earthen pots and braſs kettles carry away prices only due to the ſweet neatneſs of Albano, and to the attractive delicacy of Carlo Maratti? The gentleſt fault that can be found with them, is what Apelles ſaid of Protogenes: "Dixit enim omnia ſibi cum illo paria eſſe, aut illi meliora, ſed uno ſe præſtare, quod manum ille de tabula neſciret tollere." *Plin. lib.* 35, *cap.* 10. Their beſt commendation was the ſource of their faults; their application to their art prevented their being happy in it. "Artis ſumma intentio, et ideo minor fertilitas." Nicolo Pouſſin had the greateſt averſion for Michael Angelo Caravaggio, for debaſing the art by imitations of vulgar and unrefined nature. His lights and ſhades are as diſtinct and ſtrongly oppoſed as on objects ſeen by candle-light. It was not ſo much want of genius in the Flemiſh maſters, as want of having ſearched for ſomething better. Their only idleneſs ſeems to have been in the choice of their ſubjects. Rottenhamer and Paul Brill, who travelled into Italy, contracted as pleaſing a ſtyle as any of the Italian maſters. Lord Orford's landſcapes of the latter are very near as free, as pure, and as genteel as Claude's and Titian's.

There was ſomething in the Venetian ſchool, eſpecially in Paul Veroneſe, which touches extremely upon the ſervile imitation of the Dutch: I mean their ornaments of dreſs, and gaudy embroidered garments. It puts me in mind of a ſtory of Apelles, who, looking on a picture juſt finiſhed by one of his ſcholars, which was mightily decked out with gold and jewels, "At leaſt, my lad, ſaid he, if you could not make her handſome, you have made her rich."

If ever collections could be perfect, the preſent age ſeems to be the period for making them ſo. Another century may ſee half the works of the great maſters deſtroyed or decaying: and I am ſorry to ſay, that there ſeems to be a ſtop to any farther improvements, or continuation of the perfection, of the art. We ſeem to be at Pliny's period, "Hactenus dictum ſit de dignitate artis morientis." I know none of the profeſſors who merit the name (for if ever Solimeni did, which I ſcarce think, he is now paſt the uſe of his pencil), except Roſalba and Zink—two artiſts whoſe manners are the moſt oppoſite—hers*, as periſhable as it is admirable; his†, almoſt as laſting as it deſerves to be. Though there are no remains of this kind of painting among the

* Crayons. † Enamel.

ancients, yet they certainly knew it; for Pliny, in the fourth chapter of his thirty-fifth book, abſolutely mentions a kind of enamel, where he ſays Auguſtus bought a picture which "Nicias ſcripſit ſe inuſſiſſe." They called it the encauſtic manner of painting, and had three different ſorts of it *. It is not at all improbable that time ſhould diſcover ſomething of this ſort too. I believe, till within theſe ſix years, it was agreed among the virtuoſi that the ancients knew little or nothing of perſpective; but among the very fine pieces of painting dug out from the new-diſcovered underground town at Portici near Naples, which is ſuppoſed the ancient Herculaneum, deſtroyed by an earthquake with ſeveral other towns in the reign of Titus, there was found an excellent and perfect piece of perſpective, conſiſting of a view of a ſtreet with ſeveral edifices on each ſide, which is now preſerved in the king of Naples's cloſet.

In one part of painting, indeed, their ignorance was very extraordinary; for they were amazed at a picture of Minerva, which ſeemed to look at you wherever you ſtood. Pliny, in the above cited book, ſays, "Amulii erat Minerva ſpectantem aſpectans quacunque aſpiceretur." One is aſtoniſhed how they could ever paint portraits and not perceive this common effect. I don't imagine they drew all portraits in profile, as they did the heads on their medals, till about Juſtinian's time. Some of their buſts and ſtatues have eyeballs marked, and conſequently have the effects of other portraits.

In another particular, the painters had a method very common among the moderns, which was, to make their miſtreſſes ſit for the ideal goddeſſes they were to draw. One example Pliny mentions of Arellius, "ſemper alicujus fœminæ amore flagrans, et ob id deas pingens, ſed dilectarum imagine: itaque in pictura ejus ſcorta numerabantur." Among the moderns Baroccio always drew his Madonnas from his ſiſter: Rubens, all his principal women from his three wives. In the Luxembourg gallery at Paris he has painted them for the three graces. In lord Orford's picture of Chriſt at the houſe of Simon the leper, he has taken the idea of the laſt for the Magdalene. Lord Orford has a head of the ſame woman by him, and her portrait at length in that celebrated picture of her by Vandyke. The firſt is with him in his family-piece by his ſcholar Jordans of Antwerp; the ſecond was a dark woman.

* See Pliny, lib. xxv. cap. 11.

Sir

Sir Peter Lely was employed by the ducheſs of Cleveland to draw her and her ſon the duke of Grafton for a Madonna and little Jeſus, which ſhe ſent for an altar-piece to a convent of nuns in France. It ſtaid there two years, when the nuns, diſcovering whoſe portrait it was, returned it.

I cannot conclude this topic of the ancient painters without taking notice of an extreme pretty inſtance of Prior's taſte, and which may make an example on that frequent ſubject the reſemblance between poetry and painting, and prove that taſte in the one will influence in the other. Every body has read his tale of Protogenes and Apelles. If they have read the ſtory in Pliny they will recollect, that by the latter's account it ſeemed to have been a trial between two Dutch performers. The Roman author tells you, that when Apelles was to write his name on a board, to let Protogenes know who had been to enquire for him, he drew an exactly ſtraight and ſlender line. Protogenes returned, and with his pencil, and another colour, divided his competitor's. Apelles, on ſeeing the ingenious minuteneſs of the Rhodian maſter, took a third colour, and laid on a ſtill finer and indiviſible line. But the Engliſh poet, who could diſtinguiſh the emulation of genius from nice experiments about ſplitting hairs, took the ſtory into his own hands, and in a leſs number of trials, and with bolder execution, comprehended the whole force of painting, and flung drawing, colouring, and the doctrine of light and ſhade into the noble contention of thoſe two abſolute maſters. In Prior, the firſt wrote his name in a perfect deſign, and

"——— with one judicious ſtroke
On the plain ground Apelles drew
A circle regularly true."

Protogenes knew the hand, and ſhowed Apelles that his own knowledge of colouring was as great as the other's ſkill in drawing.

* "Upon the happy line he laid
Such obvious light and eaſy ſhade,

* Mr. Vertue the engraver made a very ingenious conjecture on this ſtory: he ſuppoſes that Apelles did not draw a ſtraight line, but the outline of a human figure, which not being correct, Protogenes drew a more correct figure within his; but that ſtill not being perfect, Apelles drew a ſmaller and exactly proportioned one within both the former.

That

That Paris' apple ſtood confeſt,
Or Leda's egg, or Chloe's breaſt."

Apelles acknowledged his rival's merit, without jealouſly perſiſting to refine on the maſterly reply: * "Pugnavere pares, ſuccubuere pares."

I ſhall not enter into the hiſtory of either ancient or modern painting; it is ſufficient to ſay that the former expired about the year 580, and revived again in the perſon of Cimabue, who was born in 1240. Some of his works are remaining at Florence; and at Rome and in other cities are to be ſeen the performances of his immediate ſucceſſors: but as their works are only curious for their antiquity, not for their excellence; and as they are not to be met with in collections, I ſhall paſs over thoſe fathers of painting to come to the year 1400, ſoon after which the chief ſchools began to form themſelves. Andrea Mantegna was born in the year 1431, and of himſelf formed that admirable ſtyle, which is to be ſeen in his triumphs of Julius Cæſar at Hampton-court;—a ſtyle which Raphael, Julio, and Polidore, ſeem rather to have borrowed from him, as he had drawn it from the antique, than to have diſcovered it themſelves.

The firſt and acknowledged principal ſchool was the Roman: it was particularly admired for drawing, taſte, and great ideas; all flowing from thoſe models of improved nature, which they had before their eyes in the antique ſtatues and bas-reliefs. Their faults were, minute and perplexed draperies, and a hardneſs of colouring: faults ariſing from the ſame ſource as their perfections, they copied too exactly the wet draperies which the ancient ſtatuaries uſed to cling round their figures very judiciouſly, to ſhow the formation of the limbs, and to give a lightneſs to the marble, which would not endure to be encumbered with large folds and flowing garments, but which are the great beauties of painting. Raphael towards the end of his life grew ſenſible of this, and ſtruck out a greater ſtyle in his draperies. Their hard colouring too was owing to their cloſe application to the ſtudy of the antique, and to their neglect of nature. Raphael's ſuperior genius made him alone comprehend both. The many volumes written on his ſubject make it needleſs to ſay more of Raphael. Michael Angelo Buonarotti alone of all the

* Martial.

Roman

Roman ſchool fell into the contrary extreme: he followed nature too cloſely, ſo enamoured with that ancient piece of anatomical ſkill, the Torſo, that he neglected all the purer and more delicately-proportioned bodies. He was as much too fond of muſcles, as Rubens afterwards was of fleſh; each overloaded all their compoſitions with their favourite ſtudy. This great ſchool, after the death of the diſciples of Raphael and Michael Angelo, languiſhed for ſeveral years, but revived in almoſt all its glory in the perſon of * Andrea Sacchi, who carried one part of the art to greater perfection than any before him or ſince, the harmony of colours. His countryman and competitor Pietro Cortona was a great ornament to Rome. He had rather a richneſs than a fruitfulneſs of fancy. There is too remarkable a ſameneſs in his ideas, particularly in the heads of his women; and too great a compoſure in his expreſſion of the paſſions. No collection can be complete without one picture of his hand, and none wants more than one, except of his greater and leſs ſort, for his ſmall pieces are his beſt. Lord Orford has one in his cabinet, which is very capital. He had an extreme good ſcholar, Ciro Ferri. Andrea Sacchi bred up a moſt admired ſcholar, the famous Carlo Maratti. This latter and his ſcholars formed a new Roman ſchool, and added grace, beauty, and lightneſs, to the majeſty, dignity, and ſolemnity, of their predeceſſors. Indeed Carlo Maratti has unluckily been one of the deſtroyers of painting, by introducing that very light ſtyle of colouring, which in leſs ſkilful hands has degenerated into glare and tawdry. The drawing-room in this collection, called the Carlo Marat room, is a perfect ſchool of the works of him, Nicolo Beretoni, and Gioſeppe Chiari, his diſciples.

Cotemporary with the elder Roman ſchool was the Venetian, as renowned for their colouring, as the other for their drawing. Titian, Giorgione, Pordenone, Paul Veroneſe, Tintoret, the Baſſans, Paris Bourdon, Andrea Schiavoni, and the Palmas, were the chief maſters of it; Titian and Paul Veroneſe by far the beſt. The landſcapes of the former, and the architecture of the latter, were equal to their carnations. Giorgione had great ideas. Pordenone and Tintoret were dark and ungraceful. The Palmas were ſtiff, and the † Baſſans particular. The elder Palma is remarkable for ill-drawn

* He firſt ſtudied under Albano.

† Sanderſon in his Graphice, an affected but ſenſible book, obſerves that the picture of the deluge by Baſſan, then at St. James's, had ſo many pots and dripping-pans, blue coats and dogs, that it ſeemed rather a diſordered and confuſed kitchen than Noah's flood. *Page* 74.

hands and arms, of which he was ſo ſenſible, that he ſeldom has ſhown above one of each figure. The Baſſans have always ſtooping figures, and delighted in drawing the backs of them. Their landſcapes are dark, and their greateſt lights conſiſt in the red draperies, which they promiſcuouſly diſtributed to almoſt every figure.

The ſame century produced that univerſal genius, Lionardo da Vinci, whoſe colouring of fleſh does not yield in roundneſs to Titian's; nor his ſkill in anatomy to his cotemporary Michael Angelo's; his judgment in it was greater. Though he was not born at Milan, yet his reſidence there eſtabliſhed a kind of Milaneſe ſchool. It was the fate of that city not to have its greateſt ornaments born its natives. The Procacini, who were of Bologna, retired thither on ſome diſputes with the Caracci. Camillo, who was moſt known of the three, was very particular in his colouring. The variety of tints in his fleſh, the odd diſpoſition of his lights on the verges of the limbs, and his delighting in cluſtering groupes, make his pictures extremely eaſy to be known.

There is little to be ſaid of the Florentine ſchool, as there was little variety in the maſters; and except Andrea del Sarto, and the two Zuccheros, their names are ſcarce known out of Tuſcany. Their drawing was hard, and their colouring gaudy and gothic.

The Lombard ſchool was as little univerſal, but far more known by producing thoſe two great men Coreggio and Parmegiano: the firſt, for grace and ſweetneſs confeſt the firſt of painters; and the latter as celebrated for the majeſty of his airs. His works are eaſily known by long necks and fingers, and by a certain greenneſs in his colouring. To Coreggio ſeems applicable what Pliny tells us of Apelles; "cum aliorum opera admiraretur, collaudatis omnibus, deeſſe iis unam illam venerem dicebat, quam Græci charita (grace) vocant: cætera omnia contigiſſe, ſed hac ſoli ſibi neminem parem. *Lib.* 35, *cap.* 10." Frederico Baroccio was a great imitator of Coreggio, but ſeems rather to have ſtudied what Coreggio did, than what he did well; his beautiful colouring and bad drawing are both like Coreggio's.

The Neapolitan ſchool has produced little good: if Lanfranc was a great maſter, which in my own mind I do not think, he was bred up in the ſchool

ſchool of the Caracci. His manner was wild, glaring, and extravagant. What Luca Jordano did well, he owed to his maſter Pietro Cortona. His careleſs and haſty manner almoſt always prevented his pictures from being excellent. His hand is often difficult to be known, as it was the moſt various and uncertain. There cannot be three manners more unlike, than in the Cyclops, the judgment of Paris, and the two ſmall ones in the Carlo Marat room, all by him. Generally indeed his pictures are to be diſtinguiſhed by deep blue ſkies, blue and white draperies, and vaſt confuſion of unaccountable lights, particularly on the extremities of his figures. His genius was like Ovid's, flowing, abundant, various, and incorrect.

The greateſt genius Naples ever produced reſided generally at Rome; a genius equal to any that city itſelf ever bore. This was the great Salvator Roſa. His thoughts, his expreſſion, his landſcapes, his knowledge of the force of ſhade, and his maſterly management of horror and diſtreſs, have placed him in the firſt claſs of painters. In lord Townſhend's * Beliſarius, one ſees a majeſty of thought equal to Raphael, an expreſſion great as Pouſſin's. In lord Orford's prodigal is repreſented the extremity of miſery and low nature; not foul and burleſque like Michael Angelo Caravaggio; nor minute, circumſtantial and laborious, like the Dutch painters. One of them would have painted him eating broth with a wooden ſpoon, and have employed three days in finiſhing up the bowl that held it. In the ſtory of the old man and his ſons, one ſees drawing and a taſte of draperies equal to the beſt collected from the antique. Salvator was a poet and an excellent ſatiriſt. Here again was a union of thoſe arts. His pictures contain the true genius and end of ſatire. Though heightened and expreſſive as his figures are, they ſtill mean more than they ſpeak. Pliny deſcribed Salvator in the perſon of Timanthes: "In omnibus ejus operibus intelligitur plus ſemper quam pingitur." Does not the very pity and indignation which the figure of Beliſarius excites, ſilently carry with it the ſevereſt ſatire on Juſtinian? This great maſter had a good cotemporary, who imitated his manner very happily: it was Bourgognon, the battle-painter. There was a ſort of genius ſome time before like Salvator's, but which, for want of his ſtrength of mind, ſoon degenerated into capricious wildneſſes, and romantic monſtrouſneſs: this was Pietro Teſta. The compariſon of theſe two leads me to another between Salvator, and that

* This picture has been engraved in the moſt exquiſite manner by Strange, 1757.

great Engliſh genius Shakeſpeare, of whom it is ſaid, that he not only invented new characters, but made a new language for thoſe characters. His Caliban, and Salvator's monſter at the duke of Rutland's, have every attribute which ſeems proper to thoſe imaginary ſpecies.

