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# **The Works Of Horatio Walpole, Earl Of Orford**

In Five Volumes

**Walpole, Horace**

**London, 1798**

Chap. XII. Painters in the Reign of Charles II.

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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.

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## 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



How picturesque was the figure of an Anabaptist! But sectaries have no ostensible enjoyments; their pleasures are private, comfortable and gross. The arts that civilize society are not calculated for men who mean to rise on the ruins of established order. Jargon and austerities are the weapons that best serve the purposes of heresiarchs and innovators. The sciences have been excommunicated from the Gnostics to Mr. Whitfield.

The restoration of royalty brought back the arts, not taste. Charles II. had a turn to mechanics, none to the politer sciences. He had learned \* to draw in his youth; in the imperial library at Vienna is a view of the isle of Jersey, designed by him; but he was too indolent even to amuse himself. He introduced the fashions of the court of France, without its elegance. He had seen Louis XIV. countenance Corneille, Moliere, Boileau, Le Sueur, who forming themselves on the models of the ancients, seemed by the purity of their writings to have studied only in † Sparta. Charles found as much genius at home; but how licentious, how indelicate was the style he permitted or demanded! Dryden's tragedies are a compound of bombast and heroic obscenity enclosed in the most beautiful numbers. If Wycherley had nature, it is nature stark naked. The painters of that time veiled it but little more; sir Peter Lely scarce saves appearances but by a bit of fringe or embroidery. His nymphs, generally reposed on the turf, are too wanton and too magnificent to be taken for any thing but maids of honour. Yet fantastic as his compositions seem, they were pretty much in the dress of the times, as is evident by a puritan tract published in 1678, and entitled, "Just and reasonable reprehensions of naked breasts and shoulders." The court had gone a good way beyond the fashion of the preceding reign, when the gallantry in vogue was to wear a lock of some favourite object; and yet Prynne had thought that mode so damnable, that he published an absurd piece against it, called, The unloveliness of lovelocks ‡.

The

\* See Ch. X. art. DAVID BECK.

† It has been objected by some persons, that the expression of *studying in Sparta* is improper, as the Spartans were an illiterate people and produced no authors:—a criticism I think very ill-founded. The purity of the French writers, not their learning, is the object of the text. Many men travelled to Lacedæmon to study the laws and institutions of Lycurgus. Men

Vol. III.

visit all countries, under the pretence at least of studying the respective manners: nor have I ever heard before that the term *studying* was restricted to mere reading. When I say an author wrote as chastely as if he had studied only in Sparta, is it not evident that I meant his morals, not his information, were formed on the purest models?

‡ At the sale of the late lady Worfeley, was the

O o



The sectaries, in opposition to the king, had run into the extreme against politeness: the new court, to indemnify themselves and mark aversion to their rigid adversaries, took the other extreme. Elegance and delicacy were the point from which both sides started different ways; and taste was as little fought by the men of wit, as by those who called themselves the men of God. The latter thought that to demolish was to reform; the others, that ridicule was the only rational corrective: and thus, while one party destroyed all order, and the other gave a loose to disorder, no wonder the age produced scarce any work of art that was worthy of being preserved by posterity. Yet in a history of the arts, as in other histories, the times of confusion and barbarism must have their place, to preserve the connection, and to ascertain the ebb and flow of genius. One likes to see through what clouds broke forth the age of Augustus. The pages that follow will present the reader with few memorable names; the number must atone for merit, if that can be thought any atonement. The first \* person who made any figure, and who was properly a remnant of a better age, was

### ISAAC FULLER.

Of his family, or masters, I find no account, except that he studied many years in France under Perrier, who engraved the antique statues. Graham says "he wanted the regular improvements of travel to consider the antiques, and understood the anatomic part of painting, perhaps equal to Michael Angelo; following it so close, that he was very apt to make the muscelling too strong and prominent." But this writer was not aware, that the very fault he objects to Fuller did not proceed from not having seen the antiques, but from having seen them too partially; and that he was only to be compared to Michael Angelo from a similitude of errors, flowing from a similitude of

the portrait of the duchess of Somerset, daughter of Robert earl of Essex, [Q. Elizabeth's favourite] with a lock of her father's hair hanging on her neck; and the lock itself was in the same auction.

\* Vertue was told by old Mr. Laroon, who saw him in Yorkshire, that the celebrated Rembrandt was in England in 1661, and lived 16 or 18 months at Hull, where he drew several gentlemen and seafaring persons. Mr. Dahl had one of

those pictures. There are two fine whole lengths at Yarmouth, which might be done at the same time. As there is no other evidence of Rembrandt being in England, it was not necessary to make a separate article for him, especially at a time when he is so well known, and his works in such repute, that his scratches, with the difference only of a black horse or a white one, sell for thirty guineas.



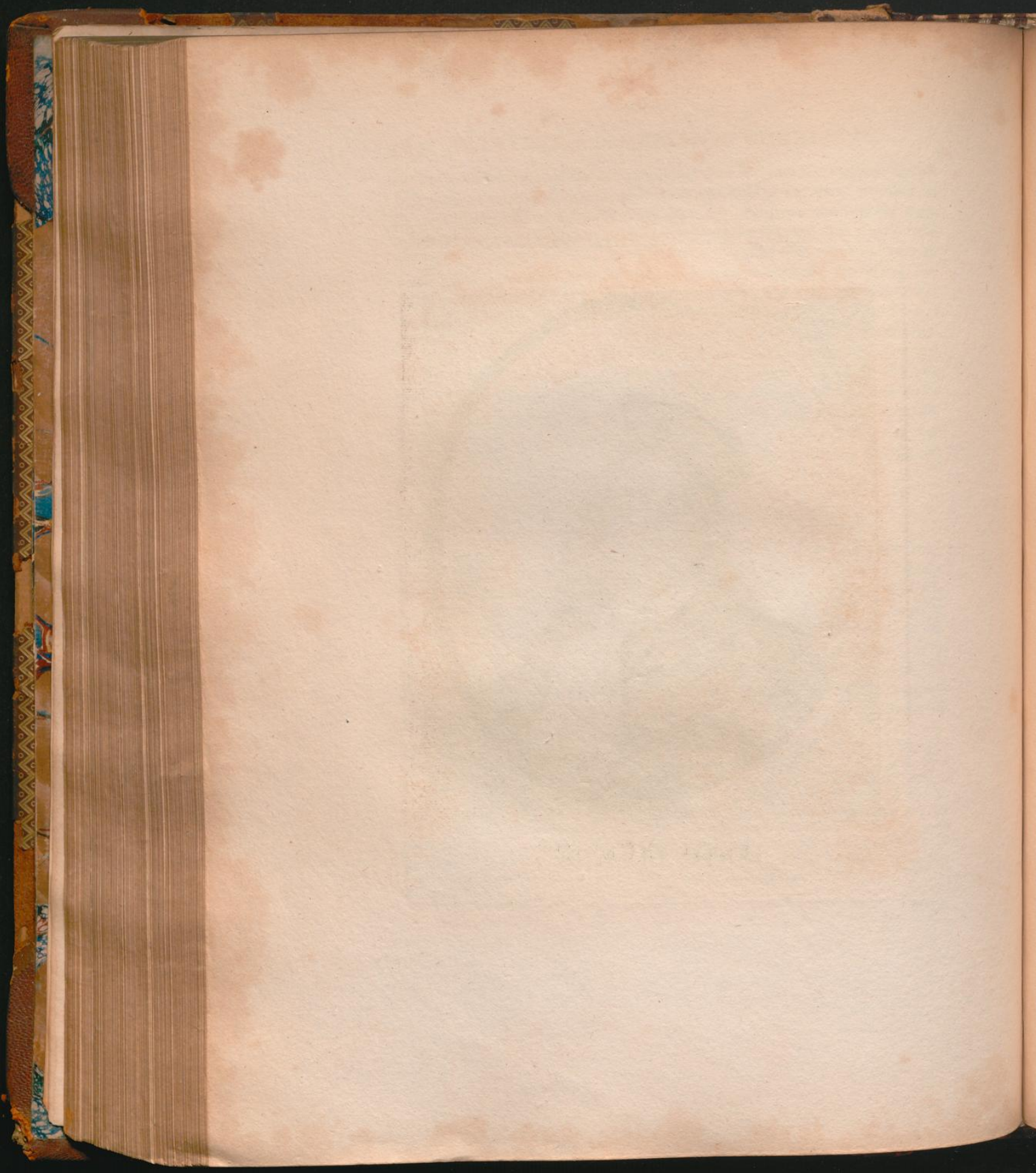


*Ipse pinxit.*

*T. Chambers sculp.*

ISAAC FULLER.







study. Each caught the robust style from ancient statuary, without attaining its graces. If Graham had avoided hyperbole, he had not fallen into a blunder. In his historic compositions Fuller is a wretched painter: his colouring was raw and unnatural, and not compensated by disposition or invention. In portraits his pencil was bold, strong, and masterly: men who shine in the latter, and miscarry in the former, want imagination. They succeed only in what they see. Liotard is a living instance of this sterility. He cannot paint a blue ribband if a lady is dressed in purple knots. If he had been in the prison at the death of Socrates, and the passions were as permanent as the persons on whom they act, he might have made a finer picture than Nicolò Pouffin.

Graham speaks of Fuller as extravagant and burlesque in his manners, and says, that they influenced the style of his works\*. The former character seems more true than the latter. I have a picture of Ogleby by him, in which he certainly has not debased his subject, but has made Ogleby appear a moon-struck bard, instead of a contemptible one. The composition has more of Salvator than of Brauwer. His own portrait † in the gallery at Oxford is capricious, but touched with great force and character. His altar-pieces at ‡ Magdalen and All-souls colleges in Oxford are despicable. At Wadham college is an altar-cloth in a singular manner, and of merit: it is just brushed over for the lights and shades, and the colours melted in with a hot iron. He painted too the inside of St. Mary Abchurch in Canon-street.

While Fuller was at Oxford he drew several portraits, and copied Dobson's decollation of St. John, but varying the faces from real persons. For Herodias, who held the charger, he painted his own mistress; her mother for the old woman receiving the head in a bag; and the ruffian, who cut it off, was a noted bruiser of that age. There was besides a little boy with a torch, which illuminated the whole picture. Fuller received 60 pieces for it. In king James's catalogue is mentioned a picture by him, representing Fame and Ho-

\* Elfum, in an epigram that is not one of his works, agrees with this opinion:

On a drunken sot.  
His head does on his shoulder lean;  
His eyes are sunk, and hardly seen:

Who sees this sot in his own colour  
Is apt to say, 'Twas done by Fuller.

† It is much damaged, and was given to the University by doctor Clarke.

‡ Mr. Addison wrote a Latin poem in praise of it.



nour treading down Envy. Colonel Seymour\* had a head of Pierce, the carver, by Fuller. He was much employed to paint the great taverns † in London; particularly the Mitre in Fenchurch-street, where he adorned all the sides of a great room in pannels, as was then the fashion. The figures were as large as life; a Venus, Satyr, and sleeping Cupid; a boy riding a goat and another fallen down, over the chimney: this was the best part of the performance, says Vertue: Saturn devouring a child, Mercury, Minerva, Diana, Apollo; and Bacchus, Venus, and Ceres embracing; a young Silenus fallen down, and holding a goblet, into which a boy was pouring wine; the Seasons between the windows, and on the ceiling two angels supporting a mitre, in a large circle: this part was very bad, and the colouring of the Saturn too raw, and his figure too muscular. He painted five very large pictures, the history of the king's escape after the battle of Worcester: they cost a great sum, but were little esteemed.

Vertue had seen two books with etchings by Fuller; the first, Cæsar Ripa's Emblems; some of the plates by Fuller, others by Henry Cooke and Tempesta. The second was called, Libro da Disegnare: 8 or 10 of the plates by our painter.

He died in Bloomsbury-square, July 17, 1672, and left a son, an ingenious but idle man, according to Vertue, chiefly employed in coach-painting. He led a dissolute life, and died young.

Fuller had one scholar, Charles Woodfield; who entered under him at Oxford, and served seven years. He generally painted views, buildings, monuments, and antiquities; but, being as idle as his master's son, often wanted necessaries. He died suddenly in his chair in the year 1724, at the age of 75.

### CORNELIUS BOLL,

a painter of whom I find no particulars, but that he made views of London before the fire; which proves that he was here early in this reign, if not in the last: these views were at Sutton-place in Surrey, and represented Arundel-

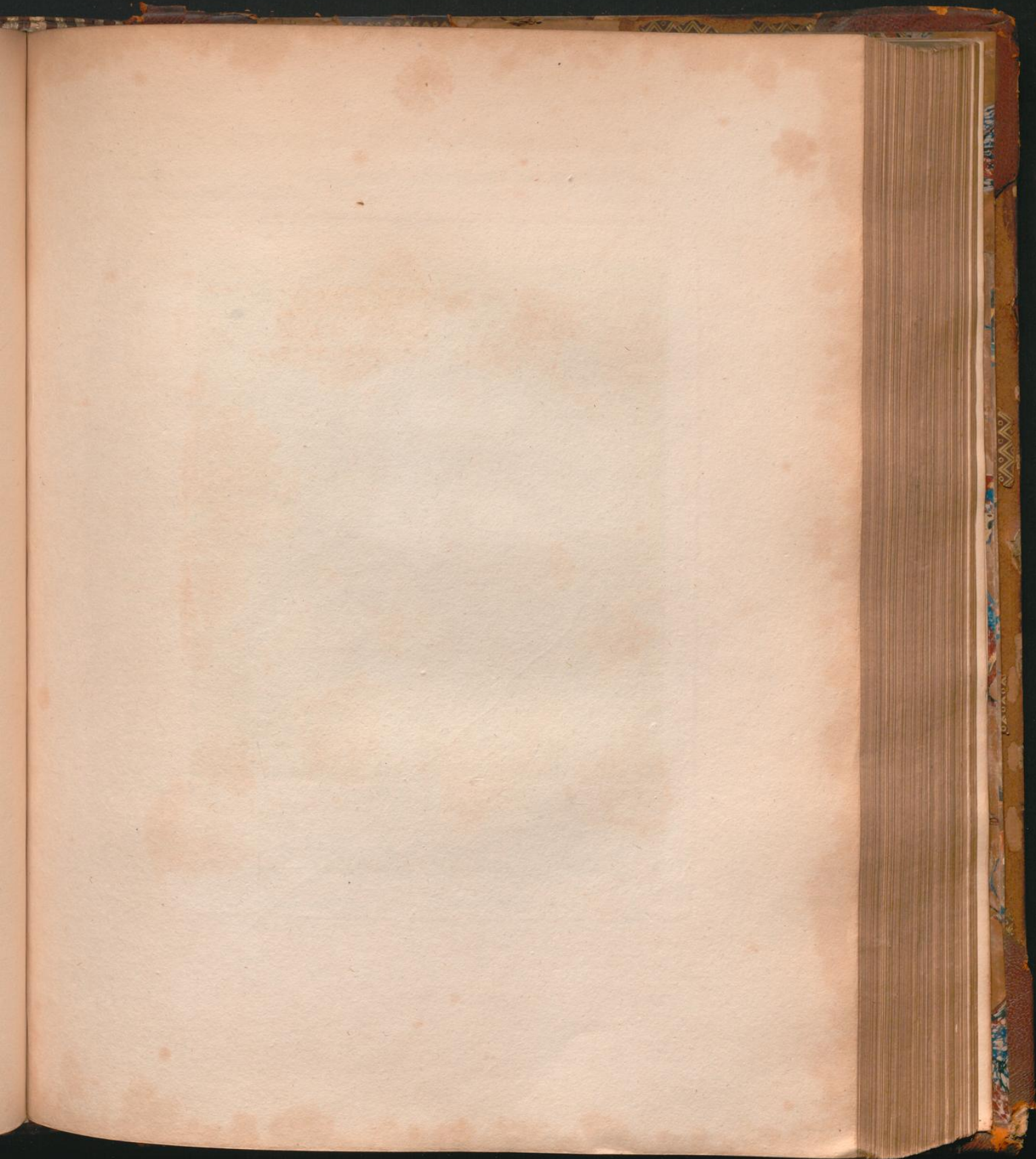
\* Vertue bought it, and from his sale I purchased it.

† Sir P. Lely seeing a portrait of Norris, the

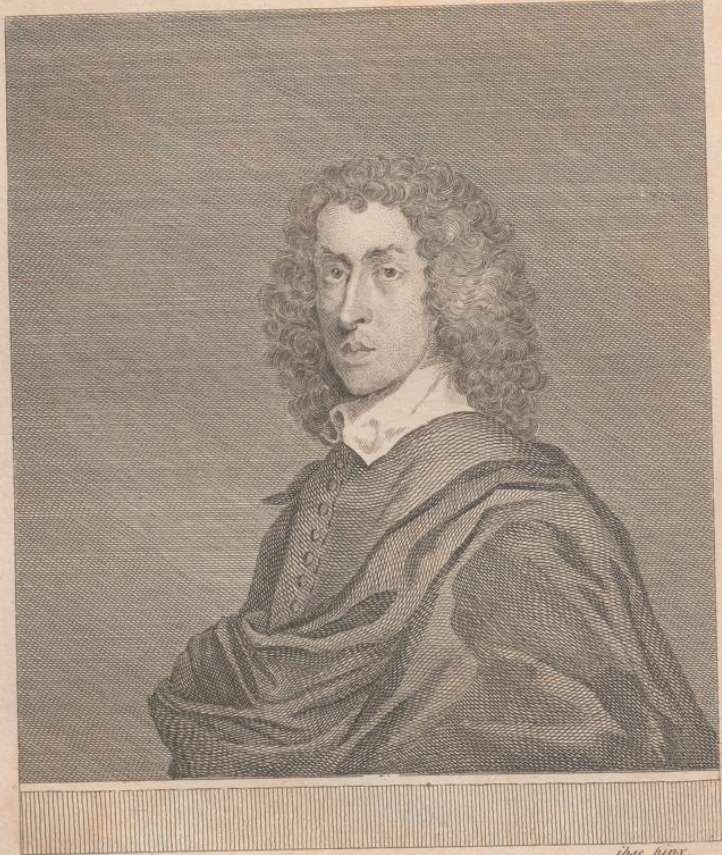
king's frame-maker, an old grey-headed man, finely painted by Fuller, lamented that such a genius should drown his talents in wine.

house,









*Abammerman sculp.*

*ipse pinx.*

ROBERT STREATER. —



house, Somerset-house and the Tower. Vertue, who saw them, says, they were in a good free taste.

### JOHN FREEMAN,

an historic painter, was a rival of Fuller; which seems to have been his greatest glory. He was thought to have been poisoned in the West Indies, but however died in England, after having been employed in painting scenes for the theatre in Covent-garden\*.

### REMÉE or REMIGIUS VAN LEMPUT

was born at Antwerp, and arrived at some excellence by copying the works of Vandyck: he imitated too with success the Flemish masters, as Stone did the Italians: and for the works of Lely, Remée told that master that he could copy them better than Sir Peter could himself. I have already mentioned his small picture from Holbein, of the two Henrys and their queens, and that his purchase in King Charles's sale of the king on horseback was taken from him by a suit at law, after he had demanded 1500 guineas for it at Antwerp and been bidden 1000. The earl of Pomfret at Easton had a copy of Raphael's Galatea by him; and at Penshurst is a small whole length of Francis earl of Bedford, æt. 48, 1636, from Vandyck. Mr. Stephens, historiographer to the king, had some portraits of his family painted by Remée. The latter had a well-chosen collection of prints and drawings †. He died in November 1675, and was buried in the church-yard of Covent-garden, as his son Charles had been in 1651. His daughter was a painteress, and married to Thomas, brother of

### ROBERT STREATER,

who was appointed serjeant-painter at the restoration. He was the son of a painter, and born in Covent-garden, 1624, and studied under Du Moulin. Streater did not confine himself to any branch of his art, but succeeded best in architecture, perspective, landscape and still life. Graham calls him the greatest and most universal painter that ever England bred—but with about as much judgment, as where he says that Streater's being a good historian contributed not a little to his perfection in that way of painting. He might as well say that reading The rape of the lock would make one a good hair-cutter. I

\* Graham, p. 419.

† Graham, p. 458.

should



should rely more on Sanderfon, who, speaking of landscape, says, "Of our own nation I know none more excellent but Streater, who indeed is a compleat master therein, as also in other arts of etching\*, graving, and his work of architecture and perspective; not a line but is true to the rules of art and fymmetry †." And again, comparing our own countrymen with foreigners, in different branches, he adds, "Streater in all paintings ‡." But from the few works that I have seen of his hand, I can by no means subscribe to these encomiums: the theatre at Oxford, his principal performance, is a very mean one; yet Streater was as much commended for it, as by the authors I have mentioned for his works in general. One Robert Whitehall §, a poetaster of that age, wrote a poem called *Urania*, or a description of the painting at the top of the theatre at Oxford, which concluded with these lines:

That future ages must confefs they owe  
To Streater more than Michael Angelo.

At Oxford Streater painted too the chapel at All-souls, except the Resurrection, which is the work of sir James Thornhill. Vertue saw a picture, which he commends, of a Dr. Prujean ||, in his gown and long hair, one hand on a death's head, and the other on some books, with this inscription, *Amicitia ergo pinxit Rob. Streater*: and in the possession of a captain Streater, the portrait of Robert by himself; of his brother Thomas by Lankrink; and of Thomas's wife, the daughter of Remée, by herself. Vertue had also seen two letters, directed to serjeant Streater at his house in Long-acre; the first from the earl of Chesterfield ¶ dated June 13, 1678, mentioning a picture of *Mutius Scævola*, for which he had paid him 20*l.* and offering him 160*l.* if he would paint six small pictures with figures. His lordship commends too the story of *Rinaldo*, bought of Streater, but wishes the idea of the hero had been taken from the duke of Monmouth, or some very handsome man. The other

\* He engraved a plate of the battle of Naseby. The plates for sir Robert Stapleton's *Juvenal* were designed by Streater, Barlow and Danckers.

† *Graphice*, p. 19.

