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THE NEW AUTHORISED
 HISTORICAL CATALOGUE
 OF THE
 PICTURES & TAPESTRIES
 IN THE
KING'S COLLECTION
 AT
 HAMPTON COURT

(ABRIDGED FROM THE AUTHOR'S LARGER WORKS)

WITH A GUIDE TO THE GREAT HALL AND STATE ROOMS

By ERNEST LAW, B.A., F.S.A.

BARRISTER-AT-LAW ; AUTHOR OF "THE HISTORY OF HAMPTON COURT PALACE," "HOLBEIN AND VANDYCK'S PICTURES AT WINDSOR CASTLE," "KENSINGTON PALACE THE BIRTHPLACE OF QUEEN VICTORIA," ETC.

ILLUSTRATED EDITION, WITH FORTY-FOUR PLATES

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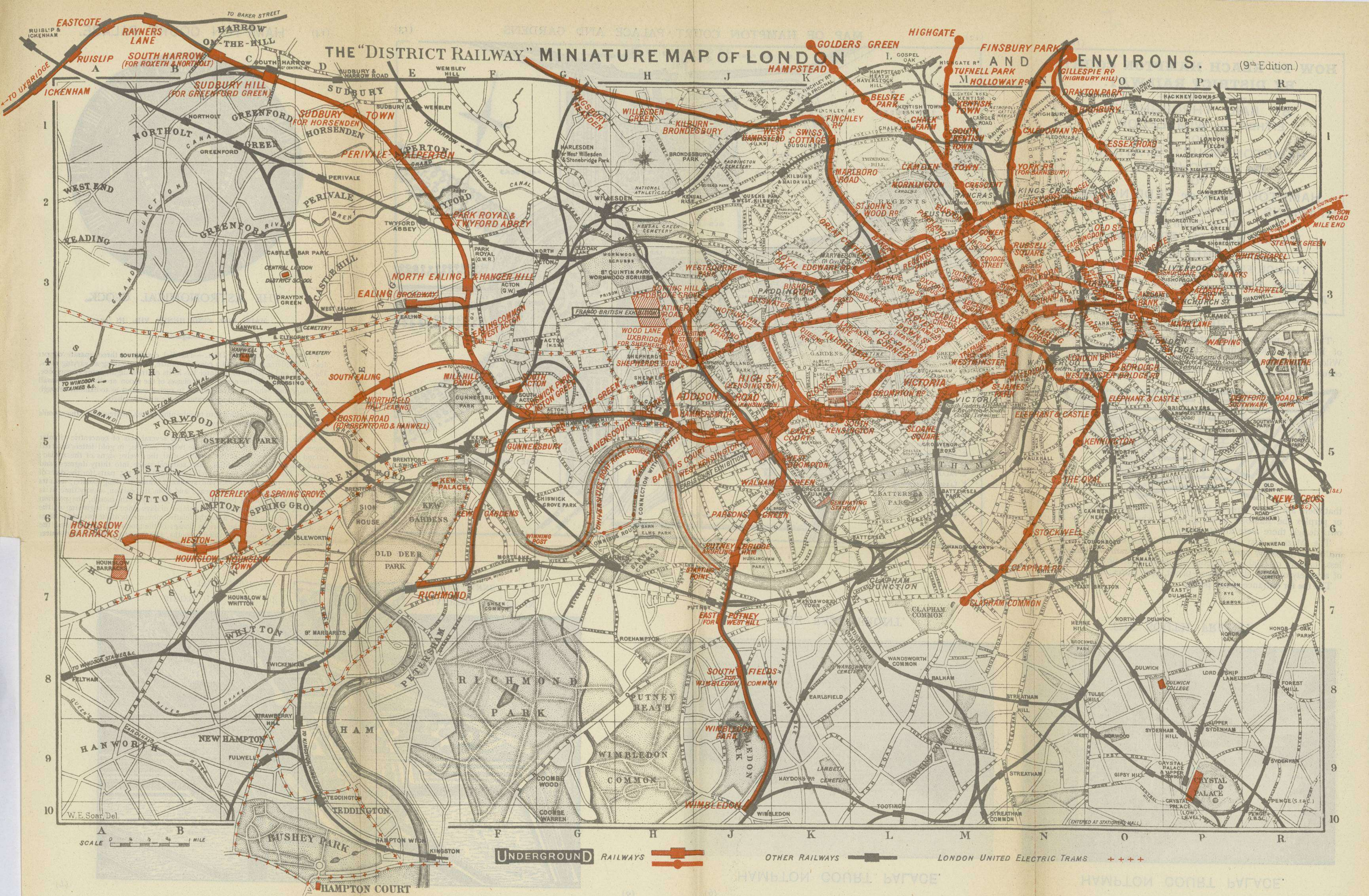
124 PALL MALL, S.W.

1909



430. ST. CATHERINE READING. BY CORREGGIO

THE "DISTRICT RAILWAY" MINIATURE MAP OF LONDON AND ENVIRONS. (9th Edition.)

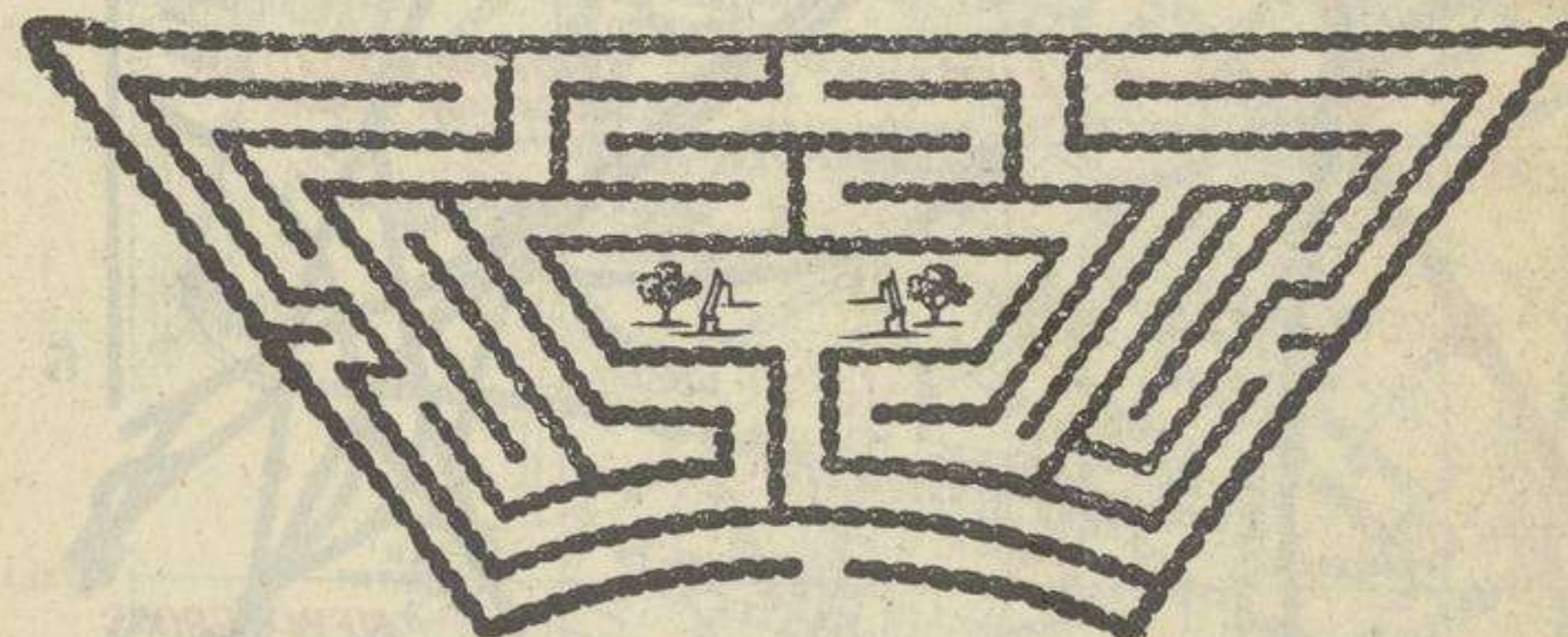


HOW TO REACH HAMPTON COURT BY DISTRICT RAILWAY.

BY RAIL THROUGHOUT
 EITHER *via* WIMBLEDON
 TO
 HAMPTON COURT STATION,
 Or *via* RICHMOND
 TO
 HAMPTON WICK or TEDDINGTON
 STATIONS, thence through BUSHEY PARK,
 Or by Train to
 HAMMERSMITH BROADWAY,
 Or WIMBLEDON,
 THENCE FROM EITHER STATION BY
*London United Tramway Company's
 Frequent Service of Electric Tramcars.*

THE MAZE.

This is a plan of the Maze, the chief popular attraction of Hampton Court, which is near the "Lion Gates" in the Wilderness. Its walks are half a mile long, though the space it covers is barely half an acre. Switzer, the gardener, complained



that there are only "three or four false steps, or methods, to lose or perplex the Rambler in his going in, whereas in one of his own design there were about twenty!"

The Maze is first mentioned in the reign of William III., and it was probably made at that time. Hornbeam was doubtless, its main original constituent; but its walls are now composed of a variety of other shrubs also—privet, yew, laurel, etc.

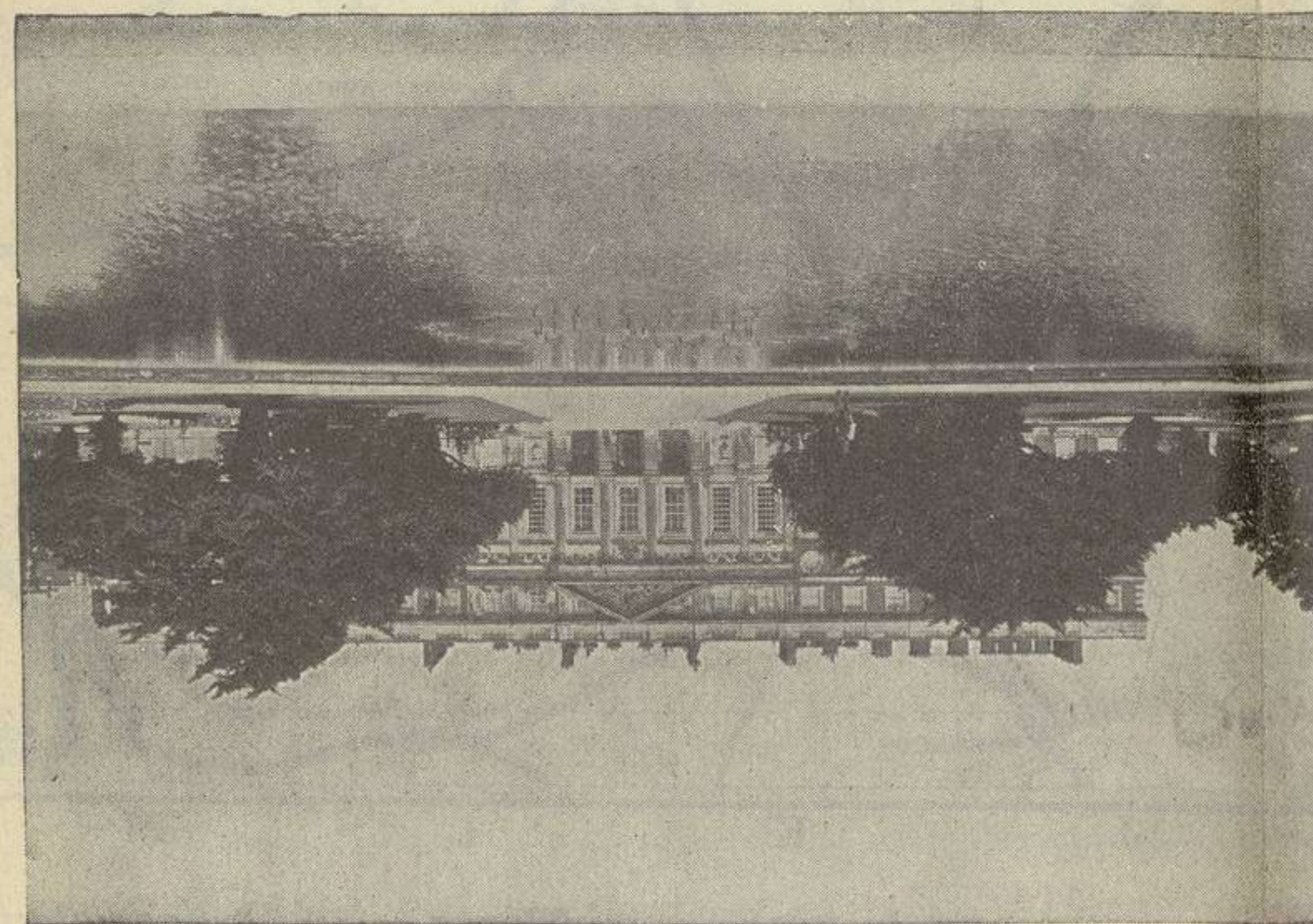
The fee for entrance is one penny.

THE SOUTH FRONT.

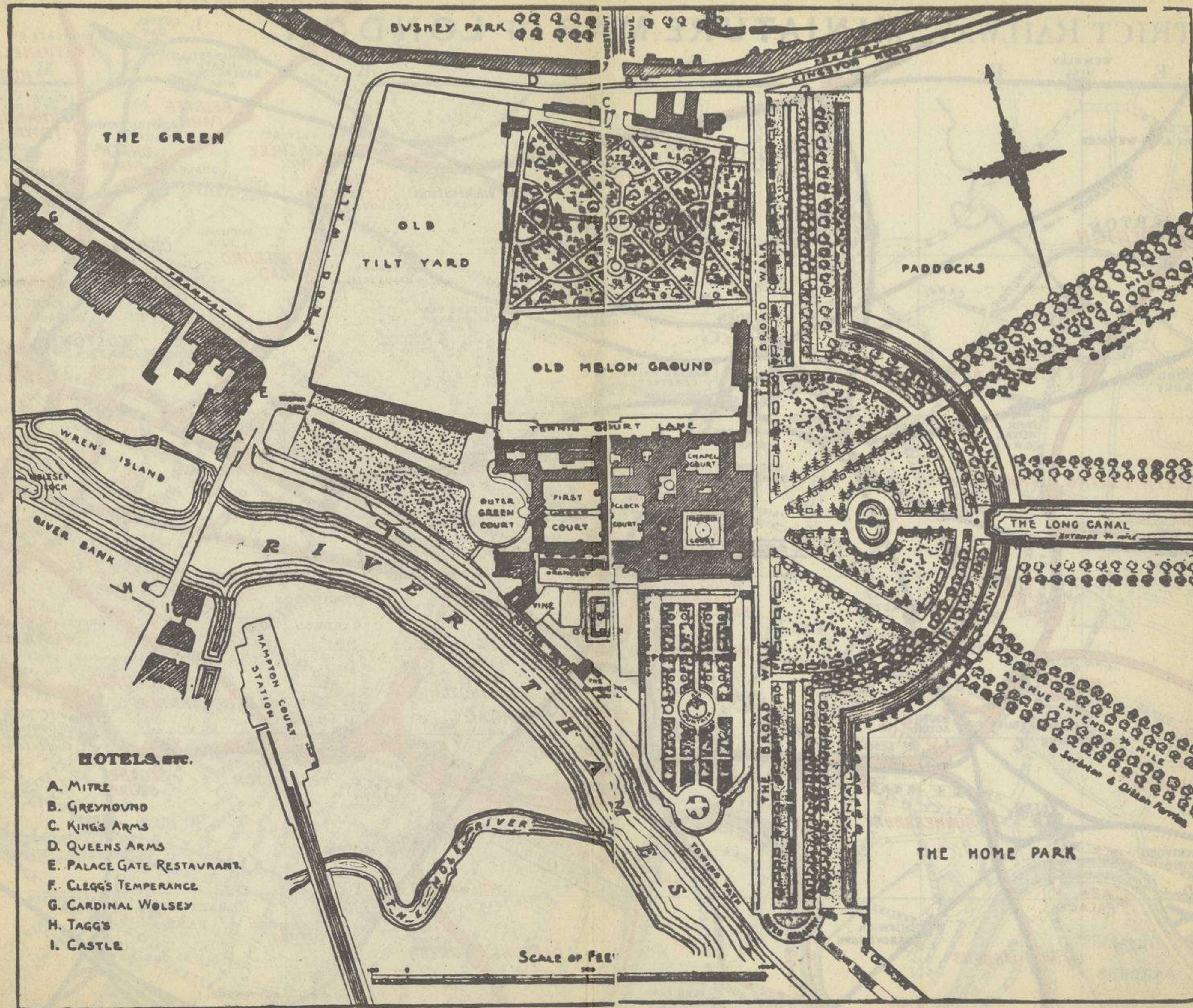


HAMPTON COURT PALACE.

THE EAST FRONT.



HAMPTON COURT PALACE.



HOTELS, etc.

- A. MITRE
- B. GREYHOUND
- C. KING'S ARMS
- D. QUEENS ARMS
- E. PALACE GATE RESTAURANT
- F. CLEGG'S TEMPERANCE
- G. CARDINAL WOLSEY
- H. TAGGS
- I. CASTLE

SCALE OF FEET



THE ASTRONOMICAL CLOCK.

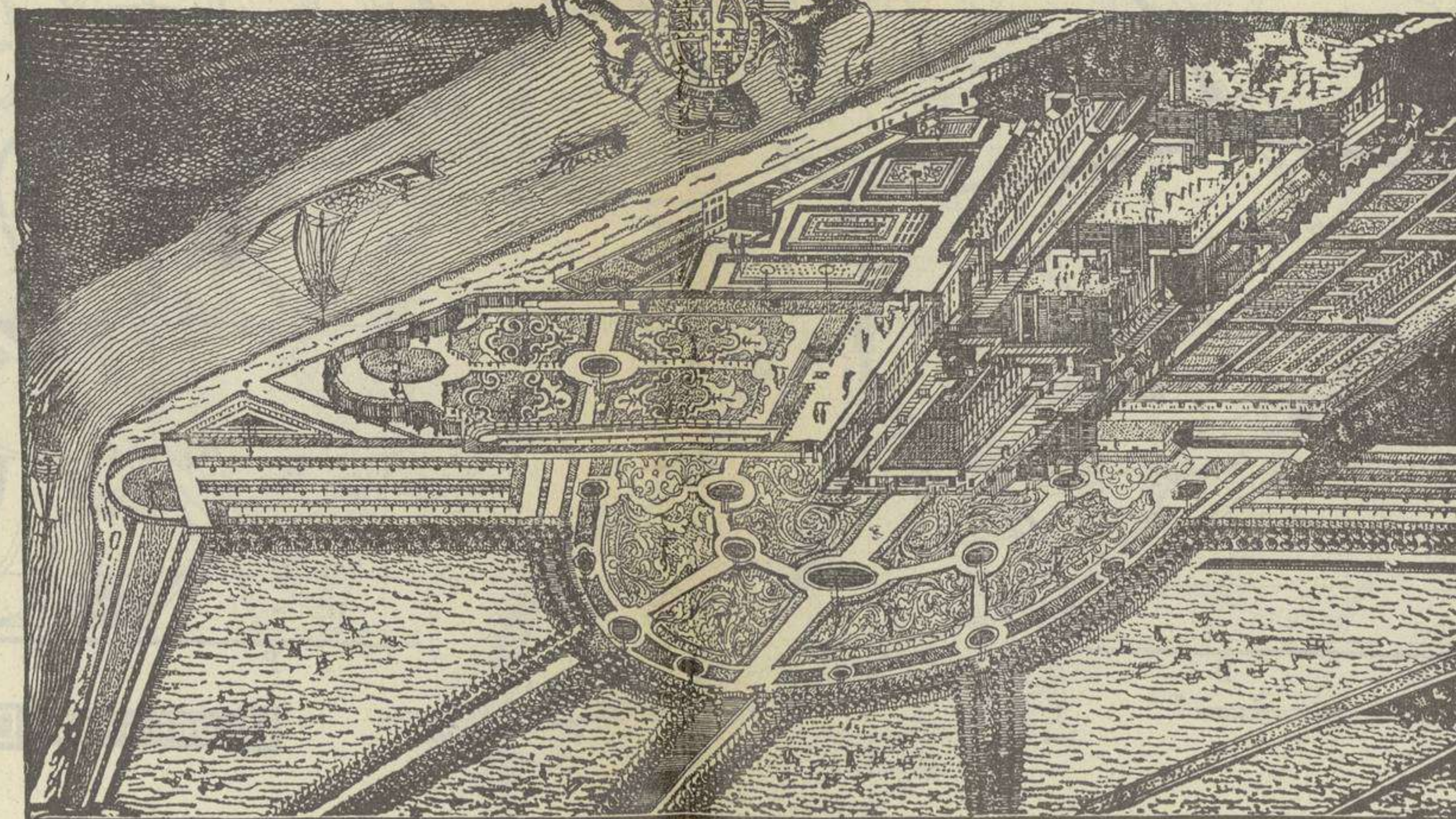
MADE FOR KING HENRY VIII. IN 1542.

EXPLANATION OF THE DIAL.—The dial consists of three separate copper discs, of different sizes, with a common centre, but revolving at varying rates. The inner and smallest of the three has in its centre a slightly projecting globe, painted to represent the earth. The phases of the moon are shown on a small subsidiary disc, which revolves behind in such a manner as to exhibit, through a circular hole, the varying appearance of the moon's sphere.

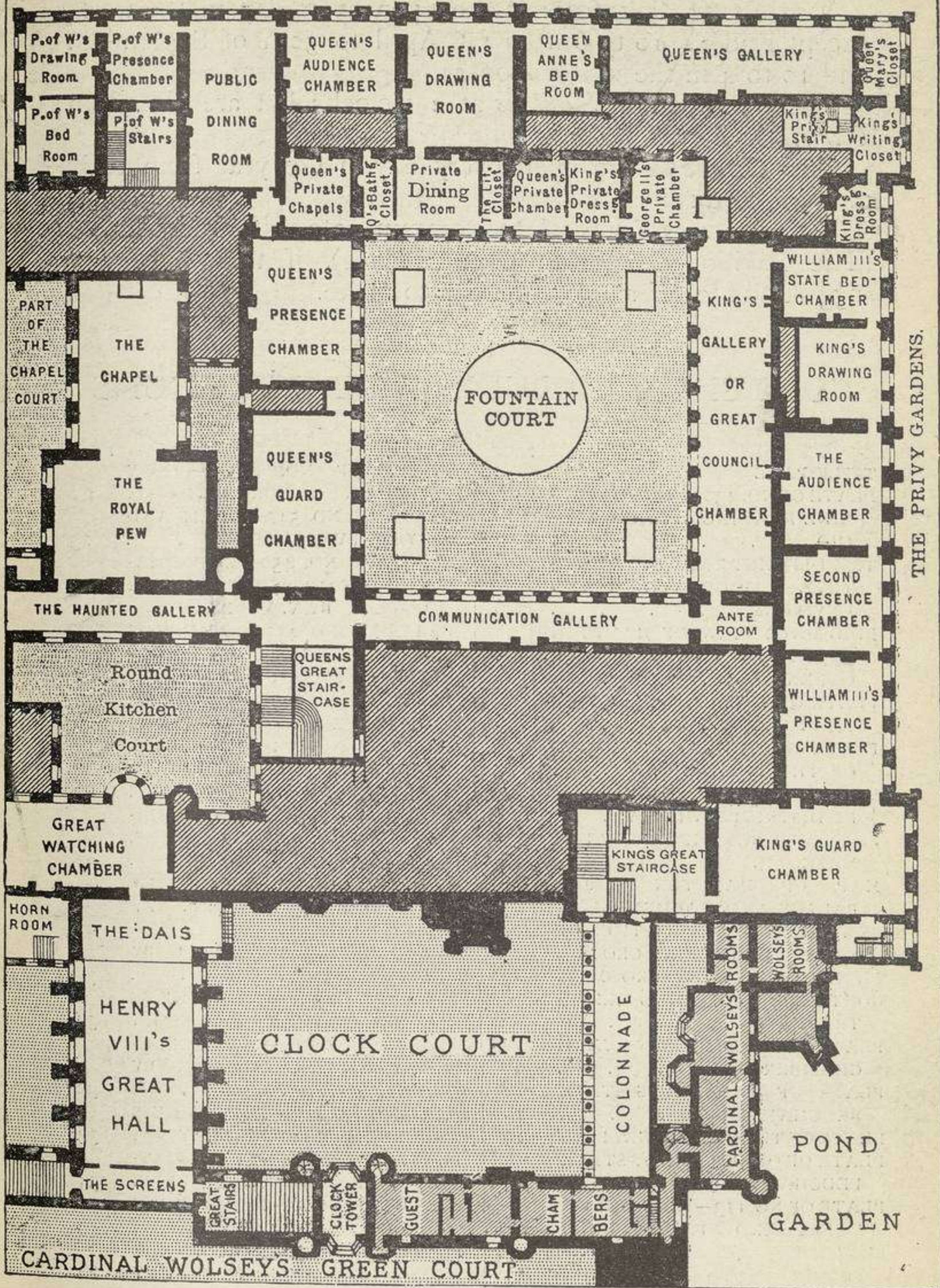
The second disc is divided into twenty-nine spaces, representing the moon's ages in days and quarters of days.

On the third or outer disc are painted several sets of concentric circular spaces. First come the names of the twelve months, in gold letters on a red ground; then the days of the month; next the twelve signs of the zodiac; outside them numerals dividing each zodiacal space into thirty degrees; and lastly, on the outermost rim, a circle subdivided into 365 parts, for the days of the year. Over these indices and symbols of time, the long pointer, with its figure of the sun, travels in a year; and from its position, at any time, it is possible to ascertain the hour, the month, the day of the month, the position of the sun in the ecliptic, and the number of days since the beginning of the year. In addition to this, from the relative movements of the two inner discs we are enabled to tell the various phases of the moon; its age in days, the hour of the day or night at which it souths, and thence the time of high-water at London Bridge.

BIRD'S EYE VIEW OF HAMPTON COURT IN THE REIGN OF QUEEN ANNE.



THE PUBLIC OR GREAT FOUNTAIN GARDENS.



PLAN OF THE STATE ROOMS, HAMPTON COURT PALACE

NOTICE TO VISITORS

The State Apartments are open every day in the week, except Fridays, 10 to 6 from 1st April to 30th of September, and 10 to 4 in the winter months.

They are open on *Sundays* at 2 o'clock; but are closed on *Christmas Day*.

The Gardens are open every day in the year from early morning to dusk.

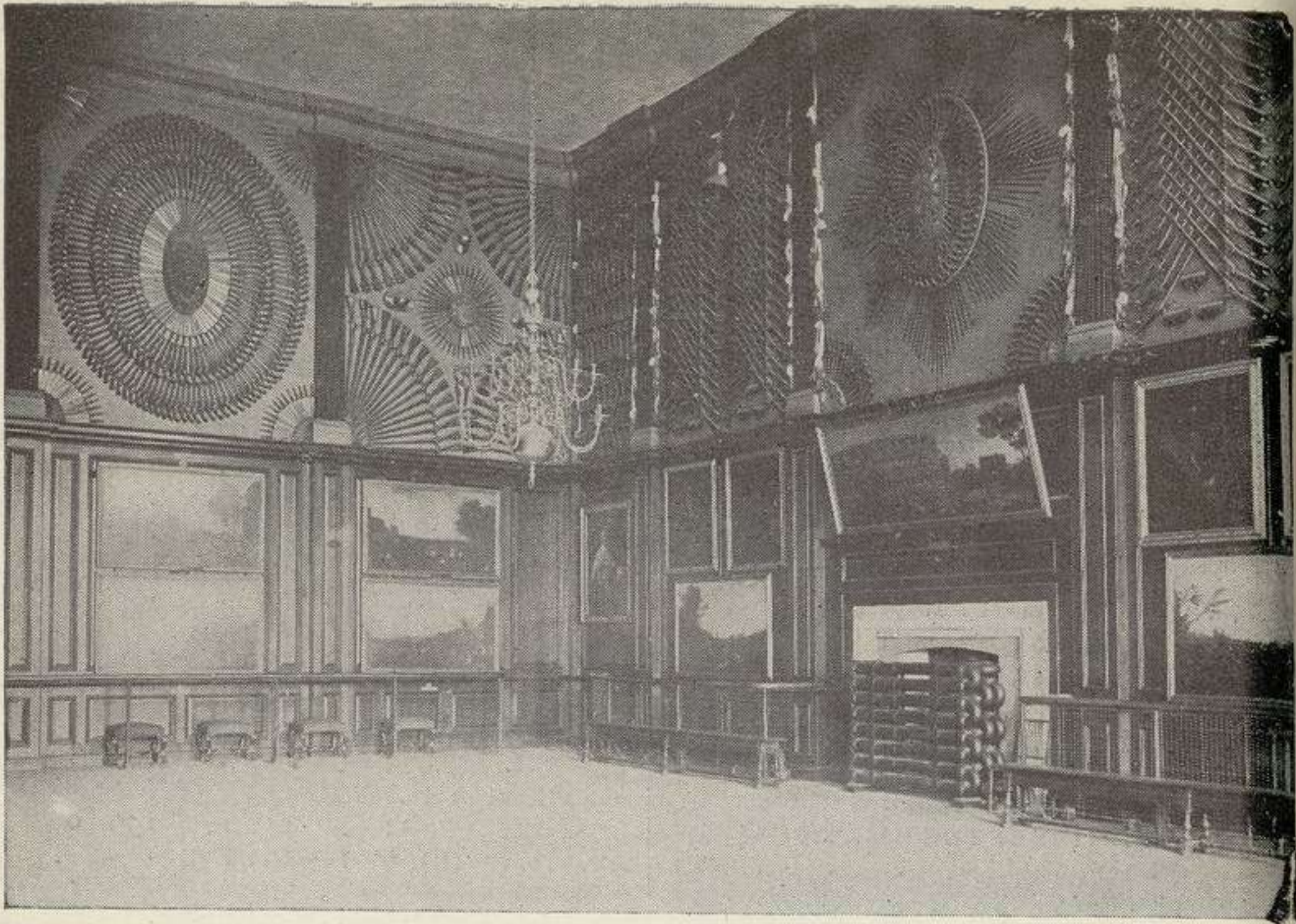
Visitors are invited to communicate with the Author (The Pavilion, Hampton Court Palace), if they have any suggestions to offer or corrections to make.

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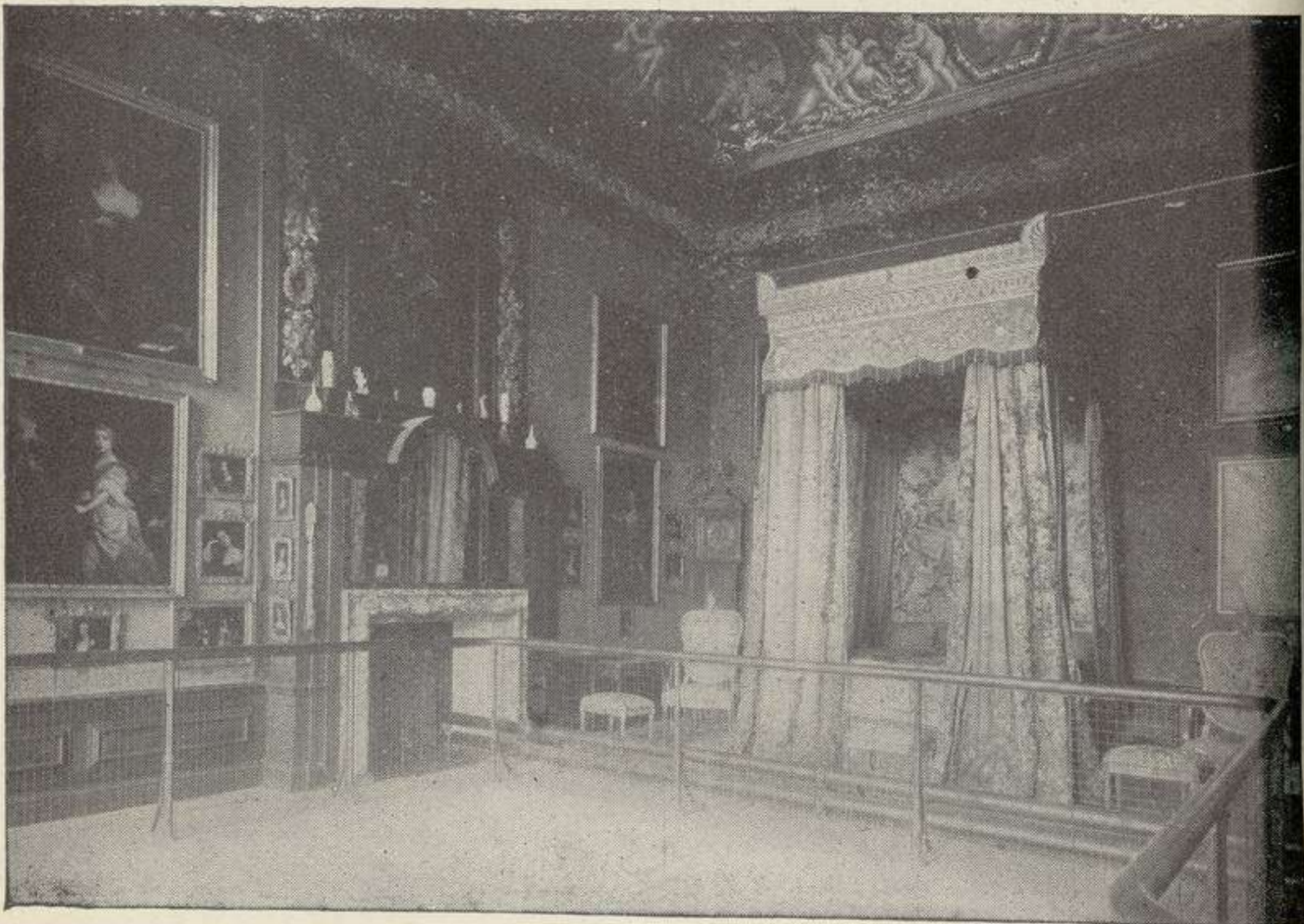
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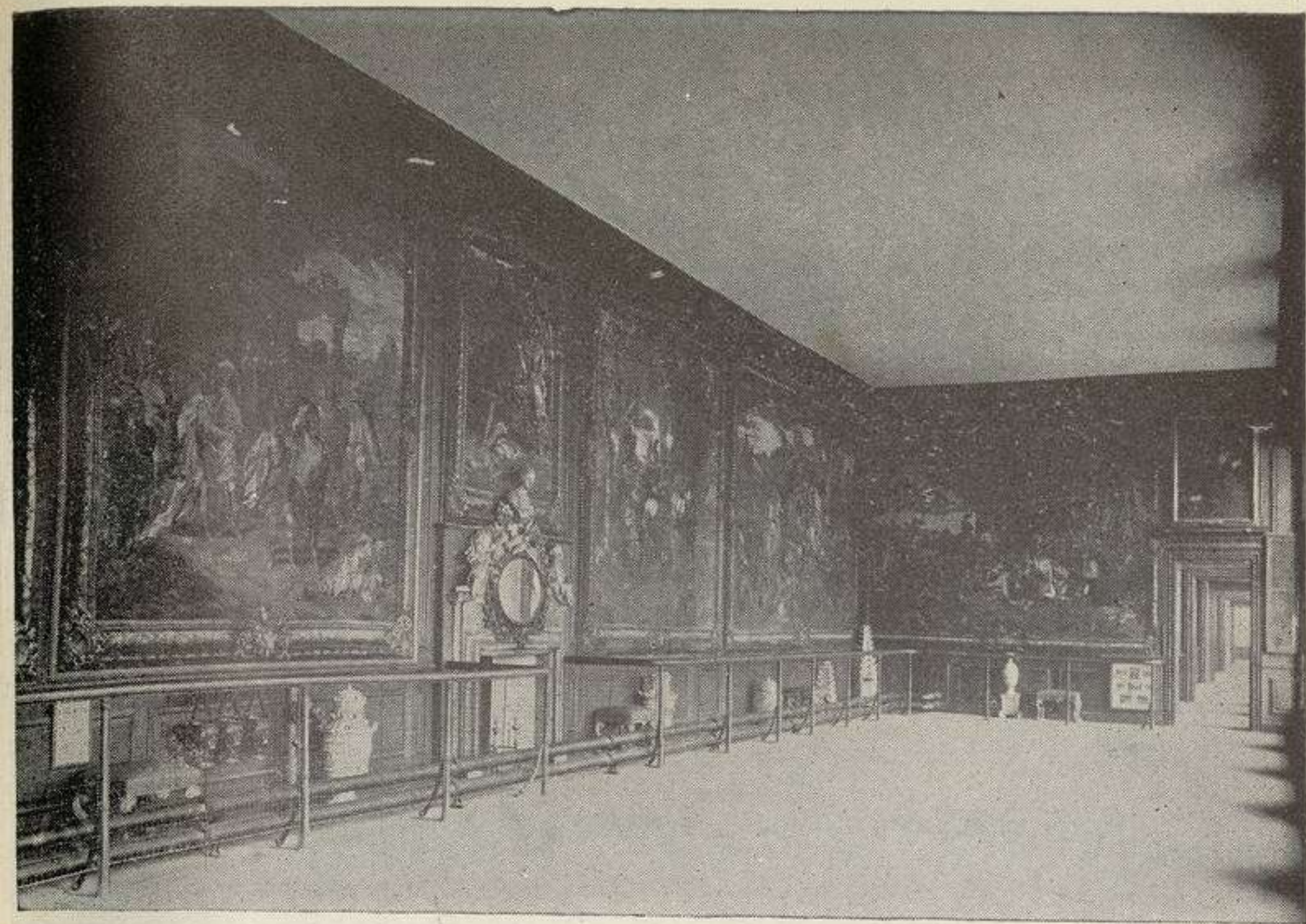
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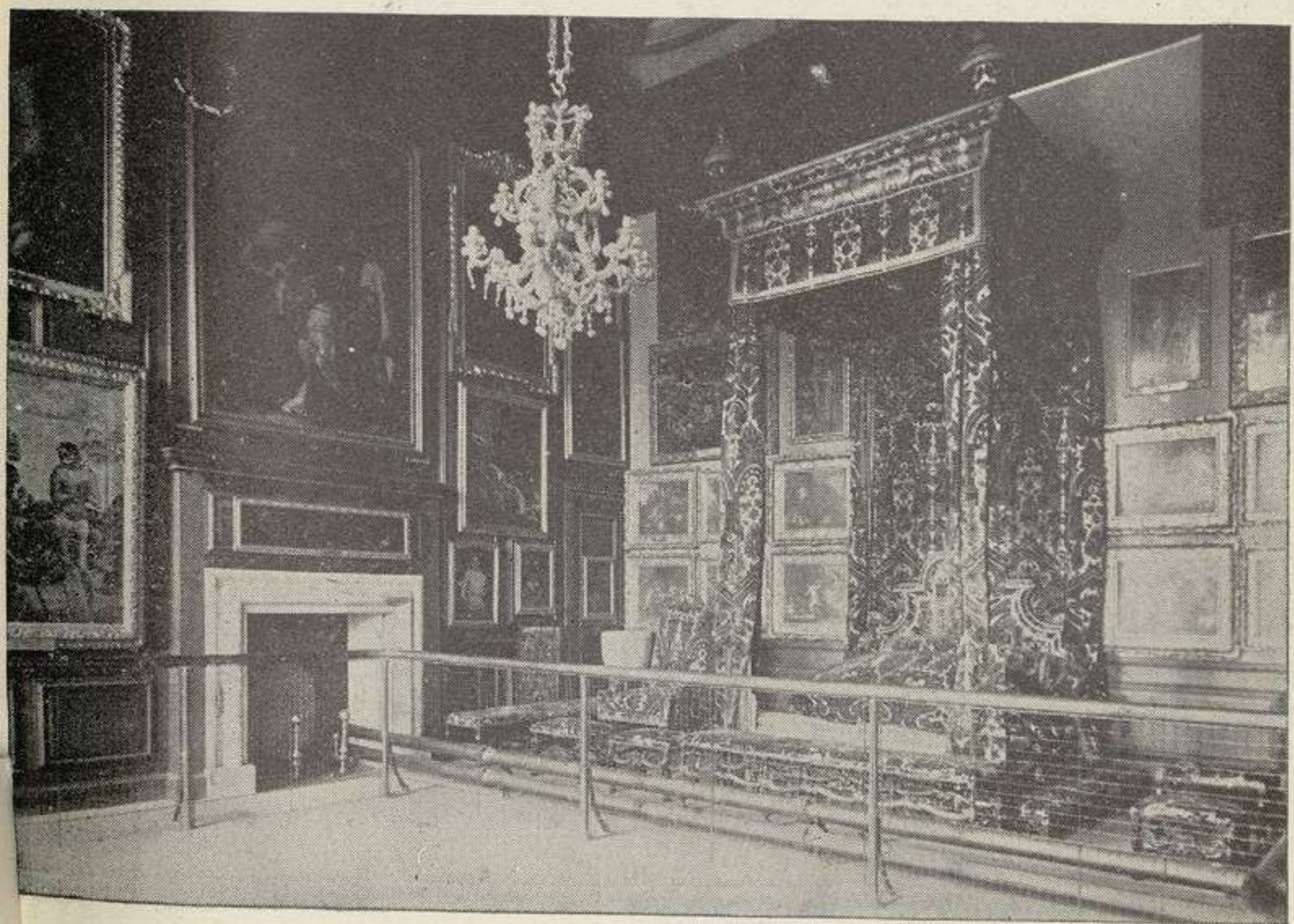
KING'S GUARD CHAMBER. (See page 39)



