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

In Five Volumes

**Walpole, Horace**

**London, 1798**

Chap. XXI. Painters in Enamel and Miniature, Statuaries and Medallists, in  
the Reign of George II.

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## C H A P. XXI.

*Painters in Enamel and Miniature, Statuaries, and Medallists, in the Reign  
of GEORGE II.*

## JOHN STEPHEN LIOTARD,

OF Geneva\*, came over in the last reign, and stayed two years. He painted admirably well in miniature, and finely in enamel, though he seldom practised it. But he is best known by his works in crayons. His likenesses were as exact as possible, and too like to please those who sat to him: thus he had great business the first year, and very little the second. Devoid of imagination, and one would think of memory, he could render nothing but what he saw before his eyes. Freckles, marks of the small-pox, every thing found its place; not so much from fidelity, as because he could not conceive the absence of any thing that appeared to him. Truth prevailed in all his works, grace in very few or none. Nor was there any ease in his outline; but the stiffness of a bust in all his portraits. Thence, though more faithful to a likeness, his heads want air and the softness of flesh, so conspicuous in Rosalba's pictures. Her bodies have a different fault; she gave to men an effeminate protuberance about the breasts; yet her pictures have much more genius. The earls of Harrington† and Besborough have some of his most capital works. At Constantinople he became acquainted with the late lord Edgcumbe, and sir Everard Fawkener, our ambassador, who persuaded him to come to England. On his way he passed some time at Paris. In his journey to the Levant he adopted the eastern habit, and wore it here with a very long beard. It contributed much to the portraits of himself, and some thought to draw customers; but he was really a painter of uncommon merit. After his return, he married a young

\* He was born in 1702, and was designed for a merchant. He went to study at Paris in 1725, and in 1738 accompanied the marquis de Puiseux to Rome, who was going ambassador to Naples. At Rome he was taken notice of by the earls of Sandwich and Besborough, then lord Duncannon, who engaged Liotard to go with them on a voyage to Constantinople. See *Mu-*

*seum Florent.* vol. x. where lord Duncannon's name is spelt milord D'un Canon.

† The earl of Sefton has purchased those that were in the collection of the late lord Harrington: one represents mademoiselle Gaucher, mistress of W. Anne earl of Albemarle, in a Turkish dress, sitting; the other, a lady at breakfast and her maid.

wife,





J. Bretherton, f.

LIOTARD.

FREDERICK ZINCKE.

wife\*, and sacrificed his beard to Hymen. He came again to England in 1772, and brought a collection of pictures of different masters, which he sold by auction; and some pieces of glass painted by himself with surprising effect of light and shade, but a mere curiosity, as it was necessary to darken the room before they could be seen to advantage: he affixed too, as usual, extravagant prices to them. He staid here about two years, as in his former journey. He has engraved some Turkish portraits, one of the empress queen and the eldest arch-duchess, in Turkish habits, and the heads of the emperor and empress.

CHRISTIAN FREDERIC ZINCKE

was born at Dresden about 1684, and came to England in 1706, where he studied under Boit, whom at length he not only surpassed, but rivalled Petitot. I have a head of Cowley by him after sir Peter Lely, which is allowed to excel any single work of that charming enameller. The impassioned glow of sentiment, the eyes swimming with youth and tenderness, and the natural fall of the long ringlets that flow round the unbuttoned collar, are rendered with the most exquisite nature, and finished with elaborate care. For a great number of years Mr. Zincke had as much business as he could execute; and when at last he raised his price from twenty to thirty guineas, it was occasioned by his desire of lessening his fatigue; for no man, so superior in his profession, was less intoxicated with vanity. He was particularly patronized by the late king and queen, and was appointed cabinet-painter to the late prince of Wales. Her royal highness princess Amelia has many portraits of the royal family by him of a larger than his usual size†. The late duke of Cumberland bought several of his best works, particularly his beautiful copy of Dr. Meade's queen of Scots by Isaac Oliver. He made a short visit to his own country in 1737; and about 1746, his eyes failing, he retired from business to South-Lambeth, with a second wife, by whom he had three or four children. His first wife was a handsome woman, of whom he had been very fond; there is a print of him and her: he had a son by her, for whom he bought a place in the Six clerks office, and a daughter, who died a little before he retired to Lambeth. After his quitting business, madame Pompadour prevailed upon him to copy in ena-

\* Maria Fargues, daughter of a merchant at Amsterdam. when a boy, and the five princesses his sisters. Princess Amelia had them newly set in two

† There are ten; two of the late king, as fine gilt frames and glasses, and gave them in many of his queen, the duke of Cumberland 1783 to the prince of Wales.

