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The Works Of Horatio Walpole, Earl Of Orford

In Five Volumes

Walpole, Horace

London, 1798

Chap. XIII. Statuaries, Carvers, Architects and Medallists in the Reign of Charles II.

[urn:nbn:de:hbz:466:1-59965](https://nbn-resolving.org/urn:nbn:de:hbz:466:1-59965)

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.

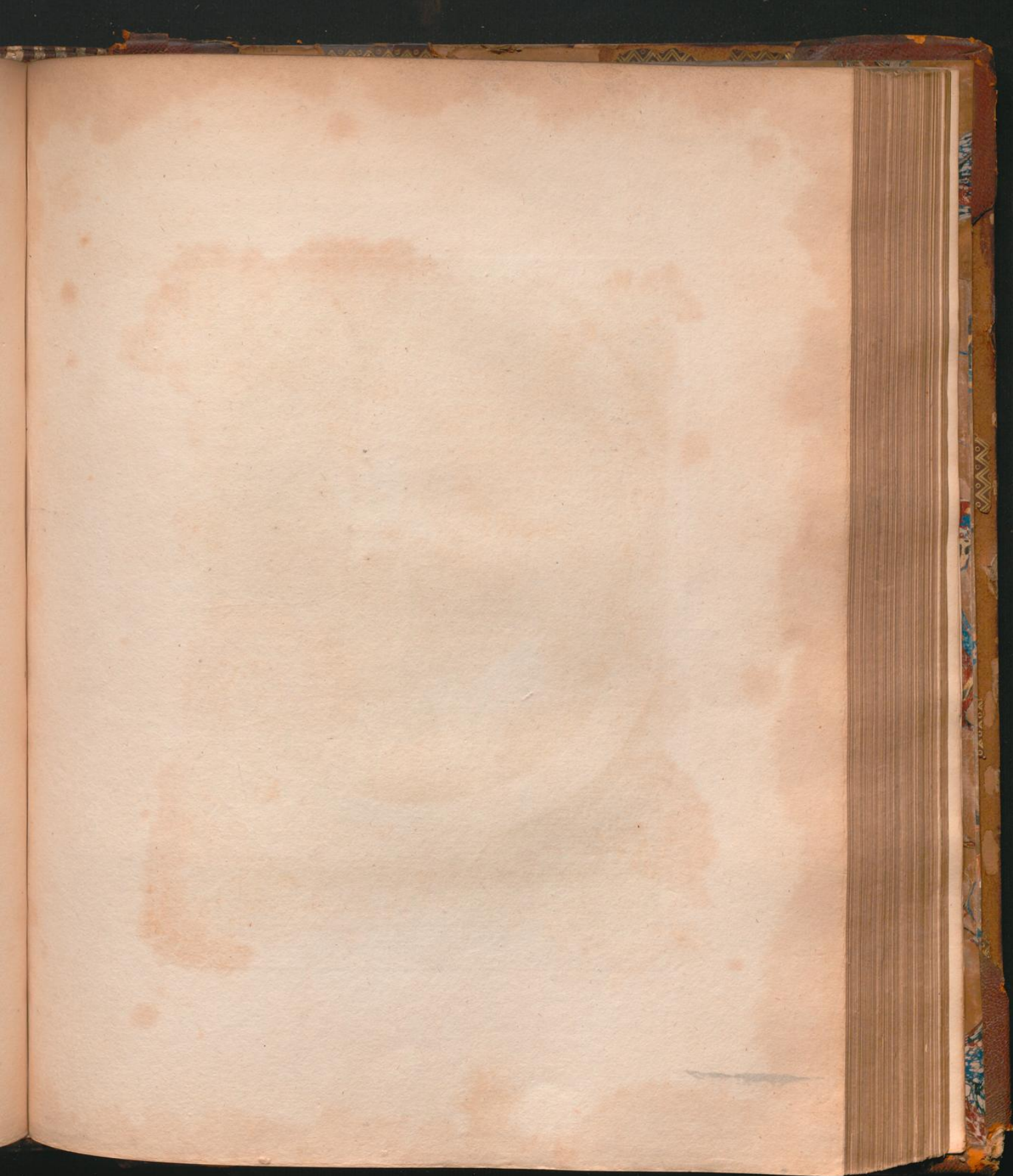
CHAP. XIII.

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.”





A. Bannerman, Sculp.

He is mentioned above in Mr. Beale's notes for executing a tomb at Walton upon Thames.

BOWDEN, LATHAM, AND BONNE,

three obscure statuaries in this reign, of whom I find few particulars: the first was a captain of the trained-bands, and was employed at Wilton; so was Latham*; his portrait leaning on a bust was painted by Fuller. Latham and Bonne worked together on the monument of archbishop Sheldon. The figure of John Sobieski, which was bought by sir Robert Vyner, and set up at Stock's-market for Charles II, came over unfinished, and a new head was added by Latham; but the Turk on whom Sobieski was trampling remained with the whole groupe, till removed to make way for the lord mayor's mansion-house.

