

A New Look at the Life of John Loeillet (1680–1730)

DAVID LASOCKI

The biographies of the members of the Loeillet family have been the subject of much confusion in the literature, especially in the writings of Bergmans and Closson early this century.¹ But most of this confusion was cleared up by Brian Priestman and Alec Skempton in the 1950s and 60s.² Recently Morag Deane has published some new information on the family in this journal, unfortunately containing many errors,³ and the distinction scholars have made between John Loeillet of London and Jean-Baptiste Loeillet of Ghent has been questioned, without any new evidence being introduced, by Rose-Marie Janzen.⁴ The present article re-examines John Loeillet's life on the basis of all the available evidence, some of which has not previously been cited in the literature on the family.

John Loeillet, the son of Jean Baptiste François Loeillet (1653-1685), a surgeon, and his second wife Barbe (née Buys), was born in Ghent and baptised 'Jean-Baptiste' at the St. Jacobskerk there on 18 November 1680.⁵ His brother Jacob (Jacques), who also became a celebrated woodwind player, was born in 1685.⁶ After their father's death in 1685, the two brothers may have been brought up by their uncle, Pierre Loeillet I (1651-1735), a violinist and concertmaster in Ghent and the father of the other Jean-Baptiste Loeillet (1688-1715), often called 'de Gant' to distinguish him from his cousin.⁷

Nothing certain is known of John's early life and training. Deane has speculated that he was driven from his native Ghent by the French occupation of The Netherlands during the War of the Spanish Succession.⁸ He had certainly arrived in London by 10 April 1705 when, along with James Paisable,⁹ John Banister II,¹⁰ and other members of the Drury Lane Theatre band, he performed 'a piece of instrumental music' in the intermission of a play.¹¹ This evidence suggests that he had become a member of that band, almost certainly as an oboist – a place he was to hold in another theatre band within three years (that of the Queen's Theatre; see below). The first oboe at Drury Lane at that time was Peter La Tour, a Frenchman who seems to have arrived in England in the last decade of the seventeenth century.¹² Whether La Tour remained first oboist and Loeillet played second oboe, or whether Loeillet's superior talent was immediately rewarded with the first oboe place is a matter for speculation, since no personnel rosters for Drury Lane seem to have survived. We do know that the two oboists would have

been employed in the band in the dramatic music for plays and accompaniments for operas, and would have occasionally played chamber music in the entertainments given in the intermissions between the acts of the plays.

On 12 February 1706, in a concert at York Buildings, the instrumental music included 'several entertainments upon the German flute (never performed before) by Mr. Latour.'¹³ The Baroque transverse flute – usually called the 'German flute' in England in the first half of the eighteenth century – was performed in London in 1702 and seems to have been known even in the 1690s.¹⁴ The concert of La Tour's is, however, the first reference to the instrument in newspaper advertisements.¹⁵ The 'never performed before' tag may have been intended to refer only to the concerts at York Buildings or, more likely, was an advertising ploy by promoters hoping that this instrument was still rare enough to be novel for most of the audience.

It is commonly stated that John Loeillet was responsible for introducing the transverse flute to England in 1705. He clearly did not introduce it, nor was he the first advertised performer on the instrument. The question now arises: did La Tour either already know how to play the flute when he arrived in England from France (a country where flute playing was already well established) or learn the instrument after arriving in England from a player such as Paisible or François La Riche (who were supposed to have provided the flute tablature for the Talbot manuscript)? If so, one would have expected him to have shown it off in public before the vaunted concert debut in 1706. In view of the date of this debut – the year after Loeillet arrived in the country – it seems much more likely to me that it was in fact Loeillet who taught La Tour how to play the instrument (or at least, to play it proficiently enough to use in public concerts). In any case, La Tour played the flute in two other advertised public concerts during the next two years,¹⁶ and the year after that, 1709, the instrument was played in another public concert by Humphrey Denby, a colleague of La Tour's in the oboe band of Queen Anne and Prince George of Denmark.¹⁷ In other words, the leading oboists in England began to teach each other to play the new instrument. The question still remains, however, as to why, if Loeillet was the player who first demonstrated the artistic potential of the new instrument, it was not he but La Tour who introduced the instrument in the London

concerts. The answer may perhaps lie in Loeillet's generous personality (see below): he taught his colleague the instrument and allowed him the pleasure of its first concert performance.

