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The Works Of Horatio Walpole, Earl Of Orford

In Five Volumes

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Chap. XIV. Artists in the Reign of James II.

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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, persecutions, 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.

and then improved himself by a journey to Italy; practising solely in perspective, architecture and landscape. On his return home he was employed at Marly; but being a protestant, he quitted his work on the perfection of his brethren, and retired to Swisserland. Louvois invited him back: he refused, but sent his designs, and recommended a proper person to execute them. After a short stay in Swisserland, he went to Holland, whence he was invited over by Ralph duke of Montagu to adorn his new house in Bloomsbury, where he painted much, and had the supervisal of the building, and even a hand in it. His work amounted to 1500*l.* in lieu of which the duke allowed him an annuity for his life of 200*l.* a year. He received it but two years, dying * in Soho-square at the age of 68 about 1694. Some of his pictures, both in landscape and architecture, are over doors at Hampton-court; and he etched after some of his own designs. He left a widow, but bequeathed most of what he had to his fellow-sufferers, the Refugees. Lord Burlington had a portrait of him by Le Fevre.

CHARLES DE LA FOSSE,

a name little known in England, but of great celebrity in France. The author of the *Abregé* calls him *Un des plus grands coloristes de l'école Françoisé*. He might be so, and not very excellent: colouring is the point in which their best masters have failed. La Fosse was invited to England by the duke of Montagu, mentioned in the preceding article, and painted two ceilings for him, the Apotheosis of Isis, and an Assembly of the Gods. The French author says that king William pressed him to stay here, but that he declined the offer, in hopes of being appointed first painter to his own monarch. Parmentiere assisted La Fosse in laying the dead colours for him in his works at Montagu-house. La Fosse, who arrived in the reign of James, returned at the Revolution, but came again to finish what he had begun, and went back when he had finished.

N. HEUDE

lived about this time, and painted in the manner of Verrio, to whom he is said to have been assistant. He painted a stair-case at the lord Tyrconnel's in Arlington-street, now demolished, and a ceiling at Bullstrode, in both which he placed his own portrait and name. He was master of Mr. Carpenter, the statuary.

* He was buried in St. Anne's.

WILLIAM



A. Walker sculp.

WILLIAM DE KEISAR,

of Antwerp, was bred a jeweller, in which profession he became very eminent; but having been well educated and taught to draw, he had a strong bent towards that profession, and employed all his leisure on it, practising miniature, enamel, and oil-colours, both in small and large. Vertue says, he fixed at last wholly on the former; Graham, that he painted in little after the manner of Elsheimer, that he imitated various manners, drew cattle and birds, and painted tombs and bas-reliefs in imitation of Vergazon, and that he worked some time with Loten the landscape-painter. This last circumstance is not very probable; for Vertue, who was acquainted with his daughter, gives a very different account of his commencing painter by profession. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he drew a picture for the altar of the English nuns. They were so pleased with it, that they persuaded Keisar to go to England, and gave him letters of recommendation to lord Melfort, then in favour with king James. The enthusiastic painter could not resist the proposal; he embarked on board an English vessel, and, without acquainting his wife or family, sailed for England. His reception was equal to his wishes. He was introduced to the king, who promised to countenance him; and several persons of rank, who had known him at Antwerp, encouraged him in his new vocation. Transported with his prospect, he sent for his wife, ordering her to dismiss his workmen, and convert his effects into money. Within half a year the bubble burst; the Revolution happened, Keisar's friends could no longer be his protectors, his business decreased, and the pursuit of the philosopher's stone, to which he had recourse in his despair, completed his ruin. He died at the age of 45, in four or five years after the Revolution. He left a daughter, whom he had taken great pains to instruct in his favourite study, and with success. She painted small portraits in oil, and copied well; but marrying one Mr. Humble, a gentleman, he would not permit her to follow the profession. After his death she returned to it, and died in December 1724. She had several pictures by her father's hand, particularly a St. Catherine, painted for the queen dowager's chapel at Somerset-house, and his own head in water-colours by himself.

LARGILLIERE,

a French portrait-painter, was in England in this reign, but went away on the
 Revolution.

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Revolution. He drew the king and queen, sir John Warner, his daughter and granddaughter, and Vander Meulen and Sybrecht the painters. Vertue mentions a small piece (about two feet and an half high) highly finished by him, representing himself, his wife and two children. The painter is standing, and leans on a pedestal; his wife is sitting; one of the children stands, the other sits playing with fruit and flowers: there is a peacock, and a landscape behind them. His son was a counsellor of the Chatelet at Paris, and one of the commissaries at war in the New Brisac. He wrote for the Opera comique and the Foire*, and died in 1747.

