Portraits of Painters

FARMINGTON, CONNECTICUT
The Lewis Walpole Library
Yale University
Portraits of Painters
Drawings by George Vertue and
Horace Walpole's Anecdotes of Painting in England

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Horace Walpole's *Anecdotes of Painting in England*

The thirty-four portrait drawings by George Vertue (1684 - 1756) depicting English painters now in the collection of the Lewis Walpole Library were purchased by Wilmarth Sheldon Lewis in 1949. These drawings once formed part of a collection of 470 prints and drawings in two folio volumes from the library of Horace Walpole (1717 - 1797). Walpole acquired many of these portraits from the artist’s widow in 1758 and subsequently augmented the collection with additional prints and drawings.

In addition to the portraits, Walpole also acquired Vertue’s manuscripts or “Notebooks,” numbering nearly forty volumes, which recorded accounts of the lives of English painters and constituted a major resource for Walpole’s own history of art, *Anecdotes of Painting in England; with some account of the principal artists; and incidental notes on other arts*; collected by the late Mr. George Vertue; and now digested and published from his original Mss. Walpole began work on the five-volume *Anecdotes of Painting* in 1759 and published it at his Strawberry Hill Press between 1762 and 1771. He stated that the “chief business” of this work “must be to celebrate the arts of a country which has produced so few good artists.” His narrative also reveals something of his views on the proper pursuits for artists in England: he commemorated portraiture as a distinctly national genre and frequently promoted the merit of art produced by amateurs over that produced by academic professionals. His
presentation of the history of English art as a series of anecdotes highlighted the importance he placed on individual biography.

Following Vertue’s lead as well as that of Giorgio Vasari, the famed sixteenth-century biographer of Italian artists, Walpole valued portraits as embellishments to his text on the lives of painters. He employed several printmakers (Alexander Bannerman, Thomas Chambars, Charles Grignon, John Miller, and Anthony Walker) to engrave portrait plates, principally after Vertue’s drawings, as illustrations to Anecdotes of Painting.

Indicative of his appropriation of Vertue’s collection and legacy, Walpole supplied the volumes of drawings he originally acquired from Vertue with title-pages, printed at his own Strawberry Hill Press (1771-1773), which identified the collection as “Portraits of Painters, Engravers, Sculptors, &c. from Walpole’s Anecdotes of Painting in England.” As evidence of this provenance, many of these portrait drawings have annotations by Vertue, Walpole, or both. Most are signed with Vertue’s monogram, “V.G.,” which is often reinforced in ink, probably by Walpole.

Both Vertue’s “Notebooks” and Walpole’s Anecdotes of Painting remain important resources for the study of the arts in Britain.

Farmington 2008
Exhibition Checklist

George Vertue (1684-1756) after Antonis Mor (ca. 1517-ca. 1576)
Edward Courtney Earl of Devonshire [Edward Courtenay, 1526-1556]
Black chalk and crayon with white chalk highlights on gray heavy-weight laid paper
17 x 12.4 cm., plate
49.3664.5

Thomas Chambars (ca. 1724-1789) after George Vertue (1684-1756) after Antonis Mor (ca. 1517-ca. 1576)
Edward Courtney Earl of Devonshire [Edward Courtenay, 1526-1556]
Etching and engraving
20 x 13 cm., sheet
Horace Walpole (1717-1797), Anecdotes of Painting in England (Strawberry Hill, 1762) 1: 128.
49 2519

George Vertue (1684-1756) after (Isaac Oliver, ca. 1565-1617)
Henry Cornelius Vroom
[Hendrick Cornelisz Vroom, 1563-1640]
Brown and black pen and ink heightened with gray wash on cream medium- to light-weight laid paper with corrections in brown ink
14.5 x 11.5 cm., sheet
49.3664.20

Thomas Chambars (ca. 1724-1789) after George Vertue (1684-1756) after Isaac Oliver (ca. 1565-1617)
Henry Cornelius Vroom [Hendrick Cornelisz Vroom, 1563-1640]
Etching and engraving
17 x 13 cm., plate
Horace Walpole (1717-1797),
Anecdotes of Painting in England (Strawberry Hill, 1762) 1: 144.
33 10 Copy 1

