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Chap. X. Painters in the Reign of Charles I.

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The earl has been painted by Rubens and Vandyck. The present duke of Argyle has a fine head of him by the former. By the latter he was drawn in armour with his grandson cardinal Howard. The earl had designed too to have a large picture, like that at Wilton, of himself and family: Vandyck actually made the design; but by the intervention of the troubles it was executed only in small by Ph. Frutiers at Antwerp, from whence Vertue engraved a plate. The earl and countess are sitting under a state: before them are their children: one holds a shield * presented by the great duke of Tuscany to the famous earl of Surrey at a tournament; and two others bring the helmet and sword of James IV. taken at the victory of Floddenfield, by the earl of Surrey's father, Thomas duke of Norfolk. Portraits of both those noblemen are represented as hanging up near the canopy.

I will conclude this article and chapter with mentioning that Franciscus Junius † was taken by the earl of Arundel for his librarian, and lived in his family thirty years. The earl had purchased part of the library of the kings of Hungary from Perkeymerus: Henry duke of Norfolk, by persuasion of Mr. Evelyn, bestowed it on the Royal Society ‡.

* This shield is now in the possession of his grace the duke of Norfolk.

† See his article in the General Dictionary.

‡ See London and the Environs, vol. v. p. 291.

C H A P. X.

Painters in the Reign of CHARLES I.

Sir PETER PAUL RUBENS.

ONE cannot write the life of Rubens without transcribing twenty authors.

The most common books expatiate on a painter whose works are so numerous and so well known. His pictures were equally adapted to please the ignorant and the connoisseurs. Familiar subjects, familiar histories, treated

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with

with great lustre and fullness of colouring, a richness of nature and propriety of draperies, recommend themselves at first sight to the eyes of the vulgar. The just boldness of his drawing, the wonderful chiaro scuro diffused throughout his pictures, and not loaded like Rembrandt's to force out one peculiar spot of light, the variety of his carnations, the fidelity to the customs and manners of the times he was representing, and attention to every part of his compositions, without enforcing trifles too much or too much neglecting them; all this union of happy excellencies endears the works of Rubens to the best judges: he is perhaps the single artist who attracts the suffrages of every rank. One may justly call him the *popular painter*; he wanted that majesty and grace which confine the works of the greatest masters to the fewest admirers. I shall be but brief on the circumstances of his life; he staid but little here, in which light only he belongs to this treatise.

* His father was doctor of laws and senator of Antwerp, which he quitted on the troubles of that country, and retired with his family to Cologne, where, on the feast of St. Peter and Paul, his wife was delivered of Rubens in 1577. Great care was taken of his education; he learned and spoke Latin in perfection. When Antwerp was reduced by the arms of Philip, Rubens the father returned to his native country. The son was grown up, and was well made. The countess of Lalain took him for her page; but he had too elevated a disposition to throw away his talents on so dissipated a way of life. He quitted that service; and his father being dead, his mother consented to let him pursue his passion for painting. Toby Verhaest, a landscape-painter, and Adam Van Oort were his first masters, and then Otho Venius, under whom he imbibed (one of his least merits) a taste for allegory. The perplexed and silly emblems of Venius are well known. Rubens with nobler simplicity is perhaps less just in his. One may call some of his pictures *a toleration of all religions*. In one of the compartments of the Luxemburgh gallery, a cardinal introduces Mercury to Mary de' Medici, and Hymen supports her train at the sacrament of marriage, before an altar, on which are the images of God the Father and Christ †. At the age of twenty-three Rubens set out for Italy, and entered into the service of Vincent Gonzaga duke of Mantua. One day while he was at that court, and was painting the story of Turnus and

* This extract is chiefly made from Felibien, † See more on this subject at the end of Mr. vol. iii. p. 404, from Descamps, p. 297, and Spence's Polymetis. Sandrart.

Aeneas, intending to warm his imagination by the rapture of poetry, he repeated with energy those lines of Virgil*,

Ille etiam patriis agmen ciet, &c.

The duke, who overheard him and entered the chamber, was surpris'd to find the mind of his painter cultivated with a variety of graceful literature. Rubens was named envoy to Spain, and carried magnificent presents to the favourite duke of Lerma; exerting at that court his political and elegant talents with a dignity and propriety that rais'd the latter without debasing the former. He convers'd little with the painters of that country except Velasquez, with whom he continued a correspondence of letters.

The fame of the young painter reach'd don John of Braganza, afterwards king of Portugal, who invit'd him to Villa Viciosa. Rubens set out with such a train, that the duke apprehend'd the expence of entertaining so pompous a visitor, and wrote to stop his journey, accompanying the excuse with a present of fifty pistoles. The painter refus'd the present, said he had not propos'd to paint, but to pass a week at Villa Viciosa, and had brought a thousand pistoles that he intend'd to spend there.

Return'd to Mantua, the duke sent him to Rome to copy the works of the great masters. There he studi'd them, not what they had studi'd, the ancients; Rubens was too careless of the antique, as Poussin copied it too fervently. The former seem'd never to have seen a statue, the latter nothing else. The reputation of Titian and Paul Veronese drew Rubens to Venice: there he was in his element, in the empire of colours. There he learn'd to imitate nature: at Rome he had miss'd the art of improving on it. If he has not the simplicity of Titian, he has far more than Paul Veronese. The buildings with which he has enrich'd the back grounds of his compositions do not yield to those of the latter: his landscapes are at least equal to those of the former. Seldom as he practis'd it, Rubens was never greater than in landscape; the tumble of his rocks and trees, the deep shadows in his glades and glooms, the watery sunshine, and dewy verdure, show a variety of genius, which are not to be found in the inimitable but uniform glow of Claud Lorrain.

* No wonder his emulation was rais'd at Mantua, where the works of Homer were treat'd by Raphael and Julio Romano.

Rubens was much worse employed at Genoa, where he drew most of their palaces, and caused them to be engraved in two volumes. How could a genius like his overlook the ruins of Rome, the designs of Raphael and Michael Angelo, and the restorers of ancient architecture at Venice, and waste his time on the very moderate beauties that he found at Genoa, where their greatest art lay in crowding magnificence into a narrow and almost useless situation, where most of their palaces can only be seen from a sedan chair!

His mother's illness drew him back to Antwerp, where the archduke Albert detained him, and where he married his first wife Elizabeth Brants. He built a palace, and painted it within and without. His cabinet or rotunda was enriched with antique vases, statues, medals and pictures. The duke of Buckingham saw and coveted it. Le Blond, whom I have mentioned in the Life of Holbein, negotiated the bargain, to which Rubens consented with regret. The favourite, who was bent on the purchase, gave, it is said, ten thousand pounds for what had not cost above a thousand.

In Flanders he executed many great works, which created him as many enemies. They affected to ascribe to the scholars whom he had formed or been forced to take to assist him, as Jordaens, Van Uden, Snyder, and Wildens, the merits of the master:—but the greater the talents of the assistants, the higher the genius of the master. Do able painters work under an indifferent one? Abraham Janssens challenged Rubens to a trial of their art: Rubens replied, he would engage with him, when Janssens had proved himself worthy to be his competitor. A more friendly offer was rejected by him with equal wit. A chymist tendered him a share of his laboratory and of his hopes of the philosopher's stone. Rubens carried the visionary into his painting-room, and told him his offer was dated twenty years too late; "for so long it is," said he, "since I found the art of making gold with my pallet and pencils."

From Antwerp he was called to Paris by Mary de' Medici, and painted the ostensible history of her life in the Luxemburgh*. A peculiar honour, as that princess was an Italian. It is even said that he gave her some lessons in

* It is said that she designed he should fill another gallery with the story of Henry IV. her husband, and that he had begun several of the compartments, but the troubles of that princess prevented the execution. *Abregé de la vie des peintres*, vol. ii. p. 141.

drawing.

drawing. If the prodigious number of large pieces painted by Rubens were not testimonies of the abundance and facility of his genius, this gallery alone, completed in three years, would demonstrate it. As soon as it was finished, he returned to Antwerp, where his various talents were so conspicuous, that he was pitched upon to negotiate a treaty of peace between Spain and England. The Infanta Isabella sent him to Madrid for instructions, where he ingratiated himself so much with the conde-duc d'Olivarez, that, besides many valuable presents, he had a brevet for himself and his son of secretary of the privy-council, and was dismissed with a secret commission to king Charles, as I have mentioned before, in which he had the honour of succeeding.

Neither Charles nor Rubens overlooked in the embassador the talents of the painter. The king engaged him to paint the cieling of the Banqueting-house. The design is the apotheosis of king James; for whom, when once deified, there seems to have been no farther thought of erecting a monument. The original sketch for the middle compartment is preserved at Houghton: it had belonged to sir Godfrey Kneller, who often studied it, as is evident by sir Godfrey's original sketch, at Houghton too, for the great equestrian picture of king William at Hampton-court; though in the larger piece he seems to have forgot that he ever had studied the former design. Sir Godfrey had heard that Jordaens assisted Rubens in the execution: if true, some of the compartments must have been painted in Holland and sent over hither; for I do not find that Jordaens was ever in England. Rubens received three thousand pounds for his work. The building itself cost seventeen thousand pounds. What had it been, if completed! Vandyck was to have painted the sides with the history of the order of the garter. Inigo Jones, Rubens, and Vandyck! Europe could not have shown a nobler chamber. Kent in the late reign repaired the painting on the cieling.

During his residence here Rubens painted for the king a St. George*, four feet high and seven feet wide. His majesty was represented in the faint, the

* In a letter in the Museum dated March 6, 1630, it is said, "My lord Carlisle hath twice in one week most magnificently feasted the Spanish embassador and monsieur Rubens also, the agent who prepared the way for his coming: who in honour of our nation hath drawn with his pencil the history of St. George, wherein (if it be possible) he hath exceeded himself; but the picture he hath sent home into Flanders, to remain as a monument of his abode and employment here." This, I suppose, was a repetition of the picture he drew for the king: one of them is now in the collection of the earl of Lincoln.

queen

queen in Cleodelinde; each figure one foot and a half high; at a distance a view of Richmond and the Thames. In another picture, the benefits of peace and miseries of war*.

Theodore Rogiers † modelled for the king a silver ewer designed by Rubens, with The judgment of Paris. There is a print from this vase by James Neffs.

This great painter was knighted at Whitehall Feb. 21, 1630; and the king gave him an addition to his arms, on a dexter canton, gules, a lion passant, or.

A large print from his picture of the descent from the cross, engraved by Vosterman in 1620, is thus dedicated: *Illustrissimo, excellentissimo et prudentissimo domino, domino Dudleio Carleton equiti, magnæ Britannix regis ad confederatos in Belgio ordines legato, pictoriæ artis egregio ‡ admiratori, P. P. Rubens, gratitudinis et benevolentix ergo, nuncupat, dedicat.*

We have in England several capital works of Rubens. Villiers duke of Buckingham had thirteen, and sir Peter Lely five §. The duchess of Marlborough gave any price for his pictures. They || are the first ornaments of Blenheim, but have suffered by neglect. At Wilton are two; one, the Assumption of the Virgin, painted for the earl of Arundel while Rubens was in England, and with which he was so pleased himself, that he afterwards made a large picture from it for a convent at Antwerp. The other contains four children, Christ, an angel, St. John, and a girl representing the church. This picture, which is far superior to the foregoing, and very fine, is said in the Catalogue to be allowed to be the best picture in England of Rubens; an hyperbole indeed ¶. At the earl of Pomfret's at Easton was a portrait of Lodowic duke of Richmond and Lenox. At Houghton is that masterly piece,

* See king Charles's Catalogue, p. 86.

† There is a head of Rogiers among the artists drawn by Vandyck.

‡ There is a print of sir Dudley Carleton by W. Delft, from a painting of Mirevelt, thus inscribed: "Illustr. excell. ac prudent. domino dn. Dudleyo Carleton equiti, magnæ Britannix regis apud confederatarum provinciarum in Belgio ordines legato, &c. pictoriæ artis non solum

admiratori, sed etiam insigniter perito. Sculptor dedicat.

§ See their catalogues by Bathoe.

|| There are sixteen pieces by this master; the best are, his own portrait with his wife and child, the offering of the Magi, and the Roman charity.

¶ See Kennedy's account of Wilton, p. 76. 79.

Mary

Mary Magdalen anointing the feet of Christ; and a large cartoon of Meleager and Atalanta. There too are three pieces in three different styles; in each of which he excelled: a landscape*; and satyrs; and lions. Animals, especially of the savage kind, he painted beyond any master that ever lived. In his satyrs, though highly coloured and with characteristic countenances, he wanted poetic imagination. They do not seem a separate species, but a compound of the human and animal, in which each part is kept too distinct. His female satyrs are scarce more indelicate than his women; one would think that, like Swift, he did not intend that Yahoos should be too discriminate from human nature; though what the satyrifist drew from spleen flowed in the painter from an honest love of flesh and blood. There are besides in lord Orford's collection the sketches for the cardinal Infant's entry into Antwerp; the family of Rubens by his scholar Jordaens; and his second wife Helena Forman, a celebrated whole length by Vandyck.

The fine picture of St. Martin the late prince of Wales bought of Mr. Bagnol, who brought it from Spain. It is remarkable that in this piece Rubens has borrowed the head of an old man from the cripple in one of the cartoons, of which I have said he gave information to king Charles, who purchased them. At lord Spencer's at Wimbleton is a fine portrait of cardinal Howard. At Burleigh is an ebony cabinet, the front and sides of which are painted by Rubens: at one end are his three wives, highly coloured.

I do not find how long Rubens stayed in England, probably not above a year. He died of the gout in his own country in 1640. A catalogue of his works may be seen in Descamps †.

Mr. Maurice Johnson of Spalding in Lincolnshire, a great antiquary, produced to the Society of Antiquaries some years ago a MS. containing discourses

* This picture is well known by the print, a cart overturning in a rocky country by moonlight. The earl of Harcourt has a duplicate of this picture at his seat of Nuneham in Oxfordshire, where are scenes worthy of the bold pencil of Rubens, or to be subjects for the tranquil finishings of Claud Lorrain. The noblest and largest landscape of Rubens is in the royal collection. It exhibits an almost bird's-eye view

of an extensive country, with such masterly clearness and intelligence, as to contain in itself alone a school for painters of landscape.

† See also a list of the works of Rubens in Le Comte's Cabinet des singularitez d'architecture, peinture, &c. vol. i. p. 251. There are forty-six pieces painted by him in the Elector Palatine's gallery at Dusseldorp; one of them, The last judgment, is 20 feet high, and 15 wide.

and

and observations on human bodies, and on the statues and paintings of the ancients and moderns, written partly in Latin, partly in Italian, and some notes in Dutch, and illustrated with several drawings, as heads, attitudes, proportions, &c. habits of Greeks and Romans, various instruments, utensils, armour, and head-dresses from coins and statues, and comparisons of Raphael, Michael Angelo and others. It was an octavo pocket-book, and appeared to be an exact copy of Rubens's Album, which he used in his travels; the drawings, and even hand-writing and different inks, being exactly imitated. This book was brought from Brussels by captain Johnson, Mr. Johnson's son, and had one leaf of the original in it, with a sketch of the head of the Farnesian Hercules. The original itself is at Paris, where they intended to publish it. An account of it is given in the Catalogue raisonné de monsieur Quintin de l'Orangerie, par Frederic Gerfaint, 1744. Albert Rubens, son of sir Peter Paul, was a learned man and medallist: he published the duc d'Arfoot's medals with a commentary, and a treatise De re vestiariâ et de lato clavo. Vide Biblioth. choisie de Colomies, p. 96.

ABRAHAM DIEPENBECK,

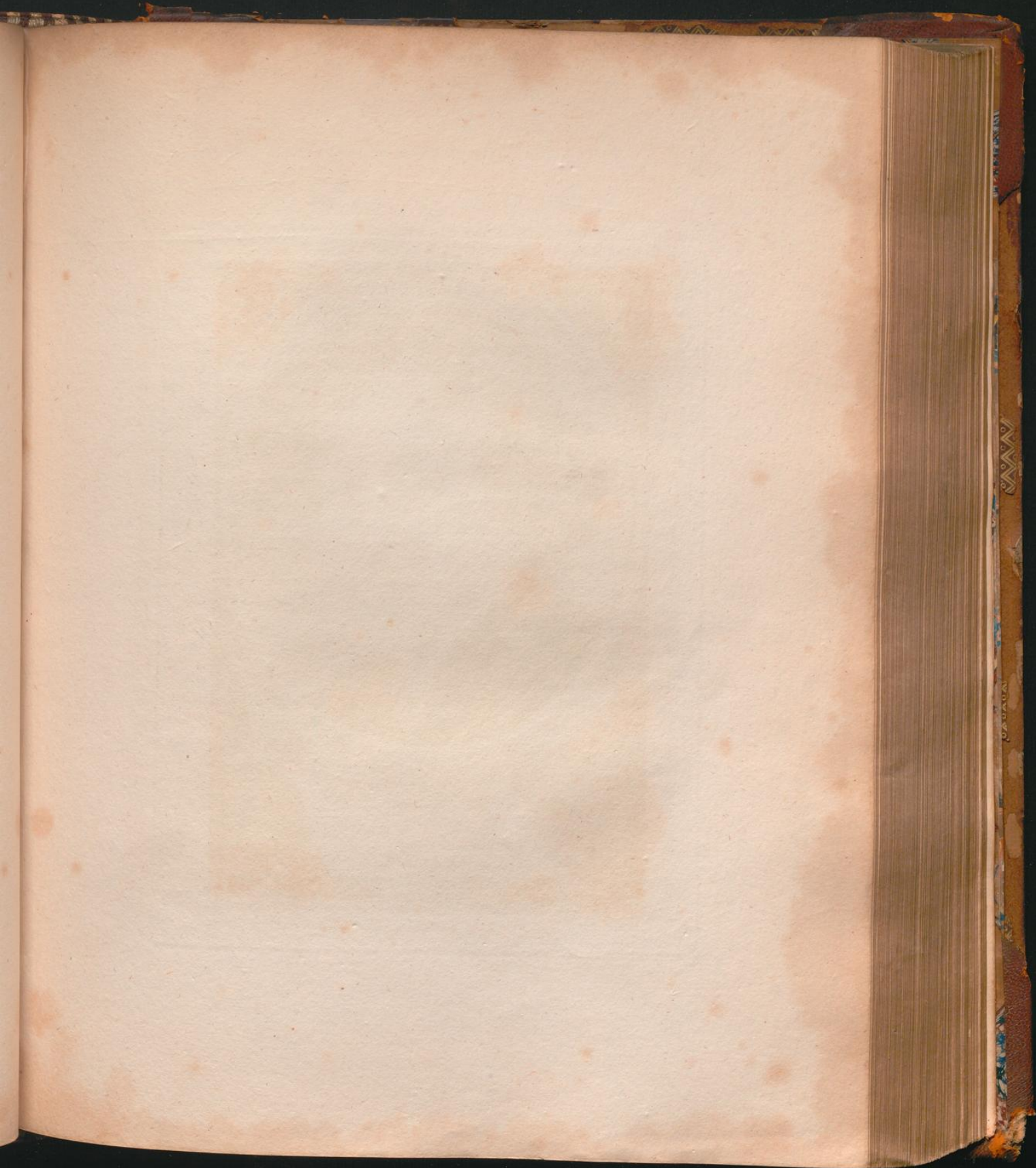
among the various scholars of Rubens, was one of the few that came to England, where he was much employed by William Cavendish duke of Newcastle, whose managed horses he drew from the life; from whence were engraved the cuts that adorn that peer's book of horsemanship. Several of the original pictures still remain in the hall at Welbeck. Diepenbeck drew views of the duke's seats in Nottinghamshire and Derbyshire, and portraits of the duke, duchess, and his children, and gave designs for several plates prefixed to the works of both their graces. "Diepenbeck, says De Piles, was born at Boileduc, and in his youth was much employed in painting upon glass*, and, entering afterwards into the school of Rubens, became one of his best disciples." Several prints were made from his works, particularly those he designed for a book called The temple of the muses, engraved by Bloemart and Mattham in 1663 †, and his portraits of Lessius and Bellarmine by Bolsvert ‡, and of sir Hugh Cartwright 1656 by Vosterman.

* Sandrart says he excelled all the other painters on glass.

† Sandrart. See a farther account of Diepenbeck in the Abregé de la vie des plus fameux

peintres, vol. ii. p. 198. At Cashbury is the story of Dido and Æneas by him. Sir R. Walpole had another, but smaller.

‡ Vide Evelyn's Sculptura, p. 73.





Ant. Vandycck, pinx.

W. Pannerman, sculp.

From an original in the Collection of the Hon. M^{rs} Walpole.

SIR ANTONY VANDYCK,

whose works are so frequent in England that the generality of our people can scarce avoid thinking him their countryman, was born at Antwerp in 1598, the only son of a merchant, and of a mother who was admired for painting flowers in small, and for her needleworks in silk. Vandyck was first placed with Van Balen, who had studied at Rome, and painted figures both in large and small; but the fame of Rubens drew away to a nobler school the young congenial artist. The progress of the disciple speedily raised him to the glory of assisting in the works from which he learned. Fame, that always supposes jealousy is felt where there are grounds for it, attributes to Rubens an envy of which his liberal nature I believe was incapable, and makes him advise Vandyck to apply himself chiefly to portraits. I shall show that jealousy, at least emulation, is rather to be ascribed to the scholar than to the master. If Rubens gave the advice in question, he gave it with reason; not maliciously. Vandyck had a peculiar genius for portraits; his draperies * are finished with a minuteness of truth not demanded in historic compositions: besides, his invention was cold and tame; nor does he any where seem to have had much idea of the passions, and their expression: portraits require none. If Rubens had been jealous of Vandyck, would he, as all their biographers agree he did, persuade him to visit Italy, whence himself had drawn his greatest lights? Addison did not advise Pope to translate Homer, but assisted Tickell in a rival translation. Vandyck, after making presents to Rubens of two or three histories, and the famous portrait of the latter's wife, set out for Italy, and made his first residence at Genoa. From thence he went to Venice, which one may call the metropolis of the Flemish painters, who seem so naturally addicted to colouring, that even in Italy they see only with Flemish eyes. Vandyck imbibed so deeply the tints of Titian, that he is allowed to approach nearer to the carnations of that master even than Rubens: sir Antony had more delicacy than the latter; but, like him, never reached the grace and dignity of the antique. He seldom even arrived at beauty. His Madonnas are homely; his ladies so little flattered, that one is surpris'd he had so much custom. He has left us to wonder that the famous countess of Carlisle could be thought so charming: and had not Waller been a better painter, Sacharissa

* His satins, of which he was fond, particularly white and blue, are remarkably finished; his back ground, heavy, and have great sameness.

would make little impression now. One excellence he had, which no portrait-painter ever attained except Sir Godfrey Kneller; the hands are often the finest part of his pictures.

He went to Rome and lived splendidly, avoiding the low conversation of his countrymen, and distinguished by the appellation of the *Pittore Cavaliere*. It was at Rome he drew that capital portrait of cardinal Bentivoglio, who, having been nuncio in Flanders, had a partiality for their artists; and, as he celebrated their history with his pen, was in return almost immortalized by one of their best pencils.

Vandyck, while at Rome, received an invitation to Palermo, and went thither. There he painted prince Philibert of Savoy, the vice-roy, and a paintress of some name, Sophonisba Anguisciola*, then at the age of ninety-one. But the plague soon drove him from Sicily; he returned to Genoa, where he had gained the highest reputation, and where he has left many considerable works.

He went back to Antwerp, and practised both history and portrait. Of the former kind were many applauded altar-pieces; in the latter were particularly the heads of his cotemporary artists. He drew them in chiaro scuro on small pannels; thirty-five of which are in the collection of the countess of Cardigan at Whitehall. Admirable is the variety of attitudes and airs of heads; but in those pieces he meant to surpass as well as record. The whole collection has been thrice published: the first edition, by Vanden Enden, contains fourscore plates; the second, by Giles Hendrix, one hundred; the last by Verdussen, who effaced the names and letters of the original engravers. Some of the plates were etched by Vandyck himself. I say nothing of the numbers of prints from his other works.

Hearing of the favour king Charles showed to the arts, Vandyck came to England, and lodged with his friend Geldorp, a painter, hoping to be introduced to the king: it is extraordinary he was not. He went away chagrined; but his majesty soon learning what a treasure had been within his reach, or-

* At the lord Spencer's at Wimbledon is a good portrait of Sophonisba Anguisciola playing on a harpsichord, painted by herself, and an old woman attending her: on the picture is written *Iustu Patris*. Lord Ashburnham has a small head of her in a round.

dered

dered fir Kenelm Digby, who had fat to Vandyck, to invite him over. He came, and was lodged among the king's artists at Black-fryars, which Felibien, according to the dignity of ignorance which the French affect, calls *L'Hotel de Blaisore* *. Thither the king went often by water, and viewed his performances with singular delight, frequently fitting to him himself, and bespeaking pictures of the queen, his children and his courtiers, and conferring the honour of knighthood † on him at St. James's July 5, 1632. This was soon attended by the grant of an annuity of 200*l.* a year for life. The patent is preserved in the rolls, and dated 1633, in which he is styled painter to his majesty. I have already mentioned the jealousy of Mytens on this occasion.

Of the various portraits by Vandyck of king Charles, the principal are, a whole length in the coronation robes at Hampton-court ‡: the head has been engraved by Vertue among the kings of England, and the whole figure by Strange. Another in armour on a dun horse at Blenheim §. A whole length in armour at Houghton. Another, a large piece at the duke of Grafton's, in which the king (a most graceful figure) in white satin, with his hat on, is just descended from his horse; at a distance, a view of the Isle of Wight. The king || in armour on a white horse; monsieur de St. Antoine ¶, his equerry, holding his helmet. The head of the latter is fine; the king's is probably not an original. This and the following are at each end of the gallery at Kennington. The king and queen sitting; prince Charles, very young, standing at his knee; the duke of York, an infant, on hers **. At Turin is another whole length of the king, in a large piece of architecture. At Somersset-house the king and queen, half lengths, holding a crown of laurel between them. At Windsor is a beautiful half length of the queen in white. Many portraits of

* Vol. iii. p. 445.