Naples was the general reſidence too of Spagnolet, one of the few good painters produced by Spain. His pictures breathe the ſpirit of his country; fierce and dark colouring; barbarous and bloody ſubjects. Velaſco and Murillio were the only two other Spaniſh painters who have made any figure. Velaſco's manner was bold and ſtrong; his colours daſhed on in thick relief. Murillio's taſte was much ſweeter than that of his countrymen. He imitated Vandyck's ſtyle in hiſtory-pieces ſo nearly, that at firſt they may be miſtaken for them.

The French ſchool has flouriſhed with ſeveral extremely good maſters. One character runs through all their works, a cloſe imitation of the antique, unaſſiſted by colouring. Almoſt all of them made the voyage of Rome. Nicolo Pouſſin was a perfect maſter of expreſſion and drawing, though the proportion of his figures is rather too long. Le Sœur, his diſciple, to the ſtyle of his maſter, and the ſtudy of the antique, joined an imitation of Raphael, which, had his life been longer, would have raiſed him high above Pouſſin. The man kneeling on the fore-ground in lord Orford's ſaint Stephen, might be taken for the hand of Raphael. And in the Moſes in the bull-ruſhes, the diſtant woman is quite in that great maſter's taſte. The cloiſter, painted by him at the Chartreuſe at Paris, is, in my opinion, equal to any compoſition extant for the paſſions and fine thoughts. His fault was in his draperies; the folds are mean and unnatural. Sebaſtian Bourdon was liker Pouſſin, only that, as Pouſſin's figures are apt to be too long, his are generally too ſhort, and conſequently want the grace which often conſiſts in over-lengthened proportions. Le Brun's colouring was better than any of the French, but his compoſitions are generally confuſed and crowded. Lord Orford's Icarus is much beyond and very unlike his uſual manner. It is liker to Guercino, without having the fault of his too black ſhadows. France and Lorrain have produced two more painters, who in their way were the greateſt ornaments to their profeſſion; Gaſpar Pouſſin, and Claude Lorrain; the latter eſpecially was the Raphael of landſcape-painting.

I ſhall

I ſhall not enter into any detail of the Flemiſh painters, who are better known by their different varniſhes, and the different kind of utenſils they painted, than by any ſtyle of colouring and drawing. One great man they had, who ſtruck out of the littleneſſes of his countrymen, though he never fell into a character of graceful beauty: but Rubens is too well known in England to want any account of him. His ſcholar Vandyck contracted a much genteeler taſte in his portraits. But what ſerved other painters for models of beauty, was to him a ſtandard of miſcarrying: all his portraits of women are graceful: but his Madonnas, which he probably drew from ſome miſtreſs, are moſt remarkable for want of beauty.

It will eaſily be obſerved that I have yet omitted one of the principal ſchools, the Bologneſe; but, as I began with the Roman, I reſerved this to conclude with. This, which was as little inferior to the Roman as it was ſuperior to all the reſt; this was the ſchool, that to the dignity of the antique joined all the beauty of living nature. There was no perfection in the others, which was not aſſembled here. In Annibal Caracci one ſees the ancient ſtrength of drawing. In his Farneſe gallery, the naked figures ſupporting the ceiling are equal to the exerted ſkill of Michael Angelo, ſuperiorly coloured. They talk of his faults in drawing, but thoſe figures and lord Orford's little Venus are ſtandards of proportion for men and women. In Guido were the grace and delicacy of Coreggio, and colouring as natural as Titian's. I cannot imagine what they mean, who ſay he wanted knowledge in the chiaro oſcuro; it was never more happily applied and diffuſed than in lord Orford's Adoration of the ſhepherds. In Albano was finiſhing as high as in the exacteſt Flemiſh maſters. His ſcholar Mola formed compoſitions as rich as the famed Barbarini ceiling by Pietro da Cortona; lord Orford's Curtius is an inſtance. There are numbers of figures leſs crowded, more neceſſary, and with far more variety of expreſſion. If nature and life can pleaſe, the ſweet Dominichini muſt be admired. Theſe two never met in one picture in a higher degree than in lord Orford's Madonna and child, by him. One cannot conceive more expreſſion in two figures ſo compoſed, and which give ſo little room for ſhowing any paſſion or emotion. Ludovico Caracci, the founder of this great ſchool, was more famous for his diſciples than his works: though in Bologna they prefer him to Annibal: but his drawing was incorrect, and his hands and feet almoſt always too long. In

one point I think the Bologneſe painters excelled every other maſter; their draperies are in a greater taſte than even Raphael's. The largeneſs and ſimplicity of the folds in Guido's Diſpute of the doctors is a pattern and ſtandard for that ſort of painting.

I ſhall conclude with theſe few recapitulations. I can admire Coreggio's grace and exquiſite finiſhing; but I cannot overlook his wretched drawing and diſtortions. I admire Parmegiano's more majeſtic grace, and wiſh the length of limbs and necks, which forms thoſe graceful airs, were natural. Titian wanted to have ſeen the antique; Pouſſin to have ſeen Titian. Le Sœur, whom I think in drawing and expreſſion equal to Pouſſin, and in the great ideas of his heads and attitudes ſecond to Raphael, like the firſt wanted colouring, and had not the fine draperies of the latter. Albano never painted a picture but ſome of the figures were ſtiff, and wanted grace; and then his ſcarce ever ſucceeding in large ſubjects will throw him out of the liſt of perfect painters. Dominichini, whoſe communion of ſaint Jerome is allowed to be the ſecond picture in the world, was generally raw in his colouring, hard in his contours, and wanted a knowledge of the chiaro oſcuro. In ſhort, in my opinion, all the qualities of a perfect painter never met but in Raphael, Guido, and Annibal Caracci.

A DESCRIPTION

A

DESCRIPTION

OF

HOUGHTON-HALL*.

THE common approach to the houſe is by the ſouth-end door, over which is engraved this inſcription,

ROBERTUS WALPOLE
HAS ÆDES
ANNO S. MDCCXXII.
INCHOAVIT,
ANNO MDCCXXXV.
PERFECIT.

On the Right-Hand you enter a ſmall Breakfaſt-Room.

Over the chimney is a very good picture of hounds, by Wootton.

* Sir Robert Walpole uſed to ſay that he had taken the idea of the towers from Oſterly-park, near Brentford.

A concert

A concert of birds, by Mario di Fiori; a very uncommon picture, for he ſeldom painted any thing but flowers; it belonged to Gibbons the carver, and is four feet ſeven inches high, by ſeven feet nine and a quarter wide.

The prodigal ſon returning to his father; a very dark picture by Pordenone, the architecture and landſcape very good. It is five feet five inches high, by eight feet eleven and half wide. This picture belonged to George Villiers, the great duke of Buckingham.

A horſe's head, a fine ſketch, by Vandyck.

A greyhound's head, by old Wyck, who was Wootton's maſter.

Sir Edward Walpole, grandfather of ſir Robert Walpole. He was created knight of the bath at the coronation of king Charles the ſecond, and made a great figure in parliament. Once on a very warm diſpute in the houſe, he propoſed an expedient, to which both parties immediately concurred: Waller the poet moved that he might be ſent to the Tower, for not having compoſed the heats ſooner, when he had it in his power. He married Suſan, daughter of ſir Robert Crane, on whoſe death he wrote theſe verſes in his bible, which is now in the church here:

"She lives, reigns, triumphs in a ſtate of bliſs:
My life no life, a daily dying is.
If ſaints for pilgrims here concern'd can be,
I'm confident ſhe now remembers me.
My love for her, not leſſened by her death,
I'm ſure will laſt unto my lateſt breath."

Thus turned into Latin by doctor Bland *, dean of Durham:

"Vivit adhuc, regnat, cœleſti in ſede triumphat:
At vita, heu! mors eſt quotidiana mihi.
Tangere ſi qua poteſt miſerorum cura beatos,
Sat ſcio non curas negligit illa meas.

* He alſo drew up the Latin inſcription engraved on the foundation-ſtone.

Occidit

Occidit illa mihi, ſed amor non occidit unà;
Nec niſi cum pereat vita, peribit amor."

He is buried at Houghton church, with this plain epitaph: "Here lies ſir Edward Walpole: Cætera ſi quæras, narrabit fama ſuperſtes."

Robert Walpole, ſon of ſir Edward, and father of ſir Robert Walpole: he was member for Caſtle-Riſeing, from the firſt of William and Mary till his death in 1700. His wife was Mary, only daughter of ſir Jeffery Burwell, by whom he had nineteen children.

Horatio lord Townſhend, father of Charles lord viſcount Townſhend.

Mr. Harold, gardener to ſir Robert Walpole, a head, by Ellis.

The Supping Parlour.

The battle of Conſtantine and Maxentius, a copy, by Julio Romano, of the famous picture in the Vatican, which he executed after a deſign of Raphael. It is four feet eight inches and a half high, by nine feet ſeven and a quarter wide *. The ſtory is thus told by Zoſimus, hiſt. lib. 2. "Tantis cum ambo copiis inſtructi eſſent, Maxentius pontem ſupra Tiburim flumen faciebat, non connexum prorſus à ripa, qua urbem ſpectat, ad alteram uſque ripam; ſed duas in partes ita diviſum, ut in medio flumine ea, quæ partem utramque pontis explebant, inter ſe quodam modo concurrentem fibulis ferreis, quo revellebantur, quoties pontem quis junctum nollet, ſimul imperabat fabris, quamprimum viderent exercitum Conſtantini juncturæ pontis inſiſtere, fibulas revellerent ac pontem ſolverent, ut quotquot huic inſiſterent, in fluvium dilaberentur. Ac Maxentius quidem hæc ſtruebat. Conſtantinus autem cum exercitu Romam uſque progreſſus, ante urbem caſtra metabatur in campo, qui et late patet et equitatui eſt opportunus. Maxentius intra muros incluſus, Diis victimas offerebat, et extiſpices de belli eventu conſulebat, ipſis quoque Sybillinis oraculis perveſtigatis. Quumq; reperiſ-

* There was one of theſe (probably this very picture) in the collection of king James the ſecond. *See his Catalogue publiſhed by Bathoe*, p. 22, No. 248.

ſet oraculum, quo ſignificaretur in fatis eſſe, ut qui ad perniciem P. R. ſpectantia deſignaret, miſerabili morte periret: de ſemetipſo id accipiebat, quaſi qui Romam adortos eamque capere cogitantes, propulſaret. Eventus autem comprobavit id, quod verum erat. Nam cum Maxentius copias ex urbe produxiſſet, jamque pontem, quem ipſe junxerat, tranſiiſſet; infinita quædam multitudo noctuarum devolans, muros complebat. Quo conſpecto, ſuis Conſtantinus, ut aciem ſtruerent imperabat. Quum exercitus utrimque cornibus adverſis ſtarent, equitatum Conſtantinus immiſit. Is equitatum hoſtilem adortus, fudit. Peditibus quoque ſigno ſublato, rite compoſiteque in hoſtem illi tendebant. Acri conſerto prælio, Romani quidem ipſi et Itali ſocii ſegniores ad obeunda pericula ſe præbebant, quod acerba tyrannide ſe liberari optarent. Reliquorum vero militum innumerabilis quædam multitudo cecidit, tum ab equitibus proculcata, tum à peditibus interempta. Enimvero quum diù reſiſtebat Equitatus, aliqua Maxentio ſpes eſſe reliqua videbatur: ſed equitibus jam ſuccumbentibus, fuga cum reliquis abrepta, per pontem fluminis ad urbem contendebat. Tignis autem minime ſuſtinentibus eam vim oneris, adeoq; ruptis, cum cætera multitudine Maxentius etiam fluminis impetu abripiebatur."

Over the chimney, Horace Walpole, brother of ſir Robert Walpole. He was ambaſſador in France and Holland, cofferer of the houſehold, and laſtly one of the tellers of the exchequer; and created a baron a little before his death. Three quarters length, by Richardſon.

Sir Robert Walpole, when ſecretary at war to queen Anne. Three quarters, by Jervaſe.

Catherine lady Walpole, his firſt wife; ditto.

Sir Charles Turner, one of the lords of the treaſury. He married to his firſt wife, Mary, eldeſt ſiſter of ſir Robert Walpole. Three quarters, by Richardſon.

Charles lord viſcount Townſhend, ſecretary of ſtate to king George the firſt and ſecond. Three quarters, by ſir Godfrey Kneller.

Dorothy, his ſecond wife, and ſecond ſiſter of ſir Robert Walpole. Three quarters, by Jervaſe.

Anne

Anne Walpole, aunt of ſir Robert Walpole (a head). She was wife of Mr. Spelman, of Narborough in Norfolk.

Dorothy Walpole, ditto (died unmarried).

Mary Walpole, ditto, married to John Wilſon, eſq. of Leiceſterſhire.

Elizabeth Walpole, ditto, ſecond wife of James Hoſt, eſq. of Sandringham in Norfolk.

The Hunting-Hall.

Suſannah and the two elders, by Rubens; five feet eleven inches and half high, by ſeven feet eight inches and a quarter wide.

A hunting-piece. Sir Robert Walpole is in green *; colonel Charles Churchill in the middle; and Mr. Thomas Turner on one ſide. By Wootton, ſix feet ten inches high, by eight feet five wide. There are prints of this picture.

The Coffee-Room.

Over the chimney, a landſcape with figures dancing, by Swanivelt, two feet three inches high, by three feet three wide.

Jupiter and Europa, after Guido, by Pietro da Pietris; four feet ten inches high, by ſix feet two wide.

Galatea, by Zimeni; four feet ten inches high, by ſix feet two wide.

Horatio Walpole, uncle of ſir Robert Walpole. He married lady Anne Oſborn, daughter of Thomas the firſt duke of Leeds, and widow of Robert Coke, eſq. of Holkham in Norfolk, grandfather of the preſent earl of Leiceſter. Three quarters.

* He is upon a white horſe called the Chevalier, which was taken in Scotland in the year 1715, and was the only horſe the Pretender mounted there.

Galfridus Walpole, younger brother of ſir Robert, and one of the general poſt-maſters. He was captain of the Lion in queen Anne's wars, and was attacked by five French ſhips on the coaſt of Italy againſt three Engliſh, two of which deſerted him, but his own he brought off, after fighting bravely and having his arm ſhot off.

Returning through the arcade, you aſcend the great ſtaircaſe, which is painted in chiaro oſcuro by Kent. In the middle four Doric pillars riſe and ſupport a fine caſt in bronze of the * gladiator, by John of Boulogne, which was a preſent to ſir Robert from Thomas earl of Pembroke.

The Common Parlour.

This room is thirty feet long, by twenty-one broad. Over the chimney is ſome fine pear-tree carving, by Gibbons, and in the middle of it hangs a portrait of him by ſir Godfrey Kneller. It is a maſter-piece, and equal to any of Vandyck's. Three quarters.

King William, an exceedingly fine ſketch by ſir Godfrey, for the large equeſtrian picture which he afterwards executed very ill at Hampton-court, and with ſeveral alterations. Four feet three inches high, by three feet ſix wide †.