WILLIAM III.'S STATE BEDCHAMBER. (See page 65)



THE QUEEN'S GALLERY. (*See page 94*)



QUEEN ANNE'S STATE BEDCHAMBER. (*See page 95*)



113. A SHEPHERD WITH A PIPE. BY GIORGIONE ?



116. HOLY FAMILY. BY PALMA VECCHIO

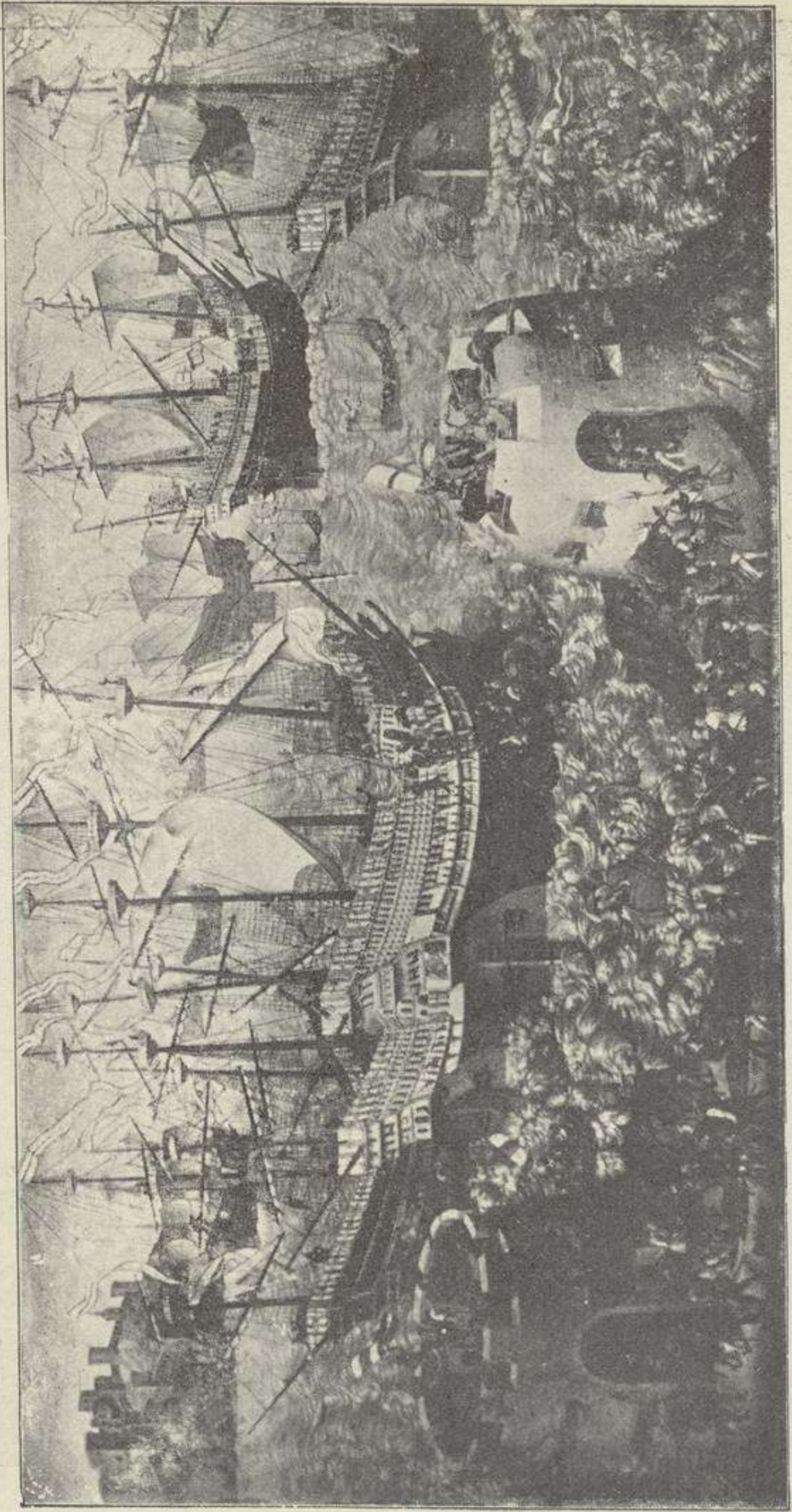
THE HOLY FAMILY BY PALMA VECCHIO



43I. HOLY FAMILY. BY CORREGGIO



547. ADAM AND EVE. BY MABUSE



450. EMBARKATION OF HENRY VIII. FROM DOVER. BY V. VOLPE (?)



445. FAMILY OF HENR. VIII. (CENTRE PORTION). BY G. STRETES (?)



331. THE EARL OF SURREY. BY G. STRETES (?)



371. FACE AT A WINDOW. BY AN UNKNOWN ARTIST



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895. SIR JEFFREY HUDSON, THE DWARF. BY MYTENS.



510. JAMES I. BY VANSOMER



351. THE DUKE OF BUCKINGHAM. BY C. JANSSEN



206. PRINCESS MARY. BY LELY



217. THE DUCHESS OF RICHMOND. BY LELY



228. THE COUNTESS OF FALMOUTH. BY LELY



231. THE DUCHESS OF CLEVELAND. BY LELY



234. COMTESSE DE GRAMMONT. BY LELY.

KING'S GREAT STAIRCASE

THIS staircase, which is the principal approach to William III.'s State Rooms, was designed by Sir Christopher Wren and finished about the year 1700. Its decoration—so meretriciously magnificent—is a good specimen of that gaudy French taste which was first imported into England by Charles II. and his courtiers, and finally triumphed in the reign of William and Mary over our less pretentious, but purer and more picturesque, native style. It is 43 feet long, by 35 feet wide, and about 40 feet high.

The painting of the walls and ceiling was executed by Verrio, who at first refused to serve William of Orange at all, on account of his politics and religion, but at length condescended to work for him here.

His performances were in his day held in very high estimation. Some grew so enthusiastic that they gave vent to their feelings in verse :

. . . "Great Verrio's hand hath drawn
The Gods in dwellings brighter than their own."

His fame, however, was short-lived, and Pope's couplet :

"On painted ceilings you devoutly stare,
Where sprawl the saints of Verrio and Laguerre,"

has given the cue to all criticism since.

This staircase displays in a startling degree the tasteless exuberance of his pencil : Gods and Goddesses, Nymphs and Satyrs, Muses and Bacchanalians, Virtues and Attributes, Zephyrs and Cupids, Æneas and the twelve Cæsars, Julian the Apostate with Mercury as his secretary, Juno and her peacock, Romulus and the wolf, Ganymede and the eagle,

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Hercules with his club, all jostle one another in amazing confusion, in inconceivable attitudes and wonderful attire, floating on clouds, sailing between columns, and reclining beneath canopies of rainbows, flowers, and Zephyrs' heads.

The north wall is on the left as you enter. Just above the wainscot is Flora, and opposite her a Nymph or Fortune, with a cornucopia; behind them are Cupids and Iris, and on both sides are River Gods and Nymphs. Above them, poised on clouds, is Ceres, attended by Cupids; above her is the god Pan with his unequal reeds; and still further up, on the cornice, are Apollo and the Nine Muses, playing on various musical instruments.

The ceiling represents the Banquet of the Gods. Jupiter and Juno are seated at table, attended by Ganymede riding on the eagle, and by Nymphs who hand nectar and ambrosia; behind them are Juno's peacock and one of the Parcæ; while above them are an arc with the signs of the Zodiac, Cupids scattering flowers, Fame blowing her trumpet, and Zephyrs' heads breathing soft airs. Below are the other Gods and Goddesses banqueting: to the left Venus and Mars, to the right Neptune, and the rest in the centre.

The east wall, which is opposite the entrance, is painted in continuation of the subject on the ceiling. Just below the cornice, to the left, is Bacchus with his left hand on the head of Silenus. Above, in the centre, is Diana reclining on her crescent. Below is a marble table supported on two-headed eagles, with wings displayed, themselves resting on clouds. Below is Hercules, with his club, and also a winged figure of Peace, with an olive branch; near her is Æneas, standing. He is pointing to the middle, where are seen the twelve Cæsars, amidst whom is the soothsayer Spurina. Above them is Romulus, with the wolf, while to the right the Genius of Rome hovers over them.

The south wall shows Julian the Apostate seated at a table, and turning round to Mercury.

KING'S GUARD CHAMBER

KING'S GUARD CHAMBER

This room, which is one of the finest of the suite, being $60\frac{1}{2}$ feet long, $37\frac{1}{4}$ feet broad, and 30 feet high, is curiously decorated with old arms. They were so arranged for William III. by a gunsmith named Harris, who had treated the Guard Chambers at the Tower and Windsor Castle in this fashion. The arms are nearly 3000 in number. Harris was pensioned by the Crown for his ingenuity.

THE PICTURES

- | | | |
|---|-----------------------------------|----------|
| 1 | Bringing in Prisoners and Wounded | RUGENDAS |
| 2 | Foraging Party going out | RUGENDAS |
| 3 | Entry into a Town after a Battle | RUGENDAS |
| 4 | Besieging a Town | RUGENDAS |

This and Nos. 1, 2, 3, 6, 9, 13, and 16 represent scenes from Marlborough's campaigns in the Netherlands.

- | | | |
|---|------------------------------------|------------|
| 5 | Sea Fight in a Harbour—The Morning | VANDEVELDE |
| 6 | Halt of an Army | RUGENDAS |
| 7 | The Colosseum at Rome | CANALETTO |

The Colosseum is on the left, and the arch of Constantine, the Church of St. Giovanni et Paulo, and the aqueduct to the Palace of Nero on the right. It is a made-up picture, as these buildings are really all widely separated.

On a stone to the left of the canvas is the inscription: "ANT. CANAL, F. MDCCXLIII." Canaletto's visit to England, where his works were already well known and much admired, took place three years after the date on this picture.

- | | | |
|---|-------------------------------|------------|
| 8 | Sea Fight in a Harbour—Sunset | VANDEVELDE |
|---|-------------------------------|------------|

Signed behind "*William Van de Velde A° 1675.*"

As peace with Holland was signed in February 1674, the battle represented in this picture, which is one of a series of five pieces apparently all relating to the same, is perhaps that fought at Solebay on May 28, 1672, which Vandevelde attended in a small boat by order of the Duke of York.

- | | | |
|----|---|----------|
| 9 | Soldiers attacking a Foraging Party | RUGENDAS |
| 10 | Sir John Lawson (<i>killed in 1665</i>) | LELY |

He rose from the lowest station to the command of a ship and served

CATALOGUE OF HAMPTON COURT PICTURES

under the Commonwealth. He co-operated with Monk in the Restoration, and afterwards served under the Duke of York. He was killed in an engagement with the Dutch in 1665.

11 Edward Montagu, Earl of Sandwich SIR P. LELY

He was in the Parliamentary service, both by sea and land, at a very early age. At the Restoration he conveyed the King to England. He had a principal share in the great victory over the Dutch in June 1665, and afterwards behaved with great bravery at the battle of Southwold Bay, on May 28, 1672. After he had rescued the whole fleet, his ship took fire; and leaping overboard, he was drowned.

12 Sea Fight in a Harbour—Night VANDEVELDE

13 A Wedding in Camp RUGENDAS

14 Queen Elizabeth's Giant Porter F. ZUCCHERO

This portrait is life-size, his height being $8\frac{1}{2}$ feet, and his hand 17 inches long. "*Anno 1580*" is on the canvas, in the upper right-hand corner.

15 An Action between the Dutch and English VANDEVELDE

16 Raising Earthworks against a City RUGENDAS

17 Portrait of a Gentleman *Unnamed*

18 Portrait of George III. when young *Unnamed*

WILLIAM III.'S PRESENCE CHAMBER

FACING the entrance to this room hangs the Canopy of State, under which was formerly the Chair of State. Here the King gave audience to ambassadors and statesmen. The canopy is of crimson damask; at the back the arms of William III. and his motto, "*Je main tien dray*," are embroidered in silver, and round the valance are the crown and the cypher *W. R.*, and the rose, harp, fleur-de-lys, and thistle, likewise crowned.

The carving is by Grinling Gibbons, who was specially employed by William III. to decorate his new Palace. Nothing can exceed the lightness and delicacy of the festoons of flowers and fruit in lime-wood over the fireplace and doors in this and other rooms.

Between the windows are three old-fashioned looking-glasses in gilt frames, with bevelled edges. These and the stools are part of the original furniture of the room; the gilt stands in the corner are later, having the monogram, *G. R.* on their

WILLIAM III.'S PRESENCE CHAMBER

tops. A fine silver chandelier hangs from the centre of the ceiling, chased with the harp, thistle, &c., and it probably hung here in William III.'s time. The mantelpiece, with the two pieces of Oriental ware on the high shelf—part of Queen Mary's collection—should be noticed. The fire-back is of cast-iron, and shows the royal arms and I. R. 1687. Notice the pair of "dogges," of bronze, representing Mars and Hercules, which are magnificent.

THE HAMPTON COURT BEAUTIES

In this room are now placed the well-known collection of the Beauties of the Court of William and Mary, painted by Sir Godfrey Kneller, and called the "Hampton Court Beauties." This name was given them from their being placed in this Palace by Queen Mary, and also in order to distinguish them from Lely's Beauties of Charles II.'s Court, formerly at Windsor, and called "The Windsor Beauties," but which are now hung here in "The King's Bed Chamber." (See p. 66.)

Of the beauties of Hampton Court, Horace Walpole remarks, in his "Anecdotes of Painting," that "the thought was the Queen's during one of the King's absences; and contributed much to render her unpopular, as I have heard from the authority of the old Countess of Carlisle, who remembered the event. She added that the famous Lady Dorchester advised the Queen against it, saying: 'Madam, if the King was to ask for the portraits of all the wits in his Court, would not the rest think he called them fools?'"

The Queen, however, would not be dissuaded; she apparently wished to emulate the enterprise of the Duchess of York, for whom Lely painted his series of "Beauties"; and Kneller, on his part, entered thoroughly into the spirit of the idea, and did his best to rival his predecessor. But his productions, it must be confessed, cannot compare with their models, either as works of art or objects of interest. They are heavy in style, they have much sameness in their designs; and the originals could boast of none of those romantic adventures or *piquant* and scandalous anecdotes which have immortalised the "Beauties" of the

CATALOGUE OF HAMPTON COURT PICTURES

Merry Monarch. Kneller was knighted, however, for his performance, and received besides a chain worth £300.

An anecdote connected with them is told by Horace Walpole in a letter to Sir Horace Mann, dated August 31, 1751: "As you talk of our beauties, I shall tell you a new story of the Gunnings. They went the other day to see Hampton Court; as they were going into the Beauty-room, another company arrived; the housekeeper said, 'This way, ladies; here are the Beauties.' The Gunnings flew into a passion, and asked her what she meant; that they came to see the palace, not to be showed as a sight themselves."

The pictures represent the ladies standing, nearly all looking to the front, and attired in conventional drapery, without the preposterous headdresses of the time, but the hair so disposed and elevated as not to shock too much the prejudices of fashion. The backgrounds are landscapes and gardens, with pillars and balustrades.

25 Ruins and Landscape ROUSSEAU

This and Nos. 67, 68, 81A, and 97 are pieces painted expressly for the decoration of panels in these apartments, by order of William III.

26 Lady Diana de Vere, Duchess of St. Albans KNELLER

Only child and heiress of Aubery de Vere, 20th and last Earl of Oxford. Being immensely rich, Charles II. betrothed her when quite a child to his natural son by Nell Gwynne, Charles Beauclerc, Duke of St. Albans, the ancestor of the present Duke.

27 Venus and Cupid escaping from Diana . . . SWANEVELT

28 Cupids, with Boat and Swans . . . P. DA CARAVAGGIO

This and others here are six pieces which belonged to Charles I.

Behind each is his cypher—C.R. crowned—and a slip of paper recording that they were bought in 1637 with Frosley's Italian collection.

29 William III. landing at Margate, 1697 . . . KNELLER

This large allegorical picture is 18 feet by 15. The King is represented in armour on a white horse, trampling on the emblems of war, by which lies a flaming torch. Above are Mercury and Peace in a cloud supporting the King's helmet, decorated with a laurel wreath, while a Cupid holds a scroll. Neptune, with attendants, welcomes him to British ground. In front, Plenty, with her cornucopia, offers a branch of

WILLIAM III.'S PRESENCE CHAMBER

olives, and Flora presents flowers. In the distance are some ships whose sails are swelled with the east wind. Signed on the left: "Godfrey Kneller, Eques., Faciebat. 1701."

This is the picture of which Pope speaks with a touch of satire in the lines:

"And great Nassau, to Kneller's hand decreed,
To fix him graceful on the bounding steed."

There is an engraving of it by Baron, from which we ascertain that the inscription on the scroll, now illegible, was: "PACATVMQVE REGIT PATRIIS VIRTVTIBVS ORBEM"; and that the picture was painted, as we might suspect from the emblems, the scroll, and the date, not to celebrate the King's landing at Torbay in 1688, as is usually said, but at Margate in 1697, after the Peace of Ryswick.

30 Lady Mary Bentinck, Countess of Essex . KNELLER

Eldest daughter of William, Earl of Portland, William III.'s favourite and married the Earl of Essex, in 1692.

31 Landscape—Venus and Diana. (See No. 27.) SWANEVELT

32 Cupids with a Boat. (See No. 28.) P. DA CARAVAGGIO

33 Carey Fraser, Countess of Peterborough . KNELLER

Daughter of Sir A. Fraser, and first wife of the great Lord Peterborough.

34 Portrait of a man with a Red Girdle . PORDENONE?

Superb in force and grasp of character. There is something in the execution, however, and especially in the landscape background, suggesting less a true Venetian than a Northern hand schooled to paint in the Venetian style.—(C. Phillips.)

35 Worshipping the Host BASSANO

36 An Old Man's Head After B. DENNER?

36A An Old Woman's Head After B. DENNER?

Copies of originals at Munich.

37 Lady Margaret Cecil, Countess of Ranelagh . KNELLER

She was a daughter of James, 3rd Earl of Salisbury, and married, first, Lord Stowel; and at his death, secondly, at the age of nineteen, Richard Jones, Earl of Ranelagh, then about sixty, but "frisky and juvenile, curly and gay." Fielding, in *Tom Jones*, compares Sophy Western to this picture of Lady Ranelagh. There is another one of her at Hatfield.

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38 William III. Embarking from Holland *Unnamed*

He started, first of all, in October, but was driven back by a storm. Macaulay is wrong in saying that "though suffering from sea-sickness he refused to go on shore"; for Mary's letters, published in 1880, prove that they met again at Helvoetsluys on November 10.

"He went," says Macaulay, "on board a frigate called *The Brill*. His flag was immediately hoisted. It displayed the arms of Nassau quartered with those of England. The motto, embroidered in letters three feet long, was happily chosen. The house of Orange had long used the elliptical device, 'I will maintain.' The ellipsis was now filled up with words of high import, 'The liberties of England and the Protestant religion.'"

In the foreground of this picture the Prince of Orange is taking leave of the deputies of the States, before entering the boat which is to convey him to his ship. In the boat is the famous red flag, and the words: *PROT. RELIGION AND LIBERTY* can be made out. The background shows the fleet ready to sail, on board of which were 14,000 men. Above, on a scroll, is the inscription in Dutch:

" *Vertreck van S. K. H. Prins van Oranien na
Englandt met een Floot van 500 Scheepen
Año. 1688. d. ii November.*"

39 Figures in Landscapes, Sketches SCHIAVONE
40 Miss Pitt, afterwards Mrs. Scroop SIR G. KNELLER
41 Tobit and the Angel SCHIAVONE
42 Portrait of a Gentleman *Venetian School*
43 Portrait of Peter Oliver, Miniature Painter HANNEMAN

Hanneman was the most successful of all the imitators of Vandyck and particularly in the airs of his heads.

Peter Oliver was the eldest son of Isaac Oliver, the great miniature painter in Queen Elizabeth's reign, whose fame he rivalled under James I. and Charles I.

44 James, 2nd Marquis of Hamilton MYTENS

Holding the white wand of his office—Lord-Stewardship of the Household to James I. On his breast are the insignia of the Garter, In the lower right-hand corner is a label with this inscription: "*Jacobus Marchis Hamiltoniæ, Ætatis suæ 44, Año. Dm. 1622.*"

He was a great favourite of the King's, and at an early age made a gentleman of the Privy Chamber, and about 1615 Lord Steward.

45 Cupids with a Boat. (*See No. 28.*) P. DA CARAVAGGIO

WILLIAM III.'S PRESENCE CHAMBER

46 Lady Isabella Bennet, Duchess of Grafton . KNELLER

She was the only child and heiress of Henry Bennet, Earl of Arlington, and became Baroness Thetford and Countess Arlington in her own right. Charles II., who, as far as his bastard offspring were concerned, seems to have had a keen eye to the main chance, betrothed her, when only five years old, to his son by Lady Castlemaine, Henry Fitz-Roy, Duke of Grafton, aged eleven years.

47 Diana and Actæon PAUL VERONESE ?

This is a small copy, with some varieties, of the Madrid copy of the famous Actæon in the Ellesmere collection; and a similar copy belongs to Lord Yarborough. Another is at Prague, attributed to Paul Veronese, and this one is probably by the same master.

48 Portrait of Mytens the Painter MYTENS

For the proofs that this is Mytens' portrait, by himself, see "Royal Gallery of Hampton Court, Illustrated."

There are a great many specimens in this palace of Mytens' skill as a portrait-painter; and some of them are so excellent that we are not surprised to hear his works have been often taken for Vandyck's. He appears to have been in England even as early as 1618, and was patronised both by James I. and Charles I. King James gave him a pension of £50 a year for life (worth what £500 a year would be nowadays). Charles I. added £20 more, and paid him large sums besides, giving him £125 for executing a copy of Titian's great Venus. When Vandyck arrived and was appointed the King's principal painter, Mytens "in disgust asked his Majesty's leave to retire to his own country; but the King learning the cause of his dissatisfaction treated him with much kindness, and told him that he could find sufficient employment both for him and Vandyck." He seems to have been equally kindly treated by his great rival, who afterwards painted his portrait among the great artists of his country.

49 Portrait of a Gentleman *Unnamed*

50 Youth B. DENNER ?

51 Lady Mary Compton, Countess of Dorset KNELLER

Daughter of James, 3rd Earl of Northampton, and became in 1685 the second wife of the celebrated poet and wit, Lord Dorset. When the Princess Anne deserted her father, she was entertained on the night of her flight by the Dorsets at their house in Epping Forest.

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52 Landing of William III. at Brixham, Torbay *Unnamed*

Compare the companion picture to this, No. 38:

He landed on November 5, 1688; the scroll on this picture says February 5, 1689, which is certainly an error. Every incident of the landing detailed by Macaulay is depicted here: we see the fragment of rock on to which he stepped, and which is still preserved by the reverential townsmen of Brixham; the horses for which he called on landing are being brought forward, and his flag is seen floating from the castle. On the scroll above is the following inscription:

*“ Jhro Konjng Hohojt Prjntz von Oranjen
Angelanget in Engelandt, Año, 1689.
die 5 Februarij.”*

53 Landscapes, with figures. (See No. 39.) . . . SCHIAVONE

54 Lady Middleton KNELLER

55 Portrait of a Knight of Malta TINTORETTO

On his breast and left arm is the cross of Malta. “A cavalier by Tintoret, done in an oval” was sold by the Commonwealth.

56 Age B. DENNER ?

57 Madonna and Child *Unnamed*

58 Prince of Orange embarking his army for England from Brielle and Helvoetsluis on board 400 transports with a force of 50 men-of-war on Oct. 26, 1688.

59 George Villiers, Duke of Buckingham, K.G., with his wife Lady Katherine Manners, his brothers John Viscount Purbeck and Christopher Earl of Anglesea, his sister, the Countess of Denbigh, his daughter Mary, and his son George GERARD HONTHORST

Painted just before Buckingham's assassination, the Duke falling a victim to Felton's dagger on August 23, 1628. It was during the summer of that year that Buckingham's unpopularity reached its highest pitch: he was continually exposed to insult from the populace, and London was placarded with a paper inquiring: “Who rules the Kingdom?—The King. Who rules the King?—The Duke. Who rules the Duke?—The Devil!” He himself was filled with forebodings of his approaching end. He begged Laud to “put his Majesty in mind to be good to my poor wife and children,” and remarked that, “against popular fury a shirt of mail will avail nothing.”

The Duke is in the middle, seated, and holding the hand of his wife, Lady Katherine Manners, heiress of Francis, Earl of Rutland. In front

WILLIAM III.'S PRESENCE CHAMBER

of them is their daughter Mary, afterwards Countess of Pembroke and Duchess of Richmond, who was then about seven years old.

On the extreme left is the Duke's sister, the Countess of Denbigh, who at this time is said to have had supernatural warning of the Duke's impending fate.

His mother, created Countess of Buckingham in 1618, in a gigantic ruff, is on his left, seated. This is the lady, who, acquiring great influence at Court by the rise of her son and her own intriguing spirit, was accused with him of poisoning James I. She was the perpetrator of the well-known trick played on him of dressing up a pig as a baby and introducing it with a mock bishop to the King, to be baptized! On either side of her are Buckingham's elder brothers: John, Baron Villiers of Stoke and Viscount Purbeck, and Christopher, Baron Daventry and Earl of Anglesea.

The child in front, held by a lady kneeling, is the second and infant Duke of Buckingham, who, when this picture was painted, was only about a year old, having been born on January 30, 1627. In the background is a portrait, probably of Sir George Villiers, the Duke's father, whose ghost, according to the story, appeared to an old retainer of the family to give warning of his son's danger.

60 Head of a Man DOSSO DOSSI ?
 61 A Woman with Flowers BERNARDINO LUINI

Certainly not by Leonardo da Vinci. Dr. Gustavo Frizzoni accepts it as a genuine Luini. There is a portrait, evidently of the same girl, in the Bibliotheca Ambrosiana at Milan, undeniably by Luini.

62 Charles II. taking leave of the Dutch States *Unnamed*

Above are two angels holding a small portrait of the King, and on either side of it are scrolls with this inscription: "VERTREK CARL STUARTS II NACH ENGELANDT Anno 1660, DEN 2 Junij."

Over the church, on the left, is another scroll with "*Schevelingen*" on it. The figure near the barge, with his hat off, bowing, appears to be the King: the lady is probably his aunt, Elizabeth of Bohemia. The details are worth noticing: the firing of salutes by the fleet and soldiers, the deputations from the States to bid him farewell, the coaches and retinues of the Committees of the Lords and Commons, of the City of London and of the clergy, and of private individuals.

63 Portrait of a Man with a tablet — ?

The tablet is inscribed "CARPENDO CARPERIS IPSA."

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- 64 Infant Christ caressing St. John (*after Leonardo da Vinci*)
MARCO D'OGGIONNO

Though certainly not by the master, this may safely be ascribed to his pupil Marco d'Oggionno, an indifferent painter, except when he is working, as here, from a design supplied by a *chef d'école*. A similar picture, also by d'Oggionno, with a different background, which was formerly in Lord Exeter's collection, was sold in the Doetsche collection in 1895. At the Hague is a Flemish example of the same design, "with an elaborate architectural background of northern character," catalogued as a Mabuse. "Other repetitions are in the Naples Gallery and the Weimar Museum. Lorenzo Lotto has adopted the same design of the children kissing with some variation, in his exquisite Madonna and Child, of 1518, in the Dresden Gallery."

- 65 Marie Beatrix of Modena, Queen of James II. KNELLER

This picture was probably painted about the time of her step-daughter's marriage with the Prince of Orange in 1677, her costume and the orange-tree being apparently introduced in compliment to that alliance. She was then nineteen, having been married in 1673, at the age of fifteen, to the Duke of York, who was forty!

- 66 Cleopatra dissolving a pearl in a glass of wine—Portraits
of Jacob de Bray and his Family . . . *By himself*

The painter's wife, in a red dress with gold braid, is taking the pearl ear-ring from her left ear. In her left hand she holds a glass of vinegar. In front five children, with bowls, a mortar and pestle, and a dish.

This was in James II.'s catalogue ascribed to Jacob de Bray. It is probably a solitary example in England of this very rare painter, who flourished about the time of Charles II. In recent times it has been erroneously assigned to Solomon, his father, an inferior artist.

- 67 Architectural Subject ROUSSEAU

SECOND PRESENCE CHAMBER

SECOND PRESENCE CHAMBER

THE carvings are, like those in the last room, by Gibbons. On a door which leads into the lobby to the King's or Cartoon Gallery is a lock with decorative brass-work, cupids holding the crown over the letters, *W. M. R.* arranged in a monogram.

- 68 Ruins in a Landscape ROUSSEAU
 69 Esther Fainting before Ahasuerus TINTORETTO

The King is descending the steps of his throne; Esther, in front, being held up by a woman and a man. Others are crowding round.

It was acquired by Charles I., and when the inventory of the "late King's goods" was taken by the Commonwealth, "The Story of Queen Hester, by Tintorett," was at St. James's, and sold, June 18, 1650, to Mr. Smith for £120.

One of the most admirable specimens of this unequal master.

- 70 Lady in a Green Dress ANGELO ALLORI (BRONZINO)
 71 Lady Playing on the Virginals

BERNARDINO LICINIO DA PORDENONE

The authority of Messrs. Crowe and Cavalcaselle, confirming that of Dr. Waagen, has now decided that this and No. 96 are not works of Pordenone's, but of his kinsman and imitator Bernardino Licinio, who is frequently confounded with him, though far behind him in every branch of his art. Bernardino excelled chiefly in portraits, and he was fond of groups like these: a father with his wife and family gathered round a table; people, at a musical instrument, playing and singing together; a painter with his pupils.

- 72 Portrait of a Sculptor LEANDRO BASSANO

In his left hand he holds a statuette. LEANDER BASSANUS is inscribed in the upper right-hand corner.

- 73 A Magdalen, or Mater Dolorosa *After* TITIAN
 74 Portrait of a Gentleman *Unnamed*
 75 Portrait of a Man in Armour ——— ?

The treatment points to a follower of Tintoretto or Bassano.

- 76 Holy Family *After* TITIAN

The Infant Jesus is stretching forward to receive a wreath of roses tendered him by St. Bridget. A man in armour, with a banner, on the left, behind, is supposed to be St. Hulfus, the husband of St. Bridget.

This is a repetition, with some slight variation in the movements

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of the Infant Jesus, of a famous early Titian, painted between 1512 and 1514, now in the Prado Gallery of Madrid, where it was catalogued until quite recently as a Giorgione.

77 The Nine Muses in Olympus TINTORETTO

They are represented in the clouds, most of them with musical instruments; the sun in the distance. On the left is one, seated, with a flute; near her another (Clio?) recumbent; above them another, floating in the air. In the middle Urania(?) recumbent, with a chart. Behind her another, playing a spinet. In the lower left-hand corner is inscribed: "IACOMO TENTORETO EN VENETIA."

This picture, the most magnificent and important example of Tintoretto in England, was acquired by Charles I. with the Mantuan collection. It was sold by the Commonwealth for £100.

78 A Dominican Monk (?) TINTORETTO

79 The Good Samaritan JACOPO BASSANO

Behind is a label: "*Bassan appointed by his Majesty for y^e Cabinet-Roome at St. James's. Thys 18 daye of Maye 1630*"; and the following entry in the inventory of Charles I.'s effects doubtless refers to this picture: "Hampton Court. The Samaritane, by Old Bassanoe. Sold to Mr. Turbridge, 30th April, 1650, for £22."

80 Virgin and Child Venetian School

81 Portrait of a Gentleman Dosso DOSSI

Much damaged, but a genuine work of this very rare and valuable master of the Ferrarese School. (See Nos. 192 and 421.)

"The shape and pose and colour indicate that Dosso was still under the influence of Giorgione and Titian. The splendid harmony of the rich green background, the dark robe with purple lights, the golden brown hands with gems set in gold on the fingers make this portrait one of the most enjoyable in the gallery." ("M. Logan.")

81A Ruins in a Landscape ROUSSEAU

82 Portrait of Tintoretto, a copy ——— ?

83 Portrait of a Venetian Senator ——— ?

84 Philip IV., King of Spain

DIEGO DE SILVA Y VELAZQUEZ (*School*)

Round his neck is the Order of the Golden Fleece. On a table to his right are his crown and helmet, and a lion crouches behind him.

Philip IV., who strongly resembled our own Charles I. in his inaptitude for politics and his love of art, resembles him also in the multitude and variety of his portraits, so that "his pale Flemish

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complexion, his fair hair, heavy lip, and sleepy grey eyes, his long curled moustachios, dark dress and coliar of the Golden Fleece" are almost as familiar to us as "the melancholy brow, pointed beard and jewelled star" of Charles I. Not content with ordinary attitudes, he even insisted on Velasquez painting him at his prayers!

Though in Velasquez's style, and, at any rate, from his studio, they do not appear to be copies or replicas of any known originals.

85 Charles I. attended by M. St. Antoine

After SIR A. VAN DYCK

By his left side, on the right of the picture, stands M. St. Antoine, equerry, who holds his helmet and looks up at him.

This picture before us (which is five inches higher and broader than the one at Windsor) is a fine replica. There are other replicas, or copies by Vandyck's scholars, at Warwick Castle and at Lamport Hall, Northamptonshire. It was engraved by P. Lombart in Charles' lifetime, but the plate was afterwards altered, and Cromwell's head inserted in place of the King's. (See the author's "Vandyck's Pictures at Windsor Castle.")

M. St. Antoine—"St. Anthony the rider" as he was called—was sent over to England by Henry IV. of France to Prince Henry as riding-master or equerry, with a present of six magnificent horses. Charles I. afterwards took him into his service in that capacity.

86 A Man in Armour — ?

On the back of the panel is Charles I.'s cypher, "C.R." and the crown above, and also a small piece of paper on which is written; "From Mantua, 1628."

87 Portrait of Giulio Romano, a copy — ?

88 Elizabeth de Bourbon, Daughter of Henri IV., King of France, and Queen of Philip IV., King of Spain

DIEGO DE SILVA Y VELAZQUEZ (*School*)

Evidently painted towards the close of her life, as she died in 1644, at the age of forty-two. What is said by Stirling of another portrait of her may be remarked also of this: "Her cheeks whisper that the pencil and rouge-pot, the bane of Castilian beauty, were not banished from her toilet, but the artificial roses have been planted by the dextrous hand of a Frenchwoman, and merely heighten the lustre of her large black eyes." Ladies, in fact, seem to have been even fonder of "enamelling" in those days than now, for they did not confine their embellishments to their faces only, but went so far as to paint their hands, ears, shoulders, and necks. (See No. 84.)

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- 89 Vision of St. Francis CARLO MARATTI
 90 Christ in the House of Martha and Mary G. BASSANO
 91 Jacob's Journey G. BASSANO
 92 Christian IV., King of Denmark, brother of Anne,^f Queen
 of James I. KAREL VAN MANDER

He wears the Order of the Golden Fleece. In the background to the left is a distant view of a castle.

On the occasion of his visit to England in 1606, as also on his subsequent visit in 1614, he was entertained by the King, and the Queen his sister, with the greatest magnificence. Running at the tilt, bear-baiting hunting, tennis, plays, and masques, and a score of other amusements welcomed him.

James, who was not himself averse to a little joviality, thought the visit of his brother-in-law, who was a boisterous, jolly fellow, a good pretext for a regular "fling." A letter-writer of the time remarks: "I think the Dane hath strongly wrought on our good English Nobles; for those whom I could never get to taste good English liquor, now follow the fashion and wallow in beastly delights. The ladies abandon their sobriety, and are seen to roll about in intoxication." Before his departure James presented him with a sword and belt worth upwards of £17,000; and his whole suite received presents on a similar scale.