† The French author of the *Lives of the Painters* says he was created knight of the bath; a mistake. *Abregé*, vol. ii. p. 170. Another mistake is his supposing that Vandyck was only to give designs for tapestries in the Banqueting-house, p. 171.

‡ In the same palace are whole lengths of James I. his queen, the queen of Bohemia, and prince Henry, copied by Vandyck from painters of the preceding reign. Prince Henry's is in

armour, in which Vandyck excelled, has an amiable countenance, and is a fine picture.

§ This was in the royal collection, was sold in the civil-war, and was bought by the duke of Marlborough from Munich.

|| This is the picture that was recovered from Remée.

¶ He had been a chief equerry to prince Henry, and led a mourning-horse at his funeral. See Birch's *Life of that prince*, append. 527.

** This picture has been heightened to make it match its opposite.

her pretend to be by Vandyck, but none are so lovely as this. He two or three times drew prince Charles in armour standing. At Kensington in one piece are prince Charles, prince James, and the princess Mary; lately engraved by Strange. In the same palace is one of his finest works, George Villiers, the second duke of Buckingham, and lord Francis his brother, when children. Nothing can exceed the nature, lustre, and delicacy of this sweet picture. At Houghton are two young daughters of the lord Wharton, admirable too, but rather inferior to the foregoing. In lord Orford's collection are several principal works * of this master. The holy family with a dance of angels; it belonged to king Charles, is a capital picture, but has its faults. Inigo Jones, a head; Rubens's wife, in black satin; Henry Danvers earl of Danby, whole length, in the robes of the garter; and a half length of sir Thomas Chaloner, governor of prince Henry. Besides these, my father bought of the last duke the whole collection of the Wharton family: there were twelve whole lengths, the two girls, six half lengths, and two more by sir Peter Lely: he paid an hundred pounds each for the whole lengths and the double picture, and fifty pounds each for the half lengths. Most of them were carried to Houghton; but some not suiting the places were brought back, and sold for a trifle after the death of my father. Those that remain are, king Charles, the queen, very indifferent, sir Thomas Wharton: of the half lengths, Laud, a celebrated but not very fine picture; sir Christopher Wandesford, lady Wharton, Mrs. Wharton, Mrs. Wenman and the Lelys †.

At Cornbury, the seat of the earls of Clarendon in Oxfordshire, was a noble collection of portraits of the principal persons in the reign of king Charles, many of which were drawn by Vandyck. The collection has since been divided between the duchess of Queensberry, lady Hyde and lady Mary Forbes, the heiresses of the family. Several others of his works are at the earl of Denbigh's, and at lord Spencer's at Althrop. Among the latter, a

* See a particular description of these pictures in the *Ædes Walpolianæ*.

† The rest were, lady Wharton in white; lady Chesterfield ditto; countess of Worcester in blue; lady Rich in black, very handsome, on whose death Waller wrote a poem; and lord Wharton, both bought by lord Hardwicke;

Mrs. Smith in blue, a homely woman, but a fine picture, now mine; lady Carlisle, bought by Mr. West ‡; Arthur Goodwin, father of lady Wharton, one of the best, given by my father to the late duke of Devonshire; and two portraits of prince Rupert, whole and half lengths; both very poor performances. Some of the whole lengths were engraved by Van Gunst.

‡ And at his death by Mr. Barret of Lee.

celebrated

celebrated double whole length of the first duke of Bedford and the famous lord Digby, afterwards earl of Bristol. The whole figure of the latter is good, and both the heads fine; the body of Bedford is flat, nor is this one of his capital works. Here too is a good picture of Dædalus and Icarus; half lengths; a fine surly impatience in the young man, and his body well coloured. The duke of Devonshire has some good pictures by him; at Chiswick is the well known * Belisarius, though very doubtful if by the hand of Vandyck. The expressive figure of the young foldier redeems this picture from the condemnation it would deserve by the principal figure being so mean and inconsiderable. The duke has Vandyck's travelling pocket-book, in which are several sketches, particularly from Titian, and of Sophonisba Anguisciola mentioned above.

At Holkham is a large equestrian picture of a count D'Arenberg; both the rider and horse are in his best manner; and at earl Cowper's a large piece of John count of Nassau and his family, lately engraved by Baron.

Mr. Skinner, with the collection of the late Mr. Thomas Walker, has a fine little picture of the lady Venetia Digby, wife of sir Kenelm; though only a model for the large one at Windsor; it is exquisitely finished. She is represented as treading on Envy and Malice, and is unhurt by a serpent that twines round her arm. This gallant compliment is a little explained in the new Life of lord Clarendon, who mentions sir Kenelm's marriage with a lady, "though of an extraordinary beauty, of as extraordinary fame †." Mr. Walker's collection was chiefly chosen for him by a set of virtuosi called Vandycks, or The club of St. Luke; and it is plain, from the pictures they recommended, that they understood what they professed. There was another

* Lord Burlington gave 1000*l.* for this picture at Paris, and had another of Luca Jordano into the bargain.

† There is an elegy and epitaph on this lady in Randolph's poems, page 28, in which her beauty is exceedingly commended. She was daughter and coheirefs of sir Edward Stanley, grandson of Edward earl of Derby, by the lady Lucy Percy, daughter of Thomas earl of Northumberland. Lady Venetia was found dead in her bed. Sir Kenelm erected for her a monu-

ment of black marble with her bust in copper gilt, and a lofty epitaph, in Christ-church without Newgate; but it was destroyed in the fire of London. Lodge's Peerage of Ireland, vol. iv. p. 89. There are two copper busts of the lady Venetia extant at Mr. Wright's at Gotherst in Buckinghamshire, with several portraits of the family of Digby. The house belonged to sir Kenelm, and was purchased by sir Nathan Wright.

large

large piece of sir Kenelm, his lady and two children, in the collection of the earl of Oxford; and a fine half length of sir Kenelm alone is at Kensington. Vandyck painted too for the king a twelfth Roman emperor, to complete the set of Titian, in the room of one which was spoiled and left at Mantua. They cost the king 100*l.* a piece, and after his death were bought by the Spanish embassador, the first purchaser of those effects. As the king's collection was embezzled or taken by his servants for their arrears, that minister laid out 500*l.* in those purchases with Harrison the king's embroiderer by Somers-house, and of Murray his taylor he bought a half figure of a Venus*. The Flemings gave any price for the works of Vandyck from that collection. Sir Peter Lely, as may be seen in his catalogue, had several capital ones.

But it is at the earl of Pembroke's at Wilton that Vandyck is on his throne. The great salon is entirely furnished by his hand. There is that principal picture of earl Philip and his family, which, though damaged, would serve alone as a school of this master. Yet with great admiration of him I cannot but observe how short he falls of his model Titian. What heads both of age and youth are in the family of Cornaro at Northumberland-house! How happily is the disposition of a religious act chosen to throw expression into a groupe of portraits! It is said that the earl of Pembroke had obtained leave to have a piece of the whole royal family by the same hand, as a companion to his own.

At Leicester-house is a double portrait, bought by the late prince of Wales of Mr. Bagnols. It represents two of the wits of that time, T. Carew, of the privy-chamber to Charles I. and a poet, and Henry Killigrew. They had a remarkable dispute before Mrs. Cecilia Crofts, sister of the lord Crofts,

* These and many other notices are taken from the pocket-books of Richard Symonds of Black-Notley in Essex, gent. who was born at Okehampton, and was in the army of king Charles during the civil war, writing memoirs of battles, actions, motions, and promotions of officers from time to time in small pocket-books; and through the several counties he passed, memorandums of churches, monuments, painted windows, arms, inscriptions, &c. till January 1, 1648, when he left London, and travelled, first to Paris, and then to Rome and Venice (always continuing his memoirs), where he stayed till his return to England in 1652. Eight or ten of these books were in the Harleian library, two in that of Dr. Meade, and two or three in the herald's office, where is the pedigree of his family with his picture (probably) in red wax from a seal, engraved by T. Simon, his name-fake, but no relation.

to which Vertue supposed this picture alluded, as in a play called *The wanderer* was a song against jealousy, written on the same occasion. I have another very fine double portrait by him of the celebrated countess of Carlisle and her sister the countess of Leicester, which came from Penhurst; and I bought too after the death of Richardson the painter the picture of the countess of Exeter, which he has described so largely in one of his treatises.

I have reserved to the last * the mention of the finest picture in my opinion of this master. It is of the earl of Strafford and his secretary, at the marquis of Rockingham's at Wentworth-house in Yorkshire. I can forgive him any insipid portraits of perhaps insipid people, when he showed himself capable of conceiving and transmitting the idea of the greatest man of the age. There is another of these pictures at Blenheim, but infinitely inferior.

In the cathedral of Gloucester are two cumbent figures of an alderman and his wife, evidently wrought from a design of Vandyck. It is great pity the sculptor is not known, so successfully has he executed the manner of the painter. The figures, even in that tasteless attitude, are easy and graceful, and the draperies have a peculiar freedom †.

Vandyck had 40*l.* for a half, and 60*l.* for a whole length; a more rational proportion than that of our present painters, who receive an equal price for the most insignificant part of the picture.

Since the former edition of this work I have been favoured by Edm. Malone, esq. with the following notes of some of Vandyck's prices from an office-book that belonged to the lord chamberlain Philip earl of Pembroke:

"July 15, 1632. A warrant for a privy seale of 280*l.* to be payed unto sir Antony Vandyke, for diverse pictures by him made for his majesty, viz. for the picture of his majesty, another of monsieur the French king's brother, and another of the ambassadres, at length, at 25*l.* a piece—one of the

* I have here, as in the case of Holbein, mentioned only the capital pieces, or those which, being in great collections, are most easy of access. I do not pretend to enumerate all that are or are called of this master.

† Sanderson, a quaint writer, uses a phrase, which, though affected, is expressive: He says "Vandyck was the first painter, who e'er put ladies dress into a careless romance."

Graphice, p. 39.
queene's

queene's majestie, another of the prince of Orange, another of the princefs of Orange, and another of their son, at half length, twenty pounds a piece. For one great piece of his majestie, the queene and their children, one hundred pounds. One of the emperor Vitellius, twenty pounds. And for mending the picture of the emperor Galba, five pounds; amounting in all to 280*l*."

From the same book, "forty pounds paid to sir Antony Vandyke for the picture of the queene presented to lord Strafford Oct. 12, 1633."

He was indefatigable *, and, keeping a great table, often detained the persons who sat to him, to dinner, for an opportunity of studying their countenances, and of retouching their pictures again in the afternoon. Sir Peter Lely told Mrs. Beale, that Laniere assured him he had sat seven entire days to him morning and evening, and that, notwithstanding, Vandyck would not once let him look at the picture till he was content with it himself. This was the portrait that determined the king to invite him to England a second time †.

In the summer he lived at Eltham in Kent: in an old house there, said to have been his, Vertue saw several sketches of stories from Ovid in two colours, ascribed to him.

At the duke of Grafton's is a fine half length of ‡ Vandyck by himself, when young, holding up his arm, the hand declined. There is a print of it, and of two others of him, older; one looking over his shoulder, the other with a sun-flower. At Hampton-court in the apartment below is his § mistress Mrs. Lemon highly finished. There is a print of the same person by Hollar, but not from this picture. In the pocket-book of R. Symonds that I have mentioned, he says, "It was much wondered at, that he (Vandyck)

* This is evident by the number of his works; for, though he was not above forty-two when he died, they are not exceeded by those of Rubens.

† It is at the seat of the lord chancellor Henley, at the Grange in Hampshire.

‡ I have a fine sketch of the face only, by himself.

§ I have another head of her freely painted, which was in the collection of Sheffield duke of

Buckingham. From the minutes of the antiquarian society I find that in 1723 they were informed that at Mr. Isaac Ewer's in Lincoln's-inn-fields was a copy by Vanderbank of Thurloe's portrait, painted by Mr. Churchill's pupil, mistress to Vandyck. This person, I suppose, was Mrs. Carlisle, mentioned hereafter; but of Churchill I have seen no other account.

should

should openly keep a mistress of his (Mrs. Lemon) in the house, and yet suffer Porter to keep her company." This was Endymion Porter, of the bedchamber to king Charles, of whom and his family there was a large piece by Vandyck at Buckingham-house*.

He was much addicted to his pleasures and expence; I have mentioned how well he lived. He was fond of music, and generous to musicians. His luxurious and sedentary life brought on the gout, and hurt his fortune. He sought to repair it, not like his master by the laboratory of his painting-room, but by that real folly, the pursuit of the philosopher's stone, in which perhaps he was encouraged by the example or advice of his friend sir Kenelm Digby. Towards the end of his life the king bestowed on him for a wife, Mary the daughter of the unfortunate lord Gowry, which, if meant as a signal honour, might be calculated too to depress the disgraced family by connecting them with the blood of a painter. It is certain that the alliance does not seem to have attached Vandyck more strongly to the king: whether he had any disgusts infused into him by his new wife, or whether ambitious, as I have hinted, of vying with the glory of his master in the Luxemburg, sir Antony soon after his marriage set out for Paris, in hopes of being employed there in some public work. He was disappointed †—their own Poussin was then deservedly the favourite at that court. Vandyck returned to England, and in the same humour of executing some public work, and that in competition with his master. He proposed to the king, by sir Kenelm Digby, to paint the walls of the banqueting-house, of which the ceiling was already adorned by Rubens, with the history and procession of the order of the garter. The proposal struck the king's taste; and by a small sketch ‡ in chiaro scuro for the procession, in which, though very faint, some portraits are distinguishable, it looks as if it had been accepted; though some say it was rejected, on the extravagant price demanded by Vandyck: I would not specify the sum, it is so improbable, if I did not find it repeated in Fenton's notes on Waller. It was fourscore thousand pounds! The civil war prevented farther thoughts of it, as the death of Vandyck would have interrupted the execution, at least

* See a list of Vandyck's works in Le Comte's Cabinet des singularitez d'architecture, peinture, &c. vol. i. p. 282. Many are in the gallery at Dusseldorp.

† He was not totally unemployed there. Sir Richard Lyttelton has two small pictures in chi-

aro scuro, since engraved, evidently designed for altar-pieces, and representing Anne of Austria and some monkish saint.

‡ Now at the lord chancellor Henley's at the Grange in Hampshire.

the completion of it. He died in Black-friars December 9, 1641, and was buried on the 11th in St. Paul's near the tomb of John of Gaunt.

By Maria Ruthven his wife, he left one daughter married to Mr. Stepney, a gentleman who rode in the horse-guards on their first establishment by Charles II. Their grandson Mr. Stepney was envoy to several courts, and is known by his poems published in the collection of the works of our minor poets. Sir John Stepney, another descendant, died on the road from Bath to Wales in 1748. Lady Vandyck the widow was married again to Richard Pryse, son of sir John Pryse of Newton-Aberbecham in Montgomeryshire knight. Richard, who was created a baronet August 9, 1641, was first married to Hester, daughter of sir Hugh Middleton: by Vandyck's widow he had no issue*.

Besides his legitimate children Vandyck had a natural daughter called Maria Teresa, to whom, as appears by his will in Doctor's Commons, he left four thousand pounds, then in the hands of his sister Susannah Vandyck in a convent at Antwerp, whom he appoints trustee for that daughter. To his sister Isabella he bequeaths 250 guilders yearly; and in case his daughter Maria Teresa die unmarried, he entails 4000*l.* on another sister, married to Mr. Derick, and her children. To his wife Mary and his newborn daughter Justina Anna he gives all his goods, effects and monies, due to him in England from king Charles, the nobility, and all other persons whatever, to be equally divided between them. His executors are his wife, Mr. Aurelius de Meghan, and Katherine Cowley, to which Katherine he leaves the care of his daughter to be brought up, allowing ten pounds per ann. till she is eighteen years of age. Other legacies he gives to his executors and trustees for their trouble, and three pounds each to the poor of St. Paul's and St. Anne's Black-friars, and to each of his servants male and female.

The war prevented the punctual execution of his will, the probate of which was not made till 1663, when the heirs and executors from abroad and at home assembled to settle the accounts and recover what debts they could—but with little effect. In 1668, and in 1703, the heirs, with Mr. Carbonnel who had married the daughter of Vandyck's daughter, made farther inspec-

* Vertue ascertained these matches by books in the college of arms.

tions into his affairs and demands on his creditors ; but what was the issue does not appear.

Lady Lempster, mother of the last earl of Pomfret, who was at Rome with her lord, wrote a life of Vandyck, with some description of his works.

Sir Kenelm Digby in his discourses compares Vandyck and Hoskins, and says the latter pleased the most, by painting in little.

Waller has addressed a poem to Vandyck, beginning, *Rare artisan* ; lord Halifax another on his portrait of lady Sunderland, printed in the third volume of State poems, and Cowley wrote an elegy on his death.

Among the scholars * of Vandyck was †

DAVID BECK,

born at Arnheim in 1621 : he was in favour with Charles I. and taught the prince and the dukes of York and Gloucester to draw. Descamps says that Beck's facility in composition was so great, that Charles I. said to him, "Faith ! Beck, I believe you cou'd paint riding post ‡." He afterwards went to France, Denmark and Sweden, and died in 1656.

GEORGE GELDORP,

of Antwerp, a countryman and friend of Vandyck, in whose house that painter lodged at his first arrival, had been settled here some time before. He could not draw himself, but painted on sketches made by others, and was in repute even by this artificial practice § ; though Vertue was told by Mr. Rose that it was

* John de Reyn, a scholar of Vandyck, is said by Descamps to have lived with his master in England till the death of the latter, after which he was in France and settled at Dunkirk. If De Reyn's works are little known, adds his biographer, it is owing to their approaching so nearly to his master's as to be confounded with them. Vol. ii. p. 189.

† The French author of the *Abregé* says that

Gerard Seghers came hither after the deaths of Rubens and Vandyck, and softened his manner here. This is all the trace I find of his being in England. Vol. ii. p. 162. At Kensington is an indifferent piece of flowers by him, but I do not know that it was painted here.

‡ Vol. ii. p. 315.

§ This must not be supposed to include his portraits, for which he certainly would have had

was not his most lucrative employment, his house being reckoned convenient for the intrigues of people of fashion. He first lived in Drury-lane in a large house and garden rented from the crown at 30*l.* per ann. and afterwards in 1653 in Archer-street. He had been concerned in keeping the king's pictures; and when sir Peter Lely first came over, he worked for Geldorp, who lived till after the restoration, and was buried at Westminster. One of the apprentices of Geldorp was

ISAAC SAILMAKER,

who was employed by Cromwell to take a view of the fleet before Mardyke. A print of the confederate fleet under sir George Rooke engaging the French commanded by the count de Toulouse, was engraved in 1714 from a design of Sailmaker, who lived to the age of eighty-eight, and died June 28, 1721.

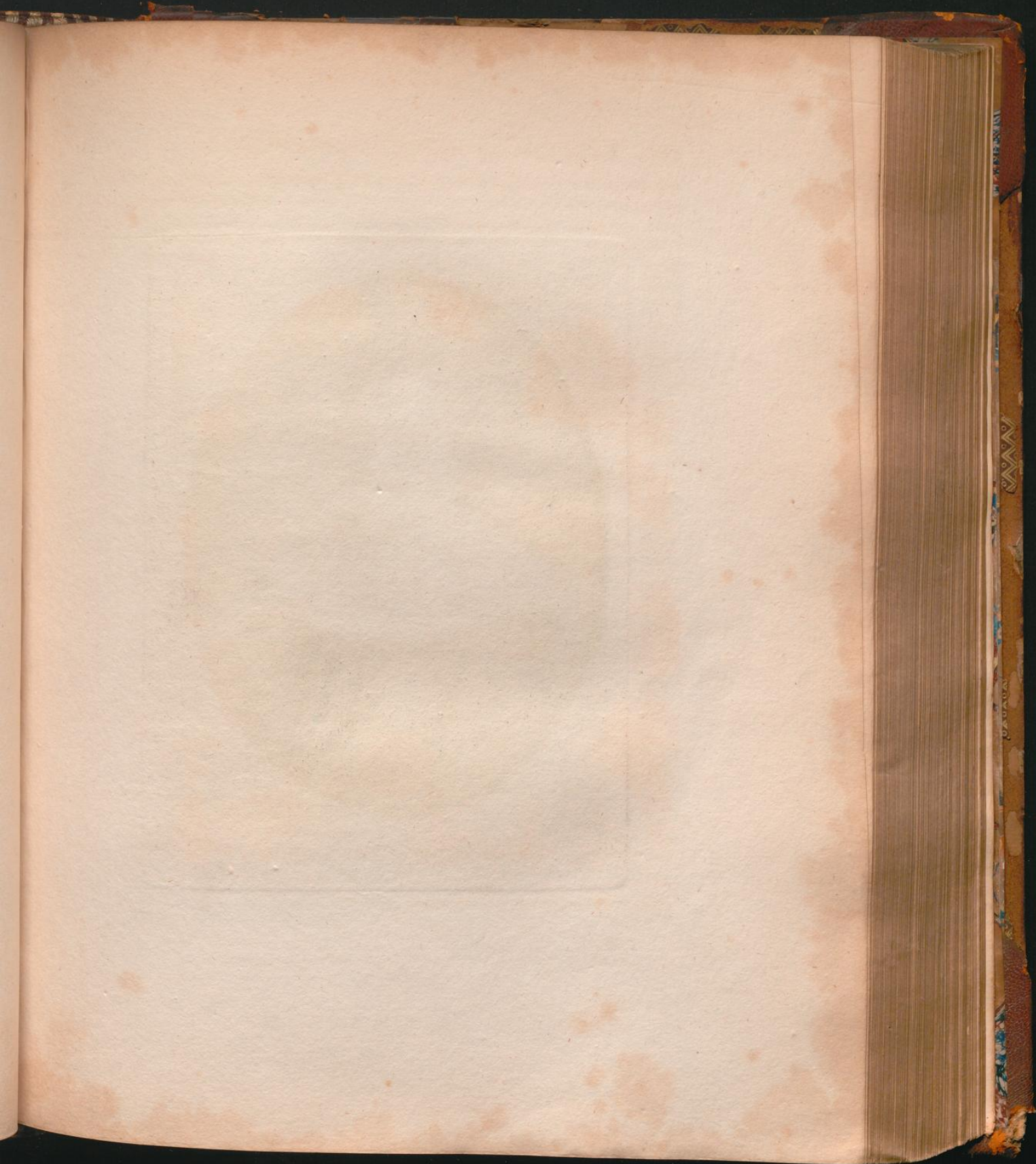
BRADSHAW

was another painter in the reign of Charles I. whom I only mention with other obsolete names to lead inquirers to farther discoveries. All I find of him is a note from one of the pocket-books of R. Symonds above mentioned, who says, "Pierce in Bishopgate-street told me that Bradshaw is the only man that doth understand perspective of all the painters in London."

B. VAN BASSEN

of Antwerp, was a very neat painter of architecture. In the private apartment below stairs at Kensington are two pictures by him; in one are represented Charles I. and his queen at dinner; in the other the king and queen of Bohemia, distinguished by their initial letters F. and E. The duchess of Portland has a magnificent * cabinet of ebony, bought by her father the earl of Oxford from the Arundelian collection at Tarthall. On each of the drawers is a small history by Polenburg, and pieces of architecture in the manner

no custom, if the persons had been obliged to fit indubitable proof that the latter painted portraits. a head, though he cannot compass a whole figure. A print by Voerst of James Stewart duke of Lenox, with George Geldorp pinx. is * Lord Oxford paid three hundred and ten pounds for it.





Ipse pinx.

J. Chambray sculp.

CORNELIUS POLENBURG.

of Steenwyck by this Van Bassen, who must not be confounded with the Italian Bassans, nor with the Bassanos, who were musicians to Charles, and of which name there was also a herald-painter. The first Bassano, who came hitlier in the reign of queen Elizabeth and was related to the Italian painters of that name, settled in Essex and purchased an estate, which was sold in 1714 by the male descendent. In the mansion was a portrait of the musician holding a bass-viol. It is now at Narford in Norfolk, the seat of the late sir Andrew Fountain.

CORNELIUS POLENBURG,

the sweet painter of little landscapes and figures, was born at Utrecht in 1586, and educated under Bloemart, whom he soon quitted to travel to Italy, as he abandoned, say our books, the manner of Elsheimer to study Raphael—but it is impossible to say where they find Raphael in Polenburg. The latter formed a style entirely new, and, though preferable to the Flemish, unlike any Italian, except in having adorned his landscapes with ruins. There is a varnished smoothness and finishing in his pictures that makes them always pleasing, though simple and too nearly resembling one another. The Roman cardinals were charmed with the neatness of his works; so was the great duke, but could not retain him. He returned to Utrecht and pleased Rubens, who had several of his performances. King Charles invited him to London, where he lived in Archer-street, next door to Geldorp, and generally painted the figures in Steenwyck's perspectives. There is a very curious picture at earl Poulet's at Hinton St. George, representing an inside view of Theobald's, with figures of the king, queen, and the two earls of Pembroke and Montgomery, William and Philip. This piece is probably of Steenwyck, and the figures*, which are copied from Vanduyck, either of Polenburg or Van Bassen.

The works of Polenburg are very scarce †: his scholar, John de Lis of Breda, imitated his manner so exactly, that his pieces are often taken for the hand of his master. The best picture in England of the latter is at the viscount Midleton's. I have his own and his wife's portrait by him in small ovals on copper; they were my father's. The wife is stiff and Dutch; his

* In king Charles's catalogue are mentioned the portraits of his majesty, and of the children of the king of Bohemia, by Polenburg: and in king James's are eight pieces by him.