WILLIAM EMMETT

was sculptor to the crown before Gibbons, and had succeeded his uncle, one Philips. There is a poor mezzotinto of Emmett by himself.

CAIUS GABRIEL CIBBER, OR CIBERT,

son of a cabinet-maker to the king of Denmark, was born at Flensburg in the duchy of Holstein, and, discovering a talent for sculpture, was sent at the king's expence to Rome. More of his early history is not known. He came to England not long before the Restoration, and worked for John Stone, son of Nicholas; who going to Holland, and being seized with a palsy, Cibber his foreman was sent to conduct him home. We are as much in the dark as to the rest of his life: that singularly-pleasing biographer his son, who has dignified so many trifling anecdotes of players by the expressive energy of his style, has recorded nothing of a father's life who had such merit in his profession. I can only find that he was twice married, and that by his second wife, descended from the ancient family of Colley † in Rutlandshire, he had

* I suppose this is the same person who petitioned the council of state, after the death of Cromwell, for goods belonging to the king, which he had purchased, and the protector detained. See Chap. X. account of the dispersion of the king's collection.

to William of Wickham, and on that foundation one of them (afterwards a fellow of New-college Oxford and remarkable for his wit) was admitted of Winchester-college; in consideration of which the father carved and gave to that society a statue of their founder. He also executed some statues for the library of Trinity-college, Cambridge. Vide Life of Colley Cibber, chap. iii.

† By this alliance his children were kinsmen

6000*l.* and several children, among whom was the well-known laureat, born in 1671 at his father's in Southampton-street facing Southampton-house. Gabriel Cibber the statuary was carver to the king's closet, and died about 1700 at the age of 70. His son had a portrait of him by old Laroon, with a medal in his hand. I have one in water-colours with a pair of compasses, by Christian Richter; probably a copy from the former, with a slight variation. What is wanting in circumstances is more than compensated by his works. The most capital are the two figures of Melancholy and Raving Madness before the front of Bedlam. The bas-reliefs* on two sides of the Monument are by his hand too. So are the fountain in Soho-square, and one of the fine vases at Hampton-court, said to be done in competition with a foreigner who executed the other; but nobody has told us which is Cibber's. He carved most of the statues of kings round the Royal-exchange, as far as king Charles, and that of sir Thomas Gresham in the piazza beneath. The first duke of Devonshire employed him much at Chatsworth; where two sphinxes on large bases, well executed and with ornaments in good taste, are of his work, and till very lately there was a statue of Neptune in a fountain still better. He carved there several door-cases of alabaster with rich foliage, and many ornaments in the chapel; and on each side of the altar is a statue by him, Faith and Hope: the draperies have great merit, but the airs of the heads are not so good as that of the Neptune. Cibber built the Danish church in London, and was buried there himself, with his second wife, for whom a monument was erected in 1696. The son will be known as long as *The careless husband* and the *Memoirs of his own life* exist; and so long the injustice of calling the figures at Bedlam

