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The Works Of Horatio Walpole, Earl Of Orford

In Five Volumes

Walpole, Horace

London, 1798

Chap. XI. Artists during the Interregnum.

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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 stinted 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.

son John Lambert painted portraits. There is a medal of the general by Simon.

ROBERT WALKER,

a portrait-painter, cotemporary with Vandyck, but most remarkable for being the principal painter employed by Cromwell*, whose picture he drew more than once. One of those portraits represented him with a gold chain about his neck, to which was appendent a gold medal with three crowns, the arms of Sweden, and a pearl; sent to him by Christina in return for his picture by Cooper, on which Milton wrote a Latin epigram. This head by Walker is in the possession of lord Mountford at Horfeth in Cambridgeshire, and was given to the late lord by Mr. commissary Greaves, who found it in an inn in that county †. Another piece contained Cromwell and Lambert together; this was in lord Bradford's collection. A third was purchased for the Great Duke, whose agent having orders to procure one, and meeting with this in the hands of a female relation of the protector, offered to purchase it; but being refused, and continuing his solicitation, to put him off, she asked 500*l.*—and was paid it. It was on one of these portraits that Elsum wrote his epigram, which is no better than the rest,

By lines o' th' face and language of the eye,
We find him thoughtful, resolute and fly.

From one of R. Symondes's pocket-books, in which he has set down many directions in painting that had been communicated to him by various artists, he mentions some from Walker, and says, the latter received ten pounds for the portrait of Mr. Thomas Knight's wife to the knees; that she sat thrice to him, four or five hours at a time. That for two half lengths of philosophers, which he drew from poor old men, he had ten pounds each in 1652; that he paid twenty-five pounds for the Venus putting on her smock (by Titian) which was the king's, and valued it at sixty pounds, as he was told by Mrs. Boardman, who copied it; a paintress of whom I find no other mention ‡; and that walker copied Titian's famous Venus, which was purchased by the

* There is a capital half length of general Moncke at the countess of Montrath's, Twickenham-park. I do not know the painter, but probably it was Walker.

† Another is at the earl of Essex's at Cashio-bury.

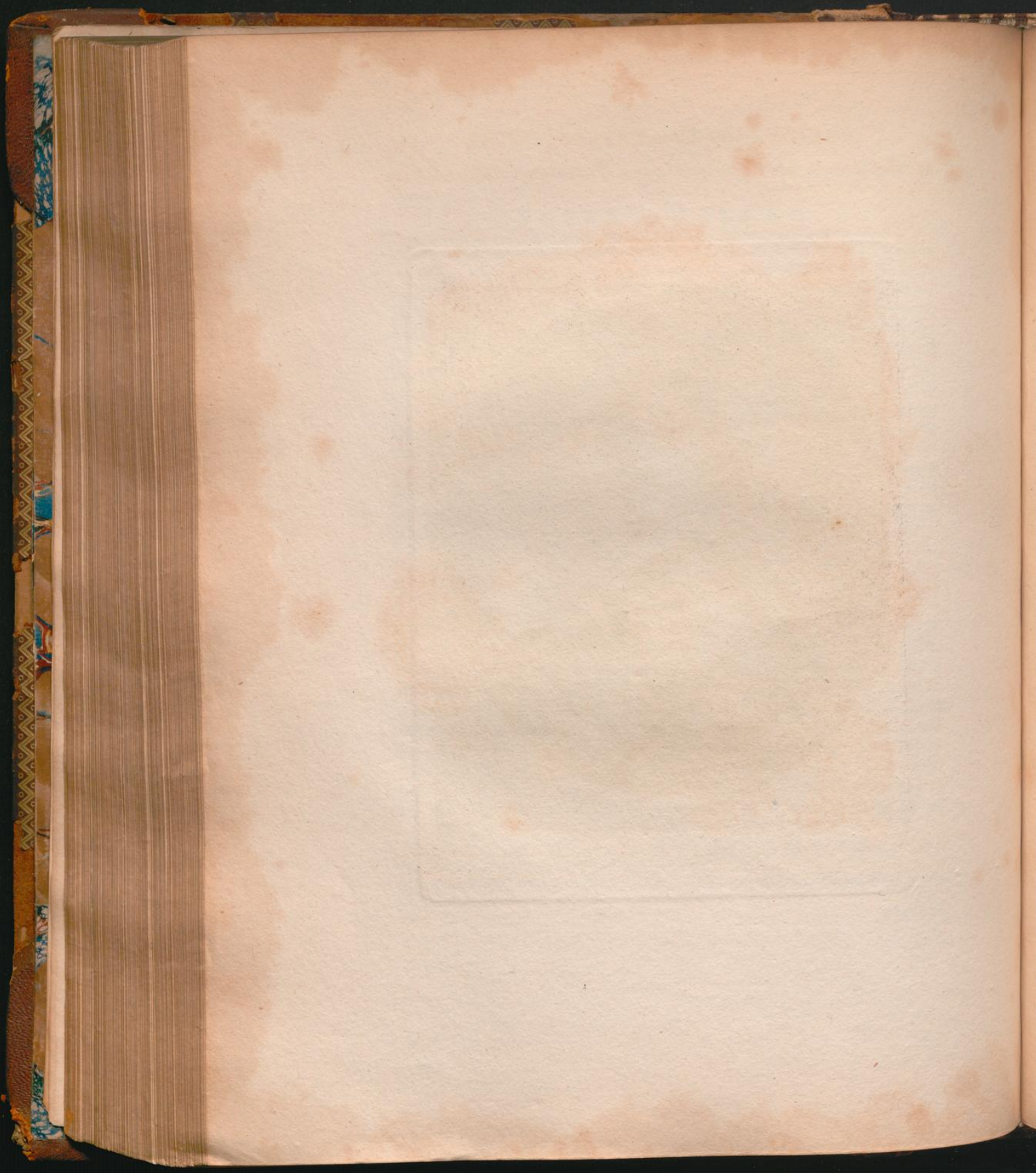
‡ He names too Loveday and Wray, equally unknown.