- 93 Cupids and Satyrs. (See No. 32.)
 POLIDORO CALDARA DA CARAVAGGIO

- 94 Jacob, Rachel, and Leah G. CAGNACCI

- 95 Diana and Nymphs surprised by Actæon
 BONIFAZIO DEI PITATI

Actæon, who is dressed in red in Venetian costume, is standing with outstretched arms, his head just turned into a stag's. The group of musicians occurs frequently in Bonifazio's pictures.

- 96 Family Group . BERNARDINO LICINIO DA PORDENONE

In the upper left-hand corner is the date, MDXXIIII.

This came from Mantua when Charles I. bought the Duke's collection. From the inventory of the King's goods, taken after his death, we find that it was valued at £80, and stated to be in 1649 at St. James's with "His Highness," *i.e.*, Cromwell.

Though long attributed to Giovanni Antonio Licinio, called Pordenone, this is decidedly by his scholar and kinsman (some call him his brother) Bernardino Licinio (*see* notes to No. 71), and is one of his earlier works. There is the same composition, with slight variations in the Borghese Palace at Rome, signed by Bernardino

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Licinio, which as well as the picture before us, probably represents the family of the artist.—(Morelli's "Italian Painters.")

97 Architectural Subject ROUSSEAU

KING'S AUDIENCE CHAMBER

FROM the centre of the ceiling is suspended an elaborate chandelier covered with cut-glass, arranged in pendants, roses, and small festoons. The fire-back is curious; it is a rude representation of the Sacrifice of Isaac.

106 Holy Family with Four Angels PARMIGIANO
107 Portrait of an Old Man L. BASSANO
108 Lucretia TIZIANO VECELLI [TITIAN]

This was in Charles I.'s collection. It was valued by the Commonwealth at £200, and sold for that sum. There is a similar picture in the collection of Mr. Charles Butler.

109 Mary Magdalen anointing the Feet of Christ S. RICCI

This and other scriptural subjects in these rooms were painted by Sebastian Ricci after 1726, the date of his return from England to Venice. It has been said that they were executed for Queen Anne, in this country; but that this is an error is evident from the life of him, with a description of his works, published at Venice in 1749; at which time they were in the possession of Mr. Joseph Smith, the British Consul at Venice. He was assisted in the architecture by his nephew, Marco, who died in 1730. They were engraved by John Michael Liotard while in Smith's possession.

They are unusually good examples of S. Ricci's manner, and show how completely he succeeded in his imitations of Paul Veronese, which indeed were sometimes so successful as to be sold for original works of the master, and deceive, if possible, even the critics. La Fosse, the painter, when he found he had been imposed upon, retaliated with the sarcasm: "Take my advice, paint nothing but Paul Veroneses, and no more Riccis."

110 Portrait of a Man MARCO BASAITI ?

An Italian town in the distance. On a red marble ledge below is painted a *cartellino* on which is inscribed "Joannef Bellinuf."

Whatever may be the history of the panel, and to whatever artist it was formerly ascribed, there can be no question that it is not an

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original work of Giovanni Bellini at all, but merely from his school, perhaps by his principal scholar and imitator, Francesco Bissolo, who, according to a custom which prevailed in several of the studios of the old masters, inscribed his own paintings with his master's signature. He did so, however, with this difference, namely, that whereas G. Bellini himself always signed his name in capitals, making the second "I" taller than the other, Bissolo signed his master's name in cursive characters as here.—(Morelli's "Italian Painters.")

III Supposed Portrait of Raphael — ?

In the right distance is seen the tomb of Cecilia Metella. On the two buttons on the front of his coat is inscribed round one: "RAPHAEL," round the other: "SANZIO."

There can be no doubt but that "the signature is a forgery like that on the similar portrait at Munich, and that this strange personage, with two glaring eyeballs and a stumpy nose, is certainly not Raphael, and that the painter had nothing to do with him or his school." *C. Phillips.*

II2 The Wise Men's Offerings P. VERONESE ? II3 A Shepherd with a Pipe GIORGIONE

In Charles I.'s collection; it is thus described in his catalogue: "A Shepherd without a beard, with long hanging hair, holding a pipe in his right hand, being some part in his white shirt, at his left side some drapery so big as the life, to the shoulders. Done by Giorgione. Bought by the King."

The genuineness of this beautiful picture has been much discussed. Morelli was the first to suggest its rehabilitation after the aspersions thrown on it by Waagen and Crowe and Cavalcaselle. He has been followed in a rising scale of enthusiasm by several of the critics of his school, by Dr. Gustavo Frizzoni, by Mr. Berenson, who prefixes it as the frontispiece to his "Venetian Painters," and who characterises it as "a picture which, perhaps better than any other, expresses the Renaissance at the most fascinating point of its course," and by "Mary Logan," who considers it "the most precious picture at Hampton Court. . . . The face is so radiantly beautiful, that even re-touching and blackening have not been able to hide the fine oval, the exquisite proportions, the lovely brow, the warm eyes, the sweet mouth, the soft waving hair, and the easy poise of the head." There are replicas or copies at Bowood, and in the National Gallery at Edinburgh.

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114 Portrait of a Gentleman TINTORETTO

Evidently the picture in Charles I.'s catalogue described as: "A man's picture, as big as the life, to the knees, in a black cap and habit, and a little ruff, his left hand at his side, the other leaning on a table; which the Lord Cottington has delivered to the King, which is yet unpaid for. One of Tintoretto's best works, taken for Titian." Mr. Claude Phillips adheres to this attribution.

On the base of the column is written "AN. XXV. 1545"; it could not, therefore, be a portrait of St. Ignatius, who was fifty-four years of age in 1545. Besides, it bears no sort of resemblance to the authentic portraits of the Founder of the Jesuits.

115 Portrait of a Gentleman LORENZO LOTTO

116 Madonna and Child, with St. John the Baptist, and St. Catherine JACOPO NEGRETTI [PALMA VECCHIO]

This beautiful little picture was at one time attributed to Titian; but all the best critics now assign it to Palma Vecchio. This opinion is confirmed by an entry in the catalogue of Charles I.'s pictures, evidently relating to the panel before us.

One of the very few, and perhaps one of the very best, specimens of this interesting and delightful master in England; it belongs to his middle or transition period, and may with advantage be compared with the *Shepherd's Offering* (No. 138), by Palma's pupil, assistant, and imitator, Cariani, and with the same subject, No. 151, by another of his pupils, Bonifazio Veronese I. Among their distinguishing characteristics are these: Palma's flesh tints are always clear and rosy-coloured, while those of Cariani are of a violet reddish tone. "Palma's ear is large and rounded in form, and terminates in a pointed and well-defined lobe; Cariani's is also rounded, but has no distinct lobe; while Bonifazio's ear, on the contrary, is always long. Palma's scale of colour is deeper than that of Lotto or Bonifazio; his hands more bony than those of Cariani and Bonifazio, coarser and less spiritualised than those of Lotto. Palma's great talents, as all connoisseurs are aware, lay in representing idealised female heads. Those beautiful Venetian types are the very essence of his art, a source of delight and satisfaction to himself, and the immediate cause in all probability of his European reputation." Morelli's "Italian Painters."

117 Portrait of a Gentleman G. BASSANO?

He stands by a table, on which is a golden apple held in his left

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hand; a book, between the leaves of which are the fingers of his right hand, is also on the table. In the background on the left is a statuette of Apollo on a pedestal or bracket.

118 Mystic Marriage of St. Catherine . *School of* TITIAN

There is another copy in the Fitz-William Museum at Cambridge.

119 Head of a Young Woman . BENEDETTO DIANA ?

School of Gentile Bellini, perhaps Benedetto Diana. "M. Logan."

120 Portrait of a Lady LORENZO COSTA

This picture, which is of the Ferrara-Bolognese school, is assigned by Morelli, without hesitation, to Lorenzo Costa; and "Mary Logan" adds that it is "thoroughly characteristic of him in every detail, the general type, the oval of the face, the pose of the head, the drawing of the eyes, the folds of the drapery, and the general scheme of colour."

121 Marriage of Joseph and Mary GIROLAMO DA TREVISO ?

122 A Venetian Gentleman JACOPO BASSANO

123 Portrait of Titian *After* TITIAN

124 Louis Gonzaga Duc de Nevers and Attendant
_____ ?

This has recently been identified as a portrait of Luigi Gonzaga, Duc de Nevers, and was probably painted by a Parmese or Florentine.

125 Christ healing the Sick S. RICCI

126 Turkish Warrior on Horseback MAZZOLINI DI FERRARA

127 Venus, Mars, and Cupid PARIS BORDONE

The back of the oak panel is branded with Charles I.'s cypher.

128 Jacob's Journey JACOPO BASSANO

129 Head of a Man in a Black Cap _____ ?

130 Portrait of a Man with a Paper in his hand _____ ?

131 Madonna and Child, with the Donors PARIS BORDONE ?

According to the later school of critics, a genuine work of that brilliant colourist and most refined artist, where distinctive rosy glazes in the flesh tints, and the peculiar shaped hand with stiff fingers are recognised in this picture.

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132 Elizabeth, Queen of Bohemia, daughter of James I.
(Bequeathed to Charles II. by Sir Henry Wotton)

GERARD HONTHORST

A highly interesting picture. In the left-hand corner is this inscription: "INTRA FORTVNÆ SORTEM, EXTRA IMPERIVM." It originally belonged to Sir Henry Wotton, who left it by his will, dated October 1, 1637, to the Prince of Wales, afterwards Charles II., in the following terms: "*I leave to the most hopeful Prince the picture of the elected and crowned Queen of Bohemia, his aunt, of clear resplendent virtues through the clouds of her fortune.*" Behind it, pasted on the canvas, is a small piece of paper on which the following is written in a handwriting of the time: *Januarij 21 anno 1639. This Picture was given to Prince Charles by Sr Henry Wooton's last will for a Legacy.*

It was at Hampton Court in Cromwell's time, and was sold to a Mr. Bass for £10.

The dignity and fortitude of Elizabeth, amidst the most overwhelming misfortunes, roused the deepest enthusiasm in all generous minds. By the army that fought for her she was affectionately called "The Queen of Hearts." Her relative, Christian, Duke of Brunswick, became her sworn champion, and always wore her glove in his helmet. And the chivalrous spirit of Sir Henry Wotton also was moved to a noble sympathy with her distress.

Honthorst was the Queen's favourite artist; and he not only painted her several times, but had the honour of instructing her, and her daughter the Princess Sophia, the mother of George I., the use of the brush.

133 Jacob Stealing the Blessing	SCHIAVONE
134 Portrait of a Man	TINTORETTO ?
135 An Old Man's Head	L BASSANO
136 The Woman taken in Adultery	S. RICCI
137 David and Goliath	School of SCHIAVONE
138 The Shepherd's Offering	CARIANI

Though labelled "Unknown" there is no doubt that this is really by Giovanni Busi, called Cariani, who was much influenced by Giorgione, and who was a pupil of Giovanni Bellini and Palma Vecchio.

This picture is of his later period, about 1520, when, having withdrawn from Venice and settled at Bergamo, his mode of expression and representation underwent their final change, the Venetian element gradually disappearing from his works, and his Bergamasque nature reasserting itself. Some of the characteristics which distinguish him

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from his master Palma and from his fellow pupil Bonifazio have been noticed under No. 116; further, "Cariani's forms are coarser and his landscapes totally dissimilar to those of Bonifazio."

The back of the panel is branded with Charles I.'s cypher, C.R. and the crown; and a piece of paper is pasted on it with the words: "From Mantua, 1628."

- 139 Madonna and Child BASSANO ?
 140 Head of an Old Man JACOPO BASSANO
 141 Portrait of Jacopo da Ponte (Il Bassano) *By himself*

This is probably a genuine portrait of one of the Bassanos. It has generally been called Giacomo the father, though it appears rather to resemble his son Leandro (*See Nos. 72 and 135*). As all his four sons were painters, and closely imitated his style and copied his works, it is now almost impossible for even the acutest critics always to discriminate between them.

- 142 Christ and the Woman of Samaria BONIFAZIO II.

In Charles I.'s collection. A picture called *Christ by the well and the Samaritan woman*, by Bonéffatinis was sold by the Commonwealth to Colonel Webb, October 29, 1649, for £50. At the Restoration, "a very large piece of the woman of Samaria and Christ, by Bonifacio," was found in the possession of John Cade, at the sign of the Globe in Cornhill, for which he had paid £50. In James II.'s catalogue it was attributed to Palma Vecchio, and has gone under that name until recently.

The more modern critics are now pretty well agreed that this is not by Bonifazio, but by "another gentleman of the same name," Bonifazio Secondo, as he is generally called, to distinguish him from his master and relative (perhaps his brother), who was an artist of greater talents, and was the painter of No. 151 in this same room; while the painter of the canvas before us was a mere imitator.

It is only quite recently that they have been shown to be "separate entities," and their works discriminated; though even now it is a puzzle, admitted by all, except the youngest critics of the newest school, exactly to apportion the share of each in a union in which Bonifazio I. is decidedly "the predominant partner." The problem becomes still more difficult in those cases where they executed works conjointly, as they appear frequently to have done, and an instance of which we perhaps have in No. 151.

Even then doubt is not at rest; for there was a *third* Bonifazio probably the son of number one or number two, who is called "Bonifazio Veneziano," having doubtless been born in Venice, and who carried on the family traditions.

KING'S AUDIENCE CHAMBER

143 Warrior in Armour SAVOLDO

Half-recumbent in a gloomy chamber ; behind are mirrors in which his form is reflected.

It is a replica of a portrait in the Louvre signed by Savoldo, but long catalogued, as was also formerly this one, under the name of Giorgione, and erroneously called *Gaston de Foix*. (For remarks on Savoldo see next picture.)

144 Holy Family, with two Donors SAVOLDO

A most characteristic example of Savoldo, an amateur, but an excellent artist in his way, though one who has been persistently ignored, and whose works are usually assigned to other painters. He was a native of Brescia, and was apparently a pupil, first of Romanino, and then of Giovanni Bellini, besides afterwards studying the works of Titian (Morelli). He also underwent the influence of Giorgione and Lotto, and to the latter painter, especially, he betrays close affinities, notably in the portrait of the male donor before us, which may be compared with Lotto's *Andrea Odoni* (No. 153), painted in the same year. There is, however, always a distinct style in his works, which is peculiarly his own. He was held in high esteem by his contemporaries, and especially Aretino, Titian's friend. "His colouring is, on the whole, colder than that of his contemporaries of the Veneto-Brescian schools, and his flesh tints are adust and sombre, especially in his male figures ; nor are his draperies generally brilliant in colour."

His signature is found in the upper right-hand corner of this canvas : "*Savoldus da Brescia faciebat 1527.*" There is a counterpart of it in the Turin Museum, with the difference, among others, that the woman is replaced by St. Francis,

145 St. George and Princess Cleodolinda TINTORETTO

146 Venus CARIANI

This fine work had long lain neglected in the stores.

147 Head of a Woman, "A Sibyl"

JACOPO NEGRETTI [PALMA VECCHIO]

In Charles I.'s catalogue, page 138 : "The picture of a woman in yellow hair, and white habit, wide white sleeves, holding her right hand to her left sleeves ; half a figure, so big as the life. Said to be done by old Palma."

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Morelli and the critics of his school recognise in this a work of Palma Vecchio, in his third or so-called "blonde" manner.

148 A Concert MORTO DA FELTRE ?

In Charles I.'s catalogue this was ascribed to Giorgione ; subsequently it was attributed to Bellini, and recently by Messrs. Crowe and Cavalcaselle and Morelli to Lorenzo Lotto.

By Mr. Berenson, however, in his excellent work on Lotto, adopting a happy suggestion of "Mary Logan," it is considered, without question, to be by the hand of Morto da Feltre, a certain mysterious painter, of whom little is known, but who seems to have been the real painter of *The Three Ages* in the Pitti Palace (though ranked by Morelli as an original Giorgione), to which this "Concert" bears a striking resemblance. "The hands, the draperies, the strange side-long look of the eyes, the treatment of light and shadow, and the colours, particularly an unusual saffron, are identical."

149 Lucretia and Tarquin After PALMA VECCHIO ?

A smeared old copy of a very fine picture by Palma Vecchio in the Belvedere at Vienna. Another copy of the same by Varottari is in the Uffizi.

150 St. Catherine, at the Altar P. VERONESE

151 The Shepherds' Offerings BONIFAZIO DEI PITATI

St. Joseph, with a crutch, sits on a stone. On the left are St. Roche and St. Elizabeth sitting with the young Baptist in her arms.

The former attribution of this fine work to Palma Vecchio was natural enough, seeing that Bonifazio I. was an undoubted scholar and imitator of his, and the one who especially developed the *Santa Conversazione*, rendering it less severe and stately, and infusing it with the gaiety, sprightliness, and brilliancy which he derived from his Veronese antecedents.

This picture may be contrasted with No. 116, by Palma himself, and with No. 138, by Cariani, another of Palma's followers ; "Bonifazio, who was a son of the plains and belonged to a Venetian stock, is always graceful and attractive ; his figures are slender, refined, and easy in their movements, though they lack the look of vigour, energy, and decision—qualities which we always find exemplified in Cariani's somewhat coarse and robust saints."—(Morelli.)

152 Portrait of Guidobaldo D'Este JUSTUS OF GHENT ?

KING'S AUDIENCE CHAMBER

153 Portrait of Andrea Odoni of Venice . LORENZO LOTTO

In his right hand he holds a statuette. Antique torsos and statues are behind him and about the room ; coins, a book, and other *articles de vertu* on the table.

This magnificent portrait has for centuries been erroneously attributed to Correggio, and denominated Baccio Bandinelli the sculptor. Dr. Waagen was the first to designate Lorenzo Lotto as the true painter, and his opinion, which was emphatically endorsed by Messrs. Crowe and Cavalcaselle, has recently been confirmed by the discovery in the lower left-hand corner of the signature : "*Laurentius Lotus, 1527,*" brought to light by judicious cleaning.

It was in this year, 1527, that Lotto, who had hitherto resided chiefly at Bergamo, took refuge, when the wars of Clement VII. with the generals of Charles V. broke out, at Venice. There he became acquainted with Titian, Aretino, and other artists and connoisseurs ; and among them with Andrea Odoni, " a rich and enthusiastic admirer of contemporary art in the North," who had just inherited a valuable collection of antiquities from Francesco Zio, which he is here depicted as contemplating. That this is so is proved by Aretino's letters, and the *Notizie* of the Anonimo, who, in describing the works of art preserved in the house of "Messer Andrea degli Odoni, a Venezia," expressly mentions "the portrait of himself, in oil, half-length, who is looking at fragments of ancient marble, which was by the hand of Lorenzo Lotto." Vasari also mentions that there were many pictures of Lotto's in the great palaces at Venice, and among them he specially noticed "one by Lorenzo in the house of Andrea Odoni, which is very beautiful."

"It was a pardonable error to call the portrait by the name of Correggio, the master to whom Lotto in his middle period was most related, and yet attentive examination ought to have shown that it could not have been by Correggio. There is hardly a masterpiece of this time more deserving of praise than this half-length, for warm and fluid touch, for transparency of colour, and freedom of handling. It has the qualities of softness and brilliance, combined with excessive subtlety in modelling and tenderness of transitions."—(Crowe and Cavalcaselle.)

"Lotto was Correggiesque some time before Correggio himself had attained fame. The two were kindred spirits who worked at the same period. Both sought, as Leonardo before them had done, to give expression to the inward beauty of the soul, a tendency which marks the final step taken by art, when it had reached the zenith of its greatness."—(Morelli.)

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"As a portrait this is by no means one of Lotto's most sympathetic, but as a work of art it is one of his finest achievements not only for its beautiful tone, but for the treatment of light and shadows."—(Benson's "Lotto.")

154 Portrait of Alessandro de' Medici ? . . . TITIAN

The name Alessandro de' Medici seems to have been given to this very fine portrait without warrant, and in comparatively recent times.

155 Madonna and Child *After Parmigiano*

Copy or replica of the well-known *Madonna della Rosa* in the Dresden Gallery.

KING'S DRAWING-ROOM

161 David with the Head of Goliath . . . DOMINICO FETI

Originally in the collection of Gonzaga, Duke of Mantua, who patronised Feti, and to whom he was appointed principal painter, it passed in 1627, with the rest of the Mantuan collection, into the possession of Charles I.

In an artistic point of view it is only noteworthy as a good example of a master whose works are not common in our galleries. There is a duplicate, of which this is probably the original, at Dresden.

162 Christ before Pilate (*a study*) . . . TINTORETTO

163 Boaz and Ruth, with men reaping . . . J. BASSANO

164 The Expulsion of Heresy . . . JACOPO PALMA GIOVANE

On the right are three churchmen; one in a handsome cope. Above them is an angel, with a sword extended over the heretics; one of whom grasps a scroll of paper. The three churchmen are evidently portraits: the one in the rich cope being, in Mr. Scharf's opinion, intended for Cardinal Granvelle, minister of Philip II. It probably relates to the religious wars in the Low Countries.

In Charles I.'s time it was attributed to Palma Giovane and its re-attribution to him, suggested in the "Royal Gallery of Hampton Court, Illustrated," is now generally adopted. (See Nos. 916 and 921.)

KING'S DRAWING-ROOM

165 Isabella Clara Eugenia, Archduchess of Austria, daughter of Philip II. of Spain, Regent of the Netherlands

OTTO VAN VEEN

Daughter of Philip II. of Spain, and married to her cousin the Cardinal Archduke Albert of Austria, Governor of the Low Countries, which were Isabella's dower. Being filled with the family hatred of liberty, she at once entered with zest into the persecution and oppression of her new subjects. She was present in person at the famous siege of Ostend in 1601, and was so vexed at its gallant resistance, that she swore never to change her linen till the town was reduced. It is not stated at what precise period this vow was made, but as the siege lasted three years, three months, and three days, it is not surprising that her underclothing eventually attained that sort of tawny hue that has ever since been known as "couleur Isabelle."

At Brussels there is a replica of this, with the difference that her right hand is on a chair. In the opinion of M. Hymans, of Brussels, it is by Otto van Veen.

166 Goat and Cupid POLIDORO CALDARA DA CARAVAGGIO

167 Glorification of a Saint . . . J. BASSANO

168 Venetian represented as a Saint *School of P. BORDONE ?*

He holds a palm-branch and a wreath. On the ground near his right foot is a quiver. On the column was formerly inscribed: "GIORGIO BARBARELLI A. D. MDII. ET SVÆ XX."—doubtless a forgery.

169 Christ at the Pool of Bethesda . . J. BASSANO

170 The Deluge J. BASSANO

Saunderson in his "Graphice," writing about 1656, makes this apt remark on it: "The naturall Bassano, an old and excellent master; yet so affected to Pots and Dripping-panes, to blew cotes and Doggs, that his History of the Deluge sometimes in the gallery at St. Jame's by Whitehall, seemes to be rather a disordered and confused kitchin, than Noah's floud."

171 Mary Magdalen *After* TITIAN

An old copy of the Magdalen in the Pitti Palace at Florence.

172 Madonna and Child with St. John . C. CIGNANI

172A Portrait of a Man *Unknown*

173 Venus Recumbent *After* TITIAN

An old Venetian copy of Titian's *Venus* in the Uffizi at Florence, painted in 1537 for the Duke of Urbino, of whose wife the head is a

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portrait. The picture before us differs from it in not having the little dog near the couch.

174 Adoration of the Shepherds JACOPO DA PONTE [BASSANO]

A very fine specimen of Il Bassano's early style, *The Adoration of the Magi* formerly at Burleigh House, *The Epiphany* in the National Gallery of Scotland, and a similar subject in the Ambrosiana at Milan, show how he adopted Pordenone's manner. "By looking at these pieces in succession, we see the gradual expansion of Jacopo da Ponte's style before he entered into the later and better-known phase of his art." It plainly shows the influence of Bonifazio under whom he worked. (See No. 151.)

175 St. John with a Lamb SPAGNOLETTO ?

176 The Madonna teaching Our Lord to read C. CIGNANI

177 Christ in the House of the Pharisee . . . J. BASSANO

178 Wise Men's Offering *After P. Veronese* by C. CAGLIARI

A copy by Paul Veronese's son Carletto Cagliari (one of his most promising pupils, who unfortunately died in 1596 at the age of twenty-six), of a portion of the original now in the National Gallery.

179 Marriage of St. Catherine PAUL VERONESE ?

180 Madonna and Child TINTORETTO ?

181 A Gentleman in Armour and a Lady ——— ?

182 The Annunciation J. BASSANO

183 Italian Lady with an Orrery and Dog PARMIGIANO ?

184 Pilate delivering up Christ ANDREA MELDOLLA [SCHIAVONE]

185 The Assumption of the Blessed Virgin . . . BASSANO

186 St. Roche curing the Plague TINTORETTO ?

187 The Judgment of Midas ANDREA MELDOLLA [SCHIAVONE]

On the left Apollo is playing on a violin, near him is Marsyas with his flute on the ground. Midas, who has been punished with ass's ears for having preferred the music of his pipes to Apollo's divine strain, is seated in front, his back turned. On the right, Minerva, whose flute Marsyas had picked up, is sitting under a tree, with a man by her.

A good example of this master, who was distinguished for his succulent richness of colouring, and the life and action of his compositions.

188 The Woman of Faith S. RICCI

189 Portrait of a Venetian Gentleman . . . L. BASSANO

190 Portrait of an Italian Lawyer . . . P. BORDONE ?

In the corner of the parchment which he holds in both hands is a

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seal, and beside him a table and a letter. The seal represents the Madonna and Child, with the legend: "*Sanctus Andreas.*"

191 An Italian Knight J. J. VAN CALCAR

On his breast is a Maltese Cross, with the Crucifixion in enamel.

192 St. William taking off his Armour, or Portrait of Charles Audax, Duke of Burgundy

GIOVANNI LUTERO [DOSSO DOSSI]

This belonged to Charles I., for "C.R." with a crown above is branded on the wood behind.

This very fine and characteristic work of Dosso's is the original of many similar pieces. "In the Vienna Gallery there exist two Flemish copies of the St. William with varied backgrounds, of which the better is there attributed to Jan van Hemessen. In the Staedel Institut at Frankfort there is a much finer repetition, which professes to be the original, and many other versions of the painting by Dosso might be pointed out."—(Claude Phillips.)

193 Judith with the Head of Holophernes C. ALLORI ?

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THE ceiling, which is one of Verrio's best efforts, and is appropriately painted with designs emblematic of Sleep, shows, in one part, Endymion reposing in the lap of Morpheus, while Diana, in her crescent, admires him as he slumbers; and, in the other part, a fine figure of Somnus with his attendants.

The bed is not William III.'s, but the State-bed of Queen Charlotte, George III.'s Queen. The embroidery, on lilac satin, is said to have been worked by the Clergy Orphan School, and is an exceedingly fine specimen of English needlework. William III.'s bed, which used to be here, is now in a room further on, called the Private Dining-room. Near the bed is an old clock, made by the celebrated Daniel Quare, which goes for one year; it is still in good repair, and is regularly wound up. It has been in this room in its present position nearly 200 years. On its face are two small dials, which tell the day of the month, &c. In the corners of this room are also two old barometers, one made by Tompion.

Between the windows is a fine pier-glass, which dates from William's time; it is ornamented with a border of cut blue glass, and the edges are bevelled. In the centre

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is the monogram, W.R., surmounted by the crown, in blue and white glass. Over the fire-place is a similar looking-glass, and some oak shelves, with pieces of Queen Mary's collection of china. The carvings are more elaborate than in the other rooms, especially the fine border of fruits, flowers, and birds, by the hand of Gibbons.

BEAUTIES OF CHARLES II.'S COURT

The chief attraction of this room is the famous collection of pictures, by Sir Peter Lely, of Charles II.'s beauties, formerly known as the "Windsor Beauties," because they hung in the Queen's bedchamber at Windsor Castle, whence they were removed early in the last century to this room.

No more appropriate place could have been selected. It is a real delight to sit in the window-sill here, before the tramping crowds have invaded the quiet, and contemplate these charming portraits with Pepys' "Diary" or Grammont's "Mémoires" in one's hand. One can imagine one's self for a moment transported into that mixed society of frail, but lovely and interesting women—"the professional beauties" of the time. "La Duchesse d'York," says Hamilton in his "Mémoires de Grammont," "voulut avoir les portraits des plus belles personnes de la Cour. Lely les peignit; il employa tout son art dans l'exécution. Il ne pouvait travailler à de plus beaux sujets. Chaque portrait parut être un chef-d'œuvre."

It must be confessed that he has succeeded in giving that voluptuous expression of blended drowsiness and sweetness and that air of tender languishment which are so much in harmony with the characters of these beautiful and charming women. Their "night-gowns fastened with a single pin," and the "sleepy eye that spoke the melting soul," would have sufficiently told us their history if the memoir writers had failed to supply it.

With regard to the style of Lely's "Beauties," all of them are represented in three-quarter lengths, in landscapes, or, as Walpole expresses it, "trailing fringes and embroidery through meadows and purling streams." Their draperies are disposed

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with a sort of graceful negligence, which, though affected, is not unpleasing; and the free exposure of their busts gave the painter full scope for depicting that delicate softness of the flesh in which he chiefly excelled. Their sleeves are short, and turned up with white above the elbows. They are bare-headed, with their hair arranged in little coquettish curls on the forehead, and sometimes ornamented with pearls. As each picture conforms to this type, it is not surprising that they are all too much alike; a fault, perhaps, inevitable in painting a series of this sort.

201 Flower-piece, Lilies and Poppies BAPTISTE

One of many similar pieces, in these rooms, painted for William III.

202 Lady Bellasys in the character of St. Catherine LELY

At one time known as Elinor, Lady Byron; but more probably Susan Anne, the widow of Sir Henry Bellasys, and mistress of the Duke of York. On the death of Anne Hyde, the Duke wished to marry her, but was dissuaded by the King, who told him, "at his age it was intolerable that he should think to play the fool again."

203 Portrait of a Lady *After Van Dyck, by* THEODORE RUSSEL

204 Portrait of a Lady *After Van Dyck, by* THEODORE RUSSEL

205 Dorothy Sidney, first Countess of Sunderland

After Van Dyck, by THEODORE RUSSEL

Waller's "Sacharissa"; this name is painted on the picture.

206 Princess Mary as Diana LELY

207 Portrait of a Lady *After Van Dyck, by* THEODORE RUSSEL

208 Venetia, Lady Digby

After Van Dyck, by THEODORE RUSSEL

209 Portrait of a Lady *After Van Dyck, by* THEODORE RUSSEL

210 Anne Hyde, Duchess of York LELY

She was the daughter of the great Earl of Clarendon, and was privately married at Brussels, in 1659, to the Duke of York, who acknowledged the marriage in spite of much opposition. The strange way she made the announcement is told with his usual vivacity by Hamilton who tells us that she put forward her hand to be kissed "avec autant de majesté que si de sa vie, elle n'eut fait autre chose." It was she who first began this collection of "Beauties" by commanding Lely to paint for her the most lovely women of the day.

211 Mrs. Knott WISSING

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In the lower right-hand corner is the signature: "*Wm. Wissing fecit,*" and in Queen Anne's Kensington catalogue was: "Mrs. Knott at half-length, by Wissing." It is evidently a companion-piece to No. 220, *The Duchess of Somerset*, and No. 222, *Mrs. Lawson*, and perhaps No. 218. These portraits are all of the same style, and in dress and taste later, and more decorous than Lely's "Beauties," in imitation of which they seem to have been painted, possibly during his lifetime, and at any rate soon after his death, when Wissing succeeded to his position of the "Ladies' Painter," and attained much popularity by his flattering likenesses.

She is supposed to have been one of the few virtuous ladies of Charles' court, and the book in her hand, the vase of flowers on the table, the village church in the distance, and the modesty of her attire—a crimson tunic and a white veil—suggest at least that she was a person of domestic tastes, and assumed a virtue if she had it not. She was a Stanley, of Kent, and married a Mr. Knott.

212 William, Prince of Orange (afterwards William III.)

ADRIAEN HANNEMAN

213 Unassigned.

214 William Duke of Gloucester LELY

214A Anne Hyde, Duchess of York LELY

215 Duchess of Portsmouth, as Flora VARELST

Louise Renée de Penencovet de Quéroualle came from a good family of impoverished means, and had been maid of honour to Charles' sister, the Duchess of Orleans. On her death, by the joint intrigue of the French King and the Duke of Buckingham, she was sent over to England to become the mistress of Charles II., with the double object of binding him to the disgraceful French alliance, and of displacing Barbara, Duchess of Cleveland, an enemy of the Duke's. She duly succeeded to the position of "maîtresse en titre," and in 1672 had a son by Charles, who was created Duke of Richmond, and is the ancestor of the present house of Lennox. She was made a Duchess both by Charles and Louis XIV., acquired immense influence over the King, and lived in more than regal splendour at Whitehall. "Following his Majesty this morning through the gallery," writes Evelyn, "I went with the few, who attended him, into the Duchess of Portsmouth's dressing-room, within her bedchamber, where she was in her morning loose garment, her maids combing her, newly out of her bed, his Majesty and the gallants standing about her; but that which engaged my curiosity, was the rich and splendid furniture of this woman's apartment, now twice or thrice pulled down and rebuilt to satisfy her prodi-

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gality and expensive pleasures." The memoirs and diaries of the day are full of scandal and anecdote about "Madam Carwell," as she was called. She survived the King many years, dying in France in 1734, at the age of 88.

This portrait is wrongly ascribed to Gaspar, a painter whom the Duchess brought with her from France, and patronised. It is really by Varelst, being found in James II.'s catalogue, No. 272: "The Duchess of Portsmouth, half-length in a red garment, by Simon Varelst," and in Kensington catalogue of 1778: "The Duchess of Portsmouth, with a garland of flowers in her left hand, by Varelst."

Simon Varelst was a Dutch painter of flowers, who came to England in Charles II.'s reign, and when here took to painting portraits, which he crowded so with flowers—as he has this one—that the King is said to have taken one for a flower piece! He was most inordinately vain, and called himself "The King of Painting" and "The God of Flowers."

216 Queen Anne when Princess? WISSING?
217 Frances Stewart, Duchess of Richmond LELY

This picture, which is perhaps the most charming of the whole series, seems to be referred to by Pepys, where he says: "To Whitehall, where staying in one of the galleries, there comes out of the chayre-roome Mrs. Stewart, in a most lovely form, with her hair all about her ears, having her picture taken there. There was the King and twenty more, I think, standing by all the while, and a lovely creature she in the dress seemed to be."

She was the daughter of Captain Walter Stewart, son of Lord Blantyre, and, by all accounts, the most lovely woman of the Court. Every one, from the King downwards, was passionately in love with her. She managed to play them all with great dexterity, even Charles himself, who never ceased to solicit her favour; and it is certain that, if the Queen had been so obliging as to die, he would immediately have married her. At last, however, being betrayed into certain imprudences with the Duke of Richmond, and afterwards marrying him, she lost her influence at Court. She died in 1702, and, leaving legacies to her cats, suggested Pope's line, "Die and endow a college or a cat."

Of her consummate loveliness there seems to have been but one opinion. "Her features were faultless and regular, her complexion dazzling, her hair fair and luxuriant. Her figure, which rose above the common height, was well-proportioned, though slender: she danced, walked, dressed, with perfect elegance, and sat her horse with peculiar grace." To her Parisian education she owed that "air de parure," which excited Hamilton's admiration as being so truly French. Of her childish disposition, which perhaps added to her charms,

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numerous anecdotes are related; and "she was never known to speak ill of any one."

Miss Stewart's beauty has been perpetuated in a more enduring, or, at any rate, more popular, monument, than Lely's canvas or the rhapsodies of her lovers; for she sat, by express direction of the king, for the emblematic figure of Britannia on our pennies—"on the reverse our Beauty's pride."

218 Portrait of a Lady *After Van Dyck, by THEODORE RUSSEL*
 219 Marie d'Este (?) WISSING

This picture has, since it came here, about sixty-six years ago, from Buckingham Palace, been misnamed *Nell Gwynne*. It is certainly not her, to whom it bears no sort of resemblance, her face being round, while this lady's is long; her hair being light auburn, while this lady's is very dark. Nor is it even pretty. Besides, it is more than improbable that Nell Gwynne should have been painted with an ermine cloak, and with Windsor Castle in the background. Only one picture of her is mentioned in James II.'s catalogue: "Mrs. Gwynne naked, with a Cupid; by Lely."

It has been attributed to Lely; but the dress is of a later fashion than in most of his portraits, and the style resembles Wissing's rather than his. From the regal emblems it must represent some royal personage probably Marie Beatrix d'Este, queen of James II.

220 Henrietta Boyle, Countess of Rochester LELY

Youngest daughter of Richard, Earl of Cork and Burlington, and married, in 1663, Lawrence Hyde, second son of Lord Chancellor Clarendon, who afterwards became Earl of Rochester.

221 Elizabeth Percy, Duchess of Somerset WISSING

Probably "the beautiful Duchess," who married "the proud Duke."

222 Mrs. Middleton LELY

Mrs. James Middleton was the daughter of Sir Roger Needham, and became, after her marriage, one of the most renowned beauties of the day. Wherever she went she was the centre of observation and admiration, whether in the Park, at Court, at balls, or at the play; and Pepys even confesses his "great delight to have the fair Mrs. Middleton at our church, who is indeed a very beautiful lady."

De Grammont was one of her admirers and made desperate love to her. At one time he showered presents on her; but "Il s'apperçut que la belle prenait volontiers, mais qu'elle ne donnait que peu," so he left her to her numerous other lovers, who were more easily gratified, or more fortunate.

223 Portrait of a Lady *After Van Dyck, by THEODORE RUSSEL*

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Of *Mr.* Middleton no notice was ever taken, nor any mention made ; he is known to us only as " the great beauty's husband." In the days of her mature age and charms she devoted herself to gambling.

224 Mrs. Lawson, in red WISSING

This picture is ascribed to Varelst, but is really by Wissing, whose signature is in the lower left-hand corner.

This is probably a daughter of Sir John Lawson of Brough ; and if so, she is the lady who was introduced to Court by her aunt the Duchess of Richmond, to become Charles' mistress, and supplant the ascendancy of the Duchess of Portsmouth. Her considerate relative so far succeeded in her design as to make her the object of his admiration and attention ; but the young lady seems to have offered a considerable and unusual resistance to his advances.