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mel a picture of the king of France, which she sent over on purpose. Mr. Zincke died in March, 1767\*.

ROUQUET,

a Swiss of French extraction, was many years in England, and imitated Mr. Zincke in enamel with some success. He afterwards settled at Paris, and improved considerably. He published a small tract on the present state of the arts in England; and another, entitled, *L'Art de la peinture en fromage ou en ramequin*, 12mo, 1755.† I have mentioned his explanation of Hogarth's prints.

GROTH,

a German, painted in water-colours and enamel, but made no great proficiencie.

BERNARD LENS,

of a family of artists, whom I have mentioned in the Catalogue of Engravers, was an admirable painter in miniature. He painted some portraits in that way; but his excellence was copying the works of great masters, particularly Rubens and Vandyck, whose colouring he imitated exactly. He was painter to the crown by the title of enameller, which was changed from limner when Boit held the office. Lens published some views and drawing-books, as he had many scholars. He made two sales of his pictures, and died at Knightbridge, whither he had retired from business about 1741. He had three sons, two that followed his profession, of whom one is yet living.

JOSEPH GOUPY

was another fine painter in water colours, but in a different style from Lens. The latter stippled the faces, and finished highly; Goupy imitated the boldness of strokes in oil. The latter too copied many pictures of Italian masters, and excelled in imitating Salvator Rosa, from whose works he engraved some

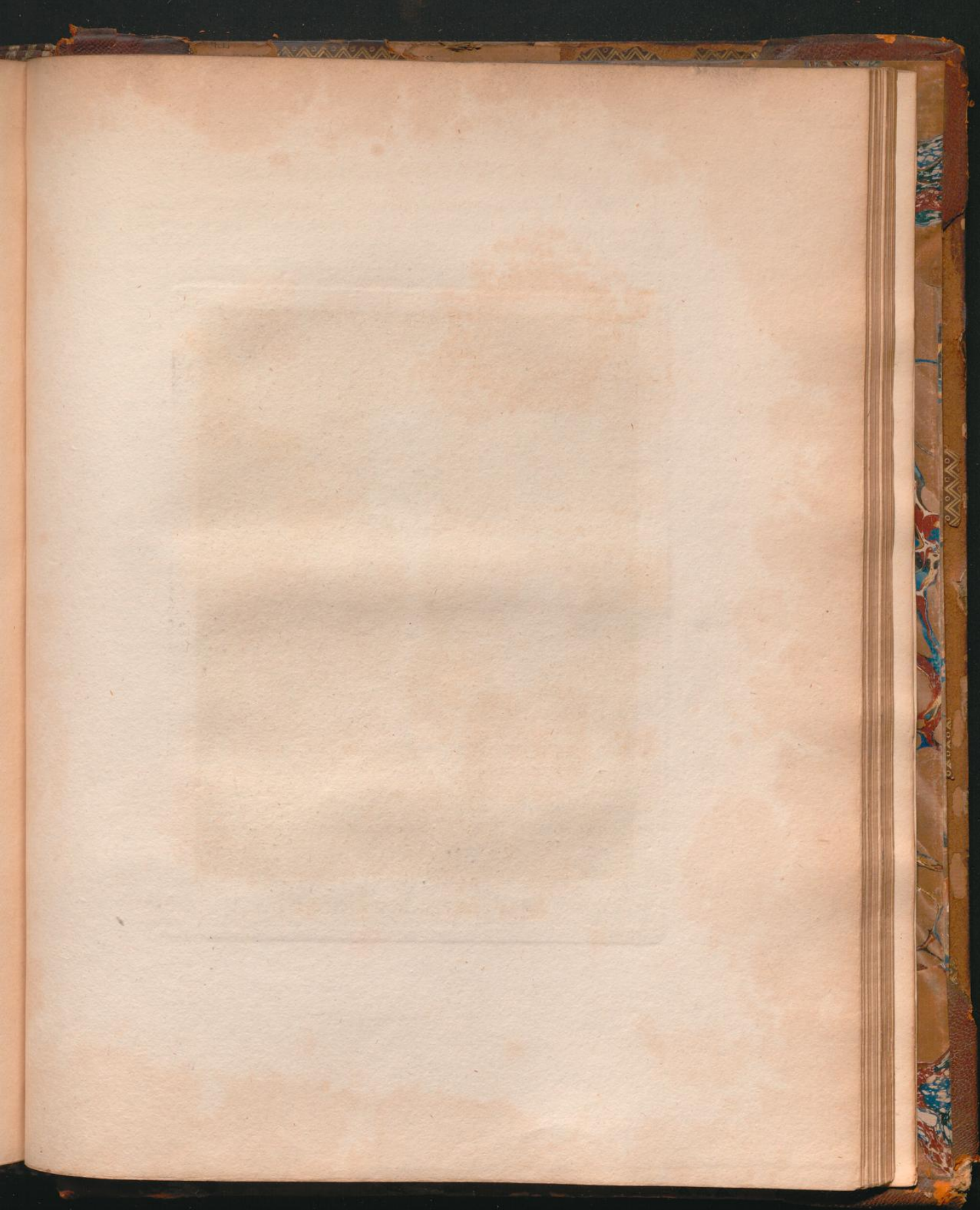
\* Zincke is recorded in the following lines of  
Dr. Young's *Love of fame*, sat. 6:  
You here in miniature your pictures see,  
Nor hope from Zincke more justice than from  
me.