‡ *Ibid.* 20.

§ Vide Wood's *Athenæ*, vol. ii. p. 786. A description in prose of that painting is in the *New Oxford Guide*.

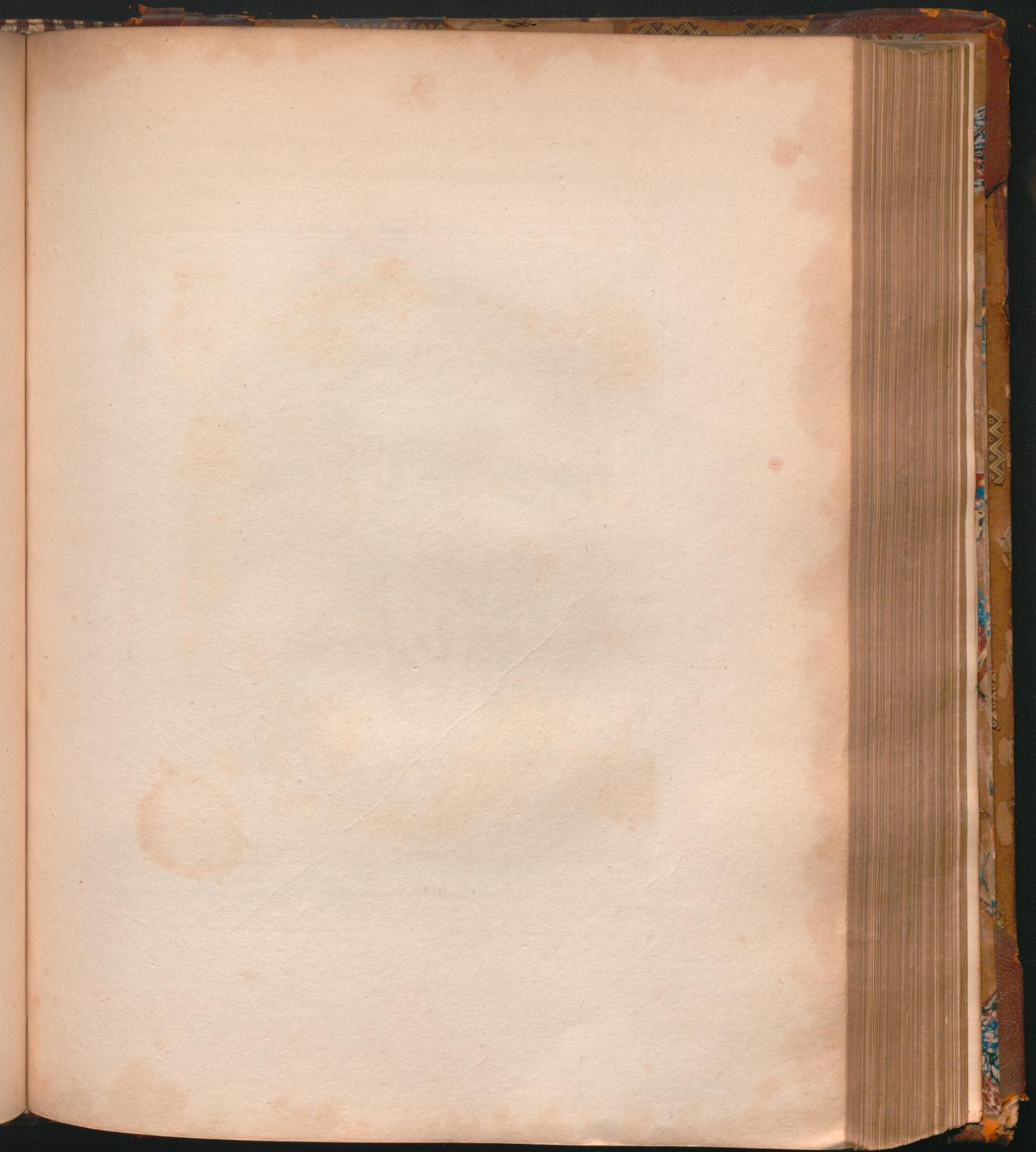
|| Vertue met with a print, *Opinion sitting in*

a tree, thus inscribed, *Viro clariss. dno. Francisco Prujeano, medico, omnium bonarum artium et elegantiarum fautori et admiratori summo. D. D. D. H. Peacham.*

¶ This was earl Philip, mentioned in the *Memoires de Grammont*. He was very handsome, and had remarkably fine hair. Lord Harrington has a good head of him by sir Peter Lely, in which these circumstances are observed.

letter









A. Bannerman Sculp.

VAN SON.



letter was from the \* earl of Bristol at Wimbleton, about some paintings to be done for him.

Other works of Streater were †, ceilings at Whitehall; the war of the giants at sir Robert Clayton's; Moses and Aaron, at St. Michael's Cornhill; and all the scenes at the old play-house. He died in 1680, at the age of 56, not long after being cut for the stone, though Charles II. had so much kindness for him as to send for a surgeon from Paris to perform the operation. He had a good collection of Italian books, prints, drawings and pictures, which, on the death of his son in 1711, were sold by auction. Among them were the following by Streater himself, which at least show the universality of his talent: Lacy the player; a hen and chickens; two heads; an eagle; a landscape and flowers; a large pattern of the king's arms; Isaac and Rebecca; fruit-pieces; Abraham and Isaac; the nativity; Jacob's vision; Mary Magdalen; building and figures; two dogs. They sold, says Vertue, for no great price; some for five pounds, some for ten.

#### HENRY ANDERTON †

was disciple of Streater, whose manner he followed in landscape and still-life. Afterwards he travelled to Italy, and at his return took to portrait-painting; and having drawn the famous Mrs. Stuart, duchess of Richmond, he was employed by the king and court, and even interfered with the business of sir Peter Lely. Anderton died soon after the year 1665.

#### FRANCIS VANSON, OR VANZOOON,

was born at Antwerp, and learned of his father, a flower painter; but he came early into England, and, marrying Streater's niece, succeeded to much of her uncle's business. Vertue and Graham commend the freedom of his pencil, but his subjects were ill-chosen. He painted still-life, oranges and lemons, plate, damask curtains, cloths of gold, and that medley of familiar objects that

\* The famous George lord Digby. There is at Althorp a suit of arras with his arms, which he gave to his daughter the countess of Sunderland, whom I mention to rectify a common blunder: it is the portrait of this lady, Anne Digby, who had light hair and a large square face, that is among the beauties at Windsor, and not her mother-in-law Sacharissa, who had a round face and dark hair, and who probably was no beauty in the reign of Charles II.

† Graham, 465. James II. had seven of his hand. Vide his catalogue.

‡ Vide Graham.

strike



strike the ignorant vulgar. In Streater's sale, mentioned above, were near thirty of Vanfon's pieces, which sold well: among others, was the crown of England, and birds in water-colours. Vanfon's patron was the \* earl of Radnor, who at his house in St. James's-square had near eighteen or twenty of his works, over doors and chimneys, &c.: there was one large piece, loaded with fruit, flowers, and dead game by him, and his own portrait in it, painted by Laguerre, with a hawk on his fist. The stair-case of that house was painted by Laguerre, and the apartments were ornamented by the principal artists then living, as Edema, Wyck, Roeustraten, Danckers, old Griffier, young Vandevelde, and Sybrecht. The collection † was sold in 1724. Some of his pictures were eight or nine feet high; and in them he proposed to introduce all the medicinal plants in the physic-garden at Chelsea, but grew tired of the undertaking before he had completed it. He lived chiefly in Long-acre, and lastly in St. Alban's-street, where he died in the year 1700, at past fifty years of age.

## SAMUEL VAN HOOGST RATEN

was another of those painters of still-life, a manner at that time in fashion. It was not known that he had been in England, till Vertue discovered it by a picture of his hand at a sale in Covent-garden 1730. The ground represented a walnut-tree board, with papers, pens, penknife, and an English almanack of the year 1663, a gold medal, and the portrait of the author in a supposed ebony frame, long hair inclining to red, and his name, S. V. Hoogstraten. The circumstance of the English almanack makes it probable that this painter was in England at least in that year; and Vertue found it confirmed by Houbraken his scholar, who in his Lives ‡ of the painters says, that Hoogstraten was born at Dordrecht in 1627, was first instructed by his father, and then by Rembrandt. That he painted in various kinds, particularly small portraits, and was countenanced by the emperor and king of Hungary. That he tra-

\* Charles Bodville Robartes, second earl of Radnor, who succeeded his grandfather in 1684, and was lord warden of the stanneries, and by king George I. made treasurer of the chambers. He died in 1723.

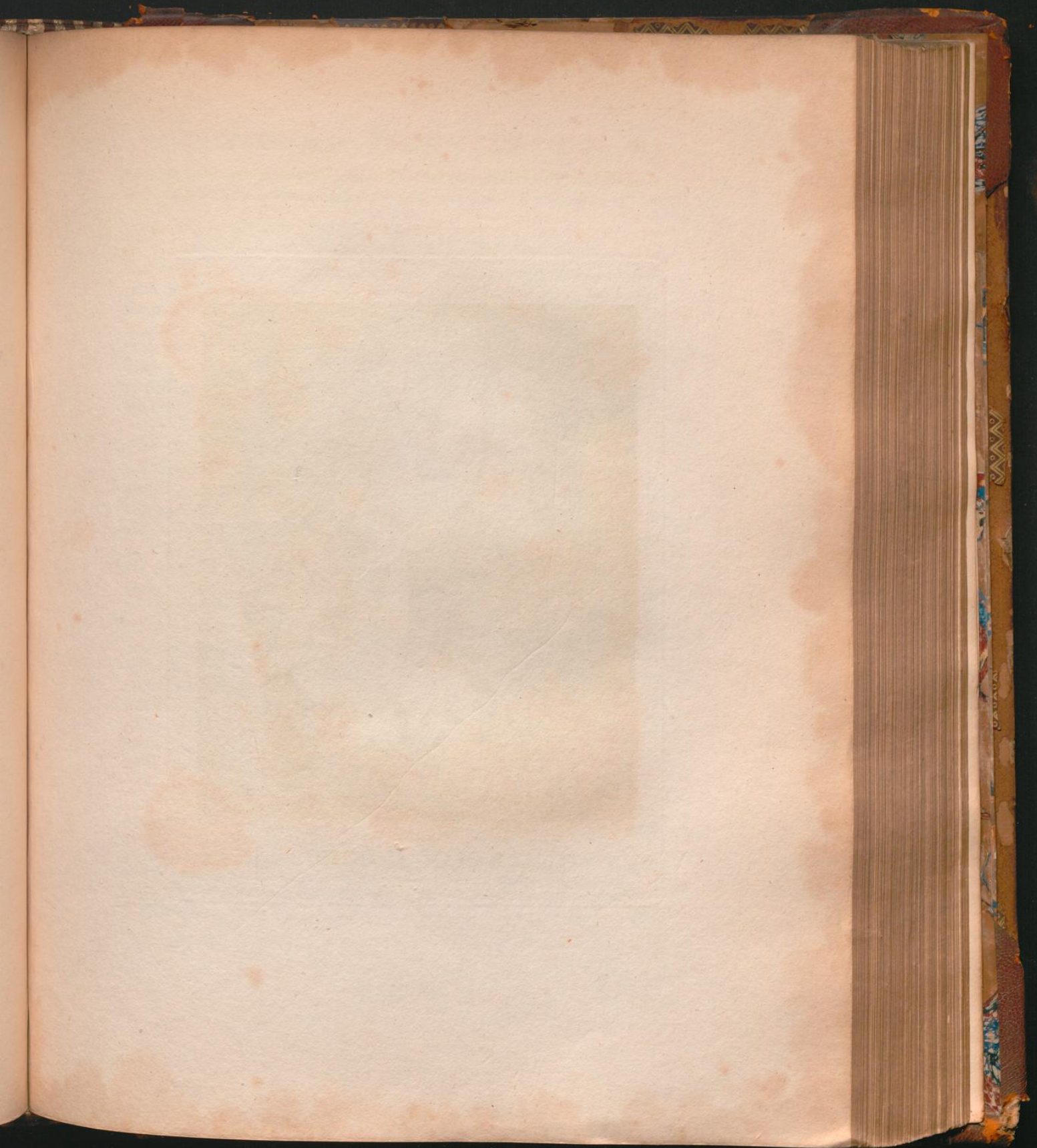
† In this sale were some capital pictures, as Rubens and his mistress (I suppose it should be his wife, and that it is the picture at Blenheim) sold for 130 guineas; the martyrdom of St. Lau-

rence by Vandyck, 65 guineas; a satyr with a woman milking a goat by Jordan of Antwerp, 160 guineas; and the family piece, which I have mentioned in the life of Vandyck, bought by Mr. Scawen for 500*l*.

‡ There is also an account of him in the second volume of Descamps, which was published but a little time before the death of Vertue.

velled









*Ipsa pinx.*

ABRAHAM HONDIUS.



velled to Italy, and came to England. That he was author of a book on painting, called *Zichtbare Waerelt gefelt worden*, and died at Dordrecht in 1678.

BALTHAZAR VAN LEMENS

was among the first that came over after the restoration, when a re-established court promised the revival of arts, and consequently advantage to artists; but the poor man was as much disappointed as if he had been useful to the court in its depression. He was born at Antwerp in 1637, and is said \* to have succeeded in small histories; but not being encouraged, and having a fruitful invention, and easy pencil, his best profit was making sketches for others of his profession. He lived to 1704, and was buried in Westminster. His brother, who resided at Brussels, painted a head of him.

ABRAHAM HONDIUS

was born at Rotterdam in 1638: when he came to England, or who was his master, is not known. His manner, indeed, seems his own; it was bold and free, and, except Rubens and Snyder, few masters have painted animals in so great a style. Though he drew both figures and landscape, dogs and huntings were his favourite subjects. Vertue says he was a man of humour, and that one of his maxims was, that the goods of other men might be used as our own; and that, finding another man's wife of the same mind, he took and kept her till she died; after which he married. He lived on Ludgate-hill, but died of a severe course of the gout in 1695, at the Blackmoor's head, over against Water-lane, Fleet-street. One of his first pictures was the burning of Troy; and he frequently painted candle-lights. His best was a dog-market, sold at Mr. Halsted's auction in 1726: above, on steps, were men and women well executed. My father had two large pieces of his hand, the one a boar, the other a stag hunting, very capital. Vertue mentions besides a landscape painted in 1666: Diana returned from hunting, and a bull-baiting, dated 1678.

Jodocus Hondius, probably the grandfather of Abraham, had been in England before, and was an engraver of maps. He executed some of Speed's, and

\* Graham. A head of Charles I. by one Lemons is mentioned in that king's collection, whether a different name, as there is a slight variation in the orthography, I do not know.

p. 72. Whether the father of this person, or



one \* of the voyages of Thomas Cavendish and sir Francis Drake round the globe. He also engraved a genealogic chart of the houses of York and Lancaster, with the arms of the knights of the garter to the year 1589, drawn by Thomas Talbot; a map of the Roman empire; another of the Holy-land; and particularly the celestial and terrestrial globes, the largest that had then ever been printed. I shall say nothing more of him in this place (as the catalogue of English engravers I reserve for the conclusion of this work), but that he left a son Henry, born in London, whom I take for the father of Abraham Hondius, and who finished several things that had been left imperfect by Jodocus.

MR. WILLIAM LIGHTFOOT †,

an English painter of perspective, landscape, and architecture, in which last science he practised too, having some share in the Royal-exchange. He died about 1671.

SIR PETER LELY,

not only the most capital painter of this reign, but whose works are admitted amongst the classics of the art, was born at Soest in Westphalia, where his father, a captain of foot, was in garrison. His name was Vander Vaas; but being born at the Hague in a perfumer's shop, the sign of the Lily, he received the appellation of captain Du Lys, or Lely, which became the proper name of the son. He received his first instructions in painting from one De Grebber, and began with landscape and historic figures less than life; but coming to England in 1641, and seeing the works of Vandyck, he quitted his former style and former subjects, and gave himself wholly to portraits in emulation of that great man. His success was considerable, though not equal to his ambition; if in nothing but simplicity, he fell short of his model, as Statius or Claudian did of Virgil. If Vandyck's portraits are often tame and spiritless, at least they are natural. His laboured draperies flow with ease, and not a fold but is placed with propriety. Lely supplied the want of taste with clinquant; his nymphs trail fringes and embroidery through meadows and purling streams. Add, that Vandyck's habits are those of the times; Lely's a sort of fantastic night-gowns, fastened with a single pin ‡. The latter was in truth the ladies-painter; and whether the age was improved in beauty or in flat-

\* Vide British Librarian.

† Graham.

‡ Your night-gown fasten'd with a single pin;  
Fancy improv'd the wondrous charms within.

Lady M. W. Montagu.  
tery,



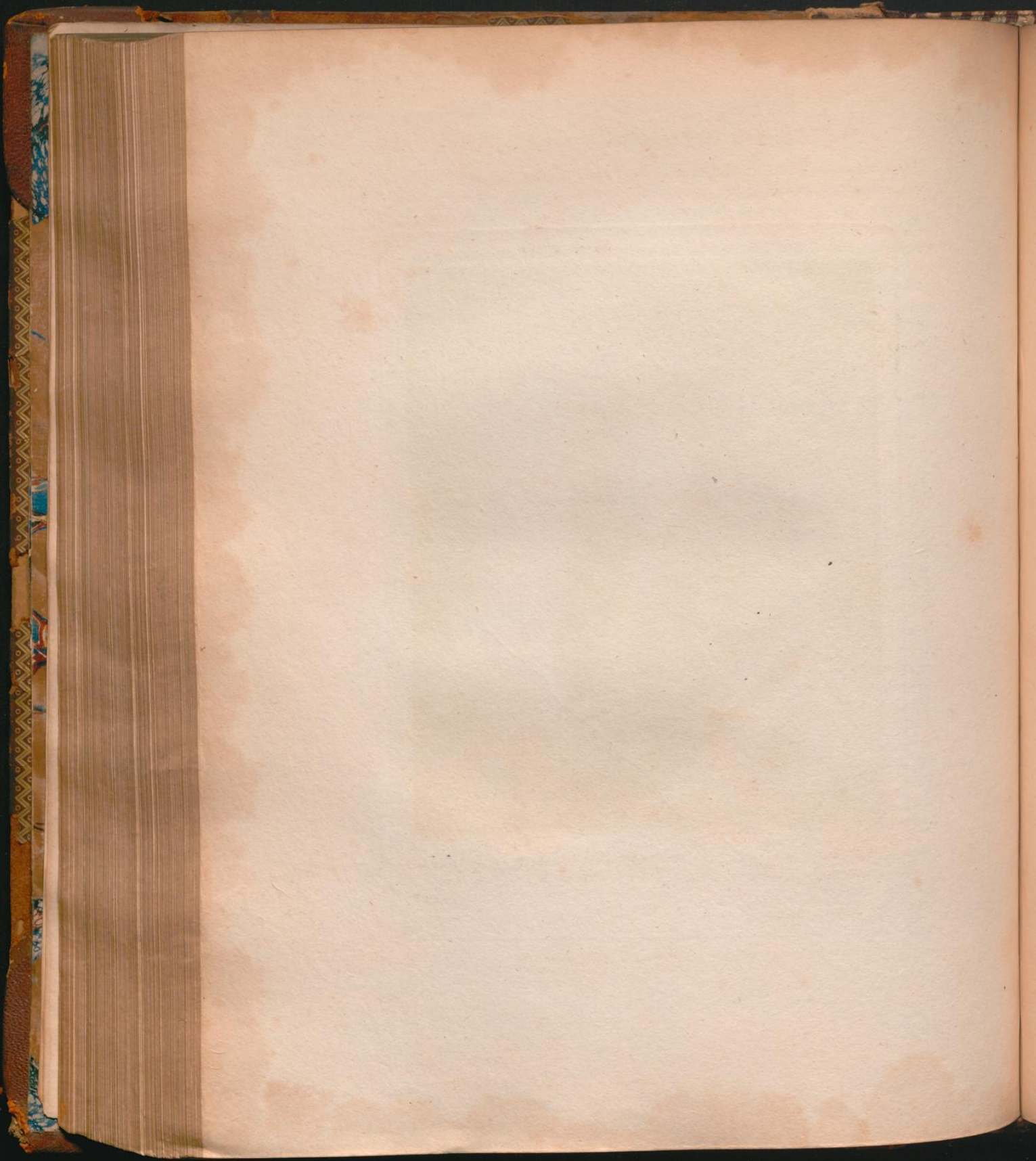


*de ipso pinxit.*

*A. Bannerman Sculp.*

*S<sup>r</sup> PETER LELY.* —







tery\*, Lely's women are certainly much handsomer than those of Vandyck. They please as much more, as they evidently meant to please; he caught the reigning character, and

..... on animated canvass stole  
The sleepy eye that spoke the melting soul.

I don't know whether even in softness of the flesh he did not excell his predecessor. The beauties at Windsor are the court of Paphos, and ought to be engraved for the memoires of its charming historiographer†, count Hamilton. In the portraits of men, which he seldom painted, Lely scarce came up to sir Antony ‡; yet there is a whole length of Horatio lord Townshend by the former, at Rainham, which yields to few of the latter.

At lord Northumberland's at Sion, is a remarkable picture of king Charles I. holding a letter, directed, "Au roi monseigneur," and the duke of York æt. 14 presenting a penknife to him to cut the strings. It was drawn at Hampton-court, when the king was last there, by Mr. Lely, who was earnestly recommended to him §. I should have taken it for the hand of Fuller or Dobson. It is certainly very unlike sir Peter's latter manner ||, and is stronger than his

\* This suspicion is authorized by Mr. Dryden, who says, "It was objected against a late noble painter, that he drew many graceful pictures, but few of them were like: and this happened to him, because he always studied himself more than those who sat to him." Pref. to second part of his Miscellanies.

† Author of the Memoires de Grammont.

‡ I must except a very fine head in my possession of the earl of Sandwich; it is painted with the greatest freedom and truth; a half-length of an alderman Leneve in his habit, one of the finest portraits I ever saw; the hand is exquisitely well painted: and a portrait of Cowley when a youth, which has a pastoral simplicity and beauty that are perfectly characteristic.