George Vertue (1684-1756)
Frederico Zuccheri Pictor [Frederico Zuccaro, 1540/42-1609]
Black and gray wash heightened with graphite; notations and square border in brown pen and ink on cream medium-weight laid paper with watermark
19 x 13.5 cm., sheet
Inscription in ink, lower right: “in poses M’s. [?] Gibon. paint.”
49.3664.22

Alexander Bannerman (ca. 1730-ca. 1780) after George Vertue (1684-1756)
Frederico Zuccheri [Frederico Zuccaro, 1540/42-1609]
Etching and engraving
18.8 x 14.5 cm., plate
Horace Walpole (1717-1797), Anecdotes of Painting in England, 2nd ed.
(Strawberry Hill, 1765) 1: 150.
49 2520

Thomas Chambers (ca. 1724-1789) after Nathaniel Bacon (1585-1627)
Sr Nathaniel Bacon [Nathaniel Bacon, 1585-1627]
Black chalk heightened with white and red chalk and black crayon; notations in brown pen and ink on gray-green medium-weight laid paper with partial watermark
16 x 12.7 cm., sheet
Signed in ink, lower right: “T. Chamber del.”
49.3664.1

Thomas Chambers (ca. 1724-1789) after Nathaniel Bacon (1585-1627)
St. Nathaniel Bacon [Nathaniel Bacon, 1585-1627]
Etching and engraving
17 x 12.5 cm., plate
Horace Walpole (1717-1797), Anecdotes of Painting in England (Strawberry Hill, 1762) 1: 163.
33 10 Copy 7
George Vertue (1684-1756) after Adriaen Hanneman (ca. 1604-1671)
Cornelius Jansens. Pictor [Cornelius Jansen, bap. 1593-d. 1661]
Red chalk heightened with white and black chalk; notations in brown pen and ink on buff medium-weight laid paper
19 x 14 cm., sheet
Signed in ink, lower-center: “Vertue delin.”
Inscription in ink, under title: “or Janson.”
Inscription in ink, lower left: “A. Hanneman. p.”
Inscription in ink, in Horace Walpole’s hand, lower right: “was in possession of A. Russet p.”
49.3664.8

Thomas Chambars (ca. 1724-1789) after George Vertue (1684-1756) after Adriaen Hanneman (ca. 1604-1671)
Cornelius Jansen [Cornelius Jansen, bap. 1593-d. 1661]
Etching and engraving
17.5 x 13 cm., plate
Horace Walpole (1717-1797), Anecdotes of Painting in England (Strawberry Hill, 1762) 2: 4.
33 10 Copy 3

George Vertue (1684-1756) after Anthony van Dyck (1599-1641)
Dan: Mytens Pictor magna Britannia Regis [Daniel Mytens, ca. 1590-1647]
Red chalk and brown wash; details/corrections in brown pen and ink; square border in red chalk; notations in brown pen and ink and pencil on cream lightweight laid paper
17.5 x 12.5 cm., sheet
Signed in pencil, lower right: “GV”
49.3664.12
Alexander Bannerman (ca. 1730-ca. 1780) after George Vertue (1684-1756) after Anthony van Dyck (1599-1641)

Daniel Mytens [Daniel Mytens, ca. 1590-1647]
Etching and engraving
18.8 x 15 cm., plate

Horace Walpole (1717-1797), Anecdotes of Painting in England (Strawberry Hill, 1762) 2: 7.
33 10 Copy 7

George Vertue (1684-1756)

Nicholas Stone Jun' Statuary and architect Ob.165 [Nicholas Stone, bap. 1618-d. 1647]
Black and gray wash heightened with graphite; notations and details/corrections in black and brown pen and ink on cream medium-weight laid paper with partial watermark
12.5 x 10.5 cm., sheet

Inscription in ink, upper: “This may be Nicholas Stone Jun. Painted at Rome ano. 1638 as he mentions in his Journal.”

