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Chap. XIX. Painters in the Reign of King George II.

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men of various countries, he had composed a dialect so droll and diverting, that it grew into a kind of use among his acquaintance, and he threatened to publish a dictionary of it. His countenance harmonized with his humour, and Christian's mazard was a constant joke; a circumstance not worth mentioning, no more than the lines it occasioned, but as they fell from the pen of that engaging writer, Mr. Prior. Sir James Thornhill having drawn an extempore profile of Christian, the poet added this distich,

This, drawn by candle-light and hazard,
Was meant to show Charles Christian's mazard.

This great artist lived * chiefly in the neighbourhood of Covent-garden, so long the residence of most of our professors in virtù. He died there of the gout, December 15, 1725, when he had not passed the forty-sixth year of his age, and was buried in the church-yard on the north side next to the steps. He appointed his friend sir James Thornhill one of his executors, and, dying a bachelor, left the bulk of his fortune to a maiden sister who had constantly lived with him, and a portion to his brother John.

CH A P. XIX.

Painters in the Reign of King GEORGE II.

IT is with complacency I enter upon a more shining period in the history of arts, upon a new æra; for though painting made but feeble efforts towards advancement, yet it was in the reign of George the second that architecture revived in antique purity; and that an art unknown to every age and climate not only started into being, but advanced with master-steps to vigorous perfection: I mean the art of gardening, or, as I should choose to call

* He had a house too at Putney; a view of which, under the satiric title of Bearfdenhall, was published about 1720. Vide Brit. Topogr. vol. ii. p. 280.

it,

it, *the art of creating landscape* *. Rybrack and Roubiliac redeemed statuary from reproach, and engraving began to demand better painters, whose works it might imitate. The king, it is true, had little propensity to refined pleasures; but queen Caroline was ever ready to reward merit, and wished to have their reign illustrated by monuments of genius. She enfrined Newton, Boyle, and Locke: she employed Kent, and sat to Zincke. Pope might have enjoyed her favour, and Swift had it at first; till, insolent under the mask of independence, and not content without domineering over her politics, she abandoned him to his ill-humour, and to the vexation of that misguided and disappointed ambition that perverted and preyed on his excellent genius.

To have an exact view of so long a reign as that of George the second, it must be remembered that many of the artists already recorded lived past the beginning of it, and were principal performers. Thus the style that had predominated both in painting and architecture in the two preceding reigns, still existed during the first years of the late king, and may be considered as the remains of the schools of Dahl and sir Godfrey Kneller, and of sir Christopher Wren. Richardson and Jervas, Gibbs and Campbell, were still at the head of their respective professions. Each art improved before the old professors left the stage. Vanloo introduced a better style of draperies, which by the help of Vanaken became common to and indeed the fame in the works of almost all our painters; and Leoni, by publishing and imitating Palladio, disencumbered architecture from some of the weight with which it had been overloaded. Kent, lord Burlington, and lord Pembroke, though the two first were no foes to heavy ornaments, restored every other grace to that imposing science, and left the art in possession of all its rights—yet still Mr. Adam and sir William Chambers were wanting to give it perfect delicacy. The reign was not closed, when sir Joshua Reynolds ransomed portrait-painting from infidelity, and would have excelled the greatest masters in that branch, if his colouring were as lasting, as his taste and imagination are inexhaustible. But

* I have not been able to please myself with a single term that will express ground laid out on principles of natural picturesque beauty, in contradistinction to symmetrical gardens—but I am very clear that the designer of modern improvements in *Landscape-gardens* (as I will call them for want of a happier appellation) ought by no means to be confounded with the domestic called a *Gardener*; especially as a word presents itself which will distinguish the different provinces of designing a garden, and of superintending it when laid out. The latter will remain *the Gardener*, the projector I should propose to denominate a *Gardenist*.

I mean

I mean not to speak of living masters, and must therefore omit some of the ornaments of that reign. Those I shall first recapitulate were not the most meritorious.

HANS HUYSSING,

born at Stockholm, came over in 1700, and lived many years with Dahl, whose manner he imitated and retained. He drew the three eldest princesses, daughters of the king, in the robes they wore at the coronation.

CHARLES COLLINS

Painted all sorts of fowl and game. He drew a piece with a hare and birds and his own portrait in a hat. He died in 1744.

COOPER

Imitated Michael Angelo di Caravaggio in painting fruit and flowers. He died towards the end of 1743.

BARTHOLOMEW DANDRIDGE,

Son of a house-painter, had great business from his felicity in taking a likeness. He sometimes painted small conversations, but died in the vigour of his age.