§ The author of the Abregé de la vie des plus fameux Peintres, in two volumes quarto, 1745, says it was at the recommendation of the earl of Pembroke. This piece of ignorance is pardonable in a Frenchman, but not in Graham, from

whom he borrowed it, and who specifies that it was Philip earl of Pembroke: a man too well known for the part he took, to leave it probable that he either recommended a painter to his abandoned master at that crisis, or that his recommendation was successful. He was more likely to have been concerned in the following paragraph relating to Cromwell.

|| Yet it is certainly by him: the earl of Northumberland has sir Peter's receipt for it, the price 30*l.* There is a poem by Lovelace on this very picture, p. 61. R. Symonds too mentions it, and the portraits of the duke of York, and the lady Elizabeth, single heads, both now at the earl of Northumberland's at Sion; the first, very pleasing; the other, as valuable, for being the only one known of that princess. There was another of the duke of Gloucester, with a fountain by him, which is wanting. Symonds adds, sir Peter had 5*l.* for a ritratto; 10*l.* if down to the knees.



former. The king has none of the melancholy grace which Vandyck alone, of all his painters, always gave him. It has a sterner countenance, and expressive of the tempests he had experienced.

Lely drew the rising sun, as well as the setting. Captain Winde told Sheffield duke of Buckingham that Oliver certainly sat to him, and, while sitting, said to him, "Mr. Lely, I desire you would use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and every thing as you see me, otherwise I never will pay a farthing for it."

It would be endless to recapitulate the works of this master\*: though so many have merit, few are admirable or curious enough to be particularized. They are generally portraits to the knees, and most of them, as I have said, of ladies †. Few of his historic pieces are known: at Windfor is a Magdalen, and a naked Venus asleep; the duke of Devonshire has one, the story of Jupiter and Europa; lord Pomfret had that of Cimon and Iphigenia; and at Burleigh is Susanna with the two elders. In Streater's sale was a Holy Family, a sketch in black and white, which sold for five pounds; and Vertue mentions and commends another, a Bacchanal of four or five naked boys sitting on a tub, the wine running out; with his mark P. Lens made a mezzotinto from a Judgment of Paris by him; another was of Susanna and the elders. His designs are not more common; they are in Indian ink,

\* Several by him and Vandyck are in the gallery at Althorp, one of those enchanted scenes which a thousand circumstances of history and art endear to a pensive spectator.

The picture of fair Venus (that  
For which men say the goddess sat)  
Was lost, till Lely from your look  
Again that glorious image took.

† Waller, as gallant a poet as Lely was a painter, has twice celebrated him: in the night-piece he says,

Mira can lay her beauty by,  
Take no advantage of the eye,  
Quit all that Lely's art can take,  
And yet a thousand captives make.

And in his verses to a lady from whom he received a poem he had lost,

In Lovelace's poems is one addressed to Sir Peter, who designed a little frontispiece to the Elegies on Lovelace's death, printed at the end of his poems. Faithorne engraved that plate at Paris.

Charles Cotton wrote a poem to him on his picture of the lady Isabella Thynne. See Sir John Hawkins's curious edition of Isaac Walton's Compleat Angler, in the Life of Cotton. He was celebrated too by a Dutch bard, John Vallenhove. Descamps, vol. ii. 258.

heightened



heightened with white. He sometimes painted in crayons, and well: I have his own head by himself: Mr. Methuen has sir Peter's and his family in oil. They represent a concert in a landscape. A few heads are known by him in water-colours, boldly and strongly painted: they generally have his cypher to them.

He was knighted by Charles II. and married a beautiful English-woman of family, but her name is not recorded. In town he lived in Drury-lane, in the summer at Kew\*, and always kept a handsome table. His † collection of pictures and drawings was magnificent; he purchased many of Vandyck's and the earl of Arundel's; and the second Villiers pawned many to him, that had remained of his father the duke of Buckingham's. This collection, after sir Peter's death, was sold by auction ‡, which lasted forty days, and produced 26,000*l.* He left besides an estate in land of 900*l.* a year§. The drawings he had collected may be known by his initial letters P. L.

In 1678 Lely encouraged one || Freres, a painter of history, who had been in Italy, to come from Holland. He expected to be employed at Windsor, but, finding Verrio preferred ¶, returned to his own country. Sir Peter had disgusts of the same kind from Simon Varelst, patronized by the duke of Buckingham; from Gaspar, who was brought over by the duchess of Portsmouth; and from the rising merit of Kneller, whom the French author I have mentioned sets with little reason far below sir Peter. Both had too little variety in airs of heads; Kneller was bolder and more careless, Lely more delicate in finishing. The latter showed by his pains how high he

\* See an account of the lord keeper Guildford's friendship to sir Peter Lely and his family, particularly in relation to his house, in Roger North's Life of the keeper, pages 299, 300, 311, &c. Roger North was his executor, and guardian of his natural son, who died young.

† See a list of part of it, printed with the duke of Buckingham's collection by Bathoe. It mentions twenty-six of Vandyck's best pictures.

‡ The sale began April 18, 1682, O. S. In

the conditions of sale was specified, that, immediately upon the sale of each picture, the buyer should seal a contract for payment, according to the custom in great sales.

§ Sir Peter gave 50*l.* towards the building of St. Paul's.

|| See an account of this Theodore Freres in Descamps, vol. iii. p. 149.

¶ While he was here, one Thomas Hill a painter, and Robert Williams a mezzotinter, learned of him.

could



could arrive: it is plain, that if sir Godfrey had painted much less and applied more, he would have been the greater master. This perhaps is as true a parallel, as the French author's, who thinks that Kneller might have disputed with Lely in the beauty of his head of hair. Descamps is so weak as to impute sir Peter's death to his jealousy of Kneller, though he owns it was almost sudden; an account which is almost nonsense, especially as he adds that Lely's physician, who knew not the cause of his malady, heightened it by repetitions of Kneller's success. It was an extraordinary kind of sudden death!

Sir Peter Lely\* died of an apoplexy as he was drawing the duchess of Somerset, 1680, and in the 63d year of his age. He was buried in the church of Covent-garden, where is a monument with his bust, carved by Gibbons, and a Latin epitaph by Flatman †.

### JOSEPH BUCKSHORN,

A Dutchman, was scholar of Lely, whose works he copied in great perfection, and some of Vandyck's, particularly the earl of Strafford, which was in the possession of Watfon earl of Rockingham. Vertue mentions the portraits of Mr. Davenant and his wife, son of sir William, by Buckshorn. He painted draperies for sir Peter, and dying at the age of 35 was buried at St. Martin's.

\* The celebrated astronomer and miser Robert Hooke was first placed with sir Peter Lely, but soon quitted him, from not being able to bear the smell of the oil-colours. But though he gave up painting, his mechanic genius turned, among other studies, to architecture. He gave a plan for rebuilding London after the fire; but though it was not accepted, he got a large sum of money, as one of the commissioners, from the persons who claimed the several distributions of the ground, and this money he

locked up in an iron chest for thirty years. I have heard that he designed the college of Physicians; he certainly did Ask's hospital near Hoxton. He was very able, very fordid, cynical, wrong-headed and whimsical. Proof enough of the last, was his maintaining that Ovid's Metamorphosis was an allegoric account of earthquakes †. See the history of his other qualities in the Biographia Britannica, vol. iv.

† See it in Graham, p. 447.

‡ Of similar absurdity was a tract published in 1781 by one Goodridge, an old seaman, called the Phoenix, an essay, being an attempt to prove from history and astronomical calculations, that the comet, which, by its approximation to our earth, occasioned the change made at the Fall and at the Deluge, is the real Phoenix of the ancients.

JOHN









A. Bannerman, sculp.

ipse pinxit.

JOHN GREENHILL.



## JOHN GREENHILL\*,

the most promising of Lely's scholars, was born at Salisbury † of a good family, and at twenty copied Vandyck's picture of Killigrew with the dog, so well that it was mistaken for the original ‡. The print of sir William Davenant, with his nose flattened, is taken from a painting of Greenhill. His heads in crayons were much admired; and that he sometimes engraved, appears from a print of his brother Henry, a merchant of Salisbury, done by him in 1667; it has a long inscription in Latin. At first he was very laborious; but becoming acquainted with the players, he fell into a debauched course of life; and coming home late one night from the Vine tavern, he tumbled into a kennel in Long-acre, and, being carried to Parrey Walton's, the painter, in Lincoln's-inn-fields, where he lodged, died in his bed that night, in the flower of his age §. He was buried at St. Giles's; and Mrs. Behn, who admired his person and turn to poetry, wrote an elegy on his death.

Graham tells a silly story of Lely's being || jealous of him, and refusing to let Greenhill see him paint, till the scholar procured his master to draw his wife's picture, and stood behind him while he drew it. The improbability of this tale is heightened by an anecdote which Walton told Vertue; or, if true, sir Peter's generosity appears the greater, he settling forty pounds a year on Greenhill's widow, who was left with several children and in great indigence. She was a very handsome woman; but did not long enjoy that bounty, dying mad in a short time after her husband.

## DAVENPORT,

another scholar of Lely, and good imitator of his manner, lived afterwards with his fellow disciple Greenhill; and besides painting had a talent for music

\* The French author calls him Greenfill: length of a young man in armour by Greenhill, in which the styles of both Vandyck and the public is much obliged to persons who write lives of those whose very names they cannot spell! Lely are very discernible.

§ He died May 19, 1676.

† He painted a whole length of Dr. Seth Ward bishop of Salisbury, as chancellor of the garter, which was placed in the town-hall there. || Yet it appears from Mr. Beale's pocket-book, that sir Peter was a little infected with that failing. Vide the account of Mary Beale in this chapter.

and



and a good voice. He died in Salisbury-court, in the reign of king William, aged about 50.

PROSPER HENRY LANKRINK\*,

of German extraction, born about 1628. His father, a soldier of fortune, brought his wife and this his only son into the Netherlands, and, obtaining a commission there, died at Antwerp. The widow designed the boy for a monk; but, his inclination to painting discovering itself early, he was permitted to follow his genius. His best lessons he obtained in the academy at Antwerp, and from the collection of mynheer Van Lyan. The youth made a good choice, chiefly drawing after the designs of Salvator Rosa. On his mother's death, from whom he inherited a small fortune, he came to England, and was patronized by sir Edward Spragge, and sir William Williams, whose house was filled with his works; but, being burned down, not much remains of Lankrink's hand, he having passed great part of his time in that gentleman's service. His landscapes are much commended. Sir Peter Lely employed him for his back-grounds. A single ceiling of his was Mr. Kent's at Causham in Wiltshire, near Bath. He sometimes drew from the life, and imitated the manner of Titian, in small figures for his landscapes. Some of those were in the hands of his patrons, Mr. Henly, Mr. Trevor, Mr. Aulten, and Mr. Hewitt; the latter of whom had a good collection of pictures. So had Lankrink himself, and of drawings, prints, and models. He bought much at Lely's sale, for which he borrowed money of Mr. Aulten; to discharge which debt, Lankrink's collection was seized after his death and sold. He went deep into the pleasures of that age, grew idle, and died in 1692 in Covent-garden, and was buried at his own request under the porch of that church. A limning of his head was in Streater's sale.

JOHN BAPTIST GASPARS

was born at Antwerp, and studied under Thomas Willeborts Bossaert, a disciple of Rubens †. Baptist Gaspar (who must not be confounded with Baptist Monoyer, the flower painter) came into England during the civil war, and entered into the service of general Lambert: upon the restoration he was employed by sir Peter Lely to paint his postures, and was known by the name

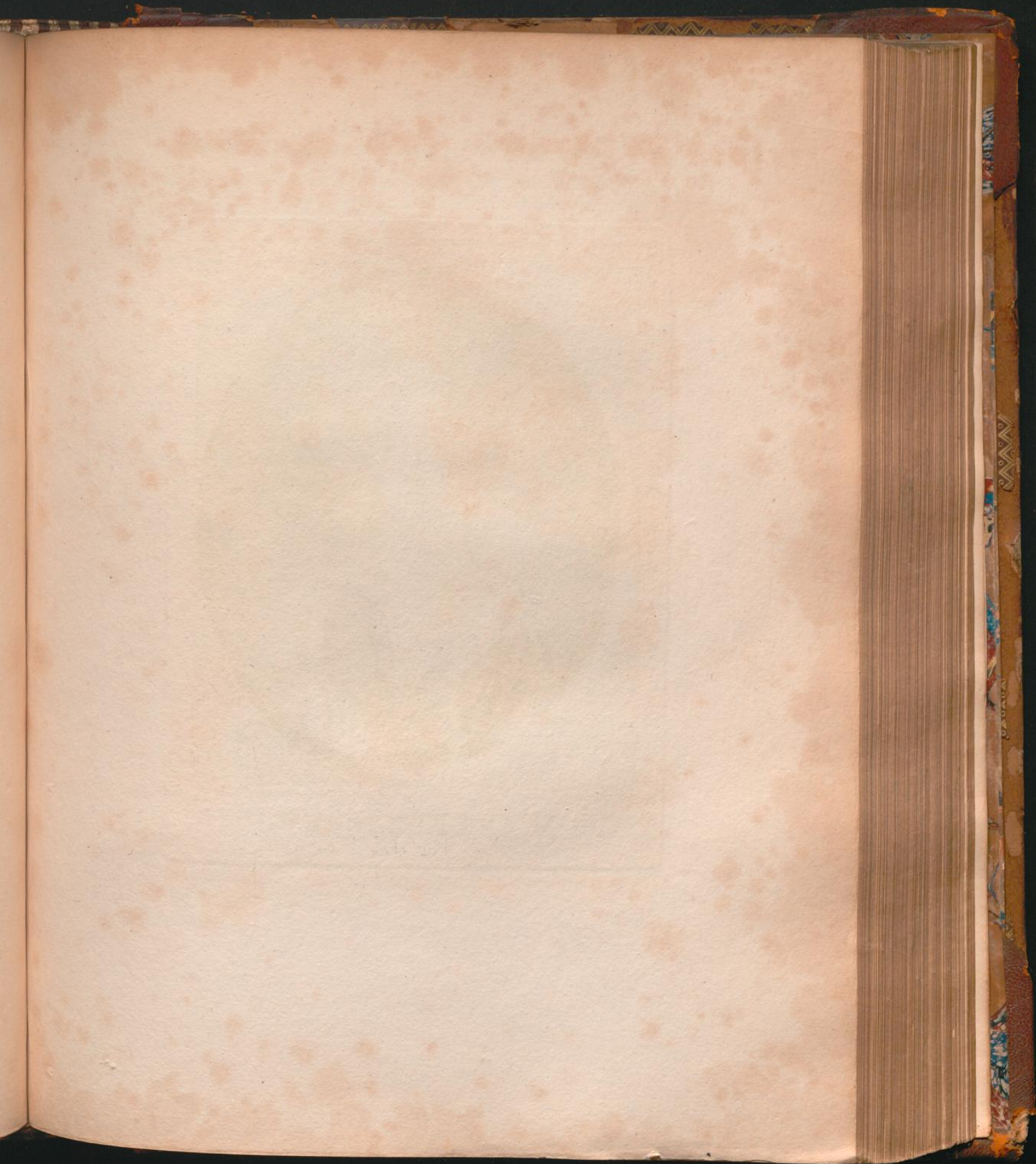
\* Vide Graham.

† Graham by mistake says of Vandyck. There

is a fine little Holy Family at Houghton by Willeborts, from a large one of Rubens.

of









*Ipsa pinx.*

*T. Chambers sculp.*

M<sup>rs</sup> ANN KILLIGREW.



of Lely's Baptist. He had the same business under Riley and Sir Godfrey Kneller. He drew well, and made good designs for tapestry. The portrait of Charles II. in Painter's-hall, and another of the same prince with mathematical instruments in the hall of St. Bartholomew's hospital, were painted by this Baptist, who died in 1691, and was buried at St. James's.

JEREMY VANDER EYDEN\*,

a portrait-painter of Brussels, copied and painted draperies for Sir Peter, till marrying he settled in Northamptonshire, where he was much employed, particularly by the earls of Rutland and Gainborough and the lord Sherard, at whose house he died about 1697, and was buried at Staplefort in Leicestershire.

MRS. ANNE KILLIGREW,

daughter of doctor Henry Killigrew † master of the Savoy, and one of the prebendaries of Westminster, was born in St. Martin's-lane, London, a little before the restoration. Her family was remarkable for its loyalty, accomplishments, and wit, and this young lady promised to be one of its fairest ornaments. Antony Wood says she was a grace for beauty, and a muse for wit: Dryden has celebrated her genius for painting and poetry in a very long ode, in which the rich stream of his numbers has hurried along with it all that his luxuriant fancy produced in his way; it is an harmonious hyperbole composed of the fall of Adam, Arethusa, Vestal virgins, Diana, Cupid, Noah's ark, the Pleiades, the valley of Jehosaphat, and the last assizes: yet Antony Wood assures us "there is nothing spoken of her, which she was not equal to, if not superior:" and his proof is as wise as his assertion; for, says he, "if there had not been more true history in her praises than compliment, her father would never have suffered them to pass the press." She was maid of honour to the duchess of York, and died of the small-pox in 1685, in the 25th year of her age.

Her poems were published after her death in a thin quarto, with a print of her, taken from her portrait drawn by herself, which, with the leave of the authors I have quoted, is in a much better style than her poetry, and evi-

\* Graham. This was not Vander-Eyden so † See an account of him in Wood's *Athenæ*, famous for his neat manner of painting small vol. ii. col. 1235.  
views of streets and houses.



dently in the manner of sir Peter Lely. She drew the pictures of James II. and of her mistress, Mary of Modena; some pieces of still-life and of history; three of the latter she has recorded in her own poems, St. John in the wilderness, Herodias with the head of that saint, and two of Diana's nymphs. At admiral Killigrew's sale 1727, were the following pieces by her hand: Venus and Adonis; a satyr playing on a pipe; Judith and Holofernes; a woman's head; the Graces dressing Venus; and her own portrait: "These pictures," says Vertue, "I saw, but can say little."

She was buried in the chapel of the Savoy, where is a monument to her memory, with a Latin epitaph, which, with the translation, may be seen prefixed to her poems, and in Ballard's Memoires of learned ladies, p. 340.

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BUSTLER\*,

a Dutch painter of history and portraits. Mr. Elsum of the Temple, whose tracts on painting I have mentioned, had a picture of three boors painted by this man, the landscape behind by Lankrink, and a little dog on one side by Hondius.

DANIEL BOON,

of the same country, a droll painter, which turn he meant to express both in his large and small pieces. He lived to about the year 1700. There is a mezzotinto of him playing on a violin.

ISAAC PALING†,

another Dutchman, scholar of Abraham Vander Tempel, was many years in England, and practised portrait-painting. He returned to his own country in 1682.