To return to the work of Loeillet and La Tour in the Drury Lane band, in 1706 and 1707 the company put on revivals of three dramatic works with music by Henry Purcell including both recorder and oboe parts: *Bonduca* ('with all the original music'), *The Indian Queen*, and *Timon of Athens*.¹⁸ On 1 April 1707, *Thomyris*, *Queen of Scythia*, adapted by Heidegger from works by Alessandro Scarlatti, Bononcini and Steffani, began a long run at Drury Lane.¹⁹ It has, besides parts for two oboes, an aria 'Cares on a crown', with transverse flute obbligato, and another, 'Pretty Warbler', with recorder obbligato, both of which were presumably written for either La Tour or Loeillet.²⁰

Loeillet probably played in concerts with other members of the band during the next few years, although the only advertisement in which he is mentioned by name is for a concert at York Buildings 'with sonatas on several instruments' by him, Paisible, Banister, and the harpsichordist Francis Dieupart (by that time also a member of the Drury Lane band) on 23 May 1707.²¹ Loeillet probably played the oboe (and/or flute and recorder), Paisible the recorder, and Banister the recorder and/or violin in this concert. We may also assume that either Loeillet or La Tour was the flautist for whom William Corbett wrote a part in his 1708 publication, *Six Sonatas with an Overture and Aires in four parts for a Trumpet, Violin's and Hautboys, Flute de Almain, Bassoons or harpsichord*,²² which were probably the 'several new pieces for trumpets and flutes, composed by Mr. Corbett' that were performed in a concert at York Buildings on 26 March 1707.²³

Around November 1707 Loeillet is named as first oboe at 15s per night (La Tour was second oboe) in the list of prospective musicians for the production of operas at the Queen's Theatre.²⁴ In the tentative roster for that theatre made around early December, he is listed as the first of four oboes at £40 per annum, the highest salary level of the rank-and-file members.²⁵ In December he was one of the Drury Lane instrumentalists given permission to rehearse an opera secretly at the Queen's Theatre and dismissed for their action by Christopher Rich, the Drury Lane manager.²⁶ He appears in the musicians' petition for reinstatement at Drury Lane, although the amount he had been earning there, unlike those of the other musicians dismissed, is not stated.²⁷ In the estimate of charges for the opera productions made in January 1708, he is again listed first of two oboes (with La Tour) at 15s per night.²⁸ When production did start on the 13th of that month, he and La Tour were hired as first and second oboes,

respectively, Loeillet at the fee that had been estimated.²⁹

A concert announced for York Buildings on January 21st was to have included 'a full piece of the famous Signior Bononcini [performed] by Mr. Dean Sen., Mr. Beeston, and Mr. Luly [sic] &c.'; the wording of the advertisement suggests that the piece was a trio sonata for two violins and basso continuo, performed with more than one player to a part, in which Loeillet played the harpsichord.³⁰ But the concert was postponed to Stationers Hall on 4 February, when the piece in which Loeillet was to have played was replaced in the advertisement and presumably he did not perform after all.³¹

Some of the operas performed at the Queen's during this period contain significant wind parts. *Love's Triumph*, adapted by Valentini Urbani from Gasparini and Cesarini, was first performed on 26 February 1708.³² It contains several arias with oboe parts; one, 'If ever 'tis my', with recorders doubling the violins; and another, 'You're so pretty', with recorder obbligato.³³ *Pyrrhus and Demetrius* (14 December 1708), adapted by Haym from A. Scarlatti, has only oboe parts.³⁴ *Clotilda* (2 March 1709),³⁵ adapted by Heidegger from Conti, Scarlatti and Bononcini, has an aria with oboe obbligato and another, 'Cares when they're over', with an obbligato for a 'small flute [recorder]', apparently the first documented music for such an instrument in England at this time.³⁶ All these parts would have been performed by the oboists – Loeillet and La Tour – doubling on flute and recorder as the occasion demanded (although Paisible and Banister may occasionally have taken some of the recorder parts).

