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MINIATURES

ANCIENT AND MODERN

BY

CYRIL DAVENPORT

AUTHOR OF "JEWELLERY," ETC.

WITH A FRONTISPIECE IN COLOUR
AND FORTY-FIVE OTHER ILLUSTRATIONS

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CHAPTER I

INTRODUCTORY

Pliny's account of painting and painters—Their methods and the colours they used—Egyptian papyri—Greek paintings on boxwood—Encaustic miniatures on ivory of the third century B.C.—Roman gold-glass miniatures—Miniatures on wood from the Fayum—Mediaeval manuscripts—English collections of miniatures.

IT is always dangerous to say that anything is the "—EST" in the world, so I will only say that the smallest miniature I *know* is a Buddha painted on a grain of rice. It can be easily seen by the unaided eye, but if it were at all smaller than it is, it would get out of the class of miniatures and become a microscopic specimen.

The way that the word miniature has come away from its original meaning, and reached a point at which it means a small picture, is of some interest. Indeed the etymology of many art terms is of considerable value, as it often

throws much light not only upon the development of the words themselves, but also on the growth and successive phases through which the art concerned has passed before it reached its present level.

"Miniature" is derived from the Latin *minium*, or red lead, and with this substance initial letters were written on manuscripts at a particular stage of their evolution. The painters of such red letters were called "miniatori caligrafi," or "miniatores." From the distinctive red initials, specially painted by these artists, the ultimate ornamentation of the gorgeous mediaeval manuscripts is but a series of consecutive developments. The letters themselves became ornamentally protracted upwards and downwards along the blank margins of the vellum leaves, and these outgrowths were ultimately brought together and formed into decorative borders of all kinds. Also, and this bears particularly on our exact subject, full-page illustrations were, at an early period, inserted among the leaves of text. The term "miniator" also became more extended in its meaning, and although "illuminatores" was the distinctive title of the artists who painted the little pictures—and from this name the early English term "limning" is derived—neverthe-

less, nowadays the title of *Miniatures* has become their own, and among them can be found some of the most exquisite paintings done by mankind at any time or under any circumstances—as, for instance, those in the *Sforza Book of Hours*, one of the finest examples of Italian renaissance art.

Miniature painting has now become a widely comprehensive term, and it means simply a small picture. But "small" is an indefinite term, so it becomes necessary to make some definition which may be applicable as universally as possible. A definition of this kind may quite possibly find favour only in the eyes of the author himself, but in spite of this danger I will venture to dogmatise and say that for the purposes of this book I shall take the length of seven inches as an extreme measurement, length or breadth, for any painting that is to be considered a true miniature.

Beyond this size I should class a painting as a cabinet picture, and of course the enormous majority of miniatures are well within the limit assigned. I should here say that in the official catalogue of the Jones collection at the Victoria and Albert Museum pictures up to the size of 18½ in. by 14½ in. are called miniatures.

Very small pictures have been most highly

esteemed for ages, and there is plenty of evidence to show that in ancient times small paintings were made complete in themselves so that they could be carried about.

Such works have many advantages over large panels: they are more quickly done, as portraits they tend to be more flattering in every way, and even if they are copies of large paintings—a manner which has always been much followed by many excellent miniaturists—they are invariably popular. Everybody likes a beautiful little miniature in a dainty frame of diamonds or pearls or exquisitely worked metal frames, such as those enclosing many of the Napoleonic miniatures.

There are fortunately several treatises which tell much about the painters of the early centuries and their ways. Of these the most interesting are the chapters in Pliny's *Natural History*, written about the first century A.D., which treat of art subjects. In the thirty-fifth chapter particularly there is much about painters and painting, but there are also scattered bits of information on these subjects throughout the entire work.

Pliny says that Apelles was the best artist of any time. On one occasion Apelles called upon Protogenes at Rhodes, and finding him out

drew a fine coloured line upon a wooden tablet in the studio. When Protogenes came home he found the line painted by Apelles, and immediately drew a finer one of another colour within it. Apelles came again, and again Protogenes was out, but the second line within the first was left in a prominent position so that the visitor could see it. Apelles thereupon drew a third line of a new colour within the second, and when Protogenes saw this line he allowed that he was beaten, as there was no room for another. The tablet with the tiny lines upon it was afterwards kept as a great treasure in Caesar's house on the Palatine Hill, where eventually it was destroyed in a fire. Alexander the Great would allow no painter but Apelles to make his portrait. Pliny tells us that Apelles invented the profile portrait because he had to paint King Antiochus, who had but one eye, and to hide this deformity the artist drew him so as to show only one eye. But it is likely that shadow profiles were done much earlier.

The same Protogenes who tried to rival Apelles on one occasion painted a portrait of Ialysus and his dog, and failed again and again to satisfy himself with his endeavours to paint froth from the dog's mouth. At last, in a

rage, he threw the sponge containing the white paint at the picture, and it accidentally produced the desired effect in a masterly way.

There were other painters besides Apelles and Protogenes who could do minute work. Pausias delighted to paint on small panels, and thereon he loved to portray little boys. He could finish one such picture in a day. His mastery of perspective is particularly noted. M. Agrippa caused small pictures to be set up in his bathroom, and Aterius Labeo, a nobleman of Rome, delighted in rich pictures couched in small tablets.

Pamphilus taught painting at Sikyon, and afterwards all through Greece it was ordained that gentlemen's sons and freeborn should go to a painting school and be taught the art of "Diagraphice," that is to say, the skill to draw and paint on tablets of boxwood. This was probably the art sometimes called "Chrestographia." Pamphilus painted small panel pictures; and we are told that Cimon the Cleonian devised works called "Catagrapha," that he was a great draughtsman and good anatomist, and that he was the first artist to imitate the folds of garments in flat pictures.

All these artists painted in tempera, gouache, and body-colour—all the same thing, namely

colours mixed with white paint; but Pliny describes a variation of this art, and says that Lysippus wrote upon his painted panels, "Λυσιππος ἐνεκαυσεν," "Lysippus burnt me in with fire," and this probably alludes to the curious encaustic or wax painting, several specimens of which still remain, and which I will refer to presently. He considers Pausias the Sikyonian, whose small panel painting is mentioned above, to have been one of the first who excelled in this art. It was done either on wood panels or on ivory.

Theophilus, a German monk who wrote about the end of the eleventh century, has left a very valuable treatise, *Diversarum artium Schedula*. He particularly describes the colours which were used in his time, and describes how they can be mixed with oils, but is not enthusiastic as to this medium, because it won't dry. He much prefers water as a medium, mixed with gum, white of egg, or glue made from cuttings of vellum. He was right; oil paintings do not last so well as paintings in tempera. No very old paintings in oil exist, but plenty of paintings in tempera and encaustic of the early Christian era still remain. Late in the thirteenth century Eraclius wrote a treatise, *De coloribus Romanorum*. It is full

of interesting matter and well worth reading, but generally only repeats what Pliny and Theophilus have already told us.

These and other cognate treatises will be found translated and brought together in a useful form by Mrs. Merrifield in her *Treatise on Painting,* published in London in 1849.

The earliest miniature paintings that exist are probably the intertextual pictures which occur on cloth and on ancient Egyptian papyri, made about 2000 B.C. These paintings are done in simple colours laid on quite flat; they are water-colours used with gum, and always opaque. They can be well studied and seen in perfection in the various copies of the Book of the Dead (the "Papyrus of Ani"), etc. They are outlined in lampblack or red ochre, and filled in with white, green, yellow, red, and blue. The red is an "iron" earth, ruddle, red ochre; the yellow also an earth, yellow ochre. Blue is often enough blue glass finely powdered, the colour being due to an oxide of copper. Green also may be blue glass finely powdered and mixed with ochre. All these colours are permanent. It is interesting to note that rubrications, or the special marking of certain parts of a manuscript in red, was practised by the early Egyptians.

At Sikyon in Greece there was, somewhere about the third or fourth century B.C., a very important art centre, where many celebrated artists worked, and a little of their work is still left.

Pliny tells us much about Sikyon and its school, especially in the thirty-fifth book of his *Natural History*. Unluckily many of Pliny's words and descriptions are open to various interpretations, but also many of them are easily understood, as, for instance, when he speaks of a white paint with little shells in it, by which chalk is obviously meant.

On the other hand, we still need a safe interpreter for some terms. "Chrestographia" is still a doubtful art; it is supposed to have been painting on boxwood, possibly in the encaustic manner, with wax dissolved in turpentine or caustic potash, or possibly it only means the usual tempera or body-colour work such as occurs on the small wooden panels—not of box—found in the Fayum.

The most important and beautiful miniature painting done in ancient Greece was no doubt the Encaustic work, and about this interesting subject there has already been much enquiry by learned antiquaries as well as by practical artists. Speculations and discussions on the

subject will be found in various writings of Dr. Flinders Petrie, an enquirer of unrivalled knowledge and ingenuity; Mr. Doumer, a German artist and antiquary and a patient experimenter; and my old friend Dr. Alexander Murray, whose reflections on this, as on any other antiquarian question, are always fair and worth every consideration.

What Mr. Doumer says is, however, in my opinion, really worth most attention, because he is an actual skilled artist, and has made long, patient, and careful trials of the various methods of producing encaustic work so far as they can be gathered from contemporary sources. Dr. Petrie's conclusions are valuable, because he is a man of immense experience, great technical skill, and is also an unwearied experimenter. Dr. Murray's taste was highly cultivated, but he was no artist, and what he has done in his chapter on painting in his book on Greek Archaeology is to bring together in a concise form all the knowledge now available on the subject. He was a learned and reliable antiquary.

The outcome of the researches of all these savants into the process of Encaustic resolves itself into this. A wooden panel, cedar, box-wood or pearwood, was primed with distemper,

probably white or cream, and well rubbed smooth. On this the design was traced, then colours in powder were mixed with melted wax and quickly applied in a diagrammatic way within the lines drawn out on the panel. The colour was laid on either with a strong brush or some sort of wooden style like those used now for modelling in wax. When this inlaying of the wax was finished a warm iron was held over the whole thing to give it an even surface. Small pieces of wax could be added as necessary. The effect of such semi-transparent wax over the white groundwork must have been brilliant, and nearly resembling the transparent vitreous enamel used at a much later period.

Such wax paintings, flat and brilliant, must have been very decorative, and it is most unfortunate that none of them now exist in a perfect condition. But of a later date there are plenty, done in large panels, and they may be studied both at the National Gallery and at the British Museum.

In Pliny's time the process of encaustic painting was well known, and that is why he does not explain it so fully as he otherwise would. He takes the knowledge of his readers too much for granted. His notes about it will be found chiefly in Book XXXV, Chap. CXXII,

CXLVIII, and CXLIX. Among these are two very interesting paragraphs which, being translated, read as follows :—

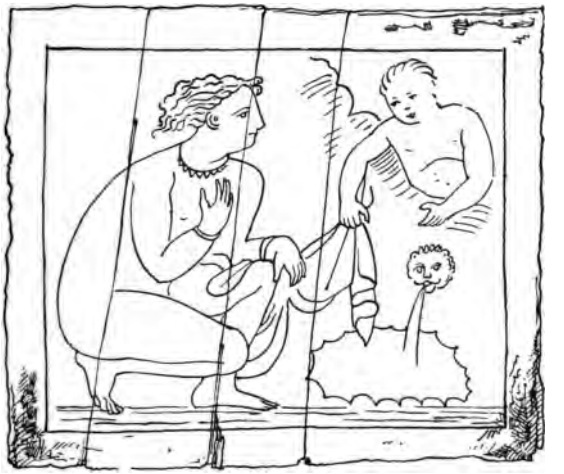
"1. It is not known who first invented the method of painting with wax and burning in the picture.

"2. Laia Cyzicena of Rome painted portraits of ladies with a little brush and with a cestrum on ivory." (She painted her own portrait with the aid of a mirror.)

It is known that formerly there were two known processes used in encaustic painting; one the application of the wax, and the other outlining with a cestrum, that is to say with a sharp point, on ivory. To these two there can be added a third process, by which the wax, melted by fire, could be used with a brush, and colour put on ships when painted in this way was practically indestructible.

The meaning of painting or drawing "cestro in ebore" has given rise to endless discussion, but luckily there is in the British Museum an ivory tablet which seems to be one of these very things, although the wax colour itself has now left it. It is a small thin tablet of ivory, measuring about $2\frac{1}{2} \times 2\frac{1}{4}$ inches, and on it is scratched, presumably "cestro, id est vericulo," a design of a nymph before a fountain.

The panel has apparently been for a long time near some copper, and it is stained green, but curiously enough, this staining does not seem to have caught in certain parts. The ivory is still white at the lion's head spout, the water,



and in some parts of the drapery, and in these places it seems likely that there has been some protective covering which has protected the ivory from the green stain. Colours mixed with wax would exactly fulfil this condition, so we may for the present consider this little ivory

to be an example of the Sikyon encaustic work such as was done by Laia Cyzicena "cera et in ebore cestro" about the third century B.C. The translucent coloured wax would show as a beautiful colour over the delicate tint of the ivory. The fashion of outlining designs with a sharp style was a common one in early Greek art. It is found commonly on the painted vases and also on statues.

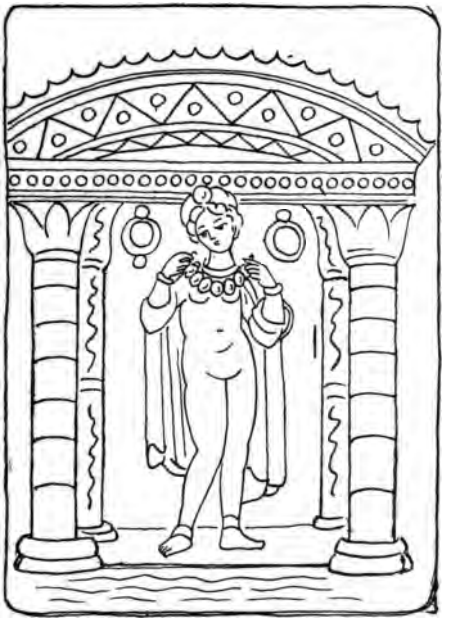
Pliny gives the names of several painters in encaustic of the school of Sikyon, but mentions particularly the excellence of Pamphilos, Pausias, and Euphranor.

The school was indeed a school of miniature painters in wax, and the fact that Pliny says so much about it proves that it was in his time very highly considered, and the work done there held in high estimation.

Small panels of wood painted with tempera colours have been found among the Roman remains at the Fayum in Egypt. They were made during the second or third centuries A.D., but are interesting to examine, as in all probability they are of the same character as the earlier work of the same kind, as far as can be judged, that was done in Greece at an earlier period.

Encaustic paintings were also found among

the remains at the Fayum, but they are all larger than miniature work. As far, however,



as the process is concerned, they can be studied with safety, as they are sometimes in perfect condition. In all the specimens I have seen

there are clear brush-marks, and I imagine that in these cases the wax has been dissolved in potash, volatile oil, or something of that kind, and used as a paint, with a strong brush. Whether a hot iron was afterwards used to melt the colours together is, to say the least of it, doubtful. I rather think that such a process would have melted out the brush-marks. It is of interest to note that miniatures on ivory are of very ancient use, and also that they were painted by ladies.

Many of the small paintings on Greek vases —although the vases themselves are sometimes larger — are such as would properly come within the scope of my present enquiry. At the same time I do not think that the consideration of them should occupy much space here, because although they are painted, they may be considered, like enamels, to belong to a different art—that of the potter. Moreover as a separate subject they are so important and fill such a large space in art history, that I feel it would be out of place to attempt here to do more than to point out that these beautiful works may be classed as miniatures.

The history of vase painting is a most fascinating study, and it has been most ably

and sympathetically outlined by my friend, Alexander Murray, in his *Handbook of Greek Archaeology*, and to that delightful and learned work I would recommend any of my readers who feel that they would like to pursue the subject further.

The colours on vases were always such as would stand a dull red heat; they are permanent and quiet—brown or black. At a late period white was used and sometimes a little blue, and now and then gold. But all the finer vase painting is quite simple.

The earliest patterns on earthenware were dotted or incised, and from the earliest times clays that fired white, red, brown, or black, were readily found. From the incised patterns to patterns drawn with clay of one colour upon a body of another colour was an easy and natural step. White patterns outlined on a dark body is one of the earliest styles. Then came a long and important period during which designs were painted in a dark colour upon a pale red or yellow ground.

The primitive fashion of designs scratched on to pottery lasted for a long time, and such outlines can be seen on most of the exquisite "black figure" Greek vases painted from the seventh to the fifth centuries B.C. Presently

the manner of colouring changed, and although the same red clay was used for the vases, the backgrounds of the designs were painted with the black glaze, and the figures or ornaments left in the natural red of the vase or dish.

Many of the vases of this style are refined, so that students are able by careful examination to identify the work of many of the more important painters by noting their peculiarities of work. Among the work of these artists are to be found the finest specimens of the art. The Athenian vases were white with design in colour upon them. Gradually a decadence set in, and about the third century B.C. the art of vase painting began to lose its severe characteristics and gradually declined until at last it came to an end as a fine art of the first rank.

In a few cases the whole vase was black and the designs were painted upon it in red; and sometimes in late work the figures—especially those of women—are painted over in white.

A curious miniature art was extensively practised in Rome during the first and second centuries A.D., or thereabouts, and specimens of it have been found chiefly in the early Christian

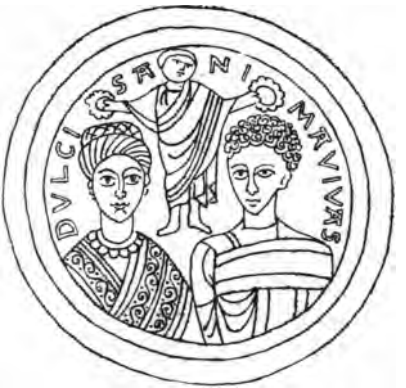
cemeteries. It consists of two glass plaques, usually showing a strong green colour, between which is a piece of gold leaf with drawings upon it. The plaques vary in size from that of about a sixpenny-piece to a diameter of several inches, and some of the subjects are very elaborate. There are Adam and Eve, the sacrifice of Isaac, Israelites with grapes from the promised land, Jonah and the whale, the Good Shepherd with lambs, Moses striking the rock, and numbers of portraits of saints. But there are also plenty of secular subjects—charioteers and boxers, love scenes, married couples with Eros or with Christ, hunting scenes, animals, and inscriptions only.

There is generally some descriptive lettering, and there are often enough names, but sometimes they are only legends wishing good luck or the like.

