

**James Thornhill and Decorative History
Painting in England after 1688**

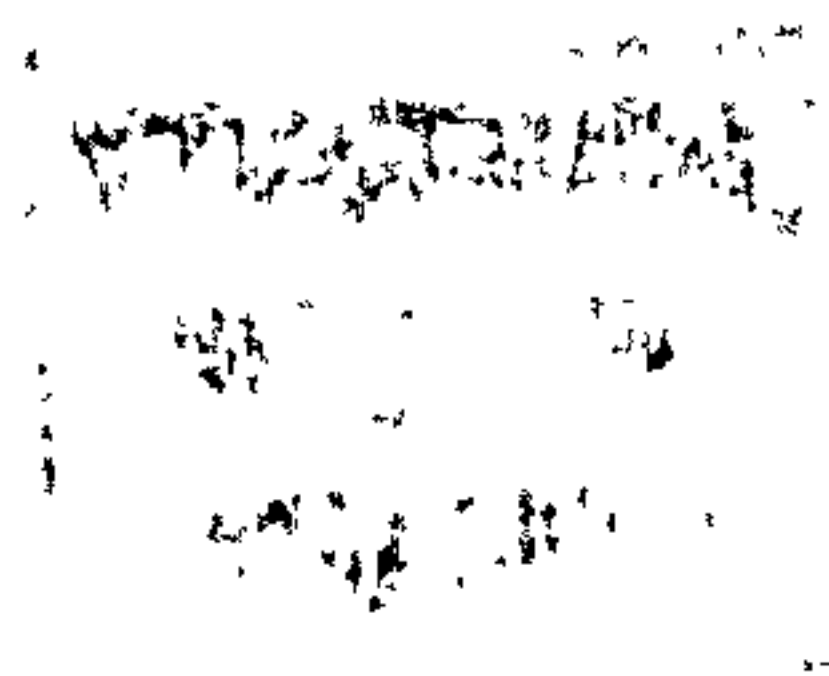
**Two volumes
VOLUME TWO
Illustrations**

Richard Johns

Submitted for the degree of PhD

**University of York
Department of History of Art**

September 2004



All paintings and drawings are by James Thornhill except where stated



Fig. 1

John Faber after Joseph Highmore, *Sr. James Thornhill Knt. of Thornhill in Dorset, Hist. Painter to his Maj. King George, & F.R.S.*

1732. Mezzotint

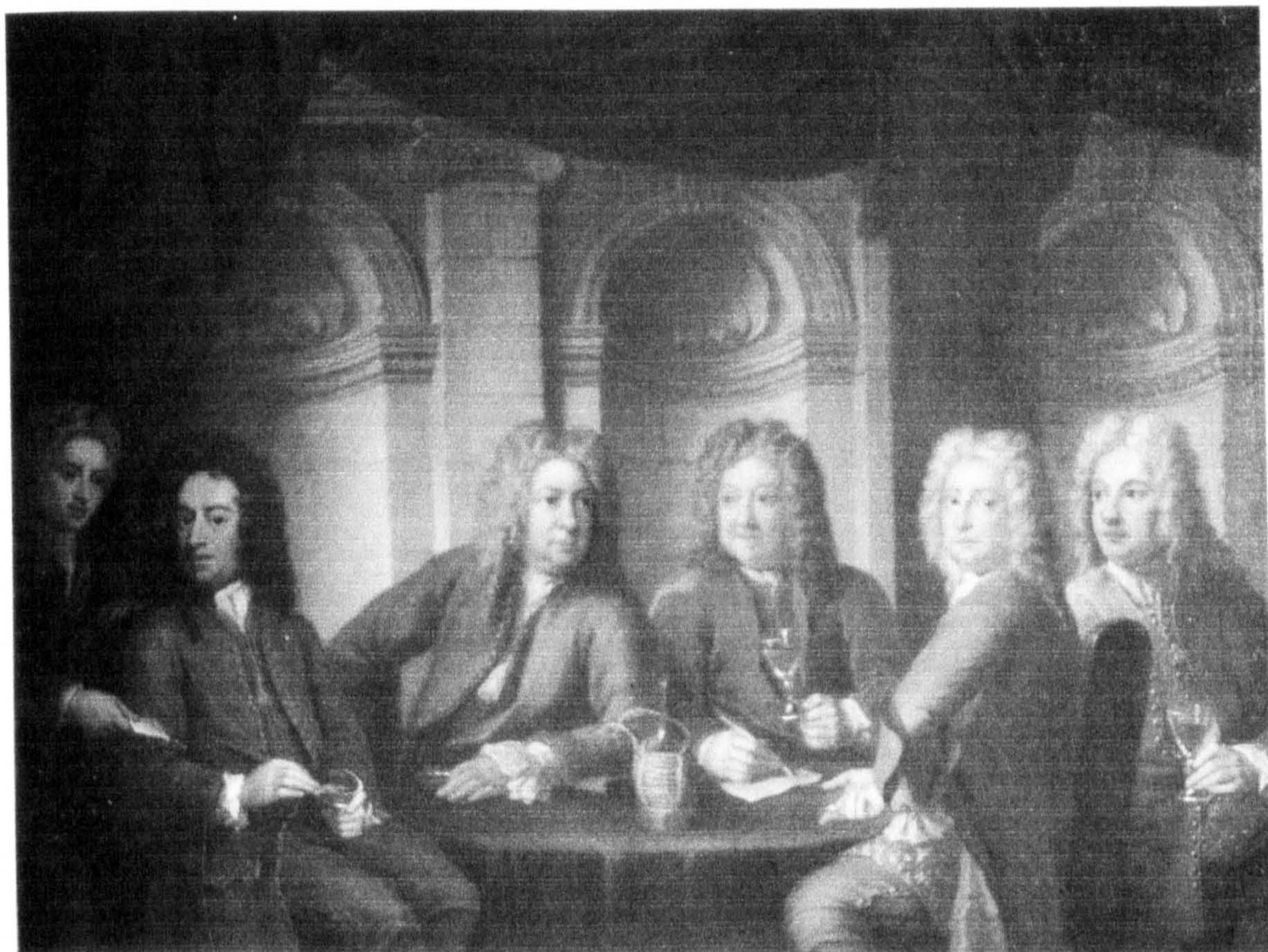


Fig. 2

Andrew Quicke in Conversation with the 1st Earl of Godolphin, Joseph Addison, Sir Richard Steele and the Artist

c. 1711-12. Oil on canvas. Private collection



Fig. 3

Louis Laguerre, *The Judgement of Hercules* on the stairs of Fetcham Park, Surrey

Before 1720. Oil on plaster

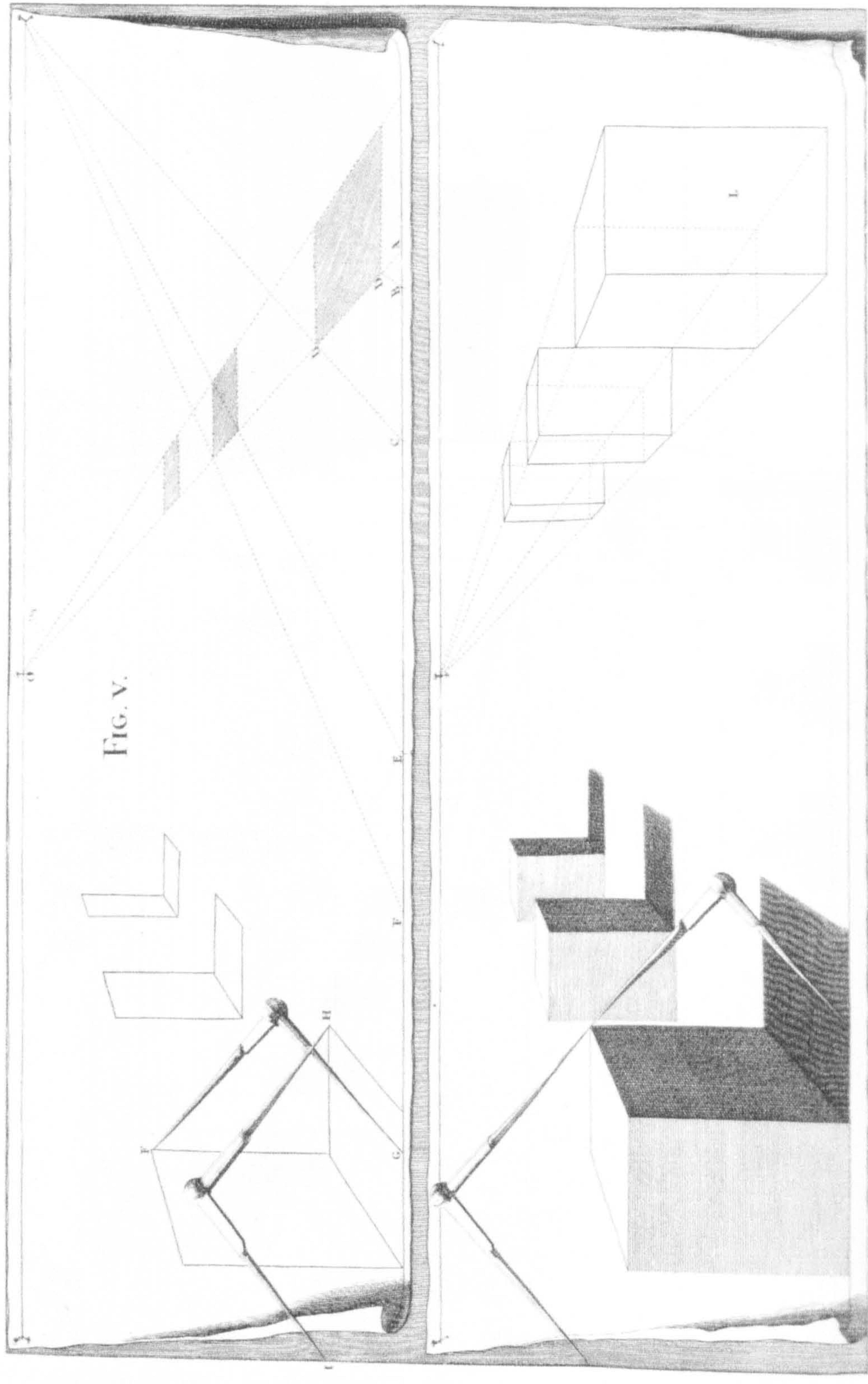


Fig. 4

John Sturt after Andrea Pozzo, *Plans of Squares, with their Elevations*

Engraving made for the 1707 English edition of Andrea Pozzo's *Rules and Examples of Perspective proper for painters and architects, etc.*, London, 1707

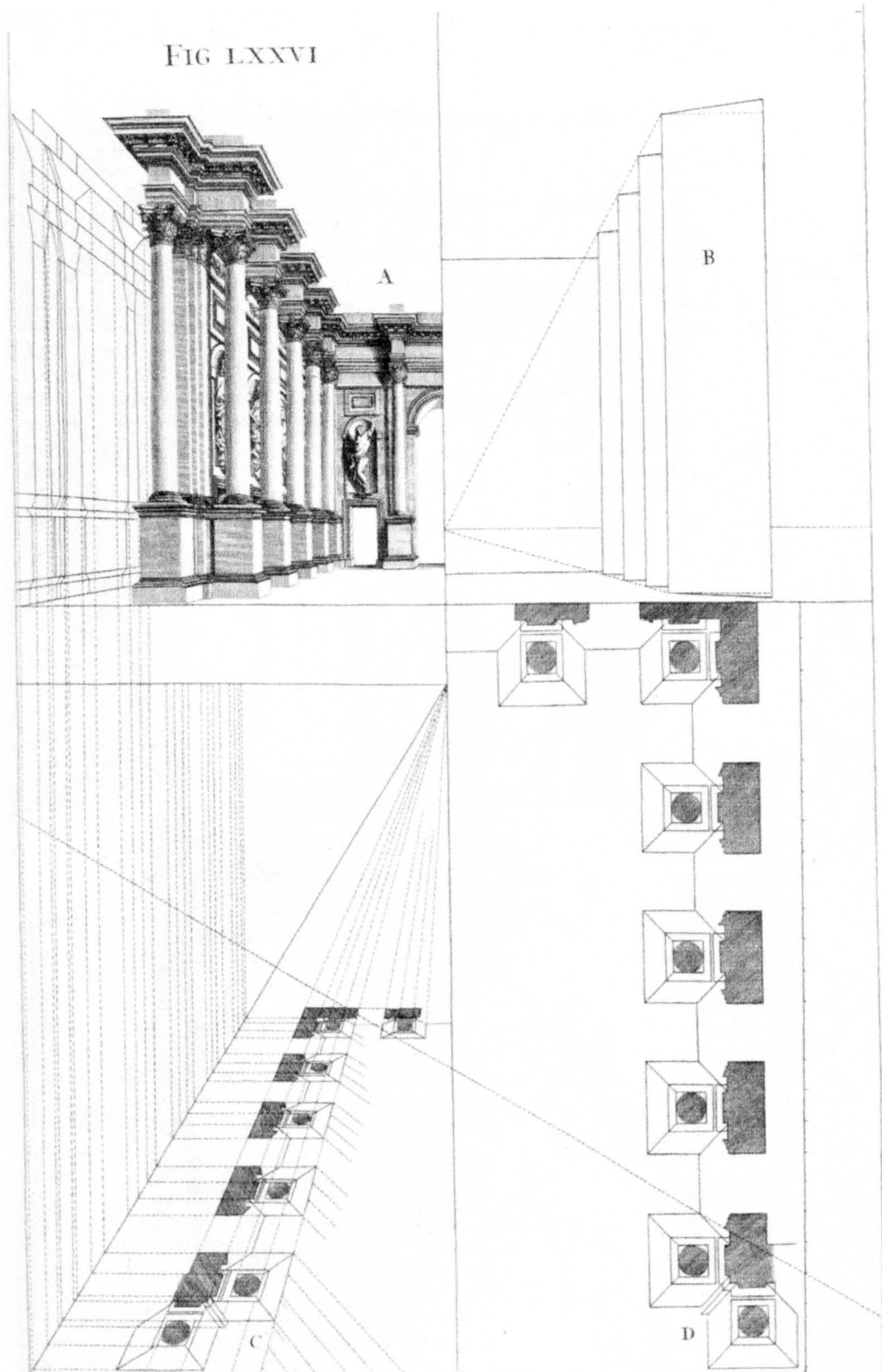


Fig. 5

John Sturt after Andrea Pozzo, *The Manner of delineating the Design of Scenes*

Engraving made for the 1707 English edition of Andrea Pozzo's *Rules and Examples of Perspective proper for painters and architects, etc.*

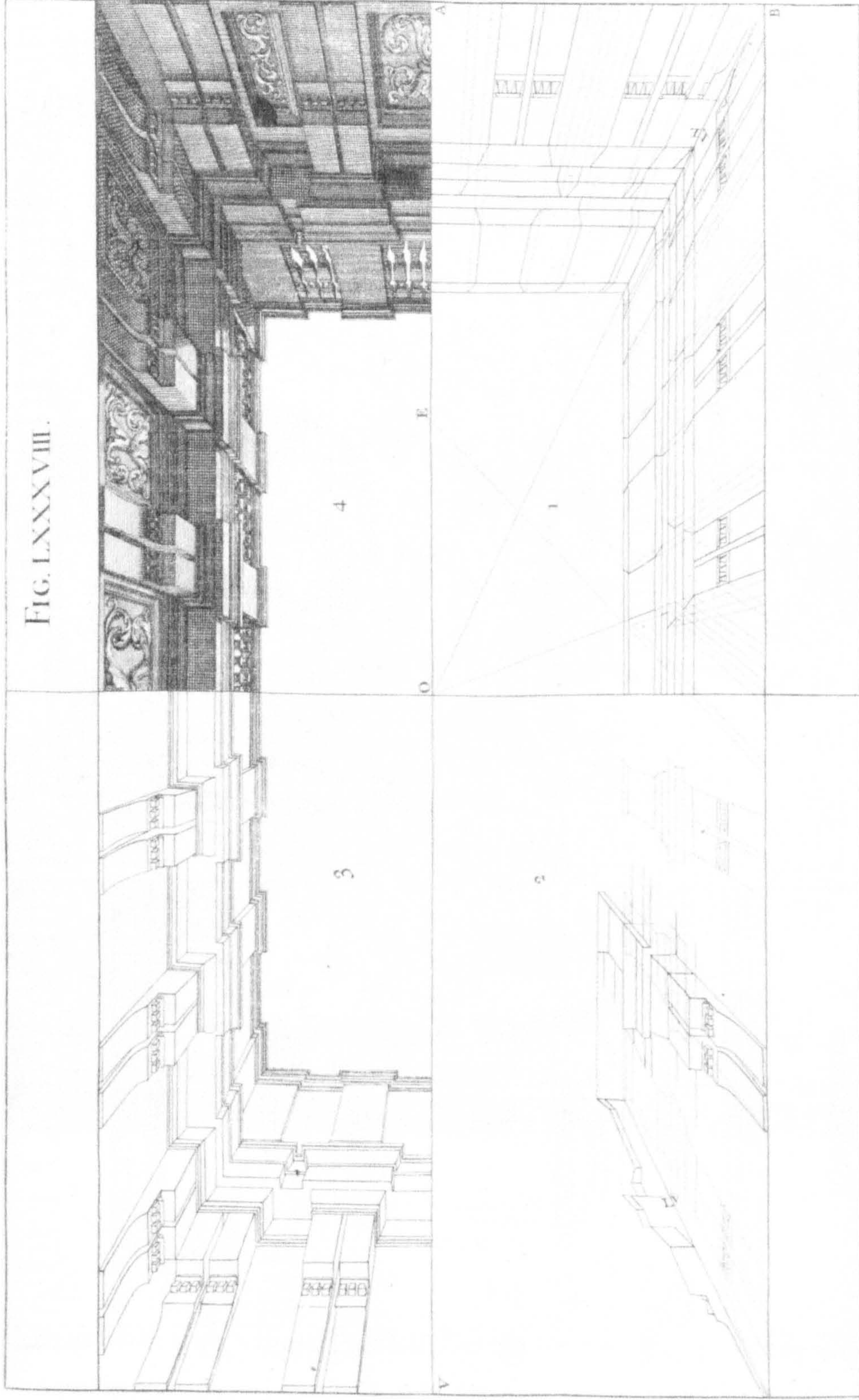


Fig. 6

John Sturt after Andrea Pozzo, *The horizontal Projection of the Balustrade[...]* view'd at a small Distance
 Engraving made for the 1707 English edition of Andrea Pozzo's *Rules and Examples of Perspective proper for painters and architects, etc.*



SIR JAMES THORNHILL.
Architect of the Palace of St. James, London.

Fig. 7

Conrad Metz after James Thornhill, Design for a ceiling (probably for Thornhill Park)

Aquatint and engraving from C.M. Metz, *Imitations of ancient and modern drawings from the restoration of the arts in Italy, to the present time*, London, 1798



Fig. 8

Design for the corners of a ceiling (probably for Thornhill Park)

c. 1730. Pencil, pen and wash on paper. Victoria and Albert Museum



Figs 9 and 10 (detail)

Page from the artist's sketchbook (f. 14v)

c. 1699. Pencil and pen on paper. British Museum



Figs 11 and 12

Figs 11 and 12

Artists unknown, *Three putti studying a painting of Time* and *Two putti with a ball*
c. 1700. Oil on wood. Painter-Stainers' Company, London



Fig. 13

Artist unknown, *Minerva and a putto with a palette*
c. 1700. Oil on wood. Painter-Stainers' Company, London

Fig. 14

Page from the artist's sketchbook of (T. 167)

© 1994. Pencil and pen on paper. British Museum



Fig. 14

Page from the artist's sketchbook (f. 16^ar)

c. 1699. Pencil and pen on paper. British Museum



Fig. 15

Artist unknown, Invitation to the Society of Painters' feast on 21 October 1680

1680. Etching and engraving. Guildhall Library, London



Fig. 16

Antonio Verrio (or after), Invitation to the Society of Painters' feast on 14 November 1687

1687. Etching and engraving. Guildhall Library, London

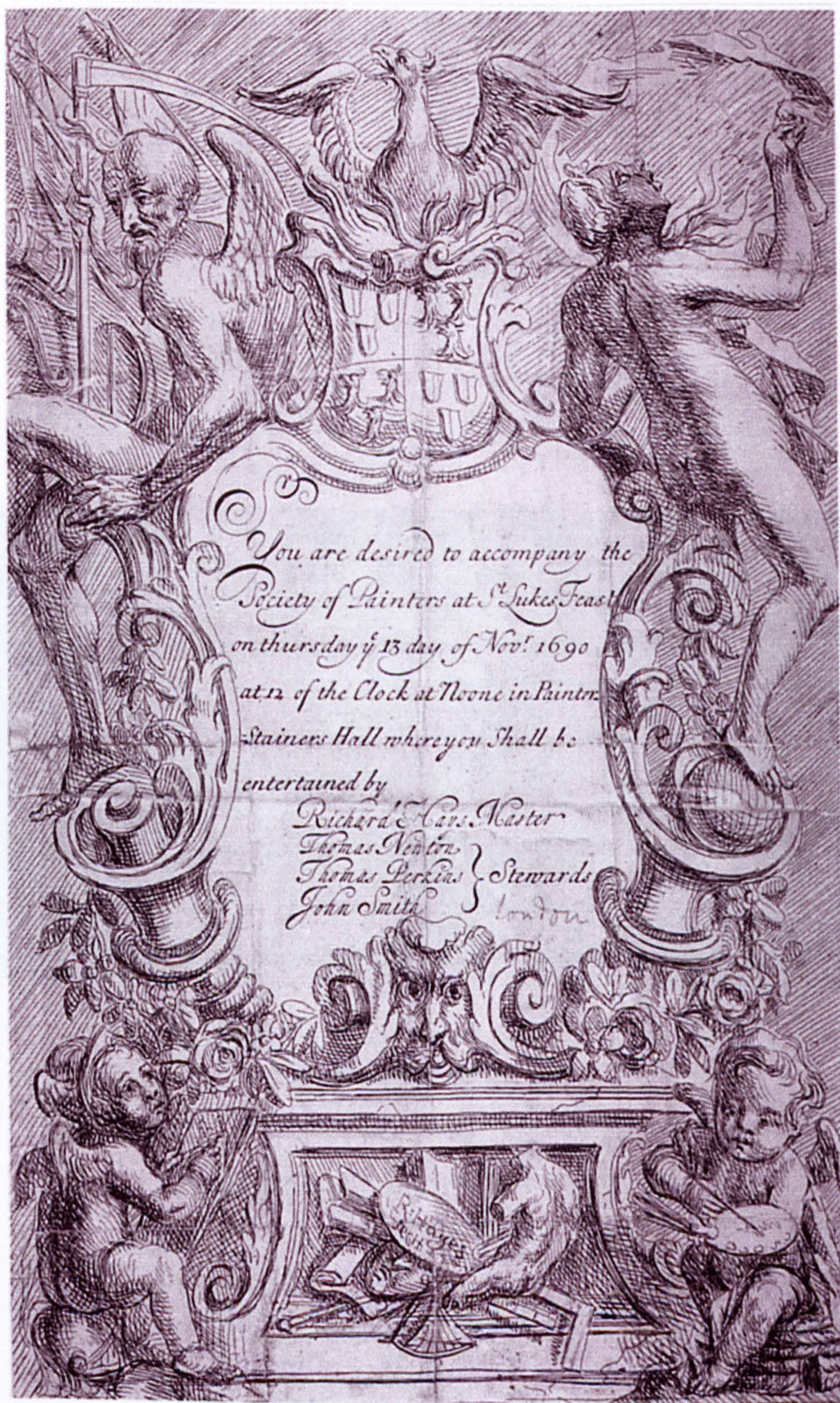


Fig. 17

Richard Hayes, Invitation to the Society of Painters' feast on 13 November 1690

1690. Etching and engraving. Guildhall Library, London

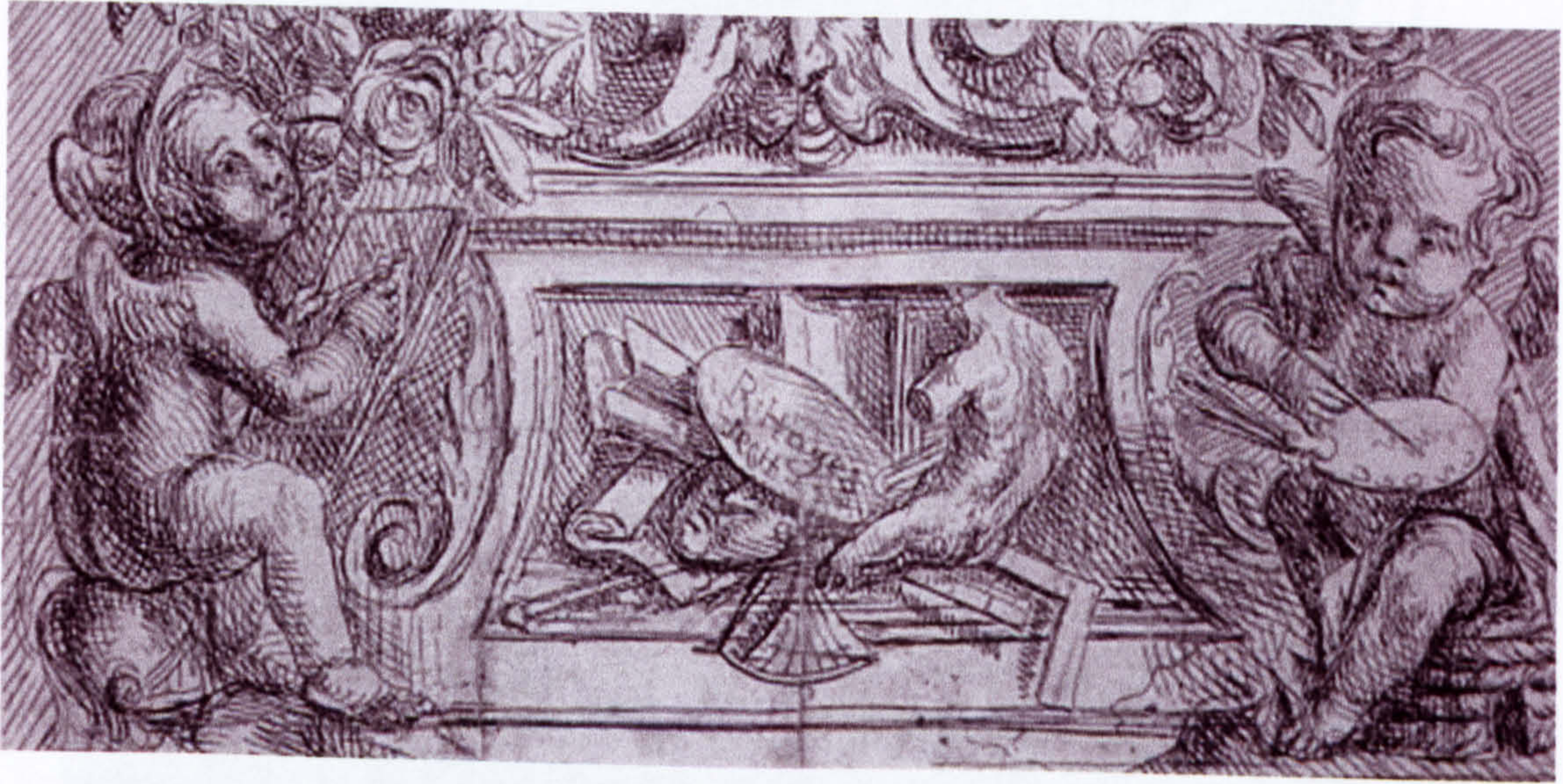


Fig. 18 (detail of fig. 17)

Fig. 19

Artist unknown, *Assemblage of the Arts*
c. 1700, oil on wood, Musée-Louvre, Courcouronnes, Louvre



Fig. 19

Artist unknown, *Assemblage of the Arts*

c. 1700. Oil on wood. Painter-Stainers' Company, London



Fig. 20

Louis Laguerre, *Perseus and Andromeda* (left) and [Richard Hayes], *Lucretia* (right)

Both c. 1700. Oil on wood. Painter-Stainers' Company, London

Fig. 21

Page from the artist's sketchbook (f. 18)

1700. Pencil and pen on paper. British Museum



Fig. 21

Page from the artist's sketchbook (f. 1r)

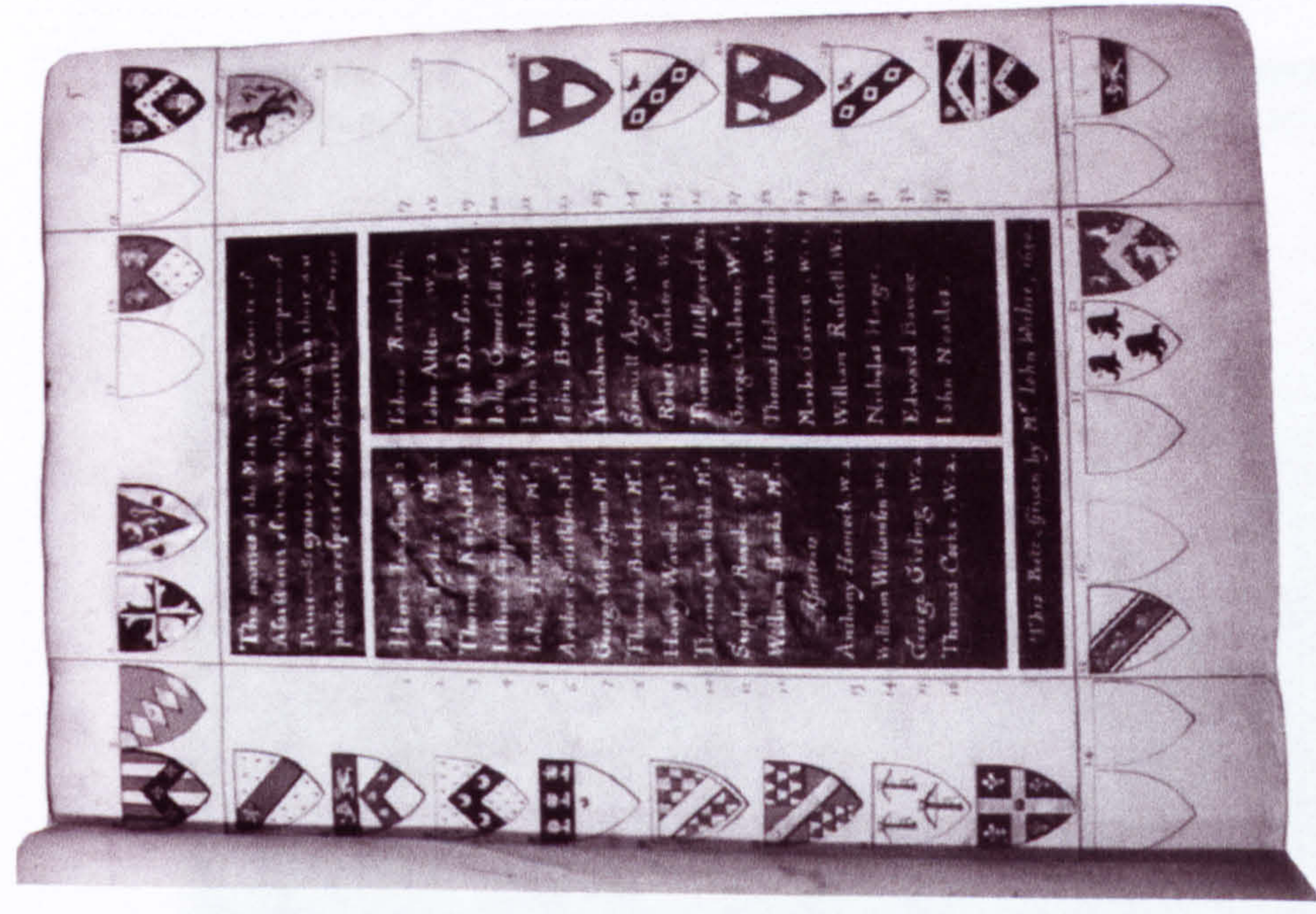
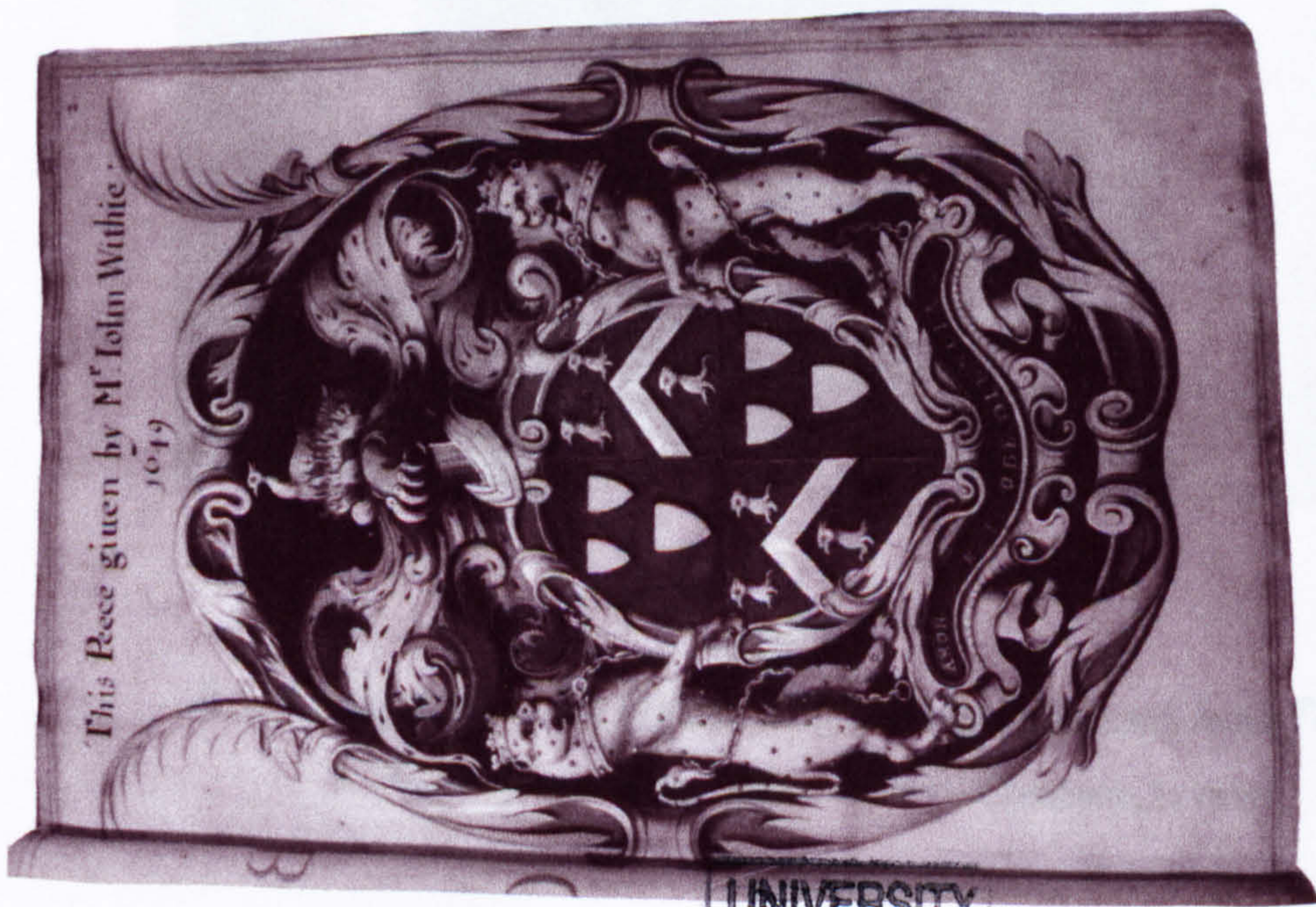
1699. Pencil and pen on paper. British Museum



Fig. 22

Richard Scott

1718. Oil on canvas. Painter-Stainers' Company, London



Figs 23-25

John Withie, heraldic illuminations from the Painter-Stainers' Company Court minute book (GL MS 5667/2)

1649-50. Oil on vellum and paper. Guildhall Library, London



Fig. 26

Artist unknown, *Clement Pargiter, William Peacock and Thomas Babb*

1631. Oil on canvas. Painter-Stainers' Company, London



Fig. 27

Artist unknown, *John Potkin, Thomas Carleton and John Taylor*

c. 1631. Oil on canvas. Painter-Stainers' Company, London



Fig. 28 (detail of 27)



