

**William Taverner Dr.  
Artist 1700 - 1772**

by

**John P. Taverner**

**Volume IV**

WILLIAM TAVERNER LAWYER AND LANDSCAPE PAINTER.  
THEN & NOW

William Taverner was born in London, in 1700. He was baptised on the 25th November 1700 at St Martin's Ludgate.

He had a younger sister, Cordelia, baptised on 31st December 1702, also at St Martins.

This information comes from the 1992 edition of the IGI. Their parents were William and Alatheia Taverner. William Sr's father was Jeremy Taverner of Hexton, Herts. Jeremy was one of a large family of 13 children. Their pedigree can be traced on pages 24, 25 and 26 of my book "The Taverners Vol 1". Jeremy was born in 1651, in 1674, the same year that Jeremy and his brothers sold Hexton, he married Elizabeth Needham of London. Jeremiah was a portrait painter who practised in the early 18th Century, says the dictionary of National Biography.

Jeremy, sometimes called Josiah Taverner had counted Daniel Defoe amongst his sitters or so says Edward Croft-Murray. A portrait of Jeremiah Taverner was reproduced in Mezzotint by J. Smith (Redgrave, Dictionary of Artists). I cannot locate the births of Jeremiah's children but it is clear that he had a son, William, who was bred to the Civil Law, which he practised at Doctors Commons, Knightrider Street, London. He became a procurator general of the court of arches of Canterbury.

I wrote to Canterbury to find out what this position entailed. The Deanery of Canterbury writes "The Court of Arches was an appeal court to which disputed wills were sent from the provincial court of Canterbury, it covered England, South of York. The court itself was situated in Bow Church, London. The records are kept at Lambeth Palace Library---".

The library was most helpful, they wrote "The library collection includes records of the appointments of William Taverner, father and son, as public notaries in 1700 and 1737 respectively and as proctors of the court of Arches in 1709 and 1739. Proctors/Procurators were the equivalent of solicitors, but they practised in ecclesiastical courts, such as the court of Arches which is the Archbishop of Canterbury's court of appeal for the province of Canterbury---".

Richard Burn's - Ecclesiastical law, 1842 describes proctors and is reproduced overleaf.

THE TAVERNERS OF NORTH ELMHAM, NORFOLK.

RALPH LE TAVERNER had lands in North Elmham 1272

WARIN LE TAVERNER had land thereabouts 1300

SIR NICHOLAS LE TAVERNER

WILLIAM LE TAVERNER OF DONWICH SUFFOLK who had a corrodie in the Abbey of Sibton, Suffolk 1317

JOHN TAVERNER had lands in Norfolk 1352 = CECILIE GELHAM and in North Elmham 1393

HENRY TAVERNER councillor at law 1413-22 lands in N. Elmham died 1466

WILLIAM TAVERNER freeman of London dead by 1454

JOHN TAVERNER solider in Battle of Agincourt and in wars with France

(1) NICHOLAS TAVERNER = MARGARET DETHICK lives 1461 died 1492 da of THOMAS OF WORMEGAY

(2) HENRY  
(3) THOMAS

= JOHN lands in North Elmham 1488 died 1545 aged 88 in Brisley Church (2)\* ANN CRANE OF BILNEY NORFOLK

(1) ALICE SILVESTER da of ROBERT OF BRISLEY, GENT

ROBERT cannon in Walsingham Monastery

- (5) JAMES
- (6) THOMAS
- (7) MARGARET

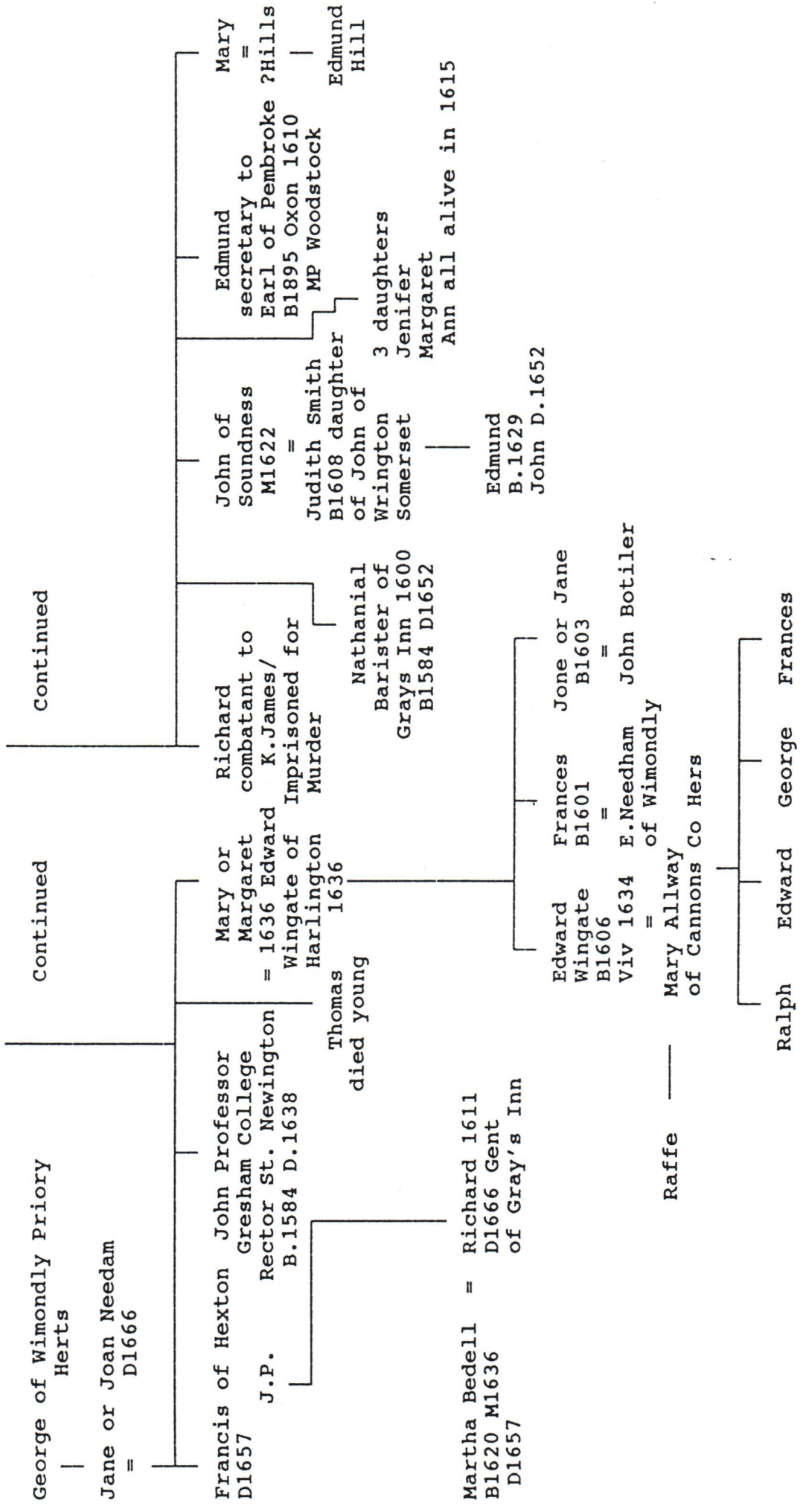
- (1) RICHARD B.1505
- (2) ROGER B.1507
- (3) ROBERT B.1509
- (4) SILVESTER B.1511

\* Ann's sister was the mother of Sir John Petty of Norfolk Kt, father of Sir Augustin Petty Kt.

Some flesh on the bones of the early Taverners has been provided by Dr J.H. Baker of St Catherine's College, Cambridge.

Firstly William Taverner, Third son of John Taverner and Cecilie Gelham. William went to Lincoln's Inn sometime before 1440, although there is no direct evidence of a legal career says Dr Baker. Our tree suggest he became a freeman of London.







PROCTOR

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1. Appointment of, and Proxies

["Proctors in the Ecclesiastical and Admiralty Courts discharge duties similar to those of solicitors and attorneys in other courts.

["In order to entitle a person to be admitted a proctor, to practise in the Court of Arches, it is required that he shall have served a clerkship of seven years, under articles, with one of thirty-four senior proctors, who must be of five years standing; and who, by the rules of the court, is prohibited from taking a second clerk until the first shall have served five years; except in the event of the death of a proctor, to whom a clerk may have been articulated, before the term of his clerkship is completed. In this case any other of the thirty-four senior proctors may take such clerk for the remainder of the term, although he himself may at the same time have a clerk of less than five year's standing. Before a clerk is permitted to be articulated, he is required to produce a certificate of his having made reasonable progress in classical education.

["When the term of seven years is completed, the party is admitted a notary, by a faculty from the Archbishop of Canterbury; a petition is then presented to his grace, accompanied by a certificate, signed by three advocates and three proctors, that the party applying to be admitted has served, as article clerk to a proctor of the court, for the full term of seven years. If this certificate is approved, the archbishop issues his fiat, whom the party is admitted under the title of a supernumerary, with similar ceremonies to those observed on the admission of an advocate.

["The proctor so admitted is qualified to commence business upon his own account immediately, but he is not entitled to take an articulated clerk, until he shall have been for five years].

So we now know quite a lot about the formal side of William Taverner Sr's career.

However William was best known for his plays, a number are mentioned in the "Dictionary of Biography".

The history biography says about William Sr:-

TAVERNER, WILLIAM (d 1731) dramatist, was son of Jeremiah Taverner, portrait-painter, who practised early in the eighteenth century. A portrait of Jeremiah Taverner was reproduced in mezzotint by J. Smith (Redgrave, Dictionary of Artists). William Taverner, the son, was bred to the civil law, which he practised at Doctors' Commons. He became a procurator-general of the court of arches of Canterbury, but he is best known by the plays which he produced. The first of these was 'The Faithful Bride of Granada' acted at Drury Lane in 1704, and published in the same year. It was followed by 'The Maid the Mistress' brought out at Drury Lane on 5 June 1708 (Genest, Account of the English Stage, ii. 403), and 'The Female Advocates, or the Frantic Stock-jobber' acted only once, at Drury Lane on 6 Jan 1712-1713. This latter comedy was in part copied from 'The Lunatic', and anonymous piece of 1705, which was not acted (ib. ii. 334, 507).

Taverner's best play 'The Artful Husband' was produced at Lincoln's Inn Fields on 11 Feb 1716-1717, when it ran for fifteen nights. The applause he obtained is said to have made Taverner very vain. The play was acted again in May 1721, and was afterwards adapted by the elder George Colman (1732-1794) [q.v] ('The Female Chevalier' 1778) and William Macready, the father of William Charles Macready [q.v] ('The Bank Note, 1795). Taverner himself borrowed from Shirley's 'Lady of Pleasure' and from The Counterfeit Bridegroom (1677) an adaption of Middleton's No Wit, No Help, like a Woman's (ib.ii.609). It was reported, too that he was assisted by Dr Joseph Brown. In it's printed form the play ran through three editions, in the preface Taverner complains of the injustice of the patentee of the theatre (John Rich [q.v]) towards authors. Notwithstanding this complaint on 3 Dec 1717 appeared at Lincoln's Inn Fields a companion comedy, 'The Artful Wife' printed with the date 1718 on the title page (ib.ii.625), and on 28 Feb 1719 a piece called 'Tis well if it takes' which ran for five nights (ib.ii.652). Other pieces attributed to Taverner are 'Presumptuous Love', printed without date in 1716 (Brit.Mus.Cat.) and 'Everybody Mistaken' brought out at Lincoln's Inn Fields on 10 March 1716, and acted thrice (Genest ii.585). This play includes a masque on the story on Ixion, which is sometimes spoken of as a separate work.

Taverner died on 8 Jan 1730-1 at his house in Doctor's Commons, and was described as 'remarkably honest in his business' (Gent.Mag 1731, p33; Political State of Great Britain, 1731, p100). His widow, Alatheia Taverner, took out letters of administration at the prerogative court of Canterbury on 6 Feb 1731. Taverner's plays are for the most part comedies of intrigue, of little merit: he is entirely passed over by Lowndes and other bibliographers.

I contracted the British Museum regarding William Taverner Sr, Public Notary and Playwright.

Their first response is attached. Perhaps this investigation will lead to yet another chapter in the Taverner Story?



# THE BRITISH LIBRARY

## THE MANUSCRIPT COLLECTIONS

Mr J. P. Tavener  
Rougemont  
238, Hesketh Lane  
Tarleton  
PRESTON  
Lancashire  
PR4 6RH

GREAT RUSSELL STREET  
LONDON WC1B 3DG  
Telephone 071-323 ~~7504~~  
Fax 071-323 7745  
Switchboard 071-636 1544

our ref  
your ref  
date November 23rd 1994

Dear Sir,

Thank you for your letter of November 6th, relating to the plays of William Taverner, to which the Manuscripts Librarian has asked me to reply.

There do not appear to be any *manuscripts* of Taverner's plays in the collections of this Department, but there are the following *printed* items to be found in the Printed Books collections:

*The female advocates; or, The frantick stock jobber.* 1713.

*The faithful bride of Granada.* 1704.

*Presumptuous love* (extracted from *Everybody mistaken*). 1716.

*The maid the mistress.* 1708.

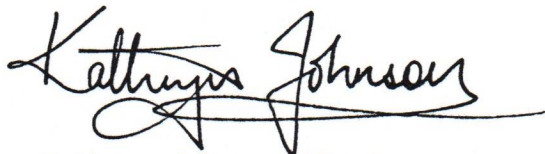
*The artful husband.* 1718. (several editions)

*The artful wife.* 1718

*'Tis well if it takes.* 1719. (several editions)

I have sent a copy of your letter and my reply to the department which deals with enquiries relating to printed books, and you should be hearing from them in due course.

Yours faithfully,



Kathryn Johnson (Mrs)  
Curator E

We now have a good idea of the environment in which William Jr was raised. My own research has proved William was born in 1700 where as most references quote 1703, "The entry in the History of Biography" reads:- William Taverner (1703-1772), son of the above, with whom he is sometimes confused, was born in 1703, and was articled to his father on 5 April 1720. Like his father, he became a procurator-general of the arches court of Canterbury. He devoted his leisure to art, and Redgrave says: 'His drawings are chiefly in body colour, imitating the Italian masters, mostly woody scenes, and though clever, do not by any means maintain the great reputation which he enjoyed in his own day. He died on 20 Oct 1772 and a writer in the 'Gentleman's Magazine' (p.406) called him 'one of the best landscape-painters England ever produced, and said that, as he painted only for amusement, his paintings were very rare, and would fetch a high price. Taverner gave instructions for a will shortly before his death, and on personal evidence the will was proved in November 1772 (P.C.C. 425, Taverner). No relatives are mentioned, but £2,900. was left in trust for his servant, Sarah Davis. Taverner's pictures and books were to be sold.

