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'GREAT NASSAU'S' IMAGE, 'ROYAL GEORGE'S' TEST

Nicola Smith

In Ireland people have long memories and William III's image is as potent and provocative as ever there¹. In mainland Britain, on the other hand, statues of William III which were once the subject of heated debate are scarcely noticed today. Surprisingly, they are not the tribute of a grateful people to their king in the immediate wake of the Glorious Revolution of 1688. Most of them date from the 1730s, and their significance lies in the politics of that decade.

Only two public statues were put up in honour of William III during his lifetime. The more ambitious of the two was the equestrian figure by Grinling Gibbons commissioned by the Corporation of Dublin and inaugurated with elaborate ceremony on College Green on 1 July 1701 (the anniversary of the Battle of the Boyne)². The statue was subject to attack so often, right from the start, that it is perhaps surprising that it should have managed to survive until 1929 when it was finally blown to pieces³. Nothing comparable was put up in England, at least not immediately, probably because most people felt little affection for the king. His wife Mary was a much more generally popular figure. A standing figure of William III by John Nost, presented by the City of London to the Royal Exchange in 1695 as a companion to one of Queen Mary, appears to have been the only statue of the king to have been put up in England during his lifetime, and it was prompted by the City's desire to commemorate Queen Mary, who had died in December 1694. Both statues disappeared after the fire which destroyed the Royal Exchange

in 1838, but Nost's terracotta models survive⁴. After William III died on 8 March 1702 the idea of an equestrian monument for the king was discussed by the Privy Council, but came to nothing⁵.

A couple of statues of William III exist today which can also be traced back to schemes dating from the king's lifetime, but which were not completed as planned. In Portsmouth Dockyard there is a lead statue of William III in Roman dress (Fig. 1), probably also by Nost⁶, and said also to have been commissioned by the City of London, but returned to the sculptor when the king died in 1702. The figure was subsequently bought by Richard Norton of Southwick Priory, Hampshire, and he presented it to the dockyard in 1718⁷. The other statue whose origin was in the king's lifetime is in St James's Square in London. During the reign of William III, St James's Square had been the home of some of his most powerful supporters, and in 1697 it had been proposed to erect there 'the king's statue in brasse...with several devices and mottoes trampling down popery, breaking the chains of bondage, slavery, etc.'⁸. That scheme came to nothing, but the idea was not



Fig. 1. John Nost (attrib.), statue of William III, H.M. Dockyard, Portsmouth, Hants., before 1718. Nicola Smith.

completely forgotten. A Whig MP, Samuel Travers, left money in his will for an 'Equestrian Statue in Brass' of the king, to be put up in London either on the site of Cheapside Conduit or in St James's Square⁹. Travers died in 1725 but it was not until 1808 that John Bacon junior's equestrian bronze statue (Fig. 2) of the king in Roman dress was finally put in place in the square¹⁰.

Travers's alternative site brought into being a propaganda offensive aimed at opponents of the government in the City of London. On 22 October 1731 permission was sought to put a petition from about four hundred 'divers merchants and inhabitants of London and others' to a meeting of the City's Court of Common Council, requesting that a statue of William III should be put up, at the petitioners' expense, on the site of the former Cheapside Conduit. The Mayor and the Aldermen who attended the meeting favoured reading the petition but the Councillors voted 77 to 25 against doing so¹¹. As a result, permission was refused. The petition was not read.

The Corporation of London consisted of two main bodies, the Court of Aldermen and the Court of Common Council. After a long struggle for power, the Whigs had edged ahead of the Tories in the Court of Aldermen by 1714, a lead which they had consolidated by the time Walpole came to power¹². On the Court of Common Council, by contrast, there was a consistent Tory majority. There was friction between the Aldermen and the Common Council, and steps were taken nationally to increase the former's authority at the expense of the latter, since the Common Council was also a thorn in the flesh of the Whig Government. In 1725 an act was passed giving the Aldermen right of veto over certain Common Council decisions. The Common Council nonetheless continued to assert its independence in many ways, including, for example, drawing up a thoroughly disloyal 'loyal address' on the accession of George II in 1727¹³. It was widely believed that the City was a hot-bed for Jacobitism, a view which it suited Walpole to encourage, and which he was prepared to pay other people to foster.

Walpole was adept at using the press to his advantage. During his ministry the government paid subsidies, both to newspapers, such as the *London Journal*, and to journalists, including William Arnall, who profited from a particularly close and direct link with the prime minister. Arnall seems to have been recruited in 1728 and by 1731 he was receiving a regular quarterly payment of £100 for his essays in the *Free Briton* written under the name of 'Francis Walsingham'. In addition, he sometimes received extra payments for particular articles. In January 1732 Arnall submitted a bill claiming additional fees amounting to £60 specifically for writing three essays criticising London's Common Council, on 4 November, 18 November and 16 December 1731¹⁴. All three focused on the rejected statue scheme. On 4 November 1731 'Francis Walsingham' took the Common Council to task for refusing to hear the statue petition, threatening to name the councillors who had voted against the proposal (and actually naming 'Mr Birch' who was said to have called the proposed statue a 'Nuisance'). 'Walsingham' sneered at the vote of thanks offered to the retiring Lord Mayor, Humphrey Parsons, a Tory, for his so-called 'prudent, virtuous and able administration in the Chair', compared the Common Council with 'the Pretender's Privy Council' and, last but not least, encouraged readers to vote the councillors out of office in the forthcoming elections¹⁵.