Fig. 29

Artist unknown, *John Brown*

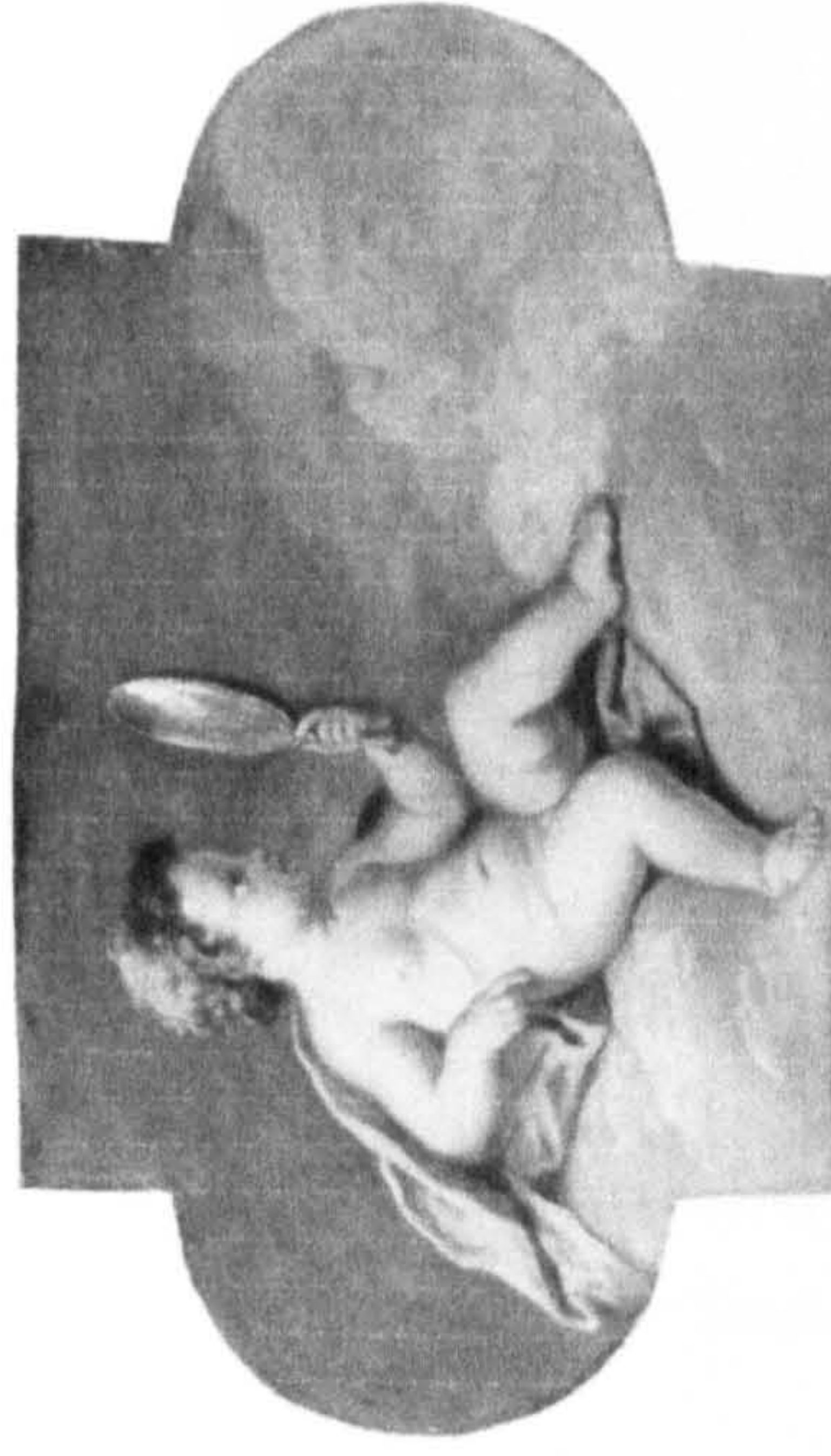
After 1666. Oil on canvas. Painter-Stainers' Company, London



Fig. 30

The City of London between Pallas Athene and Peace and Plenty from the central oval of the Council Chamber ceiling

1725-27. Oil on canvas. Guildhall Art Gallery



Prudence



Fortitude



Temperance



Justice

Figs 31-34

Prudence, Fortitude, Justice and Temperance from the four corners of the Council Chamber ceiling

1725-27. Oil on canvas. Guildhall Art Gallery

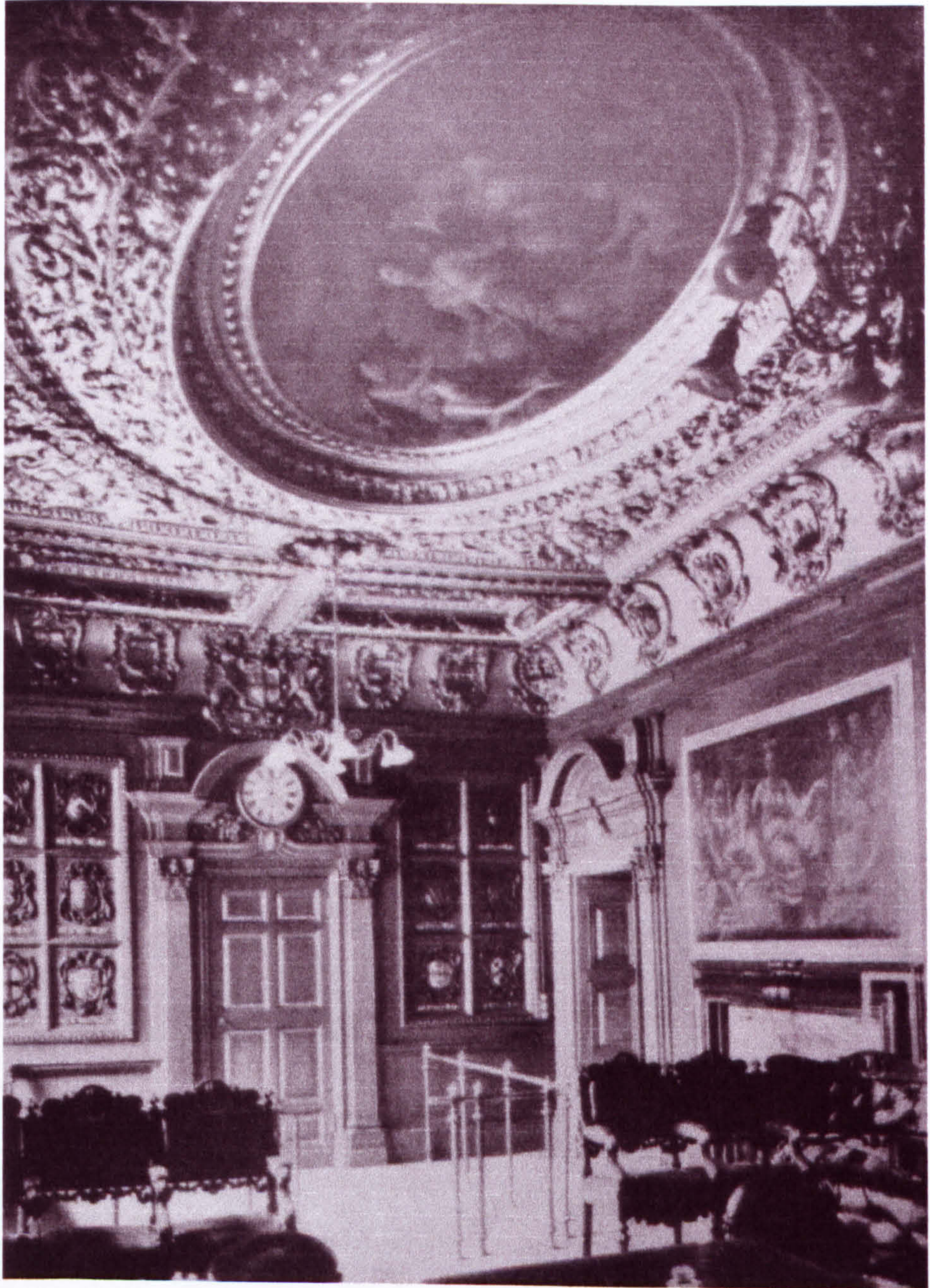


Fig. 35

The Council Chamber of the Guildhall, London

Decoration 1725-27 (mostly destroyed 1941)



Fig. 36

The ceiling of the Council Chamber (Aldermen's Court Room)

Photolithograph from J.E. Price's *A Descriptive Account of the Guildhall of the City of London*, London, 1886

Note: The arms around the coving in this print are those of various late eighteenth-century lord mayors, not the arms originally painted by Joseph Thompson.



Fig. 37

Banqueting Hall, Whitehall, London, with paintings by Peter Paul Rubens

Paintings c. 1630-34



Fig. 38

Church of S. Sebastiano, Venice, with paintings by Paolo Veronese

Paintings c. 1556



Fig. 39

Vestry of St Lawrence Jewry, London, with paintings by Isaac Fuller the younger

Paintings *c.* 1680s (destroyed 1941)

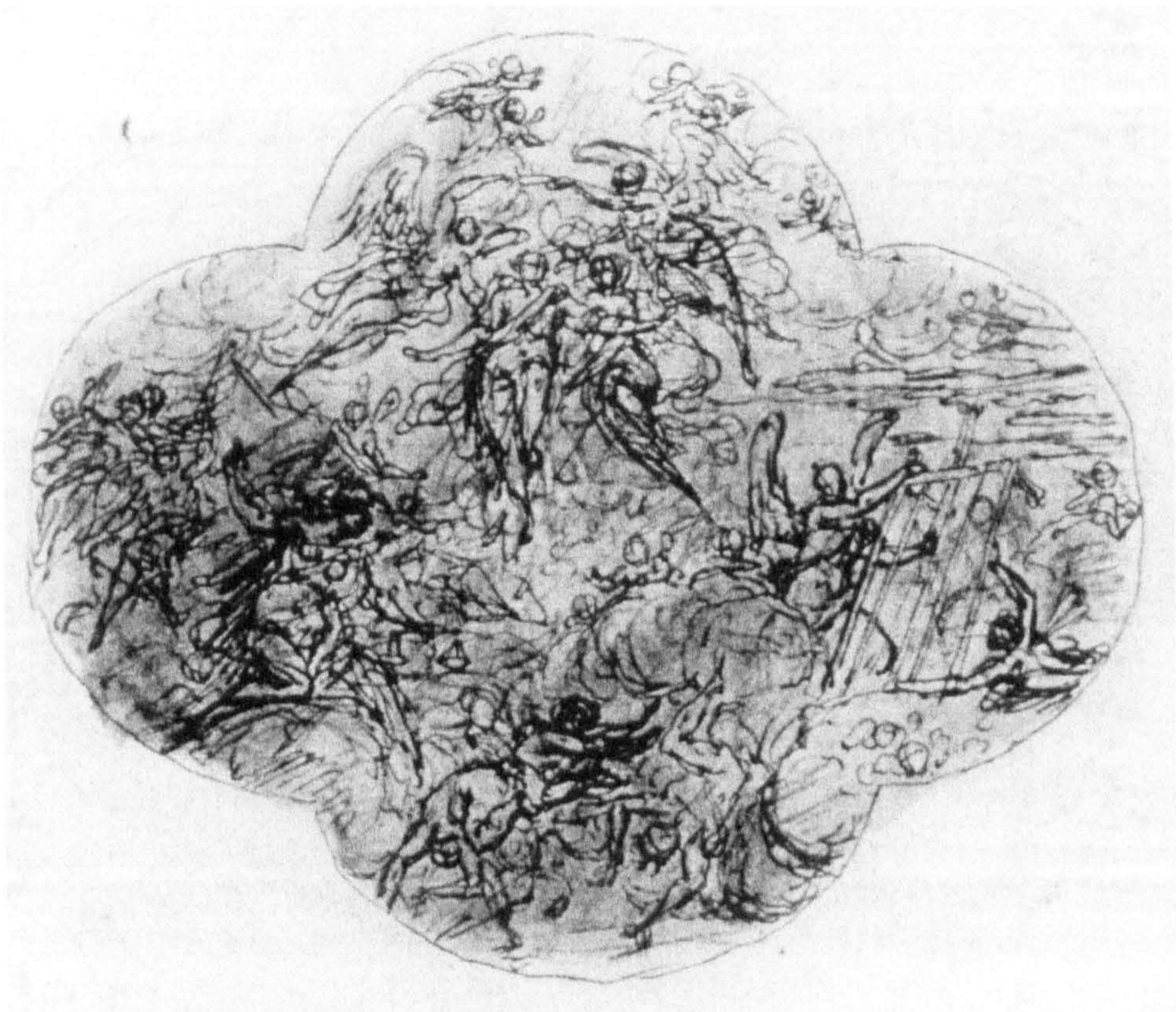


Fig. 40

After Isaac Fuller the younger, *The Glorification of St Lawrence*, from Thornhill's sketchbook (f. 9r)

After 1699. Pencil and pen on paper. British Museum

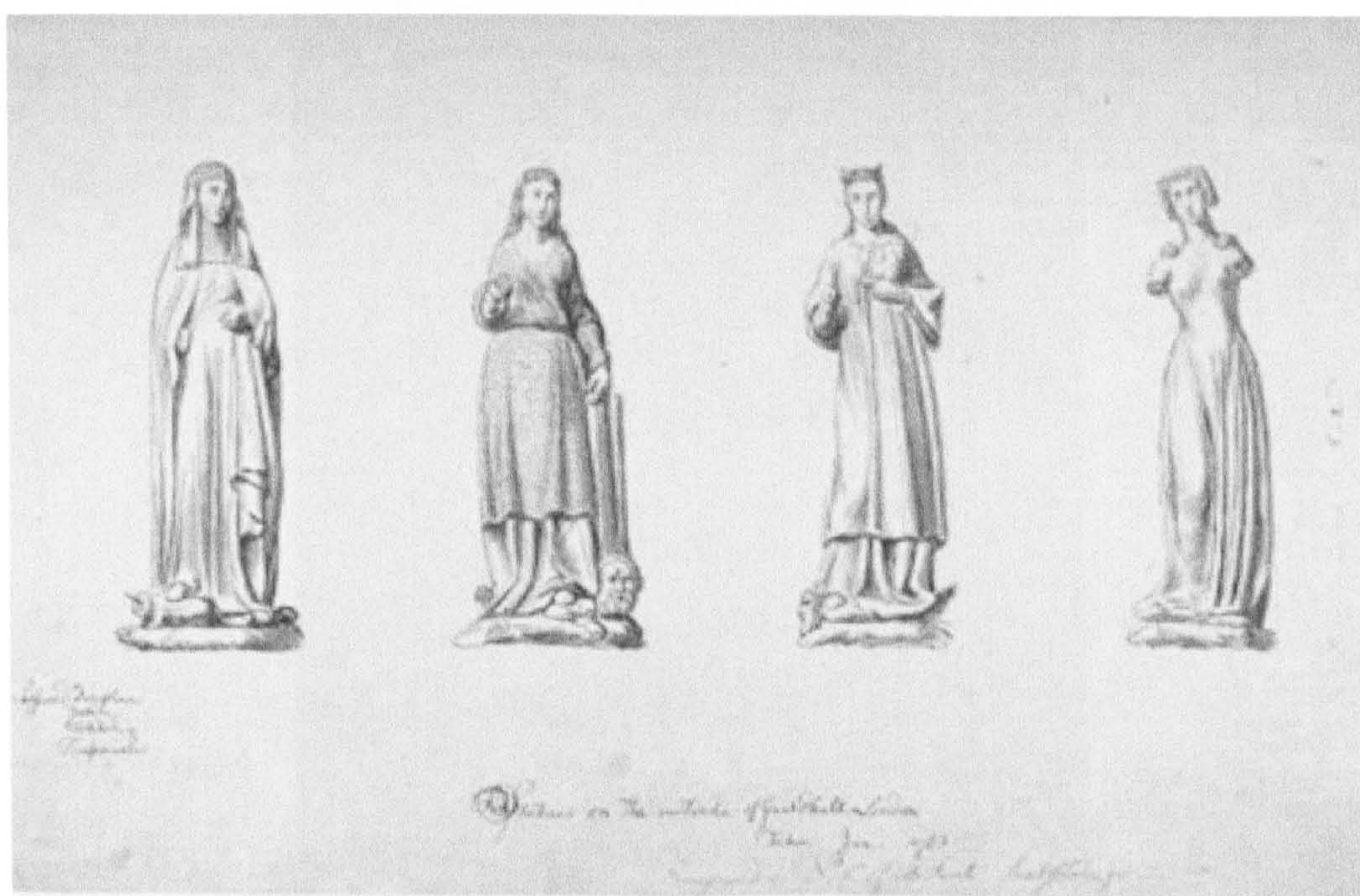


Fig. 41

John Carter, The four statues from the Guildhall entrance (removed in 1789)

1783. Pen and wash on paper. Guildhall Library, London

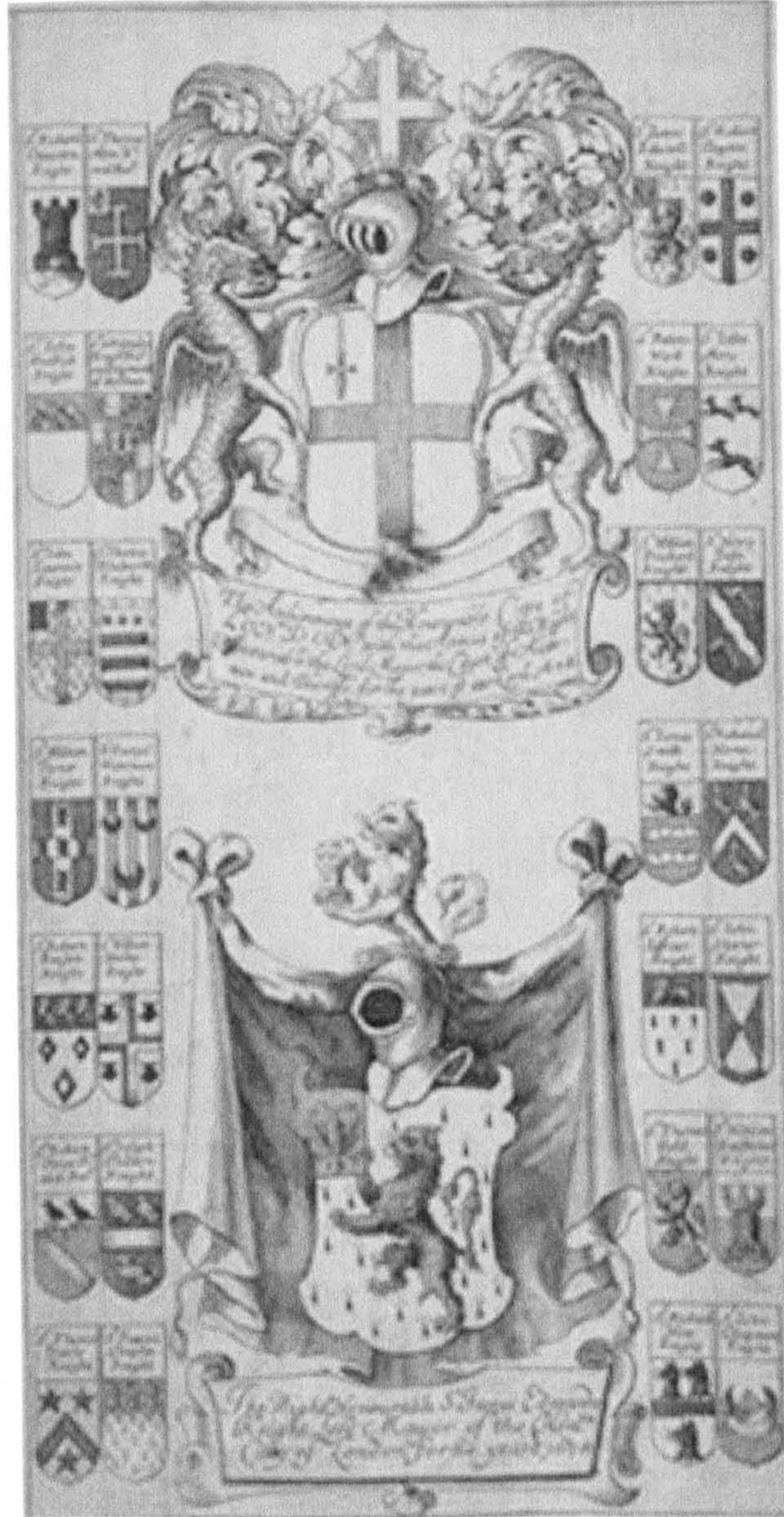


Fig. 42

Artist unknown, The arms of the City of London, lord mayor and aldermen

1678. Engraving

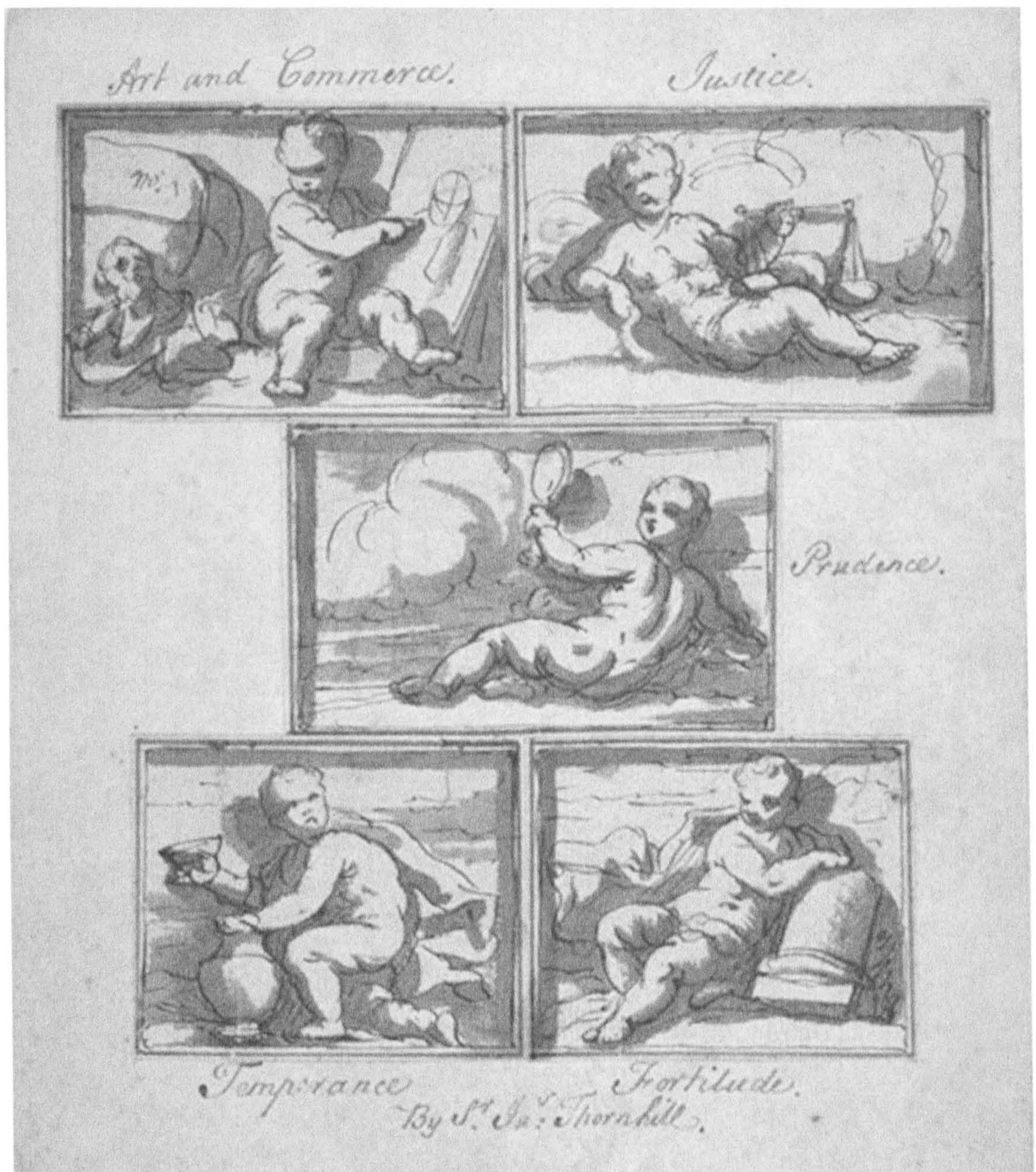


Fig. 43

Preparatory sketches for the Council Chamber ceiling
c. 1725. Pen and wash on mounted paper. Guildhall Library, London

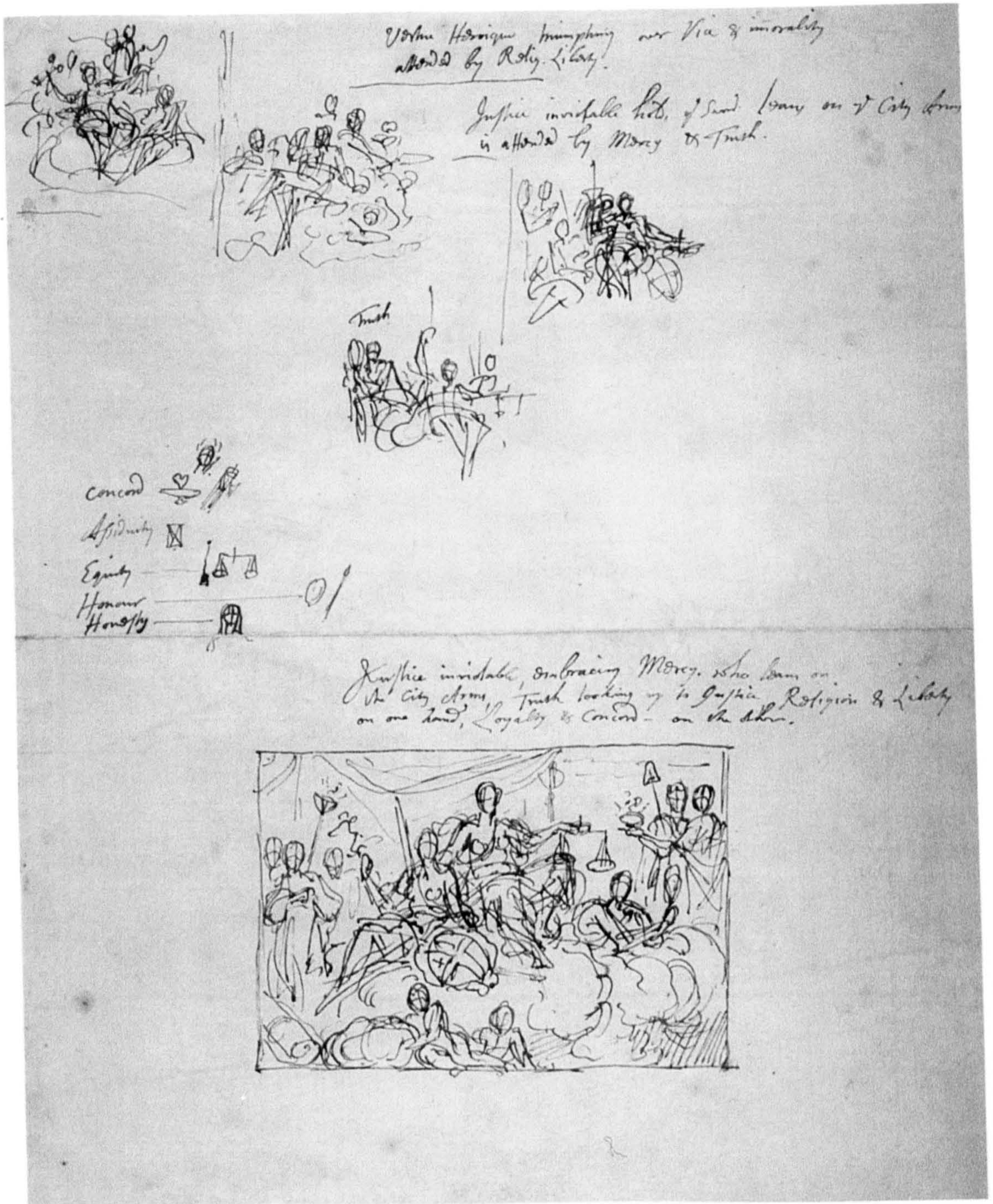


Fig. 44

Preparatory sketch four the Council Chamber overmantel

c. 1725. Pen on paper. Guildhall Library, London

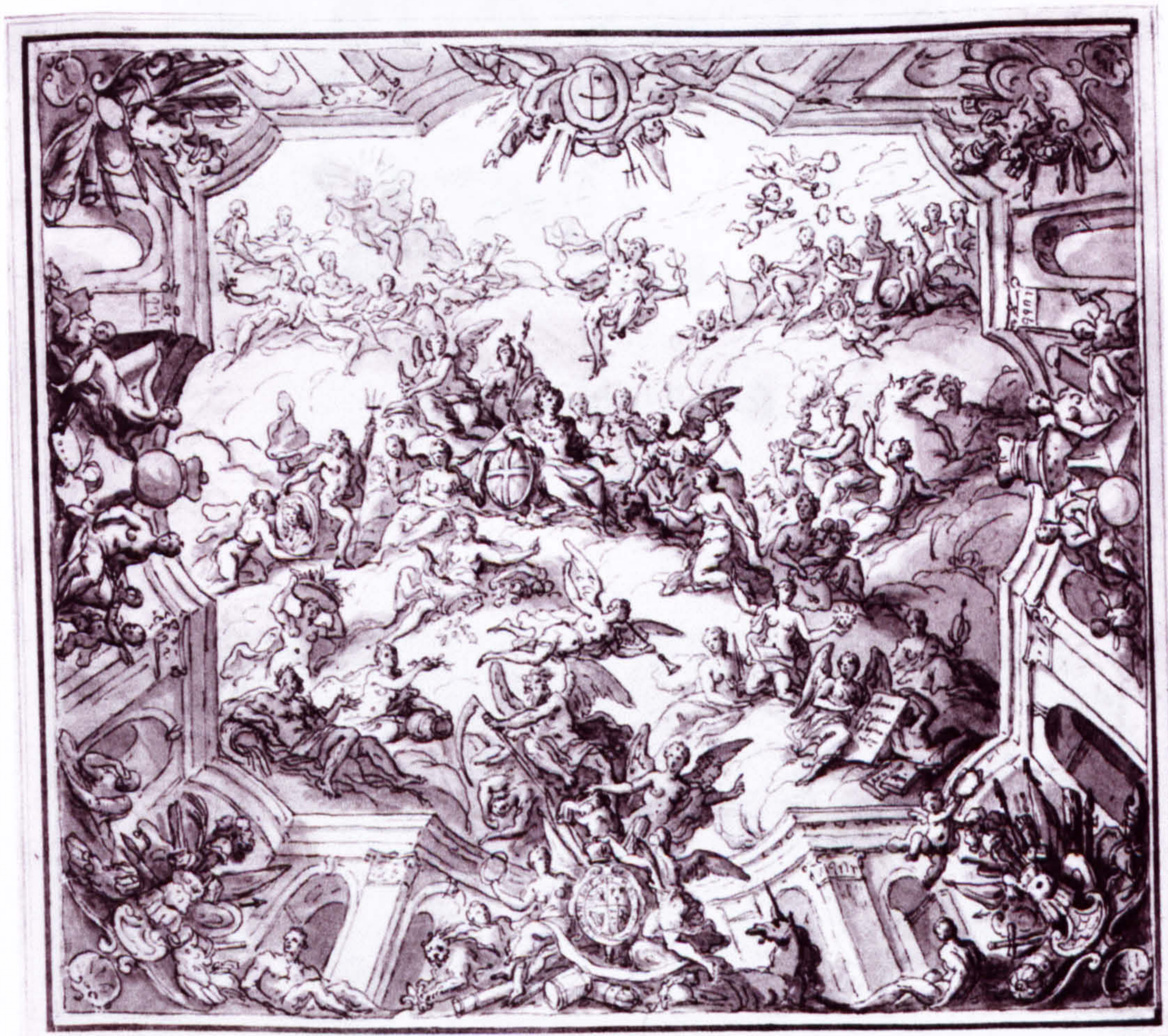


Fig. 45

Design for a ceiling

c. 1715. Pencil, pen and wash on paper. Victoria and Albert Museum, London



Fig. 46 (detail of fig. 45)

'Britannia as ye Queen'



Fig. 47

Drawing for (or after) the central oval of the Council Chamber

c. 1727. Red chalk on paper. Guildhall Library, London

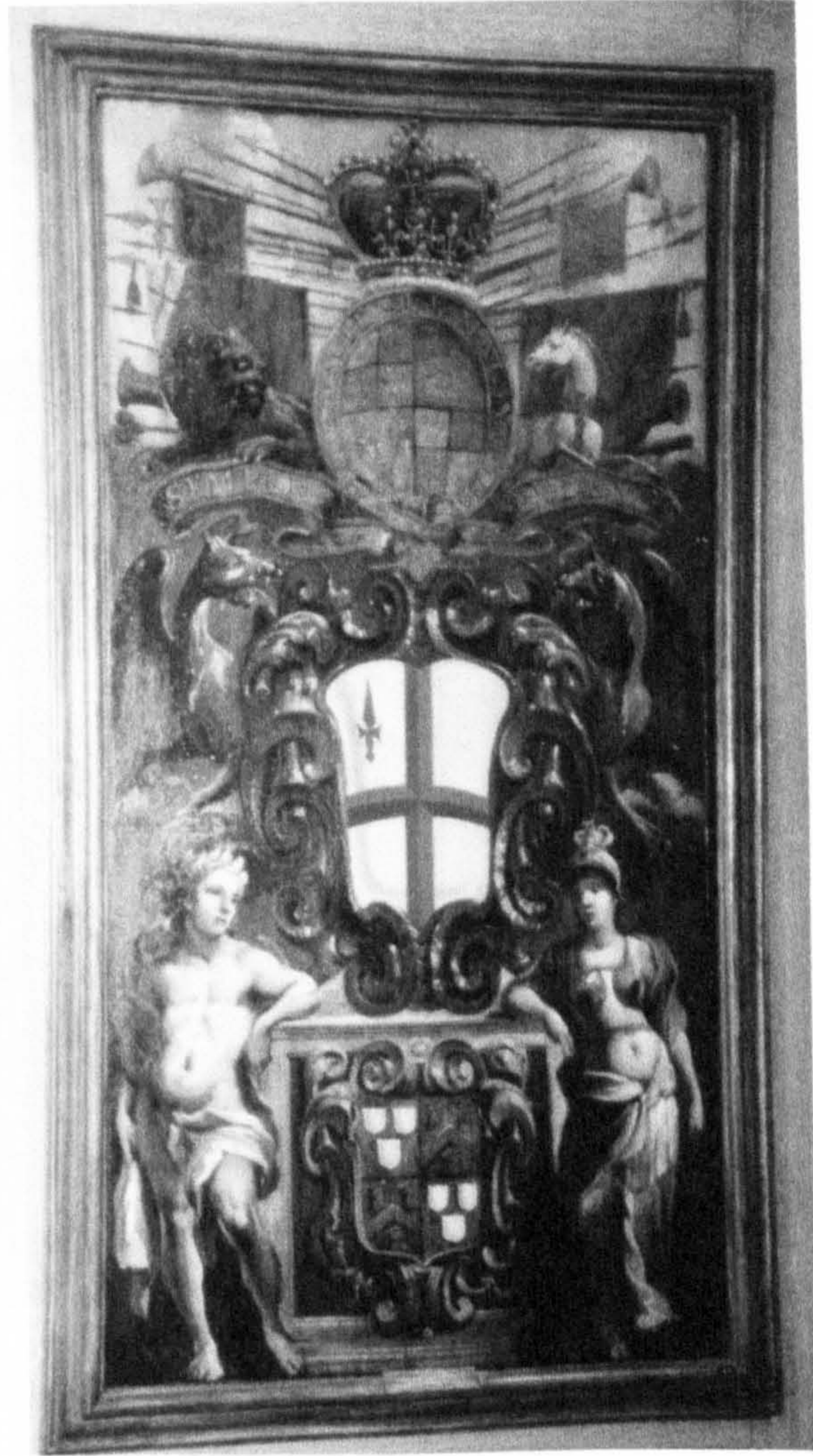


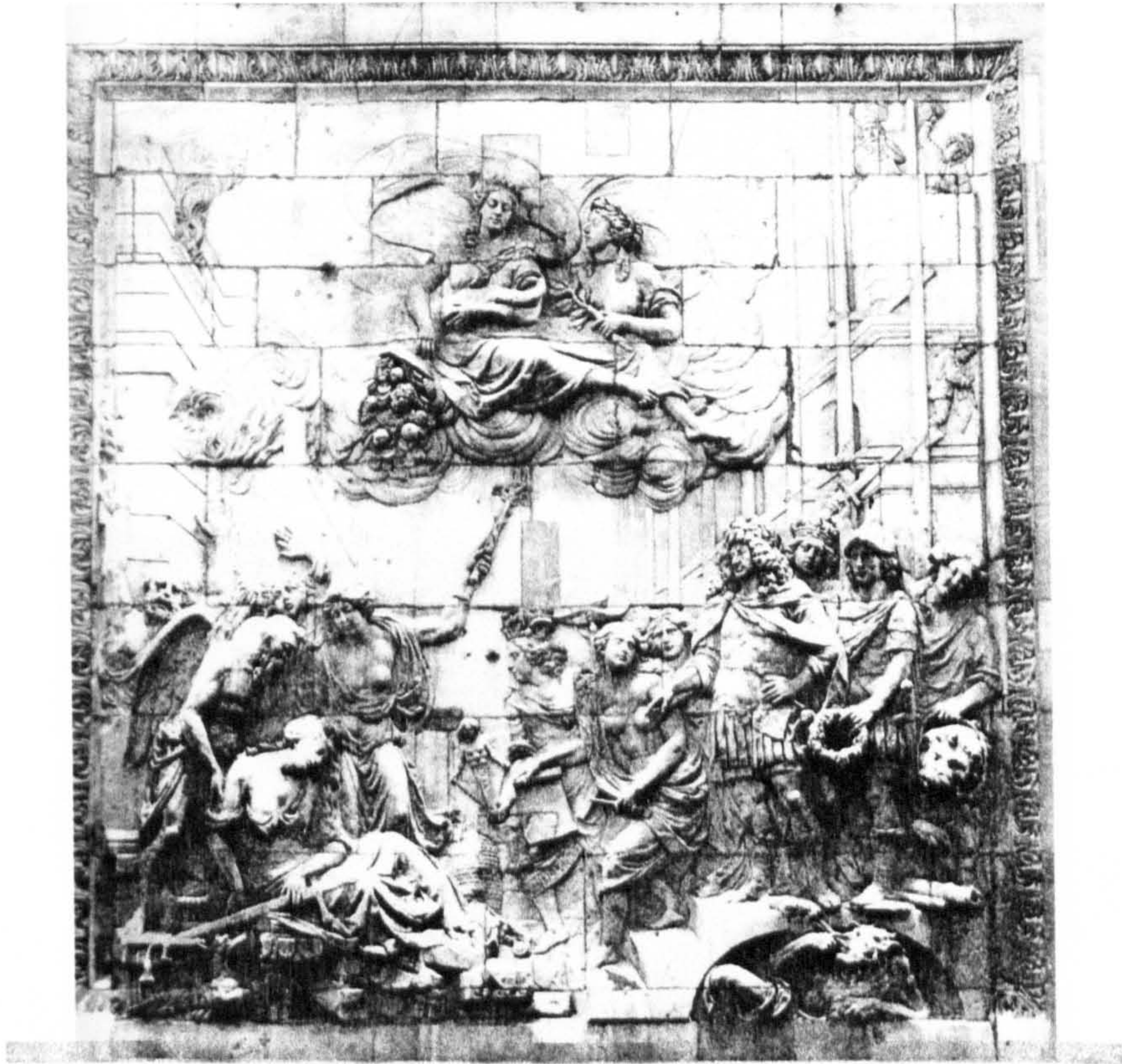
Fig. 48

Joseph Goodhall, *Arms of Queen Anne, the City of London and the Painter-Stainers' Company*

c. 1705. Oil on wood. Painter-Stainers' Company, London



Fig. 49 (detail of fig. 30)