My portraits grace your mind as his your side;  
His portraits will inflame, mine quench your  
pride.

His dear, you frugal; choose my cheaper lay,  
And be your reformation all my pay.

† Vide *La France littéraire, ou Dictionnaire  
des auteurs François vivans*, par M. Formey,  
1757.

prints.





*J. Vanderbank pinxit*

*T. Chambers Sculp.*

MICHAEL RYSBRACK.



prints. He had the honour of teaching her royal highness the prince of Wales; and was cabinet-painter to the prince. His copies of the Cartoons were sold to the duke of Chandos for 300*l.* but at the duke's sale produced not 17 guineas. If the painter had exacted, the public had still less justice. Joseph died the latter end of 1747. His collection was sold by auction in March 1765. There was a caricatura in crayons (from which there is a print) of Handel with a snout of a hog playing on an organ, and many symbols of gluttony round him: he and Goupy had quarrelled.—There was also a piece in oil by Hamilton with portraits of several artists. Joseph had an uncle, born in France (from whence the family sprung), who came to England, and had already a brother here a fan-painter. Louis, of whom I speak, painted portraits in oil, and afterwards worked in fresco and crayons, and taught miniature. He had attended lord Burlington into Italy. There is a print of him by George White. His nephew Joseph, and Bernard Lens, were two of our best miniature-painters, and their works worthy of any cabinet.

JAMES DEACON,

a gentleman of great talents for music and drawing, towards the end of his life engaged professedly in the business, took Mr. Zincke's house in Covent-garden, and painted portraits in miniature in a very masterly manner; but had scarce embarked in the profession, when he lost his life attending a cause at the Old Bailey, the day that the gaol-distemper destroyed the judge, the lord-mayor, and so many of the audience, in May 1750.

SPENCER

Painted portraits in miniature, and lastly in enamel, with some merit. He died October 30, 1763.

STATUARIES.

