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

In Five Volumes

**Walpole, Horace**

**London, 1798**

Chap. XV. Painters in the Reign of King William.

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## 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,

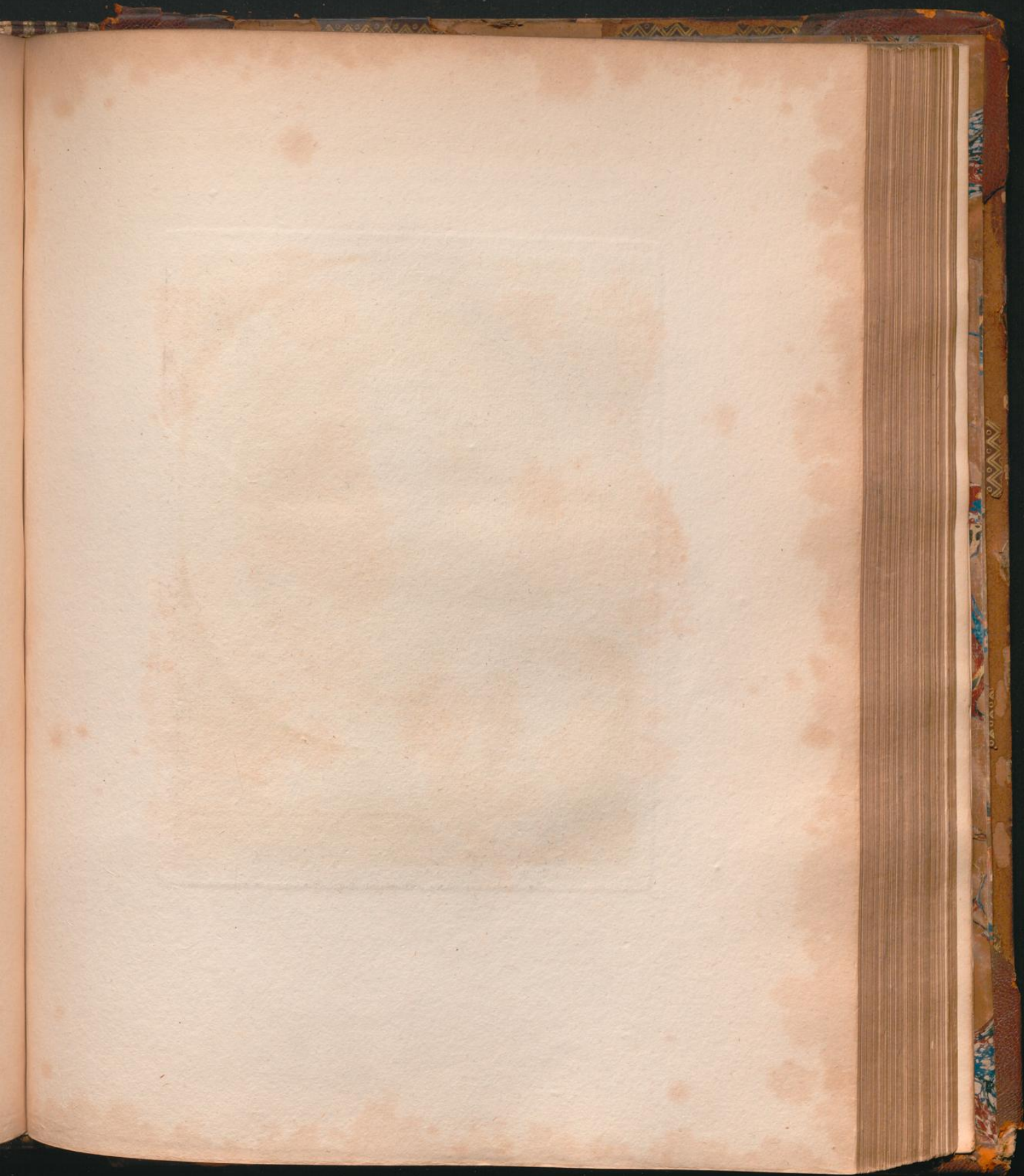
his majesty certainly did not bespeak a single suit of tapestry in memory of the action. In England he met with nothing but disgusts. He understood little of the nation, and seems to have acted too much upon a plan formed before he came over, and, however necessary to his early situation, little adapted 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.

monument









T. Chambers, sc.



monument of his taste; it seems erected in emulation of, what it certainly was meant to imitate, the pompous edifices of the French monarch. We are told that

— Great Nassau to Kneller's hand decreed  
To fix him graceful on the bounding steed:

In general I believe his majesty patronized neither painters nor poets\*, though he was happy in the latter—But the case is different; a great prince may have a Garth, a Prior, a Montagu, and want Titians and Vandycks, if he encourages neither—You must address yourself to a painter, if you wish to be flattered—a poet brings his incense to you. Mary seems to have had little more propensity to the arts than the king: the good queen loved to work and talk, and contented herself with praying to God that her husband might be a great hero, since he did not choose to be a fond husband. A few men of genius flourished in their time, of whom the chief was

SIR GODFREY KNELLER,

a man lessened by his own reputation, as he chose to make it subservient to his fortune †. Had he lived in a country where his merit had been rewarded according to the worth of his productions, instead of the number, he might have shone in the roll of the greatest masters; but he united the highest vanity with the most consummate negligence of character—at least, where he offered one picture to fame, he sacrificed twenty to lucre; and he met with customers of so little judgment, that they were fond of being painted by a man, who would gladly have disowned his works the moment they were paid for. Ten sovereigns ‡ sat to him; not one of them discovered that he

\* King William had so little leisure to attend to, or so little disposition to men of wit, that when St. Evremont was introduced to him, the king said coldly, "I think you was a major-general in the French service?"

† The author of the *Abregé* says, that Kneller preferred portrait-painting for this reason: "Painters of history, said he, make the dead live, and do not begin to live themselves till they are dead.—I paint the living, and they make me live."

‡ Charles II. James II. and his queen; William and Mary, Anne, George I. Louis XIV. Peter the Great, and the emperor Charles VI.

For the last portrait Leopold created Kneller knight of the Roman empire—by Anne he was made a gentleman of the privy-chamber, and by the University of Oxford a doctor. When he had finished the picture of Louis XIV. that prince asked him what mark of his esteem would be most agreeable to him? He answered modestly and genteelly, that if his majesty would bestow a quarter of an hour on him, that he might make a drawing of his head for himself, he should think it the highest honour he could possibly receive. The king complied, and the painter drew him on grey paper with black and red chalk heightened with white.

was



was fit for more than preserving their likenesses. We however, who see king William, the czar Peter, Marlborough, Newton, Dryden, Godolphin, Somers, the duchess of Grafton, lady Ranelagh, and so many ornaments of an illustrious age, transmitted to us by Kneller's pencil, must not regret that his talent was confined to portraits—Perhaps the treasure is greater than if he had decorated the chambers of Hampton-court with the wars of Æneas or the enchanted palace of Armida: and when one considers how seldom great masters are worthily employed, it is better to have real portraits than Madonnas without end. My opinion of what sir Godfrey's genius could have produced, must not be judged by the historic picture of king William in the palace just mentioned: it is a tame and poor performance. But the original sketch of it at Houghton is struck out with a spirit and fire equal to Rubens. The hero and the horse are in the heat of battle: in the large piece, it is the king riding in triumph, with his usual phlegm. Of all his works, sir Godfrey was most proud of the converted Chinese at Windfor; but his portrait of Gibbons is superior to it. It has the freedom and nature of Vandyck, with the harmony of colouring peculiar to Andrea Sacchi; and no part of it is neglected. In general, even where he took pains, all the parts are affectedly kept down, to throw the greater force into the head—a trick unworthy so great a master. His draperies too are so \* carelessly finished, that they resemble no silk or stuff the world ever saw. His airs of heads have extreme grace; the hair admirably disposed; and if the locks seem unnaturally elevated, it must be considered as an instance of the painter's art. He painted in an age when the women erected edifices of three stories on their heads. Had he represented such preposterous attire, in half a century his works would have been ridiculous. To lower their dress to a natural level when the eye was accustomed to pyramids, would have shocked their prejudices and diminished the resemblance. He took a middle way, and weighed out ornament to them of more natural materials. Still it must be owned, there is too great a sameness in his airs, and no imagination at all in his compositions. See but a head, it interests you—uncover the rest of the canvas, you wonder faces so expressive could be employed so insipidly. In truth, the age demanded nothing correct, nothing

\* He sometimes, in the haste of finishing, left part of the primed cloth uncoloured. This fault, which in Kneller proceeded from haste and rapaciousness, was affectedly imitated by some of the painters who succeeded him, while his great reputation was still in vogue. Yet with

all sir Godfrey's desire of acquiring riches, he left 500 portraits unfinished—for his customers were not equally ready to pay, as to sit. There is an entertaining account of these facts in Rouquet's State of the Arts in England.

complete.



complete. Capable of tasting the power of Dryden's numbers, and the majesty of Kneller's heads, it overlooked doggrel and daubing. What pity that men of fortune are not blest with such a pen or such a pencil! That a genius must write for a bookfeller, or paint for an alderman!

