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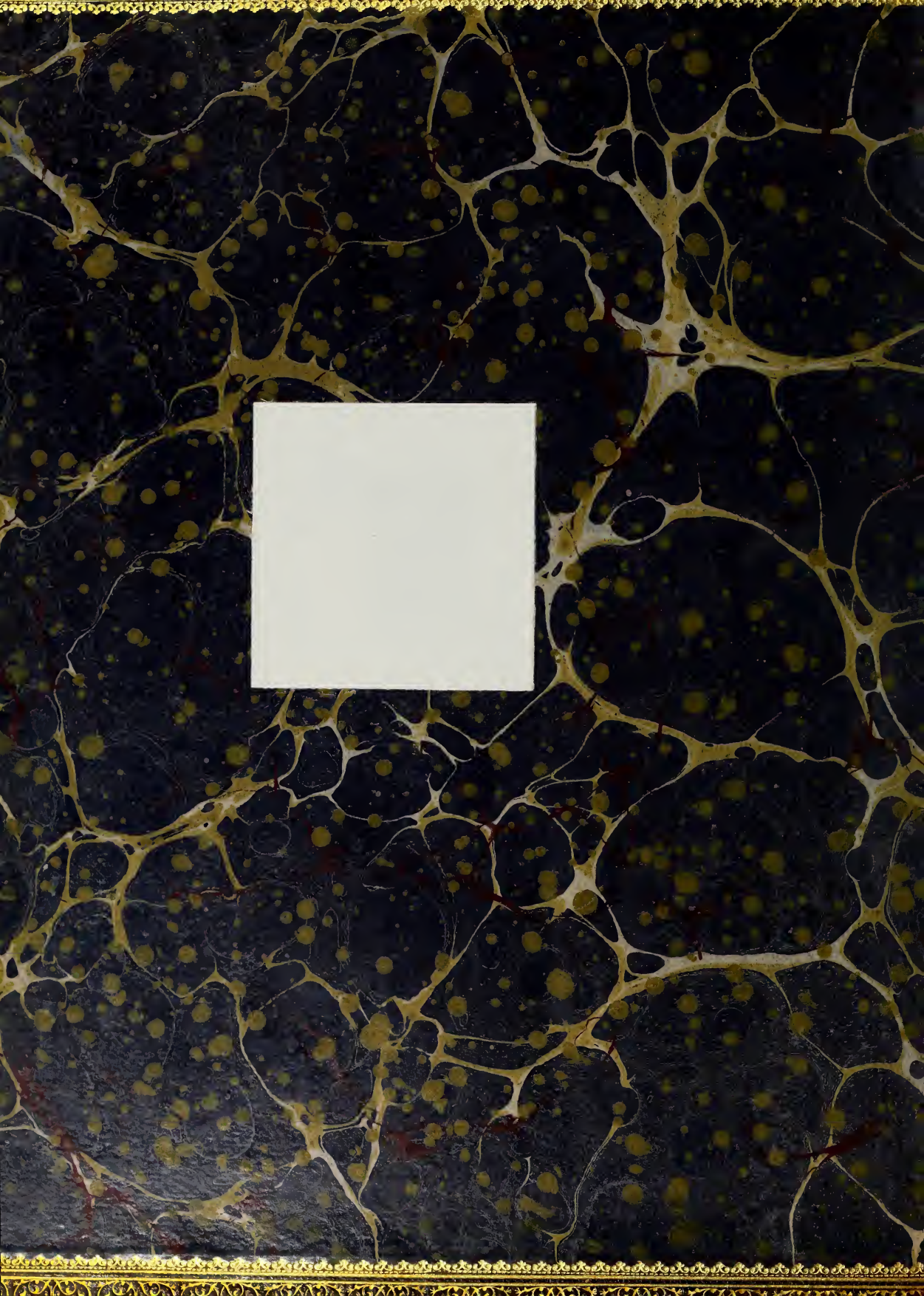
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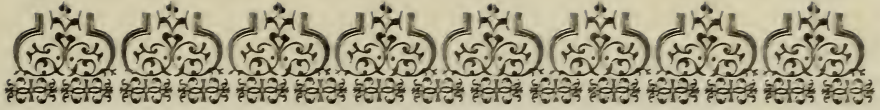
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CATALOGUE OF PICTURES BELONGING
TO THE EARL OF ILCHESTER.

5



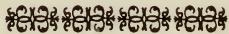


CATALOGUE OF PICTURES

BELONGING TO

THE

EARL OF ILCHESTER



By Heath W. Fox-Strangways

PRIVATELY PRINTED

1883



THE following Catalogue of pictures, belonging to the Earl of Ilchester, has been compiled from a list, which unfortunately does not record the names of many of the painters of the family portraits. It is believed that the information given is accurate as far as it goes, but should any further light be

thrown hereafter upon the names of the artists, it is trusted that these will be added by some friendly hand, and that any errors observed may be corrected.

A. FOX STRANGWAYS.

June, 1883.

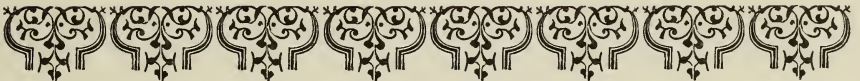


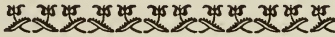




CONTENTS.

	PAGE
PICTURES AT MELBURY	I
PICTURES AT REDLYNCH	147
PICTURES AT ABBOTSBURY	155
PICTURES AT 42, BELGRAVE SQUARE	191
INDEX OF PAINTERS	207
INDEX OF PORTRAITS	213





PICTURES AT MELBURY.





DRAWING ROOM.

I. ST. CATHERINE Carlo Maratti. (1625-1713.)



ST. CATHERINE of Alexandria, Nov. 25, A.D. 307, is the date given for her martyrdom. Patron Saint of Venice, philosophy, science, and education. This Saint is said to have been a niece of Constantine the Great, but her legend, even among the Greeks, cannot be traced further back than the eighth century. Her counsellors prayed her to marry, but she could not be satisfied with anything less than absolute perfection, and the picture of our Saviour being given to her, His image so filled her imagination that her time was spent in contemplation. She dreamed that she was presented to the King of Glory, but that he turned from her. Full of grief, she asked a hermit how she could become worthy of the King, and he then taught her the Christian faith and baptized her. She then had another dream, that she was again presented to the King of Glory, and was accepted by him, and was betrothed to him. On waking she found the ring on her finger, and from that time despised all things of this world. Later, after much persecution, having refused the Emperor Maximilian's offer of marriage, she was bound between four spiked wheels, which turning in four different

directions, should rend her in pieces. But fire fell from Heaven and consumed the wheels. St. Catherine was then beheaded, and angels carried her body to its grave on Mount Sinai.

Square picture, the figure of St. Catherine is three-quarters length. She is represented with auburn hair; her face is seen in three-quarters to the right, her eyes look down on a book which rests on a portion of her distinctive wheel, standing perpendicularly on a table. Her dress is simple, of dull greenish-brown. Her figure turns to the right.

See 283, 342.

2. ISLE OF CAPRI *Salvator Rosa.* (1614-1673.)

View taken from the Marina della Torre dell' Annunziata. The rock of Revigliano in front, Capri in the background, the point of Campanella on the left, and the island of Ischia seen in the distance on the right. Vessels at anchor to the right.

This picture was brought from Redlynch.

3. LANDSCAPE AND FIGURES. *D. Teniers.* (1610-1694.)

Water, rocks, and castellated buildings. To left trees. In foreground there are peasants, with cattle, sheep, and goats.

This picture was brought from Redlynch.

4. A SEA-PIECE *William Van de Velde.* (1633-1707.)

A rough sea with three vessels of different kinds. A man is represented in the foremost trying to draw in sails. Small long square picture.

5. GYPSIES *Wouvermans.* (1620-1668.)

Gypsy tent, with men and women and two children. A grey horse, a brown horse, and a foal lying down. Two goats in the foreground, and three crows are seen flying; a conical hill in the distance. Small upright square picture.

6. CHRIST, ST. JOHN AND LAMB *P. P. Rubens.* (1577-1640.)

St. John, whose arms encircle the lamb, is to the left; he looks into the face of the Infant Christ, whose hand is placed on the head of the lamb, and who is seated on a red drapery which lies on the bank. Trees in background. A long square picture.

A picture somewhat similar, with St. Francis in the background, was in the possession of Sir Alexander Crichton, M.D., at St. Petersburg in 1819.

7. MISERS AND DEATH. . . . *J. Lievens.* (1607-1663.)

Two old men sitting at a table, counting pieces of money which fall out of a leathern bag. The figure of Death appears in the background between them. Small square picture.

J. Lievens was born at Leyden, 1607, came to England in the reign of Charles I., and died at Antwerp, 1663.

8. A LADY IN A WHITE SATIN DRESS *G. Terburg.* (1608-1681.)

A woman seated on a crimson chair with her back to the spectator. She has dark red brown hair. White jacket laced up the back with a red cord. Her right hand is extended on a table on which are a book and a bead necklace. Another woman in the background stands, her figure turned to the left; she looks at the lady who is sitting. In her hand she carries a salver and silver cup. Small upright square picture.

This picture was given to Henry Stephen, Earl of Ilchester, by his cousin the Rev. Charles Digby, son of Hon. Stephen and Lady Lucy Digby.

Terburg painted white satin so inimitably, that he generally introduced it in his pictures.

9. SIEGE OF NAARDEN *J. Van Wyck.* (1640-1702.)

The little city of Naarden on the coast of the Zuyder Zee, twelve miles from Amsterdam, was taken by the French in 1672, and retaken by the Prince of Orange the following year, 1673.

A church on the height in the background; tents, troops, and people to the left. On the right mounted soldiers in red uniforms, riding away from the spectator. In centre there is a figure on horseback apparently surrounded by staff. Long square picture.

This picture is mentioned in Horace Walpole, Earl of Orford's, Works, vol. iii., p. 380, quarto edition, 1798.

Photo

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but not good enough
for TB.

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Note:—"Lord Ilchester has the Siege of Naarden by Van Wyck with King William, when Prince of Orange, commanding." This picture was brought from Redlynch.

10. LANDSCAPE WITH CATTLE . . . *Albert Cuyp.* (1606-1672.)

Trees in the foreground on right. Sheep and cattle in centre. Cowsheds with trees to right.

This picture was brought from Redlynch.

11. ITALIAN VIEW *Gavin Hamilton.* (d. 1797.)

Stone pines to left. Short pier running into the sea with lighthouse. A few vessels in centre of the foreground. Figures on rocky ground in centre, also on the bank to the right.

