

**Notes on early portraits of John Banister, of William Harvey, and the Barber-Surgeons' visceral lecture in 1581 / by D'Arcy Power.**

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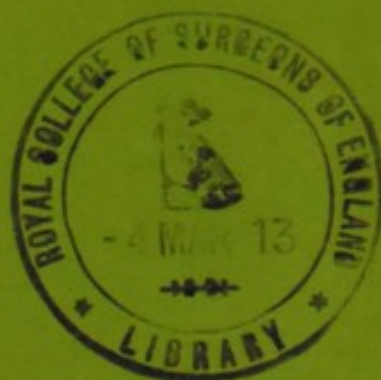
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# Notes on Early Portraits of John Banister, of William Harvey, and the Barber- Surgeons' Visceral Lecture in 1581

BY

D'ARCY POWER, F.R.C.S.

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Notes on Early Portraits of John Banister, of William Harvey,  
and the Barber-Surgeons' Visceral Lecture in 1581.

By D'ARCY POWER, F.R.C.S.

ONE morning shortly before Dr. Frank Payne left Wimpole Street to live at Barnet, I went in to look at his books, which he was always glad to show his friends, and he asked, "Have you ever been to the Hunterian Library at Glasgow?" I answered, "No, but everyone says it is well worthy a visit because William Hunter was a greater collector of rarities than his brother." Dr. Payne said, "I was there a little while ago and the librarian showed me a most interesting picture. I had it photographed, and thinking of you, I had an additional proof made which you will accept from me as a present. The picture represents John Banister, a surgeon. I know nothing about it, but it is so full of detail that it could only have been painted by a miniaturist. You like answering riddles, so that some day perhaps you will be able to tell us more about it, when we have started that Society for Medical History about which we have so often talked." I took the photograph home, had it framed, and in 1910, when I was editing some Treatises of John Arderne for the Early English Text Society, I had occasion to visit Glasgow to collate my proofs with the MSS. preserved in the Hunterian Library. Mr. Galbraith, the librarian, was extremely courteous, and showed me the picture (Plate I, p. 3) which had excited Dr. Payne's attention. It is contained in a volume of Master John Banister's Anatomical Tables, in folio, bound late in the sixteenth century. The picture is double-page, mounted on guards and backed with modern white paper.

Dr. John Young's Catalogue of the Hunterian Museum Library (Catalogue of Manuscripts), describes it in the following words (p. 290):—

"The double-page picture represents John Banister standing between a skeleton at which he points with a silver-mounted cane, and a corpse in course of dissection, on whose exposed viscera he rests his left hand. He wears a narrow-brimmed velvet bonnet, master's robe and white surgeon's sleeves, as do also his four assistants. He also wears a jewelled gold pendant suspended by a black silk ribbon round his neck. One of his assistants wears a somewhat similar jewel of blue enamel and pearls.



"Behind the lecturer on a desk lies a book open at pages 419, 420, with the following title: 'REAL. COL. CREM. DE VISCER. Lib. XI, above which in red: 'Anatomia scientiæ dux est | aditumque ad dei agnitio | nem præbet. | Iohannes Banister Aetatis | sui Anno 48 Anno Domini 1581.' A white-bearded doctor in furred robe and brimmed bonnet points his left forefinger at the head of the subject. One (left) of the two assistants in the foreground is passing an instrument to the other (right), while behind the two others (facing) are eight faces (of students?).

Above these heads and immediately under the date (given above) are two heraldic blazons. On the left, for arms, a shield (argent) bears a cross flory (sable), and a crescent (sable) in the dexter canton (difference); for crest, a peacock proper on a steel closed helmet with red and white mantling, and for motto, *Tendit in ardua Virtus*. On the right for arms, a shield divided quarterly by a St. George's cross (gules), surcharged with a lion passant regardant (or) bears 1 and 4 (sable) a chevron (argent) dividing three b's (argent), 2 and 3 a Tudor rose (gules) crowned (or) on a field party per pale (argent and vert) with chained boarhounds (?) (tenny) spotted (argent gules and vert); for supporters, for crest [an opinicus] (tenny), and for motto, *De praescientia Dei.*"<sup>1</sup>

The picture represents John Banister delivering the "visceral lecture" in the Barber-Surgeons' Hall at Monkwell Street. The carefully painted figure in the Master's hat and the furred gown is probably the Master of the Company for the year 1581. If so, he is Robert Mudesley, to whom Thomas Vicary bequeathed "my best single gowne faced with black satten." He is also mentioned in the 1569 grant of arms as one of those governors of the Barber-Surgeons Company who petitioned for some permanent mark in their armorial bearings to commemorate the union of the Barbers and Surgeons. The grant by letters patent took the form of, "an augmentation in chief to their old and auncient arms with heaulme and crest to the same." It was

<sup>1</sup> The arms of the Barber-Surgeons which are here described incorrectly are those granted to the United Company by Sir Gilbert Dethick, Garter King at Arms, in 1569. They are: "Quarterly the first sables a cheveron betweene three Flewmes argent; the seconde quarter per pale argent and vert on a spatter of the first, a double Rose gules and argent crowned golde; the third quarter as the seconde and the fourth as the first. Over all on a Crosse gules a lyon passant gardant golde; And to their Creaste upon the heaulme on a Torce argent and sables an Opinacus golde; Mantelled gules doubled argent; Supported with two Linxe in their proper coulor about their neckes a crowne with a chayne argent pendent therat." The motto "*De praescientia Dei*" first appeared in the armorial bearings of the Barber-Surgeons after this grant and it is still used by the Company of Barbers.