† There are sixteen mentioned in the catalogue of James II.

OWN.

own is inimitable: though worked up to the tender smoothness of enamel, it has the greatest freedom of pencil, the happiest delivery of nature.

Charles could not prevail on Polenburg to fix here: he returned to Utrecht, and died there in 1660 at the age of seventy-four.

HENRY STEENWYCK

was son * of the famous painter of architecture, and learned that manner of his father. I find no particulars of the time of his arrival here, or when he died. It is certain he worked for king Charles †. The ground to the portrait of that prince, in the royal palace at Turin, I believe, was painted by him ‡. In a MS. catalogue of king Charles's collection is mentioned a perspective by Steenwyck, with the king and queen, in little, by Belcamp. In the same catalogue is recorded a little book of perspectives by Steenwyck, which on the sale of the king's goods sold for no more than two pounds ten shillings. Steenwyck's name and the date 1629 are on the picture of Frobenius at Kensington, which he altered for king Charles. It is the portrait of the son, that is among the heads of painters by Vandyck. His son Nicholas was in England also, painted for king Charles, and probably died here.

JOHN TORRENTIUS

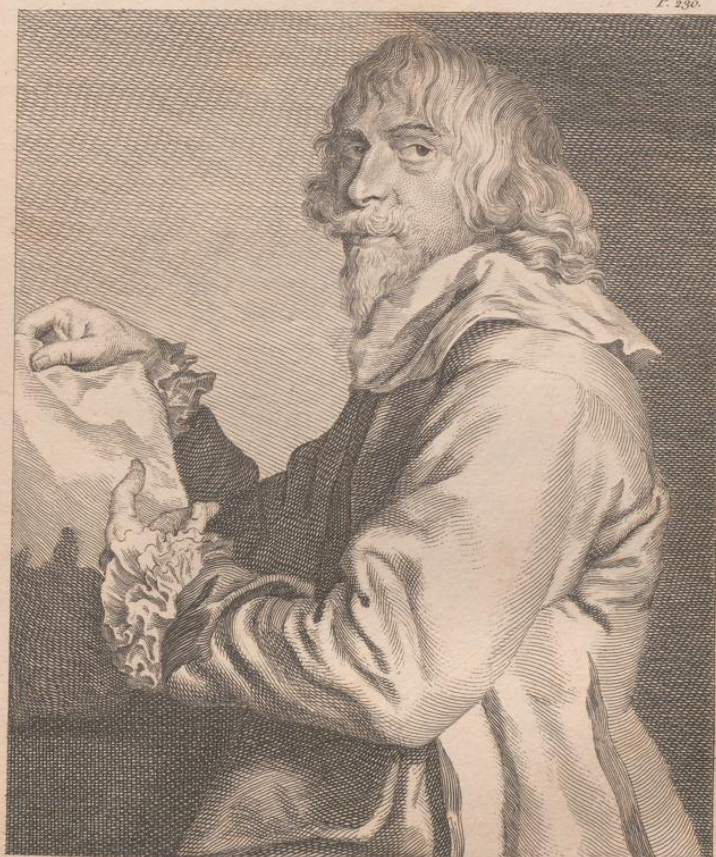
of Amsterdam is known to have been here, not by his works, but on the authority of Schrevelius, in his History of Arlem, from whom Descamps took his account. Torrentius, says the latter, painted admirably in small, but his subjects were not calculated to procure him many avowed admirers. He painted from the lectures of Petronius and Aretine, had the confidence to dogmatize on the same subjects, and practised at least what he preached. To profligacy

* Descamps has proved that it is a mistake to call the son Nicholas, as Sandrart and others have done. See p. 384.

† In king James's catalogue are recorded ten of his works.

‡ In France are the portraits of Charles and his queen by him, about a foot high, in one piece, with a front of a royal palace in the back ground. Descamps says this picture is more

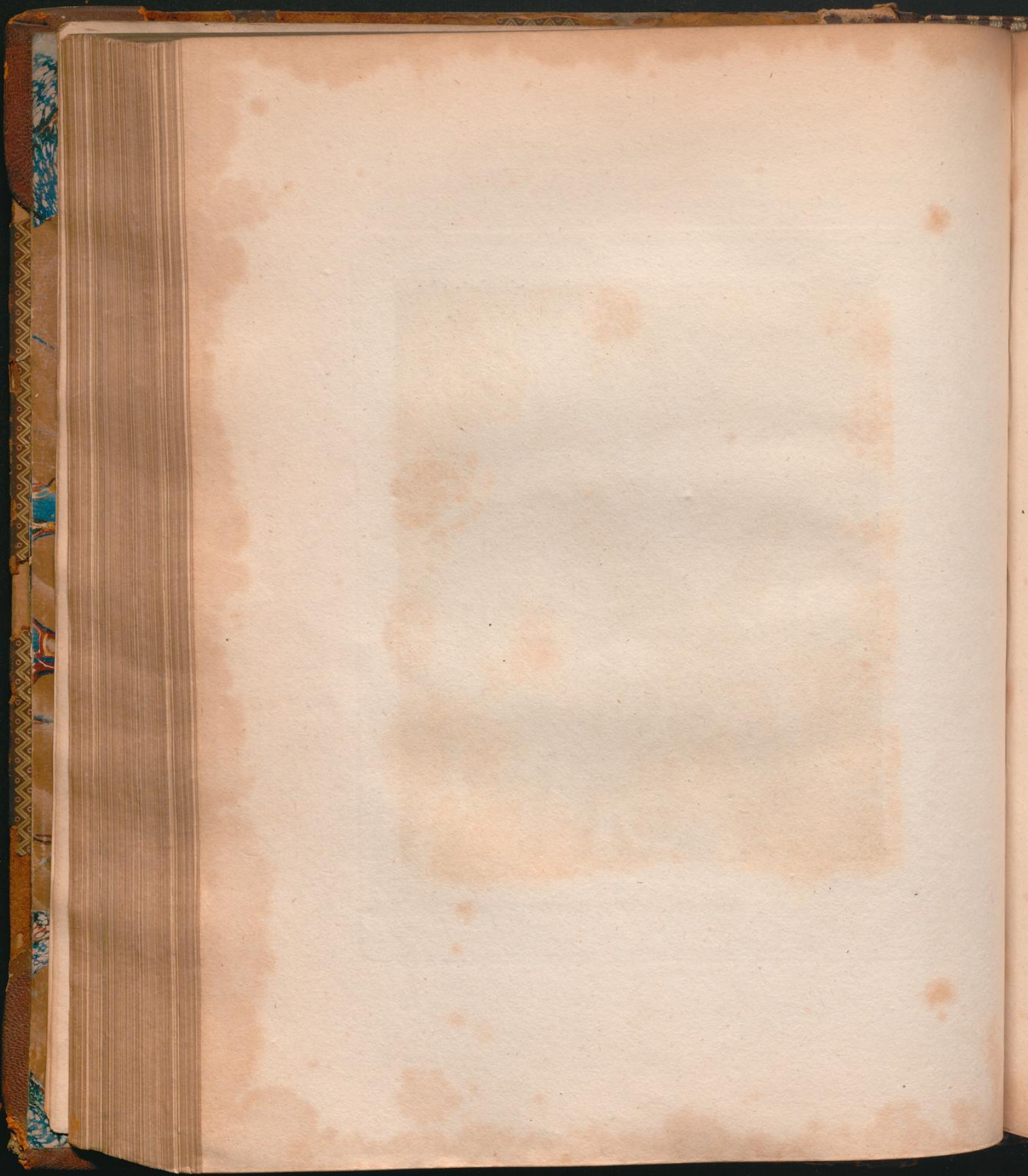
carefully laboured than any work of Vandyck, and equal to the most valuable of Mieris. p. 385. I believe the fine piece of architecture at Houghton is by the hand of Steenwyck, the father. By the son was a capital picture of St. Peter in prison, which at Streater's sale in 1711 sold for 25 l. It was afterwards in Dr. Meade's collection, who sold it to the late prince of Wales.

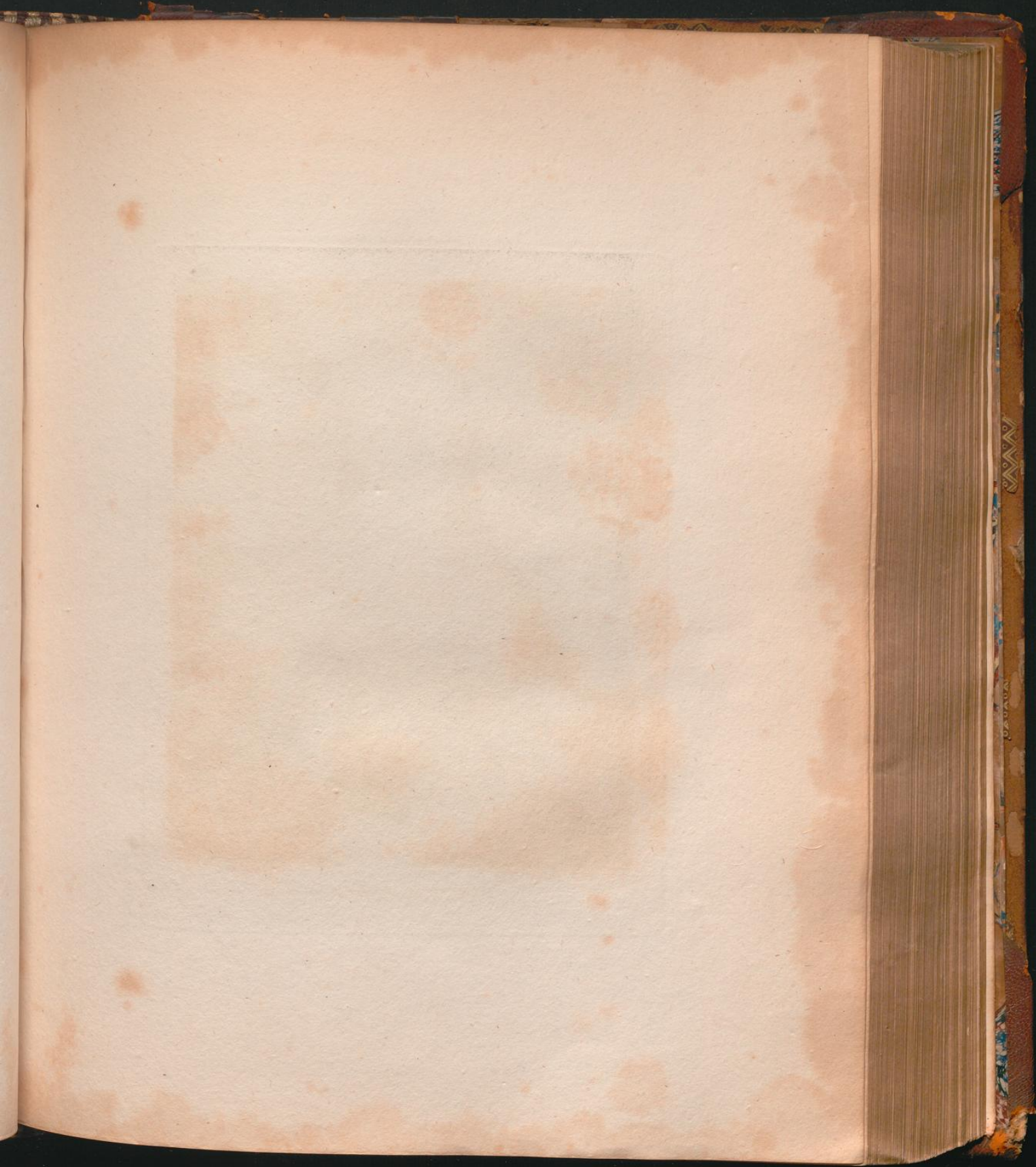


Ant. Van Dyck, pinx.

Banerman, sculp.

HENRY STEENWYCK.







GEORGE JAMESONE. —

he added impiety, till the magistrates thought proper to put a stop to his boldness. He underwent the question, and was condemned to an imprisonment of twenty years; but obtained his liberty by the intercession of some men of quality, and particularly of the English ambassador: what the name of the latter was we are not told. Torrentius came over to England; but giving more scandal than satisfaction, he returned to Amsterdam, and remained there concealed till his death in 1640, aged fifty-one. King Charles had two pieces of his hand; one representing two glasses of rhenish; the other, a naked man*.

‡ KEIRINCX,

called here Carings, was employed by king Charles to draw views; his works are mentioned in the royal catalogue, particularly prospects of his majesty's houses in Scotland. In a sale of pictures in March 1745 was a landscape by him freely and brightly touched, with his name written on it as above †, and a few small figures added by Polenburg. In Dagar's sale were three drawings with a pen, and washed, by Keirincx; one of them had a view of the parliament-house and Westminster-stairs to the water, dated 1625.

JOHN PRIWITZER

was too good a painter to remain so long unknown. At Woburn, besides some young heads of the family, is a whole length of sir William Ruffel, a youth, and knight of the bath in the robes of the order, with a dwarf aged thirty-two. It is painted with great brightness and neatness, and does not want freedom. Upon it is written Johannes Priwitzerus de Hungariâ faciebat 1627. I have never met with any other mention of this name.

GEORGE JAMESONE ‡

was the Vandyck of Scotland, to which title he had a double pretension, not

* Vide Catalogue, pp. 158, 162.

† The French author of the Abregé calls him Alexander, which must be a mistake. He says he acquired his reputation by what should have destroyed it; as he could not paint figures, Polenburg generally added them for him. I have the view of a feat in a park by him, freely

painted, not to say, very carelessly. It has king Charles's mark behind it.

‡ The materials of this article were communicated by Mr. John Jamifone, wine-merchant in Leith, who has another portrait of this painter by himself, 12 inches by 10.

only

only having surpassed his countrymen as a portrait-painter, but from his works being sometimes attributed to sir Antony, who was his fellow-scholar; both having studied under Rubens at Antwerp.

Jamefone was son of Andrew Jamefone, an architect, and was born at Aberdeen in 1586. At what age he went abroad, or how long he continued there, is not known. After his return, he applied with indefatigable industry to portrait in oil, though he sometimes practised in miniature, and in history and landscape too. His largest portraits * were generally somewhat less than life. His excellence is said to consist in delicacy and softness, with a clear and beautiful colouring, his shades not charged, but helped by varnish, with little appearance of the pencil. There is a print of him, his wife Isabella Tosh and a young son, painted by himself in 1623, engraved by Alexander Jamefone, his descendent, in 1728, and now in the possession of Mr. John Alexander, limner at Edinburgh, his great grandson, with several other portraits of the family, painted by George; particularly another of himself in his school, with sketches both of history and landscape, and with portraits of Charles I. his queen, Jamefone's wife, and four others of his works from the life.

When king Charles visited Scotland in 1633, the magistrates of Edinburgh, knowing his majesty's taste, employed Jamefone to make drawings of the Scottish monarchs; with which the king was so much pleased, that, inquiring for the painter, he sat to him and rewarded him with a diamond ring from his own finger.

It is observable that Jamefone always drew himself with his hat on, either in imitation of his master Rubens, or on having been indulged in that liberty by the king when he sat to him.

Though most of the considerable families in Scotland are possessed of works by this master, the greatest collection of them is at Taymouth, the seat of the earl of Breadalbane; sir Colin Campbell of Glenorchy, his lordship's ancestor, having been the chief and earliest patron of Jamefone, who had attended that gentleman on his travels. From a MS. on vellum, containing the genealogy

* His earliest works are chiefly on board, afterwards on a fine linen cloth, smoothly primed with a proper tone to help the harmony of his shadows. His best works were from 1630 to his death.

of the house of Glenorchy, begun in 1598, are taken the following extracts, written in 1635, page 52 :

"Item, The said fir Coline Campbell (8th laird of Glenorchy) gave unto George Jamesone, painter in Edinburgh, for king Robert and king David Bruyfls, kings of Scotland, and Charles the first king of Great Brittain, France and Ireland, and his majestie's quein, and for nine more of the queins of Scotland their portraits, quhilks are set up in the hall of Ballock, [now Taymouth] the sum of tua hundreth thrie scoor punds."

"Mair the said fir Coline gave to the said George Jamesone for the knight of Lockow's lady, and the first countess of Argyll, and six of the ladies of Glenurquhay their portraits, and the said fir Coline his own portrait, quhilks are set up in the chalmers of Deafs of Ballock, ane hundreth four scoire punds."

Memorandum. In the same year 1635 the said George Jamesone painted a large genealogical tree of the family of Glenorchy, 8 feet long and 5 broad, containing in miniature the portraits of fir Duncan Campbell of Lockow, of Archibald Campbell his eldest son, first earl of Argyll, and of fir Coline Campbell his second son, first laird of Glenorchy, together with the portraits of eight successive knights, lairds of Glenorchy, with the branches of their intermarriages, and of those of their sons and daughters, beautifully illuminated. At the bottom of which tree the following words are painted on a scroll : "The genealogie of the hous of Glenurquhie, whereof is descendit fundrie nobill and worthie houses, 1635, Jamesone faciebat."

Besides the foregoing, lord Breadalbane has at Taymouth, by the same hand, eleven portraits of lords and ladies of the first families in Scotland, painted in 1636 and 1637.

From the extract above, it appears that Jamesone received no more for each of those heads than twenty pounds Scots, or one pound thirteen shillings and four-pence English : yet it is proved by their public records that he died possessed of an easy fortune, which he left to his three daughters, two of whom were honourably married. One of them, named Mary, distinguished herself by admirable needle-work ; a piece of which used to be exhibited on festivals in the church of St. Nicholas at Aberdeen. Her descendent Mr. Thomson of

Portlethem has an original picture of her father by himself. Three small portraits of the house of Haddington are in the possession of Thomas Hamilton, esq. of Fala.

Many of Jamefone's works are in both colleges of Aberdeen. The Sybils there, it is said, he drew from living beauties of that city. Mr. Baird of Auchmedden in Aberdeenshire has in one piece three young ladies, cousins, of the houses of Argyle, Errol and Kinnoul; their ages six, seven and eight, as marked on the side of the picture. The same gentleman has a small whole length of William earl of Pembroke, by some ascribed to Vandyck. At Mr. Lindfay's of Wormeston in Fife is a double half length of two boys, of that family, playing with a dog, their ages five and three, 1636.

There is a perspective view of Edinburgh by Jamefone, with a Neptune on the fore ground.

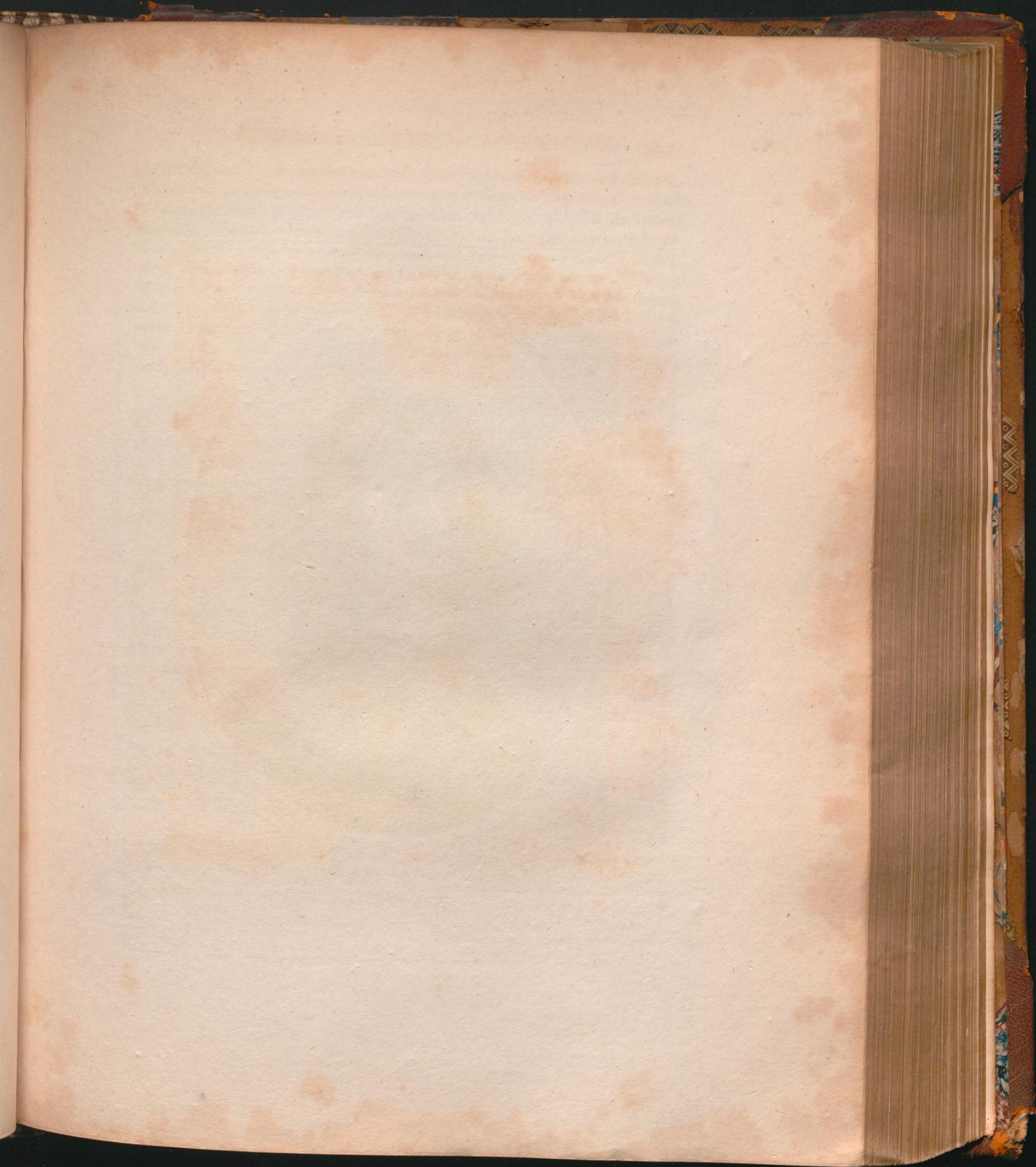
Having finished a fine whole length of Charles I. he expected the magistrates of Aberdeen would purchase it for their hall; but they offering him too inconsiderable a price, he sold it to a gentleman in the north of England*.

Jamefone had many scholars, particularly Michael Wright, mentioned in the twelfth chapter of these Anecdotes. His own portrait is in the Florentine chamber of painters.

Though Jamefone is little known in England, his character as well as his works were greatly esteemed in his own country. Arthur Johnston, the poet, addressed to him an elegant epigram on the picture of the marchioness of Huntley, which may be seen in the works of that author printed at Middleburgh in 1642. The portrait itself is extant in the collection of the duke of Gordon; and in the Newton-college of Aberdeen is the picture of doctor Johnston himself by the same hand. A Latin elegy composed by David Wedderburn was printed on his death, which happened in 1644 at Edinburgh, where he was interred in the church-yard by the Gray-friars, but without any monument.

By his will, written with his own hand in July 1641, and breathing a spirit

* See an account of his other works in Pennant's Tour in Scotland, 8vo. 1772.





Bannerman Sculp.

DOBSON. —

of much piety and benevolence, he provides kindly for his wife and children, and leaves many legacies to his relations and friends, particularly to lord Rothes, the king's picture from head to foot, and Mary with Martha in one piece: to William Murray he gives the medals in his coffer, makes a handsome provision for his natural daughter, and bestows liberally on the poor. That he should be in a condition to do all this, seems extraordinary, his prices having been so moderate; for, enumerating the debts due to him, he charges lady Haddington for a whole length of her husband and lady Selon's of the same dimensions, frames and all, but three hundred marks; and lord Maxwell, for his own picture and his lady's, to their knees, one hundred marks; both sums of Scots money.

Mr. Jamifone * has likewise a memorandum written and signed by this painter, mentioning a MS. in his possession, "containing two hundred leaves of parchment of excellent write adorned with diverse histories of our Saviour curiously limned," which he values at two hundred pounds sterling, a very large sum at that time! What is become of that curious book is not known.

WILLIAM DOBSON,

whom king Charles called the English Tintoret, was born in 1610, in St. Andrew's parish in Holbourn. His family had been gentlemen of good rank at St. Alban's; but having fallen into decay, he was put apprentice † to sir Robert Peake, whom I have mentioned, a painter and dealer in pictures. Under him, though no excellent performer, but by the advantage of copying some pictures of Titian and Vandyck, Dobson profited so much, that a picture he had drawn being exposed in the window of a shop on Snow-hill, Vandyck passing by was struck with it; and, enquiring for the author, found him at work in a poor garret; from whence he took him and recommended him to the king. On the death of Vandyck, Dobson was appointed serjeant-painter, and groom of the privy-chamber, and attended the king to Oxford, and lodged in the high street almost over against St. Mary's church, in a house where some of his works remained till of late years. At Oxford his majesty, prince Rupert, and several of the nobility ‡ sat to him; but the declension of the

king's

* So the name is now written, not Jamefone.

† R. Symonds says he learned most of Old Cleyne.

‡ The author of the *Abregé de la vie des plus fameux peintres* says, that Dobson being overwhelmed with business thought of a lucky way

king's affairs proved fatal to Dobson; he loved his pleasures; and not having had time to enrich himself, was involved in debts and thrown into prison, from whence he was delivered by one Mr. Vaughan of the Exchequer, whose picture he drew, and thought it the best of his portraits. He enjoyed this release but a short time: dying at the age of thirty-six, he was buried at St. Martin's October 28, 1646. A short life, in which he had promised much excellence. His pictures are thought the best imitations of Vandyck; they are undoubtedly very faithful transcripts of nature. He painted history as well as portrait; and even the latter, generally containing more than a single figure, rise almost above that denomination.