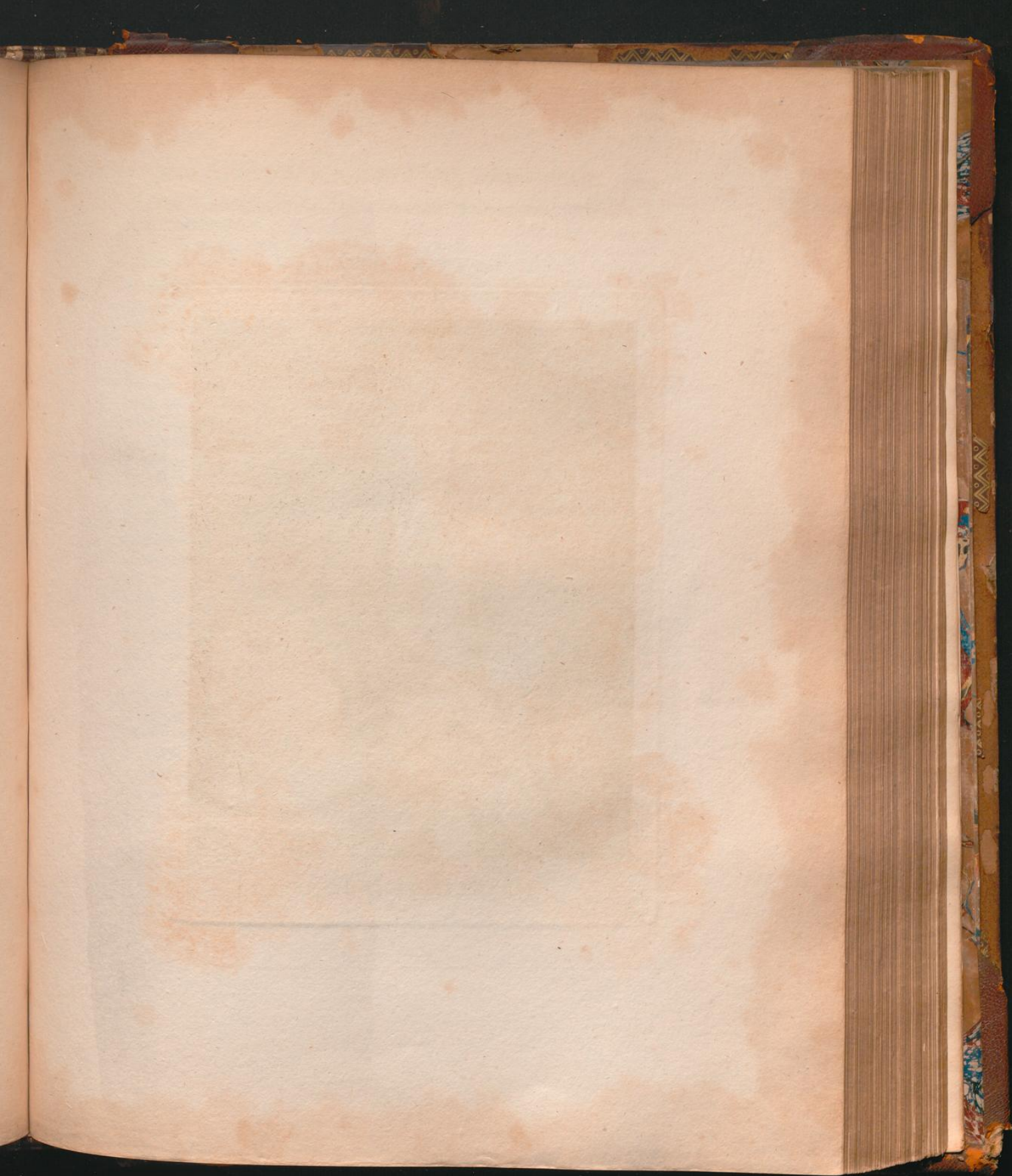
— his brazen brainless brothers,

and the peevish weakness of thrusting him into the *Dunciad* in the room of Theobald, the proper hero, will be notorious.

FRANCIS DU SART,

of Hanau, is mentioned in De Bie's *Golden Cabinet*, who says, he was employed by the king of England to adorn his palace with works in marble, and models in clay, and that he died in London 1661. It is uncertain whether

* A description of them may be seen in the *New account of London and the environs*, vol. v. p. 3. One of the statues was the portrait of Oliver Cromwell's porter, then in Bedlam.





GRINLING GIBBONS.

this *king* was Charles the first, or whether Du Sart came over and died soon after the Restoration.

GRINLING * GIBBONS,

an original genius, a citizen of nature; consequently, it is indifferent where she produced him. When a man strikes out novelty from himself, the place of his birth has little claim on his merit. Some become great poets or great painters because their talents have capital models before their eyes. An inventor is equally a master, whether born in Italy or Lapland. There is no instance of a man before Gibbons who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with a free disorder natural to each species. Vertue had received two different accounts of his birth; from Murray the painter, that he was born in Holland of English parents, and came over at the age of nineteen; from Stoakes (relation of the Stones), that his father was a Dutchman, but that Gibbons himself was born in Spur-alley in the Strand. This is circumstantial; and yet the former testimony seems most true, as Gibbons is an English name, and Grinling probably Dutch. He afterwards lived, added Stoakes, in Bell-savage-court on Ludgate-hill, where he carved a pot of flowers which shook surprisingly with the motion of the coaches that passed by. It is certain that he was employed by Betterton on the decorations of the theatre in Dorset-garden, where he carved the capitals, cornices, and eagles. He lived afterwards at Deptford, in the same house with a musician, where the beneficent and curious Mr. Evelyn found and patronised them both. This gentleman, sir Peter Lely, and Bap. May, who was something of an architect himself, recommended Gibbons to Charles II. who, though too indolent to search for genius, and too indiscriminate in his bounty to confine it to merit, was always pleased when it was brought home to him. He gave the artist a place in the board of works, and employed his hand on the ornaments of most taste in his palaces, particularly at Windsor, where, in the chapel, the simplicity of the carver's foliage at once sets off and atones for the glare of Verrio's paintings. Gibbons, in gratitude, made a present of his own bust in wood to Mr. Evelyn, who kept it at his house in Dover-street. The piece that had struck so good a judge was a large carving in wood of St. Stephen stoned, long preserved in the sculptor's own house, and afterwards purchased and placed by the duke of Chandos at Cannons. At Windsor too, Gibbons, whose art penetrated

* So he wrote his name himself, and not *Grinlin*, as it is on his print.

all

all materials, carved that beautiful pedestal in marble for the equestrian * statue of the king in the principal court. The fruit, fish, implements of shipping are all exquisite: the man † and horse may serve for a sign to draw a passenger's eye to the pedestal. The base of the figure at Charing-cross was the work of this artist; so was the statue ‡ of Charles II. at the Royal-exchange—but the talent of Gibbons, though he practised in all kinds, did not reach to human figures, unless the brazen statue of James II. in the Privy-garden be, as I have reason to believe it, of his hand. There is great ease in the attitude, and a classic simplicity. Vertue met with an agreement, signed by Gibbons himself, for a statue of James II. the price 300*l.* half to be paid down on signing the agreement; 50*l.* more at the end of three months, and the rest when the statue should be complete and erected. Annexed were receipts for the first 200*l.* Aug. 11. 1687. The paymaster Tobias Rustat §.