[Works cited; Baker's Biogr. Dramatica; Whincop's Scanderbeg; Nichols's Lit. Illustr. iv.689; Jacob's Lives of the Poets i.256; information kindly furnished by G. H. Rodman esq].

Sources suggest that by 1720 - infact on the 5th April - he was articled to his father, and as I have already mentioned he became a Procurator-General in 1739.

In a catalogue of British Drawings in permanent collection at the British Museum yet to be published, Edward Croft-Murray has carried out extensive research into William Taverner. He quotes, Vertue, Index, P.256 as follows:

WILLIAM TAVERNER B.1703 D.1772  
LANDSCAPE DRAUGHTSMAN

Mr Taverner this pleasant young gentleman [about 30 years old in 1733] (besides his practice in the law) has a wonderful genius to drawing of landscape in an excellent manner. Adorned with figures in a stile above the common & paints in oil in a very commendable & masterly manner. A fine genius blending the arts of his ancestors in painting & poetry [i.e. his grandfather and father] in his happy stile of painting and Mr Taverner living in D<sup>r</sup>s Commons and a proctor there which business he follows besides that has such an excellent genius for drawing especially landscapes that he has done some pieces lately to the admiration of all the curious that see them - they are said to be incomparable. Obviously regarded himself and was regarded by his contemporaries as an amateur artist, though he was considered to have the skill of a professional. Holds a not insignificant place as a pioneer of landscape drawing both in watercolour and body colour in this country, evolving a style which is often characterised by rich and freely drawn foliage (derived from that of Jan Wyck), and by the frequent introduction of classical buildings and figures. Worked occasionally in oil imitating Gaspar Poussin (Dughet), as witnessed by two classical landscapes by him used as decorations, set in Rococo plaster frames, in the Saloon at Langley Park, near Loddon, Norfolk. Died in London on 2nd October 1772, his obituary being announced in the Gentlemans Magazine for that year. 'William Taverner Esq, of Doctors' Com one of the best landscape painters England ever produced: but as he painted only by way of amusement, his paintings are very rare and will bear a high price. By his will (drawn up on 6.x.1772) left annuities to Phillip Hopkens (one of ye secretaries of ye admiralty). Edward Johnson (of Ave Mary Lane Sr stationer, Bookseller) and Sarah Davis (who has lived in my service many years), and after death to an unspecified relative Annabella Taverner. Directed that his 'painting prints books drawings & statues & models' were to be sold by Messrs Langford, that his Wearing Apparel of all sorts together with ye sum of £60 was to be given to Richard Davis brother, to ye Sarah Davis, and that Sarah Davis was to receive his Household Goods, plate and furniture and household linnen. In his sale, duly held at Langford on 21.2.1776 appeared a number of Old Master drawings, including works attributed to Giulio Romano, Rembrandt and Rubens ('an ass'); a large collection of prints by old masters; many studies by Taverner himself ('water colours' of views behind Cavendish Square and in the environs of London, 'historical landscapes'. Six hundred historical [compositions] after Rubens six studies of heads in oil. Nine studies of dogs etc in oil and eight of plants in ditto, together with a few classical set-pieces); and a few pictures by contemporaries, including 'A small battle by Tillemans'. Even at some considerable time after his death, maintained his reputation, as evinced by the following anecdote noted by Joseph Farington on 8.2.1797 'Taverner was acquainted with [Samuel] Scott [The landscapist and marine painter]. Taverner had much quaking [was very apprehensive] abt.

showing his pictures, which raised their reputation. He was a proctor in the commons. It was very difficult to obtain a sight of his pictures. He promised Scott to show them to Sir Edward Walpole, who went with Scott, but were on some pretence refused admittance.

Scott resented this affront and their acquaintance ceased. In John Thane's Sale, Jones, 26.2.1819, Lot 314, was a 'Venus and Adonis in a Landscape, curiously worked on metal, by Taverner.

BIBL: Will P.C.C. 425, Taverner G.M. XLII 1772 p.496 Vertue, Index p.256 Farington p.925 Pierce passim (with Bibl).

(It seems that Sir Edward Walpole was not too upset at being refused a viewing of Taverners work because if you look at picture 15, appendix 4 you will see that Sir Edward did indeed own at least one of Taverners painting's called "Rocky River Scene with travellers crossing a bridge". I wonder whether he bought it from Taverner or at the Sale of Taverners paintings after his death? either way, it gives credence to the story).

## HISTORICAL SPECULATION.

As yet I have not identified Annabella Taverner, nor the wedding of William and Alatheia.

Alatheia is an unusual name and associates in ones mind with the theatre. It is feasible that Alatheia is an adopted name. In which case, a likely marriage could be a marriage on 23rd of November 1699 in London at St Katherine-by-the-Tower of William Taverner, and Rebecca Corbin. This would fit in nicely with the birth almost exactly 1 year later of William Junior on 25th November 1700. There are no other records of children born to William and Alatheia except Cordelia, nor is there a record in the IGI of 1992 of the marriage of Cordelia.

Did William Jr get married? No reference I have found suggests that William was ever married, and only 1 wedding would fit the time frame of William's life, that on 11th December 1746 of a William Taverner to a Martha Powell at Westminster, St Martin-in-the-Field and an Ann Taverner was born and baptised on 5th November 1749 to William and Esther Taverner at London, St Sepulchre (Esther and Martha look similar in 18th Century script). And Ann could be the Annabela referred to in William's will. Also Hannah of William and Esther baptised on 5th January 1752 at St Sepulchre and Martha baptised to William and Esther on 21.2.1755 St Sepulchre. William baptised of William Taverner 21st May 1581 at London, St Martin, Ludgate which should perhaps be 1681.

I can now report that a search of St Martin's, Ludgate parish register, from 1538 to 1773 searching Births, Marriages and Deaths has revealed only two Taverner entries.

25th November 1700 William, son of William Taverner, a public notary, by Alatheia, his wife (born and baptised 25th November) William Hamond.

31st December 1702 Cordelia, daughter of William Taverner, public notary lodging with Mr Salter an apothecary in Ave Maria Lane (EC4) by Alatheia, his wife (born and baptised 31st December) William Hamond (the Vicar).

The registers are very long and rather difficult to read, the search took a long time.

We now skip a mere 222 years to 1994 in April a painting of William's was sold at Southerbys for £22,000.00. The painting described as overleaf was sold to a foreign buyer. This sale was brought to my attention by Ann Ashley-Cooper, the present owner of Hexton Manor. She mentions that William Taverner (1700 to 1772) was the 1st cousin of Newdigate Poyntz, and goes on to say that William must have known the Hexton Manor House when first built. Also, from his beautiful watercolour of Richmond, Yorks he must have know Mrs Ashley-Copper's ancestor John Yorke, who had a large house at The Green, Richmond circa 1760.

Mrs Ashley-Cooper also mentions that Richard Taverner (1505 to 1575) would have known another John Yorke who was master of the mint in 1544. Correspondence with Southerby's expert on British Watercolours Henry Wemyss led me to the British Museum collection, and Dr Kim Sloan. The British Museum has II of William's works, 8 of which are available in print form each is described below:-

Dr Sloan also photocopied H. Mallalieu Dictionary entry for William Taverner, copy attached. This lists 6 other galleries in which examples of his work are said to exist. I have written to 4 of these, the replies received, so far suggest Mr Mallalieu's entry is less than accurate.

H. Mallalieu. Dictionary of  
Watercolour artists in Britain.



**TAUNTON, William**

A landscape painter who lived in Worcester and London and was active from 1840 to 1875. He painted in many parts of the country, including Yorkshire, Buckinghamshire, Conway, Devon, Kelso and Hampshire. He was an unsuccessful candidate for the N.W.S. in 1854 and exhibited in London and Birmingham.

His drawing, in pencil or chalk, often on tinted paper, is good, but his full watercolours can be rather untidy. They are in the late manner of Cox or of Muller.

Examples: B.M.

**TAVERNER, William**

1703 - 1772

The son of William Taverner (d.1731), a playwright and occasional painter, and the grandson of the portrait painter Jeremiah Taverner, he was described by a contemporary as 'one of the best landscape-painters England ever produced'. Like his father, he held the post of Procurator General of the Court of Arches. His romantic and poetical landscapes founded one of the two streams of eighteenth century watercolour painting, the other being exemplified by Sandby's perfect tinted topographical work. He worked in body-colour and free washes, but his most typical products are carefully drawn groups of trees, ruins and figures, with a soft light and a characteristic dappled technique for foliage. His pure figure drawing is sometimes, but by no means always, rather weak. He was much influenced by the Italians, in particular perhaps by Marco Ricci, who worked in England.

Examples: B.M.; V.A.M.; Ashmolean; Fitzwilliam; Walker A.G., Liverpool; City A.G., Manchester; Castle Mus., Nottingham. *ALSO*  
Bibliography: *Gentleman's Mag.*, 1772, ii.

*Yale Center for British Art, New Haven  
+ Pierpont Morgan Library, New York.*

*ALSO: YALE CENTRE FOR BRITISH ART. NEW HAVEN  
PIERPOINT MORGAN LIBRARY, NEW YORK.*



NATIONAL MUSEUMS & GALLERIES  
· ON MERSEYSIDE ·

· WALKER ART GALLERY ·

28 September 1994

Mr. J. P. Taverner,  
Rougemont,  
238 Hesketh Lane,  
Tarleton,  
Preston,  
Lancs. PR4 6RH

Dear Mr. Taverner,

In reply to your letter relating to the artist William Taverner I have searched our records and have found that this artist is not represented in our collection.

As we have no works by him I cannot provide much information, but I found his entry in the Dictionary of British 18th Century Painters which is as follows:-

*c.1703-1772. Amateur landscape painter, mainly in watercolour and bodycolour, in which medium he was an important pioneer. Born ?London c.1703; died 2nd October 1772. Grandson of a face-painter, Jeremiah Taverner, after whom a single mezzotint is known datable about 1690. He followed his father's profession of the law but had a large reputation, as early as 1733 (Vertue, iii, 68) as a remarkable painter of landscapes. In his watercolours he produced many natural English scenes, but in oils his pictures are mainly in imitation of Gaspard Poussin (there is an actual copy of a Gaspard at Stourhead). (E.C-M.; Mallalieu.)*

I am sorry that I cannot be more helpful.

Yours sincerely,

Miss J. Bennett,  
Assistant Curator.



The only other gallery I have located with William's work is the Victoria & Albert Museum.

I wrote asking details and Katherine Coombe replied as follows:-

"Re William Taverner":-

- FA.442 - Classic Landscape  
Reproduced facing P.205 of the Art of Watercolour painting by E.B. Lintott, 1926
- D.258-1890 - Landscape with Path and trees by a river (Sepia)
- P.8-1915 - The leg of Mutton Pond, Hampstead Heath S & d 1770  
(at the back)

These 3 works can be viewed in the print room (of the Victoria & Albert Museum)

Prints are available of the first and third but not the 1890 work.

APPENDIX 1

The sale at Sotheby's of one of William Taverners pictures - View of Richmond Castle. Yorkshire on 11.4.1994.

*The Property of a Gentleman*

450

**William Taverner (1703-1772)**

VIEW OF RICHMOND CASTLE, YORKSHIRE

Watercolour over pencil heightened with bodycolour on two sheets of laid paper, laid on a contemporary wash line mount, inscribed on reverse of mount (in the Earl of Bessborough's hand): *Richmond in Yorkshire/by Sandby*  
44 by 80cm.; 17¼ by 31½in.

Although the evidence of the inscription on the reverse of the mount suggests an attribution to Sandby as early as the eighteenth century, this drawing is one of the most important works by Taverner to come to light.

Unusually it depicts a readily identifiable view and on a grand scale, perhaps indicating the importance of a commission from the 2nd Earl of Bessborough, who, along with many high offices, was a Trustee of the British Museum from 1770. A further example of a drawing of a comparable size, made up of more than one sheet is Sandpit, Woolwich (British Museum. 1890-5-12-140 (L.B.4))

*Provenance:*

William Ponsonby, 2nd Earl of Bessborough (1704-1793);

Frederick Ponsonby, 3rd Earl of Bessborough (1758-1844);

John Blacket (1807-1881), agent to the Earl of Bessborough in Pilltown, Kilkenny;

Thence by descent

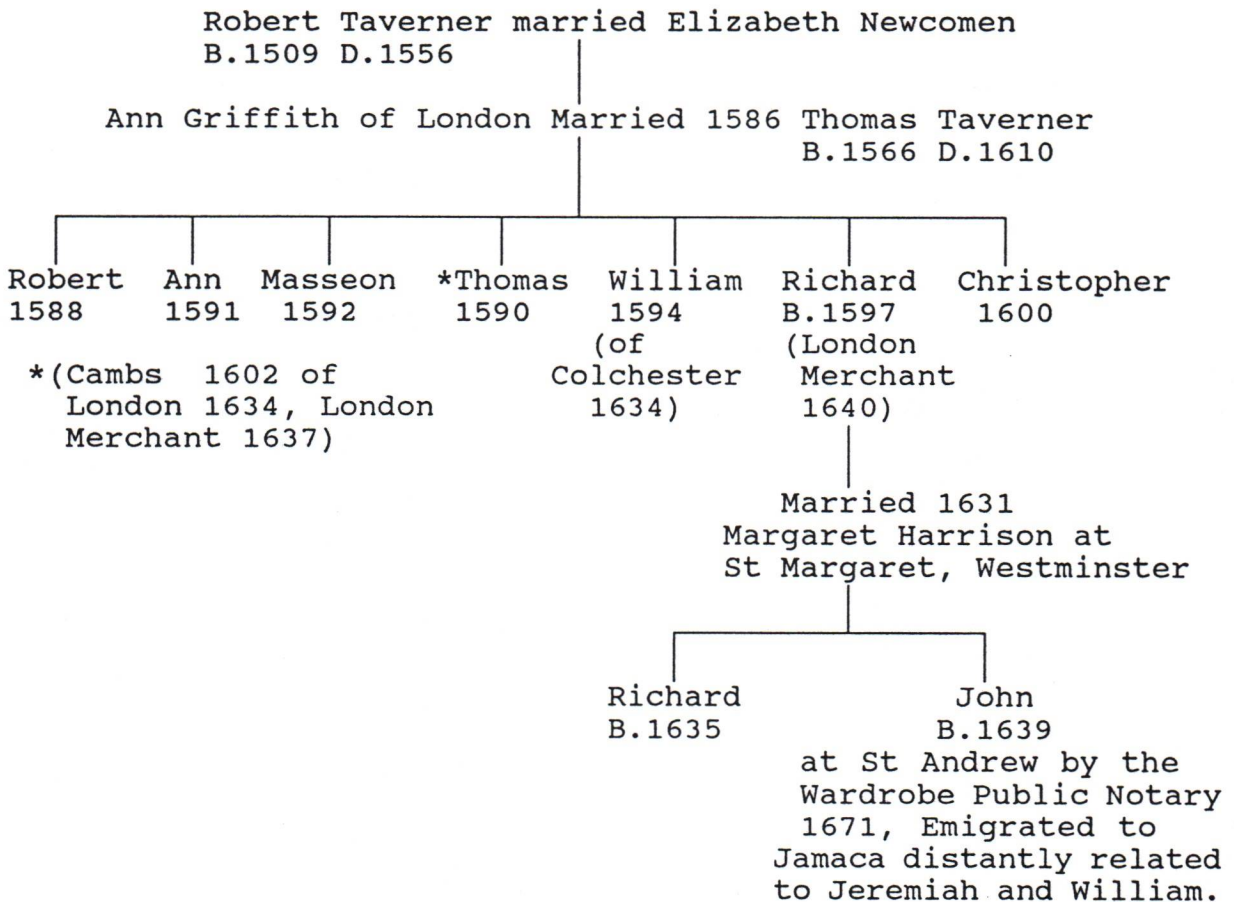
£18,000-24,000

*Sold For 22,000*

### APPENDIX 3

John Taverner born 1640 appointed Public Notary of the Court of Arches of Canterbury in 1671 prior to emigrating to Jamaca. he may have gone on to Virginia and be the John Taverner who died prior to 1698.