DAMINI,

An Italian painter of history, was scholar of Pelegrini. He returned to his own country in 1730, in company with Mr. Hufsey, whose genius for drawing was thought equal to very great masters.

JEREMIAH DAVISON

was born in England, of Scots parents. He chiefly studied Sir Peter Lely, and, with the assistance of Vanaken, excelled in painting satires. Having got acquainted with the Duke of Athol at a lodge of free-masons, he painted his grace's picture and presented it to the society. The Duke sat to him again with his duchess, and patronized and carried him into Scotland; where, as well as in London, he had great business. He died the latter end of 1745, aged about fifty.

JOHN

JOHN ELLIS,

born in 1701, was at fifteen placed with fir James Thornhill, and afterwards was a short time with Schmutz: but he chiefly imitated Vandrebanks, to whose house and business he succeeded; and by the favour of the duke of Montagu, great master of the wardrobe, purchased Vandrebanks's place of tapestry-weaver to the crown, as by the interest of fir Robert Walpole, for whom he bought pictures, he was appointed master-keeper of the lions in the Tower. In these easy circumstances he was not very assiduous in his profession.

PHILIP MERCIER,

of French extraction, but born at Berlin, studied there in the academy, and under monsieur Pefne. After visiting France and Italy he went to Hanover, where he drew prince Frederic's picture, which he brought to England; and when his royal highness came over, Mercier was appointed his painter, became a favourite, and was taken into his service and household; and by the prince's order drew several of the royal family, particularly the three eldest princesses, which pictures were published in mezzotinto. After nine years, he lost the favour of the prince of Wales, and was dismissed from his service. At first he talked of quitting his profession, retired into the country, and bought a small estate; but soon returned and took a house in Covent-garden, painting portraits and pictures of familiar life in a genteel style of his own, and with a little of Watteau, in whose manner there is an etching of Mercier and his wife and two of their children. There is another print of his daughter. Children too and their sports he painted for prints. From London he went to York, and met with encouragement; and for a short time to Portugal and Ireland; and died July 18, 1760, aged seventy-one.

JOSEPH FRANCIS NOLLIKINS,

of Antwerp, son of a painter who had long resided in England, but who had settled and died at Roan. The son came over young, and studied under Tillemans, and afterwards copied Watteau and Paulo Panini. He painted landscape, figures, and conversations, and particularly the amusements of children. He was much employed by lord Cobham at Stowe, and by the late earl of Tilney. He died in St. Anne's parish, January 21, 1748, aged forty-two, and left



Seignie p. 170.

T. Chambers Sculp.

PHILIP MERCIER.

left a wife and a numerous young family *. Slater painted in the same kind with Nollikins, and executed ceilings and works in fresco at Stowe, and at the earl of Westmorland's at Mereworth in Kent.

ROBINSON,

a young painter from Bath, had been educated under Vandrebank; but marrying a wife with 4 or 5000*l*. and taking the house in Cleveland-court in which Jervas had lived, he suddenly came into great business, though his colouring was faint and feeble. He affected to dress all his pictures in Vandyck's habits; a fantastic fashion, with which the age was pleased in other painters too, and which, could they be taken for the works of that great man, would only serve to perplex posterity. Vanaken assisted to give some credit to the delusion. Robinson died when he was not above thirty, in 1745.

ANDREA SOLDI,

of Florence, arrived in 1735, being then about the age of thirty-three. He had been to visit the Holy Land; and at Aleppo having drawn the pictures of some English merchants, they gave him recommendations to their countrymen. For some time he had much business, and painted both portraits and history, but outlived his income and fell into misfortunes.

CHEVALIER RUSCA,

a Milanese, came over in 1738, and painted a few pictures here in a gaudy fluttering style, but with some merit. I think he staid here but very few years.

STEPHEN SLAUGHTER

succeeded Mr. Walton as supervisor of the king's pictures, and had been for some time in Ireland, where he painted several portraits. He had a sister that excelled in imitating bronzes and bas-reliefs to the highest degree of deception. He died at Kensington, whither he had retired, May 15, 1765. He was succeeded in his office of surveyor and keeper of the pictures by Mr. George Knapton, painter in crayons.

* There is an account of the eldest son Joseph, the statuary, in the European Magazine of June 1788, p. 387.

JAMES WORSDALE

would have been little known, had he been distinguished by no talents but his pencil. He was apprentice to sir Godfrey Kneller, but, marrying his wife's niece without their consent, was dismissed by his master. On the reputation, however, of that education, by his singing, excellent mimicry and facetious spirit, he gained many patrons and business, and was appointed master-painter to the board of ordnance. He * published several small pieces, songs, &c. besides the following dramatic performances :

1. A cure for a scold, a ballad opera, taken from Shakespeare's Taming of a shrew.
2. The assembly, a farce, in which Mr. Worsdale himself played the part of old lady Scandal admirably well.
3. The queen of Spain.
4. The extravagant justice.