* Under the statue is an engine for raising water, contrived by sir Samuel Morland alias Morley: he was son of sir Samuel Morland of Sulhamsted Banister in the county of Berks, created a baronet by Charles II. in consideration of services performed during the king's exile. The son was a great mechanic; and was presented with a gold medal, and made Magister Mechanicorum by the king in 1681. He invented the drum-capstans for weighing heavy anchors; and the speaking-trumpet, and other useful engines. He died and was buried at Hammersmith in Middlesex 1696. There is a monument for the two wives of sir Samuel Morland in Westminster-abbey. His arms were fable a leopard's headessant a fleur de lys, or. There is a print of the son by Lombart after Lely. This sir Samuel built a large room in his garden at Vauxhall, which was much admired at that time: on the top was a punchinello holding a dial. See Aubrey's Survey, vol. i. p. 12.

† On the hoof of the horse, says Pote, is cast Josias Ibach Stada, Bramensis. This last word should be Bremensis. I know nothing more of

‡ Both did accept such a present. In Peck's *Desid. Curiosa*, vol. ii. p. 50, is a list of the charities and benefactions of Tobias Rustat, keeper of Hampton Court, and yeoman of the robes to Charles II. before and after his restoration. Among others is this entry: "A free gift to their majesties k. Charles II. and k. James II. of their statues in brass; the former placed upon a pedestal in the royal hospital at Chelsea, and the other in Whitehall—one thousand pounds."

this Ibach Stada. Vide History and antiq. of Windsor-castle, p. 38. Gibbons made a design for the statues in the intended mausoleum of Charles I. by sir Chr. Wren. Vide *Parentalia*, p. 332, in the margin.

§ Vertue says, the king gave Gibbons an exclusive licence for the sole printing of this statue, and prohibiting all persons to engrave it without his leave; and yet, adds my author, though undertaken by Gibbons, it was actually executed by Quellin of Antwerp, who will be mentioned hereafter.

§ One might ask whether Vertue did not in haste write James II. for Charles II. The statue of the latter at Chelsea-college is said to be the gift of this Rustat; and one should doubt whether he paid for a statue of the king in his own garden—but as Charles II. permitted such an act of loyalty in the court at Windsor, perhaps his brother was not more difficult. I am the rather inclined to attribute the statue at Whitehall to Gibbons, because I know no other artist of that time capable of it.

Gibbons

Gibbons made a magnificent tomb for Baptist Noel viscount Camden, in the church of Exton in Rutlandshire; it cost 1000*l.* is 22 feet high, and 14 wide. There are two figures, of him and his lady, and bas-reliefs of their children. The same workman performed the wooden throne at Canterbury, which cost 70*l.* and was the donation of archbishop Tenison. The foliage in the choir of St. Paul's is of his hand. At Burleigh is a noble profusion of his carving, in picture-frames, chimney-pieces, and door-cases, and *The last supper* in alto relievo, finely executed. At Chatsworth, where a like taste collected ornaments by the most eminent living masters, are many by Gibbons, particularly in the chapel; in the great anti-chamber are several dead fowl over the chimney, finely executed, and over a closet-door, a pen not distinguishable from real feather. When Gibbons had finished his works in that palace, he presented the duke with a point cravat, a woodcock, and a medal with his own head, all preserved in a glass case in the gallery. I have another point cravat by him, the art of which arrives even to deception, and Herodias with St. John's head, alto relievo in ivory. In Thoresby's collection was Elijah under the juniper-tree supported by an angel, six inches long and four wide*. At Houghton two chimneys are adorned with his foliage. At Mr. Norton's at Southwick in Hampshire was a whole gallery embroidered in pannels by his hand—but the most superb monument of his skill is a large chamber at Petworth, enriched from the ceiling, between the pictures, with festoons of flowers and dead game, &c. all in the highest perfection and preservation. Appendant to one is an antique † vase with a bas-relief, of the purest taste, and worthy the Grecian age of cameos. Selden, one of his disciples and assistants—for what one hand could execute such plenty of laborious productions?—lost his life in saving this carving when the feat was on fire. The font in St. James's-church was the work of Gibbons.

If these encomiums ‡ are exaggerated, the works are extant to contradict me. Let us now see how well qualified a man, who vaunts his having been in England, was, to speak of Gibbons. It is the author of the *Abregé*, whom I have frequently mentioned. “*Les Anglois, § says he, n'ont eu qu'un bon sculpteur, nommé Gibbons, mais il n'étoit pas excellent. La figure de marbre*

* *Ducatus Leodiensis*, p. 488.

† At the earl of Halifax's at Stanstead is another chimney-piece, adorned with flowers and two beautiful vases.

‡ Tate wrote a poem on the sight of a bust in marble of Gibbons.