49.3664.16

George Vertue (1684-1756)

Nicholas Stone Senior [Nicholas Stone, 1586/7-1647]
Brown pen and ink over graphite (in face); square border in graphite; various notations in brown pen and ink on buff medium-weight laid paper with illegible watermark; mounted to a larger sheet of lighter-weight laid paper
13 x 9.5 cm., sheet

Inscription in ink, lower half: “Eqn. M' Mason to K.J.Y.R.C.”
49.3664.17

George Vertue (1684-1756)

Monument of Nicholas Stone Senior [Nicholas Stone, 1586/7-1647], 1721
Gray wash heightened with graphite; red chalk and darker gray pen and ink; notations in gray pen and ink on buff medium-weight wove paper with illegible
watermark; mounted to ivory medium-weight laid paper
14.7 x 9.6 cm., sheet
Inscription in pencil, on monument: [illegible]
Inscription in pencil, within design of the monument: “Nicholas Stone, sculp. &
architect, &c.”
Inscription in pencil, within design of the monument below effigy: “24 Aug.
1642. Aged 61. departed this life.”
Inscription in pencil, within design at the base of the monument: “H.S. posuit[?].”
Inscription in pencil, lower half of sheet: “[illegible] high. drawn June anno
1721. This monument was fixed in the north wall of the Parish Church of St.
Martins in the Fields.”
49:3664.18

Thomas Chambers (ca. 1724-1789) after George Vertue (1684-1756)
*Nicholas Stone Senr*. *Nicholas Stone Junr*. [Nicholas Stone, Senior, 1586/7-
1647]; [Nicholas Stone, Junior, bap. 1618-d.1647]
Etching and engraving

17 x 13 cm., plate
Horace Walpole (1717-1797),
*Anecdotes of Painting in England*
(Strawberry Hill, 1762) 2: 23.
49 2519

George Vertue (1684-1756)
_Corn: Poelenburgh pictor_ [Cornelis
Poelenburg, 1594/5-1667]
Red chalk heightened with gray
and brown wash;
details/corrections in brown pen
and ink; square border in pencil;
notations in brown pen and ink
and pencil on cream medium-
weight laid paper
19 x 14.5 cm., sheet
Signed in pencil, lower right:
“GV.”
49.3664.14
Thomas Chambrers (ca. 1724-1789) after Cornelis Poelenburg (1594/5-1667)
Cornelius Poelenburg [Cornelis Poelenburg, 1594/5-1667]
Etching and engraving
17 x 12.5 cm., plate
Horace Walpole (1717-1797), Anecdotes of Painting in England, 2nd ed. (Strawberry Hill, 1765) 2: 112.
49 2520

George Vertue (1684-1756)
Francesco Cleyn [Frantz Klein, 1582-1658]
Gray and black semi-opaque watercolor over graphite; notations in graphite on soft-yellow light-weight translucent laid paper
12.7 x 12 cm., sheet
Signed in pencil, lower right: “GV”
49.3664.3

George Vertue (1684-1756)
Francis Cleyn. Senior Pictor [Frantz Klein, 1582-1658], 1646?
Graphite under-drawing; gray ink and black wash; square border and various details/corrections in brown pen and ink on ivory medium-weight laid paper mounted to a larger sheet of cream medium-weight laid paper
25 x 17.5 cm., sheet
Signed in ink, lower right under image: “G. Vertue del.”
49.3664.4

Thomas Chambrers (ca. 1724-1789) after George Vertue (1684-1756)
Francesco Cleyn [Frantz Klein, 1582-1658]
Etching and engraving
17 x 12.5 cm., plate
Horace Walpole (1717-1797), Anecdotes of Painting in England (Strawberry Hill,
George Vertue (1684-1756)
*Le Fevre* [Rolland Le Fevre, 1608-1677]
Opaque and transparent watercolor in grays, mixed with brown and blue tones heightened with black opaque watercolor over black chalk; notations in brown pen and ink on buff medium-weight laid paper
19.2 x 14.2 cm., sheet
Signed in ink, lower right: “G.V.”
49.3664.9