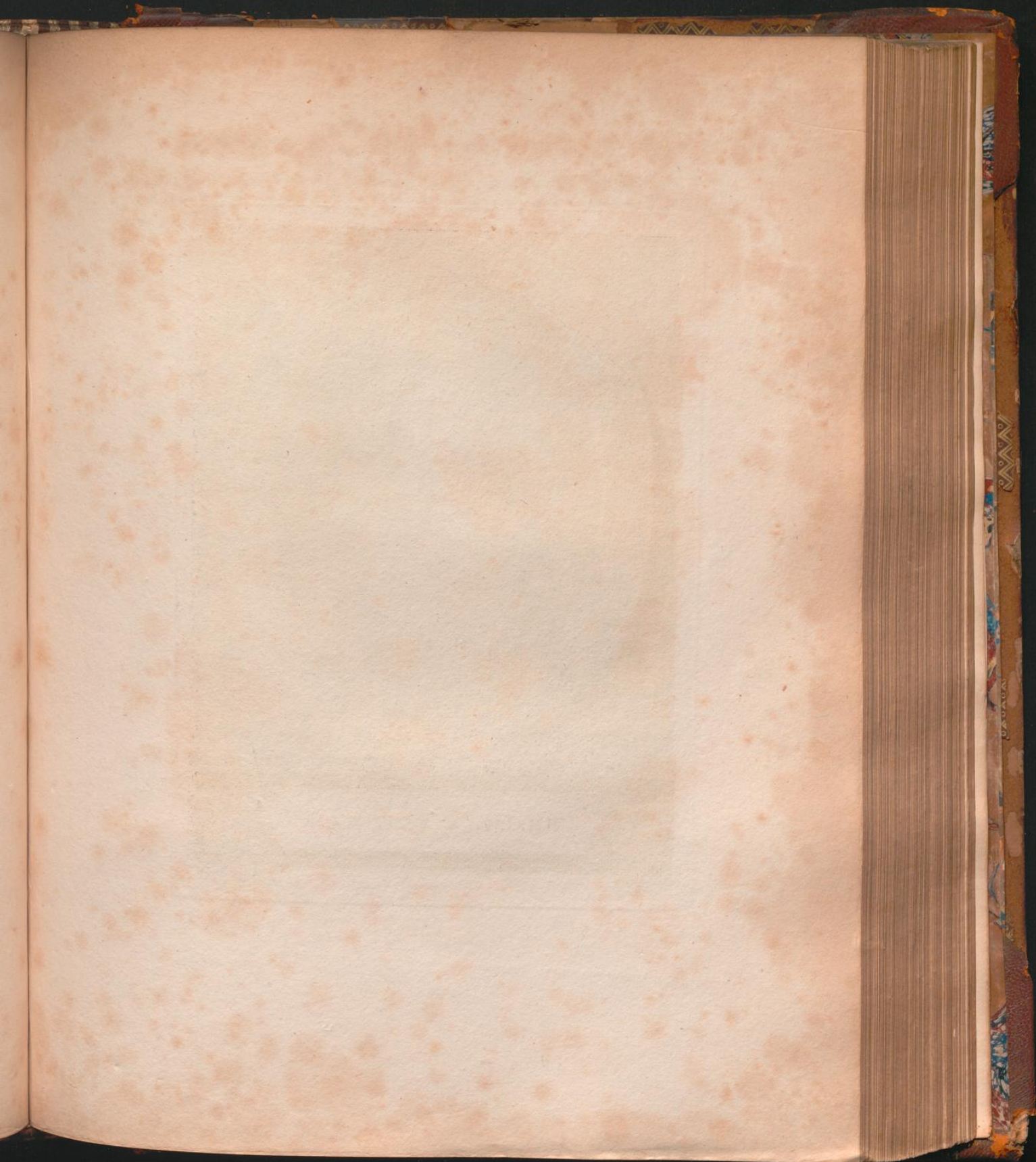
HENRY PAERT OR PEART,

disciple of Barlow, and afterwards of Henry Stone, from whom he contracted a talent for copying. He exerted this on most of the historic pieces of the royal collection. I suppose he was an indifferent performer; for Graham says he wanted a warmth and beauty of colouring, and that his copies were better

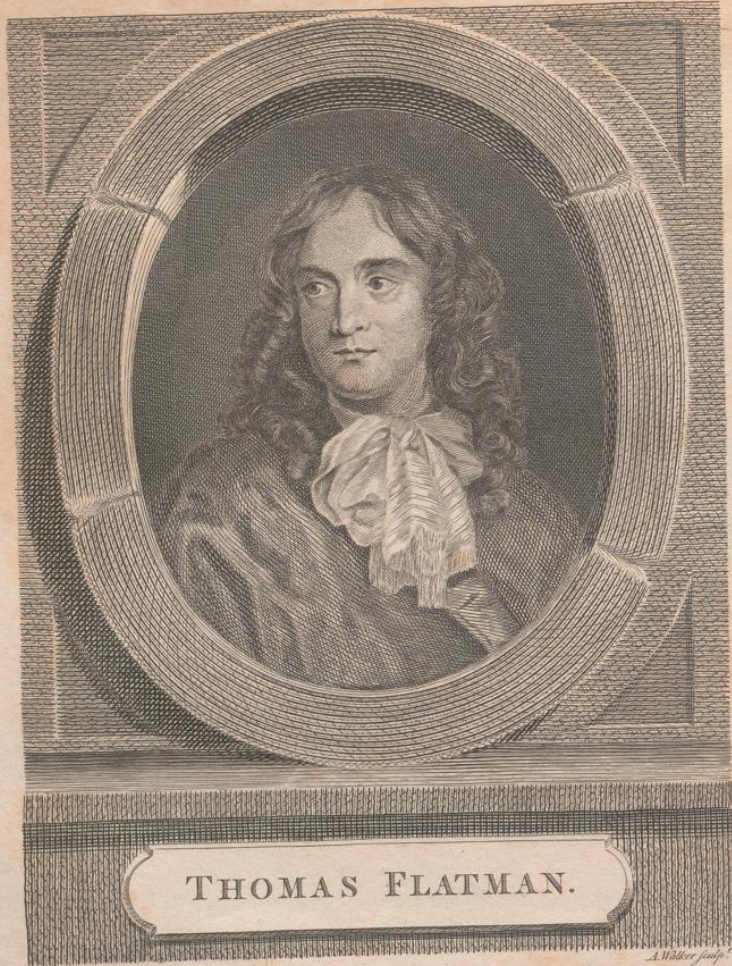
\* From Graham, p. 405, as is the following † From Houbraken's Lives of the Painters.  
article.

than









*Hayls pinxit*

*A. Walker sculp.*



than his portraits. Vertue mentions a half length of James earl of Northampton, copied from a head by Paert, who then lived in Pall-mall \*. He died in 1697, or 98.

HENRY DANKERS,

of the Hague, was bred an engraver; but by the persuasion of his brother John, who was a painter of history, he turned to landscape, and, having studied some time in Italy, came to England, where he was countenanced by Charles II. and employed in drawing views of the royal palaces, and the seaports of England and Wales. Of his first profession there is a head after Titian, with his name Henricus Dankers Hagienfis sculpsit. Of the latter, were several in the royal collection; James II. had no fewer † than twenty-eight ‡ views and landscapes by him; one of them was a sliding-piece before a picture of Nell Gwyn. In the public dining-room at Windsor is the marriage of St. Catherine by him. In lord Radnor's sale were other views of Windsor, Plymouth, Penzance, &c. and his name Hankers F. 1678. 1679. He made besides several designs for Hollar. Being a Roman catholic, he left England in the time of the Popish plot, and died soon after at Amsterdam §.

PARREY WALTON ||,

though a disciple of Walker, was little more than journeyman to the arts. He understood hands, and, having the care of the royal collection, repaired several pictures in it. His son was continued in the same employment, and had an apartment in Somerfet-house. The copy, which is at St. James's, of the Cyclops by Luca Giordano at Houghton, was the work of the latter. The father painted still-life, and died about the year 1700.

THOMAS FLATMAN,

another instance of the union of poetry and painting ¶, and of a profession that seldom accords with either, was bred at the Inner Temple, but I believe neither made a figure nor staid long there; yet among Vertue's MSS. I find

\* There is a print from his painting of a Morocco ambassador, 1682.

§ Graham.

|| Graham.

† Vide his Catalogue published by Bathoe.

¶ Flatman received a mourning-ring with a

‡ One I suppose of these, the beginning of Greenwich, is now in a small closet by the king's bed-chamber at St. James's.

diamond worth 100*l*. for his poem on the death of lord Ossory.



an epigram written by Mr. Oldys on Flatman's three vocations, as if he had shone in all, though in truth he distinguished himself only in miniature :

Should Flatman for his client strain the laws,  
The Painter gives some colour to the cause :  
Should critics censure what the Poet writ \*,  
The Pleader quits him at the bar of wit.

Mr. Tooke, school-master of the Charter-house, had a head of his father by Flatman, which was so well painted that Vertue took it for Cooper's : and lord Oxford had another limning of a young knight of the bath in a rich habit, dated 1661, and with the painter's initial letter F. which was so masterly, that Vertue pronounces Flatman equal to Hofkins, and next to Cooper.

Mrs. Hoadley, first wife of the late bishop of Winchester, and a mistress of painting herself, had Flatman's own head by him. Another † was finished by Mrs. Beale, Dec. 1681, as appears by her husband's pocket-book, from which I shall hereafter give several other extracts. The same person says, " Mr. Flatman borrowed of my wife her copy of lady Northumberland's picture from sir Peter Lely."

Flatman was born in Aldersgate-street, and educated in Wykeham's school near Winchester ; and in 1654 was elected fellow of New-college, but left Oxford without taking a degree. Some of his poems were published in a volume with his name ; others, with some singular circumstances relating to them, are mentioned by Antony ‡ Wood. Flatman had a small estate at Tishton, near Difs in Norfolk ; and dying Dec. 8, 1688, was buried in St. Bride's, London, where his eldest son had been interred before him ; his father, a clerk in chancery, and then fourscore, surviving him.

#### CLAUDE LE FEVRE,

a man of indigent circumstances, studied first in the palace of Fontainebleau,

\* Lord Rochester treated him very severely in the following lines :

Not that slow drudge in swift Pindaric strains,  
Flatman, who Cowley imitates with pains,  
And rides a jaded muse, whipt, with loose reins.

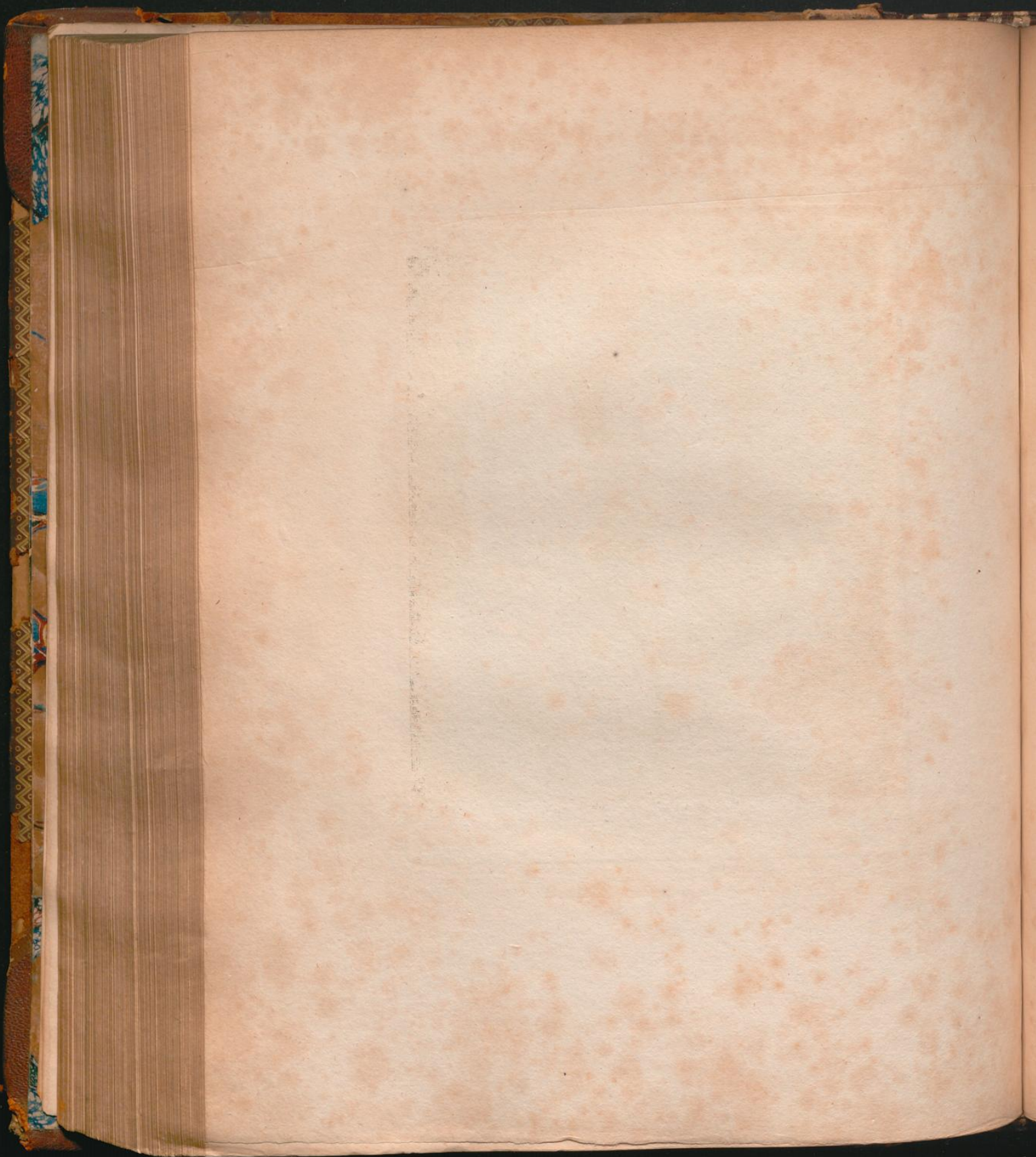
† There is a mezzotinto of Flatman holding a drawing of Charles II. en medaille ; and a smaller head, painted by Hayls, and neatly engraved by R. White.

‡ Athenæ, vol. ii. p. 825.











where he was born in 1633, and then at Paris under Le Sueur and Le Brun, the latter of whom advised him to adhere to portraits, for which he had a particular talent. The French author \* from whom I transcribe says, that in that style he equalled the best masters of that country, and that passing into England he was reckoned a second Vandyck. If he was thought so then, it is entirely forgotten. Both Graham and Vertue knew so little of him, that the first mentions him not, and the latter confounded him with Valentine Le Fevre of Bruffels, who never was here; yet mentions a mezzotint of Alexandre Boudan, imprimeur du roi, done at Paris by Sarabe, the eyes of which were printed in blue, and the face and hands in flesh-colour. From hence I conclude that Graham made another mistake in his account of

LE FEVRE DE VENISE,

whose christian name was Roland, and who, he says, gained the favour of prince Rupert by a secret of staining marble. As that prince invented mezzotinto, I conclude it was Claude who learned it of his highness, during his intercourse with him, and communicated it to Sarabe at Paris. Le Fevre de Venise certainly was in England, and died here, as Claude did. Vertue says, that his Le Fevre painted chiefly portraits and histories in small, in the manner of Vandyck, the latter of which were not always very decent. As I am desirous of adjusting the pretensions of the three Le Fevres, and should be unwilling to attribute to either of the wrong what his modesty might make him decline, I mean the last article, I am inclined to bestow the nudities on Roland, qui se plaisoit, says † my author, à dessiner en caricatures les caracteres et les temperamens de ceux qu'il connoissoit, imitant en cela Annibal Caracci.—One knows what sort of *temperamens* Annibal painted.

Claude died in 1675, at the age of forty-two; Roland died in Bear-street, near Leicester-fields, in 1677, about the 69th year of his age; and was buried at St. Martin's.

Mercier, painter to the late prince of Wales, bought at an auction the portrait of Le Fevre, in a spotted fur-cap, with a pallet in his hand; I suppose painted by himself; and at Burlington-house is the picture of Rousseau the painter, by Le Fevre; I suppose Roland.

\* Abregé de la Vie des plus fameux Peintres, vol. ii. p. 329. † Ib.



## JOHN HAYLS\*,

remarkable for copying Vandyck well, and for being a rival of Lely. A portrait of himself in water-colours, purchased by colonel Seymour at Mr. Bryan's sale, ill drawn, but strongly coloured, induced Vertue to think that Lely was not the only person whom Hayls had an ambition to rival, but that this was a first essay in competition with Cooper. However, I find by a note in a different volume, that some thought this miniature was by Hoskins. At Woburn is the portrait of colonel John Ruffel (of whom there is a better picture in the Memoires de Grammont), third son of Francis earl of Bedford; and another of lady Diana, second daughter of William the first duke of that house, both by Hayls, and he drew the father of secretary Pepys. He lived in Southampton-street, Bloomsbury, and, dying there suddenly in 1679, was buried in St. Martin's.

## HENRY GASCAR,

another competitor of sir Peter, was a French portrait-painter, patronised by the duchess of Portsmouth, and in compliment to her much encouraged. Graham speaks of his tawdry style, which was more the fault of the age than of the painter. The pomp of Louis XIV. infected Europe: and Gaspar, whose business was to please, succeeded as well in Italy as he had in England, from whence he carried above 10,000*l*. At Chesterton Vertue saw a head in armour of Edmund Verney, with Gaspar's name to it. His best performance was a half length, at lord Pomfret's, of Philip earl of Pembroke, which he drew by stealth, by order of his patroness, whose sister lord Pembroke had married. I suppose this desire of having her brother-in-law's picture was dated before a quarrel she had with him for ill-usage of her sister: the duchess threatened to complain to the king: the earl told her, if she did, he would set her upon her head at Charing-cross, and show the nation its grievance.

## SIMON VARELST,

a real ornament of Charles's reign, and one of the few who have arrived at

\* So he writes his name on the portrait of Flatman. In Painter's-hall is a St. Sebastian, and a portrait of Mr. Morgan, by one Hayes. As I find no other mention of this man, it may be a mistake for Hayls: so Vertue supposed.

capital



capital excellence in that branch of the art, was a Dutch flower-painter. It is not certain in what year he arrived in England: his works were extremely admired, and his prices the greatest that had been known in this country. The duke of Buckingham patronised him; but having too much wit to be only beneficent, and perceiving the poor man to be immoderately vain, he piqued him to attempt portraits. Varelst, thinking nothing impossible to his pencil, fell into the snare, and drew the duke himself; but crowded it so much with fruits and sun-flowers, that the king, to whom it was showed, took it for a flower-piece. However, as it sometimes happens to wiser buffoons than Varelst, he was laughed at till he was admired, and sir Peter Lely himself became the real sacrifice to the jest: he lost much of his business, and retired to Kew, whilst Varelst engrossed the fashion, and for one half length was paid an hundred and ten pounds. His portraits were exceedingly laboured, and finished with the same delicacy as his flowers, which he continued to introduce into them. Lord chancellor Shaftsbury going to sit, was received by him with his hat on. Don't you know me? said the peer. Yes, replied the painter, you are my lord chancellor. And do you know me? I am Varelst. The king can make any man chancellor, but he can make nobody a Varelst. Shaftsbury was disgusted, and sat to Greenhill. In 1680 Varelst, his brother Harman, Henny, and Parmentiere, all painters, went to Paris, but staid not long. In 1685 Varelst was a witness on the divorce between the duke and duchess of Norfolk: one who had married Varelst's half sister was brought to set aside his evidence, and deposed his having been mad and confined. He was so, but not much more than others of his profession have been; his lunacy was self-admiration; he called himself the God of Flowers\*; and went to Whitehall, saying he wanted to converse with the king for two or three hours. Being repulsed, he said, "He is king of England, I am king of painting: why should not we converse together familiarly?" He showed an historic piece on which he had laboured twenty years, and boasted that it contained the several manners and excellencies of Raphael, Titian, Rubens, and Vandyck. When Varelst, Kneller and Jervase have been so mad with vanity, to what a degree of phrensy had Raphael pretensions!—But he was modest,

\* When fam'd Varelst this little wonder drew,  
Flora vouchsaf'd the growing work to view:  
Finding the painter's science at a stand,  
The goddess snatch'd the pencil from his hand;

6

And finishing the piece, the smiling said,  
Behold one work of mine that ne'er shall fade.

PRIOR.

Varelst



Varelt was shut up towards the end of his life, but recovered his senses at last, not his genius, and lived to a great age, certainly as late as 1710, and died in Suffolk-street. In king James's collection were six of his hand: the king, queen, and duchess of Portsmouth, half lengths; a landscape, flowers, and fruit: in lord Pomfret's were nine flower-pieces.

His brother Harman Varelt lived some time at Vienna, till the Turks besieged it in 1683. He painted history, fruit and flowers, and dying about 1700 was buried in St. Andrew's Holbourn. He left a son of his profession called Cornelius, and a very accomplished daughter, who painted in oil, and drew small histories, portraits both in large and small, understood music, and spoke Latin, German, Italian, and other languages.

#### ANTONIO VERRIO,

a Neapolitan; an excellent painter for the sort of subjects on which he was employed: that is, without much invention, and with less taste, his exuberant pencil was ready at pouring out gods, goddesses, kings, emperors and triumphs, over those public surfaces on which the eye never rests long enough to criticize, and where one should be sorry to place the works of a better master—I mean, ceilings and stair-cases. The New Testament or the Roman History cost him nothing but ultra-marine; that and marble columns, and marble steps he never spared. He first settled in France, and painted the high altar of the Carmelites at Thoulouse, which is described in Du Puy's *Traité sur la Peinture*, p. 219. Thoul. 1699.

Charles II. having a mind to revive the manufacture of tapestry at Mort-lack, which had been interrupted by the civil war, sent for Verrio to England; but, changing his purpose, consigned over Windsor to his pencil. The king was induced to this by seeing some of his painting at lord Arlington's, at the end of St. James's-park, where at present stands Buckingham-house. The first picture Verrio drew for the king was his majesty in naval triumph, now in the public dining-room in the castle. He executed most of the ceilings there, one whole side of St. George's-hall, and the chapel. On the ceiling of the former he has pictured Antony earl of Shaftsbury, in the character of Faction, dispersing libels; as in another place he revenged a private quarrel with the house-keeper Mrs. Marriot, by borrowing her ugly face for one of the furies.

With

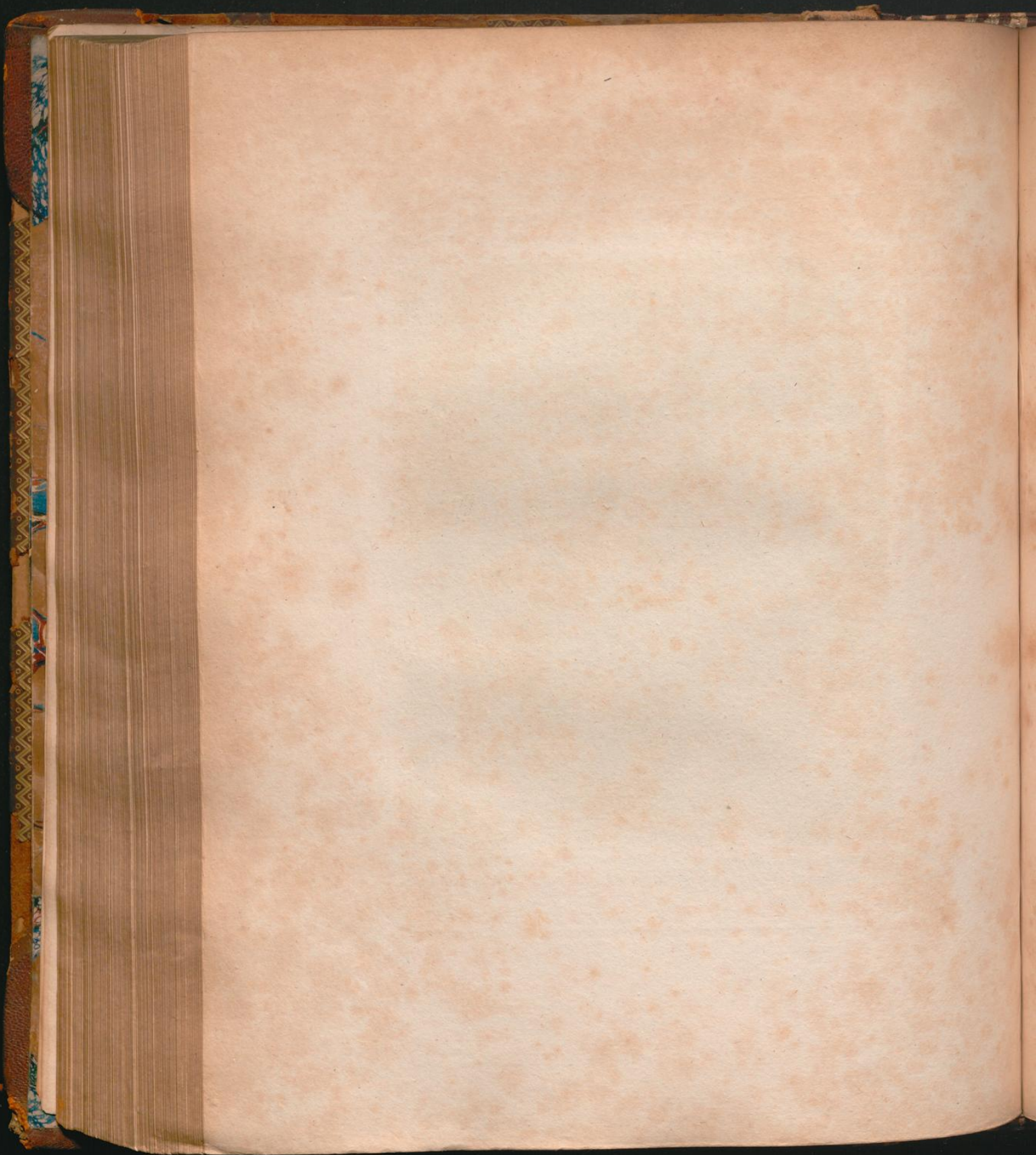




A. Bannerman Sculp.

VERRIO.