Sir Godfrey Kneller was born at Lubec, about the year 1648. His grandfather \* had an estate near Hall in Saxony; was surveyor-general of the mines and inspector of count Mansfeldt's revenues. By his wife, of the family of Crowfen, he had one son Zachary, educated at Leipzig, and for some time in the service of Gustavus Adolphus's widow. After her death he removed to Lubec, married, professed architecture, and was chief surveyor to his native city. He left two sons, John Zachary, and Godfrey. The latter, who at first was designed for a military life, was sent to Leyden, where he applied to mathematics and fortification; but the predominance of nature determining him to painting, his father acquiesced, and sent him to Amsterdam, where he studied under Bol, and had some instructions from Rembrandt. Vertue nor any of his biographers take notice of it, nor do I assert it, but I have heard that one of his masters was Francis Hals. It is certain that Kneller had no servility of a disciple, nor imitated any of them. Even in Italy, whither he went in 1672, he mimicked no peculiar style; nor even at Venice, where he resided most, and was esteemed and employed by some of the first families, and where he drew cardinal Bassadonna. If he caught any thing, it was instructions not hints. If I see the least resemblance in his works to any other master, it is in some of his earliest works in England, and those his best, to Tintoret. A portrait at Houghton of Joseph Carreras, a poet, and chaplain to Catherine of Lisbon, has the force and simplicity of that master, without owing part of its merit to Tintoret's universal black drapery, to his own afterwards neglected draperies, or to his master Rembrandt's unnatural chiaro scuro. Latterly sir Godfrey was thought to give into the manner of Rubens; I see it nowhere but in the sketch of king William's equestrian figure, evidently imitated from Rubens's design of the ceiling for the banqueting-house, which, as I have said in the life of that painter, was in Kneller's possession. The latter had no more of Rubens's rich colouring than of Vandyck's delicacy in habits; but he had more beauty than the latter, more dignity than sir Peter Lely. The latter felt his capacity in a memorable instance. Kneller and his brother came to Eng-

\* Vide Buckeridge's edition of De Piles, and of Graham's English School, in which he has inserted a new life of sir Godfrey, p. 393.



land in 1674, without intending to reside here, but to return through France to Venice. They were recommended to Mr. Banks, a Hamburg merchant and Godfrey drew him and his family. The pictures pleased. Mr. Vernon, secretary to the duke of Monmouth, saw them, and sat to the new painter, and obtained his master's picture by the same hand. The duke was so charmed, that he engaged the king his brother to sit to Kneller, at a time that the duke of York had been promised the king's picture by Lely. Charles, unwilling to have double trouble, proposed that both the artists should draw him at the same time. Lely, as an established master, chose the light he liked: the stranger was to draw the picture as he could; and performed it with such facility and expedition, that his piece was in a manner finished when Lely's was only dead-coloured. The novelty pleased—yet Lely deserved most honour, for he did justice to his new competitor; confessed his abilities and the likeness. This success fixed Kneller here. The series of his portraits prove the continuance of his reputation.

Charles II. sent him to Paris to draw Louis XIV. but died in his absence. The successor was equally favourable to him, and was sitting for his picture for secretary Pepys, when he received the news that the prince of Orange was landed.

King William distinguished Kneller still more; for that prince he painted the beauties at Hampton-court\*, and was knighted by him in 1692, with the additional present of a gold medal and chain weighing 300*l.* and for him sir Godfrey drew the portrait of the Czar; as for queen Anne he painted the king of Spain, afterwards Charles VI. so poor a performance that one would think he felt the fall from Peter to Charles. His works in the gallery of\* admirals were done in the same reign, and several of them worthy so noble a memorial. The Kit-cat-club, generally mentioned as a set of wits, in reality the patriots that saved Britain, were Kneller's last works in that reign, and his last public

\* They were painted in his reign, but the thought was the queen's, during one of the king's absences; and contributed much to make her unpopular, as I have heard from the authority of the old countess of Carlisle (daughter of Arthur earl of Essex), who died within these few years, and remembered the event. She added,

that the famous lady Dorchester advised the queen against it, saying, "Madam, if the king was to ask for the portraits of all the wits in his court, would not the rest think he called them fools?"

† Seven of those heads are by Kneller, the rest by Dahl.

work.



work. He lived to draw George I. was made a baronet by him, and continued to paint during the greater part of his reign; but in 1722 sir Godfrey was seized with a violent fever, from the immediate danger of which he was rescued by Dr. Meade. The humour, however, fell on his left arm; and it was opened. He remained in a languishing condition, and died Oct. 27, 1723. His body lay in state, and was buried at Witton; but a monument was erected in Westminster-abbey\*, where his friend Mr. Pope, as if to gratify an extravagant vanity dead, which he had ridiculed living, bestowed on him a translation of Raphael's epitaph—as high a compliment as even poetry could be allowed to pay to the original; a silly hyperbole when applied to the modern. This was not the only instance in which the poet incensed the painter. Sir Godfrey had drawn for him the statues of Apollo, Venus, and Hercules; Pope paid for them with these lines:

What god, what genius did the pencil move  
When Kneller painted these?  
'Twas friendship, warm as Phœbus, kind as Love,  
And strong as Hercules.

He was in the right to suppress them—what idea does muscular friendship convey? It was not the same † warmth of friendship that made Pope put Kneller's vanity to the strongest trial imaginable. The former laid a wager, that there was no flattery so gross but his friend would swallow. To prove it, Pope said to him as he was painting, "Sir Godfrey, I believe if God Almighty had had your assistance, the world would have been formed more perfect." "Fore God, sir, replied Kneller, I believe so." This impious answer was not extraordinary in the latter. His conversation on religion was extremely free—his ‡ paraphrase on a particular text of scripture, singular. "In my father's house are many mansions;" which sir Godfrey interpreted thus: "At the day of judgment, said he, God will examine mankind on their different pro-

\* His monument, executed by Ryssbrach, was directed by himself; he left 300*l.* for it.

† Pope's character of Helluo is believed to allude to sir Godfrey.

‡ In the same strain he said to a low fellow whom he over-heard cursing himself: "God damn you! God may damn the duke of Marlborough, and perhaps sir Godfrey Kneller; but

do you think he will take the trouble of damning such a scoundrel as you?" The same vanity that could think itself entitled to pre-eminence even in horrors, alighted on a juster distinction, when he told his taylor, who offended him by proposing his son for an apprentice, "Dost thou think, man, I can make thy son a painter? No; God Almighty only makes painters."



fections: to one he will say, Of what sect was you? I was a Papist—Go you there.—What was you? A Protestant—Go you there.—And you?—A Turk—Go you there.—And you, sir Godfrey?—I was of no sect—Then God will say, sir Godfrey, choose your place.” His wit was ready; his bon-mots deservedly admired. In Great Queen-street\* he lived next door to Dr. Ratcliffe; Kneller was fond of flowers, and had a fine collection. As there was great intimacy between him and the physician, he permitted the latter to have a door into his garden; but Ratcliffe’s servants gathering and destroying the flowers, Kneller sent him word he must shut up the door.—Ratcliffe replied peevishly, “Tell him he may do any thing with it but paint it.”—“And I, answered sir Godfrey, can take any thing from him but physic.” Sir Godfrey, at Witton, acted as justice of peace, and was so much more swayed by equity than law, that his judgments, accompanied with humour, are said to have occasioned those lines by Pope:

I think sir Godfrey should decide the suit,  
Who sent the thief (that stole the cash) away,  
And punish’d him that put it in his way.

This alluded to his dismissing a soldier who had stolen a joint of meat, and accused the butcher of having tempted him by it. Whenever sir Godfrey was applied to, to determine what parish a poor man belonged to, he always enquired which parish was the richer, and settled the poor man there; nor would ever sign a warrant to distrain the goods of a poor man who could not pay a tax. These instances showed the goodness of his heart; others, even in his capacity of justice, his peculiar turn. A handsome young woman came before him to swear a rape: struck with her beauty, he continued examining her, as he sat painting, till he had taken her likeness. If he disliked interruption, he would not be interrupted. Seeing a constable coming to him at the head of a mob, he called to him, without enquiring into the affair, “Mr. constable, you see that turning; go that way, and you will find an ale-house, the sign of the King’s head—go, and make it up.”