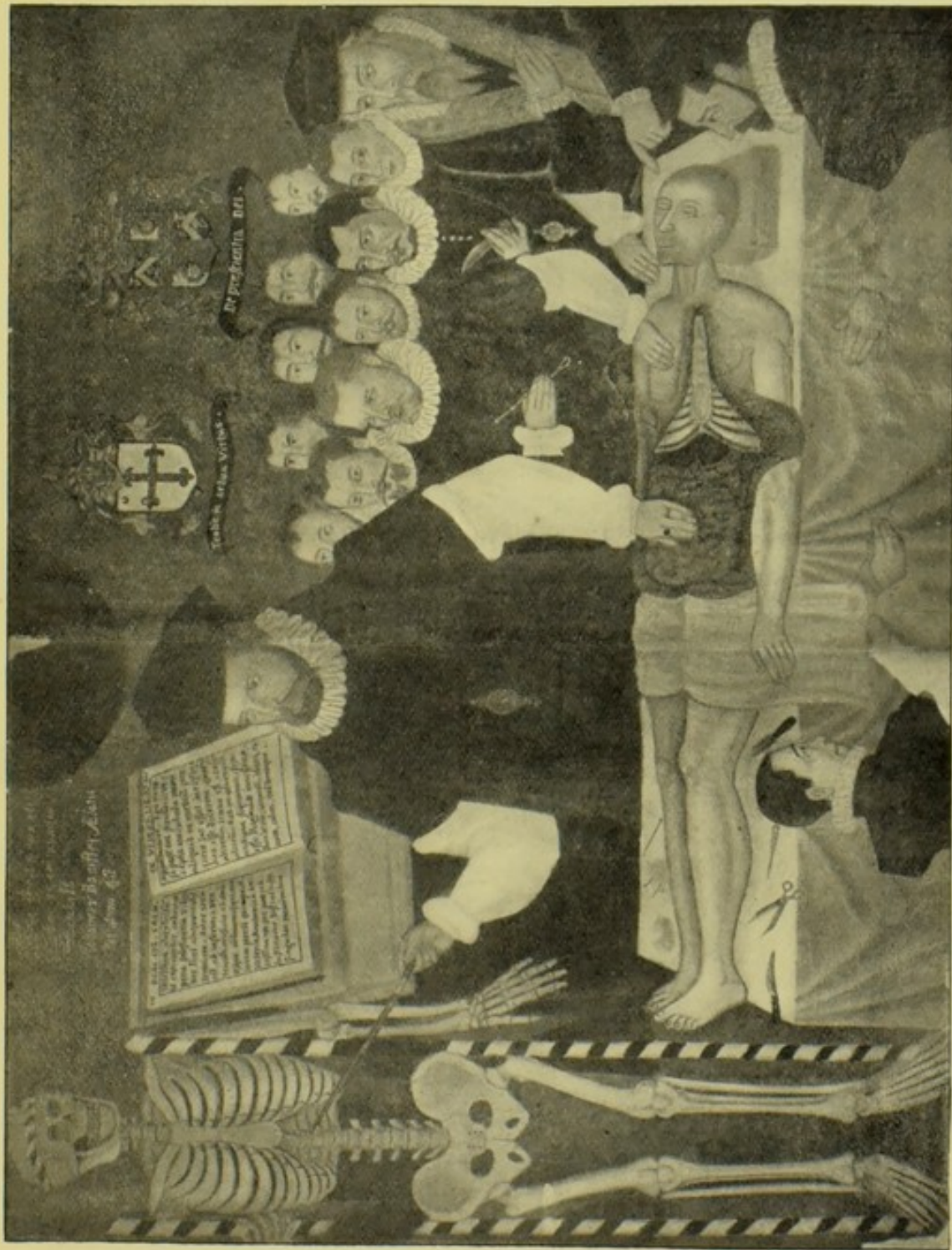


PLATE I.

John Banister (1533-1610) delivering the Visceral Lecture at the Barber-Surgeons' Hall, London, in 1581.  
(From a contemporary painting now in the Hunterian Library at Glasgow.)



#### 4 Power: *Portraits of John Banister and William Harvey*

perhaps for this reason that the painter has introduced the new coat-of-arms into the picture, containing a lion of England and two crowned Tudor roses.

The two senior stewards of anatomy are distinguished by their badges. It was enacted in 1555 that there should be chosen every year two "for the Anathomye and other two also to be chosen for to be stewards; so that two always shall stande for ij yeres because they that doo not worke of the Anatomy the one yere being Stewards for the provysyon of victualls they shall worke the other yere following. And they that shalbe chosen shalbe alwayes for the first yere Stewards, because that they shall see the makynge of them the yere before that they may be the more practysed in the doyng the next yere the sayed Anathomye that after it maye appeare by the workmanship that they be the dooers. Yf the Master and governors do goo about to breake the same acte they shall lose for a fyne to the hall xls."

The class consists of the members of the Barber-Surgeons Company who were obliged to attend the lectures under penalty of a fine.