With still greater impropriety he has introduced himself, fir Godfrey Kneller, and Bap. May surveyor of the works, in long periwigs, as spectators of Christ healing the sick. He is recorded as operator of all these gaudy works in a large inscription over the tribune at the end of the hall\* :

Antonius Verrio Neapolitanus  
non ignobili stirpe natus  
ad honorem Dei,  
Augustissimi Regis Caroli secundi  
et  
Sancti Georgii  
Molem hanc felicissimâ manu  
Decoravit.

The king paid him generously. Vertue met with a memorandum of moneys he had received for his performances † at Windsor : as the comparifon of prices in different ages may be one of the most useful parts of this work, and as it is remembered what Annibal Caracci received for his glorious labour in the Farnese palace at Rome, it will not perhaps be thought tedious if I fet down this account.

‡ An account of moneys paid for painting done in Windsor-castle for his majesty by signior Verrio since July 1676 :

	—	—	£.	s.	d.
King's guard-chamber	—	—	300	0	0
King's prefence-chamber	—	—	200	0	0
Privie-chamber	—	—	200	0	0
Queen's drawing-room	—	—	250	0	0
Queen's bed-chamber	—	—	100	0	0
King's great bed-chamber	—	—	120	0	0
King's little bed-chamber	—	—	50	0	0
King's drawing-room	—	—	250	0	0
(Carried forward)			£. 1470	0	0

\* There is a description of St. George's-hall in the Musæ Anglicanæ.

† St. George's-hall is not specified ; I suppose it was done afterwards.

‡ Copied, says Vertue, from a half sheet of paper fairly written in a hand of the time.



	(Brought forward)	£.	s.	d.
King's cloffet	—	50	0	0
King's eating-room	—	250	0	0
Queen's long gallery	—	250	0	0
Queen's chappel	—	110	0	0
King's privie back-stairs	—	100	0	0
The king's gratuity	—	200	0	0
The king's carved stairs	—	150	0	0
Queen's privie-chamber	—	200	0	0
King's guard-chamber-stairs	—	200	0	0
Queen's prefence-chamber	—	200	0	0
Queen's great stairs	—	200	0	0
Queen's guard-chamber	—	200	0	0
Privy-gallery	—	200	0	0
Court-yard	—	200	0	0
Penfion at Midfummer, 1680	—	100	0	0
A gratuity of 200 guineas	—	215	8	4
Penfion at Chriftnas, 1680	—	100	0	0
Penfion at Midfummer, 1681	—	100	0	0
The king's chappel	—	900	0	0
Over-work in the chappel	—	150	0	0
		5545	8	4

## On the back of this paper

His majesty's gift, a gold chain	—	200	0	0
More, by the duke of Albemarle for a ceiling	—	60	0	0
More, my lord of Effex	—	40	0	0
More, from Mr. Montague of London	—	800	0	0
More, of Mr. Montague of Woodcutt	—	1300	0	0

In all £.6845 8 4

The king's bounty did not stop here; Verrio had a place of master-gardener, and a lodging at the end of the park, now Carleton-house. He was expensive, and kept a great table, and often pressed the king for money with a freedom which his majesty's own frankness indulged. Once at Hampton-court, when he had but lately received an advance of a thousand pounds, he found the king in such a circle that he could not approach. He called out,

3

Sire,



Sire, I desire the favour of speaking to your majesty.—Well, Verrio, said the king, what is your request?—Money, sir: I am so short in cash, that I am not able to pay my workmen, and your majesty and I have learned by experience, that pedlars and painters cannot give credit long. The king smiled, and said he had but lately ordered him 1000*l*. Yes, sir, replied he, but that was soon paid away, and I have no gold left.—At that rate, said the king, you would spend more than I do to maintain my family.—True, answered Verrio, but does your majesty keep an open table as I do?

He gave the designs for the large equestrian picture of that monarch in the hall at Chelsea-college; but it was finished by Cook, and presented by lord Ranelagh.

On the accession of James II. Verrio was again employed at Windsor in Wolfey's Tomb-house, then destined for a Romish chapel. He painted that king and several of his courtiers in the hospital of Christ-church, London. Among other portraits there is doctor Hawes, a physician: Vertue saw the original head, from whence he translated it into the great piece, which Verrio presented to the hospital. He painted too at that of St. Bartholomew.

The Revolution was by no means agreeable to Verrio's religion or principles. He quitted his place, and even refused to work for king William. From that time he was for some years employed at the lord Exeter's at Burleigh, and afterwards at Chatworth. At the former he painted several chambers, which are reckoned among his best works. He has placed his own portrait in the room where he represented the history of Mars and Venus; and for the Bacchus bestriding a hog'shead, he has, according to his usual liberty, borrowed the countenance of a dean, with whom he was at variance\*. At Chatworth is much of his hand. The altar-piece in the chapel is the best piece I ever saw of his; the subject, the incredulity of St. Thomas. He was employed too at Lowther-hall †, but the house has been burnt. At last, by persuasion of lord Exeter, he condescended to serve king William, and was

\* It was more excusable, that when his patron obliged him to insert a pope in a procession not very honourable to the Romish religion, he added the portrait of the archbishop of Canterbury then living.

† In Nichols's collection of poems, vol. v. 37, is one by Tickell, called Oxford, and inscribed to

lord Lonsdale, in which is this couplet, at once descriptive of Verrio's paintings, and worthy of being preserved in the Bathos:

Such art as this adorns your Lowther's hall,  
Where feasting gods carouse upon the wall.



fent to Hampton-court, where, among other things, he painted the great staircase, and as ill, as if he had spoiled it out of principle. His eyes failing him\*, queen Anne gave him a pension of 200*l.* a year for life; but he did not enjoy it long, dying at Hampton-court in 1707.

Scheffers of Utrecht was employed by Verrio for twenty-five years. At his first arrival he had worked for picture-sellers. Lanferon was another painter in Verrio's service, and assisted him seven or eight years at Windsor.

### JAMES HUYSMAN OR HOUSMAN†

was born at Antwerp in 1656, and studied under Bakerel, a scholar of Rubens, and competitor of Vandyck. Bakerel was a poet too, and a satiric one, and having written an invective against the jesuits was obliged to fly. Huysman, deprived of his master, came to England, and painted both history and portraits. In the latter he rivalled sir Peter Lely, and with reason. His picture of lady Byron over the chimney in the beauty-room at Windsor, is at least as highly finished, and coloured with as much force as sir Peter's works in that chamber, though the lady who sat for it is the least handsome of the set‡. His Cupids were admired; himself was most partial to his picture of queen Catherine. There is a mezzotinto from it, representing her like St. Catherine. King James § had another in the dress of a shepherdess; and there is a third in Painter's-hall. He created himself the queen's painter, and, to justify it, made her sit for every Madonna or Venus that he drew. His capital work was over the altar of her chapel at St. James's, now the French church. He died in 1696, and was buried in St. James's church.

Vertue mentions another painter of the same surname, whom he calls Mi-

\* It was not only this decay, but his death, that prevented his being employed at Blenheim, as probably was intended; for the author of some verses addressed to Verrio in the sixth volume of Dryden's Miscellanies, carried his prophetic imagination so far as to behold the duke's triumphs represented there by our painter; who died before the house was built.

† Graham.

‡ I find in Vertue's notes, that he had been told it is not lady Byron, but lady Bellasis. If it was the lady Bellasis who was mistress to king James, it becomes more valuable; and while

Charles paid his brother the compliment of enrolling the latter's mistress with his own, he tacitly insinuated how much better a taste he had himself. I have an unfinished head by Cooper of king James's lady Bellasis, which is historically plain. Huysman's picture has certainly some resemblance to the mezzotinto of her from sir Peter Lely.

§ See his catalogue. There too is mentioned the duchess of Richmond in man's apparel, by Huysman. It is a pretty picture, now at Kensington: the dress is that of a cavalier about the time of the civil war, buff with blue ribbands.

chlaea



chlaer Huyfman of Mecklin, and fays he lived at Antwerp; that he ftudied the Italians, and painted landfcapes in their manner, which he adorned with buildings and animals. He came to England, and brought two large landfcapes, which he kept to fhew what he could do; for thefe he had frames richly carved by Gibbons, and gave the latter two pictures in exchange. In a fale in 1743, Vertue faw three fmall landfcapes and figures by him of great merit. On the Revolution he returned to Antwerp, and died there 1707, aged near 70.

MICHAEL WRIGHT

was born in Scotland, but came to London at the age of 16 or 17, and proved no bad portrait-painter. In 1672 he drew for fir Robert Vyner a whole length of prince Rupert in armour, with a large wig. On the back he wrote the prince's titles at length, and his own name thus: Jo. Michael Wright Lond. pictor regius pinxit 1672. The earl of Oxford had a half length by him of fir Edward Turner, fon of fir Edward, fpeaker of the houfe of commons and chief baron. On that he called himfelf Jof. Michael Wright *Anglus*, 1672, but on the portraits of the judges in Guildhall he wrote *Scotus*. Sir Peter Lely was to have drawn thefe pictures; but, refufing to wait on the judges at their own chambers, Wright got the bufinefs, and received 60*l.* for each piece. Two of his moft admired works were a highland laird, and an Irifh tory, whole lengths, in their proper drefles, of which feveral copies were made. At Windfor is his large picture of John Lacy the comedian, in three different characters, Parfon Scruple in the Cheats, Sandy in the Taming of the Shrew, and Monfieur de Vice in the Country Captain\*. It was painted in 1675, and feveral copies taken from it. He twice drew a duke of Cambridge, fon of king James †, perhaps the two children who bore that title; one of them is in the king's clofet at St. James's. He painted too a ceiling in the king's bed-chamber at Whitehall.

Wright attended Roger Palmer earl of Caftlemaine, as fteward of his household, on his embaffy to the pope ‡, and at his return published a pompous

\* In Dodfley's Theatric Records, printed in 1756, inftead of Sandy and De Vice, the other two characters are faid to be Teague in the Committee, and Gallyard in the Variety. p. 67.

† Vide Catalogue.

‡ It is well known with what neglect and indifference this embaffy was received by the pope. The



pompous account of it, first in Italian, then in English. He had been in Italy before. At his return from the embassy he was mortified to find that sir Godfrey Kneller had engrossed most of his business. In 1700, upon a vacancy of the king's painter in Scotland, he solicited to succeed; but a shop-keeper was preferred:—and in truth Wright had not much pretensions to favour in that reign—yet as good as his fellow-labourer Tate, who wrote panegyrics in Wright's edition of the Embassy, and yet was made poet laureat to king William. Orlandi mentions Wright; "Michael\* Rita Inglese notato nel Catalogo degli Academici di Roma nel anno 1688." Wright left a son at Rome, who was master of languages, and died there. He had a nephew too of his own name, educated at Rome, but who settled in Ireland, where he had so much success, that he gained 900*l.* the first year, and was always paid 10*l.* a head. Pooley and Magdalen Smith were there at the same time; the latter and young Wright were rivals.

Wright the uncle had a fine collection of gems and coins, which were purchased by sir Hans Sloane after his death, which happened about the year 1700, in James-street, Covent-garden. He is buried in that church.

#### EDMUND ASHFIELD†,

scholar of Wright, was well descended, and painted both in oil and crayons, in which he made great improvements for multiplying the tints. He instructed Lutterel, who added the invention of using crayons on copper-plates. Vertue had seen a head of sir John Bennet, afterwards lord Ossulston, painted neatly by Ashfield, though not in a good manner: but at Burleigh is a small portrait of a lady Herbert by him highly finished and well painted.

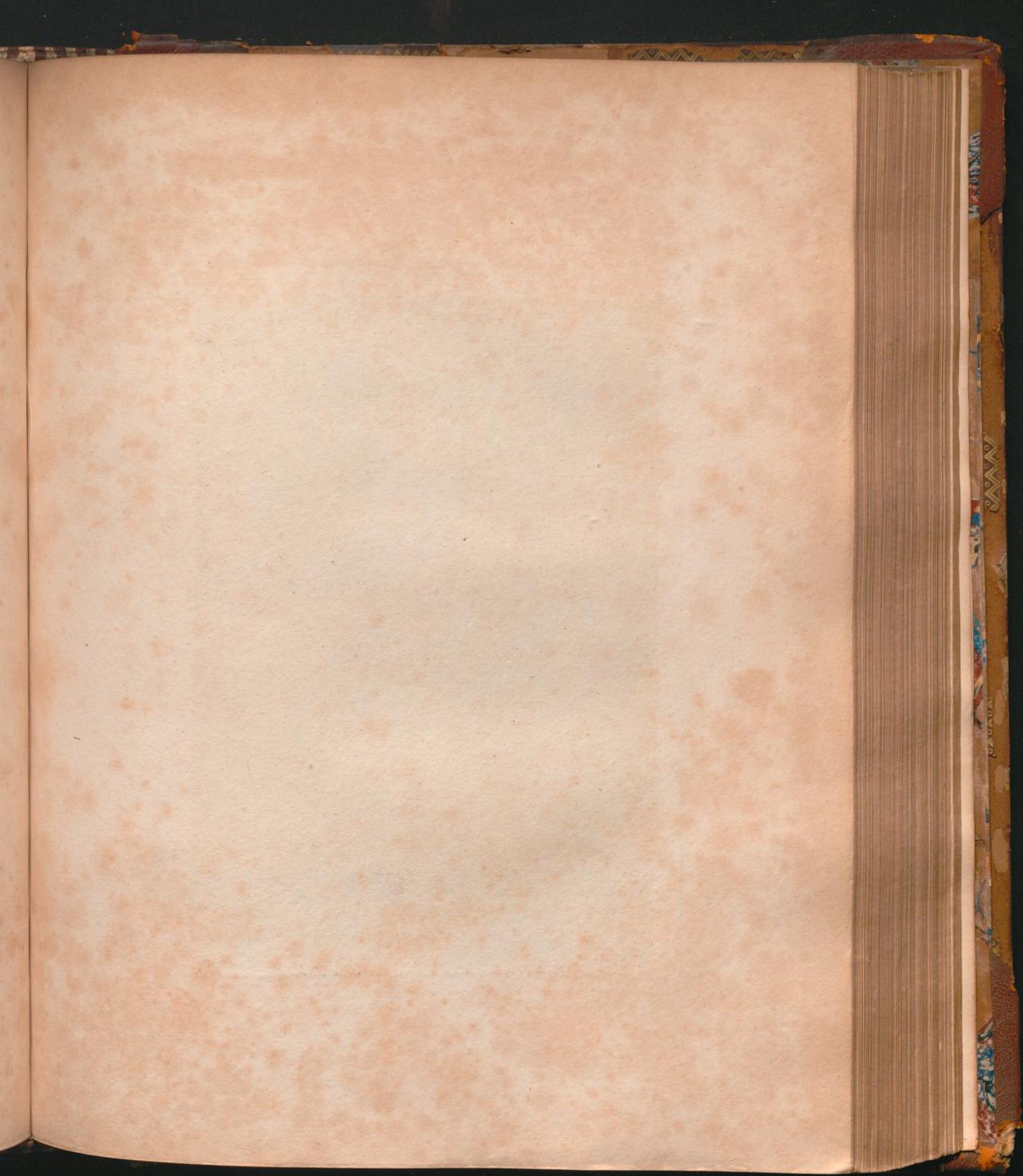
The jesuits endeavoured to compensate for the pontiff's contempt: they treated Castlemaine in a most magnificent manner, and all the arts were called in to demonstrate their zeal, and compliment the bigot-monarch. But the good fathers were unlucky in some of their inscriptions, which furnished ample matter for ridicule: particularly, speaking of James, they said, *Alas Carolo addidit*; and that the former might choose an ambassador worthy of sending to heaven, *He dispatched his brother*. Vide Hist. of England, in two volumes, vol. ii. p. 113, 5th edit. 1723.

\* Lord Pelham has a small three-quarters of Mrs. Cleypole, on which is written *M. Ritus fec.* It is an emblematic piece, the allegory of which is very obscure, but highly finished. There is another exactly the same, except that it wants the painter's name, at East Horley, formerly the seat of sir Edward Nicholas.

† Graham.

PETER





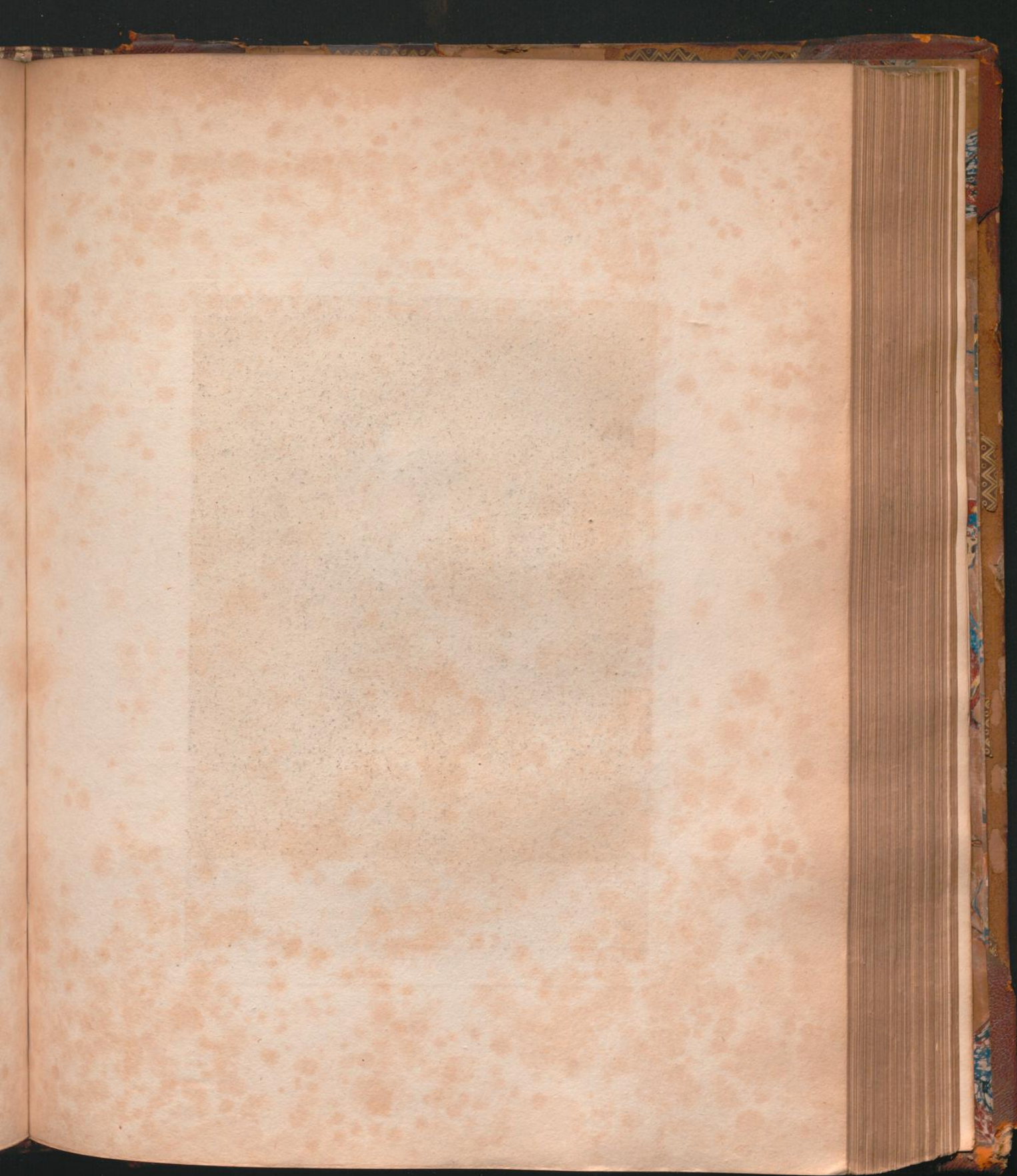




Gerard Zoust.

Zoust  
A. Bannerman sculp.









A. Bannerman Sculp.

PETER ROESTRATEN. —



## PETER ROESTRATEN\*

was born at Harlem in 1627, and learned of Francis Hals, whose daughter he married, and whose manner for some time he followed; but afterwards taking to still-life, painted little else. Sir Peter Lely was very kind † to him at his arrival in England, and introduced him to king Charles; but it does not appear that he was encouraged at court, nothing of his hand appearing in the palaces or royal catalogues: he found more countenance from the nobility. There is a good picture by him at Kiveton, the seat of the duke of Leeds, one at Chatworth, and two were at lord Pomfret's. At lord Radnor's sale in 1724 were three or four of his pictures, particularly one representing the crown, sceptre and globe. He was particularly fond of drawing wrought plate. At the countess of Guildford's at Waldehare in Kent are some of his works. I have one, well coloured, containing an ivory tankard, some figures in bronze, and a medal of Charles II. appendant to a blue ribbon. It is certain that he arrived early in this reign; for he hurt his hip at the fire of London, and went lame for the rest of his life. Graham says, that having promised to show a whole length by Francis Hals to a friend, and the latter growing impatient, he called his wife, who was his master's daughter, and said, "There is a whole length by Hals." These are trifling circumstances; but what more important happens in sedentary and retired lives? They are at least as well worth relating as the witticisms of the old philosophers. Roestraten died in 1698, in the same street with Michael Wright, and was buried in the same church.