Thomas Chambars (ca. 1724-1789) after George Vertue (1684-1756)
*Le Fevre* [Rolland Le Fevre, 1608-1677]
Etching and engraving
17 x 13 cm., plate

Horace Walpole (1717-1797),
49 2519

George Vertue (1684-1756)
*Gibson the Dwarf* [Richard Gibson, ?1615-1690]
Black chalk with stumping, heightened with traces of brown and white chalk; notations in brown pen and ink and pencil on buff medium-weight wove paper with watermark mounted to a larger sheet of ivory medium-weight laid paper with partial watermark
28.5 x 21 cm., sheet.
Signed in ink, lower right: “G.V.”
Inscription in pencil, lower right:
“not engr.”
Title inscribed in Horace Walpole’s hand.
49.3664.6

Anthony Walker (1726-1765)
M. Gibson [Richard Gibson, ?1615-1690]
Etching and engraving
19 x 14.5 cm., plate
Horace Walpole (1717-1797), Anecdotes of Painting in England (Strawberry Hill, 1763) 3: 64.
33 10 Copy 13

George Vertue (1684-1756) after Mary Beale (bap. 1633-d. 1699)
Mrs. Mary Beale Paintress [Mary Beale, bap. 1633-d. 1699]
Black and gray wash over graphite drawing; oval border in graphite; details/corrections and notations in brown pen and ink on cream medium-weight laid paper with watermark
18 x 13 cm., sheet
Inscription in ink: “born 16[?]5 ob. 1700….Beal. fil, pinxit. Orig in Poses. Alex. [illegible]”
49.3664.2

Thomas Chambers (ca. 1724-1789) after Mary Beale (bap. 1633-d. 1699)
Mrs. Beale & her son Charles [Mary Beale, bap. 1633-d. 1699]
Etching and engraving
17.2 x 13 cm., plate
Horace Walpole (1717-1797), Anecdotes of Painting in England (Strawberry Hill, 1763) 3: 67.
33 10 Copy 3

George Vertue (1684-1756) after Nicolas de Largillierre (1656-1746)
M. John Sybrect Landskip painter [Jan Siberechts, 1627-1700]
Black and gray wash, heightened with white opaque watercolor and graphite, over traces of black chalk; yellow-gray wash; details/corrections and circular and square borders in brown and black pen and ink; notations in pencil and brown pen and ink on cream medium-weight laid paper
20 x 15 cm., sheet
Signed in ink, lower right: “G.V.”
Inscription in ink, lower right: “ob.1763. Ata 73. in posses. M’ Van Ost.”
Inscription in ink, lower left: “N. Langillire pinx.”
49.3664.19

Thomas Chambrars (ca. 1724-1789) after George Vertue (1684-1756) after Nicolas de Largillierre (1656-1746)
John Sybrecht [Jan Siberechts, 1627-1700]
Etching and engraving
17 x 13 cm., plate
49 2520

George Vertue (1684-1756) after Godfrey Kneller (1646-1723)
John Baptist Monoyer [Jean-Baptiste Monoyer, bap. 1636-d. 1699]
Black and gray translucent and opaque watercolor on ivory medium-weight laid paper laid down on a second comparable sheet with watermark
30.4 x 24.2 cm., sheet
49.3664.11

Thomas Chambrars (ca. 1724-1789) after George Vertue (1684-1756) after Godfrey Kneller (1646-1723)
John Baptist Monoyer [Jean-Baptiste Monoyer, bap. 1636-d. 1699]
Etching and engraving
17 x 13 cm., plate

33 10 Copy 7

George Vertue (1684-1756) after Egbert van Hemskirk (1634/5-1704)

*Hemskirke Drol-painter* [Egbert van Hemskirk 1634/5-1704]

Black and gray wash heightened with white opaque watercolor over traces of black chalk; yellow-gray wash; details/corrections and circular and square borders in brown pen and ink; notations in pencil and brown ink on cream medium-weight laid paper with watermark

18.5 x 14.5 cm., sheet

Signed in ink, lower right: “G.V.”