Figs 50 and 51 (detail)

Caius Gabriel Cibber, Carved relief on the west dado of the Monument, London

1673-75. Portland stone

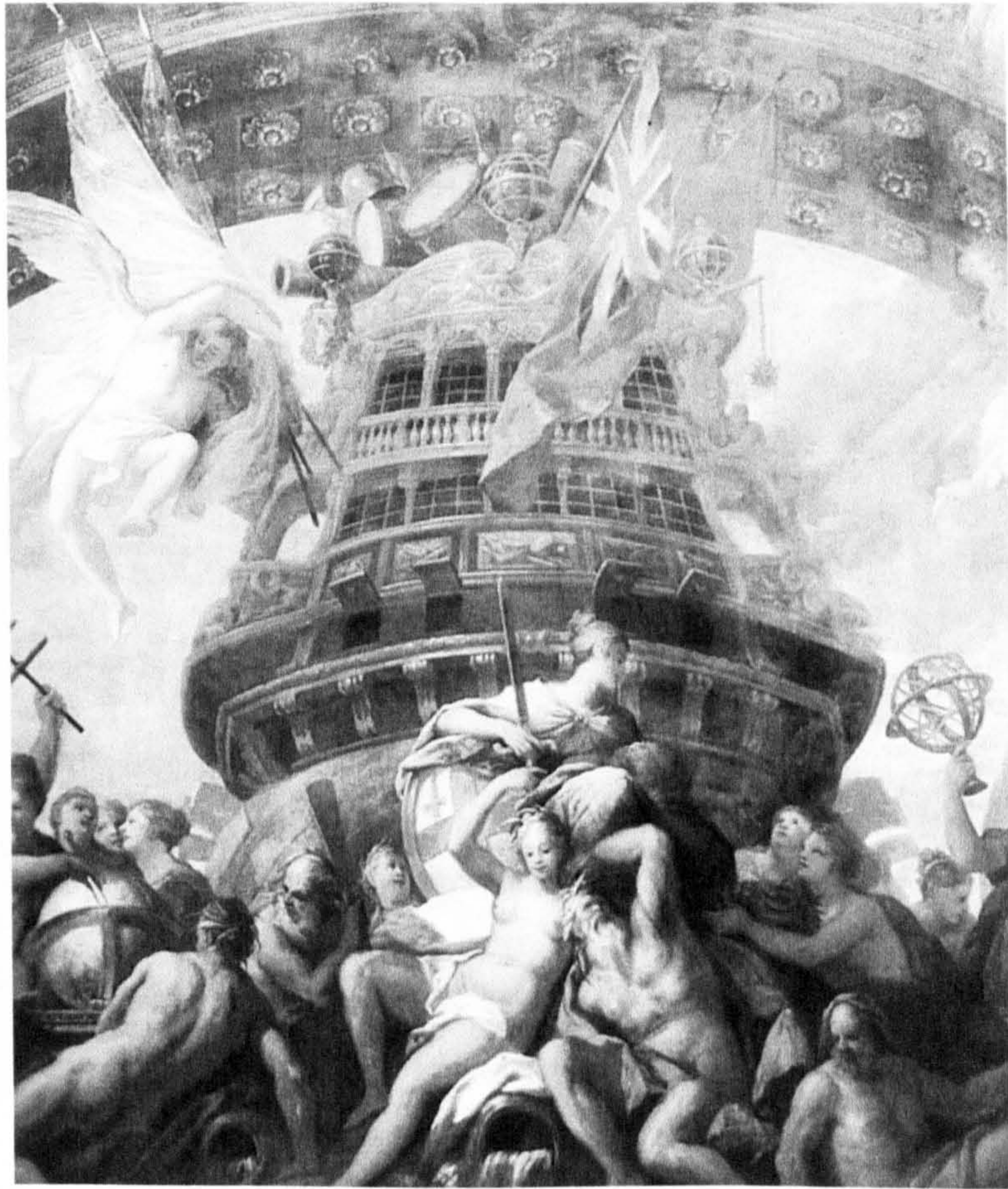


Fig. 52

The City of London held aloft by the Rivers Thames and Isis from the lower ceiling of the Royal Naval Hospital, Greenwich

c. 1708-14. Oil on plaster



Fig. 53 (detail of fig. 43)

Art and Commerce



Fig. 54

The inner dome of St Paul's Cathedral, from the cathedral floor

1715-21. Oil on plaster

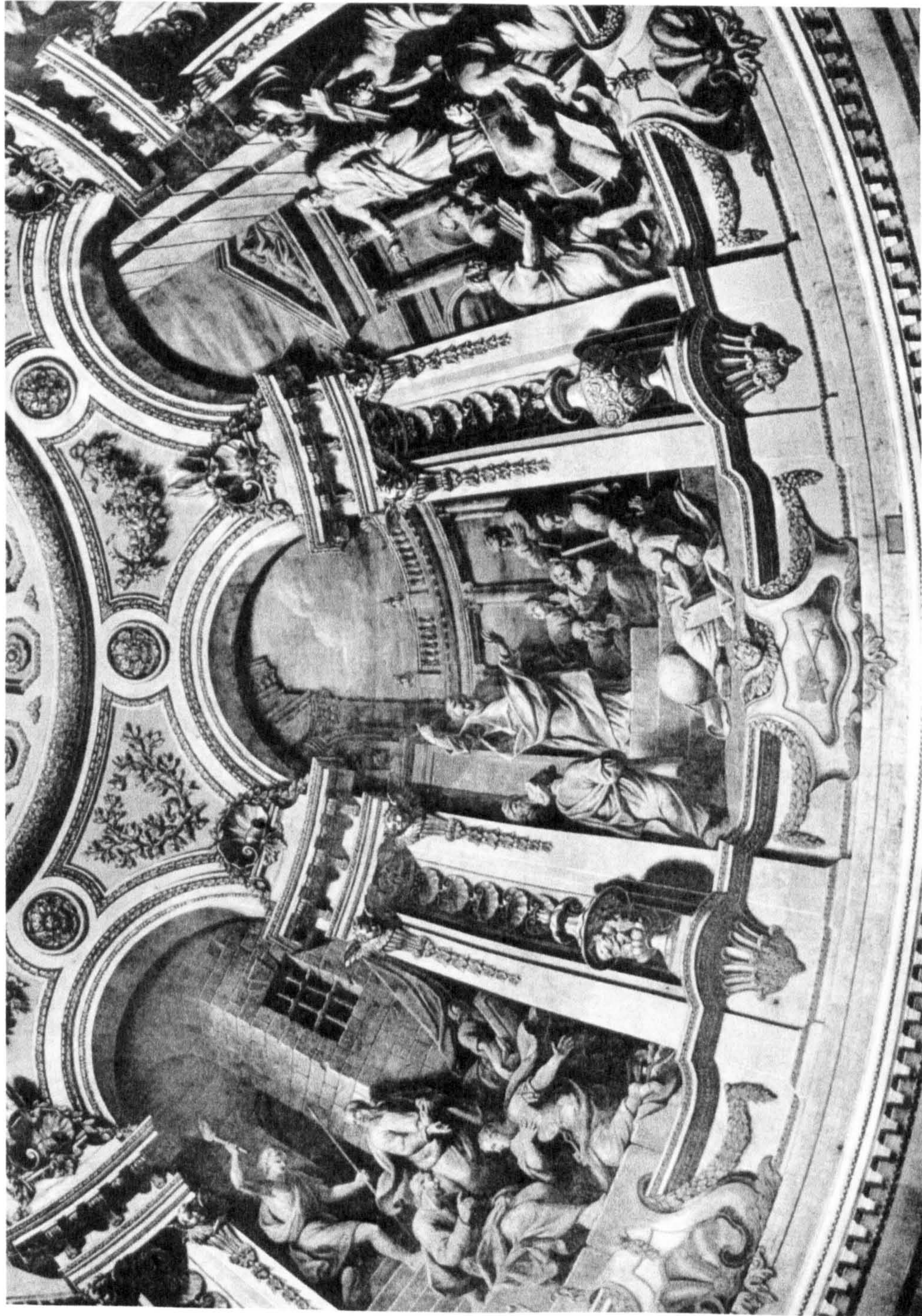


Fig. 55

The inner dome of St Paul's Cathedral, from the Whispering Gallery

Visible area 1715-17. Oil on plaster



Fig. 56

The Conversion of Saul

1715-17. Oil on plaster, painted in the inner dome of St Paul's Cathedral

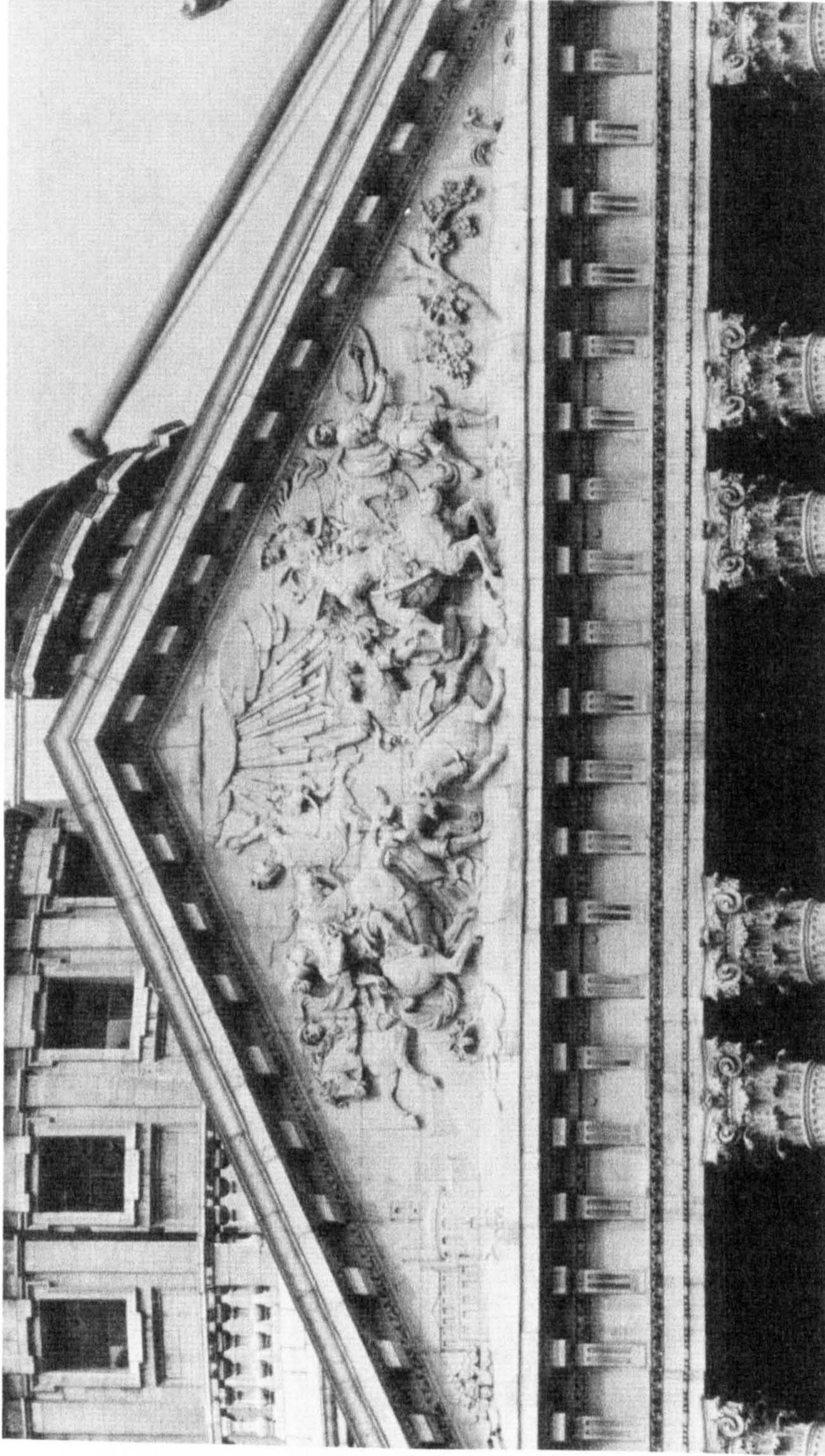


Fig. 57

Francis Bird, *The Conversion of Saul*

Completed 1706. Portland stone, carved for the pediment of St Paul's Cathedral



Fig. 58

The Blinding of Elymas

1715-17. Oil on plaster, painted in the inner dome of St Paul's Cathedral



Fig. 59

The Sacrifice at Lystra

1715-17. Oil on plaster, painted in the inner dome of St Paul's Cathedral

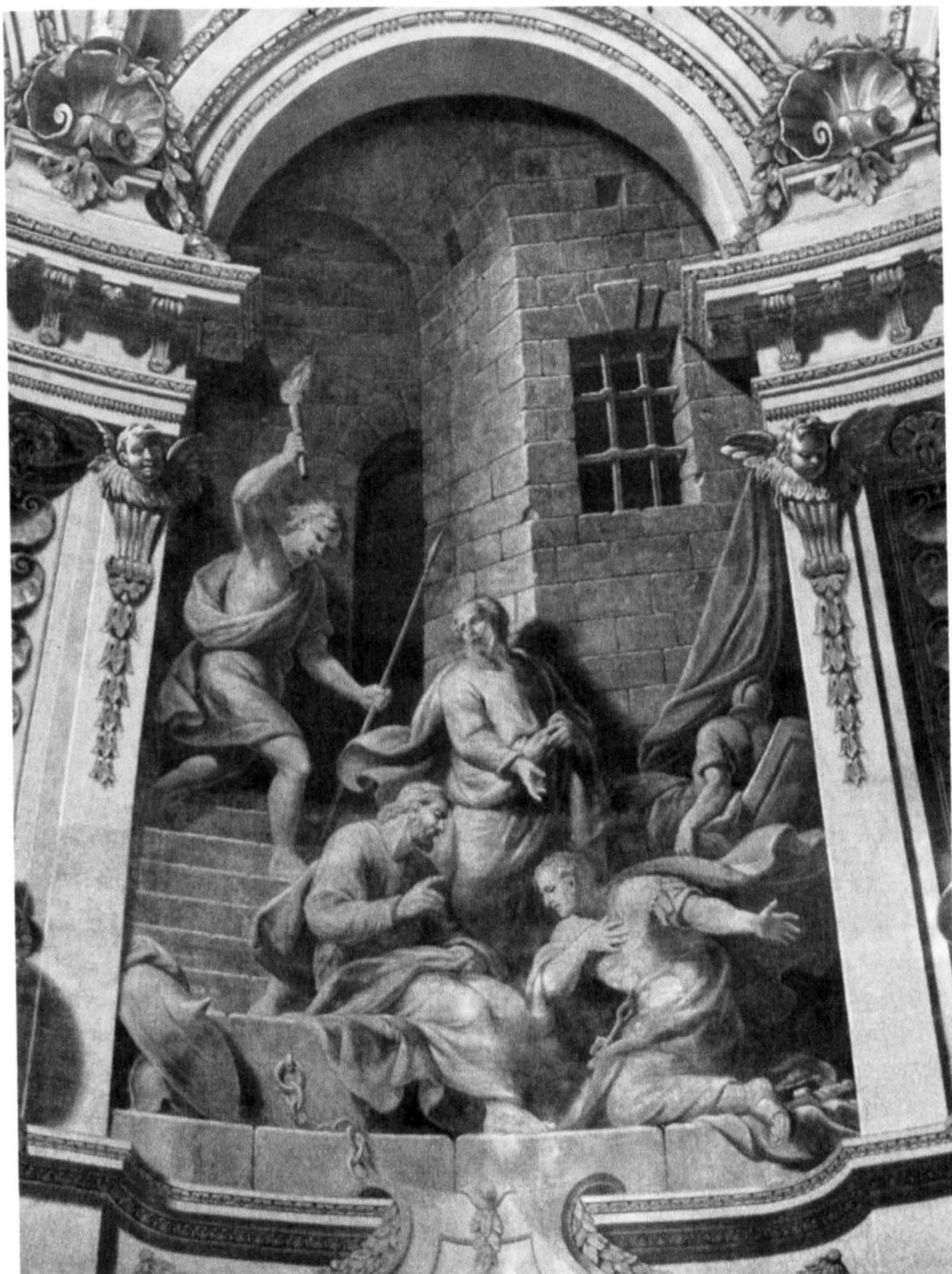


Fig. 60

Paul Converting the Gaoler at Philippi

1715-17. Oil on plaster, painted in the inner dome of St Paul's Cathedral



Fig. 61

Paul Preaching in Athens

1715-17. Oil on plaster, painted in the inner dome of St Paul's Cathedral



Fig. 62

The Conjurors Burning their Books at Ephesus

1715-17. Oil on plaster, painted in the inner dome of St Paul's Cathedral



Fig. 63

Paul Before King Agrippa

1715-17. Oil on plaster, painted in the inner dome of St Paul's Cathedral



Fig. 64

Paul Shipwrecked at Melita

1715-17. Oil on plaster, painted in the inner dome of St Paul's Cathedral

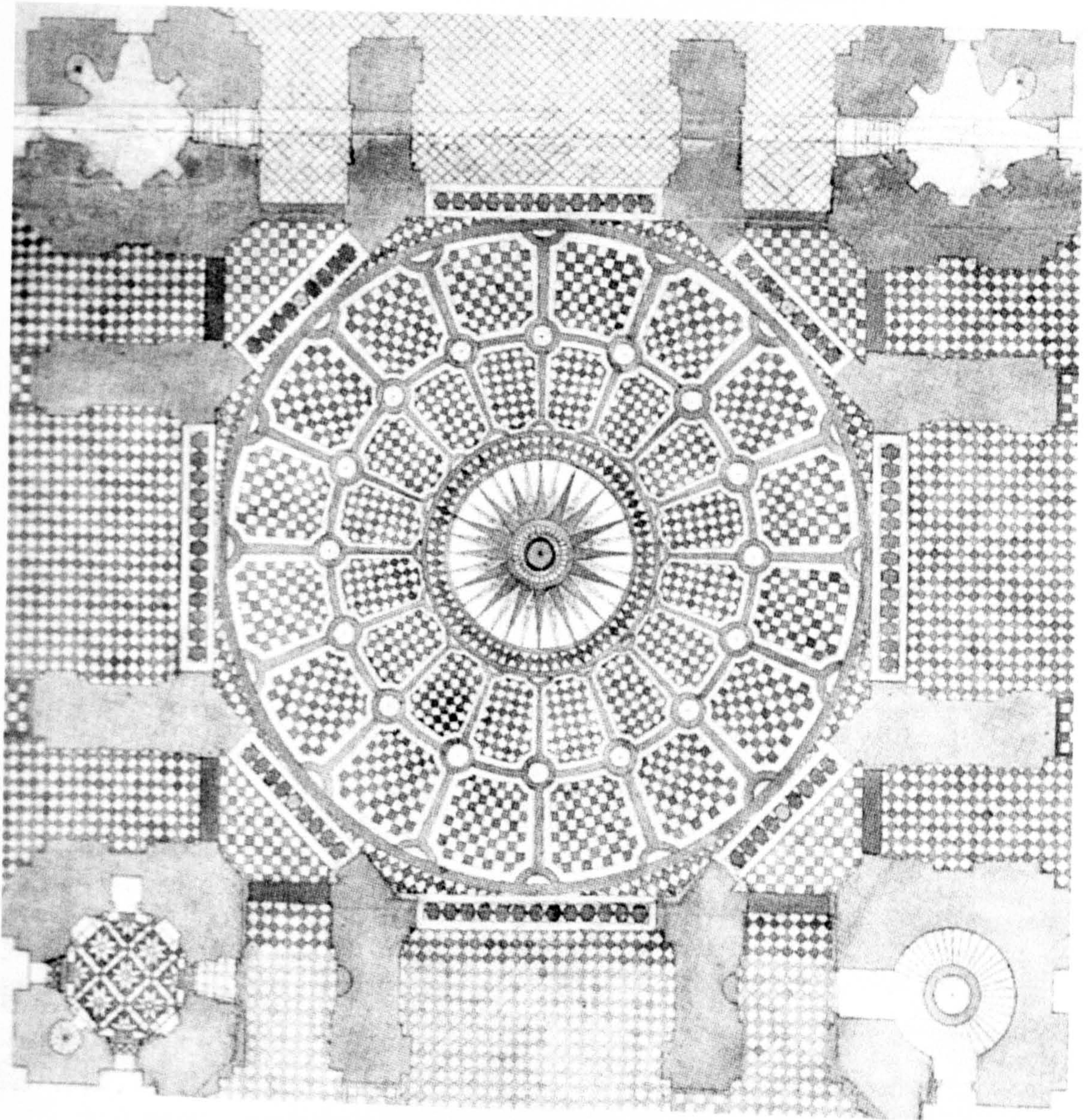


Fig. 65

By or after William Dickinson, Design for the floor of St Paul's Cathedral (detail)

c. 1705. Pen and wash on paper. St Paul's Cathedral

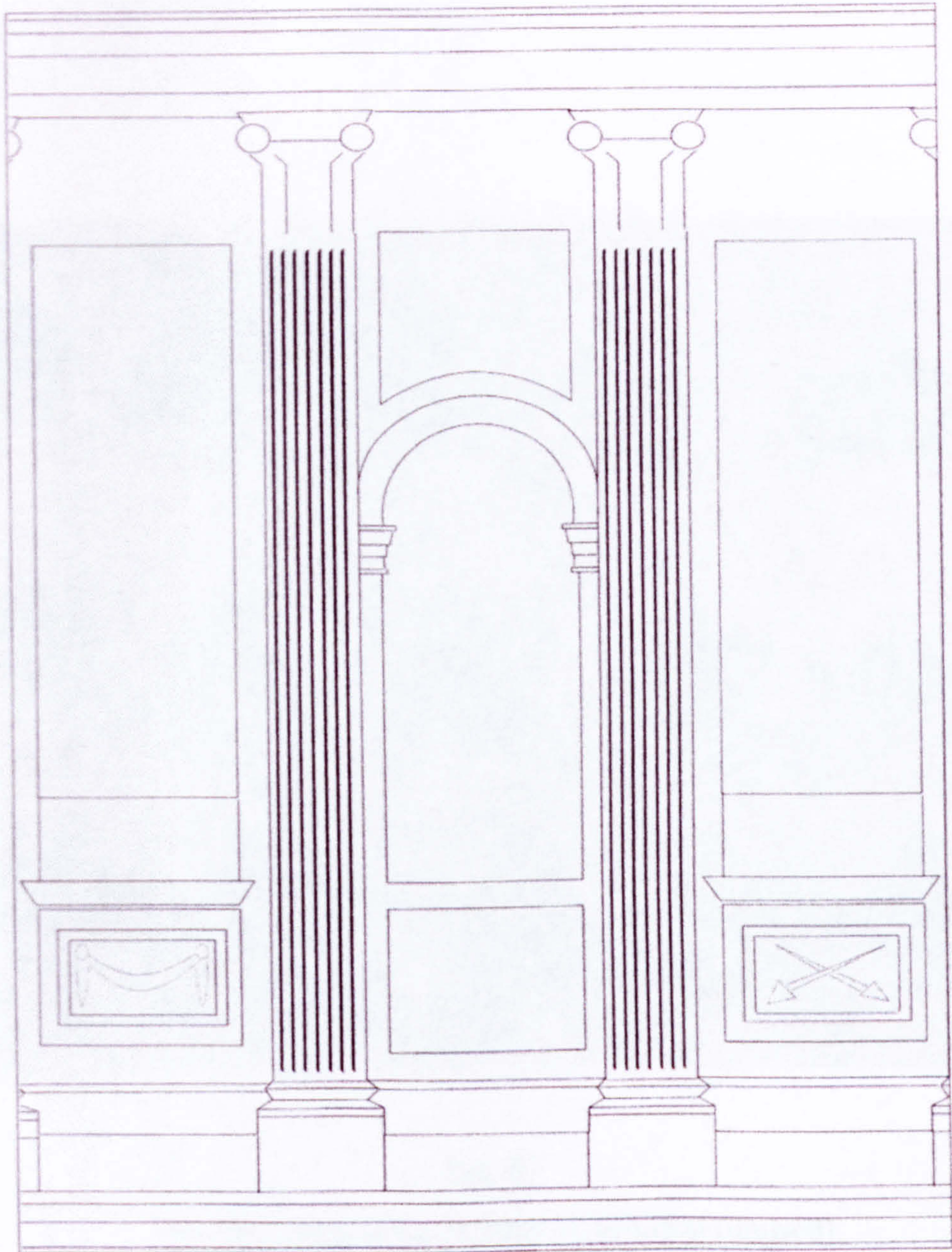


Fig. 66

Diagram showing the extent of Thornhill's decoration in the tambour

Drawing made for Paine and Stewart, 'St Paul's Cathedral: the results of uncovering trials within areas of the tambour', unpublished conservators' report, March 2001

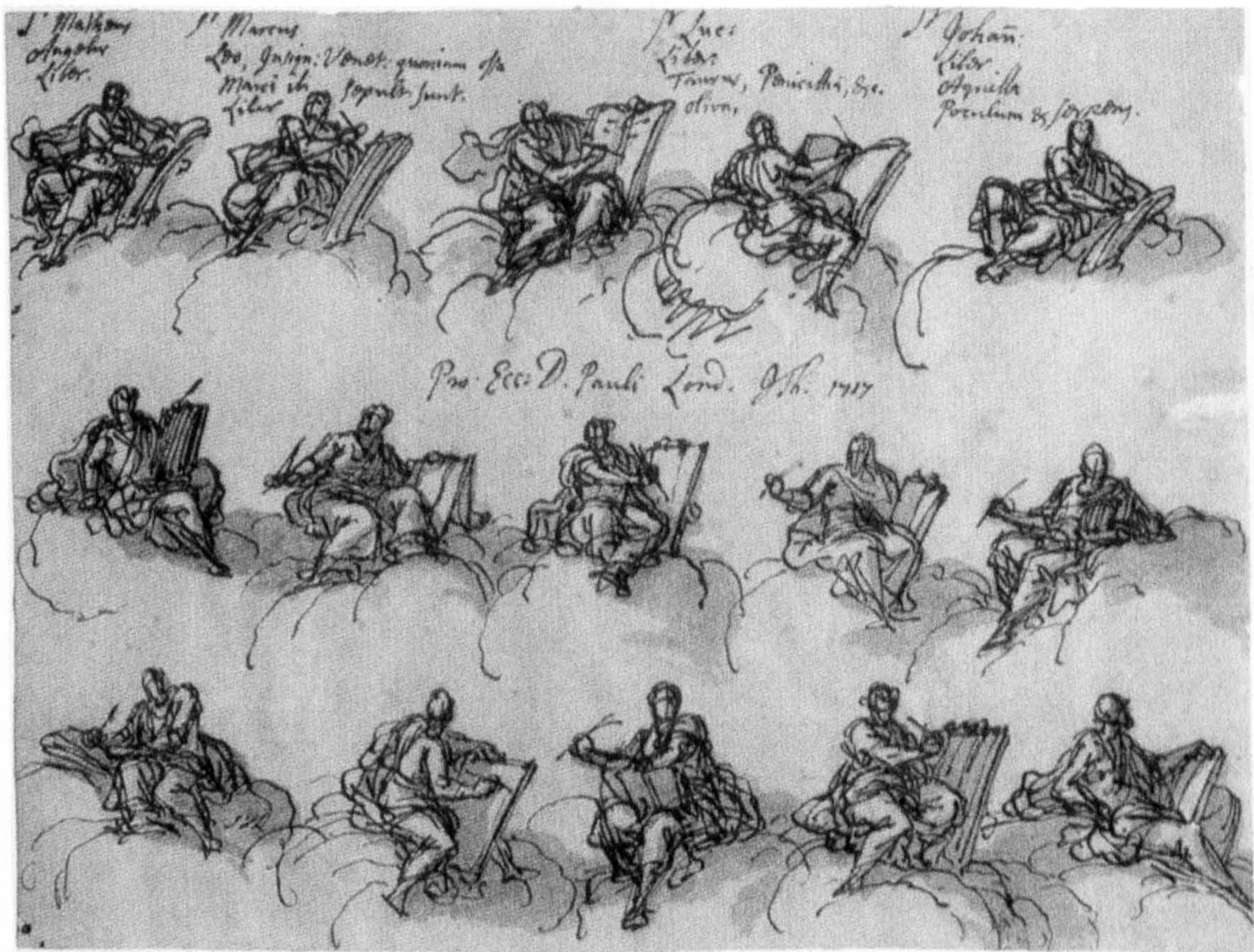


Fig. 67

Proposed figures for St Paul's Cathedral (unused)

1717. Pen and wash on paper. St Paul's Cathedral

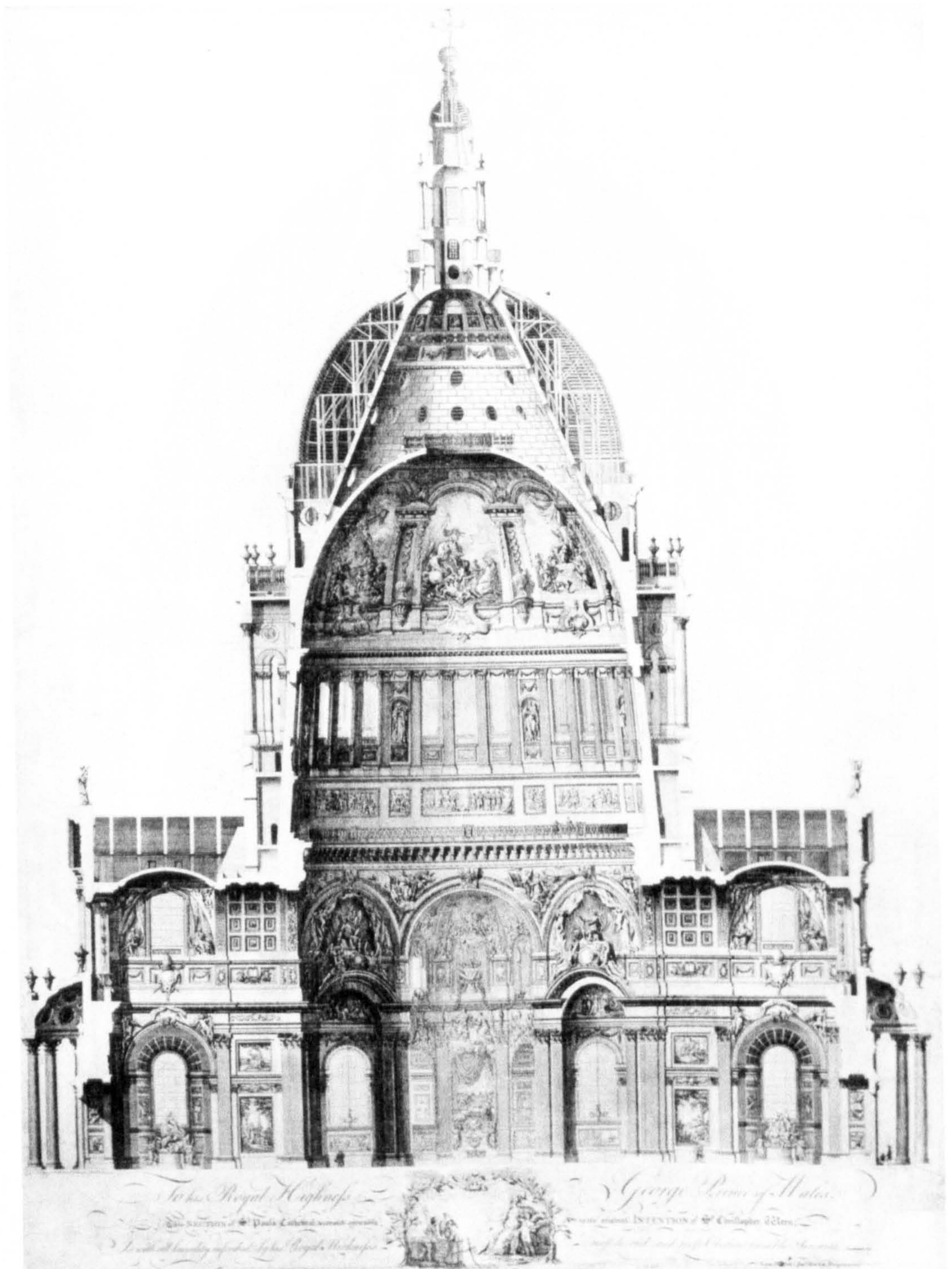


Fig. 68

John Gwyn and Samuel Wale, *Section of St Paul's Cathedral*

1756. Engraving

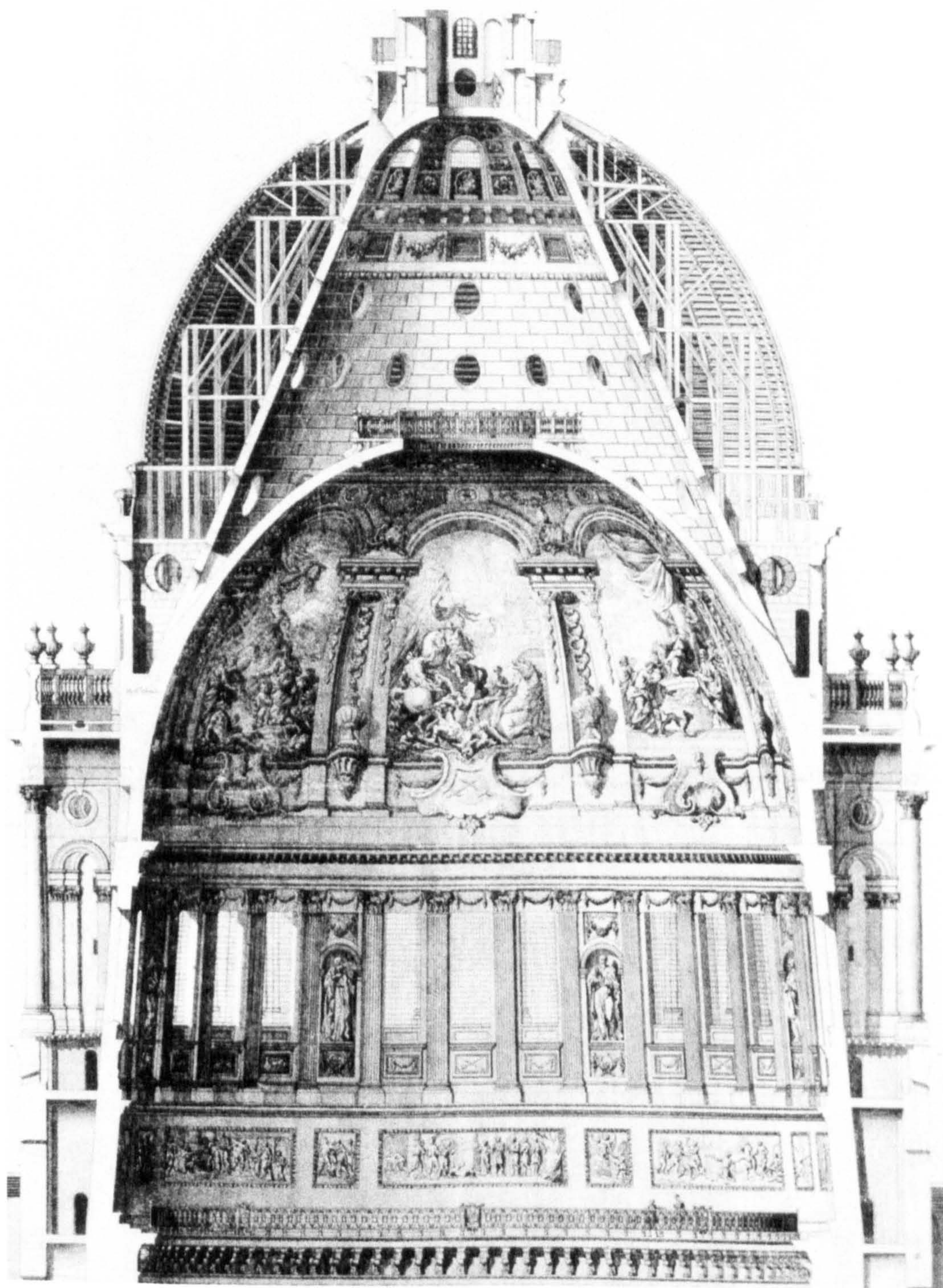


Fig. 69 (detail of fig. 68)