He married Susannah Cawley, daughter of the minister of Henley upon Thames. She out-lived him, and was buried at Henley, where are monu-

\* He first lived in Durham-yard, then 21 years in Covent-garden, and lastly in Great Queen-street, Lincoln’s-inn-fields.



ments for her and her father. Before his marriage, sir Godfrey had an intrigue with a quaker's wife, whom he purchased of her husband, and had a daughter, whose portrait he drew like St. Agnes with a lamb : there is a print of it by Smith. Kneller had amassed a great fortune, though he lived magnificently, and lost 20,000*l.* in the South-sea; yet he had an estate of near 2000*l.* a year left. Part he bequeathed to his wife, and entailed the rest on Godfrey Huckle, his daughter's son, with orders that he should assume the name of Kneller. To three nieces at Hamburgh, the children of his brother, he left legacies; and an annuity of 100*l.* a year to Bing, an old servant, who with his brother had been his assistants. Of these he had many, as may be concluded from the quantity of his works, and the badness of so many. His chief performers were Pieters, Vander Roer, and Bakker—sometimes he employed Baptist and Vergazon. His prices were fifteen guineas for a head, twenty if with one hand, thirty for a half, and sixty for a whole length.

Kneller frequently drew his own portrait : my father had one, a head when young, and a small one of the same age, very masterly; it is now mine. It was engraved by Becket. Another in a wig; by Smith. A half-length sent to the Tuscan gallery. A half-length in a brocaded waistcoat with his gold chain; there is a mezzotinto of it, accompanying the Kit-cat-heads. Another head with a cap; a half-length presented to the gallery at Oxford, and a double piece of himself and his wife. Great numbers of his works have been engraved, particularly by Smith, who has more than done justice to them; the draperies are preferable to the originals. The first print taken from his works was by White of Charles II. He had an historic piece of his own painting before he went to Italy, Tobit and the Angel. At his seat at Witton were many of his own works, sold some years after his death. He intended that sir James Thornhill should paint the stair-case there, but hearing that sir Isaac Newton was sitting to Thornhill, Kneller was offended, said, no portrait-painter should paint his house, and employed Laguerre.

Pope\* was not the only bard that soothed this painter's vain-glory. Dryden repaid him for a present of Shakespeare's picture with a copy of verses full of

\* Four letters from sir Godfrey to Pope are 1776. Those letters were not worth printing, printed in the two additional volumes to the and are very ill spelt; a fault very excusable in a works of that poet, printed for R. Baldwin, foreigner.

luxuriant



luxuriant but immortal touches: the most beautiful of Addison's poetic works was addressed to him: the singular happiness of the allusions, and applications of fabulous theology to the princes drawn by Kneller, is very remarkable:

Great Pan, who went to chafe the fair,  
And love the spreading oak, was there,

For Charles II.—And for James,

Old Saturn too with upcast eyes  
Beheld his abdicated skies.

And the rest on William and Mary, Anne, and George I. are all stamped with the most just resemblance.

Prior complimented Kneller on the duke of Ormond's picture; Steele wrote a poem to him at Witton; Tickell another; and there is one in the third part of Miscellaneous Poems, 8vo. Lond. 1693, on the portrait of the lady Hyde. Can one wonder a man was vain, who had been flattered by Dryden, Addison, Prior, Pope, and Steele? Joseph Harris dedicated to him his tragedy of The mistakes, or False report, in 1690, in which Dryden, Tate, and Mountford had assisted. And John Smith (I suppose the celebrated mezzotinter) addressed his translation of Le Brun's Conference on the passions to Sir Godfrey. On his death was written another poem printed in a miscellany published by D. Lewis, 8vo. in 1726: and the following lines were addressed to him on his portrait of lord chancellor Macclesfield:

To such a face and such an air  
Who could suspect there wants a voice?  
O Kneller, ablest hand, declare,  
If this was thy mistake, or choice.  
'Twas choice—thy modesty conceal'd  
The tongue, which would thy glory raise;  
For That, which justice ne'er withheld,  
Would never cease to speak thy praise.

His brother

JOHN ZACHARY KNELLER,

who was thirteen years older than Sir Godfrey, came to England with him,  
and



PAINTERS IN THE REIGN OF KING WILLIAM. 367

and painted in fresco, architecture, and still-life, pieces in oil, and lastly in water-colours, in which he copied several of his brother's heads. Sir Godfrey drew his portrait, one of his best works. Of John's was a piece of still-life with a great tankard in the middle; and a small head of Wyck, almost profile, in oil, in the possession of Dr. Barnard bishop of Derry, with the names of both artists, dated 1684. John Kneller died in 1702 in Covent-garden, and was buried in that church.

JOHN JAMES BAKKER

painted draperies for Kneller, and went to Brussels with him in 1697, where Sir Godfrey drew the elector of Bavaria on a white horse. I don't know whether Bakker ever practised for himself. He was brother of Adrian Bakker, who painted history and portraits at Amsterdam, and died in 1686.

JACOB VANDER ROER,

another of Kneller's assistants, was scholar of J. De Baan, and lived many years in London; died at Dort. See an account of him in the third volume of Descamps.

JOHN PIETERS

was born at Antwerp, and learned of Eykens, a history-painter. He came to England in 1685, at the age of eighteen\*, and was recommended to Sir Godfrey, for whom he painted draperies, and whom he quitted in 1712, and was employed in the same service by others; but his chief business was in mending drawings and old pictures, in which he was very † skilful. Pieters and Bakker were both kind to Vertue in his youth, and gave him instructions, which he acknowledges with great gratitude. Pieters loved his bottle, and was improvident, and towards the end of his life was poor and gouty. He died in 1727, and was buried in the church-yard of St. Martin's.

\* He was so poor that he engaged himself as a domestic in the service of cardinal Dada, the pope's nuntio; but quitted him before night.

passed off several prints, which he had washed, for original drawings of that master. But this cheat is not so great a proof of Pieters's abilities, as of the ignorance of our collectors, who are still imposed upon by such gross frauds.

† He excelled in copying Rubens, and even

JOHN



## JOHN BAPTIST MONOYER\*,

one of the greatest masters that has appeared for painting flowers. They are not so exquisitely finished as Van Huysum's, but his colouring and composition are in a bolder style. He was born at Lille in 1635, and educated at Antwerp as a painter of history, which he soon changed for flowers, and going to Paris in 1663 was received into the academy with applause; and though his subjects were not thought elevated enough to admit him to a professorship, he was in consideration of his merit made a counsellor; a silly distinction, as if a great painter in any branch was not fitter to profess that branch, than give advice on any other. He was employed at Versailles, Trianon, Marly, and Meudon; and painted in the hotel de Bretonvilliers at Paris, and other houses. The duke of Montagu brought him to England, where much of his hand is to be seen, at Montagu-house, Hampton-court, the duke of St. Alban's at Windsor, Kensington, lord Carlisle's, Burlington-house, &c. The author of the *Abregé*, speaking of Baptist, La Fosse and Rousseau, says, these three French painters have extorted a sincere confession from the English, "qu'on ne peut aller plus loin en fait de peinture." Baptist is undoubtedly capital in his way—but they must be ignorant Englishmen indeed, who can see any thing masterly in the two others. Baptist passed and repassed several times between France and England; but having married his daughter to a French painter, who was suffered to alter and touch upon his pictures, Baptist was offended, and returned to France no more. He died in Pall-mall in 1699. His son Antony, called young Baptist, painted in his father's manner, and had merit. There is a good print by White from a fine head of Baptist by sir Godfrey Kneller. At the same time with Baptist was here Montingo, another painter of flowers; but I find no account of his life or works.

## HENRY VERGAZON†,

a Dutch painter of ruins and landscapes, with which he sometimes was called to adorn the back-grounds of Kneller's pictures, though his colouring was reckoned too dark. He painted a few small portraits, and died in France.

\* Vide Graham, and the *Abregé*.

† Vide Graham.