The plaques have been as a rule set in drinking glasses or bowls, and where the glass is not worn dull by age, the little golden designs are as fresh as if done yesterday. Sometimes colours are added here and there, generally in the larger specimens. These colours are necessarily mineral so as to stand the heat of melted glass; there are dull red, pale blue, white, and green. They all look as if they had

been mixed with white, in this case probably oxide of tin.

The process followed in making these gold-glass miniatures is variously interpreted, so I will content myself by explaining how they can



be made, and I suspect that they were made in the same way.

A flat plaque of green glass, usually circular, is covered on one side with a piece of gold-leaf and slightly fused, that is to say, subjected to a low red heat, in a muffle. This fixes the gold-leaf firmly on to the surface of the glass, and it can be easily drawn upon with a needle

set in a convenient handle. When the drawing is finished a piece of thinner glass of the same size as the first is fused slightly on to it, enclosing the gold-leaf with its design. It is not necessary to fuse the two glasses completely together; if they are fused at the edges only, that is enough. Silver-leaf and colour can be added before the final fusing. The finished plaque could be kept separately or again fused into a dish or bowl, as preferred.

The finest collection of these curious little gold miniatures is to be found in the museum of the Vatican at Rome, but there are good collections at the museum at Florence, at the Louvre, at the Imperial Museum at Vienna, the Museo di Bologna, and at our own British Museum, besides several isolated specimens in other places.

The best description of them, which is also well illustrated with outline drawings, will be found in R. Garrucci's *Vetri Ornati di Figure in oro*, Rome, 1858; and a learned little treatise by Herman Vopel, *Die Altchristlichen Goldgläser*, Freiburg, 1899, will well repay perusal by any one interested in their history.

The art of sticking gold-leaf behind transparent glass or crystal and working it into designs by means of a style, was practised in

Italy in the fifteenth century, and possibly earlier. It was revived in the sixteenth century by a French artist, M. Glomis. These gold-glass pictures were not enclosed between two pieces of glass, neither were they fixed by firing. The single glass used by Glomis was moreover additionally painted freely in bright colours, and backed with plaster of Paris. It will readily be understood that such work is very perishable, and in fact little of it is now in good condition. Some of the best examples are made behind crystal instead of glass, and there are fine examples of this in the loan collection of Mr. Pierpont Morgan at the Victoria and Albert Museum, of Italian or German workmanship.

There is a fragmentary altar-back in the Jerusalem Chamber at Westminster Abbey which was originally ornamented with fine *verre eglomisée*, as it was called after Glomis, but the greater part of the glass has broken away, only leaving enough to show that there was originally a diapered pattern upon it. There are often small plaques of *verre eglomisée* let into bindings, and there is one manuscript in shorthand among the treasures of the Manuscript Department in the British Museum which was bound for Queen Eliza-

beth, and has on each side a decorative plaque of this curious work.

Mediaeval writers and painters of illuminated manuscripts were highly esteemed; good art was just as rare then as it is now. The Leightons and Millais's of the time painted little water-colour pictures on vellum, which have lasted and will last, instead of big oil pictures on canvas which will not last. The only objection to vellum as a material for painting upon is that the body-colour or gouache, which is the most suitable medium, is liable to chip off if it is thickly applied. It is therefore important to choose soft yielding vellum, so that the paint may be absorbed as much as possible, and also to keep the pigment as thin as convenient. The subject of illuminated manuscripts is a very large one, and there are numbers of valuable works dealing with it, but here it is necessary to say something about it, because in these manuscripts are to be found not only numbers of exquisite miniatures but our present school of small art derives directly from them. In the work of Holbein and Hilliard particularly, the direct influence of the pictures in illuminated manuscripts is very evident. There is not only the same curious flat treatment, more or less without shadow,

but there is the same decorative feeling throughout. These peculiarities tend to disappear as the portrait, pure and simple, develops itself; but we must never forget the direct debt we owe to the early painters and illuminators of manuscripts. Even gold is found on some of the miniatures of the sixteenth century, but its use was soon dropped.

The mediaeval illuminators were very skilled in their use of gold, especially the English during the fourteenth century; it was used both in powder and in leaf. For leaf-gold there was a little base laid down of a thick reddish clay, perhaps mixed with a little wax on which the gold was fixed. It was then carefully burnished, the artist finally going over the edge with a line of colour. Some of the best miniature pictures which are now done in England are painted on vellum by lady artists under the very able guidance of Mr. Graily Hewett, at the London Central School of Arts and Crafts. If these ladies would take as much trouble about their writing as they do about illuminating, their work would compare well with ancient work. It would indeed be a good thing if we could now and then reintroduce the beautifully written and illuminated manuscript on vellum instead of the ugly

printed book we know so well with bad type, bad paper, and bad leather outside it. Perhaps it would be advisable for the work to be divided up as it was in mediaeval times: let one artist do the pictures, and another of less artistic capability do the writing.

The colours used in illuminated manuscripts last extraordinarily well. This is partly due to the fact that they are generally kept shut up and are not exposed much to light, but it is also largely due to the fact that the pigments are themselves of a lasting nature—earths and metallic oxides. They are moreover generally mixed with white, probably chalk or some white clay which tends to preserve them. If illuminated manuscripts are exhibited under glass they should be as far away from the source of light as possible. It is likely to be the actinic rays which affect colour adversely, so that any silk or glass coloured slightly of an orange hue may have a strong protective influence. It is interesting in this connection to find that the bits of loose silk which were frequently put over full-page miniatures in mediaeval manuscripts are often of this orange hue. It may have been chance, but it is no doubt scientifically correct.

The chemistry of colours is a very important

consideration for artists. In past times artists made their own colours, but now we get them ready-made at the colourman's.

It will not be unprofitable to note what the old writers on painting have to tell us about colours, so from the writers whose names I have already mentioned, all of whose writings are most interesting and well worth study, I have gathered some facts about the chief colours used in ancient times, but it must be understood that in all cases there is much uncertainty as to the meaning of many of the words used, especially by Pliny.

WHITE.—Pliny speaks of a white earth which he calls "Paraetonium," and says that shells are found with it. There is not much doubt that this was *chalk*.

Theophilus advises the use of powdered *gypsum* and *white clay*.

"Ceruse" is to be made by leaving thin plates of lead in vinegar for a month. This was called also "Minium album," and is what we call *white lead*, "acetate of lead," or "Spanish white." It can be reddened by stirring with an iron rod. It is a dangerous colour and soon turns black, and also is likely to affect colours near it.

Lime, and *bone of cuttle-fish* ground down.

White sulphur. A very dangerous colour with regard to other colours near it or mixed with it.

BLACK seems very generally to have been what we call lampblack, that is to say the carbon deposit from some burnt substance. Both Pliny and Theophilus describe it as being made from the smoke of torchwood, ivory, and bone. Theophilus advises pounded charcoal. It was also made from dried dregs of wine and from sulphur.

Pliny describes "Atramentum Sutorium," as it was used by shoemakers to blacken leather. It was what we call copperas, or green vitriol, i.e. sulphate of iron.

The vegetable charcoal was not so black as the animal charcoal.

"Veneda" was a grey, made by a mixture of black with white lead, or with lime.

RED was always a most important colour, and as a general rule was derived from some earth stained with oxides or sulphates of iron, lead, or mercury. Minium was red protoxide of lead.

"Cinnabar" was made by heating sulphur and mercury together, and "vermilion" was almost the same, but made a little differently; it was a sulphide of mercury. It is mentioned

in Ezekiel xxiii. 14, "The likeness of the Chaldeans portrayed with vermilion," and in Jeremiah xxii. 14, "Ceiled with cedar and painted with vermilion."

Then come several ferruginous earths, duller in colour than vermilion; the most important of these was called "Sinopis," or "Sinoper." Of this Pliny says there are three sorts, deep red, pale red, and intermediate red. It was found near Sinope. The same red earth was also known as "Miltos," and was used by the Egyptians; we call it red ochre.

Venetian bricks of a fine colour were made of a red earth from the neighbouring mainland, of which also "Venetian red" pigment was made. There was also the "Lemnian Reddle" and hematite, a pure iron ore, red when powdered, but black when solid.

"Lake" was procured from an infusion of Brazil-wood, or from ivy juice taken in the spring. "Kermes" or "grana" was made from the *Coccus ilicis*, a small insect which lived on oak trees, somewhat similar to the cochineal insect which lives on cactus. Both these dyes are directed to be mixed with chalk. From "grana" we get the phrase "Dyed in grain," meaning red.

"Purple" was mainly derived from the juice

of certain shellfish, conchae, and the fish "oster." Pliny says the "murex" or "buccinum" have the colour within a small white vein in their necks and jaws, and that the best comes from Tyros in Asia, and is known as Tyrian purple. It was the royal colour in ancient days, and persons born in direct descent from kings were said to be "Porphyrogenitus," or "born in the purple."

It was also made from boiled madder roots and from violets.

BROWN was made with umber, or hydrated oxide of iron with oxide of manganese. Asphaltum and cuttle-fish ink, which we call sepia, were both used by the ancients.

YELLOW, "auripigmentum," or "orpiment," was found in Syria, and Pliny describes it as resembling gold. It is a trisulphide of arsenic, and was also found near Naples. It was to be mixed with yolk of egg as a medium, and Pliny further directs that it should be mixed with powdered glass. I think this was mostly advised, however, when oil paint was desired, as the ancients always found much trouble in getting their oil colours to dry, and they found that powdered glass would help in this particular.

Then there were many yellow earths, ochres,

coloured with hydrates of iron, a loam called "arxica," saffron, and sulphur. Pliny says Polygnotus and Mycon were the first painters who used "sil," or ochre.

Besides these minerals, all permanent, there were some vegetable yellows which were fugitive, particularly that made from the herb gualda (*Reseda luteola*).

BLUE was made particularly from pounded lapis lazuli. Theophilus proves this by saying that "cyanus" was spotted with gold, which lapis apparently is. It was also called "lazar-blue," and is now known as "ultramarine." At its best it is a magnificent and permanent colour.

"Azzurro" was blue carbonate of copper. Sir H. Davy says Pliny's blues are mostly "carbonates and arseniates of copper," and several of them were probably sulphates of copper.[1]

Wornum says the Egyptian blues were oxides of copper with a little iron.

Vitruvius says that sand, carbonate of soda, and copper filings make "Alexandrine blue," and that it is quite permanent.

Pet. de S. Audemar, in a treatise written about the end of the thirteenth century, gives

[1] *Epochs of Painting.*

a curious receipt for blue pigment; he says that thin strips of pure silver are to be kept packed in grape skins for fourteen days.

Pliny says much about "folium," but it is so protean in its effects that it has never been satisfactorily decided what he means by it. Probably it is a generic term for vegetable dye made from reeds or coloured petals of flowers. It is described as being red, purple, and blue.

Several blue pigments were derived from plants or flowers by fermentation and drying, then to be mixed with white lead or powdered gypsum. The most important of these is indigo, and then came various shades made from woad, cornflowers, and violets. What Pliny calls "Folium Indicum" was probably indigo. Eraclius says you can choose any flowers of the colours you want, and make them into pigments by grinding them up and mixing them with powdered gypsum.

GREEN was usually made by mixing blue and yellow together. Pliny gives much detail as to the mixing of colours, but there were some actual greens used by the ancients. Verdigris, a carbonate or acetate of copper, is a fine colour when fresh, but is liable to turn black in time. It was called "Spanish green" and "salt green," and Pliny directs that the

proper way to make it is to cover up thin copper plates with honey, salt, and charcoal, and then heat them all together. But copper and vinegar are just as effective and much less trouble. In fact many of Pliny's receipts are very roundabout.

"Lapis viridis" was possibly green jasper, a hard stone, but if well pounded up and mixed with chalk it will make a dull green, a quite permanent colour. Pliny says the green stone was found near Verona.

Fugitive greens could be made from the chlorophyll in leaves of plants, berries of buckthorn, and other plants, and infusions of rue, parsley, nightshade, and many others, all of which were analogous to our sap green.

Our modern colours are far better prepared than the ancient ones could have been, but since transparent water colours have been used, we have undoubtedly used many colours which are very fugitive, and the ancient fashion of mixing everything with white no doubt tended to permanency.

GOLD.—Theophilus describes the making of gold-leaf—practically the same method as that used to-day, except that he advises that it should be hammered between leaves of "Pergamenam Græcam quae fit ex lana lini," that is

to say paper made from linen rag, instead of the leaves of vellum we now universally use. The paper made in Theophilus' day must have been much better than that made now, as I think it is safe to say that no ordinary modern paper is sound enough for gold-beaters to use instead of vellum for making their gold-leaf.

When used it is to be fixed on with white of egg, and when dry polished with a tooth of beaver, bear, or wild boar.

Eraclius[1] says that for gold-leaf there should be a ground of "carminum," or cinnabar, with "white of Apulia" in equal parts, to which one third part of powdered gypsum with a little thin glue is to be added. Glue is to be made from cuttings of vellum or from cheese.

Alcherius, who wrote from the dictation of Jacob Cona, a Flemish fourteenth-century painter, says that the proper ground for gold-leaf is a mixture of chalk and saffron.

Gold in powder, mixed with gum or white of egg, was also used for drawing lines or dots too small for gold-leaf. It closely resembled the shell-gold made to-day.

Varnishes were advised to be made of wax dissolved in caustic potash; wax with white turpentine and mastic; and white of egg.

[1] *De coloribus Romanorum.*

There are several bits of colour left from the workshops of the Fayum. The colours are mostly in saucers, and these are dark red, orange-red, pale pink, bright yellow, dark and pale blue, and a dirty white. Allowing for age and dust, all these colours are wonderfully bright and strong; they are all mixed with white, and as far as can be judged, they have not faded in the least.

The same permanency seems to show in the case of several pieces of blue paint, some in shells and some in blocks, that have been found at Cameiros in Rhodes, and also near the Mausoleum. They are apparently blue silicate of copper, and as usual mixed with white, and possibly, like the later smalt, with powdered blue glass.

Cennino Cennini wrote an interesting treatise on painting in the fifteenth century; it was translated and published by Mrs. Merrifield in 1844. It is not so "new" as Pliny, and there is not much in it that is not better said in the older book.

Recent advance in chemical knowledge has added several new colours of much value to the painter's palette. Among the more important of these may be cited oxide of zinc and barium sulphate for whites, and iodide of mer-

cury for red. New and valuable yellows are made from the chromates of lead, zinc, barium, and strontium, and chromic oxide is a valuable green. Among new blues are the compounds of cobalt known as smalts, which are glass very finely ground; they are of course permanent.

I have mentioned ground glass as being used for paint more than once, and it may seem to many of my readers an almost impossible thing to paint with ground glass. But it is not so at all; glass can be powdered up with water until it is like cream, or even milk, and in this condition it can quite well be used as a pigment, but it needs some binding substance, gum or glue of some kind.

A little study of the chemistry of colours would be a valuable thing for artists, and it is much neglected. Probably the most dangerous pigments are those containing sulphur, which several do. Sulphur darkens white lead, red lead, and all the chromes, and if any of these are near it they are in a dangerous neighbourhood. Other colours are quickly affected by acids, and others again by alkalies.

Lakes, madders, and all the aniline colours, mauve, magenta, and the rest, are fugitive as pigments. Anilines are very curious, as they become permanent in the case of textiles by

boiling, and in the case of leather by the help of sulphuric acid, but neither of these processes is available for ivory or for paper; so although aniline dyes work delightfully with water on ivory or paper, and stain them to some depth, their use is to be absolutely condemned on the ground of evanescence.

Linseed oil is bad for oil paintings, and its use has already had disastrous results. It oxidises and becomes liquescent and runs together, dragging the colour with it. This effect can be commonly seen, especially in the dark places of an oil painting; little islands of paint have bare channels between them, and there is no remedy except very carefully to paint the little channels over again with a miniature brush and *without* linseed oil. Linseed oil will also darken some colours.

Ancient artists were wise enough to neglect oil as a medium; they found the difficulty of drying, and this is often mentioned by Pliny. White of egg, yolk of egg, fig juice, gum, and glue were preferred as media, and quite properly. Indeed there are few, if any, effects which can be produced by the help of oil media that cannot be done as well with the more ancient water vehicles; the only drawback is that these last dry quickly and are not

quite so workable. Numbers of old pictures which are classed as oil paintings are really nothing of the sort, but are gouache heavily varnished. No example of the oil paintings of or about the early Christian era now remain, but plenty of the water colours do. Their appearance is not pleasing altogether, as they have to our eyes an unpleasant preponderance of white—that was evidently the taste of the time.

Although gouache has been very largely used in miniature work from the very earliest times, it also has its drawbacks. The chief of these is that the paint is thick and dries hard, and if it is on wood, or ivory, or any non-absorbent body, it is apt to flake off, in exactly the same way as oil paint does from copper. The use of gouache in company with transparent colour can be seen to perfection in the case of the exquisite ivory miniatures of Pierre Adolph Hall, a Swedish miniaturist of the eighteenth century. Gouache is always used in illuminated manuscripts, indeed on this material it is not satisfactory to use anything else, and all the early miniaturists used it exclusively. It was not until the eighteenth century that the wonderful purity and strength of transparent colours was realised.

The use of gouache for accessories even the remained for a long time, and its value here i undoubted. For instance, a satin dress or black cloth coat are painted easily, quickly and very effectively with gouache, whereas it is attempted to do them with transparen colour on ivory, they require immensely mor very small work than they are worth, and more over they do not look so well when done. expect that in the main Hall's method is reall the best—all flesh painted with transparen colour on ivory, and all the rest of the pictur with opaque colour, using glair of egg, ol and thin, as a medium. If the egg smells to badly a good substitute can be made by boi ing cuttings of vellum and straining the fin glue which will result.

After this digression concerning the miniature art as practised by ancient artists, and full appreciation of the fact that miniatures several sorts were actually made and liked i long distant times, we can confidently turn t those periods which are more directly withi our sphere of observation and knowledge.

I imagine that altogether the most interes ing branch of miniature study for us in En land is that of portraiture as it has be practised here. Abroad there have been sever

miniature painters of distinction—Mabuse, Clouet-Janet, Isabey, and several others—concerning whose work I intend to say something in a future chapter; but I think our main interest lies in the great English school of miniature portraiture which has flourished, with short intervals, ever since the time of Henry VIII until the present day.

It will be seen that there have been three fairly distinctive periods of miniature art in England. Each of these styles, or schools of style, has taken its inspiration from one of the great artists whose genius has been so great that they belong to the whole world of art rather than to any one nation.