John was the second son of Richard Taverner, London Merchant who in his turn was one of the sons of Thomas Taverner of Lambourne in Essex - see previous geneology - and was hence related to the distinguished Norfolk Taverners.



The corporation of London Record's Office write that their records of the people made free of the City of London are incomplete before 1681. The Guild Hall Library, whom I contacted regarding John Taverner's apprenticeship to a scrivener wrote that a search of the members of the Scriveners Guild failed to reveal any reference to John Taverner.

Scrivener:- A drafter of documents, a copyist, a notary.

(Born 1640ish)

To the right wor" Sr John Birkenhead Kt Dr of Laws and Father of this faculty.

These are to notify all whom it may concern that John Tavener born in the city of London aged about thirty one years a person of good life and conversation conformable to his majesties government the decipline of the Church of England and ha.th served his apprenticeship to a scriviner in ye City of London and is a freeman hereof, and is now going into the Island of Jamaca in the lands beyond the seas there to reside therefore we recommend him a fit person to be made a notary public witness our hand this eleventh day of April 1671.

John Mayers

April 11th Fial faculty Notary Published at ....

John Birkenhead

(11th August 1639 John Taverner baptised of Richard Taverner at St Andrews by the Wardrobe), (Richard Taverner married Margaret Harris 1631 at Westminster, St Margaret), (Richard Taverner married Elizabeth Barbor 1592 St Andrews).

#### APPENDIX 4

In Appendix 4 I have included descriptions and photocopies of William's work.

The originals can be viewed in the British Museum, photographs are also available from the print room of the British Museum, which are of infinitely better quality than the photocopies.

APPENDIX 4

WILLIAM TAVERNER WORKS IN THE BRITISH MUSEUM

Report MAGUS.RG

Drawn By: Taverner, William  
Formerly attributed to: Sandby, Paul  
School/style of: British  
Wooded landscape: View at the edge of a wood with an open foreground.  
Watercolour over graphite  
Dimensions: 376mm 482mm  
ECM 3; LB124  
LB attributes this drawing to Paul Sandby.  
Bequeathed by: Payne Knight, Richard.  
00-05-40 PRN: PDB1233  
Location: British Imp PIIIIa

=====

Drawn By: Taverner, William  
School/style of: British  
View near a sandpit at Woolwich; a cart approaching the foreground on a track bordered, r and l, by low sandy cliffs topped by trees and other vegetation, to r, a man in a blue tunic walking a hill towards another man seated on its bank in the background, the sandpit.  
Bodycolour and watercolour; on three conjoined sheets  
Verso: inscribed on mount  
Dimensions: 363mm 701mm  
ECM 5; IB 4; Stainton 10  
Purchased from: Percy, John (Dr)  
Purchased through: Christie's (15-18,22-24.iv.1890)  
Previous owner/ex collection: Sandby, Paul  
Previous owner/ex collection: Daniell, FB  
1890-5-12-140 PRN: PDB2538  
Location: British Atlas PIIIIa

=====

Drawn by: Taverner, William  
School/style of: British  
'Capriocio, an imaginary view in Italy' long view of a town seen beyond a pond in the mid-distance to r a house at centre, in the foreground to r a group of figures enclosed with trees r and road and high bank.  
Brush drawing in grey wash, with watercolour; on conjoined sheets  
Dimensions: 158mm 1172mm  
Purchased from: Hammerbeck, J  
1968-10-12-8 PRN: PDB2766  
Location: British Long Box PIIIIa.

P&D STANDARD DRAWINGS REPORT

Drawn by: Taverner, William  
School/Style of: British  
Aglauros discovering Erichthonius (Ovid, "Met", II, 552, sqq);  
Scene in a forest on the 1, Aglauros kneeling beside a basket,  
uncovering the child Erichthonius, part human, part serpent, and  
on the right Pandroses and Therese looking down starting back in  
horror  
Watercolour over black chalk  
Dimensions: 478mm 376mm  
ECM 1; LB 2  
Bequeathed by: Cracherode, Clayton Mordaunt [Rev]  
GG-03-367 PRN: PDB1221  
Location: British Imp PIIIIa

=====

Drawn by: Taverner, William  
School/Style of: British  
Classical landscape with figures; a pool, a woman conversing with  
an old man, another man leaning on the bank, beyond, a roadway  
at the foot of a hill, with two travellers and a packhorse,  
mountains and a group of classical buildings  
Watercolour over black chalk  
Dimensions: 350mm 473mm  
ECM2; LB 1  
Bequeathed by: Cracherode, Clayton Mordaunt [Rev]  
GG-03-368 PRN: PDB1222  
Location: British Imp PIIIIa

=====

Drawn by: Taverner, William  
School/style of: British  
Woodland scene with classical figures; a clearing, crossed from  
the 1 by a path, clumps of trees, and a woman wearing drapery,  
approaching two men to r  
Watercolour over black chalk  
Dimensions: 309mm 388mm  
ECM 4; LB 3  
Provenance: Salsey Sale, Sotheby's 28.VI.1872/2628.  
Purchased from: Salsey [Lord]  
Purchased through: Sotheby's  
Purchased through: Daniell, Edward  
1872-7-13-442 PRN: PDB1227  
Location: British Imp PIIIIa



Drawn by: Taverner, William  
School/Style of: British  
Woodland scene, with women bathing; glade with stream, woman  
seated on bank and another emerging from water on left, and a  
third woman about to dress on right  
Watercolour touched with bodycolour  
Dimensions: 253mm 386mm  
ECM 7  
Bequeathed by: Marsh, Edward Howard [Sir]  
Funded by: National Art Collections Fund  
1953-4-9-4 PRN: PDB918  
Location: British Roy PIIIIa

=====

Drawn by: Taverner, William  
School/Style of: British  
Woodland scene with classical figures; five partially draped nude  
figures grouped in various postures beneath a tree  
Pen and brown ink, with watercolour, on old wash mount  
Dimensions: 160mm 100mm  
ECM 6  
Purchased from: Winby F C  
1928-4-17-6 PRN: PDB920  
Location: British Roy PIIIIa

=====

Drawn by: Taverner, William  
School/Style of: British  
A nude woman; resting against a bank, head in profile to l,  
looking down her r leg bent back at the knee as she touches her  
foot with her left hand  
Red and black chalk  
Verso: inscribed in an old hand in graphite: "Taverner"  
Dimensions: 326mm 208mm  
ECM 9  
Funded by: Cunningham, C  
Purchased from: P&D Colnaghi  
1973-1-20-26 PRN: PDB921  
Location: British Roy PIIIIa

=====

Drawn by: Taverner, William  
School/Style of: British  
A country road leading to a church  
Watercolour  
Inscribed on old wash mount "57" in ink, and on the verso  
"William Taverner" in graphite in a modern hand  
Dimensions: 215mm 290mm  
ECM 10; Stainton 11  
1983-10-1-4 PRN: PDB922  
Location: British Roy PIIIIa

## PHOTOGRAPHS

57. Leg O Mutton Pond, Hampstead Heath V + A Museum signed and dated 1770.
58. (see 28) Classical Landscape with path and trees by a river sepia V + A Museum.
59. Richmond, Yorkshire - Watercolours £20,000.00 Sotheby's 1994.
60. A Glauros discovering Ericthonius watercolour over black chalk 478 x 376mm, British Museum.
61. Woodland scene with women bathing watercolour touched with bodycolour 253 x 386mm British Museum.
62. Woodland scene with classical figures, 5 partially draped nude figures grouped in various postures beneath a tree, pen and brown ink, with watercolour 160 x 100mm in British Museum.
63. Nude women 326 x 208mm red and black chalk, British Museum.
64. (see 21) A country road leading to a church watercolour 215 x 290mm, British Museum.
65. Woodland scene with classical figures watercolour over black chalk 309 x 388mm, British Museum.
66. (see 1) View near a sandpit at Woolwich bodycolour and watercolour 363 x 710mm, British Museum.
67. Wooded landscape, view at the edge of a wood watercolour over graphite 376 x 482mm, British Museum

William Taverner 1703-1772

10 *A Sandpit at Woolwich*

Bodycolour and watercolour, on three conjoined sheets of paper; 363×702mm.

Inscribed: According to the catalogue of the Percy collection, Christie's, April 1890, the *verso* of the old mount was inscribed *taverna [sic] Sand Pitts [sic], Woolwich*  
1890-5-12-140 (L.B. 4)

Plate 6

11 *A Country Road leading to a Church*

Watercolour; 215×289mm

Inscribed: 57 on the old mount

1983-10-1-4

Plate 7

Taverner was by profession a lawyer and must therefore be considered as an amateur, but he enjoyed a considerable contemporary reputation as a landscape artist. George Vertue noted in 1743 that he had 'an extraordinary Genius in drawing and painting Landskips. Equal if not superior in some degree to any painter in England'. To judge from the small amount of his work that survives he seems to have been one of the earliest English artists to use pure watercolour without pen outlines, and also bodycolour; the latter perhaps in emulation of Marco Ricci, whose gouaches were much admired by English collectors. He occasionally painted in oils, and here his inspiration was Gaspard Dughet whose reputation in England was at its highest during the 1730s and 1740s. The drawings exhibited reveal two distinct aspects of his style: the *Sandpit at Woolwich*, executed mainly in bodycolour and on an unusually large scale for an English drawing of the period is a formal, finished work with echoes both of Ricci and of Dutch and Flemish naturalistic painting. At one time it belonged to Paul Sandby, whose own work reveals the influence of Ricci and of Taverner. The other is perhaps one of the watercolours of views in the environs of London included in the artist's sale in 1776. It is strikingly direct and unmannered for the period, and foreshadows Gainsborough's landscape drawings in the absence of any obviously topographical content.

BRITISH WATERCOLOUR LANDSCAPE  
LINDSAY STANTON  
BRITISH MUSEUM.

APPENDIX 4

Descriptions of the pictures contained in the file of the Witt  
Library,

University of London,  
Courtauld Institute of Art,  
Somerset House,  
Strand,  
LONDON.  
WC2R 0RN.

WILLIAM TAVERNER 1700 TO 1722  
from the Witt Library, LONDON

Identifiable British Landscapes.

1. Sandpits, Woolwich 14 1/4" x 27 5/8" ref. British Museum, bodycolour and watercolour.
2. A view of 'Montreal' Kent, the seat of Lord Amherst watercolour 11" x 18" ref. Adv. Appleby Brothers.
3. View from Higate 11" x 22 1/8" black chalk ref. coll. DLT. Oppe 2473 - copyright Mellon Centre, London. 77/2202.
4. The Old Summer House, Dalkeith 11" x 17" watercolour ref. coll DLT oppe 1294 - copyright Mellon Centre 77/2444/16. (may not be by William - attributed to barret RA?).
5. 2 men on a path through a wood 7 7/8 x 10" Colnaghy.
6. From Camberwell 7 7/8" x 12 5/8" watercolour ref. coll DLT Oppe (1343) - copyright Mellon Centre 77/2058.
7. St Georges Chapel, Windsor, from the East 8" x 12 3/4".
8. Hampstead Heath - perhaps looking towards Spaniards Road, watercolour 12" x 15" Witt coll.
9. On the Thames near Richmond, Surrey 12" x 42 1/2" watercolour ref. Fine Art Society.
10. Richmond Reach 11 1/2" x 36 1/4" watercolour Oppe coll.
11. Copleston Warre Bampfylde 8 1/8" x 10 5/8" pencil and watercolour V + A Museum.

Landscapes not Identified

12. Forging a river, 28.1 x 32.1cm pencil and watercolour ref. Cecil Higgins A.G. Bedford.
13. Landscape with Broken tree 4 1/2" x 5 1/2" pen and watercolour ref. Private Collection.
14. A waterfall 36" x 28 1/2".
15. Rocky river scene, with travellers 23 x 37 1/4" provenance - the Walpole family £500 to £800 Sotheby's 1984.
16. Landscape with 2 horsemen 11 5/8" x 18 3/4" pencil and watercolour ref. Huntington Gallery, California.
17. Gazebo 7 1/2" x 12" ref. Huntington Gallery.
18. Woodland Scene, buildings on a little hill above 9 1/4" x 14 3/8" watercolour.
19. Rural landscape c. 1750-55 9 3/8" x 21 7/16", watercolour over pencil, Exh. Yale Centre for British Art, Newhaven, Conn (1985).
20. Classical landscape composition 9 1/8" x 12 1/4" watercolour. coll DLT Oppe (890) Mellon Centre 77/2054.
21. A country road leading to a church 215 x 289mm watercolour ref. British Museum.
22. Watercolour 22.5" x 31.7" with drawings.
23. The lake 4" x 6" indian ink and grey wash, the description also refers to
- 23A. Morning and evening - engraved on a large scale by John Peltro (re-issued 1836) William described in 1771 as an amateur landscape artist in Bath.