PHILIP





*G. Kneller pinx.*

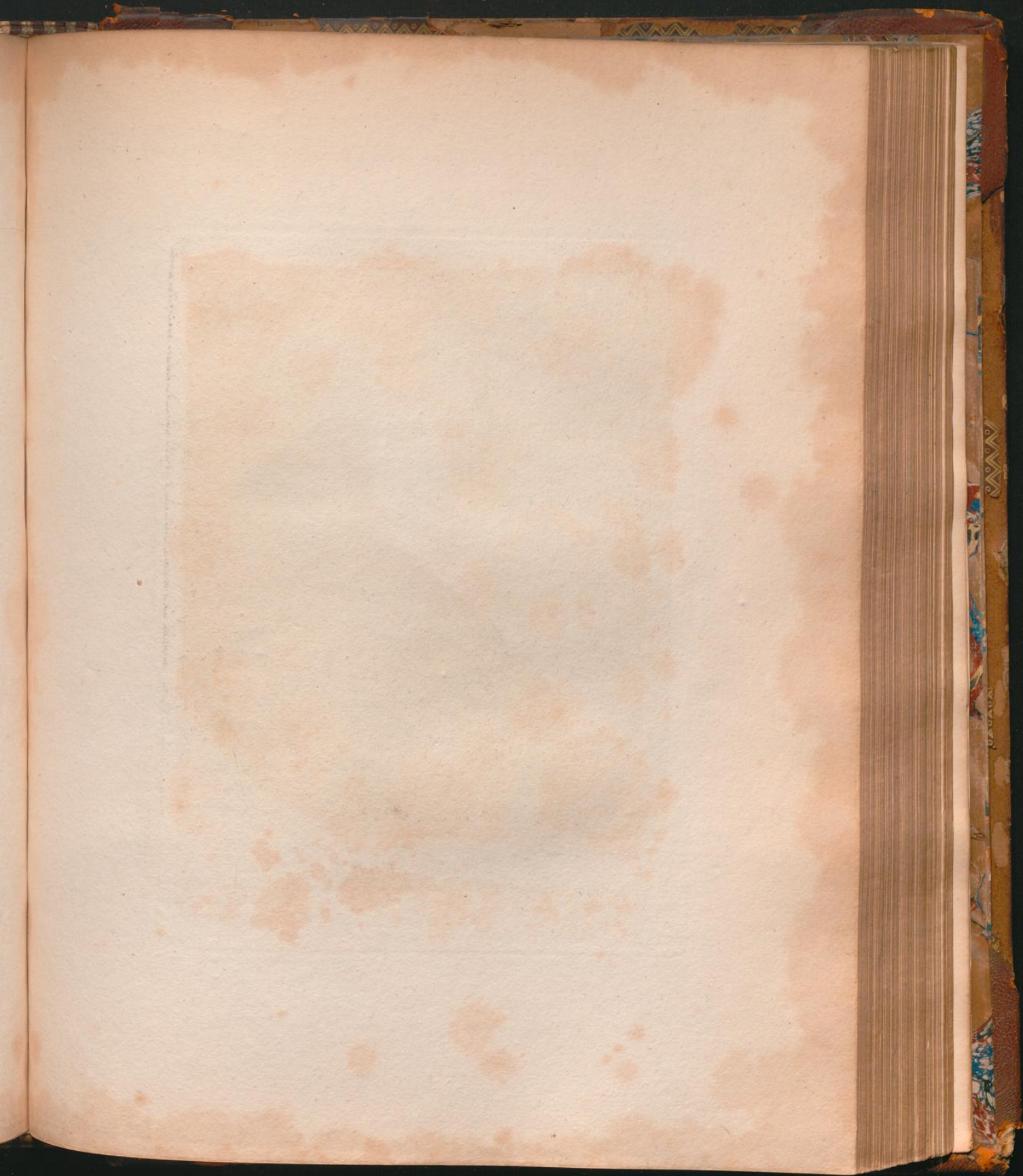
*T. Chambers sculp.*

JOHN BAPTIST MONOYER.













A. Hammerman sculp.

SIMON DU BOIS. —



PHILIP BOUL,

a name of whom I find but one note. Vertue says he had seen a pocket-book almost full of sketches and views of Derbyshire, the Peak, Chatworth, &c. very freely touched, and in imitation of Salvator Rosa, whose works this person studied. Whether he executed any thing in painting I know not.

EDWARD DUBOIS

was born at Antwerp, and studied under Groenwegen, a landscape-painter, who had been in Italy, and several years in England \*—a course of travels pursued by the disciple, who after a stay of eight years in the former, where he studied the antique, and painted for Charles Emanuel duke of Savoy, came to England, where he professed landscape and history-painting. He died here about 1699, at the age of 77, and was buried at St. Giles's. His younger brother,

SIMON DUBOIS,

was a better master. He lived 25 years at home, but came to England as early as 1685, several small heads in oil being dated in that year: they are commonly distinguished by the fashion of that time, laced cravats. Portrait however was not his excellence: originally he painted battles, small, and in the Italian manner; afterwards, horses † and cattle, with figures, the faces of which were so neatly finished, that a lady persuaded him to try likenesses, and sat to him herself. He sold many of his pieces for originals by Italian hands, saying sensibly, that since the world would not do him justice, he would do it himself: his works sold well, when his name was concealed. Lord Somers distinguished better: he went unknown and sat to Dubois; and going away gave him 50 guineas, ordered the robes of chancellor, and, when the picture ‡ was finished, gave him as much more. The two brothers lived together in Covent-garden without any servant, working in obscurity, and heaping up money, both being avaricious. When Edward died, Simon, left without society, began to work for Vandewelde, and one day, in a fit of generosity, offered to draw the portrait of his eldest daughter. This drew on a nearer acquaintance, and the old man married her; but died in a year, leaving her his money.

\* So Graham. I find no other account of this Groenwegen, nor of his works here.

† He had received some instructions from Wouverman.

‡ Elsum has an epigram on this picture.



and a fine collection of pictures, and naming his patron lord Somers executor. He was buried May 26, 1708. His young widow married again, and dissipated the fortune and collection. Dubois drew a whole length of archbishop Tenison, now at Lambeth, and Vandervaat the painter had his own head by himself.

## HENRY COOKE

was born in 1642, and was thought to have a talent for history. He went to Italy, and studied under Salvator Rosa. On his return, neither rich nor known, he lived obscurely in Knave's-acre, in partnership with a house-painter. Lutterel introduced him to sir Godfrey Copley, who was pleased with his works, and carried him into Yorkshire where he was building a new house, in which Cooke painted, and received 150*l*. He then lived five years with the father of Antony Ruffel, whom I have mentioned in a preceding part of this volume; but quarrelling with a man about a mistress whom Cooke kept, by whom he had children, and whom he afterwards married, Cooke killed him and fled. He then went to Italy and staid seven years, and, returning, lived privately till the affair was forgotten. Towards the end of his life he was much employed. By order of king William he repaired the \* Cartoons, and other pictures in the royal collection, though Walton had the salary. He finished the equestrian portrait of Charles II. at Chelsea-college, and painted the choir of New-college chapel, Oxford, the staircase at Ranelagh-house, the ceiling of a great room at the water-works at Ilington, and the staircase at lord Carlisle's in Soho-square, where the assemblies are now kept †. He had sometimes painted portraits, but was soon disgusted with that business from the caprices of those that sat to him. He died Nov. 18, 1700, and was buried at St. Giles's. I have his own head by him, touched with spirit, but too dark, and the colouring not natural.

## PETER BERCHETT

was born in France, 1659; and beginning to draw at the age of fifteen under La Fosse, he improved so fast, that in three years he was employed in the royal palaces. He came to England in 1681, to work under Rambour, a

\* Graham says he copied the Cartoons in turpentine oil, in the manner of distemper—a way he invented.

† Among Elfum's epigrams is one on a listening faun by Cooke.

French



French painter of architecture, who, says Vertue, was living in 1721, but then staid only a year, and returned to Marly. He came again, and painted for some persons of rank in the west. King William building a palace at Loo, sent Berchett thither, where he was engaged fifteen months, and then came a third time to England, where he had sufficient business. He painted the ceiling in the chapel of Trinity-college, Oxford, the staircase at the duke of Schomberg's in Pall-mall, and the summer-house at Ranelagh. His drawings in the academy were much approved. Towards the end of his life, being troubled with a phthisic, he retired to Marybone, and painted only small pieces of fabulous history: his last was a bacchanalian, to which he put his name the day before he died; it was in January 1720, at Marybone, where he was buried. He left a son, that died soon after him at the age of seventeen.

#### LOUIS CHERON,

born at Paris in 1660, was son of Henry Cheron, an enamel-painter, and brother of Elizabeth Sophia Cheron, an admired paintress, and who engraved many ancient gems. Louis went to Italy, and, says the \* author of his life, "a toujours cherché Raphael & Jules Romain."—A pursuit in which he was by no means successful. He came to England on account of his religion in 1695, and was employed at the duke of Montagu's at Boughton, at Burleigh, and at Chatfworth, where he painted the sides of the gallery; a very poor performance. He had before fallen into disesteem, when he painted at Montagu-house, where he was much surpassed by Baptist, Rousseau and La Fosse. On this ill success he turned to painting small histories: but his best employment was designing for the painters and engravers of that time: few books appeared with plates, but from his drawings. Vanderbank, Vandergutch, Simpson, Kirkall, &c. all made use of him. His drawings are said to be preferable to his paintings. He etched several of his own designs, as The labours of Hercules, which were afterwards retouched with the burin by his disciple, Gerard Vandergutch; and towards the end of his life Cheron etched from his own drawings a suite of twenty-two small histories for the Life of David: they were done for, or at least afterwards purchased by, P. F. Giffart, a bookseller at Paris, who applied them to a version of the Psalms in French metre, published in 1715. Some time before his death, Cheron sold his

\* Abregé de la Vie des plus fameux Peintres, vol. ii. p. 371.



drawings from Raphael, and his academic figures, to the earl of Derby, for a large sum. He was a man of a fair character, and, dying in 1713 of an apoplexy, left 20*l.* a year to his maid, and the rest of his fortune to his relations and to charitable uses. He was buried from his lodgings in the piazza of Covent-garden, and lies in the great porch of that church.