J. MICHAEL RYSBRACH,

the best sculptor that has appeared in these islands since Le Sœur, was born at Antwerp. His father was a landscape-painter, and had been in England, but quitted it with Largilliere and went to Paris, where he married, and returning to Brussels and Antwerp, died at the latter in 1726, at the age of fourscore.

fourcore. Michael his son arrived here in 1720, then about the age of twenty-six, and began by modelling small figures in clay, to show his skill. The earl of Nottingham sat to him for his bust; in which the artist succeeded so well, that he began to be employed on large works, particularly monuments. For some time he was engaged by Gibbs, who was sensible of the young man's merit, but turned it to his own account, contracting for the figures with the persons who bespoke the tombs, and gaining the chief benefit from the execution. Thus Gibbs received 100*l.* apiece from lord Oxford for the statues on Prior's monument, yet paid Ryfbrach but 35*l.* each. The statuary, though no vain man, felt his own merit, and shook off his dependence on the architect, as he became more known and more admired. Business crowded upon him, and for many years all great works were committed to him; and his deep knowledge of his art and singular industry gave general satisfaction. His models were thoroughly studied, and ably executed; and as a sculptor capable of furnishing statues was now found, our taste in monuments improved, which till Ryfbrach's time had depended more on masonry and marbles than statuary. Gothic tombs owed their chief grandeur to rich canopies, fret-work, and abundance of small niches and trifling figures. Bishops in cumbent attitudes and cross-legged templars admitted no grace, not required any. In the reigns of queen Elizabeth and king James I. a single figure reclining at length on the elbow in robes or serjeant's gown, was commonly overwhelmed and surrounded by diminutive pillars and obelisks of various marbles; and, if particularly sumptuous, of alabaster gilt. Gibbs, in the duke of Newcastle's monument in the abbey, seems to have had an eye to that kind of tasteless expence. From the reign of Charles I. altar-tombs or mural tablets with cherubims and flaming urns, generally satisfied the piety of families. Bird indeed bestowed busts and bas-reliefs on those he decorated; but sir Cloudfly Shovel's, and other monuments by him, made men of taste dread such honours. Now and then had appeared a ray of simplicity, as in sir Francis Vere's and captain Hollis's tombs. The abilities of Ryfbrach taught the age to depend on statuary for its best ornaments; and though he was too fond of pyramids for back-grounds, his figures are well disposed, simple and great. We seem since to have advanced into scenery. Mr. Nightingale's tomb, though finely thought and well executed, is more theatric than sepulchral. The crowds and clusters of tombs in the abbey have imposed hard conditions on our sculptors, who have been reduced to couch obelisks in slanting windows, and rear masses into the air, while St. Paul's remains naked  
of

of ornaments; though it had better remain so, than be subjected to the indiscriminate expence of all who are willing to indulge their vanity.

Besides numbers more, Ryfbrach executed the monument of sir Isaac Newton, and of the duke of Marlborough at Blenheim, and the equestrian statue in bronze of king William at Bristol in 1733, for which he received 1800*l.* Scheemaker's model, which was rejected, was however so well designed, that the city of Bristol made him a present of 50*l.* for his trouble. Ryfbrach made also a great many busts, and most of them very like; as of Mr. Pope, Gibbs, sir Robert Walpole, the duke and duchess of Argyle, the duchess of Marlborough, lord Bolingbroke, Wootton, Ben Jonson, Butler, Milton, Cromwell, and himself; the statues of king George I. and of king George II. at the Royal-exchange; the heads in the hermitage at Richmond, and those of the English worthies in the Elyian-fields at Stowe.