### UNIDENTIFIED LANDSCAPES

24. A wooded landscape 298mm x 525mm black and red chalk, lightened with white on grey paper.
25. Wooded landscape with path curving from the front, right towards the centre with 3 classical figures, left two men fishing in a sunken pool 12 3/8" x 17 3/4" ref. Burlington Magazine grey wash.
- "Taverner was continually experimenting with various mediums, and used tinted papers on a number of occasions".
26. Travellers on a country road 5 3/8" x 15 1/4" red chalk, grey wash - Christies sale 1974.
27. Classical landscape - Rocky Mountains, right extending down to a lake, left approached by a track on which are 3 classically dress, 11 7/8" x 16 7/8" ref. Randall Davies coll sold at Sotheby's 1980 watercolour over pen and brown ink. Provenance G. Harvey - Samuel by decent to the present owner.
28. Classic landscape - bodycolour 12 3/4" x 17 7/8" (see 58) right lake with curving path C & R, V + A Museum walked by a peasant toward on ancient monument.
29. Italianate landscape with figures by a lake, dark and light grey wash over pencil, 13 x 17 3/4".
30. Wooded landscape 8 1/2" x 20" was coll D.P. Clifford.
31. Wooded landscape, watercolour 377 x 482mm British Museum.
32. Figures near an urn in a classical landscape pencil and grey wash 10 3/8" x 15 1/8" sold Christies 1979.

### VIEWS WITH BUILDINGS

33. Italian view - the outskirts of a town, watercolour 7 3/4" x 18 1/8" coll P. Oppe.
34. Italian landscape with a peasant by a villa, watercolour 6 3/8" x 16 1/4". ref. Eton College, coll.
35. (2) Landscape with buildings, possibly at Richmond, Surrey, watercolours and bodycolour 9 1/2" x 28" provenance Iolo A Williams, Colnaghi 1964 with extensive descriptions.
36. (2) A capriccio with roman ruins with a group of figures near an antique bath, on paper with portsmouth - London watermark (1762-66) 19" x 14 1/2".
37. Architectural capriccio watercolour with bodycolour over pencil 21 1/4" x 14 7/8" ref. Huntington.
38. (2) A distant view of an Italian town 9" x 15 1/2" with figures and a lake, Sotheby's 1971.
39. (2) An Italian landscape with a horseman on a bridge near a town on a hill. 8 1/4" x 12 1/2" pencil and watercolour lightened with white on grey paper. £6,000.00 to £8,000.00 sale Christies 1976.
40. (2) A stream on open land, the backs of houses in a town beyond 11 3/4" x 15 3/4" watercolour, Sotheby's 1964.
41. (2) Italian landscape, watercolour 9 1/8" x 12 1/4" ref. oppe.

42. Classical landscape with a town in the background 5 1/2" x 16".
43. Classical landscape with fisherman, indian ink was 12 7/8" x 11 1/4" ref. Yale Centre. NB. Fishermen using nett common to the Italian rivers.
44. Town on a hillside beyond a valley 9 3/4" x 15" watercolour D.L.T. Oppe.

#### CLASSICAL LANDSCAPES WITH BUILDINGS

45. Town by a lake with fishermen, shepherd with sheep and two horses watering with riders, watercolour over pencil 12 5/8" x 15 3/4", ref. Huntington.
46. Landscape, the foundations of a ruined building in the foreground, a tower and other small buildings in the background, watercolour 11 3/8" x 14", D.L.T. Oppe.
47. Landscapes with a town on a hill and figures around a lake in the foreground 9 1/8" x 13 3/4" ref. Laing Art Gallery, Newcastle.
48. Rome - Temple of Concord, Leeds City Art Gallery.
49. Buildings with ruins in the foreground watercolour and pencil 11 7/8" x 27 7/8" ref. D.L.T. Oppe.
50. Genazzano 13 7/8" x 20 5/8" Sepia wash ref. Fine Arts Society 1972.

#### CLASSICAL SCENES WITH NUDES AND NYMPHS

51. The rape of peresphone in a landscape, watercolour 17 x 23" Ex. Maas Gallery 1963.
52. Wooded landscapes with Nymphs and Satyrs canvas 17 3/4" x 24 3/4", University of Liverpool.
53. Landscape with nymphs bathing watercolour and bodycolour 12 1/2" x 15 1/2" adapted from a work of corneleus von podenburg (1586 - 1667) ref. Yale Centre for British Art.
54. Diana and her Nymphs watercolour 10 1/8" x 15" D.L.T. Oppe (2272).
55. Diana and her nymphs in a woodland pool pencil and red chalk, grey was and watercolour 7 1/2" x 12 1/4", sale Sotheby's 1991 £4,000.00 - £6,000.00.
56. Nudes with dogs in the foreground, with woods and a waterfall in the background (no description) Levis coll.

APPENDIX 6

The wills and admsons of William Taverner Senior (died 1731) and William Junior (died 1772).



Extract from Will of William Taverner

PRO ref PROB 11 / 983

William Taverner, late one of the Procurators General of the Arches Court of Canterbury.

Part of Instructions for the Will of me, William Taverner, given this 6th Oct[ober] 1772.

I give £2900 Bank 3 P[er] Cent Cont Ann[uitie]s to Philip Stephens Esq[ui]re], one of the Secret[arie]s of the Admiralty, Edw[ar]d Johnson of Ave Mary Lane, L[ondo]n, Bookseller, and Sarah Davis who has lived in my service many years,

In Trust to permit her to receive the Interest and Income thereof for and during her life, and from and after her decease,

Upon Trust to Sell the same and pay the Moneys arising thereby [?unto] Amabella Taverner etc.

My Paintings, Prints, Books, Drawings, and Statues and Models, to be Sold by Public Auction by Mr Langford and Son,

And the Net Moneys arising thereby to go into and be applied as part of the Residue of my Personal Estate.

I appoint the said Philip Steph[en]s and Edward Johnson and Sara Davis Executors.

My wearing Apparel of all sorts, together with the Sum of Sixty Pounds to Rich[ar]d Davis, Bro[the]r to the said Sarah Davis.

My Household Goods, Plate and Furniture, and Ho[use]hold Linnen, to the said Sarah Davis.

William Taverner

Witness John Alexander.

14th November 1772

Appeared Personally John Clark of Doctors Commons, London, Stationer,

And made Oath and deposed that he well knew William Taverner, late of the Parish of Saint Gregory, London, and one of the Procurators General of the Arches Court of Canterbury, deceased,

And also well knows his manner and Character of handwriting and subscription, by having often seen him write and subscribe his Name,

And having now Carefully observed the Paper writing hereunto annexed being or purporting to be the last Will and Instructions for the Will ending thus, "Linnen to the s[ai]d Sarah Davis", and thus subscribed, "Wm Taverner".

He verily beleives that the Words "I appoint the s[ai]d Philip Steph[en]s and Edward Johnson and Sara Davis Ex[ecu]tors" inserted in the said Paper Writing in the manner now appearing thereon, and also the said subscription to the said Paper Writing, to have been wrote and subscribed by and with the proper hand of the said deceased.

Jno Clark

Same day the said John Clark was sworn to the truth of the Premises before me.

Jno Simpson Surrog[ate]  
P[re]sent Willaim Fuller Not[ary] Pub[lic]

This Will was proved at London on the fourteenth day of November in the year of our Lord one thousand seven hundred and seventy two

Before the Worshipful George Harris, Doctor of Laws, Surrogate of the Right Worshipful George Hay, Doctor of Laws, Master Keeper or Commissary of the Prerogative Court of Canterbury, lawfully constituted,

By the Oaths of Philip Stephens Esquire, Edward Johnson and Sarah Davis, spinster, the Executors named in the said Will,

To whom administration was granted of all and singular the Goods, Chattels and Credits of the said deceased,

Having been first Sworn duly to administer.

all and uny... in... and... of...  
... to administer.

PRO. B. 11 / 1983

part of instructions for the will of Mrs. William Taverner,  
given this 6<sup>th</sup> Oct. 1792

William Taverner  
late. one of the Procurators  
General of the Duchy of Lancaster.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this 14<sup>th</sup> day of November 1792.

My Pq... Print... and...  
to be sold by Public Auction by Mr. Langford and son and  
the said... and... to go into and be applied as part  
of the... of my... I appoint the said  
Philip... and Edward... and Sara - Davis  
Executors... appearing... of all... together with the  
sum of... to... Davis... to... and...  
Davis... goods... and...  
... to the said... Wm. Taverner, Witness the  
14<sup>th</sup> November 1792

PRO 11 / 983

Appointed Executors, John Clark  
of Doctors Commons, Auctioneers and made Oath and  
deposed that he well knew William Taverner late of the  
Duchy of Lancaster, London and one of the

Duchy of Lancaster, London and one of the

Personal of the Sheriff Court of Canterbury, and also  
well knows his manner and character of handwriting and  
substitution by having often been summoned and summoned his  
of some and having also carefully observed the handwriting  
substantially being or purporting to be the last will and  
testament of the said deceased beginning thus "Part of  
instructions for the will" adding the "sum to 11. v. David  
David" and thus subscribed "Don David" as truly written  
that the said David's executor, Philip Stephens Esq. and  
Johnstone David's executor, inserted in the said paper writing  
in the manner above appearing the name and also the said  
substitution to the said Paper writing to have been wrote  
and subscribed by and with the proper liquid of the said deceased  
The Clerk James Day the said John Clark was sworn to the  
truth of the Premises before me on 21. September 1811.  
Gulles Hol. Esq.

## Philip Willis

was proved at London on the fourteenth  
day of November in the year of our Lord one thousand four  
hundred and seventy two before the Reverend Sir George Yonge  
Doctor of Laws, Chancellor of the High Court and Bishop of  
Doctor of Laws, Master of the High Court of Admiralty  
Court of Canterbury lawfully constituted by the Oath of Philip  
Stephens Esq. Edward Johnson and David David's executor was  
Executor named in the said will to whom administration was  
granted of all and singular the Goods Chattels and Credits of  
the said deceased having been first sworn duly to administer. 2.

Administration of Estate of William Taverner, 1731

PRO ref PROB6 / 107 / 41LH

William Taverner, 1731

On the sixth day issued forth a grant to Alatheia Taverner, widow, the relict of William Taverner, late one of the Proctors General of the Gracious Court of Canterbury at the Arches, London, in the parish of St Gregory, London, deceased,

Having (goods sufficient to found the jurisdiction of the Court etc),

She being sworn well etc to administer the goods, rights and credits of the said deceased.

Notes in Margin:

Ultima Augusti [(issued by) last day of August]

Ultima Februarii [(inventory to be exhibited by) last day of February]



part of instructions for the will of Mrs William Taverner,  
given His Ch. Co. 1792

William  
late. one of  
General of  
Hauterbourg

1792 2900 Bank 3P: Court Am: to Philip Christophers  
Sons of the benefit of the Annals of the Johnson of  
Mary Lane in 1780-1781 and Sarah Davis who was lived  
in my lifetime in 1781-1782 in Trust to permit her to receive  
the interest and income thereof for her life and from  
and after her decease upon Trust to sell the same and pay  
the dividends arising thereon and Annabella Taverner;

my Bankings Prints Books Drawings and Statues and Models  
to be sold by Public Auction by Mr. Langford and son and  
the net proceeds arising to go into and be applied as part  
of the dividend of my Personal Estate I appoint the said -  
Philip Christophers and Edward Johnson and Sara - Davis  
Executors my Executors of all sorts together with the  
sum of sixty pounds to Philip Davis to be paid Sarah -  
Davis. My deposited goods plate and furniture and do hold  
in view to the said Sarah Davis. Wm. Taverner. Witness the  
1792

14th November 1792

Witnessed before us John Clark  
of Doctors Commons & Dean Stationer and in the City and  
deposed that he well knew William Taverner late of the

PRO II  
982 /







**NPG**

5 December 1994

John Tavener  
Rougemont  
238 Hesketh Lane  
Tarleton, Preston  
Lancashire PR4 6RH

NATIONAL PORTRAIT GALLERY

Dear Mr Tavener

**RE: Jeremiah Taverner (b. 1651)**

Thank you for your letter of 18th November.

Unfortunately Jeremiah Taverner is not a very well documented portrait painter, and consequently there is a paucity of material concerning him. However I have been able to clarify some of the points mentioned in your letter.

You correctly say that Daniel Defoe was painted by Taverner, although I have found no reference to where the original portrait can be found. There is however an engraving by Michiel van der Gucht after the painting, which is currently part of the National Portrait Gallery's primary collection (NPG 3960).

As for the mezzotint, I have found a reference in The British Museum Catalogue of Engraved Portraits to an engraving by John Smith (dated 1690) of a portrait of a William Woodward (d. 1692) attributed to Taverner. Woodward was a non conformist minister and the portrait is described as a half length figure with black cap and bands and having long white hair. Further, there is a reference to a head and shoulders oval portrait of a John Brownell (doubtfully) attributed to Taverner which was presented to the Chelsea Physic Garden in 1733 and later transferred to the Apothecaries Hall in 1890, where it still was in 1952.

For further information on Taverner, it might be worth writing to the National Art Library at the Victoria and Albert Museum.

I hope the information in this letter is of some use.

Yours sincerely,

Ian Ritchie  
Archive Assistant



ON THE REVERSE :- NATIONAL PORTRAIT GALLERY. LONDON.

sub. DANIEL DEFOE DATE 1706.

ARTIST M. van der Gucht, (after J. TAVERNER).

Reg No 3960.



DANIEL DE FOE,

Defoe, Daniel.

*From an engraving by Medland after a portrait by <sup>JEREMIAH</sup> Taverner.*

AUTHOR of "Robinson Crusoe" and other works of fiction, and a very voluminous writer in other departments of literature. Born about the year 1663; died in London, April, 1731.

## NOTES AND QUERIES

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

### UNIDENTIFIED PORTRAIT (No. 343).

SIR,—I send a photograph of a portrait in oils on an oak panel, which is in my possession. It is in good condition, very fine and lifelike, and it measures  $24\frac{3}{4}$  in. by 19 in. On the back of the good, though modern gilt, frame is a label inscribed, "Daniel De Foe, B. 1661—D. 1731." It is not unlike the picture of the novelist by J. Taverner, except that, as may be seen, it lacks the wig. If any of your readers could tell me the name of the artist or give me any other information concerning it, I should be grateful.

A. STANTON  
WHITFIELD.



(343)

UNIDENTIFIED PORTRAIT

VIRGINIA COLONIAL RECORDS PROJECT

468

DEPOSITORY Principal Probate Registry CLASS Will-Register Books  
9 HALE

Title Will of Robert Tavernor

Dates 1677

References Index of Wills P.C.C. 1676-1685. Vol.X, 329.

77/P/S ✓

Examined 22 April 1960 Exposures 2 Reel No.

To be copied

This entry is on the third folio, verso, and fourth folio, both sides, of 9 HALE.

Will of Robert Tavernor of London, merchant, intending to take a voyage to Maryland.

To his brother Jeremy Taverner 20s. for a ring.

To John Fowkes of Barbican, London, upholsterer, 20s. (for a ring?).

