



RICHARD BRAITHWAITE
from the painting at Dodding Green.

To face p. 79.

ART. VI.—*Notes on Richard Braithwaite of Burneside, the poet and writer, and his portraits.* By H. S. COWPER, F.S.A.

Read at Carlisle, April 7th, 1921.

THERE are, in certain local books, allusions to the portraits of Richard Braithwaite, and a study of these works suggests the existence of at least three paintings of this interesting man. In actual fact there appears to be only one which is original.

Cornelius Nicholson, in his “Annals of Kendal” (1832, p. 238), mentions one at Dodding Green supposed to be an original: and the same author in his “Border Forts and the Border Wars” (Kendal 1886, p. 16), says, “the late Mr. Anthony Yeats informed me that he had seen a portrait of Dapper Dick at Dalham Tower.” The third, alluded to in more than one book, is in the Town Hall at Kendal; but this is a modern copy of the Dodding Green picture, given to the Corporation of Kendal about 1875 by Mr. W. Wiper.

The painting at Dodding Green is on panel in a modern frame. The sight size is $35\frac{3}{4}$ ins. by 27 ins. The poet is in the costume of a well-dressed and rather dandified gentleman of the period. He wears a grey doublet, wide lace-edged falling ruff, fastened with a ruby jewel, lace cuffs, a handsome sword supported by a crossbelt with big buckle, a ring on the second joint of the fourth finger of the left hand, wide breeches, and a dark blue or black velvet cloak hanging on his left shoulder.

The figure is a half length turned three-quarters to the left. The face is florid and handsome, the eyes dark blue, the hair light brown of medium length, and he wears

the pointed beard and moustache of the period. There are two inscriptions ; viz. :—on the spectator's right

An^o 1626

Æ^t 38

and on the spectator's left

“ Pes in terris

Spes in cæ[lis].”

There can be no doubt as to whom the picture represents. The date is correct, since Braithwaite was born in 1588, and the motto was a fancy of his, used on his engraved portraits to be described.

There is further no reason to doubt that it is an original. Dodding Green with its old chapel is a place of some interest, and somewhat romantic in its character. It is within the manor of Skelsmergh, one of the possessions of the Leyburne family, who suffered for their religion, and whose estates were forfeited in 1715. It was founded under the will, dated 1716, of Robert Stephenson, a papist, and apparently a yeoman, and his initials and those of his wife are found about the buildings. The foundation was possibly a sequel to the disappearance of the Catholic Leyburnes, and may have been helped by the Braithwaites who were Catholic, and owned a moiety of the manor. Stephenson died in 1723.*

I do not think it is known how Braithwaite's portrait got to Dodding Green. He was not himself, I think, a Catholic, for in his “Strappado to the Devil,” one of his satirical poems, he directly attacks that faith. But the family was, and his son, Sir Thomas Braithwaite, was a “popish recusant,” at whose house, “Barneyside,” mass was “familiarlye heard” in 1666, where “great Com-

* The best account of Dodding Green is in Mr. Curwen's *Kirkbie Kendall*, p. 425-6, but see also Mannex's *Westmorland*, 1849, p. 248 and 311. Also *Historical MSS. Report*, No. XII., pt. VII., (Rydal Hall) 329, 342, and *Report* No. X., pt. IV., Browne's MSS., p. 349. Also *Old Church Plate in Diocese of Carlisle*, 1882, p. 120, for tradition of the Riding priest maintained by the Leyburnes, Thornburghs and Braithwaites.



RICHARD BRAITHWAITE
from the Frontispiece to *The English Gentleman*.

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panies" assembled :* so that it is possible that one of the family left the portrait to Dodding Green; or that it was purchased at some sale of the Burneside effects.

With regard to the third portrait suggested to exist at Dallam Tower. This is apparently a myth. I, last year, examined the portraits there in company with Sir Maurice Bromley Wilson, who had no information of such a portrait as being there. A portrait of a man in armour, which had, I think, been suggested as the portrait alluded to, has no likeness whatever to our poet.

But besides the oil painting, we have in his works several engraved portraits of considerable interest. These are:—

(1) In the "*English Gentleman.*" In the 1630 and 1633 editions of this book, we find our author occupying the centre of the frontispiece. He is full length, turned slightly to the left, wearing a big wide-awake hat, lace falling collar, doublet with cloak slipped off it on to the right arm, which is somewhat extended and supported by a long cane: the left arm "akimbo," and hand holding gloves: wide breeches and stockings. Over his head SPES IN CÆLIS, and below PES IN TERRIS. In a compartment below are the Braithwaite arms (the chevron and cross-crosslets grant) differenced by a crescent, with mantle and crest and the motto GENEROSO GERMINE GEMMO (I bud from a gentle stock). In the 1641 edition (according to Hazlitt, for I have not seen it) the costume is changed, and he wears boots, spurs and swordbelt, and has a remarkable high-crowned hat.†

(2) In Braithwaite's "*A Survey of History, or A Nursery for Gentry*" (1638), we find another. In this case it is a head and shoulders turned three-quarters to right in an oval. Pointed beard and moustache, lace

* See Sir D. Fleming's correspondence. R.B. was still living, but at Caterick in Yorks. See also Miss Armitt's *Rydal*, 620—624.