Fig. 70 (detail of fig. 56)

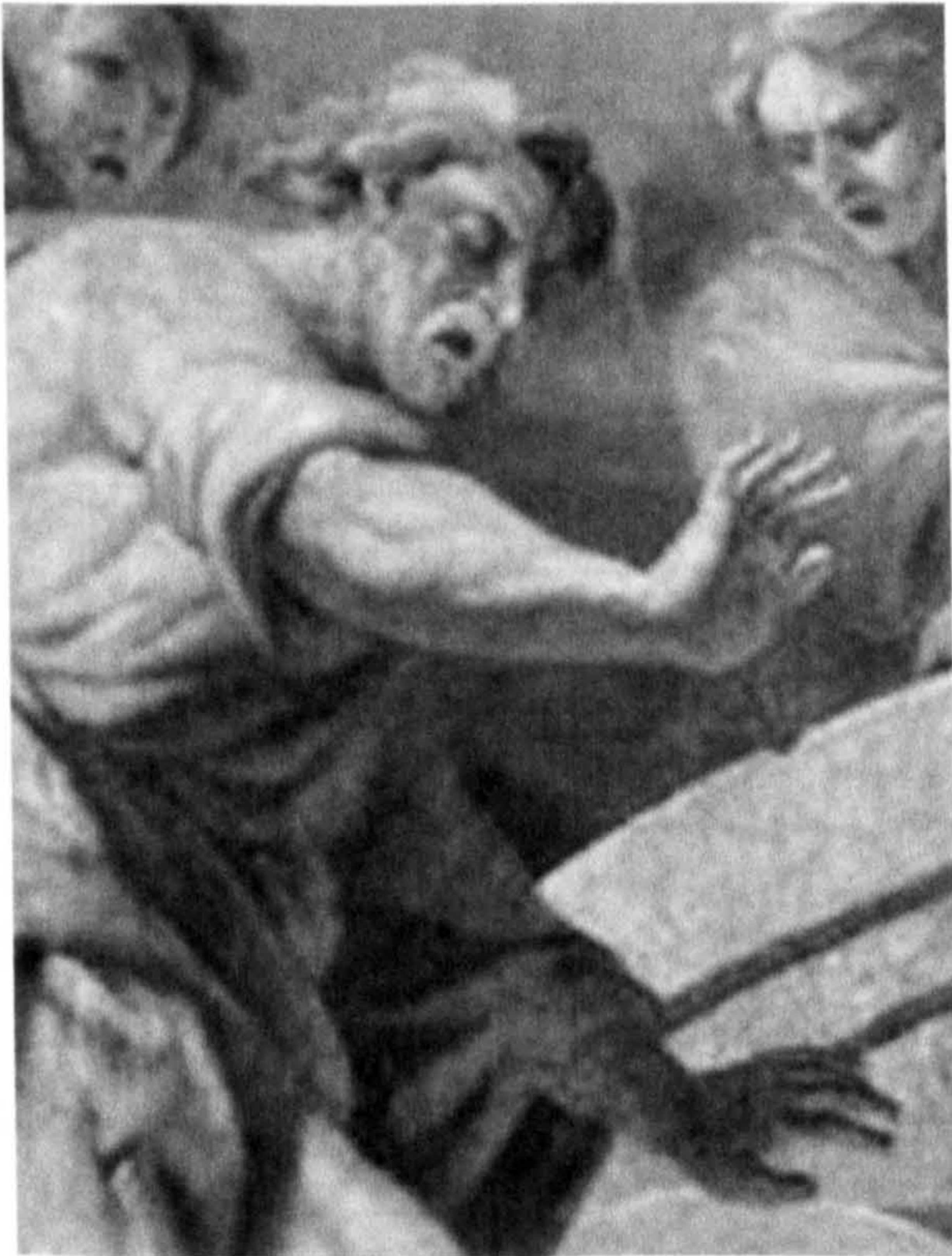


Fig. 71 (detail of fig. 58)



Fig. 72

Francis Bird, *Paul Before King Agrippa*

1712-13. Portland stone relief inside the west portico of St Paul's Cathedral

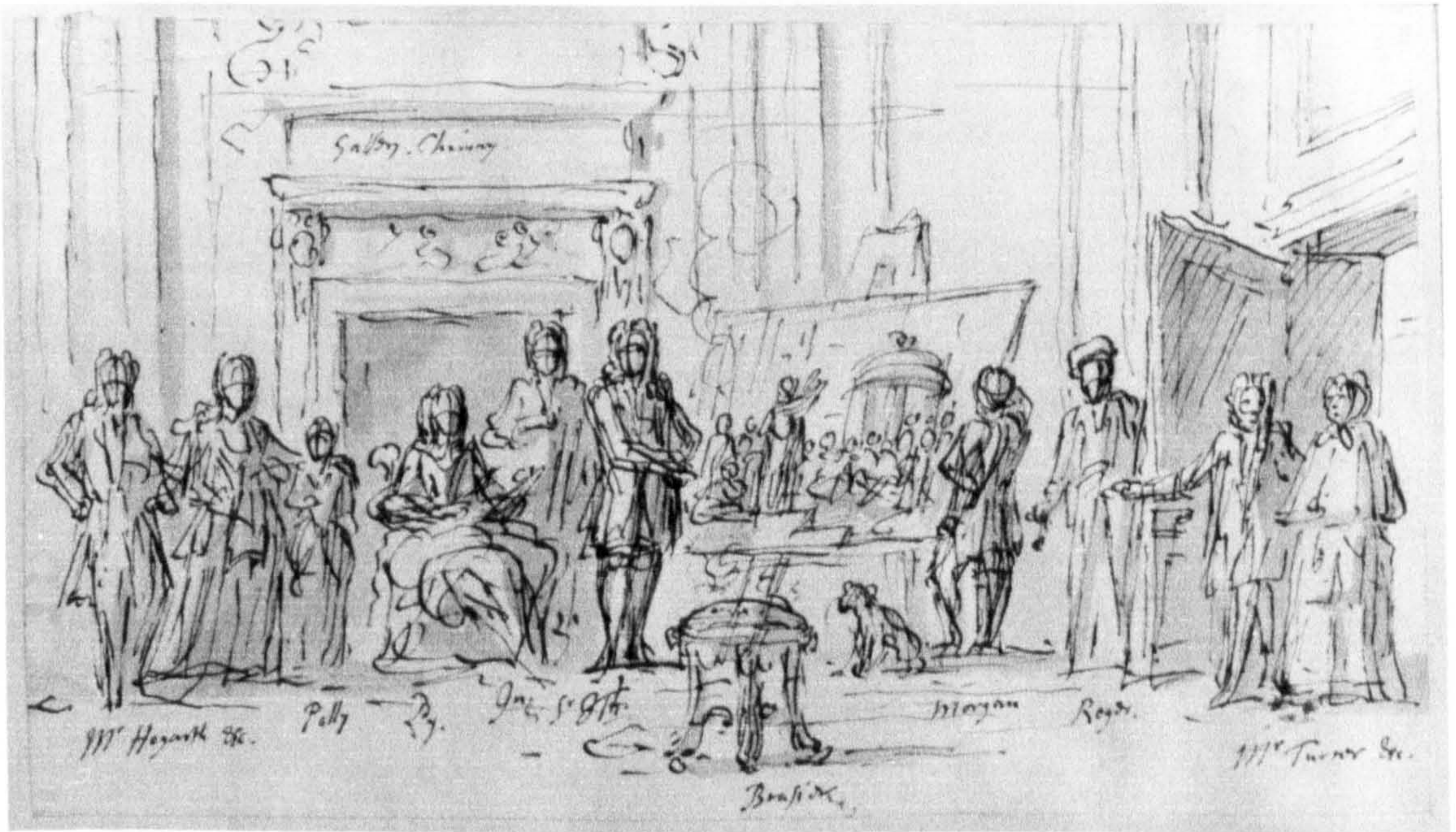


Fig. 73

Sketch for a Group Portrait of the Artist and His Family

c. 1730. Pen and wash on paper. Burghley House

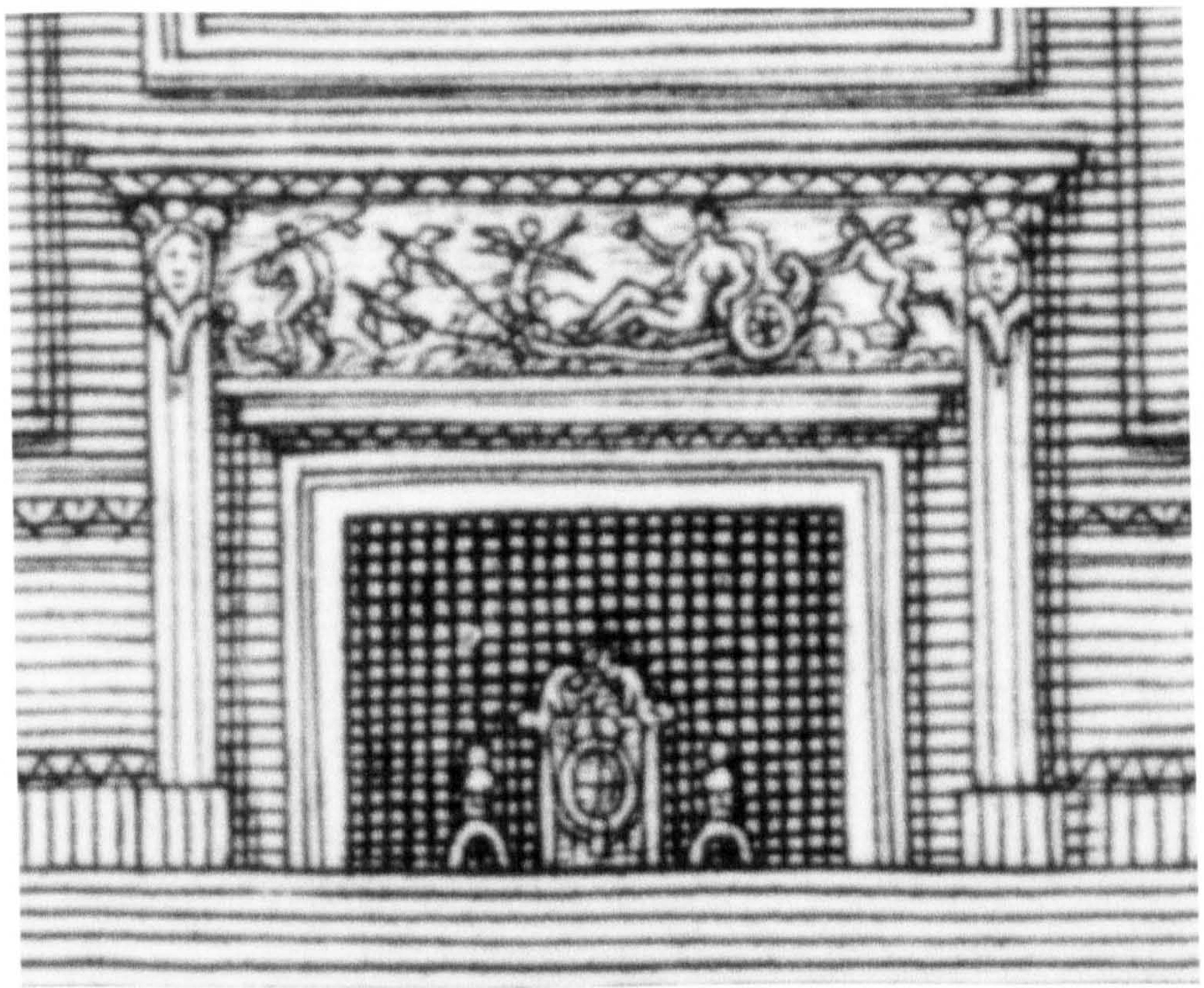


Fig. 74 (detail of fig. 78)

John Nost's chimneypiece in the Cartoon Gallery at Hampton Court



Fig. 75

Paul Preaching in Athens

c. 1710. Oil on canvas. Tate Britain

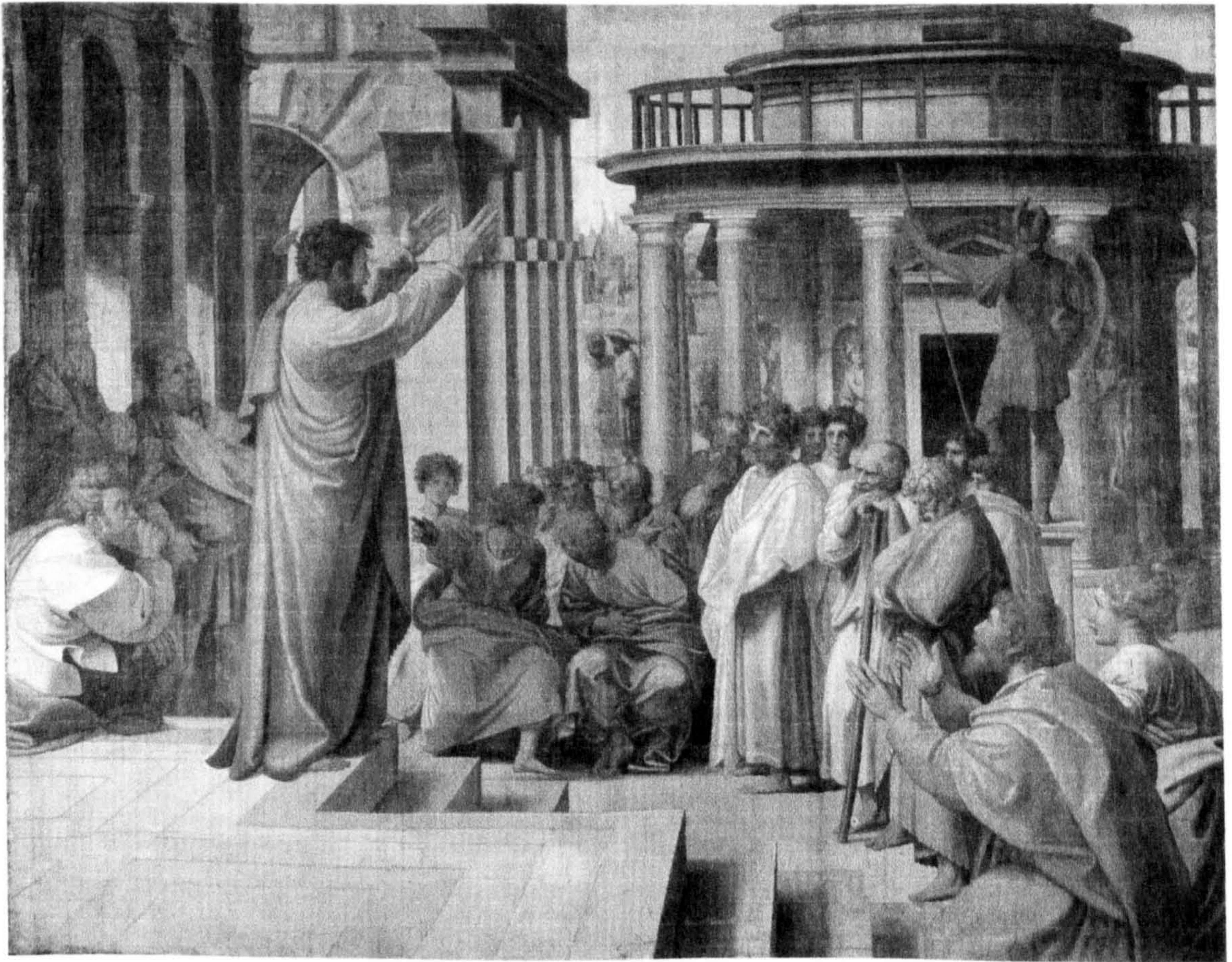


Fig. 76

Raphael, *Paul Preaching in Athens*

c. 1615-16. Gouache on paper. Victoria and Albert Museum



Fig. 77 (detail of fig. 61)

Self-likeness of the artist

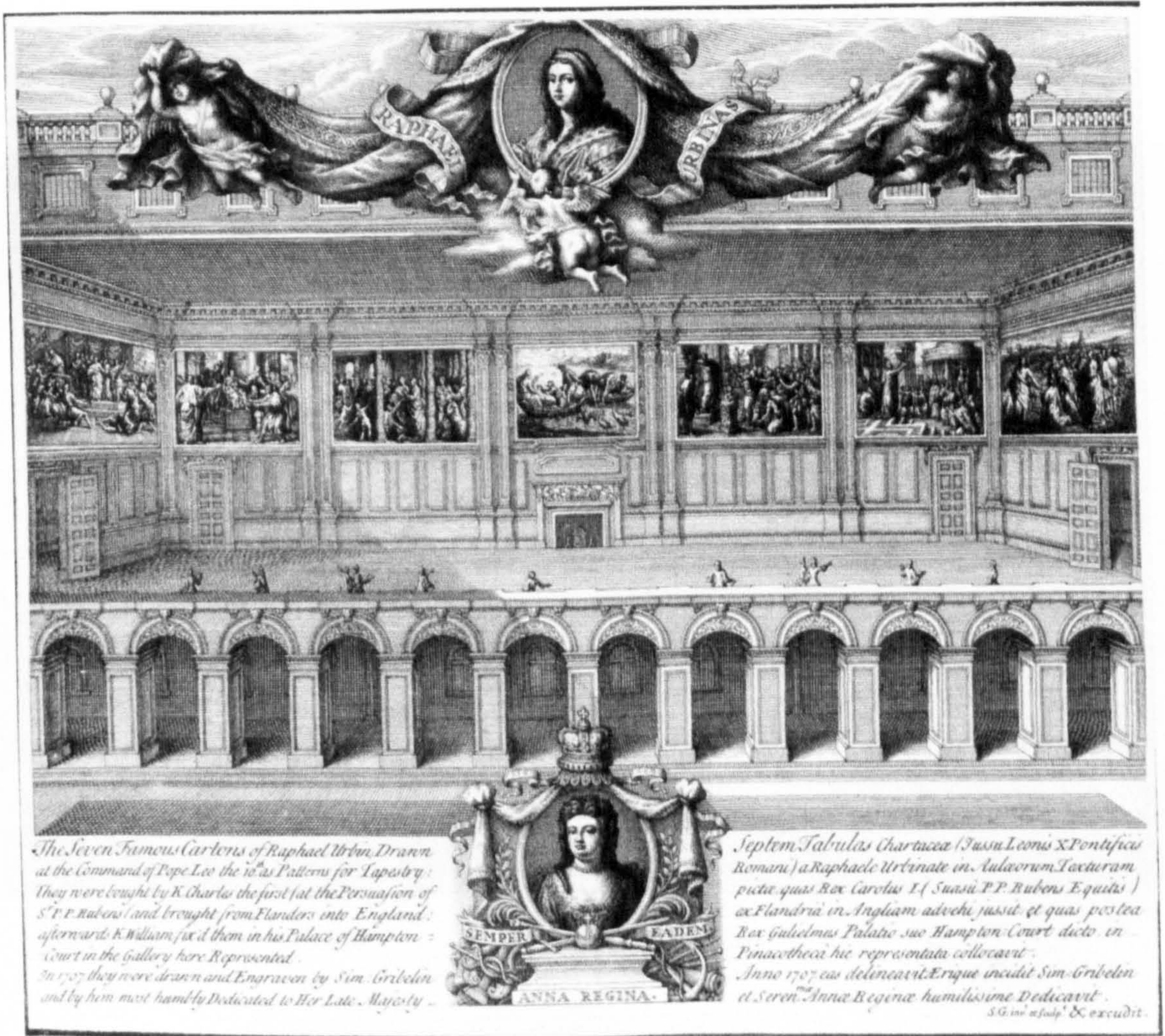


Fig. 78

Simon Gribelin, *The Cartoon Gallery at Hampton Court*

1720. Engraving published as a frontispiece to Gribelin's reissued engravings of the cartoons



Fig. 79

Raphael, *The Sacrifice at Lystra*

c. 1615-16. Gouache on paper. Victoria and Albert Museum



Fig. 80

Sketch for *The Sacrifice at Lystra*

c. 1709-15. Pen and wash on paper. British Museum

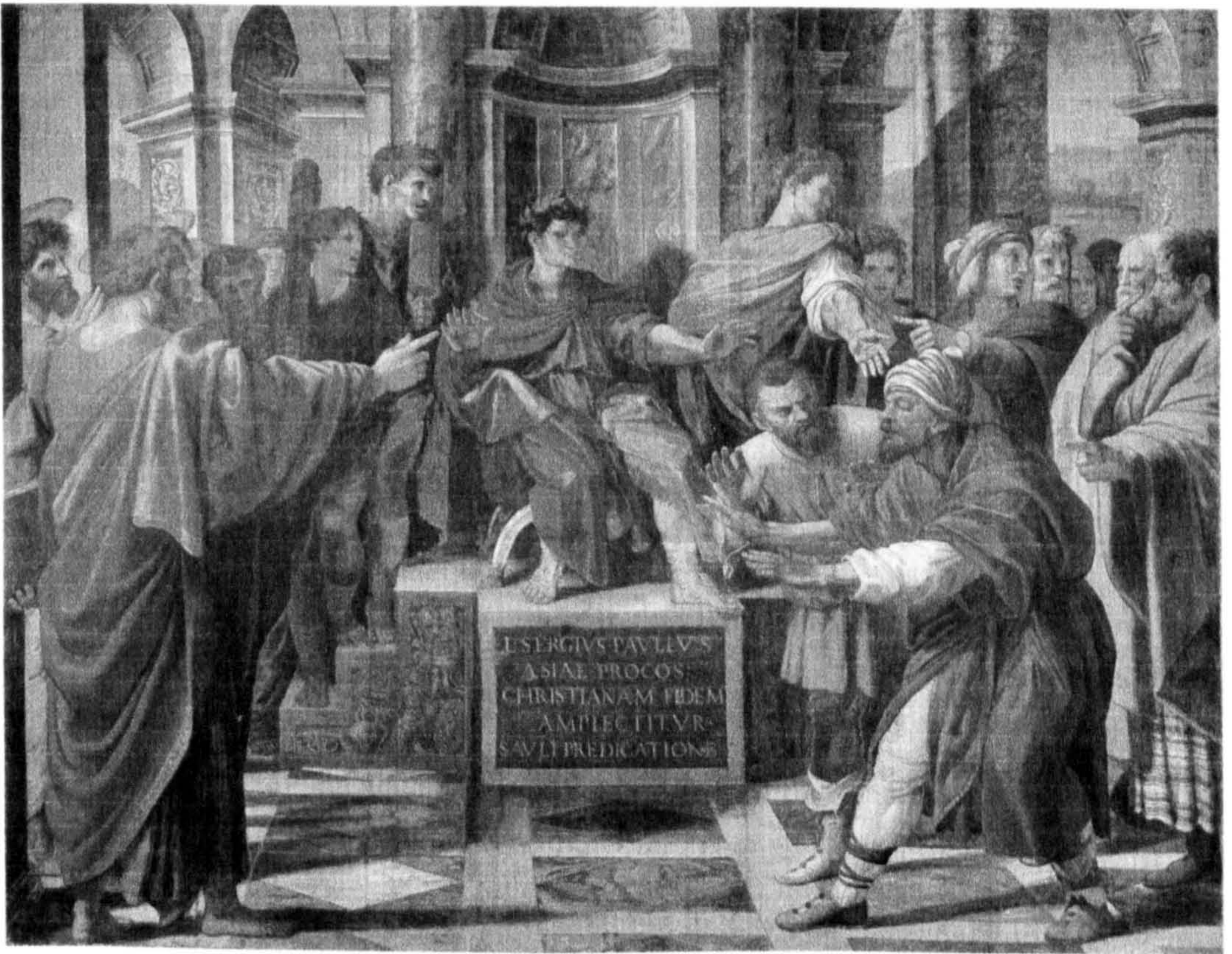


Fig. 81

Raphael, *The Blinding of Elymas*

c. 1615-16. Gouache on paper. Victoria and Albert Museum

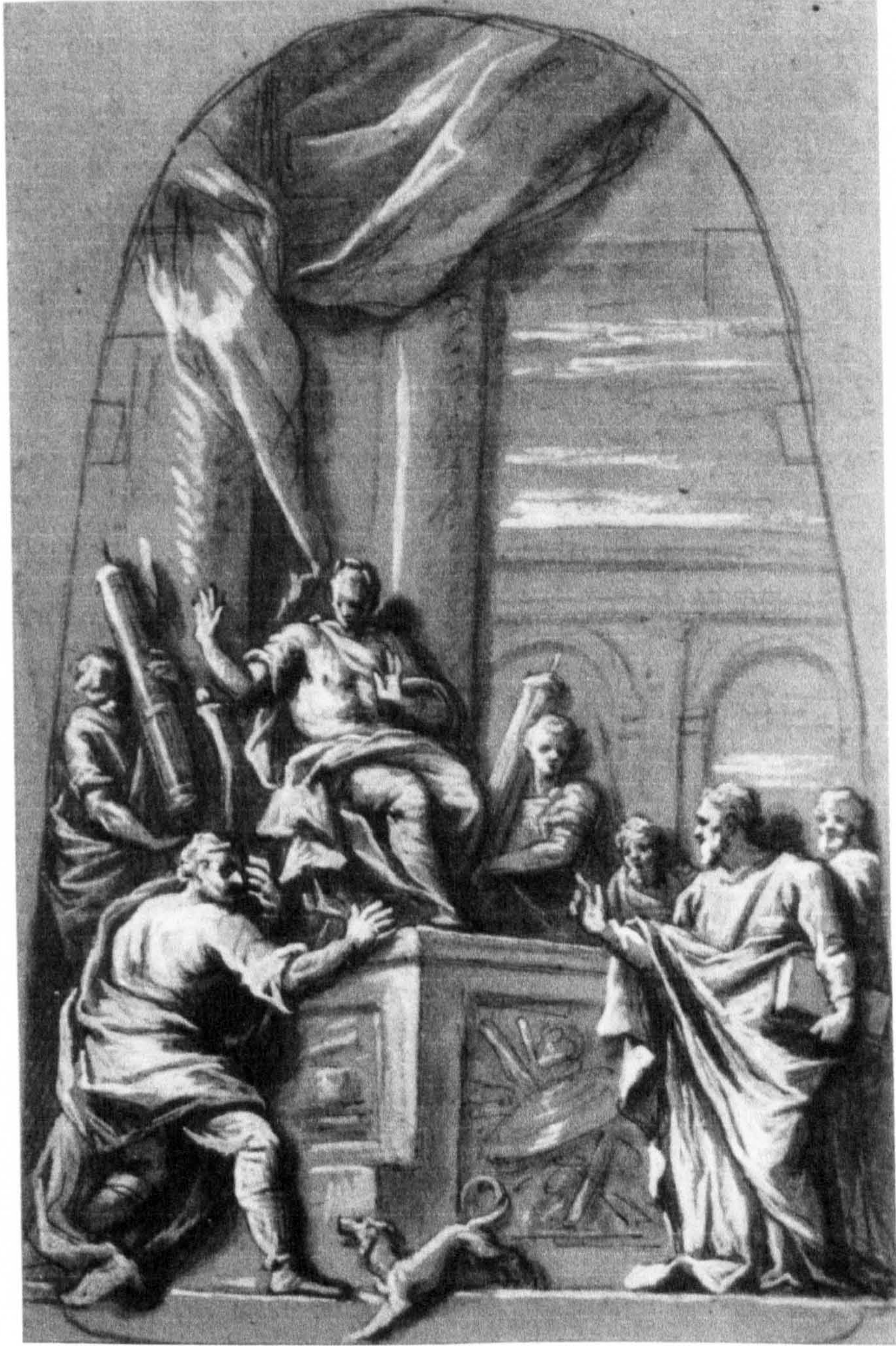


Fig. 82

Sketch for *The Blinding of Elymas*

c. 1709-15. Chalk and wash with white highlights on paper. British Museum

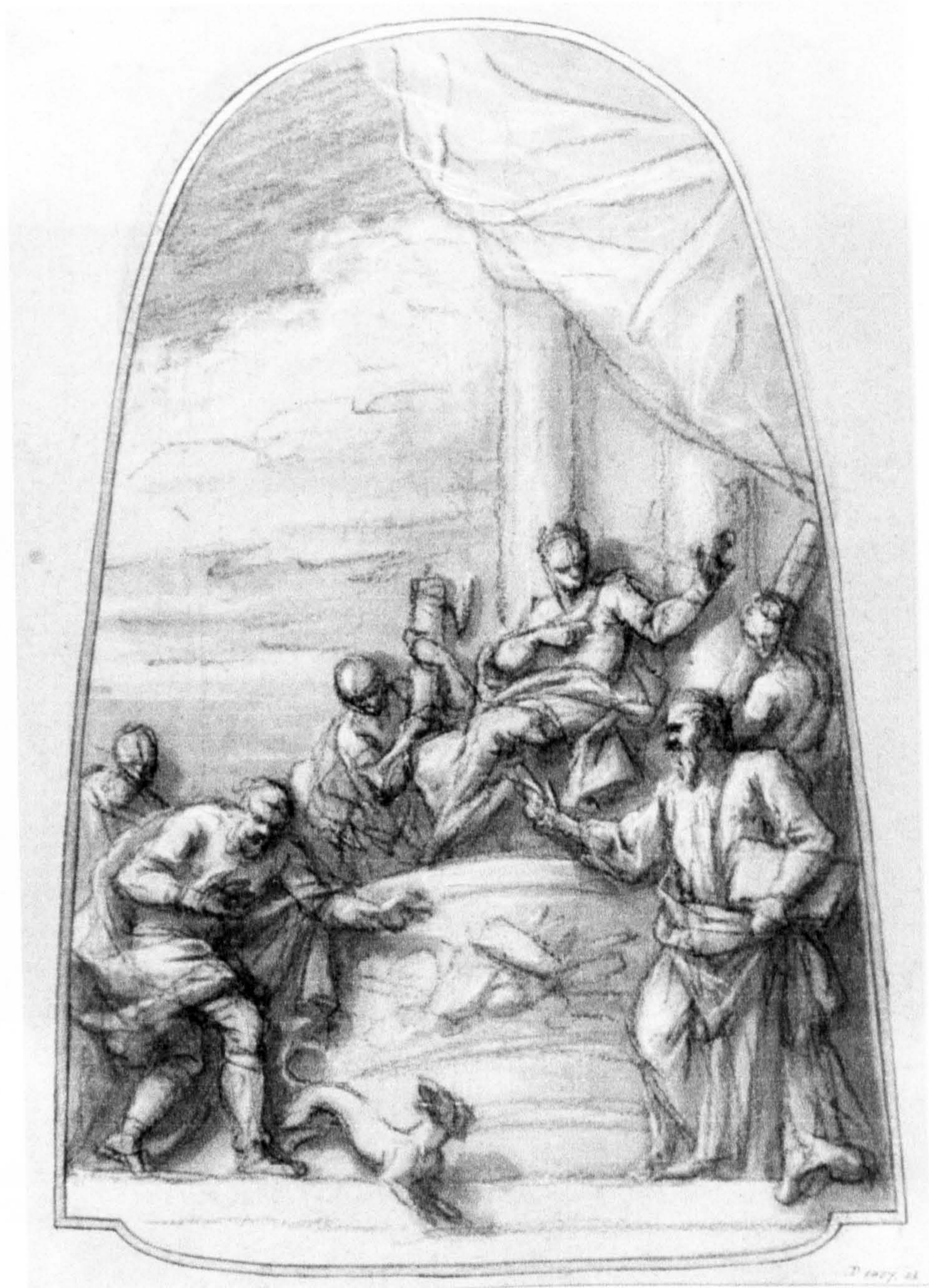


Fig. 83

Sketch for *The Blinding of Elymas*

c. 1709-15. Chalk and wash on paper. British Museum



Fig. 84

Simon Gribelin after Paolo de Matthaeis and the 3rd Earl of Shaftesbury,
The Judgment of Hercules