The picture is interesting from many points of view, and first historically. It represents almost with the accuracy of a photograph the method of conducting anatomical teaching in London at the end of the sixteenth century, and so far as I know it is the only representation of the lectures given at the Barber-Surgeons' Hall. It furnishes two additional facts about John Banister. It is clear that he was the Company's visceral lecturer in 1581 which was not previously known, and it fixes the date of his birth, because if he was aged 48 in this year, he must have been born in 1533, and not as has been generally stated in 1540. He was armigerous, and clearly belonged to one of the Surrey families of Banester, who bore for arms "Argent a cross flory sable and for crest a peacock sitting, taking in its beak a serpent twined round its neck all proper." The crescent—his sign of cadency—shows him to be the second son. The minute accuracy of the picture is shown by the vade mecum which is used as the text of the lecture, and it will be noticed that the skeleton is supported and crowned with the colours of the Barbers Company, and a wreath of the same surmounts the helmet in Banister's arms. The book on the reading desk is "*Realdus Columbus*," and from its size I thought it must be the folio edition printed at Venice in 1559. Reference showed, however, that the passage in this edition is on folios 227 and 228. The picture gives the pages 419 and 420. Looking about for another edition I found the 8vo published at Paris in 1572, and on turning to chapter 5 of



book xi, the latter part of the passage quoted occurs just as the painter saw it on pages 419 and 420. The minute detail is also shown in the drawing of the scissors, the different shapes of the dissecting knives, the double-headed retractor held by the steward of the anatomies, and by the Company's badges worn by the lecturer and stewards. Of the drawing from the artistic point of view I am unable to speak. The two main figures of John Banister and the Master of the Company seem to me to be careful studies from life; the stewards and the audience are less carefully drawn. The body seems to have been drawn from the actual subject, who has a shrunk right leg—perhaps the results of old infantile paralysis—for the right foot is in a valgus position. The lecture is given on the passage: "*Intestina igitur a ventriculo exoriuntur; eademq'; pene substantia videntur; licet aliquantulum tenuiore. Situs eorum est ab inferiori ventriculi orificio ad anum usque; abdominisq'; majorem partem occupant. Veteres Anatomici intestina in sex partes distinxere, distinctisq'; singulas nominibus appellauere. Ego vero si post tot seculorum recepta vocabula noui aliquid in medium proferre fas esset, intestina duo esse dicerem, quorum alterum tenue est, crassum alterum. Sed ut aliorum vestigia sequamur; (neque enim temere a veterum placitis discedendum est), sex esse dicemus intestina, duodenum, inquam, jejunum, ileon, coecum, colon, rectumq'.*"

It is possible by the help of this picture to reconstruct the life of John Banister, and I do so in the following words: He was born in 1533, and was perhaps the second son of John Banester, whose name appears seventy-ninth in the list of the members of the Barbers Company for the year 1537, when Thomas Vicary was third in seniority of the freemen, or more probably of John Banester of Cobham, one of the Barons of the Exchequer. We learn nothing more about him until 1563, when he acted as surgeon to the forces sent under the Earl of Warwick to relieve Havre. Here he became acquainted with William Clowes, who speaks of him as "master Banester, my dear and loving friend." In 1572, he was admitted a member of the Barber-Surgeons Company, and there is a note in the records saying that "Mr. Bannester of Nottingham was sworn and admitted a brother of this mystery. Whereupon he hath granted to the House yearly twenty shillings so long as he liveth, and to be liberal and commodious to this house in what he may and will send yearly a buck or two and hath paid ten shillings and shall have his letter of licence." Clowes may have helped him to this favour, or his inherited influence in the Company may have assisted him. In 1573 the University of Oxford granted him



## 6 Power: *Portraits of John Banister and William Harvey*

a licence to practise medicine. The record runs, "Banister John; after seven years in med[icine] suppl[icates] for lic[ence] to prac[tise] med[icine] 30th June 1573." He thus acted both as physician and surgeon, a very unusual combination at this time when the surgeons were still servants to the physicians.

In 1581 the picture shows that he was lecturing at the Barber Surgeons' Hall. His predecessor, in 1577, was Thomas Hall, brother of John Hall, of Maidstone, who wrote "the Historiall Expostulation." In 1585 he served on board ship during the Earl of Leicester's expedition to the Low Countries, and in 1593-94, on February 15, he was licensed to practise medicine by the Royal College of Physicians in obedience to the following letter from Queen Elizabeth:—

"ELISABETH R.

"BY THE QUEEN.

"Trustie and wel beloved. We greet you well. Whereas we are credibly informed that our well beloved subject, John Banister, gent., hath of long time practised the art of Chirurgerie in sundry places of this our realme, and also in some service upon the seas, and for his honestie and skilfulness therein was heretofore entertained by our late cousens and counsellors the Earles of Warwick and Leycester; and understanding that in the exercise of his science he hath always jointlie used the art of Physick with Chirurgerie, and that with such discretion and profit, that there hath not been made any complaint against him, but on the other side divers reports that he hath doone very much good to many persons, and especially in and about our citie of London, where he desireth to end his old yeares in quietness, as I truste he shall do, unles he happen to be molested by any of your College, by reason of his said practice. In respect of the good report which we have had of his sufficiency and honestie, and for the speciall favour we beare to all men of skill, experience and good behaviour, we have thought good to require you forthwith, upon the receipt hereof, to take order in yo<sup>r</sup> College that the said John Banister may be by you and the College licensed and tolerated to practise the science of Physick and Chirurgerie, without any yo<sup>r</sup> interruption, molestation or suite so long as you shall not find any just and apparent cause to the contrary. Whereof we doubt not he will alwayes have an especial care.