King George the firſt, a companion to the former, but finiſhed. The figure is by ſir Godfrey, which he took from the king at Guilford horſe-race. The horſe is new painted by Wootton. I ſuppoſe this is the very picture which gave riſe to Mr. Addiſon's beautiful poem to Kneller.

A ſtud of horſes by Wovermans; two feet one inch and three quarters high, by two feet nine wide.

* I ſhould imagine that this is the ſtatue mentioned in the catalogue of king Charles the firſt, and which was ſold for 300l. It was poſſibly caſt by Hubert le Sueur, who lived in ſaint Bartholomew's cloſe, a ſcholar of John of Boulogne, not by him himſelf: it ſtood in the garden at ſaint James's palace.

† Mrs. Barry and another actreſs ſat for the two emblematic figures on the fore-ground, in the great picture.

Venus

Venus bathing, and Cupids with a car, in a landſcape, by Andrea Sacchi; one foot ten inches and half high, by two feet ſix inches wide. It was lord Halifax's.

A holy family, by Raphael da Reggio, a ſcholar of Zucchero; two feet two inches and three quarters high, by one foot and a quarter wide.

A fine picture of architecture in perſpective, by Steenwyck; one foot nine inches high, by two feet eight wide.

A cook's ſhop by Teniers. It is in his very beſt manner. There are ſeveral figures; in particular his own, in a hawking habit, with ſpaniels; and in the middle an old blind fiſherman, finely painted. Five feet ſix inches and three quarters high, by ſeven feet ſeven and three quarters wide.

Another cook's ſhop, by Martin de Vos, who was Snyder's maſter, and in this picture has excelled any thing done by his ſcholar. It is as large as nature. There is a greyhound ſnarling at a cat, in a moſt maſterly manner. Five feet eight inches high, by ſeven feet ten and half wide.

A Bacchanalian, by Rubens. It is not a very pleaſant picture, but the fleſh of the Silenus and the female ſatyrs are highly coloured. There is a ſmall deſign for this picture reverſed, in the great duke's tribune at Florence. Two feet eleven inches and three quarters high, by three feet ſix wide.

The nativity, by Carlo Cignani. The thought of this picture is borrowed (as it has often been by other painters) from the famous Notte of Coreggio at Modena, where all the light of the picture flows from the child. Three feet ſeven inches and half high, by two feet ten and half wide.

Sir Thomas Chaloner, an admirable portrait; three quarters, by Vandyck. Sir Thomas was governor to Henry prince of Wales * [*vide Strafford Papers*,

* He had been ſo to the celebrated duke of Northumberland, the baſtardized ſon of the earl of Leiceſter. *Vide Wood's Athenæ*, vol. ii. p. 126. This ſir Thomas gave a piece of ground to archbiſhop Grindal's executors for that prelate's free ſchool at ſaint Begh's, and 40 loads of coal yearly to it out of his mines there, reſerving a right of placing two ſcholars, by the name of Chaloner's ſcholars. *Biogr. Brit.* page 2439.

vol. i. page 490] and in 1610 was appointed his lord chamberlain. [*Vide Sandford's genealogical tables*, page 529.] He died in 1615, and was buried at Chiſwick *.

Sir Thomas Greſham, the founder of Greſham-college, by Antonio More. Two feet ſix inches and a quarter high, by two feet and half wide.

* He wrote a treatiſe on the virtue of NITRE, printed at London 1584, ſome other philoſophic works, and a paſtoral. He diſcovered the alum-mines at Giſburg in Yorkſhire (where he had an eſtate) towards the latter end of queen Elizabeth's reign; but they being adjudged to be mines royal, little benefit accrued to the family, though the long parliament afterwards reſtored them to his ſons, who were from theſe cauſes engaged on the parliament ſide; and Thomas and James, two of them, ſat as judges on king Charles the firſt. James, who wrote a treatiſe on the iſle of Man †, and made ſeveral collections of antiquities, poiſoned himſelf with a potion prepared by his miſtreſs, 1660, on an order for taking him into cuſtody. Thomas, who was one of the Yorkſhire members, had been a witneſs againſt archbiſhop Laud, and one of the council of ſtate, and died in exile at Middleburg in Zeland, 1661. He wrote An anſwer to the Scotch papers concerning the diſpoſal of the perſon of the king; A juſtification of that anſwer; A true and exact relation of finding the tomb of Moſes near mount Nebo; and A ſpeech containing a plea for monarchy in 1659. Thomas, his grandfather, was a celebrated wit, poet, and warrior, having ſerved in the expedition againſt Algier under Charles the fifth; where being ſhipwrecked, and having ſwam till his arms failed him, he caught hold on a cable with his teeth and ſaved himſelf. He was knighted by the ‡ duke of Somerſet, for his valour, after the battle of Muſſelborough; and by queen Elizabeth ſent embaſſador to the emperor Ferdinand and to king Philip the ſecond, where he reſided four years, and died ſoon after his return in 1565, and was buried with a ſumptuous funeral in ſaint Paul's. He wrote A little dictionary for children; A poem in ten books in Latin verſe §; De republicâ Anglorum inſtaurandâ, printed 1579, with an appendix, De illuſtrium quorundam encomiis, cum epigrammatibus & epitaphiis nonnullis; His voyage to Algier, 1541 ‖; and tranſlated from the Latin, The office of ſervants, written by Gilbert Cognatus; and Eraſmus's Praiſe of folly, 1549, and re-printed 1577. *Vide Wood's Athenæ Oxon.* His epitaph in Latin and Engliſh was written by doctor Walter Haddon, maſter of requeſts to queen Elizabeth. *Vide Hackett's Collect. of Epitaphs*, vol. ii. p. 184. His portrait was engraved by Hollar. In the year 1616 an earthen pot full of braſs money of the emperors Caraufius and Allectus was found under the root of a tree in Steeple Claydon pariſh near the pond, in the woods of ſir Thomas Chaloner. *Vide Kennet's Parochial Antiq.* page 11.

† *It was dedicated to T. lord Fairfax, the parl. general, whom he celebrates for his taſte and patronage of antiquities.* Vide Thoreſby's Leeds, p. 525.

‡ *The duke at the ſame time ſent his wife a jewel.* Engliſh Worthies, p. 535.

§ *He wrote this book in Spain, when he was no better houſed, as he himſelf ſays in his preface, than hieme in furno, eſtate in horreo. He took for his motto, Frugality is the left hand of fortune, and diligence the right.* Eng. Worthies, p. 535. *Puttenham names maſter Chaloner with ſir Ph. Sidney, as excellent for eclogue and paſtoral poeſy.*

‖ *Villegaignon, an extraordinary adventurer, wrote an account of the ſame expedition, in Latin.* Vide Gen. Dict. vol. x. p. 1.

Eraſmus, by Holbein, a half length, ſmaller than the life.

A friar's head, by Rubens.

Francis Halls, a head, by himſelf.

The ſchool of Athens, a copy (by Le Brun) of Raphael's fine picture in the Vatican. Three feet two inches high, by four feet two and three quarters wide.

Joſeph Carreras, a Spaniſh poet, writing; he was chaplain to Catharine of Braganza, queen of Charles II. Half length, by ſir Godfrey Kneller. There is a mezzotinto from this picture.

Rembrandt's wife, half length, by Rembrandt.

Rubens's wife, a head, by Rubens.

A man's head, by Salvator Roſa.

Mr. Locke, a head, by ſir Godfrey Kneller.

Inigo Jones, a head, by Vandyck.

Over the door, Anne, daughter of ſir Henry Lee; three quarters, by ſir Peter Lely. She was married to Mr. Wharton, afterwards created a marquis; and was herſelf a celebrated poeteſs. Waller has addreſſed a copy of verſes to her on the death of lord Rocheſter, whoſe great friend and relation ſhe was. See her article in the General Dictionary, vol. x. where are two letters of hers in a very amiable ſtyle, and ſome of doctor Burnet's in a very wretched one.

Over another door, Mrs. Jenny Deering, miſtreſs to the marquis of Wharton. Theſe two came out of the Wharton collection.

Over the two other doors, two pieces of ruins, by Viviano.

The

The Library.

This room is twenty-one feet and half, by twenty-two and half. Over the chimney is a whole length, by ſir Godfrey Kneller, of king George I. in his coronation-robes, the only picture for which he ever ſat in England.

The Little Bed-Chamber.

This little room is all wainſcoted with mahogany; and the bed, which is of painted taffety, ſtands in an alcove of the ſame wood. Over the chimney is a half length, by Dahl, of Catharine Shorter, firſt wife of ſir Robert Walpole, and eldeſt daughter of John Shorter, eſq. of Bybrook in Kent, by Elizabeth, daughter of ſir Eraſmus Philips, of Picton-caſtle in Pembrokeſhire. This is an exceedingly good portrait.

On the other ſide, a portrait of Maria Skerret, ſecond wife of ſir Robert Walpole; three quarters, by Vanloo.

The Little Dreſſing-Room.

A landſcape by Wootton, in the ſtyle of Claude Lorrain, over the chimney.

The Blue Damaſk Bed-Chamber

Is of the ſame dimenſions with the library, and is hung with tapeſtry. Over the chimney, ſir Robert Walpole, afterwards earl of Orford, prime miniſter to king George I. and to king George II.

Quem neque Tydides, nec Lariſſæus Achilles,
Non * Anni domuere Decem.

He built this houſe, and made all the plantations and waters here. A whole length, in the Garter-robes, by Vanloo.

* After his reſignation, a ſecret committee was appointed to inquire into the laſt ten years of his adminiſtration.

The

The Drawing-Room

Is thirty feet by twenty-one, and hung with yellow caffoy. The ceiling is exactly taken, except with the alteration of the paternal coat for the ſtar and garter, from one that was in the dining-room of the old houſe, built by ſir Edward Walpole, grandfather of ſir Robert.

Over the chimney is a genteel buſt of a Madonna in marble, by Camillo Ruſconi.

Above, is carving by Gibbons, gilt, and within it a fine picture by Vandyck, of two daughters of lord Wharton, out of whoſe collection theſe came, with all the other Vandycks in this room, and ſome others at lord Walpole's at the Exchequer. Five feet four inches high, by four feet three wide.

The judgment of Paris, by Luca Jordano. There is an odd diffuſion of light all over this picture: the Pallas is a remarkably fine figure. Eight feet high, by ten feet eight and a quarter wide.

A ſleeping Bacchus, with nymphs, boys and animals; its companion.

King Charles I. a whole length, in armour, by Vandyck. By a miſtake, both the gauntlets are drawn for the right hand *.

Henrietta Maria of France, his queen, by ditto.

Archbiſhop Laud, the original portrait of him; three quarters, by Vandyck. The univerſity of Oxford once offered the Wharton family four hundred pounds for this picture.

Philip lord Wharton, three quarters, by Vandyck. This lord in his youth was handſome and a beau; in the civil war he ſided with the parliament,

* When this picture was in the Wharton collection, old Jacob Tonſon, who had remarkably ugly legs, was finding fault with the two gauntlets. Lady Wharton ſaid, Mr. Tonſon, why might not one man have two right hands, as well as another two left legs?

and

and had a regiment of horſe, but his courage was called in queſtion. He left the houſe when the laſt violences were determined againſt the king, but was one of Oliver's peers and privy-council, and narrowly eſcaped being excepted in the general act of indemnity, though he expended ſome thouſand pounds to make a figure in the cavalcade at the king's reſtoration, in particular having diamond buttons to the mourning which he was then wearing for his ſecond wife. He was committed to the Tower with the duke of Buckingham and lord Shaftſbury, on their aſſerting the diſſolution of the long parliament; but his chief merits were a patriot fraud, by which he procured the paſſing the habeas corpus act, being one of the tellers in the houſe of lords, when he outwitted his partner and gave in a falſe majority; and by moving for an abrogation of the old oaths of allegiance, and ſubſtituting the preſent plain oath in their ſtead. He was one of the firſt that appeared for the revolution; and died in 1694. He laid out a large ſum at Woburn in Buckinghamſhire, and made the fine collection of Vandyck's and Lely's, which were removed to Winchendon by his ſon the marquis of Wharton, and ſold to ſir Robert Walpole by the late duke his grandſon. *Vide Memoirs of the life of T. marq. of Wharton.*

Sir Chriſtopher Wandesford, head of the Caſtlecomer family; lord deputy of Ireland in 1640; in which year he died. Three quarters, ſitting, by Vandyck.

* Lady Wharton, three quarters, by ditto.

Jane, daughter of lord Wenman; ditto. The hands, in which Vandyck excelled, are remarkably fine in this picture.

Robert lord Walpole, eldeſt ſon of ſir Robert Walpole, by Catherine his firſt wife; a head in crayons, by Roſalba. He ſucceeded his father in the earldom, and died in 1751, being knight of the Bath, auditor of the Exchequer, and maſter of the fox-hounds to the king.

Edward Walpole †, ſecond ſon of ſir Robert Walpole, ditto.

Horace Walpole, third ſon of ſir Robert Walpole, ditto.

* Philadelphia, daughter of Robert Carey earl of Monmouth, wife of ſir Thomas Wharton.

† He was created knight of the Bath in Auguſt 1753.

Mary

Mary lady viſcounteſs Malpas, ſecond daughter of ſir Robert Walpole by his firſt wife, and married to George lord Malpas, maſter of the horſe to Frederic prince of Wales, and knight of the Bath; afterwards earl of Cholmondeley, and chancellor of the duchy of Lancaſter, and lord privy-ſeal. She died of a conſumption at Aix, in Provence, ætatis ſuæ 29. A profile ſketch, by Jervas.

N. B. There is no portrait here of Catharine Walpole, eldeſt daughter of ſir Robert Walpole, who died at Bath of a conſumption, ætatis ſuæ 19.

Lady Maria Walpole, only child of ſir Robert Walpole earl of Orford by Maria his ſecond wife, married to Charles Churchill, eſq. in crayons, by Pond.

The Salon

Is forty feet long, forty high, and thirty wide; the hanging is crimſon flowered velvet; the ceiling painted by Kent, who deſigned all the ornaments throughout the houſe. The chimney-piece is of black and gold marble, of which too are the tables.

In the broken pediment of the chimney ſtands a ſmall antique buſt of a Venus; and over the garden-door is a larger antique buſt.

On the great table is an exceeding fine bronze of a man and woman, by John of Boulogne. When he had made the fine marble groupe of the rape of the Sabines in the loggia of the piazza del gran duca at Florence, he was found fault with for not having expreſſed enough of the ſoftneſs of the woman's fleſh; on which he modelled this, which differs in its attitudes from the other, and has but two figures; but theſe two are maſter-pieces for drawing, for the ſtrength of the man, and the tender delicacy of the woman. This bronze was a preſent to lord Orford from Horace Mann, eſq. the king's reſident at Florence.

On the other tables are two vaſes of oriental alabaſter.

Over the chimney, Chriſt baptized by ſaint John, a moſt capital picture of Albano. His large pieces are ſeldom good, but this is equal both for colouring and drawing to any of his maſter Caracci, or his fellow-ſcholar Guido. It is eight feet eight inches high, by ſix feet four and a half wide. There is one of the ſame deſign in the church of ſan Giorgio at Bologna, with an oval top, and God the father in the clouds, with different angels; two are kneeling, and ſupporting Chriſt's garments. This picture belonged to Mr. Law, firſt miniſter to the regent of France.

The ſtoning of ſaint Stephen; a capital picture of Le Sœur. It contains nineteen figures, and is remarkable for expreſſing a moſt maſterly variety of grief. The ſaint, by a conſiderable anachroniſm, but a very common one among the Roman catholics, is dreſt in the rich habit of a modern prieſt at high maſs. Nine feet eight inches and a half high, by eleven feet three and three quarters wide.