In 1709 the anonymous translator (Nicola Francesco Haym?) of l'Abbé François Raguene's *A Comparison between the French and Italian Musick and Opera*'s says that 'Mr. Lulliet' as an oboist 'need not give place to any [Master] at Paris'.³⁷ His recorder playing, unlike that of Paisible and Banister, is not mentioned. Neither is his flute playing (although the instrument may not have been established long enough yet to merit attention). The translator does, however, describe Loeillet's harpsichord playing as 'inferior to few in Italy'.³⁸ Another testament to his harpsichord playing is his *Lessons for the harpsichord or spinet, viz. almands, corants, sarabands, airs, minuets & jiggs*, which Daniel Wright published around 1709 to 1715. (The composer is listed as 'Mr. Baptiste Lully', typical of the confusion that surrounded Loeillet's name in England, although here perhaps used intentionally to create more sales by making the public believe they were buying music by the celebrated seventeenth-century French opera composer Jean-Baptiste Lully.) Sir John Hawkins called Loeillet both 'a celebrated master of the

harpichord' and 'a teacher of the harpsichord'.³⁹

The most important event for the Queen's at this period, and indeed for music in England in general, was the arrival of Handel in London for the first time in 1710. On 24 February 1711, his *Rinaldo* was produced at the Queen's to enormous success.⁴⁰ It includes the celebrated aria 'Augelletti', which has parts for 'flauto piccolo' and two treble recorders, performed from behind the scenes to represent the song of the live birds that were released on the stage (who presumably could not themselves be relied upon to sing at the right time).⁴¹ Loeillet and La Tour presumably played the two treble recorder parts in this aria (the 'flauto piccolo' part may well have been performed by Banister or Paisible). Loeillet remained first oboe of the band at the Queen's Theatre until the 1710-11 season,⁴² but he seems to have left the band by the end of that season, since he is not mentioned in a wage list made during the 1711-12 season that apparently names those musicians from the 1709-10 season still with the band.⁴³

Presumably Loeillet had begun to make an independent living from teaching and giving private concerts. Hawkins says that Loeillet,

dwelling in a house in Hart Street, Covent Garden, in which was a large room, had a weekly concert there, which was frequented chiefly by gentlemen performers, who gratified him very handsomely for his assistance in conducting it.⁴⁴

These concerts were never advertised in the newspapers, so we do not know the music performed there (with one exception) or the professional performers besides Loeillet (if any). But Hawkins relates what happened at a concert on one famous occasion, presumably at the end of 1714 or beginning of 1715.⁴⁵ Henry Needler – Accountant-General of the Excise, a keen amateur violinist, on which instrument he was a pupil of Banister, and a noted admirer and performer of Corelli's works – 'was used to frequent' Loeillet's concerts.

There lived at that time opposite Southampton Street, in the Strand, where Mr. Elmsley now resides, Mr. Prevost, a bookseller, who dealt largely to Holland. It happened that one day he had received a large consignment of books from Amsterdam, and among them the concertos [Opus 6] of Corelli, which had just then been published; upon looking at them he thought of Mr. Needler, and immediately went with them to his house in Clement's Lane, behind St. Clement's church in the Strand, but being informed that Mr. Needler was then at the concert of Mr. Loeillet's, he went with them thither. Mr. Needler was transported with the sight of such a treasure; the books were

immediately laid out, and he and the rest of the performers played the whole twelve concertos through, without rising from their seats.⁴⁶

Loeillet's only other documented performance after he left the Queen's Theatre is as an oboist in a pair of private concerts at the Kensington home of the Duchess of Shrewsbury, the wife of the Lord Chamberlain, around 1712-13, for which he received the sum of £8.⁴⁷ (Loeillet and the two principal violins had the highest fees of the instrumentalists.) On 15 December 1712, the Vice-Chamberlain paid Loeillet the sum of eight guineas, the reason for which is unknown.⁴⁸ The receipt, which is probably a holograph, is signed 'J: Loeillet'.

Loeillet contributed four dances to a collection published by the choreographer Kellom Tomlinson around 1720 under the title *Six Danses . . . being a collection of all the yearly dances published by him from the year 1715 to the present day*. The third of them is known to have been danced at Lincoln's Inn Fields Theatre on 21 February 1717 by the young French brother and sister team of Salle (first name unknown) and his sister Marie.⁴⁹ Tomlinson was presumably one of the regular choreographers for that theatre – a 'scholar' of his danced there between 1716 and 1718 – so the other three dances of Loeillet's may well have been performed there in 1715, 1716 and 1718.