225 Frances Brooke, afterwards Lady Whitmore LELY

This Miss Brooke was the younger of the two daughters of Sir William Brooke, who were nieces of Digby, Earl of Bristol. When they were respectively sixteen and seventeen years old, their uncle, who was anxious to ingratiate himself with Charles, introduced them at Court to captivate that amorous monarch. With this object in view, he used to give little supper parties, at which his young and beautiful nieces were sedulously brought under the notice of the king, all was in good train, when the affair was discovered, and at once put a stop to, by Lady Castlemaine. She was the sister of Lady Denham. (No. 230.)

226 Anne Villiers, Countess of Morton

After Van Dyck, by THEODORE RUSSEL

227 Elizabeth, Countess of Northumberland LELY

Lady Elizabeth Wriothsley, youngest daughter of Thomas, fourth Earl of Southampton, the Lord Treasurer, and sister of Lady Russell, was married in 1662 at the age of fifteen, to Joscelin, Lord Percy, aged eighteen, afterwards Earl of Northumberland.

228 Countess of Falmouth LELY

The painter seems, in this picture, to have almost attained the very ideal of that soft, dreamy, languorous expression of the eyes which he always aimed at.

Unfortunately there has been some mistake about the identity of this picture. There can be little doubt that it is really the portrait of Elizabeth Bagot, Lady Falmouth, who was one of Lely's " Beauties."

229 Barbara Villiers, Countess of Castlemaine (Duchess of Cleveland)

After Lely, by THEODORE RUSSEL

230 Elizabeth Brooke, Lady Denham LELY

She was the eldest daughter of Sir William Brooke, and niece of Digby,

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Earl of Bristol, who, as we have seen, introduced her and her sister at Court to captivate Charles. The Duke of York, however, took to her instead, and this not serving the aim of her relations, she was married off at eighteen to old Sir John Denham the poet, a widower of seventy-nine, and described as "ancient and limping." This state of things brought the Duke of York again to the fore, and Lady Denham not only compliantly admitted him as her lover, but had the somewhat unusual effrontery to insist upon being publicly avowed by him as his mistress. This James complied with, and he was about to compel his duchess to appoint her one of her ladies of the bedchamber, when she suddenly fell ill and died a month or two afterwards. She was supposed, but on inadequate grounds, to have been poisoned by "ce vieux scélérat Denham."

231 Barbara, Duchess of Cleveland, as Minerva LELY

The daughter and heiress of William Villiers, Viscount Grandison, the most profligate of this profligate lot. She married at eighteen Roger Palmer, who was a loyal adherent of the Stewarts, and, when, in Holland, they came across the merry monarch, who rewarded Mr. Palmer's loyalty by seducing his wife. At the Restoration the *liaison* continued, and Palmer, for his compatibility—about, which, however, he had little choice—was rewarded by being made Earl of Castlemaine. When Catherine of Braganza came to England, she had firmly resolved not to receive Lady Castlemaine. No sooner, however, did Charles and his new queen come to this palace to spend their honeymoon, than Lady Castlemaine established herself here also, and within two days of her arrival forced herself into the queen's presence. Her majesty was so overcome at this indignity that she burst into tears, and was carried fainting from the room. Afterwards she was constrained to make her one of her ladies of the bedchamber, and treat her with the greatest deference.

Pepy's "Diary" is full of anecdotes about her; and in the following extract he appears to refer to this picture: "I went to Mr. Lely's the great painter, and here, among other pictures, saw the so-much-desired-by-me picture of my Lady Castlemaine, which is a most blessed picture."

232 Lord and Lady Cornbury (She did not live to become Countess of Clarendon)

After Lely's original at "The Grove," by THEODORE RUSSEL

233 Anne, Countess of Sunderland LELY

The youngest daughter of George Digby, Earl of Bristol; and married in 1663, at the age of twenty-one, Robert Spencer, Earl of Sunderland, the well-known politician of that time, and was at Court, but appears to have preserved her character less sullied than was usual

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at that time. The Princess, afterwards Queen Anne, however, writes the following remarks on her: "Lady Sunderland plays the hypocrite more than ever; for she is at church half an hour before other people come, and half an hour after everybody is gone, at her private devotions. She runs from church to church after the famousest preachers, and keeps such a clatter with her devotion, that it really turns one's stomach. Sure there never was a couple so well matched as she and her good husband; for as she is the greatest jade that ever was, so is he the subtillest workingest villain that is on the face of the earth."

She is seen, however, in her true light in Evelyn's "Diary," who had the highest admiration for her high character, her good heart, and her refined tastes.

234 Miss Hamilton, Countess de Grammont LELY

This picture is the finest and most interesting of the whole series, and we are told in Grammont's "Mémoires" that Lely bestowed all his art on it, and confessed he had taken a special delight in painting it. It is the only one which bears his signature: "P. L." in the upper right-hand corner. At Court it made a great sensation, and the Duke of York, who had before paid assiduous attention to Miss Hamilton, "en eut à la regarder, et se mit à lorgner tout de nouveaux l'original"—much to the alarm of Le Chevalier de Grammont, who had just made her acquaintance, and was already her ardent lover.

Nevertheless, De Grammont seems to have been of so volatile a nature, that he was leaving England hastily, without performing his engagements to Miss Hamilton, when he was pursued and met by her two brothers in an inn at Dover. "Chevalier de Grammont," cried they aloud, "n'avez vous rien oublié à Londres?" "Pardonnez moi, messieurs," replied he, "j'ai oublié d'épouser votre sœur." He accordingly returned, and about December 1663, "pour le prix d'une constance qu'il n'avoit jamais connue auparavant, et qu'il n'a jamais pratiquée depuis, il se vit en fin possesseur de Mademoiselle d'Hamilton." They appear to have left England about 1664. In France where she resided the rest of her life, she was appointed "Dame du Palais"; but she was not popular, at least with the ladies, who designate her as "affected and haughty." "plus agréable qu'aimable," and "Anglaise insupportable."

235 Diana Russell, Viscountess Newport (Countess of Bradford) *After Van Dyck, by* THEODORE RUSSEL

236 Anne Carr, Countess of Bedford

After Van Dyck, by THEODORE RUSSEL

237-9 Portrait of a Lady *After Van Dyck, by* THEODORE RUSSEL

240 Flower-piece, in panel BAPTISTE

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PROBABLY this room was not quite finished till Queen Anne's time, as the ornamental brass-work on the door bears the initials *A. R.*

The ceiling, which is another of Verrio's, represents Mars reposing in the lap of Venus. The corner fireplace—with its marble chimney-piece, its antique cast-iron fire-back, showing Neptune and attendant Nymphs (date about 1702), and the curious oak mantelpiece, with diminishing shelves rising one above another, and decorated with lime-wood carving—is characteristic of old times. Here are placed some more pieces of Queen Mary's china. The barometer in the corner was considered a curiosity even in 1741.

The Pictures mainly of the earlier German and Flemish Schools.

241 Men in Armour, Fighting with Bears . G. BASSANO

242 Marconese Queen of France . . . *French School ?*

Wife of Clothaire IV., who reigned from 718-720.

243 Stephanus Bathory of Transylvania . . . — ?

King of Poland from 1575-1586.

244 Head of Rudolph II. Emperor of Germany *Unnamed*

Rudolph was a great virtuoso; and when he ascended the imperial throne he took up his residence at Prague, and there devoted himself exclusively to the pastimes of collecting works of art, studying astrology and alchemy, and persecuting the Protestants. When his subjects at last grew tired of him, and dethroned him, and many of his beautiful pictures were dispersed, he put his head out of the window, and cried out: "Prague, ungrateful city! by me you have been exalted, and now you reject your benefactor. May the vengeance of heaven blast you and all Bohemia!" He died in 1612.

245 Small half-length Portrait of a Gentleman . . . — ?

246 Head of a Man in an Oval . . . *School of MEMLING*

Undoubtedly from the hand of a very early Flemish painter of the school of Memling, the great master of Bruges. There is a very similar portrait, and evidently of the same man, at Stafford House. There

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are good grounds for believing it to be a portrait of Anthony, the Bastard of Burgundy, brother of Philip the Good, who was invested with the Order of the Golden Fleece in 1456: the ornament on his breast may be that order.

247 Portrait of a Young Man ALBRECHT DÜRER

This is the "red-faced man's picture, without a beard; in a long reddish hanging; in a black cap, and with a black habit lined with white fur; a little of his white shirt and red waistcoat seen; painted upon board; done by Albert Dürer" in Charles I.'s catalogue. A little less than life. At the top, but hidden by the frame, is his monogram, A. D. and the date 1506.

In 1506 Albrecht Dürer journeyed into Upper Italy, and resided some time at Venice. It was probably there that he painted the panel before us. "It is the more easy to accept this date as the genuine one, seeing that the style of the picture shows the influence of Venetian portraiture as it was developed under the influence of Antonello da Messina. In the Belvedere is a similar portrait of a young man with high colour, dated 1507.

248 Three Children of Christian II. of Denmark MABUSE

This curious picture was formerly supposed to represent the three children of Henry VII., but since Mr. Scharf's interesting paper read before the Society of Antiquaries in 1860, there can be no doubt that they are really the three children of Christian II., King of Denmark.

249 Portrait of Holbein (?) *By himself?*

250 Allegorical Picture of Queen Elizabeth L. DA HEERE

In front of her are the three goddesses, represented as thunderstruck at the sight of her: Juno, who lets fall her sceptre, and one of her shoes; Minerva armed, who holds a flag in her hand, and is gazing with astonishment at the Queen; and Venus, unrobed, who drops her roses, and to whom Cupid, having thrown away his bow and arrows, clings for protection. In the background is a view of Windsor Castle. On the stone to the right, about two and a half inches from the bottom, are the date 1569 and the painter's monogram, "H. F."

On the frame, which is evidently the original one, is the inscription:

*"Juno potens sceptris et mentis acumine Pallas;
Et roseo Veneris fulget in ore decus;
Adfuit Elizabeth, Juno percussa refugit;
Obstupuit Pallas erubuitque Venus:"*

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This interesting picture is found in Charles I.'s collection.

It was doubtless painted about October or November 1569, by order of the Queen herself, to whom it is as flattering in the allegory as it is in the likeness. Elizabeth was then thirty-six, and had been on the throne twelve years.

251 The Battle of Pavia, February 24, 1525

MELCHIOR FESELEN ?

This picture, though of very slight value as a work of art, is historically curious, as giving a contemporary representation of the famous battle.

It originally belonged to Henry VIII. It was afterwards in the collection of Henry, Prince of Wales (*see infra*), for his cypher, H.P. crowned, is branded behind; and at his death it passed into the possession of Charles I., whose cyphers as Prince of Wales and as King are also found behind.

In the foreground of the picture is shown the battle between the French, on the left, under the command of Francis I., and the Imperialists, on the right, under Lannoy, Charles V.'s Viceroy of Naples, and the Constable de Bourbon. The colours of each side are seen borne aloft, and on the right can be distinguished the Imperial eagle and the Papal tiara and cross keys. The combatants on both sides are wielding gigantic lances, and the ground is strewn with dead and wounded. In the thick of the fight to the left is a figure, hardly pressed, and defending himself valiantly. This is probably intended for Francis I.

In the middle distance, just behind a dense mass of spears, is a skirmish of horsemen; and the French artillery, which did terrible execution that day under the command of the famous Gaillon de Genouillac, cannonading the Imperialists.

In the background to the left, on an eminence, is a fine house, doubtless meant for the castle and park of Mirabel, where the French rear-guard, under the Duc d'Alençon, was posted. This was the first position attacked by the Imperialists; and it was Francis' impetuosity in going to the assistance of his brother-in-law there that led to the defeat. In the centre of the background is the town of Pavia, before which the French are encamped.

252 "La Belle Esclavonne" ? . . . — ?

Inscribed at the top of the picture "ROSSA FEMME DE SOLIMAN EMPERBUR DES TURCS."

253 Mary Boleyn, wife of William Carey . . . — ?

Mr. Scharf believed this to be Mary, sister of Anne Boleyn. His

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authority was an "inscription on an old copy preserved at Warwick Castle, where it serves as a companion picture to the well-known Anne Boleyn portrait engraved in Lodge." "See also a picture at Longford Castle."

- 254 St. Jerome *After* ALBRECHT DÜRER
 255 Small Landscape—in a Circle H. DE BLES ?

Henri de Bles, a Fleming, in his treatment of landscape, was a follower of Joachim Patenier, and his pieces exhibit extreme finish.

- 256 Portrait of Henry VIII. *French School?*
 257 An Old Man and his Wife *Swabian School?*

Sitting by a window, through which is seen a landscape with a château, a Swiss cottage, a church, and some people passing over a bridge. On the window-ledge near the man is his age, 52, and near the woman hers, 35. In the shadow underneath is the date, 1512.

There is no genuine tradition of this being a picture of the father and mother of Holbein, by himself. "Besides, the man does not bear the slightest similarity with the authentic portraits of Hans Holbein the father, and the treatment does not accord with the works of Holbein the son." But "the painting is certainly a work of the Swabian school, and possesses a decided similarity with the works of the elder Holbein, in the simple life-like conception, the thin bright colouring, the whitish lights, and the somewhat feeble hands, which do not correspond with the excellent heads. The distance, with its village and mountains, with a castle near the water, with swans, and a bridge, entirely accords with the landscape of the Basilica of St. Paul," now in the Augsburg Gallery.—(Woltmann.)

- 258 Head of Maximilian, Archduke of Austria *Unnamed*

Probably Maximilian, third son of the Emperor Maximilian II., who was born in 1558, and who was elected to, but afterwards deprived of, the throne of Poland. He died in 1611.

- 259 Lady of the time of Henry VIII. L. CORNELISZ ?
 260 Margaret, Archduchess of Austria CORNELISZ ?

Her age appears about thirty, which would give us about the date 1508, as the period when this picture was painted. She had then just been appointed by her father, the Emperor Maximilian, Governess of the Netherlands. She died at Brussels in 1530. Her white habit is perhaps a mourning costume for her second husband, Philibert le Beau, Duke of Savoy, who died in 1504, or for her only brother, Philippe

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le Bel, the father of Charles V., who died in 1506. The artist is evidently some Flemish painter.

261 Erasmus writing *By Cornelius Vischer, after Q. MATSYS ?*

The background represents a sort of shelved recess or bookcase, with six books in it. On the edges of the leaves of the topmost book are the letters MOR. (*Erasmus' Encomium Moriae*, published in 1511); on others beneath NOVVM TESTAMENT, and HIERONVMVS (both published in 1516); and between these ΛΟΥΚΙΑΝΟΣ (his translation of Lucian published in 1514). These just give the series of works which belong to the period when Matsys painted the portrait of the scholar. The words written in the book are mere gibberish, which fact confirms the view of M. Henri Hymans, keeper of the Bibliothèque Royale at Brussels that this panel is a copy only, and probably not an old one, of the portrait painted for Sir Th. More.

262 Philip III. of Spain with the Golden Fleece *Unnamed*

263 Lady of the Time of Henry VIII. . . . L. CORNELISZ

264 Francis I. of France . . . *School of JEAN CLOUET ?*

This is doubtless: "The table with the picture of the French Kyng, having a doublet of crimson colour and a gown garnished with knots made like pearls"; in Henry VIII.'s collection in 1542, and entered in the catalogue made for Edward VI. in 1649, as: "A table with the picture of Francis the French King."

An exactly similar portrait, though larger in size and finer, is now in Lord Dudley's collection, and another inferior repetition at the Louvre.

265 John Reskemeer of Cornwall HOLBEIN

The original drawing for this is still at Windsor among the famous "Holbein Heads," and is inscribed: "*Reskemeer, a Cornish Gent.*" It is reckoned one of the earliest of the master's portraits in this country, 1527 being suggested as its date.

266 Engelbert Taie, Baron von Wemmel *after VANDYCK*

267 Elizabeth, daughter of the Archduke Charles of Austria,
b. 1577; d. 1586 — ?

"ELIZABETHA, ÆTATIS SVÆ I, MENCIS 5, 1578." (See No. 274.)

The inscriptions leave no doubt that they are the daughters of the Archduke Charles. This one died in her infancy, in January 1586.

268 Portrait of a Gentleman SIR A. MORE ?

269 Portrait of Henry VIII., A.D. 1536 JOST VAN CLEEF ?

This exceedingly fine picture is considered one of the best portraits

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of Henry. He wears a black cap with a medallion, on which are Our Lady and the Infant Jesus, in colours, and a white jewelled feather falling to the left. In front of him is a table or ledge, with a crimson cushion, on which he leans his right hand; in his left he holds the end of a white scroll, inscribed:

"MARCHI-16. ITE IN MUDVM VNIVERSV ET PREDICATE
EVANGELIVM OMNI CREATVRÆ."

On the back of the panel is branded Charles I.'s cypher—C. R. and the crown—and there is also a slip of paper on which is inscribed in a handwriting of the time, "*Changed with my Lord Arundel, 1624.*" In Charles' catalogue it was attributed to "Jennet or Sotto Cleeve."

In 1535 on "the 8th of May the King commanded all about his court to poll their heads; and to give them example he caused his own head to be polled, and from thenceforth his beard to be knotted and no more shaven." His hair and beard are treated in this fashion here; previously it had been cut straight across the forehead, and hung down lower than the ears all round the head, and the face was shaven. In the year following, Henry ordered Miles Coverdale's English version of the whole Bible, of which the printing was finished on October 4, 1535, and which was dedicated to the King, to be laid in the choir of every church, "for every man that will to look and read therein; and shall discourage no man from reading any part of the Bible, but rather comfort, exhort, and admonish every man to read the same." To this, the text which Henry holds in this portrait evidently refers; and the frontispiece of the work, in which the King is shown holding in each hand a book inscribed "The Word of God," and saying, "Take this and teach," with similar texts, confirms this view.

270 Alice Spencer, Countess of Derby? . . . *Unknown*
271 Henry VIII. and Jane Seymour; Henry VII and
Elizabeth of York *After Holbein, by R. VAN LEEMPUT*

A very precious little copy, executed by Rémee van Leemput in 1667, by order of Charles II., after Holbein's famous fresco at Whitehall. It was lucky he had the foresight to do so, for the original, which was Holbein's finest work, was destroyed by the fire at Whitehall in 1698. Walpole says Rémee was paid £150 for this copy.

In the centre of the picture is a pedestal, with a Latin inscription (printed in the "*Royal Gallery of Hampton Court, Illustrated*").

Holbein's cartoon for the left side is still preserved at Hardwick. The original, in which Henry VIII. was so life-like, and stood "so

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majestic in his splendour that the spectator felt abashed, annihilated, in his presence," formed the prototype of many portraits of the King, such as those at Petworth, Mr. Danby Seymour's, Lord Yarborough's.

272 Jesus Christ appearing to Mary Magdalene ("Noli me Tangere") HOLBEIN

This is probably the "Table with the picture of our Lord appearing to Mary Magdalen," in Henry VIII.'s catalogue. It is of considerable interest, as being one of the very few "historical" works of Holbein's extant. (For a full critical description of this picture see the Author's *Holbein's Pictures at Windsor Castle*.)

273 Anne of Austria, Wife of Louis XIII. — ?

274 Mary Christierna, Daughter of Charles, Archduke of Austria — ?

Formed into an oval, round which is painted:—"MARIA CRISTIerna ÆTATIS SVÆ 3 MENSIS 6 1578." [See No. 267]

This was formerly absurdly called a portrait of Queen Mary, but it is evident from the inscription that it is Mary Christierna, or Christina, daughter of the Archduke Charles of Austria. As she was born on November 10, 1574, this must have been painted in the month of May 1578. She afterwards married, in August 1595, Sigismund Batthori, Prince of Transylvania, and died without issue in 1621.

275 Portrait of a Young Man HANS BALDUNG [GRÜN]

In the right-hand corner is a signature, H. and B. with a small g on the cross-bar of the H. This is the monogram of Hans Baldung, commonly called Grien. It is dated A.D. 1539, and is probably a work of his, painted while he held the office of painter to the bishop of Strasburg between the years 1533 and 1552, when he died. He had at that time a great reputation as a portrait-painter, and is well known as the artist of the altar-piece at Freiburg in Bresgau.

276 Eleanor of Spain, wife of Francis I MABUSE ?

She holds a letter, with this address: "*A la pñantisima y muy podrosa sinora la Reyna my sinora.*"

A portrait exactly similar, though on a smaller scale, was formerly in Mr. Bernal's collection, and was sold in 1855 to the Duc d'Aumale for £225. There are also others extant.

This admirable portrait must certainly have been painted before 1547, in which year Francis I. died; and it is probable that it was painted before 1542, the year when Henry VIII.'s catalogue was compiled. That a much earlier date, however, than this cannot be assigned to it is evident from the apparent age of the queen.

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277 La Belle Gabrielle, Mistress of Henri IV. . . — ?

The inscription above, "LA BELLE GABRIELLE," is not more than 150 years old. A miniature, of which I think this is a copy, was in the Hamilton Palace Collection.

278 Lady of the Time of Henry VIII. . . L. CORNELISZ

279 Elizabeth Cheyne, Baroness Vaux of Harrowden,
Wife of Lord Vaux, the Poet HOLBEIN ?

In her right she holds a gillyflower or pink. A fine black chain is thrown over her neck. On her breast is a gold and enamel brooch, with a cameo of the Madonna enthroned.

A good old copy of the picture at Prague. A picture of his later time, probably about 1537, when Lady Vaux was about thirty-two.

The original drawing by Holbein is at Windsor.

280 Portrait of Froben, Erasmus' printer. The background
by H. von Steenwyck HOLBEIN

Companion piece to No. 284.

The background represents a room with a window; the part immediately behind his head being of a marine green colour. It has been worked up however by Steenwyck, and spoilt. On a ledge below is inscribed: "IANNES FROBENIVS TYP. F. HOLBEIN. P."

This must have been painted by Holbein while at Basle between 1521, the year of his arrival, and 1525. Erasmus had come to Basle about 1513 for the express purpose of having his works printed by Frobenius, who was renowned for the excellence of his work and his trustworthy character. Here he lived in the great printer's house for some years on terms of close friendship. When Holbein arrived, he was immediately employed by Frobenius in designing ornamental blocks for his books, and it was thus that he made acquaintance with Erasmus. Frobenius died suddenly in 1527 from serious injuries to his head by a fall on the pavement. Erasmus, who was in great distress at his death, seems to have secured these portraits, and treasured them as a remembrance of their friendship. He had then hinged together in the manner of a diptych, so as to close like a book, and so arranged them that when open the two friends were facing each other. Erasmus himself died in 1536 at the age of sixty-nine; and after that these portraits remained at Basle, whence they were bought by the Duke of Buckingham in 1625, who gave them to Charles I. A contemporary inscription to this effect, in a handwriting of the time on a bit of paper is at the back of this panel.

After the King's execution, they were sold separately by order of the Commonwealth, and fetched larger prices than almost any other

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pictures. At the Restoration they were returned to the Royal Collection, and Patin saw them in 1672 hinged together as formerly.

"Froben's countenance," says Dr. Woltmann, "is thoroughly ugly. That which, nevertheless, makes the beardless man with his scanty hair, his large round forehead and broad mouth, attractive and pleasing, is the trait of kindness which is so preëminent in his countenance. The character which Erasmus sketches of him is tenderly beautiful. So simple and sincere was his nature, that he could not have dissembled, had he wished. To show kindness to every one was his greatest delight, and even if the unworthy received his benefits he was glad."

- 281 Portrait of Maurice, Count of Nassau . . . *Unnamed*
 282 Elizabeth of Austria, Queen of Denmark L. CORNELISZ ?
 283 Christina, Duchess of Tuscany (?) . . . SIR A. MORE ?

Charles I.'s cypher—C.R. crowned—is at the back of the panel.

- 284 Desiderius Erasmus, with his hands on a book HOLBEIN ?
 Companion piece to No. 280.

The background was originally plain, but was altered by Steenwyck and now represents the interior of a Gothic church.

- 285 The Constable of Montmorency . . . *French School?*
 286 Francis I. and his second wife, Eleanora of Portugal
 JANET ?

In her left hand she holds an artichoke, from which rises a caduceus, with little bells at the top; her right hand is grasped by the King. On his head is a black cap with a white feather, and a medallion with the initial "L." (the first letter of her name, Leonora); while she has a black cap with a feather, and a medallion with his initial, an "F." Behind her is a small figure of a fool dressed in green with his forefinger held up.

This curious picture has for at least 230 years been wrongly named; the lady being called "The Duchess of Valentinois, Francis I.'s mistress," while in fact, she is Eleanora of Portugal, his wife. It is identical with the picture described in Henry VIII.'s catalogue, compiled in 1542: "The Frenche Kynge, the Queene his wiffe, and the Foole standinge behynde him."

It was evidently painted at the time of their marriage, which was finally solemnised at Paris in March 1531. To this the caduceus—the winged staff of Mercury and the emblem of Peace—which the Queen holds in her hand, evidently refers.

Lord Bath has a picture at Longleat similar to this.

KING'S WRITING CLOSET

287 George van de Paele (Canon of St. Donatian, Bruges)

JAN VAN EYCK

One of the very few genuine pictures by Jan van Eyck in England. It is the portrait of the donor, in the famous Van Eyck at Bruges.

Mr. W. H. J. Weale, the well-known critic, author of the great work on "The Van Eycks," and the highest authority in Europe on the subject, is convinced that this picture is authentic. "The canon," he says, "was so infirm and suffering that he was excused by the Chapter from attendance in the choir, and allowed to share in the revenues all the same. He, therefore, would not have been able to give the painter a long sitting. Van Eyck must have known him well, as he had been in constant residence ever since Van Eyck settled in Bruges."

288 "Piece with a Doe, a Stork, and a Brass Pan" KALF

So described in James' II.'s catalogue.

William Kalf was a Dutch painter of still-life, who excelled especially in compositions like the above, where the kitchen utensils of a boor's establishment are rendered with surprising truth.

KING'S WRITING CLOSET

OPPOSITE the windows in this little room is a door in the wainscot, leading to a private staircase, at the bottom of which is a private way into the garden, so that the King could go out unobserved.

The looking-glass over the chimney-piece is so arranged as to afford a view in vista of all the rooms on the south side of the State apartments.

The Pictures mainly of the later German and Flemish Schools.

301 A Man's Portrait Unnamed

302 Antoine de Lalaing, Count of Hoogstraaten Unnamed

Anthony de Lalaing, Count of Hoogstraaten, was one of the chief leaders in the revolt of the Netherlands against the Spanish. In 1568 he was cited before the Blood-Council, and in the same year was killed in battle. He was a firm friend of the Prince of Orange, and a brave, high-spirited man.

This portrait and companion ones, Nos. 706 and 713, of the leaders in the war of Dutch Independence, were probably brought over to England by William III. There are a series of portraits of these heroes at Amsterdam, from which perhaps the panels before us are replicas or old copies.

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303 Margaret Lemon, Van Dyck's Mistress VAN DYCK

This picture belonged to Charles I., and was sold by the Commonwealth in 1649 to a Mr. Jasper for £23. It afterwards appears in James II.'s catalogue.

Mrs. Lemon was certainly the most beautiful and celebrated, though far from being the only, mistress of Vandyck. She lived with him at his house at Blackfriars, which became the fashionable resort of all the wits and dandies of the town. His profuseness and the magnificence of his establishment indeed nearly accomplished his ruin.

When Vandyck married, Margaret Lemon is said to have been so enraged that she took a knife and endeavoured to cut the wrist of his right hand, but not succeeding in her attempt, retired in disgust to the Continent.

304 Sketch for a Portrait VAN DYCK

305 A Dying Saint—A Sketch (*en grisaille*). VAN DYCK

Behind is the signature: "*A. van Dyk.*"

306 Queen Elizabeth, with a feather fan ZUCCHERO?

This portrait has generally been ascribed to Zuccherò, and doubtless correctly, as it is almost exactly similar to an original drawing by him of the Queen, dated 1575, and still preserved.

It recalls what Melville, the ambassador of Mary Queen of Scots, tells us, how Elizabeth "delighted to show her golden-coloured hair, which was more reddish than yellow, and curled in appearance naturally. She desired to know of me what colour of hair was reputed best; and whether my Queen's hair or her's was best; and which of them two was fairest? I answered the fairness of them both was not their worst fault. But she was earnest with me to declare which of them I judged fairest. I said she was the fairest Queen in England, and mine the fairest in Scotland. Yet she appeared earnest. I answered they were both the fairest ladies in their countries—that her Majesty was whiter, but my Queen was very lovely. She inquired which of them was of highest stature. I said my Queen. Then saith she, she is too high, for I myself am neither too high nor too low."

She was scarcely less vain of her hands, which we are told were small, and the fingers very long: this is no doubt the reason her hand is so prominent in this portrait and No. 619, though it is in both cases wretchedly painted. "In audiences she would pull off her glove, above a hundred times, to show her hands, which were very fine and white."

Of fans she had a great collection; and we find that in 1574 Leicester gave her, as a New Year's gift, "a fan of white feathers, set in a handle

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of gold, garnished on one side, with two very fair emeralds, and fully garnished with diamonds and rubies," which may be the one she holds here.

- 307 Portrait of a Gentleman L. BASSANO
 308 Portrait of Henri III. of France? — ?
 309 Catherine, Daughter of Philip II. of Spain? A. MORE?
 310 Charles I. and his Queen dining in Public VAN BASSEN

This curious picture represents the King seated at a table, to the left close by a fine chimney-piece; on his left is the Queen, and at the end of the table Prince Charles. At the end of the hall is a raised and recessed dais, where spectators are looking on through some columns.

- 311 Sophonisba Preparing to take Poison JAN MOSTAERT?

In Charles I.'s collection, his brand being on the back of the panel. It is probably intended to represent Sophonisba taking the poison sent her by her husband Massinissa, to spare her the humiliation of being surrendered to Scipio.

Probably by Jan Mostaert, a Netherlandish artist, who flourished before the differentiation of the Flemish and Dutch schools. He was born at Haarlem in 1474, and was patronised by Margaret of Austria, legitimate daughter of the Emperor Maximilian II., and Governess of the Low Countries from 1508 to 1530. Mostaert died in his native town in 1556.

- 312 Portrait of Sir George Carew? *Unnamed*

Above is inscribed: "ANO. DNI 1565, ÆTAT SVÆ. 54.

Sir George Carew, who was the eldest brother of Sir Peter, was a soldier and sailor in the reign of Henry VIII., and died in 1545, in command of the *Mary-Rose*, one of the largest ships in the King's great armament against the French. Henry had dined on board on the day of the action, but the ship was afterwards sunk on the first onslaught of the French, and all on board were lost. There must consequently be either some error in the date of the inscription, or else it cannot be a portrait of Sir George Carew.

- 313 Philip II. of Spain CLOUET

It represents Philip about the age of twenty-seven, the time of his marriage with Mary. A similar picture on canvas belongs to Earl Stanhope.

- 314 Sir Francis Walsingham *Unnamed*

- 315 Portrait of Elizabeth, Queen of Philip IV. of Spain?

Inscribed "Maria Medici Regina France Navax" in the top left corner; but this has no value.

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316 Isabella Clara Eugenia, Daughter of Philip II. A. MORE
For her portrait when grown up see No. 165.

1 King of Bohemia dining in Public VAN BASSEN

This is substantially the same picture as No. 323, excepting some slight variations. On the wall, over the entrance to the raised alcove at the end of the hall, are the letters E. and F. crowned, the initials of the king and queen.

A curious incident, for which there was historic warrant, is introduced into this picture. As the gentleman carver is carving a dish opposite their majesties, he is attacked by the queen's favourite monkey which springs upon his breast, and makes him present a most ludicrous appearance. This mishap actually occurred at Prague on the first occasion that the queen, to allay the jealousies of her new subjects, employed only Bohemians to wait upon her. The man was so frightened that he gave a yell and fled from the room.

318 Judge Croke Unnamed

319 Hendrik, Count of Brederode Unnamed

Behind, on a scrap of paper, is an old obliterated inscription:
"Br. d. ro. . . ."

This is Henri, Comte de Brederode—"the bold, debauched Brederode, with handsome, reckless face and turbulent demeanour"—as Motley says: and "a madman if there ever were one," as a contemporary expresses himself. He was one of the first to sign the famous "Compromise," and was the individual chosen to present the "Request" to the Duchess of Parma, Governess of the Low Countries, which was the beginning of the revolt against the Spanish Dominion.

320 Artemisia Gentileschi at her Easel, painting *By herself*

This is a fine and spirited portrait of a very remarkable woman. She was the daughter of Orazio Gentileschi, a celebrated Italian painter who was invited to England by Charles I., and whose whole family was patronised by him. (See No. 345.) This portrait was probably painted by her expressly for the King; for we find it in the inventory of his goods made by order of the Commonwealth. "A Picture of Painting, by Arthemesia. Sold to Mr. Jackson 28th Nov. 1651 for £10."

She came over to England with her father, but did not remain long; though while here she drew some of the Royal Family and many of the nobility. Indeed she excelled her father in portraiture. Nor was her popularity confined to England, Lanzi speaks of her as "famed throughout Europe," and her master, Guido, held her in high esteem. She passed most of her life at Naples, where, if we are to believe the gossips,

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she was "as celebrated for her amours as her painting." She died in 1642. There is another portrait of her by herself at Althorp.

321 Charles Howard, Earl of Nottingham *Unnamed*
 Commanded the English Fleet against the Spanish Armada.

This is the famous hero who commanded the English fleet in 1588 against the Spanish Armada, and who, as Lord High Admiral, afterwards performed many other brilliant actions. He died in 1624, at the age of eighty-eight.

322 Claude D'Urfé, Seigneur de Chateauneuf

JEAN CLOUET [JANET]

He holds a small book bound in brown leather, with black strings and inscribed "PETRARCA." On the back is a slip of paper, with the inscription, but not very ancient: "Portrait of a French Nobleman, by Jennet." Recently identified in Paris as Claude D'Urfé.

323 An old Woman, with a Book, asleep G. DOW

324 A Peacock, Cocks, and Hens J. BOGDANE

325 Marriage of St. Catherine *after* CORREGGIO

The original, which was painted about 1522, is in the Louvre. There are replicas at Naples and St. Petersburg.

326 Venus and Cupid *After* TITIAN

327 Discovery of Callisto by Diana (*See* No. 342) POELEMBERG

In Charles I.'s catalogue was: "A little landscape piece of Poelemberg, being where Diana is haling Calista by the hair, where four other nymphs are looking on, being very little entire figures, 8 in. by 8 in."

328 A Small Landscape P. F. FERG

Ferg, who was an imitator of the style of Breughel, came over to England about 1720. His works, especially his diminutive ones on copper, such as this, were much admired, and still fetch high prices. He died in the streets of London from want and exposure in 1740.

329 Architecture—Angel Delivering St. Peter STEENWYCK

330 Landscape with the Gate of a Town JAN BREUGHEL

Jan Breughel was the second son of Peter Breughel the elder. He is commonly called "Velvet" Breughel, on account of the exquisite softness and finish of his work, to distinguish him from his father, "Peasant" Breughel, and his elder brother, "Hell" Breughel. (*See note infra.*) Jan principally painted landscapes with animals and flowers; there are several specimens of his work here.

331 Henry Howard, Earl of Surrey. Beheaded 1577.

French School [JEAN CLOUET?]

A fine portrait, perhaps the work of Guillim Stretes, from whom

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we find that Edward VI., in 1551, bought "a picture of the late Earl of Surrey attainted, which by the Council's commandment had been fetched from the said Guillim's house."

Surrey, who was the elder son of Thomas, third Duke of Norfolk, by his second wife, Elizabeth, daughter of Edward Stafford, Duke of Buckingham, is supposed, according to the best modern authorities, to have been born about 1516.

In 1547 he was executed, by order of Henry VIII., on the charge of quartering the Royal arms of England with his own.

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|-----|---|-----------------|
| 332 | The Adoration of the Magi | — ? |
| 333 | Landscape, with Goatherds | P. BRILL |
| 334 | A Witch with Cupids | A. ELZHEIMER |
| 335 | A Perspective piece—A Garden | STEENWYCK |
| 336 | Christ Blessing little Children | HIEENS |
| 337 | Flower-piece—Lilies, &c.—in a Brass Vase | BOGDANI |
| 338 | Mars, Venus, and Cupid | PAUL VERONESE ? |
| 339 | Garland of Roses round the Madonna | D. SEGHERS |
| 340 | Portrait of the Duc d'Aumâle | <i>Unnamed</i> |

I presume this to be Claude II. de Lorraine, Duc D'Aumâle, who took such a glorious part in the defence of Metz when besieged by Charles V. in 1552, but who sullied his fame by advocating the massacre of St. Bartholomew, and the murder of Coligny. He was killed at the siege of La Rochelle.

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|-----|--|------------|
| 341 | Head of a Prince | MORE ? |
| 342 | Landscape—A Shepherd and Ruins | POELEMBERG |

This is a companion piece to No. 327, as it is indeed stated to be in Charles I.'s catalogue: "The other fellow piece of the said Poelembourg in a landscape wherein are painted some old ruins, whereby some herdkeepers of goats, sheep, and kine, bought by the King."

- | | | |
|-----|-------------------------------------|------------|
| 343 | Nymphs and Satyrs dancing | POELEMBERG |
| 344 | Saint Francis praying | TENIERS |

On the rock beneath, and about an inch to the left of the skull, is his signature: "D. TENIERS." This is probably a copy from some Neapolitan or Spanish picture.

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|-----|-------------------|--------------------|
| 345 | A Sibyl | ORAZIO GENTILESCHI |
|-----|-------------------|--------------------|

This picture was in Charles I.'s collection, for we find his cypher painted at the back of the canvas, and it is doubtless the "Woman's

KING'S WRITING CLOSET

Head by Gentilescoe, sold to Mr. Houghton, 16th Jan. 1651 for £6" by order of the Commonwealth. And it appears in James II.'s catalogue, No. 276: "A woman to the waist, holding a table with characters. By Gentileschi." It would therefore appear to be by Orazio the father, instead of by Artemisia his daughter.

He was a native of Pisa and a disciple of his half-brother, Aurelio Lomi. The very considerable reputation he had earned abroad induced Charles I. to invite him to London in 1626, and treat him with the greatest liberality. He gave him an annuity of £100 a year (equal to at least £600 in these days), bore the whole expense of the education and travelling of his sons in Italy, employed him in painting ceilings at Greenwich, paid very large sums for his pictures, and furnished him a house from roof to basement at a cost of more than £4000!