1713. Engraving



Fig. 85

Sketch for *The Sacrifice at Lystra*

c. 1709-15. Chalk and wash with white highlights on paper. British Museum



Fig. 86

Sketch for *The Sacrifice at Lystra*

c. 1709-15. Chalk and wash on paper. British Museum

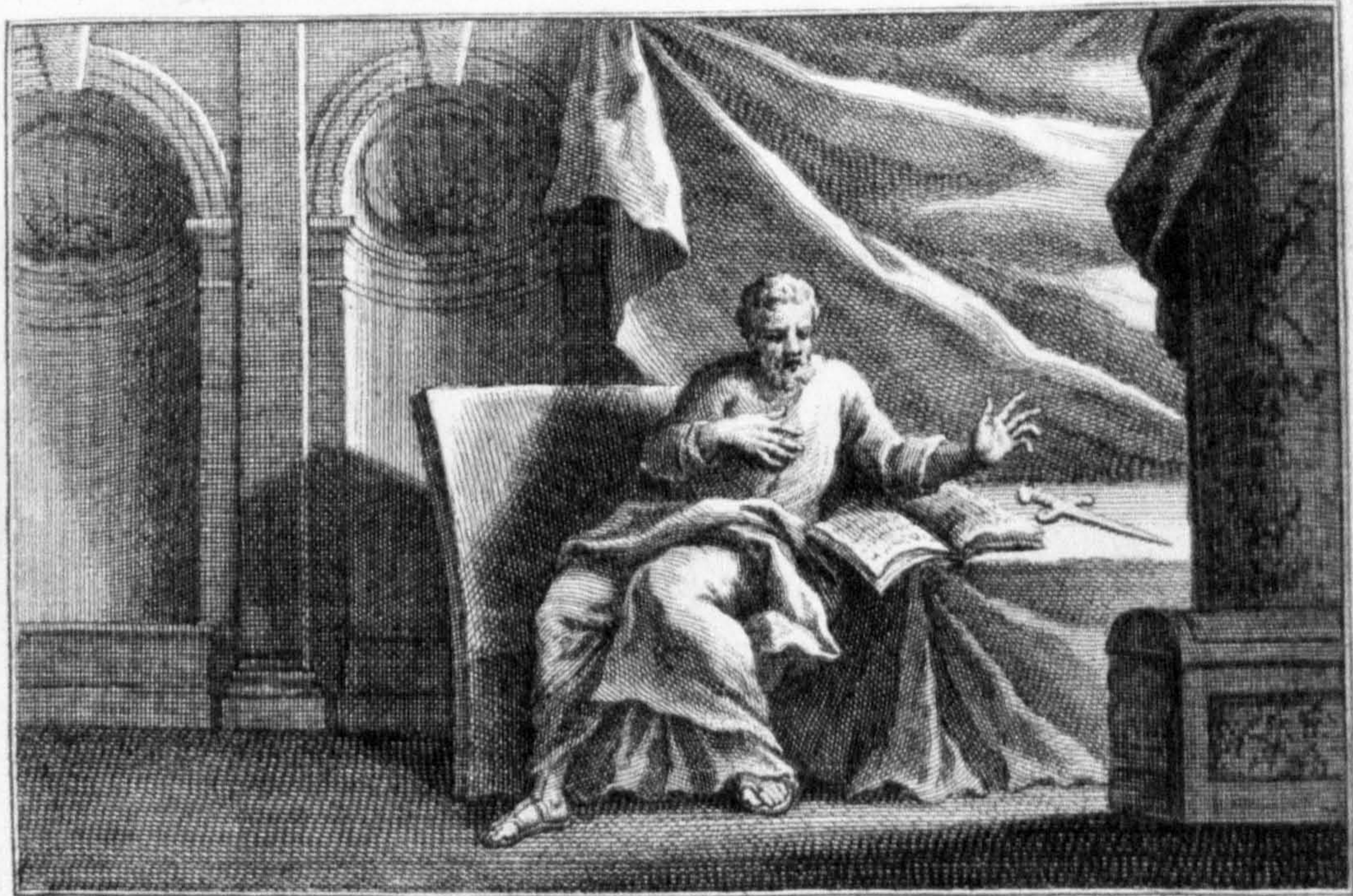
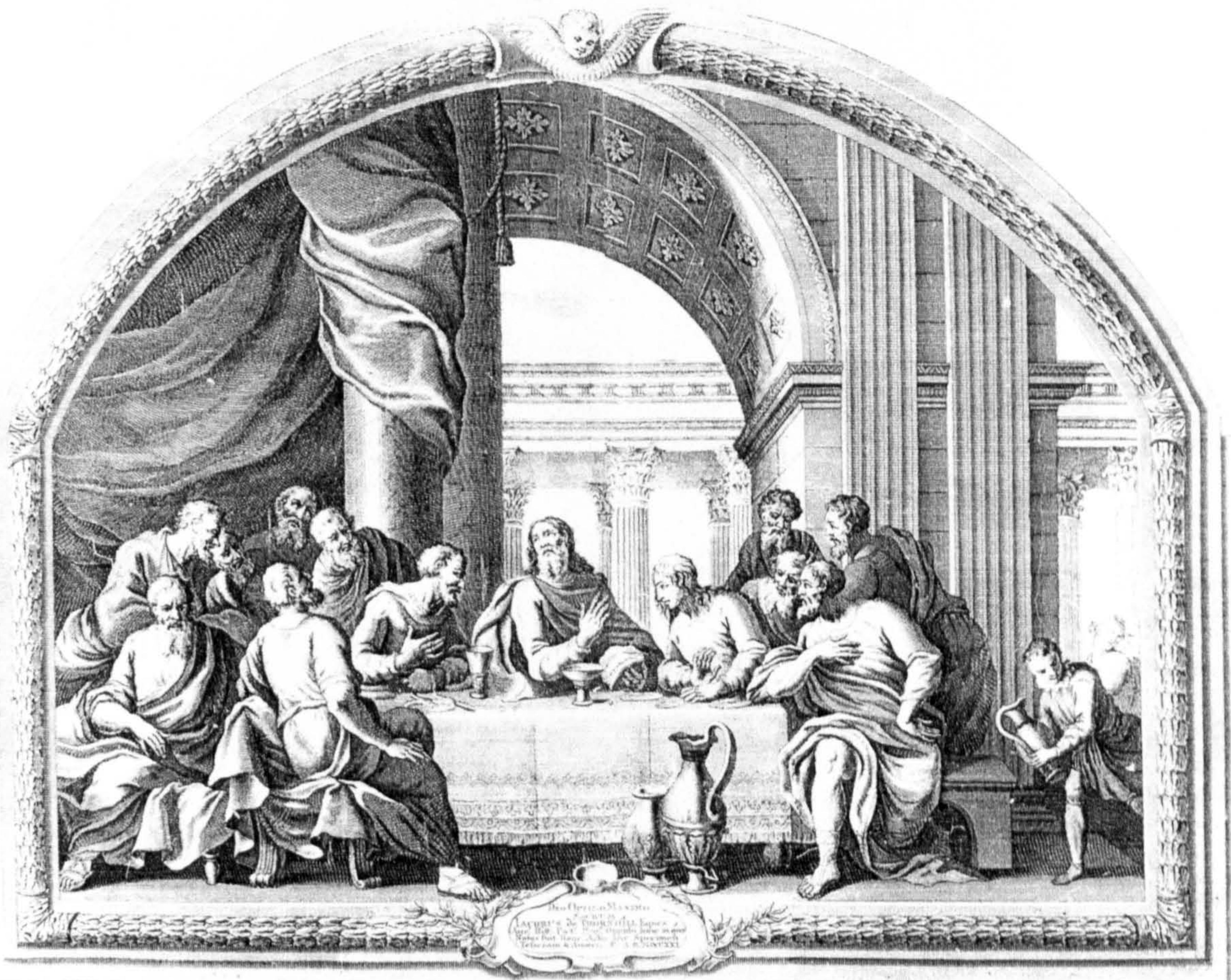


Fig. 87

Gerard Vandergucht after James Thornhill, *The Death of Cato*

Engraving made for Joseph Addison, *The Works of the Right Honourable Joseph Addison*, 4 vols, London, 1721



To *S^r James Thornhill of THORNHILL in DORSET* &c. This Print
Engrav'd after the great Altar piece at WEYMOUTH &c. Dedicated to his most Gratefull, Most Humble & Obed^t. Serv^t Richard Parr

Fig. 88

Richard Parr after James Thornhill, *The Last Supper*

1721. Engraving



Fig. 89

Paul Before King Agrippa

c. 1719. Wash drawing made by Thornhill for the engraver Charles Simmoneau. British Museum



Qui illicita tractaverant cremabant libros.

Act. Ap. Cap. 19. v. 19.

Engraving by Gerard Vandergucht after Thornhill.

See the book of Acts.

Fig. 90

Gerard Vandergucht after Thornhill, *The Conjurers of Ephesus Burning their Books*

1720. Engraving printed in red ink



Fig. 91

Nicolas Dorigny after Raphael, *Mercurius* from the *Planetarium*
1695. Engraving with etching printed in red ink



Fig. 92

Elisha Kirkall after Thornhill, *The Blinding of Elymas*

c. 1730. Metalcut, mezzotint and etching



Fig. 93

Elisha Kirkall as after Raphael, *Holy Family*

1724. Metalcut, mezzotint and etching



Fig. 94

Nicolas Beauvais after Thornhill, *The Blinding of Elymas*

1720. Engraving

The Daily Courant.

Thursday, October 15. 1719.

*Continuation of the Journal of the Imperialists at Mef-
fina, from the 19th of September to the 25th inclusive.*

September 19.

LAST Night we worked at the Mine of No. 16 on the Left of No. 10, and carried on our Saps against the Counterscarp, but particularly that against the Place of Arms, all which Saps we covered with good Lodgments. We also extended the Lodgment from the Mine of No. 15, towards the Saillant Angle of the Half-Moon, along the Palisadoes to the Length of 16 Paces, so that we shall soon be in a Condition to work at the Battery, which is to make a Breach; the Mine of No. 20 is much advanced. We had that Night 3 killed, and 24 wounded.

20. Last Night several Deserters come out to us from the Citadel, who report, that General Pignatelli has been killed by one of our Bombs, and that the Besieged were busy in imbarcking great Part of their heavy Artillery on board the Spanish Ships which lie in the Harbour; Advice was immediately given of this to the British Men of War anchoring at Port Paradice and Pentemeli, to observe the Motions of the Spanish Shipping. We perfected that Night the Saps on the Left of our Attack, and our other Saps, Lodgments and Mines were considerably forwarded. We had 7 killed and 39 wounded, among the latter are the Ingenier Monti, 2 Captains of the Regiments of Diebach and Lorraine, and a Lieutenant of the Regiment of Staremberg.

21. Last Night we had Advice from divers Parts, that many Distempers reign in the Spanish Army; which was also confirmed by Baron Wachtendonck, Lieutenant Colonel of the Regiment of Staremberg, who had been Prisoner among the Spaniards; he says, those Distempers are of a very malignant Nature, but our Camp is entirely free from any Distemper. We joynd our Works on the Left of the Attack. Killed 8, among them a Colonel; wounded 42, among whom is Baron Seckendorf, Ingenier Bona, and a Captain of the Regiment of Lesselholtz.

22. Our Works advanced considerably last Night. We had Advice, that the Spanish Army was decamped from the Neighbourhood of Rametta, some say to their former Intrenchments at Francavilla, but others say they are retired towards Palermo. Killed 9, wounded 68, among whom is a Captain of the Regiment of Barceith.

23. Last Night we sprung a Mine on the Left of the retiring Angle of the walled Way, which leads to the Covered Way, and this with so good Effect, that we took Post over-against that Way on the Palisadoes of the Saillant Angle; we also closed the Communication between the Saillant Angles before the Ravelin on the Left, as far as the walled Way and the Palisadoes.

24. This Morning we began to fire hard with 12 Cannon, with such Effect, that by the Favour of this Fire we made 3 Descents in the Covered Way, and took Post in it on the Left. We had for these two Nights past 18 killed, among them M. Haun Colonel of the Artillery, and 102 wounded, among whom is M. Schloßinger, another Colonel of the Artillery.

25. The 12 Cannon which Yesterday began to fire have done so much Execution, that the Enemy have abandoned two Blinds which covered their Workmen, after having set them on Fire. Our Saps are carrying on, and our Lodgments on the Palisadoes are brought to Perfection. According to what Deserters from the Citadel report, the Besieged have already lost above 400 Men, besides 800 wounded and sick. Just now comes in Advice, that the Marquis de Lede with the Army under his Command, has passed by Barcelonetta.

From the Paris Gazette, dated Oct. 21.

Madrid, Oct. 3. The King, the Queen, and the Prince of Asturias, set out from hence Yesterday at 4 a-Clock in the Afternoon for the Escorial, after having the Day before visited the Church of our Lady of Atocha. They were to lie last Night at Rosas, and will arrive this Evening at the Escorial. It is advised from Lisbon of the 14th past, that they had Letters there from Rio-Jancyro in Brazil of the 17th of May last, coming by the Way of the Island of Fyal, one of the Azores or Western Islands, which say, that the Governour of Rio-Jancyro Don Ayres de Saldanha d'Albuquerque, arrived at that Place on the 13th of the said Month after a Voyage of 75 Days; that his Predecessor Antonio de Brito de Menezes died on the 15th after a long Indisposition; that on the 17th a Ship arrived there from Macao in China, which had been 4 Months in her Voyage, and brought Advice that upon her Departure a Ship from Goa put in at Macao. They had Advice by the same Way, that Don Pedro de Almeyda Count d'Assumar, Governour of the Province of the Mines, having Information that the Black designed to rise against the White, and had to this End chosen a Leader to whom they had given the Title of a King, had prevented them with so much Prudence, that he disappointed them in their Design, and reduced them to Obedience.

London, October 15.

Yesterday arrived the Mail from Holland of Friday last.

From the Harlem Courant, dated Oct. 19.

Constantinople, Sept. 5. Count Virmont the Imperial Ambassadour has delivered to Count Colliers, Ambassadour of the States-General of the United Provinces, the Emperour's Picture set in Diamonds, which the Emperour has sent to his Excellency in Consideration of his Services at the late Mediation at Passarowitz. Sig. Ruzzini, Ambassadour of the Republick of Venice is arrived at Pera;

Pera, which makes part of the Suburbs of this City, with a numerous Reinforce. The Plague is not much abated, but continues to sweep away abundance of People.

From the Hague Courant, dated Oct. 20.
Gottenbourg, Oct. 13. The Danes have raised the Blockade of this Harbour, and part of their Fleet have put into Marstrand; but Vice-Admiral Tordenschiold being willing beforehand to be revenged for our taking lately the Danish Gallies and Ships at Marstrand, came on the 9th Instant in the Morning, between 3 and 4 a Clock, with a Galley and 3 Sloops, which he commanded himself, to New Elfsburg, passed by the Fortrefs, surprized and took our Out-Guard, and nailed up the Cannon on the Outworks: He afterwards burnt 2 Gallies or double Sloops, and a Frigate which lately served for cruising, and retired by Break of Day to Marstrand. The late Governour of Marstrand, Collonel Danckwert, has been beheaded for Neglect of his Duty in the Defence of that Place.

From the Harlem Courant, dated Oct. 21.
Copenhagen, Oct. 14. On the 12th Instant Vice-Admiral Tordenschiold arrived in this Road, having closed his Expedition against the Swedes in the North-Sea for this Year with the following Enterprize: On the 8th at Night he went with two double Sloops and a single Sloop and surprized two Batteries near Nylwerf, nailing up the 24 Cannon placed there: He took the Guard posted there Prisoners, consisting of an Ensign and 12 Men, besides some Gunners: Then he went among the Swedish Shipping: The Prince Charles Galley (which the Swedes formerly took from us) he carried off: The great Galeas, named Charles, the Wreden Galley, the Count Morner Frigate of 24 Guns, the Langesund Merchant-Man, and the St. John Bomb-Galliot, he burnt and blew up: But the two Prahms called the Lange-Maren, and Spytflange, which the Swedes lately took at Marstrand, he could neither take nor carry off. He has not lost one Man on this Occasion, though he bore the Siege of the Castle of Elfsburg and of 4 Batteries. All the Swedish Shipping in the North-Sea consists at present only of 5 small Gallies.

From the Harl. and Amst. Cour. dated Oct. 21.
Ratisbon, Oct. 12. On the 10th Instant, the Ministers and Deputies of the Protestant States of the Empire met in a Conference at the Town-House, on occasion of the repeated Complains which have been laid before their Principals against the Encroachments of the Roman Catholick Powers on the Ecclesiastical Rights and Liberties of their Protestant Subjects. The Minister of the Elector of Saxony was allowed (though with Protestation that this should not be drawn into a Precedent as to the Directorship of the Protestant Affairs) to make the Proposition; and it was unanimously resolved, that at the next Assembly strong Representations shall be made to the Ministers of the Electors of Mentz and Palatine on the part of the whole Protestant Body relating to those Grievances: That the Kings of Great Britain and Prussia, as also the Landgrave of Hesse Cassel, shall be desired effectually to interpose with the two Electors to the same End, the other Protestant States being resolved to stand by them as in their common Concern: A Petition was afterwards drawn up, and approved of, to be delivered to the Emperour's principal Commissary at the Diet, by a Deputation from the Protestant Body, consisting of Saxony and Brandenburg on the part of the Electoral College; of Saxe Gotha and Brunswick Wolfenbuttel. on the part of the College of Princes; and of the Cities of Ratisbon and Bremen, on the part of the College of the Imperial Towns; to be transmitted to Vienna, with a Copy containing a full Account of all the Grievances of the said Body, lately distributed here in Print, to demand of his Imperial Majesty, that the Sufferers be maintained in their religious Liberties, as they are established by

the fundamental Laws of the Empire, and particularly the Treaty of Westphalia.

London, October 15.

Yesterday South-Sea Stock was 117 3/8ths, 117 3/4ths, to 117 5/8ths. Bank 143 1/2, 144 1/2, 143 1/2. India 193 1/2, 194 1/2, to 193 1/2. African 25. Undrawn Lottery Tickets 21 18s. 6d.

Mercers-Hall, Sept. 22, 1719.

The Directors of the Fund of 120,000 l. for assuring the Proprietors of the Tickets in the Government Lotteries, give Notice, that they will continue to assure Tickets warranted undrawn, every Morning from 9 o'clock, on the Terms that will be published every Day at their Office.

Lost an old oval String Watch in a Shaft Green Cofe, Bews the Day of the Month, the Day of the Week, Full Moon and Change, the Moments and Minutes, a Silver Seal with a Lion Rampant on it, a Steel Seal with H. N. cut in a Cypher, the Watch is but of small Value but to the Owner. Whoever brings it with the Seal, to Mr. Aultwick's at the Saracen's Head on Snow-hill, shall receive one Guinea Reward, and no Questions asked. And also 3 Dozen of Pins, a Pair of new Gloves, four Haberdashery Things, 4 Gold Rings, a Pair of Silver Buckles, a Portuguese Silver Pocket-Piece, a Brass Box, a double Worsted Cap, and some other Things, that were lost with the Watch; which if returned as above, shall receive 3 Guineas, and no Questions asked, or proportionable for any Part.

NEWGATE-MARKET.

The Bell Inn, and the two Butchers Houses adjoining, occupied by Mr. William Prior and Mr. Owen Twiford, and the great House and Shop in the Occupation of Mr. Augustus Dry, Cheesemonger, are to be Let by Lease from Christmas-Day next, by the Lieutenant Dr. Clarke of Mutton-Square, without any Incumbrance of old Stock, or Income Money to the Rent or Tenants. Two or three Houses in Warwick-lane may be laid also into the Inn at Christmas next.

A very convenient Coal Wharf, Comprising House and Shed at Cold Harb, or near Watermen's Hall, belonging to the said Watermen's Company, are to be Let; the Persons to be treated with concerning the same, are to be met on Wednesday the 21st Instant, about 10 o'clock in the Forenoon at the said Hall.

A likely Negro Man, about 22 Years old, fit for a Footman, being brought up to a House and Stable, is to be disposed of. Enquire at Mr. Spurrell's at the old Red-Lion on Cockhill, near Ratcliff Crofs.

The Cupola of the Cathedral Church of St. Paul, London, painted by Mr. Thompson, representing eight of the principal Histories of the Acts of that Apostolic, and so many Prints thereof by his Direction being near finished by the best Engravers, viz. Simonson, Vandergucht jun. Beavais, Baron, and Debock, will be ready to be delivered about Christmas next to Subscribers only, no more being to be printed than shall be subscribed for. Subscriptions are taken in, at half a Guinea down, and half a Guinea at Delivery, by E. Cooper in Halfmoon-Street in the Strand, at the great Print-Shop the Corner of Hemmings-row in St. Martin's-lane, J. Row in Exchange-Alley, W. Cowse and T. Bowles in St. Paul's Church-yard, Mr. Clements, Bookseller in Oxford, Mr. Crowfield in Cambridge, the Royal Hospital Coffee-house in Greenwich, and Mrs. Lyndsey at Bath; at which Places a Proof Print may be seen.

To be Sold by AUCTION,

This Day, the 15th Instant, next Door to the Charity School in Salisbury Court near Fleet-Street, the Household Goods of a Gentleman leaving off House-keeping, consisting of five lined Beds and Bedding, Window Curtains, Glasses, Bureaus, Chair Tables, Urn and Stoves, fine Pictures, China, all sorts of Kitchen Furniture, fine Linen, and several other curious Things. The sale will begin at 12 at Noon precisely. The House to be Let.

On Wednesday the 21st Instant, at 3 in the Afternoon, at the Marine Coffee-house in Birch-lane, will be exposed to Sale by the Auctioneer, a Term of 40 Years and a Quarter from Christmas next in 2 large new-built Houses, well fitted up, with good Ware-houses, Vaults, Stables, &c. thereto belonging, lying within the great Gates at the upper end of Warrford Court in Throgmorton-Street, one of which was the late Dwelling-house of John Dickinson, Salters, deceased; and on Wednesday the 28th Instant, at 9 in the Forenoon will be exposed to Sale at the said Dwelling-house, all the Household Goods of the said John Dickinson. Of which more particular Information may in the mean time be had at the said Dwelling-house, or at Mr. Myers's, Attorney, in King-Street, near Guildhall.

At the Golden Ball in Little Sentry near Westminster Abby, for present Money, you may have the best Super-fine Cloth Suits made large and fashionable at 5 l. 10 s. 6 l. 10 s. and 7 l. and a cheaper sort at 4 l. and 4 l. 10 s. and plain Liveries at 4 l. and 4 l. 10 s. and laced Liveries made, and Drab Coats for Winter: Also Druggets, or other Stuff Suits, according to the Size and Goodness, very Reasonable. By Richard Lee and John Saul. N. B. Any Gentlemen are welcome to see Patterns whether they buy or not.

The Common-Prayer-Book the best Compilation in the House and Closet, as well as in the Temple: Or, A Collection of Prayers out of the Liturgy of the Church of England, most needful both for the whole Family together, and for every single Person apart by himself. With a particular Office for the Sacrament. The 14th Edition. Sold by J. Knapton at the Crown in St. Paul's Church-Yard. Price 1 s. Whole may be had, The Word of God the best Guide, both in Sickness and in Health, and at all Times. By the same Author. Price 2 s. 6 d.

prized two
 14 Cannon
 1 there Pri-
 Men, be-
 among the
 les Galley
 as) he car-
 arles, the
 gate of 24
 and the St.
 v up: But
 , and Spyt-
 Maistrand,
 le has not
 ie bore the
 Batteries.
 Sea consists

d Oct 21.
 instant, the
 States of
 he Town-
 Complains
 als against
 olick Pow-
 ies of their
 he Elector
 rotestation
 ecedent at
 Affairs) to
 mously re-
 Represen-
 the Elec-
 rt of the
 rievances:
 Prussia, as

The Bell Inn, and the two Butchers Houses adjoining, occupied by Mr. William Prior and Mr. Owen Twiford; and the great House and Shop in the Occupation of Mr. Augustin Dry, Cheesemonger, are each, and all to be Lett by Lease from Christmas-Day next, by the Landlord Dr. Clarke of Hoxton-Square; without any Incumbrance of old Stock, or Income-Money to the present Tenants. Two or three Houses in Warwick-lane may be laid also into the Inn at Christmas next.

A very convenient Coal Wharf, Compting-House and Shed at Cold Harb, or near Watermens Hall, belonging to the said Watermens Company, are to be Lett; the Persons to be treated with concerning the same, are to be met on Wednesday the 21st Instant, about 10 o'Clock in the Forenoon at the said Hall.

A likely Negro Man, about 22 Years old, fit for a Footman, being brought up to a House and Stable, to be disposed of. Enquire at Mr. Spurrell's at the old Red-Lion on Cock-hill, near Ratcliff-Cross.

The Cupola of the Cathedral Church of St. Paul, London, painted by Mr. Thornhill, representing eight of the principal Histories of the Acts of that Apostle, and so many Prints thereof by his Direction being near finished by the best Engravers, viz. Simonson, Vandergucht jun. Beavais, Baron, and Debolch, will be ready to be delivered about Christmas next to Subscribers only, no more being to be printed than shall be subscribed for. Subscriptions are taken in, at half a Guinea down, and half a Guinea at Delivery, by E. Cooper in Halfmoon-Street in the Strand, at the great Print-Shop the Corner of Hemmings-row in St. Martin's-lane, J. Round in Exchange-Alley, B. Cowse and T. Bowles in St. Paul's Church-yard, Mr. Clements, Bookseller in Oxford, Mr. Crownfield in Cambridge, the Royal Hospital Coffee-house in Greenwich, and Mrs. Lyndsey at Bath; at which Places a Proof Print may be seen.

To be Sold by AUCTION,

This Day, the 15th Instant, next Door to the Charity School in Salisbury Court near Fleetstreet, the Household Goods of a Gentleman leaving off House-keeping, consisting of fine lined Beds and Bedding, Window Curtains, Glasses, Buroes, Chair Tables, Union Shores, fine Pictures, China, all sorts of Kitchen Furniture, fine Linen, and several other curious Things. The Sale will begin at 12 at Noon precisely. The House to be Lett.

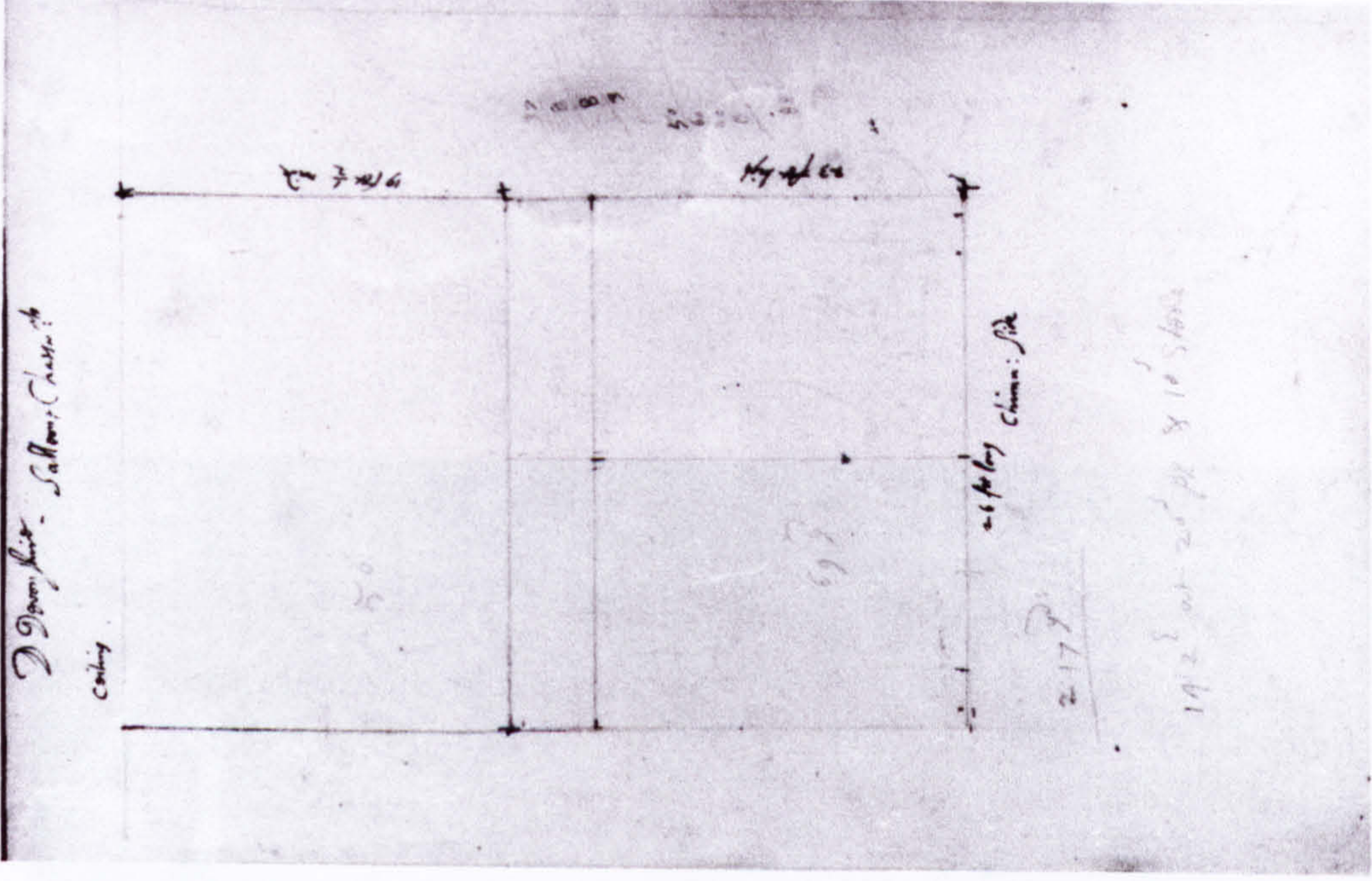
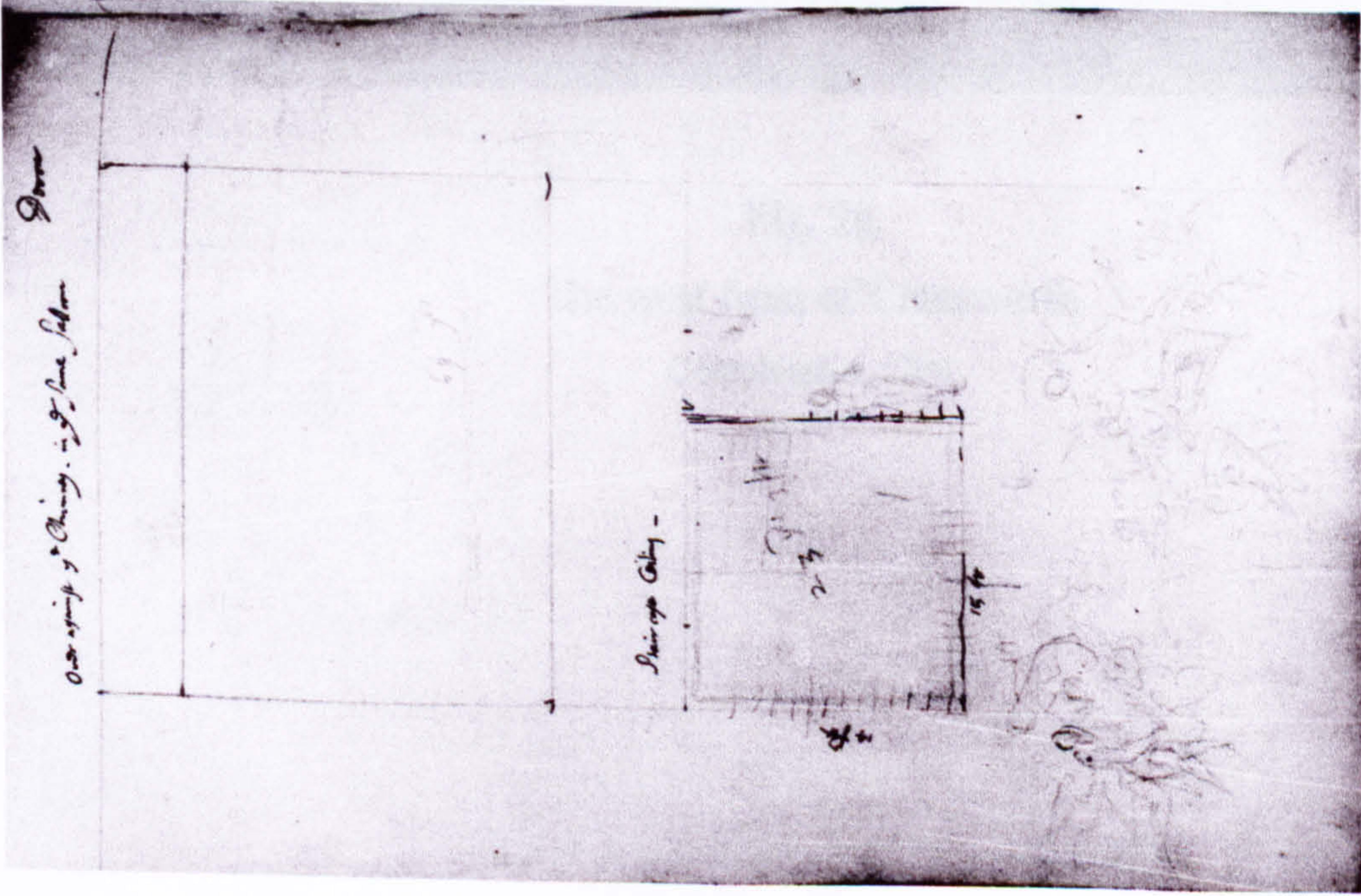
On Wednesday the 21st Instant, at 3 in the Afternoon, at the Marine Coffee-house in Birch-lane, will be exposed to Sale by the Candle, a Term of 40 Years and a Quarter from Christmas next in 2 large new-built Houses, well fitted up, with good Warehouses, Vaults, Stables, &c. thereto belonging, lying within the great

Fig. 95 (and facing page)

Advertisement for Thornhill's St Paul's engravings

Daily Courant, 15 October 1715

Fig 95c



Figs 96 and 97

Two pages from the artist's sketchbook (ff. 54v and 55r)

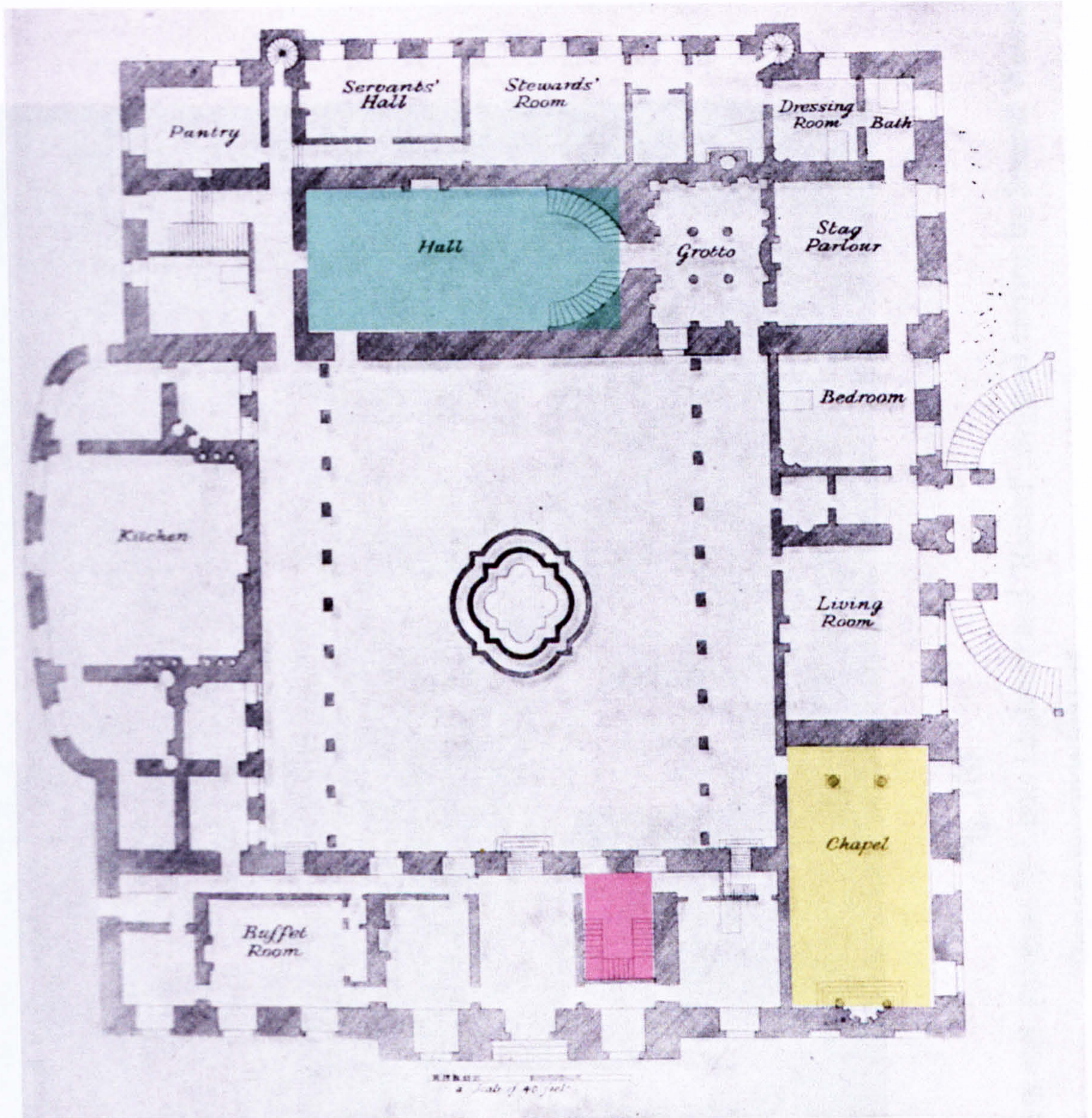
c. 1707. Pencil and pen on paper. British Museum



Fig. 98

The west front of Chatsworth

Completed *c.* 1703



- Hall
- Chapel
- West stairs

Fig. 99

Plan of the ground floor of Chatsworth

Engraving from Colen Campbell's *Vitruvius Britannicus*, vol. 1, London, 1715 (colour added)