Of the first sort is the decollation of St. John at Wilton. It is in a good style, but the colouring is raw. The idea of St. John is said to have been taken from the face of prince Rupert. At Chatworth is a very particular picture, said to be general Monke, his child, and his mistress, whom he took against the consent of her husband. The man in armour undoubtedly resembles Monke, but the whole piece has the air of a holy family; nor is there any other tradition of any mistress of Monke, but the famous Anne Clarges*, whom he afterwards married, and who, some say, was a milliner. There are many instances of painters who have deified their mistresses; but the character of the Virgin Mary was never more prostituted than if assumed by Anne Clarges. Mr. Stanley has a picture extremely like this, by ——. At Albury in Surrey, the seat of the earl of Arundel, was a picture by Dobson of the woman caught in adultery, with several figures; the heads taken from persons then living, among whom was the poet Cowley. At Chippenham in Cambridgeshire, formerly the seat of Ruffel earl of Orford, in one piece are prince Rupert, colonel John Ruffel and Mr. William Murray drinking, and dipping their favour-ribbands in the wine. At Blenheim is a family, by some said to be that of Francis Carter, an architect, and scholar of Inigo Jones; by others of Lilly the astrologer, whom Vertue thought it resembled †. The man holds a pair of compasses. I have seen nothing of Dobson preferable to

to check it. It was, obliging persons who sat to him to pay half the price down; and that he was the first who used this practice. By the swarms of portraits that are left on the hands of his successors, this method is either neglected, or has very little effect †

* See an account of her in lord Clarendon's History of his Life, in Ludlow's Memoires, and in the Collection of State Poems, vol. i. p. 38.

† But Whitlocke says that Lilly had no family.

this;

this ; there is the utmost truth in it. At Devonshire-house is another family-piece of sir Thomas Brown, author of Religio Medici, his wife, two sons and as many daughters. Mr. Willett, merchant in Thames-street, has a small family-piece of Dr. Hibbard, physician, his wife and five children. The father and mother are particularly well painted. A little boy leans on the father's knee, evidently borrowed from the well-known attitude by Rubens of sir B. Gerbier's daughter. Two children on the right hand were certainly added afterwards, and are much inferior to the rest. The dates were probably inserted at the same time. A whole length of sir William Compton is in the possession of the family. At the lord Byron's is the portrait of sir Charles Lucas ; and at Drayton in Northamptonshire, Henry Mordaunt earl of Peterborough in armour with a page holding his horse, and an angel giving him his helmet *. A head of the marquis of Montrose was taken for the hand of Vandyck : in a corner in stone colour is a statue of Peace ; on the other side, his helmet. At Mr. Skinner's (Mr. Walker's collection) is a large piece of prince Charles in armour, drawn about 1638, Mr. Windham, a youth, holding his helmet ; at bottom are arms and trophies. I have mentioned a fine head of Vanderdort at Houghton. Dobson's wife, by him, is on the stairs of the Ashmolean museum at Oxford ; and his own head is at earl Paulett's ; the hands were added long since by Gibson, as he himself told Vertue. Charles duke of Somerset had a picture of an old man sitting, and his son behind him : on this picture was written the following epigram, published by John Elsum among his epigrams on painting ; a work I have mentioned before, though of no merit, but by ascertaining some particular pictures :

† Perceiving somebody behind his chair,
 He turns about with a becoming air :
 His head is rais'd, and looking o'er his shoulder
 So round and strong, you never saw a bolder.
 Here you see nature th'roughly understood ;
 A portrait not like paint, but flesh and blood ;
 And, not to praise Dobson below his merit,
 This flesh and blood is quicken'd by a spirit.

* The last circumstance may relate to his preservation in the civil war, in which he was wounded, and made his escape when taken prisoner with duke Hamilton and lord Holland. This picture has great merit.

† Page 112. It is a thin octavo, printed in

1700, with only his initial letters J. E. esq. This John Elsum published another piece in 1703 called The art of painting after the Italian manner, with practical observations on the principal colours, and directions how to know a good picture ; with his name.

At Northumberland-house, as I have said, is a triple portrait of sir Charles Cotterel embraced by Dobson, and sir Balthazar Gerbier in a white waistcoat. Sir Charles was a great friend and patron of Dobson: at Roufham in Oxfordshire, the seat of the Cotterels, are several good portraits by him. Sir Charles Cotterel, when at Oxford with the king, was engaged by his majesty to translate Davila's History of the civil wars of France: the frontispiece, designed by sir Charles himself, was drawn by Dobson; it represented Francis II. Charles IX. Henry III. and IV. with two dogs, a popish and protestant cur, fighting before them. This sketch is still preserved in the family, and in 1729 was engraved in London for the History of Thuanus. He etched his own portrait*.

In a collection of poems called Calanthe is an elegy on our painter.

GERARD HONTHORST,

the favourite painter of the queen of Bohemia, was born in 1592 at Utrecht, and instructed in painting by Bloemart; but he completed his studies at Rome, where he stayed several years, and painted many things for prince Justiniani, and other works, excelling particularly in night-pieces and candle-lights. On his return he married well, and, having a fair character, was remarkable for the number of his disciples of rank. Sandrart, who was one, says they were twenty-eight at the same time, who each payed him an hundred florins yearly. But his greatest honour was instructing the queen of Bohemia and her children †, among whom the princess Sophia ‡ and the abbess of Maubuiffon chiefly distinguished themselves. King Charles invited him to England, where

* At Mr. Nicholas's at Horseley is a portrait of sir Richard Fanshawe, which has been taken for the hand of Dobson: it was painted by one De Meetre; a name unknown to me.

† At Cashiobury, lord Essex's, is a large picture of the queen of Bohemia and her children by Honthorst. The elder sons are killing monsters that represent Envy, &c. The king of Bohemia, like Jupiter, with the queen again, like Juno, are in the clouds. The head of the queen (not the latter) is pretty well painted; the rest very flat and poor.

‡ De Piles. Of the princess Sophia there is a portrait in a straw hat by Honthorst, at Wil-

ton, natural, but not very good. The other princess was Louisa Hollandina, who practised that art with success. Two pictures painted by her were in the collection of her uncle king Charles. See Catal. p. 53, N^o 70, 71. One of them is at Kensington, Tobit and the angel in water-colours, but now quite spoiled. There is also an altar-piece painted in oil by her in the church of the Jacobins at Paris, with her name to it. In Lovelace's Lucretia is a poem on princess Loyse drawing, p. 17. She was bred a protestant, but in 1664 went to Paris, turned catholic, and was made abbess of Maubuiffon. She died in 1709 at the age of eighty-six.



T. Chambaz sculp.

GERARD HONTHORST.

he drew various pictures*, particularly one very large emblematic piece, which now hangs on the queen's staircase at Hampton-court. Charles and his queen, as Apollo and Diana, are sitting in the clouds; the duke of Buckingham † under the figure of Mercury introduces to them the Arts and Sciences, while several genii drive away Envy and Malice. It is not a pleasing picture, but has the merit of resembling the dark and unnatural colouring of Guercino. This and other things ‡ he completed in six months §, and was rewarded with three thousand florins, a service of silver plate for twelve persons, and a horse; and though he returned to Utrecht he continued to paint for the king. It must have been during his residence here that he drew an admirable half length of Lucy countess of Bedford, now at Woburn: it is painted and finished with the greatest vivacity and clearness. She is in black, leaning on her hand. Mr. West has the portraits of the marquis of Montrose, of the princes Rupert and Maurice, with his name written to them thus, G. Honthorst. Another of their eldest brother Charles Lodowick, count palatine ||, is dated 1633. A print of Mary de' Medici is inscribed, G. Honthorst effigiem pinxit 1633. Rubens was a great admirer of Honthorst's night-pieces. The latter worked for the king of Denmark; the close of his life was employed in the service of the prince of Orange, whose houses at the Hague, Hounslaerdyck and Refwick were adorned by his pencil with poetic histories. At the last of the three he painted a chamber with the habits, animals and productions of various countries, and received 8000 florins for his labour. He died at the Hague in 1660. Descamps in his second volume says, that Honthorst brought to England Joachim Sandrart, his scholar, and that the king bespoke many pictures of him; and that for the earl of Arundel he copied from Holbein, Henry VIII. sir T. More, Erasmus, and several others; and that he left England and went to Venice in 1627. I find no other authority for this account: not one work of Sandrart is mentioned in king Charles's collection; and what is more conclusive against his having been in England, he takes not the least notice of it himself in the Life of Honthorst, though he relates his

* There were seven in king James's collection.
 † There is another at Kensington of the duke and duchess (to the knees) sitting with their two children. The duke's portrait is particularly good. The duke had a large picture by Honthorst, representing a tooth-drawer with many figures round him, five feet by seven feet.
 ‡ Among the Harleian MSS, No. 6988, art. 19,

is a letter from king Charles to the duke of Buckingham, in the postscript to which he asks the duke, if Honthorst had finished the queen's picture?

§ Sandrart.

|| In the gallery at Dusseldorp is the story of the Prodigal Son by Honthorst.

master's journey to England and his works here, and calls himself one of his disciples.

JOHN VAN BELCAMP

was employed under Vanderdort as a copier of the king's * pictures, and was reckoned to succeed. The whole length of Edward IV. in his night-gown and slippers (the face in profile), which hangs over the chimney in the anti-chamber at St. James's, was painted by Belcamp, the face probably taken from the ancient original. In the catalogue of James II. are mentioned pictures of Edward III. the Black Prince, Anne of Denmark, Louis XIII. and of a large flag: Edward III. and the Black Prince are still in an anti-room at St. James's, and that of the king of France is perhaps the portrait now at Hampton-court. At Drayton, the seat of the lady Elizabeth Germain in Northamptonshire, are whole lengths of Henry VII. and VIII. copied by Belcamp from the large picture of Holbein, which was burned at Whitehall. When king Charles secretly withdrew from that palace, in the letter which he left for colonel Whalley were these directions:

“ There are here three pictures which are not mine, that I desire you to restore: my wife's picture in blew sattin sitting in a chair you must send to Mrs. Kirk †; my eldest daughter's picture copied by Belcam to the countess of Anglesey ‡; and my lady Stanhope's picture § to Carey Raleigh. There is

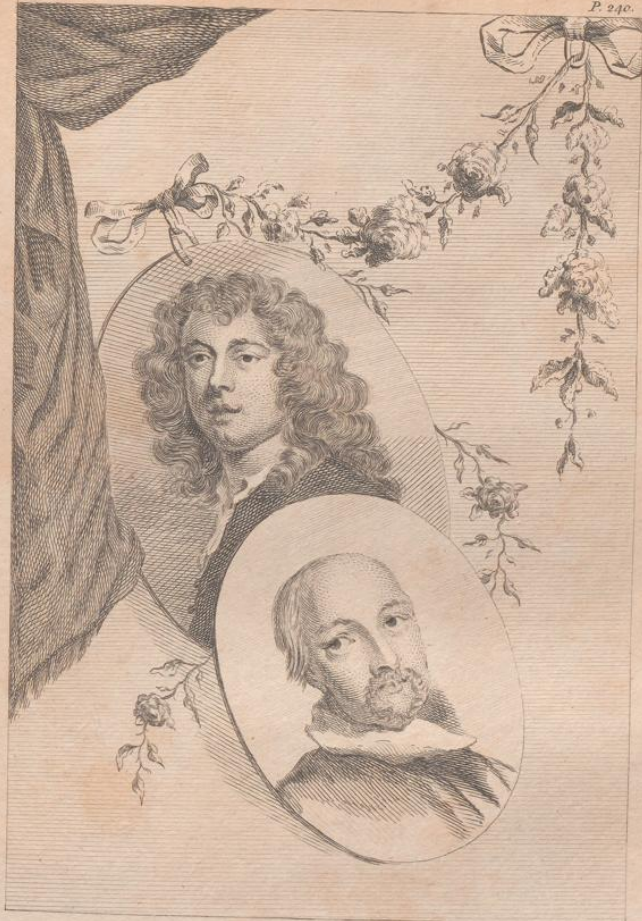
* One was of the queen in small in a piece of perspective, sold at the dispersion of the collection.

† Anne Kirk, one of the queen's dressers, which place she carried on a competition against Mrs. Neville. See Strafford Papers, vol. ii. p. 73. There is a metzotinto whole length of Mrs. Kirk from Vandyck.

‡ Mary Bayning, wife of Charles Villiers earl of Anglesey, nephew of the duke of Buckingham.

§ Catherine daughter of Thomas lord Wotton, wife of Henry lord Stanhope, who died before his father the earl of Chesterfield. She had been governess to Mary princess of Orange, daughter of Charles I. and having been very zealous in the king's service, was after the restoration made

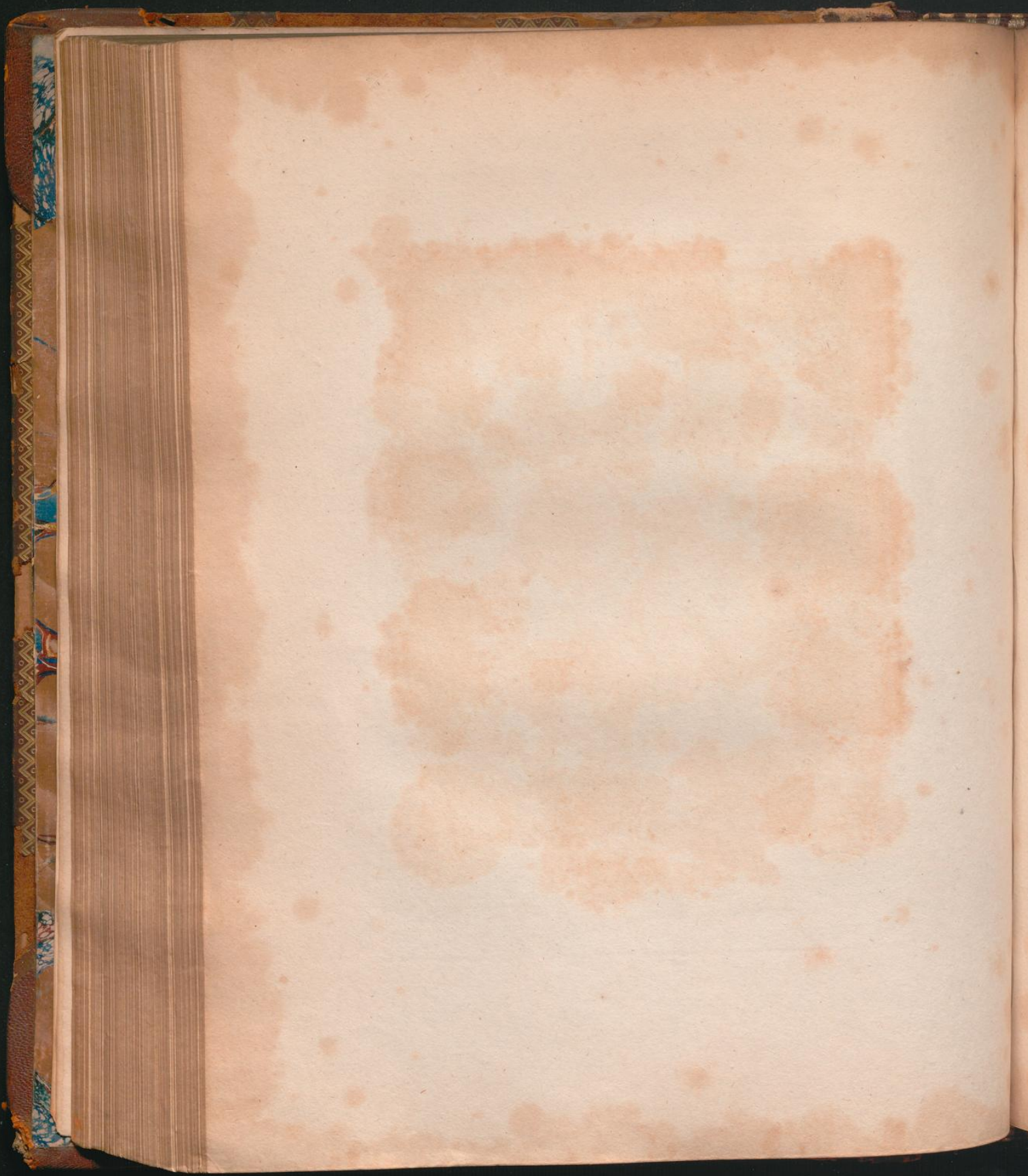
countess of Chesterfield. Vandyck was said to be in love with her, but was so ungallant as to dispute with her on the price of her picture, which he threatened to sell if she would not give him what he demanded. See a letter of lord Conway to lord Wentworth in a collection published by Dodley in two volumes, 1754, vol. i. p. 136. It was thought the lord Cottington would have married her, but that she was in love with Carey Raleigh, sir Walter's son, mentioned in the text. At last she married Poliander Kirkhoven lord of Helmsfleet in Holland, and died April 9, 1677. There is a whole length print from Vandyck, where by mistake she is called Anne instead of Catherine: the original was bought by sir Robert Walpole from the Wharton collection.

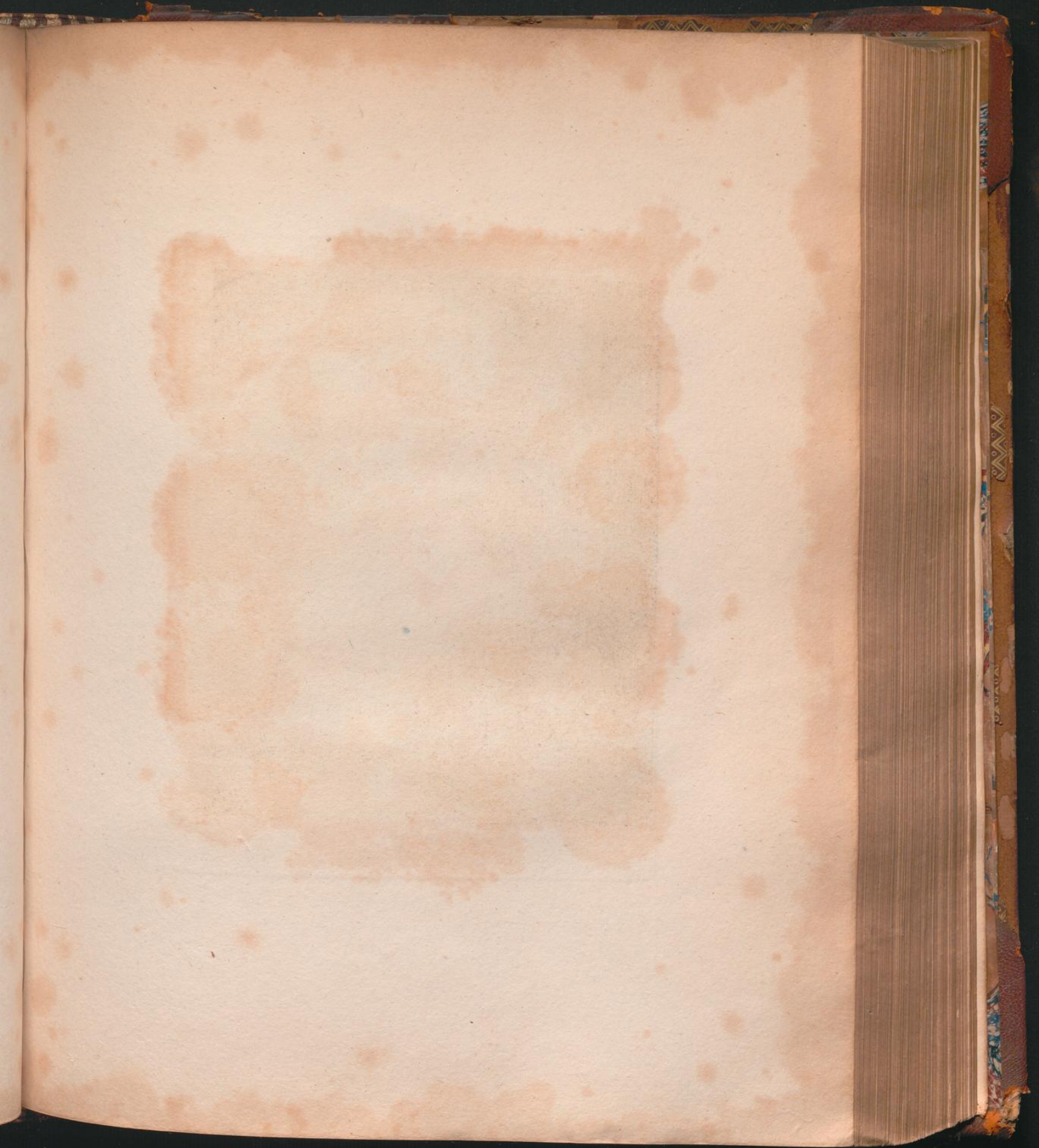


JOHN VAN BELCAMP.

Baumerman. Sculp.

GELDORP.







a fourth which I had almost forgot ; it is the original of my eldest daughter ; it hangs in this chamber over the board near the chimney, which you must send to my lady Aubigny *." At Wimpole in Cambridgeshire, the seat of the earl of Oxford, which had been fir Henry Pickering's, and before him the seat of the Tempelts, were copies by Belcamp of several English heads, remarkable persons in the reigns of Henry VIII. Elizabeth, James, and Charles I. but they were all sold and dispersed with the rest of the Harleian collection.

Belcamp was added by a vote of the Commons June 2, 1649, to the number of trustees for the sale of the king's goods ; and the directions for the sale in 1650 are witnessed by him. In one of the pocket-books of R. Symonds he is said to be lately dead in 1653.

HORATIO GENTILESCHI,

a native of Pisa, was disciple of Aurelio Lomi his half brother. After distinguishing himself at Florence, Rome and Genoa, he went to Savoy, and from thence passing into France, was invited over by king Charles, who gave him lodgings and a considerable salary, and employed him in his palaces, particularly at Greenwich, in painting cielings. Nine pieces, which were in that palace, were sold after the king's death for 600*l.* and are now the ornaments of the hall at Marlborough-house. He worked too for Villiers † duke of Buckingham at York-house. A cieling from thence was since at the house of Sheffield duke of Buckingham in St. James's park. It represented the nine muses in a large circle. He painted too the family of Villiers, and a large picture for him eight feet wide by five high, of a Magdalen lying in a grotto contemplating a skull. At Hampton-court is his Joseph and Potiphar's wife ; he drew other things for the king, and presented him with a book of drawings. Of Lot and his daughters there is a print after him, in which he is called by mistake Civis Romanus, engraved by Lucas Vosterman. He made several attempts at portrait painting, but with little success ; and after residing

* Catherine Howard, eldest daughter of Theophilus earl of Suffolk. She was in love with George lord Aubigny second son of the duke of Lenox, and turned catholic to marry him. See Strafford Papers, vol. ii. p. 165. She was secondly married to James Levington earl of Newburgh. There is a half length print of her from Vandyck.

† In that duke's collection are mentioned two pictures by him of a Magdalen and the holy family. See the catalogue published by Bathoe.

here about twelve years, died at the age of eighty-four, and was buried under the altar in the chapel at Somerset-house. His daughter

ARTEMISIA GENTILESCHI

was also in England, was reckoned not inferior to her father in history, and excelled him in portraits: her own is in the gallery at Althorp. King Charles had several of her works. Her best was David with the head of Goliath. She drew some of the royal family and many of the nobility: but the chief part of her life was passed at Naples, where she lived splendidly, and was as famous, says Graham*, for her amours † as for her painting.

NICHOLAS LANIERE

was one of those artists whose various talents were so happy all as to suit the taste of Charles the first. Laniere was born in Italy, was a musician, painter, engraver, and understood hands. He had great share in the purchases ‡ made for the royal collection, and probably was even employed in the treaty of Mantua. One picture is said expressly in the king's catalogue to have been changed with Mr. Laniere §. His fame was most considerable as a musician. In Ben Jonson's works is a masque performed at the house of the lord Hay in 1617 for the entertainment of the French ambassador, the whole masque after the Italian manner, stylo recitativo, by master Nicholas Laniere, who ordered and made both scenes and music. He was employed many years afterwards in a very different and more melancholy manner: a vocal composition for a funeral hymn on his royal master, written by Thomas Pierce, was set by Laniere ||. It was in this capacity that he had a salary of 200*l.* a year. The patent is dated July 11, 1626 ¶. He had besides the office of closet-keeper to the king. As a painter he drew for Charles a picture of Mary,

* English School, at the end of the translation of De Piles.

† R. Symondes, speaking of Nic. Laniere, says, "Inamorato d'Artemisia Gentilefchi, che pungeva bene."

‡ The author of the English School says, he put a particular mark on the pictures bought by him for the king, but does not tell us what; it

was thus ✱. He marked his own etchings with an L.

§ R. Symondes says, the duke of Buckingham once gave Laniere 500*l.* in gold because he could not get of king James what Laniere deserved. Another time gave him 300*l.* in gold.

|| Wood's Athenæ, vol. ii. p. 862.