Such favours naturally excited envy. Gerbier, a rival artist, had to draw up a paper of "the sums of monies Gentilesco hath received:" he did so in a ludicrously bitter tone. Some of the items are: "Got for to buy collars, being a new plot to put upon the King—£150! . . . Afore the Duke went to Ré, the Duke told me that Gentiles 'squised out of his purs'—£400! . . . After the son came back again from Italy, made believe he had been robbed at sea and got another sum!"

346 Queen Elizabeth so-called? in a fanciful dress — ?

Though this picture has, for the last hundred and fifty years or so, been called "Queen Elizabeth," there is no solid ground for believing it to be a portrait of her at all. The features of the woman here represented do not in the least correspond with those of the Virgin Queen; there is an entire absence of all the customary regal emblems; the verses are quite inappropriate; and there is no documentary evidence among the old records and catalogues connecting her name with it. It is much more likely to be Arabella Stuart.

She is standing in a forest; on her right is a stag with a garland of flowers round its neck, on which her right hand is placed. On a tree by her are inscribed the following mottoes or verses: "*Iniusti iusta querela;*" beneath that: "*Mea sic mihi,*" and still lower: "*Dolor est medecina ed tori (? dolori).*" At the bottom of the picture on the other side is a tablet, on which are the following verses:

*The restless swallow fits my restless minde,
In still revivinge, still renewinge wronges;
Her just complaintes of cruelty unkinde
Are all the musique that my life prolonges.*

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*With pensive thoughtes my weepinge stagg I crowne,
Whose melancholy tears my cares expresse ;
Hes teares in sylence, and my sighes unknowne,
Are all the physicke that my harmes redresse.*

*My onely hope was in this goodly tree,
Which I did plant in love, brings up in care
But all in vaine, for now to late I see,
The shales be mine, the kernels others are.*

*My musique may be plaintes, my physique teares;
If this be all the fruite my love-tree beares.*

This curious picture, with its fantastical design, enigmatical mottoes, and quaint verses, doubtless had some allegorical meaning, which we are now unable to interpret.

347 Portrait of Sir Nicholas Bacon Unnamed

Sir Nicholas Bacon was born in 1510, and went to the Bar in 1537. At once on Elizabeth's accession he was appointed Lord Keeper, an advancement which he probably owed to the friendship of Cecil; and the Queen always reposed the greatest trust in him, regarding him, according to Camden, "as the very oracle of the law." Towards the close of his life—the period when this portrait was painted—he grew very fat. To this he alludes in a letter to Elizabeth, excusing himself for writing instead of coming to her, saying, "not of an unwilling harte and mynde but of an unhable and unwieldie bodie, is the onely cause." He knew also how to combine flattery with a jest on his own corpulence. "No, madam," said he, when the Queen was visiting him and observed that his house was too small for him, "my house is not too small for me, but your Majesty has made me too large for my house."

It should be observed that this picture bears little resemblance to other portraits of Sir Nicholas (compare especially the one in the National Portrait Gallery); but resembles rather those of Lord Chancellor Ellesmere.

348 Portrait of a Young Lady	. . . . .	SIR A. MORE
349 "Woman Milking a Goat"	. . . . .	BERCHEM
349A Nymphs and Satyrs . . . . .	. . . . .	POELEMBERG
350 The Judgment of Paris . . . . .	. . . . .	ROTTENHAMMER
350A Flowers in a Brass Vase . . . . .	. . . . .	JAMES BOGDANI

This and similar still-life pieces by this artist were painted expressly

QUEEN MARY'S CLOSET

for the panels in these rooms, by order of Queen Anne. He came over to this country in her reign, and lived here between forty and fifty years, known at first only by the name of "The Hungarian."

QUEEN MARY'S CLOSET

QUEEN MARY'S closet is not a very appropriate designation of this room; for, as it was not floored till four or five years after her death, she could never have been in it at all. It seems to have got this name from having been formerly hung with needlework executed by her; the chairs and screens also being described as "the work of the same pious hand," and "extremely neat, and the flowers very well shadowed." They were all removed some years ago.

The Pictures mainly Flemish.

351 George Villiers, first Duke of Buckingham, K.G.

CORNELIUS JANSEN VAN CEULEN

Dressed in the full robes of the Garter, with the collar and "George."

James I., who, as Clarendon said, "of all wise men living, was the most delighted and taken with handsome persons and fine clothes," gave his favourite the Garter in July 1616, not long after he had first been introduced to him. It was doubted at the time "that he had not sufficient livelihood to maintain the dignity of the place," but the King soon supplied the deficiency by grants of land and pensions and offices; and Villiers, who loved magnificence in dress as much as his master, took care to please his eye by his splendid costumes.

352 Cupid and Psyche VAN DYCK

353 Portrait of Count D'Oversteyn? — ?

He accompanied Anne of Cleves to England by order of her brother, and conducted her to the altar at the ceremony of her marriage by order of Henry VIII.

354 A Startling Introduction HENRY POT

On the chimney-piece is a coat of arms carved in stone, and the monogram HP.

This belonged to Charles I., for we find his cypher branded at the back of the panel; but it is not found in his catalogue. It is probably, however, the picture called "A souldier making a strange posture to a Dutch lady, by Bott," which was sold by the Commonwealth to Mr. Treasurer Jones, November 2, 1649, for £7.

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Both the subject of this picture, and its painter, have given rise to much perplexing diversity of opinion.

The real artist is Henry Pot, whose initials are inscribed in a monogram on the chimney piece, and whose name is further suggested by the misnomer, "*Bott*" in the Commonwealth inventory. This supposition is confirmed by the fact that Pot, who was born at Haarlem in 1600, was known to Charles I., and painted his and his queen's portraits. He was probably in England some few years.

355 Portrait of Sir Peter Carew *Unnamed*

Across the top is inscribed: "S^R PETER CAREW KNIGHT 3^d SONNE TO S^R WILLIAM CAREW BVRIED AT WATERFORD IN IERLAND. AN: 1575."

356 A Sea Port and Ruins O. VIVIANI *and* JAN MIEL

Ottavio Viviani was a painter of architecture who flourished about the middle of the seventeenth century. (See No. 937.)

357 Alderman Leman ———?

In the upper left-hand corner his coat of arms is painted: Azure, a fess between three dolphins embowed, Argent. The helmet of a squire, and above, his crest—a lemon-tree. Over that is written "ANNO DOMINI, 1616;" and beneath his arms, "ÆTATIS SVÆ 71."

This portrait, of which there is a replica at Christ Church Hospital, Newgate Street, must have been painted in the latter months of 1616; for on October 29, in that year, John Leman of Gillingham, in Norfolk, was sworn in Lord Mayor of the City of London. The pageant on that occasion is perpetuated in a very rare tract entitled: "Chrysana-naleia, The Golden Fishing; an Honour of Fishmongers; applauding the advancement of Mr. John Leman, Alderman, to the dignitie of Lord Mayor of London, taking his oath in the same authority at Westminster on Tuesday, being the 29th day of October, 1616. Performed in hearty love to him, at the charges of his worthy brethren the Ancient and Right Worshipful company of Fishmongers. Devised and written by A[nthony] M[undy], Citizen and Draper of London."

358 Christ with Martha and Mary}}^u

HANS VREDEMAN DE VRIES

On the sill of the archway is the signature: "HANS (in a monogram VRIES, 1566.)" Behind are the cyphers of Henry Prince of Wales, and Charles I. Notice the interesting old furniture.

Hans Vredeman de Vries was one of the earliest perspective and architectural painters of the Netherlands. He chiefly studied classical design, which accounts for the splendid but inappropriate decoration of this interior, where the figures are, as they are indeed meant to be, subordinate. There is a very similar picture by his scholar, Steenwyck, in the Louvre.

QUEEN MARY'S CLOSET

- 359 Portrait of a Gentleman — ?
 360 Cattle in a Landscape M. CARRÉ

Carré was a pupil of Berghem's, and resided in England.

- 361 A Child Firing a Cannon — ?
 362 Windsor Castle LEENDERT DE KONINGH ?

The castle is on the right, the terrace finishing at Winchester Tower.

- 363 Portrait of James I. when young (?) Unnamed
 364 Giovanni Francesco Barbieri [Il Guercino] By himself

There is a similar picture at Cobham Hall.

- 365 A Laughing Boy F. HALS ?
 366 Dead Game WEENIX
 367 Still-life—Oranges, Oysters, Grapes, a Flagon
J. C. CUYP ?

Ascribed to Jacob Gerritsz Cuyp, the father of the great landscape painter ; but it seems rather in the style of De Heem.

- 368 Head of boy unknown Unnamed
 369 Portrait of a Man unknown Unnamed
 370 Portrait unnamed, but of George Fermor ? Unnamed

On the right is inscribed : "*Ætatis suæ, 40,*" and on the left is his crest, that of the Fermor family—a cook's head in a marquis' coronet.

- 371 Face at a Window — ?

The history of this picture illustrates the way in which false names are given to portraits. The first record of it is in the Commonwealth inventory, where it is entered as being at Oatlands, and sold to Mr. Houghton, January 16, 1651, for £3, under the title : "One looking through a casement," without any artist's name. We next find it in James II.'s catalogue : "The picture of a *fool* in a black cap, looking through a window," attributed to *Holbein* ; and from that the step was natural to call it, "Will Somers." It bears in fact no resemblance to the authentic portrait of him. (See No. 445.)

Nor is it by Holbein ; on the contrary, it appears to be a work of the seventeenth century. Behind is Charles I.'s brand, and also Prince Henry's.

- 372 Head of a Venetian Boy TIEPOLO
 373 Sir Theobald Gorges Unnamed

On the right is a scroll with the motto : "*Virtutis præmiu non fortunæ Elimosina.*" Theobald Gorges was knighted on June 27, 1616.

- 374 Robert Dudley, Earl of Leicester Unnamed
 375 A Lady with a Fan — ?

Inscribed "A^o Di. 1594. Æt^t SVÆ 13."

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- 376 Portrait of a Gentleman Unknown *Unnamed*
377 David with the Head of Goliath *after VANDYCK*
378 Dead Game and Flowers *JAN WEENIX*

Signed in the lower right-hand corner: "*J. Weenix, f. 1678.*"

A work of Jan, the son and scholar of Jan Baptist Weenix, the painter of landscapes and animals.

- 379 Portrait of a Gentleman *Unnamed*

Above is inscribed: "*Ætat. suæ. 34.*"

Except for the supposed resemblance of this picture to the authentic portraits of Shakespeare, for which reason it was bought by William IV., I believe there is no ground for its bearing the name it does. Certainly, it is rather a truculent version of the "gentle bard of Avon."

QUEEN'S GALLERY

- 380 Portrait called "Schachner of Austria"

HANS BALDUNG?

The Tapestries—History of Alexander

THESE are a series of seven pieces of tapestry from the celebrated designs of Charles Le Brun, illustrative of the life of Alexander. Very little is known of their history beyond the fact that they were bought by General Cadogan in Flanders for a very small sum in George I.'s reign, and set up here by order of the King. They were worked at Brussels.

The seven pieces here are only a part of the whole series, and are not arranged in chronological order.

- 381 Alexander's Triumphal Entry into Babylon, in 331 B.C.

After the battle of Arbela, and the flight of Darius.

- 382 The Last Fight of Porus, King of India, in 326 B.C.

Porus is on his elephant in the centre of the picture, hurling a javelin. The contest was fought after Alexander had forced a passage across the Hydaspes.

- 383 Alexander and his Horse Bucephalus

Alexander, after taming the horse, has just dismounted, and is being embraced by his father Philip, who on this occasion exclaimed that "Europe would be too small for such a spirit."

QUEEN ANNE'S STATE BEDCHAMBER

384 Alexander and Diogenes

385 Alexander Meeting the Chaldean Prophets as he enters
Babylon

386 The Battle of the Granicus

Alexander is about to strike Spithridates, the Ionian Satrap; behind the King, coming to his assistance, with a battle-axe is Clytus, who saves his life.

387 Alexander Entering the Tent of Darius' Wife

Alexander, after the battle of Issus, is entering, accompanied by Hephæstion, the tent of Sisigambis, the wife of Darius. She at first took Hephæstion for the King, and prostrated herself before him to kiss his feet.

388 A Warrior GUERCINO

QUEEN ANNE'S STATE BEDCHAMBER

QUEEN ANNE'S bed, of very fine crimson Genoa velvet, with its stools, &c., to match, appropriately furnishes this room.

The ceiling was painted for her by Sir James Thornhill, who had succeeded Verrio and Laguerre as a decorator of palaces and public buildings. The design shows Aurora rising out of the ocean in her golden chariot, drawn by four white horses, and attended by Cupids; below are Night and Sleep. In the cornice are the following portraits: George I. with the crown, over the bed; Princess Caroline, over the fireplace; George II. as Prince of Wales, opposite his wife; and Frederick, Prince of Wales, as a boy, over the windows.

The chandelier is silver, elaborately decorated with glass balls. Near the bed are two large blue bowls, which probably belonged to Queen Mary. The cast-iron fireback has a rude representation of the Worship of the Brazen Serpent. The size of this room is 30 by 25½ ft.; its height 30 ft.

The Pictures mainly of the later Italian Schools.

391 Holy Family, St. Catherine and St. Joseph CAMBIASO

The slipping of the canvas in the frame not long ago revealed the name "Luca Cambiasi," who was doubtless the artist.

CATALOGUE OF HAMPTON COURT PICTURES

His paintings, which are not much known in England now, were held in high esteem in Italy, where he was largely employed in decorating churches, and Philip II. also invited him to Spain to paint in the Escorial. He died there in 1585.

392 Madonna and Child *Copy after Pontormo* by BRONZINO ?

The original, of which this is only a copy of a portion, is at Munich.

393 "Madonna della Quercia" *After Raphael* by G. ROMANO

This is an early copy, attributed to Giulio Romano, of Raphael's famous picture, now at Madrid. There is also a repetition of it at the Pitti Palace at Florence, marked as a copy by Giulio Romano.

It was designed by Raphael about 1517, but the execution, even of the original, is generally attributed to G. Romano. Variations by Raphael's scholars, in which the infants hold the scroll aloft, are frequently met with.

394 St. John Baptising Christ F. FRANCIÀ

Christ, with his hands joined, is standing in the water. St. John, who is kneeling on the bank, to the left, has a saucer in his right hand, and a staff with a cross at the end of it in his left. Behind him are two angels. In the background are four figures, Jews, who have come to be baptized, two attired as monks. Above, in irradiated clouds, is the Holy Ghost in the form of a dove. A golden light, the reflection of the dove, illumines the water where St. John's staff touches it. On a cartellino in the lower left hand corner is inscribed: "FRANCIÀ, AVRIFEX. BONONIEN."

This beautiful picture, the finest specimen in England of this great master, must have been acquired by Charles I. with the Mantuan collection.

There is a replica, though larger in scale, at Dresden, also signed, with some variety in the placing of the angels and the landscape, and dated 1509. It has been rather the custom lately to put down the Hampton Court *Baptism* as a repetition or imitation from the hand of a pupil of the Dresden one.

Francia, like most artists of the Renaissance, did not confine himself to painting. He worked also as a jeweller, and indeed assumed the name of Francia from his master in that trade, instead of his own surname Raibolini. He further testified his respect for technical art by often signing his pictures *Aurifex*, goldsmith, as he has done on this, while on his jewellery he inscribed himself *Pictor*, painter.

395 Judith with the Head of Holofernes . . . GUIDO ?

396 Bacchanals CARAVAGGIO

QUEEN ANNE'S BEDROOM

- 397 Venus and Cupid F. POURBUS ?
 398 Burning of Rome by Nero *After* G. ROMANO

The execution is perhaps the work of one of his scholars. The fine original cartoon in colours is now at the Louvre.

- 399 St. Sebastian Pierced with Arrows *School of* FRANCIA
 400 Madonna and Infant Jesus *School of* A. DEL SARTO

This is a replica, or perhaps only an old copy, of an original in the Baring Collection. Another repetition is at Alnwick.

- 401 Madonna and Child and St. Joseph V. MALO
 402 Madonna and Child and St. John V. MALO
 403 Head of a Man SCHIAVONE
 404 St. John the Baptist L. SPADA
 405 Jupiter and Juno taking possession of Heaven

ROMANO ?

- 406 Birth of Apollo and Diana G. ROMANO

The accounts of Apollo's birth vary ; the one selected here seems to be the following : " Apollo, the son of Zeus and Leto, was born in the Island of Delos, together with his sister Artemis. Hera in her jealousy pursued Leto from land to land, and isle to isle, and endeavoured to prevent her finding a resting-place where to give birth. At last, however, she arrived in Delos, where she was kindly received, and after nine days' labour, she gave birth to Apollo under a palm- or an olive-tree at the foot of Mount Cynthus."

This is one of a set of twelve similar mythological pieces originally painted for Frederigo Gonzago, Duke of Mantua, Giulio Romano's great patron, for whom he executed so many mythological works in the ducal city. They are apparently works of his later time, when the influence on his style of his master, Raphael, had begun to wane.

- 407 A Roman Emperor on Horseback G. ROMANO
 408 A Sacrifice G. ROMANO

In Charles I.'s catalogue it is described : " A high and narrow piece, in a white carved and gilded frame, being a sacrifice ; some four entire little figures, and a goat lying to be sacrificed. A Mantua piece, done by Julio Romano." The back of the panel is branded with Charles I.'s cypher.

- 409 Julius Cæsar returning from the Senate House ROMANO

This came to England in the Mantuan Collection, and it has Charles I.'s cypher branded at the back. It is in the Commonwealth Inventory, No. 1013, " Julius Cæsar with an eagle above his shoulders appraised at £34," and hung " in the Committee Room."

- 410 A Roman Emperor on Horseback GIULIO ROMANO

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411 Salome with the Head of St. John the Baptist

After CESARE DA SESTO

This was in Charles I.'s collection, for his brand, C.R. crowned, is found at the back of the panel. It is a repetition, with some variations, of the picture formerly in the famous Orleans Gallery, where it was attributed to Leonardo da Vinci, and afterwards to Luini; and now in the Imperial Gallery at Vienna, where it is correctly ascribed to Cesare da Cesto. There are other versions in the collections of Mr. George Salting, Colonel Legh, at High Legh, Cheshire, and Mr. Baillie-Hamilton.

Cesare was a pupil of Leonardo's, and was working under him at Milan from about 1507 to 1512.

A fine chalk drawing with the study for the hand of the executioner is in the King's Library at Windsor Castle, under the name of Leonardo.

412 Christ Brought before Pilate SCHIAVONE

412A Chiron teaching the Use of the Bow G. ROMANO

Achilles is pressing towards the Centaur, and receives a boar's hide and a bow and arrows. Thetis is behind him, prostrate with grief.

413 Christ with Martha and Mary — ?

414 Thetis presenting Achilles to the Centaur A. BALESTRA

Antonio Balestra's pictures here are specimens of the sort of art patronised by the early Georges.

414A Jupiter and Europa. (*See* No. 405.) GIULIO ROMANO

415 The Nursing of Jupiter. (*See* No. 405.) GIULIO ROMANO

The scene represents the Island of Crete, where Rhea was brought to bed of Zeus secretly, to save him from his father, Cronos, who devoured all his children as soon as they were born. While his mother went away to give Cronos a stone wrapped up in a cloth instead of his child, the infant was nursed by the Curetes and the nymphs Adrastia and Ida. They fed him with the milk of the goat Amalthea, and the bees of the mountains provided him with honey. This is the subject represented here.

416 Madonna and Child — ?

417 Jupiter and Europa *After* PAUL VERONESE

418 Judith with the Head of Holofernes *After* C. ALLORI

A copy, by one of his scholars, of the famous picture in the Pitti Palace at Florence; of which there is a good replica at St. Petersburg, and copies at Vienna, Dulwich and elsewhere. The original, when at Paris, was finely engraved by Gandolfi, for the *Musée Napoléon*.

On a ledge, on which there is a green cushion, this is inscription:

*Hoc Cristofani Allorii
Bronzini operis pictura*

*Hactenus invicta pene
Uincitur Anno, 1613*

QUEEN ANNE'S BEDROOM

- 419 Holy Family *Unknown*
 420 Overthrow of Pharaoh and his Host HANS JORDAENS
 421 Holy Family with St. Elizabeth

GIOVANNI LUTERI [DOSSO DOSSI]

We may without hesitation follow Morelli, who pronounced it "a very fine and characteristic work" of the famous Ferrarese colourist.

"Gifted, healthy, cheerful, and often brilliant in his art, Dosso," remarks the same great critic, "deserves to be honoured and to be reinstated in his proper place." Many of his great works, damaged and fragmentary as they are, have only contributed to increase the fame of other artists.

Dosso was a favourite of the Gonzagas, for whom he painted many pictures at Mantua, to which fact we owe it that Hampton Court, where the residue of the famous Mantuan collection is now housed, shares with Dresden the honour of being the only place north of the Alps, where his extremely rare works can be studied. (*See Nos. 60, 80, and 192.*)

- 422 Head of a Magdalen *After* SASSO FERRATO
 423 A Female Saint with a Cross; *School of* LORENZO COSTA

Certainly not by Perugino, to whom it is attributed; it is not even of the Umbrian school at all, but rather the work of a Ferrara-Bolognese artist; and we cannot be far wrong in following Morelli, who pronounced it a genuine work of Lorenzo Costa. Others attribute it to his scholar Tamaroccio.

- 424 Head of a Woman in a Turban A. DEL SARTO?
 425 Mermaid and her Young G. ROMANO
 426 St. Francis and the Infant Jesus GUIDO?
 427 Portrait of an Italian Lady PARMIGIANO
 428 Fortune on a Shell Oared by Tritons GIULIO ROMANO
 429 Saint Catherine with Palm and Wheel GIANPETRINO?

Obviously by one of the followers and imitators of Leonardo da Vinci; and Mr. Claude Phillip's description of it to Gianpetrino, one of the master's actual pupils, is probably correct. His workshop must have been one of the busiest and most frequented in Milan between 1520 and 1530. The sweet smile which characterises all Gianpetrino's female heads, he derived from his master. He is easily recognised by the golden red colour of his draperies, by his form of hand and ear, by his cold flesh tints, and by his life-like hands, contrasting with the stiff lifeless hands of Marco d'Oggionno, with whom he is often confounded, and to whom some have attributed this panel.

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A picture similar to this is at Berkeley Castle; and another, apparently by Luini, in the possession of Mr. Humphrey Ward.

430 Saint Catherine reading ANTONIO ALLEGRI DA CORREGGIO

This charming little picture, which modern criticism unanimously admits the genuineness of, is assigned by Signor Corrado Ricci, in his great work on Correggio, to the master's later period, probably about 1526-28, some ten years or more after *The Holy Family*, No. 430, which now hangs by its side. It is interesting to compare the earlier work with this example of the latest development of his style, which exhibits the most refined sensibility, and is remarkably modern in feeling. No trace of archaism, indeed, appears in the delicate face, and in the technical treatment.

431 Holy Family with St. James

ANTONIO ALLEGRI DA CORREGGIO

This charming little picture, which all the critics, Morelli, Frizzone, Layard, Claude Phillips, Corrado Ricci, &c., now agree in pronouncing a genuine work of Correggio's earlier, though not earliest style, was evidently painted about 1515-17, shortly after the great altar-piece with St. Francis, now at Dresden. It belonged to Charles I.

"The traits peculiar to this stage of the painter's development appear in each one of the works painted at this time. Not only do we find the same hot tone of colour, the same haziness in the landscape, the same treatment of foliage, the same somewhat puffy extremities, but in every case we recognise the same facial type and the same idea of drapery. The oval-faced Virgin, with a large mouth and rather long nose, and the Infant with the tripartite arrangement of the hair, a long central lock overhanging the middle of the forehead, are to be found in *The Repose in Egypt*, of the Uffizi, in *The Madonna with Two Children* at Madrid (in the Prado), and in this *Virgin and Child*.

The inclination of the Virgin's head is another characteristic shared by the three. Indeed, the *Virgin and Child* of the Prado may be described as identical with the same group in the Hampton Court picture, where the St. Joseph of *The Repose in Egypt* reappears as St. James. The hang of the draperies is still very sculptural; the robes are little more than ample skirts, which the painter allows to fall in vertical folds on the breasts and arms of his figures, a mannerism he afterwards entirely repudiated, recognising the value of greater freedom and animation. These singularities of colour, type, attitude, and drapery, mark a stage in the painter's development hitherto neglected by the critic."—(Corrado Ricci.)

QUEEN ANNE'S DRAWING-ROOM

432 Portrait of the Duke of Wirtemberg . . . MYTENS ?

Probably Prince Lewis Frederick's brother John, who visited England in 1611.

QUEEN ANNE'S DRAWING-ROOM

THIS room being the central one of William III.'s East Front, towards which all the lines of the garden walks and of the avenues in the park converge, is one of the finest of the suite. Although built by Wren in 1694, its decoration dates from ten years after, in the reign of Queen Anne; and the doorways, the fine oak dado, and the fireplace were designed by Sir Christopher then.

Discovery of Painted Walls

The chief decoration of this saloon, however, consists of the paintings on the walls and ceiling. They were executed by Verrio, in 1704-5, at the price of about £1000, and are a good specimen of his exuberant design and gaudy colouring—comparable with his “King's Great Staircase” and “King's State Bedroom,” already described.

The painted ceiling has been visible ever since it was finished by the artist. The existence of the painted walls, however, was unknown and unsuspected, until discovered by the author in 1881 in the course of his researches into the history of the Palace, by means of a copy—probably unique—in the King's Library at the British Museum, of a rare tract entitled “Apelles Britannicus,” published in 1741.

In this work it was stated that “on the sides of this room are more paintings of Verrio, representing the British Fleet and Prince George of Denmark pointing to it; and the four parts of the world, shown by four figures”; but that they had been “concealed and covered over with green damask,” probably about 1735.

This hint led the author to obtain permission from the authorities to institute an examination of the walls, which at once verified the existence of the paintings behind the red flock-papered canvas. Since 1881 an opportunity of uncovering and revealing them had been awaited; and it at length occurred in the spring of the year, 1899, by the removal

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of West's portraits of George III.'s family, which for seventy years had hung on these walls, to Kensington Palace.

Lord Esher, Secretary of H.M.'s Board of Works, cordially supporting the suggestion, the battening, canvas, and paper were stripped down, and the painted walls, hidden for a hundred and sixty-four years, were once more revealed to sight.

The paintings were, in the main, found to be in very fair condition, being as bright and fresh in colouring as when last touched by the painter's brush; though the borders had been here and there injured by the cutting away of the plaster to insert the wooden frames on which the canvases were stretched, and by literally hundreds of holes, made by the nails to hang pictures on, driven in through the canvas all over the surface.

The restoration of the damaged portions, which occupied Messrs. Haines three months, fortunately involved but little renewal in the chief portions of the pictures. This room, therefore, now presents exactly the same appearance as it did when Queen Anne occupied it; and the visitor is thus afforded a true idea of the decoration of that period, and can judge of the real taste of that reign, which was nothing more than an imitation of the bastard classicism of Louis XIV., as distinguished from the so-called "Queen Anne style," which never had any existence at all, except an imaginary one in the brains of modern china-maniacs.

Soon after painting this room Verrio's eyesight failed him; and it is stated by Walpole that the Queen gave him a pension of £200 for life. He did not, however, enjoy it long, for he died at Hampton Court in 1707, in the apartments which had been allotted him in the Palace.

Description of the Paintings on the Walls

Each wall, affording a space of about 35 ft. wide and about 20 ft. high, from the top of the oak dado to the coved cornice, is painted to represent a large panel of tapestry, with a gold fringe and a wide border of flowers, flanked by pillars and pilasters of pink-coloured marble. Brilliant and

QUEEN ANNE'S DRAWING-ROOM

gaudy as is the colouring, this is not at all owing to over-restoration, but solely to the fact that they were covered up only thirty years after the work was executed by Verrio.

WEST WALL (*facing the windows*). Here we have a figure of Queen Anne, seated on a throne beneath a canopy, dispensing Justice and Mercy. On the left is shown Hercules with his club, crushing Evil and Seditious, and on the right are other classic figures trampling on Envy and other vile influences. In the foreground are figures representing natives of the four quarters of the Globe—Europe, Asia, Africa, and America—who have come to offer homage to her Majesty. The sibyl is on the left of the Queen, holding a scroll with the words, "Pereunt discrimine nullo amissæ leges"; and Christian Truth on the right.

NORTH WALL (*over the fireplace*). The painting here shows us Prince George of Denmark, husband of Queen Anne, standing on an eminence under an elaborate canopy. He is clad in an armour suit of burnished steel, with an ermine cloak; and on a table by his side are a plumed helmet and a royal crown. He holds a baton in his hand and seems to be pointing to the British Fleet, which is seen in the background on the right.

SOUTH WALL (*opposite the fireplace*). Here we have Cupid drawn in a car by sea-horses, and surrounded by mermaids, sea nymphs, and dolphins blowing shells. In the distance is again seen the British Fleet. Above are the Queen's initials, A.R. in a monogram composed of flowers.

THE CEILING. This represents Queen Anne in the character of Justice, with scales in one hand and a sword in the other. Over her head a crown is held by Neptune and Britannia; while surrounding her, and floating in the clouds, are various allegorical figures of Peace, Plenty, Fame, &c.

Queen Anne, when residing at Hampton Court, used to give *levées* in this room, and Swift talks of attending one here.

The View from the windows here is very strikingly beautiful. It shows the whole of the Public or Great Fountain Garden, and a large portion of the House Park (now commonly called the "Home" Park, but officially designated as "Hampton Court Park"); and the middle window is the centre-point

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towards which all the lines of the walks and avenues converge. The Gardens were laid out in their present form by William III.; but Charles II. had begun the alterations, and in his time the Long Canal (not Long *Water*, as it is often erroneously called) was dug, and the great avenues planted. The Long Canal is about three-quarters of a mile long, and the side diverging avenues about a mile; the vista of one is closed by the picturesque old tower of Kingston Church, the vista of the other by the waterworks of Surbiton.

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ON the wall hangs an old Canopy of State of red damask, of the time of Queen Anne, who no doubt often sat under it. The walls were formerly hung with tapestry. Observe the chandelier. The fireback represents the Rape of Europa.

The Pictures mainly historical scenes and portraits of the time of Henry VIII. and of James I.

- 441 Henri III. of France? GUZMAN ?
442 Diego Sarmiento de Acuña, Count Gondomar, Spanish
Ambassador in England 1613-1622 A. BLYENBERG

Don Diego Sarmiento de Acuña, "Spain's ambassador old Æsop Gondomar," as he is called by Ben Jonson, succeeded Velasco at the Court of St. James's in 1613. He was the greatest diplomatist of the age, and rapidly acquired great influence over King James. It was by his cunning advice that Raleigh was forced to disclose the whole plan of the expedition to Guiana, and it was by his persistence that he was afterwards brought to the scaffold.

He first deluded the King with the idea of the Spanish alliance, and also suggested the match between the Infanta and Prince Charles, and planned the famous visit to Spain. There never was, in fact, as has been truly said, "a man with so much art as Gondomar, with so little appearance of it." For political purposes he became all things to all men; and he was as much a man of the world and a wit as a statesman. "He spoke Latin with King James, drank with the King of Denmark, and assured the Earl of Bristol, when he was ambassador at Madrid, that he was an Englishman in his heart. He was also very gallant with the ladies, to whom he frequently made presents." Wilson records that he had "as free access to the King as any courtier of them

QUEEN'S AUDIENCE CHAMBER

all (Buckingham excepted), and that the King took delight to talk with him; for he was full of conceits, and would speak Latin falsely on purpose in his merry fits to please the King, telling the King plainly: 'He spake Latin like a pedant, but I speak it like a gentleman.'"

Gondomar was not loved by the populace, especially the London "buys" as he called them, who used to pelt him with stones and call him nicknames. He hated them cordially in return, remarking that in England "the flour (meaning the aristocracy) was very choice and fine, but the brand (the common people) was very coarse."

This portrait must have been painted before 1622, in which year, in the month of May, the Count left England. As Mytens did not arrive until 1623, its ascription to him must be wrong. In the Commonwealth inventory it is attributed to Breenberg—probably Blyenberg.

443 Christian, son of Henry, Duke of Brunswick — ?

444 Anne of Denmark, Queen of James I. . VANSOMER

She holds two of the dogs in a leash, and one of them is jumping up to her. Round their necks are little ornamental collars on which are embroidered in gold the Queen's initials: "A.R." On her right is a negro groom in red. The red-brick buildings in the background to the right are, as Charles I.'s catalogue proves, the house at Oatlands, not Theobalds, as is usually said, and certainly not Hampton Court. In the left-hand corner Vansomer has imitated a slip of paper stuck on with two red wafers or wax, with this inscription: "*Anna D. G. Magna Britanniae Franciæ et Hiberniæ Regina Aetatis suæ 43 Anno. Dm. 1517.*"

At the top of the picture is a scroll inscribed: "LA MIA GRANDEZZA DAL ECCELSO," and in the lower left-hand corner on a stone is the signature, "P. Vansomer. A° 1617."

The Queen's love of sport, after her own way, was almost as great as her delight in masques. She used to go out with a cross-bow and shoot at the deer from a stand; though her only recorded exploit is killing the King's favourite dog. Ben Jonson flatteringly called her "The Huntress Queen."

This portrait must have been painted in the Autumn of 1617, when she made a long stay at Oatlands for her health, which was then beginning to decline. In the Autumn of 1618, having become much worse, she moved to Hampton Court; and the King used to come down three times a week to see her. But she grew rapidly weaker, and on the night of March 2, 1619, as the old clock struck four, she passed away. Ever since then, it is said, the clock always stops whenever a death

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occurs in the palace ; and those curious in such coincidences being able to cite several undoubted cases of its occurrence within the last few years, the superstition has somewhat revived.

445 Henry VIII. and his Family School of HOLBEIN

On the King's left is seated his queen, Catherine Parr, and next to her Princess Elizabeth standing. She is identified by the jewel she wears, in which is the letter A, the initial of her mother. On the other side is his son, Edward VI., and the Princess Mary with a jewel representing a cross. Behind her, in the doorway, is "Jane the Fool;" while in the corresponding doorway on the right side is Will Somers, Henry VIII.'s jester. In the background, through the doorways to the right and left is seen a garden and part of a red-brick building.

The reasons why this picture cannot be by Holbein himself are fully discussed in the author's "Royal Gallery of Hampton Court, Illustrated." It seems, in fact, from the inconsistencies in the ages, that it is a picture made up after the death of the King from various original materials. If this is so, it was probably painted for Edward VI., as neither Mary nor Elizabeth would have cared to have introduced the other in a picture of this sort. Perhaps it is a work of Guillim Stretes, a Dutchman, who was painter to King Edward, and in receipt of the then large salary of £62 a year.

446 Philip III., King of Spain (1605) J. PANTOJA DE LA CRUZ

Signed below: "*Ju. Pantoja De la* ✠ *Valladolit Regiæ Majestatis Philip. Pictor? faciebat. 1605.*" The companion picture is that of Margaret of Austria, at Buckingham Palace. The King's age is here twenty-five. There is a similar portrait at Cobham Hall.

447 Prince Rupert, when a boy MIREVELT

448 Edward, 12th Baron Zouche of Harringworth, President of Wales MYTENS ?

He seems to have been a man of some considerable importance in Elizabeth's reign, and was one of the peers who sat on the trial of Mary Queen of Scots.

449 Henry Julius, Duke of Brunswick ——— ?

On a label in the lower left-hand corner is inscribed: "Henry Julius D. G. Dux Brunswicensis. Ano. 1608."

This portrait, and the companion one of his Duchess, No: 455, were both in James I.'s collection.

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450 Embarkation of Henry VIII. from Dover, on May 31, 1520, to meet Francis I. at the Field of the Cloth of Gold

JOHN BROWN, "*The King's Painter*"

The view in this old contemporary picture is taken from the southwest of Dover Harbour, extending across the harbour eastward to the Castle, so that the town of Dover is left in the bay to the north. The ship, the *Henri Grace-de-Dieu*, or *Great Harry*, which was built expressly for the King, is represented as just sailing out of the harbour, having her sails set. She has four masts; her sails and pennants are of cloth of gold damasked, and the royal standard of England is flying on each of the four quarters of the forecastle. The quarters, sides, and stern are all decorated with shields and coats of arms. On the main deck stands the King, richly attired in crimson and cloth of gold.

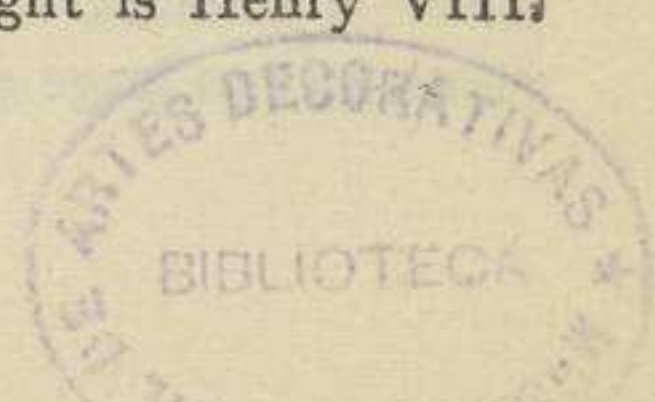
Following this, and to the right of it, are other similar ships, filled with yeoman of the guard with their partisans, men beating drums and playing fifes, and holding flags. In the offing are a number of ships under way, and in the distance is seen the coast of France. Between the ships are a lot of small boats filled with spectators and others, one man being sea-sick. In the foreground on the right are two circular forts, communicating with each other by a terrace, with cannons firing a salute, and spectators, billmen, officers, and a person of distinction dressed in green and yellow, with a black coat—probably Sir Edward Poynings, Constable of Dover Castle and Lord Warden of the Cinque Ports. On the hill opposite is seen Dover Castle.

The *Henri Grace-de-Dieu* was christened, or, as the old writers more appropriately said, *hallowed*, on June 19, 1514, the ceremony being witnessed by the Queen and all the Court, the Pope's and the Emperor's ambassadors, several bishops, and a crowd of nobles. The bills for its decoration are still extant in the Record Office, and the cost of every flag, streamer, and badge can be ascertained. One Vincent Volpe, an Italian, painted the streamers, and John Brown, the King's painter, did the rest. Her tonnage was 1500.

451 Daughter of Frederick II. of Denmark . . . *Unnamed*

452 Meeting of Henry VIII. and Maximilian I. *Unnamed*

This is a highly curious contemporary picture representing several incidents in the siege of Terouenne, undertaken by the joint armies of Henry VIII. and the Emperor Maximilian. In the foreground, the first meeting of the sovereigns, which took place on August 9, 1513, on the east side of Terouenne, is shown. On the right is Henry VIII. in gold armour and visor.