He died June 13, 1767, and was buried at St. Paul's Covent-garden, with this epitaph composed by himself :

Eager to get, but not to keep the pelf,
A friend to all mankind, except himself.

RANELAGH BARRETT

was a noted copyist, who, being countenanced by sir Robert Walpole, copied several of his collection, and others of the duke of Devonshire and Dr. Meade. He was indefatigable, and executed a vast number of works. He succeeded greatly in copying Rubens. He died in 1768, and his pictures were sold by auction in December of that year.

JOHN WOOTTON,

a scholar of Wyck, was a very capital master in the branch of his profession

* Vide Baker's Companion to the Playhouse.

to which he principally devoted himself, and by which he was peculiarly qualified to please in this country; I mean, by painting horses and dogs, which he both drew and coloured with consummate skill, fire and truth. He was first distinguished by frequenting Newmarket and drawing race-horses. The prints from his hunting-pieces are well known. He afterwards applied to landscape, approached towards Gaspar Pouffin, and sometimes imitated happily the glow of Claud Lorrain. In his latter pieces the leafage of his trees, from the failure of his eyes, is hard and too distinctly marked. He died in January 1765, at his house in Cavendish-square, which he built, and had painted with much taste and judgment. His prices were high; for a single horse he has been paid 40 guineas; and 20, when smaller than life. His collection was sold before his death, on his quitting business; his drawings and prints January 21, 1761, and his pictures the 12th and 13th of March following.

JOSEPH HIGHMORE,

nephew of serjeant Highmore, was bred a lawyer, but quitted that profession for painting, which he exercised with reputation amongst the successors of Kneller, under whom he entered into the academy, and living at first in the city, was much employed there for family-pieces. He afterwards removed to Lincoln's-inn-fields, and painted the portraits of the knights of the Bath, on the revival of that order, for the series of plates, which he first projected, and which were engraved by Pine. Highmore published two pamphlets; one called A critical examination of the ceiling painted by Rubens in the Banqueting-house, in which architecture is introduced, as far as relates to perspective; together with the discussion of a question, which has been the subject of debate among painters. Written many years since, but now first published, 1764, quarto*. The other, The practice of perspective on the principles of Dr. Brook Taylor, &c. Written many years since, but now first published, 1764, quarto; with 50 copper plates; price one guinea in boards. He had a daughter who was married to a prebendary of Canterbury, and to her he retired on his quitting business, and died there in March 1780, aged 88 †.

THOMAS HUDSON,

the scholar and son-in-law of Richardson, enjoyed for many years the chief

* Gough's Topogr. art. London.

† There is a larger account of Mr. Highmore in the Gentleman's Magazine for April 1780, with a portrait of him.

business of portrait-painting in the capital, after the favourite artists, his master and Jervas, were gone off the stage; though Vanloo first, and Liotard afterwards, for a few years diverted the torrent of fashion from the established professor. Still the country gentlemen were faithful to their compatriot, and were content with his honest similitudes, and with the fair tied wigs, blue velvet coats, and white satin waistcoats, which he bestowed liberally on his customers, and which with complacency they beheld multiplied in Faber's mezzotintes. The better taste introduced by sir Joshua Reynolds put an end to Hudson's reign, who had the good sense to resign the throne soon after finishing his capital work, the family-piece of Charles duke of Marlborough. He retired to a small villa he had built at Twickenham on a most beautiful point of the river, and where he furnished the best rooms with a well-chosen collection of cabinet-pictures and drawings by great masters; having purchased many of the latter from his father-in-law's capital collection. Towards the end of his life he married to his second wife Mrs. Fiennes, a gentlewoman with a good fortune, to whom he bequeathed his villa, and died Jan. 26, 1779, aged 78. On the death of his widow his collection of pictures and drawings was sold by auction in 1785.

FRANCIS HAYMAN,

a native of Devonshire and scholar of Brown, owed his reputation to the pictures he painted for Vauxhall, which recommended him to much practice in giving designs for prints to books, in which he sometimes succeeded well, though a strong mannerist*, and easily distinguishable by the large noses and shambling legs of his figures. In his pictures his colouring was raw, nor in any light did he attain excellence. He was a rough man, with good natural parts, and a humourist—a character often tasted by contemporaries, but which seldom assimilates with or forgives the rising generation. He died of the gout at his house in Dean-street, Soho, in 1776, aged 68.