"Given under o<sup>r</sup> Signet at o<sup>r</sup> mannor of Otelands, the xxviii. day of Julie, in the xxxv. yeare of our Reigne. [1593].

"J. WOOD."



The minutes of February 15, 1593-94, continue: "Quibus lectis, visum est universo Collegarum coetui, ut respectu illarum literarum a suâ Majestate scriptarum tam gratiosè et favorabiliter, permetteretur praedictus Joannes Banister ad praxin; eâ tamen adjectâ conditione, ut in omni graviore morbo, et pleno periculi, unum aliquem ex societate Collegii ut adiutorem sibi in illâ curatione accersat et adjungat."

To those who know the history of the time it must be evident that this letter to the College of Physicians was a deliberate attempt to further the union of medicine and surgery which was the ideal of the later Tudor revival of surgery. John Hall, Gale and Clowes had all written strongly in favour of it. Banister alone was strong enough to be acceptable both to the physicians in London and at Oxford as well as to the surgeons. He probably accepted without demur the condition attached to the London licence. The presentation of patients in danger of death or maim to the Master and Wardens of the Barbers and Surgeons Guilds had been an immemorial custom. It was a safeguard to the practitioner as well as to the patient so long as patients were thought to die of their doctor instead of in spite of him.

It is probable that from this time onwards Banister lived in London and in Silver Street. He died in 1610 and was buried in the church of St. Olave's, Silver Street. The church was destroyed by the Great Fire, but it contained the following epitaph in verse which bears a decided resemblance to the poetry published by his old friend Clowes:—

" Great men that ne'er did good in all their Dayes,  
But at the very Instant of their Death,  
Find yet no mean Commenders of their Fraise,  
Although it lasts no longer than a Breath.  
Shall then good Men, though lesser in Degree,  
Finde none to give them Right or Equity?  
If one shall say the great Man's Life was such,  
So good, so full of Hospitality;  
When God doth know, he ne'ere did half so much,  
Though thus he must be graced with Flattery;  
Shall meane Men, who such Workes truly did,  
Be nothing spoken of? Oh, God forbid!  
Not then as equalling with any Great,  
My fatherly good Friend, John Banister,  
No more but Truth of thee, let me repeate,  
A sonne's Love-Tears, thy Body to interre.  
That such as knew thee, better farre than I,  
May say thy Vertues did not with thee dye.  
Thy Skill and Practice, that it self commends,  
Some of the best have truly found the same:  
Not partially employed to wealthy Friends,  
But even the poorest Wretch, the Sick and Lame



Felt of the best ; some Difference there might be,  
 The Rich pay'd somewhat, poore Men had it free.  
 Thy Care and Cash laid out, for common Good,  
 In greater Measure than came in againe.  
 But that Heaven's Blessing, with thy Bounty stood,  
 Hardly had stretched so many to sustain.  
 But it is true, the liberal Heart God loves,  
 And from him still all Cause of Lacke removes.  
 Thy Weekly Charity given to the Poore,  
 In Bread, beside, in Money from thy Purse :  
 Even in the hardest yeares dealt at the Doore,  
 When some repined that every Day did worse ;  
 Make poore Men say, our good Relief is gone,  
 Let them goe to thy Find-faults and have none.  
 Poore maymed Souldiers, sore sick-hearted Men  
 That under Miseries hard Crouch did bow  
 Were freely cured, methinkes they cry, Lord, when,  
 Where shall we find our good Physician now ?  
 I doubt not, but some others will as much :  
 Yet (in these Dayes) we find not many such.  
 Sleep then, thou happy soule, in endlesse Rest,  
 All good Men's Groanes, be poured on the Grave ;  
 Live thou in *Abraham's* Bosom with the Blest  
 Where Faith and Workes due Recompence shall have.  
 My sight grows Dimme, sighing my Heart makes sore,  
 Tears blot my Paper, I can write no more."

"Banister was famed for his kindness to the poor," says Dr. Norman Moore, "especially to old soldiers, and for his extensive professional reading." He published :—

(1) "A Needful, New and Necessary Treatise of Chirurgerie, briefly comprehending the General and Particular Cure of Ulcers." (London, 1575, 8vo.) The book is dedicated to Thomas Stanhope, Esq., high sheriff of Nottinghamshire. Its substance is extracted from various authors, ancient and modern, particularly Galen, Calmetius and Tagaul-tius. It is by no means devoid of learning and method, but contains no improvement of theory or practice which can be cited as the writer's own. Several recipes of topical medicines of his own invention are subjoined, but they possess no intrinsic merit.

(2) "The History of Man sucked from the Sap of the most approved Anatomists." Nine books. (London, 1578, folio.)