Fig. 2. John Bacon junior, statue of William III, St. James's Square, London, 1808. Nicola Smith.

The opposition papers were quick to respond, especially the *Grub-Street Journal*, a newspaper which claimed political neutrality but which was in practice a consistent supporter of Tory interests in the City¹⁶. It immediately rallied to the Common Council's defence and launched a catalogue of complaint addressed to 'Francis Walsingham', ('a *Livery Servant*, a Hireling, and an Incendiary',) asserting that his appeal to the electorate was not just 'extremely insolent', but 'really a very illegal and seditious way of proceeding'¹⁷. Arnall returned to the attack in the *Free Briton* of 18 November, continuing to point to a Jacobite involvement, and this time claiming that 'Besides the Nuisance which one of them pretended it would be, Somebody else was heard to say that he had rather see the Pretender's Statue in Cheapside, than that of King William III'¹⁸.

Other newspapers joined in the debate, some claiming to be mystified by the Council's action. *Reads Journal*, for example, declared on 4 December that it was 'not easy to guess at the motives which prevailed on the Common Council of London to refuse so great an ornament to their City, especially as they assigned no Reason for it. If the unhappy distinction of Whig and Tory was not laid aside, as it seems to be, yet everybody knows that both Parties united in bringing about the Revolution'¹⁹. Now some Whigs and Tories had united again, but this time in opposition to a proposal to honour the hero of the Revolution, an alliance which could be made to seem subversive. The *Grub-Street Journal* may have been seeking to defuse a potentially dangerous situation by concluding its initial defence of the Common Council with a satirical poem:

'Some good Whigs late design'd by an Act meritorious
 To set up a statue of King WILLIAM the Glorious.
 A Equestrian statue, that this Heroe might ride,
 Where the Conduit once run at the end of Cheapside.
 The *Council* of Commons, compos'd most of ungodly,
 Were address with Petition, but rejected it oddly;
 For above three to one of these cits being musty,
 Nought but No's could be heard from their Voices so rusty.
 No reason was given: but I've heard of a story,
 Which united perhaps votes of Whig and of Tory.
 An old lame Fanatic by a Friend had been told,
 Of a well mounted Statue, a pen'worth to be sold,
 That was made for King JAMES, and was curiously wrought;
 On which rose in his head this ingenious thought,
 "This fine Statue, he cries, is as good as a new one:
 All our Friends will subscribe for't, as if 'twere a true one.
 To imitate the Act which our Fathers have done,
 We'll cut off in *effigie* the head of the Son.
 A dry Martyrdom this will resemble the wet:
 On the shoulders the head of our Saviour we'll set.
 Thus we shall deceive both our Friends and our Foes:
 These will laugh at the B-ch, while those rev'rence the
 N-se.'²⁰

The suggestion that the City statue proposal was prompted by a surplus in the sculpture trade was picked up by *Fog's Journal*, which in December 1731 claimed to believe that the 'Hero-Founders at *Hyde Park Corner*, having a Number upon their Hands' had been promoting the idea for their own purposes²¹. Far from defusing the situation, however, *Fog's Journal*, a Jacobite paper

with its own political reasons for wanting to discredit the scheme to commemorate William III, went on to inflame matters by suggesting that a better way of employing 'the late violent zeal for King William' might be 'by paying off his Debts'²².

Fog's entry into the debate must have delighted the government, since it encouraged the notion that opposition to the statue proposal must be associated with Jacobitism. William III, of course, represented the constitutional principles established at the Glorious Revolution, principles which had been accepted by both Whigs and Tories. In the 1730s, when the idea of political opposition was still suspect, the government's position would be strengthened if opposition to government could be shown to represent opposition to the constitution and the Hanoverian succession designed by William III. It suited Walpole to sharpen party distinctions and to suggest that to be a Tory was to be a Jacobite. The statue scheme was thus promoted as a test of loyalty for the City of London. If some opposition Whigs could be caught in the same net, so much the better.

Another government-subsidised journalist, James Pitt, wrote in the *London Journal* under the name 'Fr. Osborne'²³. On 4 March 1732 he robustly defended a charge of 'conjuring up the Spirit of Whiggism and Toryism', saying: 'Distinctions ought to be kept up, as long as the Difference remains; 'tis just to give all Men their due, and call things by their right Names; and the old Names are as good as any other. Therefore these Gentlemen...talk so indifferently about the Revolution, and so contemptibly of setting up King William's Statue...which is done to break the Whig Interest, and strengthen the Tories'²⁴. Meanwhile, *Fog's Journal* continued to publish criticism of William III and the statue scheme²⁵. On 25 March the producers of the paper were arrested 'for defaming the memory of the late King William'²⁶. The next day the Attorney General, Philip Yorke, indicated that any libellous attack on William III or the Glorious Revolution would be one cause which would certainly unite all Whigs, if it were brought to the attention of the Commons²⁷.