† Hazlitt; revised edn. of Haslewood's *Barnabæ Itinerarium*, 1876, p. 19.

collar, and hair brushed back, as in the Dodding Green portrait. An inscription round the oval reads :—
THEATRUM MUNDUS, ÆRANIŪ (*sic* for *aerarium*),
TEMPO' HISTORIA Thesaurvs (The world is a theatre;
Time is a treasure-house; History is the treasure.)
Beneath "A° Ætatis 48"; and as he was born in 1588,
this portrait was drawn in 1636, or two years before publication.
The likeness to the Dodding Green portrait
is quite unmistakeable, and he looks fully ten years older.

(3 and 4) There are two other portraits in works of 1638. In the 1638 edition of "Barnabae Itinerarium" reprinted in 1876 by Hazlitt, the frontispiece shows our author lighting his pipe with a taper, with his pint pot, roll of tobacco and pipes, and his horse in the background. He wears big riding-boots and spurs: and Latin mottoes are freely distributed about, on the tobacco pot and elsewhere. In the same year appeared his "Psalms of David." In this work, according to the Rev. J. W. Ebsworth, in the preface to his edition of the "Strappado," there is a portrait representing a "lean-visaged yet smooth-browed decorous gentleman in a plaited ruff." This portrait is also alluded to in the Bibliographical Catalogue in Hazlitt's edition, and it appears that it is in a small oval subscribed "Quanquam O." Unfortunately I have failed to see this. The only original copy I could find at the British Museum has lost its frontispiece.

To have produced these three portraits in the same year, severally depicting himself as a squire, a ne'er-do-well, and an ascetic, must have been just the sort of cynical conceit which would tickle the fancy of our satirist.

Lastly, there is a modern engraved portrait in the "Effigies Poeticae," p. 824. It is drawn by G. Clint and engraved by C. Pue, "from a scarce one by Vaughan in the *English Gentleman*." It is, as a matter of fact, worked up from the two engravings just described.



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from the Frontispiece to *A Survey of History*

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Besides "Drunken Barnaby," I suspect there are numerous poems by Richard Braithwaite in other works, the authorship of which has been unrecognised. While I was making notes on the Gilpin pedigree my attention was attracted to the poem which is printed at the beginning of Bishop Carleton's "Life of Bernard Gilpin," translated into English in 1629. I feel sure that this is by our poet, and venture to reprint it here since it is to an eminent local man. Braithwaite was fond of these elegies, and wrote them sometimes to local worthies.

TO THE VERTVOVS

*Memory of MR. BERNARD GILPIN, his Reverend
Kinsman, sometime Parson of Haughton.*

Shew me that man who can, one amongst ten,
Who did as this man did, this man of men,
Who ne're knew Symony, that spreading Tetter,
Which makes the bribe-swolne soule the Devil's debtor ;
Who e're encountered with so many theeues,
Unript their rankling sores, and cur'd their grieues !
For gifts so richly rare for wit so quick,
And would refuse a proffer'd Bishoprick !
Who made the poore his children, eas'd their need,
And fed the hungry with the staffe of bread !
To blinde, to lame, to sick, to sore, to poore,
An eye, a stay, a care, a cure, a shower,
To righte, to reare, to cure, to cheere, to water,
And shew the temper of his gen'rous nature !
Finde me out such a man, North, East, South, West,
Unless you rake him from the *Phenix* nest.
Now trust me these rare vertues make me proud,
Deep-stamp'd in this graue *Patriot* of my blood :
Who though translated from the paths of men,
And now translated by an English pen,
Yet shall the substance of his inward shrine
Out-liue the vading period of time :
For these sweet odours shall preserve his ame, (*sic*)*
So long as Kent from Kentmere takes his name.

Dignum laude virum
Musa vetat mori,
Caelo beat.

* "ame," so printed : but is a letter omitted and should it read "fame"? Ame for "aim" seems unlikely, though used, I think, in Middle English.

The phrase "Graue Patriot of my blood" is a clue to the author, as well as the style. The relationship was somewhat intricate. Braithwaite's uncle, James Braithwaite, married Jane Benson, whose mother was a niece of Bernard Gilpin, and sister of Elizabeth, who married Andrew Cowper.

The poem is similar in style and metre, but in nobler diction than that by Richard Braithwaite to Alan Nicholson of Hawkshead hall. It should be noticed that in the latter he writes :—

" Yet for the Loue I bore thee and that Blood
Which 'twixt us both by Native course hath flow'd,"
although the kinship was similar to that with B. Gilpin.

The lines

" For these sweet odours shall preserve his ame,
So long as Kent from *Kentmere* takes his name,"
should be compared with the couplet in his poem "To the Cottoneers" in his "Strappado" :—

" For water, Kent, whence Kendall takes her name
Whose spring (from *Kentmere*) as they say is tane."

It is not my purpose here to attempt to appraise Braithwaite's proper position among 17th century writers. His character is somewhat enigmatic. A prolific writer, a satirist and humorist, yet also a producer of devotional verse. A Royalist and landowner, yet in his poem "To the Landslord," fulminating like a present day democrat. The first of the Lake Poets, and probably the earliest to notice descriptively the characteristics of scenery. A gallant not, I think, without some personal vanity; yet a writer of vigorous English, and a link of some importance in the chain of literary history. It is interesting to have the portraits of such a local man before us.

I have to thank the Very Reverend Canon Dunn and the Rev. J. Lenders for offering me every facility to get the portrait at Dodding Green photographed, and my friend Sir Maurice Bromley Wilson and Mr. R. H. Greenwood, for helping me to search for the supposed picture at Dallam Tower.