The rest of his estate to his friend Bridgett Fowlkes of Barbican, London, spinster, who is named sole executrix and attorney for all his estate in England or Maryland. Signed 18 Oct. 1675. Witness John Webster, Mary Fowlkes, Tho. Ryton, scr.

Probate at London, 31 Jan. 1676, to Bridget Fowlkes.

Index notes "d. Virginia" (P.A.B.) and "bach."

For a Sentence on Tavernor's will, see S.R. 3748.

REF. TAVERNERS VOL 1 Page 26



Appendix 89

Additional Pictures of W<sup>ms</sup>.

sold at Sotheby's

# SOTHEBY'S

FOUNDED 1744

34-35 New Bond Street, London W1A 2AA

Telephone: (071) 493 8080

Telex: 24454 (SPBLON-G)

Telefax: (071) 409 3100

21st February 1995

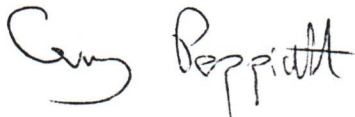
John Tavener  
Isothermal Technology Ltd  
Pine Grove  
Southport  
Merseyside  
PR9 9AG

Dear Mr Tavener

Henry Wemyss passed on your letter about the works of William Taverner to me and I thought that you might be interested in the enclosed photocopies of works by Taverner. They come from our files and hopefully represent most of the works by the artist which we have sold in the last thirty years. The information includes the date of sale, price realised, size and title of the works.

I hope this is of interest.

Yours sincerely



Guy Peppiatt  
British Drawings and Watercolours





APPENDIX 7

Jeremiah Taverner.

Jeremiah Taverner also Jeremy or Josiah.

Baptised 17th September 1651 at Hexton, Hertfordshire, 11th child of Richard Taverner and his wife Martha Bedell.

Jeremiah was a head-strong child and by the age of 21 had run away to London to take part in the artistic and literary life of the city.

Jeremiah was not included in the proceeds of the sale in 1674 of Hexton Manor which were shared amongst his 4 brothers Edward (b.1640), Thomas (b.1645), John (b.1647) and Robert (b.1652). ref. London marriage licences Vol II 1660-1700.

A. A. Cooper  
Says  
Ed.  
Thos  
John  
Jeremy  
sold the  
share.

+ 7th April 1676 Jeremy, by now already a proficient portrait painter married Elizabeth Needham ( a Joan Needham married Jeremy's grandfather). Robert, Jeremy's younger brother, a London merchant died in 1677 on a voyage to Maryland. In Robert's will he mentions his brothers Jeremy and Thomas.

It seems that Jeremiah did not leave a will, nor do I have the records of any births of his children. It is speculation only, but if Jeremy was a non-conformist, this could explain the lack of records.

The only other information I have so far is from official biographies. The history of biography says:-

"Jeremiah Taverner, portrait painter who practised early in the eighteenth century. A portrait of Jeremiah Taverner was reproduced in mezzotint by J. Smith (Redgrave, Dictionary of Artists)".

Dictionary of 18th Century British Painters:-

"Jeremiah Taverner, face painter, after whom a single mezzotint is known, dateable about 1690.

Bryan's Dictionary of Painters and Engravers:-

Taverner, Jeremiah and English portrait painter practising in the first half of the 18th Century. His portrait of ~~before~~ was engraved by M. Vandergucht, and his own portrait by John Smith.

Defoe

Witt Library:-

Taverner, Jeremiah op. 1700 - 1750 Notes: 1 small file.

National Portrait Gallery, Ian Ritchie contributes considerably and his letter is attached. At his suggestion I wrote to the V + A who referred me back to the Witt Library and the heading Smith John I circa 1652 - 1742.

+ ref. London Marriage Licences Vol II 1660-1700

So what has happened to Jeremiah's paintings? Could some have been passed down to his son and grandson? No doubt some have been attributed to other artists, but where are the rest?

To make a living as an artist Jeremiah would have had to have painted a large number of portraits, so either there is a lot of his work around unrecognised, or he only painted for fun and had a second career. If we accept that the portrait of Daniel Defoe is "after Jeremiah Taverner" then certainly he was a very proficient artist and to get that good Jeremiah must have painted for a considerable time, and had a real talent.

There is much still to learn about Jeremiah Taverner.....

Jeremiah Taverner 1651 - ?

one of the Sons of Richard Taverner & Martha Redell  
owner of Heston Manor.

1674 Heston manor was sold to John Cross a  
London Brewer.

Jeremiah married Elizabeth Needham in  
7 April 1676 in London. - of London marriage licences Vol II 1660-1700

We know very little more about  
Jeremiah, except that he is recorded as being a  
portrait painter at the turn of the century

'The History of Biography'

says - Jeremiah Taverner  
Portrait-painter, who practised early in the  
eighteenth century. A portrait of Jeremiah Taverner  
was reproduced in Mezzotint by A. Smith  
(Redgrave, Dictionary of Artists).

Jeremiah's son William was bred  
to the civil law, which he practised at  
doctor's commons.

Edward ~~Edward~~ Croft-Murray says.  
Josiah Taverner, a Portraitist who had counted  
Daniel Defoe amongst his sitters.

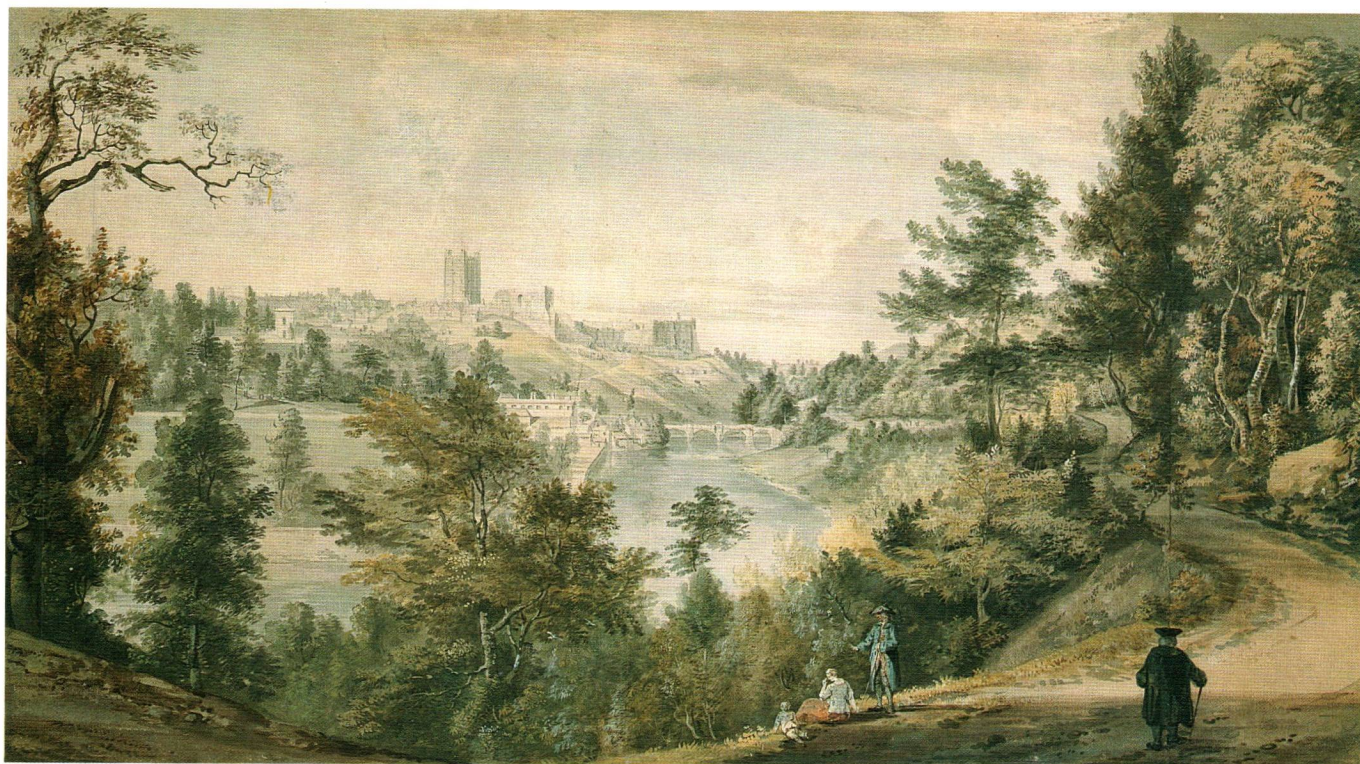
The National Walker Gallery, Liverpool  
writes

"Face-painter Jeremiah Taverner, after  
whom a single Mezzotint is known, datable  
about 1690

151  
London  
Beds  
Lincs  
Herts  
Kent  
Norfolk  
Staffs  
Wills

Mr of Westons to Mrs 1678  
Mr of Westons 1676  
Dunford Down  
Appleby Magna

- 1651 Charles II flees to France after his defeat by Cromwell at Worcester.  
 Nell Gwyn born. Famous Actress.
- 57 Rembrandt portrait of his son Titus.
- 56 London Open house opened.  
 Religion - Philosophy - Machamont Needham 1620-1678  
 "The Excellency of a free state"  
 Spinoza excommunicated.
- 1660 Thos Middleton - "No Wit like a woman" comedy.  
 Saml ~~fox~~<sup>peper</sup> starts his diary
- 1661 Lincoln's Inn theatre opened - with Hamlet.  
 Daniel Defoe - English Author born. (21731)  
 John Evelyn (1620-1706) wrote an early attack on air pollution
- 1663 Theatre Royal, Drury Lane opens
- 1665 5 mile act puts restrictions on Non-conformist Ministers  
 Isaac Newton experiments on Gravitation
- 1666 St fire of London Sept 2-6.
- 1674 Anthony - a - wood Historia et antiquitates universitatis oxoniensis.
- 1675 Wren begins rebuilding St Pauls.  
 Greenwich Observatory established.
- 1682 Claude Lorraine 1600 died.
- 1701 D. Defoe "The True Born Englishman" satire.



450

*The Property of a Gentleman*

450

**William Taverner (1703-1772)**

VIEW OF RICHMOND CASTLE, YORKSHIRE

Watercolour over pencil heightened with bodycolour on two sheets of laid paper, laid on a contemporary wash line mount, inscribed on reverse of mount (in the Earl of Bessborough's hand): *Richmond in Yorkshire/by Sandby*  
44 by 80cm.; 17¼ by 31½in.

Although the evidence of the inscription on the reverse of the mount suggests an attribution to Sandby as early as the eighteenth century, this drawing is one of the most important works by Taverner to come to light.

Unusually it depicts a readily identifiable view and on a grand scale, perhaps indicating the importance of a commission from the 2nd Earl of Bessborough, who, along with many high offices, was a Trustee of the British Museum from 1770. A further example of a drawing of a comparable size, made up of more than one sheet is Sandpit, Woolwich (British Museum. 1890-5-12-140 (L.B.4))

*Provenance:*

William Ponsonby, 2nd Earl of Bessborough (1704-1793);

Frederick Ponsonby, 3rd Earl of Bessborough (1758-1844);

John Blacket (1807-1881), agent to the Earl of Bessborough in Pilltown, Kilkenny;

Thence by descent

£18,000-24,000

*The Property of a Lady and Gentleman*

451

**Thomas Girtin (1775-1802)**

TINTERN ABBEY, MONMOUTHSHIRE

Watercolour over pencil  
11 by 16cm.; 4¼ by 6¼in.

This watercolour and the following lot can stylistically be dated to about 1796. They relate most closely to a small watercolour of Lindisfarne Abbey (Ashmolean Museum, Oxford) and Tintern Abbey (Whitworth Art Gallery, Manchester). Girtin had drawn a view of the nave at Tintern in the early 1790's and it is likely that he was using sketches by Edward Dayes as the basis for his work. We are grateful to Susan Morris for her assistance in cataloguing these drawings

£10,000-15,000

452

**Thomas Girtin (1775-1802)**

TINTERN ABBEY, MONMOUTHSHIRE- A VIEW OF THE NAVE

Watercolour over pencil with brushpoint  
12.5 by 16.5cm.; 5 by 6½in.

£8,000-12,000

WILLIAM TAVERNER  
WILLIAM TAVERNER.  
B. 1703: D. 1772

Edward Croft - Murray  
typescript entry on Taverner  
for catalogue of British drawings  
in permanent collection  
period IIIa.

Landscape Draughtsman

Born probably in London, though according to some accounts in Canterbury (this perhaps wrongly inferred from the nature of his father's profession). Son of William Taverner I and Alatheia (his mother's maiden name not known). His father a proctor and Procurator-General of the Court of Arches of the Diocese of Canterbury, practising in Doctors' Commons, Knightrider St, London, and also a playwright, the author of three comedies, The Maid and the Mistress, (1708), The Artful Husband (1717) and 'Tis well if it takes (1719). His grandfather, Josiah Taverner, a portraitist who had counted Daniel Defoe among his sitters. William II himself articulated to his father on 5:v:1720, and eventually succeeded him as Procurator-General of the Court of Arches. Recorded on two occasions by Vertue: 'Mr ... Tavener ... this present young gentleman [about AETa 30] (besides his practice in the Law) has a wonderful genius to drawing of Landskap in an excellent manner. adorned with figures in a stile above the common & paints in oil in a very commendable & masterly manner. a fine genius blending the arts of his Ancestors in Painting & Poetry [i.e. his grandfather and father] in his happy stile of Painting'; and 'M<sup>r</sup>. Taverner living in D<sup>rs</sup> Commons and a proctor there which business he follows besides that has such an excellent genius for drawing especially Landskips that he has done some peices lately to the admiration of all the Curious that see then - they are said to be incomparable'.

William Taverner baptised  
25 Nov. 1700 London, St Martin,  
Ludgate of William &  
Alatheia.

speculation:-  
William m. Rebecca  
Corbin  
23rd Nov. 1699  
London, St Katherine by  
the Tower.

William m Martha Powell  
11 dec. 1746  
Westminster, St Martin  
in the field.

