

superior site called Eye, near the river Lug, whence he again removed it to Wigmore town. Thenceforth it was known as Wigmore Priory. But the brethren complained that their new abode was inconvenient, and Mortimer offered them a free choice of any of his lands. They ultimately found a fitting site about a mile from Wigmore, and Hugh, returning from the continent, visited their humble abode and laid the foundation-stone of their church. As he grew older he made fresh grants of lands and advowsons to the canons. The church was at last consecrated by Robert Foliot, bishop of Hereford after 1174, and dedicated to St. James. This event is dated by the inaccurate family annalist in 1179. A few years later Hugh died at Cleobury, 'full of good works.' On his deathbed he was admitted as a canon professed, and received the canonical habit from the Abbot Randolph. He was buried in Wigmore Abbey before the high altar. The date of his death is given by the Wigmore annalist as 26 Feb. 1185 (*Monasticon*, vi. 349; cf. 'Ann. Wigorn.' in *Ann. Monastici*, iv. 385). But the fact that Hugh's son Roger was answerable at the exchequer for his father's debts in 1181 suggests that year as the real date (EYTON, *Shropshire*, iv. 204-205). The misdeeds of his son Roger against the Welsh, and especially his murder of the South Welsh prince, Cadwallon, which were visited on Roger by two years' imprisonment, seem to have involved the old baron in the king's displeasure, and at the time of his death his estates were in the king's hands.

Hugh Mortimer is described by Robert of Torigny as a man of extreme arrogance and presumption (HOWLETT, iv. 184); and William of Newburgh says that his pride and wrath were greater than his endurance (*ib.* i. 105). Giraldus Cambrensis, who speaks of him as an excellent knight, holds him up as a terrible example for his signal failure in 1155 ('De Princ. Instruct.' in *Opera*, viii. 215, Rolls Ser.) The French historian of the foundation of Wigmore Abbey is more detailed and complimentary. Hugh was of 'lofty stature, valiant in arms, and very noble in speech. If the deeds that he had wrought in England, Wales, and elsewhere were put in writing, they would amount to a great volume' (*Monasticon*, vi. 344).

The name of Hugh's wife was apparently Matilda la Meschine (*Journal of British Archaeological Assoc.* xxiv. 29). His sons were Roger I, his successor, Hugh, lord of Chelmarsh, Robert, founder of the Richard's Castle branch of the Mortimers, and Philip. Roger Mortimer I married Isabella de Ferrers, lost his Norman estates in 1204, and died on

24 June 1214. He was the father of Hugh Mortimer II of Wigmore, who died in 1227 without issue, and of Ralph Mortimer II, who married Gwladys Ddu (the dark), the daughter of Llywelyn ab Iorwerth, prince of Wales [q. v.], and was father of Roger Mortimer II (d. 1282) [q. v.]

[Dugdale's *Monasticon*, vi. 344-9; Dugdale's *Baronage*, i. 138-9; Eyton's *Shropshire*, especially iv. 200-6; Eyton's *Itinerary of Henry II*, pp. 10, 11, 228; Stapleton's *Rotuli Normanniæ*; Duncumb's *Herefordshire*; Wright's *Hist. of Ludlow*; Brut y Tywysogion, ed. Rhys and Evans, and in *Rolls Ser.*; *Annales Cambriæ* (*Rolls Ser.*); Howlett's *Chron. of Stephen, Henry II, and Richard I* (*Rolls Ser.*); *Annales Monastici* (*Rolls Ser.*); *Pipe Rolls of Henry II* (*Pipe Roll Soc.*)]

T. F. T.

MORTIMER, JOHN (1653?-1736), writer on agriculture, only son and heir of Mark Mortimer, of the old Somerset family of that name, by his wife Abigail Walmesly, of Blackmore in Essex, was born in London about 1656. Hereceived a commercial education, and became a prosperous merchant on Tower Hill. In November 1693 he bought the estate of Toppingo Hall, Hatfield Peverel, Essex, which he greatly improved; a number of fine cedar trees planted by him on the estate are still in existence. Mortimer was thrice married. His first wife, Dorothy, born at Hursley, near Winchester, on 1 Aug. 1660, was the ninth child of Richard Cromwell, and it is supposed that the ex-protector's return to England in 1680 was prompted by a desire to be present at the wedding. She died in childbirth (14 May 1681) within a year of the marriage. He married, secondly, Sarah, daughter of Sir John Tippetts, knight, surveyor of the navy, by whom he had a son and a daughter; and thirdly, Elizabeth, daughter of Samuel Sanders of Derbyshire, by whom he had four sons and two daughters. The second son by his third wife was Dr. Cromwell Mortimer [q. v.]