### JOHN RILEY,

one of the best native painters that has flourished in England, whose talents while living were obscured by the fame rather than by the merit of Kneller, and depressed since by being confounded with Lely; an honour unlucky to his reputation. Graham too speaks of him with little justice, saying he had no excellence beyond a head; which is far from true. I have seen both draperies and hands painted by Riley, that would do honour to either Lely or Kneller. The portrait of lord-keeper North at Wroxton is capital throughout. Riley, who was humble, modest, and of an amiable character, had the greatest diffidence of himself, and was easily disgusted with his own works, the source probably of the objections made to him. With a quarter of sir Godfrey's vanity, he might have persuaded the world he was as great a master.

He was born \* in 1646, and received instructions from Fuller and Zouft, but was little noticed till the death of Lely; when Chiffinch being persuaded to sit to him, the picture was shown, and recommended him to the king. Charles sat to him, but almost discouraged the bashful artist from pursuing a profession so proper for him. Looking at the picture he cried "Is this like me? Then, od's fish, I am an ugly fellow." This discouraged Riley so much, that he could not bear the picture, though he sold it for a large price. James and his queen sat to him. So did their successors, and appointed him their painter. But the gout put an early end to Riley's progress: he died in 1691. at the age of 45, and was buried in Bishopgate-church; in which parish he was born. Richardson married a near relation of Riley, and inherited about 800*l.* in pictures, drawings and effects.

\* One Thomas Riley was an actor, and has In the same place are some Latin verses by a copy of verses addressed to him in Randolph's Riley, whom I take to be our painter himself poems. This might be the painter's father.

JOHN





*John Riley.*

*Ogbert Kemsick.*

*Abrahamman, sculp.*







## JOHN CLOSTERMAN,

son of a painter, was born at Osnabrugh, and with his countryman, one Tiburen, went to Paris in 1679, where he worked for De Troye. In 1681 they came to England, and Closterman at first painted draperies for Riley; and afterwards they painted in conjunction, Riley still executing most of the heads. On his death Closterman finished several of his pictures, which recommended him to the duke of Somerset, who had employed Riley. He painted the duke's children, but lost his favour on a dispute about a picture of Guercino which he had bought for his grace, and which was afterwards purchased by lord Halifax; and on which occasion the duke patronized Dahl. Closterman however did not want business. He drew Gibbons the carver and his wife in one \* piece, which pleased, and Closterman was even set in competition with sir Godfrey. He painted the duke and duchess of Marlborough and all their children in one picture, and the duke on horse-back; on which subject however he had so many disputes with the duchess, that the duke said, "It has given me more trouble to reconcile my wife and you, than to fight a battle." Closterman, who sought reputation, went to Spain, where he drew the king and queen, and from whence he wrote several letters on the pictures in that country to Mr. Richard Graham. He also went twice to Italy, and brought over several good pictures. The whole length of queen Anne at Guildhall is by him, and another at Chatsworth of the first duke of Rutland; and in Painter's-hall a portrait of Mr. Saunders. Elsum has bestowed an epigram on his portrait of Dryden: yet Closterman was a very moderate performer; his colouring strong, but heavy, and his pictures without any idea of grace. Latterly he married a woman who wasted his fortune, and disordered his understanding: he died some time after 1710, and was buried in Covent-garden, where he lived.

## WILLIAM DERYKE †,

of Antwerp, was bred a jeweller, but took to painting history, which he practised in England, and died here about 1699, leaving a daughter whom he had brought up to his art.

\* There is a mezzotinto from it.

† Graham.

DIRK.



## DIRK MAAS, OR THEODORE MAAS,

a Dutch painter of landscapes and battles, was in England in this reign, and painted the battle of the Boyne for the earl of Portland. There was a print in two sheets from that picture.

## PETER VANDER MEULEN,

brother of the battle-painter so well known for his pictures of the military history of Louis quatorze. Peter, who came into England in 1670, lived to be employed in the same manner by Louis's rival, king William. Originally this Vander Meulen was a sculptor. Largilliere \* and Peter Van Bloemen followed him into England; the former drew the portrait of Peter Vander Meulen, from which there is a mezzotinto by Becket.

## PAUL MIGNART,

another painter who overflowed to us from France, was son of Nicholas Mignart of Avignon, and nephew of the celebrated Mignart. There is a print by † Paul Vanfomer, from a picture of the countess of Meath, painted by Paul Mignart, and another, by the same hands, of the ladies Henrietta and Anne, the two eldest daughters of the duke of Marlborough.

## EGBERT HEMSKIRK ‡,

of Harlem, a buffoon painter, was scholar of De Grebber, but lived in England, where he painted what were called pieces of humour; that is, drunken scenes, quakers-meetings, wakes, &c. He was patronized by lord Rochester, and died in London 1704, leaving a son of his profession.

## FREDERIC KERSEBOOM §

was born at Solingen in Germany in 1632, and went to Amsterdam to study painting, and from thence to Paris in 1650, where he worked for some years

\* See before in the reign of king James.

‡ Vide Graham.

† I have mentioned this person in the life of Vanfomer, in Chap. VIII. He was both painter and scraper in mezzotinto.

§ I have been told that his true name was Casaubon, and that he was descended from, or allied to, the learned men of that appellation.





P. 374.

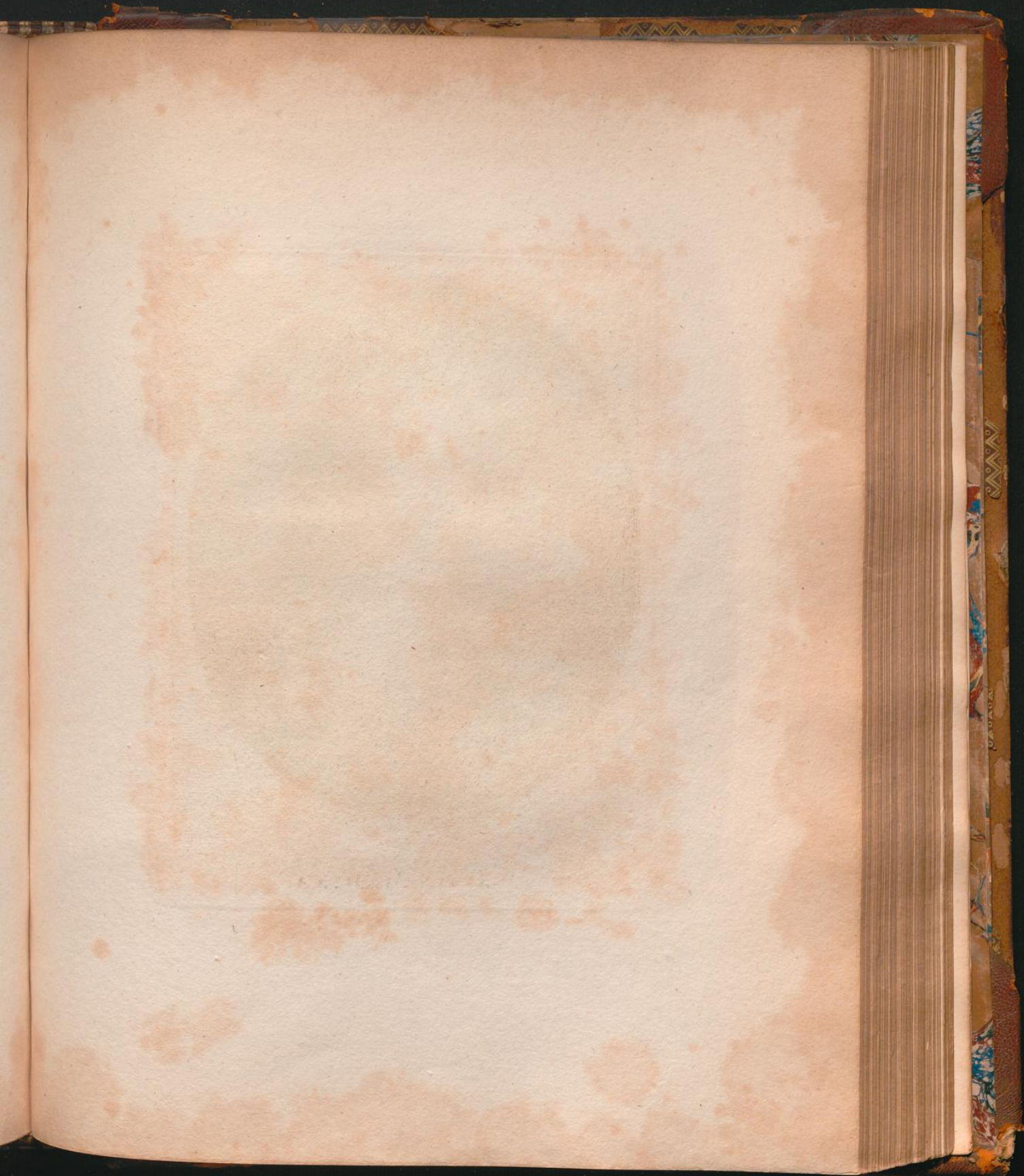
*H. Bannerman sculp.*

PETER VANDER MEULEN.











