

FAMOUS PORTRAIT PAINTERS.

IV—LELY AND KNELLER.

The Dutch and German artists who became the most famous English court painters of the latter half of the seventeenth century—Lely's "wanton and magnificent nymphs," and Kneller's gallery of the great men and beautiful women of four reigns.

THE seventeenth century in England was not particularly rich in artists, and the two men who were conspicuous as court painters, and who have left names that send the price of their canvases to great figures, were both Teutons.

Sir Peter Lely, who was, as Horace Walpole tells us, "the most capital painter" of the reign of Charles II, was born in Westphalia. His father was a captain, whose family name was originally Van der Vaas; but because he was born in a perfumer's shop at the Hague, and because the shop had a lily for its sign, he carried the name of Captain du Lys, or Lely, and his son never knew any other.

There appears to have been some difficulty about the son's choice of a profession, and he was finally turned over to a painter named De Grebber, who gave him some instruction in drawing and painting stiff, wooden Dutch landscapes. When he went to England, in 1641, and saw the work of Vandyke, he made up his mind that portrait painting was easy and profitable. With a clever understanding of human nature, he began to imitate the Flemish master, with a difference. Where Vandyke was natural, Lely idealized, or, we might say, sentimentalized. Vandyke showed likenesses, and painted his sitters in the dress they wore. Walpole says that Lely's nymphs trail their fringes through meadows and streams, and that their costumes remind one of "fantastic night gowns fastened by a single pin."

But without any doubt, Lely caught the spirit of the age in which he lived. His women were the women of that age and time, and when he painted them, it was as they wished to look. His portraits never were uncharacteristic. He gave a peculiar, half sleepy expression to the eyes of his court ladies which Pope said "spoke the melting soul," but which

makes the latter part of the nineteenth century a little impatient.

Lely painted Charles I and also Oliver Cromwell. It is told that Cromwell said, while sitting to him: "Mr. Lely, I desire you would use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and everything as you see me; otherwise I will not pay a farthing for it."

But Lely never reached the height of his fame until after the Restoration, when the gay court of Charles II came to make England merry. The cavaliers and belles of Charles' reign were of the sort he loved to paint—the sort who could look out of his canvases with sleepy eyes, and hold daintily their pointed fingers. The men and woman of the Commonwealth did not appeal to him.

The first Duchess of York, Anne Hyde, was not a pretty woman, but she was a most generous one. She knew the taste of her king and his brother, her husband, and in forming her court she surrounded herself with the prettiest women in the country, and began the collection known as "The Beauties of Windsor" by commanding Sir Peter Lely to paint portraits of the loveliest of her maids of honor. Every woman in England was immediately insane to be painted by Lely.

It has been wondered, sometimes, if Lely caught his mannerisms from these women, or whether he assisted history in estimating their characters by what he painted. Walpole says that "Lely's nymphs are far too wanton and magnificent to be taken for anything but maids of honor." It is likely that he painted what he saw in the matter of dress oftener than Walpole will allow. As modesty went out in the reign of Charles II, loose dressing became more prevalent.



MARY, QUEEN OF ENGLAND.

From an engraving by J. Faber after the painting by Sir Godfrey Kneller.

Lely was knighted for the way in which he had portrayed the court, and became one of the fashionable men of his day. Like Vandyke, he was noted for the mag-

ner, who had just become a formidable rival.

There were three Duchesses of Somerset in the time of Charles II, but there



THE COUNTESS OF RUTLAND.

From an engraving by J. Smith after the painting by Sir Godfrey Kneller.

nificence of his establishment. It was a shock to his friends when he died very suddenly in 1680, while painting the portrait of the Duchess of Somerset. It was said, at the time, that the cause of his death was his violent jealousy of Knel-

ler, who had just become a formidable rival. This was Lady Elizabeth Percy, who was famed not only as one of the most beautiful women of her time, but as the richest heiress. Her father died when she was only four years old, and left her with the great es-



ANNE, COUNTESS OF SUNDERLAND.

From an engraving by T. Wright after the painting by Sir Peter Lely.

tates of the family, and holding in her own right six of the oldest English baronies. Her grandmother, the old Countess of Northumberland, announced her intention of keeping the child in retirement, to repel fortune hunters. She succeeded so well that the Lady Elizabeth was three times a wife and twice a widow before her sixteenth birthday.

Her first husband was the heir of the Earl of Cavendish. The young bride and groom were the same age, thirteen years, at the time of the marriage. The latter died in a few months; and he was hardly dead before suitors besieged the child widow. She took a romantic fancy to the celebrated Swedish adventurer, Count Königsmark, but her family hastily mar-



ELIZABETH, DUCHESS OF SOMERSET.