This enjoyment of deserved fame was at length interrupted by the appearance of Mr. Scheemaker's Shakespeare in Westminster-abbey, which, besides its merit, had the additional recommendation of Mr. Kent's fashionable name. I shall say something hereafter on the defects of that design. It however hurt the vogue of Mr. Ryfbrach, who, though certainly not obscured, found his business decline, as it was affected considerably afterwards by the competition of Mr. Roubiliac; and no merit can chain the fickleness of fashion. Piqued at Mr. Scheemaker's success, Ryfbrach produced his three statues of Palladio, Inigo Jones, and Fiamingo, and at last his chef d'œuvre, his Hercules; an exquisite summary of his skill, knowledge, and judgment. This athletic statue, for which he borrowed the head of the Farnesian god, was compiled from various parts and limbs of seven or eight of the strongest and best made men in London, chiefly the bruisers and boxers of the then flourishing amphitheatre for boxing; the sculptor selecting the parts which were the most truly formed in each. The arms were Broughton's, the breast a celebrated coachman's, a bruiser, and the legs were those of Ellis the painter, a great frequenter of that gymnasium. As the games of that Olympic academy frequently terminated to its heroes at the gallows, it was soon after suppressed by act of parliament; so that in reality Ryfbrach's Hercules is the monument of those gladiators. It was purchased by Mr. Hoare, and is the principal ornament of the noble temple at Stourhead, that beautiful assemblage of art, taste, and landscapes.

Mr.

Mr. Ryfbrach, who had by no means raised a fortune equal to his deserts, before his death made a public sale of his remaining works and models, to which he added a large collection of his own historic drawings, conceived and executed in the true taste of the great Italian masters. Another sale followed his death, which happened January 8, 1770.

He had two brothers, Peter Andreas and G. Ryfbrachs, who painted fish, dead fowls and landscape, with considerable merit; particularly the elder, who was born at Paris in 1690, and died here of a consumption in 1748. In one of Michael's sales were some pieces of history by a Louis Ryfbrach; I do not know whether brother or nephew of the statuary, probably the latter. Peter, the eldest of all the brothers, had several children.

He had a scholar too, named Vander Hagen, who carved heads in ivory.

#### L. F. ROUBILIAC,

born at Lyons in France, became a formidable rival to Ryfbrach, and latterly was more employed. He had little business till sir Edward Walpole recommended him to execute half the busts at Trinity-college, Dublin; and by the same patron's interest he was employed on the monument of the general, John duke of Argyle, in Westminster-abbey, on which the statue of Eloquence is very masterly and graceful. His statue of Handel, in the garden at Vauxhall, fixed Roubiliac's fame. Two of his principal works are the monuments of the late duke and duchess of Montagu in Northamptonshire, well performed and magnificent, but wanting simplicity. His statue of George I. in the senate-house at Cambridge is well executed, and so is that of their chancellor Charles duke of Somerset, except that it is in a Vandyck dress—which might not be the fault of the sculptor. His statue of sir Isaac Newton in the chapel of Trinity-college is the best of the three, except that the air is a little too pert for so grave a man. This able artist had a turn to poetry, and wrote satires in French verse. He died January 11, 1762, and was buried in the parish of St. Martin's, where he lived. Mr. Scott of Crown-court, Westminster, had a sketch of Roubiliac's head in oil by himself, which he painted a little before his death.