SAMUEL SCOTT,

of the same æra, was not only the first painter of his own age, but one whose works will charm in every age. If he was but second to Vanderveelde in sea-pieces, he excelled him in variety, and often introduced buildings in his

* Churchill, in his first book of Gotham, objects that fault to him.

pictures with consummate skill. His views of London-bridge *, of the quay at the Custom-house *, &c. were equal to his marines, and his figures were judiciously chosen and admirably painted; nor were his washed drawings inferior to his finished pictures. Sir Edward Walpole has several of his largest and most capital works. The gout harassed and terminated his life; but he had formed a scholar that compensated for his loss to the public, Mr. Marlow. Mr. Scott died October 12, 1772, leaving an only daughter by his wife, who survived him till April 1781.

MR. TAVERNER,

a proctor in the Commons, painted landscape for his amusement, but would have made a considerable figure amongst the renowned professors of the art. The earl of Harcourt and Mr. Fr. Fauquier have each two pictures by him, that must be mistaken for, and are worthy of Gaspar Pouffin. His father, Jeremiah Taverner, is said to have been a portrait-painter. The son, besides his profession, and painting, wrote six comedies: but it is not mentioned whether they were acted or not. Dodley's Theatr. Records, p. 105, 1756, duodecimo. Athenian Stuart had several of Taverner's landscapes, which were sold in Stuart's auction, 1788.

GEORGE KNAPTON

was scholar of Richardson, but painted chiefly in crayons. Like his master, he was well versed in the theory of painting, and had a thorough knowledge of the hands of the good masters, and was concerned with Pond in his various publications. In 1765, Knapton was painter to the society of Dilettanti, and on the death of Slaughter was appointed surveyor and keeper of the king's pictures, and died at the age of 80, in 1778, at Kensington, where he was buried.

FRANCIS COTES,

scholar of Knapton, painted portraits in oil and crayons, in the latter of which he arrived at uncommon perfection, though he died untimely of the stone in

* In the collection of Sir Edward Walpole, who had several of the best works of Scott, Lambert, Oram and Wootton.

July

July 1770, not having passed the 45th year of his age. His pictures of the queen holding the princess royal, then an infant, in her lap; of his own wife; of Polly Jones, a woman of pleasure; of Mr. O'Brien, the comedian; of Mrs. Child, of Osterley-park; and of Miss Wilton, now lady Chambers; are portraits which, if they yield to Rosalba's in softness, excel hers in vivacity and invention.

WILLIAM ORAM

was bred an architect, but taking to landscape-painting arrived at great merit in that branch; and was made master-carpenter to the board of works, by the interest of Sir Edward Walpole, who has several of his pictures and drawings.

JOHN SHACKLETON

was principal painter to the crown in the latter end of the reign of George II. and to his death, which happened March 16, 1767.

GIACOMO AMICONI,

a Venetian painter of history, came to England in 1729, when he was about forty years of age. He had studied under Bellucci in the Palatine-court, and had been some years in the elector of Bavaria's service. His manner was a still fainter imitation of that nerveless master Sebastian Ricci, and as void of the glow of life as the Neapolitan Solimèni: so little attention do the modern Venetian painters pay to Titian, Tintoret, and Paul Veronese, even in Venice. Amiconi's women are mere chalk, as if he had only painted from ladies who paint themselves. Nor was this his worse defect; his figures are so entirely without expression, that his historical compositions seem to represent a set of actors in a tragedy, ranged in attitudes against the curtain draws up. His Marc Antonys are as free from passion as his Scipios. Yet novelty was propitious to Amiconi; and for a few years he had great business. He was employed to paint a stair-case at Lord Tankerville's in St. James's-square (now destroyed). It represented stories of Achilles, Telemachus and Tiresias. When he was to be paid, he produced bills of workmen for scaffolding, &c. amounting to ninety-pounds, and asked no more; content, he said, with the opportunity of showing what he could do. The peer gave him 200*l.* more. Amiconi then was employed on the stair-case at Powis-house in Great Ormond-

mond-street, which he decorated with the story of Holofernes, but with the additional fault of bestowing Roman dresses on the personages. His next work was a picture of Shakespeare and the muses over the orchestra of the new theatre in Covent-garden. But as portraiture is the one thing necessary to a painter in this country, he was obliged to betake himself to that employment *, much against his inclination: yet the English never perhaps were less in the wrong in insisting that a painter of history should turn limner; the barrenness of Amiconi's imagination being more suited to the inactive tameness of a portrait than to groupes and expression. The duke of Lorrain, afterwards emperor, was then at London, and sat to him. He drew the queen and the three eldest princesses, and prints were taken from his pictures, which he generally endeavoured to emblematicize by genii and Cupids. In 1736 he made a journey to Paris with the celebrated singer Farinelli, and returned with him in the October following. His portrait of Farinelli was engraved. He then engaged with Wagner, an engraver, in a scheme of prints from Canaletti's views of Venice, and, having married an Italian singer, returned to his own country in 1739, having acquired here about 5000*l.* At last he settled in Spain, was appointed painter to the king, and died at Madrid, September 1752. Amiconi's daughters, the signora Belluomini and the signora Castellini, the latter a painteress in crayons, were living at Madrid in 1773. Twiss's Travels, p. 167, 4to. 1775. Brunetti, an Italian, who had arrived before Amiconi, and was a painter of architecture and ornaments, assisted the latter at lord Tankerville's and other places, and painted scenes for the opera. He etched some plates of grotesque ornaments, but left England for want of business.