In 1720 Loeillet was considered for the post of first oboist in the opera orchestra of the new Royal Academy of Music at a salary of £60, but his name was cancelled in favor of 'Joseph' (probably Joseph Woodbridge).⁵⁰ In 1722 Loeillet, along with Raphael Courteville and the distinguished keyboard players George Frideric Handel, William Babell and William Croft, was employed to test a new organ at St. Dionis Backchurch.⁵¹ In 1726 and 1727 he was one of the subscribers to the Academy of Ancient Music, which met at the Crown and Anchor Tavern in the Strand.⁵² He was also one of the subscribers (in the other sense of the word) to the published scores of Handel's operas *Rodelinda* (1725) and *Alessandro* (1726).⁵³

Loeillet's character, convivial and self-effacing, is portrayed in the poem 'The Session of Musicians' (in imitation of Sir John Suckling's 'The Session of the Poets', 1637), published in 1724, which recounts Apollo's attempt to award a prize to the best musician in England.⁵⁴

Apollo's piercing eye just then espied
Merry L[oe]i[l]e stand laughing at one side;
He gently waved him to him with his hand,
Wond'ring he at that distance chose to stand.
Smiling, he said, I come not here for fame,
Nor do I to the bays pretend a claim;
Few here deserve so well, the god replied,

But modesty does always merit hide;
 A supper for some friends I've just bespoke,
 Pray come – and drink your glass – and crack
 your joke.

During the 1720s, Walsh & Hare published four major collections of Loeillet's compositions. Opus 1 (1722) comprised three trio sonatas for treble recorder, oboe or violin, and basso continuo, and three for two flutes and basso continuo. Six suites for harpsichord came out in 1723. Opus 2 (ca. 1725) consisted of six trio sonatas for two violins and basso continuo, three for treble recorder, oboe and basso continuo, and three for two flutes and basso continuo. Opus 3 (1729) comprised six sonatas for treble recorder and basso continuo, and six for flute and basso continuo.⁵⁵ These compositions, mostly for Loeillet's own instruments – harpsichord, oboe, recorder, and flute – presumably summarize his own contribution to his concert series over the years. Opus 2 was dedicated to 'the most Illustrious Prince John, Duke of Rutland, one of the Lords of His Majesty's Bedchamber' and Opus 3 to 'Charles Edwin, Esq.' – perhaps two of the gentlemen who patronized Loeillet's concerts.

By 1729, Loeillet had moved from Hart Street.⁵⁶ The notice of his death, printed on 25 July 1730 in *Fog's Weekly Journal*, states:

on Sunday [that is, 19 July] in the evening died at his house in East Street near Red Lion Square, Mr. Lullie, after a short indisposition. He was an excellent Master of music, and died much regretted by all that were acquainted with him.⁵⁷

This address is confirmed by another newspaper advertisement quoted below. (Hawkins, however, gives another address: 'In the latter part of his life he dwelt in New North Street, near Red Lion Square'.)⁵⁸ No record of his burial is to be found in the parish registers of St. George the Martyr, or of any other London parish that I have been able to conceive as a possible resting place. Perhaps his body was taken back to the Netherlands.

Loeillet's will was drawn up on 1 May 1729, suggesting that perhaps his indisposition was not as short as the newspaper claimed.⁵⁹ Loeillet names his brother Jacques among the beneficiaries and his uncle Pierre as residuary legatee. The legacies add up to £1,700 and the residue of the estate could have been far more. (Hawkins claims that Loeillet 'by his industry acquired a fortune of £16,000'.)⁶⁰ The will shows him to have been rich enough to afford several domestic servants (Paisible had only one). The instruments mentioned are 'the very best of my harpsichords' (implying that he had several) and 'violins, flutes of all kinds, bass violins'. Did he also play members of the violin family, or were those instruments only for the use

of his gentlemen concertizers? The following year a newspaper advertisement announced:

To be auctioned on 18 May. The entire household goods of Mr. John Loeillet, professor of musick, deceased; furniture, pictures, particularly a very excellent drawing of the Last Supper by Raphael, two harpsichords, spinets and other musical instruments of the finest workmanship . . . and jewels and plate. Which may be seen at his late dwelling house in East Street near Red Lion Square. Catalogues at the house and at Mr. Cook's in Bread Street near Golden Square.⁶¹