Spanish



T. Chambers sculp.

ROBERT WALKER.



Spanish embassador, and for which the king had been offered 2500*l.* He adds, Walker cries up De Critz for the best painter in London.

Walker had for some time an apartment in Arundel-house, and died a little before the restoration: his own portrait* is at Leicester-house, and in the picture-gallery at Oxford. Mr. Onflow has a fine whole length, sitting in a chair, of Keble keeper of the great seal in 1650 by this painter.

EDWARD MASCALL

drew another portrait of Cromwell, which the duke of Chandos bought of one Clark, then of the age of 106, but hearty and strong, who had been summoned to London on a cause of lord Coningsby. This man had formerly been servant of Mascall, and had married his widow, and was at that time possessed of 300*l.* a year at Trewellin in Herefordshire. He had several pictures painted by Mascall. Of the latter there is an indifferent print, inscribed, Effigies Edwardi Mascall, pictoris, sculpta ab exemplari propria manu depicto. James Gammon sculpsit.

— HEYWOOD.

Of this person I find no mention but that in 1650 he drew the portrait of general Fairfax, which was in the possession of Mr. Brian Fairfax. A draught from this by one James Hulet was produced to the society of antiquaries by Mr. Peck in 1739.

PETER BLONDEAU AND THOMAS VIOLET

were employed by the commonwealth to coin their money, of whom and their contests see Vertue's account in his history of the works of Thomas Simon, p. 17. Blondeau, after the restoration, November 3, 1662, received letters of denization, and a grant for being engineer of the mint in the tower of London, and for using his new invention for coining gold and silver with the mill and press; with the fee of 100*l.* per annum.

FRANCIS CARTER

was chief clerk of the works under Inigo Jones: there is an entry in an office-book of a payment to him of 66*l.* -- 13*s.* -- 4*d.* He lived in Covent-garden,

* There is a good print of Walker, holding a drawing, by Lombart.

and during the commonwealth was a justice of peace, and made surveyor of the works, in which post he was continued by Oliver. He died soon after the restoration.

At the protector's funeral among others walked the following persons, his officers:

The master carpenter,
Mr. Davenport, master joiner,
Mr. Kingwood, master carver,
Mr. Philips, master mason,
Mr. Thomas Simon, chief graver of the mint.

C H A P. XII.

Painters in the Reign of CHARLES II.

THE arts were in a manner expelled with the royal family from Britain. The anecdotes of a civil war are the history of destruction. In all ages the mob have vented their hatred to tyrants on the pomp of tyranny. The magnificence the people have envied, they grow to detest, and, mistaking consequences for causes, the first objects of their fury are the palaces of their masters. If religion is thrown into the quarrel, the most innocent arts are catalogued with sins. This was the case in the contests between Charles and his parliament. As he had blended affection to the sciences with a lust of power, nonsense and ignorance were adopted into the liberties of the subject. Painting became idolatry; monuments were deemed carnal pride, and a venerable cathedral seemed equally contradictory to Magna Charta and the Bible. Learning and wit were construed to be so heathen, that one would have thought the Holy Ghost could endure nothing above a pun. What the fury of Henry VIII. had spared, was condemned by the puritans: ruin was their harvest, and they gleaned after the reformers. Had they countenanced any of the softer arts, what could those arts have represented?

How