§ Vol. ii. p. 216.

de Charles II. placée au milieu de la bourse à Londres est de sa main." What would this author have said of him, if he had wasted his art on ribbands and ringlets flowing in one blended stream from the laurel of Louis XIV. to the tip of his horse's tail *?

Gibbons died Aug. 3d, 1721, at his house in Bow-street, Covent-garden; and in November of the following year, his collection, a very considerable one, of pictures, models, &c. was sold by auction. Among other things were two chimney-pieces of his own work, the one valued at 100*l.* the other at 120*l.*; his own bust in marble, by himself, but the wig and cravat extravagant; and an original of Simon the engraver by sir Peter Lely, which had been much damaged by the fall of Gibbons's house.

There are two different prints of Gibbons by Smith, both fine; the one with his wife, after Closterman; the other from a picture at Houghton by sir Godfrey Kneller, who has shown himself as great in that portrait as the man who sat to him.

Gibbons had several disciples and workmen; Selden I have mentioned; Watson assisted chiefly at Chatworth, where the boys and many of the ornaments in the chapel were executed by him. Dievot of Brussels and Laurens of Mechlin were principal journeymen—Vertue says, they modelled and cast the statue I have mentioned in the Privy-garden; which confirms my conjecture of its being the figure intended in the agreement. If either of them modelled it, and not Gibbons himself, the true artist deserves to be known. They both retired to their own country on the Revolution; Laurens performed much both in statuary and in wood, and grew rich. Dievot lived till 1715, and died at Mechlin.

LEWIS PAYNE

engraved two signet seals for Charles II. to be used in Scotland by the duke of Lauderdale. Dr. Rawlinson had the original warrant for them signed by the king; one was to have been in steel, the other in silver. At top was the draught and magnitude, neatly drawn, and a memorandum that they were finished and delivered in Oct. 1678.

* This is literally the case in the equestrian statue at Lyons.

ARCHITECTURE,

though in general the taste was bad, and corrupted by imitations of the French, yet, as it produced St. Paul's, may be said to have flourished in this reign: whole countries, an age often gets a name for one capital work. Before I come to fir Christopher Wren, I must dispatch his seniors.

JOHN WEBB,

a name well known as a scholar of Inigo Jones, and yet I cannot find any particulars of his life*. He built the seat of lord Mountford at Horseheath in Cambridgeshire, and added the portico to the Vine in Hampshire for Chaloner Chute, speaker to Richard Cromwell's parliament, and now belonging to his descendant John Chute, esq. Ambresbury in Wiltshire was executed by him from the designs of his master. Mr. Talman had a quarto volume, containing drawings in Indian ink of capitals and other ornaments in architecture, which Webb had executed in several houses. The frontispiece (containing architecture and figures) to Walton's Polyglot Bible was designed by Webb, and etched by Hollar. Vertue says, that Mr. Mills, one of the four surveyors appointed after the fire of London, built the large houses in Queen-street, Lincoln's-inn-fields—but this must be a mistake, as we have seen in a former part of this volume, that Gerbier, a cotemporary and rival, ascribed them to Webb. Gerbier's own scholar was

CAPTAIN WILLIAM WINDE,

who was born at Bergen-op-zoom. His performances were: the house at Cliefden, the duke of Newcastle's in Lincoln's-inn-fields, Coomb-abbey for lord Craven; and he finished Hempstead Marshal for the same peer, which had been begun by his master, and in the plans of which he made several alterations. In his son's sale of drawings and prints in 1741 were several of the father's designs for both these latter houses. They were dated from 1663 to 1695.

* He married a niece of Inigo Jones, and left a son named James, who lived at Burleigh in Somersetshire. The father died in 1672, aged 61.

M A R S H,

says Vertue, designed the additional buildings at Bolsover, erected after the Restoration, and was the architect of Nottingham-castle. Salmon in his account of Essex, p. 329, mentions a Dr. Morecroft, who he says died in 1677, as architect of the manor-house of Fitzwalters.

MONSIEUR P O U G E T,

a French architect, conducted the building of Montagu-house in 1678. What it wants in grace and beauty, is compensated by the spaciousness and lofty magnificence of the apartments. It is now the British Museum.

SIR CHRISTOPHER WREN

is placed here, as his career was opened under Charles II. The length of his life enriched the reigns of several princes—and disgraced the * last of them. A variety of knowledge proclaims the universality, a multiplicity of works the abundance, St. Paul's the greatness, of Sir Christopher's genius. The noblest temple, the largest palace, the most sumptuous hospital in such a kingdom as Britain †, are all works of the same hand. He restored London, and recorded its fall ‡. I do not mean to be very minute in the account of Wren, even as an architect. Every circumstance of his story has been written and repeated. Bishop Sprat, Anthony Wood, Ward in his Lives of the Gresham Professors, the General Dictionary, and the New description of London and the environs, both in the hands of every body, are voluminous on the article of Sir Christopher: above all, a descendant of his own has given us a folio, called Parentalia, which leaves nothing to be desired on this subject. Yet, in a work of such a nature as this, men would be disappointed should they turn to it and receive no satisfaction. They must be gratified, though my province becomes little more than that of a mere transcriber.