The first period is dominated by the genius of Hans Holbein the younger; it belongs to the sixteenth century, and may be distinctively classed as the Tudor period, and the finest examples of it include miniature portraits of our Tudor sovereigns and their court. The miniatures of this period are frequently round, small, always painted in gouache, on vellum or paper, or in oils on wood or metal; there is a preponderance of male portraits, an absence of shadow in the faces, and the backgrounds are generally plain, of one colour—blue or red.

The second period is dominated by the

genius of Anthony Vandyck; it belongs to the seventeenth century, and may be classed as the Stuart period. Now the miniatures are larger; they are sometimes round, but there is a tendency to the short oval form; there are shadows in the faces, and stronger work generally, and the backgrounds are often varied—skies and curtains. Vellum or card painted in gouache, and oils on metal or slate, still are the styles of work, and there is still a large proportion of portraits of men.

The third period marks the use of transparent water colours, the preponderance of ladies' portraits, the prevalence of the long oval, and is dominated by the genius of Sir Joshua Reynolds. It belongs to the eighteenth and nineteenth centuries, and we still are under its influence. Now can be seen the struggle between gouache and transparent colour, and this is best shown in the work of foreign artists —Hall, Arlaud, Siccardi, Charlier, Mansion, and others. Many of these have painted pictures in transitional style, partly gouache and partly transparent, which are quite beautiful, and it is quite possible that it is really the correct style for ivory, as the strong gouache work acts as a corrective to the feeble quality which is so likely to crop up in the case of an

ivory miniature painted throughout with transparent colour.

In England the great exponent of the new miniature painted with transparent colour was Richard Cosway, and he always used it exclusively, whether he worked on ivory, card, or paper. Cosway was a weak and conceited man, and his life history is a sad one, but there is no doubt that he was a far greater master than his contemporaries realised; he not only invented a style which has lasted a longer time than the styles inaugurated by such artists as Hans Holbein and Samuel Cooper, but his own work has never yet been equalled in its own way. Cosway has moreover had far more followers than any of his predecessors, and this is certainly one of the proofs of a master mind. A particularly delightful manner of Cosway's was to draw a figure in outline in pencil and finish the head and face only in colour. These portraits are on paper, and many of them are perfect in their way.

I do not consider that Cosway's miniatures are so fine as the best which were produced during either of the two preceding periods, but his work is nevertheless becoming more and more esteemed every day. We feel that Cosway is our own particular master, and is

in a sense still with us; while his greater predecessors are gone, and their styles belong to a past age.

Unfortunately it is impossible not to condemn many of Cosway's peculiarities. We cannot but regret that he introduced prettiness as an art virtue and feebleness as an art charm. Much of this glorification of flimsiness is no doubt due to the use of ivory and transparent colour. In fact it requires a very strong artist to be able to make the best use of ivory, and the majority of Cosway's successors have been weak painters. But ivory is easy to paint upon, and a very little work may be made to have a good deal of effect, especially in very light drapery. So the art has fallen into the hands of inferior artists, and the Holbeins and Vandycks of the day do not any more paint in miniature. If they did, even on ivory, it is quite likely that we should get magnificent work, equal to anything that has gone before. There is no training for water-colour work so good as working in oils with a big brush, and that is why the greatest miniaturists have nearly always been oil painters as well.

The question of eyesight inevitably comes in when miniature painting is under consideration, and it seems that eyesight now, at all

events in the case of town dwellers, is not so good as it used to be. Gas and electric light in constant use must be worse for optic nerves than the wax candles of our ancestors. But, if possible, the colour of miniatures should always be painted in daylight, and the light carefully arranged so as not to fall on the eyes, but on the picture. If miniatures are all painted by artificial light they are sure to want much correction afterwards, unless they are in monochrome, when artificial light is distinctly advantageous. Cooper drew Charles II by the light of a candle in order to get the shadow strong and clear, and this is no doubt an admirable plan to follow for a first sketch.

There is to-day much fraudulent work done in the matter of miniature painting. This is particularly noticeable as regards the two kinds of miniature work which most commonly come into the market, illuminated manuscripts, generally in the form of fragments only, and miniatures on ivory. There is a constant demand for both these forms of art, and consequently there are several manufactories for their production, especially abroad, as well as many private producers, all of whom do exceedingly well, thanks partly to their own skilful workmanship and partly to the ignor-

ance of collectors. Both styles of art are simple for a copyist to master, quick to execute, and easy for such art students as possess the natural gifts requisite to paint them, and as antiquities both find a ready market at excellent prices.

Fraudulent miniature painters do not ever fly at very high game, they leave Cosway and Petitot carefully alone; but it is from copies or adaptations from the third or fourth rate miniaturists of the eighteenth or early nineteenth centuries that such a rich harvest is gathered. Such miniatures originally fall far short of excellence; still they are quite good enough to be eagerly sought for by collectors, who are very fond of exercising their own judgment as to authorship, largely to the advantage of dealers or auctioneers.

An artist setting himself to paint ivory miniatures purporting to be old, will choose some original whose work has been written up and illustrated, and who, by preference, has some marked peculiarity such as the big eyes characteristic of Plimer's work. The style of drawing and the colouring used by the chosen master will be studied and copied carefully, so that in time the work of the original artist and that of the copyist will so nearly resemble each other

that even a really competent critic will feel inclined to ask for an authentic history of the picture before giving a definite opinion. If the copyist, as happens now and then, becomes so imbued with a particular master's style as to be able to paint an original picture in his manner, then the only thing to be said is that it is worth possessing for its own sake. But collectors as a rule think more of the name than they do of actual merit, and it must not be forgotten that the producer of a first-rate sham antique miniature is far more learned in every way concerning his art and his particular original, than the average collector can possibly be.

Slight miniatures on ivory in the style of Cosway, especially when the subject is a child or a young lady, face and bust only in fluffy drapery, are not difficult to paint. The colour all lies on the surface and every touch has at once its full effect, and a very little work goes a very long way. Presuming that the drawing and arrangements of the picture are already done, as they would be in the case of a copy, the actual painting of a quite effective miniature would take but little time. Normally, two if not more of such miniatures could be easily done in a day. If quickly done the colours are best made too bright, and in

this case a few years of proper ageing is easily given by putting the miniature in the bright sun for a short time. At certain shops "smoked" miniature glasses are actually sold "for imitation antique miniatures," and the use of such glasses will give an effective look of age to the picture.

When ivory was first introduced as a painting ground, it was cut tolerably thick; modern ivory, on the other hand, is cut as thin as possible so as to make it go further. The thin ivory has the disadvantage of losing much of the flesh-like creaminess which is so charming. This modern thinness is, however, of some value as a test for fraudulent work, but it must not be taken as absolute, as if any important fraud was in contemplation, ivory would be carefully cut of the proper thickness on purpose.

A budding collector would do well to go through a course of miniature painting at one or other of the many studios where such work is done. He would then find out what can properly be done and what can not, and he will inevitably become a far better judge than he ever can without such study. It doesn't matter at all whether or not he ever produces anything worth a fate other than that of the

wastepaper-basket; he will unconsciously learn much that will be of the utmost value.

Then let him study the available examples of the work of the particular master or masters in whom he intends to specialise, and copy as many of them as he can—badly or well does not signify—because by such study small peculiarities will inevitably show themselves and be invaluable guides for the future.

In this way only can any one become a safe judge of the work of any particular master, apart, of course, from a reliable life history of any particular example.

There are two great public collections of miniatures in London, one at the Victoria and Albert Museum, partly in the Jones Collection and partly with the Dyce Collection, and the other at Hertford House. Both these collections are easily accessible and both are very rich in fine examples. Besides these there are several very fine private collections which can be seen with some trouble; the owners are fortunately liberal and kindly towards real students, and readily give every proper facility to any such wishing to see their collections.

The most important of these private collections is that belonging to His Majesty the King at Windsor. Here is an unrivalled col-

lection of early works, especially that of Holbein, Hilliard, and Isaac Oliver, as well as the finest collection of Petitots in England. Next comes the important collection at Montagu House, belonging to the Duke of Buccleuch. Here there is an important display of the art of Samuel Cooper and his school.

At Welbeck Abbey, in the possession of the Duke of Portland, is another very fine collection of miniatures. Early work is well represented, as well as that of Samuel Cooper and his time.

The Duke of Devonshire, General Sotheby, Sir Tollemache Sinclair, and Mr. Pierpont Morgan all have fine collections. Many rich collections have been dispersed by sale, and acquired generally by other collectors, so that the same pieces come again and again into the market, making a rich harvest for the auctioneers. Besides these there are numbers of private collectors who possess rare examples, but not in great numbers, and very interesting specimens of family portraiture are to be found in most of the large country houses throughout England. From time to time these get dispersed, and the best of them find an honoured home in one of our museums or picture galleries.

It would be of great interest if we could some day see a properly arranged and complete series of English miniature portraits from the time of Holbein to the present day, with a clear explanatory catalogue. The existence of such a series, including as it would the work of many great artists, is a fact that cannot be equalled by the miniature output of any other nation; it is by no means the least of our art glories.

It is much to be hoped that such a collection will in time be brought together, before miniatures by great masters reach prohibitive prices, which they already show some signs of doing. Moreover, every day new excellences are brought to light by patient investigators, and the works of painters who are now obscure suddenly become envied of miniature collectors, and the market value becomes at once much enhanced.

CHAPTER II

ENGLISH MINIATURES OF THE SIXTEENTH CENTURY

Miniature painting in England of the Tudor period, on vellum, card, stone, or metal—Round portraits painted in opaque colours with little shadow, and mostly of men —Hans Holbein, Lucas Horebout, Levina Teerlinck, Sir Antonio More—Nicholas Hilliard, and his treatise on Limning—Federigo Zucchero, Isaac and Peter Oliver.

CAREL VAN MANDER, a Dutch writer, published at Amsterdam in 1764 a treatise concerning Dutch and Flemish artists, *Het leven der doorluchtige Nederlandsche en eenige Hoogduitsche Schilders.*

This book, which is a very important one, was translated into French in 1884 by Henri Hymans, and he adds a note concerning something that Van Mander says about Hans Holbein the younger (1497–1543).

Freely translated, this reads: "Before entering the service of the king, Holbein had done no work in miniature, but among the royal pensioners he found a painter, called Lucas, who was skilled in this small art, and he

quickly made friends with him. Lucas showed Holbein how he worked, with the result that the new-comer quickly surpassed his master, being a better designer, composer, and colourist."

Hymans commenting on this, and seeking to find out who this mysterious Lucas was, comes to the conclusion that he was Lucas Horebout, the son of a well-known Dutch miniaturist, Gerard Horebout of Ghent, whose work had been much admired by Albert Dürer. Both Gerard and Lucas Horebout were in the service of Henry VIII as "paynters," and although there were other artists about the court, and working in England at the same time, it seems altogether that Hymans' suggestion is right, and that to Lucas Horebout, or Hornebout, is due the honour of having suggested miniature painting to Holbein. It is also quite possible that Horebout gave Holbein first lessons in the art.

It is of course interesting to hear about Holbein's "master" Lucas, but the strong probability is that Holbein learnt nothing at all from him except that the idea of making small portraits was a likely one to become popular in England. Holbein was already one of the greatest portrait painters of all time.

Not only that, but he was an extremely capable designer for silversmiths' work, as is shown by the splendid design for the "Jane Seymour" cup, now among the collection of drawings at the Bodleian Library, Oxford; and also for enamel work and jewellery, many of his designs for which are among the collection of his drawings at the British Museum and elsewhere.

For his larger work Holbein was accustomed to make careful drawings in monochrome with slight added colour, and many of these beautiful studies are in the collection at Windsor, but for his smaller work it is likely that he painted directly on the vellum.

We have fortunately several of Holbein's miniatures still left. Some of them are badly faded, and some are badly damaged, but in many cases, where the miniatures have been treasured and kept in the dark from the beginning, they are still in fine condition. These are all masterpieces, painted on vellum in gouache and finely stippled for finish. The heads are always placed exactly rightly, and great care and attention is always given to the dress.

The large majority of Holbein's miniatures are quite small; they are generally round, and are often signed "H.H." and have also little

inscriptions, initials, or dates upon them in gold. The backgrounds are plain, and often of a dark blue colour; they are painted in the flat manner of the miniatures in illuminated manuscripts, with little shadow, and are remarkable for their decorative effect.

At Windsor are portraits of Henry Brandon, Charles Brandon, and Catherine Howard. Holbein also painted miniatures of Henry VIII, Catherine of Aragon, Anne of Cleves, Jane Seymour, and Prince Edward as a child. Many of the miniatures, without a definite history, that are attributed to Holbein, are more probably by Gwillim Streetes or Levina Teerlinck. Indeed there were at this time several Dutch and Flemish illuminators and miniaturists, and in all probability they all worked in a similar style to each other.

In the Louvre is a curious small picture by Holbein—not quite a miniature—painted in oils on vellum stretched on a panel, a portrait of Anne of Cleves.

In the library of the royal palace at The Hague is a miniature by Holbein of a young man with closely cropped hair. At the Hawkins sale in 1904 a miniature by Holbein of a lady in a black velvet dress and a white cape and cap fetched £2750, an indication of

the estimation in which such work is held. But it is now very rarely that an undoubted miniature by Holbein comes into the market.

At the Wallace Collection at Hertford House there is a typical example of Holbein's miniature work (No. 93); it is a circular gouache painting on vellum, a portrait of himself, finished with very delicate stippling. It is signed "H.H. 1543."

Although Holbein was a foreigner, he did so much of his best work in England and from English sitters that we have come almost to consider him as one of our own artists. He paid two long visits to England, the first from 1526 to 1528, when he lived at Chelsea with Sir Thomas More, and in 1531 he came again and stayed here until his death from the plague in 1543.

During the greater part of this time Holbein was Painter to the English Court, and the series of portraits both great and small that he made for Henry VIII and his family and courtiers form an unequalled collection, and from the pictures which he painted in England alone Holbein takes place as one of the greatest portrait painters the world has known. He painted several magnificent portraits for the Guild of the Steelyard, an important com-

mercial body in London, but as far as I know he more or less reserved his miniature work for his royal and noble patrons.

Holbein's miniatures are as fine as miniatures of his particular style can be, and apart from the individual merits of such examples of his skill as exist in sufficiently good condition for us to judge from, we in England are deeply indebted to him because his eminent example so fired the few living English artists that were able to follow it, however distantly, that they became the pioneers of a series of miniature portrait painters who have made this country the chief home and origin of such beautiful little pictures.

If it is possible to say so with regard to a miniature portrait, it may be said about Holbein's that they are designed on grand lines. That is to say they would not lose if they were made into life-size pictures. This quality is no doubt a remarkable one, and it is characteristic of the greatest small art. It may be found in ancient intaglios and in ancient cameos of the first rank, but it vanishes the moment anything but the highest art is concerned. I do not know of a single miniature by Cosway that would bear magnifying to life-size without losing its charm.

Holbein loved beautiful jewelled dresses, so he revelled in the wealth of such gorgeous vesture as was characteristic of Henry VIII, his chief patron. It is impossible not to feel that the fashion of men's dress in England in the early sixteenth century must have helped artists very much. Even the more plainly dressed men wore furs and velvets, gold chains, and handsome broad collars, instead of the hard, unsympathetic forms and ugly materials of modern dress. The peculiar inartistic effect of modern dress is realised at once whenever a statue is to be put up to any one who has to be shown in ordinary civilian dress. In the miniature world it shows most clearly in the miniatures of Sir William Ross, who must over and over again have been at his wit's end with regard to the impossibility of making anything artistic out of modern dress. So he has wisely contented himself with simply recording what he found, for us to avoid as far as possible.

One of the best known and most highly esteemed of the many foreign miniaturists who worked for the court of Henry VIII was Levina Teerlinck, daughter of a painter of Bruges, who illuminated much of the beautiful and celebrated Grimani Breviary, in which

work his daughter is supposed to have assisted him.

Levina Teerlinck held an official position as Painter to the King, and painted pictures for him and for Edward VI, Mary, and Elizabeth. She does not seem to have signed her work, so it is doubtful whether she really executed the miniatures attributed to her. Some of these are admirable, large, decorative, and rectangular in shape. It is likely that several of the unsigned miniatures attributed to Holbein are by Levina.

Sir Antonjo More (1512-77?) came to England to paint the portrait of Queen Mary for the King of Spain. The picture now hangs in the Prado Gallery at Madrid. He also made a miniature of the Queen which afterwards belonged to Charles I, and Mr. Propert had a very fine miniature portrait of the Princess Elizabeth by More. It is painted in gouache on slate, and figured in Mr. Propert's book.

Nicholas Hilliard (1537-1619) was a goldsmith, jeweller, and miniature painter. He worked both for Elizabeth and James I. Hilliard was a Devonian, the son of Richard Hilliard of Exeter, who was High Sheriff of the city and county in 1560.

Although there are plenty of fine examples

of Hilliard's skill to be seen, there ought to be many more, as a priceless collection of his work as well as of that of Isaac Oliver and Samuel Cooper was burnt in a fire at White's coffee-house in 1733. In Hilliard's miniatures can be seen the love for details of jewellery which his early training as a goldsmith had no doubt fostered; he revels in Elizabeth's necklaces and pendants, and also loves the rich lace ruffs and ornamental dress which was worn at that time. Most of Hilliard's miniatures are very decorative, whether they portray men or women.

On a contemporary portrait he is described as "Nicholas Hilliardus aurifaber, sculptor et celebris illuminator serenissimæ Reginæ Elizabethæ 1577." A French writer, Blaise Vigenere, says that Hilliard painted his miniatures with a brush made of the hair from a squirrel's tail instead of the usual stiff crow's feather.

Hilliard must have been a very successful man, as he painted most of the very great people of his time, and, finally, he must have drawn a considerable income by reason of a licence given by James I, "To our principal drawer of small portraits," by authority of which he held a monopoly for twelve years

"to invent, make, grave, and imprint any pictures of our image"; but besides this he had the privilege of granting permission to others to publish portraits of the King, "and that no one presume to do so without his licence."

Sir Richard Holmes, than whom there is no better judge of miniatures living, has published two most admirably illustrated articles on Hilliard's work; these papers will be found in the *Burlington Magazine* for January and February, 1906.

Hilliard closely follows Holbein's lead; his miniatures are usually circular, with blue backgrounds, and always on vellum. In all his work there is to be found not only a thoroughly broad and noble treatment of the subject, but also a marvellously delicate finish throughout, face and accessories. He knew many of his colours would fade, and we will presently see what he says about this in his treatise, as well as his views about shadows.