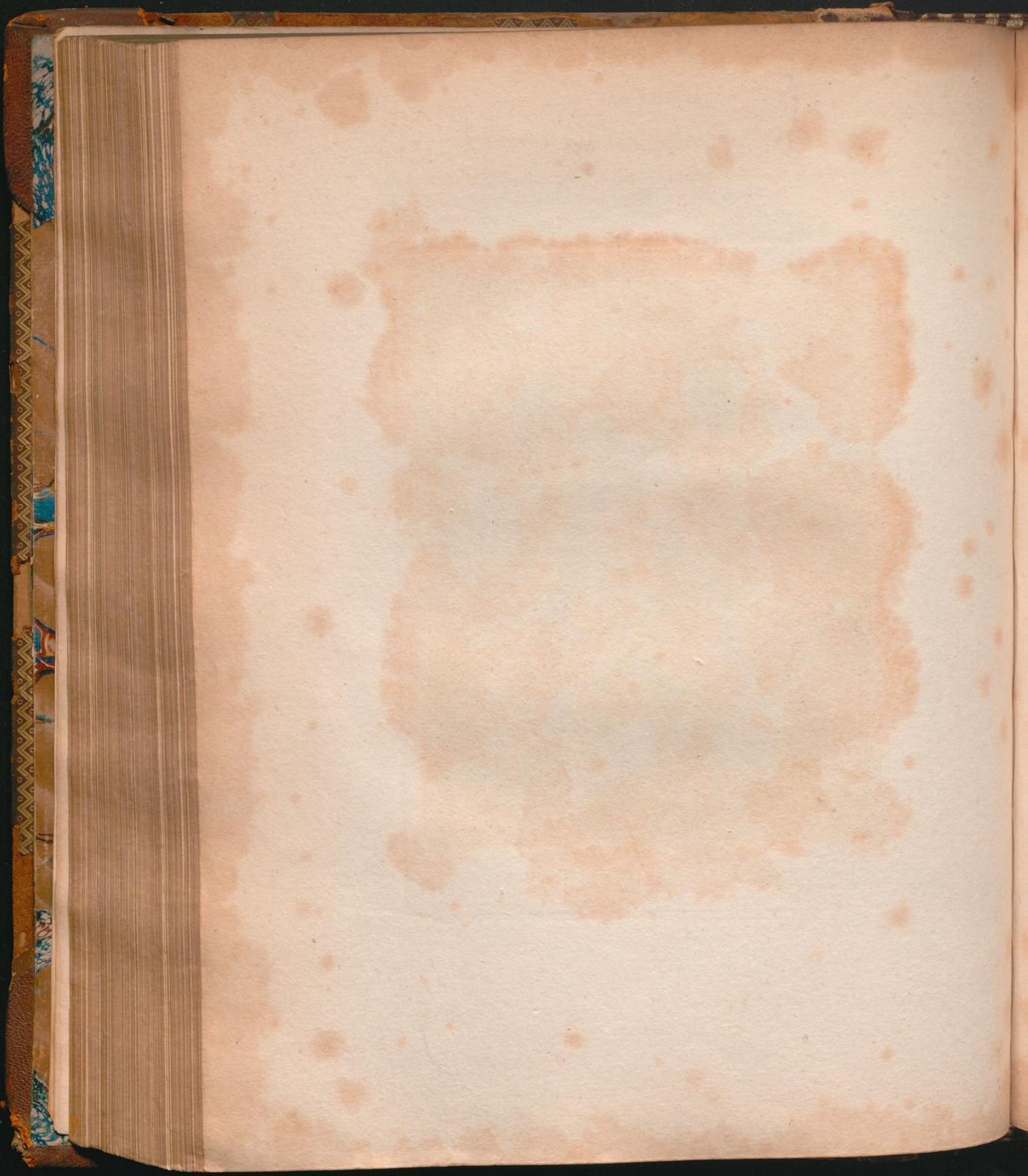
¶ See Rymer's Fœdera.

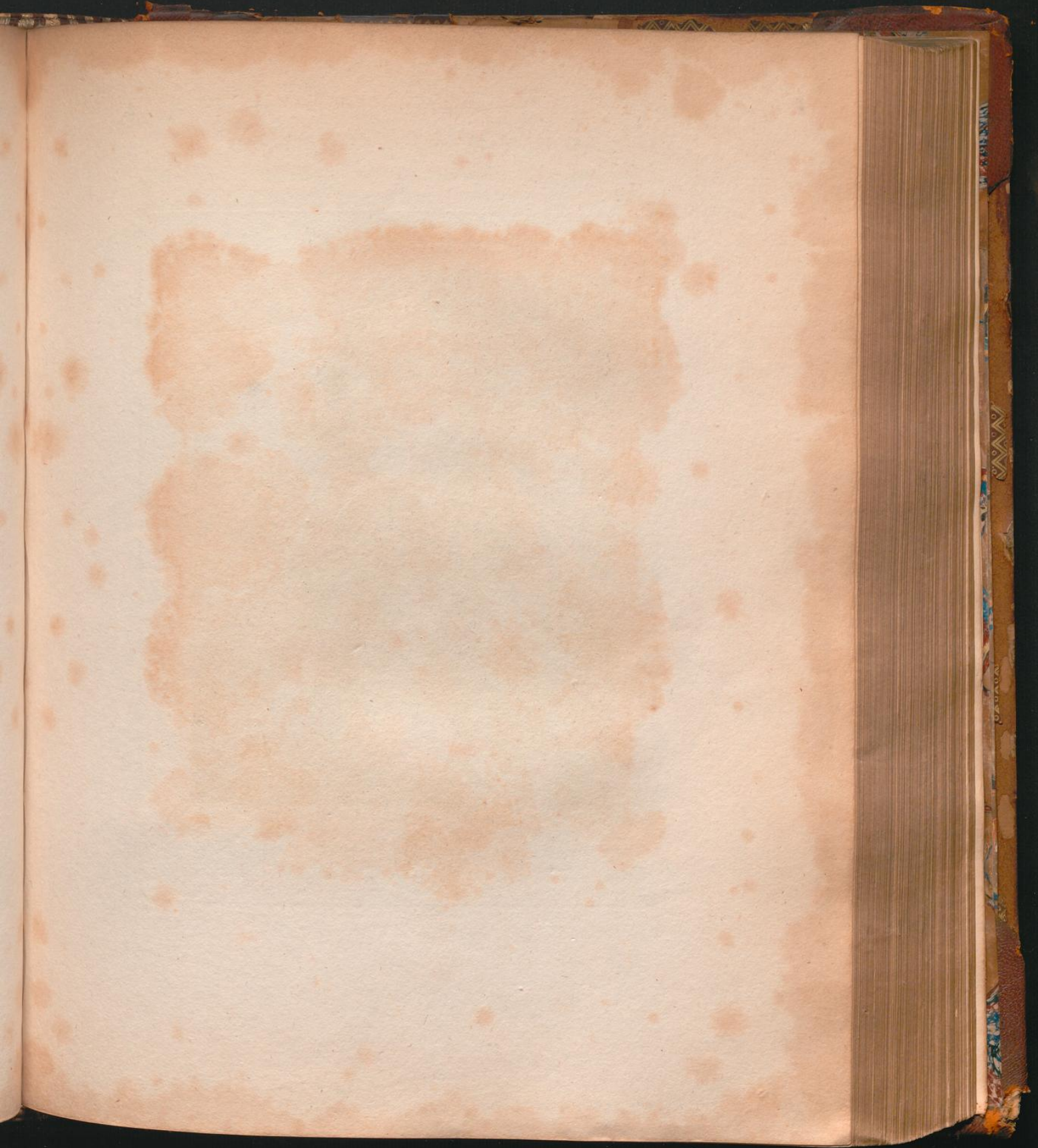


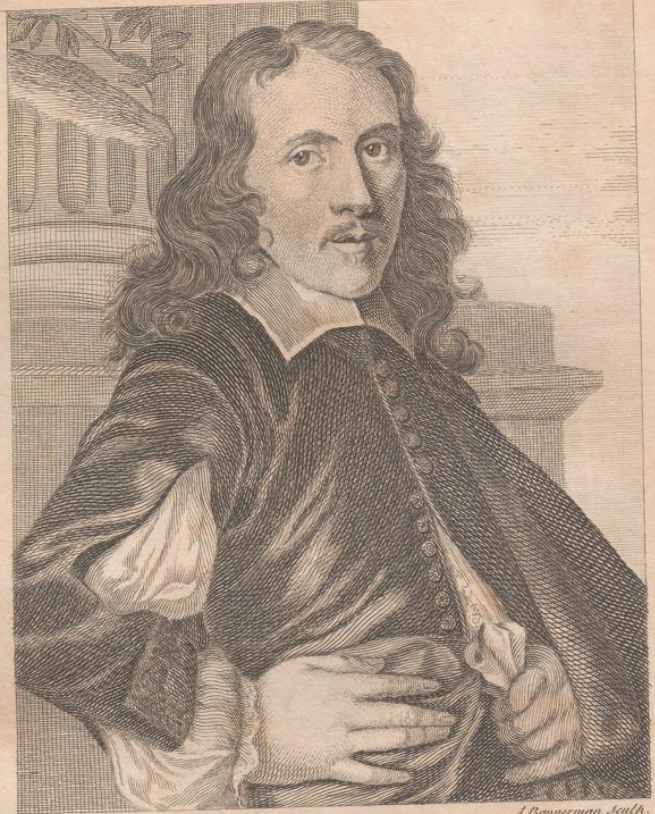
J. Lysons pinx.

J. Chambers sculp.

NICHOLAS LANIERE.







Fr. Wouters pinx.

A. Bannerman Sculp.

FRANCIS WOUTERS.

Christ and Joseph; his own portrait * done by himself with a pallet and pencils in his hand, and musical notes on a scrip of paper, is in the music school at Oxford. There is a print of him, painted by John Lyvvyus, and engraved by Vosterman, and another portrait of him at the late sir Andrew Fountain's at Narford in Norfolk. On one of the plates, which he etched himself †, he has put in Italian, *done in my youthfull age of 74*. At the sale of the king's goods he gave 230*l.* for four pictures. His brothers ‡ Clement and Jerome were likewise purchasers. In one of R. Symondes's pocket-books is this memorandum:

"When the king's pictures came from Mantua, quicksilver was got in amongst them and made them all black. Mr. Hieronymo Laniere told me that to cleanse them, first he tried fasting spittle, then he mixed it with warm milk, and those would not do. At last he cleansed them with aqua-vitæ alone, and that took off all the spots, and he says 'twill take off old varnish §."

Nicholas died at the age of 78, and was buried in St. Martin's Nov. 4, 1646.

FRANCIS WOUTERS

of Lyere, was born in 1614, and bred in the school of Rubens, but chiefly practised in landscape, to which he added small naked figures, as Cupids, nymphs, &c. He was much in favour with the emperor Ferdinand II. but coming to England with the embassador of that prince in 1637, his pictures pleased at court, and he was made chief painter to the prince of Wales, afterwards Charles II. In a MS. catalogue of king Charles's pictures he is said to have painted a cieling with Hercules and other gods, in a room there, called

* There was another portrait of him and of Isaac Oliver in one piece in the collection of James II. See the catalogue published by Bathoe.

† Mr. Rose the jeweller had all the plates for a drawing-book by Laniere, etched by himself. It is called, *Proye primo fatte à l'acqua forte da N. Laniere à l'eta sua giovanile di lessanta otto anni, 1636*. Another small book he entitled, *Matchere delin. da J. Romano, ex coll. N. Laniere, 1638*.

‡ There was also a John Laniere, I suppose son of one of the brothers, who set two ballads of Lovelace. See his *Lucaffa*, p. 3. 43.

§ Laniere seems to have been an adept in all the arts of picture-craft. Sanderfon speaks of him as the first who passed off copies for originals, by tempering his colours with foot; and then by rolling them up, he made them crackle and contract an air of antiquity. *Graphice*, p. 16.

the Contractor's room, but in which palace is not specified*. On the misfortunes of the royal family he retired to Antwerp, where in 1659 he was shot by the accidental discharge of a gun. There is an epitaph on him in De Bie's Gulden Cabinet. A large print after Titian engraved by Hollar in 1650, is dedicated to Wouters.

————— W E E S O P

arrived here in 1641, a little before the death of Vandyck, of whose manner he was a lucky imitator, and had the honour of having some of his pictures pass for that master's. He left England in 1649, saying, "He would never stay in a country where they cut off their king's head and were not ashamed of the action." It had been more sensible to say, he would not stay where they cut off the head of a king that rewarded painters, and defaced and sold his collection. One John Weefop, probably his son, was buried in St. Martin's in 1652.

J O H N D E C R I T Z

has been mentioned in a former part of this volume. Though serjeant-painter to Charles I. he may more properly be called a retainer to the arts than a professor. His life is to be collected rather from office-books than from his works or his reputation. Yet he was not ignorant. I have two sketches of heads drawn by him with a pen, that are masterly. Vertue saw many more in the hands of Murray the painter, who was scholar of a son or nephew of De Critz, who, according to Murray, painted bravely scenes for masks. Among those drawings was a sketch from a picture of sir Philip Sidney †, then at the house of De Critz, and now in the possession of lord Chesterfield. At Oatlands he painted a middle piece for a ceiling, which on the dispersion of the king's effects was sold for 20*l*. In 1657 he painted the portrait of serjeant Maynard with a paper in his hand. In a book belonging to the board of works was a payment to John De Critz for repairing pictures of Palma and

* In the catalogue of James II. are mentioned three landscapes and the story of St. Sebastian, by Wouters; and in sir Peter Lely's, a landscape with figures.

† In the earl of Oxford's library was a copy of Holland's Heroologia, in which in an old

hand, supposed to be done immediately after the publication of the book in 1618, was written where every picture was from which the prints were taken. That of sir Philip Sidney is the same with lord Chesterfield's, and under was written, *at Mr. De Critz's*—strong evidences of this being a genuine picture.

the

the Cæsars of Titian. This was in 1632. Among the annuities and fees payable out of the customs in the port of London in that reign, was a payment to John De Critz his majesty's serjeant-painter, for his annuity at 40*l.* a year due to him for one year ended at Michaelmas 1633. And in a wardrobe account, lost in the fire in the Temple, was this entry: "To John De Critz, serjeant-painter, for painting and gilding with good gold the body and carriages of two coaches, and the carriage of one chariot and other necessaries, 179*l.* 3*s.* 4*d.* anno 1634." If this bill should seem to debase the dignity of serjeant-painter, it may comfort the profession to know that Solimèni, who was inferior to no painter of any age in vanity, whatever he was in merit, painted a coach for the present king of Spain, when king of Naples, which cost 12,000*l.* Indeed I can produce no precedent of any great master who painted and gilded barges, as serjeant De Critz appears to have done by the following paper, a memorandum in his own hand:

"John De Critz demaundeth allowance for these parcells of worke following, viz. For repaying, refreshing, washing, and varnishing the whole body of his majesty's privy barge*, and mending with fine gould and faire colours many and divers parts thereof, as about the chaire of state, the doores, and most of the antiques about the windowes, that had bene galled and defaced, the two figures at the entrance being most new coloured and painted, the Mercury and the lion that are fixed to the sternes of this and the row barge being in severall places repayed both with gould and colours, as also the taffarils on the top of the barge in many parts gilded and strowed with fayre byse. The two figures of Justice and Fortitude most an end being quite new painted and gilded. The border on the outside of the bulk being new layd with faire white, and trayled over with greene, according to the custome heretofore—and for baying and colouring the whole number of the oares for the row barge being thirty-six."

On the other side of this scrap of paper is another bill. "For severall times oying and laying with fayre white a stone for a sun-dyall opposite to some part of the king and queen's lodgings, the lines thereof being drawn in severall

* In the court-books at Painter's-hall there is a letter to the company from the earl of Pembroke, directing them to appoint certain persons of their hall to view the king's and queen's barges lately beautified, painted, and gilded by De Creetz, serjeant painter, and give an estimate of the work; which they did of 280*l.* and some other expences.

colours,

colours, the letters directing to the howers gilded with fine gould, as alsoe the glory, and a scrowle gilded with fine gould, whereon the number and figures specifying the planetary howers are inscribed; likewise certain letters drawne in black, informing in what part of the compasse the sun at any time there shining shall be resident; the whole worke being circumferenced with a frett painted in a manner of a stone one, the compleat measure of the whole being six foote."

At bottom of each of these bills are the sketches of heads I mentioned. De Critz and others were buyers of the king's goods to the value of 4999 *l*. Rich. Symonds says, that at De Critz's house in Austin-friars were three rooms full of the king's pictures. Emanuel De Critz, brother or son, was one of the petitioners to the council of state for delivery of the goods they had purchased, which had been detained by Cromwell. Thomas De Critz, brother of John, was a painter too, and superior, said Murray, to his brother. One of the name was mace-bearer to the house of parliament. A head of one Oliver De Critz, with a paper in his hand, is in the Musem at Oxford. John De Critz had a scholar called Le Menfe, who was born at Antwerp.

ADRIAN HANNEMAN

was born at the Hague, and painted both history and portraits, having studied under one Ravesteyn, but more from the works of Vandyck, of whose airs of heads Vertue thought him the best imitator. He made love, as is said before, to the niece of Cornelius Jansen, though without success, and drew that painter, his wife, and son. He came to England in the reign of king Charles, and for some time worked under Mytens, and continued here sixteen years. Returning to Holland, he became the favourite painter of Mary princess of Orange. There is a picture of her and the prince in armour at lord Strafford's at Wentworth-castle, painted, I believe, by Hanneman. At Windfor*, a portrait of duke Hamilton: at Workfop, the duke of Norfolk's, a picture of kettles and utensils. Sir Peter Lely had a man playing on a lute two feet ten square. In the library belonging to the cathedral of Lincoln, the portrait of one Honeywood, whose mother lived to see 365 of her own descendents. There is a print of Charles II. painted before his restoration by Hanneman, engraved by

* There were five other portraits of the royal family by him in the collection of James II. See the Catalogue.

Hen.



A. Baunerman, Sculp.

ADRIAN HANNEMAN.

Hen. Danckers at the Hague; and at general Compton's Vertue saw one done by Hanneman at the same time. He * painted in the chamber of the States at the Hague; and for the Heer Van Wenwing two usurers counting their money. While he worked on this he wanted a sum himself, which he borrowed of the person who had ordered the picture, and which, when it was finished, Wenwing would have deducted; but Hanneman told him that all the gold he had borrowed was put into the picture, and was what the misers were counting. He died about 1680. His son, called William, was buried in St. Martin's in 1641.

There were several other painters here in the reign of Charles, who were so inconsiderable, or of whom I find so little, that I shall mention them very briefly.

Cornelius Neve drew the portraits of Richard lord Buckhurst and Mr. Edward Sackville in one piece in 1637. It is at Knowle. No. 73, in the picture-gallery at Oxford, is painted by him, where he is called a celebrated painter. In 1664 he drew the portrait of Mr. Ashmole in his herald's coat †.

K. Coker painted a head of colonel Massey, preserved at Coddington in Cheshire.

Matthew Goodricke or Gothericke, is mentioned as a painter in one of the office-books of that reign.

In the inventory of the pictures at Oatlands was a view of Greenwich by Stalband ‡; and in Mr. Harene's sale 1764, was an octagon landscape, with the story of the centurion, by the same hand; something in the manner of Paul Brill, but the colours exceedingly bright and glaring. And in another catalogue of the king's pictures was a prospect of Greenwich, by Portman.

Mr. Greenbury is mentioned in the § catalogue of the king's collection for copying two pictures of Albert Durer by the direction of the lord marshal. Probably he was one of lord Arundel's painters.

Horatio Paulin lived chiefly in Holland. He came to England, went to Hamburg, and thence to the Holy-land. Rotiere agreed to go with him,

* English School.

† Ashmole's Diary, p. 39.

‡ His head is amongst those engraved after Vandyck.

§ Page 173.

but was discouraged. Descamps * expresse surprife, "that pious painters should have exhibited to the public very licentious pieces and scandalous nudities." But by the account which he has given of Horatio Paulin, he seemed to present himself with a very easy solution of this paradox. Paulin set on foot a kind of promiscuous crusade to the Holy-land; they were stored with crosses, relics, &c. and on the road made many profelytes of both sexes. A baker's wife in particular was so devout, that she thought it a meritorious action to plunder her husband of his plate, that she might equip herself for the pilgrimage. When the caravan was furnished by theft, one may easily conceive why its apostle painted indecent altar-pieces.

Povey lived in this reign, and painted a head which was in the possession of Mr. Leneve, norroy.

One Hamilton, an Englishman, is mentioned by † Sandrart, as excelling in painting birds and grapes, and doing several things for the elector of Brandenburg.

Edward Bower drew the portrait of Mr. Pym; an equestrian figure of general Fairfax, and John lord Finch of Fordwich: the two last were engraved by Hollar.

Holdernefs drew the picture of an old woman with a skull, which was in the collection of Villiers duke of Buckingham.

T. Johnson made a draught of Canterbury in 1651, which hangs on the stairs of the library belonging to the cathedral.

Reurie is mentioned by Sanderfon ‡ as a painter in little in 1658.

FRANCIS BARLOW

was of more note than the preceding artists. § He was born in Lincolnshire, and placed with one Sheperd a face-painter; but his taste lay to birds, fish, and animals, in which he made great figure, though his colouring was not equal to his designs—consequently, which is not often the case, the prints from his works did him more honour than the works themselves, especially as he had the good fortune to have some of them engraved by Hollar and

* Page 151, vol. iii.

† Page 384.

‡ In his *Graphice*.

§ See English School.

Faithorn.

Faithorn *. There are six books of animals from the drawings of Barlow, and a set of cuts for Æsop's Fables. Some cielings of birds he painted for noblemen and † gentlemen in the country; and he drew some of the monuments in Westminster-abbey, designed for an edition of Mr. Keep's history of that cathedral. Mr. Symonds says he lived near the Drum in Drury-lane, and received eight pounds for a picture of fishes. He once painted a half length of general Monke; and the herse was designed by him, as was expressed in the lord chamberlain's warrant to sir Christopher Wren to prepare timber for it at Monke's funeral. I have a curious long roll, engraved by White, exhibiting the ceremonies and procession of that magnificent interment, with a full description of it; the frontispiece is well designed by Barlow. It is remarkable that forty gentlemen of good families submitted to wait as mutes, with their backs against the wall of the chamber where the body lay in state, for three weeks, waiting alternately twenty each day. Barlow, though inheriting a large sum of money from a friend, died poor so lately as 1702.

SIR TOBY MATTHEWS,

one of those heteroclit animals who finds his place any where. His father was archbishop of York, and he a jesuit. He was supposed a wit, and believed himself a politician. His works are ridiculous, and his greatest success was a little mischief in making converts †. The famous countess of Carlisle, as meddling as Matthews, and as affected, was the object of his adoration. He drew a character of her §, which commends her so impertinently, that, with scarce straining, it might pass for a satire. For instance, he says, "She has as much sense and gratitude for the actions of friendship as so extreme a beauty will give her leave to entertain; and that although she began to be

* The title to one of his books, in which some are etched by Hollar, is, "Diverse avium species studiosissime ad vitam delineatæ per Fran. Barlow ingeniosissimum Anglum pictorem. Guil. Faithorn excudit 1658."

† At Clandon, lord Onslow's, are five pieces by Barlow.

‡ On the lady Newburgh being converted to popery, lord Conway writes thus to the earl of Strafford: "The king did use such words of Wat. Montagu and sir Tobie Matthew, that the

fright made Wat keep his chamber longer than his sickness would have detained him; and don Tobiah was in such perplexity that I find he will make a very ill man to be a martyr; but now the dog doth again wag his tail." Strafford Papers, vol. ii. p. 125. It seems in this business Matthews was unjustly accused; the conversion had been made by the duchess of Buckingham and signor Con, the Spanish resident, p. 128.

§ See this character prefixed to his Letters.

civil to people at first, she would rather show what she could do, than let her nature continue in it, and that she never considered merit in others but in proportion as they had any to her. That she affected particularity so much, that you might fear to be less valued by her for obliging her; that she had little religion, was passionate, could suffer no condition but plenty and glory, was fickle, and gay only out of contradiction because her physicians had told her she was inclined to melancholy"—with a heap of such nonsense—in short, I believe, no proud beauty was ever so well flattered to her own contentment. Mr. Garrard, master of the charter-house, a man of more sense and more plain sense than Matthews, has drawn this lady's character in fewer words, and, upon the whole, not very unlike sir Toby's picture: "My lady Carlisle will be respected and observed by her superiors, be feared by those that will make themselves her equals, and will not suffer herself to be beloved but of those that are her servants*." Sir Toby Matthews's title to a place in this work depends singly upon a letter from the duchess of Buckingham to the duke †, in which she tells him she had not yet seen the picture which Toby Matthews had drawn of the Infanta and sent over. Vertue adds, that he had some small skill in limning; otherwise I should have concluded, that he had only drawn the Infanta's portrait in the same fantastic colours which he had employed on lady Carlisle ‡. However, as it is not foreign to the design of this work to throw in as many lights as possible on the manners of the several ages, I did not unwillingly adopt Vertue's mistake, if it is one. Whoever desires to know more of this person, will find his life in the *Athenæ Oxonienses*. But I have not yet done with these motley characters: the king's taste made his court affect to be painters and virtuosi: among these was

SIR JAMES PALMER,

often mentioned in the Catalogue of the royal collection; in which he fold,

* *Strafford Papers*, vol. i. p. 363.

† R. Symondes says, Mr. Gage, sir Toby Matthews, Mr. Fl—ill were buyers of pictures for the duke of Buckingham.

‡ That I guessed right, and that the portrait of the Infanta was only a description of her person, is evident from a letter written to king James by prince Charles and the duke of Buckingham from Spain, in which they tell him that

"Pretty little Toby Matthews comes to intreat us to deliver *this letter* to your majesty, which is, as he calls it, a picture of the Infanta's, drawn in black and white. We pray you let none laugh at it but yourself and honest Kate (the duchess of Bucks). He thinks he has hit the nail of the head, but you will find it the foolishlest thing that ever you saw." Vide *Miscell. State Papers*, published by lord Hardwicke 1778, vol. ii. p. 423.

gave,

gave, and painted pictures. Of the latter was a * piece of Tarquin and Lucretia copied from Titian. Another, the feast of Bacchus, was delivered to him by the king's own hands, to be copied in tapestry at the manufacture in Mort-lack. He had lodgings in the tennis-court at Whitehall, and is often mentioned as a domestic servant. † He was the person sent to Richard Atkyns for the picture in which the king distinguished two different painters; and Mr. Garrard, in a letter to lord Strafford dated Jan. 9, 1633, says, "I had almost forgot to tell your lordship that the dicing-night the king carried away in James Palmer's hat 1850 pieces. The queen was his half, and brought him that good luck; she shared presently 900." In Stone's accounts, from which I have given some extracts above, is mention of a monument for Palmer's wife. If these men add no great ornament to our list, it will at least be honoured by our next; the Hogarth of poetry was a painter too; I mean

SAMUEL BUTLER,

the author of Hudibras. In his Life prefixed to his works we are told, "That for his diversion he practised music and painting. I have seen, adds the writer, some pictures said to be of his drawing, which remained ‡ in that family (of Mr. Jefferys), which I mention not for the excellency of them, but to satisfy the reader of his early inclinations to that noble art; for which also he was afterwards entirely beloved by Mr. Samuel Cooper, one of the most eminent painters of his time."