This picture was brought from Redlynch. *Comp. No. 20*

12. SEIZING A CONVOY *S. J. Ruysdael.* (d. 1681.)

Trees to the left. In the centre on raised ground are waggons. Numbers of mounted men are skirmishing in the background, and in the foreground others are fighting. Long square picture.

This picture was brought from Redlynch. *179-168*

13. LANDSCAPE *Gaspar Poussin.* (1613-1675.)

Italian scenery. Large tree to right. Hill seen in the background. Figure of a man standing on rocky ground in the centre of picture, which is a long square in form.

14. INTERIOR OF A CHURCH . . . *Peter Neefs.* (1570-1651.)

Three chapels seen through pointed arches. In the centre one a large brass chandelier with candles. Figures of men and women kneeling in nave of the church. Long square picture.

15. VIEW IN VENICE *Antonio Canaletti.* (1697-1768.)

View on the Grand Canal, with the "Sta. Maria della Salute" to left.

16. PORTRAIT OF REMBRANDT *Rembrandt.* (1606-1674.)

Sad
The figure of the artist, wearing a buff dress with crimson girdle, black fur cloak, and a large black hat, faces the spectator. In his left hand he carries a heavy stick. Upright square picture.

This picture came from Redlynch.

17. LANDSCAPE *Gaspar Poussin.* (1613-1675.)

Comp. h. 11. 13
Trees to left growing on rocks. Water flowing through valley below. Curiously shaped rock in background to right.

18. DUTCH GUARD-HOUSE *A. Palamedes.*

A stone archway at the back. In foreground two cavaliers, with conical hats, point to a dog and hat lying on the ground. Other figures to right and left.

This picture was brought from Redlynch.

There were two painters of the name of Palamedes,—Paul died in 1638, and Anthony in 1680. Their real name was Stevers or Staevarts. Anthony was the elder of these brothers, but Paul was the greater artist.

19. VIEW IN VENICE *Antonio Canaletti.* (1697-1768.)

View on the Grand Canal.

20. VIEW NEAR NAPLES *G. Hamilton.* (d. 1797.)

Comp. 620 11
To the left a rock, tower, and ship. To right ramparts, with sea and shipping. Many figures on the bank in the foreground.

28" x 53"
This picture came from Redlynch.

21. VIEW IN HOLLAND *S. J. Ruysdael.* (d. 1681.)

± 40 x 50
Clouds in sky. A river running in the foreground of the picture into the distance, with boats and a house towards the left. A bank with willow trees, and to right a church with bell tower.

22. HOLY FAMILY *Francesco Trevisani.* (1656-1746.)

The face of the Virgin Mary is seen in profile, her figure turned to left; blue drapery over her shoulders. Her arms

are extended, and hands clasped over the Infant Christ. St. John's head and shoulders appear in the foreground. Joseph's head is seen in the dark background, his eyes looking down. Upright square picture.

Trevisani possessed extraordinary talent in imitating the style of the old masters, copying the works of Correggio, Parmigiano, Paul Veronese, &c.

23. MADONNA *Guido Reni.* (1575-1642.)

Buff dress with blue drapery. Head and eyes turned upwards. Figure turned to the left. One hand holds a book, the other rests on her bosom. Half-length upright square picture. Light from right.

24. JACOB FEEDING LABAN'S FLOCK *Salvator Rosa.* (1614-1673.)

Rocks and trees. Light in the sky in centre of picture. Jacob, and the flocks he tends, are placed at the lower part of the picture on left-hand side. Laban is seated on a rock. A large stem of a tree towards the right, and water in centre. A very large long picture, formerly at Redlynch.

This very fine picture is in the favourite style of the master, who was fond of depicting wild desolate scenes, such as gloomy defiles and rocky precipices.

25. CUPID ASLEEP *Bartolommeo Schedone.* (1560-1615.)

Cupid is recumbent on white drapery, his head to right, and a small red quiver lies beside him; dark background. Small oblong picture, $12\frac{1}{2} \times 10$ inches.

26. PETRARCH AND LAURA *Salvator Rosa.* (1614-1673.)

Rocks and water in foreground. Petrarch sitting on bank to left, and Laura standing on the right looking at Petrarch.

27. LANDSCAPE AND CATTLE *S. Ruysdael.* (1616-1670.)

Bank with a church on the right. Cattle, and man riding, in the foreground. Field with cut corn in the distance.

This picture has been also attributed to P. Molyneux, and was formerly at Redlynch.

28. DEAD GAME *J. Weenix.* (1644-1719.)

Partridge, woodcock, and other birds; hunting horn, and whistle.

This picture was formerly at Redlynch.

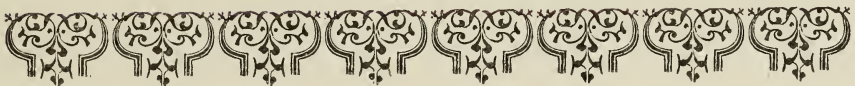
John Weenix was the son of J. Battista Weenix, and was instructed in the art of painting by his father. Born at Amsterdam, 1644. His talents were less universal than his father's, who greatly excelled in all branches of art; but in the representation of dead game and hunting pieces, he is said to have surpassed every artist of his country. J. Battista Weenix was the master also of his nephew, Melchior de Hondcooter, born 1636, who was a most distinguished painter.





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SQUARE DRAWING ROOM.





SQUARE DRAWING ROOM.

No. 29. FIFTEEN MINIATURES IN A CASE.



STEPHEN FOX, first Earl of Ilchester, b. 1704, d. 1776. 1959

MRS. STRANGWAYS HORNER, b. 1690, d. 1758.

MARY THERESA, first wife of the second Earl of Ilchester,
d. 1790.

A GENTLEMAN, Louis XIV. period.

ANNE, wife of Robert Cotton Trefusis, youngest daughter of the
tenth Lord St. John. Mother of the seventeenth Baron
Clinton, b. 1764.

MRS. STRANGWAYS HORNER.

HENRY THOMAS, second Earl of Ilchester, b. 1747, d. 1802.

LADY SUSAN O'BRIEN, eldest daughter of the first Earl of Ilchester,
b. 1743, d. 1827.

WILLIAM O'BRIEN, Esq., d. 1815.

ELIZABETH, wife of the first Earl of Ilchester (?), b. 1723, d. 1792.

COLONEL GILES STRANGWAYS, b. 1615, d. 1675.

S. Cooper. (1609-1672.)

SUSANNA, wife of Colonel Giles Strangways, d. 1682. *S. Cooper.*

LADY HARRIOT ACLAND, daughter of the first Earl of Ilchester,
b. 1750, d. 1815.

LADY LUCY DIGBY? b. 1748, d. 1787.

STANDISH GRADY, Esq., of Capercullen, co. Limerick. (The
father of Mary Theresa, first wife of second Earl of Ilchester.)

30. THOMAS STRANGWAYS, SEN., Esq. *J. R. Riley.* (1646-1691.)

Called Colonel Strangways in the parish register. Born
1643; was the second son of Colonel Giles Strangways;
married Susanna Ridout, 1674, and succeeded to Melbury
properties on the death of his elder brother John, in 1676.
He commanded the Red Regiment at Bridport against the
Duke of Monmouth, where his brother Wadham was slain,
June, 1685. Mr. Strangways added the south and east fronts to
the house at Melbury, 1692, thereby greatly enlarging it, and
died in 1713. Leland and Coker say that the older portions
of the house now existing at Melbury, namely, the tower, west,
south-west, and north-west gables, were built by Sir Giles
Strangways the elder, and that these portions were added to
a still older building, (the former residence of Sampfords and
Brunings,) which was probably removed by Mr. Thomas
Strangways in 1692. Henry Strangways (d. 1504) married,
as third wife, Katherine, daughter of Sir John Wadham,
widow of William Bruning of Melbury; and his son, Sir
Giles Strangways the elder, was in possession of that property
about the year 1505. Sir Giles the elder also obtained a
grant (35 Henry VIII.) of the site of the monastery and lands,
&c., of Abbotsbury, and died in 1549.

This picture represents Mr. Thomas Strangways in armour.
Three-quarters length. Helmet on table. Figure turned to the
right, and baton in his left hand. Upright square picture.

See 99, 137.

50x70

John Riley was much noticed as a painter after the death of Sir Peter Lely, and was considered one of our best artists. He was appointed Court painter to King William III. and Queen Mary.

P 31. MRS. STRANGWAYS HORNER.

by A. Pond 14. 11. 1719

Sufanna, eldest surviving daughter of Thomas Strangways, sen., and sister and co-heiress of her brother Thomas Strangways, jun., born 1690, married Thomas Horner of Mell's Park, Somerset, 1713. On the death of her brother, 1726, Mr. and Mrs. Horner succeeded to Melbury and took the name of Strangways additionally to that of Horner, and on the death of her younger sister, Elizabeth, Duchess of Hamilton, in 1727, with whom she had been co-heiress, she succeeded to her portion of the Strangways estates also. Mrs. Strangways Horner died 1758.

In this picture Mrs. Strangways Horner is dressed in a white dress, with a blue scarf. Pearls in her hair. Bouquet with a small orange and orange flowers, fastened with a pearl brooch. Picture in pastil.

See 29, 119, 137, 176, 204, 239, 240.

P 32. STEPHEN FOX, FIRST EARL OF ILCHESTER.

F. Coles

Eldest son of Sir Stephen Fox, Kt., by his second marriage, born at Chifwick, September 12th, 1704, and baptized in the private chapel of his father's house. His godmother was Mary, Countess of Fauconberg (or Ffaulconbridge), third daughter of Oliver Cromwell, who married, 1657, Thomas Bellafyse, second Viscount, created Earl Fauconberg, 1679, and died at Chifwick, 1713. Burnet says of her, "A wise and worthy woman, far more fitted to have taken her father's place after his death, than either of her brothers." His godfathers were, Sir John Chardin, the Persian traveller, who

for a few years rented Holland House, and Edward Nicholas, Esq., son of Sir Edward Nicholas, Secretary of State to Charles II. On a vacancy for Shaftesbury, in 1726, Stephen Fox was elected for that borough, and served for the same place in the two succeeding parliaments. In February, 1737, Frederick, Prince of Wales, having determined to lay his dispute with his father, as to the £100,000 a year, before parliament, solicited everybody for their votes, and sent the Hon. Charles Hamilton, son of the Earl of Abercorn (No. 113), to Mr. Fox (who was his great friend), to speak on the subject to him, and also to convey to him a message, offering the absolute promise of a peerage at the first moment such should be in the Prince's power. This Mr. Fox declined, and voted with the Government. On the 22nd of February, the debate took place, and the result was a majority of thirty votes against the Prince, but this majority would probably have been a minority, had not forty-five of the Tory party quitted the House in a body before the division. In 1741 he was created a peer by the title of Lord Ilchester in Somersetshire, and Baron Strangways of Woodford Strangways in Dorset. In 1746, by a further grant, he was created Lord Ilchester and Stavordale, Baron of Redlynch in the county of Somerset, and in 1756 he was created Earl of Ilchester. He married, in 1736, Elizabeth, the only surviving child of Mr. and Mrs. Strangways Horner, who on the death of her mother, in 1758, succeeded to the Strangways properties in Dorset and elsewhere, and Lord Ilchester then took the name of Strangways in addition to that of Fox. He died in 1776.

