy to study; the youngest was educated at Oxford, being designed for a clergyman, but in the civil war he entered into the army on the king's side. During that period this John Stone published a book on fortification, called *Enchiridion*, with many small cuts etched by himself but without his name. The king's forces being routed, young Stone and a companion made their escape: the latter was taken and hanged before his father's door in Smithfield; but Stone hid himself in his father's house in Long-acre for above a twelvemonth, without the knowledge, says Vertue, of his father; whence, I suppose, he had either offended the old man by quitting his studies for arms, or the father was too prudent to risk the emoluments of his profession by engaging in party dissensions. John at last found means of retiring to France, where he lived some years, and, I conclude, applied himself to the arts, as we shall find him after his return engaged in his father's business. Nicholas, the second son, was of a promising genius; and while abroad modelled after the antiques so well, that his works have been mistaken for the best Italian masters. Mr. Bird the statuary had the Laocoon and Bernini's Apollo and Daphne in terra cotta by this Nicholas Stone, and Vertue saw a book with many of his drawings of palaces, churches, and other buildings in Italy. He returned to England in 1642, and died the same year as his father.

Henry, the eldest son, who erected the monument for his father, mother, and brother, carried on, in conjunction with John, the business of a statuary, after his father's death; though Henry addicted himself chiefly to painting, and was an excellent copyist of Vandyck and the Italian masters: he is generally known by the name of *Old Stone*, I suppose to distinguish him from his brother John. Henry wrote a book, a thin folio, entitled *The third part of the art of painting*, taken mostly from the ancients. Vertue, who saw this book, was uncertain whether the two former parts were composed by Stone,