Among the most notable of Hilliard's miniatures we find presentments of Henry VII, Henry VIII, Jane Seymour, Lady Jane Grey, Edward VI, Elizabeth, Mary Queen of Scots, and James I, some of these of course being copies of earlier work.

Hilliard's portrait of Queen Elizabeth in the

Jones Collection at the Victoria and Albert Museum (No. 622) is a very good example of his work, although it is badly faded. The decorative power of the artist shows strongly.

It is a beautiful piece of work, on vellum. The many pearls on the Queen's necklaces and dress each have a little black spot where the lightest point ought to be. This is due to the oxidisation of the tiny dot of silver which Hilliard has used for the high light. He describes his method in his treatise—it will be found on page 70. The same peculiarity shows in another portrait of Elizabeth, not nearly so good a piece of work, which is kept among the Dyce pictures in the same museum.

On a large Bible, in the British Museum, which belonged to Queen Elizabeth and was magnificently bound for her, is a miniature of the Queen which is probably the work of Hilliard. It is unfortunately badly rubbed and chipped, but when perfect must have been a very charming head.

In the "Lyte" jewel in the Waddesdon Collection in the British Museum is a miniature portrait of James I, most probably by Hilliard. It is set in a rich oval jewelled case, and was given by the King to Thomas Lyte of Lyte's Carey, in Somerset.

As a rule Nicholas Hilliard's miniatures are heads and busts only, but now and then he painted full-length figures, sometimes in a very small scale, as is the delightful little portrait of Anne Clifford, now among the collection at Windsor Castle; the little lady is wearing a large ruff, the pointed stomacher, full sleeves, and full skirt of the period. A splendid example of a large-scale miniature is the portrait of George Clifford, Earl of Cumberland, a magnificent figure in rich armour over which is a jewelled and embroidered surcoat. On his head is a plumed and jewelled hat, in the front of which is a lady's glove, and in his right hand is a spear. It belongs to the Duke of Buccleuch. There is a three-quarter-length of Queen Elizabeth, seated, in the collection at Welbeck Abbey, which is also larger than Hilliard's usual scale; it shows the Queen wearing her crown and robes of state, and holding a sceptre and an orb. All these large-scale miniatures are of rectangular shape.

In 1584 an Italian, G. P. Lomazzo, wrote a treatise *Dell' arte della Pittura*, and in 1598 it was translated into English by Richard Haydocke and published at Oxford. There is a preliminary note, "The Translator to the

Reader," and in this there is a very interesting note about Hilliard.

Haydocke says: "If parallels could be drawn between English painters and Italian, then would M. Nicholas Hilliard's hand, so much admired among strangers, strive for a comparison with the mild spirit of the late world's wonder Raphael Urbine: for his perfection in ingenious Illuminating or Limning is so extraordinary that when I desired with myself the best argument to set it forth, I found none better than to persuade him to do it himself, to the view of all men, by his pen, which in the end he assented to; and by me promiseth you a treatise of his own practice that way, with all convenient speed." This treatise was in fact shortly afterwards written by Hilliard, and there is little doubt that its existence is due to Haydocke's suggestion.

The manuscript passed successively through the hands of Vertue, Walpole, and David Laing, who bequeathed it to the University of Edinburgh, where it is now safely kept in the library. It has often enough been quoted from—by Alex. Browne in his *Ars Pictoria*, London, 1675; Sir W. Sanderson in *Graphice*, London, 1658; and later by Vertue, Walpole, and Sir Richard Holmes; but it has never yet

been published in its entirety. Most of the quotations concern his various receipts for colouring, but there is much more of interest.

The University of Edinburgh have courteously given me permission to make some extracts from this curious and valuable manuscript, written by one of our most distinguished artists, and the first book in English on the art of miniature painting. The only difficulty is to know where to stop, indeed to artists as well as critics the subject of the essay is all of the greatest interest.

Hilliard praises Henry VIII, and says he was "a Prince of exquisit judgment and Royal Bounty so that of cunning strangers even the best resorted unto him, and removed from other courts to his, amongst whom came the most excellent painter and limner Haunce Holbean, the greatest master truly in both these arts after the life that ever was, so cunning in both together"; then he says further that the King had other miniaturists, "but Holbean's manner of limning I have ever imitated and hold it for the best." From Hilliard himself this candid confession is most valuable, and it is fully borne out by his actual work. He admits that foreign artists are generally the best, but says that he once

heard Kimhard, the French poet, say that "these Islands seldom bring forth any cunning man, but when they doe, it is in high perfection," and so he hopes such a great English miniaturist may eventually arise.

There is a good deal about the proper proportions to be observed in drawing faces, and Hilliard describes an interview he once had with Sir Philip Sidney, "that noble and most valient knight, that great scholar and excellent Poet," as to whether it were possible to show in a miniature whether a man were really short or tall. Hilliard explains at length how this is to be done, and among other quaint reasons he says that "a little man commonly hath also commonly short legs and thighs in comparison to his bulke of body or head; but though the head be as great as the tall man's, yet shall his form and face and countenance be far otherwise, easy enough to discern. The tall man hath commonly low shoulders, long shanks, thighs, arms, hands and feet."

He says that the "principal part of painting or drawing after the life, consisteth in the truth of the line," and this has a great bearing on the curious want of shadow in the faces of portraits of the school of Holbein as well as of Hilliard. This want of shadow and glorifica-

tion of line was no chance matter; it was well considered and decided upon carefully, and it certainly was a characteristic of all the miniature work done here, more or less, until the advent of Samuel Cooper. In his reflections upon this subject Hilliard says, "This makes me to remember the words also and reasoning of her Majesty [Queen Elizabeth] when first I came in her Highness' presence to draw, who, after showing me how she noticed great difference of shadowing in the works and diversity of Drawers of sundry nations, and that the Italians [who] had the name to be cunningest and to draw best, shadowed not, requiring of me the reason of it, seeing that best to show oneself needeth no shadow of place but rather the open light. To which I granted, and affirmed that shadows in pictures were indeed caused by the shadow of the place, or coming in of the light . . . at some small or high window, which many workmen covet to work in for ease to their sight, and to give unto them a grosser line . . . and maketh the work imboss well, and show very well afar off, which to Limning work needeth not, because it is to be viewed of necessity in hand, near unto the eye. Here her Majesty conceived the reason, and therefore chose her place to sit in

for that purpose in the open alley of a goodly garden, where no tree was near nor any shadow at all."

So Elizabeth had her own wishes in the matter, and quite understood what she wanted. It is curious to note that an important portrait of the Empress of China, painted by an American lady, was exhibited at the World's Fair at St. Louis in 1904, and it was "by order" painted in exactly the same way as that decided upon by our Virgin Queen, as no shadows were allowed to show upon the imperial visage.

Hilliard was moreover a courtier, and forgetting that after all he had himself more or less suggested the absence of shadow to the Queen, he goes on to say that her Majesty's reasoning "hath greatly bettered my judgment, besides divers other like questions in art by her most excellent Majesty, which to speak or write of were fitter for some better clerk"—a modest phrase, but hardly true, for Hilliard's manuscript is quite "clerkly" enough for its own purpose. He has a full appreciation of true beauty, even if it is shadowed, and allows that "if a very well favoured woman stands in a place where there is great shadow yet showeth she lovely, not because of the shadow,

but because of her sweet favour consisting in the line or proportion, even that little which the light scarcely showeth greatly pleaseth, moving the desire to see more."

Hilliard tells much about colours and how to choose and prepare them. He used two whites, "Serusa" or white lead, which has almost invariably turned black, and another which has lasted well and is probably a white clay or chalk. Black is ivory black, and Hilliard advises that it be mixed with a little gum arabic and used fresh every time, when it shows as "velvet" black. About reds he says nothing of note, and he praises highly the blue "ultramarine of Venice, for the best I have paid iii^{s} viii^{d} a carat, which is but four grains." So for his blue backgrounds he preferred the cheaper smalt, cobalt blues. The ordinary ochres were all used, but masticot—yellow oxide of lead, lead ochre—is particularly advised for yellow. Hilliard procured his colours unground, and gives elaborate instructions as to grinding them, with such admixture of gum as may be considered requisite.

Parchment is mentioned as being "not only good but the best thing to limn on," but it must be most finely dressed, and indeed it is

what we should call vellum. Parchment as we know it is prepared from sheepskin, but the far finer vellum is from calfskin; Hilliard evidently means vellum. Then he advises it to be pasted down on pasteboard with starch, and the ground colour of carnation to be laid on "flowing," but in thin colour gradually worked up to the proper tone, as "to red or brown too much in limning is never to be mended." This is no doubt true concerning vellum, but on ivory it would not be the case, as it is quite easy to remove colour from it. He is a little impatient of criticism of his work while in progress and says, as to his sitters, that "the better and wiser sort will have a great patience and marke the proceedings of the workman and never find fault till all be finished. If they find a fault they do but say 'I think it is too much thus or thus,' referring it to better judgment. But the ignoranter or baser sort will not only be bold precisely to say, but vehemently swear that it is thus or so, and swear and swear so contrarily that this volume would not contain the rediculous absurd speeches which I have heard upon such occasions." So art criticism was evidently outspoken in the sixteenth century, not to the *artist*, but always to the *workman*

—in those days painters were only counted as workmen.

If any touch from the hand, or a bit of grease has made some place on the vellum so that it will not take the colour, Hilliard advises the colour to be mixed with "a very little ear-wax," a remedy which we now find more fittingly in ox-gall.

Liquid gold and silver, both of which were used on Hilliard's miniatures, are always to be touched with the brush and never with the finger; they are to be mixed with a little gum, and when dry "with a pretty little tooth of some ferret or stoat or other wild little beast, you may burnish your gold or silver here or there as need requireth." We now seldom use anything but yellow or white for gold and silver in miniatures; perhaps we are wrong—it is a matter of fancy.

Hilliard having been in early life a jeweller naturally thinks a good deal about the jewels in his miniatures. Diamonds are to be first laid down in burnished silver, then "drawn upon with black in squares like the diamond cut," and other coloured stones, rubies and emeralds, are to be also drawn and burnished in silver, but glazed over with the proper colour used transparently, without the usual

white, and with some varnish. This was almost exactly the process used by some of the Limoges enamellers, who laid down small paillons of gold or silver, and covered them with transparent colour.

There is a long piece of advice as to the painting of pearls, of which Hilliard and his sitters also seem to have been very fond.

A pearl has to be laid down in a mixture of white with a very little black, blue, and yellow. Then the light of the pearl is to be put in with a dot of silver, all of which has now turned black. Each pearl is to have its own little grey shadow, and the edge of the pearl where it touches the shadow is to have a tiny curve of white.

As a lesson how to learn to paint in small touches, Hilliard advises practice with a pen. "Hatching with the pen in imitation of some fine well graven portraiture of Albertus Dare small pieces, is first to be practised and used, before one begins to limn, and not to limn at all till one can imitate the print so well as one shall not know the one from the other. That he may be able to handle the pencil point in like sort, this is the true order and principal secret in Limning."

There are some excellent hints as to posing

and how to arrange a sitter for a portrait. Two yards are given as the proper distance to work from a model, and the painter is to be on the same level or a little lower. For a full length the "party" is to be six yards away; you are not to tell "a body when you draw the hands, but when you spy a good grace in their hand take it quickly, or praye them to stand but still, for commonly when they are told, they give the hand the worse and more unnatural or affected grace. I would wish any body to be well resolved with themselves beforehand with what grace they would stand, and seem as though they never had resolved nor were to seek, but take it without counsel." This is excellent advice.

About brushes, or "pencils," as Hilliard calls them, he says that they "must be well chosen, clean and sharp, pointed, not dividing into parts, full and thick towards the quill and so descending to a round and sharp point. I prefer these to them that are long and slender, as retaining the colour longer and delivering it out more free and flowing than the other. If any hair is longer than the rest take it off with a sharp penknife, or pass it through the flame of a candle. The Pencils you use for gold or silver you are to reserve for that purpose and

not to mix or temper with other colours." It is a pity Hilliard does not say what his brushes were made of, but we hear from other sources that they were of squirrel's hair. They certainly were not feathers, which have always been used more or less.

For the first painting on the stretched and mounted vellum there are some valuable hints. "Remember to fill your pencil full of colour rather thin and waterish than thick and gross, and with two or three sweeps or dashes with a bigger than ordinary pencil. Lay it on in an instant, for the sooner you do it the better and evener will your colour lie, and forget not to cover so much or more of your card than you mean to make the face, because that if you should happen to lay the ground too little, you will very hardly add any more on to it, but very uneven and not suitable to the rest. Therefore all must be done at once and speedily."

The colours were put in shells for palettes, and seem to have been mixed in various ways on the edges; the shells were very likely oyster shells. "Take a pretty large shell of mother pearl . . . and temper (or mix) certain little heaps of several shadows for the face, which as the oil painters lay on their wooden

Palettes, in like manner you must lay them ready prepared in order by themselves about the border or circumference of the shells."

Hilliard advises beginning the face in red, opaque evidently, as he says, "In your *dead* colouring you need not be exact and curious, but rather bold and judicious, for though your work appears rough at first, yet in the finishing your work will be in your own power and pleasure to sweeten and close it as neat and curiously as you will," by means of delicate stippling.

Then there are to be blue shadows about the eyes and temples, wrought into the red. Armour is to be of silver "burnished with a small weasels tooth handsomely fitted into a pencil stick," and then shadowed. Gold is to have a ground of yellow ochre.

Hilliard's work was well thought of by foreign artists, and in his turn he speaks very well of them.

Nicholas Hilliard and Federigo Zucchero are both supposed to have helped Isaac Oliver in his studies of miniature painting. Oliver was probably of French descent, but lived and worked in England. He began life as a jeweller and goldsmith, to the great benefit of his artistic work in painting. Many connoisseurs place

Isaac Oliver in a higher place than Nicholas Hilliard, but I think in this matter we should never forget that Oliver modelled his work upon that of Hilliard. Oliver's special peculiarity was the painting of large miniatures with full-length figures. They are certainly very charming pictures, and painted entirely in miniature style, but in many cases they exceed the normal size of a miniature. A beautiful full-length portrait of the Earl of Dorset in the Jones Collection at the Victoria and Albert Museum is an instance of this. It is painted on card, and measures $9\frac{1}{4} \times 6$ inches (No. 721). It is signed "Isaac Olliverius fecit 1616."

At Windsor are two splendid full-length miniature portraits by Oliver, one of Henry Prince of Wales, and another of Sir Philip Sidney sitting on a bank. Lord Derby has a large oval of Frances Howard, Countess of Essex, and the Marquess of Exeter has the remarkable group of the brothers Anthony, John, and William Browne, which has an outside measurement of 10×9 inches.

These remarkable miniatures will always remain as examples of the work of the first English artist who used this style of painting largely for full-length figures. But as we have

already seen, Hilliard had even in this been before Oliver, but it was only as an exception to his general style of small heads that the earlier master used the larger scale so successfully appropriated by his distinguished pupil.

These remarkable works, all admirable in every way, would place Isaac Oliver in the first rank of miniaturists of any nation. They are splendidly drawn and splendidly coloured. But Isaac Oliver did other work as well; there are numbers of small bust miniatures by him, always excellent, in many of the great collections.

At Hertford House is a somewhat disappointing portrait of Lord Coventry (No. 106) credited to Isaac Oliver, and in the Jones Collection at the Victoria and Albert Museum, besides the large Duke of Dorset already mentioned, are two others, one a portrait of Henry Prince of Wales on card (No. 633), and the other, also on card, of Sir Philip Sidney (No. 630). Both of these are signed with an O traversed by an I. He liked the blue backgrounds of Holbein and Hilliard, and preferred the oval to the circular form for bust portraits.

There are also fine examples of Isaac Oliver's smaller work in many private collections, particularly in the collections of the Duke of

Buccleuch at Montagu House, the Duke of Portland at Welbeck Abbey, Major-General Sotheby, and at Windsor. Among these are portraits of Queen Elizabeth, Mary Queen of Scots, Henry Prince of Wales, James I, Sir Philip Sidney, the Earl of Arundel, Anne of Denmark, and many other persons of note.

Isaac Oliver often signed and dated his work; he used a monogram of an O crossed with an I, making a letter resembling the Greek *Phi*. He never held an actual official position at court, but nevertheless he was very highly esteemed as a court painter.

Peter Oliver (1594–1648) was the son of Isaac, and Walpole mentions him in terms of high praise. He copied many pictures in miniature for Charles I, besides painting several admirable portraits. I cannot think that his work is as good as that of his father, although in many ways it resembles it. He drew some portraits in black lead, or as miniaturists prefer to call it, plumbago, and was the first to do so in this medium. Although by strict date Peter Oliver belongs more to the Stuart period than here, his work seems to warrant my counting him as following so closely in his father's footsteps that his name may be included in the same chapter.

Peter Oliver is said to have duplicated all his works and kept one copy of each miniature for himself. At his death this collection became the property of his widow, and Charles II purchased them from her for a handsome allowance, which she presently lost by offending the King with certain strictures she made concerning the courtiers to whom His Majesty chose to present some of the miniatures.

CHAPTER III

ENGLISH MINIATURES OF THE SEVENTEENTH CENTURY

Miniature painting in England of the Stuart period, on vellum, card, or metal—Broad oval portraits painted in opaque colours with bold shadows, and mostly of men—Sir Anthony Vandyck, Sir Balthasar Gerbier, John Hoskins, Samuel Cooper, Thomas Flatman, Nathaniel Dixon, Laurence Crosse, and Bernard Lens.

ANTHONY VANDYCK was one of the greatest portrait painters that ever lived, and his stay and work in England had a marked effect upon our style of miniature portraiture. Vandyck himself is supposed to have painted a few miniatures, but it does not seem to be quite certain that he did so. Mr. Propert had a beautiful miniature of Queen Henrietta Maria which he attributed to Vandyck with much probability of truth; it is figured both in his own book and in the Burlington Fine Arts Club catalogue of the exhibition of miniatures held there in 1889. Walpole also mentions a miniature in oils by Vandyck.

After 1632, when Vandyck came to England

to work regularly, his position as Painter to the King, and the wonderful strength and beauty of his work, would easily have made him the most highly considered and admired painter of the time.