Sir Christopher Wren, of an ancient family in the bishopric of Durham, was son of a dean of Windsor, and nephew of Matthew, bishop, successively,

* At the age of 86 he was removed from being surveyor-general of the works by George the First!

† St. Paul's, Hampton-court, and Greenwich.
‡ He built above fifty parish churches, and designed the Monument.

of



Hugh Howard Esq.

of Hereford, Norwich, Ely. He was born at London in 1632, and educated at Oxford. His mathematical abilities unfolded themselves so early, that by twenty he was elected professor of astronomy at Gresham-college, and eight years afterwards Savilian professor of astronomy at Oxford. His discoveries in philosophy, mechanics, &c. contributed to the reputation of the new-established Royal-society; and his skill in architecture had raised his own name so high, that in the first year of the Restoration he was appointed coadjutor to sir John Denham, surveyor of the works, whom he succeeded in 1668. Three years before that he had visited France, and unfortunately went no farther—the great number of drawings he made there from their buildings, had but too visible influence on some of his own—but it was so far lucky for sir Christopher, that Louis XIV. had erected palaces only, no churches. St. Paul's escaped, but Hampton-court was sacrificed to the god of false taste*. In 1680 he was chosen president of the Royal-society; was in two parliaments, was twice married, had two sons and a daughter, and died † in 1723, at the age of ninety-one, having lived to see the completion of St. Paul's; a fabric, and an event, which one cannot wonder left such an impression of content on the mind of the good old man, that, being carried to see it once a year, it seemed to recall a memory that was almost deadened to every other use. He was buried under his own fabric, with four words that comprehend his merit and his fame: *Si quæras monumentum, circumspice!*

Besides from his works ‡ in architecture, which I am going to mention, Wren is entitled to a place in this catalogue by his talent for design. He drew a view of Windsor, which was engraved by Hollar; and eight or ten plates for Dr. Willis's Anatomy of the brain, 1664. Vertue thinks they were engraved by Loggan. He found out a speedy way of etching, and was the inventor of drawing pictures by microscopic glasses; and he says himself, that he invented serpentine rivers §. His other discoveries || may be seen at large in the authors I have quoted. His principal buildings were,

* I have been assured by a descendant of sir Christopher, that he gave another design for Hampton-court in a better taste, which queen Mary wished to have had executed, but was overruled.

† Elkanah Settle published a funeral poem on him, called *Threnodia Apollinaris*; there is another in Latin in the *Parentalia*.

‡ He wrote a poem, published in a collection at Oxford, on the revival of Anne Green.

§ *Parentalia*, p. 142.

|| Among them is reckoned the invention of mezzotinto, which some say he imparted to prince Rupert; but the most common and contemporary reports give the honour to the prince himself; as will be seen in his article, in the account of Engravers.

The library of Trinity-college, Cambridge, and a piece of architecture opposite to it, to disguise the irregularity of that end. Over the library are four figures by Cibber.

The chapel of Pembroke-hall.

The theatre at Oxford*.

The tower of St. Dunstan's church, attempted in the Gothic style with very poor success.

The † church of St. Mary at Warwick, in the same manner, but still worse. Yet he was not always so wide of his mark.

The great campanile at Christ-church, Oxford, is noble, and, though not so light as a Gothic architect would perhaps have formed it, does not disgrace the modern. His want of taste in that ancient style is the best excuse for another fault, the union of Grecian and Gothic. The Ionic colonnade that crosses the inner quadrangle of Hampton-court is a glaring blemish, by its want of harmony with the rest of Wolsey's fabric. Kent was on the point of repeating this incongruity in the same place in the late reign, but was over-ruled by my father.

Christ-church-hospital, London, rebuilt, and the old cloister repaired by him.

St. Mary-le-bow. The steeple is much admired—for my part, I never saw a beautiful modern steeple. They are of Gothic origin, and have frequently great merit either in the solid dignity of towers, or in the airy form of taper spires. When broken into unmeaning parts, as those erected in later times are, they are a pile of barbarous ugliness, and deform the temples to which they are coupled. Sir Christopher has shown how sensible he was of this absurdity imposed on him by custom, by avoiding it in his next beautiful work,

* He was consulted, and advised some alterations in a plan of the chapel at Trinity-college, Oxford. This was not worth mentioning with regard to Sir Christopher, but was necessary to introduce the name of Dr. Aldrich, who not only designed that chapel, but also the church of All-saints, Oxford. A circumstance we learn from the Life of Dr. Bathurst, pp. 68, 71, by the ingenious Mr. Thomas Warton, to whom the public has many obligations, and the editor of this work still greater.

† I have been informed, since the first edition of this work, by Sir Christopher's descendant, that the tower only of this church, as it is at present, was designed by his grandfather. A fire happened in the church, and the damaged parts were restored by one Francis Smith, a mason in the town, who had also executed the tower, in which he made several mistakes.