JAMES SEYMOUR

was thought even superior to Wootton in drawing a horse, but was too idle to apply himself to his profession, and never attained any higher excellence. He was the only son of Mr. James Seymour, a banker and great virtuoso, who drew well himself, and had been intimate with Faithorne, Lely, Simon, and sir Christopher Wren, and died at the age of eighty-one, in 1739: the son in 1752, aged fifty †.

JOHN

* For a whole length he was paid sixty guineas.

† Charles, the old haughty duke of Somerset, sent for Seymour to Petworth to paint a room with portraits of his running horses, and one day at dinner drank to him with a sneer, "Cousin

fin

JOHN BAPTIST VAN LOO,

brother of Carlo Vanloo, a painter in great esteem at Paris, studied in the academy at Rome, and became painter to the king of Sardinia, in whose court he made a considerable fortune, but lost it all in the Mississippi, going to Paris in the year of that bubble. He was countenanced by the regent, and appointed one of the king's painters, though inferior in merit to his brother. At Paris he had the honour of drawing the portrait of king Stanislas. In 1737 he came to England with his son, when he was about the age of fifty-five. His first works here were the portraits of Colley Cibber and Owen Mac Swinney, whose long silver-grey hairs were extremely picturesque, and contributed to give the new painter reputation. Mac Swinney was a remarkable person* of much humour, and had been formerly a manager of the operas; but for several years had resided at Venice. He had been concerned in a publication of prints from Vandyck, ten whole lengths of which were engraved by Van Gunst. He afterwards engaged in procuring a set of emblematic pictures, exhibiting the most shining actions of English heroes, statesmen and patriots. These were painted by the best masters then in Italy, and pompous prints made from them; but with indifferent success, the stories being so ill told, that it is extremely difficult to decypher to what individual so many tombs, edifices and allegories belong in each respective piece. Several of these paintings are in the possession of his grace the duke of Richmond.

Vanloo soon bore away the chief business of London from every other painter. His likenesses were very strong, but not favourable, and his heads coloured with force. He executed very little of the rest of his pictures, the draperies of which were supplied by Vanaken, and Vanloo's own disciples Eccardt † and Root. However, Vanloo certainly introduced a better style:

his

fin Seymour, your health." The painter replied, "My lord, I really do believe that I have the honour of being of your grace's family." The duke, offended, rose from table, and sent his steward to pay Seymour, and dismiss him. Another painter of horses was sent for; who finding himself unworthy to finish Seymour's work, honestly told the duke so, and humbly recom-

mended to him to recall Seymour. The haughty peer did condescend to summon *his cousin* once more—Seymour answered the mandate in these words, "My lord, I will now prove I am of your grace's family, for I won't come."

* See more of him in Cibber's Apology for his own life.

† Eccardt was a German, and a modest worthy man.

his pictures were thoroughly finished, natural, and no part neglected. He was laborious, and demanded five sittings from each person. But he soon left the palm to be again contended for by his rivals. He laboured under a complication of distempers; and being advised to try the air of his own country, Provence, he retired thither in October 1742, and died there in April 1746.

JOSEPH VANAKEN.

As in England almost every body's picture is painted, so almost every painter's works were painted by Vanaken. He was born at Antwerp; and excelling in satins, velvets, lace, embroidery, &c. he was employed by several considerable painters here to draw the attitudes and dress the figures in their pictures; which makes it very difficult to distinguish the works of the several performers. Hogarth drew the supposed funeral of Vanaken, attended by the painters he worked for, discovering every mark of grief and despair. He died of a fever July 4, 1749, aged about fifty. He left a brother, who followed the same business.

There was another of the same surname, Arnold Vanaken, who painted small figures, landscapes, conversations, and published a set of prints of fishes, or the wonders of the deep. Arnold had a brother who painted in the same way, and scraped mezzotintos.