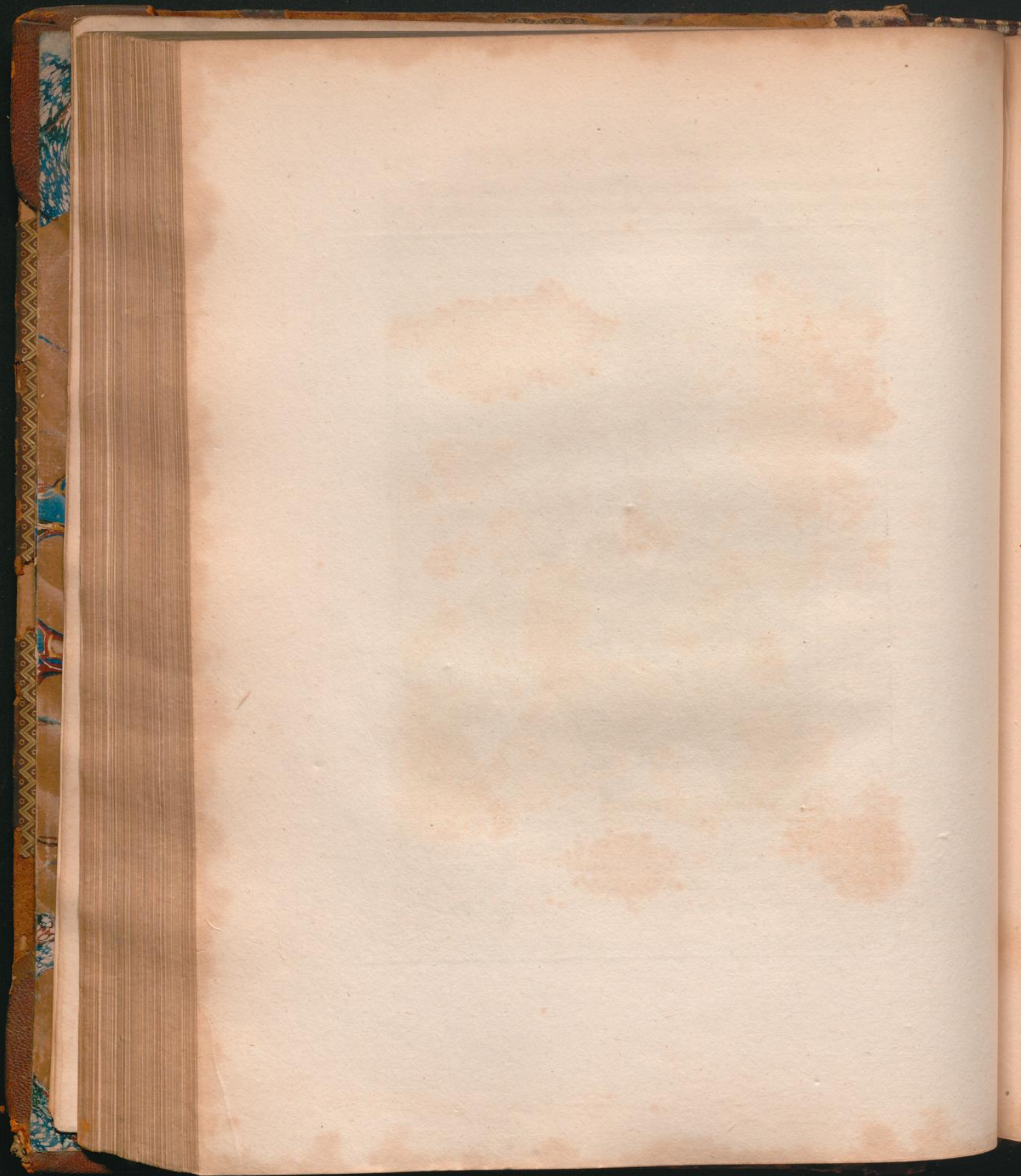
or



Lilly pinxit

Bannerman sculp.

HENRY STONE. —



or by some other author. The accounts of Nicholas Stone, sen. which I have quoted above, were continued by John, while he and Henry worked in partnership: among other articles are the following:

“In the year of our Lord 1659 my brother and I made a tomb for the lord Ashley, for which we had 60*l*.”

“Formerly I made a little tomb of white marble, being an eagle with an escutcheon upon his breast, sett up at Sunning in Barkshire, for 7*l*.”

“In A° 1656 I sett up a little tomb in the Temple church for sir John Williams, and had for it 10*l*. It was an eagle of white marble.” There are but fifteen monuments entered in this account, the prices of none of which rise above 100*l*. Consequently the sons, I suppose, never attained the reputation of the father.

A head of sir Jonas Moore with a scroll of paper in his hand was engraved by T. Cross in 1649 from a painting by Henry Stone*, whose house, garden, and work-yard in Long-acre, the same that had been his father's, were rented from the crown at 10*l*. a year, as appeared when surveyed in 1650 by the commissioners appointed to inspect the lands that had belonged to the king. Henry Stone died in 1653, and was buried near his father, where a monument was erected and this epitaph written for him by his brother John:

“To the memory of Henry Stone of Long-acre, painter and statuary, who having passed the greatest part of thirty-seven years in Holland, France, and Italy, atchieved a fair renown for his excellency in arts and languages, and departed this life on the 24th day of August, A. D. 1653, and lyeth buried near the pulpit in this church:

His friends bewail him thus:

Could arts appease inexorable fate,
Thou hadst survived this untimely date;
Or, could our votes have taken place, the fun
Had not been set thus at it's glorious noon:

* Ferdinando Boll, the painter, sent his own portrait to Henry Stone, in exchange for his. Boll's was sold to counsellor Eades at Warwick in 1680.

Thou shouldst have lived such statues to have shown
 As Michael Angelo might have wished his own:
 And still thy most unerring pencil might
 Have rais'd his admiration and delight,
 That the beholders should inquiring stand
 Whether 'twas Nature's or the Artift's hand.
 But thy too early death we now deplore,
 There was not art that thou couldst live to more,
 Nor could thy memory by age be lost,
 If not preserv'd by this pious cost:
 Thy name's a monument that will surpass
 The Parian marble or Corinthian brass.