(3) "Compendious Chirurgery : gathered and translated especially out of Wecker." (London, 1585, 12mo.) This is not a mere translation, but at the end of each chapter annotations are added, in which the author's errors are frequently corrected, and his deficiencies supplied from other writers, or the translator's own experience, with considerable



learning and judgment. "Indeed, Wecker," says Mr. Aiken, from whom I quote, "was an author who greatly required such an annotator, being a servile copyist of the ancients without reflection or method. One of the most important corrections made by Banister is his declaration against the use of caustic applications in punctures, and stitching in incised wounds of the tendons which Wecker had recommended."

(4) "Antidotary Chirurgical, containing Variety of all Sorts of Medicine, &c." (London, 1589, 8vo.) This is dedicated to the Earl of Warwick. It is a large collection of chirurgical formulæ, gathered out of various authors, with the addition of several of his own and of contemporary English surgeons. Some of these last are of an elegant simplicity, and are in general less compound than those of foreign practitioners. Those of Balthrop are among the best. Banister acknowledges the generous help of his contemporaries, Balthrop, Clowes and Goodrus.

(5) A collected edition of his works was published after his death under the title, "The Workes of that famous Chyrurgian, Mr. John Banester," in six books. (London, 4to, 1633.)

Richard Banister, the oculist of Stamford, in Lincolnshire (died 1626), was a near kinsman, perhaps a nephew of John Banister.

Throughout the Middle Ages the surgeons of London were taught systematically and practically. The Barber-Surgeons Company from its formation in 1540 organized a regular staff for the purpose, consisting of a Lecturer, who was sometimes a member of the Company, but was more often a young physician fresh from Oxford or Cambridge, of four assistants, sometimes called "Masters" and sometimes "Stewards" of the Anatomies, and an audience consisting of the members of the Company. The subjects were obtained from the place of execution, and were four malefactors yearly. The lectures were three in number, the "osteological," the "visceral" and the "muscular," and great care was taken that they should be conducted decently in order. They were public or at least so public that any person could attend upon the introduction of a member of the Company, and they ended with a dinner, which was one of the most important annual functions of the corporation. The following extracts will give some idea of the conduct of the business: "The body having been brought to the Hall," it is ordered in 1567 that, "there shal be pyllars and rods of iron made to



beare and drawe Courtaynes upon and aboute the frame where within the Anathomy doth lye, and is wrought upon, for bycause that no person or persons shall beholde the dissections of the body, but that all may be made cleane and covered with fayer clothes untyll the doctor shall come and take his place to read and declare upon the parts desected. And also yet fordermore that there shal be a case of weynscot made with paynter's worke upon it, as seemly as may be done ffor the skelleton to stand in."

Care was taken not only in choosing the lecturer, but his material comfort was provided for. It was enacted in 1555 that the stewards "which be appointed for the Anathomye for the year next following must sarve the Doctor and be about the body. They should see and provide that there be every yere a matre about the harthe in the hall that Mr. Doctor [be] made not to take colde upon his feete, nor other gentlemen that doo come and marke the Anatomye to learne knowledge. And further, that there be ij fyne white rodds appointed for the Doctor to touche the bodye when it shall please him, and a waxe candell to loke into the bodye, and that there shall be alwayes for the Doctor two aprons to be from the shoulder downwarde; and two payre of Sleeves for his hole Arme with tapes for chaunge for the sayed Doctor, and not occupye one Aprone and one payr of Sleeves every day, which ys unseemly. And the Masters of the Anathomye that be about the bodye to have lyke aprones and sleeves every daye both white and cleane, yf that the Masters of the Anathomye that be about the Doctor do not see these thinges ordered and that their knyfes, probes and other instruments be fayer and cleane accordingly with Aprones and Sleeves, if they doo lacke any of the said things afore rehersed he shall forfayte for a fyne to the hall xls." It is to be remembered, too, that if fines were not paid, the Company had the power of summary committal to the Compter or even to Newgate.

The attendance at the lectures was compulsory. The ordinance of 1572 enacts that "every man of the company usinge the mystery or faculte of surgery, be he freman, fforeyne, or alian straunger shall come unto the Anathomye, being by the Beadle warned thereunto. And for not keepinge their houre both in the forenoone and also in the afternoone, and being a freman shall forfayt and paye at euery tyme iiijd. The fforeyn in like manner and the Straunger euerye tyme vjd. The said fynes and forfaytes to be employed unto the Anathomysts for the tyme beyng, towards theire charges within the tyme of the sayd Anathomye. And also for not comyng in all the tyme of the



Anathomye (having lawful occasion of absence) the Freeman shall pay vjd., the fforreygne viijd., and the Straunger xijd. And to be employed in manner and fourme aforesaid. And also iijs and iiijd. to the Masters and Gouvernours of the said Mystery for their summons brakinge notwithstanding. Provided also that they come well and decently appareyled for their own honestye, and also for the worshippe of the companye."

The following directions, which were evidently given by an old clerk of the Company to his successor, new to the office, show how the business of a lecture was conducted. It is headed: "Form of the business at the time of a Public Demonstration of Anatomy."

"So soon as the body is brought in deliver out your ticketts, which must first be filled up as followeth—4 sorts: The first fforme to the Surgeons who have served the office of Master you must say, Be pleased to attend, &c., with which summons you send another for the demonstrations; to those below the Chaire you say, Our Masters desire your Company in your gown and Flatt Cap, &c., with the like notice for the Demonstrations as you send the Antient Master Surgeons. To the Barbers, if Ancient Masters, you say, Be pleased to attend in your Gound only; and if belowe the Chaire then, Our Masters desire, etc., as to the others above without the Tickett for the Demonstrations.