Cordebia T. baptised  
of William & Alatheia  
31. Dec 1702. London  
St Martin, Ludgate

Obviously regarded himself and was regarded by his contemporaries as an amateur artist, though he was considered to have the skill of a professional. Holds a not insignificant place as a pioneer of landscape drawing both in <sup>watercolour and body</sup> ~~ingwatercolor and body~~ colour in this country, evolving a style which is often characterised by rich and freely drawn foliage (derived from that of Jan Wyck, Vol. I, p. 229a) and by the frequent introduction of classical buildings and figures. Worked occasionally in oil imitating Gaspar Poussin (Duguet), as witnessed by ~~two~~ classical landscapes by him used as decorations, set in Rococo plaster frames, in the Saloon at Langley Park, near Loddon, Norfolk. Died in London on ~~October 2nd~~ <sup>2: X:</sup> 1772, his obituary being announced in the G.M. for that year. 'William Taverner, Esq., of Doctors' Com. one of the best landscape <sup>h</sup> ~~as~~ painters England ever produced: but he painted only by way of amusement, his paintings are very rare and will bear a high price'. By his Will (drawn up on 6.x.1772) left annuities to Philip Hopkens ('one of y<sup>e</sup> Seeret<sup>s</sup> of y<sup>e</sup> Admiralty'.), Edward Johnson ('of Ave Mary Lane S<sup>r</sup> [Stationer] Bookseller') and Sarah Davis ('who has lived in my Service many years'), and after death to an unspecified relative Annabella Taverner. Directed that his 'Painting prints Books drawings & Statues & Models' were to be sold by Messrs Langford, that his 'Wearing Apparel of all sorts tog [ether] with y<sup>e</sup> Sum of 60<sup>l</sup>. [was to be given] to Rich<sup>d</sup> Davis Bro<sup>r</sup>, to y<sup>e</sup> s<sup>d</sup>, Sarah Davis', and that Sarah Davis was to receive her 'Household Goods' plate and ffurniture & Ho<sup>se</sup>hold Linnen'. In his sale, duly held at Langford on 21-2





ii:1776 appeared: a number of Old Master drawings, including works attributed to Giulio Romano, Rembrandt and Rubens ('an ass'); a large collection of prints by old masters; many studies by Taverner himself ('water colours' of views 'behind Cavendish Square and in the environs of London, 'historical' ~~Landscapes~~. 'Six hundred historical [compositions] after Rubens', 'six studies of heads in oil'. Nine studies of dogs &c. in oil and 'Eight of plants in ditto', together with a few classical set-pieces), and a few pictures by contemporaries, including 'A small battle by Tillemans' (p. 286b). Even at some considerable time after his death, maintained his reputation, as evinced by the following anecdote noted by Joseph Farington on 8:ii:1797 'Taverner was acquainted with [Samuel] Scott [the landscapist and marine painter]. Taverner had much quaking [was very apprehensive] abt. shewing his pictures, which raised their reputation. He was a Proctor in the Commons. It was very difficult to obtain a sight of his pictures. He promised Scott to shew them to Sir Edward Walpole, who went with Scott, but were on some pretence refused admittance. Scott resented this affront & their acquaintance ceased'. In John Thane's Sale, Jones, 26:iii:1819, Lot 314, was a 'Venus and ~~an~~ Adonis in a Landscape, curiously worked on metal, by Taverner.

- Taverner was extolled above an ordinary artist

BIBL.: Will, P.C.C. 425, Taverner G.M., <sup>xlii</sup>XLII, 1772, p. 496, Vertue, Index, p. 256. Farington, p. 925. Pierce, passim (with Bibl.).

Probate of Wills—See Wills.

**Proctor (a).**

1. Appointment of, and Proxies 375	4. Mandamus does not lie for the Office . . . . . 381
2. Statutes respecting . . . . . 378	5. Forms of Proxies . . . . . 382
3. Power of Ecclesiastical Court over . . . . . 380	

I. Appointment of, and Proxies (b).

[“ PROCTORS in the Ecclesiastical and Admiralty Courts discharge duties similar to those of solicitors and attornies in other courts.

[“ In order to entitle a person to be admitted a proctor, to practise in the Court of Arches, it is required that he shall have served a clerkship of seven years, under articles, with one of the thirty-four senior proctors, who must be of five years' standing; and who, by the rules of the court, is prohibited from taking a second clerk until the first shall have served five years; except in the event of the death of a proctor, to whom a clerk may have been articulated, before the term of his clerkship is completed. In this case any other of the thirty-four senior proctors may take such clerk for the remainder of the term, although he himself may at the same time have a clerk of less than five years' standing. Before a clerk is permitted to be articulated, he is required to produce a certificate of his having made reasonable progress in classical education.

Who may be Proctors.

[“ When the term of seven years is completed, the party is admitted a notary, by a faculty from the Archbishop of Canterbury; a petition is then presented to his grace, accompanied by a certificate, signed by three advocates and three proctors, that the party applying to be admitted has served, as articulated clerk to a proctor of the court, for the full term of seven years. If this certificate is approved, the archbishop issues his fiat, and a commission is directed to the dean of the arches, by whom the party is admitted under the title of a supernumerary, with similar ceremonies to those observed on the admission of an advocate.

[“ The proctor so admitted is qualified to commence business upon his own account immediately, but he is not entitled to take an articulated clerk, until he shall have been for five years.

(a) [See titles Notary Public and Practice, in this volume.] into Practice and Jurisdiction of Ecclesiastical Courts, 1832.]  
(b) [See Report of Commissioners

179.  
JEREMIAH T of Hexton b 1651  
M. Eliz Needham 1674

— London,

The same year  
Hexton Manor was sold  
to John Cross.

Ref. History of Biography.

**TAVERNER, WILLIAM** (d. 1731), dramatist, was son of Jeremiah Taverner, portrait-painter, who practised early in the eighteenth century. A portrait of Jeremiah Taverner was reproduced in mezzotint by J. Smith (REDGRAVE, *Dictionary of Artists*). William Taverner, the son, was bred to the civil law, which he practised at Doctors' Commons. He became a procurator-general of the court of arches of Canterbury, but he is best known by the plays which he produced. The first of these was 'The Faithful Bride of Granada,' acted at Drury Lane in 1704, and published in the same year. It was followed by 'The Maid the Mistress,' brought out at Drury Lane on 5 June 1708 (GENEST, *Account of the English Stage*, ii. 403), and 'The Female Advocates, or the Frantic Stock-jobber,' acted only once, at Drury Lane, on 6 Jan. 1712-13. This latter comedy was in part copied from 'The Lunatic,' an anonymous piece of 1705, which was not acted (*ib.* ii. 334, 507).

Taverner's best play, 'The Artful Husband,' was produced at Lincoln's Inn Fields on 11 Feb. 1716-17, when it ran for fifteen nights. The applause he obtained is said to have made Taverner very vain. The play was acted again in May 1721, and was afterwards adapted by the elder George Colman (1732-1794) [q. v.] ('The Female Chevalier,' 1778) and William Macready, the father of William Charles Macready [q. v.] ('The Bank Note,' 1795). Taverner himself borrowed from Shirley's 'Lady of Pleasure' and from 'The Counterfeit Bridegroom' (1677), an adaptation of Middleton's 'No Wit, No Help, like a Woman's' (*ib.* ii. 609). It was reported, too, that he was assisted by Dr. Joseph Browne (fl. 1706) [q. v.] In its printed

form the play ran through three editions; in the preface Taverner complains of the injustice of the patentee of the theatre (John Rich [q. v.]) towards authors. Notwithstanding this complaint, on 3 Dec. 1717 appeared at Lincoln's Inn Fields a companion comedy, 'The Artful Wife,' printed with the date 1718 on the title-page (*ib.* ii. 625), and on 28 Feb. 1719 a piece called 'Tis well if it takes,' which ran for five nights (*ib.* ii. 652). Other pieces attributed to Taverner are 'Presumptuous Love,' printed, without date, in 1716 (*Brit. Mus. Cat.*), and 'Everybody Mistaken,' brought out at Lincoln's Inn Fields on 10 March 1716, and acted thrice (GENEST, ii. 585). This play includes a masque on the story of Ixion, which is sometimes spoken of as a separate work.

Taverner died on 8 Jan. 1730-1 at his house in Doctors' Commons, and was described as 'remarkably honest in his business' (*Gent. Mag.* 1731, p. 33; *Political State of Great Britain*, 1731, p. 100). His widow, Alatheia Taverner, took out letters of administration at the prerogative court of Canterbury on 6 Feb. 1731. Taverner's plays are for the most part comedies of intrigue, of little merit; he is entirely passed over by Lowndes and other bibliographers.

**WILLIAM TAVERNER** (1703-1772), son of the above, with whom he is sometimes confused, was born in 1703, and was articled to his father on 5 April 1720. Like his father, he became a procurator-general of the arches court of Canterbury. He devoted his leisure to art, and Redgrave says: 'His drawings are chiefly in body colour, imitating the Italian masters, mostly woody scenes, and, though clever, do not by any means maintain the great reputation which he enjoyed in his own day.' He died on 20 Oct. 1772; and a writer in the 'Gentleman's Magazine' (p. 496) called him 'one of the best landscape-painters England ever produced,' and said that, as he painted only for amusement, his paintings were very rare, and would fetch a high price. Taverner gave instructions for a will shortly before his death, and on personal evidence the will was proved in November 1772 (P.C.C. 425, Taverner). No relatives are mentioned, but 2,900*l.* was left in trust for his servant, Sarah Davis. Taverner's pictures and books were to be sold.

[Works cited: Baker's Biogr. Dramatica; Whincop's Scanderbeg; Nichols's Lit. Illustr. iv. 689; Jacob's Lives of the Poets. i. 256; information kindly furnished by G. H. Rodman, esq.]  
G. A. A.

Report MAGUS.RG

Drawn by: Taverner, William  
Formerly attributed to: Sandby, Paul  
School/style of: British  
Wooded landscape; view at the edge of a wood with an open foreground  
Watercolour over graphite  
Dimensions: 376mm 482mm  
ECM 3; LB 124  
IB attributes this drawing to Paul Sandby.  
Bequeathed by: Payne Knight, Richard  
CO-05-40 FRN: FDB1233  
Location: British Imp PIIIA

---

---

Drawn by: Taverner, William  
School/style of: British  
View near a sandpit at Woolwich; a cart approaching the foreground on a track bordered, r and l, by low sandy cliffs topped by trees and other vegetation, to r, a man in a blue tunic walking a hill  
Bodycolour and watercolour; on three conjoined sheets  
Verso: inscribed on mount  
Dimensions: 363mm 701mm  
ECM 5; LB 4; Stainton 10  
Purchased from: Percy, John [Dr]  
Purchased through: Christie's (15-18,22-24.iv.1890)  
Previous owner/ex-collection: Sandby, Paul  
Previous owner/ex-collection: Daniell, F B  
1890-5-12-140 FRN: FDB2538  
Location: British Atlas PIIIA

forwards *another man seated on its bank in the background, the sandpit dug into the side of*

---

---

Drawn by: Taverner, William  
School/style of: British  
'Capriccio, an imaginary view in Italy'; long view of a town seen beyond a pond in the mid-distance to r a house at centre, in the foreground to r a group of figures  
Brush drawing in grey wash, with watercolour; on conjoined sheets  
Dimensions: 158mm 1172mm  
Purchased from: Hammerbeck, J  
1968-10-12-8 FRN: FDB2766  
Location: British Long Box PIIIA

*enclosed with trees to l. and road and high bank*

---

---

Report MAGUS.RG

Drawn by: Taverner, William

School/style of: British

Woodland scene, with women bathing; glade with stream, woman seated on bank and another emerging from water on

Watercolour touched with bodycolour

Dimensions: 253mm 386mm

ECM 7

Bequeathed by: Marsh, Edward Howard [Sir]

Funded by: National Art Collections Fund

1953-5-9-4 PRN: FDB918

Location: British Roy PIIIA

*left, and a third woman about  
to dress on right*

---

Drawn by: Taverner, William

School/style of: British

Woodland scene with classical figures; five partially draped nude figures  
grouped in various postures beneath a tree

Pen and brown ink, with watercolour, on old wash mount

Dimensions: 160mm 100mm

ECM 6

Purchased from: Winby, F C

1928-4-17-6 PRN: FDB920

Location: British Roy PIIIA

---

Drawn by: Taverner, William

School/style of: British

A nude woman; resting against a bank, head in profile to l, looking down, her r leg bent back at the knee as if

Red and black chalk

Verso: inscribed in an old hand in graphite: "Taverner"

Dimensions: 326mm 208mm

ECM 9

Funded by: Cunningham, C

Purchased from: P & D Colnaghi

1973-1-20-26 PRN: FDB921

Location: British Roy PIIIA

*she touches her foot with her ~~left~~  
left hand.*

---

Drawn by: Taverner, William

School/style of: British

A country road leading to a church

Watercolour

Inscribed on old wash mount "57" in ink, and on the verso

"William Taverner" in graphite in a modern hand

Dimensions: 215mm 290mm

ECM 10; Stainton 11

1983-10-1-4 PRN: FDB922

Location: British Roy PIIIA

---

William Taverner 1703-1772

10 *A Sandpit at Woolwich*

Bodycolour and watercolour, on three conjoined sheets of paper; 363×702mm.

Inscribed: According to the catalogue of the Percy collection, Christie's, April 1890, the *verso* of the old mount was inscribed *taverna* [sic] *Sand Pitts* [sic], *Woolwich* 1890-5-12-140 (L.B. 4)

Plate 6

11 *A Country Road leading to a Church*

Watercolour; 215×289mm

Inscribed: 57 on the old mount  
1983-10-1-4

Plate 7

Taverner was by profession a lawyer and must therefore be considered as an amateur, but he enjoyed a considerable contemporary reputation as a landscape artist. George Vertue noted in 1743 that he had 'an extraordinary Genius in drawing and painting Landskips. Equal if not superior in some degree to any painter in England'. To judge from the small amount of his work that survives he seems to have been one of the earliest English artists to use pure watercolour without pen outlines, and also bodycolour; the latter perhaps in emulation of Marco Ricci, whose gouaches were much admired by English collectors. He occasionally painted in oils, and here his inspiration was Gaspard Dughet whose reputation in England was at its highest during the 1730s and 1740s. The drawings exhibited reveal two distinct aspects of his style: the *Sandpit at Woolwich*, executed mainly in bodycolour and on an unusually large scale for an English drawing of the period is a formal, finished work with echoes both of Ricci and of Dutch and Flemish naturalistic painting. At one time it belonged to Paul Sandby, whose own work reveals the influence of Ricci and of Taverner. The other is perhaps one of the watercolours of views in the environs of London included in the artist's sale in 1776. It is strikingly direct and unmannered for the period, and foreshadows Gainsborough's landscape drawings in the absence of any obviously topographical content.

BRITISH WATERCOLOUR LANDSCAPE  
LINDSAY STANTON  
BRITISH MUSEUM.



Plate 7 William Taverner A Country Road leading to a Church (no. 11)

215 x 290 mm FROM "BRITISH LANDSCAPE WATERCOLOURS" LINDSAY STAINTON. - BRITISH MUSEUM



Plate 6 William Taverner A Sandpit at Woolwich (no. 10)

363 x 710 mm FROM "BRITISH LANDSCAPE WATERCOLOURS" LINDSAY STANTON - BRITISH MUSEUM.