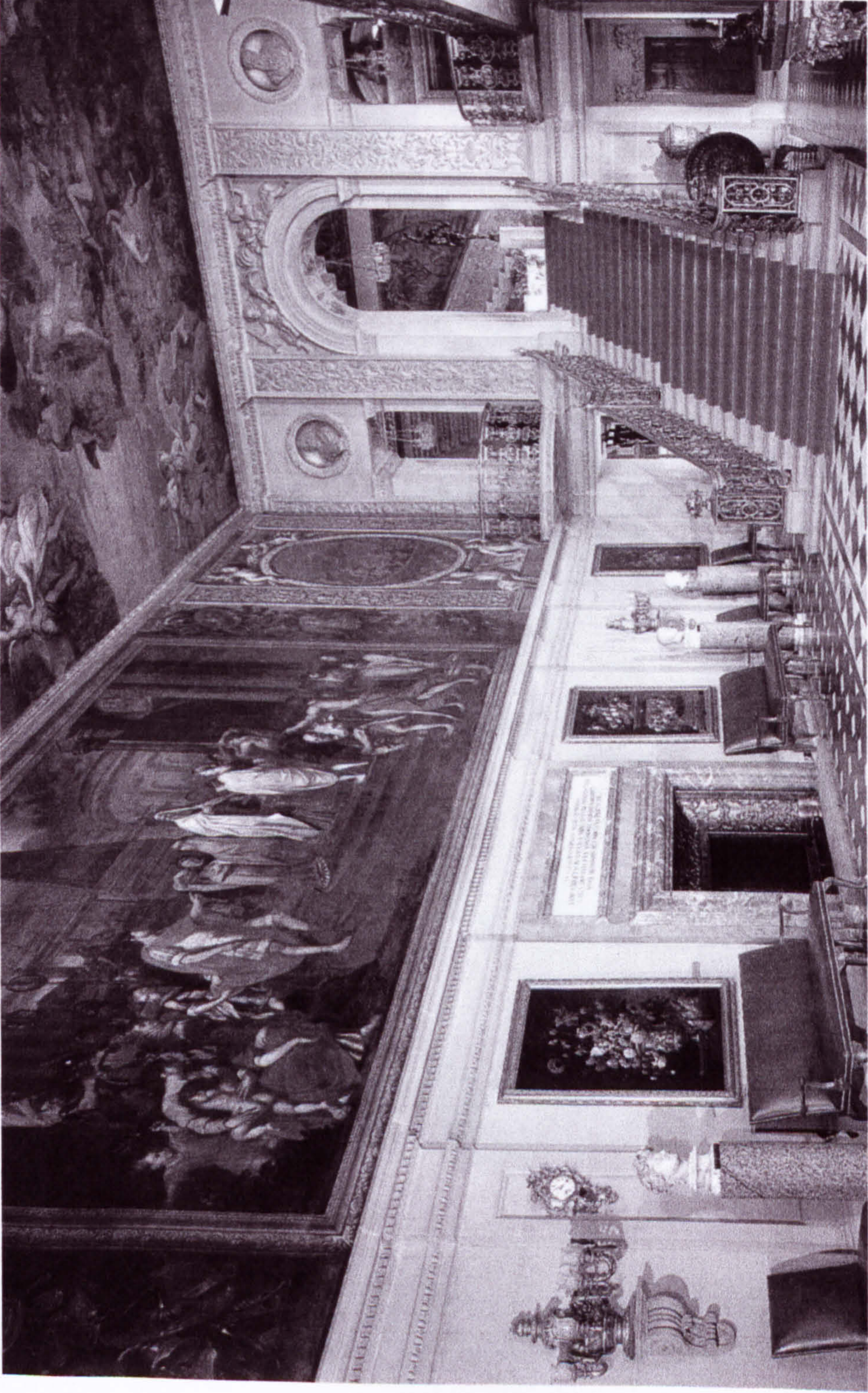


Fig. 100

The great hall at Chatsworth, seen from the north end. Painting by Louis Laguerre and 'Ricard'; original carving by Samuel Watson
Original decoration 1692-94



Fig. 101

The Apotheosis of Julius Caesar

1692-94. Oil on plaster, painted on the hall ceiling at Chatsworth



Fig. 102

The Expulsion of Caesar's Murderers

1692-94. Oil on plaster, painted on the hall ceiling at Chatsworth

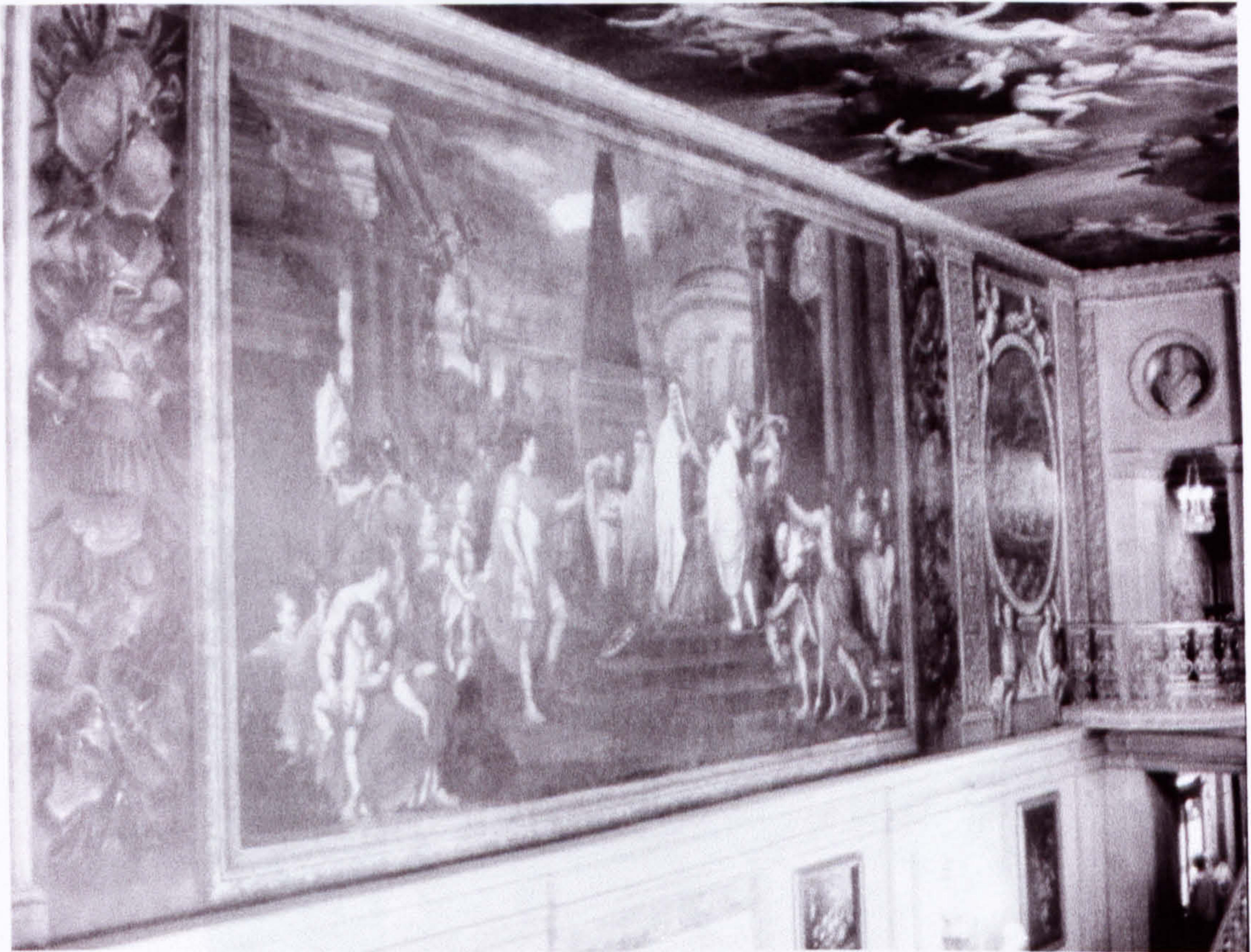


Fig. 103

Caesar Sacrificing at a Temple

1692-94. Oil on plaster, painted on the east wall of the hall at Chatsworth

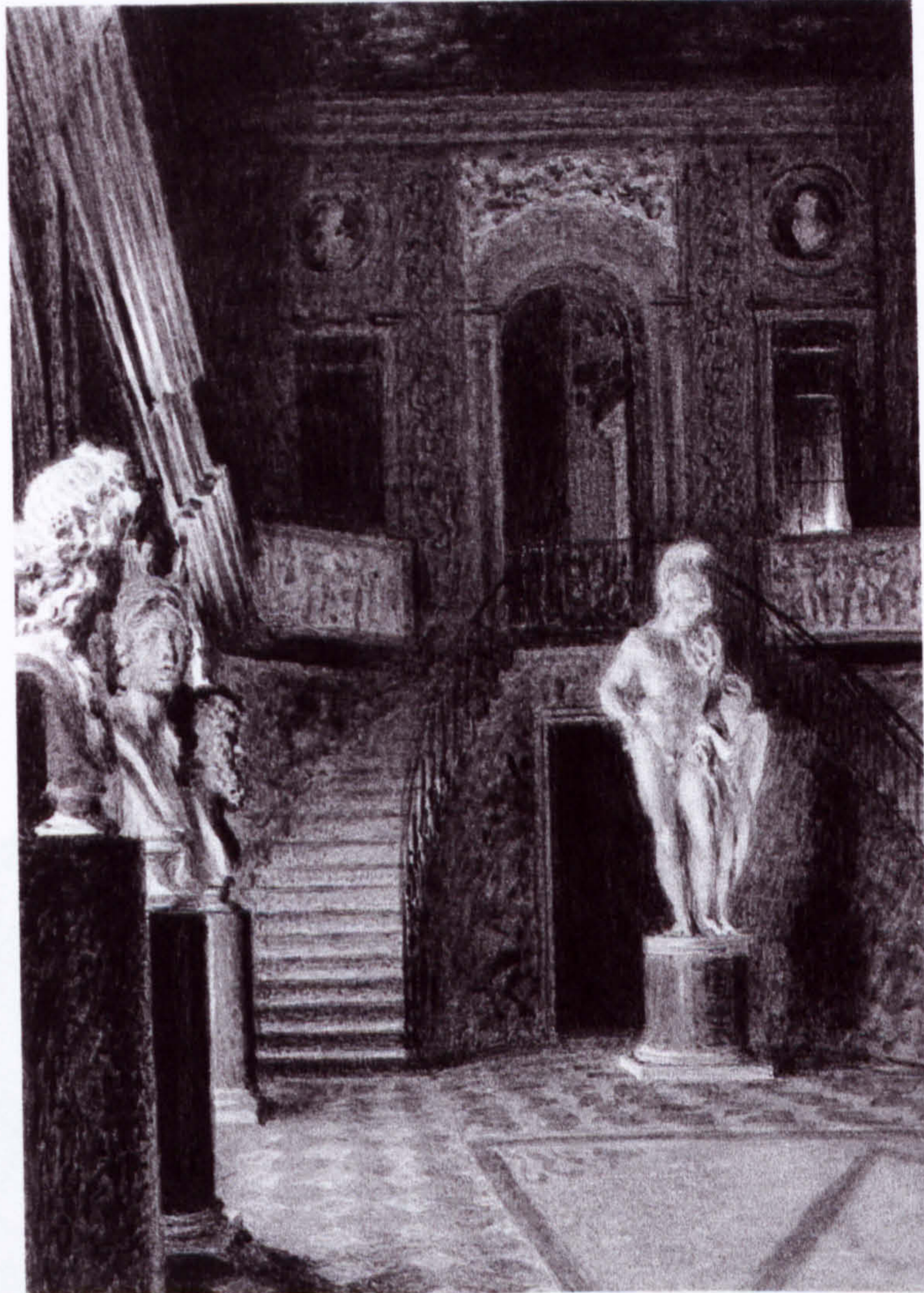


Fig. 104

William Henry Hunt, the hall at Chatsworth showing Talman's original staircase
1827. Watercolour. Trustees of the Chatsworth Settlement



Fig. 105

Caius Gabriel Cibber, one of two carved pedestals and mythological figures outside the west front of Chatsworth

c. 1688. Derbyshire stone



Fig. 106

The courtyard wall of the hall, with carved military trophies, seen from the west

c. 1691



Fig. 107

Antique style busts, once displayed in the courtyard, now by the greenhouse at Chatsworth

c. 1691



Fig. 108

Louis Laguerre, *The Apotheosis of Caesar*, preliminary drawing for the hall ceiling at Chatsworth

c. 1692



Figs 109 and 110 (both details of fig. 108)

Figs 109 and 110 (both details of fig. 108)



Fig. 111

Louis Laguerre, *The Murder of Julius Caesar*, on the north wall of the hall
c. 1692-94. Oil on plaster

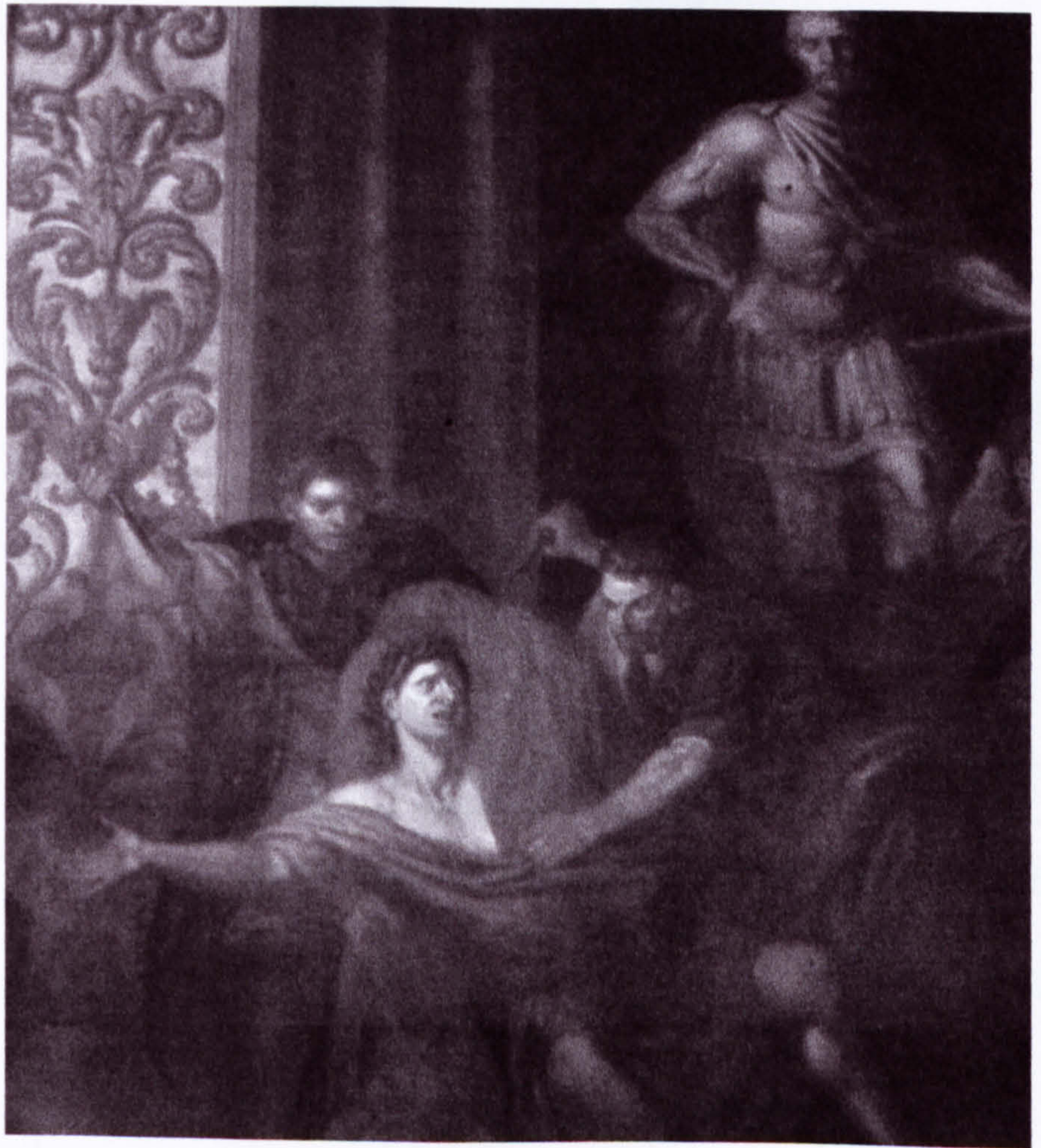


Fig. 112

Louis Laguerre, *The Murder of Caesar* (detail)

c. 1692-94. Oil on plaster

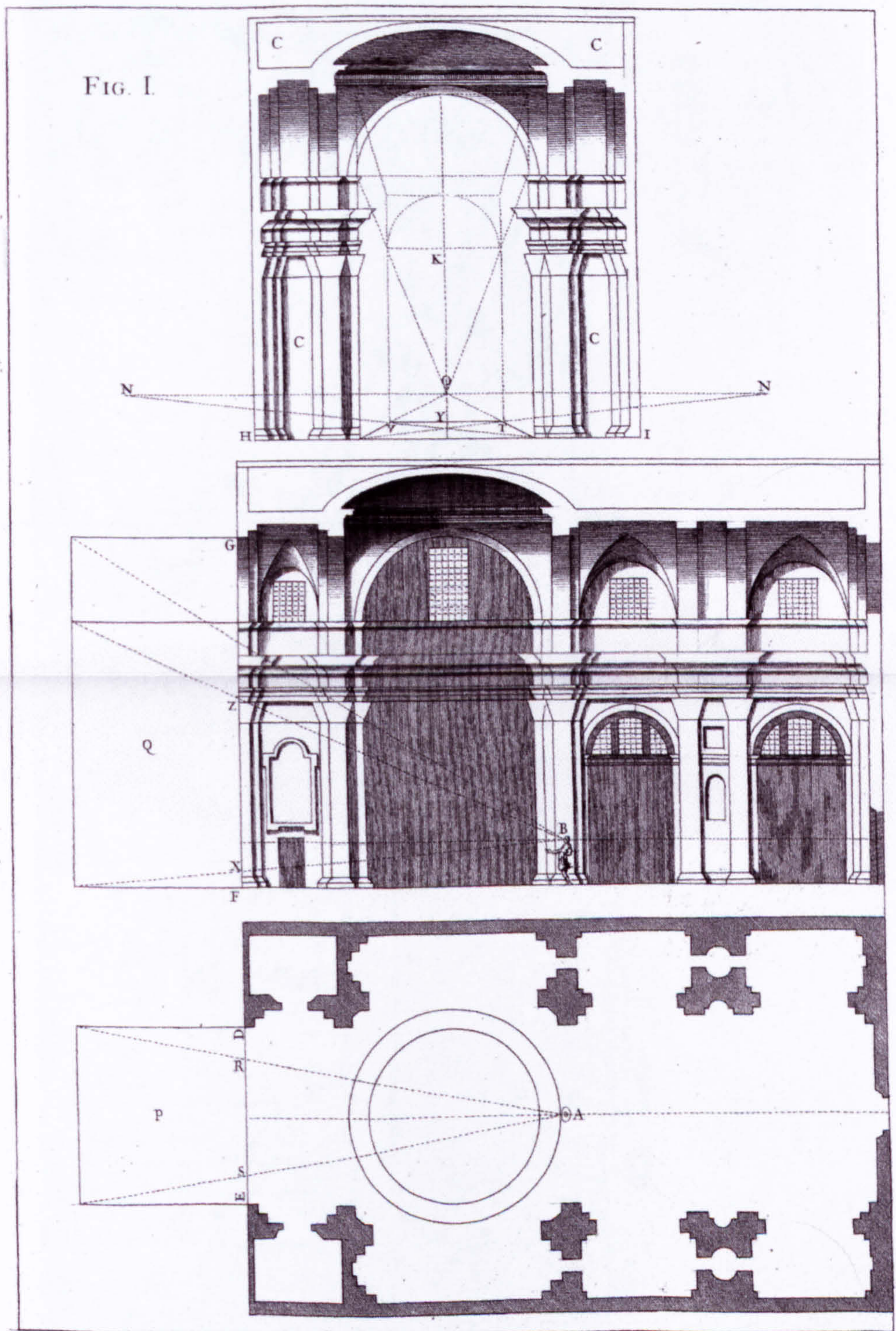


Fig. 113

John Sturt after Andrea Pozzo, *Explication of [...] the Points of the Eye and of the Distance*

Engraving made for the 1707 English edition of Andrea Pozzo's *Rules and Examples of Perspective proper for painters and architects, etc.*



Fig. 114

Samuel Watson after Louis Laguerre, *The Murder of Caesar*

c. 1694. Pencil on paper. Trustees of the Chatsworth Settlement



Fig. 115

Louis Laguerre, *Death, Pluto and the Three Fates*, at the north end of the hall ceiling

c. 1692-94. Oil on plaster



Fig. 116

Louis Laguerre (painted decoration), Antonio Verrio (altarpiece) and Samuel Watson (reredos), the chapel at Chatsworth

c. 1689-91



Fig. 117

View of the chapel ceiling from the Duke's gallery

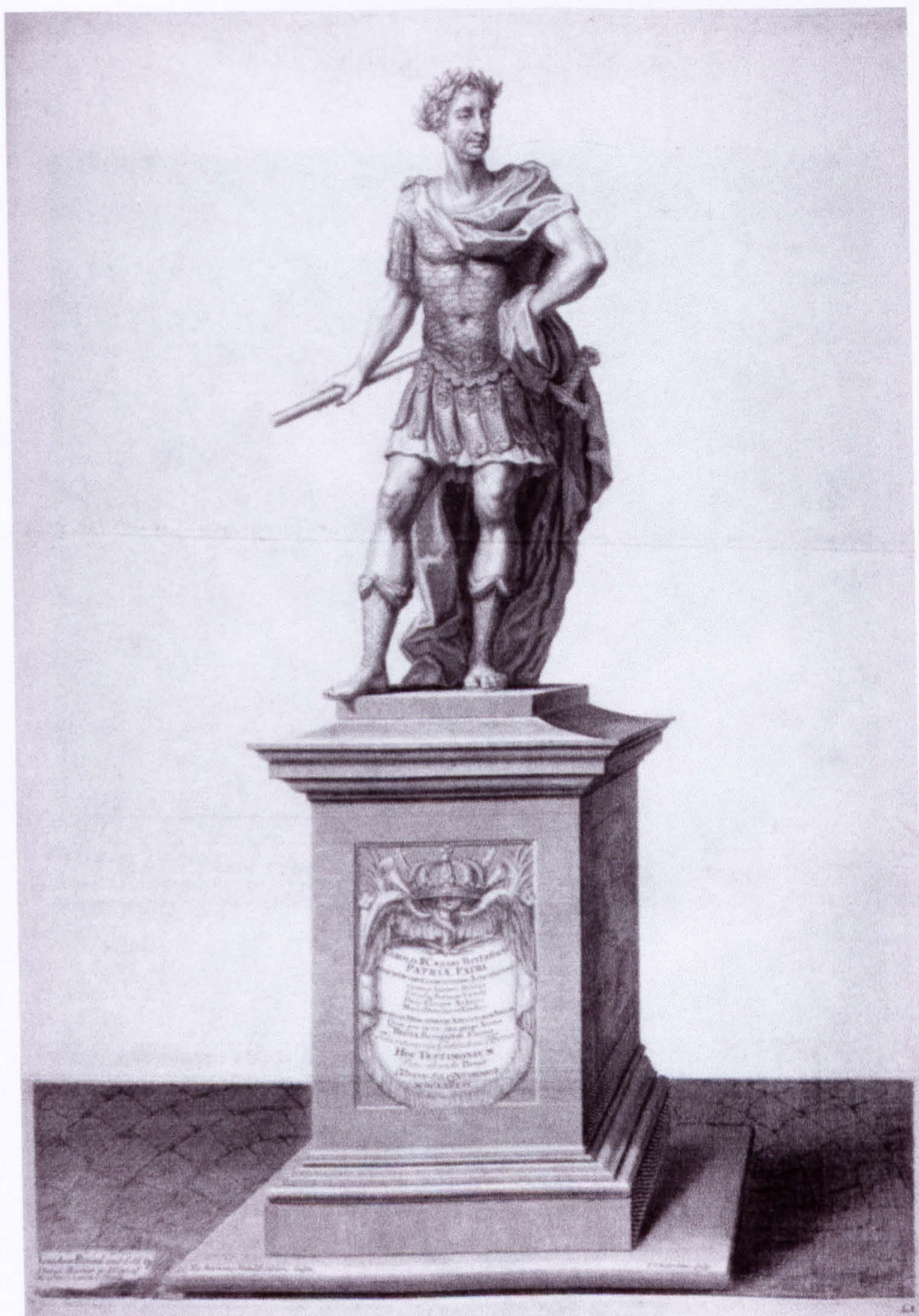


Fig. 118

Peter Vandrebanc after Grinling Gibbons, *Carolo II Cæsari Britanico*

Early eighteenth-century engraving after a statue made for the Royal Exchange



Fig. 119

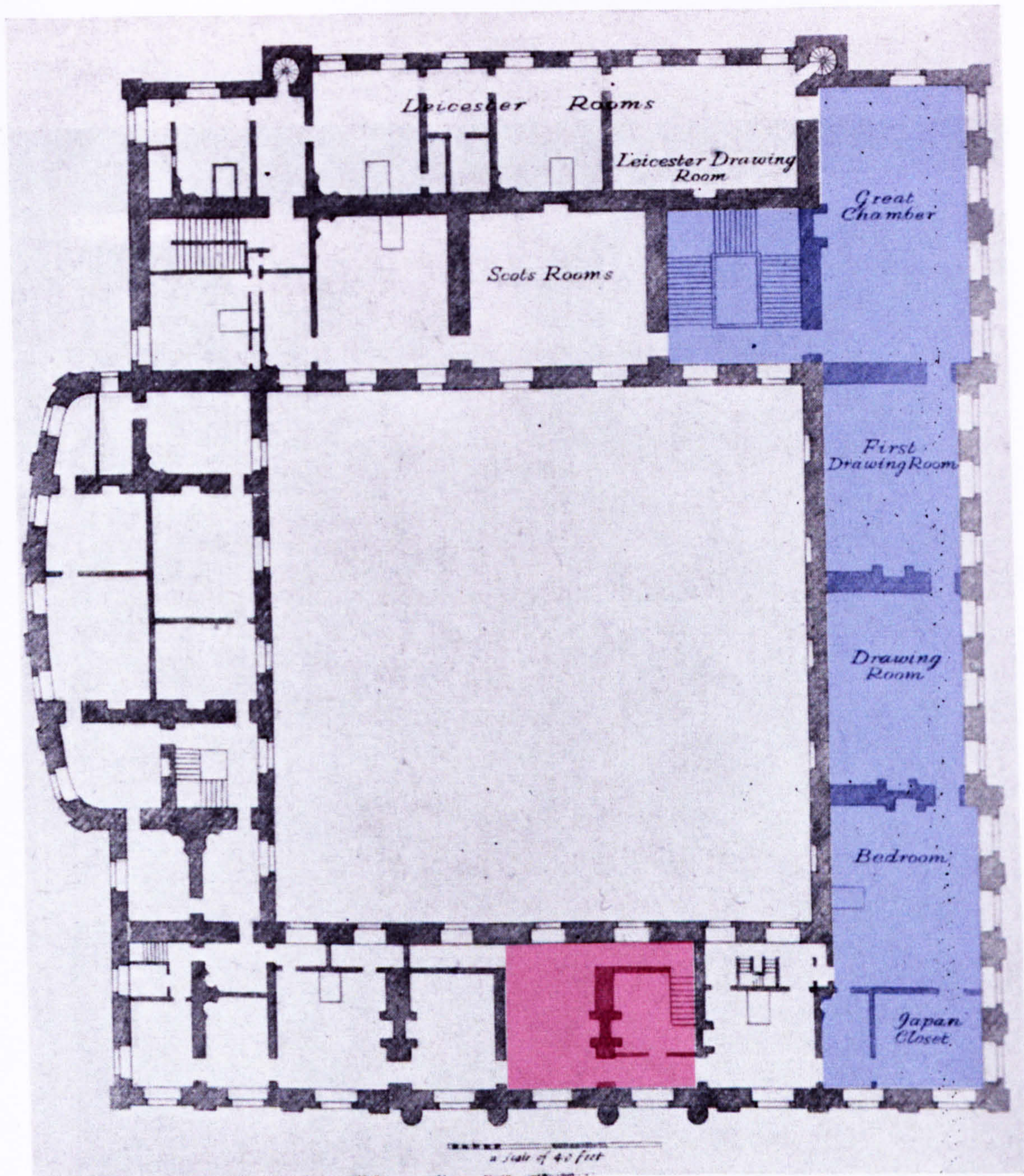
The west stairs at Chatsworth

c. 1707-08

Fig. 120

Plan of the second floor of Chatsworth

Reproduced from Colin Campbell's *Historical Architecture*, vol. 1, London, 1771 (reprinted)



- State apartment
- West stairs and adjacent saloon

Fig. 120

Plan of the second floor of Chatsworth

Engraving from Colen Campbell's *Vitruvius Britannicus*, vol. 1, London, 1715 (colour added)



Fig. 121

The Fall of Phaeton on the west stairs at Chatsworth

c. 1707-08



Fig. 122

Antonio Verrio, *The Triumph of Cybele* on the great stairs at Chatsworth
c. 1690. Oil on plaster



Fig. 123

Apollo and Diana on the staircase ceiling at Stoke Edith

c. 1705. Oil on plaster (destroyed)



Fig. 124 (detail of fig. 123)

Apollo



Fig. 125 (detail of fig. 121)

Jove



Fig. 126

Francis Clein, illustration to Book 2 of Ovid's *Metamorphosis*

Engraving made for George Sandys's *Ovid's Metamorphosis Englished, Mythologiz'd and represented in Figures*, Oxford, 1632



Fig. 127

Louis Laguerre, scenes from the story of Phaeton in the second drawing room at Chatsworth

c. 1690. Oil on canvas



Fig. 128

The Fall of Phaeton in the coving of the second drawing room

c. 1690. Oil on canvas

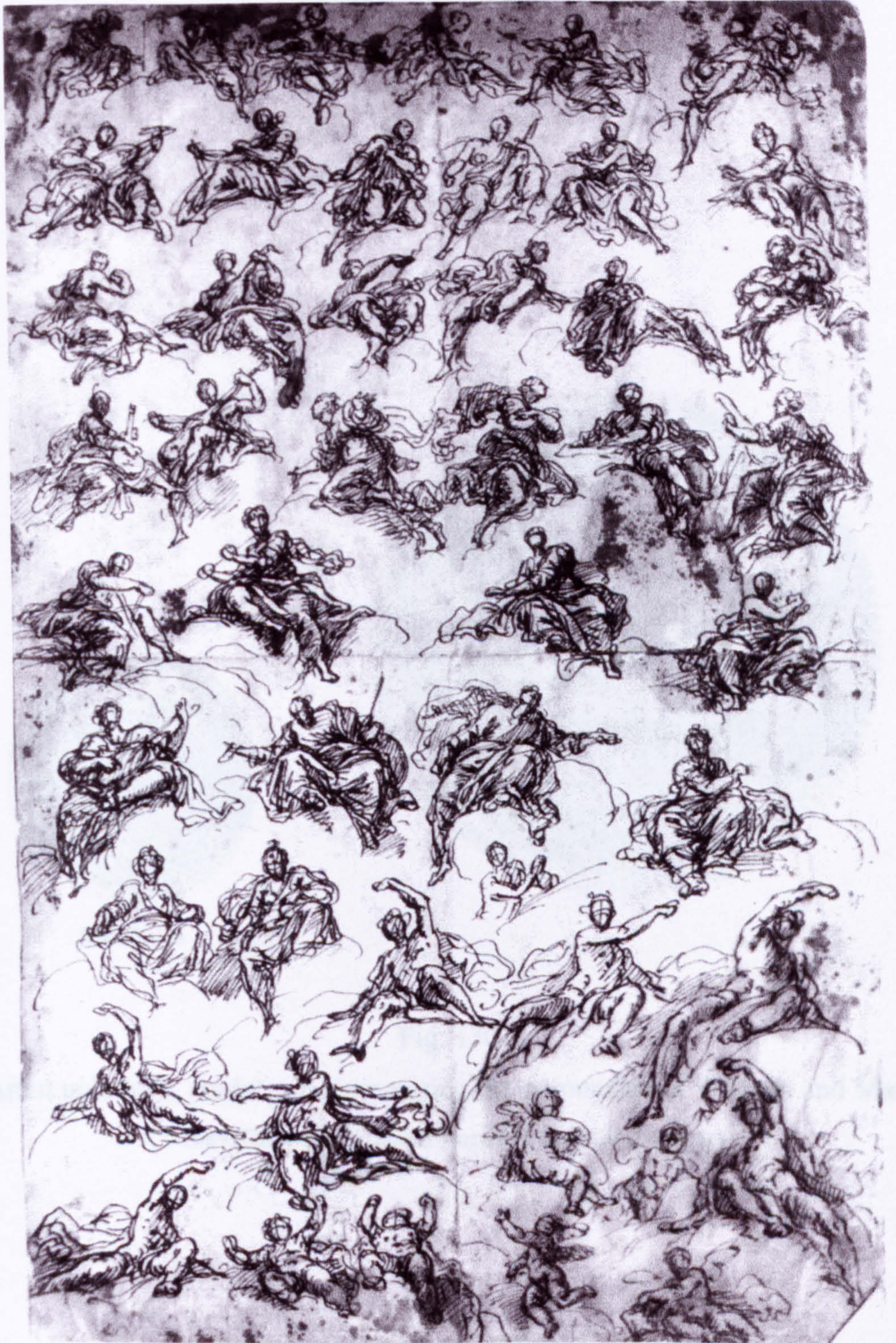


Fig. 129

Figure studies for a ceiling

Pencil and pen on paper



Actual size



Fig. 130

Artist unknown, medal commemorating the coronation of William and Mary
1689. Gold medal (also stamped in silver and copper)



Fig. 131

Peter Vandrebanc after Antonio Verrio, *The Triumph of Charles II*
Engraving on two sheets after Verrio's painting in the King's drawing room at Windsor



Fig. 132

The Rape of the Sabine Women on the north wall of the upper saloon at Chatsworth

1707-08. Oil on plaster



Figs 133 and 134

Details of the upper saloon north wall

1707-08. Oil on plaster



Fig. 135

Detail of the upper saloon north wall

1707-08. Oil on plaster



Fig. 136

Nicholas Poussin, *The Rape of the Sabine Women*

1630s. Oil on canvas. The Louvre, Paris



Fig. 137

Romulus, from the north wall of the upper saloon

1707-08. Oil on plaster

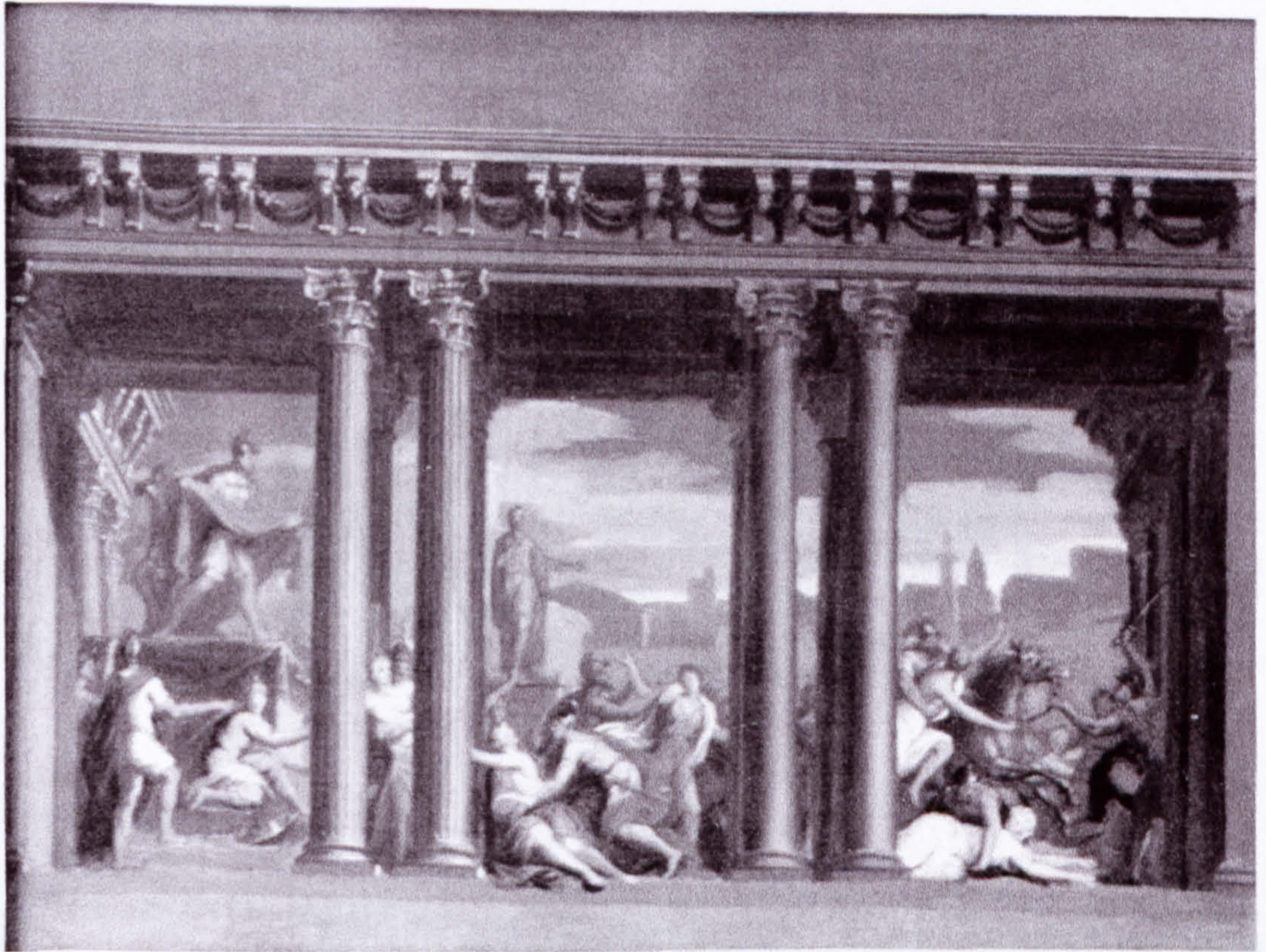


Fig. 138

The Rape of the Sabine Women

c. 1705. Oil sketch. Private collection



Fig. 139

The Rape of the Sabine Women from the artist's sketchbook (f. 32r)