Inscription in pencil, in front of title: “Egbert.”

Inscription in ink, lower left: “se ipse pinx.”

Inscription in ink, lower right: “in posses. Lady Dundonnal”

49.3664.7

George Vertue (1684-1756)

*Riley from a picture at Adlington in Cheshire* [John Riley, 1646-1691]

Graphite; notations in brown pen and ink on cream medium-weight laid paper

12.5 x 11 cm., sheet

Inscription in pencil, verso: “Mr. Riley painted this himself. Its in ye possession of Mr. Leigh in Adlington in. 56170.”

49.3664.15

Alexander Bannerman (ca. 1730-ca. 1780) Hemskirk portrait after George Vertue (1684-1756) after Egbert van Hemskirk (1634/5-1704)

*John Riley. Egbert Hemskirk* [John Riley, 1646-1691]; [Egbert van Hemskirk, 1634/5-1704]

Etching and engraving

19 x 14.5 cm., plate


33 10 Copy 1
George Vertue (1684-1756)

*John Wycke Battle Painter* [Jan Wyck, ca. 1645-1700]
Black and gray wash heightened with pink and white opaque watercolor, incised graphite lines, and black pen and ink over traces of black chalk and yellow-gray wash; notations in brown pen and ink on cream medium-weight laid paper with watermark
16.5 x 12.5 cm., sheet
Signed in ink, lower right: “G.V.”
Inscription in pencil, lower left: [illegible]
49.3664.21

Alexander Bannerman (ca. 1730-ca. 1780) after George Vertue (1684-1756)

*John Wyck* [Jan Wyck, ca. 1645-1700]
Etching and engraving
18.7 x 14 cm., plate
Horace Walpole (1717-1797), *Anecdotes of Painting in England* (Strawberry Hill, 1763) 3: 133. 335 D3

George Vertue (1684-1756)

*Mr. Francis Place of York* [Francis Place, 1647-1728]
Graphite heightened with gray-brown wash; square border in graphite; notations in brown pen and ink on buff medium-weight laid paper with partial watermark; mounted to cream medium-weight laid paper with watermark
14.5 x 10.5 cm., sheet
Signed in pencil, lower right: “G.V.”
49.3664.13

George Vertue (1684-1756) after Alexander Comer (ca. 1637-ca. 1700)
Wm Lodge.....Geni [William Lodge, 1649-1689]
Graphite heightened with gray-brown wash;
square border in graphite; notations in brown pen
and ink on buff light-weight laid paper with
partial watermark; mounted to a larger sheet of
ivory medium-weight laid paper with watermark
13.5 x 11 cm., sheet
Signed in ink, lower right: “G.V.”
Inscription in ink, in Horace Walpole’s hand, lower center: “was a clerk in the
Pipe office Gray’s Inn”
Inscription in ink, lower left: “Comer pinx.”
49.3664.10

Alexander Bannerman (ca. 1730-ca. 1780)
Place: after George Vertue (1684-1756)
Lodge: after George Vertue (1684-1756) after Alexander Comer (ca. 1637-ca. 1700)
Francis Place. William Lodge [Francis Place, 1647-1728]; [William Lodge, 1649-1689]
Etching and engraving
19 x 14 cm., plate
Horace Walpole (1717-1797), A Catalogue of Engravers (Strawberry Hill, 1763) 87.
33 10 Copy 1
Selected Sources


———. A Bibliography of the Strawberry Hill Press with a record of the prices at which copies have been sold, including a new supplement, by Allen Tracy Hazen, together with a bibliography and census of the Detached Pieces by A.T. Hazen and J.P. Kirby. Folkestone, England: Dawsons of Pall Mall, 1973. [Detached Pieces: No. 54.]