JOHN SYBRECHT †,

of Antwerp, painted landscapes, and had studied the views on the Rhine, his drawings of which in water-colours are more common than his pictures. The duke of Buckingham returning through Flanders from his embassy to Paris, found Sybrecht at Antwerp, was pleased with his works, invited him to England, and employed him at Cliefden. In 1686 he made several views of Chatworth. At Newstede-abbey, lord Byron's, are two pieces by his hand: the first, a landscape in the style of Rubens's school; the other, which is better, a prospect of Longleate, not unlike the manner of Wouverman. Sybrecht died in 1703, aged 73, and was buried in St. James's.

HENRY TILSON

was grandson of Henry Tilson bishop of Elphin, born in Yorkshire, and who died in 1655. Young Henry was bred under sir Peter Lely; after whose death he went to Italy in company with Dahl, and staid seven years, copying the works of the best masters with great diligence. He succeeded in portraits, both oil and crayons, and was likely to make a figure, when he grew disordered in his senses and shot himself at the age of 36. He was buried at St. Dunstan's in the West. He painted his own portrait two or three times; once with a pencil in his hand leaning on a bust. Behind it was written H. Tilsona. Roma, 1687. He drew a large family-picture of his father, mother, a younger brother, a sister and himself. Dahl gave Tilson his own picture, inscribed behind, "Memoria per mio caro amico Henrico Tilson fatto. Roma 1686."

* *Dict. des Theatres*, vol. iii. p. 260.

name J. Siberechts, 1676. I have written it as

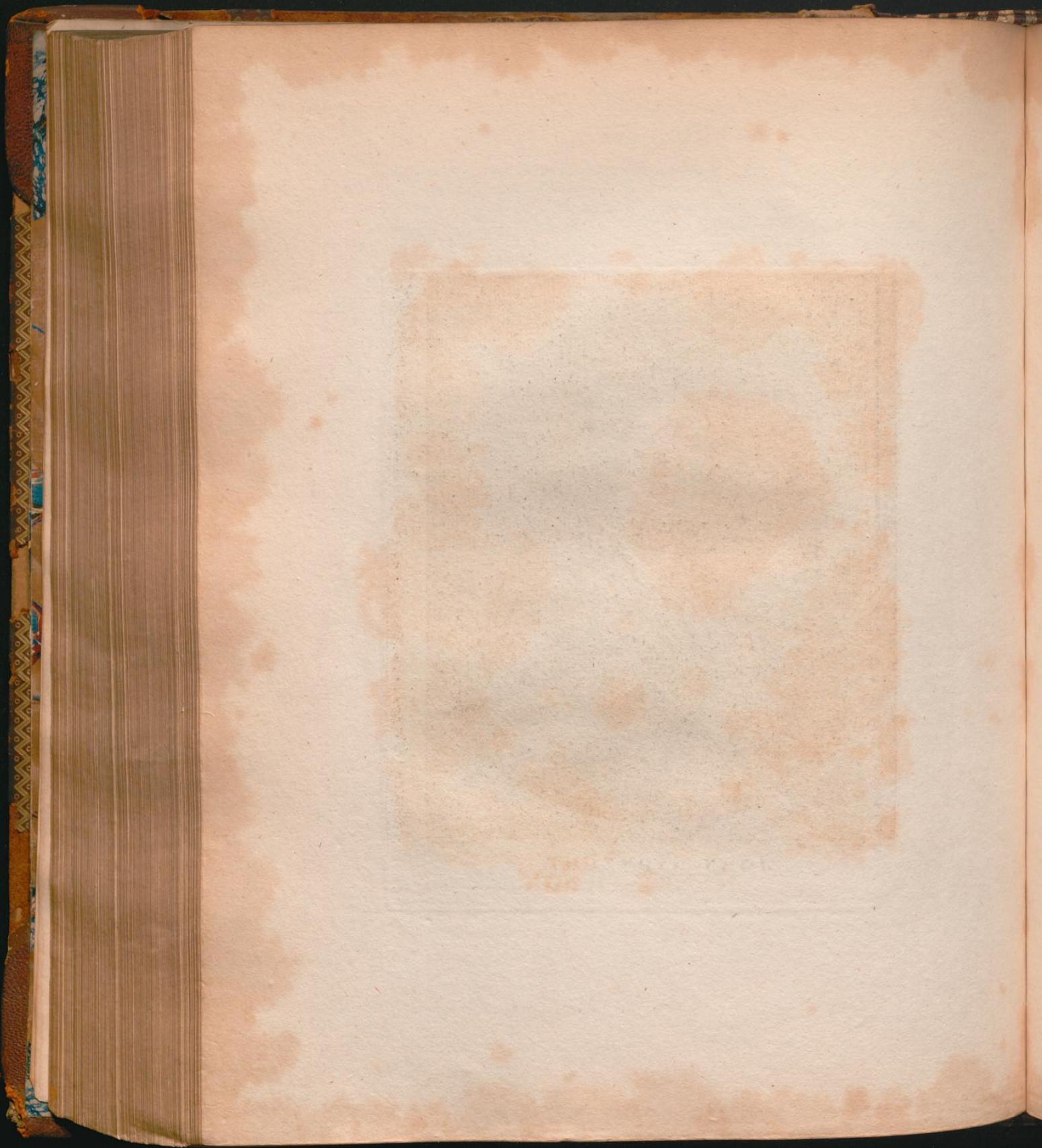
† Vertue saw a picture at the duke of Portland's by this master, on which he wrote his