5 Meredyth Road  
Barnes  
London, SW13 ODS

Mr. John Tavener  
238 Hesketh Lane  
Tarleton  
Preston, PR4 6RH

24th November 1994

Dear John,

At last I have finished the search of the St. Martin's Ludgate registers which you wanted me to do. I looked at all the registers (baptisms, marriages and burials) from the beginning, 1538 to 1773.

Unfortunately the search didn't produce much, in fact only the two baptism entries which you had got from the IGI. The full entries were as follows:

25 Nov. 1700 William, son of William Taverner: a Publick Notary,  
by Alathea his Wife. (born & baptised 25 Nov.)  
Wm Hamond

31 Dec. 1702 Cordelia, daughter of William Taverner, Publick Notary  
lodging with Mr Salter an Apothecary in Ave Maria  
Lane, by Alathea his wife. (born & baptised 31  
Dec.) Wm Hamond

The registers were very long and rather difficult (with occasional illegible patches of film) and the search took a long time. I am sorry about this as I feel it hasn't helped much.

My bill is enclosed.

All best wishes,

Sincerely,

*Margaret S.*



NATIONAL MUSEUMS & GALLERIES  
· ON MERSEYSIDE ·

· WALKER ART GALLERY ·

28 September 1994

Mr. J. P. Taverner,  
Rougemont,  
238 Hesketh Lane,  
Tarleton,  
Preston,  
Lancs. PR4 6RH

Dear Mr. Taverner,

In reply to your letter relating to the artist William Taverner I have searched our records and have found that this artist is not represented in our collection.

As we have no works by him I cannot provide much information, but I found his entry in the Dictionary of British 18th Century Painters which is as follows:-

*c.1703-1772. Amateur landscape painter, mainly in watercolour and bodycolour, in which medium he was an important pioneer. Born ?London c.1703; died 2nd October 1772. Grandson of a face-painter, Jeremiah Taverner, after whom a single mezzotint is known datable about 1690. He followed his father's profession of the law but had a large reputation, as early as 1733 (Vertue, iii, 68) as a remarkable painter of landscapes. In his watercolours he produced many natural English scenes, but in oils his pictures are mainly in imitation of Gaspard Poussin (there is an actual copy of a Gaspard at Stourhead). (E.C-M.; Mallalieu.)*

I am sorry that I cannot be more helpful.

Yours sincerely,

Miss J. Bennett,  
Assistant Curator.

Ref. V+A. South Ken. London SW7 2RL. 071 938 8474  
FAX 071 938

Ref WILLIAM TAVERNER.

FA 443 - CLASSIC LANDSCAPE. - Reproduced Facing P. 205 of  
the Art of Watercolour painting by <sup>S.S.</sup> Linnett, 1926.

D. 258 - 1890 - Landscape, with Pat (trees by a river  
(Sepia

P. 8 - 1915 - The Bay of Mutton Pond, Hampstead Heath S&D  
1770 (at the back)

These 3 works can be viewed in the print room

Reproductions at the picture his rary.

(info from Katherine Coombs).

BRYAN'S DICTIONARY  
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UNDER THE SUPERVISION OF

GEORGE C. WILLIAMSON, Litt. D.

WITH NUMEROUS ILLUSTRATIONS

VOLUME V. S-Z



lived about the middle of the 18th century.

TAVENER, WILLIAM, an English amateur painter, born in 1703, whose profession was that of a proctor in Doctors' Commons. He painted landscapes, and was further known as the author of two plays, 'The Maid the Mistress,' 1732, and the 'Artful Husband,' 1735. He died October 20, 1772.

TAVERNER, JEREMIAH, an English portrait painter, practising in the first half of the 18th century. His portrait of Defoe was engraved by M. Vandergucht, and his own portrait by John Smith.

TAVERNIER, FRANÇOIS, a French historical painter, was born in Paris in 1659. He became a member of the Academy in 1704, and a professor in 1724. He sent three pictures to the Salon of 1704, and died in Paris, September 10th, 1725.

P155

LONDON  
GEORGE BELL AND SONS

1905

William Taverner Sr & Co.  
+ John Taverner.

Application to the Court of Archdeacons of  
Canterbury. - Transcriptions.

Ref. Lambeth library.

10-10-94

1737

To the Worshipfull Richard Chicheley Doctor  
of Laws Master or Commissary of the Faculties  
or to his Surrogate.

We, whose Names are hereunder written Do certify,  
that William Taverner born in the Diocese of  
London aged Thirty years did serve his late  
Father Mr William Taverner now deceased whilst  
living One of the Procurators General of the Arch  
Court of Canterbury as his Clerk for the term  
of Seven years, that he is a person of Sobor  
life and conversation conformable to the Doctrine  
Faith and discipline of the Church of England as by  
law established and is well affected to his Majesty  
King George the second and to the present  
Administration both in Church and state  
wherefore we do humbly conceive the said  
William Taverner to be justly qualified to be  
Located a publick Notary. In witness  
whereof we have hereto subscribed Our names  
this fifteenth day of July 1737.

9 Nov. 1737 the said W<sup>m</sup> T.  
was duly sworn before me. let a faculty  
pass as prayed

1739

To his most reverend Father in God John, by  
divine providence Lord Arch Bishop of  
Canterbury Primate of all England and Metropolitan

The Humble Petition of William Taverner  
Notary Publick

That your petitioner served his late father  
William Taverner Notary Publick late one of the  
Procurators Generall of the Arches Court of  
Canterbury as his Articled Clerk for the term  
of seven years commencing on the 7<sup>th</sup> day of  
April 1720 and ending 5/4/1727. and hath  
ever since been attendant upon and  
conversant with the practice of your Graces  
Arches Court and other Ecclesiastical Courts and  
therefore humbly hopes he may be fitly qualified  
by your Graces favour to be admitted into the  
members of the Procurators Generall of your  
Graces said Arches Court of Canterbury.

Your petitioner therefore humbly prays your  
graces Fial to the right worshipful John  
Bettesworth Doctor of Laws, Dean of the  
Arches Court of Canterbury for his admission  
into the number of the Procurators Generall  
of your Graces said Arches Court of Canterbury.

And your petitioner as in duty bound  
shall ever pray yo<sup>e</sup>

1739 admitted  
(piece missing)

1700. William Taverner Senior. (B 1677)

To the Right Wor<sup>es</sup> & T<sup>r</sup> Charles Hodges  
Knight Doctor of Lawes and of  
the Faculties

These are to Certify that William Taverner  
Born in the Diocese of London, Aged about  
three and twenty years (ie Born Circa 1677) is a  
person of sober life and Conversation to ye  
Doctrines and Scripture of ye Church of England  
as by Law is now hath served as  
Clerk to R<sup>ip</sup>? B ward Cooke, one of ye  
Promoters Sennell of the ~~Saint~~ Arches Court  
of Canterbury for ye space of 7 years and  
upwards

Therefore we thin I am  
able and fitt to be admitted a Notary  
Publique on Testimony whereon we subscribe  
our hand this Thirty first day of July ye  
Year of our Lord 1700.

Admitted 6<sup>th</sup> August 1700.



1709

To the most reverend  
by divine providence Lord  
his Grace Primate of all England and

The Humble petition of William Taverner  
Notary publick

Showeth that your Petitioner served Master  
Edward Cooke Notary publick one of the  
Proctors & avall of your Graces Arches  
Court of Canterbury for the space of seven  
years as his Clerk till the 27<sup>th</sup> of July  
1700 and therefore humbly conceiveth and  
hopeth he may be fittly qualified  
for your Graces favour to be admitted unto  
the Number of the Proctors of your  
Graces Court of Canterbury

Your petitioner therefore humbly prayeth  
your Graces Fiat to the off & Worshipfull  
st John Cooke kn<sup>t</sup> doctor of Lawes,  
Dean of the said Arches Court of Canterbury,  
for his admission to the number of the  
Proctors exercent of your Graces said  
Court of Canterbury and your petitioner  
shall ever Pray.

18 November 1709  
Confirmed.

To the Worshipfull Richard Chicheley Doctor of  
Laws Master or Commisary of the Faculties or to his  
Surrogate.

We whose Names are hereunder written Do Certifie, that William  
Faverner born in the Diocese of London aged Thirty Years did serve  
his late Father M<sup>r</sup> William Faverner now deceased whilst living One  
of the Procurators General of the Archepiscopall Court of Canterbury as his  
Clerk for the term of Seven Years, that he is a Person of sober Life  
and Conversation, conformable to the Doctrine of Gods and Discipline  
of the Church of England as by Law established and is well affected  
to His Majesty King George the Second and to the present  
Administration both in Church and State; Wherefore We do humbly  
conceive the said William Faverner to be fully Qualified to be  
Created a Publick Notary. In Witness whereof We have hereunto  
Subscribed Our Names this Twelfth day of  
July - in the Year of Our Lord One thousand seven hundred  
and Thirty Seven.

Will: Strahan

Stephen Cottrill  
& Kinaston

Will: White Notary Publick  
W. Strudwick. Notary Publick.

M<sup>r</sup> Boyce Notary Publick

D: Nov. 1737.

The said William Faverner  
was duly sworn before Me

Let a Faculty pass as prayed

Present Me

G. Sand

To the most Reverend Father in God John by Divine Provisions Lord Arch Bishop of  
Canterbury Primate of all England and Metropolitan.

The humble Petition of William Taverner Notary Publick

That Your petitioner served his late father William Taverner Notary Publick late one  
of the Procurators Generall of the Arches Court of Canterbury as his Assisted Clerk for the Term of seven  
Years commencing on the Fifth day of April one Thousand seven Hundred and Twenty and ending on the  
Fifth day of April one thousand seven hundred and twenty seven and hath ever since been attendant upon  
and toweasant with the practice of Your Graces Arches Court and other Ecclesiastical Courts and therefore  
humbly hopes he may be fitly qualified by our Graces favour to be admitted into the number of the  
Procurators Generall of your Graces said Arches Court of Canterbury

Your Petitioner therefore humbly prays Your Graces That to the Right  
Worshipfull John Betterworth Doctor of Laws Dean of the Arches Court  
of Canterbury for his admission into the number of the Procurators Generall  
of your Graces said Arches Court of Canterbury

And Your petitioner as in Duty bound shall ever pray &

1789  
Admitted

Supernum. J

Jo. Cant

Worshipfull J. Betterworth Dean of the Arches

To the Right Wor<sup>th</sup> J<sup>r</sup> Charles Dodges  
Knight Doctor of Lawes and Master  
of the Faculties.

These are to Certify, That William Taverner borne  
in y<sup>e</sup> Diocese of London, Abode about Threescore and  
Twenty years, is a person of a sober life and  
Conversation, conformable to y<sup>e</sup> Doctrine and Discipline  
of y<sup>e</sup> Church of England as by Law is now established  
And hath served as Clerke to M<sup>r</sup> Edward Cooke  
Prorog<sup>er</sup> <sup>and</sup> Chancellor of the Arches Court of Cantorbury  
for y<sup>e</sup> Space of Seven years and upwards.

First Faculties

J<sup>r</sup> H. Ayliffe  
5. Aug.  
1700

Therefore Wee approve him very able and  
fitt to be Admitted a Notary Publicque on  
Testimony Whereof Wee have subscribed  
our hands, This Thirti first day of July in y<sup>e</sup>  
Year of our Lord 1700

Witness

Geo. Gramston.

J. Cooke

Tho: Ayliffe

W. Clements

Wm. Jones  
Thos. Ayliffe  
J<sup>r</sup> W. Mearns

J<sup>r</sup> H. Ayliffe  
5. Aug.  
1700

J. BOORE

Altho' most Reverend ...  
by Divine providence ...  
his grace Primate of all England and ...

The humble petition of William ...  
Notary Publick.

Sheweth

That your Petitioner served Master  
Edward Coke Notary Publick one of the Proctors  
General of your Graces Arches Court of Cantuarburie  
for the space of seven yeares as his Clerk till the  
27<sup>th</sup> of July 1700 and therefore humbly conceiveth and  
hopeth he may be fittly qualifiyed for your Graces  
favour to be admitted unto the Number of the  
Proctors of Your Graces Court of Cantuarburie

Your Petitioner therefore humbly prayeth  
Your Graces Triall to the R<sup>ts</sup> Worshippfull  
S<sup>r</sup> John Coke Kn<sup>t</sup> Doctor of Laws Dean  
of the said Arches Court of Cantuarburie  
for his admission unto the Number of the  
Proctors exccent of your Graces said  
Court of Cantuarburie And your Petitioner  
shall ever pray

18. Novemb. 1709.  
Tria<sup>l</sup> Commissio.  
No. Cantuar.

W. (11) KKN 13/15

To the right wor<sup>th</sup> J<sup>r</sup> John Birkenhead  
Knight J<sup>r</sup> of Lawe and Master of  
the Faculties .

These are to testify all whom it may concern  
that John Taverner borne in the City  
of London aged about thirty one years  
is a p<sup>er</sup>son of good life and conversation  
conformable to his Majesty's government  
the Discipline of the Church of England  
and hath served his apprenticeship to a  
Survivour in the City of London and a  
freeman hereof, and is now going into  
the I<sup>s</sup>lands of Jamaica in the Ship  
beyond the Seas in there to reside,  
therefore we receive him a fitt p<sup>er</sup>son  
to be made a Notary publick. witness  
of hands this Eleventh Day of April  
anno D<sup>ni</sup> 1671 .

April. 11. 1671

J<sup>r</sup>ial Faculty Notar  
Pub<sup>l</sup> at Tabollian.

J<sup>r</sup> John Birkenhead  
ad Faculty Mag<sup>r</sup>

Jo. Mayer

William Ogilby

Jo. Rolfe

John Tuckey

5 Meredyth Road  
Barnes  
London, SW13 ODS

Mr. John Tavener  
238 Hesketh Lane  
Tarleton, Lancs.

16th Jan. 1995

Dear John,

Enclosed are copies of the Will of William  
Taverner, pr. 1772 and the admon. of his  
father William, granted 1731. Funny that  
Wm. jr. did not make a will in the 'proper'  
form in view of his calling. <sup>headed</sup> Cobblers'  
children! Although the will is <sup>headed</sup> Part of  
the instructions ...' there is no sign of  
anything else in the records.

Yours sincerely

Margaret S.