The holy family; a moſt celebrated picture of Vandyck. The chief part of it is a dance of boy-angels, which are painted in the higheſt manner. The virgin ſeems to have been a portrait, and is not handſome; and the piece is too much crowded with fruits and flowers and birds. In the air are two partridges finely painted. This picture was twice ſold for fourteen hundred pounds: ſince that, it belonged to the houſe of Orange. The princeſs of Frieſland, mother of the preſent prince of Orange, ſold it during his minority, when ſir Robert bought it. It is ſeven feet and half an inch high, by nine feet one and three quarters wide. It belonged originally to king Charles the firſt, and is mentioned in the Catalogue of his pictures, p. 171. There is a fine print of it.

Mary Magdalen waſhing Chriſt's feet; a capital picture of Rubens, finiſhed in the higheſt manner, and finely preſerved. There are fourteen figures large as life. The Magdalen is particularly well coloured. Six feet and three quarters of an inch high, by eight feet two wide. It was monſieur de Morville's, and had belonged to monſieur Bourvalais, a financier, who bought it from the collection of monſieur Cormery, a fermier general *. It is engraved.

* See Deſcript. de Paris, vol. i. p. 226, edit. of 1706.

The

The holy family, in a round, by Cantarini. The child is learning to read. Three feet ſix inches every way.

The holy family, by Titian. It belonged to monſieur de Morville, ſecretary of ſtate in France. Four feet ſeven inches and a half high, by three feet four and a half wide.

Simeon and the child; a very fine picture by Guido. The deſign is taken from a ſtatue of a Silenus with a young Bacchus, in the villa Borgheſe at Rome. This was in monſieur de Morville's collection. Three feet two inches and a half high, by two feet ſeven and a half wide. There is another of theſe, but much leſs finiſhed, in the palace of the marquis Gerini at Florence.

The virgin with the child aſleep in her arms, by Auguſtine Caracci. Three feet ſix inches high, by two feet nine and three quarters wide.

An old woman giving cherries to a boy, by Titian. It is his own ſon and nurſe: four feet ten inches high, by three feet ſix and three quarters wide.

The holy family, by Andrea del Sarto. This and the laſt were from the collection of the marquis Mari at Genoa. Three feet one inch and a quarter high, by two feet ſeven and a quarter wide. Lord Egremont has another of theſe, and lord Exeter another.

The aſſumption of the virgin; a beautiful figure ſupported by boy-angels, in a very bright manner, by Murillio. Six feet four inches and three quarters high, by four feet nine and a half wide *.

The adoration of the ſhepherds, its companion: all the light comes from the child.

* The duke of Bedford has a large picture like this, except that it wants the virgin, by the ſame hand, brought out of Spain by Mr. Bagnols, from whoſe collection the prince of Wales bought ſome fine pictures. Sir Sampſon Gideon has another, in which the virgin is much older than this at Houghton, but finely painted: the boys are fewer, and far inferior; and one corner is too deſtitute of objects. There is a half-moon reverſed under the feet of the virgin.

The Cyclops at their forge, by Luca Jordano. There is a copy of this at ſaint James's by Walton. This belonged to Gibbons. Six feet four inches high, by four feet eleven wide.

Dædalus and Icarus, by Le Brun. In a different manner from what he generally painted. Six feet four inches high, by four feet three wide. For the ſtory, ſee it twice told in Ovid's Metamorphoſis, lib. viii; and lib. ii. De arte amandi.

The Carlo Marat Room

Is thirty feet by twenty-one. The hangings are green velvet, the table of lapis lazuli: at each end are two ſconces of maſſive ſilver.

Over the chimney is * Clement the ninth, of the Roſpigliоſi family; three quarters ſitting, a moſt admirable portrait, by Carlo Maratti. It was bought by Jervas the painter out of the Arnaldi palace at Florence, where are the remains of the great Pallavicini collection, from whence ſir Robert bought ſeveral of his pictures. Nothing can be finer than this: the boldneſs of the penciling is as remarkable as his delicacy in his general pictures, and it was ſo much admired that he did ſeveral of them: one is at lord Burlington's at Chiſwick.

The judgment of Paris, drawn by Carlo Maratti when he was eighty-three years old, yet has none of the rawneſs of his latter pieces: the drawing of the Juno is very faulty, it being impoſſible to give ſo great a turn to the perſon as he has given to this figure: it came out of the Pallavicini collection. The earl of Strafford has a very good copy of it, by Gioſeppe Chiari. Five feet nine inches and three quarters high, by ſeven feet ſeven and a quarter wide. It was engraved by Giacomo Freii.

* He was a poet. *See an account of him in the Sidney Papers publiſhed by Collins*, vol. ii. p. 714; *and Firmani's Seminar. Roman.* p. 189. He was nuntio at Madrid, when the ſix royaliſts, who had murdered Aſcham, the parliament's reſident, were taken out of ſanctuary, and inſiſted on their being re-delivered, which he prevailed on the bigoted king to order. Five of them, catholics, were ſuffered to eſcape; the ſixth, a proteſtant, was ſo watched, that he was retaken on his flight and put to death. *Vide Peck's Deſid. curioſ.* lib. xii. p. 2.

Galatea ſitting with Acis, Tritons and Cupids; its companion. Five feet eight inches and three quarters high, by ſeven feet ſeven and a half wide.

The holy family, an unfiniſhed picture, large as life, by Carlo Maratti in his laſt manner. Three feet two inches and three quarters high, by two feet eight and a quarter wide.

The virgin teaching Jeſus to read, by Carlo Maratti. Two feet three inches and a quarter high, by one foot ten and a quarter wide. Gioſeppe Chiari has executed this thought in the Barberini palace at Rome, but with alterations. In this the virgin is in red. Gioſeppe's is in white; and inſtead of ſaint John, ſaint Elizabeth, and the angels, he has drawn a cardinal reading.

Saint Cæcilia with four angels playing on muſical inſtruments, companion to the former.

> Or dreſt in ſmiles of ſweet Cæcilia, ſhine
> With ſimp'ring angels, palms and harps divine. POPE.

Theſe two laſt are moſt perfect and beautiful pictures in his beſt and moſt finiſhed manner, and were in the Pallavicini collection. It has been engraved by Strange, but he has not preſerved the extreme beauty of the faces.

The aſſumption of the virgin, by Carlo Maratti. She has a deep blue veil all over her. Two feet three inches and three quarters high, by one foot ten and a quarter wide.

The virgin and Joſeph with a young Jeſus, a fine picture, by Carlo Maratti, in the manner of his maſter Andrea Sacchi. Two feet five inches and a quarter high, by two feet wide.

The marriage of ſaint Catharine, by Carlo Maratti, two feet ſeven inches high, by one foot ten and a half wide.

Two ſaints worſhiping the virgin in the clouds, by Carlo Maratti. Two feet three inches and a half high, by one foot nine and a half wide.

St. John the evangeliſt, its companion.

A naked

A naked Venus and Cupid, by Carlo Maratti, in a very particular ſtyle. Three feet one inch and a half high, by four feet four and a half wide.

The holy family, by Nicholo Beretoni, Carlo's beſt ſcholar: this picture is equal to any of his maſter's. The grace and ſweetneſs of the virgin, and the beauty and drawing of the young Jeſus, are incomparable. Three feet one inch and a half high, by four feet four and a half wide.

The aſſumption of the virgin, by ditto. Two feet two inches and a half high, by one foot eight and a half wide.

The pool of Betheſda, by Gioſeppe Chiari, another of Carlo's ſcholars. Three feet three inches high, by four feet five wide.

Chriſt's ſermon on the mount, ditto.

Apollo and Daphne, ditto.

Bacchus and Ariadne, ditto, the beſt of the four: the Bacchus ſeems to be taken from the Apollo Belvedere, as the ideas of the Ariadne, and the Venus, evidently are from the figures of Liberality and Modeſty in the famous picture of Guido, in the collection of marquis del Monte at Bologna. There are four pictures about the ſize of theſe in the Spada palace at Rome, by the ſame hand; two, juſt the ſame with theſe two laſt; the other two are likewiſe ſtories out of the Metamorphoſis.

Apollo, in crayons, by Roſalba. Two feet two inches high, by one foot eight wide.

Diana, its companion.

A profile head of a man, a capital drawing, in a great ſtyle, by Raphael.

A profile head of ſaint Catharine, by Guido.

The birth of the virgin, by Luca Jordano. Two feet one inch high, by one foot and a quarter of an inch wide.

The preſentation of the virgin in the temple; its companion. Theſe two are finiſhed deſigns for two large pictures, which he painted for the fine church of the Madonna della Salute at Venice.

The flight into Egypt, by Murillio, in the manner of Vandyck. Three feet two inches and a quarter high, by one foot eleven and a quarter wide.

The crucifixion; its companion.

Hercules and Omphale, by Romanelli: three feet one inch and a half high, by four feet three inches wide.

The Velvet Bed-Chamber

Is twenty-one feet and a half, by twenty-two feet and a half: the bed is of green velvet, richly embroidered and laced with gold, the ornaments deſigned by Kent: the hangings are tapeſtry, repreſenting the loves of Venus and Adonis, after Albano.

Alexander adorning the tomb of Achilles, by Le Mer. The ſubject is taken from the fourth chapter of the ſecond book of Quintus Curtius. Achillem, cujus origine (Alexander) gloriabatur, imprimis mirari ſolitus, etiam circum cippum ejus cum amicis nudus decucurrit, unctoque coronam impoſuit. The head of Alexander is taken from his medals; the figures are in the true antique taſte, and the buildings fine. Eight feet two inches and three quarters high, by five feet two and a half wide.

Over one of the doors, a ſea-port, by old Griffier. Three feet two inches and a half high, by four feet one inch wide.

A landſcape over the other door, by ditto.

The Dreſſing-Room

Is hung with very fine gold tapeſtry after pictures of Vandyck. There are whole-length portraits of James the firſt, queen Anne his wife, daughter of Frederick

Frederick the ſecond king of Denmark, Charles the firſt and his queen, and Chriſtian the fourth king of Denmark, brother of queen Anne; they have fine borders of boys with feſtoons, and oval pictures of the children of the royal family. At the upper end of this room is a glaſs caſe filled with a large quantity of ſilver philegree, which belonged to Catharine lady Walpole.

Over the chimney, the conſulting the Sibylline oracles, a fine picture, by Le Mer; companion to that in the bed-chamber: the architecture of this is rather the better. The painter has miſtaken, and repreſented a large number of books; whereas the hiſtories ſay, that when the Sibyl offered them at firſt to Tarquinius Superbus, there were but nine; and on his twice refuſing them, ſhe burnt ſix, and then made him pay the firſt demanded price for the remaining three, which were kept in a ſtone vault with the greateſt care; and only conſulted on extraordinay occaſions, by two of the nobility who had the charge of them. This number in the time of the commonwealth was increaſed to ten, and in Sylla's time, the laſt time they were conſulted, to fifteen: the year before his dictatorſhip the capitol was burnt, and they with it. There were ſome diſperſed Sibylline oracles afterwards collected, but never much credited, which remained to the reign of Honorius, when Stilicho burnt them *. There is an anachroniſm in this picture, which may be pardoned in a painter: he has thrown in among the buildings the ſeptizonium Severi; now Sylla's dictatorſhip began in the year 672 U. C. and Severus did not begin his reign till 945 U. C. or 193 A. D.

Over the door, dogs and ſtill life, by Jervas.

Over the other door, its companion.

* In the reign of Tiberius, an act paſſed in the ſenate at the motion of one of the tribunes, to add a book to the Sibylline oracles, at the requeſt of Caninius Gallus, one of the Quindecim Viri. The emperor reprimanded the fathers, and told them, that Auguſtus, quia multa vana ſub nomine celebri vulgabantur, ſanxiſſe, quem intra diem ad prætorem Urbanum deferrentur, neque habere privatim liceret. He added, à majoribus quoque decretum erat, poſt exuſtum ſociali bello capitolium, quæſitis Samo, Ilio, Erythris, per Africam etiam ac Siciliam, et Italicas colonias, carminibus Sibyllæ (una, ſeu plures fuere) datoque ſacerdotibus negotio, quantum humanâ ope potuiſſent, vera diſcernere. *Tacit. Ann.* 6, 12. It is probable that Tiberius's ſtrictneſs on this ſubject proceeded from his apprehenſions of the people being excited by prophecies to rebel againſt him; he having but a little time before put ſeveral perſons to death for publiſhing a prediction that he had left Rome in ſuch a conjunction of the planets as for ever to exclude his return. *Ann.* 4, 58.

The

The Embroidered Bed-Chamber.

The bed is of the fineſt Indian needle-work. His royal highneſs Francis duke of Lorrain, afterwards grand duke of Tuſcany, and ſince emperor, lay in this bed, which ſtood then where the velvet one is now, when he came to viſit ſir Robert Walpole at Houghton. The hangings are tapeſtry.

Over the chimney, the holy family, large as life, by Nicolo Pouſſin. It is one of the moſt capital pictures in this collection; the airs of the heads and the draperies are in the fine taſte of Raphael and the antique; Elizabeth's head is taken from a ſtatue of an old woman in the villa Borgheſe at Rome: the colouring is much higher than his uſual manner; the Virgin's head and the young Jeſus are particularly delicate. Five feet ſeven inches high, by four feet three and three quarters wide. There is a print of it.

Over the doors, two pieces of cattle, by Roſa di Tivoli.

The Cabinet

Is twenty-one feet and a half, by twenty-two and a half, hung with green velvet. Over the chimney is a celebrated picture of Rubens's wife, by Vandyck; it was fitted for a pannel in her own cloſet in Rubens's houſe. She is in black ſatin, with a hat on, a whole length; the hands and the drapery are remarkably good.

Rubens's family, by Jordans of Antwerp; Rubens is playing on a lute, his firſt wife is ſitting with one of their children on her lap, and two others before her. There are ſeveral other figures, and genii in the air. Five feet nine inches high, by four feet five inches and a half wide. This picture belonged to the duke of Portland.

A winter-piece, by Giacomo Baſſan. Three feet eight inches and a half high, by five feet eleven and three quarters wide.

A ſummer-piece, by Leonardo Baſſan. Three feet eight inches and a half

high, by five feet eleven and three quarters wide. Theſe two were in the collection of monſieur de la Vrilliere.

Boors at cards, by Teniers: one foot four inches high, by one foot ten wide.

Chriſt appearing to Mary in the garden; an exceedingly fine picture, by Pietro da Cortona.. One foot nine inches and a half high, by one foot eight inches wide.

The judgment of Paris, by Andrea Schiavone.

Note, That all the pictures in this room, except the portraits, that have not the ſizes ſet down, are very ſmall.

Midas judging between Pan and Apollo, by ditto.

Chriſt laid in the ſepulchre; one of the fineſt pictures that Parmegiano ever painted, and for which there is a tradition that he was knighted by the duke of Parma: there are eleven figures; the expreſſion, the drawing and colouring, the perſpective, and chiaro ſcuro, are as fine as poſſible. The figure of Joſeph of Arimathea is Parmegiano's own portrait: there are two drawings in the grand duke's collection for this picture, but with variations from what he executed: in one of theſe, Joſeph has his hands extended like Paul preaching at Athens, in the cartoon of Raphael: there have been three different prints made of this picture and the drawings for it.

The adoration of the magi, by Velvet Brueghel: there are a multitude of little figures, all finiſhed with the greateſt Dutch exactneſs: the ideas too are a little Dutch; for the Ethiopian king is dreſt in a ſurplice with boots and ſpurs, and brings for a preſent a gold model of a modern ſhip.