John Stone to perfect his fraternal affections erected this monument."

And a little lower, June 1699.

"Four rare Stones are gone,
 The father and three Sons,

In memory of whom their near kinsman, Charles Stoakes, repaired this monument."

John Stone, the last of the family, died soon after the restoration; and Stoakes, the person above mentioned, from whom Vertue learned all these circumstances, came into possession of many drawings, prints, paintings, models, &c. particularly many portraits of the family in small by Henry Stone; and from Stoakes, the pictures fell into the hands of Mr. Cock the auctioneer.

BERNARD JANSEN

was an architect at the same time that Nicholas Stone was the fashionable statuary. They were employed together, as appears by the foregoing memorandums, on the tomb of Mr. Sutton the founder of the Charter-house. Of what country Jansen * was, does not appear; by both his names I con-

* Among the Harleian MSS. No. 8. art. 15, up a tomb in the church of Stowlangtoft, are articles of agreement between Paul D'ewes, Dated June 25, 1624. esq. and Jan. Jansen stone-cutter, for setting

clude

clude a foreigner, and probably a Fleming, as he was a professed imitator of Dieterling a famous builder in the Netherlands, who wrote several books on architecture. Jansen was engaged on many great works* here; he built Audley-inn †, and the greater part of Northumberland-house, except the frontispiece, which Vertue discovered to be the work of the next artist

GERARD CHRISMAS.

Before the portal of that palace was altered by the late duke of Northumberland, there were in a frieze near the top in large capitals C. Æ. an enigma long inexplicable to antiquaries. Vertue found that at the period when the house was built, lived Christmas, an architect and carver of reputation, who gave the design of Aldersgate, and cut the bas-relief on it of James I. on horseback, and thence concluded that those letters signified Christmas ædificavit ‡.

* This account Vertue received from Stoakes, the relation of Stone, mentioned in the preceding article.

† Audley-inn, near Walden in Essex, was an immense pile of building; the rooms large, but some of them not lofty in proportion, and a gallery of ninety-five yards, which with the chapel, and great council chamber, each projecting backwards from the ends of the gallery, have been demolished. The present chapel was lately fitted up. The screen accompanying the ascent of steps from the hall was designed by sir John Vanbrugh, and has no relation to the rest of the building. That injudicious architect too advised the destruction of the first court, which consisted of noble corridors supported by columns of alabaster, in the room of which he built two ugly brick walls which cost 1600*l*. The marble pillars of the chapel were purchased by lord Onslow. King William bought thence some suits of tapestry, now at Windsor, for which he paid 4500*l*. The drawing-room, called the fish-room, is a noble chamber; the ceiling and a deep frieze adorned in stucco with sea-monsters and great fishes swimming. All

the costly chimney-pieces have been sold: over that in the gallery were the labours of Hercules, and in the ceiling, the loves of the Gods. Many of the friezes still extant are in very good taste. It was erected by THOMAS HOWARD earl of Suffolk, lord treasurer in the reign of James I. and was generally supposed to be founded on Spanish gold, his countess, who had great sway with him, being notoriously corrupt. There is a whole length of her in the hall at Gorham-bury. She was mother of the memorable Frances countess of Essex and Somerset; whose escutcheon still (1762) remains entire in the chancel of the church at Walden, one of the lightest and most beautiful parish churches I have seen.

‡ In the New Description of London, vol. v. it is said, that from some || letters on the front, when it was last rebuilt, it was inferred, that one Moses Glover was the architect; which is not improbable, as that great curiosity at Sion-house, the survey of Sion and the neighbouring villages, was performed by Moses Glover, painter and architect. In that valuable plan are views of the royal houses and seats in the neighbourhood.

|| It is probable, that originally there was a larger inscription, containing, I suppose, the titles of the earl of Northampton the founder, in Latin, as well as the builder's name: for in Camden's *Annalium Apparatus* of James the First, p. 45, at the end of his Letters, it is said, that at the funeral of queen Anne, a young man among the spectators was killed by the fall of the letter S from the top of Northampton-house.