Lord Ilchester is represented in this picture in a wig, and wearing a dark brown coat without a collar. Figure turned to right. Picture in pastil.

See 29, 40, 85, 114, 252.

33. HENRY FOX, LORD HOLLAND.

by A. Pond

Second son of Sir Stephen Fox, Kt., by his second marriage, born 1705. M.P. for Hindon, 1735; Lord of the Treasury, 1743; Secretary of State and Leader of the House of Commons, 1755; retired from office, 1763, when he was created Lord Holland of Foxley, county of Wilts. He married, in 1744, Caroline, eldest daughter of the second Duke of Richmond; a marriage which took place secretly at the house of Sir C. Hanbury Williams, and gave great dissatisfaction to Lady Caroline's parents, who had already declined his proposals. For some time they refused to see their daughter, but after four years relented, and forgave the step she had taken. Many as were the errors of Lord Holland's political career, in private life there was no limit to the attachment he inspired, and the happiness of Lord and Lady Holland's married life was great from first to last, their home being one of undoubted affection during more than thirty years.

Horace Walpole says Lord Holland took a lease of Holland House in 1747, and gave a great ball there the same year. In 1767 he bought the property, from which, in the meanwhile, he had taken his title. He had previously purchased a residence at Kingsgate, on the Kentish coast, where he passed much of his time during his later years, and for which place he had a great and absorbing affection. There he largely exercised his taste for building, always looking on that property as the future home of his beloved son, Charles James Fox. Lady Caroline Fox was created in her own right Lady Holland of Holland in the county of Lincoln, in 1762. Henry, Lord Holland, died at Holland House on the 1st of July, 1774, and Lady Holland only survived him twenty-three days.

Lord Holland wears a wig. Dark green coat, with ornamental daisy buttons. Gold brocade waistcoat. Picture in pastil.

See 40, 117, 135, 251.

D

See a letter from L. Heberle in Pond. Mag. Oct. 1940 p. 124
On base is inscribed: - Henry Fox Esq. Surveyor-General
His Majesty's Board of Works. Art. Pond. Pinxit 1737

34. ELIZABETH, COUNTESS OF ILCHESTER. *21.1.86 1748*

The only surviving child of Mr. and Mrs. Strangways Horner, born 1723. Without the consent, or even knowledge, of her father, Miss Strangways Horner married, on March 1st, 1736, Stephen Fox (afterwards first Earl of Ilchester), at his house in Burlington Street, and by the desire of her parents the ceremony was again performed more publicly at the same place, on the 22nd of the same month. Mr. Horner, whose politics were entirely opposed to those of Lord Ilchester, and who had been exceedingly displeased at his daughter's marriage, died 1741, leaving his property at Mells, in Somersetshire, to his brother Mr. John Horner; but Lady Ilchester succeeded to all the Strangways estates on her mother's death in 1758. Elizabeth, Lady Ilchester, died in 1792.

This picture, which is painted in pastel, represents Lady Ilchester in a white satin dress, the bodice laced with pale pink. White flowers in her light brown hair. Figure turned to left.

See 29, 41, 87, 184, 240, 253.

35. "LITTLE GIRL WITH MUFF." *Small copy*

Theophila Palmer, niece of Sir Joshua Reynolds.

The original of this picture is in possession of the Marquis of Lansdowne.

36. MRS. THOMAS STRANGWAYS, SEN. *J. Riley. (1646-1691.)*

Sufanna, daughter of John Ridout, Esq., born about 1660, married Mr. Thomas Strangways, 1674. After her husband's death, in 1713, she lived at Milton, near Bruton, in Somersetshire, where there was an old manor house belonging to the Strangways, some portions of which still form part of a farmhouse, and there she died in 1718.

Mrs. Strangways wears a brown dress, with a blue scarf; sleeves open, fastened with jewels. Figure turned towards the left.

See 100, 137, 149, 197, 216.

37. LADY HERVEY (MOLLY LEPELL) *Allan Ramsay.* (1709-1784.)

Mary, daughter of Brigadier-General Nicholas Lepell, maid of honour to Caroline, Princess of Wales, married, 1720, John, son of the first Earl of Bristol, who, on the death of his elder brother, 1723, became Lord Hervey, and was called to the Upper House as Lord Hervey of Ickworth, in 1733. Lady Hervey died 1768.

Dressed in a pale red silk cloak edged with fur. Small lace cap tied over the ears with black lace.

See 106.

Allan Ramsay was born in Edinburgh. He was the son of the author of "The Gentle Shepherd," and through the influence of Lord Bute was appointed Court painter to George III., and painted various portraits of him and also of Queen Charlotte.

38. ELIZABETH, QUEEN OF BOHEMIA. *F. Zuccherò.* (b. 1543.)

Daughter of James I. by Anne of Denmark, born in 1596, married 14th February, 1613, Frederick, fifth Duke of Bavaria, Elector Palatine of the Rhine, who had made himself acceptable to James I. by his strong adherence to the Protestant faith. For many years Elizabeth and her husband lived at Heidelberg, improving their home and doing good to all around them. Unfortunately for themselves, in 1619 they accepted the sovereignty of the kingdom of Bohemia, and were crowned King and Queen of that kingdom. After the battle of Prague, 9th Nov., 1620, in which they were defeated, they were obliged to fly, and took refuge first at Breslau, and afterwards in Holland. In 1632 the Elector died. His widow then resided for some time at the Hague, educating her children. She had many devoted friends, among whom may be named Christian, Duke of Brunswick, Sir Henry Wotton, and above all her constant and devoted friend, William, first Earl of Craven. Of his chivalrous devotion she had long been the object, and had from her grace and beauty won the appellation of "The

Queen of Hearts." On her brother Charles II. being restored to the English throne, he invited her to return to England, and she then resided at Drury House, which belonged to Lord Craven. This house stood as late as 1794, and was surrounded by a beautiful garden. Elizabeth afterwards resided at Leicester House, but her health soon gave way, and she died on 13th February, 1662, leaving her books and pictures to Lord Craven, which collection is still preserved at Combe Abbey. She was buried in Westminster Abbey. Elizabeth, Queen of Bohemia, left several children, amongst whom was Prince Rupert, died 1682. He, and his brother Prince Maurice, who was shipwrecked in 1654, both greatly distinguished themselves fighting in the cause of their uncle, Charles I. The Princess Sophia, her youngest daughter, born 1630, married 1658, Ernest Augustus, Elector of Hanover, and was the mother of King George I., and thus the direct ancestress of the Queen.

In this picture the Queen of Bohemia wears a scarlet dress with scarlet bodice laced down the front; broad stripes of dark shade in front of the skirt, and hoops. Long thin gauze veil, edged with white lace, falls from her head around her, and is fastened with a bow; chestnut hair; seal hanging with blue ribbon to right wrist; a ring with coronet on third finger of left hand; white satin close-fitting sleeves; pear-shaped pearl hanging from ear. Figure turned to left.

This picture came from Redlynch, 1857. Horace Walpole, in his "Anecdotes of Painting," gives 1616 as the date of Zucchero's death, as also does Cunningham—other authorities say he died in 1609.

39. CARDINAL ALBERONI . *J. Justin Preisler.* (b. 1698.)

Cardinal Alberoni, born in the Duchy of Parma, 1664, was created a cardinal in 1717, and was the able and powerful minister of Philip V. of Spain, from whose councils, however, he had been dismissed before 1752, the year of his death.

40. A GROUP, 1738 . . . *by R. Bannett* *W. Hogarth.* (1697-1764.)

The persons represented in this picture are, in the first place:—

Charles, second Duke of Marlborough, Lord of the Bed-chamber. In red, with ribbon and star of the Order of the Garter. See 201.

2nd. Stephen Fox, afterwards created Earl of Ilchester, in green, tipping Mr. Villemain into the water with his stick. The latter is represented standing on a chair spying through a telescope at a church on a distant hill, hoping for preferment. See 29, 32, 85, 114, 252.

4th. Henry Fox, afterwards first Lord Holland, with a plan in his hand, he being at that time at the Board of Works. See 33, 117, 135, 251.

5th. Lord Hervey, in grey, and wearing his key of office as Vice-Chamberlain. See 141.

6th. Right Hon. Thomas Winnington, in brown. (A Lord of the Treafury.) See 147.

41. ELIZABETH, FIRST COUNTESS OF ILCHESTER.

Born 1723, married 1736, died November, 1792.

This picture was taken subsequent to her husband's death. Lady Ilchester is dressed in black, with a canary bird on her shoulder; white muslin sleeves and collar; a birdcage by her side. Figure turned to left, her dark brown eyes look towards spectator.

See 29, 34, 87, 184, 240, 253.

42. LADY SUSAN O'BRIEN.

The eldest daughter of Stephen, first Earl of Ilchester,

*Also at
Melbury 1959
a 50x40
Vernon 1958
H. Mand. H. Mand.*

7 (Ilchester)

30 x 21

*1959
V. de
Oxford
Ilchester*

*195
The
design
Caled
W. H. H.*



DINING ROOM.

47. THE LORD PERCY.

HENRY PERCY, second son of Henry, ninth Earl of Northumberland, and younger brother of Algernon, tenth Earl. On the breaking out of the Rebellion, 1641, he was Master-General of Ordnance for Charles I., and was created, 1643, Baron Percy of Alnwick. He was a zealous and faithful loyalist, endeavoured to save the life of Strafford, and is said to have been instrumental in the conversion of Hyde to royalist opinions. Lord Percy was not, however, popular with the Court party, and was deprived of his office in 1644. He nevertheless remained with his Majesty, and before the end of the war, ruined Essex's army in the West, and obliged him to make his escape into Plymouth. Hyde did not like him, as passages in his writings unmistakably indicate, and his unpopularity continued even after the death of Charles I., when minor differences should have been permitted to slumber. Prince Rupert especially was his enemy, but we know far too little of the inner life of these times to see the true cause of such feelings. It is probable that he suffered in the estimation of those with whom he acted, on account of the moderation of his views, and from the fact that his brother, the Earl of Northumberland, favoured the

Parliamentary interests. In 1648, Lord Percy was Master of the Horse to the Prince of Wales; and, after the death of the King, was made Lord Chamberlain of the Household to Charles II., and made his escape with him to Paris, after the battle of Worcester, 1651. Lord Percy died, unmarried, at Paris in April, 1659, when his Barony became extinct.