The power of the City of London was not confined to the Corporation. The City's commercial and financial institutions also wielded considerable influence. Dominant amongst these was the Bank of England, established in 1694 to finance William III's wars, and soon confirmed as 'a stronghold of the Whigs and the bulwark of the Protestant succession'²⁸. It is not surprising that the Bank did not always see eye to eye with the Common Council, nor that *Fog's Journal*, having declared in the offending issue of 25 March first that 'there are few Instances of a trading People erecting Statues to the Honour of their Debtors' should go on to denigrate the foundation of the Bank²⁹.

In January 1732 when the Bank decided to build a new headquarters in Threadneedle Street, they also resolved 'to erect an equestrian statue of King William in the most advantageous and publick place belonging to their new Structure, thereby to manifest the Great Respect they retain for the Memory of that Monarch'³⁰. In the event, the Bank commissioned a standing figure of the king, in marble, by Henry Cheere (Fig. 3), which was placed in the hall of the new building on 1



Fig. 3. Sir Henry Cheere, statue of William III, Bank of England, London, 1734. *Bank of England Museum*.

January 1735³¹. Thus, despite the failure of the petition, honour was seen to be satisfied in one City institution at least.

Meanwhile, Hull and Bristol proposed their own statues of William III. At the end of November 1731 it was reported that Hull, whose inhabitants 'so far from thinking a Statue of that Great and Glorious Man can be a nuisance to any real Protestants, who now happily enjoy the many Blessings he procured for us, when we were on the Brink of Ruin, that they are determined to show their Gratitude by erecting a Statue to preserve his Memory', had collected nearly £500 in two days for the purpose³².

Hull was traditionally staunchly Protestant. At the beginning of December 1688 the townspeople had overthrown their Catholic governor and his officers, thus helping to secure the north of England for William III. 4 December was celebrated annually thereafter in Hull as 'Town Taking Day'³³. Political affairs in Hull were dominated by local merchants³⁴, and a majority of the one hundred and thirty-three subscribers to the statue of William III were businessmen from the town³⁵. Most people gave between one and ten guineas, but the two leading subscribers, who each gave one hundred guineas, were Joseph Micklethwait, one of the town's two members of parliament³⁶, and Lord Cholmondley, who had no significant local connections. He was, however, Walpole's son-in-law and loyal friend.

The total cost of the statue scheme was £893. 10s³⁷. The total sum subscribed was 785 guineas, and the town seems to have made up the difference³⁸. Hull's equestrian figure of William III was inaugurated in the Market Place in the presence of a phalanx of local dignitaries on 'Town Taking Day' 1734, which on this occasion 'was concluded with Bonfires, Fire-works, &c., with loud Acclamations of King George for ever, no Popish Governor, no Popish Prisons for Protestant Burgesses, no plundering of Freemen's houses, &c. &c. which had been their case before the happy day they commemorated'³⁹. Only a poetic voice in the *Gentleman's Magazine* injected a note of scepticism, hinting at local difficulties:

'On the opening K. William's statue the 4th of December 1734, at HULL.

To William's memory lo! a statue rear'd!
 Strange that till now it should have been deferr'd;
 Just now's the time, the Humbrian zealots cry,
 And who dare give an alderman the lye?
 But by their leave, methinks, they should have stay'd
 Till *stable-room* and *horse-hire* had been paid.
 But let their *squabbles*, *blunders*, and what not,
 Inscription, pedestal, be now forgot;
 Since on this day their loyalty was shown
 To drink his Memory, 'till they lost their own.'⁴⁰

The Hull statue of William III (Fig. 4) is cast in 'a composite hard mettall Lead pewter &c'⁴¹ and gilt. It is by Peter Scheemakers and was the losing design in a two-man competition which was held for the Bristol statue commission. In 1732 Scheemakers and Michael Rysbrack both submitted models which were 'Viewd by judges of Art & horses' before Rysbrack's design was



Fig. 4. Peter Scheemakers, statue of William III, Market Place, Hull, 1732-34. Nicola Smith

selected for Bristol⁴². Hull adopted the Scheemakers version, and the statue there was complete and in position long before the scheme in Bristol came to fruition.

In Bristol, as in many other places, local interests often seemed more important than any party loyalty, and civic pride was strong. Bristol saw itself as a commercial rival to London, and its politics rivalled those of the capital in complexity. In 1731 Bristol had two Whig members of parliament, Abraham Elton and John Scrope, but it was reported that 'both Whig and Tory' had voted for the latter at least⁴³. Nonetheless, Scrope was a particularly close and faithful ally of Walpole, and he may have encouraged the proposal for a statue of William III in Bristol. The disapproval of London's Common Council which had been expressed in the press could, however, have been sufficient incentive in itself for the scheme, since Bristol saw it as an opportunity to get the better of London.