Jansen

Janfen probably built the house, which was of brick; and the frontispiece, which was of stone, was finished by Chrifmas. The carvers of the great ship, built at Woolwich by Mr. Peter Pett in 1637, were John and Mathias Chrifmas*, fons of Gerard †.

JOHN SMITHSON

was an architect in the fervice of the earls of Newcastle. He built part of Welbeck in 1604, the riding-houfe ‡ there in 1623, and the stables in 1625; and when William Cavendish, earl and afterwards duke of Newcastle, proposed to repair and make great additions to Bolfover-castle, Smithfon, it is faid, was sent to Italy to collect designs. From them I fuppofe it was that the noble apartment erected by that duke, and lately pulled down, was completed, Smithfon dying in 1648. Many of Smithfon's drawings were purchased by the late lord Byron from his defcendents who lived at Bolfover, in the chancel of which church Smithfon is buried with this infcription:

Reader, beneath this plain ftone buried lies
Smithfon's remainder of mortality;
Whofe fkill in architecture did deferve
A fairer tomb his memory to preferve:
But fince his nobler works of piety
To God, his juftice and his charity,
Are gone to heaven, a building to prepare
Not made with hands, his friends contented are,
He here fhall reft in hope, till th' worlds fhall burn,
And intermingle afhes with his urn.

Ob. Decemb. 27, 1648.

His fon, a man of fome fkill in architecture, was buried in the fame grave.

BUTLER,

a name preferved only by Peacham, in whose time Butler feems to have been ftill living; for, fpeaking of architecture and of the lord treafurer Salifbury,

* They alfo made a tomb at Ampton in Suffolk, for fir H. Calthorpe. Gough's Topogr. vol. i. p. 579. In the fame work is mentioned a panegyric on Mayfter Gerard Chrifmas for bringing pagents and figures to fuch great perfection both in fymmetry and fubftance, being before but unshapen monfters made only of flight wicker and paper, p. 676.

† Vertue had feen a printed copy of verfes in praife of the father.

‡ As appears by his name over the gate. Mr. Pegge fays his name was not John, but Huntingdon Smithfon. Biblioth. Topogr. Brit. N^o 32, p. 16.

“ who,

“ who, he adds, as he favoureth all learning and excellency, so he is a principal patron of this art, having lately employed Mr. Butler and many excellent artificers for the beautifying his — especially his chapel at Hatfield.”

STEPHEN HARRISON,

who calls himself joyner and architect, invented the triumphal arches erected in London for the reception of James I. They were engraved by Kip on a few leaves in folio; a work I never saw but in the library at Chatworth.

I shall conclude what I have to say on the reign of king James, with a brief account of a few of his medallists. This article is one of the most deficient in Vertue's notes: he had found but very slight materials, though equally inquisitive on this head with the rest. One must except the subject of the two Simons, of whose works as he himself published a most curious volume, I shall omit the mention of them in this catalogue, only desiring that Vertue's account of the two Simons and Hollar, and the catalogues of the collections of king Charles, king James, and the duke of Buckingham, may be regarded as parts of this his great design. By those specimens one sees how perfect he wished and laboured to make the whole.