Lord Percy is dressed in a black coat slashed with white, his right arm across his breast showing a white sleeve with embroidered cuff and collar. Long dark blue, or black, cloak. Left hand rests on a baton. Lord Percy's figure is turned to the right, but he looks to the left.

48. QUEEN ELIZABETH'S PROGRESS . *Marc Garrard.* (1561-1635.)

Horace Walpole says, in his *life of Vertue*, that in 1737 Lord Digby "from tradition" believed a picture in his possession, similar in subject, which was then at Colehill, to represent Queen Elizabeth's progress to St. Paul's in 1588, to return thanks for the destruction of the Armada, and he was much displeased with Vertue (who was taken to Colehill by Lord Oxford to see this picture) determining the subject to represent Queen Elizabeth going in state to visit Lord Hunston in Hertfordshire, 18th September, 1571, but thus these pictures have since been called. In 1866, Mr. Digby's picture was sent from Sherborne Castle, where it now is, to the first special exhibition of National Portraits at South Kensington, and Mr. Scharf, Director of the National Portrait Gallery, has said that the subject intended to be represented, in his opinion, is Queen Elizabeth going to Blackfriars, 1600, to do honour to the marriage of Lord Herbert (afterwards first Marquis of Worcester) to Anne, daughter of John, Lord Russell. There is a slight variation in the drawing of Lord Ilchester's picture and Mr. Digby's, inasmuch as instead of the Queen's hand being seen as in the former, in the Sherborne picture it passes behind the stomacher

of the Queen's drefs, and is not represented at all; alfo in the latter picture the lady following the Queen has no feet painted. The prints published 1742, by Vertue, refemble Lord Ilchefter's picture in both thefe particulars. Both pictures were called by Marc Garrard, but Mr. Scharf, who published a paper in the Archæological Journal in 1866, the year Mr. Digby's picture was exhibited, expreffes his opinion therein, that "the ftyle of painting, from its carefulnefs blended with elaborate finish, is more like the work of a fkilful hand not ufually in the habit of working in oils," and rather attributes this picture to Ifaac Oliver (1556-1617), or Olivier, as he ufually figned himfelf. A water-colour drawing of this fubject was made by Vertue for Lord Oxford, and after his death fold in the fale of his pictures, 1741-2, to Mr. Rudge for £51 9s., and it would be interefting to trace this picture if extant. A few years fince the Rev. Thomas Livefay, Rector of Sale, near Manchester, purchafed from a bookfeller at Bristol a fmall oil picture of the fame fubject (20½ inches × 14¾), and this picture had been bought by him at a fale of Captain Little's effects at Bath, having been an heirloom in that family and come into their poffeffion through fome member of the Throckmorton family. This picture entirely correponds with Lord Ilchefter's in outline, but is more vivid in the general colouring, efpecially in the dreffes of the bearers of the Queen's lectica, and in Queen Elizabeth's own drefs, which is of brilliant crimfon. How and when Lord Ilchefter firft became poffeffed of his picture is not known. Writing in the cover of the account by Vertue of "The vifit to Hunfdon Houfe, by Marc Garrard," published 1742, the firft Lord Ilchefter writes, "Account of my picture and fmall prints at Redlynch, 1742." In a fmall copper plate, 1788, published in the firft edition of Nichols' "Progreffes," are added upper portions of the buildings, &c.,

during the last forty years of his life, but a list would include, with but few exceptions, every man of note during that period. He was buried near Ampthill, in Bedfordshire, which had been left him by his uncle, Lord Offory, in 1818. Three children survived him, General Charles Fox, born in 1796, Henry Edward, who succeeded him in the title, and Mary Elizabeth, who married Thomas, Lord Lilford. Lady Holland died in 1845.

Three-quarter length; standing with his left hand resting on a chair. Facing the spectator, eyes turned to the right. Dark blue coat, white and red waistcoat; white neckcloth.

See 118, 122, 229, 272, 274, Min. I. 3, Min. VIII. 9.

This picture was painted at Florence early in 1796 by François Xavier Fabre, a Frenchman, who settled in Rome and afterwards in Florence. He became very intimate with Louise de Stolberg, Countess of Albany, the widow of Prince Charles Edward; and possibly married her.

31. GEORGE, EARL MACARTNEY, 1800. *T. Phillips.* (1770-1845.)

George, only son of George Macartney, Esq., of Lissanoure, co. Antrim, was born in 1737. He was an intimate friend and companion of Stephen Fox, afterwards second Lord Holland, and travelled with him on the Continent. He became a valued friend of the family; and many of his letters are preserved at Holland House. He was sent to St. Petersburg as Envoy in 1764, and was knighted on his return in 1767. He married during the following year Lady Jane Stuart, daughter of John, Earl of Bute. He held the posts of Chief Secretary for Ireland, 1767; Governor of the Caribbee Islands, 1775; Governor of Madras, 1780-5; and on resigning this post was offered the Governor-Generalship of India, which he refused. He was given a peerage in 1776, and after his return from China, whither he was sent as Ambassador-Extraordinary

in 1792, was raised to an Earldom. He was Governor of the Cape of Good Hope 1797-99, and dying without children in 1806 his honours became extinct.

To the waist. Three-quarter face to the left. Light blue coat with dark blue collar. Wearing ribbon and star of the Bath.

This picture is signed, and dated 1800.

32. RIGHT HON. GEORGE TIERNEY . . . *After Lemuel Abbott.*

George, son of Thomas Tierney, a wealthy merchant, was born in 1761. He entered Parliament in 1788, and soon proved his abilities in the ranks of the Opposition, especially on questions of finance. He refused to secede with Fox's party in 1798, though he was often at Holland House at this time, being a devoted admirer of Lady Holland. After an angry discussion with Pitt in May of that year, he fought a duel with him on Wimbledon Common, but both escaped injury. He accepted the post of Treasurer of the Navy from Addington in 1802, and was President of the Board of Trade 1806-7; and Master of the Mint 1827-28. He died suddenly in 1830, leaving a large family by his wife, Miss Miller of Stapleton, whom he married in 1789.

To the waist. Three-quarter face, turned to the left. Black coat, yellow waistcoat.

See 273.

A copy of a picture by Lemuel Abbott, which was engraved in 1798 by W. Nutter.

33. GEORGE, FIFTH EARL OF ESSEX.

Eldest son of William Anne, fourth Earl of Essex, by Frances, daughter of Sir Charles Hanbury Williams. He was born in 1757, and succeeded to the titles on his father's death in 1799. He was appointed Lord Lieutenant of Hereford;

DINING ROOM.

4. *Lady Ruffell*, mother of the bride, right hand of picture.
5. The bald-headed nobleman in front, nearest spectator, is *Edward, fourth Earl of Worcester*, father of bridegroom, holding a pair of gloves, probably to present either to the Queen or the bride.
6. *Lord Herbert*, bridegroom, afterwards first Marquis of Worcester. His right hand is on the pole of the Lescica, left hand indicates his bride, following.
7. The aged nobleman to left, looking back, is *Lord High Admiral, Charles, Earl of Nottingham, K.G.*, 1575.
8. Next to him, his brother-in-law, *George Carey, second Lord Hunsdon*, bearing the white wand as Lord Chamberlain, K.G., 1597.
9. *Henry Brooke, sixth Lord Cobham*, Warden of Cinque Ports, K.G., 1599, walks in front of the Queen bearing the Sword of State. (Son-in-law of the Earl of Nottingham.)
10. *George Clifford, Earl of Cumberland, K.G.*, 1592, between Lord Hunsdon and Lord Cobham.
11. *The Earl of Rutland* (Roger Manners), left-hand bearer of pole, next Lord Cobham.
12. *Lord Herbert of Cardiffe* (Earl of Pembroke's son), face in profile.
13. On extreme left (in advance of the Earl of Nottingham), *Thomas, first Lord Howard of Walden*, afterwards Earl of Suffolk and Constable of the Tower, K.G., 1597.
14. The gaily dressed figure between the bridegroom and his father may not improbably be *Sir Walter Raleigh*, or possibly, Thomas, second son of the Earl of Worcester, brother of the bridegroom, or Edward, third Earl of Bedford, uncle of the bride, who died 1627.

49. KING CHARLES I . *Vandyck, Sir Anthony.* (1599-1641.)

The second son of James I. by Queen Anne of Denmark; succeeded to the throne, 1625; married Henrietta Maria, youngest daughter of Henry IV. of France, 1625; beheaded 1649; buried in the tomb of Henry VIII., St. George's Chapel, Windsor.

Figure turned to right. This picture was brought from Redlynch in 1793. In armour. Helmet and crown in background. Baton in the right hand.

50. EDWARD HYDE, EARL OF CLARENDON.

Mary Beale. (1632-1697.)

Lord High Chancellor of England; born at Dinton in

Wilts, 1608; M.P. 1640. At first he joined the moderate popular party, but during the Civil Wars attached himself faithfully to the Royal cause, and greatly contributed to the Restoration. In his judicial capacity he was irreproachable, but he subsequently became unpopular and was removed from his high offices. He then went into retirement, and died at Rouen in 1674. In 1660, his daughter, Lady Anne Hyde, married the Duke of York, who afterwards became James II., and was the mother of Mary, born 1662, wife of William III., and also of Queen Anne, born 1665. 52490

Figure turned to left. Wears a loose robe, with white full sleeve. Standing, he holds a roll of parchment in his hand.

51. MARY E. A., COUNTESS OF ILCHESTER.

Hon. H. Graves. (1818-1882.)

With a little dog, "Jack," in her arms. Daughter of the Earl of Dartrey; married, 1872, Henry Edward, fifth Earl of Ilchester.

Wears a pale pink silk dress trimmed with lace, and looks to right. Landscape in background.

See No. 108.

52. KING EDWARD VI. . . . *Hans Holbein.* (1498-1554.)

Son of King Henry VIII. by Jane Seymour; born at Hampton Court, 1537; succeeded his father, 1547, when only ten years of age, and was crowned by Cranmer, Archbishop of Canterbury, in Westminster Abbey, February, 1547; died at Greenwich, 1553, and was buried in Westminster Abbey.