"The body being by the Masters of Anatomy prepared for the lecture (the Beadles having first given the Doctor notice who is to read, and taken orders from the Master or Upper Warden of the Surgeons' side concerning the same), you meet the whole Court of Assistance in the Hall Parlour, where every gentleman clothes himself, and then you proceed in form to the Theatre (vizt), the Beadles going first, next the Clerk, then the Doctor, after him the severall gentlemen of the Court. And having come therein, the Doctor and the rest of the Company being seated, the Clerk walks up to the Doctor and presents him with a wand and retires without the body of the Court until the lecture is over, when he then goes to the Doctor and takes the wand from him with directions when to give notice for the reading in the afternoon, which is usually at five precisely, and at One of the clock at noon, which he pronounces with a distinct and laudable voice by saying: 'This Lecture, Gentlemen, will be continued at Five of the clock precisely': having so said, he walks out before the Doctor, the rest of the Company following down [to] the Hall Parlour, where they all dine, the Doctor pulling off his own robes and putting on the Clerk's gownd first—which has been usuall for him to dine in—and after being plentifully regaled, they proceed as before



untill the end of the third day, which being over (the Clerk having first given notice in the florenoon that the lecture will be continued at Five of the clock precisely, at which time the same will be ended), he attends the Doctour in the Cloathing Room, where he presents him, folded up in a piece of paper, the sum of 10 li.;0;0, and where afterwards he waites on the Masters of Anatomy and presents each of them in like manner with the sum of 3 li.;0;0, which concludes the duty of the Clerk on this account.

“ N.B.—The Demonstrator, by order of the Court of Assistants, is allowed to read to his pupills after the Publick Lecture is over for three days and untill Six of the clock on each day, and no longer, after which the remains of the body is decently interred at the expense of the Masters of Anatomy, which usually amounts unto the sum of 3;7;5.”

The second picture (Plate II) I wish to show you is this oil painting on a panel of Dr. William Harvey, and you will see at once that it is in many respects similar to that of John Banister. I bought it in London in July, 1912. It is a three-quarter length of Harvey, who is represented standing in his study with his left hand resting upon a table, whereon is spread a diagram of the arterial system. The face is a more pleasing likeness than many of his other portraits, and shows him with long grey hair and a skull-cap. He is clothed in a long-sleeved, damascened waistcoat, confined at the waist by a belt, with a collar and wristbands of point lace beautifully painted. Over all he wears a long gown heavily trimmed with fur. The thighs and legs are not shown. The background is a green curtain partially drawn aside to show the shelves of the study, and on the curtain is a description in red letters :—

Gulielmus Harveus, M.D.

Aet. sue 61

1639

The accessories are interesting. On the table a watch keeps down the edge of the diagram to prevent it folding up. There is an inkstand with a quill-pen in it, and a terrestrial globe. Immediately behind the table is a shelf on which is a simple microscope, with a coarse and fine adjustment on the principle of the modern automatic letter-weighing machine; a retort partly filled with fluid, a pair of scissors, a dissecting knife, and a sheet of paper. The bookcase consists of six wooden