#### SIGNOR GÜELPHI,

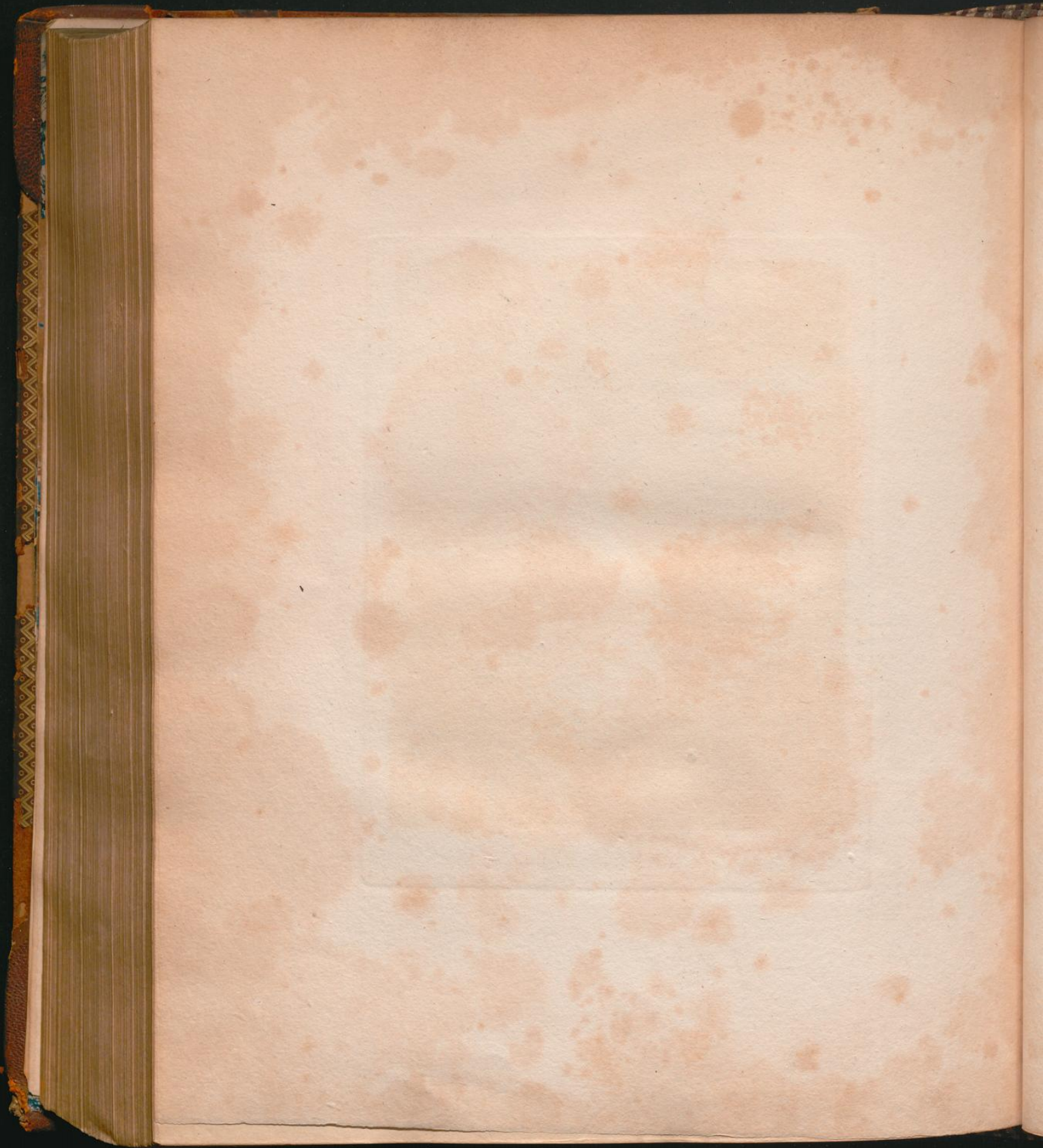
a scholar of Camillo Rusconi, was invited to England by lord Burlington, for whom



*Adrien Carpentier fecit.*

*T. Chambard Sculp.*

LEWIS FRANCIS ROUBILIAC







*W. Hibbert sculp.*

LAURENCE DELVAUX.



whom he did many works in London and at Chiswick. He was some time employed in repairing the antiques at lord Pomfret's at Easton-Neston, now at Oxford. His tomb of Mr. Craggs in Westminster is graceful and simple, but shows that he was a very indifferent sculptor. After a residence here of near twenty years, he returned to his native Bologna in 1734.

L. DELVAUX

worked with Plumiere, and then with Bird. He went to Italy with Scheemaker in August 1728, staid four or five years, and then returned to England; but settled at last at Brussels. There is a good groupe by him at Stowe. For the late earl of Tilney he made a statue of Hercules; and the figure of Time for the duke of Buckingham's monument in Westminster-abbey. The duchess's figure was executed by Scheemaker.

A retainer of the art on a smaller scale was

JAMES FRANCIS VERSKOVIS,

an excellent carver in ivory, born in Flanders but settled at Rome, where he was so much employed by English travellers, that he concluded he should make a fortune in England: he came over—and starved. He executed whole figures in small and vases, with perfect taste and judgment, and carved also in wood. He had a son, who to the same arts added painting, but died young in 1749, before his father. The latter did not survive above a year.