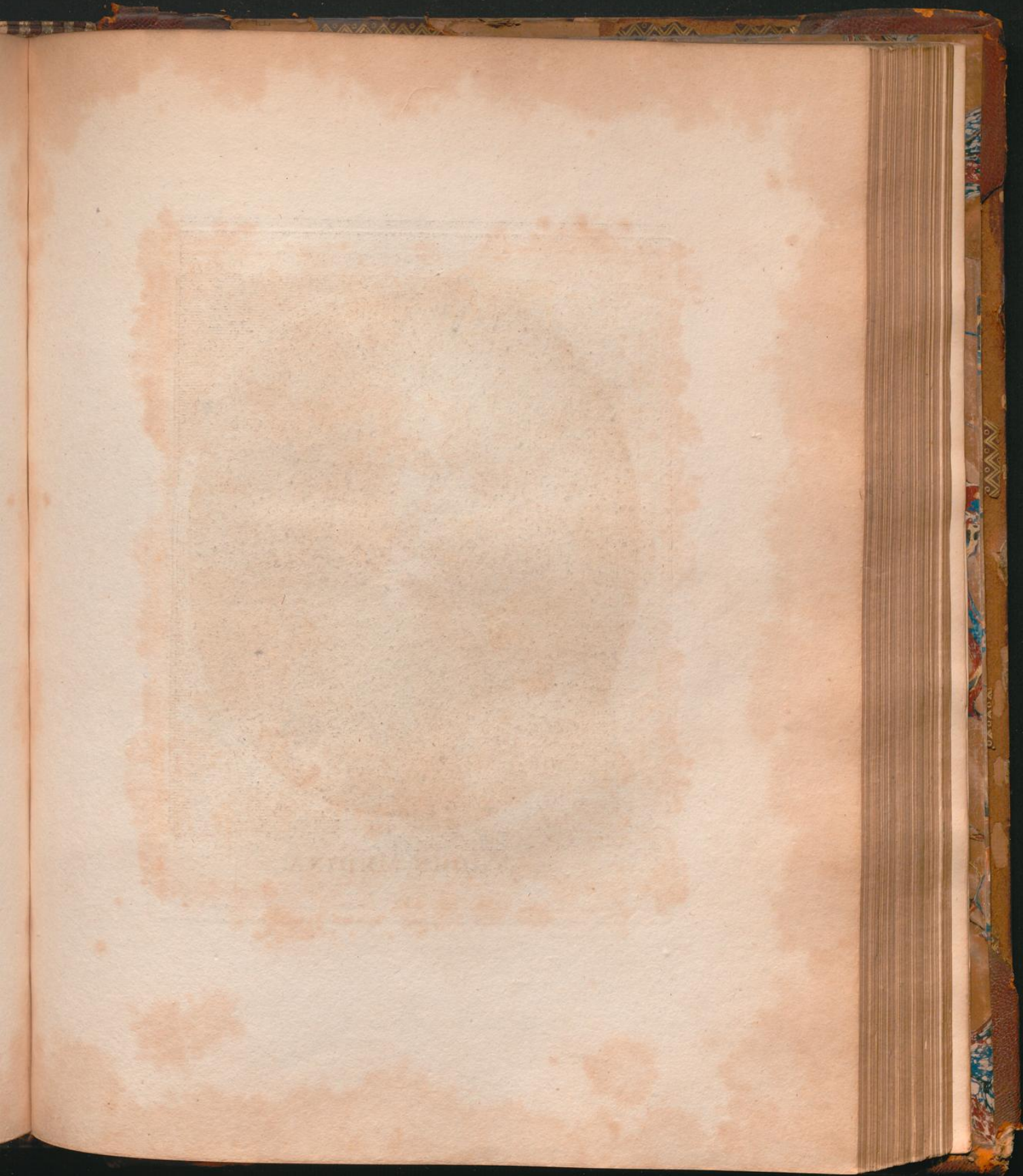


*Ipsa pinx.*

*T. Chantreau, sculp.*

S<sup>t</sup>. JOHN MEDINA.









*Spoe pinx.*

SEVONYANS.

*Bannerman sculp.*



under Le Brun, till he was sent to Rome at the expence of the chancellor of France, who maintained him there fourteen years, two of which he passed with Nicolò Pouffin, whose manner he imitated; not so well, I should suppose, as Graham asserts, since, having been supported so long by a French minister, he probably would have fixed in France if he had made any progress proportionable to that expence. On the contrary, he came to England to paint history; in which not meeting with much encouragement, he turned to portraits. Graham says he was the first who brought over the art of painting on glass. I suppose he means, painting on looking-glasses. Kerseboom died in London in 1690, and was buried in St. Andrew's Holbourn.

— SEVONYANS,

a name\* of which I have heard, but can learn nothing, except that he painted a staircase in a house called Little Montagu-house, the corner of Bloomsbury-square, and the head of doctor Peter of St. Martin's-lane. Yet from his own portrait †, in the possession of Mr. Eckardt the painter, he appears to have been an able master.

SIR JOHN MEDINA

was son of Medina de l'Asturias, a Spanish captain who had settled at Brussels, where the son was born, and instructed in painting by Du Chatel. He married young, and came into England in 1686, where he drew portraits for several years. The earl of Leven encouraged him to go to Scotland, and procured him a subscription of 500*l.* worth of business. He went, carrying a large number of bodies and postures, to which he painted heads. He came to England for a short time, but returned to and died in Scotland, and was buried in the church-yard of the Grey-friars at Edinburgh in 1711, aged 52. He painted most of the Scotch nobility, but was not rich, having twenty children. The portraits of the professors in the Surgeon's-hall at Edinburgh were painted by him, and are commended. At Wentworth-castle is a large piece containing the first duke of Argyle and his sons, the two late dukes, John and Archibald, in Roman habits; the style Italian, and superior to most modern performers. In Surgeon's-hall are two small histories by him. The duke of Gordon pre-

\* He is often called Schonians; by which appellation he is recorded in the printed catalogue of the collection in the gallery of Dusseldorp, where are three or four pieces painted by him, particularly his own head with a long beard.

† It is now at Strawberry-hill.

ferred



presented Sir John Medina's head to the great duke for his collection of portraits by the painters themselves: the duke of Gordon too was drawn by him, with his son the marquis of Huntley and his daughter lady Jane in one piece. Medina was capable both of history and landscape. He was knighted by the duke of Queensberry, lord high commissioner, and was the last knight made in Scotland before the Union. The prints in the octavo edition of Milton were designed by him; and he composed another set for Ovid's *Metamorphosis*, but they were never engraved.

## MARCELLUS LAROON

was born at the Hague in 1653, and learned to paint of his father, with whom he came young into England. Here he was placed with one La Zoon, a portrait-painter, and then with Fleshier, but owed his chief improvement to his own application. He lived several years in Yorkshire; and, when he came to London again, painted draperies for Sir Godfrey Kneller, in which branch he was eminent; but his greatest excellence was in imitating other masters, and those considerable. My father had a picture by him that easily passed for Bassan's. He painted history, portraits, conversations, both in large and small. Several prints were made from his works, and several plates he etched and scraped himself. A book of fencing, the cries of London, and the procession at the coronation of William and Mary, were designed by him. He died of a consumption March 11, 1702. His son, captain Laroon, who had a genius both for painting and music, had his father's picture painted by himself\*.

## THOMAS PEMBROKE†

was disciple of Laroon, and imitated his manner both in history and portraits. He painted several pictures for Granville earl of Bath in conjunction with Woodfield ‡, and died at the age of 28.

## FRANCIS LE PIPER,

a gentleman § artist, with whose lively conversation Graham was so struck,

\* The son sold his collection of pictures (among which were many painted by his father) by auction Feb. 24, 1725. The son, called also Marcellus, died at Oxford June 2, 1772.

† Vide Graham.

‡ Scholar of Fuller. See the beginning of Chap. XII.

§ His father was a Kentish gentleman of Flemish extraction.

that



that he has written a life of him five times longer than most of those in his work. The substance of it is, that though born to an estate, he could not resist his impulse to drawing, which made him ramble over great part of Europe to study painting, which he scarcely ever practised, drawing only in black and white, and carried him to Grand Cairo, where, as he could see no pictures, I am surpris'd he did not take to painting. Most of his performances were produced over a bottle, and took root where they were born: the Mitre tavern at Stock's market and the Bell at Westminster were adorned by this jovial artist. At the former was a room called *the Amsterdam*, from the variety of sects Mr. Le Piper had painted in it, particularly a jesuit and a quaker. One branch of his genius, that does not seem quite so good-humoured as the rest of his character, was a talent for caricaturas. He drew landscapes, etched on silver plates for the tobacco-boxes of his friends, and understood perspective. Towards the end of his life his circumstances were reduced enough to make him glad of turning his abilities to some account.—Becket paid him for designing his mezzotintos. Several heads of grand signiors in sir Paul Rycaut's History were drawn by him, and engraved by Elder. At last Le Piper took to modelling in wax, and thought he could have made a figure in it, if he had begun sooner. On the death of his mother, his fortune being re-established, he launched again into a course of pleasure, contracted a fever, and being bled by an ignorant surgeon who pricked an artery, he died of it in 1698, in Aldermanbury, and was buried in the church of St. Mary Magdalen Bermondsey in Southwark. Vertue had a large picture by Fuller, containing the portraits of several painters and of one woman; the person in the middle was Le Piper.