FRANCIS CLEYN

was a painter in a different style from any we had seen here; for which reason, though he arrived earlier than many I have mentioned, I reserved him till I had dispatched the performers in oil. He was born at Rostock, and retained in the service of Christian IV. king of Denmark; but the excellence of his genius prompted him to the search of better models than he found in that northern climate. He travelled to Italy, and stayed there four

* Page 52. For the others see p. 10, 53, 84, 115, 137, 159. father of Roger Palmer earl of Castlemain, husband of the duchess of Cleveland.

† He was chancellor of the garter, and married Katherine eldest daughter of William lord Powys, widow of sir Robert Vaughan, and was ‡ Several are actually extant in the possession of a person in Worcestershire.

years: it was at Rome, I suppose, he learned those beautiful grotesques in which he afterwards shone. At Venice he became known to sir Henry Wotton, and sir Robert Anfruther recommended him to prince Charles. He arrived while the prince was in Spain, but notwithstanding was graciously received by king James, who mentions that circumstance in a Latin letter that he wrote to the king of Denmark, desiring leave to detain Cleyn in England, though with a permission to return first to Copenhagen and finish a work he had begun there, and promising to pay the expence of his journey. The letter is preserved by Fuller*. The request was granted, and Cleyn returned to London at the end of the summer. The king had just then given two thousand pounds towards sir Francis Crane's new manufacture of tapestry at Mortlack. They had worked only after old patterns; Cleyn was placed there, and gave designs both in history and grotesque, which carried those works to singular perfection. It appears by king Charles's catalogue, that five of the cartoons were sent thither to be copied by him in tapestry. His pension is recorded by Rymer †. "Know yee that we do give and graunt unto Francis Cleyne a certain annuities of one hundred pounds by the year during his natural life." He enjoyed this salary till the civil war; and was in such favour with the king and in such reputation, that on a small drawing of him in Indian ink about six inches square, which Vertue saw, he is called, *Il famosissimo pittore Francesco Cleyn, miracolo del secolo, e molto stimato del re Carlo della Gran Britania, 1646.*" Cleyn was not employed solely in the works at Mortlack; he had a house near the church in Covent-garden, and did several other things for the king and nobility. At Somerset-house he painted a ceiling of a room near the gallery, with histories and compartments in gold. The outside of Wimbledon-house he painted in fresco. Bolsover in Nottinghamshire, Stonepark in Northamptonshire, and Carew-house at Parson's-green (since lord Peterborough's), were ornamented by him. There is still extant a beautiful chamber adorned by him at Holland-house, with a ceiling in grotesque, and small compartments on the chimneys, in the style and not unworthy of Parmegiano. Two chairs, carved and gilt, with large shells for backs, belonging to the same room, were undoubtedly from his designs; and are evidences of his taste. A letter ‡ from lord Cottington to lord Strafford, describing the former's house at Hanworth, mentions Cleyn, though not by name. "There is a certain large

* In his Worthies of Surrey, p. 77.

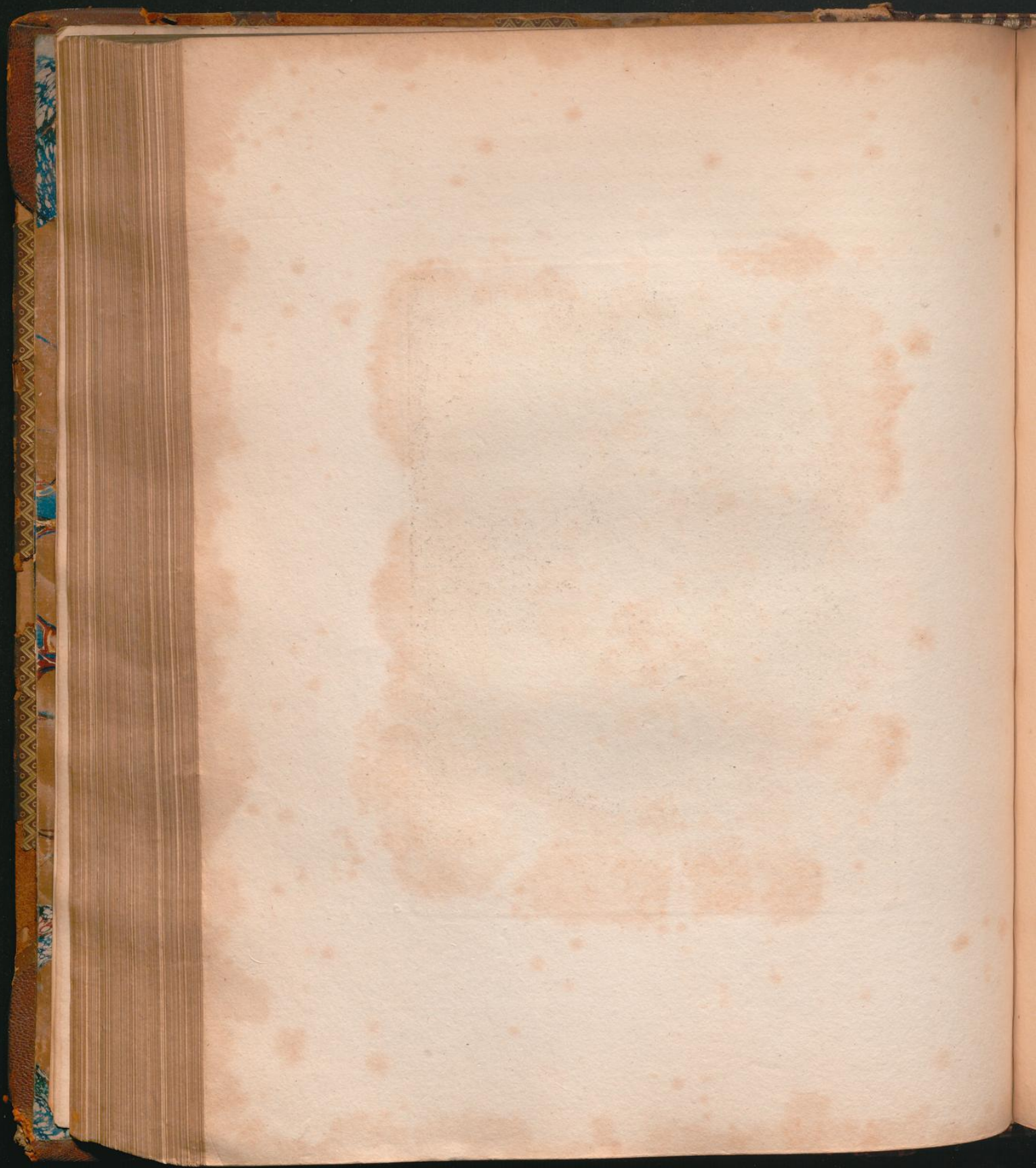
† Vol. xviii. p. 112.

‡ Strafford Papers.
low.



H. Chambers sculp.

FRANCESCO CLEYN.



low room made under the building with a fountain in it, and other rare devises, and the open gallery is all painted by the hand of a second Titian. Aug. 1629." In king Charles's catalogue is mention of four patterns for the great seal, drawings * on blue paper by Cleyn. He made designs for various artists; particularly for several of Hollar's plates to Virgil and Æsop; for these he received fifty shillings a-piece. There are two small books of foliages from his drawings; one containing six small slips with animals in grotesque; the other, in five slips, of the senses; and the initial letters of his name F. C. inv. 1646. And two books for carvers, goldsmiths, &c. containing 25 plates. It is however uncertain whether these and a few other plates of the same kind are not by his son, who had the same christian name, and imitated his father's manner. Such is a title-page to *Lacrymæ Musarum*, elegies on the lord Hastings, who died in 1650, the day before he was to have been married. Also, seven plates of the liberal arts, about four or five inches square, prettily designed and neatly etched. On a small print of the father, etched by the son, Mr. Evelyn wrote, "A most pious man, father of two sons, who were incomparable painters in miniature; all died in London." By the register of Mortlack it appears that he had three sons; Francis born in 1625, who died and was buried at Covent-garden October 21, 1650. Charles and John; and two daughters, Sarah and Magdalen. He had another daughter, probably born in London, and called Penelope. Vertue saw a miniature, like Cooper's manner, but not so well, of Dorothea, youngest daughter of Richard Cromwell, æt. 4, 1668, with these letters, P. C. which he thought signified Penelope Cleyn †. In the catalogue of plates and prints exhibited to sale by Peter Stent 1662, was a book of grotesques in ten plates; Francis Cleyn inv. et sculpsit ‡. Cleyn, besides his own sons, instructed Dobson; and died himself about 1658. Mr. English §, a painter, who died at Mortlack in 1718, had a picture of Cleyn and his wife, and several of his designs for tapestries, all which came to Mr. Crawley of *Hempsted* Hertfordshire. Richard Symonds in one of his pocket-books mentions another piece of Cleyn and his family by candle-light, and a copy by the son of a sacrifice from Raphael, which was in the royal collection, and a drawing on coloured

* I am informed that some drawings by Cleyn are in the possession of the earl of Moray in Scotland.

† At Burleigh is a head of Cecil lord Roos, 1677, with the same letters.

‡ There is a plate with six heads prefixed to Dr. Dee's book printed in 1659, with Fran. Cleyn invent.

§ He etched a small print from Titian, Christ and the two disciples at Emmaus.

paper.

paper. At Kenfington I have lately found a picture which I do not doubt is of Cleyn's hand. It represents Christ and Mary in a chamber, the walls and windows of which are painted in grotesque. Different rooms are seen through the doors; in one I suppose is Martha employed in the business of the family. There is merit in this piece, particularly in the perspective and grotesques, the latter of which, and the figures in the manner of the Venetian school, make me not hesitate to ascribe it to this master.

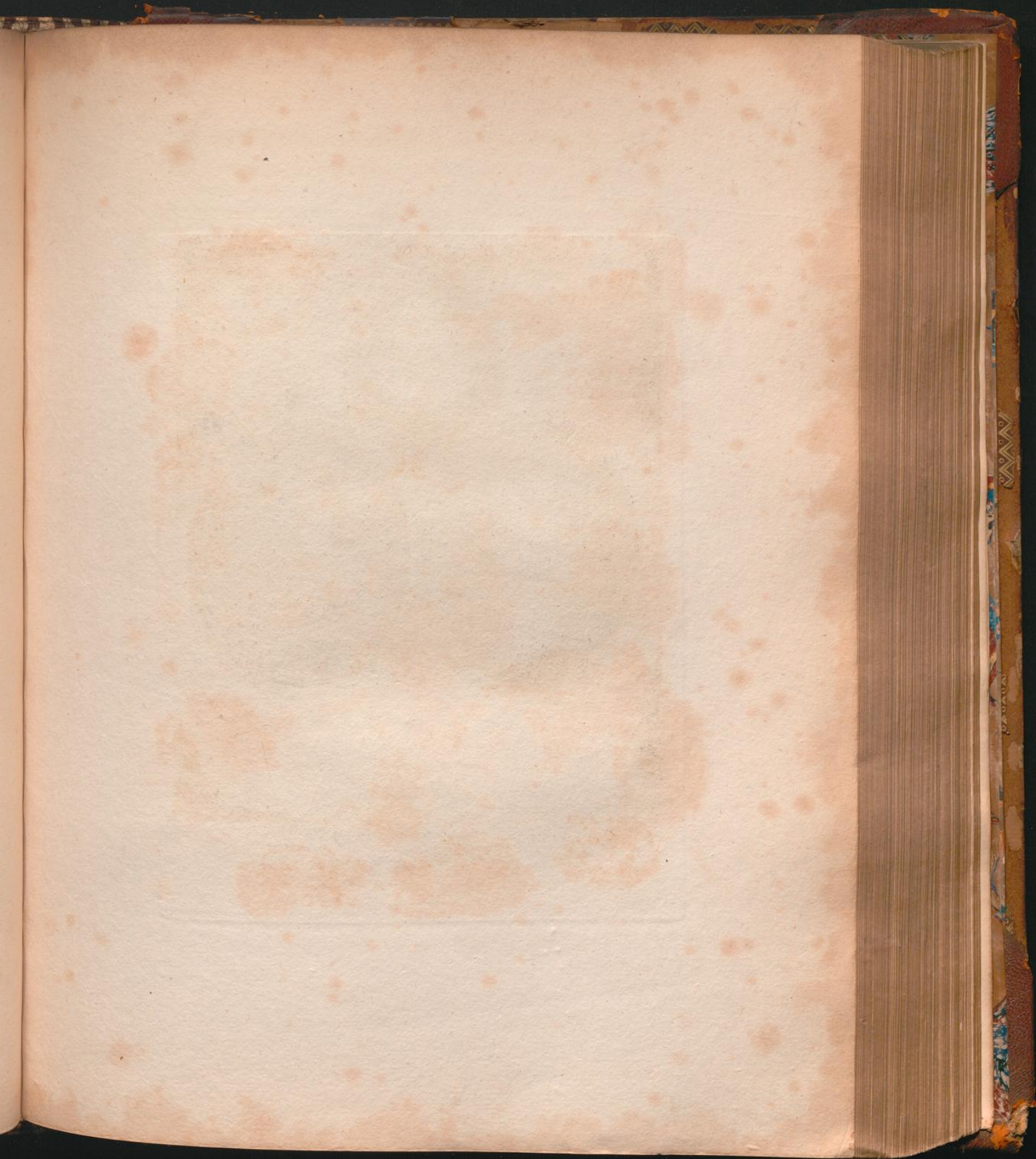
JOHN HOSKINS.

For the life of this valuable master I find fewer* materials than of almost any man in the list who arrived to so much excellence. Vertue knew no more of him than what was contained in Graham's English School, where we are only told "that he was bred a face-painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew king Charles, his queen, and most of the court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Hoskins, though surpassed by his scholar, the younger Cooper, was a very good painter: there is great truth and nature in his heads; but the carnations are too bricky, and want a degradation and variety of tints. I have a head of serjeant Maynard by him, boldly painted and in a manly style, though not without these faults; and another good one of lord Falkland, more descriptive of his patriot melancholy than the common prints; it was in the collection of doctor Meade †. There is indeed one work ‡ of Hoskins that may be called perfect; it is a head of a man, rather young, in the gown of a master of arts, and a red satin waistcoat. The clearness of the colouring is equal to either Oliver; the dishevelled hair touched with exquisite freedom. It is in the possession of Mr. Fanshaw, but not known whose portrait. Vertue mentions a son of Hoskins of the same name, and says, that this mark **III** distinguishes the works of the father from those of the son, which have I. H. simply. I meet with no other hint of a son of that name except in Sander-

* There is not even a portrait of him extant.

† At Burleigh is a portrait of David Cecil, son of John fourth earl of Exeter by Frances, daughter of the earl of Rutland; it is dated 1644; and another of sir Edward Cecil, afterwards viscount Wimbledon.

‡ Since the first edition of this book I have seen another at Burleigh, scarce inferior. It is the profile of a boy, in brown, holding in one hand a play-thing like castanets. It is admirably natural.





Petitot.

*J. Joby
Matthens.*

Torrentius.

son, who barely names him *. One Peter Hoskins is entered into the register of Covent-garden as buried July 1, 1681. Hoskins the father was buried in that church February 22, 1664. In the Catalogue † of king Charles are mentioned two drawings by Hoskins for the great seal. Colonel Sothby has a head of sir Benjamin Rudyard by him, and a profile, which Vertue thought might be Hoskins himself. Prefixed to Coryat's Crudities is a copy of verses with his name to them.

ALEXANDER COOPER

was nephew of Hoskins, and with his brother Samuel, of whom an account will be given in the twelfth chapter, was instructed in water-colours by their uncle. Alexander painted landscapes in this manner as well as portraits. At Burleigh is the story of Actæon and Diana by him. He went abroad, resided some time at Amsterdam, and at last entered into the service of queen Christina.

ANNE CARLISLE,

a paintress, admired for her copies (it is not said whether in oil or miniature) from Italian masters. Graham ‡ says, she was in such favour with king Charles, that he presented her and Vandyck with as much ultramarine at one time as cost him above five hundred pounds. If her share was near equal, I should suppose she painted in oil. It would be a very long time before the worth of 200*l.* in ultramarine could be employed in miniatures. Vertue mentions her teaching a lady to paint, whose picture she drew standing behind her own; herself was sitting with a book of drawings in her lap; and he adds, that many pieces painted by her were in the possession of a widow lady Cotterel. Mrs. Carlisle died about 1680.

JOHN PETITOT

was patronized by the two monarchs who of late years have given the noblest encouragement to artists, Charles I. and Louis XIV. He deserved their protection as a genius, and has never been equalled in enamel. Zincke alone has once or twice, and but once or twice, produced works that might stand in competition with any single performance of Petitot.

* Page 20. In the same place he speaks in † Page 75.
the like transient manner of a son of Hilliard. ‡ English School.

The

The latter was born at Geneva in 1607: his father, a sculptor and architect, having passed part of his life in Italy, had retired to that city. The son was designed for a jeweller; and having frequent occasion to make use of enamel, he attained such a tone of colour, that Bordier, who afterwards became his brother-in-law, conceived that if Petitot would apply himself to portrait, he might carry the art to great perfection. Though both wanted several colours, which they knew not how to prepare for the fire, their attempts had great success. Petitot executed the heads and hands; Bordier, the hair, draperies and grounds.

In this intercourse of social labour, the two friends set out for Italy. As painters, the treasures of the art were open to them; as enamellers, they improved too by frequenting the best chymists of that country; but it was in England that they were so fortunate as to learn the choicest secrets in the branch to which they had devoted themselves. Sir Theodore Mayern, first physician to Charles, and a great chymist, communicated to them the process of the principal colours which ought to be employed in enamel, and which surpassed the famous vitrifications of Venice and Limoges.

Mayern introduced Petitot to the king, who knighted and gave him an apartment in Whitehall. The French author of the *Abregé de la vie des plus fameux peintres*, whom I copy, and am sorry to criticise while I am indebted to him, says, that Vandyck seeing some designs of Petitot at the king's goldsmith's, and informing himself of the author, advised him to quit the profession of jeweller, and apply himself to painting portraits in enamel. But the biographer had told us that that step was already taken; and surely had not been abandoned during a long stay in Italy. What the same writer adds, that Vandyck gave him instructions, when Petitot copied the works of that master, and that his copies from Vandyck are his best performances, is much more agreeable to probability and fact. The magnificent whole length of Rachel de Rouvigny countess of Southampton, in the collection of the duke of Devonshire, is painted from the original in oil by Vandyck, in the possession of lord Hardwicke, and is indubitably the most capital work in enamel in the world: it is nine inches three quarters high, by five inches and three quarters wide; and though the enamel is not perfect in some trifling parts, the execution is the boldest and the colouring the most rich and beautiful that can be imagined. It is dated 1642. His grace has a head of the duke of Buckingham

ham by the same hand; with the painter's name and the date 1640; consequently a copy performed after the duke's death*. In the same collection is a portrait of a middle-aged man in armour, enclosed in a case of tortoise-shell, the person unknown, but inferior to none I have seen of this master. The duchess of Portland has another of the duke of Buckingham, exactly the same as the preceding; Charles the first and his queen, and the lady Morton, governess of the royal children, who is celebrated by Waller. I have a fine head of Charles I. in armour, for which he probably sat, as it is not like any I have seen by Vandyck; James II. when duke of York, freely painted, though highly finished, and I suppose done in France; a very large and capital one of his sister Henrietta duchess of Orleans, exquisitely laboured; a very small but fine head of Anne of Austria; another of madame de Montespan; and a few more of less note, but all of them touched in that minute and delicate style, into which he afterwards fell in France, and which, though more laboured, has less merit in richness of tints than his English works. Vanderdort mentions a carving by Petitot from Titian's Lucretia; in which way I find no other account of his attempts—though, as his father was a sculptor, he probably had given his son some instructions.

The tragic death of his royal protector was a dreadful stroke, says his biographer, to Petitot, who attended the exiled family to Paris. I question, as few English portraits appear by his hand, and none that I know later than 1642, whether the civil war did not early drive him back to France: but Bordier undoubtedly remained here some time longer, having been employed by the parliament to paint a memorial of the battle of Naseby, which they presented to Fairfax their victorious general. This singular curiosity is now in my possession, purchased from the museum of Thoresby, who † bought it, with other rarities, from the executors of Fairfax. It consists of two round plates each but an inch and half diameter, and originally served, I suppose, for the top and bottom of a watch, such enamelled plates being frequent to old watches instead of crystals. On the outside of that which I take for the bottom is a representation of the house of commons, as exhibited on their seals by Simon. Nothing can be more perfect than these diminutive figures; of

* It is evidently copied from the duke's portrait in his family-piece by Honthorst at Kensington.

† I have the receipt of the executors of Fair-

fax to Thoresby, who paid 185*l.* for his purchases. He has, at the end of his *Ducatus Leodiensis*, in the account of his own museum, given a more minute description of these enamels.

many even the countenances are distinguishable. On the other piece, within, is delineated the battle of Naseby; on the outside is Fairfax himself on his chestnut horse, men engaging at a distance. The figure and horse are copied from Vandyck, but with a freedom, and richness of colouring, perhaps surpassing that great master. Under the horse one reads P. B. fecit. This is the single work which can with certainty be allotted to Bordier alone, and which demonstrates how unjustly his fame has been absorbed in the renown of his brother-in-law. Charles II. during his abode in France took great notice of Petitot; and introduced him to Louis, who, when the restoration happened, retained Petitot in his own service, gave him a pension, and lodged him in the Louvre. Small portraits of that monarch by this great enameller are extremely common, and of the two queens, his mother and wife.

In 1651 he married Margaret Cuper: the celebrated Dreincourt performed the ceremony at Charenton; for Petitot was a zealous protestant, and, dreading the consequences of the revocation of the edict of Nantes, in 1685 he begged permission of the king to retire to Geneva. Louis, who did not care to part with so favourite a painter, and who perhaps thought that an enameller's religion was not composed of sterner stuff than the great Turenne's, eluded his demand; and at last, being pressed with repeated memorials, sent Petitot to Fort-l'evêque, and Bossuet to convert him. The subtle apostle, who had woven such a texture of devotion and ambition that the latter was scarce distinguishable from the former, had the mortification of not succeeding; and Petitot's chagrin bringing on a fever, he at last obtained his liberty, now almost arrived at the age of fourscore; which makes it probable that his conversion rather than his pencil had been the foundation of detaining him. He no sooner was free, than he escaped with his wife to Geneva in 1685. His children, who dreaded the king's wrath, remained at Paris, and, throwing themselves at his feet, implored his protection. His majesty, says my author, received them with great goodness, and told them, he willingly forgave an old man who had a whim of being buried with his fathers.—I do not doubt but this is given, and passed at the time, for a bon-mot—but a very flat witticism cannot depreciate the glory of a confessor, who had suffered imprisonment, resisted eloquence, and sacrificed the emoluments of court-favour to the uprightness of his conscience. Petitot did not wish to be buried with his fathers, but to die in their religion.

Returned

Returned to his country, the good old man continued his darling profession. The king and queen of Poland desired to be painted by his hand, and sent their portraits to be copied by him in enamel; but the messenger finding him departed proceeded to Geneva, where he executed them with all the vigour of his early pencil. The queen was represented sitting on a trophy, and holding the picture of the king. For this piece he received an hundred louis d'ors.

So great was the concourse to visit him, that he was obliged to quit Geneva and retire to Veray, a little town in the canton of Berne, where, as he was painting his wife, an illness seized and carried him off in a day, in 1691, at the age of fourscore and four. He had had seventeen children: one of his daughters, a widow, was living in 1752. My portrait of Charles I. came from one of his sons, who was a major in our service, and who died major-general at North Allerton in Yorkshire, aged 60, July 19, 1764. Of the rest, one only attached himself to his father's art, and practised in London, his father often sending him his works for models. This son painted in miniature too, and left descendants, who are settled at Dublin, from one of whom the duchess of Portland has purchased a small but exquisite head of their ancestor by himself*.

It is idle to write a panegyric on the greatest man in any vocation. That rank dispenses with encomiums, as they are never wanted but where they may be contested. Petitot generally used plates of gold or silver, seldom copper. In the dawn of his reputation he received twenty guineas for a picture, which price he afterwards raised to forty. His custom was to have a painter to draw the likeness in oil, from which he made his sketches, and then finished them from the life. Those of Louis he copied from the best pictures of him, but generally obtained one or two sittings for the completion. His biographer says, that he often added † hands to his portraits (I have seen but one such, the whole length of lady Southampton); and that at Loretto there is of

* This portrait the duchess at her death, in 1785, bequeathed to her friend, the widow of doctor Delany and correspondent of Swift; a lady of excellent sense and taste, a paintress in oil, and who, at the age of 75, invented the art of paper-mosaic, with which material coloured, she, in eight years, executed within twenty of a thousand various flowers and flowering shrubs, with a precision and truth unparalleled.