It is likely enough that the high standard of portraiture set by Vandyck may have strongly appealed to the miniaturists who were then working, and there is no doubt that in the strong work of John Hoskins and Samuel Cooper there is to be found a radical difference from the flat work done in the sixteenth century. Vandyck's influence is undoubted, and although perhaps it does not make itself felt markedly in miniature work until after his death, which occurred in 1641, it lasted permanently when once realised.

A sort of link between the old style of work and the new may be found in the rare gouache miniatures painted by that curious Dutchman, Sir Balthasar Gerbier (1592–1667). In the Victoria and Albert Museum is a sketch portrait by him of Charles Prince of Wales. It is very well done, broad and strong. Gerbier accompanied the Duke of Buckingham to Spain, and was a man of varied attainments, and worked successfully as architect, engineer, geographer, politician, and artist. In 1648 he

founded an "Academy for Foreign Languages and all Noble Sciences," and designed the triumphal arches for the celebration of the restoration of Charles II. He was, however, never liked, and had a bitter tongue and an irritating pen. He mixed himself up with the politics of his time, always an unsafe thing for an artist to do.

Judging from the very few miniatures of Gerbier now left, we can only feel sorry that he dissipated his undoubted talents so freely. If he had concentrated his energies on miniature painting alone he might well have taken a high place on his own merits, instead of only paving the way, with John Hoskins, for the grand work of Samuel Cooper.

John Hoskins (1590?–1664) began life as a portrait painter in oils, but eventually found his true vocation as a miniature painter in gouache. He, however, did a few miniatures in oils as well. His work in water colours is excellent in drawing, and strong, but also has a delicate finish. His work is often signed "I.H." and dated.

He was Court Painter, and made portraits of Charles I, his Queen, and a large number of lesser personages. His gouache miniatures have unfortunately faded rather badly.

many instances his treatment of shoulders and dress is singularly weak, and in no degree commensurate with his invariably masterly treatment of the face and head itself. For the first time in miniature portraiture in England, faces were truly drawn and coloured, the shadows properly placed, and the portraits strong and good; the flat decorative treatment has gone, and the strength and beauty so properly combined by Vandyck are carried on by Cooper in a marked degree with conspicuous success. Sir Peter Lely admired Cooper's work very much, and said his painting was extraordinary, and Propert considers him to have been the supreme English exponent of the art of miniature painting. Most of Cooper's miniatures are in gouache, but he also did some in oils.

The masterly way in which Cooper treated hair is to be noted, as no previous miniaturist would, or could, paint it properly. Even Holbein himself never attempted to paint hair realistically in a miniature—it is only dealt with in a decorative and diagrammatic way. Cooper also introduced varied backgrounds, skies, curtains, etc., in contradistinction to the plain background used by his predecessors.

Cooper's most celebrated miniature is a very

powerful portrait of Oliver Cromwell now belonging to the Duke of Buccleuch, and forming part of the collection at Montagu House. There are portraits of members of Cromwell's family and others in the same collection, also by Cooper, but that of the Protector, called "unfinished," is much the finest. The head alone is finished, but it has all the go and power of the real man, and a mere drawing of the collar and a scrap of background seem to enhance the dignity of the massive features so much that it is impossible to avoid the feeling that something would have been lost if all the accessories had been fully painted in.

Next to the Cromwell, perhaps the portrait of Lord Romney, in the collection of the Duke of Portland, is one of Cooper's finest miniatures. It shows a very handsome young man with a voluminous head of hair or wig, with a white cravat, and in armour. It is a splendid piece of work in every way. Cooper painted Charles II, James Duke of Monmouth—said to have been the handsomest man that ever lived—the Duke of Albemarle, and several others, which are now in the collection at Windsor.

In the *Burlington Magazine* for August and September, 1906, will be found excellently illus-

trated articles on Samuel Cooper by Sir Richard Holmes.

There are specimens of Cooper's work in most of the collections of miniatures both public and private, but the best are in private hands, especially in the collections of the Duke of Devonshire, the Duke of Portland, and General Sotheby. The examples at the Victoria and Albert Museum and at Hertford House, good though they are, do not show Cooper at his very best. There is a remarkable little collection at the Victoria and Albert Museum, in the Dyce Collection room, which shows Cooper's method of working, and is to an artist of supreme interest. It consists of fourteen unfinished miniatures in various states of progress, from the very beginning where Cooper has drawn a wash of white over the place where the head is to come, and on this has sketched in the face and head in pale washed colours, brown or reddish brown. The treatment in all these sketches is broad and the faces are admirably drawn; those that are nearly finished look like small oil paintings. The colour has chipped off in many places where it was thickly laid on. The pocket-book in which these miniatures were found formerly belonged to Mr. Edwin H. Lawrence, and

although the manner of painting miniatures on ivory is different from that in which they are done on vellum, these clever sketches are well worth the attention and careful study of any student of small work.

Cooper's miniatures, especially those of ladies, are often badly faded, but this does not detract from their power, as it has chiefly taken place in the pinks, always troublesome to preserve, both in oils and in water colours. A permanent pink has yet to be found.

Thomas Flatman (1637–88) began life as a barrister, and gave up the profession of the law for that of an artist. He also wrote poetry all his life. Flatman's miniatures are excellent, and much resemble Cooper's work, on which his style is evidently founded. They are well posed, strongly drawn and painted, and evidently fine likenesses. He worked on card or paper.

There are fine examples of Flatman's work in the collections of the Dukes of Buccleuch and Portland, and a fine portrait of Charles II at Hertford House.

It is a pity that the work of Nathaniel Dixon (1640–90?) is so rare. There are no specimens of his skill either at the Victoria and Albert Museum or at the Hertford House Collection,

and a student will have to visit the collections of the Duke of Buccleuch or Major-General Sotheby before he can appreciate the charm of Dixon's work.

Dixon was especially successful with his portraits of ladies, which have the appearance of being excellent likenesses, as well as being splendidly drawn and painted. His best work is generally signed "N.D."

Laurence Crosse (1660?–1724) made several small copies of larger pictures, but although so much of this kind of work was done by eminent miniaturists, I think every artist who has done original work at all will stand or fall by that. Copies can only be considered as studies, but, of course, to the artist they may be of the greatest use, and to the possessor things of much beauty. But a first-rate copyist may be, and often is, a very bad original artist.

Crosse's portraits are highly esteemed, and there are fine examples of his work in the collections at Windsor and in those of the Dukes of Portland and Buccleuch, and there is one specimen at Hertford House. He worked on card or paper, and sometimes signed his miniatures "L.C." They are usually very highly finished in a dotted manner, but are

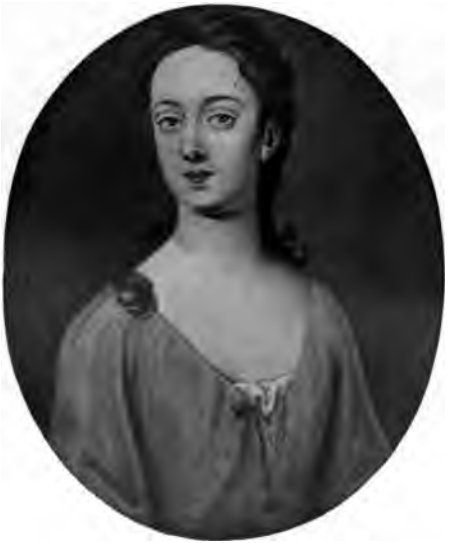
marred by his liking for too much black in the shadows.

Bernard Lens (1682–1740) was a teacher of drawing and a miniaturist of high repute. His father was a well-known mezzotint engraver. Lens was miniature painter to George I and to George II, and much of his work is very good, but it is of unequal quality. His miniatures are often hard and unsympathetic, and he was fond of using a cold pale blue for the dresses of his sitters.

He made several miniature copies of large pictures, particularly those of Rubens and Vandyck, all of which are good and highly esteemed, and Walpole had a high opinion of his merits.

Lens painted on card and on ivory; his flesh tints are in transparent colours and the accessories in gouache. His work is not uncommon, and examples of it are to be found in most of the large collections. He is represented in the Jones Collection at the Victoria and Albert Museum, but his best work still remains in private hands. There are some fine specimens of Lens's work in the collection at Montagu House.

Lens usually signed his work, either in full or with his initials "B.L."



SARAH, DUCHESS OF MARLBOROUGH

By Bernard Lens

who was some twenty years his senior. But the manliness which is inherent in all Reynolds's work, however graceful and feminine the subject may be, is wanting in Cosway's. He has preserved the grace without the strength. In spite, however, of his weakness, Cosway's mastery of drapery, posing, draughtsmanship, and colour, make his work, altogether, the best that has yet been done in his own way.

Richard Cosway, R.A. (1740–1821), was the first English miniature artist that painted in transparent colour only, and he is also the founder of the school of miniature painting on ivory which is still with us. He was naturally a facile and graceful draughtsman, and a delicate colourist, and he knew well how wonderfully ivory lends itself to the full exhibition of both these qualities.

Cosway's miniatures, elaborate as they often appear to be, were nevertheless produced very quickly, indeed the great number of them that exists is alone sufficient to prove this. They have the primary defect of all transparent work on ivory, that of fading badly if not kept shut up away from the light. In many ways ivory is a delightful material to work upon, but it is more difficult for a beginner than card or paper, because it has curious peculiarities which

require to be understood practically before the best results can be most easily reached.

The cardinal principle appears to me to be that it is best to keep all the work as broad as possible until the miniature is nearly finished, and then put on the fine stippling work, of which the less there is the better. Cosway knew all this to perfection; he thoroughly mastered the difficult art of painting broadly on ivory at first, and then adding a few dexterous minute touches over the broad work, giving the appearance of an extraordinarily high finish all over, a great part of which is really only apparent.

There is some work done on paper or card by Cosway, which is perfection after its kind and cannot be too much studied. It is mainly in pencil rapidly sketched in, figures, often full length, but the faces are carefully finished in colour. These charming little portraits show Cosway at his best, but good as they are, if he had never done anything else, his name would by this time have been almost forgotten.

On the ground of his ivory miniatures only Cosway would rank as one of our first miniature portraitists, but time has given him a more important place in the art world than he would

have occupied on the score of his work alone. He has become the master and prototype of a long series of miniaturists who worked on ivory, and may be rightly considered to be the founder of the modern school of miniature painting. This is not only because he was the first important painter to use ivory largely, although that has much to do with it, but he happened just to hit upon the pose, dress, colour, and manner of working, which exactly suit ivory. He thoroughly and instinctively grasped the peculiar requirements of ivory for a particular technique, and a particular artistic treatment.

None of Cosway's followers has, so far, bettered him in his own way, although many of them have been really better artists, just as no enameller has as yet been able to better Petitot. Although we certainly are not likely to get another Petitot, we may yet live in hopes of another Cosway, because there is really nothing in his work which may not well be equalled or excelled at any time. But a painter able to succeed in doing this cannot be made by any study; he must be a born artist, though not necessarily a great one. Study of art methods may be of the greatest service in enabling a student to find out quickly in what

particular line his genius may be, but no study will ever make an artist.

Cosway's miniatures, if signed at all, are signed on the back of the ivory. Specimens of his skill can be seen in almost any of the well-known collections of miniatures. There are some fine examples at Windsor, and at Hertford House is a highly finished portrait, quite beautiful, of Mrs. Fitzherbert (No. 153); it is a model of what an ivory miniature of its own peculiar delicate style should be. In the same collection is an unfinished sketch of Miss Crofton (No. 173), and another also unfinished (No. 175); these two beginnings are valuable for artists to study, as they show how Cosway blocked in his heads broadly, even powerfully, to be gradually worked up to the final stippling. The examples on ivory in the Dyce room at the Victoria and Albert Museum are not so satisfactory, as they are badly faded and the faces are now green.

I should advise any miniaturist who proposes to work on ivory to take Cosway as his model and to copy his work as much as possible, so as to get thoroughly imbued with his manner. If, on the other hand, an artist means to work on card or paper, I should give him the same advice, substituting Isabey for Cosway.

The question of the effect produced on Art by the advent of photography is a difficult one. It has already frightened away numbers of miniaturists, Robert Thorburn among them, and the carte-de-visite no doubt ruined the miniature art of its time. But now there are signs that the earlier and more beautiful art may come into its own again, with photography as a friend and not a foe. If not abused there is no doubt that photography may be of immense value to any portrait painter. I consider that in all accessory matters photography may be of the greatest use. For instance, if a sitter is dressed in a very soft robe, there are thousands of small folds, each of which has in it some characteristic of the wearer. No draughtsman can do more than make an impressionist sketch of such folds, and he will have difficulty even in that. A small photograph would preserve them perfectly. If the dress is put on a lay figure to finish from, the characteristic folds are inevitably different. Photography would be an undoubted help in such a case.

Again, with hair—a girl with a curly head is only the same once, and here again photography would be invaluable to preserve a good arrangement, which once lost can never be recovered. I think that in some not distant

time photography will be candidly used for such things, instead of being largely used and at the same time roundly abused as it now is.

It is chiefly by weak draughtsmen, however, that photography will ever be much used; a good and quick draughtsman needs little of it. There is a capital proof of this in the four magnificent portraits, life-size, three-quarter length, of four men, which were painted before the Slade School by Professor Herkomer, and are now in the ante-room at the top of the staircase in the Ashmolean Museum at Oxford. Each of these portraits took six hours to paint; there isn't a wrong touch in any of them, and they are a splendid lesson to most portrait painters, who fiddle about for days and weeks and months over work which would be far better done in the same number of hours.

In a miniature the same truth is not wanted or expected as in a life-size portrait; the small scale alone will warrant this. A miniature must never be ugly, and in truth it never need be. Ugliness, to my thinking, is a mistake in any picture at all; but numbers of artists seem to consider that ugliness is something to be sought for and stereotyped. There is a notion that ugliness means strength.

Boileau thinks that art should even represent ugly things as beautiful, and says :—

"Il n'est point de serpent ni de monstre odieux
Qui par l'art imité ne puisse plaire aux yeux ;
D'un pinceau délicat, l'artifice agréable,
Du plus affreux objet fait un objet aimable."

We may imagine that by the "pinceau délicat" he means the small brush of a miniaturist!

Miniature art is then Purist Art, and so far it is right. I feel that all great art should be Purist, and that true art should have nothing to do with unlovely things or unlovely themes. It is much to be deplored that in this matter modern art, like modern literature, seems to have a certain attraction towards unloveliness, and there is no doubt that a large measure of popularity attends such efforts.

But in the case of miniatures there is little to find fault with in this direction, and curiously enough, what little there is is carefully hidden. Certain little delicacies not meant for general view do certainly exist in many of the exquisite French snuff-boxes of the eighteenth and early nineteenth centuries, but they invariably become visible by means of some secret device which is so well hidden that, short of actual

knowledge or breaking to pieces, I believe it has never been in any case discovered.

Maria Hadfield was the daughter of an Englishman who lived in Italy, and she showed much taste for drawing at an early age, and studied in Rome. She was a friend of Angelica Kauffmann, who herself occasionally painted miniatures on ivory. She married Richard Cosway, then a Royal Academician, in 1781, and exhibited at the Royal Academy for many years. Her work is like that of her husband, but inferior to it in every way. She was a devoted wife, and undoubtedly helped her husband nobly when hard times and illness came upon him. Her later days were spent at Lodi, where she became superior of a convent—following indeed the natural bent of her inclinations, as she had wished to take the veil when she was yet a girl.

Altogether, Maria Cosway was the most eminent of English lady miniaturists, but there have been several others whose work has been of some importance in the world of miniatures, although for the most part they were copyists.

Among these ladies the most eminent is Mrs. Mee, *née* Anne Foldsone, who worked during the latter part of the eighteenth century and the earlier part of the nineteenth. She is

represented, but not well, at the Victoria and Albert Museum.

Then Angelica Kauffmann, R.A., who is best known now as the designer of numbers of the graceful groups engraved in stipple by Bartolozzi, also indulged herself now and then by painting on ivory.

Lady Diana Beauclerk, a daughter of the Duke of Marlborough, designed for Bartolozzi, and also for Wedgwood, as well as painting miniatures. Sir Joshua Reynolds thought highly of her work.

Sir Joshua's sister Frances, as well as his niece Miss Palmer, painted miniatures, but the great artist himself seems to have had little sympathy with their work.

Mary Benwell worked in oils, crayons, and in miniature, and exhibited for many years at the Royal Academy, as did also Charlotte Jones, a Welsh lady, who worked with Cosway. She held the appointment of miniature painter to the Princess Charlotte of Wales, and painted a series of portraits of that lady from her childhood upwards.

The late eighteenth and nineteenth centuries were also prolific in masculine painters of miniatures, most of whom endeavoured to tread in Cosway's footsteps. Many of these

artists already hold a high place in popular esteem, and it is very likely that many of those whose names are as yet little more than names will come into a higher place as their work becomes better known. Although there are now many fine and important collections that are known and have been catalogued, there are doubtless numbers and numbers more that are kept hidden away in cabinets and cupboards. Among these there may well be great store of unsuspected treasure, and no doubt they will be gradually brought to light.

I cannot attempt here even to give a full list of these painters, but I propose to say a word or two concerning the more important of them as far as they are at present known, and for more detailed information larger books than the present should be consulted. One of the best arranged and most useful of such books will be found in Mr. Dudley Heath's excellent and comprehensive *Miniatures*, which is moreover fully and admirably illustrated.

Ozias Humphrey, R.A. (1742–1810) was a native of Honiton, in Devonshire, and came to London at an early age to study art. He became a friend of Sir Joshua Reynolds, and after some study in Italy, he visited India in 1785 and painted several miniatures of native

princes. Humphrey's work is strong and richly coloured, and strongly influenced by Sir Joshua. Latterly he took to larger work in crayons, probably from failing sight, and in this medium he was very successful; he made several portraits of the English Royal Family, and was appointed portrait painter in crayons to George III.

Humphrey also painted portraits in oils, but large work was never so congenial to him as miniature work. There is a fine miniature sketch by Humphrey of Warren Hastings, in the Dyce Collection room at the Victoria and Albert Museum.

Richard Crosse (1742–1810) came to London and worked at miniatures as well as enamels; in this latter medium he was officially appointed painter to George III. Crosse's work was of a high order, notable for finish and fine colouring. It is represented in the Victoria and Albert Museum and in private collections, but is rare. Crosse was deaf and dumb.