Wears robes of crimson velvet, trimmed with miniver. Black velvet cap, with jewels and a black feather. Close white sleeves. Figure turned to left. Carries sceptre in right hand.

53. HENRY EDWARD, FIFTH EARL OF ILCHESTER; AND "ADA,"
1875 *Hon. H. Graves.* (1818-1882.)

Lord Ilchester married Lady Mary Dawson, only daughter of the Earl of Dartrey, February, 1872.

In shooting coat, with yellow retriever. Scotch scenery in the background.

See No. 341.

- ps* 54. GEORGE MONCK, DUKE OF ALBEMARLE, K.G.
After Lely. *Mrs. Beale.* (1632-1697.)

*in Charlesworth
Picton (111)*
Born 1608, in Devonshire; son of Sir Thomas Monck, Kt. In 1629 he entered an English regiment in Holland, and thus studied the art of war. In 1639 he commanded the artillery in Charles I.'s ill-fated expedition in Scotland, and displayed much skill. In his efforts to relieve Sandwich he was taken prisoner by the Roundheads, and was kept in captivity for two years. For some time he declined all offers of service which were made to him by Oliver Cromwell, who had great admiration for him as a soldier. Later, however, he accepted a command in Ireland. The part he took in the Restoration is well known, and Charles II. then created him Baron Monck, Earl of Torrington, and Duke of Albemarle, K.G. He died 1676, and was buried in Westminster Abbey, King Charles II. attending the funeral. (Sir Stephen Fox bore the Royal Standard on this occasion.) He left a large fortune to his surviving son, who quickly spent it.

Three-quarter length figure, turned to left. He wears armour. His left hand rests on the handle of his sword. In his right hand, a baton. Long, dark, curling hair. Wears the Jewel of the Order of the Garter. *50 x 40*

Mary Beale was one of the best female artists of the seventeenth century. She was the daughter of a clergyman of the name of Cradock, and studied painting under Sir Peter Lely, many of whose works she copied, also of Vandyck's. She

married Charles Beale, whose pocket-books, containing notes on subjects of art and artists, have thrown much light on the artists of that period and their works. Mary Beale died 1697, and was buried in St. James's Church. 50 x 40

Pl 55. SIR ROBERT LONG, BART. . *Sir Peter Lely.* (1617-1680.) 1950

Youngest son of Sir Walter Long, Kt., of Wraxall and Draycot, co. Wilts, and Catherine Thynne, his second wife; secretary to Charles II. in his exile; at his restoration made Auditor of the Exchequer, and sworn of the Privy Council; M.P. for Tewkesbury, 1658, and created a Baronet, 1662; died, unmarried, 1673, and was buried in Westminster Abbey. His nephew James, son of his eldest brother, Walter, succeeded to the baronety, which had been granted with such remainder, also to a property at Athelhampton, co. Dorset, which had formerly belonged to the Martins, but had been bought by Sir Robert Long from Sir Ralph Bankes, of Kingston Hall, with one share of the beautiful old house which, tradition says, was in remote times a quadrangular building, and the palace of King Athelstan. The northern wing of the house, now standing (repaired by Sir Robert Long), Hutchins considers to have been built by Sir Nicholas Martin (died 1596), who had no son, and by whose will the house as well as lands were divided into four equal portions, for daughters, married or unmarried.

The Athelhampton property remained in the Long family 200 years, and was inherited by Catherine Long, sister and heiress of the last Sir James Tylney Long, who died a minor in 1805. She married the Hon. William Wellesley Pole, and their son, the fifth Earl of Mornington, sold it some years since to Mr. George J. Wood, who effected an exchange with Mr. Floyer as to one portion of the house (originally the share of Sir Nicholas' fourth daughter Anne), and his

daughter is now the possessor of all four portions of the house. The fifth Earl of Mornington, born 1813, died 1863, leaving Draycot, and such Long properties as remained to him, to his cousin, Earl Cowley.

Sir Robert Long, Bart., was first cousin to Sir John Strangways, whose father, John Strangways (died 1593), married Dorothy, daughter of Sir John Thynne, "the Builder," by his second marriage with the daughter of Sir William Wroughton, of Broadhinton, Wilts. Sir Robert Long's mother was Catherine Thynne, sister of Dorothy. This lady made herself notorious in the Long family by her connection with the well-known "Legend of the White Hand." Sir Walter Long, Kt., of Wraxhall and Draycot, first married Mary, daughter of Sir W. Packington of Westwood, Worcester, and by her he had one son, John. He married, secondly, Catherine Thynne, who, being anxious that her children should inherit their father's property, rather than his son by the first marriage, with the connivance of her brother, Sir Egrimond Thynne, who was an eminent lawyer, she caused the draft of a new will to be prepared, which was given by Sir Egrimond to a clerk to engross, with the promise of a large sum of money if the work should be completed by the early morning, and strict secrecy maintained. This clerk sitting up late in the night to do his bidding, there suddenly appeared a shadow over the parchment on which he was writing, and he beheld a delicate white hand, clearly that of a woman, interposed between the light and the parchment, which instantly faded away. He thought this vision a mere fancy, and resumed his work. The clock struck one, and again the same shadow appeared, and he beheld the same pale hand. This vision appearing a third time, he felt no doubt the hand was that of the first Lady Long, who was thus watching the interests of her son. The clerk fled from the

room and told Sir Egrimond he would have nothing more to do with the work. Somebody more complaisant was quickly found, and the deed was very speedily engrossed, signed, and sealed. Sir Walter Long was then at Bath, where he soon after died. "The White Hand" had, however, shewn itself to some purpose. The clerk's marvellous tale was spread abroad, and the near relations and trustees of Mary, the first Lady Long, commenced a suit against the intended heir. The result was a compromise, and the eldest son, John, succeeded to Wraxall, and his half brother was allowed to retain Draycot. Hence the division of these properties.

In this picture Sir Robert Long wears a wig, and a loose brown silk robe, with white under-sleeves. 50 x 40

56. WOLF AND DOGS *F. Snyders.* (1579-1657.)

This picture was brought from Redlynch, 1793. Large

57. PRINCE RUPERT *Mary Beale.* (1632-1697.)

Third son of the Elector Palatine and Elizabeth, the daughter of James I., was born in 1619, about a month after his father and mother had been crowned King and Queen of Bohemia. Both he and his brother, Prince Maurice, were very early in life sent over to England, and distinguished themselves during the Civil Wars fighting in the Stuart cause, holding high military positions. Prince Rupert's proverbial rashness was, however, fatal to the Royal cause at Marston Moor, 1645, and his subsequent surrender at Bristol estranged him from the king. Later, he served in the navy, and to him we are indebted for the art of mezzotint engraving. He died in 1682, and was buried near his mother, in Henry VII.'s Chapel in Westminster Abbey.

50 x 40

DINING ROOM.

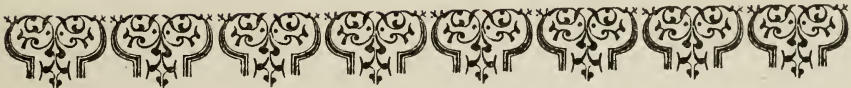
Prince Rupert wears a buff jacket, with steel corset. Blue ribbon of the Order of the Garter. Curly black flowing hair, or wig. A baton in his hand. In the background there is a distant view of a church and a ruined tower.

Lady Louisa Cotes has a similar picture at Pitchford Hall, Shrewsbury.





LORD ILCHESTER'S MORNING ROOM.





Sinclair, pinx.

Walker & Cocherell, sc.

Henry Stephen, 3rd Earl of Alchester.

Malbone.



LORD ILCHESTER'S MORNING ROOM.

58.



BOAR *Scott.*

59. HENRY STEPHEN, THIRD EARL OF IL-
CHESTER . . . *Linnell.* (1792-1882.)

Born, 1787; married, in 1812, Caroline Leonora, second daughter of the Right Rev. the Lord George Murray, Bishop of St. David's. She died 1819. Lord Ilchester died January, 1858.

This picture was painted about 1842, and represents Lord Ilchester sitting down, a cloak falls loosely over his shoulder. He looks towards the left.

See No. 180.

J. Linnell painted in oil as early as 1804, and was a pupil of Varley's. During the earlier portion of his career as an artist he principally painted portraits, but later, subject landscapes much occupied his time. He died in January, 1882, at Redhill, aged ninety.

60. JAMES, DUKE OF MONMOUTH, K.G. *W. Wissing.* (1656-1687.)
Son of Charles II. and Lucy Walters; born at Rotterdam, 1649. He was created Duke of Monmouth and Knight of the Garter in 1663, and Master of the Horse in 1665. In

LORD ILCHESTER'S MORNING ROOM.

the same year he married Anne, second daughter, but eventual heiress of Francis, second Earl of Buccleugh, and then assumed the name of Scott, and he and his duchess were created Duke and Duchess of Buccleugh, 1673. He was also made Lord Great Chamberlain, and High Admiral of Scotland. He served in the French army in 1673, and defeated the Covenanters at Bothwell Bridge, 1678. He was in banishment at the time of Charles II.'s death, 1685. On the 4th of June that year, he landed at Lyme, and thus commenced his premature and brief rebellion. On the 14th of the same month he made an attack on Bridport, but retreated from thence the following day, after some losses on both sides, and subsequently marched with his followers to Taunton. The decisive battle of Sedgmoor was fought on Sunday, July 6th. He was taken prisoner, conveyed to London, and beheaded on Tower Hill on the 15th of July, 1685.

Small oval picture brought from Redlynch in 1857. Seen to the waist; he wears a buff coat and corset. His figure is turned to the left, and he has very dark brown hair, hanging in curls to his shoulders. He wears the ribbon of the Garter and a handsome lace cravat.

Wiffing was much employed by Sir Peter Lely, and after his death painted many royal personages, especially the Duke of Monmouth, of whom he made several portraits.

61. MARY THERESA, WIFE OF SECOND EARL OF ILCHESTER.

Thomas Beach. (1738-1806.)

Daughter of Standish Grady, Esq., of Capercullen, County of Limerick; married, 1772; died, 1790.

Dressed in a buff dress with ermine trimming. Pearls and flowers in her hair. The picture was painted in 1778, and was given to Lord Ilchester by the Earl of Limerick, as was the com-

panion picture of Henry Thomas, second Earl of Ilchester (No. 64).

See 29, 196.

Thomas Beach was born at Milton Abbas in Dorsetshire, and became a pupil of Sir Joshua Reynolds. He died at Dorchester.