† He specifies one at Paris of Michel L'Asne, the engraver, a large oval with hands, of which one rests on his breast.

his work an incomparable picture of the Virgin. M. d'Heneri, a collector at Paris, possesses more than thirty of this great master's performances, particularly the portraits of mesdames de la Valiere, Montespan, Fontanges, &c. Another has those of the famous countess * d'Olonne, the duchess of Bouillon, and other ladies of the court. Van Gunst engraved after Petitot the portrait of Chevreau.

Of Bordier, we have no fuller account than this incidental mention of him; yet I have shown that his is no trifling claim to a principal place among those artists whose works we have most reason to boast. I wish this clue may lead to farther discoveries concerning him!

I come now to other artists in the reign of Charles; and first of statuaries.

ANDREW KEARNE,

a German, was brother-in-law of Nicholas Stone the elder, for whom he worked. Kearne too carved many statues for sir Justinian Isham, at his house near Northampton. At Somerset-stairs he carved the river-god which answered to the Nile, made by Stone, and a lionsess on the water-gate of York-stairs. For the countess of Mulgrave a Venus and Apollo of Portland-stone, six feet high, for each of which he had seven pounds. He died in England, and left a son that was alive since 1700.

JOHN SCHURMAN,

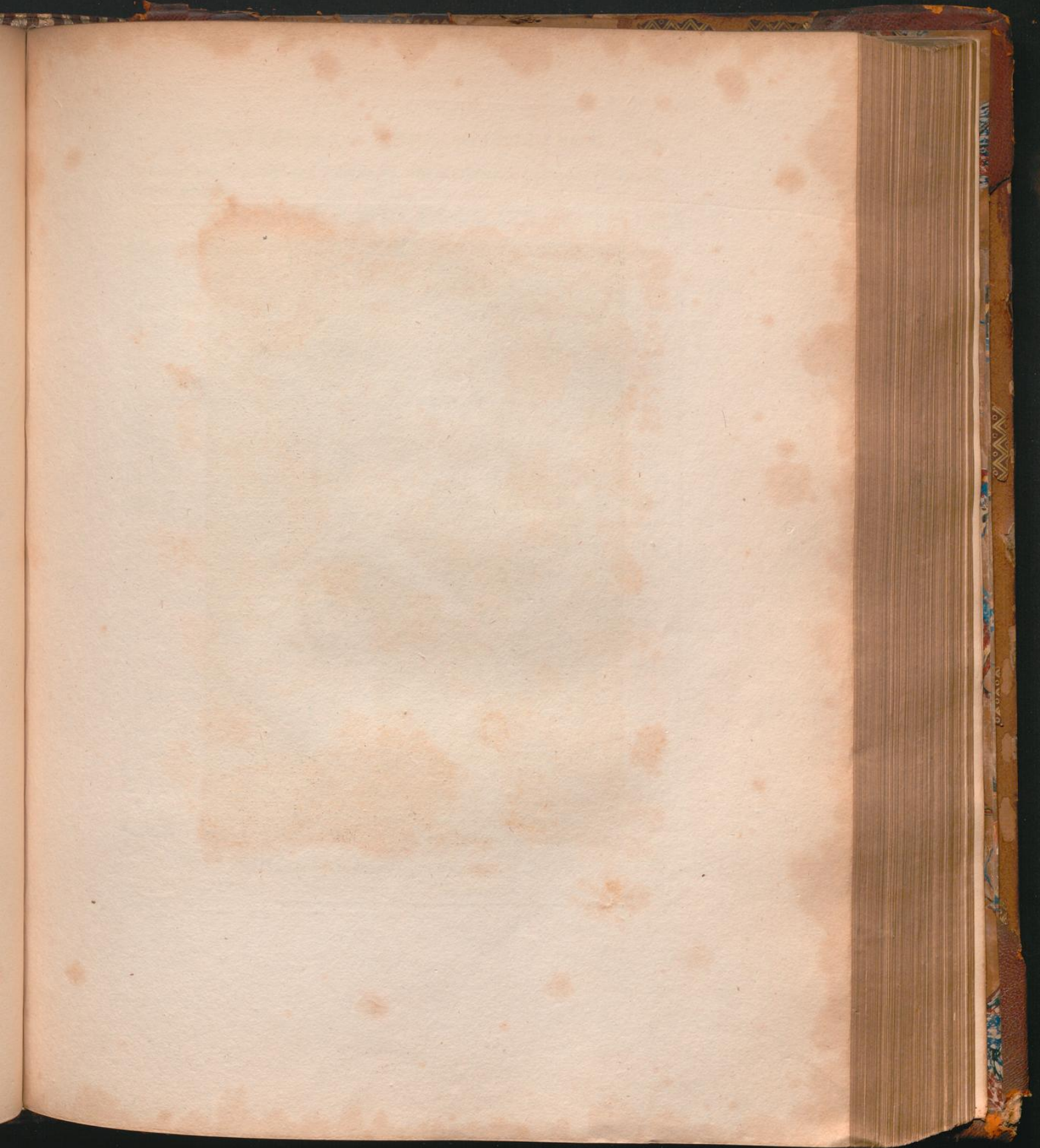
born at Embden, was another of Stone's workmen, and afterwards set up for himself. He was employed by sir John Baskerville; made two shepherds sitting for sir John Davers of Chelsea; a marble statue of sir T. Lucy, for his tomb in Warwickshire, for which he was paid eighteen pounds, and fifty shillings for polishing and glazing; the same for a statue on lord Belhaven's tomb †; a little boy on the same monument; two sphinxes for sir John

* At Mariette's sale I bought for a very large price another head of the same lady, as a Diana, a character to which she had no pretensions. It is one of the most capital of all Petitot's works, and is surrounded by a wreath of enamelled flowers in relief, executed by Giles Legare of

Chaumont in Bassigny, who was excellent in such works; and this, as Mariette said, was his chef d'œuvre.

† This tomb of Douglas lord Belhaven is in the church of the abbey of Holyrood-house.

Davers;





EDWARD PIERCE, SEN. & JUN.

Davers; and Hercules and Antæus for that gentleman's garden, at the rate of sixteen pounds.

EDWARD PIERCE

father and son, are mentioned here together, though the father was a painter chiefly in the reign of the first Charles, the son a statuary who worked mostly under the second Charles, but each may be allotted to either period. The father painted history, landscape * and architecture; but the greater part of his works, consisting of altar-pieces and ceilings of churches, were destroyed in the fire of London. One of his ceilings was in the church of Covent-garden. For some time he worked under Vandyck, and several of his performances are at the duke of Rutland's at Belvoir. A book of friezework in eight leaves, etched in 1640, was I suppose by the hand of the father; as to him must be referred an entry in an office-book, where he is mentioned for painting and gilding frames of pictures at Somerset-house at two shillings the foot, February 17, 1636. He also agrees to paint and gild the chimney-piece in the cross-gallery there for eight pounds. Dobson drew his picture. He died a few years after the restoration, and was buried at Stamford. He had three sons, who all, says Graham †, became famous in their different ways. One was John Pierce, a painter; of the third, I find no account of his profession; the other was Edward, the statuary and architect. He made the statues of sir Thomas Gresham, of Edward III. at the Royal-exchange, and of sir William Walworth at Fishmonger's-hall; a marble bust of Thomas Evans, master of, and a great benefactor to, the company of painters in 1687: the bust is in their hall: a model of the head of Milton, which Vertue had; the bust of sir Christopher Wren in the picture-gallery at Oxford, and a bust of Cromwell sold at an auction in 1714. He much assisted sir Christopher in many of his designs, and built the church of St. Clement under his direction. Edward Pierce too carved the four dragons on the Monument, at fifty pounds each. The whole cost of that column, exclusive of the dragons, and of the bas-relief which is not mentioned in the account, appears by the survey of Hooke, Leybourn and others, to have amounted to 8000*l*. A rich vase at Hampton-court is another of the works of Pierce. He lived and died at his house the corner of Surrey-street in the Strand, and was buried at St. Mary's le Savoy in 1698.

* James II. had one of his hand. See the catalogue.

† English School.

HUBERT

HUBERT LE SOEUR,

one of the few we have had that may be called a classic artist, was a Frenchman, and disciple of John of Boulogne. He arrived at least as early as 1630, and by the only * two of his works that remain, we may judge of the value of those that are lost or destroyed. Of the latter were a † bust of Charles I. in brass, with a helmet surmounted by a dragon à la Romaine, three feet high, on a black pedestal; the fountain at Somerset-house, with several statues; and six ‡ brazen statues at St. James's. Of those extant are, the statue in brass of William earl of Pembroke in the picture-gallery at Oxford, given by the grandfather of the present earl; and the noble equestrian figure of king Charles at Charing-cross, in which the commanding grace of the figure and exquisite form of the horse are striking to the most unpractised eye. This piece was cast in 1633 in a spot of ground near the church of Covent-garden; and not being erected before the commencement of the civil war, it was sold by the parliament to John Rivet a brazier, living at the Dial near Holborn-conduit, with strict orders to break it in pieces. But the man produced some fragments of old brass, and concealed the statue and horse under ground till the restoration. They had been made at the expence of the family of Howard-Arundel, who have still receipts to show by whom and for whom they were cast. They were set up in their present situation at the expence of the crown, about 1678, by an order from the earl of Danby, afterwards duke of Leeds. The pedestal was made by Mr. Grinlin Gibbons. Le Soeur had a son Isaac, who was buried Nov. 29, 1630, at Great St. Bartholomew's. The father lived in the clofe.

ENOCH WYAT

carved two figures on the water-stairs of Somerset-house, and a statue of Jupiter. And he altered and covered the king's statues, which during the troubles were thrust into Whitehall-garden, and which, it seems, were too heathenishly naked to be exposed to the inflammable eyes of that devout generation.

* I have been told that the monument of the dukes of Lenox was Le Soeur's, but I am not certain of it.

† Vanderdort's Catalogue, p. 180. I believe

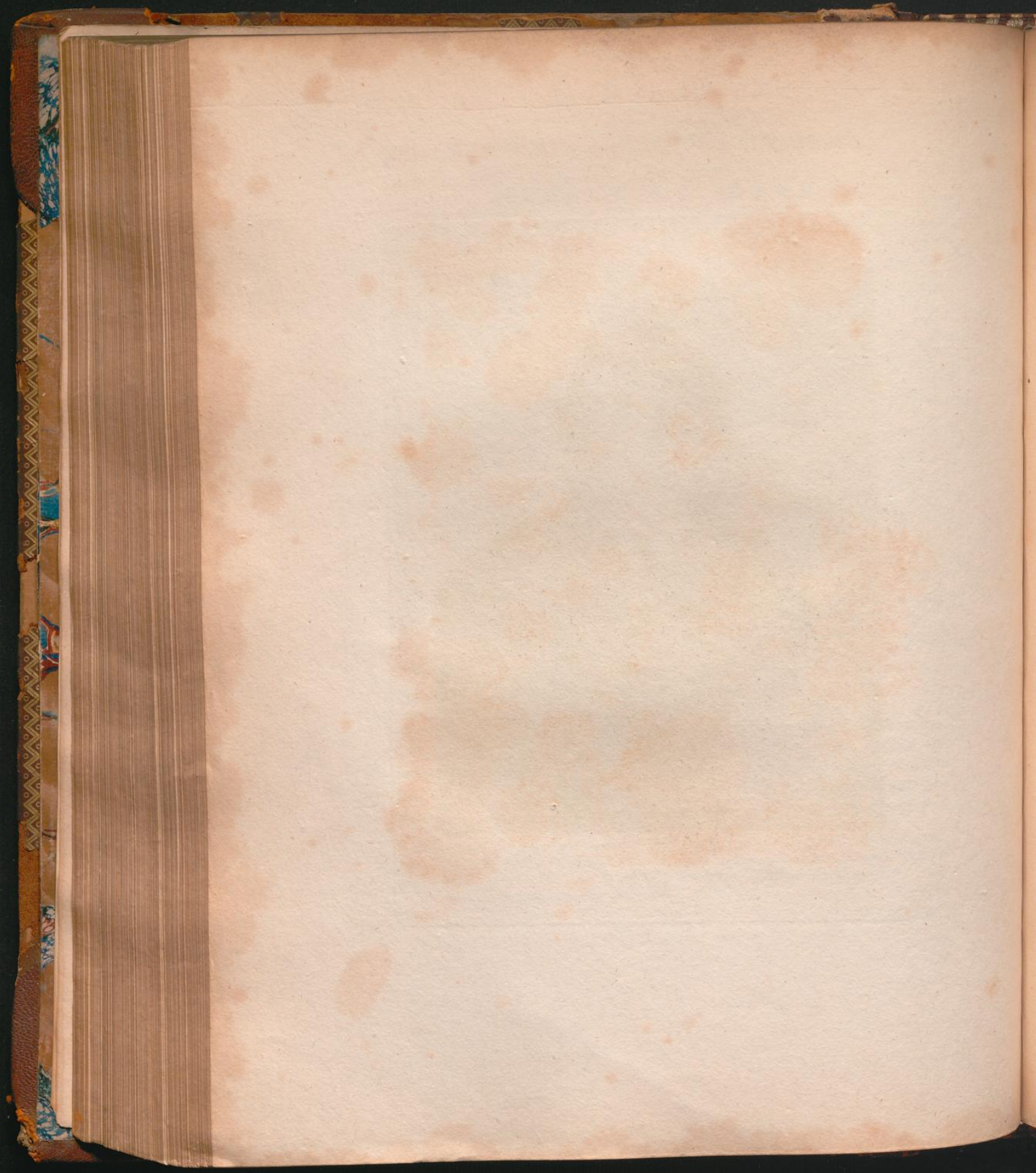
this very bust is now in the collection of Mr. Hoare at Stourhead; I had not seen it when the first edition of this work was published.

‡ Peacham.



Donnerman, sculp.

LA SOEUR. —



ZACHARY TAYLOR

lived near Smithfield, was a surveyor and carver to the king, as he is called in a book belonging to the board of works in 1631. In 1637 he is mentioned for carving the frames of the pictures in the cross-gallery at Somerset-house at two shillings and two-pence per foot. He carved some things too at * Wilton. Mr. Davis of the Tennis-court at Whitehall had a good portrait of Taylor with a compass and square in his hands.

JOHN OSBORN

was another carver of that time: lord Oxford had a large head in relievo on tortoise-shell of Frederic Henry prince of Orange; and these words: Joh. Osborn, Angl. Amstelod. fecit, 1626.

MARTIN JOHNSON

was a celebrated engraver of seals, and lived at the same time with Thomas and Abraham Simon, the medallists. He was a rival of the former, who used puncheons for his graving, which Johnson never did, calling Simon a puncher, not a graver. Johnson besides painted landscapes from nature, selecting the most beautiful views of England, which he executed, it is said †, with much judgment, freedom, and warmth of colouring. His works are scarce. He died about the beginning of the reign of James II.

— GREEN,

a seal-cutter, is only mentioned in a letter ‡ to the lord treasurer from lord Strafford, who says he had paid him one hundred pounds for the seals of Ireland, but which were cut in England.

CHRISTIAN VAN VIANEN§.

As there was no art which Charles did not countenance, the chasers and embossers of plate were among the number of the protected at court. The chief

* One Bowden, a captain of the trained-bands, was another carver at Wilton, I believe, at the same time with Taylor.

† English School.

‡ Strafford Papers, June 9, 1633.

§ He was of Nuremberg. See Wren's Parentalia, p. 136.

was

was Vianen, whose works are greatly commended by Ashmole*. Several pieces of plate of his design were at Windfor, particularly two large gilt water-pots, which cost 235*l.* two candlesticks weighing 471 ounces; on the foot of one of them was chased Christ preaching on the mount; on the other, the parable of the lost sheep; and two covers for a bible and common-prayer book, weighing 233 ounces: the whole, amounting to 3580 ounces, and costing 1564*l.* were in the year 1639, when the last parcels were delivered, presented as offerings by his majesty to the chapel of St. George. But in 1642 captain Foy broke open the treasury, and carried away all these valuable curiosities, as may be seen more at large in Dugdale. An agreement was made with the earl-marshal, sir Francis Windebank, and sir Francis Crane, for plate to be wrought for the king at twelve shillings per ounce, and before the month of June 1637 he had finished nine pieces. Some of these I suppose were the above-mentioned: others were gilt; for Vianen complained that by the expence of the work, and the treble-gilding, he was a great loser, and desired to be considered. The designs themselves were thought so admirable, as to be preserved in the royal collection. King Charles had besides four plates chased with the story of Mercury and Argus †. Mr. West has two oval heads, in alto relievo, six inches high, of Charles and his queen, with the initial letters of the workman's name, C. V. Lond. The duke of Northumberland, besides other pieces of plate by him, has a salver by Van Vianen, with huntings on the border, well designed, but coarsely executed. That salver was bequeathed to Charles duke of Somerset by the widow of earl Algonon, high admiral, whose seal, admirably cut by Simon, the duke has also. The earl of Exeter has a basin and ewer (bought at the sale of the same duke of Somerset) with the name of C. Van Vianen, 1632, at bottom of the ewer. There were others of the name, I do not know how related to him. The king ‡ had the portrait of a Venetian captain, by Paul Vianen; and the offering of the wise men § by Octavian Vianen. There is a print of a head of Adam Van Vianen, painted by Jan. Van Aken, and etched by Paul Vianen ¶ above mentioned. Christian Vianen had a very good disciple,

FRANCIS FANELLI,

a Florentine, who chiefly practised casting in metal, and, though inferior to

* Order of the Garter, p. 492.

† Vanderdort's Catal. p. 74.

‡ Ib. p. 137.

§ Ib. p. 155.

¶ Mr. Pennant mentions a piece of embossed plate exhibiting the resurrection, inscribed P. V. 1605. Perhaps the father of these artists was named Paul.

Le Soeur, was an artist that did credit to the king's taste. Vanderdort mentions in the royal collection a little figure of a Cupid sitting on a horse running, by Fanelli, and calls him *the one-eyed Italian*. The figures of Charles I. and his queen in niches in the quadrangle of St. John's college Oxford were cast by him, and are well designed. They were the gift of archbishop Laud, and were buried for security in the civil war. William duke of Newcastle was a patron of Fanelli, and bought many of his works, still at Welbeck; particularly a head in brass of prince Charles 1640; with the founder's name behind the pedestal, Fr. Fanellius, Florentinus, sculptor magn. Brit. regis. And several figures in small brass; as, St. George with the dragon dead; another combating the dragon; two horses grazing; four others in different attitudes; a Cupid and a Turk, each on horseback, and a centaur with a woman. By the same hand, or Le Soeur's, are, I conclude, the three following curious busts, in bronze: a head of Edward lord Herbert of Chirbury, the author, in the possession of the earl of Powys; and two different of the lady Venetia Digby, wife of sir Kenelm. Behind the best of them, on which the point-lace of her handkerchief is well expressed, is written this tender line, "Uxorem vivam amare voluptas, defunctam religio." One of these was probably saved from her monument. See before p. 221. Fanelli published two books of designs of architecture, fountains, vases, &c. One consists of fourteen plates in folio, no date. The other in twenty-one leaves was published by Van Merle at Paris 1661, engraved, as Vertue thought, by Faithorne, who was about that time in France. Fanelli had a scholar, called John Bank, who was living in 1713.

THEODORE ROGIERS

is mentioned by Vanderdort*, as the chaser of five square plates of silver with poetic stories in the king's collection; and he made an ewer from a design of Rubens, mentioned in the Life of that painter. He must not be confounded with William Rogers an Englishman, who engraved the title-page to John Linschoten's collection of voyages to the East Indies.

I shall now set down what little I have to say of the medallists of king Charles. Briot has been mentioned under the preceding reign: he and

* Page 73, 74.

T. Simon, his disciple, possessed the royal favour till the beginning of the troubles; when Simon falling off to the parliament*, a new medallist was employed on the few works executed for the king during the remainder of his life: his name was

THOMAS RAWLINS.

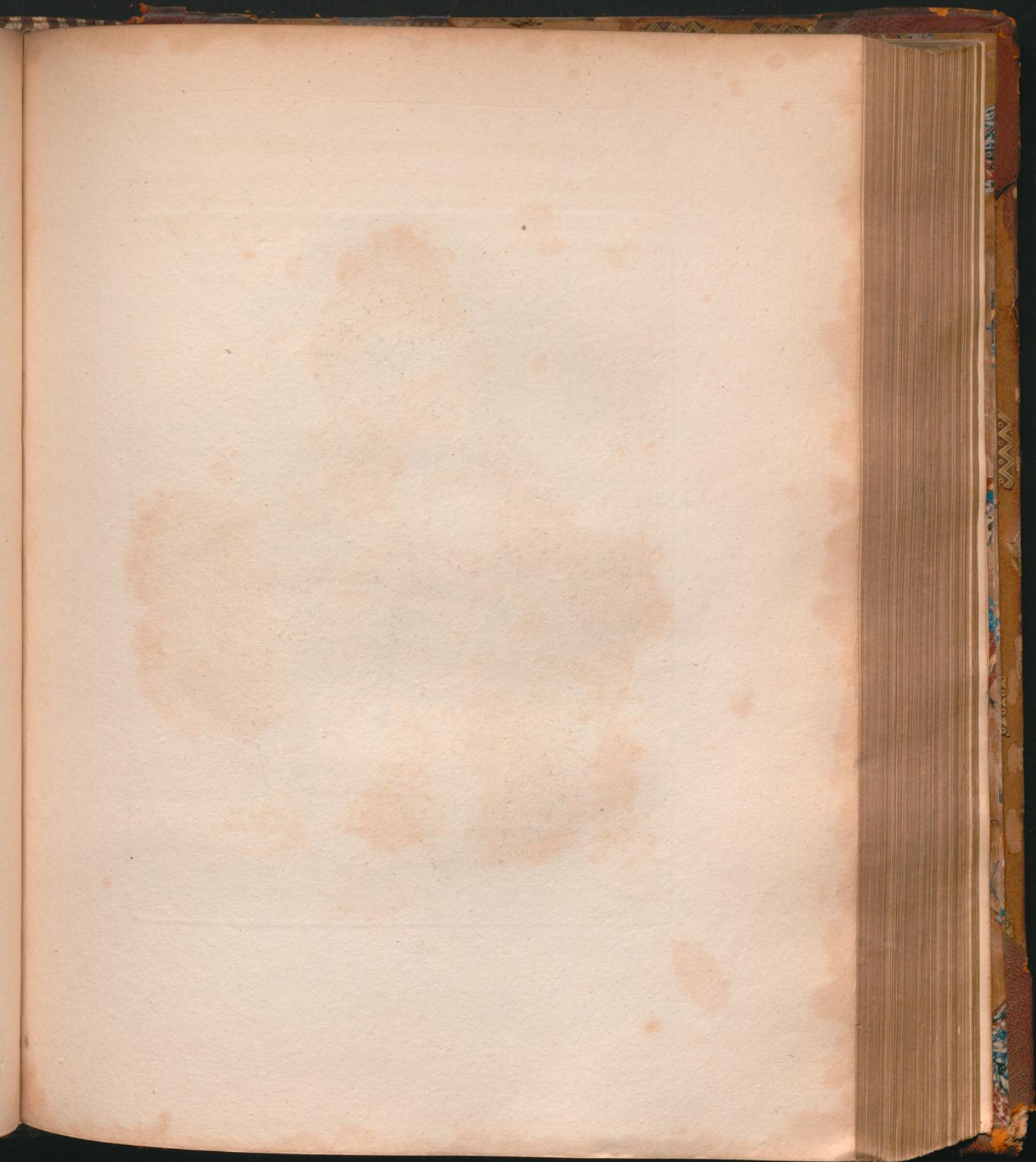
The first work by which he was known to the public was of a nature very foreign from his profession; in 1640 he wrote a play called *The Rebellion* †, and afterwards a comedy, called *Tom Effence* ‡. He was appointed engraver to the Mint, now become ambulatory, by patent in 1648; having in the preceding year, while the king was at Oxford, struck a medal on the action of Keinton-field. Under the date on the reverse is the letter R. sideways §. The next year he struck another, after many offers of peace had been made by the king and been rejected: on the reverse are a sword and a branch of laurel; the legend, *In utrumque paratus*. The letter R. under the bust of the king. In 1644 he made a large oval medal, stamped in silver, with the effigies of a man holding a coin in his hand, and this inscription, *Guliel. Parkhurst eq. aurat. custos camb. et monet. totius Angliæ 1623. Oxon. 1644. R sculpsit*. I take for granted this Mr. Parkhurst had been either a patron or relation of Rawlins, or one cannot conceive why he should have gone back twenty-one years to commemorate an obscure person, so little connected with the singular events of the period when it was struck. This medal was in the collection of sir Hans Sloane, and is now in the Museum, as was, and is, an oval piece of gold of Charles II. the reverse a ship; better workmanship than the preceding. There is but one piece more, certainly known for his, a cast in lead, thus inscribed, *Rob. Bolles de Scampton in com. Lincol. baronet. ; under the shoulder T. Rawlins F. 1665*. There

* I have already referred the reader to Vertue's account of the two Simons and their works, which he intended as a part of this history of the arts, which is too long to transcribe here, and which would be mangled by an abridgment. Abraham Simon, one of the brothers, a man of a very singular character, had fancied that the queen of Sweden was in love with him, and at last had an ambition of being a bishop.

† See Langbaine, p. 117. Subjoined to a book called *Goodfriday*, being meditations on that day, printed in 1648, is a collection of poems called *Calanthe*; by T. R. who by the presentation-book Mr. Oldys found was our Thomas Rawlins.

‡ Vide Notes to Dryden's poems published in 4 volumes 1760, p. lxxxii. vol. i.

§ Evelyn, p. iii. No. 32.