The virgin and child; a very pleaſing picture, by Baroccio; but the drawing is full of faults.

Naked Venus ſleeping; a moſt perfect figure, by Annibal Caracci; the contours and the colouring exceſſively fine.

* Head of Dobſon's father, by Dobſon.

Saint John, a head, by Carlo Dolci. There is another of theſe at Burleigh.

Head of Innocent the tenth, by Velaſco. He was ſent by the king of Spain to draw this pope's picture. When the pope ſent his chamberlain to pay him, he would not receive the money, ſaying the king his maſter always paid him with his own hand: the pope humoured him. This pope was of the Pamphilii family, was reckoned the uglieſt man of his time, and was raiſed to the papacy by the intrigues of his ſiſter-in-law donna Olympia, a moſt beautiful woman and his miſtreſs †. There is a half-length at Chiſwick of the ſame pope, by Andrea Sacchi.

A boy's head with a lute, by Cavalier Luti.

Friars giving meat to the poor, by John Miel. One foot ſeven inches and a half high, by two feet two inches wide.

Its companion.

A dying officer at confeſſion, by Bourgognone: very bright colouring and fine expreſſion. One foot ſix inches and a half high, by two feet one inch and three quarters wide.

* In four different MSS. of Vertue, I find that this picture belonged to Richardſon, and is certainly the portrait of Vanderdort, keeper of king Charles's pictures, and who, on having miſlaid a fine ſmall picture, and not being able to find it when aſked for it by the king, hanged himſelf. *Vide Sanderſon's Graphice.*

† Amelot de la Houſſaie relates the following remarkable ſtory as the foundation of this pope's hatred to the French, and of his perſecution of the family of his predeceſſor Urban the eighth. While cardinal Barberini, Urban's nephew, was legate in France, he went to ſee the curious library and collection of the ſieur Du Mouſtier. Monſignor Pamphilio, who attended him, ſlipped a ſmall and ſcarce book into his pocket. As they were going away, the legate ſhut the door, and deſired Du Mouſtier to examine whether he had loſt any book. He immediately miſſed the ſtolen one. The cardinal bid him ſearch all his train: but Pamphilio refuſing to be examined, they came to blows; and Du Mouſtier, getting the better by the prelate's being encumbered in his long habit, beat him ſeverely, and found the book in his pocket. *Mem. Hiſt.* vol. i. p. 362. In Howel's Letters are the following particulars relating to this pope: "Among other paſquils this was one, Papa magis amat Olympiam quam Olympum." *Lett.* 48, *book* 4th. And afterwards, "'Tis true he is one of the hardeſt favoured popes that ſat in the chair a great while, ſo that ſome call him l'uomo di tre pelle, the man with three hairs; for he hath no more beard on his chin."

Its companion.

Boors at cards, by Teniers.

Boors drinking, its companion, by Oſtade.

Chriſt laid in the ſepulchre, by Giacomo Baſſan; a very particular picture; the lights are laid on ſo thick, that it ſeems quite baſſo-relievo. It is a fine deſign for a great altar-piece which he has painted at Padua. This picture was a preſent to lord Orford, from James earl of Waldegrave, knight of the garter, and embaſſador at Paris.

Holy family, with ſaint John on a lamb, by Williberts, a ſcholar of Rubens, who has made a large picture, from whence this is taken, now in the palace Pitti, at Florence: this is finely finiſhed, and the colouring neater than Rubens'.

Holy family, by Rottenhamer.

The virgin and child, by Alexander Veroneſe; painted on black marble.

Three ſoldiers; a fine little picture, by Salvator Roſa, in his brighteſt manner.

The virgin with the child in her arms, by Murillio, on black marble. A preſent from ſir Benjamin Keene, embaſſador at Madrid.

The virgin with the child in her arms aſleep, by Sebaſtian Concha.

Edward the ſixth, an original ſmall whole length, by Holbein: it was in the royal collection, and, upon the diſperſion of king Charles's pictures in the rebellion, ſold into Portugal, where it was bought by lord Tyrawley, embaſſador to the court of Liſbon, and by him ſent as a preſent to lord Orford. Within the frame is written in golden letters, Edvardus Dei gratia ſextus rex Anglia, & Francia, & Hibernia.

Laban ſearching for his images, by Sebaſtian Bourdon. When Jacob withdrew privately from Laban, Rachael ſtole her father's idols, which he purſued them to demand. *Gen.* xxxi. 33. Three feet one inch and three quarters high, by four feet four inches and a half wide.

The banqueting-houſe ceiling. It is the original deſign of Rubens for the middle compartment of that ceiling, and repreſents the aſſumption of king James the firſt into heaven; it belonged to ſir Godfrey Kneller, who ſtudied it much, as is plain from his ſketch for king William's picture in the parlour. Two feet eleven inches high, by one foot nine inches and a half wide.

Six ſketches of Rubens for triumphal arches, &c. on the entry of the infant Ferdinand of Auſtria into Antwerp; they are printed with a deſcription of that feſtival. They are about two feet and a half ſquare. They were Mr. Norton's, and coſt him 180l. at ſir Peter Lely's ſale.

Bathſheba bringing Abiſhag to David; an exceedingly high-finiſhed picture in varniſh, by Vanderwerffe; a preſent to lord Orford from the duke of Chandos. Two feet ten inches high, by two feet three wide.

Two flower-pieces, moſt highly finiſhed, by Van Huyſum. His brother lived with lord Orford, and painted moſt of the pictures in the attic ſtory here. Two feet ſeven inches high, by two feet two wide.

Chriſt and Mary in the garden, by Philippo Laura.

The holy family, by John Bellino. It belonged to Mr. Law.

A landſcape with figures, by Bourgognone, in the manner of Salvator Roſa.

Its companion, with ſoldiers.

Two ſmall landſcapes, by Gaſpar Pouſſin.

Over the door into the bed-chamber, the holy family, by Matteo Ponzoni, a moſt uncommon hand, and a very fine picture. Three feet ſeven inches and

and a half high, by five feet two and a half wide. It belonged to count Plattemberg, the emperor's miniſter at Rome, who had carried all his pictures thither and died there. They were ſent to Amſterdam to be ſold, where Mr. Trevor bought this for ſir Robert Walpole. Lord Burlington has a head by the ſame maſter, who was a Venetian: there are no others in England of the hand.

Over the parlour-door, the murder of the innocents, by Sebaſtian Bourdon. Four feet and half an inch high, by five feet eight wide.

Over the other door, the death of Joſeph, by Velaſco. Three feet three inches high, by four feet ten wide.

Saint Chriſtopher, a very ſmall picture, by Elſheimer: a preſent from ſir Henry Bedingfield. Here is a very common error among the Roman catholic painters; in the diſtant landſkip is a hermit, with an oratory of the virgin Mary, at the time that ſaint Chriſtopher is carrying Jeſus yet a child. At Bologna there is an old picture of the ſalutation, where the angel finds the virgin Mary praying before a crucifix, with the Officium beatæ virginis in her hand. In Evelyn's preface to his tranſlation of The idea of the perfection of painting, he mentions a picture of Moſes in the bullruſhes, by Paul Veroneſe, in which Pharaoh's daughter is attended by a guard of Swiſs.

The Marble Parlour.

One entire ſide of this room is marble, with alcoves for ſide-boards, ſupported with columns of Plymouth marble. Over the chimney is a fine piece of alto relievo in ſtatuary-marble, after the antique, by Ryſbrach; and before one of the tables, a large granite ciſtern.

Henry Danvers earl of Danby, a fine whole length in the garter-robes, by Vandyck. This lord was ſon of ſir John Danvers, by Elizabeth daughter of John Nevil lord Latimer ſon-in-law of queen Catharine Parr, and was firſt diſtinguiſhed by his behaviour in the war in the Low Countries, where he ſerved under prince Maurice, and afterwards in France under Henry IV. where he was knighted for his valour. In the Iriſh wars he was lieutenant-general

general of the horſe, and ſerjeant-major of the whole army, under Robert earl of Eſſex and Charles lord Mountjoy. In the firſt of king James I. he was made baron of Dauntesey, and afterwards lord preſident of Munſter and governor of Guernſey. By king Charles I. he was created earl of Danby, made a privy-counſellor and knight of the garter. He founded the phyſic-garden at Oxford, and died aged 71, 1643, at Cornbury, and is buried at Dauntesey in Wiltſhire, where he built an alms-houſe and free-ſchool. His elder brother ſir Charles loſt his life in the earl of Eſſex's inſurrection, temp. Eliz. This picture was given to lord Orford by ſir Joſeph Danvers. Lord Danby built the houſe at Cirenceſter, now lord Bathurſt's.

Sir Thomas Wharton, brother of Philip lord Wharton, and knight of the Bath; whole length, by Vandyck. From the Wharton collection.

Two fruit-pieces over the door, by Michael Angelo Campidoglio. From Mr. Scawen's collection.

The aſcenſion, by Paul Veroneſe, over a door.

The apoſtles after the aſcenſion, ditto.

The Hall

Is a cube of forty, with a ſtone gallery round three ſides. The ceiling and the frieze of boys are by Altari. The bas-reliefs over the chimney and doors are from the antique.

The figures over the great door, and the boys over the leſſer doors, are by Ryſbrach. In the frieze are bas-reliefs of ſir Robert Walpole and Catharine his firſt lady, and of lord Walpole their eldeſt ſon and Margaret Rolle his wife. From the ceiling hangs a * lantern for eighteen candles, of copper gilt.

* Ben Jonſon, in his Foreſt, poem 2d, has theſe lines on Penſhurſt:

Thou art not, Penſhurſt, built to envious ſhow,
Of touch or marble; nor canſt boaſt a row
Of poliſhed pillars, or a roof of gold;
Thou haſt no lantern whereof tales are told.

I imagine there was ſome old pamphlet or ballad written on a lantern of ſome great man at that time, from whence was taken the Craftſman, which made ſo much noiſe about this lantern at Houghton. This lantern has ſince been ſold to the earl of Cheſterfield, and is replaced by a French luſtre.

Over

Over the chimney is a buſt of ſir Robert Walpole, earl of Orford, by Ryſbrach.

Before a niche, over againſt the chimney, is the Laocoon, a fine caſt in bronze, by Girardon, bought by lord Walpole at Paris.

On the tables, the Tiber and the Nile in bronze, from the antiques in the capitol at Rome.

Two vaſes in bronze, from the antiques in the villas of Medici and Borgheſe at Rome.

The buſt of a woman, a moſt beautiful antique.

The buſt of a Roman empreſs, antique *.

On Terms and Conſoles round the Hall are the following Buſts and Heads:

Marcus Aurelius, antique.

Trajan, ditto.

Septimius Severus, ditto. } Theſe two were given to general Churchill by cardinal Alexander Albani, and by him to ſir Robert Walpole.
Commodus, ditto. }

A young Hercules, ditto.

* This and the laſt were brought from Mrs. Vernon's at Twickenham park, which belonged to Robert earl of Eſſex, the celebrated favourite of queen Elizabeth, who having promiſed ſir Francis Bacon to get him made ſolicitor-general, juſt before his own diſgrace, and not being able to perform it, gave ſir Francis this villa to make him amends. Sir Francis entertained the queen here, and preſented her with a ſonnet of his own compoſing, to intercede for the earl's pardon. He ſoon after ſold Twickenham-park for eighteen hundred pounds. From thence it came into the earl of Cardigan's family; they ſold it to king William: he gave it to his favourite, lord Albemarle, who ſold it to Mr. Vernon, after whoſe widow's death lord Montrath bought it for fifteen thouſand pounds. Bacon, in a letter to his brother Antony, calls it "that wholeſome pleaſant lodge and finely deſigned garden." *Bacon Papers*, vol. i. 486.

Baccio

Baccio Bandinelli, by himſelf.

Fauſtina ſenior, antique.

A young Commodus, antique.

Homer, modern.

Heſiod, ditto.

Jupiter, antique.
A philoſopher, ditto.
Hadrian, ditto.
Pollux, ditto.
} Heads.

Going from the Salon, down the great Steps through the Garden, you enter a Porch adorned with Buſts of

Rome.
Minerva.
Antinous.
Apollo Belvedere.
} By Camillo Ruſconi.

A philoſopher's head, antique.

Julia Pia Severi, ditto.

Out of this you go into a Veſtibule, round which in the Niches are ſix Vaſes of Volterra Alabaſter. This leads into

The Gallery,

Which is ſeventy-three feet long, by twenty-one feet high: the middle riſes eight feet higher, with windows all round; the ceiling is a deſign of Serlio's in the inner library of ſaint Mark at Venice, and was brought from thence by Mr. Horace Walpole, junior; the frieze is taken from the Sibyl's temple at Tivoli. There are two chimneys, and the whole room is hung with Norwich damaſk. It was intended originally for a green-houſe; but on ſir Robert Walpole's reſigning his employments February 9, 1742, it was fitted up for his pictures, which had hung in his houſe in Downing-ſtreet. That houſe belonged to the crown: king George the firſt gave it to baron Bothmar, the Hanoverian miniſter, for life. On his death king George the ſecond offered it to ſir Robert Walpole; but he would only accept it for his office of firſt lord of the treaſury, to which poſt he got it annexed for ever.

Over the fartheſt chimney is that capital picture, and the firſt in this collection, The doctors of the church: they are conſulting on the immaculateneſs of the virgin, who is above in the clouds. This has been a moſt controverted point in the Romiſh church. Bonoſus, biſhop of Naiſſus in Dacia, was one of the firſt who held that the virgin Mary had other children after Chriſt; which was reckoned a great hereſy. He was condemned for it by pope Damaſus, ſuſpended by the council of Capua, cenſured by the biſhops of Macedon, who declared their abhorrence of this deteſtable error as they called it, and wrote againſt by pope Syricius. His followers were ſtyled Bonoſiacs, or Bonoſians. This doctrine had been taught before by Helvidius anno 383, and before him by Tertullian. Thoſe who oppoſed the perpetual virginity of the virgin Mary were ſtyled Antidicomarianites. Saint Jerom and ſaint Ambroſe were two of the principal champions for the virginity, and are probably the chief figures in this picture. *Vide Bower's Hiſtory of the Popes*, vol. i. 263. This pretended hereſy is founded on the 25th verſe of the firſt chapter of ſaint Matthew, where it is ſaid, that Joſeph knew not his wife till ſhe had brought forth her firſt-born; and from James and John being frequently called the brethren of Chriſt. In anſwer to this laſt evidence the orthodox ſay, that among the Jews all near relations are called brothers, and that James and John were only firſt couſins to Chriſt. It is obſervable, that Raphael has followed the opinion of the virgin Mary having had other children, in many of his pictures, particularly in The laſt ſupper, in this collection,

tion, he having drawn ſaint James extremely like Jeſus Chriſt. There has been another controverſy in the Romiſh church, which is more properly called the queſtion of the immaculate conception: viz. Whether the virgin was conceived in original ſin, though ſanctified in her mother's womb, or was preſerved from that ſtain of general infection by a ſpecial privilege, on the foreſight of the merits of Chriſt, whom ſhe was to bear. Albertus Magnus and his followers maintained the firſt againſt many learned doctors, who defended her exemption from original ſin; and the debate grew ſo warm, that it was judged neceſſary to put an end to it by a public diſputation. It was in defence of the immaculate conception that the famous Duns Scotus obtained the name of the Subtile Doctor. *Vide Antiquities of the Engliſh Franciſcans*, page 129. I cannot help obſerving, that the celebrated picture at Windſor of this doctor muſt be ideal; for he died in the year 1308, when there was no ſuch thing as a tolerable painter: beſides, that portrait repreſents him as an elderly man, whereas he was not thirty-four when he died. In the year 1387 the Dominicans were expelled the univerſity of Paris, for oppoſing the immaculate conception, and many of them were killed. In 1438, the council of Baſil declared it immaculate; and laſtly, in 1655, Alexander VII. peremptorily determined it to be ſo. Paul V. had been preſſed to make it an article of faith; but he had been ſo mortified with the event of his rupture with and interdict of the Venetians, that he would not venture occaſioning a new ſchiſm. He contented himſelf to forbid the contrary to be taught publicly. *Vide Voltaire's Univ. Hiſt.* vol. iv. 222.