62. SIR STEPHEN FOX, KT. . *2 J. J. Baker* *30 x 21* *197*
Sir Godfrey Kneller. (1648-1723.)

Born at Farley in Wiltshire, in 1627. When only fifteen, he had employment under Algernon, tenth Earl of Northumberland, who by marriage with the daughter and heiress of Theophilus, Earl of Suffolk (d. 1640), became the possessor of Northumberland House in the Strand, then called Suffolk House. The Earl of Northumberland, notwithstanding his defection from his Majesty's service, filled the greatest and most important posts about the King, but Sir Stephen Fox, before the death of Charles I. (when aged twenty-one), had given up his employment with him, and followed the fortunes of his brother, Lord Percy (see 47), who was constant in his attachment and fidelity to the House of Stuart. We hear of him on the 30th of January, 1649, as being one of the attendants of Charles I. on the scaffold, and he ever afterwards observed the recurrence of that day, as his children record, by hanging the walls of his house with black, and making it a day of fasting. (There are still at Melbury a pair of gold buckles which belonged to Charles I., probably given to Sir Stephen Fox as a memorial of his sad death.) After the battle of Worcester, in 1651, he followed the fortunes of Charles II. abroad, and Lord Clarendon persuaded his Majesty to appoint him Comptroller of his Household and Keeper of his Privy Purse (Lord Percy being at that time Lord Chamberlain), which offices he discharged with honesty, discretion, and ability.

In consideration of his good and faithful services, His Majesty presented him in 1654, at Spa, with a Basin and ewer of gold plate, which had belonged to King Charles I., and in 1658 he granted him an honourable augmentation to his coat of arms; namely, in a canton az., a Fleur de lis or. He was the first person to announce to his royal master the death of the Protector, and after the Restoration he was constituted Paymaster of the Forces in England, and first Clerk of the Green Cloth. The just profits of these offices enabled him to perform many acts of munificence and charity. Sir Stephen Fox was knighted in 1665, and in 1679 became one of the Lords of the Treasury, continuing in that office and in all royal favour till the Revolution, when he concurred in voting the throne of James II. vacant, owing to his being a Roman Catholic. In 1689 he was again a Lord Commissioner of the Treasury, and so remained till 1701, when he retired from business. In 1692, when James II. prepared to invade England with a large army, he sent over a formal declaration, promising pardon to all who should return to his allegiance, excepting certain named peers, and Sir Stephen Fox.

In the year 1682 Sir Stephen built and endowed a hospital at Farley, with small homes placed on each side of the dwelling for the warden, for six aged men, and six women; and in 1690 a church he had likewise built at Farley was consecrated by Bishop Burnet, to take the place of the "antient ruined chappell" which stood on another site.

Sir Stephen Fox represented Salisbury in Charles II.'s first parliament, also in 1685, and again later in 1713. In 1691, and again in 1694, he was elected for Westminster; and in 1702, by Queen Anne's special desire, he led her in her coronation procession.

The date of his first marriage with Elizabeth Whittle (No. 242) is not very certain, but it must have taken place about

the middle of the seventeenth century, and by her he had seven sons and three daughters, many of whom died at a very early age, and none survived him excepting Jane, Countess of Northampton (No. 116). Lady Fox died in 1696, and Sir Stephen married secondly, 1703, Christian Hope (No. 243), by whom he left two sons, Stephen Fox, afterwards first Earl of Ilchester, and Henry, afterwards first Lord Holland, also one daughter, Charlotte, who married the Hon. Edward, son of William, fifth Lord Digby of Geafhill.

Sir Stephen Fox died September 23rd, 1716, in his ninetieth year, at a house he had built at Chifwick on property bought from the Hungerfords, and according to Pepys, he had much beautified, especially by a painting on the staircase by Verrio, an Italian artist (1634-1707). This house is not existing, and the ground on which it was built, and gardens, are now absorbed in the Duke of Devonshire's property there. Sir Stephen Fox was buried in the church at Farley.

50x40

This picture represents Sir Stephen Fox, with a letter in his right hand. Three-quarter length. In a brown silk robe, lined with grey. A large wig with flowing curls. He looks to left.

See 73, 241, 350.

There is an inscription on the picture as follows :—" Sir Stephen Fox, Kt., of Farley, Co. of Wilts, one of the Commissioners of Treasury to King Charles II., was solely employed by his Majesty to provide for erecting an Hospital at Chelsea for superannuated and decay'd soldiers of his Guards and Land Forces, of which he had been paymaster 20 years—who gave the ground and materialls thereon in the year 1681, and did resign up the 3rd part of 12^d in the pound as a fund towards building and supporting that Royal Hospital." " This picture painted in the 75th year of his age 1701."

There is a good engraving of this portrait at Melbury, in reverse, however, of the picture.

J. Baker, pinxt. J. Smith, ex. (d. 1720). J. Simon, fecit (1675-1755). 50x40

63. THE HON. JOHN CORNWALLIS.

Fourth son of Charles, third Lord Cornwallis, and Elizabeth, eldest daughter of Sir Stephen Fox, died 1697, aged 18.

Small oval picture, formerly at Redlynch. Dressed in a grey-green coat, with blue scarf or cloak, fastened on shoulder. Figure turned to left.

64. HENRY THOMAS, SECOND EARL OF ILCHESTER.

Thomas Beach. (1738-1806.)

Born 1747; married, 1772, Mary Therefa, daughter of Standish Grady, Esq., of Capercullen, co. of Limerick, who died at Redlynch, 1790. Sir Stephen Fox bought Redlynch, 1670, from the Fitzjames family, and built a new house there. The first, and the second Lord Ilchester, resided constantly till 1792, at Redlynch, but on the death of Elizabeth, widow of the first Earl of Ilchester, her son removed to Melbury, and Redlynch has been little inhabited since. Henry Thomas, Lord Ilchester, married secondly, in 1794, Maria, the third daughter of the Hon. William Digby, Dean of Durham, and died in 1802. Lady Ilchester died 1842. 30 x 25

In a green coat. Black and red striped vest. Light hair brushed off his forehead. He looks to left.

See 29, 89, 178, 195.

65. GEESE *Scott.*

66. THREE SHIPS *Whitcombe.*

Representing the taking of Bandaniera by Sir C. Cole, August 9th, 1809. This small picture was given to Henry Stephen, Lord Ilchester, by Sir Christopher Cole, K.C.B.

67. HON. MARY DIGBY.

Eldest daughter of William, fifth Lord Digby, died 1729, of small-pox, aged thirty-nine. There is a monument to her and to her brother Robert in Sherborne Abbey Church, on which are lines written to her memory by Pope. This picture is in a panel over the fireplace.

In a white silk dress, with a sheet of manuscript music in her hand. Landscape in the background.

William, Lord Digby, was third son of Kildare, second Baron Digby. On the death of John Digby, third Earl of Bristol, 1698, who was a distant cousin, he succeeded to the Sherborne estates, but not to the earldom of Bristol; died 1752.

68. STEPHEN, LORD STAVORDALE.

Born 1817; died, unmarried, 1848. Second son of Henry Stephen, third Earl of Ilchester. (His elder brother, Henry Thomas Leopold, Lord Stavordale, born 1816, died unmarried in 1837.)

Small water-colour portrait.

69. GENERAL (THOMAS) FOX STRANGWAYS, R.A.

Killed at the battle of Inkermann, November 5th, 1854. Second son of Hon. and Rev. Charles Strangways, Rector of Maiden Newton, and grandson of the first Earl of Ilchester.

¹² 70. LADY CHARLOTTE FOX STRANGWAYS AND *Chandler.*
LADY LOUISA FOX STRANGWAYS.

Lady Charlotte, born 1784; married, 1810, Sir Charles Lemon, Bart., of Carclew, Cornwall; died 1826. Lady Louisa, born 1785; married, 1808, Lord Henry Petty,

afterwards third Marquess of Lansdowne; died 1851—Fourth and fifth daughters of Henry Thomas, second Earl of Ilchester.

Dressed in long white simple dresses without trimming. Blue shoes tied with ribbons. They stand hand in hand. Sea, rocks, and sky in the distance. Lady Louisa looks to the left, and Lady Charlotte turns to the right.

See 271, 272. *fl.*

71. POULTRY.





ENTRANCE HALL.





ENTRANCE HALL.

72. COLONEL GILES STRANGWAYS, LL.D.

Mary Beale. (1632-1697.)



SON of Sir John Strangways, Kt., and Dame Grace, his wife, born 1615; he inherited the loyalty as well as the estate of his father. Colonel of horse in the Royal army, he had the command of a regiment in that portion which acted under Prince Maurice in the west of England. He shared his father's imprisonment in the Tower, 1645, and was confined in the White Tower thirty months, from September, 1645, till April, 1648, and in recollection of this event he caused a medal to be struck in gold, with inscriptions and date, 1648, in Latin. On the face is his head, and on the reverse the White Tower. There is also an engraved portrait of Colonel Giles Strangways by David Loggan, in armour, laced cravat and small whiskers, and these lines subscribed:—

“The rest Fame speaks, and makes his virtues known,
By zeal for the Church, and Loyalty to the throne—
The Artift in this draught doth Art excel;
None but himself can be his parallel—
But if his steel could his great mind exprefs
That would appear in a much nobler dress.”

This print has become rare and of value. Colonel Giles Strangways was Privy Councillor to Charles II.; married Sufanna, daughter of Thomas Edwards, Esq., of Fayre Crooch, May, 1635; died 1675, at which time he was Knight for the Shire for Dorset, also M.P. for the county.

In armour, with epaulettes and truncheon.

See 29, 109, 207.

73. SIR STEPHEN FOX, KT. *Mary Beale?*

Born 1627; married Elizabeth Whittle about 1650, who dying, 1696, Sir Stephen married secondly, 1703, Christian Hope, daughter of the Rev. Francis Hope; died at Chifwick, 1716.

This picture was brought from Redlynch in 1872. Horace Walpole mentions in his lives of the painters that Mary Beale painted, 1677, a portrait of Sir Stephen Fox.

See 62, 241, 350.

m 74. THOMAS STRANGWAYS, JUN., ESQ. *? T. H. M.*

Eldest surviving son of Thomas Strangways, Sen., born 1682, was the last male descendant of this branch of the Strangways family. Hutchins says he was educated at Hart Hall, Oxford, and was a perfect gentleman, an excellent scholar, and an ornament to the county of Dorset. He represented Bridport in three parliaments, and was Knight of the Shire for Dorset in the fourth until his death. He married Mary, daughter and heiress of Edward Vaughan of Llangwydden in Montgomeryshire, in 1710, and lived principally at Stinsford during his father's life. He much repaired and beautified the old house there, which had previously fallen into decay, and which had descended to the Strangways by the marriage of Thomas Strangways, in 1460, with Alianor

Talboys, co-heirefs of her coufin Humphrey Stafford, Lord Stafford of Southwick, Earl of Devon. Mr. Thomas Strangways, Jun., died 1726, without iffue, and his eftates paffed to his two fifters. Elizabeth, Duchefs of Hamilton, dying 1729, Sufanna, wife of Thomas Horner, Efq., of Mells, Somerfet, became the fole heirefs, and took the name of Strangways additionally to that of Horner.