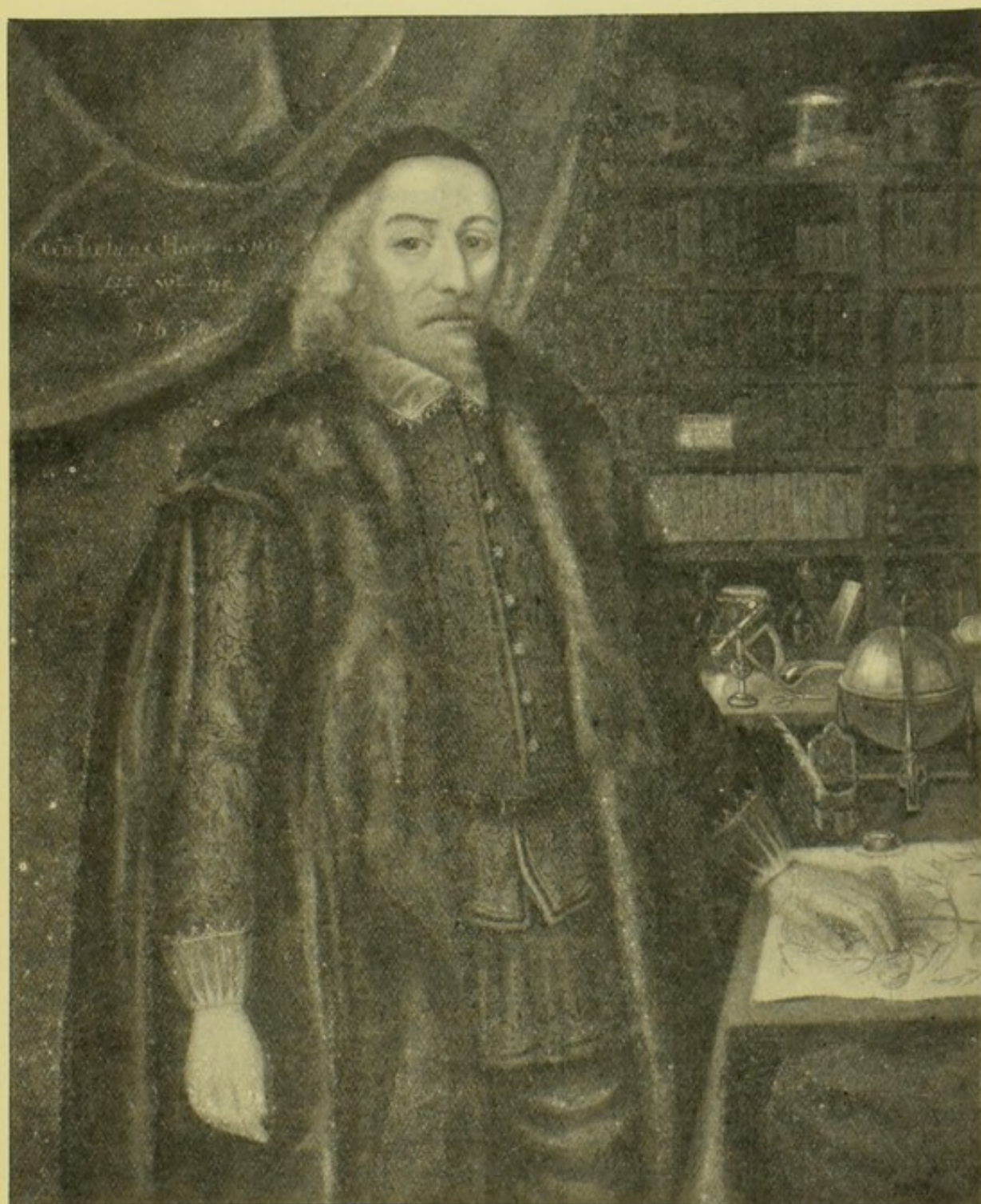


PLATE II.

William Harvey, M.D. (1578-1657), at the age of 61.

(From a contemporary painting in the possession of Mr. D'Arcy Power.)



shelves divided by a median partition, mere rough shelves. The lowermost shelf has a urine glass and a minim measure lying at the extreme edge. In the partition nearest Harvey are two flasks, one containing a green the other a red fluid ; a wide-mouthed jar covered with parchment, the jar is earthenware and behind it are two square bottles like case bottles. A quire of loose paper leans against it. On the other side of the partition of this lower shelf are two bottles, one unstoppered the other stoppered, filled respectively with a red and green fluid. There is also an object like a catherine-wheel which I do not recognize. The second shelf from the bottom contains thirteen dumpy duodecimo volumes, bound uniformly in parchment, whilst upon the other side are three quarto volumes well bound in morocco and piled one above the other. The third shelf from the bottom is filled with books, four of which are smaller than the rest. The fourth shelf is wholly filled with books with the exception of a space showing where one has been removed. The fifth shelf contains books of various sizes. On the top shelf are two skulls, a square case upon which stands a stoppered phial filled with some red substance, and four earthenware jars, whose mouths are closed with parchment covers tied on.

The whole scheme of the picture is carried out in dark green and red, the effect being pleasing and subdued.

The portrait of Harvey is a faithful representation of the great physician as the painter saw him, just as I have very little doubt that the picture of John Banister is a good likeness. Both are sober representations painted by men who reproduced with photographic accuracy what they saw. No attempt is made to introduce any artistic element, and detail takes the place of idealization. In the picture of Banister the badges and the rings on the lecturer's finger are painted with great care, and I am not certain that what seems at first sight to be a second ring on the left fourth interphalangeal joint is not in reality a piece of rag tied on with a thread. The arms of the Lecturer and of the Barber-Surgeons Company are depicted with the accuracy of an heraldic artist, and the Barbers' colours are painted on the supports of the skeleton, just as we know was really the case. In like manner in Harvey's picture, the painter has lavished a great deal of work on the fur of the robe, on the damascene of the waistcoat, and on the point lace. It is a little remarkable that, although there is plenty of room on the curtain for a coat-of-arms, none is represented. It may mean that Harvey was not armigerous.

Dr. William A. Shaw contributed an interesting paper to the



*Connoisseur* for October, 1911,<sup>1</sup> upon "An Early English Pre-Holbein School of Portraiture," for a knowledge of which I am indebted to Mr. F. G. Thomson. Dr. Shaw thinks that an indigenous school of portraiture flourished in England between the reigns of Henry VI and Elizabeth. From first to last it was entirely native, indigenous and national. It took nothing from and owed nothing to foreign influence. In its forms, its technique, its characteristics or inspiration, and its limitations it was English, and merely English from its dawn to its close. "The outstanding and distinguishing features of this art," says Dr. W. A. Shaw, "were:—

"(1) *Technical*.—(a) The consistent employment of an oil medium from a time long antecedent to the use of an oil medium on the Continent. (b) Profuse and most skilful application of gold, both for details and ornamentation rather than for backgrounds. (c) An absolutely unequalled skill in the painting of jewels, precious stones, details of ornament and fur. (d) Profundity and richness and transparency of colour equal to anything that Flemish or Italian art can show. (e) A general preference for a level green background, much quieter and more neutral than the terre verte backgrounds of the French or the German schools. (f) The background is never decorated or floriated, and the device of a landscape was only in vogue for a short period about the reign of Edward VI., and was never assimilated by the native English artists. (g) A decided preference in the earlier stages for the stiff and infantile device of arranging the figures square behind a parapet. (h) In the vast majority of cases the employment of panel rather than canvas, and the panels prevailing small.