Notes

1. This article is an expanded version of a section of a chapter in my recent study, *Professional Recorder Players in England, 1540-1740*, 2 vols. (Ph.D. dissertation, The University of Iowa, 1983), II, 875-82. I would like to thank Robert D. Hume (University Park, Pennsylvania), Judith Milhous (Iowa City, Iowa), and Maurice Byrne (Leamington, Warwickshire) for drawing my attention to some of the documents cited.
2. Brian Priestman, 'Catalogue thématique, des oeuvres de Jean-Baptiste, John & Jacques Loeillet', *Revue Belge de Musicologie* VI (1952), 219-74; *ibid.*, 'An Introduction to the Loeillets', *The Consort* XI (1954), 18-26; *ibid.*, 'The Keyboard Works of John Loeillet', *Music Review* XVI (1955), 89-95; *ibid.*, 'Loeillet', *Die Musik in Geschichte und Gegenwart* VIII (1960), cols. 1100-04; Alec Skempton, 'The Instrumental Sonatas of the Loeillets', *Music & Letters* XLIII (1962), 206-17. Their findings are summarized in Alec Skempton & Lucy Robinson, 'Loeillet', *The New Grove* XI, 124-26.
3. 'John Loeillet of London', *Recorder & Music* VI/8 (December 1979), 226-29; 'Jacob Loeillet and Jean Baptiste Loeillet de Gand', *Recorder & Music* VI/10 (June 1980), 286-88.
4. 'Die Identität von Jean-Baptiste Loeillet', *Tibia* 1/82, 1-6.
5. Priestman, 'An Introduction to the Loeillets', 18-19.
6. Skempton, *op. cit.*, 210.
7. Jean-Baptiste's year of death is taken from Deane, 'Jacob Loeillet and Jean Baptiste Loeillet', 288.
8. 'John Loeillet of London', 227.
9. For Paisible's life, see Lasocki, *op. cit.*, II, 789-815.
10. For Banister's life, see Lasocki, *op. cit.*, II, 816-29.
11. Emmett L. Avery, ed., *The London Stage, 1660-1800. Part II: 1700-1729*, 2 vols. (Carbondale: Southern Illinois University Press, 1960) [hereinafter abbreviated as 'LS'], I, 91; Michael Tilmouth, 'A Calendar of References to Music in Newspapers published in London and the Provinces (1660-1719)', *Royal Musical Association Research Chronicle* I (1960) [hereinafter abbreviated as 'TC'], 60.
12. For La Tour's life, see Lasocki, *op. cit.*, II, 870-75.
13. LS II/1, 117.
14. A flute by Bressan is described in James Talbot's manuscript, compiled between 1695 and 1701. (On this manuscript see Anthony Baines, 'James Talbot's Manuscript [Christ Church Library Music MS 1187]. 1. Wind Instruments', *Galpin Society Journal* I [1948], 9-26. For further information on the dating of the manuscript, see Lasocki, *op. cit.*, I, 518, n. 9.) An aria 'Hither turn thee, gentle swain', with 'Flute D. Almagne', two