Mortimer's claim to remembrance is based upon his work entitled 'The whole Art of Husbandry, in the way of Managing and Improving of Land' (London, 1707, 8vo), which forms a landmark in English agricultural literature, and largely influenced husbandry in the 19th century. The writer states that he had read the best books on ancient and modern agriculture, and inspected the practice of the most diligent husbandmen in most countries. After duly digesting these he had added his own experiences. The book, which treats not only of the usual branches of agriculture, but also of fish-ponds, orchards, and of the culture of silkworms, and the making of cider, is justly said by Donaldson to 'form

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a very large advancement in the progress of agriculture from the preceding authors on the subject. Trees and fruits do still occupy too much room, but the animals are more largely introduced and systematically treated.' The work was dedicated to the Royal Society, of which Mortimer had been admitted a member in December 1705 (Thomson, *Royal Society*, App. p. xxxi). A second edition was issued in 1708, and a third in 1712, 'containing such additions as are proper for the husbandman and gardiner (*sic*) . . . to which is added a Kalendar, shewing what is to be done every month in the flower garden.' It was translated into Swedish by Serenius in 1727, and a sixth edition, with additions, and revised by Thomas Mortimer [q. v.], the writer's grandson, appeared in 2 vols. 8vo, 1761.

Mortimer also wrote 'Some Considerations concerning the present State of Religion, with some Essays towards our Love and Union,' London, 1702, a severe indictment of sectarian animosities, and a sensible pamphlet, 'Advice to Parents, or Rules for the Education of Children,' London, 1704.

[Donaldson's *Agricultural Biography*, p. 41 (containing an abstract of the contents of the *Art of Husbandry*); Waylen's *House of Cromwell*, 1891, p. 21; Morant's *Essex*, ii. 133; Wright's *Essex*, ii. 743; Stukeley's *Diaries and Letters* (Surtees Soc.), i. 233 n.; Watt's *Bibl. Brit.* p. 687; *Brit. Mus. Cat.*] T. S.

MORTIMER, JOHN HAMILTON (1741-1779), historical painter, was born in 1741 at Eastbourne, where his father owned a mill, and was some time collector of customs. His uncle was a painter of some ability, and the boy, showing a disposition towards art, was sent to London and placed under Thomas Hudson [q. v.], the master of Sir Joshua Reynolds, and Joseph Wright (of Derby). The latter was his fellow-pupil and friend in after life. Mortimer studied at the Duke of Richmond's sculpture gallery, at the Academy in St. Martin's Lane, and also under Cipriani, Robert Edge Pine [q. v.], and Reynolds. His youthful drawings showed much ability, and he carried off the first prize of the Society of Arts for a drawing from the antique in 1763, and in the following year, in competition with Romney, the premium of one hundred guineas for the best historical picture, the subject being 'St. Paul converting the Britons.' This picture was in 1770 presented by Dr. Bates to the church of High Wycombe in Buckinghamshire. He became a member of the Incorporated Society of Arts, with whom he exhibited occasionally for ten years ending 1773, when he was elected vice-president. He resided in the neighbourhood of Covent Garden, and for many

years was noted for the freedom and extravagance of his life. He was fond of company and sports, and vain of his personal attractions. He is said to have shattered his health by his excesses. In 1775 he married Jane Hurrell, a farmer's daughter. He now became a reformed character, and retired to Aylesbury, where he painted a series called 'The Progress of Vice,' which was well received, but a subsequent series called 'The Progress of Virtue' was less successful. In 1778 he exhibited for the first time at the Royal Academy, contributing a small whole-length family group, a subject from Spenser, and some landscapes. He was elected an associate in November of the same year, when he also returned to London, taking up his residence in Norfolk Street, Strand. By special grant of George III he was created a royal academician, but before he could receive his diploma he was taken ill of fever, and, after an illness of twelve days, died 4 Feb. 1779. He was buried at High Wycombe, where his picture of the 'Conversion of the Britons' still exists, though it has been removed from the church to the town-hall, and has undergone restoration by H. Lovegrove.

Nine of Mortimer's works were exhibited at the Royal Academy in 1799 after his death, in accordance with his wishes. They comprised 'The Battle of Agincourt,' 'Vortigern and Rowena,' a small landscape, and some washed drawings. In the South Kensington Museum there is a picture by Mortimer of 'Hercules slaying the Hydra,' as well as two water-colours, but his pictures are now rarely met with, and he is best known by his etchings, which are executed in a bold, free style, and show a preference for subjects of terror and wild romance. They are picturesque and spirited, but have a strong tendency to the extravagant and theatrical. Some of them are studies of figures of banditti, &c., after Salvator Rosa and others, but the majority are original, and include twelve plates of characters from Shakespeare, and 'Nature and Genius introducing Garrick into the Temple of Shakespeare.' Among his other works may be mentioned a ceiling in Broomfield Hall, Hertfordshire, executed for Lord Melbourne, the design of 'The Elevation of the Brazen Serpent' for the great window in Salisbury Cathedral, and some stained glass at Brasenose College, Oxford. He also designed some illustrations for 'Bell's Theatre' and 'Bell's Poets.'

Some of his best designs were etched by Blyth. His picture of 'The Battle of Agincourt' was engraved by W. W. Ryland, and his own portrait of himself was mezzotinted