I was in hopes of completing this article, by having recourse to Mr. Evelyn's Discourse on Medals, but was extremely disappointed to find that in a folio volume, in which he has given the plates and inscriptions of a regular series of our medals, he takes not the least notice of the gravers. I should not have expected that a virtuoso so knowing would have contented himself with descriptions of the persons represented, he who had it in his inclination, and generally in his power, to inform posterity of almost every thing they would wish to learn. Had Mr. Evelyn never regretted his ignorance of the names of the workmen of those inimitable medals of the Seleucidæ, of the fair coins of Augustus, and of the denarii of the other Roman emperors? Was he satisfied with possessing the effigies of Tiberius, Claudius, Irene, without wishing to know the names of the ingenious and more harmless gravers? Why did he think posterity would not be as curious to learn who were the medallists of Charles II. James I. Mary I.? He has omitted all names of gravers except in two or three of the plates, and even there says not a word of the artist. For instance, in a medal of Charles I. p. 113, under the king's
bust

bust are the letters N. R. F. I cannot discover who this N. R. was *. Thomas Rawlins was a graver of the mint about that time; perhaps he had a brother who worked in partnership with him. I was so surpris'd at this omission, that I concluded Mr. Evelyn must have treated of the gravers in some other part of the work. I turned to the index, and to my greater surpris'e found almost every thing but what I wanted. In the single letter N, which contains but twenty-six articles, are the following subjects, which I believe would puzzle any man to guess how they found their way into a discourse on medals:

Nails of the crosses.	Negros.
Narcotics.	Neocoros.
Nations, whence of such various dispositions.	Nightingale.
Natural and artificial curiosities.	Noah.
Navigation.	Noses.
Neapolitans, their character.	Nurses, of what importance their temper and dispositions.

In short, Mr. Evelyn, who loved to know, was too fond of telling the world all he knew †. His virtue, industry, ingenuity, and learning, were remarkable; one wishes he had written with a little more judgment—or perhaps it is not my interest to wish so; it would be more prudent to shelter under his authority any part of this work that is not much to the purpose.

All this author says ‡ of our medallists is, that we had Symons, Rawlins, Mr. Harris, Christian, &c. and then refers us to his Chalcography §, where indeed he barely names two more, Restrict and Johnson, of whom I can find

* Unless it was Norbert Rotier, who arrived in the reign of Charles II. In that case, the medal in question must have been executed after the Restoration.

† Among other branches of science, if one can call it so, Mr. Evelyn studied physiognomy, and found dissimulation, boldness, cruelty, and ambition in every touch and stroke of Fuller's picture of Oliver Cromwell's face, which he says was the most resembling portrait of the protector. In Vandyck's earl of Strafford, a steady, ferious, and judicious countenance; and so in

many others whose characters from knowing their history he fancied he saw in their features. How his divination would have been puzzled if he had been shown a picture of Cromwell in the contemptible appearance, which, sir Philip Warwick says, he made at his first entry into the house of commons! Or if my lord Strafford had continued to oppose the court, and had never changed sides, would Mr. Evelyn have found his countenance so STEADY and JUDICIOUS?

‡ Page 239.

§ Page 49.

no other account. The reader must therefore accept what little is scattered up and down in Vertue's MSS. I have already mentioned one or two in a preceding part of this volume. The first graver I meet in the reign of James is

CHARLES ANTONY,

to whom sir Thomas Knyvet, master of the mint in the second of that king, paid by warrant 40*l.* for gold and workmanship, for graving an offering piece of gold, Antony having then the title of the king's graver*. Vertue supposes this person made the medal in 1604 on the peace with Spain, a medal not mentioned by Evelyn, and that he continued in office till 1620. Mr. Antis informed him of a warrant to a brother of Charles Antony, called

THOMAS ANTONY

curatori monetæ et sigillorum regis ad cudendum magnum sigillum pro episcopatu et comitatu palatino Dunelm. 1617. But of neither of these brothers do I find any other traces.

THOMAS BUSHELL

was probably a medallist of the same age. In the year 1737 Mr. Compton produced at the Antiquarian Society, as I find by their minutes, a gold medal, larger than a crown piece; on one side lord chancellor Bacon in his hat and robes, with this legend: Bacon Viceco. S^c. Alb. Angliæ Cancell. On the reverse, Thomas Bushell. Deus est qui clausa recludit.