CLERMONT,

a Frenchman, was many years in England, painted in grotesque, foliages with birds and monkeys, and executed several ceilings and ornaments of buildings in gardens; particularly a gallery for Frederic prince of Wales, at Kew; two temples in the duke of Marlborough's island near Windsor, called from his grotesques, Monkey-island; the ceiling of lord Radnor's gallery, and of my Gothic library, at Twickenham; the sides of lord Strafford's eating-room in St. James's-square, from Raphael's loggie in the Vatican; and a ceiling for lord Northumberland at Sion. Clermont returned to his own country in 1754.

man. He remained here after Vanloo's return with whom he lodged, he retired to Chelsea, to France, and succeeded to some of his business; but having married the daughter of where he died in October 1779, leaving a son, Mr. Duhamel, watch-maker, in Henrietta-street, who is a clerk in the Custom-house.

CANALETTI,

the well-known painter of views of Venice, came to England in 1746, when he was about the age of fifty, by persuasion of his countryman Amiconi, and encouraged by the multitudes of pictures he had sold to or sent over to the English. He was then in good circumstances, and it was said came to vest his money in our stocks. I think he did not stay here above two years. I have a perspective by him of the inside of King's-college chapel. At the queen's house are several large pieces far superior to his common views of Venice. They had belonged to Smyth the English consul at Venice, who early engaged Canaletti to work for him for a long term of years at low rates, but retailed the pictures to travelling English at higher prices.

— JOLI,

I think a Venetian, was in England in this reign, and painted ruins with historic figures in the manner of Paolo Panini. At Joli's house I saw one of those pictures, in which were assembled as many blunders and improprieties as could be well contained in that compass. The subject was Alexander adorning the tomb of Achilles—on a grave-stone was inscribed, *Hic jacet M. Achille, P. P. i. e. pater patriæ*. The Christian Latin, the Roman M. for Marcus, the pater patriæ, and the Italian termination to Achilles, all this confusion of ignorance, made the picture a real curiosity.

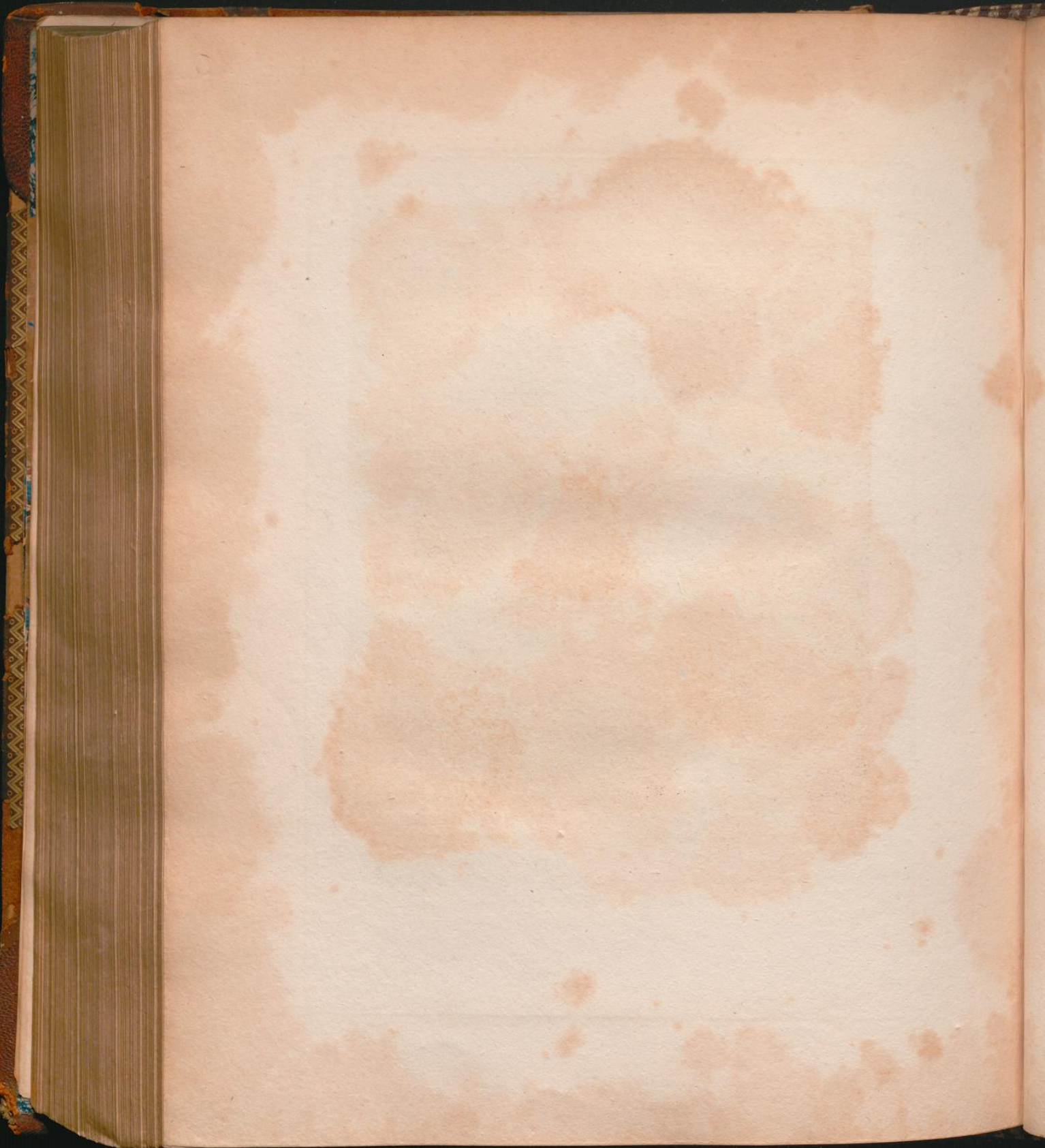
GEORGE LAMBERT.