In 'A Letter from Bristol' of 8 December 1731 it was reported that 'The Refusal of the Common Council of the City of London to receive a Petition for Leave to erect King William's Statue there, has raised a Zealous Spirit here among many of the principal Inhabitants, and accordingly a Memorial, by Way of Petition, was this Day presented to the Mayor, Aldermen and Common Council of this City praying Leave to erect an equestrian Statue in Brass to the Memory of our Great and Glorious Deliverer King William III, which was received and agreed to Nemine Contradicente'⁴⁴. Almost immediately, a print was published with an illustration of an equestrian William III and a verse:

'For Homers Birth seven Greacian City's Strove,
T'Immortalise that Sublime Son of Jove;
The Grateful World with acclamations rings
The fame of *Roman Emp'rours, Grecian Kings*.
The Ancient Bards employ'd both Tongue & Pen
To make them Gods; which Jove made only Men.
Had GREAT NASSAU in Rome or Greece appear'd,
He had been worship'd as a God and fear'd,
More then [sic] a Man his *Statue'd* been revere'd,
Britons alone unworthy of his Name,
But meanly sound the mighty Hero's fame;
They boast of *British* liberty and Laws,
But vain's their Boasting, empty their applause.
Great William Cut his way through fields of Blood,
For true *Religion*, and *Great Britain's* good,
And as the foes to truth before him fled,
He pav'd the way for ROYAL GEORGE to tread,
Yet Sordid Muckworms, Stupid mortalls fear'd
A Heaven Inspir'd *Petition* should be heard:
What could they fear - alas! they feard to see
Virtue in Tryumph midst Iniquitie.
Should WILLIAM'S Statue in the City stand,
Knaves would be known by many a trembling Hand
The *God like Hero* would such awe Command,
BRISTOL, thy fame should be the poets Theme;
Sure thou art Influenc'd by a power Supream.
Henceforth let *London* blush whilst BRISTOL shines,
And all the World applaud their great designs;
BRISTOL, thy Wealth does no such Honour bring
As will the Statue of so great a KING.'⁴⁵

This verse is short in comparison with the extravagant anonymous *Ode Occasion'd by Rejecting the Proposal For Erecting A Statue of King William III in the City of London; And by its being Receiv'd in the Cities of Bristol and Dublin* which appeared in 1732, saying that Walpole also deserved a statue⁴⁶. No doubt Walpole was very pleased. 'Francis Walsingham' certainly claimed to be. He addressed Londoners once again in the *Free Briton* of 16 December 1731 (the third essay for which William Arnall claimed a separate fee): 'Do you not see the Behaviour of the City of Bristol, and the Town of Hull? Is it not a severe Reproach upon you?'⁴⁷

Bristol's initial gesture was easy enough to make, but the proposed statue still had to be paid for. At the meeting of the Bristol Common Council held on 8 December 1731, £500 was voted for the project, with an understanding that further public funds might be forthcoming if required. The meeting also decided that the statue should be placed in Queen Square, where some of Bristol's wealthiest merchants lived⁴⁸. The merchant community gave independent backing to the scheme in the form of a promised donation from the city's Society of Merchant Venturers, and a number of individuals also pledged their support. On 6 May 1732 a committee was set up to oversee the project, with a membership representing the council, the Merchant Venturers and private subscribers⁴⁹. The competition between Rysbrack and Scheemakers followed shortly thereafter.

The project was slow to develop, however. It had always had opponents. After the initial meeting, some of the Merchant Venturers had proposed a rival scheme, for a statue of George II, which was rejected⁵⁰. At the beginning of 1733 the Excise Crisis inflamed opposition opinion in Bristol. The city mounted a powerful resistance to Walpole's proposals (though Scrope remained loyal to the Prime Minister), and this probably made many citizens reluctant to contribute to a scheme which was associated with support for the government. In August 1733 when the Hull statue was about to be cast in metal, but Rysbrack's figure had only just got to the plaster of Paris stage⁵¹, 'Francis Walsingham' returned to the subject in the *Free Briton*. Presumably to encourage Bristol to complete the scheme despite the changed local political climate, Arnall this time emphasised the artistic merit of Rysbrack's King William, declaring, 'The statue Mr. Rysbrack hath formed with infinite Application and success, is worthy of publick Attention; not only as it regards the Memory of K. William, but as it is a work of Genius, and will do honour to this Nation. Methinks I see the Spirit of Antiquity sublimely expressed in every stroke. It was thus that Senates dedicated Statues to their Gods and Patriots...'⁵². 'Walsingham's' sudden enthusiasm for classical sculpture did not convince everyone. On 6 September the *Grubstreet Journal* reported the view that 'if Mr Rysbrack...should think fit to exert the greatest profusion of his Art upon Mr. Walsingham's own Bust, as the properest Present for him; in order to render it more antique, it ought to be adorned with the Ears of Midas'⁵³.