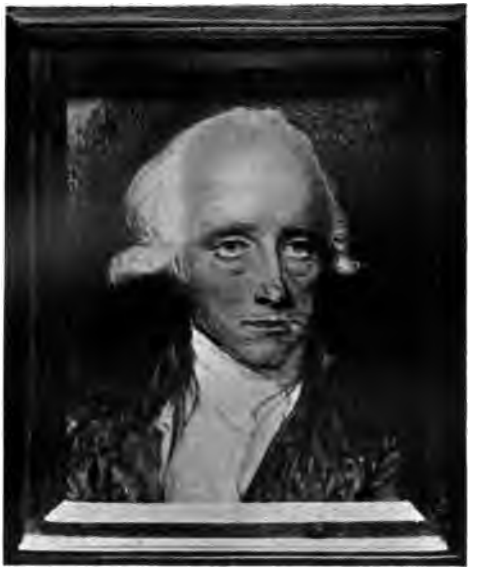
Samuel Shelley (1750–1808) was a native of Whitechapel. He was self-taught, and painted miniatures with much success. He was one of the founders of the "Old Water-colour Society." His work is rare. He was much influenced by Reynolds, and made many copies

for this master. He was particularly clever at arranging groups.

George Engleheart (1752 – 1839) was of Silesian extraction, but his family settled in England. Engleheart worked with Sir Joshua Reynolds, and from him imbibed much of the strength and feeling which afterwards showed so notably in his miniatures. He soon found that his greatest power lay in small work, and took to it exclusively, and in 1790 he was made miniature painter to George III. He worked a little in enamel, but not successfully.

Engleheart was undoubtedly one of the greatest of English miniaturists. His work was always sound and admirable; much of it is now unfortunately faded. There is more strength in his work than in that of Cosway, and he was more immediately influenced by Sir Joshua. He was a consummate draughtsman, but not above several small miniature exaggerations, of which he was probably aware, and which he used purposely. He is represented, but not particularly well, in the Victoria and Albert Museum, and there is one of his miniatures—a good one—at Hertford House (No. 151).

Richard Collins (1755–1831) was miniature and enamel painter to George III. His work



WARREN HASTINGS

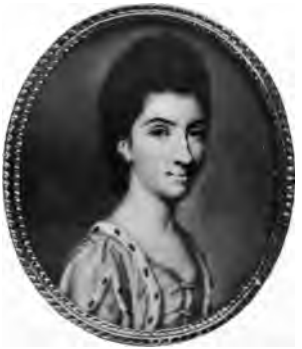
By Ozias Humphrey

delicate and graceful—too much so—and it is marred by mannerism of a bad kind. In almost every instance the drawing of a lady's face by Andrew Plimer is exaggerated to a quite unnecessary extent. But his work is very popular, and so is that of his brother Nathaniel. I cannot think that either of these artists deserves the reputation he has attained. Their work is, however, pleasing; it often comes into the market, and was highly thought of by Propert. In short, it is now and then possible to acquire a Plimer at a reasonable price, whereas Holbeins, Hilliards, or Cosways are apt to run into four figures.

John Smart (1741–1811) enjoys a high and well-deserved reputation; his work, though mannered, is often first rate. He was a friend of Cosway's, and painted equally well in oils and in water colours.

In 1784 Smart went to India and painted miniatures there with much success. His work is sometimes signed and dated, and those bearing the letter *I* were done in India. He was considered to have made excellent likenesses, which many miniaturists certainly have not done.

Henry Edridge, A.R.A. (1769–1821), was a Londoner, and began life as a mezzotint en-



PORTRAIT OF A LADY

By John Smart

Robertson was miniature painter to the Duke of Sussex, and painted several great personages in miniature. He is represented in the Victoria and Albert Museum. Cosway admired Robertson's work, which was more powerful than his own.

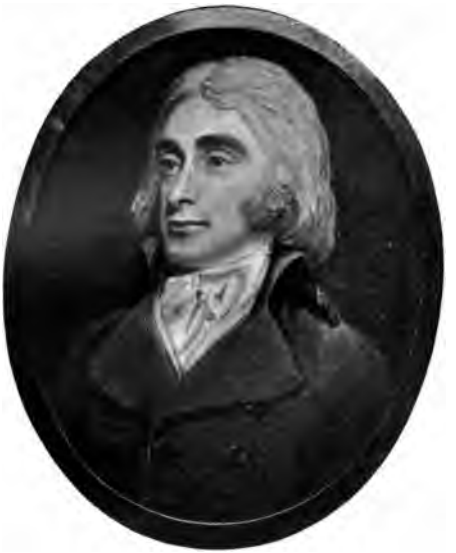
Alfred Chalon, R.A. (1780–1860), was a native of Geneva, and came to England early in the nineteenth century.

He was painter in water colour to the Queen, and executed several small full-length portraits with great success; but also painted miniatures on ivory.

His larger work always showed signs of his miniature training. Chalon's work was graceful and pleasing, and much of it has been engraved. His first exhibited picture at the Royal Academy was a miniature, but his miniatures are rare.

Sir W. J. Newton (1785–1869) was a Londoner, and began his art life as an engraver under the able tuition of his father James, but soon took to miniatures exclusively.

Newton's work is rare, and always excellent and charming. He was particularly successful with portraits of ladies. He was a very popular miniaturist, and was miniature painter to William IV and to Queen Victoria. There is



SAMUEL BENTHAM

By Henry Edridge

colour, as well as wonderfully delicate finish. He has hardly as yet received the recognition due to his undoubted talents. As a miniature painter of children Egley holds the first place. He was entirely self-taught.

Egley's son, William, painted in oils very delicately, and although not a miniaturist he inherited his father's talents in a marked degree, and the miniature feeling is strong in all his work.

Robert Thorburn, A.R.A. (1818–85), painted large miniatures. He was very popular, and latterly he gave up miniature painting, at which he was very good, and took to oils, which he did very badly. His work is good and powerful, and as portraits his miniatures are excellent.

Thorburn's desertion of miniatures in favour of large oils is supposed to have been largely caused by the advent of photographic portraiture. There is no doubt that the cheap carte-de-visite largely replaced the expensive ivory miniature, and miniaturists were not so much wanted. Now it may be hoped that there are signs of a reaction, possibly with photography as a handmaid rather than an adversary.

Henry Charles Heath (1829–98), the son of

Charles Heath the engraver, was a pupil of Henry Corbould the artist, and for a time worked with Robert Thorburn. At one period of his career he took up photography, but presently gave it up and resumed miniature work about 1872, and painted several portraits of members of the Royal Family.

In 1890 he was made miniature painter to Queen Victoria. Heath's work is broad and good. It is strong, and shows excellent draughtsmanship and fine colour.

Heath belonged to a family of artists. His father was an Associate of the Royal Academy, and his son Lionel is a well-known modern miniaturist; so also is his son Dudley, who is however at present better known as an author and art critic.

Charles Turrell (b. 1846) has exhibited miniatures for many years at the Royal Academy, and has painted many of the members of the Royal Family with much success.

Turrell worked for some time in New York, and is still in close touch with American art. His work is always sound and true, as well as being admirably drawn and charmingly coloured.

For the encouragement of modern miniature painting there are two societies in London,

the Society of Miniature Painters and the Society of Miniaturists, and each of these holds exhibitions. There are, moreover, a fair number of miniatures exhibited every year at the Royal Academy.

The smaller and special exhibitions hardly attract much general attention, but the miniature stands at the Royal Academy always seem very popular. This year (1906) there are 211 miniatures shown on two stands, and, taking them as a whole, the main impression they give is a reflection that the rejected ones must have been terribly bad. After that there remains the pleasant task of looking for good work, which is by no means wanting. There is very good work indeed by Frank A. Haviland, Cicely Kempe, Maud Wheelwright, Eva Pyne, Mabel L. Hankey, Lionel Heath, Walter Everitt, and Emmanuel Horwitz.

Work also of great merit is shown by Marguerite de Merbitz, Inez Buchanan, Ernest A. Widdas, William Bird, William J. Neatby, and Isabel F. Douton, and several of these artists have fortunately been able to think about their frames. It is not, however, fair to blame artists too much for bad framing, as there are such things as regulations in force, by which exhibitors are much hampered.

There are a few very successful fancy miniatures, but naturally the vast majority are simple portraits on ivory, ladylike and gentle. I cannot help feeling impressed with the disastrous effect of ivory. It would be so much better for most of the miniaturists of to-day if they would paint on paper. But no doubt ivory is preferred by clients, especially in the case of children's portraits.

An ivory miniature requires to be kept as much as possible out of the actinic rays. These rays are strongly destructive of colour, and if any water-colour miniature is framed and hung upon a wall it should be provided with a small curtain of non-actinic cloth or velvet, of an orange-red colour, which should be kept drawn over the picture as a rule. Such a plan is used at the Victoria and Albert Museum in the case of some beautiful little Turner sketches, and if the curtains fitted better they would more efficiently fulfil their purpose. The curtain should be fixed along one side, and the other side should run a little round the corner.

If an ivory miniature is kept in a well shut up case it is all the better, but there is one danger even now, and that is damp. It is often said that a miniature glass "sweats," that is to say that moisture will sometimes

condense on the inner surface of the glass. Whenever this is seen the miniature should at once be taken out of its glass, to which it is usually fixed by means of a strip of gold-beater's skin along the edge. Then the surface of the ivory must be carefully examined for any specks of mould which may be upon it, and if any are found they must be very carefully wiped off. If the mould has eaten away any colour the miniature should be sent to a miniature painter at once.

But the remedy to all this is extremely simple. The fact is that the ivory during the process of painting has absorbed a considerable amount of moisture, and before it is enclosed under a glass it should be carefully and slowly dried in an oven. Also when the gold-beater's skin has been put on, which is done with water, it also should be again dried. We all surely know that glass *doesn't* sweat. The explanation is that the glass and the backing of the ivory enclose vagabond moisture, and in consequence of certain changes of temperature this moisture will condense, first on the glass, and eventually on the painted surface of the ivory. A fine miniature may easily be spoilt by this damp, and in the same way as the miniature itself should be dried, so also should

every case in which it is kept be dried. If this is done there will be no more trouble with damp.

I am also rather inclined to think that it would probably be advantageous to allow a possibility of ventilation to an ivory miniature. As a rule, the glass is fastened all round its edge with the gold-beater's skin, but it would most likely be safer to fix it only along the upper and lower edges, and to leave some space at the sides for ventilation. The only objection to this that I foresee is that it would allow dust to enter, but I should meet this by means of velvet, in a similar manner to that which I have indicated with regard to wax miniatures on page 160.

The framing of miniatures is an important matter that is generally left to chance. There are, however, some cases where great trouble has been taken, with results which quite repay the cost and effort. There is an exquisite little miniature of Napoleon I by Isabey at Hertford House (No. 232), the frame of which is a fine example of jeweller's art. At the top is the Imperial Crown, and surrounding the small oval miniature is a very carefully and charmingly executed copy of the collar, with the badge, of the Order of the Legion of Honour,

which Napoleon instituted to take the place of the two old existing French Royal Orders—the St. Michel and the Sainte Esprit.

Then in the same collection (No. 222) is another portrait of Napoleon by Isabey, in a frame of graceful laurel sprays, light and charming.

Both of these are as much worked as is possible consistent with good taste, and they are done so as to enhance in every way the miniatures they enclose. They also carry out ideas connected with the subject of the portrait.

At Windsor are several charming frames of gilt metal, richly chased with a design of leaves bound together with ribbons, which were made for Queen Caroline when she lived at Kensington Palace.

In default of such very fine framing, miniatures are better in the smallest edge consistent with safety.

It may be held, however, that for an enamel or for a highly coloured ivory miniature, there is nothing more effective than a single-line oval of diamonds or paste, with a bow above it; while for Cosway or Cosway's style, there is nothing more suitable than a border of fine pearls (Frontispiece).

CHAPTER V

FOREIGN MINIATURES

Miniature painting abroad—The Clouets, Janet, François Boucher, Rosalba Carriera, Louis Van Blarenbergh, Louis Sicardi, J. B. Isabey, Jacques Charlier, Pierre Adolphe Hall, Horace Vernet, L. Mansion, J. L. Meissonier, the Arlauds—Silhouettes.

MINIATURE painting in France began in the sixteenth century with the work of the Clouet family. Many of these miniatures are of large size, full length, and rectangular in shape. They are similar in general treatment to the contemporary work done in England, but are generally larger. They are done on paper or vellum in gouache, or sometimes in oil. In the case of the gouache, there is the same inevitable somewhat hard stipple which is found on the work of Holbein and his school.

François Clouet (1500–72?) has left much excellent work. There is a fine example at Hertford House of his work in oil (No. 107); it is a delicate and cleverly painted portrait of Renée Baillet, Dame de Cloux.

François was usually known as Jeannet, or Janet, a name which has overshadowed his patronymic. He painted for the Royal Family of France, especially Francis II and Charles IX. All the children of Catharine de' Medici loved art, and readily patronised artists of all sorts. Some of Janet's work can be seen at Windsor, Hampton Court, and the Victoria and Albert Museum, where there is the fine full-length portrait of the Duc D'Alençon. It is in oil on copper, and extremely good. Other small portraits in oils on copper and on slate, probably by Janet, are in the Hamilton Palace Collection.

Janet's work is often favourably compared to that of Holbein, but such comparison must be biassed, as Holbein's miniatures are finer than Janet's in every particular.

After the Clouęts, small painting in France had a certain vogue, but although numbers of miniatures were made they were either painted anonymously or else signed by artists of little merit. Landscapes, groups, and copies of larger pictures have moreover been largely produced in France, in contradistinction to the original portraiture which has always held the first place in England.

Several of the best of the French miniaturists

painted also in enamel, and in several instances their best work was done in this medium. Among the most notable of these are Petitot, Bordier, Chéron, Massé, and Arlaud.

It is probable that François Boucher (1703–1770) painted a few of his delightful sylvan groups in miniature. There are two charming studies of this kind, attributed to him, in the Jones Collection at the Victoria and Albert Museum (Nos. 341, 342). They are both on vellum, the flesh colour transparent and the rest gouache. At Hertford House is a very fine miniature portrait of the Marquise de Pompadour, which is signed "F. Boucher," which seems to be actually by him, although it is a unique style for this painter. In 1865 there were two miniatures on vellum shown as being by the same artist, but such pictures are evidently very rare, indeed they are exceptional performances.

But Boucher has nevertheless had much influence on miniature painting, because his groups of beautiful young ladies, lightly clad, disporting themselves on clouds, on river banks, in swings, or what not, appealed strongly to popular taste in France, and especially to the miniaturist Jacques Charlier, who copied numbers of them on a very small scale.

His example was largely followed by numbers of unknown French artists—so many, indeed, that I think it is quite likely that Boucher's originals have been more copied in miniature form than the work of any other artist.

Jean Fragonard, whose art was much in the same style as that of Boucher, also painted in miniature sometimes. There is a charming sketch by him at Hertford House (No. 183). It is hardly more than a sketch, and is well and broadly painted. His pictures are also often reproduced in miniature form.

Rosalba Carriera (1675–1757?) was an Italian miniaturist who had a very great influence in France in the direction of inciting and encouraging French miniaturists by her high example. She was at first a designer for lace patterns, and afterwards drew portraits in pastel, an excellent preparation for miniature work. In middle life, Madame Carriera went to France, where she devoted her talents solely to miniature painting.

Her genius quickly made itself felt, and she became a favourite court painter. Louis XV and many of his family and court were painted by her clever brush, and she has also left portraits of the Kings of Poland and Denmark, among other royalties. She was elected a

member of the French Academy, and was also a member of the chief art academies in Italy. She painted in gouache with transparent flesh colour, and her work is good and powerful.

Louis Van Blarenbergh (1734–1812) painted wonderful little scenes, often with numbers of figures, on chicken skin. Many of these have been set in snuff-boxes, and they are always charming. They are painted in gouache, and are full of life and vigour in spite of their minuteness. The chicken skin is so soft and fine that the gouache, which is thick and apt to flake off, remains perfect; it is possible that to some extent the colour has been able to penetrate the soft skin, as it will do to some extent in the case of vellum properly prepared. He worked in Paris, but was a Flamand. His son, Henry Joseph, worked in the same manner.

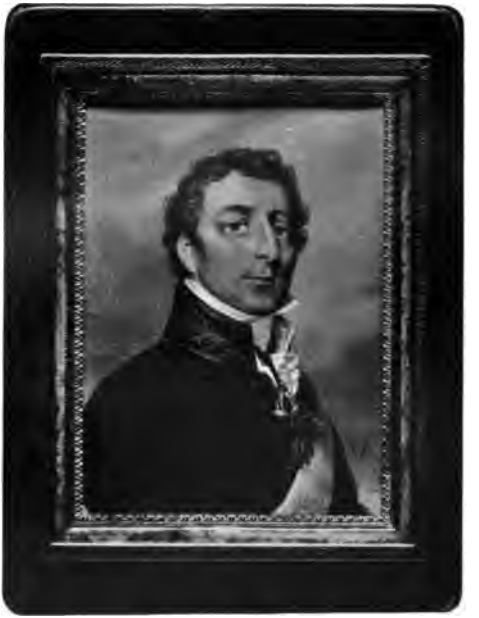
At Hertford House are some fine examples of his work; on snuff-boxes are several river scenes, court scenes, and domestic scenes, and among the miniatures a wonderful miniature full of figures, representing the Fair of St. Germain (No. 162).

Louis Sicardi (1746–1815) was one of the many French artists who used transparent colour for flesh tints and opaque colour for

dress and accessories. Much of Sicardi's work is very good indeed, and it can be well studied at Hertford House, where there are several examples, delicate and charming. They all have the curious more or less feminine grace of so much of the French miniature work of the late eighteenth century—very pretty, but wanting in strength. Sicardi usually signed his paintings and often dated them; he used indiscriminately "Sicardi," "Siccardi" or "Sicardy"—people were not so particular about spelling in those days.

The framing of many of Sicardi's miniatures has evidently been carefully considered, very likely by the artist himself. In England little or no attention has been given to this important point, but a short examination of the miniatures in the Wallace Collection will show that our neighbours have not been so careless in this particular as we have. They thought a great deal about their frames, sometimes with admirable results.

Jean Baptiste Isabey (1767–1855) is, altogether, the greatest miniaturist France has produced, that is to say, putting aside enamels. Isabey introduced a new style into French miniature art, that of transparent colour, *aquarelle*, only, used without gouache. It is



FIELD-MARSHAL THE DUKE OF WELLINGTON

By Jean Baptiste Isabey

unrivalled repute. He painted Napoleon I several times, as well as the Empresses Josephine and Marie Louise, the King of Rome, Murat King of Naples, Jerome King of Westphalia, Francis I of Austria, Catherine Queen of Würtemberg, Frederick William King of Prussia, Louis XVIII, King of France, and a host of other distinguished persons. Our own Duke of Wellington was painted by Isabey several times; two large ones on paper are in the Hertford House Collection (Nos. 260 and 267), and a small one set in a tortoise-shell snuff-box is in the Jones Collection at the Victoria and Albert Museum (No. 531).