NICHOLAS BRIOT

was a native of Lorrain, and graver of the mint to the king of France, in which kingdom he was the inventor, or at least one of the first proposers of coining money by a press, instead of the former manner of hammering. As I am ignorant myself in the mechanic part of this art, and have not even the pieces quoted by Vertue, I shall tread very cautiously, and only transcribe the

* I have a thin plate of silver larger than a throne. It is very neat workmanship, and pro- crown piece, representing king James on his bably by this Antony.

titles of some memorials which he had seen, and from whence I conclude a literary controversy was carried on in France on the subject of this new invention, to which, according to custom, the old practitioners seem to have objected, as, probably, interfering with the abuses of which they were in prescriptive possession.

Raisons de Nicolas Briot, tailleur et graveur des monoyes de France, pour rendre et faire toutes les monoyes du royaume à l'advenir uniformes et semblables, &c.

Les remontrances faites par la cour des monoyes contre la nouvelle invention d'une presse ou machine pour fabriquer les monoyes, proposée par Nicolas Briot. 1618. qu°.

Examen d'un avis présenté au conseil de sa majesté 1621 pour la reformation des monoyes par Nicolas Briot. Composé par Nicolas Coquerel. This Coquerel, I find by another note, was Generalis monetarius, or Pope of the mint, into which the reformation was to be introduced. The Luther, Briot, I suppose, miscarried, as we soon afterwards find him in the service of the crown of England, where projectors were more favourably received. From these circumstances I conclude he arrived in the reign of king James, though he did not make his way to court before the accession of king Charles, the patron of genius. Briot's first public work was a medal of that prince exhibited in Evelyn, with the artist's name and the date 1628. To all or to almost all his coins and medals he put at least the initial letter of his name. He was employed both in England and Scotland. In 1631, as appears by Rymer's *Fœdera*, tom. xix. p. 287, a special commission was appointed for making trial of the experience, skill and industry of Nicholas Briot, in the coinage of money at the mint, dated June 13, 1631, at Westminster. This was the project he had attempted in France, by instruments, mills and presses, to make better money and with less expence to the crown than by the way of hammering. The scheme was probably approved, for in the very next year we find him coining money upon the regular establishment. There is extant a parchment roll, containing the accounts of sir Robert Harley, knight of the bath, master-worker of his majesty's monies of gold and silver within the tower of London, in the reign of king Charles I. from November 8, 1628, to August 1, 1636. In this account, in 1632 are payments to Briot for coining various parcels of gold and silver, which are followed by this entry :

“ And

“ And delivered to his majestie in fair silver monies at Oatlands by sir Thomas Aylesbury, viz. iij crownes, and iij half crownes of Briot’s moneys, and iij crownes, and iij half crownes, and ten shillings of the monoyers making.”

These comparative pieces were probably presented to the king by sir Robert Harley, Briot’s patron, to show the superior excellence of the latter’s method.

Briot returned to France about 1642, having formed that excellent scholar Thomas Simon.

In a private family (the name of which he does not mention) Vertue saw a peach-stone, on which was carved the head of king Charles full-faced, with a laurel, and on the reverse, St. George on horseback, with the garter round it; and on one side above the king’s head, these letters **NB**. The tradition in that family was, that the carver having been removed from the service of the crown, and at last obtaining the place of poor knight at Windsor, cut that curiosity to show he was not superannuated nor incapable of his office, as he had been represented. If the mark **NB** signified Nicholas Briot, as is probable, either the story is fictitious, or Briot did not return to France on the breaking out of the civil war. The latter is most likely, as in the Treasury, where the plate of St. George’s chapel is deposited, there is such another piece, though inferior in workmanship to that above mentioned. In the Museum at Oxford are two small carvings in wood, Christ on the cross, and the Nativity, with the same cypher **NB** on each.

I have a bronze dish ornamented in a good grotesque taste in relief, with the elements and the seven liberal sciences. On the bottom of the outside is a good deal of Francis Briot, who was probably the brother of Nicholas.