From an engraving by E. Cooper after the painting by Sir Peter Lely.

ried her to a Mr. Thynne, whom Königs-mark murdered immediately. Elizabeth seems to have been easily consoled, for within three months she found a third husband in Charles Seymour, who was known as the "Proud Duke of Somerset." He was so "proud" that his own children (he had thirteen) were not allowed to sit in his presence. But his wife appears to have loved him, for she gave up

her own name of Percy to take his, which she had refused to do in the other cases, and which her marriage articles forbade. She became one of the ornaments of the courts of William III and Queen Anne, and when the Duchess of Marlborough was finally disgraced, she took the famous Sarah Jennings' place. After her death her husband married a young bride, who one day playfully tapped him on the



THE COUNTESS OF CLARENDON.

From an engraving by T. Faber after the painting by Sir Godfrey Kneller.



THE DUCHESS OF GRAFTON.

From an engraving by Goldar after the painting by Sir Godfrey Kneller.

shoulder with her fan. "Madam," he said, "my first wife was a Percy, and she never took such a liberty."

Anne, Countess of Sunderland, who was another of the Windsor beauties, was the daughter in law of Waller's celebrated *Saccharissa*. The fame of the second countess is hardly so happy as that of the first. She was a beautiful and blameless woman, but was unfortunate in being the wife of a husband who was always in trouble. She is the common

ancestress of the present Duke of Marlborough and of the present Earl Spencer. Lely also painted Nell Gwyn, Mrs. Middleton, the Duchess of Cleveland, and almost all the other famous women of that day.

Kneller, who succeeded him, was from Lübeck, the German seaport on the Baltic. His coming to settle in England was determined by an accident. He went to London in 1674, without any intention of residing there, having an idea of going



MRS. YARBOROUGH.

From an engraving by J. Smith after the painting by Sir Godfrey Kneller.

on to Venice. Not long after his arrival, he painted the Duke of Monmouth, who was so charmed by the portrait that he engaged the artist to paint the king, his father.

It happened that Charles had promised to give a portrait of himself, which was to be painted by Lely, to his brother, the Duke of York. Wishing to please everybody, he said that Kneller could come to his sittings to Lely, and if he could catch a likeness in that way he was welcome to

try. Sir Peter, however, was to arrange the lighting, posing, and accessories. Kneller delighted the king by finishing his head while Lely was doing his sketching, and by making an excellent likeness.

After Lely's death, Kneller was the court painter for more than forty years. Walpole says that where Kneller offered one picture to fame, he sacrificed twenty to lucre, and that he would gladly have erased his name from most of his portraits after he had received the money for them.



LADY COPLEY.

From an engraving by J. Smith after the painting by Sir Godfrey Kneller.

But he painted ten reigning sovereigns, and all the men of genius who made the time of Queen Anne notable, and his work always possesses a charm. Dryden, Pope, Newton, Addison, Congreve, all of these sat for him. The well known "beauties" of Hampton Court were painted by him for William III, but while they are lovely enough they cannot compare with the gay ladies of the Windsor collection. They are models of propriety

by the side of Lely's nymphs, but they are not half so interesting.

Kneller was knighted by William III, and one of his best portraits is that of Mary, William's queen. This royal lady, who was sister to Queen Anne, was not much above her in mental attainments, and the two were always quarreling in the good old fashion of reigning houses. She was particularly fond of Kneller because he made her laugh, Sir Godfrey

being almost as much of a wit as an artist. He not only made portraits, but made friends of the great men of his time, yet he was said to be inordinately conceited. Pope was one of his later intimates. It is related that one day, when Pope was sitting to him, he said :

"I can't do so well as I should do unless you flatter me a little. Pray flatter me, Mr. Pope; you know I love to be flattered."

"Sir Godfrey," Pope replied, "they say that the Creator made man in His own image, but I believe that, had you been there, it would have been a more perfect likeness."

"I also believe so," Kneller returned, delighted.

Pope gave Sir Godfrey enough flattery in his verse. There were those who were unkind enough to say that the poet paid for paintings by verses extolling the painter.

What god, what genius did the pencil move,
When Kneller painted these ?

Pope used to talk about his friend. After Kneller's death, he told somebody that only a day or two before he died, he found him sitting up in bed looking at a drawing of his own monument, and he asked Pope to write an epitaph for it. Pope simply translated that of Rafael.

With all his real sense of humor, Kneller probably delighted in the pretense of vanity, as Whistler delights in it today, and found amusement in bewildering his friend Pope. It is told of him that he once heard a profane fellow cursing himself.

"God damn *you* ?" he said. "He may damn the Duke of Marlborough, or Sir Godfrey Kneller, but He would never take

the trouble to damn such a scoundrel as you for the asking."