- violins and basso continuo, which appears in John Eccles's setting of Congreve's *The Judgment of Paris* for the prize competition at Dorset Garden Theatre in 1701, seems to have been the first published flute music in England. It certainly antedates by ten years an aria in Galliard's *Calypso and Telemachus* (Queen's Theatre, 14 May 1712), which Roger Fiske (*English Theatre Music in the Eighteenth Century* [London: Oxford University Press, 1973], 55) singles out for the honour of being the first aria of the period with flute obbligato.
15. Such advertisements only began to mention the instruments featured in concerts and theatre intermission entertainments with the publication of the first daily newspaper, the *Daily Courant*, in 1702. But it is worth noting that the flute is not mentioned in the advertisements between 1702 and 1706, and in any case, La Tour's performance is heralded as a debut.
 16. LS II/1, 146; TC, 68, 71.
 17. LS II/1, 198; TC, 74. For Denby's life, see Lasocki, *op. cit.*, II, 955-56.
 18. LS II/1, 112, 117, 118, 122, 126, 127, 135, 138.
 19. LS II/1, 144.
 20. *Songs in the New Opera Call'd Thomyris . . . Contriv'd so that their Symphonys may be perform'd with them* (London: Walsh, Hare & Randall, 1707).
 21. LS II/1, 148; TC, 69.
 22. *Opus 3* (London: Walsh & Hare, 1708).
 23. LS II/1, 144; TC, 68.
 24. Judith Milhous & Robert D. Hume, *Vice-Chamberlain Coke's Theatrical Papers, 1706-1715* (Carbondale & Edwardsville: Southern Illinois University Press, 1982) [hereinafter abbreviated as *Coke Papers*], 31. He is not found in the attached petition.
 25. With La Tour, (William?) Smith and an unnamed fourth oboist (*ibid.*, 33). In a similar list made in late December, he is the first of four oboes (with Smith, La Tour and Roussellett) at the same salary (*ibid.*, 38).
 26. *Ibid.*, 31.
 27. *Ibid.*, 47. This petition confirms Loeillet's employment at Drury Lane.
 28. *Ibid.*, 69.
 29. *Ibid.*, 70.
 30. TC, 70.
 31. TC, 71; LS II/1, 165.
 32. LS II/1, 167. It received seven more performances that season but was never produced again.
 33. *The Symphonys or Instrumental Parts in the Opera Call'd Love's Triumph* (London: Walsh & Hare, 1708).
 34. *Symphonys or Instrumental Parts in the Opera Call'd Pyrrhus and Demetrius* (London: Walsh & Hare, 1709); LS II/1, 180.
 35. LS II/1, 186. It had six more performances that month and three in May 1711.
 36. *The Symphonys or Instrumental Parts in the Opera Call'd Clotilda* (London: Walsh & Hare, 1709).
 37. (London, 1709), 9n.
 38. *Ibid.*, 52n-53n.
 39. *A General History of the Science and Practice of Music* (London, 1776); ed. Charles Cudworth, 2 vols. (New York: Dover, 1963), II, 823.
 40. LS II/1, 243.
 41. See the descriptions of the scene by John Addison and Sir Richard Steele in *The Spectator*, 6 and 16 March 1711, both conveniently reproduced in Otto Erich Deutsch, *Handel: A Documentary Biography* (London: Adam & Charles Black, 1955), 35-37.
 42. Lists of band personnel, season of 1708-09, 15s per night (*Coke Papers*, 118); season of 1709-10 (*ibid.*, 127); season of 1710-11 (*ibid.*, 151); late November 1710 (*ibid.*, 158); December 1710 (*ibid.*, 159).
 43. *Ibid.*, 179.
 44. *Loc. cit.*
 45. Corelli's concertos were advertised by Roger's London agent, Henry Ribbouteau, on 1 January 1715. See François Lesure, *Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles le Cène (Amsterdam, 1696-1743)* (Paris: Société Française de Musicologie/Heugel, 1969), 52.
 46. *Ibid.*, II, 806.
 47. *Coke Papers*, 191-92.
 48. *Ibid.*, 194.
 49. LS II/1, 437.
 50. Judith Milhous & Robert D. Hume, 'New Light on Handel and the Royal Academy of Music in 1720', *Theatre Journal* XXXV/2, (May 1983), 158-60. For Woodbridge's life, see Lasocki, *op. cit.*, II, 961-62.
 51. F. G. Edwards, 'Dr Charles Burney (1726-1814). A Biographical Sketch', *Musical Times* XLV/7 (No. 737) (July 1904), 435-36.
 52. See the accounts of the Academy in British Library, Add. Ms. 11,732, ff. 3, 4.
 53. Deutsch, *op. cit.*, 181, 196.
 54. *Ibid.*, 167.
 55. For full bibliographic references, see William C. Smith & Charles Humphries, *A Bibliography of the Musical Works Published by the Firm of John Walsh during the Years 1721-1766* (London: Bibliographical Society, 1968), Nos. 956-65.
 56. He is not found in the rate books (the surviving volumes of which begin that year) for the parish of St. George the Martyr, Queen Square (Scavengers rate books in the possession of the Local History Library, Camden Borough Public Libraries). The 'John Leithieullier, Esq.' on the south side of Red Lion Square (the third house from Fisher Street and the thirteenth from Gray's Inn Passage) is presumably the father of Smart Lethieullier, the famous antiquary.
 57. Quoted in Skempton, *op. cit.*, 209.
 58. *Op. cit.*, II, 823.
 59. The will is transcribed in Skempton, *op. cit.*, 216-17. and Deane, 'John Loeillet of London', 229.
 60. *Loc. cit.*
 61. *Daily Journal*, 11 May 1731.