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On the left is the Emperor—described by an eye-witness as “of middle height, with open and manly countenance, pallid complexion, a snub nose, and a grey beard”;—in similar gorgeous apparel, his horse’s trappings emblazoned with the Imperial eagle. Behind them are their attendants. Over Henry is a tablet inscribed: “HÉRICVS OCTAVVS REX ANGLIÆ.” Over the Emperor: “IMPERATOR MAXIMILIAN.” In the centre the two monarchs are riding side by side; while to the right and left are their respective armies and tents.

Behind is seen the grand tournament in honour of the meeting, and parked cannon, waggons, &c. In the background, to the right, is a church, by which is painted its name, “TERVANE,” *i.e.* Terouenne, which capitulated on August 22; to the left is the picturesque mediæval town of Tournay, over which is painted “TORNAY,” which capitulated to Henry VIII. on September 24 (*see* notes to No. 452), with its towers, battlements, pointed roofs, and spires.

Although this and similar pictures in this room, such as *The Field of the Cloth of Gold*, &c., have been attributed to Holbein, it is scarcely necessary to say that they have no sort of claim to be considered works of his. Their artistic merit is of the slightest, though their execution shows considerable mechanical skill. They were doubtless painted by some of those artists whose names are to be found in the old records, such as “John Browne de London, payntor”; “Andrew Wright Serjeant Payntor to the Kynges grace”; and the “Italian payntors Vincent Volpe and Ellis Carmyan.”

453 Meeting of Henry VIII. and Francis I. at the Field of the Cloth of Gold in 1520 — ?

In this curious contemporary painting we find every incident of the famous interview between the two sovereigns depicted with the most minute and elaborate historical accuracy.

Left-hand side of the Picture.

On this side is shown the arrival of the English cavalcade, which, having landed at Calais, on May 31 removed to Guisnes on June 4.

In the foreground is the chief part of the procession, prominent in which is King Henry himself, who, as the chronicler, an eye-witness of the scene, tells us, “showed himself some deal forward in beauty and personage, the most goodliest Prince that ever reigned over the realm of England: his Grace was apparelled in a garment of cloth of silver of damask ribbed with cloth of gold, so thick as might be, the garment was large and pleated very thick.” The head of Henry VIII.

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in this picture and in No. 339 has been at some time or other, probably during the Civil Wars, cut out. This may be detected by a close inspection of the canvas in a side light.

By the side of the King is Wolsey, in violet-coloured velvet, riding a mule, and attended by pages who carry his cardinal's hat, &c. In front of the King is the Marquis of Dorset with the sword of state; behind come many other officers of state.

Right-hand side of the Picture.

In the middle background is seen the plain of Ardres, studded with 2800 tents, amidst which is Henry VIII.'s, all of cloth of gold, with two flags. Beyond is that of Francis I. Here the first interview of the two chivalric monarchs took place, and we see them inside it, in this picture, affectionately embracing one another.

More in the foreground is the famous palace, which was an exact square of 328 ft., but of which, being seen in a foreshortened position, we can form but a very inadequate idea from this picture.

Outside the palace gate on the green sward stand two gold fountains spouting wine. The French chronicler tells us there were large silver cups for any one to drink, "qui estoit chose singulière," and that the English and French toasted each other, "et disoient ces parolles: *Bons amys, Francoys et Angloys*, en les repetant plusieurs foys en beuvant lung a laultre de bon couraige." We see some of the results of this good cheer depicted in this picture to the right.

In other parts are shown other incidents of the meeting; thus, to the right are the lists, half-way between Guisnes and Ardres, with the galleries of the kings and queens, and the great *perron* or tree of nobility, the trunk made of cloth of gold, and the leaves of silver and Venetian gold, on which the shields of all the combatants were suspended.

Lower down are the kitchens, where no less than two hundred cooks were employed, while more towards the foreground is a tent with people dining in it. In the upper left corner is a dragon, probably meant for the artificial salamander which we are told by the French chronicler suddenly appeared in the sky, while the cardinal, attended by bishops as deacons, was singing the grand high mass, "De Trinitate." Beyond is the old town of Ardres, where 10,000 persons had collected in its ruined houses to be present at the great festivities. Around is the camp of Francis' followers.

- 454 A Duchess of Brunswick — ?
455 Duchess of Lunenberg — ?

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456 Duke Rudolph of Brunswick — ?

Son of Henry Julius, Duke of Brunswick (see No. 449), and nephew of Anne of Denmark, wife of James I.

457 Princess Elizabeth of Brunswick — ?

Sister of the foregoing. On the right, opposite her head, is painted: "F. Elizabeth, ANNO. 1609."

458 Elizabeth, Queen of Bohemia HONTHORST or JANSEN

From her neck hangs a black cross crowned. From her left ear-ring hangs a plaited lock of dark hair, hanging on the shoulder, her own being light. Her left arm has a scarf of black stuff gathered into a large rosette below the shoulder. On the right-hand side is inscribed: "ELIZABETH WIFE TO FREDERICK PRINCE PALATINE KING OF BOHEMIA."

The lock of hair and the mourning band relate either to her champion, Christian, Duke of Brunswick, who died in 1626, or to her husband who died in 1632.

459 Sculptured Medallion Bust of Henry VIII. TORRIGIANO ?

460 Princess Hedwig of Brunswick — ?

Sister of the above. Her name and the date 1609 is inscribed above her head, and "filia Brunswickensis" on a label below on the right. She was born in 1595, and was consequently fourteen when this was painted.

461 Princess Dorothea of Brunswick — ?

On a label below on the left is painted "Filia Ducis Brunswickensis, 1609."

462 Sophia, Queen of Frederick II. of Denmark *Unnamed*

She was the mother of Anne of Denmark, Queen of James I.

PUBLIC DINING-ROOM

GEORGE II. used occasionally to dine in public in this room.

Its decoration dates from about 1732, and was doubtless designed by William Kent. The panelling, which is of deal wood, had been for many years covered with green painted canvas, stretched on battens, and was discovered in 1899, when the rearrangement of pictures took place.

PUBLIC DINING-ROOM

The Pictures—Miscellaneous

471 Charles Cavendish, Viscount Mansfield, and Lord Henry Cavendish, sons of William, Duke of Newcastle

After VAN DYCK

472 A Scholar with a Map *Italian School*

473 A Priest and his Pupil *Venetian School*

474 William, Prince of Orange, afterwards William III. LELY

475 The Death of Henri II. of France, 1559 *Unnamed*

The King's death was occasioned by the injury he received from the lance of Montgomery, Commander of the Scots Guards, at a tournament held in honour of the marriage of Princess Elizabeth with Philip of Spain. The picture contains portraits of Catherine de Medicis and family, Cardinal de Lorraine, Henry's Confessor, &c.

This highly curious picture and its four companions, Nos. 476, 484, 485 and 500, were bought by the Prince Consort in June, 1860. They illustrate incidents in the persecution of the Huguenots, and depict some of the more atrocious acts of the Catholic party. At the bottom of each picture is an inscription in old German descriptive of the event portrayed, in language of not unnatural bitterness against the cruelties perpetrated by the Cardinal of Lorraine and the Duc de Guise.

The painter of these interesting pictures has not yet been discovered ; but there are engravings of them in reverse, which may perhaps lead to his identification.

476 The Council of Passy, 1560 *Unnamed*

This Council, or rather conference, was held in the Hall of the Blessed Virgin, on September 9, 1560. Theodore Beza, the Calvinist, of Geneva, is shown disputing with the young King François II., the Queen Mother, the Cardinal of Lorraine, &c.

477 The Elements—Earth BREUGHEL *and* ROTTENHAMMER

478 Interior of a Hall, with Figures VAN DEELEN

479 The Elements—Air BREUGHEL *and* ROTTENHAMMER

480 Portrait of a Lady *Flemish School*

481 The Stoning of St. Stephen (*Brussels Tapestry*)

After Raphael's Cartoon

This and No. 493 are two pieces of tapestry belonging to a series, seven others of which now hang in the "Cartoon (or Kings) Gallery." Under that heading their origin and history are given. (*See post, p. 136.*)

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The two pieces in this room happen to be after two of those three cartoons of Raphael which had already disappeared as early as the beginning of the seventeenth century, and which consequently did not form part of the purchase made by Charles I. about 1632, on the advice of Rubens. The third subject, the original cartoon for which is missing, and which is not represented in this series at all, was "St. Paul and Silas in Prison."

It is to be observed that the two pieces of tapestry in this room, unlike the rest of the series in the Cartoon Gallery, are hung so as to exhibit their borders, which happen to be worse than very indifferent examples of such work. It is fortunate that the dimensions of the spaces in the Cartoon Gallery, designed as they were for the cartoons themselves—which are, of course, entirely devoid of borders—do not admit of these tapestry borders being shown; but that the tapestries have the advantage of being framed by Wren's superb oak pilasters and panelling.

- 482 Portrait of a Lady *Unknown*
 483 Portrait of a Lady *Italian School*
 484 The Execution of Annas Dubourg, December 21, 1559

The hanging and burning of the Protestant Annas Dubourg on December 21, 1559, in the Place St.-Jean, Paris. Portraits of the Cardinal de Lorraine, the Duc de Guise and other noblemen, gentlemen and ladies. (See Note to No. 475.)

- 485 The Slaughter of Protestants at Amboise in 1560 — ?
 Sack of the House of the Lord of Cabreyres at Cahors. (See Note to No. 475.)

- 486 Portrait of a Gentleman — ?
 487 The Elements—Fire BREUGHEL *and* ROTTENHAMMER
 488 The Elements—Water BREUGHEL *and* ROTTENHAMMER

This is one of a series of four pieces representing the four elements. Behind each are Charles I.'s cypher, and slips of paper inscribed in a handwriting of the time: "*Bought by the King for Oatlandes House Gallery.*"

The landscapes were painted by Jan, called "Velvet" Breughel, and exhibit the delicacy and softness for which he was distinguished. The figures, which are about six inches high, and the birds, fish, and other animals are ascribed to Rottenhammer.

The exquisite finish of every little detail, especially in the scales, fins, and eyes of the diminutive fish, and in the scrupulous rendering of every little leaf and seed of the fruit, is truly marvellous.

PUBLIC DINING-ROOM

- 489 The Continnence of Scipio S. RICCI
 490 Prince Rupert when a Boy MIREVELT ?
 491 A Man with a Watch HANS GRIMMER ?

In the Nuremburg Museum is a portrait apparently of this very man by the same artist. It is there ascribed to Hans Grimmer, who flourished about 1560.

- 492 Portrait of Robert Walker, the Painter *By himself*

Walker was a painter of portraits during the Commonwealth, and is principally known for his very admirable one of Cromwell, and other Roundheads. He was almost the only artist who flourished at that period, and till then appears to have been little regarded. He died just before the Restoration. Although a contemporary of Van Dyck's, his style is quite his own.

- 493 The Conversion of St. Paul (*Brussels Tapestry*) (See No, 481.) *After Raphael's Cartoon*

In connection with this subject, it may be observed that the original set of tapestries from Raphael's Cartoons, made for Pope Leo X.; were first shown on the walls of the Sistine Chapel on St. Stephen's Day, December 26, 1519. (See Note to 481 and *post* p. 136.)

- 494 Portrait of a Lady *Italian School*

This belonged to Charles I.

- 495 A Man's Portrait W. DOBSON

- 496 Lady in Red *Unnamed*

- 497 Dead Game and Fruit SNYDERS

It was in the market-place of Antwerp, his native city, that Snyder studied those objects of still-life—fruit, vegetables, dead game, poultry, fish—to which he confined his earlier efforts in painting.

- 498 Night-piece—St. Peter in Prison STEENWYCK

There were several similar "Night-pieces" of St. Peter in prison, by Henry Steenwyck the younger, in Charles I.'s collection, most of which are now here. He was a painter in the service of the King, who much admired his works.

- 499 Pan Playing on a Pipe JORDAENS

- 500 The Massacre of Huguenots at Vassy in Champagne, 1562

This massacre took place at Vassy, March 1, 1562. The Huguenot preacher is struck down while endeavouring to escape. The Duc de Guise is shown running his sword through a lady. (See Note to No. 475.)

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- 501 A Sea Piece *Unnamed*
 502 A Martyrdom *Flemish School*
 503 Night-piece—St. Peter in Prison STEENWYCK
 504 George Villiers, 2nd Duke of Buckingham, and his brother
 Lord Francis Villiers *Copy after VANDYCK*

Inscribed in the upper right-hand corner: "Copy'd by William Hannemann." From the picture at Windsor.

- 505 Anne of Denmark, Queen of James I. VANSOMER

Behind her head is a stand-up ruff, on which, on one side, is the letter S crowned (for Scotland), on the other the letter E crowned (for England), and behind the letters, apparently, F. H. S. also crowned (? for France, Hibernia, and ?), and from each a pearl hangs down. In the background is seen the west façade of St. Paul's, built by Inigo Jones.

- 506 Portrait of a Lady A. DEL SARTO ?

Behind is Charles I.'s brand, and a paper label, "From Mantua, 1628"; and in his catalogue it is described as: "A Mantua piece, said to be of Andrea del Sarto."

- 507 Still-life—A Fruit-piece, Lemons and Grapes DE HEEM ?
 (See No. 800.)

- 508 William, Prince of Orange ? *Unnamed*

- 509 Henry, Prince of Wales, and Robert Devereux, third
 Earl of Essex, Hunting *Labelled L. DA HEERE, but ?*

He is just drawing out his sword from its scabbard to cut the throat of a stag after hunting. To the left, on one knee, with his hat on the ground, is Robert Devereux, Earl of Essex, afterwards the Parliamentary general. He wears the jewel of the Garter round his neck, of which he had been installed a Knight on July 2, 1603.

Above the Prince is hung a shield with his arms, on a tree, and above his companion another shield with the bearings: Argent in a fesse gules in chief three torteaux. These are the arms of the Devereuxes, and not those of Sir John Harrington, who has usually been supposed to be represented in this picture; but whose arms were a fret in a field sable. There is, however, or was, a picture at Wroxton exactly similar to this, except that the arms on the tree are those of Sir John Harrington. Both these young men were close friends and associates of the young Prince, and it is therefore not surprising that two pictures should have been painted.

His pictures and *articles-de-virtu*, "which were many and rare," formed the nucleus of his brother Charles' famous collection; there

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are many pieces in these rooms which belonged to him, and still have his cypher at the backs.

510 Fantastic Representation of Hell J. BOSCH

This is one of those indescribably grotesque medleys of devils and damned in which certain painters of the Dutch School delighted. In the centre is a large head with open jaws, emblematic of Satan or Hell, into which all sorts of forms are passing. To the left are seen the Gates of Hell, which Christ is breaking open. In various corners are nondescript figures—half bestial, half human—seizing the damned and plunging them into fires and boiling cauldrons, or hanging them on gallows. Various incidents, apparently indicative of the vices, are shown—in one a group of demons playing cards. All round are hung detached arms, legs, heads, and bits of flesh.

Behind are Charles I.'s cypher and a small slip of paper with this note: "1636. *This picture painted by Jeronimus Boss was given to the King by the Earle of Arundell, Earle Marshalle, and Ambassador to the Emperor abroad.*" Two pictures by Bosch that had belonged to the King were sold by the Commonwealth.

In England, specimens of Bosch are very rare.

511 James I. in his Robes—Whitehall Behind VANSOMER

Through a lattice window on the left is seen the Banqueting House at Whitehall, which was begun in 1619, and finished in 1622. As Vansomer died on January 5, 1621, this portrait must have been painted before the building was complete. Inigo Jones' Banqueting House, it is well known, formed only the central portion of one wing of a projected gigantic palace which, if completed, would have been the largest and finest in the world. "Little did James think that he was raising a pile from which his son was to step from the throne to the scaffold."

512 Interior of a Farm—Loading a Donkey . . . TENIERS

Between a duck and a hen is a stone on which is the signature: "D. TENIERS. f."

513 Christian IV. of Denmark Riding. (See No. 98.) H. QUANT

514 Musicians Preparing for a Concert CALABRESE

515 A Man's Portrait ——— ?

516 Temperance ROMANINO

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THIS and the two rooms that follow formed part of the apartments allotted to Frederick, Prince of Wales, when he lived here.

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It was from this Palace and from these very rooms that he secretly conveyed the Princess of Wales to London, just at the hour she was about to become a mother, in spite of her entreaties, so that his father should not be present at the birth as he had intended to be.

The Pictures mainly of the earlier Flemish and Dutch Schools.

540 Arts and Sciences F. FLORIS

541 Venus, Adonis, and Cupid *After* RUBENS

The original, a large picture, is at Munich.

542 A Boy Paring Fruit CARAVAGGIO ?

543 Portrait of a Jewish Lady REMBRANDT ?

544 Head of an Old Jewish Rabbi REMBRANDT

His signature, "*Rembrandt, 1636,*" can be seen near the Rabbi's right shoulder, three inches from the tassel of his cap.

545 Joseph and Mary by Lamplight G. HONTHORST

This picture and No. 568 are examples of those effects of candle light in which Honthorst especially excelled, and which, during his stay in Italy, previous to his coming to England, earned him a very considerable reputation. Abroad he is still known as "Gherardo dalle notti;" his excellent portraits, for which he is chiefly valued in England, being scarcely known. (*See notes to Nos. 59 and 132 for notices of him as a portrait-painter.*)

546 The Last Supper PALMA GIOVINE

547 Adam and Eve in the Garden of Eden MABUSE

This is one of the most interesting pictures in the collection. It originally belonged to Henry VIII., appearing in his catalogue, No. 128, as: *A Table with a Picture of Adam and Eve.* We next find it noticed in King Charles I.'s catalogue, page 90, among the pictures in "Adam and Eve's Stairs Room," thus: "*Imprimis, without the door, at the head of the said Adam and Eve stairs, a defaced old picture at length, being Adam and Eve, entire figures, being little less than life, painted upon a board, in an old defaced gilded frame. An old defaced Whitehall piece, painted by Maubugius.*"

It is, says Waagen, "one of Mabuse's latest pictures after his visit to Italy," in which "he appears as a careful but mannered imitator

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of the Italian School." He was the first of the Flemmings whose style was seriously modified by a journey to that country, and "transferred to Flanders the habit, then peculiar to the Italians, of painting nudités."

In Mr. Claude Phillips' opinion this is, next to the much earlier *Adoration of the Kings* at Castle Howard, the most important example of this master's art to be found in England. "It serves, notwithstanding the astonishing precision of the execution, to show how much Mabuse deteriorated when, like most of his most skilful countrymen, of the same transitional period, he strove to speak in a tongue foreign to him, and to assume the suave graces of the Italian Renaissance."

548 Samson and Delilah VANDYCK ?

A copy or replica of a picture now in the Belvedere at Vienna.

549 A Skirmish on a Bridge BORGOGNONE

550 A Battle-piece J. PARROCEL

Parrocel was a painter of battle-pieces patronised by Louis XIV.

551 Judith with Holofernes' Head *After Veronese*, TENIERS

552 Calumny—An Allegory F. ZUCCHERO

On the left is seated Credulity, with ass's ears, stretching out his right hand. Suspicion and Ignorance (?) are whispering in his ears. A figure (of Justice ?) stands behind him and holds him back. Below, to the left, is a strong man fettered, struggling to free himself, and a dragon-like reptile with coloured wings. In the centre, in front of Calumny, is a man with a dragon-tail apparently accusing a man with his head crowned with leaves (Bacchus ?), and a naked woman holding a dove to her breast (Venus ? or a personification of Truth). Mercury is leading these two away to the right. Through an opening on the right is seen a cornfield and a man reaping.

The canvas is painted with a border, with subjects *en grisaille* showing in each corner Medusa's head ; and below, in the centre, Venus drawn by doves, and above a tablet with the inscription : " IN PAVIDVM FBRIVNT."

553 Venus Mourning over Adonis' Body B. VAN ORLEY

554 An Old Woman Blowing Charcoal — ?

555 Portrait of an Old Man, a Scholar *Flemish School*

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556 A Death-Bed Scene LUCAS VAN LEYDEN

Charles I.'s brand behind. In his catalogue, p. 39: "Done by Lucas van Leyden. *Item*: The second of the third and last pieces of Lucas van Leyden, where one is lying on a green bed a-dying, and another kneeling at the bed's foot, and some standing at the bed-side. . . . Bought by the King of Sir James Palmer."

557 Ducks and Geese in a Farmyard. HONDECOETER

A fair specimen of Melchior de Hondecoeter, who was a student of Weenix (*see* No. 378), and who, in representing poultry, peacocks, pigeons, &c., alive, and surrounded with the accessories of bird-life, has never been surpassed.

558 Head of Lazzaro Spinola WILLIAM KEY

Across the top is written: "AN. DÑI. 1566. ÆTATIS. 22." This is "The picture of Lazarus Spindalo, uncle to the late deceased Spindalo, Governor in the Low Countries, being only a head so big as the life; bought by the King when Prince. Done by Will. Key:" in Charles I.'s catalogue.

Key was a Flemish Artist, who enjoyed a great reputation in his time, being selected to paint, among many others, a portrait of Alva.

559 Landscape, with Cattle HERMAN VAN SWANEVELT

This landscape and Nos. 27 and 31 are considered to be among the best works of this Dutch scholar of Claude's. "Few artists have surpassed him in the suavity and tenderness of his tints, or the delicate 'degradation' of his aerial perspective."—(Bryan's "Dict.")

560 Holy Family with SS. Andrew and Michael SCHOREEL

Formerly ascribed to Mabuse, "but, judging from the only well-attested picture by Jan Schoreel in the town-hall at Utrecht, decidedly by this painter, who was a pupil of Mabuse. His great reputation in his own time, and the rarity of his works, render this work very remarkable."—(Waagen.)

561 St. Christopher and other Saints LUCAS CRANACH ?

562 Exterior of a House with Figures G. DOW

Signed in the lower left-hand corner, "G. Dow," in a monogram.

563 The Judgment of Paris LUCAS CRANACH

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- 564 A Battle-piece WOUVERMAN
 565 Joseph Brought before Pharaoh LUCAS VAN LEYDEN
 566 Pack of Hounds on the Scent SNYDERS

Snyders was the great painter of animal life in his time, and his peculiar excellence is the Rubens-like spirit and grandeur he infused into his compositions.

- 567 A Triptych—The Passion *School of* HENDRIK BLES
 Centre Compartment.—*The Crucifixion.*
 Left Wing.—*Christ Falling under the Cross.*
 Reverse of the Left Wing.—*Ecce Homo.*
 Right Wing.—*The Resurrection.*

- 568 Singing by Candlelight HONTHORST
 569 Holy Family MABUSE ?
 570 The History of Argus F. FLORIS

Argus is seated on the left, his forehead filled with eyes, almost all of which are closed, having been lulled to sleep by Mercury, who is sitting by his side, playing his pipe. Above is shown Jupiter in the clouds sending Mercury down. In the centre foreground Io is shown transformed into a cow, while more to the right Mercury is seen stealing away with the head of Argus. Beyond, in the far distance, Juno is putting the eyes in the tail of the peacock.

- 571 Martyrdom of St. Sebastian LUCAS VAN LEYDEN
 572 Jonah under the Gourd M. HEEMSKERK

Inscribed on the pillar of the arch in the centre of the picture; "No 1561 Martynus Van Heemskerck Inbentor."

- 573 Musicians PETER DE HOOGH
 Signed in the lower left-hand corner, "P. D. Hoogh, 1647," or 1667.

- 574 Death and the Last Judgment M. HEEMSKERK

On the left is represented a man on his death-bed, in a tent beneath some trees; he is surrounded by figures of Faith, Hope, and Charity, and a priest is administering the last sacraments. At the foot of the bed are a pilgrim's staff, hat, and shoes. In the other part of the picture opposite to him is shown the Resurrection and Last Judgment—the central foreground being occupied with the dead in their ceregarments rising from their tombs, while to the right hand Christ appears in the clouds. He is attended by St. John on his left hand, and the Blessed Virgin on his right; while preceding them is a female figure

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of Fame, sounding a serpent-like trumpet. Beneath is the mouth of Hell, a monster's head with gaping jaws; a devil with a pitchfork standing in the front of the lower jaw between the tusks. Into it a crowned figure, representing Earthly Pomp, is being drawn by a troupe of demons. In the centre distance are a blaze of empty yellow light and a rainbow, and a lake on which is Charon and his boat, with numerous souls.

This picture is far from being badly designed, some of the figures being exceedingly well drawn. But the grotesque element that pervades it renders it amusing rather than impressive. "The Last Judgment" was a favourite subject with the earlier painters, especially of the Teutonic schools, who turned instinctively to a topic which gave such scope for the fantastic. The treatment here, however, displays a studious departure from the established arrangement of the older artists. This is due to the painter, Martin Van Veen (called Heemskerck from the place of his birth), having learnt the Italian taste from his master Schoreel, and afterwards carrying it out, subsequent to his visit to Rome, in its most repellent form. It is probable that the panel before us was executed after he had seen Michael Angelo's famous fresco in the Sistine Chapel.

It is signed in the left-hand corner: "*Martynus Van Heemskerck In-ventor.*"

575 A Saint's Head G. DOW ?

576 The Conversion of St. Paul V. MALO
Signed in the left-hand corner; "*VINCENT MALO INVEN.*"

577 Assembly of the Gods B. SPRANGER
Jupiter and Juno at the top of the table. Ganymede with a goblet is close by. Venus in the centre clasped by Vulcan, and turning round to kiss Mars. Pluto on the left; Fame above.

Almost a solitary example of this painter in England; but there are quantities of his works at Vienna, where he resided a long time as the favourite painter of Rudolph II.

578 Children Playing with a Lamb F. FLORIS

579 St. Jerome with a Lion by Him J. VAN HEMMESSEN ?
There is a similar picture at Vienna.

580 Grapes VARELST

This was in James II.'s catalogue: "Two bunches of grapes with a white butterfly by Varelst." (For this painter, *see* note to No. 215.)

581 The Shepherds' Offering T. ZUCCHERO

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- 582 Sacking a Village BREUGHEL
 583 Sir Jeffrey Hudson
 For notes see No. 836, *post* p. 134.

584 Study for a Boar's Head SNYDERS
 Signed below in the right-hand corner: "*F. Snyders fecit.*"

585 A Spanish Lute-Player — ?

586 Portrait of a Knight of the Garter . . . MIREVELT

587 A Rabbi . . . *After Rembrandt, by* GAINSBOROUGH

In Gainsborough's possession at his death, and exhibited at Schomberg House, 1789.

588 Fame F. FLORIS

589 Allegorical Subject *Flemish School*

590 Christ Falling Beneath the Cross . . . GARIBALDO

Signed in the lower right corner: "*Marc Antonio Garibaldo fecit.*"

591 Historical Subject *Unnamed*

592 Friars in a Nunnery PIETER AARTSEN

Branded behind with Charles I.'s cypher; and in his catalogue p. 134: "Bought by the King of Mr. Endymion Porter. *Item*: A piece of a nunnery where they are sitting a-spinning and the Pater Fryar of the Cloyster sitting at his victuals by the fire, a young Nun attending, a young Fryar eating his egg, and the old Fryar is beating with his rod upon the Cupboard, where all sorts of victuals tumbling out; by that painted in black and white in the said picture where Moses is beating at the rock for water."

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IN an old plan this is called "The Dressing-room." It is exactly in the north-east angle of Wren's Palace, and is 24 ft. square. From the two windows that look to the north, part of the old Tudor Palace is seen, unfortunately much disfigured, but nevertheless picturesque. Below is a charming little garden, enclosed between the buildings and the wall of the Public Garden. In the middle of it is the now dead stump of an old catalpa-tree, planted about a hundred years ago by the mother of the great Duke of Wellington and Lord Wellesley, Lady Mornington, who had the suite of apartments underneath these.

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600 Madame la Maréchale de Châtillon *Unnamed*

This picture is inscribed in the lower left-hand corner: "*Madame a Mareschale de Chastillon.*"

601 Ganymede Carried to Heaven *After* MICHAEL ANGELO

After the well-known design of Michael Angelo, from which there are so many paintings. Dr. Waagen believed it to be "the skilful work of some Netherlandish artist, in many respects recalling Bernard van Orlay." There are other copies at St. Petersburg, Berlin, Paris, Vienna, &c.

602 Eleanora, widow of Francis I. *Unnamed*

603 Landscape, with Ruins, Goats, and Sheep PAUL BRILL

Paul Brill, who was born at Antwerp in 1556, holds an important position in the history of landscape-painting. "He was the first to introduce a certain unity of light in his pictures."

604 Landscape—A Waterfall R. SAVERY

Roelandt Savery was much employed by the Emperor Rudolph, who sent him into the Tyrol to study the wild scenery which he loved.

605 Battle of the Forty PIETER SNAYERS

There are exactly forty horsemen, who are distinguished by their scarves; twenty wearing red ones round their waists, and twenty with green ones on their left arms.

A good example of Snayers' style, who painted chiefly battle-pieces.

606 Marie de' Medici F. POURBUS

607 Marie de' Medici F. POURBUS

A companion piece to that of her husband (No. 626), and evidently painted when she was in mourning after his assassination in May 1610, to which she was suspected of being privy.

In 1638, after she was banished by her son, she took refuge in England. Lilly, the astrologer, gives in August of that year, the following account of her: "I beheld the old Queen Mother of France, departing from London; a sad spectacle of mortality it was, and produced tears from my eyes, and from many beholders, to see an aged, lean, decrepit poor Queen, ready for her grave, necessitated to depart from hence, having no place of residence in the world left her." She died a few months after.

608 Landscape, with Figures BARTHOLOMEW BREENBERG

This has long been ascribed to Paul Brill, but at the back of the panel are Charles I.'s cypher and a torn slip of paper with an inscription in a handwriting of that time, on which are the letters "*Bart. om.*"

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half obliterated. It is probably, therefore, the "Landscape of Batholomew," sold by the Commonwealth to Mr. Jasper, November 22, 1649, for £6 (No. 1122), which appears in James II.'s catalogue, No. 398: "A landscape with small figures, by Bartolomeo."

Breenberg at first studied under Poelemborg, but afterwards went to Italy and adopted the style of that country. The landscape before us is in his earlier Dutch style.

609 Flowers—Roses, &c., in a Vase MARIA VAN OOSTERWYCK

This and No. 610 are good specimens of Maria van Oosterwyck, a lady painter and a scholar of De Heem's. She represents her flowers with the utmost truth of drawing, and with a depth, brilliancy, and juiciness of local colouring unattained by any other flower painter.

610 Flowers and Insects M. VAN OOSTERWYCK

On the edge of the table: "MARIA VAN OOSTERWYCK, ANNO 1686."

611 Portrait of a Gentleman *Flemish School*

612 Lot and His Two Daughters POELEMBERG

613 Portrait of a Flemish Gentleman . GONZALES COQUES

614 Children of King and Queen of Bohemia . POELEMBERG

They stand all seven in a row, and are attired in most unsportsmanlike, semi-classical costume; with bare legs, arms, and shoulders, and bareheaded. To the right are stags, hares, and other game, and hounds, spurs, arrows, &c.; in the background, on a hill, a ruined castle.

The eldest is Prince Frederick, who is seen standing on the right, holding a boar's head; he was drowned at the age of fifteen. Seated on a branch of a tree, in red, a little to the front, holding a bird on her right forefinger, and with her left on her bosom, is the youngest, Princess Sophia, the ancestress of our present most gracious sovereign.

615 Interior of a Church STEENWYCK

616 Venus and Cupid *After Michael Angelo, by* BRONZINO?

This grandly beautiful, though hardly attractive, composition, was designed by Michael Angelo. It shows, however, but little resemblance in style to the one at Florence, undoubtedly by Pontormo. Its hard, dry style, and coldness of colouring suggest that it is a copy by Bronzino.

617 Landscape, with a Rainbow WOUTERS

Behind is Charles I.'s brand—C.R. and the crown.

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618 Portrait of Cornelius Ketel the Painter . . . *By himself*

This is called "Ketel, by himself," but there does not appear to be any tradition warranting this name; it is certainly, however, like authentic portraits of him.

Ketel was in England from 1573 to 1581, during which time he did many portraits, and was employed by Queen Elizabeth to paint the "strange Island man and woman," brought to England by Sir Martin Frobisher. At one time he adopted the fanciful notion of painting with his fingers, beginning with his own portrait; and afterwards undertook to paint with his feet, an antic which the public, who thought "the more a painter was a mountebank the greater was his merit," vehemently applauded.

619 Landscape, with Peasants and a Horseman J. WYNANTS

Signed below: "J. Wynants. 1669."

In this small work of this admirable master we have an "open country," a "sandy bank," a "winding road," and a "withered tree," all of which are given as indications of his second period.

620 Embarking from Schevening . . . A. PALAMEDES ?

Perhaps the occasion represented here is the embarkation of Charles II. for England. (Compare No. 62.)

621 Sir Theodore Mayerne, Physician . . . *After RUBENS ?*

This head seems to be a copy after the half-length now belonging to the Royal College of Physicians, in which the doctor holds a skull in his left hand.

Sir Theodore Turquet de Mayerne was a native of Geneva, of a noble French family, a Huguenot, whose father had fled to that city. He was originally physician to Henri IV., but on the assassination of that monarch he came to England. Here he attended Prince Henry in his last illness, and, being appointed principal physician to James I., was knighted in 1624.

622 Head of a Youth *Flemish School*

623 Nymphs in a Landscape, Bathing POELEMBERG

624 Cupids Dancing WOUTERS

625 A Dutch Merrymaking MOLENAER

There were several artists of the name of Molenaer, probably relations, who flourished between 1625 and 1660, and who painted somewhat in the same style. This is probably the work of Jan Miense Molenaer.

PRINCE OF WALES' DRAWING-ROOM

626 Henry IV. of France F. POURBUS

Signed in the upper right-hand corner : " F. P. FACIEBAT, 1610."

This portrait must have been painted just before May 14, 1610, on which day he was assassinated by Ravallac in the Rue de la Ferronnerie at Paris.

627 Nymphs and Satyrs Dancing POELEMBERG

Behind is painted : "*Huic poelenburgo vix par est Magnus Apelles picta docet varys multa tabella modis.*"

Although the works of Poelemborg—"the sweet painter of little landscapes and figures"—are stated to be "very scarce," there are a considerable number in this collection, most of which he must have painted for Charles I. during his residence in England.

628 Portrait of a Flemish Gentleman GONZALES COQUES

629 Landscape, with Cattle ADRIAN VANDEVELDE

Adrian Vandeveldel was a pupil of Wynants', and painted very different subjects to his brother William Vandeveldel the younger. His style has much affinity with Paul Potter's.

630 Stacking a Hayrick WOUVERMAN

631 Charles II., King of Spain, aged 4 (A.D. 1665) CARREÑO

The order of the Golden Fleece is on his breast. Below, in large letters, is inscribed : " D. CARLOS II REI D'ESPAGNANA. B^O. IIII. ANOS A^O 1665."

Charles II. was born on November 9, 1661, and proclaimed king on October 15, 1665. This portrait, therefore, must have been painted within the last six weeks of 1665.

It is a fair specimen of Carreño's skill.

632 William "the Silent," Prince of Orange MIREVELT

633 Portrait of a Gentleman G. PENSZ

634 Massacre of the Innocents P. BREUGHEL

In Charles I.'s catalogue. Behind it is King Charles' cypher.

A composition similar to this, though larger, is in the Brussels Museum, by Peter Breughel the elder. This is probably a copy from the original by his son, P. Breughel the younger, commonly called "Hell" Breughel.

635 A Penitent Received into the Church BAROCCIO

636 A Landscape CORNELIUS HUYSMAN

637 Dutch Bors Regaling EGBERT HEMSKERCK

CATALOGUE OF HAMPTON COURT PICTURES

- 638 Venus and Adonis B. GENNARI
639 Emanuel Philibert, Duke of Savoy ——— ?
640 Portrait of Marie de' Medici ? F. POURBUS
 Inscribed with her name ; but ?
641 Henri IV. Inscribed " Henri 4, Roi de France " F. POURBUS
642 Engelbert Taie, Baron of Weimal *After* VAN DYCK

PRINCE OF WALES' BED-ROOM

THE tapestry represents the Battle of Solebay, which was fought on May 28, 1672, between the English and French fleets under the Duke of York and the Comte d'Etrées, against the Dutch fleet under De Ruyter. The Dutch fleet, consisting of ninety-one men-of-war, fifty-four fireships, and twenty-three tenders, attacked, it will be remembered, the combined fleet, composed of one hundred English and forty French men-of-war, when at anchor in Southwold Bay, or Solebay, on the coast of Sussex.

643. The *first piece of tapestry* shows the English fleet apparently engaging the Dutch.

644. In the *second piece* we see on the left the French fleet drawn up in the form of a crescent just off the sea-shore, and a few Dutch ships coming forward on the right.

645. The *third piece* is a portion only of a larger one, part of it being folded in. It exhibits two Dutch vessels.

There were originally, no doubt, several other pieces, giving the combat itself, in which the heroic Lord Sandwich (see his portrait, No. 11) lost his life. Both sides claimed the victory.

Each piece is 12 ft. high, and the two larger ones 24 ft. long, and each has a fantastic border of tritons, dog fish, &c. It was worked at Mortlake ; and below, in the middle piece is the name of the director, *Francus Poyntz*, with the arms of the factory—the red cross of St. George on a white shield. The other two pieces give his initials only.

QUEEN'S PRIVATE CHAPEL

646	The Roman Daughter	CARAVAGGIO
647	A Shepherdess	J. COLLINS
648	Portrait of a Lady	RICHARDSON
649	A Landscape	ZUCARELLI
650	A Shepherd	J. COLLINS

QUEEN'S PRIVATE CHAPEL

QUEEN CAROLINE was accustomed to have prayers read by her chaplain in a room adjoining her private chamber while she was dressing. Her toilet was probably performed in the little room next to this, called the Queen's Bathing Closet. A recumbent Venus used to hang over the fireplace in the chapel, and her chaplain once made bold to observe: "A very pretty altar-piece is here, Madam!"

651 St. Peter in Prison STEENWYCK

652 Adam and Eve Caressing—Satan Behind

A. VANDERWERF

653 Perspective Piece—The Woman Taken in Adultery

The figures by old Franks; the architecture by P. Neeffs.