Pencil and pen on paper. British Museum



Fig. 140

Nicolas Poussin, *The Rape of the Sabine Women*

1630s. Pen and wash on paper. Trustees of the Chatsworth Settlement



Fig. 141

Johann Rottenhammer, *The Rape of the Sabine Women*

c. 1604. Oil on copper. Trustees of the Chatsworth Settlement



Fig. 142

Apollo and Daphne from the artist's sketchbook (f. 3v)

Pen and wash on paper

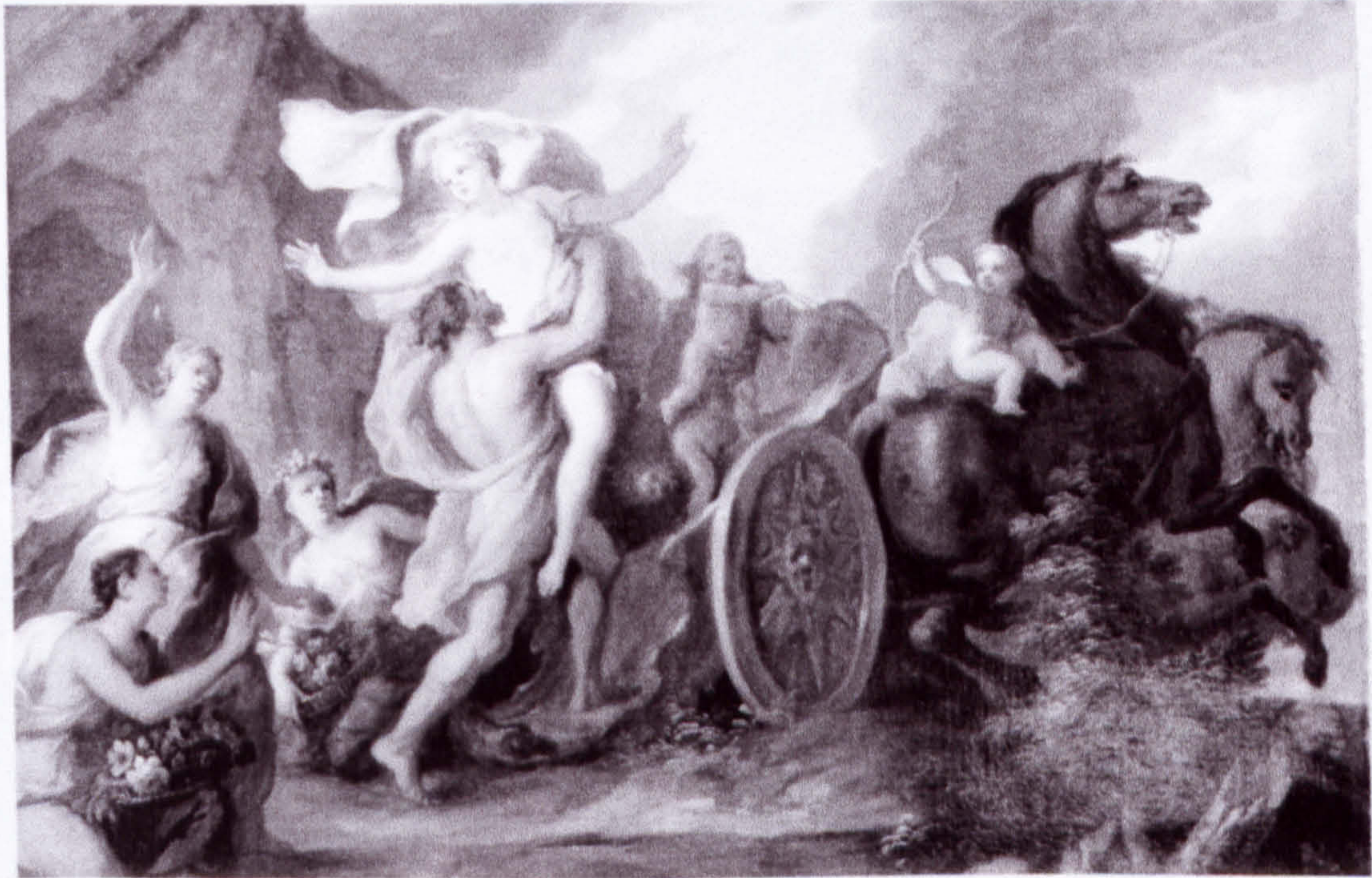


Fig. 143

Pluto and Proserpina

Oil on canvas



Fig. 144

Romeyn de Hooghe, *Marauding French Soldiers*

Engraving from Abraham de Wicquefort's *Advis Fidelle aux Veritables Hollondais*, The Hague, 1673



Fig. 145

Central detail of the upper saloon north wall

1707-08. Oil on plaster



Fig. 146

Artist unknown, *William Cavendish (later 1st Duke of Devonshire) on horseback*

c. 1660. Oil on canvas. Trustees of the Chatsworth Settlement



Fig. 147

Anthony Van Dyck, *Charles I on horseback*

Oil on canvas. National Gallery, London

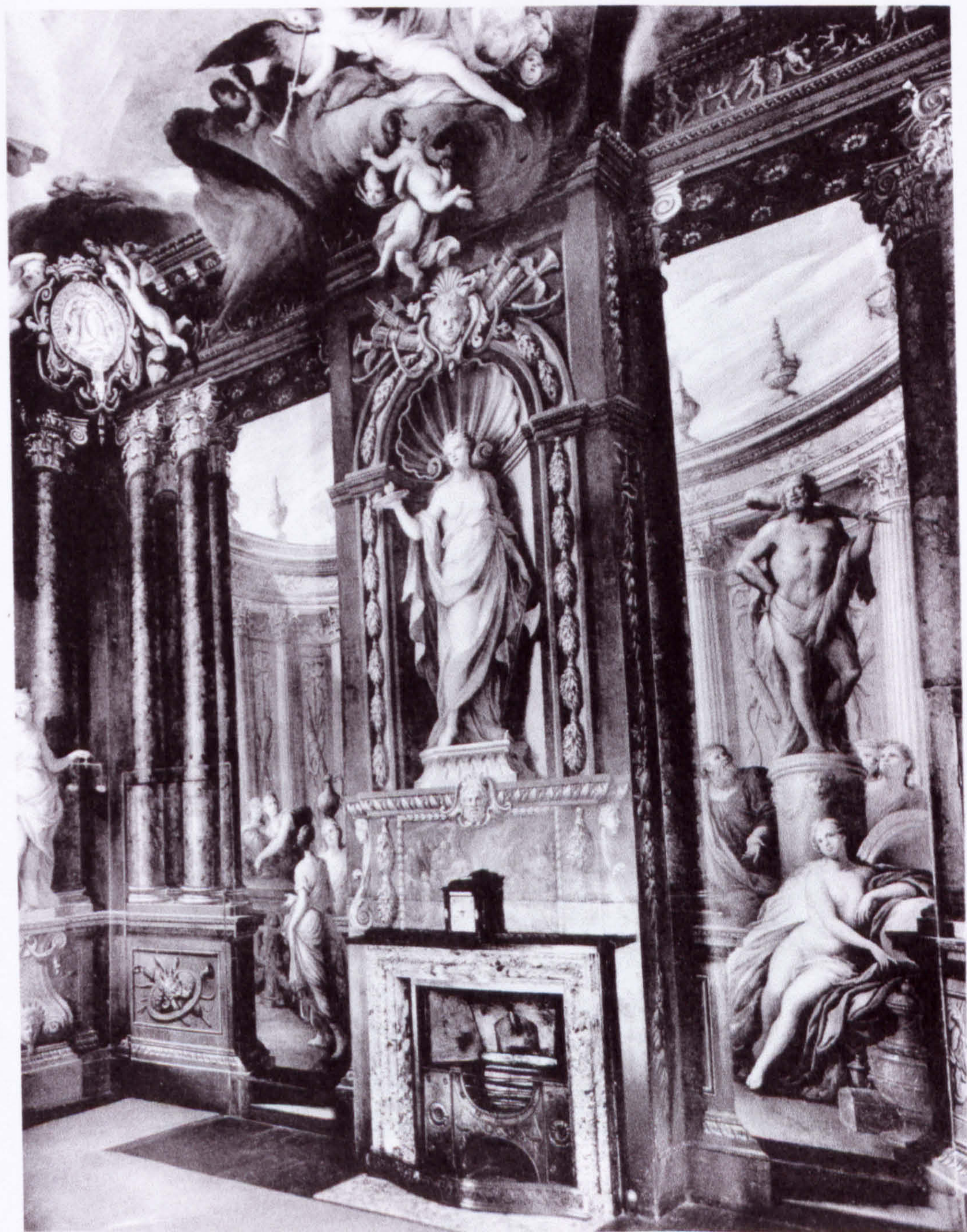


Fig. 148

The south wall of the upper saloon at Chatsworth

1707-08. Oil on plaster



Fig. 149

Detail of the south wall of the upper saloon

1707-08. Oil on plaster



Fig. 150

Detail of the south wall of the upper saloon

1707-08. Oil on plaster



Fig. 151

The Cavendish insignia in the coving of the south wall of the upper saloon

1707-08. Oil on plaster

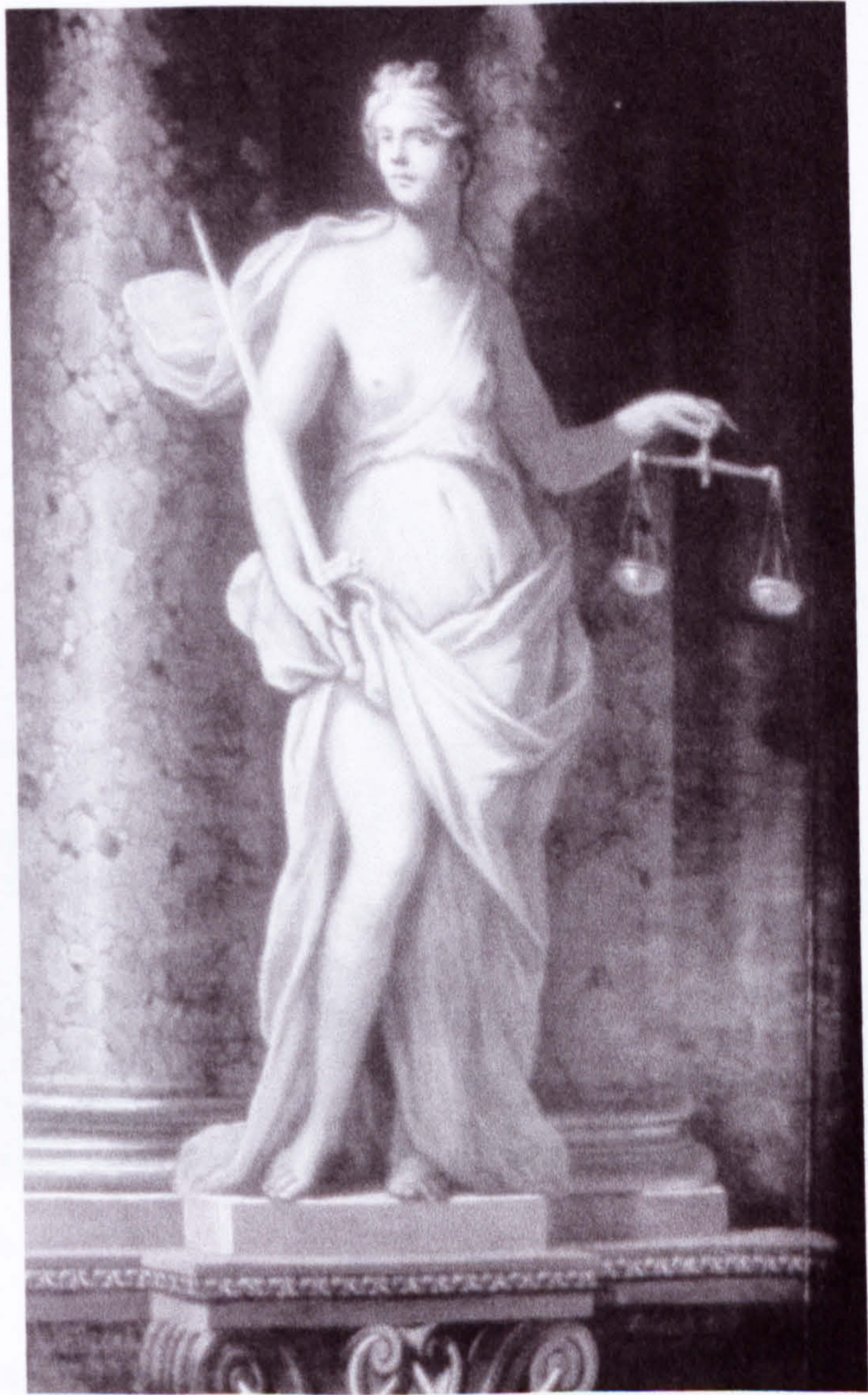


Fig. 152

Justice in the corner of the south wall of the upper saloon

1707-08. Oil on plaster



Fig. 153

Hersilia and Romulus among the Gods on the ceiling of the upper saloon

1707-08. Oil on plaster



Fig. 154

Hersilia and Juno on the ceiling of the upper saloon

1707-08. Oil on plaster

Part of the east elevation of the R. S. ... with the ...
to the painted hall.



Fig. 155

Part of the east elevation of the King William Building, Greenwich, with the entrance to the painted hall



Fig. 156

Inside the vestibule of the painted hall, Greenwich



Fig. 157

The lower hall of the painted hall, Greenwich, from the east end



Fig. 158

Central section of the lower hall ceiling: *William and Mary surrounded by Virtues*

1708-14. Oil on plaster



Fig. 159

East end of the lower hall ceiling

1708-14. Oil on plaster



Fig. 160

West end of the lower hall ceiling

1708-14. Oil on plaster



Fig. 161

The upper hall of the painted hall, viewed from the lower hall



Fig. 162

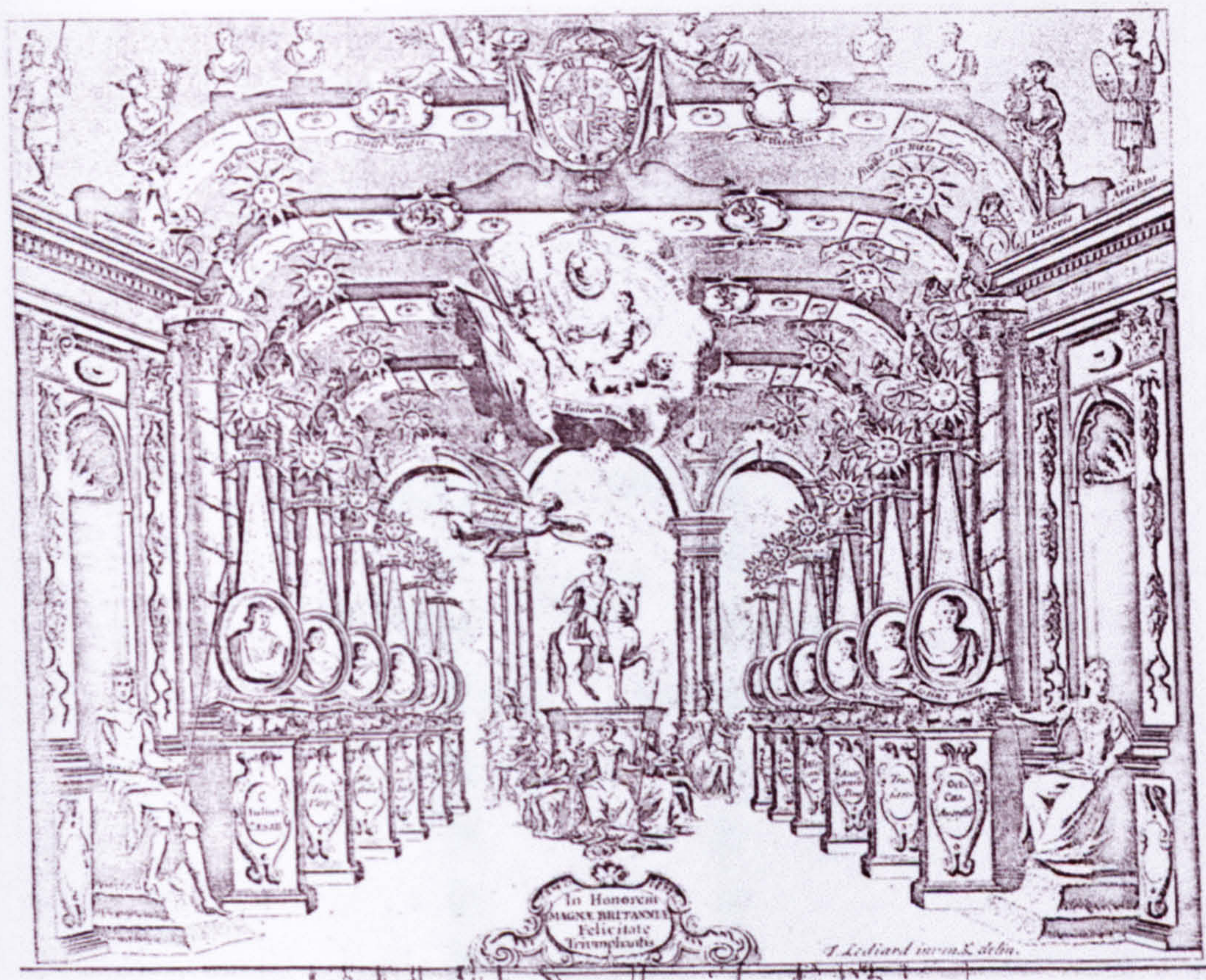
Upper hall ceiling, Greenwich

Completed 1722. Oil on plaster



Fig. 163

West wall of the upper hall



Figs 164 and 165 (detail)

Thomas Lediard, stage design for John Frederick Lampe's opera *Britannia*, with detail showing *Britannia trampling Discord and Faction*

Engraving from [John F. Lampe and Thomas Lediard], *Britannia. An English Opera*, London, 1732

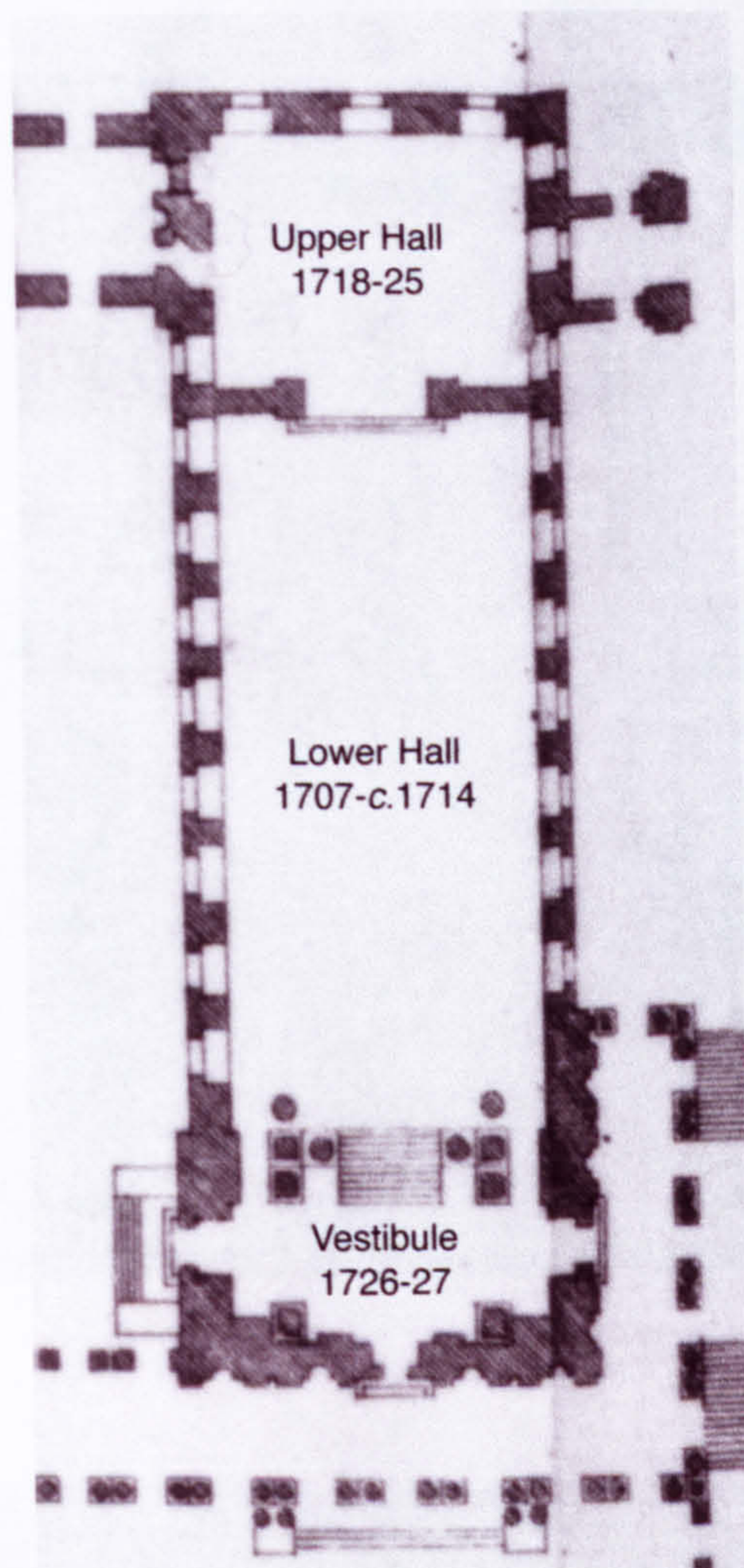
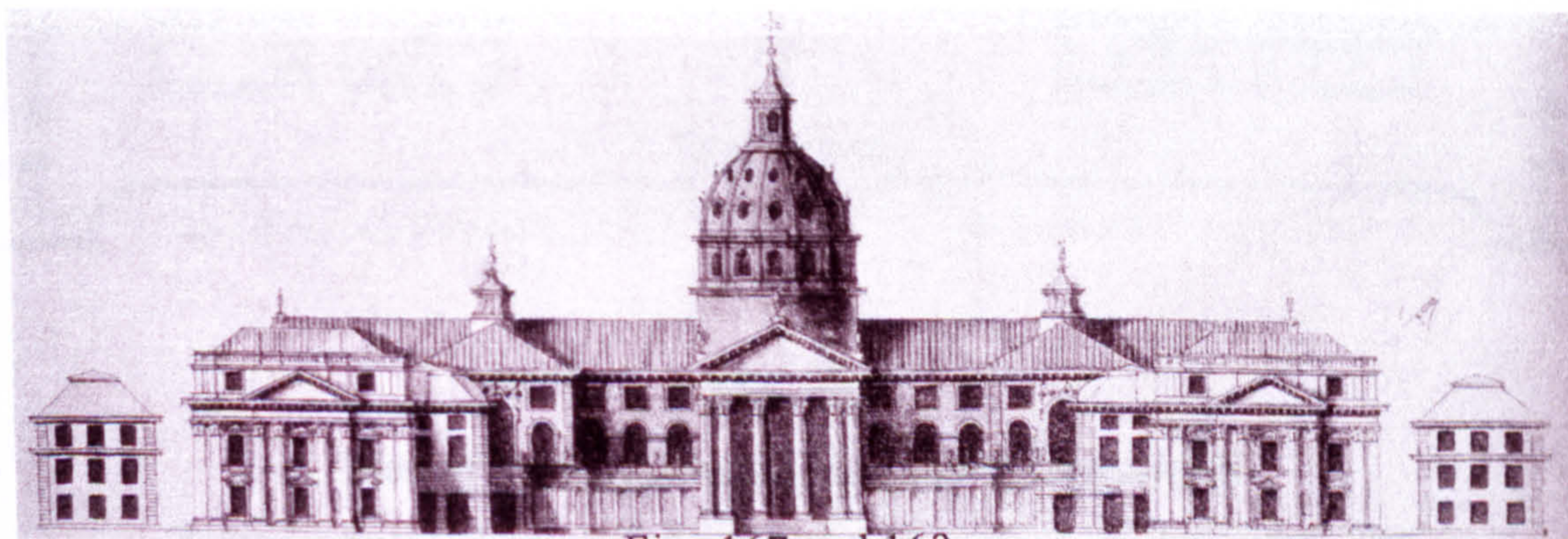
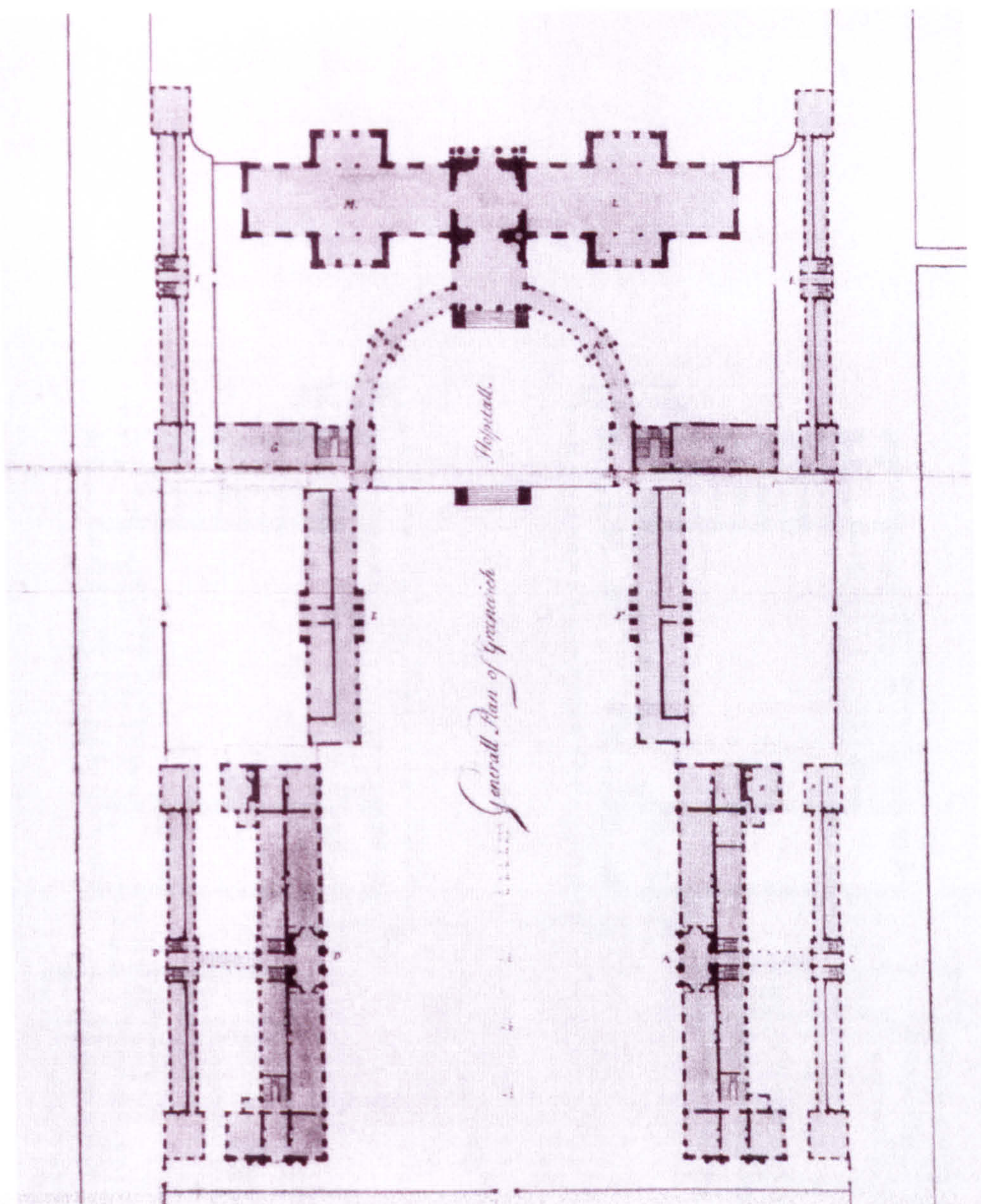


Fig. 166

Plan of the hall showing the three phases of Thornhill's scheme

Annotated detail of a plan from Colen Campbell's *Vitruvius Britannicus*, vol. 1, London, 1715



Figs 167 and 168

Proposed plan and elevation for a Royal Naval Hospital, from Wren's Office

Both c. 1695. Pen and wash

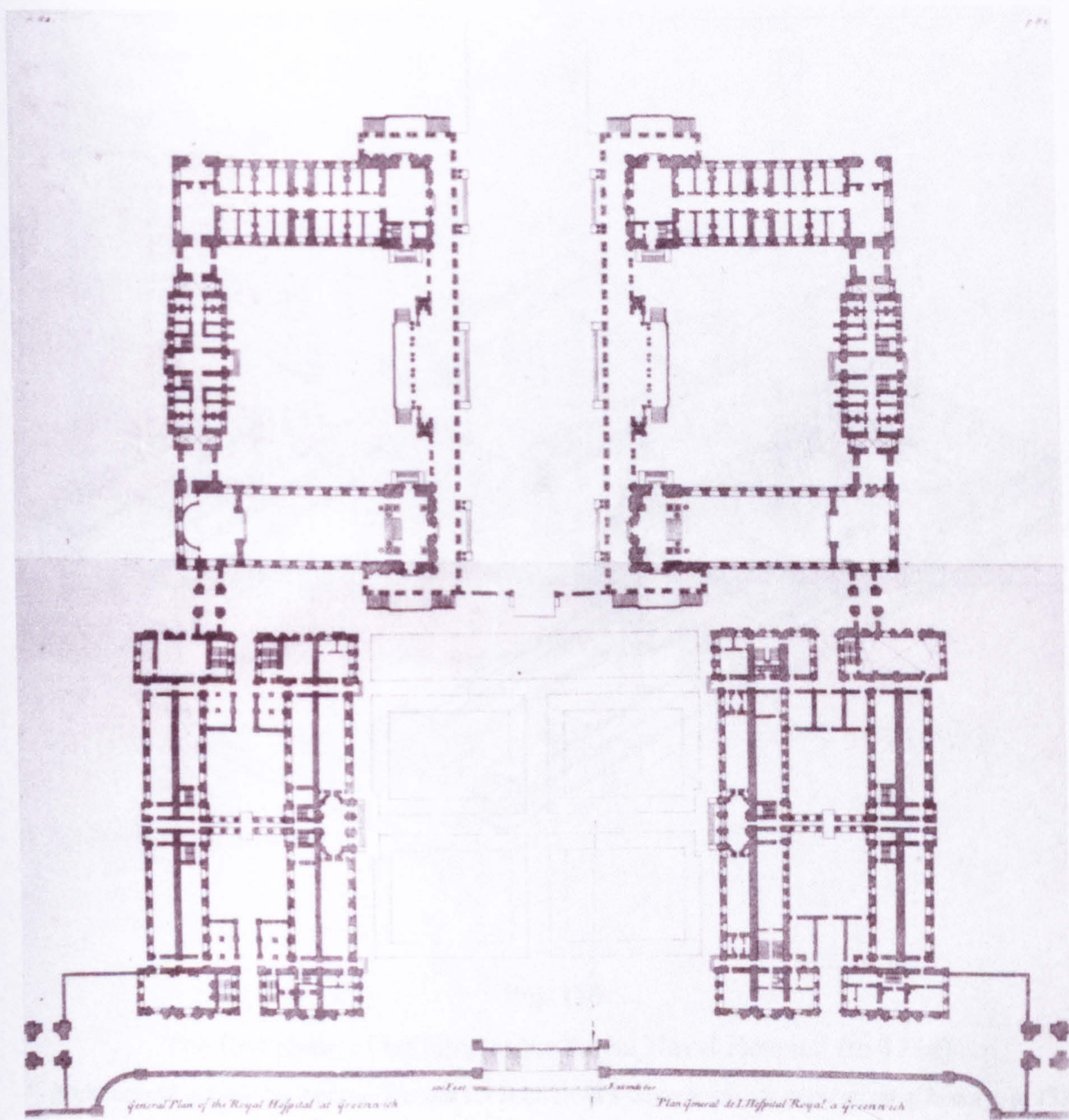


Fig. 169

Plan of the Royal Naval Hospital at Greenwich

Engraving from Colen Campbell's *Vitruvius Britannicus*, vol. 1, London, 1715

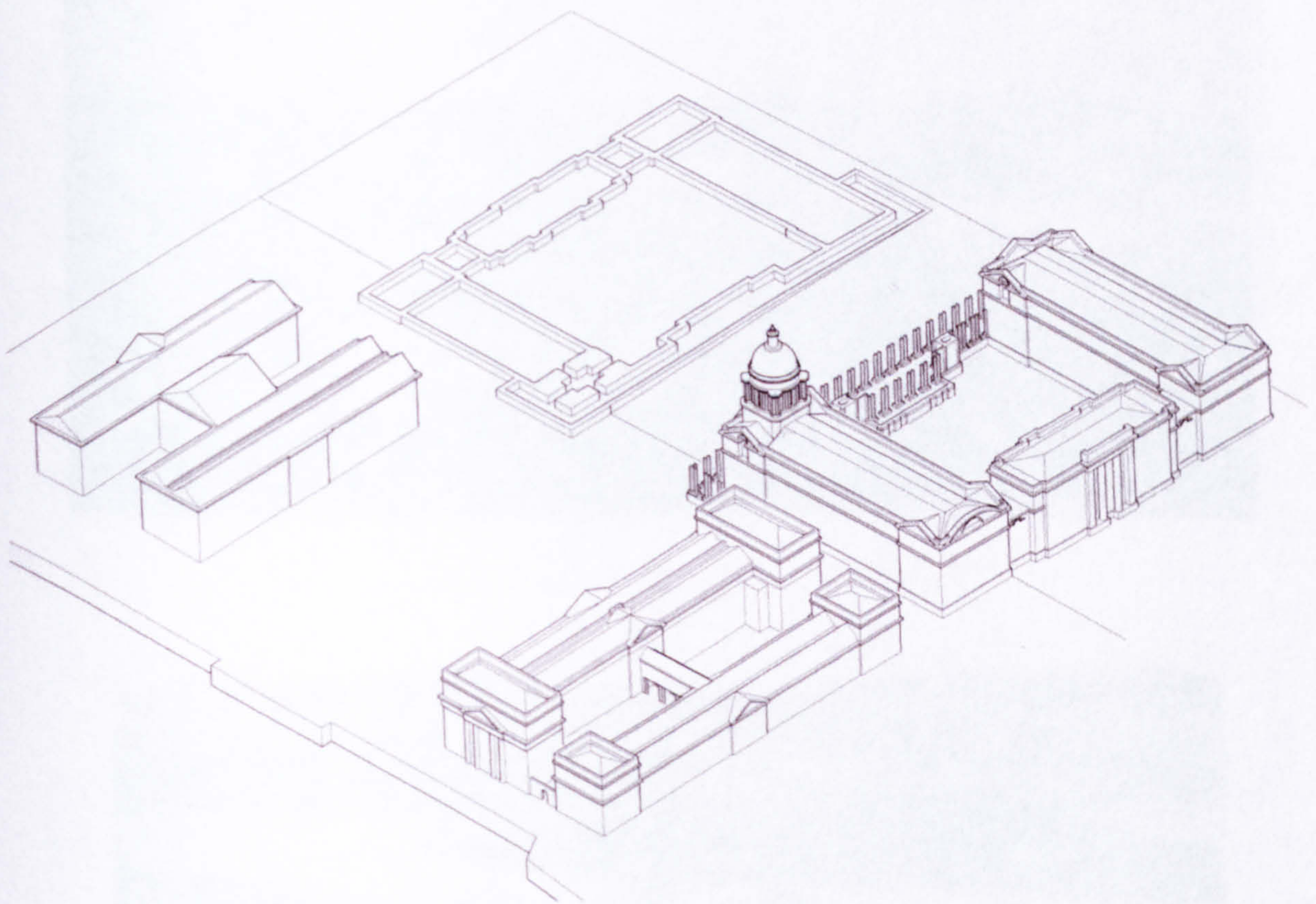
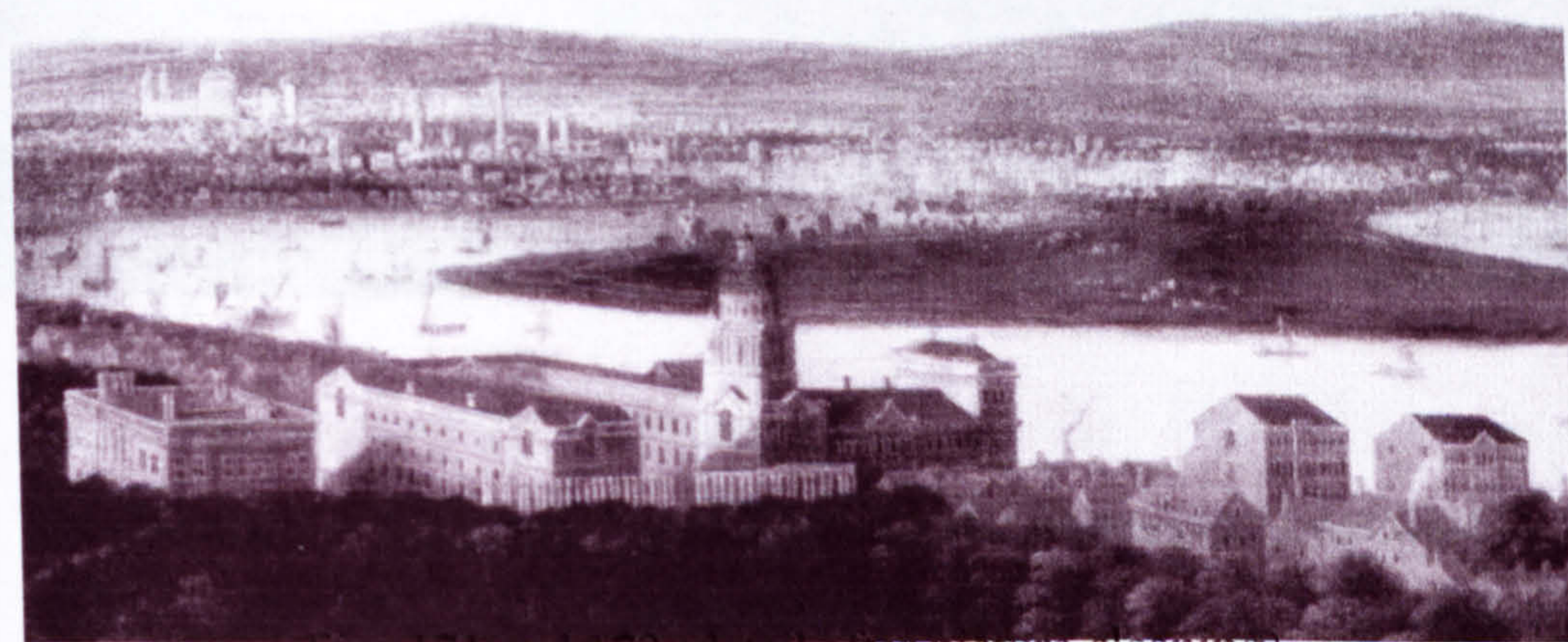