This picture represents Mr. Thomas Strangways in a complete fuit of brown. Brown ftockings. Shoes with buckles. White cravat with long ends and taffels. He wears a wig, and has a fword and cane in his hand. Figure turned to left. *Five-length*

See 90, 137, 211.

P 75. JOHN STRANGWAYS, ESQ. *B.T. Hill*

Born, 1687; died, unmarried, 1716. Third fon of Thomas Strangways, Sen., Efq.

Three-quarter length picture. In red brown coat, and long waitcoat. White buttons, and long cravat. Figure turned to right.

See 137, 203.

Ph 76. NICHOLAS WADHAM (on panel). *1950*

Son of Sir John Wadham of Merefield in Somerfet, founder of Wadham College, Oxford. "Ætatis fuæ 62, A.D. 1595," died 1609, aged feventy-feven. Joan, his fifter and co-heir, married Sir Giles Strangways the younger, who died in 1562. She was born 1533, and fecondly married Sir John Young. Died in 1603, and was buried in the choir of Britol Cathedral, where was her fine tomb, representing the recumbent figure of a woman, and two men in armour kneeling; eight children alfo kneeling. During fome recent reftorations made in the Cathedral, this tomb has been removed from the choir, and only a fmall portion of it remains in another part of the Cathedral.

Nicholas Wadham is represented in this picture in a black drefs and high crowned hat. In his right hand a pair of gloves and handle of fword.

77. JOHN STRANGWAYS, ESQ.

near Beeth

Eldest fon of Colonel Giles Strangways, born 1636; married, 1672, Anne, daughter of the first Lord Capel, and Elizabeth, daughter and heirefs of Sir Charles Morrifon of Caffiobury. (Arthur, first Lord Capel, was fo created, August 6th, 1641, and was beheaded in Old Palacé Yard in March, 1649, aged 49.) Anne Capel must have died very soon after her marriage, for, in 1674, John Strangways married secondly his coufin, Marie Penruddocke, daughter of Colonel John Penruddocke (beheaded 1655 at Exeter). He died s. p. 1676.

Mr. John Strangways wears a brown filk robe in this picture.

78. SIR JOHN STRANGWAYS, KT. (ætatís 78, A.D. 1665).

Second fon of John Strangways, and Dorothy, the daughter of Sir John Thynne, "the Builder," of Longleat. Born 1584. His elder brother Giles had married Frances, the daughter of Sir Henry Newton, of Barr Court, Gloucestershire, but died s. p. 1623. Sir John married Grace, daughter of Sir George Trenchard, of Wolveton, near Dorchester, who died 1652, and in 1653, he married secondly, Judith, daughter of Frances Throckmorton, Esq., of Fayre Crooch, near Wadhurst, the mother of Sufanna, the wife of Colonel Giles Strangways, eldest fon of Sir John. Before the Civil Wars he was oppofed to the Court, but changed his politics in consequence of his dislike to the violent perfecution of the Earl of Strafford, and through the later years of the war Sir John engaged himself, his fortune, and his interests in the service of the Royal cause, suffering for it by fines, imprifonment, and sequestration. He was taken prisoner by Sir Thomas Fairfax, when Sherborne

Castle was besieged, August, 1645, as were also his son-in-law, Sir Lewis Dyve (Colonel and Governor of the Castle), and his son, Colonel Giles Strangways. They were sent to London by sea, brought to the bar of the House of Commons, and committed to the Tower for high treason. There Sir John and his son remained till 1648, when they were liberated. Sir Lewis Dyve remained in the Tower till 1650, when he escaped (the evening before he was to have been put to death) by leaping from a window into the Thames, at high water. In 1660, Sir John, his son, Colonel Giles Strangways, and his grandson, Thomas Strangways, were all members of Parliament. Sir John died 1666.

Represented in this picture sitting in an armchair. Broad-brimmed velvet hat on his head; dressed in a long loose coat edged with fur, and holding a letter in his hand.

There is a portrait of Sir John Strangways at Wadham College, Oxford, dated 1663, ætat. 76.

See Nos. 102, 118.

79. DOROTHY WADHAM (on panel). "Ætatis suæ 60, A.D. 1595." Daughter of Sir William Petre, and wife of Nicholas Wadham, Esq., the founder of Wadham College, Oxford; died 1618, aged eighty-three.

Dressed in black, and carrying a prayer-book in her right hand.

80. WADHAM STRANGWAYS, ESQ.

Fourth son of Colonel Giles Strangways; married the daughter of Arthur Radford, Esq., of Dewlish. She died 1683. Stinsford was their home, and there they were both buried, within the rail under the chancel of Stinsford Church, where, on a grey marble stone, may still be seen the arms of

Strangways impaling Radford. (The Dewlish property came to the Strangways through this marriage.) Wadham Strangways was slain by a party of the Duke of Monmouth's forces at Bridport, who had gone there from Lyme Regis, June 14th, 1685. The following letter from Thomas Chafin, of Chettle (who married a Penruddocke, and through the Trenchards and Frekes was therefore related to the Strangways), is written to his wife, dated from Mrs. Bestlands in Dorchester.

“ Monday, June 15th, 1685.

“ I am very well soe far on my journey but mett with bad news here of my coufin Wadham Strangways being barbaroufly killed yesterday morning by the rebels. A younger sone of Coll'. Coker's likewife killed at the same time. Coll' Coker's eldest sone and Mr. Williams of Shittern taken prifoners. My Cos. Strangways killed as he was takeing Horfe; Major Styles saved himself in a plot of Kidney Beanes; Mr. Churchill of Muston saved himself, by running up into the garrett. I am going as fast as convenient I can thither. We've a great army against them. It seems the Rogues in Bridport had communicated with them at Lyme, which was the cause of the surprife on Cos. Strangways and the Rest. I do not hear of any more killed, gentle or simple of our side, but of the rebels two or three killed, and two or three and twenty taken Prifoners. I was forced to take Collington knowing noe other soe fitt; therefore if you please to come home you must send to Chettle either for Will Horner, or Will Lambert. Horner and the Colt, will draw you Home almost as well (as safe I am sure). I have Thomas Clements and the Gardiner well armed with me. Give my service to all my friends, and blessing to the bratts, and let Nancy take true love from

THOS : CHAFIN.”

godson of King Charles II., served in parliament for the borough of Eye, Suffolk, and for Calne in Wilts, and represented Salisbury in the parliaments of 1698, 1700, 1701, 1702, 1705, 1708, 1710, and 1713. Paymaster of the Forces, 1682. Three years later, at a great political crisis, preferring a clear conscience to £5,000 a year (the emoluments of place), he voted against his party, thus proving himself worthy of the name which became so distinguished a century later, in that of his nephew. He was, however, again in office ere very long, and in the reign of King William III. he was Vice-Treasurer, Receiver-General, and Paymaster of the Revenues in Ireland, and was also treasurer to Katherine (of Portugal), Queen-Dowager of England. Mrs. Fox died 1704; and Mr. Fox died in 1713, in his fifty-fourth year.

This picture was formerly at Redlynch, and represents Mr. Fox in a long white coat with buttons. Figure turned to right.
See 158, 190, 246.

84. MRS. JAMES LONG.

Third daughter of Colonel Giles Strangways; born 1641; married, 1672, Mr. James Long, the son of Sir James Long, second baronet, and his wife Dorothy, the daughter of Sir Edward Leech, Kt., of Shipley, co. of Derby. Mr. James Long predeceased his father, and dying *vita patris*, left by his wife Susanna, three sons, all baptised at Melbury, Robert, 1673, Giles, 1675, and James, 1681. The eldest, Robert, succeeded his grandfather, 1691, but died very soon afterwards, and was succeeded as fourth baronet by his brother Giles. He too died very early, unmarried, when the youngest of the three brothers became Sir James Long, fifth baronet. He married Henrietta, daughter of Fulke, Lord Brooke, and had sons and daughters. Mrs. James Long died before her husband, in



The Right Hon^{ble} Stephen Lord Ilchester
and Stawordle Baron Strangways of Woodford
Strangways in the County of Dorset and Baron
of Redlinch in the County of Somerset

Richard, pinx.

Walker & Woodcock, pin. sc.

Stephen, 1st Earl of Ilchester.

Willbury

1907



1682, and he married secondly, Mary, relict of J. Kightley, Esq.

Mrs. Long is dressed in this picture (which is three-quarters in length) in white satin. She has much fine brown hair, and wears a cloak falling from her shoulders. Gold coloured drapery, and landscape in background. Figure turned to right, sitting.

Lady Victoria Long Wellefley has an extremely pretty picture of Mrs. James Long, by Sir Peter Lely.

P 85. STEPHEN, FIRST EARL OF ILCHESTER. *Eckhardt*

Born, 1704; married, 1736; created Earl of Ilchester in 1756; died, 1776.

Lord Ilchester wears his robes as a peer.

See 29, 32, 40, 114, 252.

86. "MRS. LONG" (in a blue dress).

Daughter of James Long, Esq., and Sufanna his wife (who was the daughter of Colonel Giles Strangways). Mr. and Mrs. James Long left three daughters: Anne, died in 1711 at Lynn in Norfolk, was distinguished in the world as a beauty, and for her accomplishments. Many verses were written in her praise, and she is frequently mentioned by Swift in his works; Susan, who died, 1695, at Weymouth; and Dorothy, baptised at Stinsford in 1683, still living in 1711.

P 87. ELIZABETH, FIRST COUNTESS OF ILCHESTER.

Only surviving child of Mr. and Mrs. Strangways Horner; born, 1723; married, 1736; died, 1792.

Wears peeress's robes.

See 29, 34, 41, 184, 240, 253.

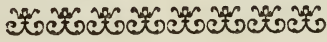
88. MRS. POOL.

Daughter of George Ayliffe, of Grittenham, in Wilts, who married, 1665, Judith, the second daughter of Colonel Giles Strangways.

Wears a blue dress.

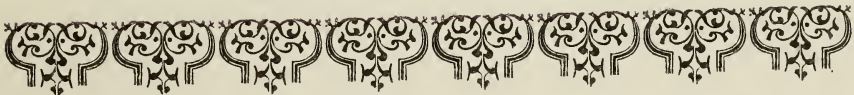






SMOKING ROOM.