it is commonly spelt, to prevent confusion.

— FANCATI,



HENRY TILSON.





J. Margulies pin.

J. Chamberl. sculp.

JOHN SYBRECHT.

— FANCATI,

an Italian, copied the portraits of James and his queen with a pen, from the originals of Kneller. They were highly laboured, and came into the possession of Mr. George Clarke of Oxford.

THOMAS BENIERE,

a young statuary who flourished in this reign, was born in England of French parents in 1663. His models and small works in marble are much commended. The anatomic figure commonly seen in the shops of apothecaries was taken from his original model. He carved portraits in marble from the life for two guineas. He lived and died near Fleet-ditch in 1693.

— QUELLIN,

eldest son of a good statuary of Antwerp, settled here and was concerned in several works, which, by the only specimen Vertue mentions, I should think were very indifferent; for he carved Mr. Thynne's monument in Westminster-abbey. He lived in a large old house in Tower-street, St. Giles's, near the Seven-dials, and died at the age of 33. His widow married Van Ost of Mechlin, another statuary. Quellin's younger brother, who followed the same business, worked at Copenhagen, Dantzick and Hamburgh, and in ten years made a considerable fortune; and died at Antwerp.

In a book called *The art of painting*, by Marshall Smith, second edit. fol. 1693, mention is made of William De Ryck, a disciple of Quellin, who seems to have been a painter, and to have come to England; for, recapitulating some of this man's works, the author specifies "a Magdalen, or the lady of Winchelsea;" and adds, "his daughter Mrs. Katherine comes behind none of her fair sex in the art." There is a large sheet print, the condemnation of St. Catherine, designed, painted and engraved by William De Ryck 1684, and dedicated to a bishop of Antwerp.

THOMAS EAST

was engraver of the seals to James II. and had learned of Thomas Simon. East was succeeded by his nephew Mr. John Roos, who continued in that office till the accession of George I.

C H A P. XV.

Painters in the Reign of KING WILLIAM.

THIS prince, like most of those in our annals, contributed nothing to the advancement of arts. He was born in a country where taste never flourished, and nature had not given it to him as an embellishment to his great qualities. He courted Fame, but none of her ministers. Holland owed its preservation to his heroic virtue, England its liberty to his ambition, Europe its independence to his competition with Louis the fourteenth; for, however unsuccessful in the contest, the very struggle was salutary. Being obliged to draw all his resources from himself, and not content to acquire glory by proxy, he had no leisure, like his rival, to preside over the registers of his fame. He fought his own battles, instead of choosing mottos for the medals that recorded them; and though my lord Halifax promised * him that his wound in the battle of the Boyne

Should run for ever purple in our looms,

his majesty certainly did not bespeak a single suit of tapestry in memory of the action. In England he met with nothing but disgusts. He understood little of the nation, and seems to have acted too much upon a plan formed before he came over, and, however necessary to his early situation, little adapted to so peculiar a people as the English. He thought that valour and taciturnity would conquer or govern the world; and vainly imagining that his new subjects loved liberty better than party, he trusted to their feeling gratitude for a blessing which they could not help seeing was conferred a little for his own sake. Reserved, unfociable, ill in his health, and soured by his situation, he sought none of those amusements that make the hours of the happy much happier. If we must except the palace at Hampton-court, at least it is no

* It has been observed that I have misquoted lord Halifax, who does not promise king William an immortality in tapestry for his wound, but tells him, the French would have flattered him in that manner. It is very true: I mistook, quoting only by memory, and happily not being very accurately read in so indifferent an author.

The true reading is but more applicable to my purpose. Whoever delights in such piddling criticisms, and is afterwards capable of reasoning from a passage when he has rectified it, may amuse himself in setting this right. I leave the passage wrong as it stood at first, in charity to such commentators.

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