"(2) *Spiritual*.—In its essence the art reflects the inherent abiding qualities of the English race itself. It is perfectly sincere, truthful, unassuming, jolly, blithe and debonair, but matter of fact, business-like, and completely devoid of romanticism, and of imaginative artistic warmth except in the colour sense. From first to last the power of idealization and characterization is absent. The figures are so completely detached from the backgrounds that they appear almost as if done separately, and then stuck down upon it as a photographer might mount a photographic print. In the face work the naturalness of portrayal is accomplished by a freshness of flesh colouring, and by a subtle power of moulding which will challenge comparison with the work of any school."

<sup>1</sup> *Connoisseur*, 1911, xxxi, pp. 72-81.



Dr. Shaw believes that the painters of this school were the King's serjeant-painters, who were usually skilled artists. Nicholas Hilliard (1537-1619), who was serjeant-painter to Elizabeth, was noted as the first English painter of miniatures. His drawings were executed with much care and fidelity, and with great accuracy of detail in costume, but the faces are pale and shadowless. His work was excelled by his pupil, Isaac Oliver or Olivier (1556-1617), who also paid especial attention to the details of costume, armour, jewels and other accessories in his paintings. These are exactly the points shown by the picture of John Banister. It is minutely accurate in detail, and, as Dr. Payne originally remarked, it must have been painted by a miniaturist. The main portraits stand out pre-eminent, but very little skill is shown in the general grouping, and I think it is plain that the painter had in his mind Holbein's picture commemorating the union of the Surgeons Guild with the Barbers Company, which is still one of the treasured possessions of the Barbers Company at Monkwell Street. I think, therefore, that the picture was certainly painted by a member of Hilliard's school, perhaps by one of the pupils, but most likely by the serjeant-painter himself.

Turning now to the portrait of Harvey, it is interesting to notice its date. It was painted after April 1, 1639, the year in which Harvey was appointed Senior Physician in Ordinary to the King. Dr. Bethune died in July, 1639, and the Letter Book of the Lord Steward's Office contains the following order about his successor:—

“CHARLES R.

“Whereas we have been graciously pleased to admit Dr. Harvey into the place of Physician in Ordinary to our Royal Person, our will and pleasure is that you give order for the settling of a diet of three dishes of meat a meal, with all incidents thereunto belonging, upon him the said Doctor Harvey, and the same to begin from the seventeenth day of July last past and to continue during the time that the said Doctor Harvey shall hold and enjoy the said place of Physician in Ordinary to our Royal Person for which this shall be your warrant.

“Given at our Court of Whitehall the sixth of December 1639.

“To our trusty and well-beloved Councillors Sir Henry Vane and Sir Thomas Jermyn, Knights, Treasurer and Comptroller of our Household or to either of them.”



The appointment in addition to this "bounge of Court" carried with it a lodging at Whitehall and a pension or annual payment of £400 a year.

In August, 1642, shortly after the King had left London to raise his standard at Nottingham, a mob broke into Harvey's lodgings at Whitehall, stole his goods, and scattered his papers. These papers consisted of the records of a large number of post-mortem examinations with his observations on the development of insects and a series of notes on comparative anatomy. Harvey bitterly regretted the loss, and laments it in the following words: "Let gentle minds forgive me if, recalling the irreparable injuries I have suffered, I here give vent to a sigh. This is the cause of my sorrow:—Whilst in attendance on His Majesty the King during our late trouble, and more than civil wars, not only with the permission but by the command of the Parliament, certain rapacious hands not only stripped my house of all its furniture, but, what is a subject of far greater regret to me, my enemies abstracted from my museum the fruits of many years of toil. Whence it has come to pass that many observations, particularly on the generation of insects, have perished with detriment, I venture to say, to the republic of letters."

A consideration of this picture shows, I think, that it belongs to the same school as that of Banister—the school of the Court Painter. There is a similar absence of imagination; a similar prominence and sober painting of the subject; the same minute fidelity in the details of the background. Everything points to the fact that the painter was unaccustomed to idealize, and was more conversant with actual facts. It is the same difference that we notice in the Tower Bridge and in Waterloo Bridge—the one is mechanical and useful, the other is graceful as well as solid and convenient. It was the business of the King's Serjeant-Painter to overlook the painting of carriages, heraldic drawings, &c., but he was also an artist, and there is very little doubt that he often added to his income by painting clients. From the pictures left to us, it seems as if these clients had their portraits painted when they succeeded to Court appointments, or had gained some prominent position. We know, for instance, that Dr. Linacre, Dr. Butts, Dr. Caius, Nicholas Alsop the King's Barber, and others, were painted in this manner. I have shown you the portrait of John Banister, and I believe that this portrait of Dr. William Harvey was painted in like manner by the King's Serjeant-Painter—one of the De Critz's—immediately after his promotion to the



office of Senior Physician in Ordinary to Charles I. If this was the case, the little books on the shelves in the background may be those very papers which were destroyed by the mob three years afterwards, the room itself being the cabinet or study in the newly allotted rooms at Whitehall.