Isabey was a skilled artist in many ways, but he is best remembered by his miniature portraits. He frequently signed his pictures "Isabey," or "J. Isabey," and now and then added a date.

Among French miniaturists Isabey has a large following. His style, bold and rather large, tempted many artists to follow in his footsteps. A select few actually had the privilege of studying under him, among these was L. Mansion, who wrote a small book concerning the art of miniature painting. Like Cosway, Isabey inaugurated a new style, and although the use of gouache, in company with

aquarelle, has never quite gone out so far as French miniatures are concerned, there is no doubt that transparent colour came much more generally into use after Isabey's talented use of it than it would otherwise have done.

Jacques Charlier's (1725–75?) work is remarkable because his copies are the best that were ever done after Boucher, and many of them are of miniature size. As a rule they are excellent in colouring, on paper and boldly stippled. They are partly opaque and partly transparent, and evidently quickly done. The rarer ivories are done in exactly the same manner. French miniaturists have frequently preferred copying pictures in miniature rather than painting originals, and when an artist of high merit like Charlier specialises, as he did in the work of a particular master, he will often enough succeed so well as to make his own work nearly as precious as if it were original.

Besides these copies, which are Charlier's best work, he did several excellent portrait miniatures, and was "Peintre en miniature" to Louis XVI, but in this sort of work he did nothing to raise him above the general very high level of his French contemporaries. There is indeed a wonderful beauty of pose,

colour, and execution to be found in almost all of the French miniatures of the eighteenth and nineteenth centuries, a charm not in any way lessened by the fact that the majority of them are anonymous. The mass of English work of the same period cannot be considered to compare favourably; we have to point to our very best men in order to retain any position at all.

Pierre Adolphe Hall (1739–94), a Swede, painted a large number of beautiful miniatures, generally on a very small scale. Many of them are half-lengths, and they are all quite delightful. The flesh is painted in transparent colour on the ivory, and the rest of the picture is done in most delicate body-colour, and with wonderful minuteness, yet very strong and broadly treated. Some of Hall's groups are already celebrated pictures, notably one of his own family (No. 142 in the Hertford House Collection, purchased by Sir Richard Wallace for 19,000 francs), consisting of his wife with her sister and daughter, and another representing two graceful young ladies in three-quarter length, in profile, on a dark ground (No. 163). It is not known who the originals were, but they have been said to represent the Misses Gunning.

Hall often signed his work "hall," without a date. His style is a difficult one to copy well, and his mastery of fine work in gouache is incontestable. He followed the prevailing French style on ivory of transparent flesh colour and gouache accessories, but I cannot but think that Hall surpassed all his contemporaries in this style, of whatever nationality they may have been. Hall was capable of executing the finest possible finish, but he was also master of the management of colour in skilful washes applied so as to give the effect of very fine work, which actually is not there. He has been very much followed as to style, but none of his followers has approached him so far, and now the peculiar mannerism of the two kinds of painting side by side has gone out of fashion.

Horace Vernet (1789-1863) also worked a little in miniature, but to nothing like the same extent as Meissonier. There is a charming little design by Vernet at Hertford House of Napoleon on horseback (No. 245). Vernet, Isabey, and Meissonier have all concurred in giving the world the portrait of the great Corsican, and, like Meissonier, Vernet revelled in uniforms and the various picturesque accessories of war. He served for a short time as an

officer in the French National Guard, and no doubt his experience here stood him in good stead when he eventually exchanged the sword for the brush.

L. Mansion (1800–65?) painted rather large heads on ivory, generally ladies in outdoor costume, the flesh colour left transparent but the accessories painted in body-colour. These beautiful heads are always charming; they are brilliantly painted and delightfully posed. The dress of the French Restoration was well suited to Mansion's art, and he fully understood how to make the most of it. He had many followers, but luckily he usually signed and dated his work, and his signature does not appear to have been forged, as in recent times has so frequently been done, especially in the case of Corot.

But a fraudulent Mansion would be too difficult to do. Unless it were an actual copy of one of his own miniatures, there was no artist of his time capable of doing more than working in his style. He was a great miniaturist.

L. Mansion was not only one of the very distinguished French miniaturists of the nineteenth century, but he was also an author. *Lettres sur la miniature par Mansion, élève d'Isabey*, was published in Paris in 1823, and

although much of it is of little interest—dealing with matters which are no longer necessary, such as grinding the colours and polishing ivory — there are nevertheless several notes which are of value coming from so eminent an artist.

Mansion's remarks about gouache are all worth noting. He says that in England artists do not use gouache enough, and that in consequence the heads lose in value and the colours fade too quickly. He says that the first washes of gouache should always be pale, and that it should be prepared "with gum arabic mixed with a quarter of its bulk of sugar candy." Then over this first broad wash are to be laid the shadows and the lights as required. He advises final glazes, and mentions several substances good to paint miniatures upon, among them egg-shell, flattened out.

Paper and Bristol board are to be polished with a wolf's tooth, a process certainly not necessary now; and if the brush has a troublesome point which cannot be corrected by scissors—which he acknowledges is difficult—it can often be put right by being wetted and then drawn quickly through the flame of a candle or lamp, so as to burn off the very fine projecting hairs.

Miniatures should be completely finished by the unaided eyesight, but finally they should be examined with a magnifying glass, and any minute defects thereby made visible are to be corrected.

Mansion does not approve of the fashion, common among French miniaturists on ivory, of backing the flesh parts with silver-foil just under the ivory. He says the silver turns black. I cannot, however, endorse this, as I have in numerous instances found silver-foil behind the faces in beautiful French miniatures, and only the extreme edges have become at all darkened. There is no doubt that the silver-foil adds much brilliance to flesh colour.

The larger folds only of dress are to be painted from the sitter, then the dress is to be put upon a lay figure and the large folds arranged as drawn, and the smaller folds will then come nearly right—right enough to paint safely.

Mansion speaks very highly of Augustin and Isabey, and recommends much copying from both masters. He considers the English artists skilful as to face and bust, but little good at accessories, dress, or surroundings. He attributes this largely to their neglect of gouache. He gives long directions as to

how the line of demarcation, between the gouache background or dress and the "carnation" of the flesh, is to be delicately managed, and among English artists he particularly admires the work of Alfred Chalon, R.A.

Mansion sometimes signs his work and dates it.

Jean Louis Meissonier (1814–91), may be considered as a miniature painter, although most of his works exceed the limit I have fixed for myself. Meissonier's work is truly miniature in feeling and in treatment, and is in oils. He is the chief miniature painter in this medium, and his tiny pictures have all the strength of large paintings, brilliant in colour, masterful in arrangement and grouping, and quite admirable in technique.

Meissonier was a native of Lyons, and studied under M. Léon Cogniet. He loved art from a very early age, and worked in lithography as well as oils, and also drew several book illustrations. His military pictures are perhaps those by which he will be best remembered, especially those illustrating Napoleon I's campaign in Italy, which he was commissioned to paint in 1859, by Napoleon III. There is something of the same love of detail which appealed so strongly to Meissonier in the work

of some of the Dutch artists, especially Van Ostade, Terburg, and Mieris, and it is possible enough that Dutch work suggested to Meissonier the style in which he afterwards became pre-eminent. Towards the end of his life Meissonier fell upon evil times, and he died in poverty.

The family of Arlaud of Geneva were remarkable miniaturists; there were brothers, James and Benedict, and each of them did admirable work. But fine as their work is, I doubt if either of them ever painted so fine a miniature as that signed "Arlaud," and probably painted late in the eighteenth or early in the nineteenth century, and which is now at Hertford House. It may have been painted by B. Arlaud, the son of one of them. It is a large size, and represents a beautiful lady in a white dress and a red shawl. It is a wonderful piece of work, strong and yet delicate; the drawing is perfect. Arlaud exhibited for some years in England, but lived and worked chiefly at Geneva.

These and many more excellent foreign artists have done miniature work which can be found described at length in larger books than this, and studied in one or other of the great collections in England. There was Moreau le Jeune, who painted in aquarelle and gouache

combined, and Madame de Mirbel (1796–1849), who painted flesh colour remarkable for its purity of colour, and was particularly successful with ladies' portraits. Her work is strong and good. Bouchardy made beautiful and delicate copies from Sir Thomas Lawrence's beauties; and Louis Aubry was a favourite court painter to Napoleon; his work is usually copied.

Silhouettes derive their name from Etienne de Silhouette, son of a tax-collector at Limoges, and a clever financier. Silhouette held several minor posts of trust until 1759, when he became Controller-General of Finance, a post analogous to our Chancellor of the Exchequer. He at once instituted a regime of strict economy and very soon became extremely unpopular, and cheap things generally were called "à la Silhouette" in derision.

Silhouette is said to have had some artistic powers, and made small black profile portraits of his friends. These little black pictures were called by his name, and he has been immortalised by them.

Since 1835 the *Dictionnaire de l'Academie Française* has included the new word, thereby giving it official recognition as a French word: "Silhouette. Espèce de dessin qui re-

presente un profil tracé autour de l'ombre du visage."

His name was also for a long time given to a cheap form of trouser made without gussets.

Isaac D'Israeli says that "Silhouette has left his name to describe the most economical sort of portrait, and one as melancholy as his own face." But perhaps we have become used to them, as they are by no means so despised as they seem to have been at first.

Curious silhouettes of Louis XVI and his family were made about the beginning of the nineteenth century. They were cleverly concealed among branches of trees, or in the outlines of vases, the profile showing from the white to the black, and so escaping notice unless especially looked for. Such portraits were much treasured by Royalists. There were others made at a later period and less carefully concealed, but set in boxes covered with shark's skin, or shagreen. These portraits were meant to read, "Consolation dans le chagrin."

Lavater in his *Essays on Physiognomy* describes the making of shadow portraits by means of a fixed frame, and in such a way, by using an ordinary magnifying-glass as a lens, reliable silhouettes of any small size can be made.

As we now know them, silhouettes are small black profile portraits, sometimes touched up with gold and possibly a little colour. They were largely made early in the nineteenth century, and in England they were usually put into black papier-mâché frames with ormolu mount. These frames are now much esteemed if in good condition. The silhouettes themselves were made in various ways. The commonest is a simple bust profile painted in black on white card. Others were painted inside a miniature glass, and backed with wax run in or with gold-leaf, and others again were painted on a plaque of plaster of Paris.

A. Edouart is about the only artist whose name is found on silhouettes; he worked at Cambridge about the middle of the nineteenth century, and some of his portraits and pictures are cut out of black paper with scissors. The art of cutting such profiles is a curious one, because they are not drawn at all. Paper black on one side and white on the other is usually doubled so as to have the black side innermost. Then the scissor artist places his model in the position he fancies (usually such artists can only work with the model in one position); then he rapidly cuts the paper upwards, beginning at the back of the head. As a rule, if

there is any doubt about a line or a curve, the scissor artist will cut it a trifle too large, as that is easily rectified afterwards. Then when done and the paper is opened there are four profiles for the customer to choose from—two actual profiles and two hollow profiles, and in each case one looking each way. These can be mounted in any desired way, and finished as desired. It is very quick work and curiously easy; the scissors are held fairly steadily and the paper is moved.

For fancy pictures there have been several exponents of scissor-work of late, and some of the work done is of marvellously delicate workmanship. A Mr. Foster was the chief English exponent of this work. He lived well into the nineteenth century.

CHAPTER VI

ENAMELS

Miniatures in enamel—Byzantine work—Leonard Limousin and his school—H. Toutin, Pierre Bordier, J. Petitot, Jacques Bordier, Ch. Boït, Ch. Muss, C. F. Zincke, Gervase Spencer, M. Moser, N. Hone, John Plott, J. Meyer, P. A. Hall, Henry Spicer, Richard Crosse, Geo. Engleheart, Henry Bone, Will. and Alfred Essex—Battersea enamels—Dalpeyrat.

AMONG Byzantine enamels are several portrait heads of saints. These have, however, little pretence to be actual portraits. The features are outlined in gold wire, and the flesh is represented by white, or nearly white, enamel-glass mixed with oxide of tin. At the same time it is hardly fair to Byzantine artists to say that they did not try to make likenesses. They certainly took trouble as to beards and such broad peculiarities, and I think it is quite likely that they made the best portraits they could, and made every endeavour to find out what a certain man looked like.

On the Pala d'Oro at Venice are several

figures of personages, not saints, which may well have been intended to represent their originals as nearly as possible. For instance, in the lower part of the panel is a most interesting figure of the Doge Ordelafo Faliero, lettered with his name in niello, and another like it of the Empress Irene. But it must not be forgotten that the names which are so often found on Byzantine enamels are known to have been altered from time to time, as well as some of the attributes.

There is a wonderful Byzantine crown at Budapest which was found in 1860. It is of the usual Byzantine pattern—hinged plaques—and on the plaques are beautiful full-length enamels of the Emperor Monomachos, his Empress Zoé, and her sister Theodora, to all of whom their names are added in full. These were in all probability made either from the personages themselves or sketches made from them. The accuracy of the detail in dress and accessories points to as much accuracy in feature as could be managed in the difficult media of bent wire and melted glass.

Neither are we in England quite unable to show early portrait miniatures in enamel. There are at least two, dating somewhere about the

ninth century, which are probably intended for portraits of King Alfred. The larger of these is at the Ashmolean Museum at Oxford, and is known as the Alfred Jewel. It is an oval plaque set in granulated gold, having a thick crystal in front and an engraved gold plate at the back. It formed originally the ornamental head of a book pointer. Such objects are known and recorded as having been richly decorated and generally used in those early days.

The enamelled plaque shows a figure of a man outlined in gold wire and filled in with enamels. It is not a particularly skilled piece of work, and has never been quite finished, but there is no doubt that it was made for King Alfred, as round the edge there is a legend in Anglo-Saxon, the meaning of which is "Alfred ordered me to be made."

The other enamel is a far finer piece of work. It is a circular plaque set in good filigree of fine workmanship, with pearls, and was found during some excavations near Dowgate Hill, in Thames Street. On the plaque is the bust of a king, bearing on his head the golden fillet with pearls on tall stems which was the type of the early Saxon crowns. The skill displayed in the working both of the cloisons and the general arrangement of this little

enamel is certainly great, and in all probability it represents King Alfred.

There is a long period of inactivity on the part of English portrait enamellers between the jeweller of King Alfred and the work of Henry Bone, but in France there were several portraits made at Limoges from the twelfth to the sixteenth centuries, many of which, saints and martyrs, are clearly imaginary, but a large number are evidently portraits, often very good ones.

The earliest enameller whose name is known as a professed portrait painter is "Leonard dit Limouisin, Esmalieur Peintre, valet de chambre du Roy," who worked for Francis I and his court.

From his furnace we have a rich collection of contemporary portraits, admirably drawn, excellent likenesses, and many of them in miniature size. The treatment of the flesh colour is quite conventional, white, with the features carefully drawn upon it, and perhaps a little rouge here and there, but the knowledge of colours such as were found out about a hundred years later by Petitot and Turquet de Mayerne between them was as yet wanting. So we are quite accustomed to Léonard Limousin's white faces and admire them fully. There

were many other enamellers of the same family, Jean, Joseph, François, but no one of them ever reached anything like the excellence of Léonard. Other Limoges enamellers did portraits, mostly smaller than those by Léonard Limousin; among these may be noted the charming profiles by Susanne Court, with fine gold lines, and the charming little fancy heads by one or other of the Landins, usually with brilliant black grounds.

The glazing of white faces with rouge, which was first tried by Léonard Limousin, showed that over-painting was a possibility in enamel work. An examination of such an enamel may well have suggested a further step to Jean Petitot, who was himself an excellent chemist.

In some small way Petitot followed the lead of Léonard Limousin, as he began by covering not only his faces, but the whole of the plaque, with white, and painting upon that, not with rouge only, but, thanks to his friend and counsellor, Turquet de Mayerne, with a very full palette.

Ancient enamellers knew that vitreous enamels could not be painted so as to make a fine line—they always blur—and to counteract this the clever Limoges artists drew boundary

lines to their designs in shell gold. Shell gold will remain in fine lines after firing; it lies on the surface of the enamel and is fixed there by a low heat. Thin white over a dark background can be scraped away so as to leave a clear line, but the effect is hard and not satisfactory, and the process has not been much made use of.

But Petitot saw that a gold line would only do for a conventional face—it was no good for anything like a miniature portrait; so he set himself to work to find some other way of enamelling a definite fine line, and he found this possibility by grinding up his colours very finely and painting with turpentine and a volatile oil instead of water. Enamels painted in this way have a totally different character from the usual vitreous enamels used with water.

The exact method and the exact materials used by Petitot cannot now be known. The hard white ground on which Petitot painted his exquisite miniatures was laid on fine gold, and this is the best material known to enamel upon. A familiar example of this wonderful hard white enamel can be found on the white face of any old watch, and the enamelling of such watch-faces always was a highly skilled craft, as it still is, and the craftsmen that now do it

still possess many trade secrets. On such a hard white ground the oil colours, fusible at a lower temperature, have to be very carefully and skilfully laid.

It is difficult to say how far the artist or how far the enameller is responsible for a given enamel. Any miniature artist could no doubt, within his limitations, be taught to manipulate the enamel pigments, but it cannot be denied that, given the necessary hard white ground to work upon, the proper colours and the proper media to use with them, the firing is really the most important item in the production of a painted enamel. Improper firing will at once ruin it. The firing concerns the enamel expert only, because the plaque itself, being red-hot, shows no sign, and it is impossible to judge from it whether it is properly fired or not, and this instinctive knowledge can only be acquired by long and bitter experience.

The firing is indeed a risky operation and requires the greatest care even with the efficient and easily regulated gas muffles made to-day, and every enameller must feel that it is quite wonderful that old enamellers were able to produce the exquisite work they did with the very inadequate and troublesome appliances they possessed for firing. We cannot but sup-

pose that the percentage of failures must have been very high.

The most ceaseless care is necessary, especially with delicate colours such as rose, as if the heat is not right the colour will be spoiled. In fact each quite successful piece is probably the representative of several other pieces which have been treated in the same way but which have not turned out properly. Painted enamel miniatures on china are made in considerable numbers on the Continent. They are usually copies from well-known pictures, but no great portrait artist has as yet appeared in this particular art. The plaques are as a rule excellent trade work, but I have never yet seen one that got beyond this level. A china ground is in some ways easier to manage than enamelled metal.