## GERARD SOEST, called ZOUST,

was born in Westphalia, and came to England probably before the Restoration, for Sanderson mentions him as then of established reputation ‡. By what I have seen of his hand, particularly his own head at Houghton, he

\* Graham.

† Descamps says that Lely, growing jealous of Roestraten, proposed to him a partition of the art: portraits were to be monopolized by Lely; all other branches were to be ceded to Roestraten, whose works were to be vaunted by Lely, and for which by these means he received 40 and 50 guineas. It is very improbable that an artist should relinquish that branch of his busi-

ness, which such a proposal told him he was most capable of executing.

‡ Printed in 1685. Describing a picture of a husband and wife, he says, "It must be valued an ornament to the dining-room; being besides well known to be the art of Sowth's handy-work, and he a master of sufficiency." Graphice, p. 43. At Welbeck is Lucy lady Hollis by him, 1657.

was



was an admirable master. It is animated with truth and nature; round, bold, yet highly finished. His draperies were often of satin, in which he imitated the manner of Terburgh, a Dutch painter of conversations, but enlarged his ideas on seeing Vandyck. He was unjust among the rivals of sir Peter Lely; the number of them is sufficient honour to the latter. Emulation seldom unites a whole profession against one, unless he is clearly their superior. Soest is commended by Vertue and Graham for his portraits of men: both confess that his taste was too Dutch and ungraceful, and his humour too rough to please the softer sex. The gentle manners of sir Peter carried them all from his competitor. Soest, who was capricious, slovenly and covetous, often went to the door himself; and if he was not in a humour to draw those who came to sit, or was employed in the meaner offices of his family, he would act the servant, and say his master was not at home: his dress made him easily mistaken. Once, when he lived in Curfitor's-alley, he admitted two ladies, but quitted the house himself. His wife was obliged to say, that since he could not please the ladies, he would draw no more of them. Greenhill carried Wildt \* the painter to Soest, who then lived at the corner house in Holbourn-row, and he showed them a man and horse large as life on which he was then at work, out of humour with the public and the fairer half of it. In Jervase's sale was a portrait of Mr. John Norris by Soest, which Jervase esteemed so much, that he copied it more than once, and even imitated it in his first pictures. On the back was written 1685, but that was a mistake; Soest died in Feb. 1681. I have a head by him, I believe of Griffiere; it has a mantle of purple satin admirably coloured. At the Royal Society is a head of Dr. John Wallis; at Draper's-hall, Sheldon lord mayor, whole length; in the audit-room of Christ-church, Oxford, a head of Fuller bishop of Lincoln; and at Wimpole was a good double half-length of John earl of Bridgwater, and Grace his countess, sitting. Vertue describes another head of sir Francis Throckmorton, in a full wig and a cravat tied with a ribband, and the painter's name; a fine head of Loggan the engraver; and another which he commends extremely of a gentleman in a full dark periwig, and pink-coloured drapery: on the framing frame was written

Gerard Soest pinxit ebdomedâ Pentecostes } Anno Domini 1667,  
 } Etatis 30.

Price of } Picture 3*l*.  
 } Frame 16*s*.

\* Of this person I find no other account.

Vertue



Vertue saw too a small oval painted on paper and pasted on board, the portrait of a Mr. Thompson. Soest was not only an able master himself, but formed Mr. Riley.

————— READER,

another scholar of Soest, was son of a clergyman, and born at Maidstone in Kent. He lived some time at a nobleman's in the west of England, and at last died poor in the Charter-house.

JOHN LOTEN,

a Dutch landscape-painter, lived here long and painted much; chiefly glades, dark oaken groves, land-forms and water-falls; and in Swisserland, where he resided too, he drew many views of the Alps. He died in London about 1680. In king James's catalogue, where are mentioned three of his landscapes, he is called Loaton. Except this little notice, all the rest is taken from Graham, as are the three next articles entirely.

THOMAS MANBY,

an English landscape-painter, who had studied in Italy, from whence he brought a collection of pictures that were sold in the Banqueting-house. He lived ten years after the preceding.

NICHOLAS BYER,

born at Dronheim in Norway, painted both history and portraits. He was employed by sir William Temple, for three or four years, at his house at Shene near Richmond, where he died. All that Graham knew remarkable relating to him was, that he was the first man buried in St. Clement's Danes after it was rebuilt, which had been founded by his countrymen.

ADAM COLONI,

of Rotterdam, lived many years in England, and was famous for small figures, country-wakes, cattle, fire-pieces, &c. He copied many pictures of Bassan, particularly those in the royal collection. He died in London 1685, at the age of 51, and was buried in St. Martin's.



His son, Henry Adrian Coloni, was instructed by his father and by his brother-in-law Vandieft, and drew well. He sometimes painted in the landscapes of the latter, and imitated Salvator Rosa. He was buried near his father in 1701, at the age of 33.

### JOHN GRIFFIERE,

an agreeable painter, called the Gentleman of Utrecht, was born at Amsterdam in 1645, and placed apprentice to a carpenter, a profession not at all suiting his inclination. He knew he did not like to be a carpenter, but had not discovered his own bent. He quitted his master, and was put to school; but becoming acquainted with a lad who was learning to paint earthen-ware, young Griffiere was struck with the science though in so rude a form, and passed his time in assisting his friend instead of going to school, yet returning regularly at night as if he had been there. This deception however could not long impose on his father, who prudently yielded to the force of the boy's genius—but, while he gratified it, hoped to secure him a profession, and bound him to the same master with his friend the tile-painter. Griffiere improved so much even in that coarse school, that he was placed with a painter of flowers, and then instructed by one Roland Rogman, whose landscapes were esteemed. He received occasional lessons too from Adrian Vanderveelde, Ruyfdale, and Rembrandt, whose peculiarity of style, and facility of glory, acquired rather by a bold trick of extravagant chiaro scuro than by genius, captivated the young painter, and tempted him to pursue that manner. But Rogman dissuaded him; and Griffiere, though often indulging his taste, seems to have been fixed by his master to landscapes, which he executed with richness and neat colouring, and enlivened with small figures, cattle and buildings.

When he quitted Rogman and Utrecht, he went to Rotterdam, and, soon after the fire of London, came to England, married and settled here; received some instructions from Loten, but easily excelled him. He drew some views of London, Italian ruins, and prospects on the Rhine. Such mixed scenes of rivers and rich country were his favourite subjects. He bought a yacht, embarked with his family and his pencils, and passed his whole time on the Thames, between Windsor, Greenwich, Gravesend, &c. Besides these views, he excelled in copying Italian and Flemish masters, particularly Polenburgh, Teniers, Hondcooter, Rembrandt and Ruyfdale.

After



After staying here many years, he failed in his own yacht to Rotterdam; but being tempted by a pilot who was coming to England, suddenly embarked again for this country, but was shipwrecked, and lost his whole cargo except a little gold which his daughter had wrapped in a leathern girdle. He remained in Holland ten or twelve years; and, returning to England, struck upon a sand-bank, where he was eight days before he could get off. This new calamity cured him of his passion for living on the water. He took a house in Milbank, where he lived several years, and died in 1718, aged above 72\*. In lord Orford's collection are two pretty pictures by him, a sea-port and a landscape. He etched some small plates of birds and beasts from drawings of Barlow, and five large half-sheet plates of birds in a set of twelve; the other seven were done by Fr. Place.

Robert Griffiere, his son, born in England 1688, was bred under his father, and made good progress in the art. He was in Ireland when his father was shipwrecked, and, going to him in Holland, imitated his manner of painting and that of Sachtleven. John Griffiere, a good copyist of Claud Lorrain, and who died in Pall-mall a few years ago, was, I believe, the younger son of old Griffiere.

#### GERARD EDEMA,

born according to Vertue in Friesland, Graham says at Amsterdam, was scholar of Everding, whose manner he followed, and of whom there is a small book of mountainous prospects, containing some 50 plates. Edema came to England about 1670, and made voyages both to Norway and Newfoundland, to collect subjects for his pictures among those wildnesses of nature; he delighting in rocky views, falls of water, and scenes of horror. For figures and buildings he had no talent, and where he wanted them was assisted by Wyck. The latter, Vandevelde and Edema lived some time at Mount-Edgcumbe with sir Richard, grandfather of the present lord Edgcumbe, and painted several views of the mount in concert, which are now in a manner decayed. Edema's

\* His pictures were sold in Covent-garden after his death, with a collection by Italian and Flemish masters, brought from Holland by his son Robert. Among the father's paintings were some in imitation of the different manners of Ellsheimer, Polenburgh, Poussin, Wouverman, Berghem, Titian, Salvator Rosa, Gerard Dou, Bassan, Guido, and Vanderwerffe. In the same catalogue is mentioned a piece in water-colours by Polenburgh.



temper was not so unfociable as his genius : he loved the bottle, and died of it at Richmond about the year 1700 ; Graham fays in the 40th year of his age, which probably is a miftake, if he came to England in 1670—he could not have learnt much of Everding, if he quitted his fchool at ten years old.

#### THOMAS STEVENSON,

fholar of Aggas \*, who painted landfcapc in oil, figures and architecture in diftemper. The latter is only a dignified expreffion, ufcd by Graham, for fcene-painting ; even in which kind, he owns, Stevenfon's works grew de-fpifed. The defigns for the pageant, called Goldfmith's Jubilee, on the mayor-alty of fir Robert Vyner, were given by this man.

#### PHILIP DUVAL,

a Frenchman, ftudied under Le Brun, and afterwards in Italy the Venetian fchool. He came to England, and painted feveral pictures. One for the famous Mrs. Stuart duchefs of Richmond reprefented Venus receiving armour from Vulcan for her fon. The head-drefs of the goddefs, her bracelets, and the Cupids, had more the air of Verfailles than Latium. On the anvil was the painter's name, and the date 1672. Notwithstanding the good breeding of his pencil, Duval was unfuccefsful ; but Mr. Boyle finding in him fome knowledge of chemiftry, in which he had hurt his fmall fortune, generously allowed him an annuity of 50*l.* On the death of his patron Duval fell into great indigence, and at laft became difordered in his fenfes. He was buried at St. Martin's about 1709.

#### EDWARD HAWKER

fucceeded fir Peter Lely in his houfe, not in his reputation. He painted a whole length of the duke of Grafton, from which there is a print, and a head of fir Dudley North ; was a poor knight of Windfor, and was living in 1721, aged fourfcorc. The reader muft excufe fuch brief or trifling articles. This work is but an effay towards the hiftory of our arts : all kinds of notices are

\* Aggas, whom I have mentioned in page 134 feperate article here. All the account we have of this volume, was little more than a fcene- of him is from Graham. painter ; for which reafon I do not give him a

inferted,



inferted, to lead to farther discoveries; and if a nobler compendium shall be formed, I willingly resign such minutæ to oblivion.

SIR JOHN GAWDIE,

born in 1639, was deaf and dumb, but compensated part of these misfortunes by a talent for painting, in which he was not unsuccessful. He had learned of Lely, intending it for his profession, but, on the death of his elder brother, only continued it for his amusement.

B. FLESSHIER,

another obscure painter mentioned by Vertue, and a frame-maker too, lived in the Strand, near the Fountain tavern; yet probably was not a very bad performer, as a large piece of fruit painted by him was thought worthy of a place in sir Peter Lely's collection. Another was in that of king Charles the first. At lord Dysart's at Ham-house are a landscape and two pretty small sea-pieces by Fleshier.

BENEDETTO GENARO,

nephew and disciple of Guercino, and, if that is much merit, resembling him in his works. He imitated his uncle's extravagantly dark shades, caught the roundness of his flesh, but with a disagreeable lividness, and possessed at least as much grace and dignity. He came to England, and was one of Charles's painters. In king James's catalogue are mentioned twelve of his hand: most of them, I believe, are still in the royal palaces; four are at Windsor. At Chatworth are three by him; and Lot and his daughters at Coudray. His Hercules and Deianira was sold at Streater's sale for 11*l*. He was born in 1633, and died in 1715. It is said that he had a mistress of whom he was jealous, and whom he would not suffer the king to see.

GASPAR NETSCHER\*

Painted small portraits in oil. He was invited to England by sir William Temple,

\* He was disciple of Terburg, who Descamps sently, say, was in England; and the former and the French author that I shall mention pre- adds, that he received immense prices for his works,



Temple, and recommended to the king, but staid not long here\*. Vertue mentions five of his pictures: one, a lady and a dog, with his name to it: another of a lady, her hands joined, oval on copper: the third, lord Berkeley of Stratton, his lady, and a servant, in one piece, dated 1676. The others, small ovals on copper of king William and queen Mary, painted just before the Revolution, in the collection of the duke of Portland. Netscher died of the gravel and gout in 1684.

#### JACOB PEN,

a Dutch painter of history, commended by Graham. There is a St. Luke by him in Painter's-hall. He died about 1686.

#### SUNMAN,

of the same country with the preceding, came to England in the reign of Charles II. and got into good business after the death of sir Peter Lely; but, having drawn the king with less applause than Riley, he was disgusted, and retired to Oxford, where he was employed by the University, and painted for them the large pictures of their founders now in the picture-gallery. He drew dean Fell, father of the bishop, and Mr. William Adams, son of him who published the *Villare Anglicanum*. In term-time Sunman went constantly to Oxford; the rest of the year he passed in London, and died at his house in Gerard-street about 1707.

#### SHEPHARD,

an English artist, of whom I can find no record, but that he lived in this

works, and that he twice drew king William III. However, his stay here was certainly short; and as I cannot point out any of his works, it is not worth while to give him a separate article. His life may be seen in the authors I quote. Teniers, who, according to the same writers, was here too, came only to buy pictures, and therefore belongs still less to this Catalogue.

\* The French author of the *Abregé de la Vie des plus fameux Peintres* affirms that he never was here, being apprehensive of the tumult of a court, and that he compounded with the king by sending him several pictures, p. 39. One would think that Charles had invited Netscher to his

parties of pleasure, or to be a minister. The solitude of a painter's life is little disturbed by working for a court. If the researches of Vertue were not more to be depended on than this inaccurate writer, the portraits of lord Berkeley and his lady would turn the balance in his favour. Did Netscher send them for presents to the king? I do not mean in general to detract from the merits of this writer; he seems to have understood the profession, and is particularly valuable for having collected so many portraits of artists, and for giving lists of engravers after their pictures. His work consists of three volumes quarto.

reign



reign near the Royal Exchange, painted Thom. Killigrew with his dog, now at lord Godolphin's, and retired into Yorkshire, where he died.

— S T E I N E R,

a Swiss, scholar of one Warner, whose manner he imitated, was also an architect. Standing on the walls at the siege of Vienna, he was wounded in the knee. The latter part of his time he lived in England, and died at Mortlack.

P E T E R S T O O P,

a Fleming, was settled with his family at Lisbon, from whence they followed Catherine of Portugal to England. Peter painted battles, huntings, processions, &c. and his brothers Roderigo and Theodore engraved them. If the pictures were equal to the plates from them, which are extremely in the manner of Della Bella, Peter was an artist of great merit. Graham says so, but that his reputation declined on the arrival of Wyck. Stoop was employed by one Doily, a dealer in pictures, stuffs, &c. and gave some instructions in painting to Johnson, that admirable old comedian, the most natural and of the least gesticulation I ever knew, so famous for playing the grave-digger in Hamlet, Morose, Noll Bluff, Bishop Gardiner, and a few other parts, and from whom Vertue received this account. Stoop lived in Durham-yard, and when an aged man retired to Flanders about 1678, where he died eight years afterwards. Vertue does not say directly that the other two were brothers of Stoop; on the contrary, he confounds Roderigo with Peter: but I conclude they were his brothers or sons, from the prints etched by them about the very time of Peter's arrival in England. They are a set of eight plates, containing the public entry of admiral Sandwich into Lisbon, and all the circumstances of the queen's departure, arrival, and entries at Whitehall and Hampton-court. One, the entry of the earl, is dedicated to him by Theodore Stoop, *ipfius regiae majestatis pictor*, and is the only one to which Vertue mentions the name of Theodore. Another is the queen's arrival at Hampton-court; but the name is wanting. Vertue describes besides a picture, seven feet wide and two high, containing the king's cavalcade through the gates of the city the day before his coronation, but printed in 1662. He says not where he saw it, but calls the painter Roderigo Stoop, as he does the engraver of the rest of the above-mentioned plates. It is not impossible but Peter might have assumed the Portuguese name of Roderigo at Lisbon. Some of the plates, among  
Hollar's,



Hollar's, to Ogleby's *Ætop*, were done by the same person, but very poorly. He etched a book of horses in a much better manner\*.

WAGGONER,

another unknown name, by whom there is a view of the fire of London in Painter's-hall †.

ALEXANDER SOUVILLE,

a Frenchman, as little known as the preceding, and discovered only by Vertue from a memorandum in the account-books at the Temple:

"October 17, 1685. The eight figures on the north-end of the Paper-buildings in the King's-bench-walks in the Inner-temple were painted by monfieur Alexander Souville."

WILLIAM VANDEVELDE,

distinguished from his more famous son of the same name, by the appellation of *the Old*, was born at Leyden in 1610, and learned to paint ships by a previous turn to navigation. It was not much to his honour that he conducted the English fleet, as is said, to burn Schelling. Charles II. had received him and his son with great marks of favour; it was pushing his gratitude too far to serve the king against his own country. Dr. Rawlinson the antiquary gave Vertue a copy of the following privy seal, purchased among the papers of secretary Pepys:

"Charles the second, by the grace of God, &c. to our dear cousin prince Rupert, and the rest of our commissioners for executing the place of lord high-admiral of England, greeting. Whereas wee have thought fitt to allow the salary of one hundred pounds per annum unto William Vandeveld the elder for taking and making draughts of sea-fights; and the like salary of one hundred pounds per annum unto William Vandeveld the younger for putting the said draughts into colours for our particular use; our will and plea-

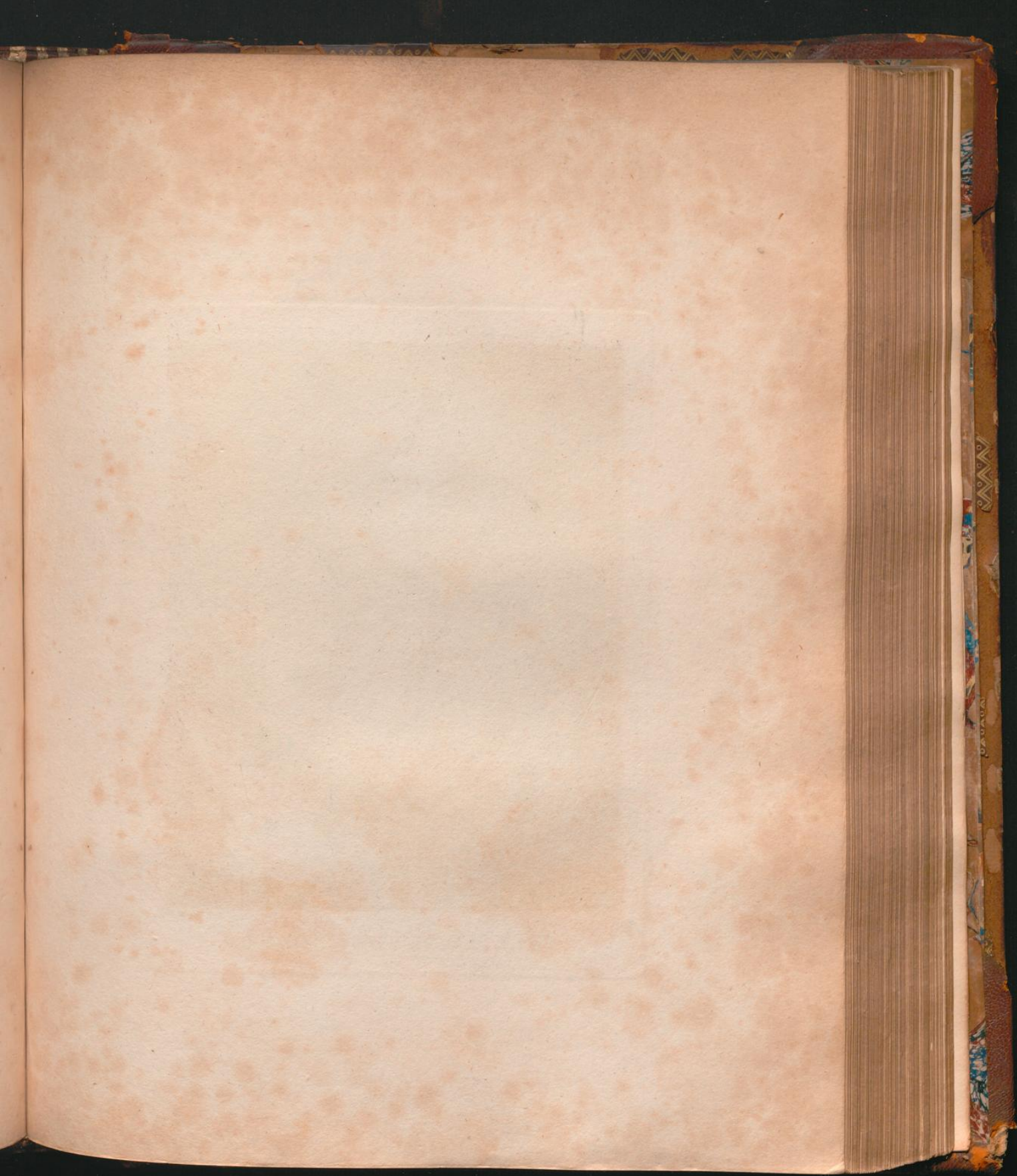
\* Gilpin's Essay on Prints, 3d edit. p. 139.