THOMAS SADLER

was \* second son of John † Sadler, a master in chancery, much in favour with Oliver Cromwell, who ‡ offered him the post of chief-justice of Munster in Ireland, with a salary of 1000*l.* a year, which he refused. Thomas Sadler was educated at Lincoln's-inn, being designed for the law; but having imbibed instructions from sir Peter Lely, with whom he was intimate, he

\* This article is re-adjusted from the information of his grandson Robert Seymour Sadler, esq. of the Inner Temple; Vertue having confounded Thomas Sadler with his second cousin Ebenezer Sadler, who was the person that was steward to lord Salisbury.

† For a more particular account of him, see the Hist. and Critical Dict. vol. ix. pp. 19, 20, and Dugdale's Origines Juridicales.

‡ The original letter is still in the possession of his great grandson.



Painted at first in miniature for his amusement, and portraits towards the end of his life, having by unavoidable misfortunes been reduced to follow that profession. There remain in his family a small moon-light, part of a landscape on copper, and a miniature of the duke of Monmouth, by whom and by lord Ruffel he was trusted in affairs of great moment—a connection very natural, as Mr. Sadler's \* mother was of the ancient and public-spirited family of Trenchard. A print of John Bunyan after Sadler has been lately published in mezzotinto. His son Mr. Thomas Sadler was deputy clerk of the Pells, and drew too. His fine collection of agates, shells, drawings, &c. were sold a few years ago on his death.

### GODFREY SCHALKEN,

a great master, if tricks in an art, or the mob, could decide on merit; a very confined genius, when rendering a single effect of light was all his excellence †. What should one think of a poet, if he wrote nothing but copies of verses on a rainbow? He was born at Dort in 1643. His father, who was a school-master, wished to bring him up to the same profession; but finding the boy's disposition to painting, he placed him with Solomon Van Hoogstraten, and afterwards with ‡ Gerard Dou, from whom he caught a great delicacy in finishing—but his chief practice was to paint candle-lights. He placed the object and a candle in a dark room, and, looking through a small hole, painted by day-light what he saw in the dark chamber. Sometimes he did portraits, and came with that view to England, but found the business too much engrossed by Kneller, Closterman and others. Yet he once drew king William; but as the piece was to be by candle-light, he gave his majesty the candle to hold, till the tallow ran down upon his fingers. As if to justify this ill-breeding, he drew his own picture in the same situation. Delicacy was no part of his character. Having drawn a lady who was marked with the small-pox but had handsome hands, she asked him, when the face was finished, if she must not sit for her hands.—“No,” replied Schalken, “I always draw them from my house-maid.” Robert earl of Sunderland employed him at Althorp; at Windfor is a well-known picture in the gallery. He came over twice, the

\* See her descent from sir Henry Seymour in the two last editions of Collins's Peerage.

† Elsum has this epigram on a boy blowing a firebrand by Schalken:

Striving to blow the brand into a flame,  
He brightens his own face, and th' author's fame.

‡ There is a print of Gerard Dou, with this inscription: G. Dou. pictor Lugd. Batav. honoris ergo, præceptorem suum delineavit G. Schalken.





*J. Chamberlain sculp.*

GODFREY SCHALCKEN.













*A. Baucerman sculp.*

VANDIEST. —

LE PIPER. —



last time with his wife and family, and staid long, and got much money. He returned to Holland, and was made painter to the king of Prussia with a pension, which he enjoyed two or three years, and died at Dort in 1706. Smith made mezzotintos from his Magdalen praying by a lamp, and from another picture of a woman sleeping.

ADRIAN VANDIEST

was born at the Hague, and learned of his father, a painter of sea-pieces. Adrian came to England at the age of seventeen, and followed both portrait and landscape painting; but was not much encouraged, except by Granville earl of Bath, for whom he worked at his seat, and drew several views and ruins in the west of England. One cannot think him a despicable painter, for seven of his landscapes were in sir Peter Lely's collection. His own portrait with a kind of ragged stuff about his head, and a landscape in his hand, was painted by himself. He began a set of prints after views from his own designs; but the gout put an end to an unhappy life in the 49th year of his age, and he was buried in St. Martin's 1704\*. He left a son, who painted portraits, and died a few years ago.

GASPAR SMITZ†,

a Dutch painter, who came to England soon after the Restoration, and who, from painting great numbers of Magdalens, was called *Magdalen Smith*. For these penitents sat a woman that he kept and called his wife. A lady, whom he had taught to draw, carried him to Ireland, where he painted small portraits in oil, had great business and high prices. His flowers and fruit were so much admired, that one bunch of grapes sold there for 40*l*. In his Magdalens he generally introduced a thistle on the fore-ground. In Painter's-hall is a small Magdalen, with this signature § 1662. He had several scholars, particularly Maubert, and one Gawdy of Exeter. However, notwithstanding his success, he died poor in Ireland 1707.

THOMAS VAN WYCK

was born at Harlem 1616, and became an admired painter of sea-ports, shipping and small figures. He passed some years in Italy, and imitated Bam-

\* Graham.

† Ibid.



boccio. He came to England about the time of the Restoration. Lord Burlington had a long prospect of London and the Thames, taken from Southwark, before the fire, and exhibiting the great mansions of the nobility then on the Strand\*. Vertue thought it the best view he had seen of London. Mr. West has a print of it, but with some alterations. This Wyck painted the fire of London more than once. In Mr. Halsted's sale was a Turkish procession large as life, and lord Ilchester has a Turkish camp by him. His best pieces were representations of chemists and their laboratories, which Vertue supposed ingeniously were in compliment to the fashion at court, Charles II. and prince Rupert having each their laboratory. Captain Laroon had the heads of Thomas Wyck and his wife by Francis Hals †. Wyck died in England in 1682. He ought to have been introduced under the reign of Charles II. but was postponed to place him here with his son,

### JOHN VAN WYCK,

an excellent painter of battles and huntings: his small figures, and his horses ‡ particularly, have a spirit and neatness scarce inferior to Wouvermans; the colouring of his landscapes is warm and cheerful. Sometimes he painted large pieces, as of the battle of the Boyne, the siege of Namur §, &c. but the smaller his pictures, the greater his merit. At Houghton is a grey-hound's head by him of admirable nature; in king James's collection was a battle by him. He painted several views in Scotland, and of the isle of Jersey, and drew a book of hunting and hawking. John Wyck married in England, and died at Mortlack in 1702. Besides that eminent disciple Mr. Wootton, he had another scholar,

### SIR MARTIN BECKMAN,

who drew several views, and pieces of shipping. He was engineer to Charles II. and planned Tilbury-fort and the works at Sheerness ||.

\* It is still at Burlington-house, Piccadilly; as is a view of the Parade, with Charles II. his courtiers, and women in masks, walking. The statue of the gladiator is at the head of the canal.

† A gentleman informs me that he has nine etchings by Thomas Wyck.

‡ The fine horse under the duke of Schomberg by Kueller, was painted by Wyck.

§ Lord Ilchester has the siege of Narden by him, with king William, when prince of Orange, commanding at it; and lord Finlater the siege of Namur with the same king and his attendants, extremely like. In Scotland there are many pieces by Wyck.

|| See Description of London and the Environs, vol. vi. p. 143.

HENRY





A. Baanerman. Sculp.

THOMAS WYCK. —

JOHN WYCK. —







## HENRY VAN STRAATEN,

a landscape-painter, resided in London about the year 1690 and afterwards. He got much money here, but squandered it as fast. One day sitting down to paint, he could do nothing to please himself. He made a new attempt, with no better success. Throwing down his pencils, he stretched himself out to sleep; when thrusting his hand inadvertently into his pocket, he found a shilling: swearing an oath, he said, It is always thus when I have any money. Get thee gone, continued he, throwing the shilling out of the window; and, returning to his work, produced one of his best pieces. This story he related to the gentleman who bought the picture. His drawings are in the style of Ruissdale and Berghem.