A. Bannerman del.

INIGO JONES.

might be, and probably were, other works of his hand, to which in prudence he did not set his name. Such is the bold medallion of archbishop Laud, struck in 1644. He was employed by the crown till 1670, when he died. There is a print of his wife, with this inscription: Dorothea Narbona uxor D. Thomæ Rawlins supremi sculptoris figilli Carol. I. et Carol. II. D. g. magn. Brit. Franc. et Hiber. regum. In Fleckno's works published in 1653 is "A poem on that excellent cymelift or sculptor in gold and precious stones, &c. Tho. Rawlins."

JOHN VARIN OR WARIN

was an eminent medallist in France, but appears by some works to have been in England, at least to have been employed by English. There are four such pieces in the collection of Mr. West. The first, a large medallion cast, Guil. fil. Rob. Ducy mil. et baronet. ætat. suæ 21, 1626. Another, a cast medal of Philip Howard S. R. E. Card. Norfolk. Endymion Porter ætat. 48, 1635. And Margareta, uxor, æt. 25, 1633. I have a good medal of cardinal Richelieu by Warin, who died in 1675, as I learn from a jetton of him by Dacier. Warin was exceedingly fond of money; and having forced his daughter, who was beautiful, to marry a rich and deformed officer of the revenue, she poisoned herself a few days after the wedding, saying, "I must perish, since my father's avarice would have it so." Vide Lettres de Guy Patin; and Recreations histor. vol. i. p. 75, 1768.

The last artist that I have to produce of this period, but the greatest in his profession that has appeared in these kingdoms, and so great, that in that reign of arts we scarce know the name of another architect, was

INIGO JONES,

who, if a table of fame like that in the Tatler were to be formed for men of real and indisputable genius in every country, would save England from the disgrace of not having her representative among the arts. She adopted Holbein and Vandyck, she borrowed Rubens, she produced Inigo Jones. Vitruvius drew up his grammar, Palladio showed him the practice, Rome displayed a theatre worthy of his emulation, and king Charles was ready to encourage, employ, and reward his talents. This is the history of Inigo

M m 2

Jones

Jones as a genius. The particulars of his life have been often written, and therefore I shall run them over very briefly; adding some less known minutiae [which, I fear, are the characteristics of these Anecdotes] and some catalogue of his works.

He was born about 1572, the son of a cloth-worker, and, by the most probable accounts, bound apprentice to a joiner: but even in that obscure situation, the brightness of his capacity burst forth so strongly, that he was taken notice of by one of the great lords at court: some say, it was the earl of Arundel; the greater * number, that it was William earl of Pembroke; though against that opinion there is, at least, a negative evidence, which I shall mention presently. By one of these lords, Inigo was sent to Italy to study landscape-painting, to which his inclination then pointed, and for which that he had a talent, appears by a small piece preserved at Chiswick: the colouring is very indifferent, but the trees freely and masterly imagined. He was no sooner at Rome, than he found himself in his sphere. He felt that nature had not formed him to decorate cabinets, but design palaces. He dropped the pencil, and conceived Whitehall. In the state of Venice he saw the works of Palladio, and learned how beautifully taste may be exerted on a less theatre than the capital of an empire. How his abilities distinguished themselves in a spot where they certainly had no opportunity to act †, we are not told, though it would not be the least curious part of his history: certain it is, that on the strength of his reputation at Venice, Christian IV. invited him to Denmark and appointed him his architect; but on what buildings he was employed in that country we are yet to learn. James I. found him at Copenhagen, and queen Anne took him in the quality of her architect to Scotland. He served prince Henry in the same capacity, and the place of surveyor-general of the works was granted to him in reversion. On the death of that prince, with whom at least all his lamented qualities did not die, Jones travelled once more to Italy, and assisted by ripeness of judgment perfected his taste. To the interval between those voyages I should be inclined to assign those buildings of Inigo which are less pure, and border too much upon that bastard style, which one calls *king James's Gothic*.

* Among whom is Lloyd in his Memoires, to Inigo, the palace and a front of a church at Leghorn are said to be designed by him.

p. 577.

† Though no building at Venice is attributed

Inigo's

Inigo's designs of that period are not Gothic, but have a littleness of parts and a weight of ornaments, with which the revival of the Grecian taste was encumbered, and which he shook off in his grander designs. The surveyor's place fell, and he returned to England; and as if architecture was not all he had learned at Rome, with an air of Roman disinterestedness he gave up the profits of his office, which he found extremely in debt, and prevailed on the comptroller and paymaster to imitate his example till the whole arrears were cleared.

In the reign of James I find a payment by a warrant from the council to Inigo Jones, Thomas Baldwin, William Portington and George Weale, officers of his majesty's works, for certain scaffolds and other works by them made, by the command of the lord chamberlain, against the arraignment of the earl of Somerset and the countess his lady. The expence was twenty pounds.

In the *Fœdera* * is a commission to the earl of Arundel, Inigo Jones and several others, to prevent building on new foundations within two miles of London and palace of Westminster.

In 1620 he was employed in a manner very unworthy of his genius. King James set him upon discovering, that is, guessing, who were the founders of Stone-henge. His ideas were all romanized: consequently his partiality to his favourite people, which ought rather to have prevented him from charging them with that mass of barbarous clumsiness, made him conclude it a Roman temple. It is remarkable, that whoever has treated of that monument has bestowed it on whatever class of antiquity he was peculiarly fond of; and there is not a heap of stones in these northern countries, from which nothing can be proved, but has been made to depose in favour of some of these fantastic hypotheses. Where there was so much room for visions, the Phœnicians could not avoid coming in for their share of the foundation; and for Mr. Toland's part, he discovered a little stone-henge in Ireland, built by the druides Gealcopa, (who does not know the druides Gealcopa?) who lived at Inisfen in the county of Donnegal †.

* Vol. xviii. p. 97. See also in the Strafford papers some letters of Mr. Garrard, which contain an account of proceedings under that commission, by virtue of which twenty newly erected houses in Saint Martin's lane were pulled down.

† See a summary of this controversy in the life of Inigo Jones in the *Biographia Britannica*.

In

In the same year Jones was appointed one of the commissioners for the repair of St. Paul's, but which was not commenced till the year 1633, when Laud, then bishop of London, laid the first stone, and Inigo the fourth. In the restoration of that cathedral he made two capital faults. He first renewed the sides with very bad Gothic, and then added a Roman portico, magnificent and beautiful indeed, but which had no affinity with the ancient parts that remained, and made his own Gothic appear ten times heavier. He committed the same error at Winchester, thrusting a screen in the Roman or Grecian taste into the middle of that cathedral. Jones indeed was by no means successful when he attempted Gothic. The chapel of Lincoln's-inn has none of the characteristics of that architecture. The cloister beneath seems oppressed by the weight of the building above*.

The authors of the Life of Jones place the erection of the banqueting-house in the reign of king Charles; but, as I have shown from the accounts of Nicholas Stone, it was begun in 1619, and finished in two years—a small part of the pile designed for the palace of our kings; but so complete in itself, that it stands a model of the most pure and beautiful taste. Several plates of the intended palace of Whitehall have been given, but, I believe, from no finished design. The four great sheets are evidently made up from general hints; nor could such a source of invention and taste, as the mind of Inigo, ever produce so much sameness. The strange kind of cherubims on the towers at the end are preposterous ornaments, and, whether of Inigo or not, bear no relation to the rest. The great towers in the front are too near, and evidently borrowed from what he had seen in Gothic, not in Roman buildings. The circular court is a picturesque thought, but without meaning or utility. The whole fabric however was so glorious an idea, that one forgets for a moment, in the regret for its not being executed, the confirmation of our liberties obtained by a melancholy scene that passed before the windows of that very banqueting-house.

In 1623 he was employed at Somerset-house, where a chapel was to be

* In Dugdale's *Origines Judiciales*, p. 34, is an account of the building of that chapel from a design of Inigo. The first proposal of building it was in 1609, but it was retarded till about 1617. The charge was estimated at two

thousand pounds. It was finished in five years, and consecrated on Ascension-day 1623 by the bishop of London, Dr. Donne preaching the sermon.

fitted

fitted up for the Infanta, the intended bride of the prince *. The chapel is still in being. The front to the river, part only of what was designed, and the water-gate, were erected afterwards on the designs of Inigo; as was the gate at York-stairs.

Upon the accession of Charles he was continued in his posts under both king and queen. His fee as surveyor was eight shillings and four-pence per day, with an allowance of forty-six pounds a year for house-rent, besides a clerk, and incidental expences. What greater rewards he had are not upon record. Considering the havoc made in offices and repositories during the war, one is glad of being able to recover the smallest notices.

During the prosperous state of the king's affairs, the pleasures of the court were carried on with much taste and magnificence. Poetry, painting, music, and architecture, were all called in to make them rational amusements; and I have no doubt but the celebrated festivals of Louis XIV. were copied from the shows exhibited at Whitehall, in its time the most polite court in Europe. Ben Jonson was the laureat; Inigo Jones, the inventor of the decorations; Lanieri and Ferabosco composed the symphonies; the king, the queen, and the young nobility danced in the interludes. We have accounts of many of these entertainments, called masques: they had been introduced by Anne of Denmark. I shall mention those in which Jones was concerned.

Hymenæi, or solemnities of masque and barriers, performed on the twelfth-night 1606, upon occasion of the marriage of Robert earl of Essex, and the lady Frances daughter of the earl of Suffolk; at court; by Ben. Jonson. Master Alphonso Ferabosco sung; master Thomas Giles made and taught the dances.

Tethys's festival, a masque, presented on the creation of Henry prince of Wales, June 5, 1610. The words by S. Daniel, the scenery contrived and described by master Inigo Jones. This was called the queen's wake. Several of the lords and ladies acted in it. Daniel owns that the machinery, and

* Sir H. Bourghier in a letter to archbishop Usher, dated July 14, 1623, says, "The new chapel for the Infanta goes on in building." There was another chapel erected for her at St. James's, of which don Carlos Colonna laid the first stone. Vide Rushworth.

contrivance

contrivance and ornaments of the scenes made the most conspicuous part of the entertainment.

February 16, 1613, a masque at Whitehall on the nuptials of the Palgrave and the princess Elizabeth, invented and fashioned by our kingdom's most artfull and ingenious architect Inigo Jones; digested and written by the ingenious poet, George Chapman*.

Jones had dabbled in poetry himself: there is a copy of verses by him prefixed to Coryat's Crudities, among many others by the wits of that age, who all affected to turn Coryat's book into ridicule, but which at least is not so foolish as their verses.

Pan's anniversary, a masque at court before king James I. 1625. Inventors Inigo Jones and Ben Jonson.

Love's triumph, 1630, by the king and nobility; the same inventors.

Chlorida, the queen's masque at court, 1630. The same.

Albion's triumph, a masque presented at court by the king's majesty and his lords, on twelfth-night, 1631; by Inigo and Jonson.

The temple of love, a masque at Whitehall, presented by the queen and her ladies, on Shrove-tuesday, 1634; by Inigo Jones surveyor, and William Davenant.

Coelum Britannicum, a masque at Whitehall in the banqueting-house on Shrove-tuesday night; the inventors, Thomas Carew, Inigo Jones.

A masque presented by prince Charles September 12, 1636, after the king and queen came from Oxford to Richmond.

Britannia triumphans, a masque presented at Whitehall by the king and his lords on twelfth-night 1637.

* Chapman was an intimate friend of Jones, and in 1616 dedicated his translation of *Museus* "To the most generally ingenious and learned architect of his time, Inigo Jones, esq. surveyor of his majesty's works." See Wood's *Athenæ*, p. 591. Jones made the monument for Chapman in the church-yard of St. Giles.

Salmacida Spolia, a masque presented by the king and queen at Whitehall on Tuesday January 21, 1639. The invention, ornaments, scenes and apparitions, with their descriptions, were made by Inigo Jones, surveyor-general of his majesty's works; what was spoken or sung, by William Davenant, her majesty's servant.

Love's mistress, or the Queen's masque, three times presented before their majesties at the Phoenix in Drury-lane, 1640. T. Heywood gives the highest commendation of Inigo's part in this performance.

Lord Burlington had a folio of the designs for these solemnities, by Inigo's own hand, consisting of habits, masks, scenes, &c.

The harmony of these triumphs was a little interrupted by a war that broke out between the composers, Inigo and Ben; in which whoever was the aggressor, the turbulent temper of Jonson took care to be most in the wrong. Nothing exceeds the grossness of the language that he poured out, except the badness of the verses that were the vehicle. There he fully exerted all that brutal abuse which his contemporaries were willing to think wit, because they were afraid of it; and which only serves to show the arrogance of the man, who presumed to satirize Jones and rival Shakespeare. With the latter indeed he had not the smallest pretensions to be compared, except in having sometimes written absolute nonsense. Jonson translated the ancients, Shakespeare transfused their very soul into his writings.

Another person who seems to have borne much resentment to Jones was Philip earl of Pembroke*: in the Harleian library was an edition of Stonehenge which formerly belonged to that earl, and the margins of which were full of strange notes written by him, not on the work, but on the author or any thing else. I have such another common-place book, if one may call it so, of earl Philip, the life of sir Thomas More. In the Stonehenge are memorandums, jokes, witticisms and abuse on several persons, particularly on Cromwell and his daughters, and on Inigo, whom his lordship calls Iniquity Jones; and says, he had 16000*l.* a year for keeping the king's houses in repair. This might be exaggerated, but a little supplies the want I have men-

* R. Symondes calls him, the bawling coward.

tioned of any record of the rewards bestowed on so great a man. It is observable that the earl, who does not spare reflections on his architect, never objects to him his having been maintained in Italy by earl William; nor does Webb in his preface to the Stone-henge, though he speaks of Inigo's being in Italy, say a word of any patron that sent him thither. Earl Philip's resentment to Jones was probably occasioned by some disagreement while the latter was employed at Wilton. There he built that noble front, and a grotto at the end of the water. Wilton is one of the principal objects in a history of the arts and belles lettres. Sir Philip Sidney wrote his *Arcadia* there for his sister; Vandyck drew many of the race, Holbein and Inigo Jones imagined the buildings, earl Thomas completed the collection of pictures and assembled that throng of statues, and the last earl Henry has shown by a bridge designed by himself, that, had Jones never lived, Wilton might yet have been a villa worthy of ancient Rome.

The works of Inigo are not scarce, though some that bear his name were productions of his scholars: some indeed neither of the one nor the other. Albins in Essex I should attribute to the last class, though always ascribed to Inigo. If he had any hand in it, it must have been during his first profession, and before he had seen any good buildings. The house is handsome, has large rooms and rich ceilings, but all entirely of the king James's Gothic. Pishiobury in Hertfordshire is said to have been built by him for sir Walter Mildmay. At Woburn is a grotto-chamber, and some other small parts by him, as there is of his hand at Thorney-abbey, and a summer-house at lord Barrington's in Berkshire. The middle part of each end of the quadrangle at St. John's Oxford is ascribed to him. The supporters of the royal arms are strangely crowded in over the niches; but I have seen instances of his overdoing ornament. Charlton-house in Kent is another of his supposed works; but some critics have thought that only the great gate at the entrance and the colonnades may be of his hand. The cabinet at Whitehall for the king's pictures was built by him, but we have no drawing of it. At St. James's he designed the queen's chapel. Surgeon's-hall is one of his best works; and of the most admired, the arcade of Covent-garden and the church; two structures, of which I want taste to see the beauties: in the arcade there is nothing remarkable; the pilasters are as errant and homely stripes as any plaisterer would make. The barn-roof over the portico of the church strikes my eyes
with

with as little idea of dignity or beauty * as it could do if it covered nothing but a barn. The expence of building that church was 4500*l*. Ambresbury in Wiltshire was designed by him, but executed by his scholar Webb, who married a cousin-german of Jones. Chevening is another house ascribed to him, but doubtful; Gunnersbury near Brentford was certainly his: the portico is too large, and engrosses the whole front except a single window at each end. The stair-case and saloon are noble, but destroy the rest of the house; the other chambers are small, and crowded by vast chimney-pieces, placed with an Italian negligence in any corner of the room. Lindsey-house † in Lincoln's-inn-fields has a chaster front, but is not better disposed for the apartments. In 1618 a special commission was issued to the lord chancellor, the earls of Worcester, Pembroke, Arundel, and others, to plant, and reduce to uniformity Lincoln's-inn-fields ‡, as it shall be drawn by way of map or ground-plot, by Inigo Jones, surveyor general of the works. Colehill, in Berkshire, the seat of sir Matthew Pleydell, built in 1650, and Cobham-hall in Kent, were his. He was employed to rebuild Castle-Ashby, and finished one front; but the civil war interrupted his progress there and at Stoke-park in Northamptonshire. Shaftsbury-house, now the London lying-in hospital, on the east-side of Aldersgate-street, is a beautiful front: at Wing, seven miles from his present seat at Ethorp in Buckinghamshire, sir William Stanhope pulled down a house built by Inigo. The front to the garden of Hinton St. George in Somersetshire, the seat of earl Poulet; and the front of Brympton, formerly the mansion of sir Philip Sydenham, were from designs of Jones; as Chilham-castle, and the tower of the church at Staines, where Inigo some time lived, are said to be. So is a very curious work, if really by him, as I know no other performance of his in that kind, a bridge at Gwydder in Wales, on

* In justice to Inigo one must own, that the defect is not in the architect but in the order — Who ever saw a beautiful Tuscan building? Would the Romans have chosen that order for a temple? Mr. Onslow, the late speaker, told me an anecdote that corroborates my opinion of this building. When the earl of Bedford sent for Inigo, he told him he wanted a chapel for the parishioners of Covent-garden, but added, he would not go to any considerable expence; in short, said he, I would not have it much better than a barn.—Well! then, replied Jones, you shall have the handsomest barn in England.

† Jones was one of the first that observed the same gradual diminution of pilasters as in pillars. Lindsey-house owes its chief grace to this singularity.

‡ That square is laid out with a regard to so trifling a circumstance, as to be of the exact dimensions of one of the pyramids. This would have been admired in those ages, when the keep at Kenelworth-castle was erected in the form of a horse-fetter, and the Escorial in the shape of St. Laurence's gridiron.

the estate of the duke of Ancafter. Some alterations and additions he made at Sion. At Oatlands remains a gate of the old palace, but removed to a little distance, and repaired, with the addition of an infcription, by the present earl of Lincoln. The Grange, the feat of the lord chancellor Henley in Hampshire, is entirely of this mafter. It is not a large houfe, but by far one of the beft proofs of his taſte. The hall, which opens to a ſmall veſtibule with a cupola, and the ſtair-cafe adjoining, are beautiful models of the pureſt and moſt clafſic antiquity. The gate of Beaufort-garden at Chelſea, deſigned by Jones, was purchaſed by lord Burlington and tranſported to Chiſwick, where in a temple are ſome wooden ſeats with lions and other animals for arms, not of his moſt delicate imagination, brought from Tart-hall. He drew a plan for a palace at Newmarket, but not that wretched hovel that ſtands there at preſent*. The laſt, and one of the moſt beautiful of his works, that I ſhall mention, is the queen's houſe at Greenwich. The firſt idea of the hospital is ſaid to have been taken by Webb from his papers. The reſt of his deſigns, and his ſmaller works, as chimneys and ceilings, &c. may be ſeen in the editions of Kent, Ware, Vardy, and Campbell †.

Dr. Clarke of Oxford had Jones's Palladio with his own notes and obſervations in Italian, which the doctor bequeathed to Worceſter college. The duke of Devonſhire has another with the notes in Latin. Lord Burlington had a Vitruvius noted by him in the ſame manner. The ſame lord had his head by Dobſon. At Houghton, it is by Vandyck. Hollar engraved one of them, Villamena made a print of him while he was in Italy. Among the Strafford Papers there is a letter from lord Cottington to the lord deputy, ſending him a memorial from Inigo, relating to the procurement of marble from Ireland.

Inigo taſted early of the miſfortunes of his maſter: he was not only a favourite ‡ but a Roman catholic. In 1646 he paid 545*l.* for his delinquency

* In Haſted's *History of Kent*, vol. ii. p. 783, it is ſaid that he built the front of Lee's court and Judde-houſe, p. 797. As in the concise account of ſome natural curioſities in the environs of Malham Craven, 1786, appendix, p. 5, Storyhurſt, the feat of Thomas Weld, eſq. is ſaid to have been deſigned by Inigo for ſir Nicholas Sherborne.

† In Hutchins's *History of Dorſetſhire*, vol. ii. p. 461, there is a plate of a handsome gateway at Clifton Maubank, which is aſcribed

to Inigo, and, I believe, juſtly. There is ſimplicity and proportion, niches with ſhells, and a Grecian entablature, though mixed with many traces of the bad ſtyle that preceded him. He ſeems to have enticed the age by degrees into true taſte.

‡ In Vanderdort's Catalogue is mention of a picture of Stenwyck bought by Inigo for the king, p. 15, and of a waxen picture of Henry VIII. and a drawing of prince Henry preſented by him, p. 75.

and

and sequestration. Whether it was before or after this fine I know not, that he and Stone buried their joint stock of ready money in Scotland-yard; but an order being published to encourage the informers of such concealments, and four persons being privy to the spot where the money was hid, it was taken up and reburied in Lambeth-marsh.

Grief, misfortunes, and age, terminated his life. He died at Somerfet-house July 21, 1651, and on the 26th of the same month was buried in the church of St. Bennet's Paul's-wharf, where a monument* erected to his memory was destroyed in the fire of London.

I here conclude this long chapter on the reign of king Charles. The admirers of that prince will not think, I hope, that I have flinted them in anecdotes of their favourite monarch.

The next scarce deserves the name of a chapter; it contains the few names we find of

C H A P. XI.

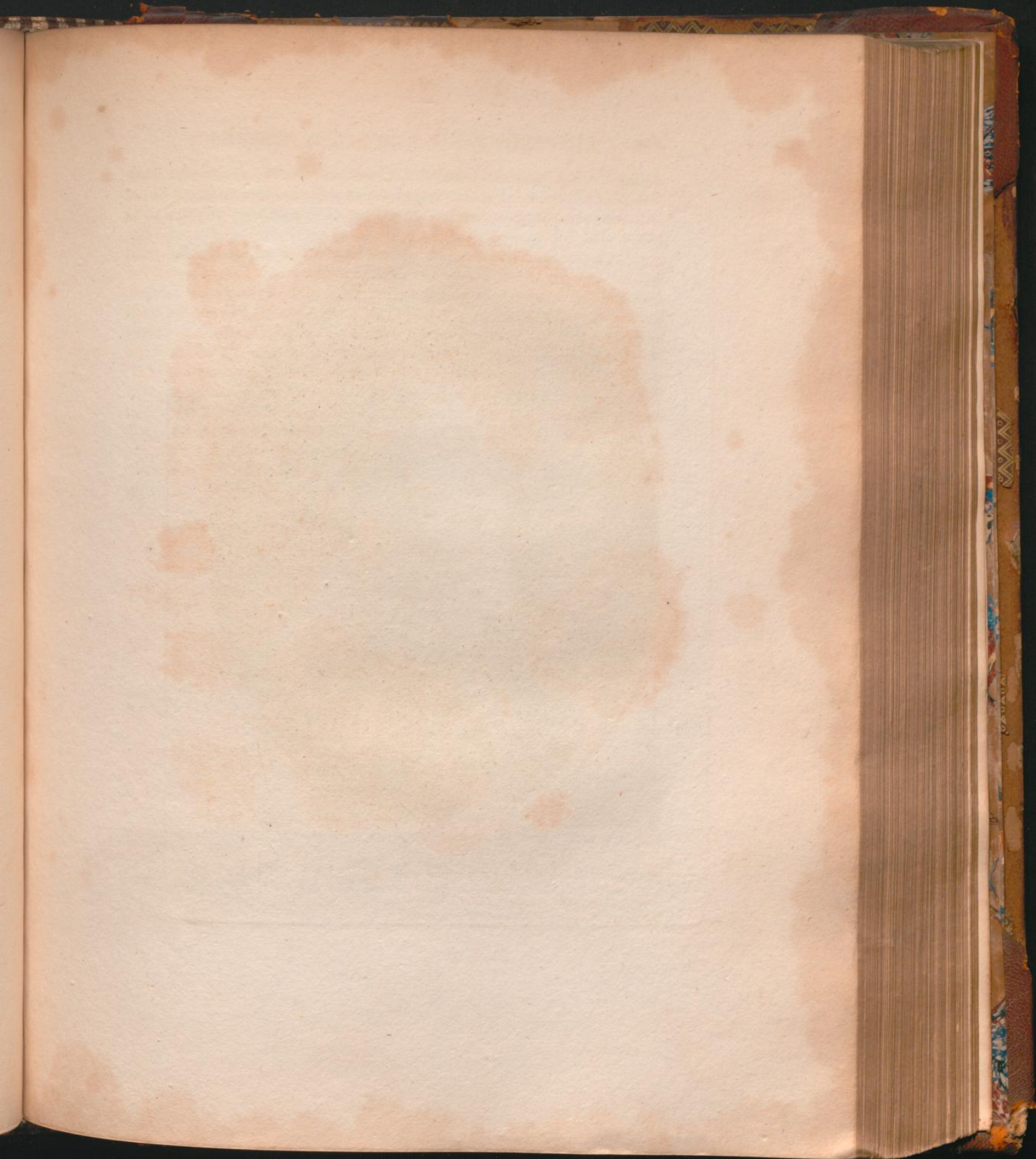
Artists during the INTERREGNUM.

OF these the first in rank, if not in merit, was

GENERAL L A M B E R T,

who, we are told by the author of the English School, was a great encourager of painting and a good performer in flowers: some of his works were at the duke of Leeds's at Wimbleton; and it was supposed that he received instructions from Baptist Gaspar, whom he retained in his service. The general's

* The arms on the frame of his picture, bend sinister ermine and ermine, a lion rampant, when bought by sir Robert Walpole, were, per or, within a border engrailed of the same.





A. Baanerman Sculp.

Major General Lambert.