Nonetheless, Bristol was spurred into further action. Four days after Arnall's article appeared in the *Free Briton* the Common Council ordered that the £500 which they had voted for the project should be paid to the statue committee⁵⁴. In September 1733 the ground was broken for the foundations in Queen Square⁵⁵. In 1734 the Merchant Venturers contributed £300, and Vertue noted that on 1 August that year the statue was in the process of being cast in bronze⁵⁶. It was not shipped to Bristol until July 1735 however⁵⁷, and it was September 1736 before it was finally put in place. The successful completion of the scheme was overshadowed by the fact that £709. 10s. 3d. was still owing, so a special committee was set up to suggest a way of bridging the gap. Despite some demurring it was agreed in December 1736 that the council should pay another £500, as recommended by the special committee⁵⁸, and the Merchant Venturers came up with an additional £200⁵⁹. Rysbrack is said to have been paid £1,800⁶⁰. Public subscription, it seems, raised but a small proportion of the total. Unlike the statue in Hull, Bristol's William III was not gilded, presumably because funds were insufficient, and the monument seems to have been inaugurated without ceremony (Fig. 5).



Fig. 5. Michael Rysbrack, statue of William III, Queen Square, Bristol, 1732-35. *Nicola Smith.*

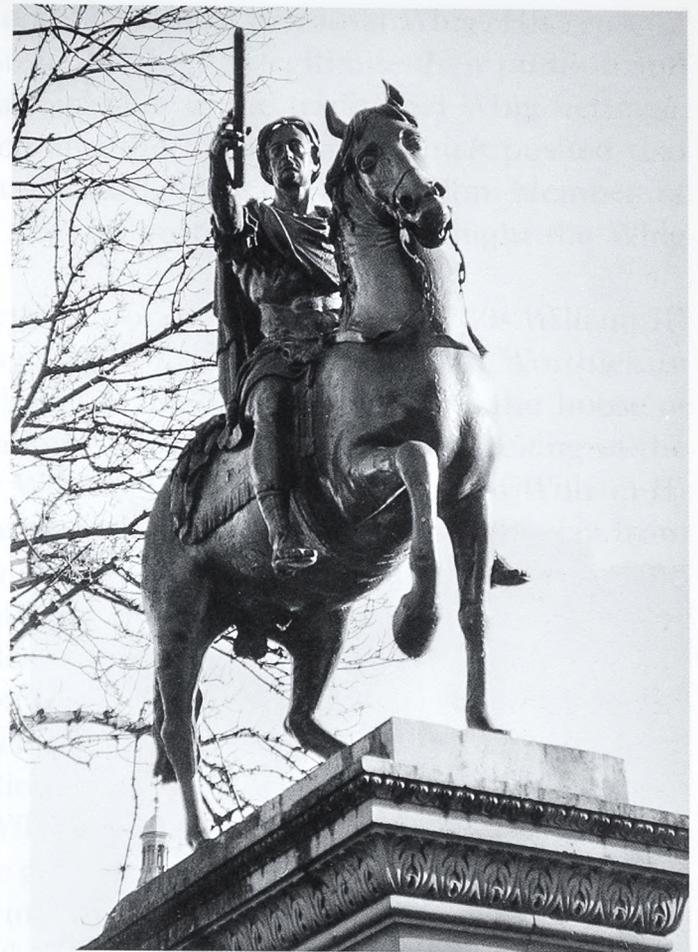


Fig. 6. Unknown sculptor, statue of William III, Cathedral Square, Glasgow, 1735. *Andrew Hopkins.*

The statues of William III in Hull and Bristol and in the Bank of England were all institutional projects. Other initiatives to honour William III were individual gestures. Glasgow's earliest monumental public statue is the equestrian figure of William III (Fig. 6) put up in 1735 and paid for by James Macrae, a local self-made man (who also expressed his political loyalties by calling his principal estate Orangefield)⁶¹. Standing figures of William III were put up, probably also in the 1730s, at Wrest Park, Bedfordshire, home of the Duke of Kent⁶² (Fig. 7), at Walton Hall, Lancashire, which belonged to Sir Henry Hoghton⁶³, and at Normanton Park, Rutland, built for Sir Gilbert Heathcote⁶⁴ (Fig. 8). The equestrian statue of the king in Petersfield, Hampshire was provided for in the will of Sir William Jolliffe who had been a local MP from 1734-41 and died in 1750⁶⁵ (Fig. 9). All these men were consistent government supporters.

After the Excise Crisis in 1733, a number of Whigs went into opposition, claiming that they, rather than Walpole and his supporters, were the real Whigs, the true heirs to the 'Glorious Revolution'. Prominent amongst them was Richard Temple, Lord Cobham, of Stowe.

The Temple of British Worthies at Stowe, Buckinghamshire, which incorporates a bust of William III (Fig. 10), is well known as an important component of Lord Cobham's anti-Walpole garden scheme, begun after he became an active member of the opposition. This Temple was designed by William Kent and dates from about 1734, but eight of the busts which it contains had been commissioned from Rysbrack several years before for an earlier Temple of the Worthies⁶⁶. These were portraits of William Shakespeare, John Milton, John Locke, Sir Isaac Newton, Sir Francis Bacon, John Hampden and Queen Elizabeth as well as William III. When this scheme was carried out there is no indication that Lord Cobham was anything other than a supporter of Walpole's government, and the 'Worthies' he chose at that date represent an unsurprising



Fig. 7. Unknown sculptor, statue of William III, Wrest Park, Beds.9



Fig. 8. Unknown sculptor, statue of William III, Grimsthorpe Castle, Lincs. (formerly at Normanton Park, Rutland), c.1730-40. Nicola Smith.