654 The Tribute Money DIETRICH

655 Moses Striking the Rock SALVATOR ROSA
After Spagnoletto, by L. NOTTERY

656 Martyrdom of St. Bartholomew

After Spagnoletto, by L. NOTTERY

657 Nymphs in a Landscape, Bathing DIETRICH

658 The Woman Taken in Adultery DIETRICH

659 Destruction of the Children of Niobe ROTTENHAMMER

660 The Raising of Lazarus B. VAN ORLEY ?

661 A Small Landscape SALVATOR ROSA

662 Judith and her Attendant CARLO MARATTI

663 Christ Curing the Sick B. VAN ORLEY ?

664 A Holy Family BASSANO

665 Christ and the Woman of Samaria BONIFACIO ?

CATALOGUE OF HAMPTON COURT PICTURES

666	William, Duke of Gloucester, Son of Queen Anne	KNELLER
667	Sacrificing a Calf	DE GELDER
668	Christ at the Well	<i>After</i> CORREGGIO
669	Pharaoh in Bed Sleeping	VAN HARP
670	A Hermit	SLINGELANDT
671	Nymph, Satyr and Cupid	— ?
672	Head of St. Peter	<i>Unnamed</i>
673	Lot and his Daughters	SCHALCKEN
674	Judith and Holofernes <i>After P. Veronese, by</i>	TENIERS
675	Virgin and Child	<i>School of</i> RAPHAEL
676	David with Goliath's Head	VAN DYCK
677	Still Life—A Book, Vase, and Watch	RÆSTRATEN
678	The Tribute Money	G. BASSANO
679	The Flight into Egypt	<i>After Bassano, by</i> TENIERS
680	The Infant Jesus Attended by Angels	CARLO MARATTI
681	The Last Supper	BASSANO
682	A Quakers' Meeting	EGBERT HEMSKERCK
683	Venus and Youth at a Brook	— ?
684	St. Roque Curing the Plague	<i>Unnamed</i>
685	Christ in the House of Martha and Mary	<i>Unnamed</i>

QUEEN'S BATHING CLOSET

QUEEN ANNE and Queen Caroline used this as a bath-room; and in the wall is still the tall recessed marble bath with a tap, where the queens used to wash.

686	Still Life—A Lute and a Music-book	RÆSTRATEN
687	An Italian Market	BAMBOCCIO
688	A Painter in his Studio	G. F. CEPPER

This and the three similar rather cleverly painted pieces in this closet are inscribed on the canvas, in the left-hand corner: "Giam^{mo} francesco Cipper, 1736." Both painter and subjects are a puzzle to the critics.

689	Italian Peasants. (<i>See</i> No. 687.)	BAMBOCCIO
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THE KING'S PRIVATE DINING-ROOM

690	Cupid and Psyche	LAZZARINI
691	Cleopatra Dying	L. CARACCI
692	Acts of Mercy	<i>After</i> A. CARACCI
693-5	Italian Peasants Regaling	G. F. CEPPER
696	Landscape—Cattle at a Fountain	ROOS

THE KING'S PRIVATE DINING-ROOM

IN this room are now three old State Beds: the one on the left, of crimson damask, being William III.'s; that on the right, of crimson velvet, Queen Mary's; and the small one, in the middle that used by George II. when he lived in this Palace.

702	A Landscape	JOHN LOTEN
703	A Turkey-carpet with Fruit and Flowers	F. MALTESE

A characteristic specimen of a rare artist, of whom little is known beyond the fact that he lived at the end of the seventeenth century and that he was called Maltese from the place of his birth.

704	Landscape	EDEMA
705	A Landscape	DANCKERS
706	Landscape—A Stream and a Bridge	DANCKERS
707	Venus and Cupid	<i>After</i> PONTORMO
708	A Japan Peacock	BOGDANE
709	Landscape	EDEMA
710	Head of St. John the Baptist	— ?
711	A Landscape, with Ruins	<i>After</i> CLAUDE
712	Landscape	EDEMA
713	The Massacre of the Innocents	P. MIGNARD
714	Princess Isabella, Daughter of James II.	LELY

THE LITTLE CLOSET

721	Joseph Brought before Pharaoh	<i>Unnamed</i>
722-733	Twelve Saints	D. FETI

Acquired by Charles I. from Mantua. For Feti (*see* No. 161).

734	Joseph's Departure from Jacob	<i>Unnamed</i>
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CATALOGUE OF HAMPTON COURT PICTURES

QUEEN'S PRIVATE CHAMBER

735	Portrait of Michael Angelo	<i>A copy</i>
736	Italian Peasants	M. A. BATTAGLIA
737	Portrait of a Man	NOGARI
738	Landscape—A Rocky Valley and Waterfall	IBBETSON
739	Lady in a Ruff	<i>Unnamed</i>
740	Saint with a Book and a Banner	<i>Unnamed</i>
741	Head of Giorgione?	<i>By himself?</i>

The back of the wood is branded with Charles' cypher and crown.

742	View of Native Village in the West Indies	F. POST
743	Old Man reading with spectacles	CATALANI
744	A Sleeping Nymph	<i>Unnamed</i>
745	Salome with the Head of St. John the Baptist	<i>Unnamed</i>
746	Portrait of Lorenzo de' Medici	—?
747	The Assumption of the Virgin	SNELLINX
748	The River Liddel, with Rocks	IBBETSON
749	Head of St. Jerome	LANFRANCO
750	Sea Piece—Shipwreck, with Moonlight	PARCELLES
751	Venus Holding up Her Drapery	—?
752	Louis XIV.	VAN DER MEULEN
753	A Holy Family	F. LAURI
754	Venus and Satyr	ALBANO
755	Night Piece—Angel Delivering St. Peter	STEENWYCK
756	"A China Dish, with Heart Cherries"	DANIEL NYS

Thus described in James II.'s catalogue, and attributed to Daniel Nisse, whose name is written on an old scrap of paper behind, where is also found Charles I.'s brand. There is no other evidence of Nys having been an artist.

757	Copy of Titian's <i>Venus qui se Mire</i>	—?
758	Head of St. Peter	LANFRANCO
759	Nautch Girl's Dance	—?
760	Head of Judas	LANFRANCO
761	Portrait of a Young Man	—?
763	A Cattle Shed with Farmer and Family	—?
764	Soldiers on the March	BORGOGNONE

KING'S PRIVATE DRESSING-ROOM

765 "A Landscape-piece of a Den of Lions" R. SAVERY

So entered in Charles I.'s catalogue, which adds that it was "sent to the King by his nephew, the Prince Elector, and done by Savery." Behind is the King's cypher and a label inscribed: "*This picture sent to the King by Prince Charles, Elector Palatine. Done by Rowland Savery.*" It is signed in front in the lower right-hand corner: "ROBLANT SAVERY, 1622."

766 Man-of-War—a Sketch. (See No. 773.) W. VANDEVELDE

Signed in the lower left-hand corner: "*W v. Velde.*"

767 Venus Embracing Adonis	CHIARI
768 A Slumbering Cupid	— ?
769 Portrait of a Lady in White	<i>Unnamed</i>
770 Stables with Cattle, Sheep, and Figures	<i>Unnamed</i>
771 Soldiers in a Landscape	BORGOGNONE
772 Landscape—Rocks and a Lake	EVERDINGEN
773 Sea-piece (See No. 766)	W. VANDEVELDE

Signed in the lower left-hand corner:—"W. v. Velde, f. 1682."

774 Magdalen Praying by Candlelight	SCHALCKEN ?
775 Portrait of a Knight of the Golden Fleece	— ?
776 Old Woman Warming her Hands with Charcoal	NOGARI
777 A Dutch Barrack-room	JUSTUS JUNKER
778 Sea Piece—A Calm	VANDEVELDT

KING'S PRIVATE DRESSING-ROOM

781 Venus and Cupid	<i>After</i> TITIAN
782 Ruins with a Vase	GRIFFIER
783 A Boy playing with Puppies	B. CASTIGLIONE
784 The Apostles Peter, James and John	M. A. CARAVAGGIO
785 Christ healing the Sick	VERRIO
786 Greek and Ottoman Architecture	GHISOLFI
787 Landscape with Four Small Figures	ADRIAN HENNIN

One of the last artists who came to England in the reign of Charles II.

788 An Old Man	<i>Unnamed</i>
789 Two Youths' Heads (facing in front)	TIEPOLO
790 Men's Heads facing each other	TIEPOLO

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791	Men's Heads facing each other	TIEPOLO
792	Augustus consulting the Sibyl	P. DA CORTONA
793	Woman with a Helmet	—
794	Men's Heads facing each other	TIEPOLO
795	Head of a Bishop	—
796	Men's Heads facing each other	TIEPOLO
797	A Landscape : Men fishing in a Stream	VAN DIEST
798	Caroline, Wife of George II.	ZEEMAN
799	Still Life : Sausages, Bread, &c.	LABRADOR

Labrador was a Spanish painter of still-life and fruit and flowers, who flourished at the end of the sixteenth century. This and No. 539 are probably unique specimens of his art in England—at least accessible to the public.

800	Still-life—A Lemon, Apples, &c.	J. D. DE HEEM
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The painter's signature : "*J. De Heem. f.*" is on the edge of the table.

This master is very little known in England, but in Holland his works are as appreciated as they are numerous. He is the most distinguished master of that great school of painters of fruits, flowers, &c., which includes the names of Kalf, Mignon, Ruysch, and Van Huysum. In tastefulness of arrangement, in drawing, in colouring, in truth to nature, he is unequalled ; and in rendering the transparency of glass, the lustre of silver, and other accessories, he almost attains to illusion.

801	Dead Game and Implements of Sport	VAN AELST
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William Van Aelst was one of that school of painters of still-life, flowers, etc., who flourished in Holland in the middle and end of the seventeenth century. "The pictures by him representing dead birds are, as respects picturesque arrangement, finely balanced harmony of cool but transparent colour, perfect nature in every detail, and delicate and soft treatment, admirable specimens of the perfection of the Dutch School."—(Kugler's *Dutch and Flemish Schools*.)

802	Madonna and Child	C. CIGNANI
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GEORGE II.'S PRIVATE CHAMBER

806	Portrait of Perin del Vaga	<i>A copy</i>
807	Charity	C. CIGNANI
808	Landscape—A Stream and Weir	G. EDEMA

Gerard Edema is mentioned by Walpole as a scholar of Everdingen's who came to England in 1670.

THE LOBBY

809 Robbers in a Cave Dividing their Spoil S. ROSA

810 View of Boscobel House and Surroundings R. STREATER

In James II.'s catalogue, p. 7, No. 75: "A large landscape with Boscobell and White Ladies' Houses by Streater." Streater, who was born in 1624, became Serjeant Painter to Charles II.

811 The Battle of Spours, 1513 — ?

This represents the defeat of the French at the village of Spours, before the walls of Terouenne on August 16. In the lower left-hand corner is an old inscription: "*Battaile of Spurrs.*"

The English are shown on the left charging the French; the figure in the centre in a gold helmet, with his vizor up, fighting valiantly, is probably meant for Henry VIII. In the middle distance is the town Terouenne, with its name inscribed over it in old characters: "*Terwaen*;" its moat, fortifications, and houses being distinctly portrayed, while in the centre of all rises the stately spire of its beautiful cathedral.

In front of the town is an old castle, round which the English are encamped, with their tents of white and green (the Tudor colours), amongst which the King's pavilion of cloth of gold can be distinguished. On the extreme right is another old castle, round which is grouped another camp, presumably the Emperor's; and further off that of the French, towards which they are shown as fleeing.

812 Portrait of Sir Peter Lely *By himself*

813 Another Portrait of Sir Peter Lely *By himself*

814 Nymphs, Satyrs, and Cupids *POUSSIN*

815 A Labyrinth and Pleasure Garden *TINTORETTO ?*

816 "Ecce Homo" *After TITIAN*

817 Portrait of Holbein ? *A copy, unnamed*

THE LOBBY

832 William III., when Young — ?

833 Portrait of a Gentleman—Waller the poet *Unnamed*

834 A Magdalen *After TITIAN*

835 A Magdalen—Virgin and Child — ?

THE KING'S OR CARTOON GALLERY

THIS magnificent room, one of the finest of any in all the Royal Palaces of England, was specially designed by Sir Christopher Wren for King William III. about 1693-4 to receive Raphael's cartoons—though it was only the "shell" of the room that was completed at that time; its fitting and decoration not being undertaken until the summer of 1699.

In Wren's "Estimat of Finishing part of Hampton Court," submitted to the King in the month of April of that year, he suggested: "the Gallery to be fitted for the cartoons with wainscote on the windowe side and below the pictures and between them, to preserve them from the walls, and with Marble Soyles in the windowes, and other things proper to complete the same."

All these proposals were carried out, except the "Marble Soyles" in the windows, for which oak seats were substituted—a change which visitors, who may like to rest themselves in the window recesses here, will scarcely regret.

As to the "wainscote," there is nothing finer of the sort to be seen anywhere. The graceful, moulded pilasters, with their beautiful capitals, the superb cornice, and the exquisitely carved architraves of the doors, are all designed with that sense of proportion and that matchless mastery of detail which invariably distinguished the draughtsmanship of Wren;

THE KING'S OR CARTOON GALLERY

while they are executed with all the skill and delicacy of the chisel of Gibbons and his assistants.

Moreover, as an example of mere carpentry, the workmanship is so excellent as almost to equal the most finished cabinet-making. Not the slightest sign of deterioration or of warping is to be detected in this richly grained oak-panelling, which the lapse of more than two hundred years has merely served to mellow and improve.

For size, this gallery is one of the finest rooms in the Palace, being 117 feet long, 24 feet wide, and 28 feet high; and it is lit by twelve large windows, extending as it does along the whole of the south side of the "Fountain Court."

Nevertheless, considered merely as a gallery for the purpose of displaying the cartoons, it must be held to be not altogether a success. For the position assigned to them above the wainscot—now occupied by the tapestries—was so high that the lower edge of the pictures was but a few inches below the tops of the windows, leaving them in relative obscurity.

But if we disregard the modern "museum" or "public gallery" point of view—which looks on works of art too much as detached entities or "specimens" to be exhibited, irrespective of original purpose and setting—and consider Wren's arrangement from a decorative point of view, we must admit that it was altogether admirable. For his object was to put the cartoons in a position, not where they might be minutely studied, but where they would be most ornamental to the gallery; and that object he assuredly achieved; while, as we can see from looking at the tapestries

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that now occupy their place, the bold design and noble grouping of Raphael's work lose nothing from the distances at which they have to be viewed.

Of the cartoons themselves, which originally filled these spaces, we need only remind the visitor that they were executed by Raphael—with, however, considerable collaboration from his pupils—about 1514-5, at the command of Leo X., as designs for tapestries illustrative of the Acts of the Apostles, to decorate the walls of the Sistine Chapel in the Vatican; and as soon as they were painted, they were sent to Flanders—to Arras, according to Dr. Waagen—where during the years 1515-19 the looms were busy on the set of nine superb hangings, wrought in silk, with gold and silver thread, for the Pope.

After this particular set had been made, the cartoons having, in the view of Raphael and his employer, to a great extent discharged the main function for which they were originally drawn, they were allowed to remain in the atelier of the weavers to serve as models for further—though no doubt inferior—sets. Of such, indeed, a great many of very varying merit were worked during a century and a half or so in Flanders, either from the original designs or from copies.

By the beginning of the seventeenth century, however, the cartoons had grown rather out of date, and were then lying neglected in the workshop, when Rubens chanced to see them. By his advice they were bought by Charles I. about 1632 for a sum of £300—the King's object in acquiring them being doubtless to have hangings made from them at his newly established tapestry manufactory at Mortlake.

THE KING'S OR CARTOON GALLERY

Appraised at their purchase price by the Commissioners appointed by the Long Parliament for the sale of the late King's goods, they were not offered for sale, but "Reserved for the use of His Highness," *i.e.*, Cromwell; and at the Restoration, of course, reverted to the Crown.

After being set up in this gallery by William III., they remained here until the end of the eighteenth century, when they were removed to Windsor Castle, next to Frogmore, then to Buckingham Palace, again to Windsor, then back once more to Hampton Court, and finally, in 1865, by order of Queen Victoria, on loan to the South Kensington (now the Victoria and Albert) Museum, where they still remain.

The spaces whence the cartoons had been removed were, for some thirty years, left bare, and this fine gallery cut up and grossly disfigured by tall green screens. These were removed in 1899, when some of the pictures were moved to Kensington Palace; and later, in 1905, the spaces were filled with the tapestries that hang here now.

The seven pieces in this room, together with the two in the Public Dining Room, form a set which was bought by Baron D'Erlanger at the sale in 1877 of the collection of the Duc d'Albe and Berwick; and, having been repaired at the Baron's expense, were presented by him to the Crown in 1905.

As to their origin, it has been sought to identify them with a set made in 1620 by Jean Raes, "Conseiller Communal" at Brussels from 1617 to 1624. It is recorded that "ce fabricant exécuta pour les archiducs une réproduction des Actes des

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Apôtres d'après Raphaël—réproduction qui fut données aux Carmelites déchaussés de Bruxelles et payés 12,272 livres : elle se composait de quinze pieces."

This, however, is very slight authority—indeed none at all—to support their attribution to Jean Raes. As a fact, their workmanship, colouring and general style point unmistakably to a considerably later period than the early years of the seventeenth century—in fact, to a period when the decline of the art of tapestry had become more pronounced even than when Jean Raes flourished. Moreover, they do not bear his mark as maker.

But that they were wrought in Brussels is pretty certain, for they exhibit the well-known mark of the manufactory there—a red shield between two "B's:" though even this stamp of provenance was sometimes forged by unscrupulous "art-dealers" as early as the middle of the seventeenth century, they would scarcely have ventured to do so in the case of such important pieces as these.

It is to be observed that the tapestries before us do not follow the colours of the original cartoons; and that the individual pieces are of very varying degrees of merit. On this point the visitor should notice the harsh, crude scheme of colouring of the "Death of Ananias" (No. 842) and of "Elymas the Sorcerer struck with Blindness" (No. 843). In both of these the attempt to represent a marble pavement produces the effect of a sort of oil-cloth.

On the other hand, the colouring of "Christ Delivering the Keys of the Church to St. Peter" (No. 845) exhibits a beautiful

THE KING'S OR CARTOON GALLERY

mixture of cool greens and blues ; and the colour-scheme of "The Miraculous Draught of Fishes" is, contrasted with some of the others, agreeably harmonious.

There is every reason, in fact, to suppose that the tapestries before us were worked, not from the original cartoons, but from inferior copies, which abounded in all the towns in Flanders where tapestry weaving was carried on. The production from these compositions of Raphael was, in truth, enormous ; even complete sets may be reckoned by dozens, and are to be found in every capital in Europe in Royal, public and private collections. Of single pieces, moreover, there are scores—of every degree of merit—the earliest always being the best ; a progressive deterioration being observable in the work of the sixteenth and the seventeenth centuries.

Among other sets or portions of sets, in England, may be mentioned those at Burghley House, Forde Abbey, and Burley-on-the-Hill.

It should be noted that the pieces before us are, like all other sets—including the first original set in the Vatican—in reverse, when compared with the cartoons themselves at South Kensington ; and that consequently, all the figures in the cartoons are, as it were, left-handed—Raphael having designed them as *negatives* for the tapestry positives.

It remains only to observe that—apart from their designer—as *tapestries*, these pieces are not, in any degree, comparable with the older tapestries displayed in other rooms in the Palace, not even to the "History of Alexander" in "The

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“Queen’s Gallery,” nor to the “History of Æneas” in the “Horn Room.” With the wonderful “Triumphs” and the “Storye of ye Seaven Deadlie Synnes” in the Great Watching Chamber; and with the magnificent “History of Abraham” in the Great Hall—the finest in the world—they are not to be mentioned in the same breath.

841 St. Paul and St. Barnabas at Lystra—The Priests offering sacrifices to them.

842 The Death of Ananias.

843 Sergius Paulus, Roman Proconsul, converted by the miracle of St. Paul (Elymas the Sorcerer Struck with Blindness)

844 St. Peter and St. John at the Beautiful Gate.

845 Christ Delivering the Keys of the Church to St. Peter

846 St. Paul Preaching at Athens.

847 The Miraculous Draught of Fishes.

COMMUNICATION GALLERY

THE KING'S LOBBY

- 851 Diana *After* TITIAN
- 852 Cephalus and Procris GENNARI
- 853 Hercules and Omphale GENNARI
- 854 Vulcan giving Thetis Armour for Achilles A. BALESTRA
 Antonio Balestra's pictures here are specimens of the sort of art patronised by the early Georges.
- 855 The Apostles at the Tomb VAN ORLAY ?
- 856 Duns Scotus Writing ——— ?
- 857 Susannah and the Elders ——— ?
- 858 Stoning of St. Stephen ROTTENHAMMER ?
- 859 Sea Piece—Battle by Moonlight PARCELLES
- 860 Thetis presenting Achilles to the Centaur . A. BALESTRA
- 861 Galatea GENNARI
- 862 Venus and Adonis GENNARI
- 863 Lot and His Daughters *After* GUIDO
- 864 Passage of the Rhine at Tolhuys by the French Army
 under Louis XIV. on June 11, 1672 I. WYCK
 Given to George IV. by Henry, 1st Marquis of Cunningham,
- 865 Lucretia *Unnamed*
- 866 Destruction of Popery by the Evangelists *Unnamed*
 This curious picture has been in the Royal Collection since the time of Henry VIII.

COMMUNICATION GALLERY

- 876 Henry Carey, 1st Lord Falkland *After* C. JANSEN
- 877 Supposed Portrait of Jane Shore ——— ?
- 878 Portrait of an Old Man with a large Beard *Unnamed*
- 879 Supposed Portrait of Fair Rosamond *Unnamed*
- 880 Portrait of a Lady Unknown *Unnamed*

CATALOGUE OF HAMPTON COURT PICTURES

“TRIUMPH OF JULIUS CÆSAR,” BY ANDREA MANTEGNA

IN this room are now appropriately arranged the famous nine pictures of the “Triumph of Julius Cæsar,” Mantegna’s greatest and richest work, the glory of Hampton Court, and one of the most precious artistic treasures of the English Crown. They were bought by Charles I.

881 *First Picture*.—This represents the beginning of the Procession, and shows first the trumpeters ; next, Roman soldiers bearing aloft smoking censers on long poles, a bust of Roma Victrix, and pictured representations of the conquered cities.

882 *Second Picture*.—A magnificent triumphal car, and men on horseback drawing other cars in which are statues of the gods and goddesses taken from the temples.

883 *Third Picture*.—Similar cars bearing like trophies, and also four men carrying aloft on stretchers costly vases and urns filled with coin.

884 *Fourth Picture*.—Other men follow bearing similar spoils ; next come oxen decorated with wreaths for sacrifice, by which, in the foreground, is a figure of a handsome boy.

885 *Fifth Picture*.—A bullock led by a woman ; behind come four elephants.

886 *Sixth Picture*.—Vases and precious vessels, and trophies carried by men.

887 *Seventh Picture*.—Next follow the captives.

888 *Eighth Picture*.—Musicians and singers. Roman soldiers, bearing eagles and other emblems.

889 *Ninth Picture*.—Lastly comes Julius Cæsar himself in a magnificent triumphal car. Behind him stands a winged figure of Victory crowning him with a wreath of laurel. In front a man holds aloft a medallion with the device : “VENI, VIDI, VICI” ; behind men bearing braziers of incense, and all around boys holding branches of laurel.

OUTER LOBBY TO CARDINAL WOLSEY'S CLOSET

- 890 Portrait of Edward VI. *School of Holbein*
 In black trunk hose, and embroidered doublet. With dagger and sword.
- 891 Susannah and the Elders P. VERONESE
- 892 Sir John Parker, Captain of Pendennis Castle (1589)
 HIERONYMUS CUSTODIS
- 893 Mary, Princess of Orange, Daughter of Charles I. and
 Mother of William III.
 ADRIAEN HANNEMAN
- 894 Portrait of Sir Christopher Wren — ?
- 895 Portrait of a Man in Armour *Unnamed*
- 896 Portrait of a Lady *Unnamed*
- 897 Alphonse Davalos *After Titian*

OUTER LOBBY TO CARDINAL WOLSEY'S CLOSET

- 902 Cupid Shaving his Bow *After* PARMIGIANINO
 This copy was in James II.'s collection. The original is in the
 Imperial Gallery at Vienna. The copy, formerly in the Orleans Gallery,
 is now at Bridgewater House.
- 903 Head of a Young Man CARLO CIGNANI
- 904 Christ's Agony in the Garden *After* N. POUSSIN
- 905 Head of a Sibyl CARLO CIGNANI
- 906 The Angel appearing to the Shepherds *After* N. POUSSIN
- 907 Holy Family — ?
- 908 Holy Family FRANCESCO VANNI
- 909 Judas Betraying Christ *Unnamed*
- 910 View of the old East Front of Hampton Court, as
 finished by Henry VIII., showing the avenues and
 canal made by Charles II. in 1662. DANCKERS

This curious old picture was discovered by the author stowed away
 in a bedroom at St. James's Palace. It was painted for Charles II.

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911 Portrait of Cardinal Wolsey *Unnamed*

An old copy of no particular interest or value, bought for the Royal Collection about sixty years ago, when the old Jacobean mantel-piece, in which it is now fixed, was moved from an old house at Hampton Wick into Henry VIII.'s "Great Watching Chamber."

912 Drawing of the River or South Front of Hampton Court
in 1558 *After WYNEGAARDE*

This is an exact copy, traced from the original drawing in the Bodleian Library—one of the extremely interesting series of the Royal Palaces of England, made by Wynegaarde, a Flemish draughtsman, for Philip and Mary, in the first year of their reign. It shows the old Tudor Palace, as finished by Henry VIII., with the old "Water Gallery," "Mount," and other outbuildings, and with glimpses of the old gardens.

913 A Dead Christ *After NICHOLAS POUSSIN*

914 A Country Woman Carrying Holly *WHEATLEY*

Francis Wheatley, R.A., was the painter of the well-known "Cries of London."

915 Mockery of Christ crowned with Thorns
After RUBENS OR VANDYCK

INNER LOBBY TO CARDINAL WOLSEY'S CLOSET

916 A Magdalen *PALMA GIOVINE*

917 The Unrepentant Thief on the Cross *PERIN DEL VAGA*

918 The Repentant Thief on the Cross *PERIN DEL VAGA*

919 Diana *After Titian* by *PADOVANINI?*

920 A Magdalen *SIR PETER LELY*

This is merely one of Lely's "Beauties," who has strayed into a cave, and is examining with curiosity a crucifix and death's head. It was in James II.'s collection.

921 Prometheus chained to the Rock *PALMA GIOVINE*

QUEEN'S GUARD CHAMBER

CARDINAL WOLSEY'S CLOSET

THIS curious old room, which was restored and opened to public inspection, at the author's suggestion, in 1890, is one of the original State Rooms of the Tudor Palace, and preserves almost entirely its ancient appearance. The ceiling, which is very beautiful, is the chief point of interest, being of pure cinque-cento design in octagonal panels, interlaced, and enriched with decorative arabesque work, gilt, and with the Tudor badges—the rose, portcullis, fleur-de-lys, &c. Round the upper part of the walls of the room, on two sides, are the remains of a finely wrought cornice, in the same style as the ceiling. This cornice, doubtless, formerly extended all round the four walls of the room, which has been reduced in size on one side, and it certainly formed part of its original decoration. On its lower part is the Cardinal's motto "Dominus michi adjutor."

Below is a series of pictures painted on panel, forming a continuous frieze, 70 ft. long and about 7 ft. high, and representing scenes in the Passion of Our Lord, beginning on the left: The Last Supper, The Scourging at the Pillar, The Carrying of the Cross, and The Resurrection. They are somewhat in the style of Primaticcio, and were probably executed by one of the Italian artists, such as Toto del Nunziato, attracted to England by the patronage of Wolsey or Henry VIII.

The fireplace is original; while the old oak panelling, of the linen-fold-pattern, has been made up from various fragments collected from different sources.


For further information, the visitor is referred to the author's "History of Hampton Court Palace," vol. i., In Tudor Times.

QUEEN'S GUARD CHAMBER

THIS room was probably not finished till the reign of George II., the decoration being in the style of that period. The chimney-piece, of which the sides represent Yeomen of the Guard, is

CATALOGUE OF HAMPTON COURT PICTURES

of white marble, and the doorways are of the same. The dimensions of the room are 58 ft, long by 34 ft, wide.

- 922 Triumph of Bacchus ; Nymphs . . . CIRO FERRI
 922A The Rape of the Sabines . . . ROTTENHAMMER?
 923 Landscape, with a Lake and Mountain . . . VAN DIEST
 924 Jacob Fleeing from Laban . . . FILIPPO LAURI
 925 Hungarians at the Tomb of Ovid . . . J. H. SCHOONFELD
 926 A Circular Temple, with Figures . . . *Unnamed*
 927 Ruins and Figures . . . DOMENICHINO
 928, 929 Two Nymphs Sporting in Clouds . . . CHIARI
 930 A Doge of Venice  . . . FIALETTI
 For their probable identity and names, see the Author's "Royal Gallery of Hampton Court, Illustrated."
 931 Senators of Venice in the Senate-house . . . FIALETTI
 932 A Doge of Venice . . . FIALETTI
 933 Battle of Constantine *After* RAPHAEL, *by* JULIO ROMANO
 In James II.'s catalogue.
 934 Tobit's Father Restored to Sight . . . M. DE VOS
 935 Landscape, with a River and Bridge . . . P. HACKERT
 936 A Doge of Venice . . . FIALETTI
 937 Ruined Temple, with Peasants VIVIANI *and* JAN MIEL
 938 A Doge of Venice . . . FIALETTI
 939 Triumph of Bacchus and Venus *After* Guido, *by* ROMANELLI
 940 St. Peter in Prison . . . STEENWYCK ?
 941 Roman Architecture with Figures . . . — ?
 942 Temperance . . . ROMANINO
 943 Salome with the Head of John the Baptist *Unnamed*

IN THE LOBBY

- 946 Landscape—The Devil sowing Tares . . . LUCAS VANUDEN

QUEEN'S GREAT STAIRCASE

QUEEN'S PRESENCE CHAMBER

- | | | |
|--------|--|-----------------|
| 951 | A Sea Piece | PARCELLES |
| 952 | Close of an Action | W. VANDEVELDE |
| 953 | Sea Fight, Aug. 11, 1673, Prince Rupert commanding the French and English Fleets against the Dutch | VANDEVELDE |
| 954 | Destruction of a Dutch Fleet at Schelling | VANDEVELDE |
| 955 | Action between English and Dutch | W. VANDEVELDE |
| 956-7 | Two Dutch River Scenes | J. D. SCHALCK ? |
| 958 | A River Scene in Holland | S. RUYSDAEL |
| 959-70 | History of Cupid and Psyche | GIORDANO |
| 971 | Offerings of the Magi | L. GIORDANO |
| 972 | A Small Sea Piece | SWAINE |
| 973 | Sea Piece—The Bay of St. Lucar ? | JAN PARCELLE |
- This is a characteristic piece of Parcelles, a Dutch marine painter, who particularly affected half-lights.
- | | | |
|-----|--|-------------|
| 974 | A River Scene | SWAINE |
| 975 | John Lacy, the Actor, in Three Characters | M. WRIGHT |
| 976 | Charles I. returning from Spain | H. D. VROOM |
| 977 | Destruction of the French Vessels, <i>Soleil Royal</i> , <i>Admirable</i> , and <i>Conquérant</i> , by fire-ships and boats under the command of Vice-Admirals Delaval and Rooke in Cherbourg Harbour at the close of the Battle of La Hogue, May 23, 1692 (2) | |
| 979 | Sea Fight in a Harbour—The Attack | VANDEVELDE |
| 980 | A Sea Fight | VANDEVELDE |
| 981 | A Sea Fight | VANDEVELDE |
| 982 | Landscape, with a River and Castle | VAN DIEST |
| 983 | St. John in the Wilderness | HÜENS |
| 984 | The Death of Saul | HÜENS |
| 985 | Landscape—Ferry-boat and Fishermen | VAN DIEST |

QUEEN'S GREAT STAIRCASE

KENT has the doubtful honour of having besmeared the ceiling and walls of this staircase with paint: the walls being covered with scroll-work and a few unmeaning figures *en grisaille*, and the ceiling simulating a dome. The iron balustrade of the stairs is a fine specimen of Tijou's work.

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On the west wall is the following large picture :
1000 King and Queen of Bohemia HONTHORST

This picture was painted for Charles I., and is entered in his catalogue :
" A very large piece, which was painted by Honthurst ; in the said piece is painted the King and Queen of Bohemia in the Clouds, and the Duke of Buckingham coming to present to the King the seven Liberal Sciences under the persons of their children." The king is on the left, the duke in the centre as Mercury.

It was begun soon after Honthurst's arrival at Utrecht from England in December, 1628, as we learn from a letter of his to Dudley Carleton. By May 22, 1630, " the great picter " was finished, and sent to England under the charge of his brother ; and he asks that the " long tyme and extraordinary charges he had had in the making off this peece " should be taken into consideration, " for he had lately attended many voyages at the Haghe for to take the pictures off the King, Queen and Princes." It appears that he was paid £210 for it, besides a service of plate for twelve persons and a beautiful horse.

This proves conclusively that Walpole was wrong in saying that it is an emblematic picture of Charles I. and his Queen.

THE GREAT HALL

(For Illustration see page 158.)

HENRY VIII., and not Cardinal Wolsey, as is still sometimes erroneously stated, was the builder of this truly magnificent room, which, from its size, its height, its elaborate and splendid roof, its stained glass shedding a richly coloured light, and its beautiful tapestries, is the most gorgeous extant example of the internal decoration of a Tudor palace. The building was begun immediately after the death of Wolsey in 1530, and was finished about 1535.

As to *the history of the hall*, it was used by Henry VIII. chiefly for grand functions of State, banquets, and receptions of ambassadors ; and many a time the bluff old King sat in state on the dais, or took part in the mummings and masquerades, or danced with Jane Seymour and Catherine Howard. In the subsequent reigns it was used for similar purposes ; and there is conclusive evidence that the King's Company of Actors, of which Shakespeare was a member, gave several performances in this hall in the reign of James I.

THE GREAT HALL

One of the last plays acted here in the reign of Charles I. was *Hamlet* on January 24, 1637.

The Roof.—This is, perhaps, the most splendid Gothic roof in England, of the Perpendicular period. That of Westminster Hall is grander and more imposing, those of Crosby Hall and Eltham Palace purer in taste, but the roof of this Hall maintains an undisputed pre-eminence for richness of decoration and elaborate workmanship.

Minstrel Gallery.—According to the usual design of mediæval architects, this is placed at the lower, or entrance end, of the Hall. Here stood the minstrels in their picturesque attire, and played during the festivities, banquets, and other entertainments. The present balustrade is a restoration; and the little panel pictures of Cardinal Wolsey, Henry VIII., Anne Boleyn, and Queen Elizabeth are modern imitations of well-known originals. The strips of tapestry, on the other hand, inserted between them, are remains of old borders used in the decoration of the Palace in ancient times. One is worked with the arms of Henry VIII., with the lion and dragon as supporters, and the Tudor badges crowned, the other with the Cardinal's arms. The trophy of armour and spears, &c., at the back of the gallery, was arranged when the Hall was redecorated.

(For Illustrations see page 167.)

The screens which support the gallery are of fine deep-toned oak, and are divided, as was usual in mediæval halls, into three parts, leaving two entrances into the body of the room. The compartments, which are flanked by heavy oak pillars with moulded bases and capitals, are formed into panels with carved tracery, showing the Tudor badges and Henry VIII.'s initials. At this end of the hall was erected the stage, when plays were given here; and many a time the actors in Shakespeare's company made their entrances and exits through these openings.

All the stained glass here is modern, and was executed between the years 1840 and 1846 by Willement. The plan of the east windows, over the daïs, chiefly illustrates Henry VIII.'s descent from Edward III. and the union of the Houses of York and Lancaster.

CATALOGUE OF HAMPTON COURT PICTURES

That of the west windows, over the Minstrel Gallery, gives the arms, &c., of Henry VIII.'s six wives and their issue.

The side windows are thirteen in number, each consisting of eight lights; the space of what would be the fourteenth window is occupied by the great south bay window. Six of them set forth the pedigrees of Henry VIII.'s six wives, who all traced descent from Edward I., with their badges, arms, and legends. The intermediate seven windows are occupied with heraldic badges and "beasts" of Henry VIII.

The great bay window on the dais, extending nearly from the floor to the roof, and containing as many as thirty-two lights, is one of the finest in England. The roof of the bay consists of a miniature fan-groin of exquisite delicacy and beauty, with pendants.

The floor was formerly paved with small tiles; and in the centre was the open hearth, where fires of blazing logs of wood and charcoal gave both light and heat, while the smoke escaped through the "femeral" or louvre in the middle of the roof. All these remains of Tudor times, as well as the old stage trap-door, made in the reign of James I., and opening into the cellars below, were removed about a hundred years ago.

Dais, or high place. It was on this raised step that the Royal table was placed across the upper end of the hall, the King sitting in the middle and the principal guests on either side of him; while inferior persons were accommodated at the long tables placed lengthways down the hall.

TAPESTRIES IN THE GREAT HALL

THE STORY OF ABRAHAM

(*For Illustrations and Outline Sketches see pages 159-163.*)

By far the finest tapestries at Hampton Court are the eight pieces illustrative of episodes in the life of Abraham, which now adorn the walls of the body of the hall, and which for richness and splendour are scarcely to be matched in Europe, and certainly not in England. They were doubtless executed after designs by the Flemish painter, Bernard van Orley, and

THE GREAT HALL

probably under his personal superintendence at Brussels. They occur in an inventory taken in 1548 of all Henry VIII.'s effects, among the tapestries at Hampton Court: "Tenne peces of newe arras of thistorie of Abraham." Ever since that time they have remained here, the admiration for three centuries and a half of every visitor to the Palace. In the inventory taken in October 1649, of Charles I.'s goods at Hampton Court by the Commissioners appointed by the Long Parliament, they were appraised at £10 a yard, that is, £8260, but being retained for the use of Cromwell were not sold.

1001.—*The Departure of Abraham.*—This shows God appearing to Abraham and commanding him to get out of his own country, and from his kindred and his father's house. It also exhibits his departure; in the distance the altar he built unto the Lord.

1002.—*Birth and Circumcision of Isaac: Expulsion of Hagar.*—The birth of Isaac is shown on the left; in the centre is the circumcision; and on the left Hagar is being driven forth, and in the distance she is seen in the Wilderness of Beersheba weeping.

1003.—*Oath and Departure of Eliezer.*—"And the servant, Eliezer, put his hand under the thigh of Abraham, his master, and sware to him that he would not take a wife unto Isaac of the daughters of the Canaanites, but of his own kindred. And the servant took the camels of his master, and his goods, and went to Mesopotamia."