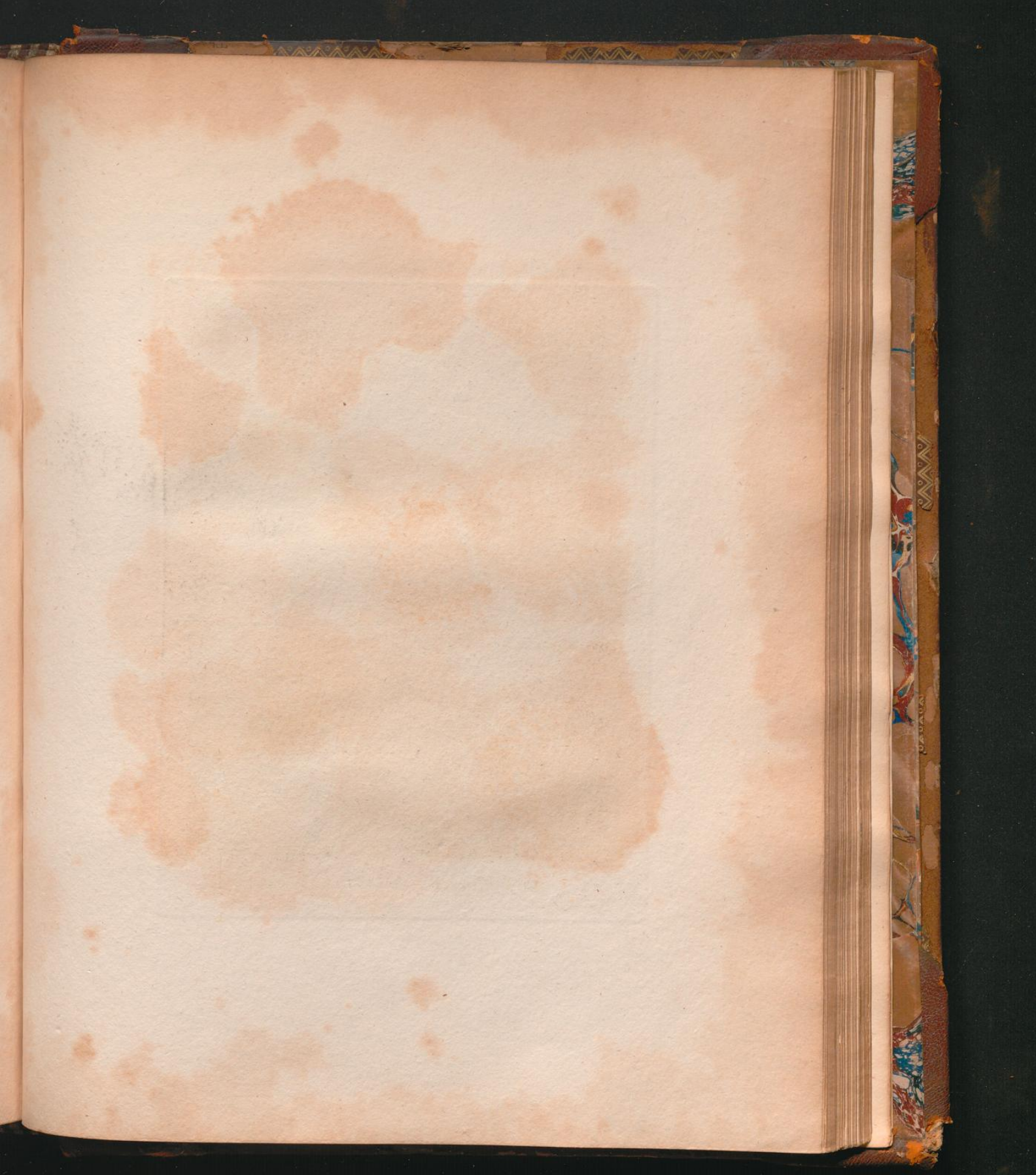
In a country so profusely beautified with the amœnities of nature, it is extraordinary that we have produced so few good painters of landscape. As our poets warm their imaginations with sunny hills, or sigh after grottos and cooling breezes, our painters draw rocks and precipices and castellated mountains, because Virgil gasped for breath at Naples, and Salvator wandered amidst Alps and Apennines. Our ever-verdant lawns, rich vales, fields of haycocks, and hop-grounds, are neglected as homely and familiar subjects. The latter, which I never saw painted, are very picturesque, particularly in the season of gathering, when some tendrils are ambitiously climbing, and others dangling in natural festoons; while poles, despoiled of their garlands, are erected into easy pyramids that contrast with the taper and upright columns.