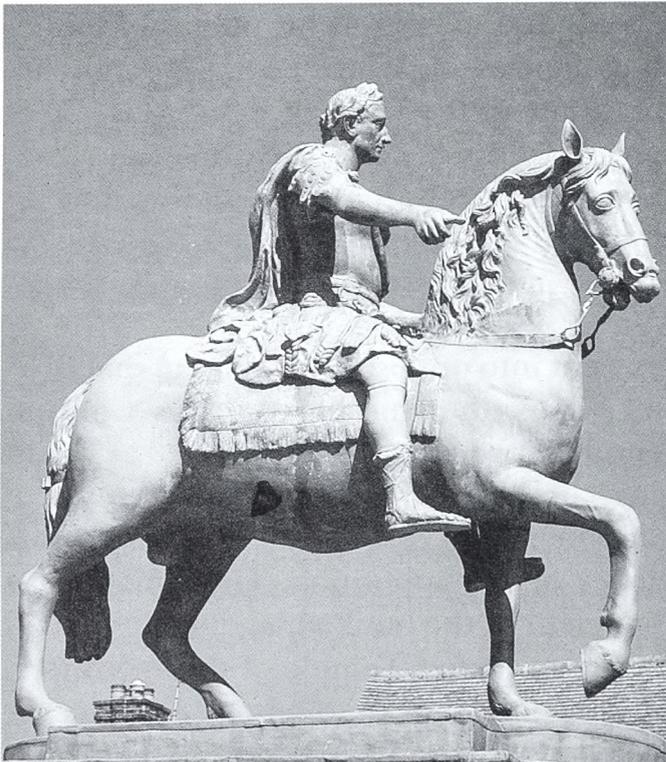


Fig. 9. John Cheere, statue of William III, Market Place, Petersfield, Hants., 1753. Nicola Smith.



Fig. 10. Michael Rysbrack, bust of William III, Temple of British Worthies, Stowe, Bucks., before 1734. Nicola Smith.

selection of national heroes which would have been applauded by any loyal Whig. His reuse of these figures in 1734 indicates the desire of the opposition Whigs to legitimise their position and distance themselves from the Tory opposition by laying claim to the traditional Whig heritage. The figures which were added included King Alfred and the Black Prince, which pushed that heritage back into the distant past, and Sir John Barnard, the City of London Member of Parliament who had led the resistance to Walpole's excise proposals, which brought the Whig story right up to date⁶⁷.

Whatever the contribution of the other 'Worthies', for all Whigs in the 1730s William III was the key figure in the canon. As well as including him in the Temple of British Worthies, in the 1730s Lord Cobham also placed a bust of William III above the entrance to the house at Stowe⁶⁸, and, once inside, visitors would see a medallion showing the king on the ceiling of the North Hall, a last-minute addition to the design by William Kent⁶⁹. The adoption of William III by opposition Whigs was soon reinforced at Hartwell House, Buckinghamshire, not far from Stowe, where Sir Thomas Lee, an opposition Whig member of parliament for the county, erected a column crowned by a Portland stone statue of William III by Henry Cheere in 1735⁷⁰.

Initially, the government's promotion of William III statue schemes in the early 1730s was remarkably successful and increased party feeling, but after the Excise Crisis the stratagem began to backfire. Bristol was violently opposed to the Excise Bill, and stopped supporting Walpole as a result. The Excise Crisis encouraged the opposition Whigs and, as they set out to claim the 'true' Whig heritage for themselves, the image of William III was a powerful prize, representing the legitimacy of their position and challenging the government. It is ironic, but also a mark of the success of Lord Cobham's political garden scheme, that it is as a symbol of Whig opposition that the image of William III in the 1730s has been chiefly remembered, since most of the statues of William III put up at this time were intended to be expressions of support for the government, apparently with the active if clandestine encouragement of Walpole himself.