## J. WOOLASTON,

born in London about 1672, was a portrait-painter, and happy in taking likenesses, but I suppose never excellent, as his price was but five guineas for a  $\frac{3}{4}$  cloth. He married the daughter of one Green, an attorney, by whom he had several children, of which one son followed his father's profession. In 1704 the father resided in Warwick-lane, and afterwards near Covent-Garden. He died an aged man in the Charter-house. Besides painting, he performed on the violin and flute, and played at the concert held at the house of that extraordinary person, Thomas Britton, the smallcoal-man, whose picture he twice drew, one of which portraits was purchased by sir Hans Sloane, and is now in the British Museum. There is a mezzotinto from it. T. Britton, who made much noise in his time, considering his low station and trade, was a collector of all sorts of curiosities, particularly drawings, prints, books, manuscripts on uncommon subjects, as mystic divinity, the philosopher's stone, judicial astrology, and magic; and musical instruments, both in and out of vogue. Various were the opinions concerning him: some thought his musical assembly only a cover for seditious meetings; others for magical purposes. He was taken for an atheist, a presbyterian, a jesuit. But Woolaston the painter, and the father of a gentleman from whom I received this account, and who were both members of the music-club, assured him that Britton was a plain, simple, honest man, who only meant to amuse himself. The subscription was but ten shillings a year: Britton found the instruments, and they had coffee at a penny a dish. Sir Hans Sloane bought many



many of his books and MSS. (now in the Museum) when they were sold by auction at Tom's coffee-house near Ludgate.

### JOHN SCHNELL,

of whom, or of his works, says Vertue, I never heard, except from his epitaph in St. James's church-yard at Bristol. H. S. E. John Schnell, portrait-painter, born at Basil, April 28, 1672, died Nov. 24, 1714. One Linton was a painter of several citizens in this reign, from whose works there are prints. These trifling notices, as I have said, are only inserted to lead to farther discoveries, or to assist families in finding out the painters of their ancestors. The rest of this reign must be closed with a few names, not much more important.

### SIR RALPH COLE

appears as the painter of a picture of Thomas Windham, esq. from which there is a mezzotinto. There is also a mezzotint print of Charles II. scraped by him\*.

### HEFELE,

a German, came over as a soldier in king William's Dutch troops, obtained his discharge, and remained here several years, dying, it is said, in queen Anne's reign. He painted landscapes, flowers and insects neatly in water-colours, but with too little knowledge of chiaro scuro. He sold a few of his works to collectors, and the rest, being very poor, to printsellers. They are now very scarce. Mr. Willett, a merchant and virtuoso in Thames-street, has about thirty, and Mr. Chadd, jeweller in Bond-street, about a dozen.

### THE BISHOP OF ELY.

Vertue says he had seen two drawings in black-lead by the bishop of Ely, the one of archbishop Dolben from Loggan, the other of archbishop Tenison from White; but he does not specify the name of the bishop. If these portraits were done at the time of Tenison being primate, it was probably Simon Patrick, bishop of Ely, who, says his epitaph, was illustrious, optimis artibus colendis promovendusque. But if it was the bishop living when Vertue's

\* See Granger's Supplement, p. 319.



MS. is dated, which is 1725, it was Dr. Thomas Green. Graham mentions another prelate,

SIMON DIGBY,

bishop of Elfin in Ireland\*, whose limnings he much commends †.

SUSAN PENELOPE ROSE,

daughter of Gibson the dwarf, and wife of a jeweller, painted in water-colours with great freedom. In Mr. Rose's sale 1723 was a half-length miniature of an embassador from Morocco, eight inches by six, painted by her in 1682, with the embassador's names on it; he sat to her and to sir Godfrey Kneller at the same time. I have the portrait of bishop Burnet in his robes as chancellor of the garter, by her. She died in 1700, at the age of 48, and was buried in Covent-garden.

MARY MORE,

a lady who, I believe, painted for her amusement, was grandmother of Mr. Pitfield: in the family are her and her husband's portraits by herself. In the Bodleian library at Oxford is a picture that she gave to it, which by a strange mistake is called sir Thomas More, though it is evidently a copy of Cromwell earl of Essex. Nay, Robert Whitehall, a poetaster, wrote verses to her in 1674, on her sending this supposed picture of sir Thomas More †.

The other arts made no figure in this reign; I scarce find even names of professors.

JOHN BUSHNELL,

an admired statuary in his own time, but only memorable to us by a capricious character. He was scholar of Burman, who having debauched his servant-maid, obliged Bushnell to marry her. The latter in disgust left England, staid two years in France, and from thence went to Italy. He lived some time at Rome and at Venice; in the last city he made a magnificent monument for a Procuratore di San Marco, representing the siege of Candia, and a naval en-

\* Consecrated Jan. 12, 1691.

† There are some of his lordship's miniatures at Shirburn-castle, particularly a head of Kildare lord Digby, great grandfather of the present lord. The bishop's father was bishop of Dromore, and

a branch of the same family with lord Digby, but settled in Ireland. I am told that a taste for the art continues in the bishop of Elfin's descendants, one of whom has a genius for landscape.

‡ Vide Wood's *Athenæ*, vol. ii. fol. 786.



gagement between the Venetians and Turks. He came home through Germany by the way of Hamburg. Some of his first works after his return were the statues of Charles I. and II. at the Royal-exchange, and sir Thomas Gresham there above stairs. His best were the kings at Temple-bar. He carved several marble monuments, particularly one for lord Ashburnham in Suffex; one for Dr. Grew's wife in Christ-church, London; one for lord Thomond in Northamptonshire; Cowley's and sir Palmes Fairborn's in Westminster-abbey, and cut a head of Mr. Talman. He had agreed to complete the set of kings at the Royal-exchange; but hearing that another person (I suppose Cibber) had made interest to carve some of them, Bushnell would not proceed, though he had begun six or seven. Some of his profession asserting that, though he was skilful in drapery, he could not execute a naked figure, he engaged in an Alexander the Great, which served to prove that his rivals were in the right, at least in what he could *not* do. His next whim was to demonstrate the possibility of the Trojan horse, which he had heard treated as a fable that could not have been put in execution. He undertook such a wooden receptacle, and had the dimensions made in timber, intending to cover it with stucco. The head was capable of containing twelve men sitting round a table; the eyes served for windows. Before it was half completed, a storm of wind overfet and demolished it; and though two vintners, who had contracted with him to use his horse as a drinking-booth, offered to be at the expence of erecting it again, he was too much disappointed to re-commence. This project cost him 500*l.* Another, of vessels for bringing coals to London, miscarried too, with deeper cost. These schemes, with the loss of an estate that he had bought in Kent, by a law-suit, quite overfet his disordered brain. He died in 1701, and was buried at Paddington, leaving two sons and a daughter. The sons, of whom one had 100*l.* a year, the other 60*l.* were as great humourists as the father: they lived in a large house fronting Hyde-park, in the lane leading from Piccadilly to Tyburn, which had been built by the father, but was unfinished, and had neither stair-case nor floors. Here they dwelt like hermits, recluse from all mankind, fordid and impracticable, and saying the world had not been worthy of their father. Vertue in one of his MSS. dated 1725, begins thus: "After long expectations I saw the inside of John Bushnell's house, his sons being abroad both." He describes it particularly, and what fragments he saw there, particularly a model in plaister of Charles II. on horseback, designed to have been cast in brass, but almost in ruins: the Alexander and the unfinished kings. Against the wall a large piece of his painting, a triumph, almost obliterated too. He was desired to take particular

notice



notice of a bar of iron, thicker than a man's wrist, broken by an invention of Bushnell.

THOMAS STANTON,

a statuary, made a tomb in the church of Stratford upon Avon, which Vertue says is in a good taste.

D. LE MARCHAND

was a carver in ivory, born at Dieppe; was many years in England, and cut a great number of heads in bas-relief, and some whole figures in ivory. Mr. West has his head carved by himself, oval. Lord Oxford had the bust of lord Somers by him. He also did one of sir Isaac Newton: another was a profile of Charles Marbury, set in a frame of looking-glass. Mr. Willett has another head of a gentleman, pretty large, with the initial letters, D. L. M. He died in 1726.

WILLIAM TALMAN,

born at West-Lavington in Wiltshire, where he had an estate, was comptroller of the works in the reign of king William; but of his life I find scarce any particulars, though he was an architect employed in considerable works. In 1671 he built Thoresby-house in Nottinghamshire, burned a few years ago, Dynham-house in Gloucestershire 1698, Swallowfield in Berkshire\*, and Chatsworth: the elegance and lightness of the latter front do great honour to the artist; the other sides are not equally beautiful. The flight of steps by which you ascend from the hall to the apartments was thought noble enough by Kent to be borrowed for Holkam. His son John Talman resided much in Italy, and made a large collection of prints and drawings, particularly of churches and altars, many of which were done by himself. Mr. Sadler had many altars and insides of churches at Rome, washed by him in their proper colours, and very well executed. In the same manner he drew several of lord Oxford's curiosities. A few of his drawings are in the library of the Antiquarian Society.

SIR WILLIAM WILSON

was an architect, and rebuilt the steeple of Warwick-church after it had been burned.

\* Vide the Diary of Henry earl of Clarendon, for whom it was built.