St. Stephen Walbroke—but in vain—The lord-mayor's mansion-house has revenged the cause of steeples.

The new royal apartments at Hampton-court.

Greenwich-hospital.

Chelsea-hospital.

The palace at Winchester—one of the ugliest * piles of building in the island. It is a royal mansion running backward upon a precipice, and has not an inch of garden or ground belonging to it. Charles II. chose the spot for health, and pressed † sir Christopher to have it finished in a year. The impropriety of the situation and the haste of the execution are some excuse for the architect; but sir Christopher was not happy in all kinds of buildings. He had great abilities rather than taste. When he has showed the latter, it was, indeed, to advantage. The circular porticos and other parts of St. Paul's are truly graceful; and so many great architects as were employed on St. Peter's, have not left it, upon the whole, a more perfect edifice than this work of a single mind. The gaudiness of the Romish religion has given St. Peter's one of its chief advantages. The excess of plainness in our cathedral disappoints the spectator after so rich an approach. The late prince of Wales, I have heard, intended to introduce tombs into it, and to begin with that of his grandfather. Considering that Westminster-abbey is overstocked, and that the most venerable monuments of antiquity are daily removed there to make room for modern (a precedent that one should think would discourage even the moderns from dealing with the chapter), St. Paul's would afford a new theatre for statuaries to exert their genius ‡; and the abbey would still preserve its general customers, by new recruits of waxen puppets. The towers of the last mentioned fabric, and the proposed spire, were designed by sir Christopher.

The Monument. The architect's intention was to erect the statue of

* There is a copy of verses still worse in their kind, in praise of this building, in the second part of Dryden's Miscellanies.

† Vide Life of sir Dudley North.

‡ Sir Joshua Reynolds, Mr. West, and others of our principal painters, offered to adorn St.

Paul's with pictures by their own hands, and at their own expence; but the generous design was quashed by a late prelate—a memorable absurdity, that at an era in which the Romish faith received toleration from the government, its more harmless decorations should be proscribed!

Charles II. on the summit, instead of that silly pot of flames; but was over-ruled, as he often was by very inferior judgments.

The theatre in Drury-lane; and the old theatre in Salisbury-court. The rest of his churches, publications, designs, &c. may be seen at large in the Parentalia. Among the latter was the mausoleum of Charles I. It was curious piety in Charles II. to erect a monument for the imaginary bones of Edward V. and his brother, and to sink 70,000*l.* actually given by parliament for a tomb for his father!

Many drawings by sir Christopher, particularly for St. Paul's, were sold in his son's auction a few years ago.

The medallists in this reign lie in a narrow compass, but were not the worst artists.

THE ROTIERS

were a family of medallists. The father, a goldsmith and banker, assisted Charles II. with money during his exile; in return for which the king promised, if he was restored, to employ his sons, who were all gravers of seals and coins. The Restoration happened; and Charles, discontent with the inimitable Simon, who had served Cromwell and the Republic, sent for Rotier's sons. The two eldest, John and Joseph, arrived (not entirely with their father's consent, who wished to have them settle in France, of which I suppose he was a native). They were immediately placed in the mint, and allowed a salary and a house, where they soon grew rich, being allowed 200*l.* for each broad seal, and gaining 300*l.* a year by vending great numbers of medals abroad. On their success, Philip the third brother came over, and worked for the government too. He is the only one of the three, though John was reckoned the best artist, who has left his name* or initials on any of our medals; and he it was, I believe, who, being in love with the fair Mrs. Stuart, duchess of Richmond †, represented her likeness, under the form of Britannia, on the reverse of a large medal with the king's head. Simon, discontent with some reason at the preference of such inferior performers, made the famous crown piece, which, though it did not explode the others, recovered his own salary, and from that time he and his rivals lived amicably

* Unless a medal which I have mentioned in Chap. VIII. art. *Medallists*, was executed by Norbert.

† Vide Evelyn, p. 27 and 137.

together.

together. It was more than they themselves did. John had three sons, the eldest of which he lost; but James and Norbert being much employed by him, their uncles grew jealous and left England, Joseph going to France, Phillip to Flanders; where each being entertained by the respective governments, the three brothers were at the same time in the service of three kings, of England, France, and Spain. James Rotier being hurt by a fall from his horse, and retiring to Bromley for the air, caught cold and died. Norbert and his father remained working for the crown till the Revolution; when, though offered to be continued in his post, no sollicitation could prevail on John the father to work for king William. This rendering him obnoxious, and there being suspicions * of his carrying on a treasonable correspondence, guards were placed round his house in the Tower, and lord Lucas, who commanded there, made him so uneasy that he was glad to quit his habitation. He was rich and very infirm, labouring under the stone and gravel; additional reasons for his retiring. He took a house in Red-lion-square. Norbert, less difficult, executed some things for the government, particularly †, as Vertue thinks, the coronation medal for William and Mary, and some dies for the copper money. On the proofs were the king's and queen's heads on different sides, with a rose, a ship, &c.; but in 1694 it was resolved, that the heads should be coupled, and Britannia be on the reverse. Hence arose new matter of complaint—Some penetrating eyes thought they discovered a satyr's head ‡