6 Feb 1731

Dicti defuncti de bene de Surat

6 Feb 1731

Gulielmus CAROLINUS

seato die in Comitathee  
Taverner Fidei Relicta Gulielmi Taverner nuper  
minis Procuratorum Generalium Alme Curie Cantuar  
de Arubus London in parochia S<sup>ti</sup> Gregorii London  
defuncti habentis de adstrandum bona sua et crecita  
Dicti defuncti de bene de Surat

vel Augusti

6 Feb 1731

PROR 6/107/41,44

•



... appeared having been first sworn duly to administer.  
Pro B/1483.

part of instructions for the will of me William Taverner  
given this 6<sup>th</sup> Oct. 1792

Will  
late on  
Genera  
of Law

I give 2900<sup>2</sup> bank 3 p. cont ann. to Philip Stephens  
Esq. one of the Justices of the Admiralty Esq. Johnson of Ave  
Mary Lane Esq. Bookbinder and Sarah Davis who has lived  
in my service many years in Trust to permit her to receive  
the interest and dividends thereof for during her life and from  
and after her decease upon Trust to sell the same and pay  
the monies arising thereon and Annabella Taverner;

my paintings prints Books Drawings and Statues and models  
to be sold by Public Auction by Mr. Langford and son and  
the net proceeds arising thereon to go into and be applied as part  
of the residue of my personal estate I appoint the said  
Philip Stephens and Edward Johnson and Sara - Davis  
Executors and having apparel of all sorts together with the  
sum of sixty pounds to Sarah Davis Esq. to the said Sarah -  
Davis. My household goods plate and furniture and household  
furniture to the said Sarah Davis. Wm Taverner Witness Jm  
Alexander.

14<sup>th</sup> November 1792

It appeared personally John Clark  
of Doctors Commons London Stationer and made oath and  
deposed that he well knew William Taverner late of the

Parish of Saint Gregory London and one of the Promoters  
Principal of the Antient Court of Canterbury deposed and also  
well knows his manner and Character of handwriting and  
Subscription by having often seen him write and subscribed his  
name and having now carefully observed the paper writing  
contents annexed being or purporting to be the last will and  
testament of the said deceased beginning thus "part of  
instructions for the will" ending thus "I give to y. s. Sarah  
Davis" and thus described "Wm Taverner in reality writes  
that these words I appoint the s. Philip Stephens & Edward  
Johnson, Sara Davis Executors." inserted in the said paper writing  
in the manner now appearing thereon and also the said  
Subscription to the said paper writing to have been wrote  
and subscribed by and with the proper liquid of the said deceased  
Jm Clark. Same day the said John Clark was sworn to the  
truth of the Premises before me Mr. Simpson Surrog. of the  
Incl. Ad. Pub.

This Will was proved at London on the fourteenth  
day of November in the year of our Lord one thousand seven  
hundred and seventy two before the Reverend George Harris  
Doctor of Laws Surrogate of the Right Reverend George Hay  
Doctor of Laws Master of the Bench or Commissary of the Prerogative  
Court of Canterbury lawfully constituted by the Oath of Philip  
Stephens Esq. Edward Johnson and Sarah Davis Esq. Executors named in the said will to whom administration was  
granted of all and singular the goods Chattels and Credits of -

Pro 11 / 983

Re. William Taverner: -

FA. 443 - Classic Landscape  
Reproduced facing p. 205 of the Art of  
Watercolour Painting by E.B. Lintott, 1926.

D.258-1890 - Landscape, with Path & trees by a river  
(sepia)

P.8-1915 - The Leg of Plutton Pond, Harpstead Heath.  
8rd 1770 (at the back).

These 3 works can be viewed in the Print Room (leaflet enclosed).  
If you wish to have reproductions please write to The Picture Library  
at the V&A, quoting the Museum Numbers (given above)

Katherine Coombs  
Prints, Drawings & Paintings

Victoria and Albert Museum South Kensington London SW7 2RL Telephone 071-938-8474 Telex 295 441 BUSY B C Facsimile 071-938

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William Tavernet - His work may be found in the following Galleries:-

- BRITISH MUSEUM
- VICTORIA & ALBERT MUSEUM
- ASHMOLEAN
- FITZWILLIAM
- WALKER ART GALLERY, Liverpool.
- None. ~~Liverpool~~; city Art Gallery Manchester.
- None. ~~Manchester~~ Castle Museum Nottingham
- Yale Center for British Art New Haven
- Pierpont Morgan Library, New York

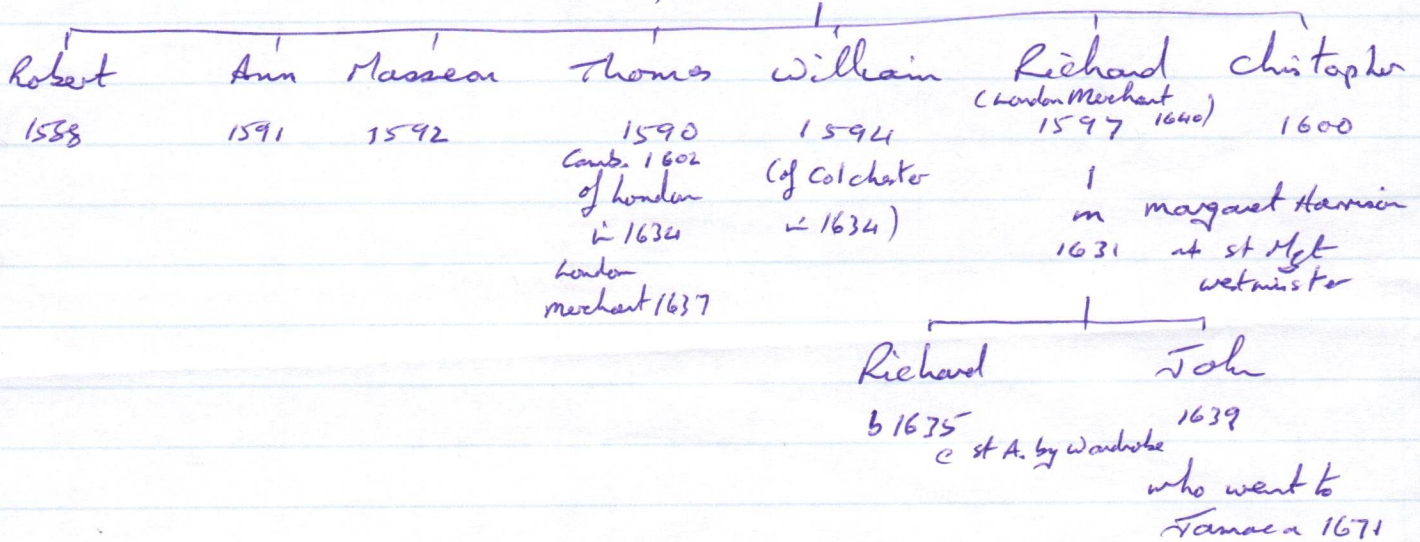
Bibliography - Gentleman's magazine 1772, ii.

John Taverner, who went to Tamaca - 1671  
aged 31 -

was probably the second son of Richard  
Taverner, London Merchant, who in his turn was  
one of the younger sons of Thomas Taverner of  
Lamborne in Essex - See p 29 of Vol 1 of the  
Taverners - and was hence related to the  
distinguished Norfolk Taverners

Robert T. m Eliz Newcomen  
d 1556

Thomas T <sup>1586</sup> m Ann Griffith of London  
b 1556, d 1610



(A Richard Taverner went to Virginia 1587.)

To the right w<sup>th</sup> of John Birkenhead  
Knight of Law and Master of  
the Faculties.

These are to testify all whom it may concern  
that John Taverner borne in the City  
of London aged about thirty one years  
is a person of good life and conversation  
conformable to his Majesty's government  
the discipline of the Church of England  
and hath served his apprenticeship to a  
Survivour in the City of London and a  
freeman thereof, and is now going into  
the Islands of Jamaica in the Ship  
beyond the seas in there to reside,  
therefore we receive him a fitt person  
to be made a Notary publick, witness  
of hand this Eleventh Day of April  
anno Domini 1671.

April. 11. 1671

Judicial Faculty Notary  
Pub<sup>l</sup> at Tabernian.

John Birkenhead  
ad Faculties Mag<sup>r</sup>

Jo: Mayet

William Ogilby  
Jo: Roche  
Chanc<sup>r</sup> Sec<sup>r</sup>

To the Right Wor<sup>th</sup> J<sup>r</sup> Charles Dodges  
Knight Doctor of Lawes and Master  
of the Faculties.

First Faculties

These are to Certify, That William Carverton borne  
in y<sup>e</sup> Diocese of London, Algeath about threescore and  
Twenty yeares, is a person of a sober life and  
Conversation, conformable to y<sup>e</sup> Doctrine and Discipline  
of y<sup>e</sup> Church of England as by Law is now established  
And hath served as Clarke to J<sup>r</sup> Edward Cooke  
Droton <sup>one of</sup> Council of the Arches Court of Cantorbury  
for y<sup>e</sup> space of seven yeares and upwards.

W. Cooke  
2 Aug 1700

Therefore Wee thought necessary able and  
fitt to be admitted a Notary Publicke In  
testimony whereof wee have subscribed  
our hands, this thirti first day of July in y<sup>e</sup>  
Yeare of our Loed 1700

W. Cooke  
2 Aug 1700  
Final Form in  
Final Form in

W. Cooke

W. Cooke

J. Cooke

J. Ayloffe

W. Clements

W. Cooke  
J. Cooke  
J. Ayloffe

9 Books

The most Reverend  
by Divine providence Lord Archbishop  
his grace Primate of all England and

His humble petition of William Tave  
Notary Publick.

Sheweth

That your Petitioner served Master  
Edward Cook Notary Publick one of the Proctors  
General of your graces Archies Court of Cantuarbury  
for the space of seven yeares as his Clerk till the  
27<sup>th</sup> of July 1700 and therefore humbly conceiveth and  
hopeth he may be fitly qualifiyed for your graces  
favour to be admitted unto the Number of the  
Proctors of Your graces Court of Cantuarbury

Your Petitioner therefore humbly prayeth  
Your graces Will to the most Worshipfull  
S<sup>r</sup> John Cook R<sup>t</sup> Lectur of Lawes Deane  
of the said Archies Court of Cantuarbury  
for his admission unto the Number of the  
Proctors excecute of your graces said  
Court of Cantuarbury And your Petitioner  
shall ever pray

18. Novemb. 1709.

Trial Commissio.

Mo: Cantuar.

W<sup>o</sup> Tave

Nov 18/15



I the Worshippfull Richard Chicheley Doctor of  
Lawes Master or Commisary of the Faculties or the  
Surrogate.

Whose Names are hereunder written Do certifie, that William  
Faverner born in the Diocese of London aged Thirty Years did serve  
his late Father M<sup>r</sup> William Faverner now deceased whilst living One  
of the Procurators General of the Archbisshop of Canterbury as his  
Clerk for the term of Seven Years, that he is a Person of sober Life  
and Conversation, Conformable to the Doctrine and Discipline  
of the Church of England as by Law established and is well affected  
to His Majesty King George the Second and to the present  
Administration both in Church and State; Wherefore We do humbly  
conceive the said William Faverner to be fully Qualified to be  
Created a Publick Notary. In Witness whereof We have hereunto  
Subscribed Our Names this Twelfth day of  
July in the Year of Our Lord One thousand seven hundred  
and Thirty seven.

Will. Strahan  
Stephen Cottrell  
E. Kinaston.

W<sup>m</sup> White Notary Publick  
W<sup>m</sup> Studwick Notary Publick.  
M<sup>r</sup> Bayle Notary Publick.

D: Nov. 1737.  
The said William Faverner  
was duly sworn before Me  
and a faculty gave as prayed  
G. Paul  
Present Me

To the most Reverend Father in God John by Divine Providence Lord Arch Bishop of  
Canterbury Primate of all England and Metropolitan.

The humble Petition of William Taverner Notary Publick

That Your petitioner served his late Father William Taverner Notary Publick late one  
of the Procurators Generall of the Arches Court of Canterbury as his Artitied Clerk for the Term of seven  
Years commencing on the Fifth day of April one thousand seven hundred and Twenty and ending on the  
Fifth day of April one thousand seven hundred and twenty seven and hath ever since been attendant upon  
and conversant with the practice of Your Graces Arches Court and other Ecclesiastical Courts and therefore  
humbly hopes he may be fitly qualified by our Graces favour to be admitted into the number of the  
Procurators Generall of your Graces said Arches Court of Canterbury

Your Petitioner therefore humbly prays Your Graces Fiat to the Right  
Worshipfull John Betterworth Doctor of Laws Dean of the Arches Court  
of Canterbury for his admission into the number of the Procurators Generall  
of Your Graces said Arches Court of Canterbury

And Your petitioner as in Duty bound shall ever pray &

1789  
Admitted  
Superannuated

Jo. Cant

Wm. D. Betterworth Dean of the Arches

Jeremiah Taverner 1651 - ?

one of the Sons of Richard Taverner & Martha Redell  
owner of Hexton Manor.

1674 Hexton manor was sold to John Cross a  
London Brewer.

Jeremiah Married Elizabeth Needham  
7 April 1676 in London. - of London marriage licences Vol II 1660-1700  
We know very little more about  
Jeremiah, except that he is recorded as being a  
portrait painter at the turn of the century

### 'The History of Biography'

says - Jeremiah Taverner  
Portrait-painter, who practised early in the  
eighteenth century. A portrait of Jeremiah Taverner  
was reproduced in Mezzotint by A. Smith  
(Redgrave, Dictionary of Artists).

Jeremiah's son William was bred  
to the civil law, which he practised at  
doctor's commons.

Edward ~~Edward~~ Croft-Murray says  
Josiah Taverner, a Portraitist who had counted  
Daniel Defoe amongst his sitters.

The National Walker Gallery, Liverpool  
writes

"Face-painter Jeremiah Taverner, after  
whom a single Mezzotint is known, datable  
about 1690

151  
London  
Beds  
Herts  
Kent  
Norfolk  
Staffs  
Wilts

Mr of York Down 1676  
Mr of Walsingham to the 1678  
Appleby Morgan

- 1651 Charles II flees to France after his defeat by Cromwell at Worcester.  
 Nell Gwyn born famous Actress.
- 57 Rembrandt portrait of his son Titus
- 56 London Open House opened.  
 Religion - Philosophy - Machamont Needham 1620-1678  
 "The Excellency of a free state"  
 Spinoza excommunicated.
- 1660 Thomas Middleton - "No Wit like a woman" comedy.  
 Saml ~~ff~~<sup>pepys</sup> starts his diary
- 1661 Lincoln's Inn Theatre opened - with Hamlet.  
 Daniel Defoe - English Author born. (d 1731)  
 John Evelyn (1620-1706) wrote an early attack on air pollution
- 1663 Theatre Royal, Drury Lane opens
- 1665 5 mile act puts restrictions on non-conformist Ministers  
 Isaac Newton experiments on Gravitation
- 1666 St fire of London Sept 2-6.
- 1674 Anthony - a - wood Historia et antiquitates universitatis oxoniensis.
- 1675 Wren begins rebuilding St Pauls.  
 Greenwich Observatory established.
- 1682 Claude Lorraine 1600 died.
- 1701 D. Defoe "The True Born Englishman" satire.