NOTES

1. B Rolston, *Politics and Painting: Murals and Conflict in Northern Ireland*, London and Toronto, 1991.
2. J T Gilbert, *A History of the City of Dublin*, Dublin, 1861, III, 40-56.
3. M Craig, *Dublin 1660-1860*, Dublin, 1969, 76-7. The statue had been damaged on many previous occasions (including an explosion in 1836) but restored.
4. K A Esdaile, 'A Statuette of William III at South Kensington', *Burlington Magazine*, LXXVI, 1940, 123-4; K A Esdaile, 'The Royal Sisters: Mary II and Anne in Sculpture', *Burlington Magazine*, LXXXIX, 1947, 254-7.
5. H M Colvin (ed), *The History of the King's Works*, London, 1976, V, 455; N Luttrell, *A Brief Historical Relation of State Affairs*, V, 1857, 154.
6. J Physick, *Designs for English Sculpture 1680-1860*, London, 1969, Fig. 31.
7. *Weekly Register*, January 1732, quoted in *Gentleman's Magazine*, II, January 1732, 557.
8. Luttrell, *op. cit.*, IV, 1857, 316, quoted in *The Parish of St James Westminster, Part One: South of Piccadilly*, Survey of London XXIX, London, 1960, 67.
9. *Gentleman's Magazine*, I, October 1731, 442-3.
10. Survey of London XXIX, *cit.*, London, 1960, 68.
11. London, Corporation of London Records Office, JOR 57 (minutes of the Common Council), fol.246 (22 October 1731).
12. A B Beaven, *The Aldermen of the City of London*, London, 1908, II, lvii.
13. R Sedgwick, *The History of Parliament: The House of Commons 1715-1754*, New York, 1970, I, 280-1.
14. M Harris, *London Newspapers in the Age of Walpole*, Rutherford, 1987, 108; L Hanson, *Government and the Press 1695-1763*, London, 1936, frontispiece. The 4 November and 18 November 1731 issues of the *Free Briton* were double-length. 5000 copies of the 4 November issue and 4000 of the 18 November and 16 December issues (many more than usual) were distributed.
15. *Free Briton*, No.101, 4 November 1731, *passim*. After the election in December, it was reported that, in most wards of the City, 'the same persons were elected as voted against the reading of the Petition for erecting the Equestrian Statue of King William' [*Daily Post*, No.3826, 22 December 1731, 2].
16. B A Goldgar, *Walpole and the Wits: The Relation of Politics to Literature, 1722-1742*, Lincoln and London, 1976, 94,96.

17. *Grub-Street Journal*, No.97, 11 November 1731, 1.
18. *Free Briton*, No.103, 18 November 1731, 2.
19. *Reads Journal*, 4 December 1731, quoted in *Gentleman's Magazine*, I, December 1731, 512.
20. *Grub-Street Journal*, No.97, 11 November 1731, 3.
21. *Fog's Weekly Journal*, No.164, 25 December 1731, 1.
22. *Ibid.*, *loc. cit.*
23. Hanson, *op. cit.*, 112.
24. *London Journal*, No.662, 4 March 1732, quoted in *Gentleman's Magazine*, II, March 1732, 641.
25. *Fog's Weekly Journal*, No.177, 25 March 1732, 1-2.
26. *Gentleman's Magazine*, II, March 1732, 676.
27. J Black, *The English Press in the Eighteenth Century*, London and Sydney, 1987, 164.
28. W Marston Acres, *The Bank of England from Within: 1694-1900*, London, 1931, I, 11.
29. *Fog's Weekly Journal*, No.177, 25 March 1732, 2.
30. *Universal Spectator*, 22 January 1732, quoted in Marston Acres, *op. cit.*, 172.
31. *Gentleman's Magazine*, V, January 1735, 49. The statue is now displayed in the Bank of England Museum.
32. *Daily Journal*, No.3402, 30 November 1731, 1.
33. E Gillett and K A MacMahon, *A History of Hull*, Hull, 1989, 200-1.
34. R Sedgwick, *The History of Parliament: The House of Commons 1715-1754*, New York, 1970, I, 359-60; G Jackson, *Hull in the Eighteenth Century*, London, New York and Toronto, 1972, 300,302.
35. Hull, Hull Central Library, Carleton Monckton MS *View of Kingston upon Hull*, 'Names of the subscribers to ye statue of K:William 3 erected at Hull', between p.42 and p.43.
36. The town's other MP, George Crowle, gave twenty guineas [*Idem*].
37. J J Shearman, *History of the Town and Port of Kingston-upon-Hull*, Hull, 1866, 675.
38. Hull, Hull Central Library, Carleton Monckton MS, *loc. cit.*
39. *Gentleman's Magazine*, IV, December 1734, 701.
40. *Ibid.*, 697. There seems to have been some debate about the wording of the inscription, which reads: 'THIS STATUE Was Erected in the Year MDCCXXXIV To the Memory of KING WILLIAM The Third OUR GREAT DELIVERER'.
41. *Walpole Society*, XXII, The Notebooks of George Vertue, iii, 1934, 72.
42. *Ibid.*, 61. For the Bristol statue see K Eustace, 'William III, Queen Square, Bristol, 1731-1736', in K Eustace (ed.), *Michael Rysbrack Sculptor 1694-1770*, Bristol, 1982, 23-33. Two models of equestrian statues of William III, one from Wilberforce House, Hull and the other in a private collection, are discussed in Eustace (ed.), *op. cit.*, 97.
43. Sedgwick, *op. cit.*, I, 245.
44. *Daily Journal*, No.3412, 11 December 1731, 2.
45. There is a copy in the Royal Library, Windsor Castle, RCIN 603154. The engraving was dedicated to the mayor, aldermen and common council of Bristol by Bispham Dickinson.
46. *An Ode Occasion'd by Rejecting the Proposal For Erecting A Statue of King William III in the City of London; And by its being Receiv'd in the Cities of Bristol and Dublin*, London, 1732.
47. *Free Briton*, No.107, 16 December 1731, 2.
48. Bristol, Bristol Record Office, Common Council Proceedings, 8 December 1731.
49. Bristol, Bristol Record Office, Common Council Proceedings, 6 May 1732. The members of the committee were: Alderman Becher, Alderman Day, Alderman Swynner, Lionel Lyde (the mayor), Henry Lloyd, Jeremiah Burroughs, James Hilhouse, Abel Grant and Michael Foster. On the death of Alderman Swynner, Jacob Elton was elected in his place. [Common Council Proceedings, 20 August 1733]. It has been suggested that 'all the individuals who can be associated with the commission seem to have been Tories or members of the Church Party' [Eustace (ed.), *op. cit.*, 23]. This does not appear to have been the case. In the 1734 parliamentary election in Bristol, all the members of the statue committee who can be identified from the poll-book voted for the two Whig candidates, Abraham Elton and John Scrope, as did John Elbridge, the project's treasurer. None is recorded as having voted for the Tory, Thomas Coster. [Bristol Central Library, B10936, *A List of the Free-Holders and Free-Men, who voted at the election for the Members of Parliament for the city and county of Bristol, begun Wednesday May 15, MDCCXXXIV...done from Mr Coster's original poll-book, Bristol.*]
50. *Grub-Street Journal*, no.103, 23 December 1731, 2.
51. It was reported on 17 September 1733 that Schemakers's figure had been cast [*Northampton Mercury*, mentioned in M Whinney, *Sculpture in Britain: 1530-1830*, Harmondsworth, 1988, 178 n.41], whereas, according to Vertue, Rysbrack's clay model, begun on 1 May 1733, was 'cast in plaster of Paris. and Sett up in his work house. on Aug. 1.' [quoted in Eustace (ed.), *op. cit.*, 31].
52. *Free Briton*, No.195, 16 August 1733, 1. The article goes on to flatter Walpole's great ally Queen Caroline, and ends on a thoroughly disingenuous note, piously denouncing links between sculpture and politics.
53. *Grubstreet Journal*, No.193, 6 September 1733, quoted in *Gentleman's Magazine*, III, September 1733, 468-9.
54. Bristol, Bristol Record Office, Common Council Proceedings, 20 August 1733.