* There are many evidences that these and other suspicions were not ill-founded. Rotier was believed to have both coined and furnished dies for coining money, I suppose with the stamp and for the service of king James. Smith in his Memoirs of secret service mentions his information and discovery of the dies in the Tower being conveyed away by one Hewet and others, by the help of Mr. Rotier, and that they were found at Mr. Vernon's in January 1695. In the Journals of the House of Commons, vol. xi. p. 686, is a report from the committee to examine what dies were gone out of the Tower, and by what means. From that report it appears that Rotier would not suffer captain Harris the patent-officer to enter the house where the dies were kept; that one Ware made a press for White, then under sentence of condemnation, who told Ware he could have dies from Rotier when he pleased: that Rotier, who was a ca-

tholic, kept an Irish papist in his house: and that the lord Lucas, governor of the Tower, had complained, that the Tower was not safe while so many papists were entertained in Rotier's house. It appears too from the Journal of Henry earl of Clarendon, that when his lordship, who by his own account had dealt with the most disaffected persons, was committed to the Tower in 1690, he asked lord Lucas to let Rotier come to him; which the governor would not suffer him to do alone, because he was a papist.—Lord Clarendon most probably had another reason for desiring Rotier's company.

† He and his brother James struck a medal of king William alone in 1693, which was advertised, with another by them of Charles I.

‡ I remember such a vision about the first half-penny of the late king George II. The knee of Britannia was thought to represent a rat (a Hanoverian one) gnawing into her bowels.

couched

couched in the king's. This made much noise, and gave rise to a report that king James was in England, and lay concealed in Rotier's house in the Tower. Norbert on these dissatisfactions left England, and retiring into France, where he had been educated in the academy, was received and employed by Louis XIV. where, whatever had been his inclinations here, he certainly made several medals of the young chevalier.

John, the father, survived king William. A medal being ordered of the new queen, Harris a player who succeeded Rotier, and was incapable of the office, employed workmen to do the business, among whom was Mr. Croker, who afterwards obtained the place. Sir Godfrey Kneller drew a profile of the queen, and Mr. Bird the statuary modelled it. Her majesty did not like the essay, and recollected Rotier, but was told the family had left England, or were dead. Sir Godfrey being ordered to inspect the work, and going to the Tower, learned that John Rotier was still living, whom he visited, and acquainted with what had happened. The old man, in a passion, began a die, but died before he could finish it, in 1703, and was buried in the Tower. The unfinished die, with others of the twelve Cæsars, were sent to France to his relations; whence two of them arrived, hoping to be employed. One of them modelled the face of sir Hans Sloane, and struck a silver medal of the duke of Beaufort; but not meeting with success, they returned. This entire account Vertue received in 1745 from two surviving sisters of Norbert Rotier. Their mother, who had a portrait of her husband John, which the daughters sent for, died in Flanders about 1720.

Of the works of the Rotiers, some may be seen in Evelyn. John made a large milled medal of duke Lauderdale in 1672, with the graver's own name. Norbert, a medal of Charles I. (struck about the time of the Revolution) and another of his queen. One of them, I know not which, graved a large medal of a Danish admiral, in the reign of king James. A cornelian seal with the heads of Mars and Venus, which Vertue saw, was cut by John Rotier. Of Joseph there is a print, while he was in the service of the French king, and calling him, "Cydevant graveur de la monoye de Charles II. d'Angleterre."

— DU FOUR.

Nothing is known of his hand, but a silver medal of lord Berkeley's head in a peruke, reverse his arms, 1666. Du Four f.

GEORGE

GEORGE BOWER,

probably a volunteer artist, struck a large silver medal of Charles II. profile in a peruke, the queen's head on the reverse. G. Bower f.

Another on the duke of York's shipwreck. Vide Evelyn.

Another of James, as king, and one of his queen, rather smaller.

Medals of the dukes of Albemarle, Ormond, and Lauderdale, and of the earl of Shaftsbury—this last is one of Bower's best works.

CHAP. XIV.

Artists in the Reign of JAMES II.

THE short and tempestuous reign of James, though he himself seems to have had much inclination to them, afforded small encouragement to the arts. His religion was not of a complexion to exclude decoration; but four years, crowded with insurrections, prosecutions, innovations, were not likely to make a figure in a history of painting. Several performers, that had resided here in the preceding reign, continued through that of James: such as may peculiarly be ascribed to this short period, I shall recapitulate.

WILLIAM G. FERGUSON,

a Scot, who lived long in Italy and France, painted still-life, dead fowl, &c. While in Italy he composed two pictures, sold in Andrew Hay's sale, representing bas-reliefs, antique stones, &c. on which the light was thrown, says Vertue, in a surprising manner. His name and the date 1679 were on them. On another was the year 1689; for which reason I have placed him between these periods. He worked very cheap, and died here.

JACQUES ROUSSEAU*,

of Paris, studied first under Swanevelt, who had married one of his relations,

* Vide Graham's English School.