About the year 1670, the Spaniſh Jeſuits prevailed on Charles II. * to requeſt from the court of Rome that a definition might be made of the immaculate conception; and the famous cardinal Nidhard, who had been prime miniſter to the queen regent, and was then in honourable baniſhment as embaſſador to Clement IX. was ordered to write for the queſtion; which he did, and pretended to prove that the immaculate conception was morally, phyſically, metaphyſically, and infallibly certain. The court of Rome gave a bull that was rather favourable to the Dominicans. *Vide Bayle in artic. Nidhard; and for a more particular account, the article of Mill in the General Dictionary, vol. vii. page* 559, *and Geddes's Tracts, vol. iii. page* 113, 189. Montfaucon relates, that when he viſited Italy, ſignor Belcreddi of Pavia had a li-

* Biſhop Burnet ſays that, when that prince, Charles II. called the duke of Anjou to the Spaniſh ſucceſſion, among other penalties he enjoined, that his ſucceſſor ſhould forfeit the crown if he did not maintain the immaculate conception of the virgin. Vol. ii. 251.

brary full of books in behalf of the immaculate conception, moſt of them written by Franciſcans. *Diar. Ital. qu.* p. 26. In the year 1678, Innocent XI. ſuppreſſed the miſſal or office of the immaculate conception of the virgin. In Spain, they write under all her pictures, concebida ſin peccado originale. In Luſſan's Hiſt. of Charles VI. it is ſaid, page 173, vol. ii. that the Dominicans, in the year 1388, made a fund of 120,000 crowns (a vaſt ſum at that time) to carry on their cauſe againſt the immaculate conception *.

In this picture, which is by Guido in his brighteſt manner, and perfectly preſerved, there are ſix old men as large as life. The expreſſion, drawing, deſign, and colouring, wonderfully fine. In the clouds is a beautiful virgin all in white, and before her a ſweet little angel flying. Eight feet eleven inches high, by ſix feet wide. After ſir Robert had bought this picture, and it was gone to Civita Vecchia to be ſhipped for England, Innocent XIII. then pope, remanded it back, as being too fine to be let go out of Rome; but on hearing who had bought it, he gave permiſſion for its being ſent away again. It was in the collection of the marquis Angeli, and was engraved by Giacomo Freii.

Over the other chimney, The prodigal ſon, by Salvator Roſa. This fine picture was brought out of Italy by ſir Robert Geare †, and carried back by him when he went to live there. On his death it was ſent back to England to be ſold. Eight feet three inches high, by ſix feet five and a half wide.

Meleager and Atalanta, a cartoon, by Rubens, larger than life; brought out of Flanders by general Wade: it being deſigned for tapeſtry, all the weapons are in the left hand of the figures. Ten feet ſeven inches high, by twenty feet nine and a half wide. For the ſtory ſee Ovid's Metamorphoſes, lib. 3. When general Wade built his houſe in Burlington-garden, lord Bur-

* There is a paſſage in Rabelais, book 1ſt, chap. 7, which evidently alludes to this controverſy, where he ſays that Scotus's opinion was reckoned heretical, who affirmed that Gargantua's own mother gave him ſuck, and could draw out of her breaſts at one time 1402 pipes and nine pails of milk. The Jacobins, who were always unpopular for denying the immaculate conception, got a triumph in the 15th century, by a Cordelier's maintaining that during the three days of Chriſt's interment the hypoſtatic union was diſſolved: this drew great odium on the Cordeliers. *Vide Hume's Diſſertation on religion*, page 48.

† This gentleman, I ſuppoſe, had a collection: a picture of Michael-Angelo delle battaglie at Wilton is ſaid to have coſt 300 piſtoles. *See Kennedy's Account of Wilton*, p. 70.

ſingſon gave the deſign for it. The only direction the general gave was, that there might be a particular place for this picture; but when the great room was finiſhed, there were ſo many ornaments and correſponding doors, that there was no room for the picture; and the general, not knowing what to do with it, ſold it to ſir Robert Walpole.

Four markets, by Snyders; one of fowl, and another of fiſh, another of fruit, and the fourth of herbs. There are two more of them at Munich, a horſe and a fleſh market; each ſix feet nine inches and a half high, by eleven feet one and a half wide. Mr. Pelham has four markets by Snyders like theſe, which he bought at marſhal Wade's ſale, the figures by Long John.

Marcus Curtius leaping into the gulph: an exceeding fine picture, by Mola. There are multitudes of figures, fine attitudes, and great expreſſions of paſſion. To ornament the diſtant proſpect, he has committed ſome anachroniſms, by placing among the buildings an amphitheatre, which were of far later invention, and the Pantheon with the portico of Agrippa. Now Pompey was the firſt that made a laſting theatre; before him they were temporary, and often deſtroyed by public authority. Statilius Taurus built the firſt amphitheatre in the fourth conſulſhip of Auguſtus. This action of Curtius happened in the year 391 U. C. and the portico was built by Agrippa (who died 741 U. C.) in his third conſulſhip, as appears by the inſcription ſtill remaining: M. Agrippa. L. F. Cos. III. fecit. The ſtory of this exploit is thus told by Livy: "Eodem anno (ſcil. U. C. 391.) ſeu motu terræ, ſeu quâ vi aliâ, forum medium fermè ſpecu vaſto collapſum in immenſam altitudinem dicitur: neque eam voraginem conjectu terræ, quam pro ſe quiſque gereret, expleri potuiſſe, prius quam deûm monitu quæri cœptum, quo plurimùm P. R. poſſet. Id enim illi loco dicandum vates canebant, ſi rempublicam Romanam perpetuam eſſe vellent. Cum Marcum Curtium juvenem bello egregium, caſtigaſſe ferunt dubitantes, an ullum magis Romanum bonum, quam arma virtuſque eſſet. Silentio facto, templa deorum immortalium, quæ foro imminent, capitoliumque intuentem, et manus nunc in cœlum, nunc in patentes terræ hiatus, ad Deos Manes porrigentem ſe devoviſſe: equo deinde quam poterat maxime exornato inſidentem, armatum ſe in ſpecum immiſiſſe, donaque ac fruges ſuper eum à multitudine virorum ac mulierum congeſtas: lacumque Curtium non ab antiquo illo T. Tatii milite Curtio Metio, ſed ab hoc appellatum." *Lib. vii. cap.* 6. This picture is ſix feet four inches

inches and a half high, by eleven feet four inches and a quarter wide; and, with the next, belonged to Gibbons the carver.

Horatius Cocles defending the bridge. Its companion. Thus deſcribed by Livy, lib. ii. cap. x. "Quum hoſtes adeſſent, pro ſe quiſque in urbem ex agris demigrant: urbem ipſam ſepiunt præſidiis: alia muris, alia Tiberi objecto videbantur tuta: pons ſublicius iter pæne hoſtibus dedit; ni unus vir fuiſſet, Horatius Cocles (id munimentum illo die fortuna urbis Romanæ habuit), qui poſitus forte in ſtatione pontis, quum captum repentino impetu janiculum, atq; inde citatos decurrere hoſtes vidiſſet; trepidamque turbam ſuorum arma ordineſq; relinquere, reprehenſans ſingulos, obſiſtens, obteſtanſq; deûm & hominum fidem, teſtabatur: *nequicquam deſerto præſidio eos fugere, ſi tranſitum pontem à tergo reliquiſſent: jam plus hoſtium in palatio Capitolioque, quam in Janiculo fore.* Itaque monere, præcipere, *ut pontem ferro, igni, quacunque vi poſſent, interrumpant: ſe impetum hoſtium, quantum corpore uno poſſet obſiſti,* excepturum. Vadit inde in primum aditum pontis: inſigniſq; inter conſpecta cedentium pugnæ terga, obverſis cominus ad ineundum prælium armis, ipſo miraculo audaciæ obſtupefecit hoſtes: duos tamen cum eo pudor tenuit, Sp. Larcium ac T. Herminium, ambos claros genere factiſque: cum his primam periculi procellam, & quod tumultuoſiſſimum pugnæ erat, parumper ſuſtinuit, deinde eos quoque ipſos exigua parte pontis relicta, revocantibus qui reſcindebant, cedere in tutum coegit. Circumferens inde truces minaciter oculos ad proceres Etruſcorum: nunc ſingulos provocare: nunc increpare omnes: *ſervitia regum ſuperborum, ſuæ libertatis immemores, alienam oppugnatum venire.* Cunctati aliquamdiu ſunt, dum alius alium, ut prælium incipiant, circumſpectant: pudor deinde commovit aciem, & clamore ſublato undiq; in unum hoſtem tela conjiciunt: quæ quum in objecto cuncta ſcuto hæſiſſent, neque ille minus obſtinatus ingenti pontem obtineret gradu: jam impetu conabantur detrudere virum, quum ſimul fragor rupti pontis, ſimul clamor Romanorum alacritate perfecti operis ſublatus, pavore ſubito impetum ſuſtinuit. Tum Cocles, *Tiberine pater,* inquit, *te ſancte precor, hæc arma & hunc militem propitio flumine accipias:* ita ſic armatus in Tiberim deſiluit: multiſque ſuper incidentibus telis incolumis ad ſuos tranavit, rem auſus plus famæ habituram ad poſteros, quàm fidei. Grata erga tantam virtutem civitas fuit: ſtatua in comitio poſita: agri quantum uno die circumaravit, datum, privata quoque inter publicos honores ſtudia eminebant: nam in magna inopia pro domeſticis copiis unuſquiſque ei aliquid, fraudans ſe ipſe victu ſuo, contulit."

A lioneſs

A lioneſs and two lions, by Rubens *. Nothing can be livelier, or in a greater ſtyle, than the attitude of the lioneſs. Five feet ſix inches high, by eight feet wide.

Architecture. It is a kind of a ſtreet with various marble palaces in perſpective, like the Strada Nuova at Genoa: the buildings and bas-reliefs are extremely fine; the latter eſpecially are ſo like the hand of Polydore, that I ſhould rather think that this picture is by this maſter, than by Julio Romano, whoſe it is called. There are ſome figures, but very poor ones, and undoubtedly not by the ſame hand as the reſt of the picture: there is an officer kneeling by a woman, who ſhows the virgin and child in the clouds ſitting under a rainbow.

About the year 1525, Julio Romano made deſigns for Aretine's Putana errante, which were engraved by Marc Antonio, for which the latter was put in priſon, and Julio fled to Mantua. Two years after Rome was ſacked by Charles V. who made public proceſſions and prayers for the delivery of the pope [Clement VII.] whom he kept in priſon: it is ſuppoſed the figure kneeling in this picture is Charles V. who is prompted by Religion to aſk pardon of the virgin (above in the clouds) for having ſo ill treated the pope: the figure ſitting on the ſteps is certainly Aretine, and the man in priſon in the corner Marc Antonio. *Vide Bayle in artic. Aretine.* This picture was a preſent to lord Orford, from general Charles Churchill. Five feet ſix inches three quarters high, by ſix feet eleven wide.

An old woman ſitting in a chair, a portrait three quarters, by Rubens, bought at Mr. Scawen's ſale.

An old woman reading; an extremely fine portrait, by Boll, bought at the duke of Portland's ſale, when he went governor to Jamaica.

* When Tomo Chachi, the Indian king, and his company were in England, about the year 1736, they were extremely ſurpriſed at the lions in the Tower, animals they had never ſeen: it was ſaid in the public papers that they were frightened; which being told to Tomo Chachi, he replied, that He who had ventured himſelf into ſo ſtrange and diſtant a country at his great age, could not eaſily be afraid of any thing. Afterwards ſeeing this picture at ſir Robert Walpole's in Downing-ſtreet, he ſaid he was ſtill more ſurpriſed that any man could draw thoſe beaſts ſo well; and begged a copy, which was painted for him by Vareſt.

Cupid

Cupid burning armour, by Eliſabetta Sirani, Guido's favourite ſcholar. Two feet one inch and a half high, by two feet ſeven and a half wide.

The holy family, a groupe of heads, by Camillo Procaccino. One foot nine inches high, by two feet three and three quarters wide.

An uſurer and his wife, by Quintin Matſis, the blackſmith of Antwerp. This picture is finiſhed with the greateſt labour and exactneſs imaginable, and was painted for a family in France; it differs very little from one at Windſor, which he did for Charles the firſt. Two feet eight inches and a half high, by one foot ten and three quarters wide. There is a copy of this picture at Hinchinbrook, and another at Boughton.

Job's friends bringing him preſents; a fine picture by Guido, which he has executed in large, and in his brighteſt manner, in the church of the Mendicants at Bologna: this is dark, but there is moſt maſterly ſkill in the naked, and in the diſpoſition of the figures. Three feet one inch high, by two feet four and a half wide.

Europa, a fine landſcape, by Paul Brill; the figures by Dominichini. Two feet five inches high, by three feet five and three quarters wide.

Africa; its companion. Theſe two came out of the numerous collection of the counteſs de la Verrue at Paris.

Dives and Lazarus, by Paul Veroneſe. There are few of him better than this; the building is particularly good. Two feet ſeven and a half high, by three feet five wide. It belonged to monſieur de Morville, ſecretary of ſtate in France.

The expoſition of Cyrus, by Caſtiglione; a very capital picture of this maſter. The ſubject is taken from Juſtin, lib. i. cap. 4. "Paſtori regii pecoris puerum exponendum tradit. Ejus uxor audita regii infantis expoſitione, ſummis precibus rogat ſibi afferri oſtendique puerum. Cujus precibus fatigatus paſtor, reverſus in ſilvam, invenit juxta infantem canem fœminam, parvulo ubera præſtantem, & à feris alitibuſque defendentem." Two feet four inches and a half high, by three feet ſix and a quarter wide.

Its

Its companion. The ſubject, which ſeems at firſt to be the ſtory of Orpheus, but certainly is not, from the principal figure being thrown into the diſtant landſcape, was gueſſed by lord Orford to be taken from this ſtanza of the 19th ode, lib. ii. of Horace:

Bacchum in remotis carmina rupibus
Vidi docentem (credite poſteri);
Nymphaſque diſcentes, & aures
Capripedum Satyrorum acutas.

The adoration of the ſhepherds, by old Palma, from the collection of monſieur de la Vrilliere, ſecretary of ſtate in France. Two feet ſix inches high, by three feet ten wide.

The holy family, by ditto. Two feet ſeven inches and a half high, by four feet five wide: from Mr. Flinck's collection.

A fine moon-light landſcape with a cart overturning, by Rubens. Two feet ten inches high, by four feet one wide. It was lord Cadogan's, and has been engraved.

A nymph and ſhepherd, by Carlo Cignani. Three feet four inches high, by four feet one and a half wide. Mr. Charles Stanhope had another of the ſame deſign, but much darker.

Two women, an emblematical picture, by Paris Bourdon. Three feet ſix inches high, by four feet two wide: from Mr. Flinck's collection.