When there were doubts expressed as to the parentage of the infant son which was born to James II, Sir Godfrey waxed eloquent. "His father and mother have sat to me about thirty six times apiece, and I know every line and bit of their faces. I could paint King James now, by memory. I say the child is so like both, that there is not a feature in his face but what belongs either to his father or his mother. This I am sure of, and cannot be mistaken—nay, the nails of his fingers are the queen's. Doctor! You may be out in your letters, but I cannot be in my lines!"

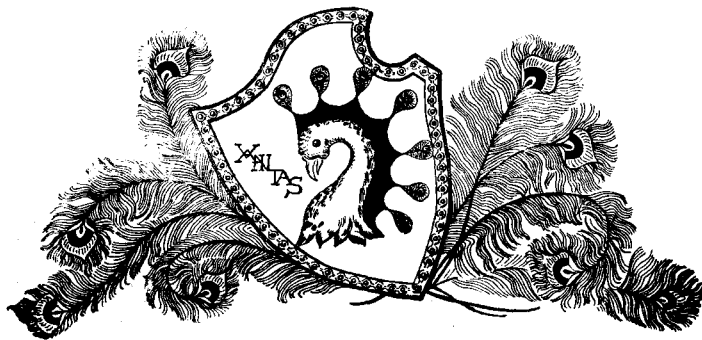
Sir Godfrey married Susannah Cawley, a minister's daughter, and had several handsome homes. Although he spent money lavishly, and lost more than twenty thousand pounds in the South Sea Bubble, he left a large fortune at his death.

While he lived in Whitton, he acted as a justice of the peace, and his rulings were the joke of his friends. Pope wrote:

I think Sir Godfrey should decide the suit,
Who sent the thief (that stole the coat) away
And punished him who put it in his way.

It was not only Pope who celebrated the artist in verse. Dryden, Addison, Steele, Prior, Tickell, all praised him until who can wonder that he was vain?

It has been said that Sir Godfrey painted only the heads and hands of his portraits, and left the rest to be filled in by his assistants, of whom he had a dozen. It would have been almost impossible for one man to have done such an immense quantity of work. When he died, in 1722, he had five hundred unfinished canvases in his studio.



THE BATTLE OF TARIFFS.

BY WILLIAM L. WILSON.

Ex Postmaster General Wilson, author of the existing tariff law, reviews the sweeping changes made or contemplated by the present Congress in the rates of duties upon imports, and gives a strong statement of his views upon the fiscal problems of the day.

THE first act of the new administration has been to convene Congress in special session. The first act of the House of Representatives, which must originate revenue measures, has been to pass a general tariff bill. All this was done within four weeks after the President took the oath of office.

The reasons alleged for this headlong action are two: that revenues are falling behind expenditures, and the industries of the country are in distress from the present "free trade" tariff; and that a tariff to increase revenue and encourage industry is the only needed foundation for the return of that prosperity for which we are all longing, and whose advance agent is already in the White House.

When the Treasury statement shows, over and above the lawful gold reserve, a cash balance of more than \$130,000,000 available for meeting any temporary deficiency of income, and ample for that purpose for three years longer, even if the present depression continues, and likewise the present scale of expenditure, it is clear that there was no call for precipitate increase of taxes on the people. A prudent man, in times of halting business, reduces expenses by judicious economies. A statesmanlike government, in periods of depression, when the earning capacity of the people is impaired, seeks to balance its budget by decreasing outgoes, not by increasing income. To substitute watchful economy for lavish expenditure is no less a duty for government than for individual.

Had Congress, instead of madly hastening to levy new taxes on the people, appointed an intelligent and public spirited

committee on retrenchment of expenditures, it could have devised legislation which would balance treasury accounts and increase the efficiency of the public service. In the post office department alone a saving of many millions is not only feasible, but needful for a better service of all the people.

It is not enlightened public policy, but the pressure of great private interests, that makes insufficient revenue and the sluggishness of trade an excuse for piling new taxes on the individual, and for placing new shackles on trade. A mere examination of the proposed Dingley Bill shows that it is framed in the interest of this combination, not in the interest of the public treasury. A few figures taken from the report, which ushered it into the House, will make good this assertion, and show at a glance how far, in the burdens which it will place on consumers and on trade, it transcends the exactions of any previous tariff bill.

Under the McKinley Bill our total imports for the fiscal year ended June 30, 1893, were 866 millions in value. The customs duties collected on them were 198 million dollars. Under the law of 1894, our total imports for the fiscal year 1896 were 779 millions in value. The customs duties collected on them were 155 million dollars. Had the Dingley Bill been in operation, the customs duties collected on the imports of 1896 would have been 269 million dollars. Thus, with a taxable basis less by 87 million dollars than that of 1893, the Dingley Bill would have gathered 71 millions more of duties. It is unnecessary to add that such rates are likely to prove prohibitory and largely