In all these matters the early enamellers made their own experiments, and did not trust so much as we now do to the artists' colourmen. So Petitot experimented as a chemist with fair success until he came to England and was royally treated by Charles I. The King's physician, Turquet de Mayerne, who was a chemist of wide renown, very soon became interested in the clever artist, and set himself to work at the problem of providing him with

a larger palette. The result was that there are colour effects in Petitot's enamels which have never been equalled since.

It is difficult to imagine anything finer, in the miniature world, than a first-rate enamel portrait by Petitot. The drawing and posing are faultless, the colouring is beautiful and pure, and the state of preservation marvellous. Short of accident, one of these enamels will be as brilliant when hundreds of years old as it was when it first left the furnace. We are still able, fortunately, to admire Holbein and Hilliard, Isaac Oliver and Samuel Cooper, but even now their colours are not what they were originally. Petitot's work, on the other hand, is still in pristine condition, and if not broken up or otherwise accidentally destroyed will remain so for thousands of years.

It is perhaps impossible now to trace accurately the experiments by reason of which the possibility of painting fine work on enamel with an oil medium was found out. As we have seen, there is in much of Léonard Limousin's work some attempt at a red glaze, and also there is some hatched work done by him. Hatching is, however, not a certain proof of the use of oil medium, as it can be done by covering an enamel with a fine wash of finely

pounded enamel, drying it, and then scratching it off with a style.

I imagine that the discovery is really due to the experiments of H. Toutin, a French watchmaker (1590–1650?), whose work is undoubtedly done with an oil medium. Toutin's enamels are not in themselves remarkable except for this fact. They are hard and weak, very small, and often on watch-cases. The colour is never good, but the essential quality of the oil-painted enamel is there.

Jean Petitot worked for a while with Toutin, and it is quite likely that all Toutin's discoveries were well known to the greater artist and chemist. We may indeed owe much of Petitot's exquisite results to the obscure studies of the poor French watchmaker of Châteaudun.

Pierre Bordier was another French jeweller and enameller to whom Petitot was apprenticed for a time. Neither Toutin nor Bordier were so much artists as enamellers, but Petitot was more artist than enameller, and probably both Bordier and Toutin, and eventually Turquet de Mayerne, did much of the technical part of Petitot's enamels for him. Jewellers' enamels would be either champlevé or cloisonné.

Jean Petitot (1607–91) was a native of Geneva, and he came to England because he

heard so much of the patronage of art which was afforded by Charles I. Petitot did numbers of exquisite enamels of the royal personages and courtiers of the time, and many of these can be seen at Windsor and among the Jones Bequest at the Victoria and Albert Museum, several of them set in the lids of snuff-boxes. The upset in the art world which was caused by the struggles between the Cavaliers and the Roundheads about the middle of the seventeenth century frightened Petitot away from England, and he took refuge at the court of Louis XIV, where he was well received, and both he and his friend Jacques Bordier made beautiful enamel portraits of the French King and his courtiers. Most of Petitot's enamels are very small, but Propert mentions one, a portrait of Rachel de Ruvigny, Countess of Southampton, which measures about nine inches in length.

Jacques Bordier, a cousin of Pierre, was quite one of the best of Petitot's followers, and his work resembles that of his master very closely. He was the founder of a school of small portrait enamellers, all of whom were fine workmen and good artists, but no one of them ever reached the standard set by the great Genevan.

Jean Petitot began life as a jeweller, and soon showed a marked ability in the management and use of vitreous enamels, used by jewellers for centuries in the cloisonné or champlevé manners, finding out several new colours. Before his time the palette of the enameller was a very restricted one. His friend and future brother-in-law Pierre Bordier advised him to work particularly at enamel miniatures, in which Petitot succeeded remarkably in the production of the very difficult flesh colour. It seems that at one time the two friends worked together, Petitot doing the flesh and Bordier the accessories.

It was, however, during their visit to England, and by reason of the learned and kindly help of Turquet de Mayerne, physician to Charles I, and one of the foremost chemists of his time, that Petitot and Bordier found out the secrets of their finest colours. Petitot's beautiful work pleased our art-loving Charles I immensely, and exquisite enamel miniatures were made of the Royal Family, many of which still exist in every way as fresh and perfect as they were when they cooled from their last firing.

Petitot mostly worked at portraits made from oil studies or coloured sketches, with,

when possible, a final sitting from life; but enamel colours being a different colour when first applied from that which they assume after firing, it is not possible to paint such a portrait directly from the sitter; all that can be done is to make small alterations when the sitter is compared with the finished enamel.

The Petitot enamels in the Jones Collection at the Victoria and Albert Museum are quite beautiful. There are one or two that have failed a little in the firing, but most of them are wonders. It is a difficult choice to point out which are the best when all are so good. I should like to carry off two exquisite portraits of Louis XIV (Nos. 309 and 246), the latter as a young man. Then there are certainly three of the ladies' portraits that are unequalled as to technique and exquisite in colour and style—Mme. de Montespan (No. 252), Ninon de l'Enclos (No. 253), and Mlle. de la Vallière (No. 243). I cannot find that any other enamel, either of Petitot's time or any other, has been able to reach the high level of any of these, and I think it is extremely doubtful if any one ever will. It is safe to say that no living enameller can equal Petitot's work.

After the death of Charles I Petitot went to

France, where he became a court favourite, but Bordier remained some time in England and made several beautiful enamel miniatures resembling Petitot's in many ways, but not quite so fine.

At the court of Louis XIV Petitot found a ready field for his talent, and he made several beautiful enamels of the King, a splendid model.

Although enamel portraits were mostly done by foreigners, there have been a few English artists who have succeeded well in this medium. Like their foreign companions in this beautiful art, they have nearly all worked as miniaturists as well. Many, especially the English artists, have done their best work as copyists.

Charles Boït (1663–1726) was a native of Stockholm; he started in life as a jeweller, which has been the stepping-stone of so many artists, and then became a teacher of drawing. He began with large enamels, but soon gave them up for small ones. The practical difficulties of making large enamels are more insistent than they are with small ones. Even now when muffles and furnaces are much more under control by reason of gas, it is infinitely more risky to attempt big work than small, especially as large work is usually done on

HENRIETTE, DUCHESSE D'ORLEANS
DAUGHTER OF KING CHARLES I

By Jean Petitot

done by Bone or Essex, but larger than the general size of Petitot. He also made copies of large pictures, especially those of Lely. There are several charming specimens of his work at Hertford House.

Zincke is said to have studied enamelling in prison, and latterly he made costly and unsuccessful experiments with very large enamels. He worked much for the Royal Family, and his work was always popular. His work is highly spoken of by Walpole.

Gervase Spencer (1700–63?) was a good enameller—the first English exponent of the fashion inaugurated by Petitot. His enamels are small, but larger than Petitot's. He began life as a servant, but soon showed a gift for art. Spencer painted miniatures in water colours as well as enamels. The drawing of his enamel portraits is good, but he never mastered the difficulties of fusible colours. His work is not uncommon.

Michael Moser (1704–83) was one of the original members of the Royal Academy. He began his art life as a jeweller, and was singularly gifted and many-sided in art. His enamels are good, and rare. Among other arts Moser was an excellent sculptor, and is supposed to have engraved the first great seal

of George III, the seal which was stolen from Lord Thurlow's house in 1784 and never recovered.

Nathaniel Hone, R.A. (1718–84), an Irishman, painted portraits in oils, but shortly took to enamels as being more suited to his powers.

Hone's enamels are not particularly good. He was a foundation member of the Royal Academy. His son Horace, A.R.A., also worked in enamels with considerable success.

John Plott (1732–1803) was a pupil of Richard Wilson, and studied enamels under Nathaniel Hone. He frequently exhibited at the Royal Academy. Plott began as a lawyer, but shortly left his books in favour of the palette. He was particularly a miniature painter, and only studied enamelling as an occasional relaxation. Many miniaturists have done the same, and it is probable that they may have done so partly because many secrets of colour may be picked up, often perhaps accidentally, by a study of enamelling.

Jeremiah Meyer, R.A. (1735-90?) was a German who came to England at an early age and was apprenticed to Zincke. He worked in miniatures as well as in enamels, and held the appointment of enameller to

George III. Meyer's work is good and not uncommon; he was highly thought of by Propert.

He was a foundation member of the Royal Academy.

Pierre Adolphe Hall (1739–94), the very eminent Swedish miniaturist, worked in enamel also, but by no means so notably. There are records of his work in this medium, which he is said to have much liked in jewellery and on small boxes. Hall was a consummate artist, and no doubt the limitations and risks of enamel painting would have been irksome to him, but the exquisite colour procurable, with good fortune, must always have pleased so fine a colourist as he was.

Henry Spicer (1740–1804?) was a pupil of Gervase Spencer, and held an appointment as enameller to the Prince of Wales. He exhibited largely in London, and also did much work in Ireland.

Richard Crosse (1742–1810) was deaf and dumb. He was a successful miniaturist, and worked in London. He was also enamel painter to George III. His enamels are very rare.

George Engleheart (1752–1839) worked sometimes in enamel, but made no special study of

it. His work in this medium may well have been simply experimental, as Engleheart was too fine a miniaturist in reliable colours to care to waste much of his time with unreliable ones. But enamelling has a fascination which has attracted many artists who have not made it their chief pursuit. The permanence of enamelled colours may also have induced many of these miniaturists to try them, as the fading of ordinary water colours, especially when used on ivory, will always be a very weak point of miniature painting.

Henry Bone, R.A. (1755–1834) was a native of Cornwall, and began his art career as a china painter. Here he learnt experience with fusible colours, and familiarised himself with the differences in colour which exist before and after firing.

Bone naturally found that better methods might be discovered concerning the technique of painted enamels, particularly on metal, and he experimented for a long time with much ultimate success. He especially endeavoured to regulate the methods and ways of firing certain colours, so that it should not be so much left to chance.

Bone's enamel work soon attracted much attention when once it was known, and he was

successively appointed enameller to George III, George IV, and William IV.

In spite of all his technical skill in enamelling, Bone is chiefly known as a copyist, and in this way he is supreme. His enamels are rich in colour and of a large size, but with all these virtues there is still something of the curiously feeble effect of painted china which, except in the work of the finest masters, is inseparable from the enamels painted on a white ground with oils.

A fine example of Bone's work can be seen at Hertford House (No. 125). It is a copy of the Hatfield portrait of Mary Queen of Scots. It is signed, and if he had succeeded in more instances as well he has in this one, he would take a higher place as an enameller than he now does. Another good specimen is in the Victoria and Albert Museum, a copy of Kneller's portrait of the Duchess of Marlborough.

Bone's son, Henry Pierce, continued his father's lead, and was enamel painter to Queen Adelaide and Queen Victoria. His work nearly resembles that of his father.

William Essex (1784?–1869) made several excellent copies in enamel of existing portraits by Raphael, Guido, Vandyck, Gainsborough,

Abbot, and many others. His work as copyist is far better than his original work. He made large enamels much in the style of Henry Bone, but not so good. He held the appointment of painter in enamels to Queen Victoria.

He made several small enamels of hunting scenes, birds, dogs, etc., and his really best and most satisfactory work is probably among these.

Essex was no doubt highly skilled in the processes of enamelling portraits with oil colours, and I believe that many of his receipts and discoveries are still kept very carefully and secretly in the custody of the few modern enamellers who attempt this difficult art. His flesh colour was often very successful.

In the latter half of the eighteenth century there was a large output of enamels from Battersea. Many of these are portrait miniatures, unfortunately. Battersea enamels are done on copper and they are very liable to chip; short of this they are just as permanent as Petitot's jewels. Battersea portraits are as a rule quite elementary in colour, and flesh colour is wanting; there may be a little red and white, but it is evident that flesh colour was practically impossible to the Battersea artists.

There are, however, some instances of much finer work done upon the lids of small boxes. These rare paintings generally represent sylvan scenes and groups, much after the fashion of Boucher, and they are well drawn and excellently painted. They are all painted by the same hand, probably that of a Frenchman. The boxes on which these charming enamels occur are of hammered and shaped copper, thickly coated with hard white enamel, panelled and scrolled with lines and arabesques in raised gold. Within the larger panels are flowers, birds, sylvan scenes, and other ornamentation, painted by an inferior hand. Good as the painting is, the flesh colour is absolutely different from Petitot's. There are some watch-covers that have Battersea enamels upon them, but none of them, so far as I know, are portraits—at the best they have small groups.

At the British Museum there is a small but typical collection of small Battersea enamels, admirably arranged, and among these are one or two specimens of the work of the French artist I have mentioned above.

Near this Battersea collection are other miscellaneous enamels of recent date, among which is an excellent enamel portrait of Nat.

Chauncy by Wm. Birch, 1786. Good as it is, it can only be said, as to the flesh colour, that it is doubtless as good as Mr. Birch could make it.

Among the collection of watches bequeathed to the nation by Octavius Morgan, and now in the British Museum, are several that have enamel miniatures on their cases.

Among these are good specimens of the work of several Dutch and French artists, chiefly of the seventeenth century: Jan Berninck of Amsterdam, Huard le Puisné, Gribelin of Paris, and Jean Hebrat of Brussels. The work of all these and others of the same period is well drawn and decorative, but in no instance do they get beyond the ordinary level of good work. B. Foucher of Blois, however, succeeded admirably, and evolved a curious hard but decorative style of his own, with no attempt, however, at anything more than a quite conventional treatment of flesh.

A French enameller, Dalpeyrat, came to England some few years ago, and he more or less gave the cue to us in England that enamelling was by no means the lost art that many persons imagined it to be. Now we have numbers of clever enamellers who are doing excellent work, but so far we have no Petitot.

In the Victoria and Albert Museum is a fine collection of Battersea enamels, among which are several miniatures mostly on ornamental boxes.

CHAPTER VII

WAX MINIATURES

Miniatures in coloured wax—Italian, French, and German work of the sixteenth and seventeenth centuries—English work of the eighteenth and nineteenth centuries—Percy—The Misses Casella.

THE art of making miniature portraits in coloured wax is one that may fairly be considered to deserve some notice here, although it has not been so largely or successfully practised in England as abroad.

As we have already noticed, encaustic, or painting in wax, is a very ancient art; but the Renaissance wax miniatures made chiefly in Italy differ from mere brush painting, however thick, because they are in actual and purposeful relief, and although here and there may be a touch or two of added brush colour, they have been in the main done by means of a spatula of wood or metal working with coloured wax. In the best examples there is no doubt much finger work, but for the finishing touches it must always have been necessary to use a

small spatula or modelling tool because of the minute scale.

The wax is melted up with colours ground into fine powder, and the method of working is the same as that used by medallists, except that in the case of the wax miniature the whole background is, as a general rule, covered with coloured wax, and this is not necessary in the other case.

A medallist or designer like James Tassie, Josiah Wedgwood, or Allan Wyon would preferably work his models in a wax of one colour, white or pink, on a slab of slate or glass, and as such work is transient, only a step towards another product, we need not consider it further, beautiful though it sometimes is.

The coloured wax miniaturist, on the other hand, works directly towards a finished production, so from the beginning he aims at finality, both as regards form and colour. Presumably he works from a coloured sketch, carefully made to scale, and the more completely this sketch, or possibly only the idea of it, is finished, the better the ultimate result will probably be.

It may be, however, admitted that working in coloured wax often helps itself. The material when it approaches complete finish

will frequently of itself suggest various improvements, but I suspect this only occurs in the case of very skilled artists; and it is a safe rule that it is best to carry out a previously carefully considered plan. It is not well to attempt to sketch in coloured wax; the material requires as much finish as can be got into it, and the more finely it is finished the better it looks.

Coloured wax portraits are generally in profile; they suit this view of the human face best, and also it is the easiest to execute. Three-quarter or full-face are difficult to do, and rarely pleasing when done; they only look right from one point of view, and as far as likeness goes there is a great deal to be said in favour of the profile, which alters less than any other aspect of the face.

Wax miniatures should not be done upon anything quite unyielding, like glass or slate, but rather upon wood or thick card, the plaques in either case being strutted with thin metal bars to prevent warping. If the plaque warps the wax will chip off. A good rigid, coarse-grained card of two or three thicknesses is perhaps the best groundwork of all, and the melted wax of the ground, which should be about one-eighth of an inch thick for

So far as old miniatures in coloured wax are concerned, the best work is, I think, to be found among the Italian examples of the sixteenth and early seventeenth centuries. There is a slight tendency now and then to make them too big, and it is an art which requires to be kept quite small. After the eighteenth century the Italians left off making them. Now and then they are in high relief, but the best are in low relief, sometimes groups and sometimes portraits. They were not signed.

French work is always charming and graceful, and the specimens I have been able to find are all good and done with a full understanding of the limitation of the material used as well as its many possibilities. They were made from the sixteenth to the nineteenth century, the later ones generally portraits, the earlier ones sometimes small pictures or groups.

German work in coloured wax of the sixteenth century is often powerful and good, but even at that early date there was a tendency to make the figures more like dolls than is comfortable. They are found sometimes clothed in little coats of velvet and little felt hats, and when that sort of treatment begins, art disappears. Later still, for they were made con-

stantly till the end of the eighteenth century, this tendency to vulgarity becomes intensified, and there are groups in beer-gardens and other scenes of ordinary everyday life which are no doubt interesting as curious records, but which have no art at all in them.

German wax portraits are sometimes signed and sometimes dated, but this only occurs in the finer examples.

I believe some of these curious portraits were made in Spain, but they are very rare in England. Those that are credited with a Spanish origin are all good, as might be expected.

There are many small points about the workings of wax portraits that workers in this medium must find out for themselves, because no definite rules can be laid down. The consistency of the wax itself is a point concerning which most workers differ. One artist prefers the wax rather soft, another will manage it better if it is much harder. The harder it can be worked the better—as it lasts longer. Some of the old work is almost as hard as wood. There is also the burning question of colour—what to mix and how to mix it, and how much to leave for ultimate finishing with the brush.

Several of the very best of the wax portraits

are finished with real jewels, seed pearls, and tiny gold chains, and such additions, if carried out with sufficient care and restraint, are very effective and decorative. But the possibility of such adornment is distinctly dangerous, and it could only be safely attempted by a very skilled artist.

The art of coloured wax miniatures is a fascinating one, and it may very well become once more the fashion at any moment.

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