55. Latimer, *op. cit.*, 178.
56. Eustace (ed.), *op. cit.*, 31-2. It has been claimed the statue 'was modelled by Rysbrack, but the operative artist was Van Oost' [J F Nicholls and J Taylor, *Bristol Past and Present*, III, Bristol, 1882, 178, referring to 'Tovey's Local Jottings']. This may refer to John Nost the Younger.
57. Eustace (ed.), *op. cit.*, 32.
58. Bristol, Bristol Record Office, Common Council Proceedings, 25 September 1736 and 8 December 1736. The members of the special committee set up to bail out the scheme were John Blackwell (the mayor), Morgan Smith, Abraham Elton, William Jefferis and Stephen Clutterbuck. Abraham Elton was a Whig M.P. for Bristol. Blackwell, Jefferis and Clutterbuck voted for Elton and for Scrope, the other Whig candidate, in the 1734 election (Smith cannot be identified with certainty from the poll-book).
59. Eustace (ed.), *op. cit.*, 31.
60. Nicholls and Taylor, *op. cit.*, III, 178; Latimer, *op. cit.*, 179. The figure did not give complete satisfaction. In 1749 it was in need of repair and the town clerk was instructed to write to Rysbrack in an attempt to persuade him to remedy the defects which had been identified, an attempt which was presumably unsuccessful since the following year the city paid £111 for repairs to the statue and pedestal, which apparently 'aroused the ire of the Jacobites, for a profuse display of white roses was made by the Tory ladies on the following 10th June' [Latimer, *op. cit.*, 278]. 10 June was the birthday of James II's son James, 'the Old Pretender' or James III.
61. R Renwick (ed), *Extracts from the Records of the Burgh of Glasgow, V, AD 1718-38*, Glasgow, 1909, 389-90, 428, 431, 432-3, 477. The statue originally stood at Glasgow Cross, but was moved to the Trongate in 1898, and to Cathedral Square in 1926.
62. N Smith, *Wrest Park*, London, 1995, 23.
63. L Weaver, *English Leadwork: Its Art and History*, London, 1911, 149-50; G C Miller, *Hoghton Tower: The History of the Manor, the Hereditary Lords and the ancient Manor-house of Hoghton in Lancashire*, Preston, 1948, 219 and 241. The figure is now in the USA.
64. The figure is illustrated in a 1924 sale catalogue (*The Normanton Estate, Rutland*, opp. p.90). There is a copy in the Rutland County Museum, Oakham. The statue is now at Grimsthorpe Castle, Lincolnshire.
65. H G H Jolliffe, *The Jolliffes of Staffordshire and their descendants down to the year 1835*, London and Aylesbury, 1892, 36.
66. M Bevington, *Stowe: The Garden and the Park*, Stowe, 1994, 92.
67. *Idem.*
68. *Ibid.*, 36.
69. *Ibid.*, loc. cit.
70. R Gunnis, *Dictionary of British Sculptors 1660-1851*, revised edition, n.d., 97; T Friedman, *James Gibbs*, New Haven and London, 1984, 184, 292. The statue is no longer there.