1004.—*Return of Sarah.*—"And Abimelech took sheep and oxen, and men servants and women servants, and gave them unto Abraham, and restored him Sarah his wife."

1005.—*God appears to Abraham and promises him a son.*—In the centre are the three angels and Abraham; on the left is Sarah peeping in and laughing; and in the distance is shown the destruction of Sodom and Gomorrah.

1006.—*Buying of the Field of Ephron.*—"And Abraham weighed to Ephron the silver, and the field of Ephron, which was in Machpelah, and all the trees that were in the field were made sure unto Abraham."

1007.—*Separation of Abraham and Lot.*—"And Abraham said unto Lot, Let there be no strife, I pray thee, between me and thee; for we be brethren. Is not the whole land before thee? Separate thyself, I pray thee, from me; if thou wilt take the left hand, then I will go to the right; or if thou depart to the right hand, then I will go to the left. & & "

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1008.—*Sacrifice of Isaac*.—"And God said, Take thy son, thine only son, Isaac, whom thou lovest, and get thee into the land of Moriah: and offer him there for a burnt-offering upon one of the mountains, which I will tell thee of."

Borders.—Not less deserving of careful inspection than the subjects themselves are the richly elaborate borders that enframe them, and which consist chiefly of allegorical female figures, emblematic of the motives and sentiments in the principal design. All of them are cleverly conceived, and many of them exceedingly beautiful, being of exquisite design and wonderful workmanship.

TAPESTRY UNDER THE MINSTREL GALLERY

1009 "The Triumph of Fate"

This is a replica of No. 1031 in Henry VIII.'s "Great Watching Chamber," which see at page 126 for description.

1010 "The Storye of Hercules"

This piece, which is earlier and of ruder design and workmanship than any of the other tapestries in this Palace, belonged to Cardinal Wolsey, forming, probably, one of a set of several pieces of the subject.

This piece gives two incidents of the story. On the left-hand side is shown Hercules returning with the captured mares of Diomedes, who fed them on human flesh.

To the right is shown Hercules with the skin of the Nemæan lion and his club, clothed in the tunic which his wife, Deianira, had steeped in the poisonous blood of the Centaur Nessus. Above are seen DEIANIRA and LYCAS, the bearer of the fatal garment.

HENRY VIII.'S GREAT WATCHING CHAMBER

THIS room was originally the Great Watching Chamber, or Guard Chamber, to Henry VIII.'s State Rooms. It was built by him about 1536.

The cartoons above the tapestry are by Carlo Cignani, a painter of the later Bolognese school, and one of the last really great Italian artists. They are his designs for the frescoes painted in the Ducal Palace at Parma, about 1660, and are executed in chiaroscuro, in chalk shaded with sepia. The subjects, which are seven in number, are as follows:

THE GREAT WATCHING CHAMBER

1021. Cupid bestriding Jove's Eagle (*in a circle*); 1022. Triumph of Venus; 1023. Cupid bestriding a thunderbolt (*in a circle*); 1024. Apollo and Daphné; 1025. The Rape of Europa; 1026. Bacchus and Ariadné; 1027. Satyr and Cupid.

The design of the ceiling is late Tudor; it is flat, but ornamented with oaken ribs and pendants, between which are various Royal cognisances: the portcullis, rose, and fleur-de-lys. In some of the compartments occur the Royal arms impaled with Jane Seymour's, and the initials *H.* and *J.* linked with the true-lover's knot.

TAPESTRIES IN THE GREAT WATCHING CHAMBER

1030. Unknown Historical Subject.—From the style, the costumes, the surroundings, and the treatment, this piece would appear to illustrate some historical incident towards the close of the fifteenth century.

In the foreground is a female figure kneeling, and offering a chalice to a man standing opposite to her, who appears to be admiring it, but refuses to accept it from her. By her side is an elderly lady conducting her forward, presenting her to the man, and a number of other people looking on. Behind, on a raised dais, are seated three queens with sceptres, and behind them is an open gallery, through the windows of which numerous persons are surveying the scene. Below, to the right and left, are many others, some in conversation or dalliance, and some playing on lutes and other instruments.

“Y^e STORYE OF Y^e THRE FATALL LADYES OF DESTENYE.”

THIS consists of three pieces of old Flemish tapestry, which are mentioned in the inventory of Henry VIII.'s goods at Hampton Court in 1548. At Charles I.'s sale they were sold for £47; but their removal was apparently prevented by Cromwell, who soon afterwards selected Hampton Court as a favourite residence.

They illustrate in an allegorical form the power respectively of Fate, Renown, and Time—three of the six Triumphs of Petrarch. Every piece contains two distinct aspects of the incidents of the story. Over each part is a scroll with quaint

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old French verses or legends, worked in black letter, indicating the moral of the allegory beneath.

(For Illustration see page 164.)

1031. "Ye Triumph of Fate over Chastity."—This hangs to the left of the round bay window, and portrays the Triumph of Chastity over Love, Chastity in her turn being assailed by the Fates, and ultimately subdued by them.

Left-hand Side.—On a car, drawn by four unicorns, is seated CHASTETE, attended by her maidens. On the far side the three Destinies, labelled ATROPOS, LACHESIS, and CLOTO, riding on bulls are seen attacking her. On the front part of the car, at the feet of Chastity, is a naked boy with his arms bound, representing Cupid; and below is a figure labelled VENVS being trampled under foot by the unicorns which draw the car.

Right-hand Side.—Here the three Fatal Ladies are represented in a gorgeous triumphal car, ATROPOS holding the shears and cutting the thin-spun thread of life, which CLOTO, on her left-hand side, is spinning from the distaff, and LACHESIS on her right is twining. At their feet lies Chastity, captive and powerless.

1032. "Ye Triumph of Renown over Fate."—In this piece, which covers the south wall of the room, near the bay window, is shown the overthrow of Destiny by Fame or Renown.

Left-hand Side.—Here we see again the car of Fate, but LACHESIS and CLOTO are lying prostrate under the wheels; and ATROPOS is tottering from her throne, stunned by the blast of the trumpet of Fame, which RENOMEE is sounding in her ears. All around the car, in answer to the summons of Renown, throng a host of figures, labelled with the names of departed heroes.

Right-hand Side.—RENOMEE, represented as a very beautiful winged female figure with a trumpet, is now standing on a magnificent car, drawn by four elephants, and captive at her feet appears ATROPOS seated. Attendant on her are a crowd of heroes.

(For Illustration see page 165.)

1033. "Ye Triumph of Time over Fame."—Finally, there is portrayed in this piece, which hangs opposite the last, on the north wall, the ultimate Triumph of Time over Renown or Fame.

Left hand Side.—The car of Renown is again shown there, but it is now turned in flight before some overmastering influence. Above

THE GREAT WATCHING CHAMBER

are shown the signs of the Zodiac—Gemini and Cancer—and the flight of the fleeting hours, represented as female figures.

Right-hand Side.—The car of Time is here shown, drawn by four winged horses. Renown is seated in front submissive at his feet. Over all are more fleeting hours, and the sun in a full blaze of splendour in the sign of the Lion.

“ YE STORYE OF YE SEAVEN DEADLIE SYNNE ”

These three pieces, which hang on either side of the wall as you enter the room, appear to belong to a set of “Nine Peces of ye Storie of ye vii. Deadlie Synnes,” which belonged to Cardinal Wolsey, and in his time hung in the “Legate’s Chamber.” They are exceedingly fine specimens of old Flemish design and manufacture. They indicate, in an allegorical form, the repulsiveness of sin, man’s surrender thereto, and God’s mercy in pardoning him.

1034. First Piece (left of the door). Below is the legend.

Per . colum . incipiens . primo . vanum
Mortale . fit . atque . prophanum.
Septem . peccata . sicut . generantur
In . mundo . figuraliter . hic . volantur.

which is too bad Latin to be translated literally; but which seems in substance to mean that “The seven deadly sins are generated in the world, like as the canvas, which is at first formless, becomes by means of the loom covered with shapes.”

Here we see *Superbia* riding on a nondescript, *Gula* on a goat, *Impenitentia* on a camel, *Luxuria* on a pig, *Invidia* on an ass, *Ira* on a griffin, and another vice with an ape. A crowd of ladies in beautiful dresses appear to be following or attending on the vices.

1035. Second Piece (on the right of the door).

(For Illustration see page 166.)

On the left are several female figures in rich Gothic attire, labelled *Justicia*, *Fides*, and *Caritas*. Near them is a woman—*Femme*—holding a scroll inscribed “*Ascendit Mors per Fenestras*” (Death ascends through the windows). Next is a figure of *Justicia* with sword uplifted to strike man—*Homo*—but *Misericordia* intervenes to save him.

Above is the Deity, represented under the figure of “three old persons, in episcopal habits, with crowns on their heads and sceptres in their hands”—as they are described by a visitor to Hampton Court

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in 1613. Before Him are pleading *Pax*, *Misericordia*, *Veritas*, and *Justicia*. More to the right is the same man with "*Gratia Dei*" presenting armour to him, and with *Pax* holding his helmet.

1036. Third Piece (further to the right).

Below is the legend :

*Ante . Judicem . in . Virtutum . presencia
Argiciunt . Justicia et . Misericordia
Minatur . Culpa . a . Justicia
Sed . reconciliatur . a . Misericordia*

*Ubi . apparet . Fortitudo . benedicta
Campum . deserunt . semper . delicta.
Peccata . in . eternum . castiguntur
Per virtutes quae non moriuntur.*

which is explanatory of the incidents portrayed, and may be freely translated thus: "Justice and Mercy plead before the Judge in presence of the Virtues. Crime is threatened by Justice, but reconciled by Mercy. Where blessed Fortitude appears, Faults always leave the field. Sins are chastised eternally by Virtues, that never die."

In the left corner are a man and woman in a garden seated at a table, he playing a flute and she singing. In the centre, Man, the Sinner, and his female companion "*Luxuria*" are again being threatened by Justice *; and Mercy again pleads for them. More to the right appears a crowd of ladies, mostly playing on musical instruments—one on an organ. In the upper far distance are seen the Seven Deadly Sins attacking Man, and themselves threatened by *Spes*—Hope. In the upper middle is seated the Deity, represented here as a single person.

THE HORN ROOM

THIS curious room takes its name from having been for many years the receptacle of a large number of horns and antlers, originally got together by Queen Elizabeth, and added to by succeeding sovereigns, until the collection became, in the time of Charles II., one of the finest in the kingdom. Some of the horns that still remain are now fixed to these walls, while others are placed in the Hall and the Great Watching Chamber.

This room had long been used as a lumber room, but in

* "*Reddā ulcione Hostibus,*" Deut. xxvii.

THE HORN ROOM

accordance with a suggestion of the author's some years ago, was cleared, redecorated and hung with tapestry, and opened to the public; and the old staircase, up which the dishes were formerly brought from the serving place and kitchens to the royal table on the dais, reopened and restored to view. The door that gives access to the dais is now hidden by tapestry.

The railing of carved oak, gilt, now placed here, is an altar-rail, apparently of the time of Charles I., and perhaps from the chapel here, which had lain disregarded in the stores for many years.

TAPESTRY IN THE HORN ROOM

THE STORY OF ÆNEAS AND DIDO

This consists of five pieces of Flemish tapestry, which, in period, style, and treatment, are midway between the archaic hangings in Henry VIII.'s Great Watching Chamber, such as the "Triumphs" and the "Seven Deadlie Synnes," both in character almost entirely mediæval; and the later hangings in the Great Hall, namely, the "History of Abraham"—a series decidedly Renaissance in design, feeling, and execution.

The five pieces of the "Story of Æneas and Dido," though recently repaired and cleaned, are still very indistinct and obscure, and would require an elaborate renovation before their full beauty could be revealed.

1041. Neptune stilling the storm that overtook the Trojan fleet off Sicily, raised by the wind gods at Juno's request. Note the two winds figured as boys with bellows, and other figures snapping the masts of the ships.

1042. Sergestus and Cloanthus before Dido at Carthage recounting their adventures; Æneas behind listening.

1043. Æneas relating his adventures to Dido.

1044. Mercury descending from the clouds, and Venus revealing herself to her son.

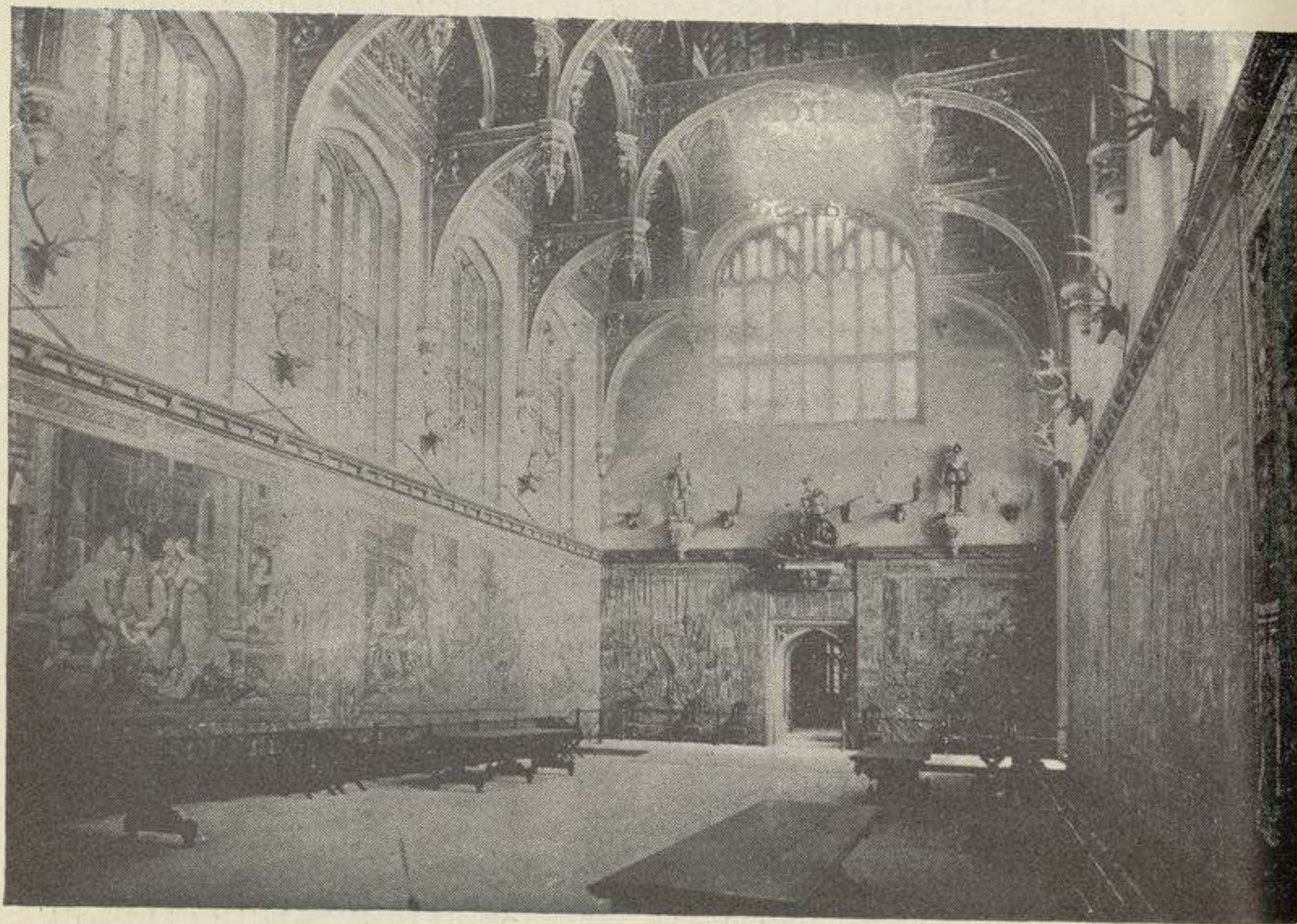
1045. Æneas taking leave of Dido, who faints, supported by her attendants. Mercury descends to urge Æneas to depart.

CATALOGUE OF HAMPTON COURT PICTURES

1046. Old Flemish Piece.—The subject of this piece, which evidently has some allegorical significance, is unknown. A bare description of it, therefore, is all that we can offer the reader.

Left-hand side.—In the upper part are four horsemen, one with a vizored helmet, turned to the right and advancing towards, and perhaps charging, a queen who is riding on a gigantic griffin, and holding out a purse. She seems to represent "Avarice." Below this are two women and three or four soldiers on foot, and a lady on horseback attended by a driver with a switch.

Right-hand side.—In the upper part is an angel offering a chalice to two knights on horseback, one of whom holds a club in his left hand, and has his right hand on his breast. Near them are two women, one stooping to pick up some fruit, and the other giving some to a child. Below we see a horseman, with three attendants on foot, and a king—Alexander the Great—on horseback, with a sword in his right hand, and the orb of empire in his left.



HENRY VIII.'S GREAT HALL. (See page 148)

OUTLINE SKETCHES OF THE STORY OF ABRAHAM

(See page 151)



1002. BIRTH AND CIRCUMCISION OF ISAAC. THE EXPULSION OF HAGAR



1003. OATH AND DEPARTURE OF ELIEZAR



1004. THE RETURN OF SARAH

OUTLINE SKETCHES OF THE STORY OF ABRAHAM

(See page 151)



1005. GOD APPEARS TO ABRAHAM AND PROMISES HIM A SON



1007. SEPARATION OF ABRAHAM AND LOT



1001. THE DEPARTURE OF ABRAHAM. (See page 151)
Tapestry hanging in the Great Hall. Bought by Henry VIII.



1006. BUYING OF THE FIELD OF EPHRON. (See page 151)
Tapestry hanging in the Great Hall. Bought by Henry VIII.



1008. SACRIFICE OF ISAAC. (See page 152)
Tapestry hanging in the Great Hall. Bought by Henry VIII.



1031. THE TRIUMPH OF FATE OVER CHASTITY. (See page 154)

Tapestry hanging in Henry VIII.'s Great Watching Chamber. Bought by Cardinal Wolsey



1033. THE TRIUMPH OF TIME OVER FAME. (See page 154)

Tapestry hanging in Henry VIII.'s Great Watching Chamber. Bought by Cardinal Wolsey



1035. "YE STORVE OF YR SEAVEN DEADLIE SYNNES." (See page 155)

Tapestry hanging in Henry VIII.'s Great Watching Chamber. Bought by Cardinal Wolsey



A BORDER OF TAPESTRY, WITH CARDINAL WOLSEY'S MOTTO, NOW FIXED ON THE FRONT OF THE MINSTREL GALLERY IN THE GREAT HALL



A BORDER OF TAPESTRY, WITH CARDINAL WOLSEY'S ARMS, NOW FIXED ON THE FRONT OF THE MINSTREL GALLERY IN THE GREAT HALL

CATALOGUE OF HAMPTON COURT PICTURES

TIJOU'S WROUGHT-IRON SCREENS

At the lower end of the Privy Garden, separating it from the Towing Path along the Thames side, is now fixed a magnificent grille of twelve screens of wrought iron, which were made about the year 1691 for William and Mary, for these gardens and erected in the position they now occupy once more.

They were first moved from this spot about 1719 to the fence between the Home Park and the Pavilion Terrace or Long Walk, where they remained until the year 1865, when they were removed and distributed between the South Kensington Museum and other similar institutions in Nottingham, Dublin, and elsewhere.

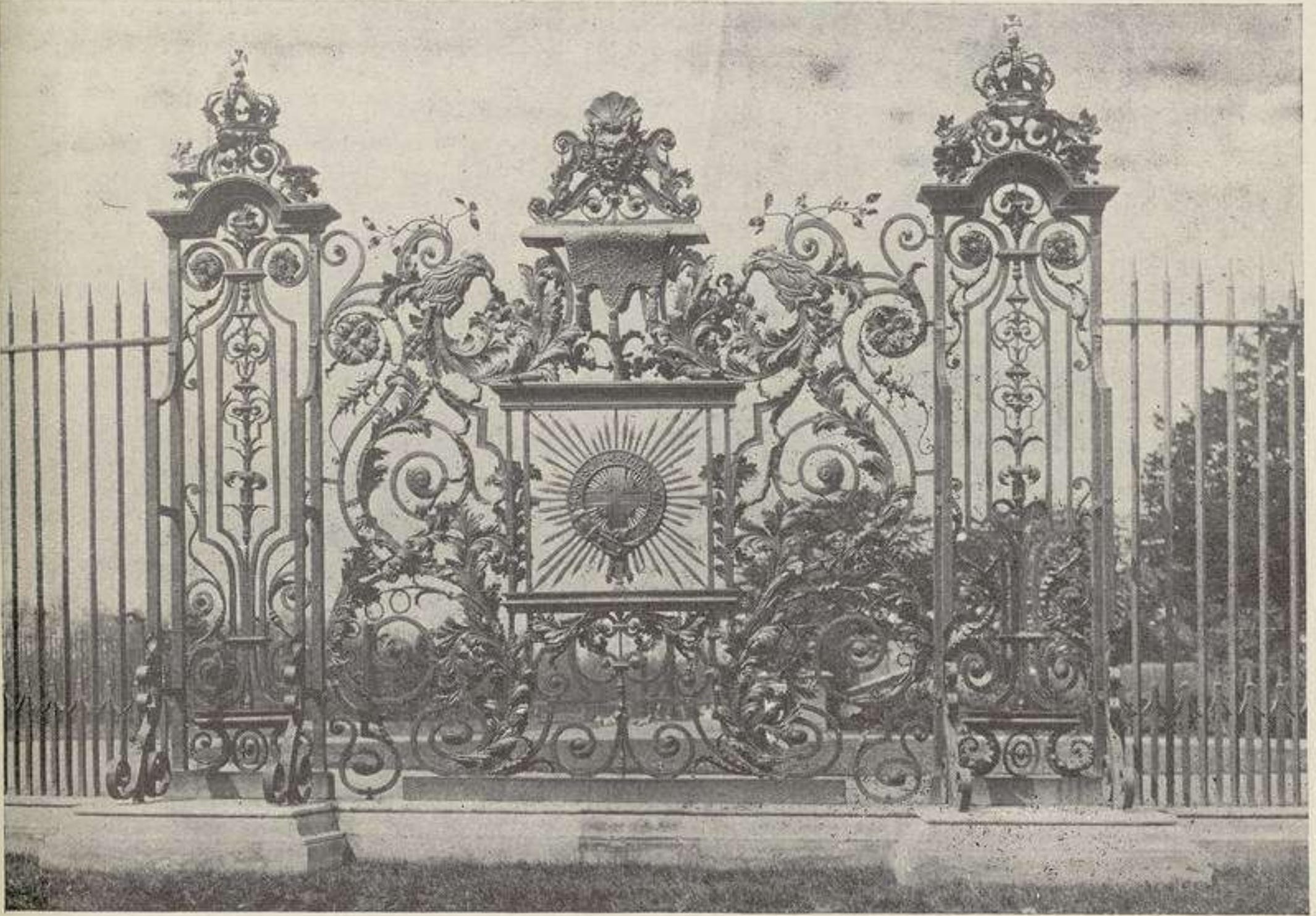
Their restoration to Hampton Court, advocated persistently by the author since 1881, was at last brought about, in 1901, through the energy and determination of Lord Esher—in the face of many difficulties and much resistance. A vote of a thousand pounds having been procured from Parliament for the purpose, the twelve screens were in the first year of his Majesty's reign brought back, and after careful repair replaced in the position for which they were originally designed two hundred years ago, and once more arranged and grouped as the artist intended them to be. The footings of the old walls on which they originally stood, and now stand, were—as had been anticipated—discovered beneath the surface.

The screens, like all the ironwork at Hampton Court, were designed by a Frenchman, named Jean Tijou, as appears from a book of designs, engraved in copper plate, published by him in 1693, entitled "*Nouveau Livre de Dessesins, Inventé et Dessiné, par Jean Tijou*"—and in English, "*A New Booke of Drawings Invented and Designed by John Tijou,*" and described in French and English as "*Containing severall sortes of Ironworke as Gates, Frontispieces, Balconies, Staircases, Pannells, &c., of which the most part hath been wrought at the Royal Building at Hampton Court.*" In this work are drawn several of the screens.

They are, we may safely say, the finest specimens of decor-

TIJOU'S WROUGHT-IRON SCREENS

ative ironwork ever executed in England, and it is doubtful whether that metal has ever, in any country, or in any age, been moulded into forms more exquisitely delicate and graceful. The beautiful curves of the foliated scroll work, and the lightness and delicacy of the leaves, stems, and



ONE OF TIJOU'S WROUGHT-IRON SCREENS

Now Re-erected in the King's Privy Garden

tendrils of the forged and beaten metal are truly admirable, and reflect the greatest credit on the handicraftsman whose artistic hammer and chisel wrought it into these exquisite shapes.

The name of that handicraftsman has, as it happens, been preserved to us. He was one Huntingdon Shaw, of Nottingham, whose monument is in Hampton Church. Formerly the *designing*, also, of the screens was attributed to Shaw; but no

CATALOGUE OF HAMPTON COURT PICTURES

one any longer attempts to dispute that this is quite disproved by the discovery of Tijou's book, and also by the entries in the old accounts for the decorative ironwork executed at Hampton Court for William and Mary. Moreover, the line of the inscription on Shaw's monument, on which his supporters long mainly relied, has been demonstrated conclusively to be a forgery. To Shaw, nevertheless, may still remain the honour of having, with wonderful skill and art, carried out the designs of his master, under whose immediate supervision he probably worked; though, of course, it is the design—unequaled as it is for beauty and symmetry—which gives the work its great artistic importance. Tijou, it may be added, also designed, under Sir Christopher Wren, the beautiful ironwork in the choir of St. Paul's Cathedral; and that at the Leasowe.

Each screen is 10 ft. 6 in. high, and 13 ft. 4 in. broad, and consists of two upright side-panels capped with crowns, which afford the means of support for the whole, and which enclose a central compartment, 8 ft. 7 in. across and 9 ft. 10 in. high, itself embracing a small subsidiary panel, where the national emblems—a rose, a harp, a thistle, or the Royal monogram of William and Mary—are introduced.

THE GREAT VINE

The Great Vine, which is situated at the end of the "Pond Garden," was planted in 1768 from a slip off a vine at Valentines, in the parish of Ilford, near Wanstead, in Essex, which itself attained a very great size, and is still in a flourishing condition. The grape is of the Black Hamburgh variety. Already in 1800 the stem was 13 in. in girth, and the principal branch 114 ft. in length, and it had been known to produce as many as 2200 bunches in one year. Its greatest girth at present is 48 in., and the principal branch 114 ft. long. Its average mature crop is not now usually raised above 800, each weighing a pound.

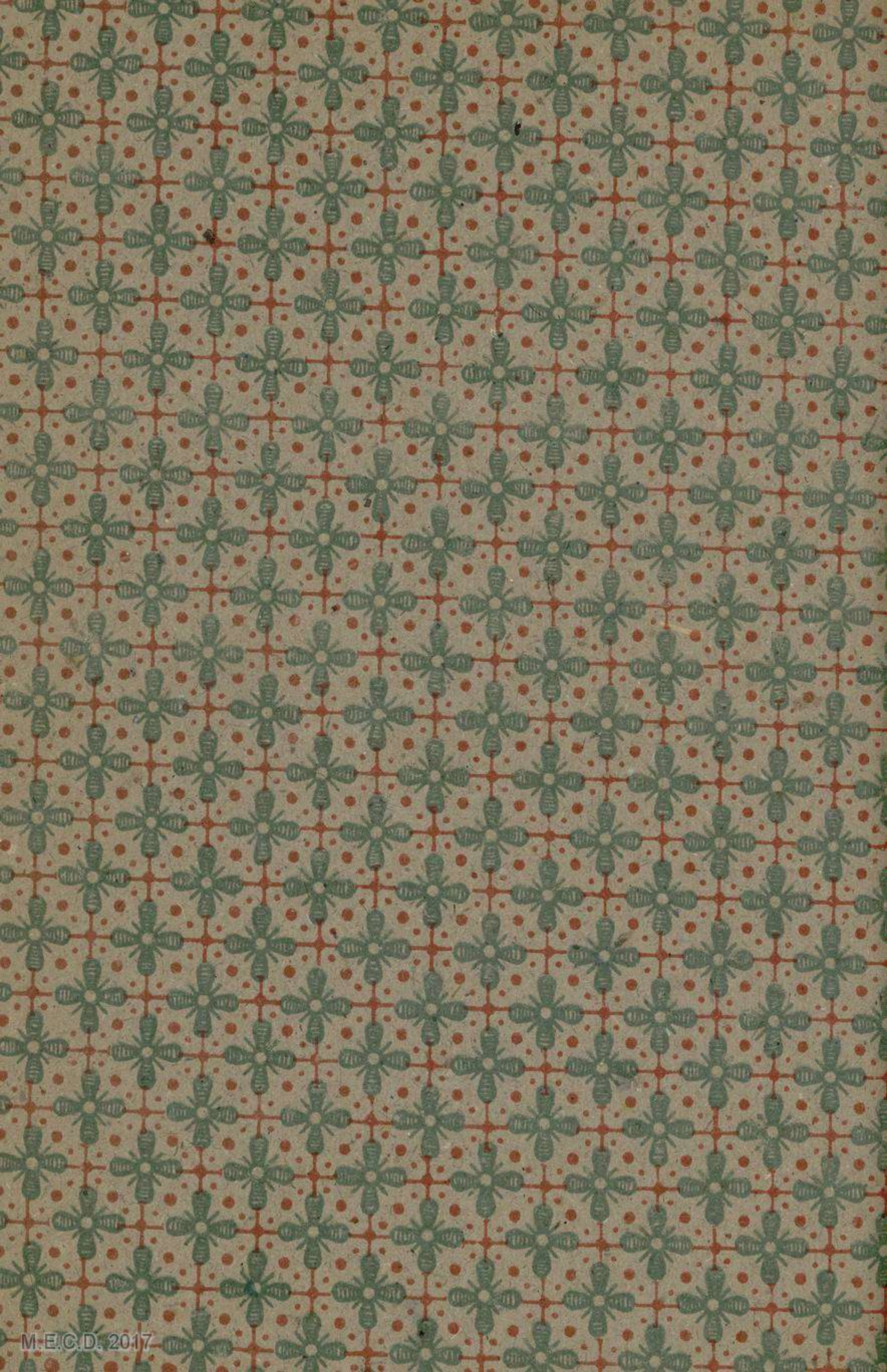


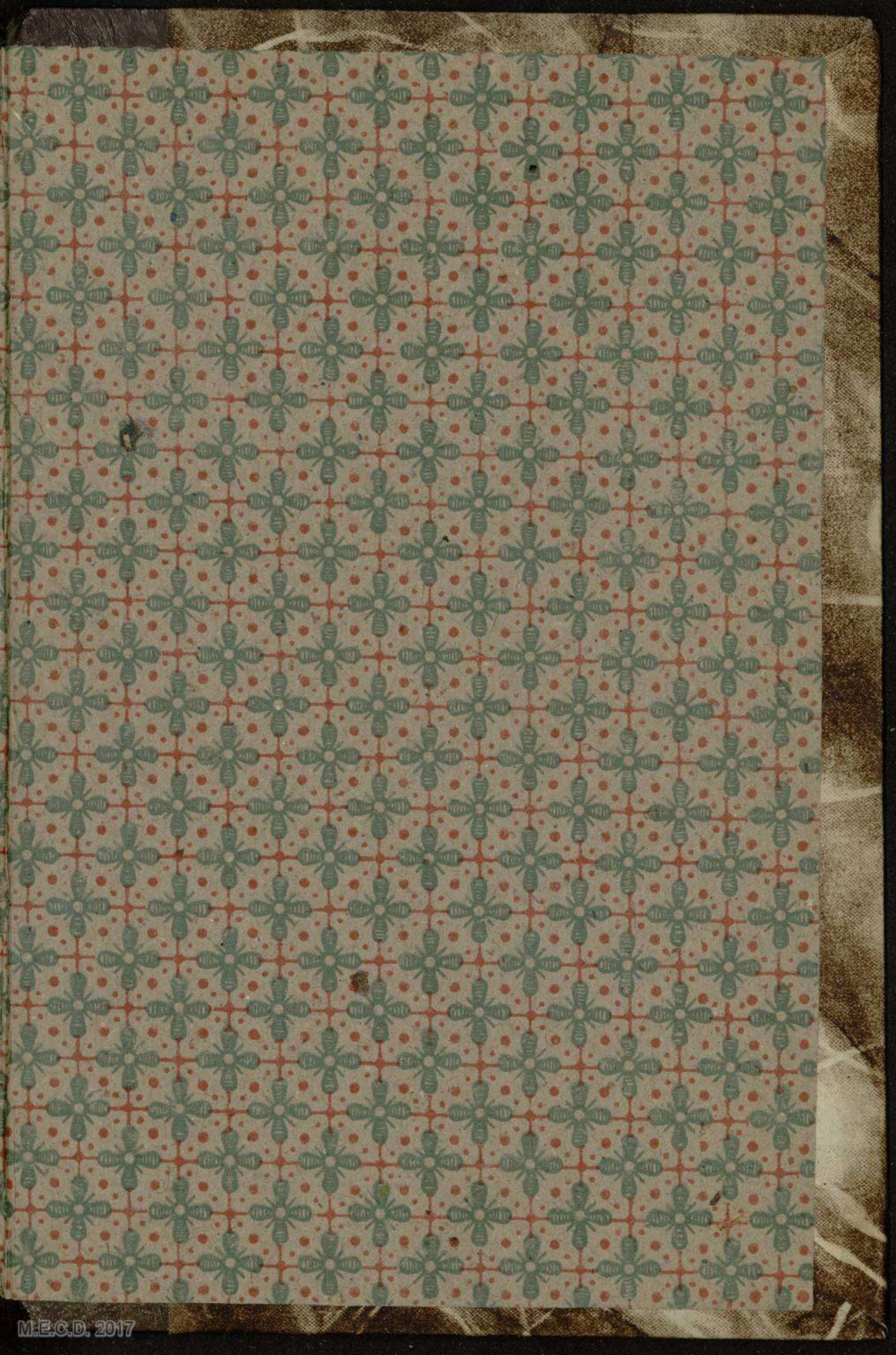
THE GREAT VINE

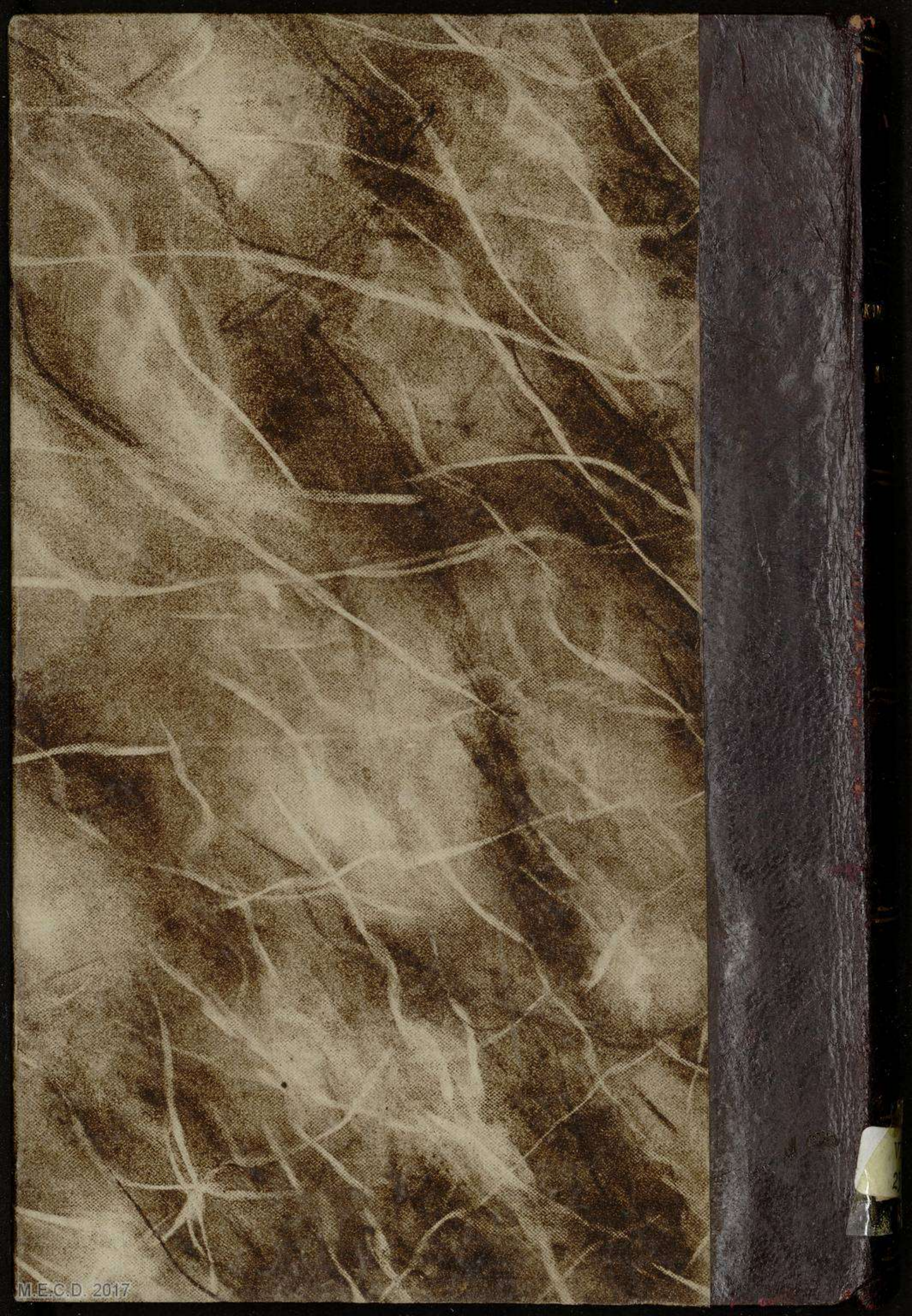
The Vine House is open every day in the year, including Sunday, but excepting Good Friday and Christmas Day, from 11 to 5 in summer and 11 to 4 in winter.

This vine, which has often been spoken of as the largest in Europe, if not in the world, is not unique in this particular, even in England. The vine at Cumberland Lodge—which was planted in 1778, from a shoot off the Hampton Court tree—and those at Manresa House and Kinnel House, Breadalbane, are all larger, though the stem of this one is nearly twice in girth that of any other.









WYLLIE'S COLLECTION.

A'P HAMPTON
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M.E.C.D. 2017