Abraham, Sarah, and Hagar, by Pietro Cortona. The Great Duke has a ſmall ſketch of this, but reverſed, and with the Sarah and other figures at a diſtance. The Hagar is much fairer than in this. Six feet ten inches high, by ſix feet one wide.

Abraham's ſacrifice, by Rembrandt. Abraham's head, and the naked body of Iſaac, are very fine; the painter has avoided much of the horror of the ſtory, by making Abraham cover the boy's face, to hide the horror from himſelf. Six feet three inches high, by four feet three and three quarters wide.

The old man and his ſons with the bundle of ſticks, by Salvator Roſa, in his fine taſte. Six feet high, by four feet two and a half wide.

The adoration of the ſhepherds, octagon, a moſt perfect and capital picture of Guido, not inferior to The doctors: the beauty of the virgin, the delicacy of her and the child (which is the ſame as in the Simeon's arms in the ſalon), the awe of the ſhepherds, and the chiaro-oſcuro of the whole picture, which is in the fineſt preſervation, are all incomparable; you ſee the ſhepherds ready to cry out to one another, Deus! Deus ille, Menalca! There is one of this ſame deſign in the church of the Chartreuſe at Naples, large as life, oblong, with many more figures, but unfiniſhed. This belonged to monſieur de la Vrilliere. Three feet three inches and a half every way. There is a fine print of it.

The continence of Scipio, by Nicolo Pouſſin; painted with all the purity and propriety of an ancient bas-relief. The ſtory is told by Livy, lib. xxvi. cap. 50. "Captiva deinde à militibus adducitur ad eum adulta virgo, adeo eximia forma, ut, quacunque incedebat, converteret omnium oculus. Scipio, percunctatus patriam parenteſque, inter cætera accepit, *deſponſatam eam principi Celtiberorum adoleſcenti, cui Allucio nomen erat.* Extemplo igitur parentibus ſponſoque ab domo accitis, quum interim audiret deperire eum ſponſæ amore; ubi primum venit, accuratiore eum ſermone quam parentes alloquitur. *Juvenis*, inquit, *juvenem appello: quo minus ſit inter nos hujus ſermonis verecundia. Ego, quum ſponſa tua capta à militibus noſtris ad me deducta eſſet, audiremque eam tibi cordi eſſe, & forma faceret fidem; quia ipſe, ſi frui liceret ludo ætatis (præſertim recto & legitimo amore) & non Reſpublica animum noſtrum occupaſſet, veniam mihi dari ſponſam impenſius amanti vellem: tuo, cujus poſſum, amori faveo. Fuit ſponſa tua apud me eâdem quâ apud ſoceros tuos parenteſque ſuos verecundiâ: ſervata tibi eſt, ut inviolatum & dignum me teque dari tibi donum poſſet. Hanc mercedem unam pro eo munere paciſcor, amicus populo Romano ſis: & ſi me virum bonum credis eſſe, quales patrem patruumque meum jam ante hæ gentes norant, ſcias multos noſtri ſimiles in civitate Romana eſſe: nec ullum in terris populum hodie dici poſſe, quem minus tibi hoſtem tuiſque eſſe velis, aut amicum malis.* Quum adoleſcens, ſimul pudore gaudioque perfuſus, dextram Scipionis tenens, *Deos omnes invocaret ad*

gratiam illi pro ſe referendam: quoniam ſibi nequaquam ſatis facultatis pro ſuo animo, atque illius erga ſe merito, eſſet. Parentes inde cognatique virginis appellati. Qui, quoniam gratis ſibi redderetur virgo, ad quam redimendam ſatis magnum attuliſſent auri pondus, orare Scipionem, *ut id ab ſe donum acciperet*, cœperunt: *haud minorem ejus rei apud ſe gratiam futuram eſſe* affirmantes, *quam redditæ inviolatæ foret virginis.* Scipio, *quando tanto opere peterent, accepturum* ſe pollicitus, poni ante pedes juſſit: vocatoque ad ſe Allucio: *Super dotem*, inquit, *quam accepturus à ſocero es, hæc tibi à me dotalia dona accedent*—aurumque tollere, ac ſibi habere juſſit. His lætus donis honoribuſque dimiſſus domum, implevit populares laudibus & meritis Scipionis: *Veniſſe Diis ſimillimum juvenem, vincentem omnia quum armis tum benignitate ac beneficiis.*"

When thus the virtuous conſul had decreed,
A captive virgin to his tent they lead:
In her each motion ſhin'd attractive grace,
And beauty's faireſt features form'd her face.
A Celtiberian prince her deſtin'd ſpouſe;
But, more than int'reſt, love had bound their vows—
Allucius was his name. When Scipio heard
How fond the youth, how for his bride he fear'd;
He ſummons to his tribune all her friends:
Allucius in that number chief attends.
To him the conſul moſt addreſs'd his word,
To him, her anxious lover and her lord.
" A youth myſelf, to thee a youth I call,
Leſt diſtant awe thy freer ſpeech appall.
When to my tent this beauteous maid was brought,
When of your mutual paſſion I was taught,
And ſoon her charms confirm'd the ſtory true,
(For Scipio's ſelf could idolize like you)
Durſt I indulge the character of age,
And in a youthful, lawful love engage;
Did not the commonwealth enjoy me whole,
And all majeſtic Rome poſſeſs my ſoul;
Oh! I could love like thee; like thee could pine;
Like thee could—but, Allucius, ſhe is thine!

Inviolate have I preſerv'd the maid;
Not purer in her native courts ſhe ſtay'd:
Pure, as becomes a Roman chief to give;
Pure, as becomes thy paſſion to receive.
The ſole return for this fair boon I aſk;
To live a friend to Rome be all thy taſk:
And if in me ſome virtue you have known,
As other Scipios in this realm have ſhown;
Think many ſuch ſpring from her glorious womb,
And learn to love the virtuous ſons of Rome."

This picture belonged to monſieur de Morville, and is three feet eight inches and three quarters high, by five feet two wide.

Moſes ſtriking the rock, by Nicolo Pouſſin. There is a great fault in it; Moſes is by no means the principal figure, nor is he ſtriking the rock angrily, and with a great air, but ſeems rather ſcraping out the water. The thirſt in all the figures, the piety in the young man lifting his father to the ſtream, and the devotion in others, are extremely fine. It was painted for Stella, and bought in the beginning of the laſt war between France and the emperor Charles VI. of a French nobleman, who declared he ſold it to pay for his campaign equipage. Three feet eleven inches and a half high, by ſix feet three and a half wide. It has been engraved.

The placing Chriſt in the ſepulchre, over the door, by Ludovico Caracci. Six feet three inches high, by five feet one wide.

Moſes in the bullruſhes, by Le Sœur; a preſent to lord Orford from the duke of Montagu. Seven feet one inch high, by four feet eight and a half wide. There is a print of it.

The adoration of the Magi, by Carlo Maratti. He has painted another of them in the church of the Venetian St. Mark at Rome. Six feet eleven inches high, by four feet four wide.

Cows and ſheep, by Teniers, in his beſt manner; one foot eleven inches high, by two feet nine wide.

A landſcape

A landſcape with a caſcade and ſheep; a very fine picture, by Gaſpar Pouſſin. It was bought at the late earl of Halifax's ſale. One foot eleven inches high, by two feet nine wide. Pond publiſhed a print of it.

The laſt ſupper, by Raphael. It was in the Arundel collection, and is mentioned in the catalogue of thoſe pictures; from thence it came into the poſſeſſion of the earl of Yarmouth, and from him to ſir John Holland, of whom lord Orford bought it. It is in fine preſervation. One foot eight inches high, by two feet eight and a half wide. There are various prints from it.

Solomon's idolatry, by Stella. It is painted on black and gold marble, which is left untouched in many places for the ground. There are many figures finely finiſhed, and ſeveral beautiful airs of women's heads. One foot ten inches high, by two feet five and a quarter wide.

A ſea-port; a fine picture of Claude Lorrain. There is a bright ſun playing on the water, and the whole ſhine of the picture is in his very beſt manner. It belonged to monſieur Morville. Three feet one inch and a quarter high, by four feet two and a half wide.

A calm ſea, ditto. A moſt pleaſing and agreeable picture. There are two figures on the fore-ground. Apollo and the Sibyl; ſhe is taking up a handful of ſand, for every grain of which ſhe was to live a year. Apollo granted her this boon as the price of her perſon, which afterwards ſhe refuſed him. The promontory is deſigned for Cumæ, the reſidence of the Sibyl. Among the buildings are the ruins of the caſtellum aquæ Martiæ, with the trophies of Marius, which are now placed in the capitol; the remains of the building itſelf ſtand near the Coliſæum. Three feet two inches and three quarters high, by four feet one wide.

Two landſcapes, by Gaſpar Pouſſin, in his dark manner. That at the upper end of the gallery is fine. Theſe two and the latter Claude were in the collection of the marquis of Mari. Mr. Edwin, of whom theſe were purchaſed, had two more; the prince of Wales bought the fine one of Jonah in the ſtorm, the only ſea-piece, I believe, of that hand. Three feet three inches and a quarter high, by four feet five and a quarter wide each.

The Joconda, a ſmith's * wife, reckoned the handſomeſt woman of her time; ſhe was miſtreſs to Francis I. king of France. By Leonardo da Vinci. She would often ſit half-naked, with muſic, for ſeveral hours together, to be drawn by him. Mr. Richardſon had another of them. This was monſieur de Morville's. Two feet nine inches high, by two feet and a quarter wide.

Apollo, by Cantarini, a cotemporary of Guido, whoſe manner he imitated. Two feet ſeven inches high, by two feet and a quarter wide.

The holy family, with angels, by Valerio Caſtelli, who ſtudied Vandyck. Two feet five inches high, by one foot eleven and a half wide.

The eagle and Ganymede, by Michael Angelo Buonarotti; a ſubject he has often repeated, but with alterations. The king has one larger, and the queen of Hungary another, printed in Teniers's gallery: there is another in the Altieri palace at Rome. Two feet eleven inches high, by one foot eleven wide. There is a print of it.

Ætherias Aquila puerum portante per auras,
Illæſum timidis unguibus hæſit onus. MART. lib. i. ep. 7.

The virgin and child, a moſt beautiful, bright, and capital picture, by Dominichino. Bought out of the Zambeccari palace at Bologna, by Horace Walpole, junior. Two feet four inches high, by one foot eleven and a half wide.

The ſalutation, a fine finiſhed picture, by Albano. The angels are much the ſame with thoſe in the great picture by this maſter in the ſalon. Two feet high, by one foot ſix inches and a half wide.

* Mezeray calls her La Ferroniere, and ſays, her huſband being enraged at the king's taking her, caught on purpoſe a very violent diſtemper, which he communicated through her to the king, who never recovered it. The ſame ſtory is told of lord Southeſk and king James II. when duke of York.

A SERMON

A

SERMON

ON

PAINTING.

PREACHED BEFORE

The EARL of ORFORD, at Houghton, 1742.

PSALM CXV. VERSE 5.

They have Mouths, but they ſpeak not: Eyes have they, but they ſee not: neither is there any Breath in their Noſtrils.

THESE words, with which the royal prophet laſhes the inſenſibility of the gods of Paganiſm, are ſo deſcriptive of modern idolatry, that, though ſo frequently applied, they ſtill retain all the force of their firſt ſeverity. I do not deſign to run into the parallel of ancient and modern ſuperſtition, but ſhall only obſerve with concern, that the ſame arguments which at laſt exploded and defeated the heatheniſm of the Gentiles, have not yet been able to conquer the more obſtinate idolatry of Chriſtians. The blind, the miſled Pagans bowed and adored the firſt ray of truth that broke in upon them: but we have eyes, and will not ſee!

I muſt

I muſt remark to you, that the words in the text, though ſpoken of images, which were more particularly the gods of the ancients, are equally referable to the pictures of the Romiſh church, and to them I ſhall chiefly confine this diſcourſe.

Indeed, ſo groſs is the error of adoring the works of the creature, that the folly ſeems almoſt greater than the ſin; ſeems rather to demand pity, than provoke indignation! They would worſhip! they bow to a ſhadow!—They would adore the incomprehenſible God! but they revere the faint produce of their own idea! Inſtead of him who is the eye of the univerſal world; who ſpeaks through all nature, who breathes life into every being; inſtead of him, they adore ſhadows, that have eyes, but ſee not; mouths, but ſpeak not; neither is there any breath in their noſtrils. Theſe are thy gods, O Rome!

It has been obſerved, that the evil principle has with the moſt refined policy always choſen to ſpread his law under the covert of the true one; and has never more ſucceſsfully propagated ſin, than when introduced under the veil of piety. In the preſent caſe, has he not deluded men into idolatry by paſſing it on the world for religion? He preached up adoration of the godhead, but taught them to worſhip the copy for the original. Nay, what might have tended to heighten their devotion he perverted to the means of their deſtruction. Painting in itſelf is innocent; no art, no ſcience can be criminal; it is the miſapplication that muſt conſtitute the ſin. Can it be wrong, to imitate or work after the works of the divinity, as far as man can copy the touches of the great artificer? It is when with impious eyes we look on the human performance as divine; when we call our own trifling imitations of the deity, inimitable gods: it is then we ſin: this is vanity! this is idolatry! Would we with other eyes regard theſe efforts of art, how conducive to religion! What ſubjects for devout meditation! How great that Being, that could give to his productions the power even to work after his almighty hand, to draw after his heavenly deſigns! Could we ſo inform our labours, our creations, then were idolatry more excuſable; then might the veſſel ſay to the potter, *How haſt thou made me thus?*

And

And here I cannot but reflect on that infinite goodneſs, whoſe thought for our amuſement and employment is ſcarce leſs admirable than his care for our being and preſervation. Not to mention the various arts which he has planted in the heart of man, to be elaborated by ſtudy, and ſtruck out by application; I will only mention this one of Painting. Himſelf from the duſt could call forth this glorious ſcene of worlds; this expanſe of azure heavens and golden ſuns; theſe beautiful landſcapes of hill and dale, of foreſt and of mountain, of river and of ocean! From nothing he could build this goodly frame of man, and animate his univerſal picture with images of himſelf.—To us, not endowed with omnipotence, nor maſters of creation, he has taught with formleſs maſſes of colours and diverſifications of light and ſhade to call forth little worlds from the blank canvaſs, and to people our mimic landſcapes with almoſt living inhabitants; figures, who, though they ſee not, yet have eyes; and have mouths that ſcarce want ſpeech. Indeed, ſo great is the perfection to which he hath permitted us to arrive, that one is leſs amazed at the poor vulgar who adore what ſeems to ſurpaſs the genius of human nature; and almoſt excuſe the credulity of the populace, who ſee miracles made obvious to their ſenſes by the hand of a Raphael or a Guido. Can we wonder at a poor illiterate creature's giving faith to any legend in the life of the Romiſh virgin, who ſees even the doctors of the * church diſputing with ſuch energy on the marvellous circumſtances aſcribed to her by the catholics? He muſt be endowed with a courage, a ſtrength of reaſoning above the common ſtandard, who can reject fables when the ſword enforces, and the pencil almoſt authenticates, the belief of them. Not only birds have pecked at painted fruit, and horſes neighed at the coloured female: Apelles himſelf, the prince of the art, was deceived by one of its performances.—No wonder then the ignorant ſhould adore, when even the maſter himſelf could be cheated by a reſemblance.

When I thus ſoften the crime of the deceived, I would be underſtood to double the charge on the real criminal; on thoſe miniſters of idolatry, who, calling themſelves ſervants of the living God, transfer his ſervice to inanimate images. Inſtead of pointing out his attributes in thoſe objects that might

* See the picture by Guido, in the gallery.

make religion more familiar to the common conceptions, they enſhrine the frail works of mortality, and burn incenſe to canvaſs and oil.