† There was another obscure painter, among others who have not come to my knowledge,

called Bernart, who in 1660 painted the portraits of sir Gervase and lady Elizabeth Pierpoint, now at the Hoo in Hertfordshire, the seat of Thomas Brand, esq.

sure









*Sneller pinx.*

*J. Chamberl. sculp.*

WILLIAM VAN DE VELDE, Junr.



sure is, and wee do hereby authorize and require you to issue your orders for the present and future establishment of the said salaries to the aforesaid William Vandevelde the elder and William Vandevelde the younger, to be paid unto them and either of them during our pleasure, and for so doing these our letters shall be your sufficient warrant and discharge. Given under our privy-seal at our pällace of Westminster, the 20th day of February in the 26th year of our reign."

The father, who was a very able master, painted chiefly in black and white, and latterly always put the date on his works. He was buried in St. James's church: on the grave-stone is this inscription:

"Mr. William Vandevelde, senior, late painter of sea-fights to their majesties king Charles II. and king James, dyed 1693."

William Vandevelde, the son, was the greatest man that has appeared in this branch of painting: the palm is not less disputed with Raphael for history, than with Vandevelde for sea-pieces: Annibal Caracci and Mr. Scott have not surpassed those chieftains. William was born at Amsterdam in 1633, and wanted no master but his father, till the latter came to England; then for a short time he was placed with Simon de Vlieger, an admired ship-painter of that time, but whose name is only preserved now by being united to his disciple's. Young William was soon demanded by his father, and graciously entertained by the king, to whose particular inclination his genius was adapted. William, I suppose, lived chiefly with his father at Greenwich, who had chosen that residence as suited to the subjects he wanted. In king James's collection were eighteen pieces of the father and son; several are at Hampton-court and at Hinchinbrook. At Buckingham-house was a view of Sole-bay-fight † by the former, with a long inscription. But the best chosen collection of these masters is in a chamber at Mr. Skinner's in Clifford-street, Burlington-gardens, assembled at great prices by the late Mr. Walker. Vandevelde the son having painted the junction of the English and French fleets at the Nore, whither king Charles went to view them, and where he was represented going on board his own yacht, two commissioners of the admiralty agreed to beg it of the king, to cut it in two, and each to take a part. The

\* Vandevelde, by order of the duke of York, attended the engagement in a small vessel.



painter, in whose presence they concluded this wife treaty, took away the picture and concealed it till the king's death, when he offered it to Bullfinch, the printfeller (from whom Vertue had the story) for fourscore pounds. Bullfinch took time to consider, and, returning to the purchase, found the picture sold for 130 guineas. Afterwards it was in the possession of Mr. Stone, a merchant retired into Oxfordshire.

William the younger died in 1707, as appears by this inscription under his print: *Gulielmus Vanden Velde junior, navium et prospectuum marinarum pictor, et ob singularem in illâ arte peritiam à Carolo et Jacobo 2do Magnæ Britanniæ regibus annuâ mercede donatus. Obiit 6 Apr. A. D. 1707. æt. suæ 74.*

William the elder had a brother named Cornelius\*, who like him painted shipping in black and white, was employed by king Charles, and had a salary.

The younger William left a son, a painter too of the same style, and who made good copies from his father's works, but was otherwise no considerable performer. He went to Holland, and died there. He had a sister who was first married to Simon Du Bois, whom I shall mention hereafter, and then to Mr. Burgefs. She had the portraits of her grandfather and father by sir Godfrey Kneller, of her brother by Wiffing, and of her great uncle Cornelius.

### JOHN VOSTERMAN †,

of Bommel, son of a portrait-painter and disciple of Sachtleven, was a neat and excellent painter of small-landscapes in oil, as may be seen by two views of Windsor, still in the gallery there. After the rapid conquests of the French in 1672 he removed from Utrecht to Nimeguen, and, pleasing the marquis de Bethune, was made his major-domo, employed to purchase pictures, and carried by him to France, from whence he passed into England, and painted for king Charles a chimney-piece at Whitehall, and a few other things †; but de-

\* The anonymous author of the *Abregé de la Vie des plus fameux Peintres* mentions three other Vandeveldes; Adrian, who, he ignorantly says, was *le plus connu*, was no relation of the others, and John an engraver, and Isaiiah a battle-painter, both brothers of the first William, as well as this Cornelius, p. 102.

† Graham calls him F. de Vosterman.

‡ He painted a view of Sterling-castle, the figures by Wyck, from whence we may conclude that they took a journey to Scotland.

manding

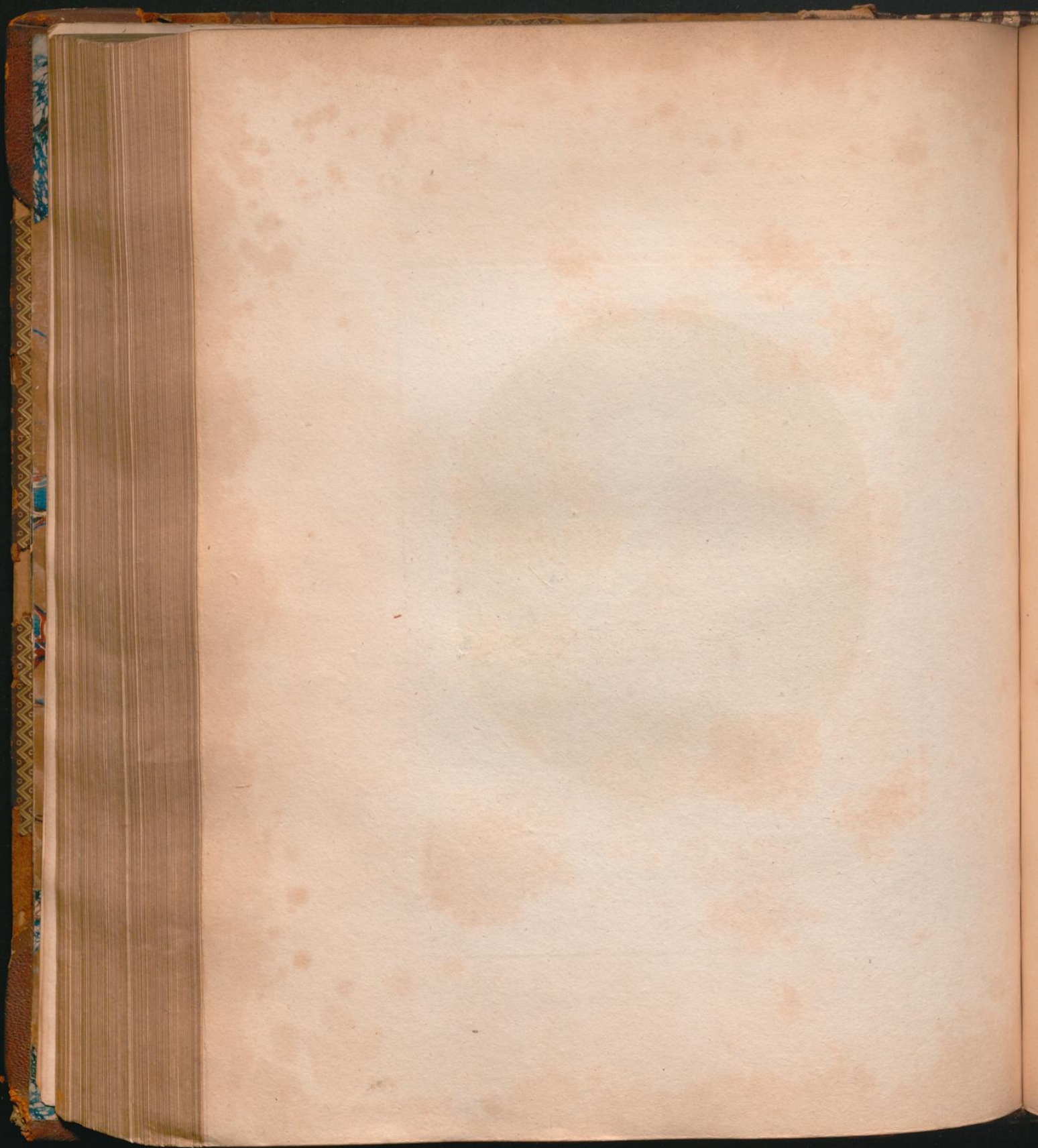




*Muller sculp.*

WILLIAM WISSING.







manding extravagant prices, as 150 and 200*l.* for his pictures, he had not many commissions from court; and being as vain in his expence as of his works, he grew into debt and was arrested. He sued in vain to the king for delivery: his countrymen freed him by a contribution. Sir William Soames being sent embassador to Constantinople by James II. Vosterman accompanied him, intending to paint the delights of that situation; but sir William dying on the road, it is not certain what became of the painter: it is said that before his departure from England he had been invited to Poland by his old patron the marquis de Bethune, and probably went thither on the death of the embassador\*.

WILLIAM WISSING

was born at Amsterdam, and bred under Dodaens an historic painter of the Hague, from whence Wissing passed into France, contracted the furbelowed style of that country and age, and came into England, where at least he learned it in its perfection from sir Peter Lely, for whom he worked, and after whose death he grew into fashion. He drew all the royal family, and particularly the duke of Monmouth several times, which ingratiated him with the king and the ladies. Sir Godfrey Kneller, then the rising genius, was a formidable rival; but death put an end to the contest in the thirty-first year of Wissing's age, who deceased at Burleigh, the lord Exeter's, in 1687. He was buried at the expence of that earl in St. Martin's Stamford, where, against a pillar in the middle aisle of the church, is a monumental table to his memory: the inscription may be seen in Graham. There are several prints from his works, particularly one of queen Catherine with a dog. Prior † wrote a poem on the last picture he painted. A mezzotinto of Wissing is thus inscribed: *Guilielmus Wissingus, inter pictores sui sæculi celeberrimos, nulli secundus, artis suæ non exiguum decus et ornamentum.—Immodicis brevis est ætas.*

ADRIAN HENNY OR HENNIN,

one of the last painters who arrived in the reign of Charles II. Little is known of him, but that, having been two years in France, he adopted the

\* Francisco Milé, a landscape-painter of Antwerp, was here towards the end of Charles's reign, but probably staid not long.

Abregé, &c. vol. ii. p. 214.

† Prior early in his life was patronized by that

noble family, and by his pleasing verses has added celebrity to that venerable palace, sacred by the memory of Burleigh, and ornamented with a profusion of Carlo Maratti's and Luca Jordano's works.



manner of Gaspar Pouffin. Vertue thought he came in 1680; if so, the title-plate to a history of Oxford designed by him, and engraved by White in 1674, must have been done antecedent to his arrival. He painted much at Eythorp, the seat of Dormer lord Carnarvon, now of sir William Stanhope, and died here in 1710.

## HERBERT TUER

was second son of Theophilus Tuer, by Catherine, niece of Mr. George Herbert the poet: his grandfather and great-grandfather were vicars, the former of Elfenham in Essex, the latter of Sabridgeworth in Hertfordshire, towards the latter end of Elizabeth. Herbert, who received his name from his maternal uncle, withdrew with his youngest brother Theophilus into Holland, after the death of Charles I. The latter followed arms; Herbert applied to painting, and made good progress in portraits, as appears by some small ones of himself and family, now in England, where however they are little known. A print of sir Lionel Jenkins, probably drawn at Nimeguen, is from a picture by Tuer. He married two wives: Mary Van Gameren, daughter of a procurer of Utrecht, and Elizabeth Van Heymenbergh. John, his son by the first, was resident at Nimeguen with his mother-in-law in 1680, at which time Herbert was dead. It is believed that he died at Utrecht, where in the Painter's-hall is said to be a head finely coloured by him.

## TEMPESTA AND TOMASO,

two painters who worked at Wilton, painting ceilings and pannels of rooms. Tempesta was, I believe, son of a well-known painter of the same name. Tomaso, and a brother of his, who was employed at Wilton too, were brought over by sir Charles Cotterel; for which reason I have placed them here, though I do not know exactly whether their performances were not dated a little later than this period. I find no other mention of them \* or Tempesta in England. There are at Wilton two pieces of tapestry after the Cartoons of Raphael, with the workman's name Stephen Mayn, and his arms, a cross of St. George; probably executed long before this period, and perhaps not in England.

If our painters in oil were not of the first rate during the period I have been describing, in water-colours that reign has the highest pretensions.

\* Lord Delawar has a picture of Apollo and the Muses, evidently a copy of Rubens: in one corner is the painter's name, J. Tomaso.









*Ipso pinx.*

*T. Chambers sculp.*

SAMUEL COOPER.



## SAMUEL COOPER

owed great part of his merit to the works of Vandyck, and yet may be called an original genius, as he was the first who gave the strength and freedom of oil to miniature. Oliver's works are touched and retouched with such careful fidelity, that you cannot help perceiving they are nature in the abstract; Cooper's are so bold, that they seem perfect nature only of a less standard. Magnify the former, they are still diminutively conceived: if a glass could expand Cooper's pictures to the size of Vandyck's, they would appear to have been painted for that proportion. If his portrait of \* Cromwell could be so enlarged, I do not know but Vandyck would appear less great by the comparison. To make it fairly, one must not measure the Fleming by his most admired piece, cardinal Bentivoglio: the quick finesse of eye in a florid Italian writer was not a subject equal to the protector; but it would be an amusing trial to balance Cooper's Oliver and Vandyck's lord Strafford. To trace the lineaments of equal ambition, equal intrepidity, equal art, equal presumption, and to compare the skill of the masters in representing the one exalted to the height of his hopes, yet perplexed with a command he could scarce hold, did not dare to relinquish, and yet dared to exert; the other, dashed in his career, willing to avoid the precipice, searching all the recesses of so great a soul to break his fall, and yet ready to mount the scaffold with more dignity than the other ascended the throne. This parallel is not a picture drawn by fancy: if the artists had worked in competition, they could not have approached nigher to the points of view in which I have traced the characters of their heroes.

Cooper with so much merit had two defects. His skill was confined to a mere head; his drawing even of the neck and shoulders so incorrect and untoward, that it seems to account for the numbers of his works unfinished. It looks as if he was sensible how small a way his talent extended. This very poverty accounts for the other, his want of grace: a signal deficiency in a painter of portraits—yet how seldom possessed! Bounded as their province is to a few tame attitudes, how grace atones for want of action! Cooper, content, like his countrymen, with the good sense of truth, neglected to make

\* This fine head is in the possession of the lady Frankland, widow of sir Thomas, a descendant of Cromwell. The body is unfinished. Vertue engraved it, as he did another, in profile, in the collection of the duke of Devonshire.

truth



truth engaging. Grace in painting seems peculiar to Italy. The Flemings and the French run into opposite extremes. The first never approach the line; the latter exceed it, and catch at most but a lesser species of it, the genteel; which if I were to define, I should call familiar grace, as grace seems an amiable degree of majesty. Cooper's women, like his model Vandyck's, are seldom very handsome. It is Lely alone that excuses the gallantries of Charles II. He painted an apology for that Asiatic court.

The anecdotes of Cooper's life are few; nor does it signify; his works are his history. He was born in 1609, and instructed, with his brother Alexander, by their uncle Hofkins, who, says Graham, was jealous of him, and whom he soon surpassed. The variety of tints that he introduced, the clearness of his carnations, and loose management of hair, exceed his uncle, though in the last Hofkins had great merit too. The author I have just quoted mentions another capital work of Cooper, the portrait of one Swinfield, which recommended the artist to the court of France, where he painted several pieces larger than his usual size, and for which his widow received a pension during her life. He lived long in France and Holland, and dying in London May 5, \* 1672, at the age of 63, was buried in Pancras-church, where is a monument for him. The inscription is in Graham, who adds that he had great skill in music, and played well on the lute.

His works are too many to be enumerated: seven or eight are in queen Caroline's closet at Kensington; one of them, a head of Moncke, is capital, but unfinished. Lord Oxford had a head of archbishop Sheldon; and the bust of lord chancellor Shaftsbury on his monument by Rysbrach was taken from a picture of Cooper.

It is an anecdote little known, I believe, and too trifling but for such a work as this, that Pope's mother was sister of Cooper's wife\*. Lord Carleton

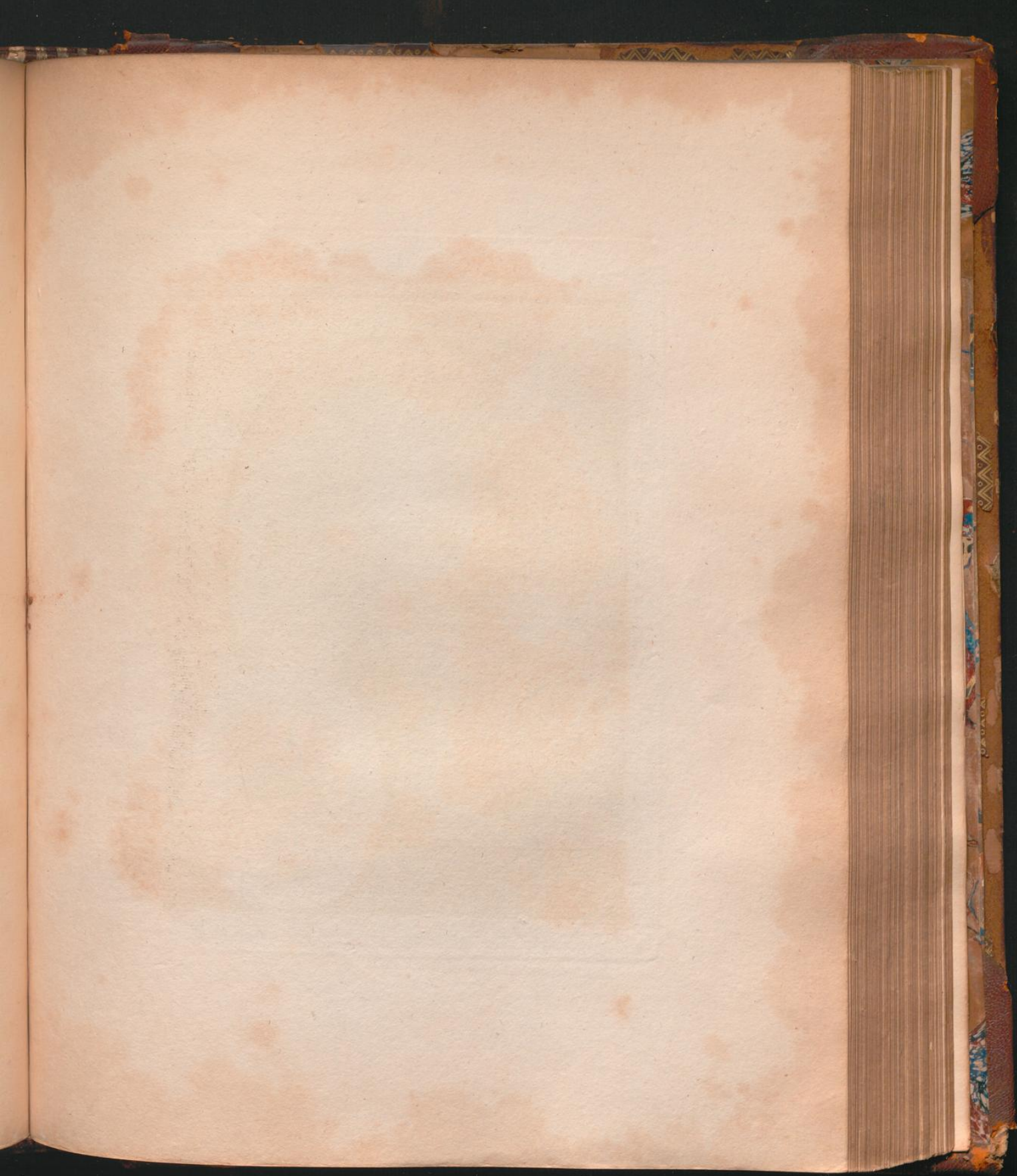
\* Mr. Willett in Thames-street has a head of a young man in armour, of the family of Beane in Suffolk, not equal to most of Cooper's works. My reason for mentioning it is, its being set in an enamelled case, on the outides of which are two beautiful Madonnas, each with the child, freely painted, in a light style: within, is likewise an enamelled landscape. The

picture is dated 1649. This, collated with my enamel of general Fairfax, seems to corroborate my opinion that Bordier (by whom I take these enamels to be painted) remained here after Petitot left England.

† I have a drawing of Pope's father as he lay dead in his bed, by his brother-in-law Cooper. It was Mr. Pope's.

had









*J. Walker sculp.*



had a portrait of Cooper in crayons, which Mrs. Pope said was not very like, and which, descending to lord Burlington, was given by his lordship to Kent. It was painted by one Jackson, a relation of Cooper, of whom I know nothing more, and who, I suppose, drew another head of Cooper, in crayons, in queen Caroline's closet, said to be painted by himself; but I find no account of his essays in that way. He did once attempt oil, as Murray the painter told Vertue, and added, that Hayls thereupon applied to miniature, which he threatened to continue, unless Cooper desisted from oil, which he did—but such menaces do not frighten much, unless seconded by want of success. Among Orinda's poems is one to Cooper on drawing her friend Lucasia's picture, in 1660.

RICHARD GIBSON,

the dwarf, being page to a lady at Mortlack, was placed by her with Francesco Cleyne, to learn to draw; in which he succeeded, perfecting himself by copying the works of sir Peter Lely, who drew Gibson's picture leaning on a bust, 1658: another evidence of sir Peter being here before the restoration. It was in the possession of Mr. Rose \* the jeweller, who had another head of the dwarf by Dobson, and his little wife in black, by Lely. This diminutive couple were married in the presence of Charles I. and his queen, who bespoken a diamond ring for the bride; but the troubles coming on she never received it. Her † name was Anne Shepherd. The little pair were each three feet ten inches high. Waller has celebrated their nuptials in one of his prettiest poems. The husband was page to the king, and had already attained such excellence, that a picture of the man and lost sheep painted by him, and much admired by the king, was the cause of Vanderdort's death, as we have seen in our account of that artist. Thomas ‡ earl of Pembroke had the portraits of the dwarfs hand in hand by sir Peter Lely; and exchanging it for another picture, it fell into the possession of Cock the auctioneer, who sold it to Mr. Gibson the painter in 1712. It was painted in the style of Vandyck. Mr. § Rose had another small piece of the dwarf and his master Francesco Cleyne, in

\* He married Gibson's daughter, a painteress, several times. Mrs. Gibson is represented by that will be mentioned hereafter. Vandyck in the picture with the duchess of Richmond at Wilton.