A. Bannerman Sculp.

GEORGE LAMBERT. —







Seymour pinxit

T. Chambers Sculp.

THOMAS WORLIDGE

In Kent such scenes are often backed by sand-hills that enliven the green, and the gatherers dispersed among the narrow alleys enliven the picture, and give it various distances.

Lambert *, who was instructed by Haffel, and at first imitated Wootton, was a very good master in the Italian style, and followed the manner of Gaspar, but with more richness in his compositions. His trees were in a great taste, and grouped nobly. He painted many admirable scenes for the play-house, where he had room to display his genius; and, in concert with Scott, executed six large pictures of their settlements for the East-India company, which are placed at their house in Leadenhall-street. He died Feb. 1, 1765. He did a few landscapes in crayons.

THOMAS WORLIDGE

for the greater part of his life painted portraits in miniature: he afterwards with worse success performed them in oil; but at last acquired reputation and money by etchings in the manner of Rembrandt, proved to be a very easy task by the numbers of men who have counterfeited that master so as to deceive all those who did not know his works by heart. Worlidge's imitations and his heads in black-lead have grown astonishingly into fashion. His best piece is the whole length of sir John Astley, copied from Rembrandt: his print of the theatre at Oxford and the act there, and his statue of lady Pomfret's Cicero, are very poor performances. His last work was a book of gems from the antique. He died Sept. 23, 1766, at Hammersmith, though latterly he resided chiefly at Bath. The following compliment to his wife, on seeing her copy a landscape in needle-work, was printed in the Public Advertiser:

At Worlidge's as late I saw
A female artist sketch and draw,
Now take a crayon, now a pencil,
Now thread a needle, strange utensil!
I hardly could believe my eyes,
To see hills, houses, steeples rise;

* There is a print by Smith of one John portrait done by himself: I do not know whether Lambert, esq. painting an historic piece, from a he was related to George Lambert.

While crewel o'er the canvass drawn
 Became a river or a lawn.
 Thought I—it was not said thro' malice,
 That Worlidge was oblig'd to Pallas;
 For sure such art can be display'd
 By none except the blue-ey'd maid!
 To him the prude is tender-hearted—
 The paintress from her easel started—
 "Oh! sir, your servant—pray sit down:
 My husband's charm'd you're come to town."—
 For, would you think it?—on my life,
 'Twas all the while the artist's wife.

I chose to insert these lines, not only in justice to the lady celebrated, but to take notice that the female art it records, has of late placed itself with dignity by the side of painting, and actually maintains a rank among the works of genius. Miss Gray was the first who distinguished herself by so bold an emulation of painting. She was taught by a Mr. Taylor, but greatly excelled him, as appears by their works at lord Spencer's at Wimbledon. His represents an old woman selling fruit to a Flemish woman, after Snyder: hers, a very large picture of three recruiting-officers and a peasant, whole lengths—in each, the figures are as large as life. This gentlewoman has been followed by a very great mistress of the art, Caroline countess of Ailesbury, who has not only surpassed several good pictures that she has copied, but works with such rapidity and intelligence, that it is almost more curious to see her pictures in their progress, than after they are finished. Besides several other works, she has done a picture of fowls, a water-dog and a heron, from Oudry, and an old woman spinning, whole length, from Velasco, that have greater force than the originals. As some of these masterly performances have appeared in our public exhibitions, I venture to appeal to that public, whether justice or partiality dictated this encomium.

CHAP.



Scopus fecit.

T. Chantler Sculp.

WILLIAM HOGARTH.