Fig. 170

The first phase of building at the Royal Naval Hospital (to 1710)

Architectural graphic by Andrew Donald for John Bold's *Greenwich: an architectural history*, p. 133



Figs 171 and 172 (detail after picture cleaning)

[Jan Griffier the elder], *Panorama of Greenwich with London in the distance*

c. 1705-06. Oil on canvas

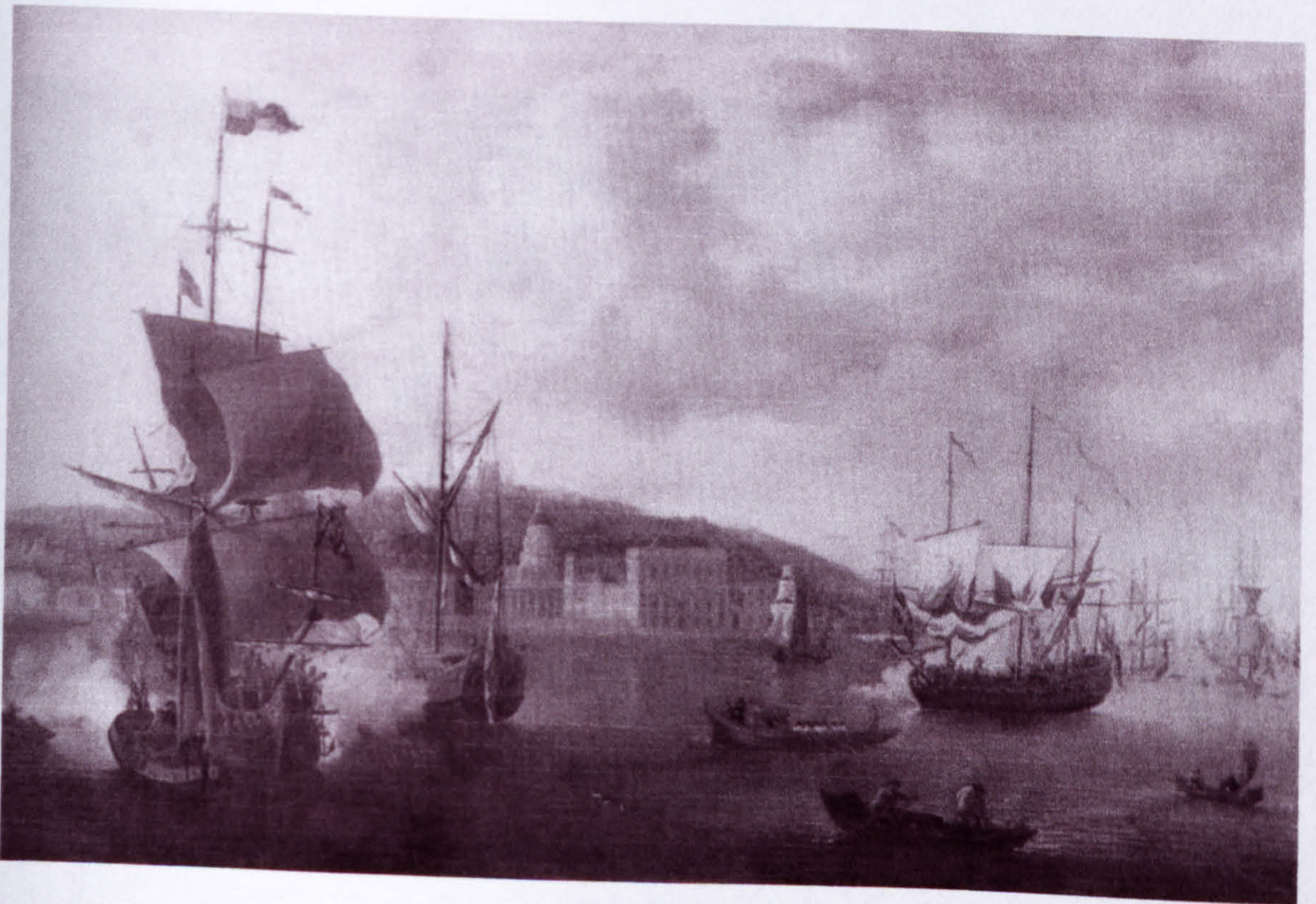


Fig. 173

[Jan Griffier the elder], *Royal Yachts on the Thames at Greenwich*
c. 1712. Oil on canvas

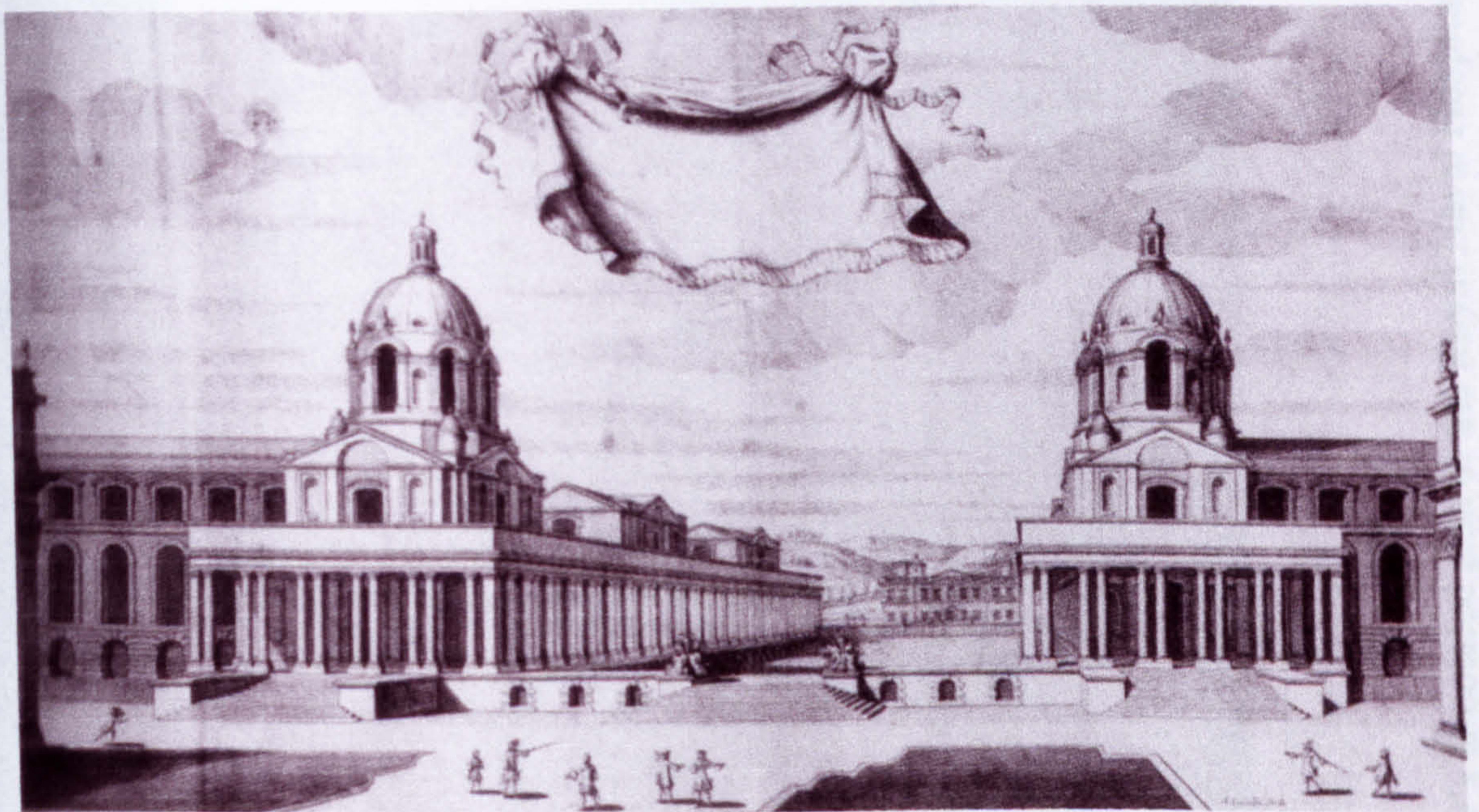


Fig. 174

Simon Gribelin, *The King William and Queen Mary Buildings at Greenwich*

Unpublished engraving, 1699.



Fig. 176

Oil sketch for the lower hall ceiling

c. 1707. Oil on canvas, V&A Museum, London

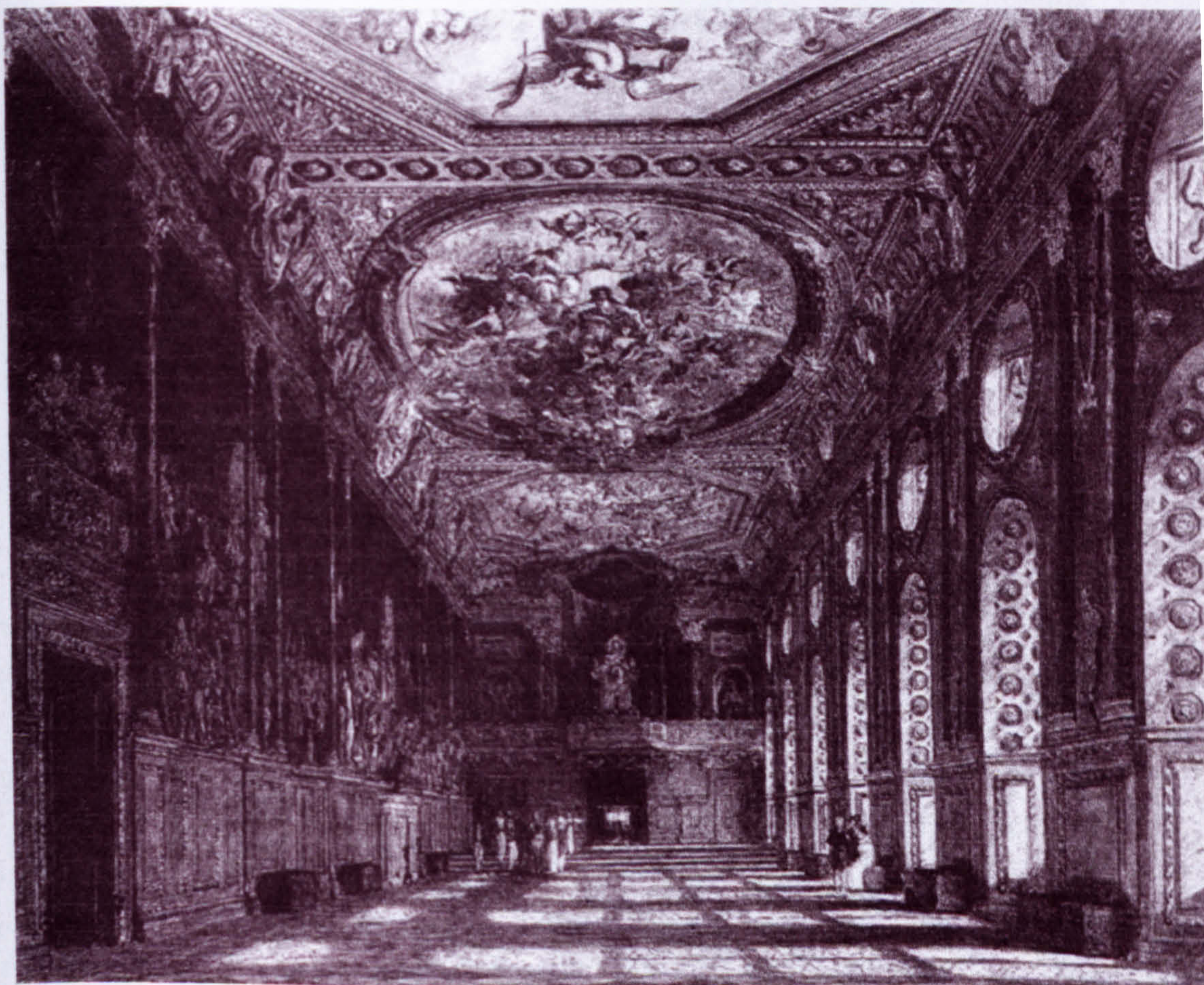


Fig. 177

Charles Wild, *St George's Hall, Windsor*

c. 1815. Watercolour made for W.H. Pyne's *Royal Residences*, 1819



Fig. 178

[J.F. Rigaud] after Antonio Verrio, *The Apotheosis of Charles II*. Detail of a drawing of the ceiling of St George's Hall

c. 1805. Pencil on paper, The Royal Collection



Fig. 179

Antonio Verrio, *Charles II*. Fragment from the ceiling of St George's Hall, Windsor
1682-84. Fresco, The Royal Collection



Fig. 180

Mary II and William III. Detail of the centre of the lower hall ceiling

1708-14. Oil on plaster

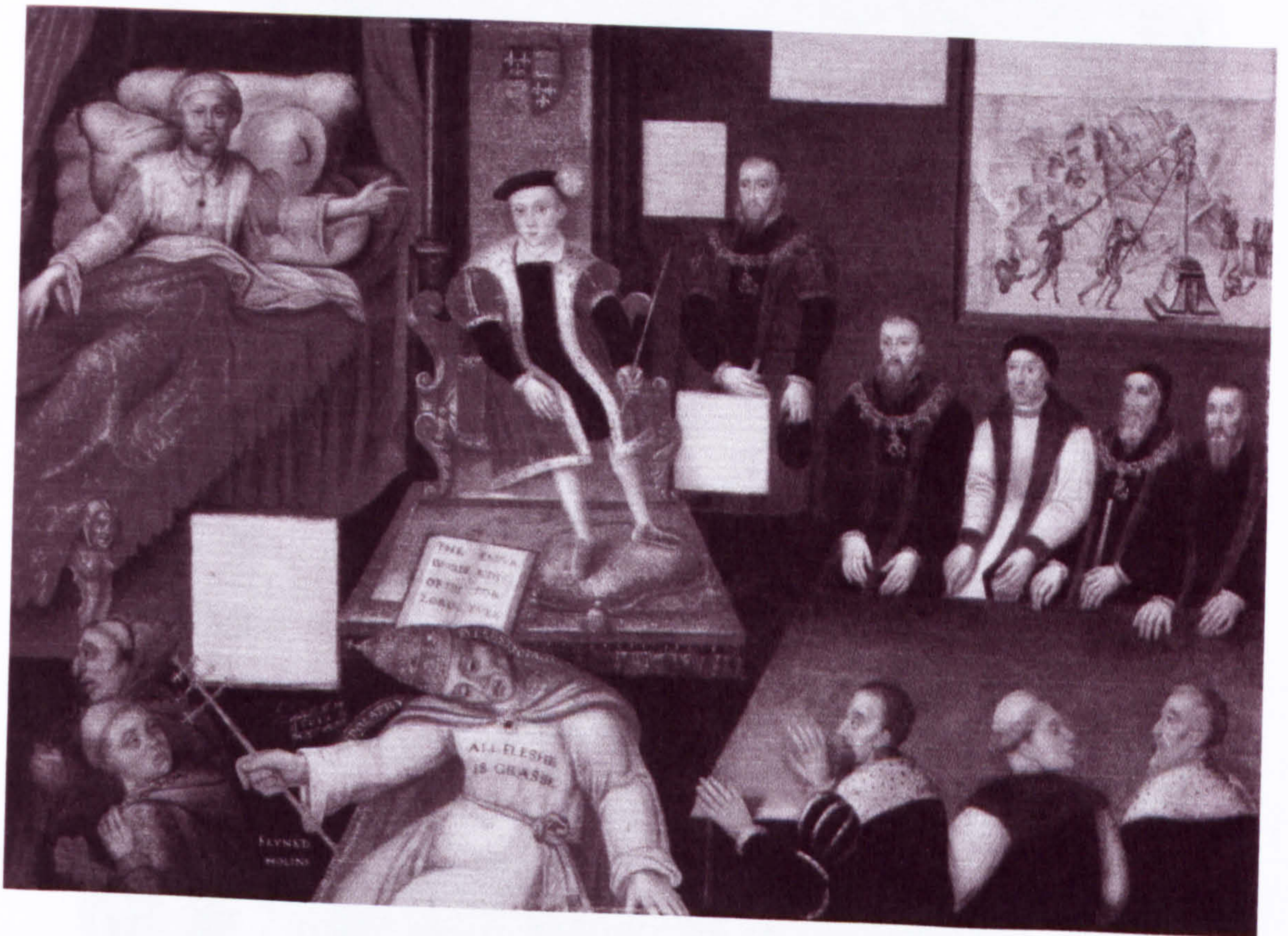


Fig. 181

Artist unknown, *Edward VI and the Pope*

c. 1548-49. Oil on canvas



Fig. 182

Artist unknown, *Allegory of the Reformation*

Engraving (after a sixteenth-century woodcut) made for J. Foxe, *Actes and Monuments*, London, 1684 (ninth edition)

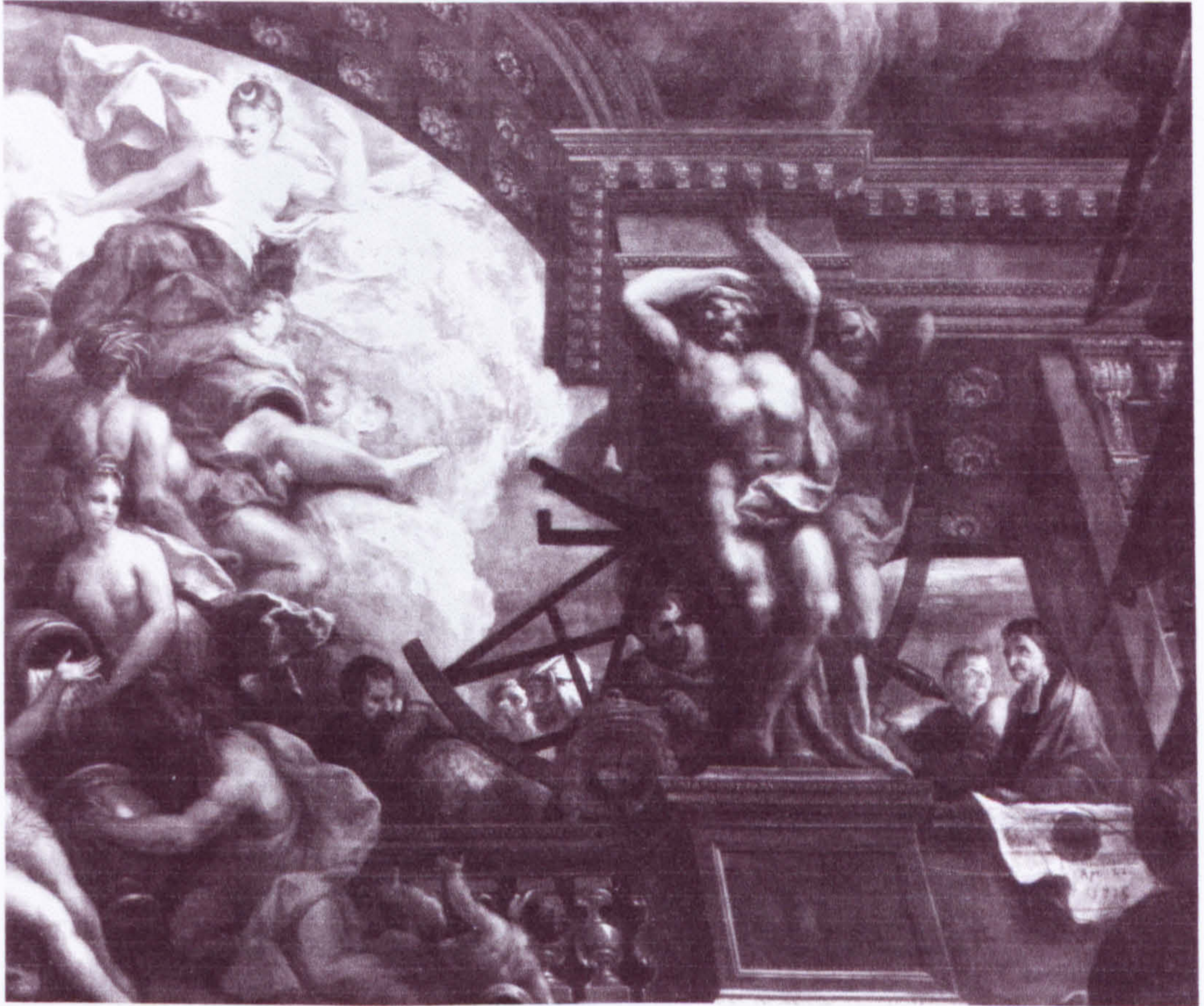


Fig. 183

South-east corner of the lower hall ceiling

1708-14. Oil on plaster

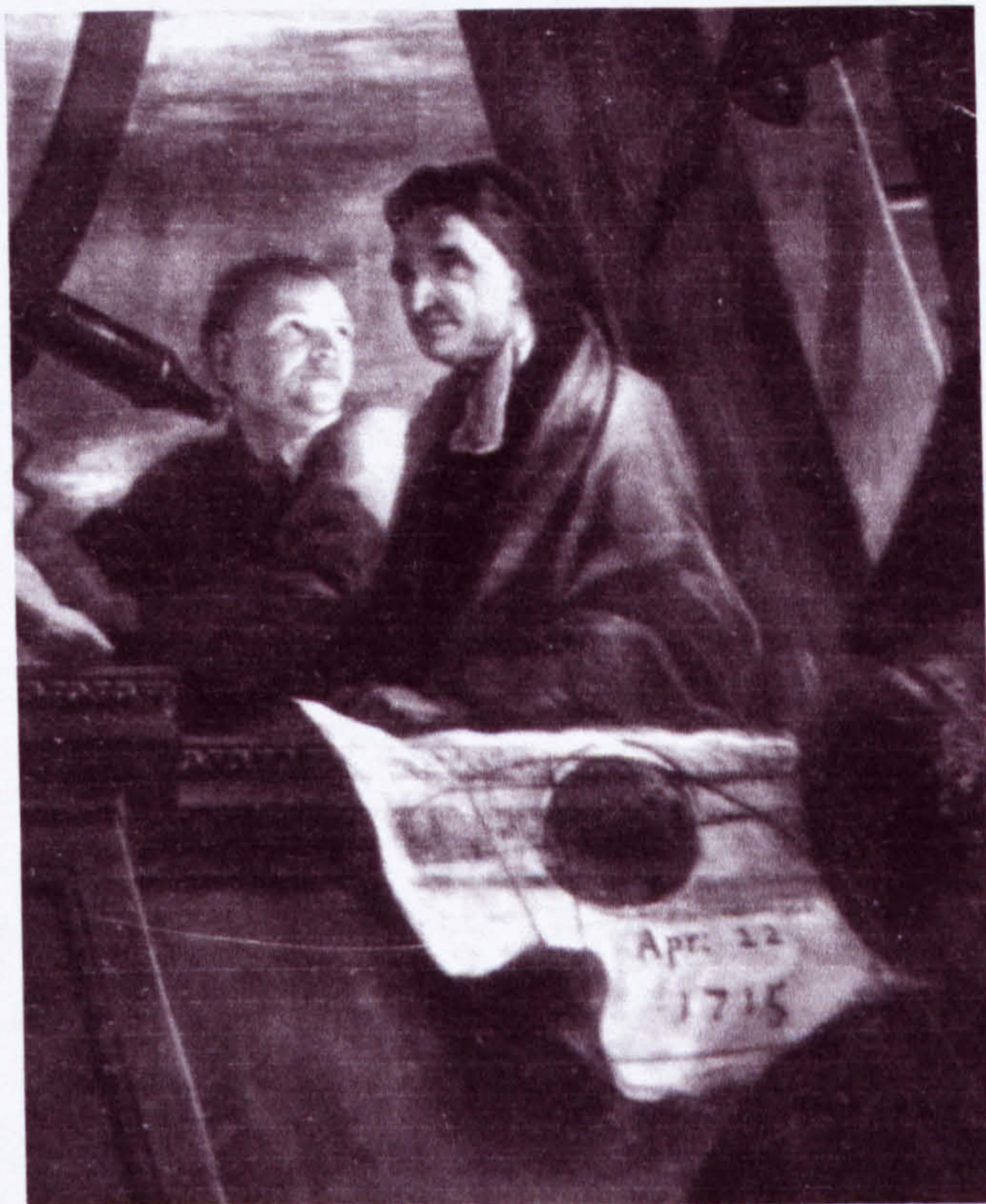


Fig. 184

John Flamsteed and Thomas Weston observing the moon in the south-east corner of the lower hall ceiling

1708-14. Oil on plaster



The Accession, or Landing of the Prince of Orange. South wall of the upper hall

Fig. 185

The Revolution, or the Landing of the Prince of Orange. South wall of the upper hall

1718-25. Oil on plaster



Fig. 186

The Accession, or Landing of King George at Greenwich. North wall of the upper hall

1718-25. Oil on plaster



The Spanish Invasion, 1558. Gun powder Treason, Nov 5, 1605. The Arrival of the Prince of Orange Nov. 5, 1688.

Fig. 187

A Protestant history of England

Woodcut from *The Protestant's Crums of Comfort*, 1690



Fig. 188

Jan Wyck, *The Prince of Orange (William III) on horseback*

1689. Oil on canvas



Fig. 180

Fig. 189

George Bower, *The Landing of William at Torbay in 1688*

1688. Silver medal (reverse; also issued in gold)



Fig. 190

R. Arondeaux, *The Landing of William at Torbay*

1688. Silver medal (also issued in gold)

Prince of Orange Lands at Torbay Ann:



Fig. 191

The Prince of Orange Lands at Torbay

c. 1718. Pen and wash on paper. British Museum



Fig. 192

The arrival of George I at Greenwich

c. 1718. Pen and wash on paper. British Museum



Fig. 193

The Prince of Orange Lands at Torbay

c. 1718. Pen and wash on paper. British Museum



Fig. 194

The Royal Cavalcade, or Landing of King George at Greenwich

c. 1718. Pen and wash on paper. British Museum



21
17

" Britannick power
guards y^e King.

9 The King in triumphant Chariot
10 Princely Prudence on his Right hand.
An Eagle on y^e Charr: Shows y^e Power of
Gove, as well as y^e German Emperors

Fig. 195 (detail of 194)

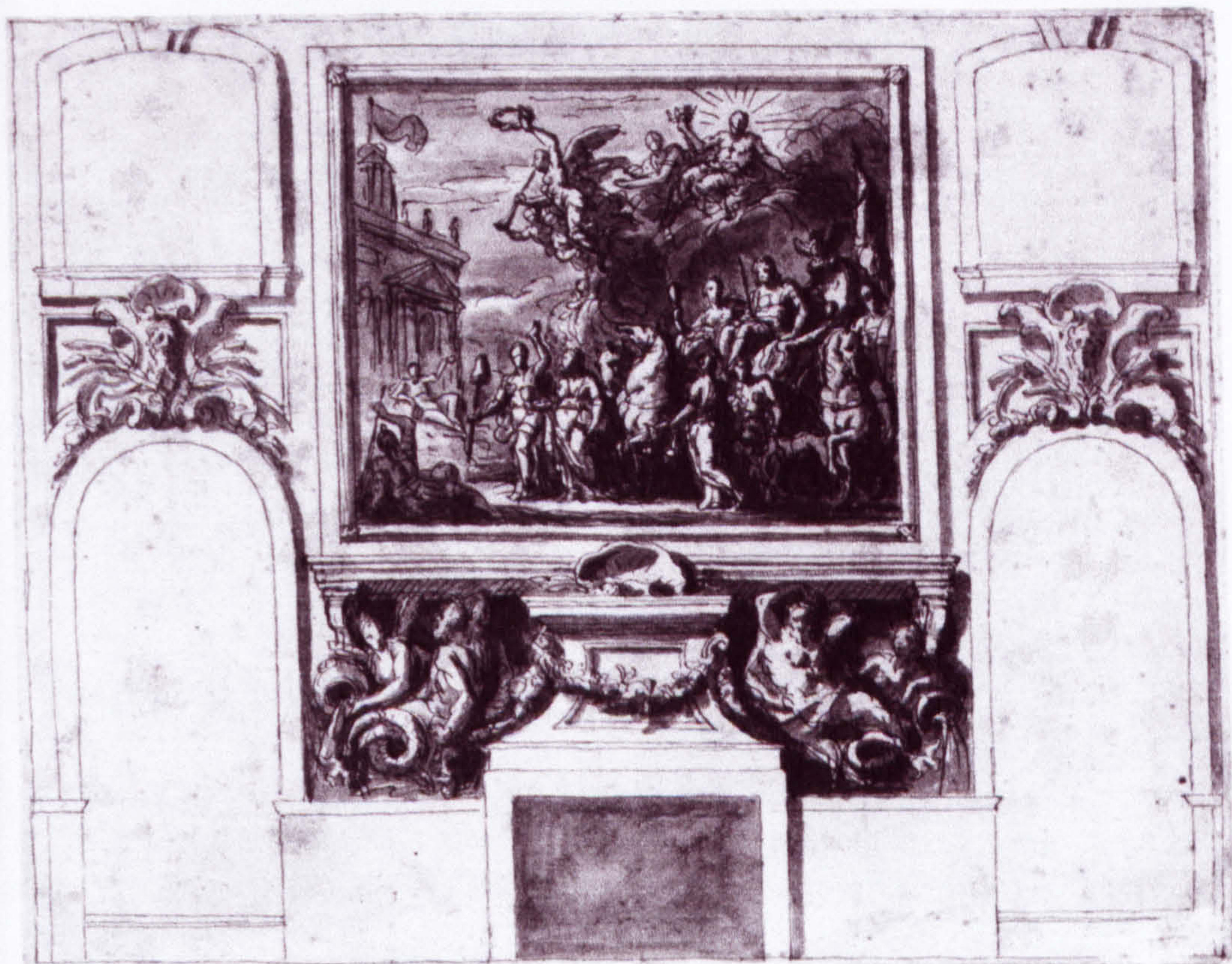


Fig. 196

The Landing of King George at Greenwich

c. 1718. Pen and wash on paper. National Maritime Museum



Fig. 197

Upper section of the west wall at Greenwich

1725-26. Oil on plaster



Fig. 198

George I and his family on the west wall at Greenwich

1725-26. Oil on plaster



Fig. 199

The royal grandchildren on the west wall at Greenwich

1725-26. Oil on plaster

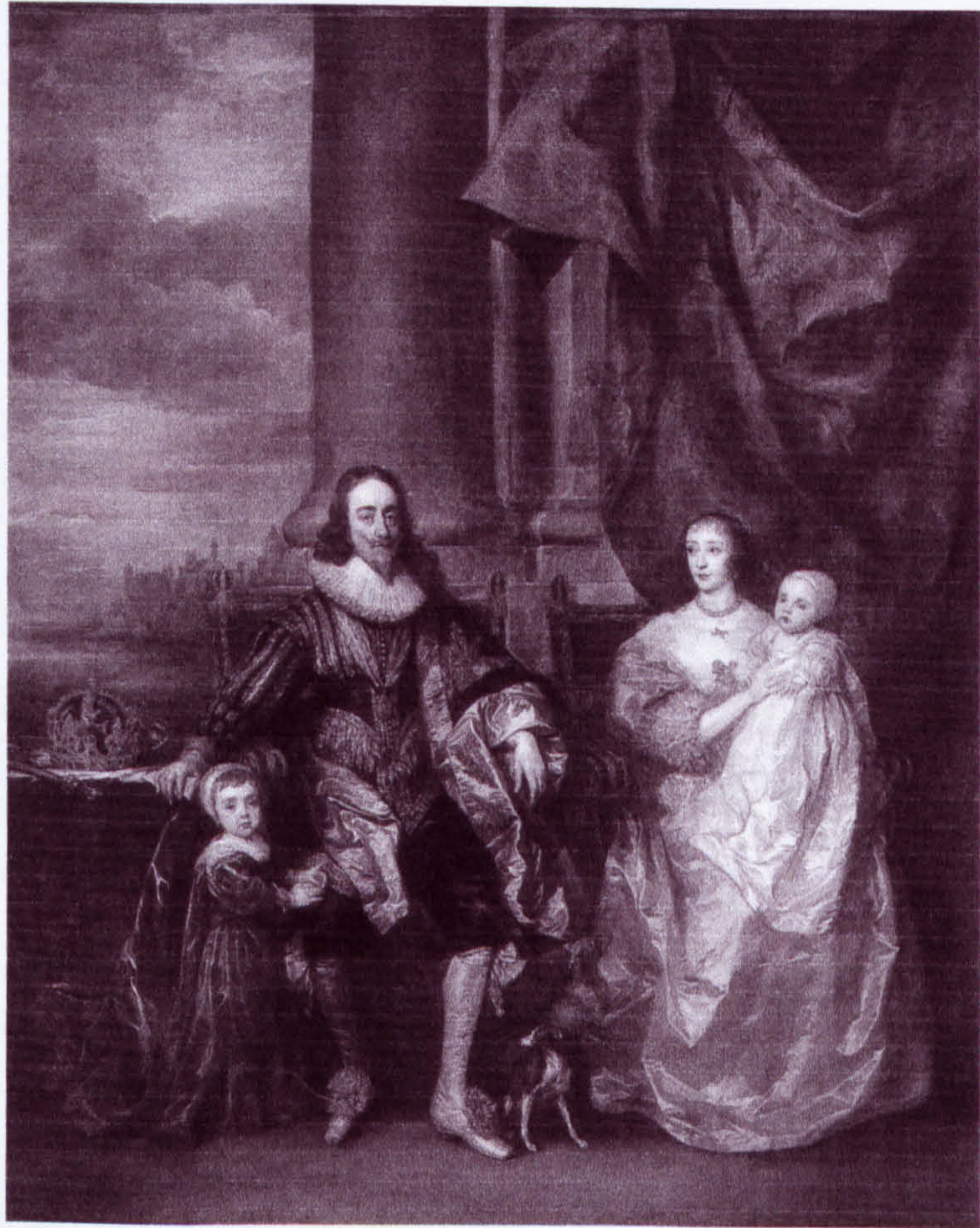


Fig. 200

Anthony Van Dyck, *Charles I, Henrietta Maria and their two eldest children*

1632. Oil on canvas



Fig. 201

Self-portrait on the wall of the upper hall

c. 1725. Oil on plaster