Where is the good prieſt, where the true charitable Levite, to point out the creator in the works of the creature? to aid the doubting, to ſtrengthen the weak, to imprint the eternal idea on the frail underſtanding? Let him lead the poor unpractiſed ſoul through the paths of religion, and by familiar images mould his ductile imagination to a knowledge of his maker. Then were painting united with devotion, and ranſomed from idolatry; and the blended labours of the preacher and the painter might tend to the glory of God: then were each picture a ſermon, each pencil *the pen of a heavenly writer*.

Let him ſay, Thus humble, thus reſigned, looked the * ſon of God, when he deigned to receive baptiſm from the hand of man; while miniſtering angels with holy awe beheld the wondrous office.

Thus chaſtely beauteous, in ſuch meek majeſty, ſhone the † mother of God! Thus highly favoured among women was the handmaid of the Lord! Here behold the heavenly love of the holy family! the tender care, the innocent ſmiles, the devout contemplation! Behold inſpired ‡ ſhepherds bowing before the heavenly babe, and the holy mother herſelf adoring the fruit of her womb! whilſt good § Simeon in raptures of devotion pronounces the bleſſings of that miraculous birth!

Then let him turn his eyes to ſadder ‖ ſcenes! to affliction! to death! Let him behold what his God endured for his ſake! behold the pale, the wounded body of his ſaviour; waſted with faſting; livid from the croſs! See the ſuffering parent ſwooning; and all the paſſions expreſſed which ſhe muſt have felt at that melancholy inſtant! Each touch of the pencil is a leſſon of contrition, each figure an apoſtle to call you to repentance.

* See the picture by Albano, in the ſalon.

† Several pictures of Madonnas, particularly in the Carlo Marat room, and holy families.

‡ The octagon picture of The adoration, by Guido, in the gallery.

§ Simeon and the child, by Guido, in the ſalon.

‖ See the picture of Chriſt laid in the ſepulchre, by Parmegiano, in the cabinet.

This

This leads me to conſider the advantages of Painting over a ſiſter art, which has rather been allotted the preference, I mean Poetry. The power of words, the harmony of numbers, the expreſſion of thoughts, have raiſed poetry to a higher ſtation than the mute picture can ſeem to aſpire to. But yet the poem is almoſt confined to the nation where it was written: however ſtrong its images, or bold its invention, they loſe their force when they paſs their own confines; or not underſtood, they are of no value; or if tranſlated, grow flat and untaſted. But Painting is a language every eye can read: the pictured paſſions ſpeak the tongue of every country.

The continence of * Scipio ſhines with all its luſtre, when told by the hand of a Pouſſin; while all the imagination of the poet, or eloquence of the hiſtorian, can caſt no beauty on the virtuous act, in the eye of an illiterate reader.

When ſuch benefits flow from this glorious art, how impious is it to corrupt its uſes, and to employ the nobleſt ſcience to the mercenary purpoſes of prieſtly ambition! to lend all the brightneſs with which the maſter's hand could adorn virtue, to deck the perſecuting, the barbarous, the wicked head of a ſainted inquiſitor, a gloomy viſionary, or an imaginary hermit! Yet ſuch are deified, ſuch are ſhrouded in clouds of glory, and expoſed for adoration, with all the force of ſtudy and colours! How often has a conſecrated glutton, or noted concubine, been dreſt in all the attributes of divinity, as the lewdneſs or impiety of the painter or pontiff has influenced the picture!—The pontiffs! thoſe gods on earth! thoſe vicegerents of heaven! whoſe riches, whoſe vices, nay, whoſe infirmities and near approach to the grave have perhaps raiſed them to the † ſeat of infallibility; ſoon proved how frail, how mortal, when the only immortality they can hope, is from the maſterly pencil of ſome ineſtimable painter!

This is indeed not one of the leaſt merits of this, I may ſay, heavenly art—its power to preſerve the form of a departed friend, or dear relation dead! to ſhow how ſeverely juſt looked the good legiſlator! how awfully ſerene

* See the picture on this ſubject in the gallery.

† See the picture of pope Clement IX. in the Carlo Marat room.

the humane, the true patriot! It ſhows us with what fire, what love of mankind, WILLIAM flew to ſave religion and liberty! It expreſſes how honeſt, how benign the line of HANOVER*! It helps our gratitude to conſecrate their memory; and ſhould aid our devotion to praiſe the almighty goodneſs, who by thoſe his inſtruments has preſerved his people Iſrael!

When we can draw ſuch advantages from the productions of this art, and can collect ſuch ſubjects for meditation from the furniture of palaces, need we fly to deſerts for contemplation, or to foreſts to avoid ſin? Here are ſtronger lectures of piety, more admonitions to repentance. Nor is he virtuous who ſhuns the † danger, but who conquers in the conteſt. He is the true philoſopher, who can turn from three the brighteſt forms that paganiſm or painting could aſcribe to ideal goddeſſes; and can prefer the penitent, the contrite ſoul of the ‡ Magdalene, whoſe big-ſwoln eye and diſheveled hair ſpeak the anguiſh of her conſcience; her coſtly offering and humble embraces of her ſaviour's feet, the fervency of her love and devotion. Who can ſee this without repentance? who view the haughty worldly phariſee, without abhorrence and indignation?

Sights like theſe muſt move, where the preacher fails; for each picture is but ſcripture realized; and each piece a comment on the hiſtory; they are explications of parables, that ſeeing *ye may ſee and underſtand.* The painter but executes pictures which the ſaviour himſelf deſigned. He drew in all the colours of divine oratory the rich, the pampered nobleman, ſwelling in purple and fine linen, and ſumptuouſly banqueting his riotous companions: he drew poor anguiſhed § Lazarus, ſighing without the proud portal for the very crumbs that fell from the rich man's table, while the dogs came and licked his ſores! Who can hear this deſcription without ſentiments of compaſſion, or emotions of anger? Who can ſee it repreſented, without blaming the one, or ſhedding a charitable tear for the other?—Who can—is as the idol that has *a mouth but ſpeaks not, and eyes that cannot ſee.*

* See the portraits of king William III. and king George I. by ſir Godfrey Kneller, in the parlour.

† See The judgment of Paris, by Carlo Marat and by Luca Jordano, in the yellow drawing-room.

‡ See the picture of Chriſt at the houſe of Simon the phariſee, by Rubens, in the ſalon.

§ See the picture of Dives and Lazarus, by Paul Veroneſe, in the gallery.

Again,

Again, behold the divine maſter ſketching out new groupes of figures, which every day compoſe pictures of ſin, of folly and repentance! Hear him paint the luxurious* prodigal, given up to riot and debauchery; hear him draw the conſequential ills, the miſeries, the want, that tread hard upon his profuſion and exceſs. See that prodigal, half naked, half in rags, uncouth and foul, kneeling among ſwine, and curſing the vices that drew on him ſuch extremity of diſtreſs.——With him let us ariſe and ſay, *I will go to my father, and ſay unto him, Father, I have ſinned againſt heaven and thee, and am no more worthy to be called thy ſon!* That father will hear, will not turn from the cry of the penitent: he is not like thoſe idols that have ears and hear not.——Will the Romiſh ſaints do thus? Can their hallowed Madonnas thus incline to their ſupplications? Can thoſe gaudy miſſionaries, whoſe conſecrated portraits elbow the altars of the living God, can they caſt their unſeeing eyes on their proſtrate votaries? Can their ſpeechleſs mouths ſay, *I will, be thou clean?*——Alas! thoſe ſaints which thoſe worſhipped pictures repreſent, may themſelves want the very pardon which their deluded adorers ſo idolatrouſly demand of them. Thus, be it, as we affirm, that they worſhip them and their images; or, as they pretend, that they only pray to them to pray to God, how lamentable is their option! Either to adore idols inſtead of the divinity; or to beg their interceſſion who themſelves want all the interceſſion of the Son of GOD.

One really knows not how to account for the prevalence of this ſin. Men fly from God into all the various crimes which human nature is capable of committing; and when apprehenſions of futurity, or decay of appetite, overtake them, inſtead of throwing themſelves into the arms of eternal mercy or infinite goodneſs, they barter for pardon with impotent images, or periſhed mortals, who died with the repute of a few leſs ſins than the reſt of mankind!——But could theſe ſuppoſititious deities attend to their prayers——why ſhould canvaſs or ſtone, why men who when living were ſubject to all the obduracy, ill-nature, and paſſions of humanity, why be ſuppoſed more capable of pity, more ſenſible of our ſorrows, than the fountain of tenderneſs and compaſſion, who ſacrificed his beſt-beloved for the ſake of mankind? Or why prefer the purchaſe of pardon from intereſted mercenary ſaints, to

* See the picture on this ſtory by Salvator Roſa, in the gallery.

the free forgiveneſs of him who delighteth not in burnt-offerings; who hath no pleaſure in the death of a ſinner, but rather that he ſhould turn from his wickedneſs and live?

Yet ſtill this prodigality of devotion is the favourite, the faſhionable religion! This builds thoſe hoſpitals for droning monks; this raiſes thoſe ſumptuous temples, and decks their gorgeous altars. Miſers *, who count farthings with ſuch labour and exactneſs, with ſuch careful minuteneſs, who would deny a mite to the fatherleſs and widow, here ſquander their precious treaſures and darling exactions. View but the tabernacle of a ſaint in vogue! How offerings pour in! What riches are ſhowered upon their altars! Not happy † Job, when relieved from his misfortunes, and replaced on the ſeat of felicity, ſaw ſuch treaſures, ſuch oblations heaped on him by the bounty and munificence of his returning friends.

How great is one's ſurpriſe, on coming to enquire into the merits that are the foundation of this univerſal eſteem! Perhaps a churliſh recluſeneſs; a bold oppoſition of lawful magiſtrates; a dogmatical defence of church-prerogatives; a ſelf-tormenting ſpirit; or, worſe, a ſpirit that has tormented others, under colour of eradicating hereſies or propagating the faith, is the only certificate they can ſhow for their titles to beatitude. No love of ſociety; no public ſpirit; no heroic actions; are in the catalogue of their virtues. A moroſe Carthuſian, or bloody Dominican, is inveſted with robes of glory, by authority of councils and conſiſtories; while a ‡ Curtius or a Cocles is left to the chance of fame which a private pencil can beſtow on him.

But it is not neceſſary to dive into profane hiſtory for examples of unregarded merit: the ſcriptures themſelves contain inſtances of the greateſt patriots, who lie neglected, while new-faſhioned bigots or noiſy incendiaries are the reigning objects of public veneration §. See the great Moſes himſelf! the law-giver, the defender, the preſerver of Iſrael! Peeviſh orators are

* See the picture of The uſurers, by Quint. Matſis, in the gallery.

† See the picture on this ſubject, by Guido, in the gallery.

‡ See the two pictures on their ſtories, by Mola, in the gallery.

§ The alluſion to lord Orford's life is carried on through this whole character.

more run after, and artful Jeſuits more popular. Examine but the life of that ſlighted patriot: how boldly in his youth he undertook the cauſe of liberty! Unknown, without intereſt, he ſtood againſt the face of Pharaoh! He ſaved his countrymen from the hand of tyranny, and from the dominion of an idolatrous king: how patiently did he bear for a ſeries of years the clamours and cabals of a factious people, wandering after ſtrange luſts, and exaſperated by ambitious ringleaders! How oft did he intercede for their pardon, when injured himſelf! How tenderly deny them ſpecious favours, which he knew muſt turn to their own deſtruction! See him lead them through oppoſition, through plots, through enemies, to the enjoyment of peace, and to the poſſeſſion of *a land flowing with milk and honey!* Or with more ſurpriſe ſee him in the * barren deſert, where ſands and wilds overſpread the dreary ſcene, where no hopes of moiſture, no proſpect of undiſcovered ſprings could flatter their parching thirſt; ſee how with a miraculous hand

He ſtruck the rock, and ſtraight the waters flow'd †.

Whoever denies his praiſe to ſuch evidence of merit, or with jealous look can ſcowl on ſuch benefits, is like the ſenſeleſs idol, that *has a mouth that ſpeaks not, and eyes that cannot ſee.*

Now to God the father, &c.

* Alludes to the waters made at Houghton, and to the picture of Moſes ſtriking the rock, by Pouſſin, in the gallery.

† A line of Cowley.

FINIS.

NATURE WILL PREVAIL:

A

MORAL ENTERTAINMENT,

IN ONE ACT.

PERSONS.

MEN.

CURRENT.

PADLOCK.

WOMEN.

ALMADINE, a Fairy.

FINETTE, a Country Girl.

NATURE WILL PREVAIL:

A

Moral Entertainment, in one Act.

SCENE, *a Deſert Iſland.*

Enter CURRENT.

WHAT an unfortunate mortal am I! to have ſo many virtues and not a ſoul to communicate them to! I love to know, I love to impart all I know! Not the leaſt myſtery in my whole compoſition. Then my memory is as good as my heart; and though I remember every thing I hear, ſtill I have no peace till I have made ſomebody elſe as wiſe as myſelf. Yet in this curſed deſolate iſland all my curioſity, all my frankneſs are thrown away. I cannot find a creature but that moroſe animal Padlock, who, though I have told him all the ſecrets I ever heard in my life, has never imparted a tittle to me but which way the wind was; and that with as much circumſpection as if he was afraid the wind ſhould overhear him. We have no chance of eſcaping hence, and yet he will not own even what party he is of. I abuſed the Tories. He anſwered, they were very loyal gentlemen. I changed my battery, and railed at the Whigs. The Whigs, replied he, have the merit of bringing in the preſent royal family. Other people praiſe and abuſe; Padlock has an excuſe for every body; yet with ſo little warmth, that I can often perceive he is glad when I rail at them, but will not join in it, for fear we ſhould ever return and I ſhould betray him. We are ſhut up in a deſert, and he is as cautious as if he were in the drawing-room. I long to tell him how frightened I was by a tiger this morning, but I know he would aſſure me he has known many a tiger with very ſociable qualities—Well, I muſt acquaint him, however, for I have nobody elſe to tell it to.

Enter ALMADINE.

CURRENT.

Bleſs me, a woman! Well, now I ſhall have converſation enough—pray heaven ſhe be no relation of Padlock!

ALMADINE.

Stranger, lay aſide your fears—in me you behold—

CURRENT.

A woman, and a charming one.—My lovely madam, do you think I fear a handſome woman, with whom I am alone in a deſert iſland, where there is no one human creature, but a fellow called Padlock—and who, between you and me, is the dulleſt fellow on this ſide of the Atlantic?

ALMADINE.

I know it; but I ſhould be ſorry he knew any thing of me. You will never behold me more, if you mention having ſeen me.

CURRENT.

Dear madam, I give you my honour it ſhall never go out of my lips but to Padlock. He is my friend, and I am bound in honour to keep no ſecrets from him.

ALMADINE.

Your life depends on your taciturnity.

CURRENT.

[*Aſide.*] What ſignifies whether I burſt, or die any other way? Pardon my curioſity, as my being it ſeems is at ſtake. How can my life depend on keeping your ſecret? How can you avoid Padlock's ſeeing you? Nay, has not he ſeen you? Perhaps you are a private friend that he keeps concealed in ſome cave—You may truſt me, he ſhall never know I have found out his ſecret.

ALMADINE.

I cannot be ſure of that. You ſeem ſo communicative, that, having no other confident, I ſhould not be ſurpriſed if you told him even that.

CURRENT.