† See notes to Fenton's Waller.

‡ Gibson had been patronised by Philip earl of Pembroke, and painted Cromwell's picture § Mr. W. Hamilton, envoy to Naples, has a drawing of Gibson by Vandyck.



green habits as archers, with bows and arrows, and he had preserved Gibson's bow, who was fond of archery. Gibson taught queen Anne to draw, and went to Holland to instruct her sister the princess of Orange. The small couple had nine children, five of which lived to maturity, and were of a proper size. Richard the father died in the 75th year of his age, and was buried \* at Covent-garden: his little widow lived till 1709, when she was 89 years old.

#### WILLIAM GIBSON,

nephew of the preceding, was taught by him and sir Peter Lely, and copied the latter happily; but chiefly practised miniature. He bought great part of sir Peter's collection, and added much to it. Dying of a lethargy in 1702 at the age of 58, he was buried at Richmond, as was

#### EDWARD GIBSON,

I suppose, son of the dwarf. This young man began with painting portraits in oil, but changed that manner for crayons. His own picture done by himself in this way 1690, was at Tart-hall. Edward died at the age of 33.

#### JOHN DIXON,

scholar of sir Peter Lely, painted both in miniature and crayons, but mostly the former. In the latter was his own head. In water-colours there are great numbers of his works; above sixty were in lord Oxford's collection, both portraits and histories, particularly, Diana and her nymphs bathing, after Polenburgh, and a sleeping Venus, Cupids, and a satyr. These were his best works. He was keeper of the king's picture-closet; and in 1698 was concerned in a bubble lottery. The whole sum was to be 40,000*l.* divided into 1214 prizes, the highest prize in money 3000*l.* the lowest 20*l.* One prize, a collection of linnings, he valued so highly, that the person to whom it should fall might, in lieu of it, receive 2000*l.* Each ticket twenty shillings. Queen Anne, then princess, was an adventurer. This affair turned out ill; and Dixon, falling into debt, removed for security from St. Martin's-lane, where he lived, to the King's-bench-walks in the Temple, and latterly to a small estate he had at Thwaite near Bungay in Suffolk; where he died about 1715, and where

\* From the register. Richard Gibson died July 23, 1690.

his



his widow and children were living in 1725. Dixon, adds Vertue, once bought a picture for a trifle at a broker's, which he sold to the duke of Devonshire for 500*l*. but does not specify the hand or subject.

ALEXANDER MARSHALL,

another performer in water-colours, who painted on vellum a book of Mr. Tradescant's \* choicest flowers and plants. At doctor Freind's Vertue saw several pretty large pieces after Vandyck, the flesh painted very carefully. He mentions too one Joshua Marshall, a sculptor, who in 1664 executed the monument of Baptist lord Noel and his lady in Gloucestershire.

WILLIAM HASSEL,

another painter known only to the industry of Mr. Vertue, who saw an oval miniature of a Scotch gentleman, which being engraved by P. Vanderbank was falsely inscribed *lord Marr*. The mark on the picture was W. H. 1685. This, says Vertue, I think, was William Hassel. Since the first edition I am informed that Mr. Hassel not only painted in miniature but in oil, in which way he executed an oval head of Mr. Hughes, author of the Siege of Damascus, who joined the sister arts, and painted several small pieces in water colours for his amusement. That seraphic dame, Mrs. Rowe, also painted. A gentleman from whom I received these notices has a bust of the abovementioned Mr. Hughes done by her in Indian ink. There lived about the same time one Constantine, a landscape-painter, and Mr. White, a limner: Mr. Hughes addressed a poem to the former.

MATTHEW SNELLING,

a gentleman who painted in miniature, and that (being very galant) seldom but for ladies. In Mr. Rose's sale 1723 was a head of Snelling by Cooper 1644, finely painted, but the hands and drapery poor. Mr. Beale mentions him in one of his pocket-books †, for sending presents of colours to his wife in 1654 and 1658; and that in 1678 Mr. Snelling offered him thirty guineas

\* Vide *Museum Tradescantianum*. It is a small book containing a catalogue of the rarities in that collection at Lambeth, with two prints by Hollar of the father and son.

† See the next article.



for a Venus and Cupid after Rottenhamer, for which he asked forty guineas and which was worth fifty. I do not know whether this person was related to Thomas Snelling, a poet recorded in Wood's Athenæ, vol. ii. p. 135.

### MARY BEALE

was daughter of Mr. Cradock, minister of Walton \* upon Thames, and learned the rudiments of painting from sir Peter Lely, and had some instructions, as Vertue thought, from Walker. She painted in oil, water-colours and crayons, and had much business: her portraits were in the Italian style, which she acquired by copying several pictures and drawings from sir Peter Lely's and the royal collections. Her master was supposed to have had a tender attachment to her; but as he was reserved in communicating to her all the resources of his pencil, it probably was a galant passion, rather than a successful one. Dr. Woodfall wrote several poems to her honour, under the name of Belesia; but the fullest history of her life and works was recorded by her own husband, who in small almanac-pocket-books minuted down almost daily accounts of whatever related to himself, his business, and his wife's pictures. Of these almanacs there were above thirty, which with most of Mr. Beale's papers came into the hands of Carter, colourman, to whom Beale bequeathed them. Some were sold to Mr. Brooke a clergyman. His share Carter lent to a low painter, whose goods being seized, the pocket-books were lost; but seven of them a friend of Vertue's met with on a stall, bought, and lent to him. Most of his extracts I shall now offer to the reader, without apprehension of their being condemned as trifling or tiresome. If they are so, how will this whole work escape? When one writes the lives of artists, who in general were not very eminent, their pocket-books are as important as any part of their history—I shall use no farther apology—if even those that are lost should be regretted!

The first is "1672. 20 April. Mr. Lely was here with Mr. Gibson and Mr. Skipwith, to see us, and commended very much her (Mrs. Beale's) copy after our Saviour praying in the garden, &c. after Anto. da Correggio: her copy in little after Endimion Porter his lady and three sons he commended extraordinarily, and said (to use his own words) it was painted like Vandyke himself in little, and that it was the best copy he ever saw of Vandyke. Also

\* Where Mr. Beale afterwards erected a monument for him.





M<sup>RS</sup> BEALE, & her Son CHARLES.







he very well liked her two coppys in great of Mr. Porter's little son Phil. He commended her other works, coppys and those from the life. Both he and Mr. Gibson both commended her works.

"Mr. Lely told me at the same time, as he was most studiously looking at my bishop's picture of Vandyke's, and I chanced to ask him how sir Antony cou'd possibly divide to finish in one day a face that was so exceeding full of work, and wrought up to so extraordinary a perfection—I believe, said he, he painted it over fourteen times. And upon that he took occasion to speake of Mr. Nicholas Lanier's picture of Sr. Anto. V. D. doing, which, said he, Mr. Lanier himself told me he satt seaven entire dayes for it to Sr. Anto. and that he painted upon it of all those seaven dayes both morning and afternoon, and only intermitted the time they were at dinner. And he said likewise that tho' Mr. Lanier satt so often and so long for his picture, that he was not permitted so much as once to see it, till he had perfectly finished the face to his own satisfaction. This was the picture which being shou'd to king Charles the first caused him to give order that V. Dyck shou'd be sent for over into England.

\* "20 Feb. 1671-2. My worthy and kind friend Dr. Belk caused the excellent picture of Endimion Porter, his lady and three sons altogether done by Sr. Anto. Vandyke, to be brought to my house that my deare heart might have opportunity to study it, and copy what shee thought fitt of itt. Also at the same time wee return'd Mrs. Check's picture of Mr. Lely's painting back to my lord chamberlain.

"Pink remaining in stock Sept. 1672. Some parcells containing some pds. weight of tryalls made July 1663.

"19 April, 1672. My dearest painted over the third time a side face. This Mr. Flatman liked very well.

"24 April, 1672. My most worthy friend Dr. Tillotson sat to Mr. Lely for his picture for me, and another for Dr. Cradock. He drew them first in chalk rudely, and afterwards in colours, and rubbed upon that a little colour very thin in places for the shadows, and laid a touch of light upon the heightning of the forehead. He had done them both in an hour's time.

\* This transcript should have preceded the former, but I give them exactly as I find them in Vertue's extract.



" Lord bishop of Chester's picture painted by Mrs. Beale for lord George Berkeley.

" Sunday May 5th, 1672. Mr. Samuel Cooper, the most famous limner of the world for a face, dyed.

" 18 May, 1672. Pd. Mr. Tho. Burman in part, due for my honoured father and mother's monument set up for them at Walton in Bucks, at the expence of my brother Henry Beale and myself, the whole cost paid in full 45<sup>l</sup>.

" 23. Ld. and lady Cornbury's pictures dead colour'd. Dr. Sidenham's picture began.

" 5 June, Dr. Tillotson sat about three hours to Mr. Lely for him to lay in a dead colour of his picture for me. He apprehending the colour of the cloth upon which he painted was too light, before he began to lay on the flesh-colour he glazed the whole place, where the face and haire were drawn in a colour over thin, with Cullen's-earth, and a little bonn black (as he told us) made very thin with varnish.

" June 1672. Received for three pictures of sir Rob. Viner, his lady and daughter 30<sup>l</sup>.

" 20 June. My most worthy friend Dr. Tillotson sat in the morning about three hours to Mr. Lely, the picture he is doing for me. This is the third setting.

" Mr. Fuller the painter died 17 July, 1672, as Mr. Manby told me.

" 22 July. Mrs Beale painted her own picture, second setting.

" 23 July. Received of Col. Giles Strangeways\* for Dr. Pierce's, Dr. Cradock's, Dr. Tillotson's, Dr. Stillingfleet's, Mr. Crumholm's pictures 25<sup>l</sup>. †

" 1 Aug. 1672. Dr. Tillotson sat to Mr. Lely about three hours for the

\* These five heads, and three more, are still Beale's works.  
at the earl of Ilchester's at Melbury in Dorsetshire, the fine old seat of the Strangeways. Each head is inclosed in a frame of stone-colour; a mark that very generally distinguishes Mrs.

† Mrs. Beale had 5<sup>l</sup>. for a head, and 10<sup>l</sup>. for a half-length, in oil, which was her most common method of painting.

picture



picture he is doing for me, this is the fourth time, and I believe he will paint it (at least touch it) over again. His manner in the painting of this picture, this time especially, seem'd strangely different both to myself and my dearest heart from his manner of painting the former pictures he did for us. This wee thought was a more conceald misterious scanty way of painting then the way he used formerly, which wee both thought was a far more open and free, and much more was to be observed and gain'd from seeing him paint then, then my heart cou'd with her most carefull marking learn\* from his painting either this, or Dr. Cradock's picture of his doing for Dr. Patrick.

"Delivered to Mr. Lely one ounce of ultramarine at 2*l.* 10*s.* one ounce towards payment for Dr. Tillotson's picture for me.

"30 Sept. I carryd my two boys Charles and Batt. to Mr. Lely's, and shewed them all his pictures, his rare collection. 1 Octob. I went again to Mr. Lely's, and shewd Mr. W. Boneft the fame excellent pictures. This person was a learner then.

"I have paid Mr. Lely towards the pictures of Mr. Cos. Brooke Bridges and Dr. Tillotson which he is doing for me, by several parcells of lake of my own making, which he sent for 17 Aug. 1671, and ultramarine and money, 13*l.* 12*s.*

"Received this year 1672 moneys at interest, rents, or for colours, upon Mrs. Beale's account, 101*l.* 11*s.* Received this year for pictures done by my dearest heart 202*l.* 5*s.*"

Then follows a list of pictures done from the life by Mrs. Beale since 1671-2, with the months in which they were painted. There were thirty-five paid for, besides several begun and not paid for: among the former were, portraits of sir Robert Viner and his daughter in one piece, Dr. Tillotson, and Dr. Stillingfleet, Dr. Outram, Dr. Patrick, Col. Strangways; and a Magdalen painted from Moll Trioche, a young woman who died 1672. Among the latter, his sister's, his wife's own, lady Falconberg, and lady Elizabeth Howard's pictures.

\* I think it clear from this whole passage, that what I have asserted in the text from Graham of Mrs. Beale being scholar to Lely, is a mistake of that writer. Beale does not hint at it—on the contrary, they seem to have procured their friends to sit to sir Peter, that she might learn his method of colouring—and sir Peter seems to have been aware of the intention.

From



From the almanac of 1674 were the following memorandums:

"In August Mr. Lely had one ounce of ultramarine the richest at 4*l.* 10*s.* per oz. in part of payments betwixt us for dean of Cant. Tillotson, and Dr. Stillingfleet, which he has done for me, and by lakes and ultramarins, according to account of the particulars 1673 - - - 24 9 0

4 10 0  
 28 19 0 So there is due to him 1*l.* 1*s.* in full payment for the two fore-mentioned pictures.

"Aug. 1674. Mr. Lely dead-colour'd my son Charles picture—took a drawing upon paper after an \* Indian gown which he had put on his back, in order to the finishing the drapery of it.

"Nov. Borrowed of Wm. Chiffinch esq. eleven of his majesties Italian drawings.

"1674. Received this yeare for pictures done by my dearest, 216*l.* 5*s.*"

At the end of this book are more lists of pictures begun or finished by Mrs. Beale.

From the almanac of 1677.

"June 4. Mr. Comer the painter being at our house told my dearest as a secret, that he used black chalk ground in oil instead of blue black, and found it much better and more innocent colour.

"22 May. Mr. Francis Knollys came himself and fetched away the original picture of the old earl of Strafford and Sr. Philip Manwaring which had been left here for some years. It was carried away by two of the lord Hollis's servants, whom Mr. Knollys brought with him for that purpose.

"April. I saw at Mr. Bab May's lodgings at Whitehall these pictures of Mr. Lely's doeing: 1. The king's picture in buff half-length. 2. First dutches of York, h. l. 3. Dutches of Portfinouth, h. l. 4. Mrs. Gwin with a lamb, h. l. 5. Mrs. Davis with a gold pot, h. l. 6. Mrs. Roberts, h. l. 7. Dutches

\* This was so established a fashion at that time, that in Chamberlain's Present state of England for 1684, I find Robert Croft, Indian-gown-maker to the king, Mrs. Mary Mandove, Indian-gown-maker to the queen.

of



of Cleveland being as a Madonna, and a babe. 8. Mrs. May's sister, h. l.  
9. Mr. Wm. Finch, a head, by Mr. Hales. 10. Dutches of Richmond, h. l.  
by Mr. Anderton.

"Jan. 1676-7. Mr. Lely came to see Mrs. Beale's paintings, several of them he much commended, and upon observation said Mrs. Beale was much improv'd in her painting.

"Mrs. Beale painted Sr. Wm. Turner's picture from head to foot for our worthy friend Mr. Knollys. He gave it to be sett up in the hall at Bridewell, Sr. Wm. Turner having been president in the year he was lord-mayor of London.

"Feb. 16. I gave Mr. Manby two ounces of very good lake of my making, and one ounce and half of pink, in consideration of the landskip he did in the countess of Clare's picture.

"Feb. Borrow'd six Italian drawings out of the king's collection for my sons to practice by.

"Monday 5th March. I sent my son Charles to Mr. Flatman's in order to his beginning to learn to limme of him. The same time I sent my son's Barth. picture done by my dearest for Charles to make an essay in water-colours. Lent my son Charles 3*l*. which he is to work out.

"Moneys paid my son Barth. for work, laying in the draperys of his mother's pictures, from the beginning of this year 1676-7. About twenty-five half-lengths, and as many more heads layd in. Paid my son Charles upon the same account, near as many."—The father, Charles Beale, had some employment in the board of Green-cloth. This year Mrs. Beale had great business, and received for pictures 429*l*. Among others whose portraits she drew were, the earl of Clarendon, lord Cornbury, bishop Wilkins, countess of Derby, sir Stephen Fox, lord Halifax, duke of Newcastle, lady Scarfdale, earl of Bolingbroke, lady Dorchester, lady Stafford, Mr. Th. Thynne, Mr. secretary Coventry, several of the family of Lowther, earl of Clare, Mr. Finch, son of the chancellor, and Mr. Charles Stanley, son of the countess of Derby.

In the almanac of 1661 are no accounts of portraits painted by her, as if she had not yet got into business; but there are memorandums of debts paid, and of implements for painting bought, and an inventory of valuable pictures



and drawings in their possession. Mention too is made of three portraits by Walker, her own, her husband's, and her father's; of sir Peter Lely's by himself, half-length, price 20*l*. Hanneman's picture and frame 18*l*. Item. Given several ways to Mr. Flatman for limning my own picture, my daughter Mall's, father Cradock, and the boys, 30*l*. It concludes with an inventory of their goods, furniture, colours, plate, watches, &c.

Another pocket-book.

" May 19, 1676. Mr. Greenhill the painter dyed.

" 3d of May. I made exchange with Mr. Henny, half an ounce of ultramarine for four pound of his smalt, which he valued at eight shillings a pound, being the best and finest ground smalt that ever came into England.

" Sep. Lent to Mr. Manby a little Italian book *Il Partito di Donni* \* about painting.

" 26. Sent Mr. Lely an ounce of my richest lake in part of payment for Mr. Dean of Cant. Dr. Stillingfleet's and my son Charles picture which he did for me."

Then follow lists of lives of painters, which he thought to translate, and of pictures begun that year, as, the earl of Athol's, lady Northumberland's, &c. and of pictures copied from sir Peter, as the duchess of York, lady Cleveland, lady Mary Cavendish, lady Elizabeth Percy, lady Clare, lady Halifax, Mrs. Gwin, &c. and of others from which she only copied the postures.

Another book, 1681.

" The king's half length picture which I borrow'd of sir Peter was sent back to his executors, to sir Peter Lely's house.

" March. Dr. Burnet † presented the second volume of the History of the Reformation to Mrs. Beale as he had done the first volume.

\* Sic orig.

† This and other circumstances in these notes confirm Graham's account of the regard the clergy had for Beale and his wife. There are several

prints of Tillotson and other divines from her paintings, which have much nature, but the colouring is heavy and stiff, her usual merit and faults.

" April.



" April. Lent Mr. Tho. Manby my Leonardo da Vinci, which I had from Mr. Flatman.

" July. My dear heart finisht the first copy of the half-length of lady Ogle's picture, after Sr. P. Lely at Newcastle-house—3d painting—both lord and lady Ogle's pictures.

" Nov. My dear heart and self and son Charles saw at Mr. Walton's \* the lady Carnarvon's picture half-length, by Vandyk in blue satin, a most rare complexion exceeding fleshy done without any shadow. It was lately bought by Mr. Riley for 35*l.* also another lady in blue satin, another lady, black; others, and a rare head by Holben of the lord Cromwell Hen. VIII. dayes.

" Feb. 11, 1680-1. Mr. Soest the painter died. Mr. Fleffiere the framemaker said he believed he was neare 80 years old when he died.

" April 1681. Paid by Mr. Hancock's order for two quarters expence at Clare-hall for my son for half a year's charges ending at Lady-day 12*l.* 2*s.* 6*d.* Paid the same sum at Clare-hall.

" Paid my son Charles for what he had done to the pictures, of lord and lady Ogle at Newcastle-house, after Sr. P. Lely.

" Our worthy friend the dean of Peterburgh Moor's picture, one of the best pictures for painting and likenefs my dearest ever did.

" Dec. 1681. Mr. Flatman's picture finisht. Lent Thomas Flatman, esq; my wife's copy in little half-length of the countess of Northumberland's picture after Sr. P. Lely.

" Pictures begun in 1681. Lady Dixwell. Doctor Nicholas. Earl of Shaftsbury half-length for lord Paget. Dutchess of Newcastle h. l. Lord Downe, &c. in all amounting to 209*l.* 17*s.*" At the end of this book some notes in short characters of moneys put into the poor's-box for charitable uses, these good people bestowing this way about two shillings in the pound †.

\* Keeper of the king's pictures.

Charles. Several by her from nature, Vandyck and Lely, are highly finisht and very lively, though hard, and the drawing not very correct. There is nothing but human figures.

† Mr. G. Steevens has a quarto volume of studies in red chalk by Mrs. Beale and her son

VOL. III.

X x

Mrs.



Mrs. Beale died in Pall-mall at the age of 65, Dec. 28, 1697, and was buried under the communion-table in St. James's church. Her son Bartholomew had no inclination for painting, and, relinquishing it, studied physic under Dr. Sydenham, and practised at Coventry, where he and his father died. The other son,

#### CHARLES BEALE,

who was born May 28, 1660, painted both in oil and water-colours, but mostly in the latter, in which he copied the portrait of doctor Tillotson. His cypher he wrote thus on his works CB. The weakness in his eyes did not suffer him to continue his profession above four or five years. He lived and died over-against St. Clement's at Mr. Wilson's a banker, who became possessed of several of his pictures for debt; particularly of a double half-length of his father and mother, and a single one of his mother, all by Lely. I have Mrs. Beale's head and her son Charles's, in crayons by her; they were Vertue's: and her own and her son's, in water-colours, strongly painted, but not so free as the crayons.

#### ELIZABETH NEAL

is only mentioned in De Bie's Golden Cabinet, published in 1662: he speaks of her as residing in Holland, and says she painted flowers so well, that she was likely to rival their famous Zeghers; but he does not specify whether she worked in oil or water-colours.

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### CHAP. XIII.

*Statuaries, Carvers, Architects, and Medallists, in the Reign of CHARLES II.*

#### THOMAS BURMAN

IS only known by being the master of Bushnell, and by his epitaph in the church-yard of Covent-garden:

"Here lyes interred Thomas Burman, sculptor, of the parish of St. Martin's in the Fields, who departed this life March 17th, 1673-4, aged 56 years."