It would be injustice to omit the late Mr. Goffet, and his nephew, who has excelled his uncle, and carried the art of taking likenesses in wax to surprising perfection.

M E D A L L I S T S.

JOHN DASSIER,

though never in England, is certainly entitled to a place in this catalogue. He was medallist to the republic of Geneva, and, aspiring to be employed in the mint here, struck a series of the kings of England, in a better style than our medals had been of late years. Some of the heads indeed were

not taken from true originals, but the temples and monuments on the reverses were well designed and executed. He published them by subscription in 1731, at six guineas for 33 medals in copper, and fifteen in silver. His brother James had been here three or four years before, to endeavour to procure a place in our mint for John; but none being vacant, sir Andrew Fountaine, the celebrated virtuoso and patron of artists, and Mr. Conduit, who had married sir Isaac Newton's niece, and who were the persons then directing the mint, offered a pension of 50*l.* a year to Daffier till Mr. Croker should die; but he was not content with the offer. James Antony Daffier, nephew of John, came over, and on Croker's death in 1740, was next year appointed second engraver to the mint, and returned to Geneva in 1745. The uncle had executed a set of the reformers in smaller brass, and begun large medals of some of our great men then living: the nephew did several more, which were sold in copper at seven shillings and sixpence each, and are very good performances, though inferior to the medals of the popes by Hamerani, and more inferior to those of St. Urbain, medallist to the last dukes of Lorraine. There is a beautiful and numerous suite of Roman history in small medals of bronze by the younger Daffier.

#### J. CHRISTOPHER TANNER,

of Saxe Gotha, came to England about 1733, and had practised carving and graving for snuff-boxes, gun-locks, and in mother of pearl. He was retained as a domestic in the family of the prince of Wales, and by Mr. Conduit employed in the mint, where he rose to be principal engraver on the death of Mr. Croker. He did medals of the prince and princess of Orange and sir Isaac Newton, and the large family medal of the late king and queen and all their children.

#### LAURENCE NATTIER,

of Biberach in Suabia, was a good engraver of intaglias and medallist. He struck a fine medal of sir Robert Walpole, the reverse of which was copied from lord Leicester's statue of Cicero. He had studied in Italy, and afterwards resided several years in England. In 1746 he went to Holland to make a medal of the prince of Orange, as in 1743 he had been in Denmark with Marcus Touscher, painter, architect and engraver, of Nuremberg, who arrived here from Italy in 1741, and brought a high-finished drawing of the  
 great

great duke's entrance into Florence, which he also executed with great labour for the empress-queen, who however did not purchase it. The king of Denmark bought the plate of the entry, and retained Toufcher in his service. Mr. Nattier published a well-known book on ancient gems, was fellow of the royal and antiquarian societies, and died of an asthma December 27, 1763, at St. Petersburg, whither he had been invited as principal engraver to the empress. There is a small head of him from a medal executed by himself, in the 2d volume of the Memoirs of Thomas Hollis, 4to, 1780, where also is some account of him.

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## C H A P. XXII.

### *Architects in the Reign of GEORGE II.*

**I**T was in this reign that architecture resumed all her rights. Noble publications of Palladio, Jones, and the antique, recalled her to true principles and correct taste; she found men of genius to execute her rules, and patrons to countenance their labours. She found more, and what Rome could not boast, men of the first rank who contributed to embellish their country by buildings of their own design in the purest style of antique composition. Before the glorious close of a reign that carried our arms and victories beyond where Roman eagles ever flew, ardour for the arts had led our travellers to explore whatever beauties of Grecian or Latin taste still subsisted in provinces once subjected to Rome; and the fine editions in consequence of those researches have established the throne of architecture in Britain, while itself languishes at Rome, wantons in tawdry imitations of the French in other parts of Europe, and struggles in vain at Paris to surmount their prepossession in favour of their own errors—for, fickle as we call that nation, their music and architecture prove how long their ears and eyes can be constant to discord and disproportion.

### GIACOMO LEONI,

a Venetian, who had been architect to the elector palatine, settled in England,  
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