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SMOKING ROOM.

89.



HENRY THOMAS, SECOND EARL OF ILCHESTER.

Thomas Beach. (1738-1806.)

Born, 1747; married, 1772, Mary Theresa Grady; secondly married, 1794, Maria Digby; and died, 1802.

This duplicate picture brought from Redlynch.

See 29, 64, 178, 195.

90. THOMAS STRANGWAYS, JUN., ESQ.

Second, but eldest surviving son of Thomas Strangways, Sen., Esq.; born, 1682; married Mary Vaughan, 1710; died, 1726, s. p.

In red; slashed sleeves, with spear in his hand; also a sword.

See 74, 137, 211.

91. ARTHUR, SECOND LORD CAPEL, CREATED EARL OF ESSEX, 1661.

Viceroy of Ireland from 1672 to 1677; after his recall thence, first Lord Commissioner of the Treasury. He subsequently opposed Court measures and the sitting of Parliament at Oxford in 1680. He was accused of complicity in the Rye House Plot, and being committed to the Tower, he was found there, July, 1683, with his throat cut. He married Elizabeth, daughter of Algernon Percy, tenth Earl of Northumberland, and had a daughter, Anne, married to

Charles, third Earl of Carlisle, and a son, Algernon, who succeeded him as second Earl of Effex.

Lord Effex's sister, Anne, married, in 1672, John, the eldest son of Colonel Giles Strangways of Melbury, but died very soon after her marriage, s. p.

This picture, three-quarters length, represents Lord Effex in brown velvet coat fastened with hooks. White sleeves and necktie; long dark hair. Figure turned to right. Loose red mantle.

92. SEA-PIECE *Simon de Vliieger.*

S. de Vliieger was the master of Vandeweldt, and was born in 1612; the time of his death is uncertain.

93. ELIZABETH, DUCHESS OF HAMILTON. (Crayon picture.)

Second surviving daughter of Thomas Strangways, Sen., Esq.; married James, fifth Duke of Hamilton and second Duke of Brandon; born, 1696; married, 1727; and died s. p. 1729; buried at Melbury. She had, on the death of her brother, Thomas Strangways, Jun., succeeded to a portion of his estates, which at her death were inherited by her sister, Mrs. Strangways Horner.

See 111, 137, 179.

94. WILLIAM O'BRIEN, ESQ. (Crayon picture.)

Married Lady Susan Fox Strangways in 1764, and died, 1815, at Stinsford, near Dorchester.

See 29, 126.

95. PICTURE WITH DEER.

96. CHARLES ST. DENIS, DUC DE S. EVREMOND, with a dead woodcock.

The Duc de S. Evremond was one of the most lively and amusing writers of his times. He studied law, but subsequently entered the army and obtained the rank of general under the Prince of Condé. He lost his commission in conse-

quence of fatigue, in which he had indulged at the expense of that prince, and having embroiled himself with Cardinal Mazarin, he was imprisoned in the Bastille. He afterwards took refuge in England, where he was well received by Charles II., and where he died in 1703, aged ninety; and was buried in Westminster Abbey.

Full-length, seated, and looking to left. A little dog is seated on his knee, and another, at a little distance, looks at him. Wears a black cap showing grey hair at the sides, and a loose blue wrapping robe. Landscape in background.





STEWARDS' ROOM.

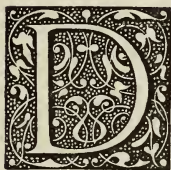




STEWARD'S ROOM.

97. DR. HOOPER, BISHOP OF BATH AND WELLS.

Allan Ramsay. (1709-1784.)



R. HOOPER had been a student at Christ-church, and was a learned Grecian and Oriental scholar, distinguished for his fascinating eloquence. He was a great friend of Bishop Ken, who, loyal to the House of Stuart, refused to take the oath of allegiance to William III., and was in consequence deprived of his bishopric. Ken would not acknowledge Dr. Kedder, who was his first appointed successor in the bishopric of Bath and Wells, but when, on the death of that prelate, 1703, Dr. Hooper was appointed to succeed him, Ken wrote requesting him to accept his congratulations, and signed himself "late Bishop of Bath and Wells." Dr. Hooper was chaplain to the Princess Mary in Holland, where he remained a year and a half, and the Princess parted with him with regret. He was subsequently made Bishop of St. Asaph. Later he declined the bishopric of London and primacy of York, but eventually accepted the bishopric of Bath and Wells, 1703. Born, 1640; died, 1727.

The bishop is seated in an armchair, on which his left hand rests, and faces the spectator. He wears his gown and large cambric sleeves as a bishop.

50x40

98. MISS JUDITH STRANGWAYS.

Third and youngest daughter of Mr. and Mrs. Thomas Strangways, Sen.; born, 1698; died, 1722.

A blue dress with hanging sleeves, and white under-sleeves. White ribbon sash, tied in a bow. Half-length. A parrot at the side of the picture. *5.50 x 40*

See 202, 208.

99. THOMAS STRANGWAYS, SEN., ESQ.

Born, 1643; married Sufanna Ridout in 1674, and died, 1713.

Oval picture, inside a square wood frame.

See 30, 137.

100. MRS. THOMAS STRANGWAYS, SEN.

Sufanna, daughter of John Ridout, Esq., married Mr. Strangways, 1674; died at Milton near Bruton, in Somersetshire, 1718. *50 x 40*

Wears a green dress, and has a book in her hand.

See 36, 137, 149, 197, 216.

101. CHRISTIAN, LADY FOX. *Kennell - 10*

Second wife of Sir Stephen Fox, Kt., born 1679, was the daughter of the Rev. Francis Hope (Rector of Hazeby, Lincolnshire, from 1670 to 1678), and Christian Palfryman his wife. Christian Hope married Sir Stephen Fox in 1703, and died in 1718.

This picture represents Lady Fox in a blue dress, with a flower in her hand. *50 x 40*

See 243.

102. SIR JOHN STRANGWAYS, KT.

Born, 1584; died, 1666.

See 78, 118.

103. MRS. THOMAS STRANGWAYS, JUN.

Mary, the daughter of Edward Vaughan, of Langwydden, married, 1710, Mr. Thomas Strangways, Jun., who she survived many years; she died in 1747.

Mrs. Strangways, in this picture, wears a plain blue dress, and carries some flowers in her right hand.

See 82, 137.

104. PORTRAIT, UNKNOWN.

Oval picture, in a square frame.

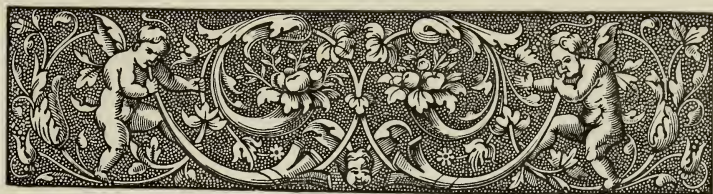




BILLIARD ROOM AND LIBRARY.

5





BILLIARD ROOM.

105. MONKEY, DOG, AND FRUIT.



N carved oak frame. This picture was brought from Redlynch in 1792, and had been bought in Holland by Henry Thomas, second Earl of Ilchester.

106. LADY HERVEY (MOLLY LEPELL).

E. Seeman - at Walpole

W. Hogarth? (1697-1764.)

Mary, daughter of Brigadier-General Lepell, maid of honour to Caroline, Princess of Wales, married, 1720, John, who, by the death of his elder brother, became Lord Hervey, eldest surviving son of John, first Earl of Bristol.

This picture, with the carved oak panel in which it is framed, was brought from Redlynch, 1868, and represents Lady Hervey wearing a white dress laced with blue. Small white cap. A dog on a crimson cushion. Landscape and sky. Figure turned to right. *fe*

See 37.

107. FLOWERS, AND A SQUIRREL.



LIBRARY.

The Library and Passage connecting it were added to the house at Melbury in 1870, when an orangery, built by Mrs. Strangways Horner, was removed, and the lower portion of the oriel window which had been enclosed in it, opened out. Mr. Salvin, who died 1881, was the architect.

108. MARY E. A., COUNTESS OF ILCHESTER . *E. Clifford.*



ONLY daughter of the Earl of Dartrey, married Henry Edward, fifth Earl of Ilchester, in February, 1872.

This picture, which is in water-colours, stands on an easel in the Library, and was painted in 1876. High morning dress, of Tilleul colour, with embroidery. Face almost in profile, turned to the left. Background of foliage and flowers.

See No. 51.

109. COLONEL GILES STRANGWAYS.

Son of Sir John Strangways, Kt., born 1615; married Susanna, daughter of Thomas Edwards, of Fayre Crooch, in May, 1635; died 1675.

This picture is similar to 72. See also 29, 207.

110: JAMES, FIFTH DUKE OF HAMILTON, SECOND DUKE OF BRANDON, K.T.

Succeeded his father, who was one of the most honoured and distinguished statesmen of his day, and who, having accepted a challenge from Charles, Lord Mohun, 1712, and slain his opponent, fell himself, it was suspected through the

treachery of General Macartney, Lord Mohun's second. James, fifth Duke of Hamilton, married three times. By his first wife, Anne, daughter of John, Earl of Dundonald, he had an only son, James, who succeeded him. His second wife was Elizabeth, sister and co-heir of her brother, Thomas Strangways, of Melbury, who died 1729, s. p.; and he married thirdly, Anne, daughter and co-heir of Edward Spencer, Esq., of Rendlesham, Suffolk, by whom he left two sons and one daughter. His eldest son, who succeeded him in the dukedom, 1742, married in 1752 one of the beautiful Miss Gunnings.

Figure turned to the left, but looking towards the right. A gun firing in the distance is intended to show he was Master of the Ordnance. Full-length picture. He wears his sword, star of the Order of the Thistle, also the ribbon.

See 209.

111. ELIZABETH, DUCHESS OF HAMILTON.

Daughter of Mr. Thomas Strangways, Sen., was born 1696; was the second wife of James, fifth Duke of Hamilton and Brandon, who she married in 1727, and died in 1729

Full-length picture. She stands almost facing the spectator, leaning on her right arm. The duchess wears a white dress with yellow drapery. A ducal coronet stands on a table to the right.

See 93, 137, 179.

112. DAME GRACE (on panel) . . . *F. Zuccherò.* (b. 1543.)

The first wife of Sir John Strangways, Kt., with her daughter, Howarda. *Ætatis suæ 27, A.D. 1612.*

Dame Grace was the daughter of Sir George Trenchard, of Wolveton, near Dorchester, born 1583, died 1652. Her daughter, Howarda, married first, Richard Rogers, Esq., of

Bryanston (died 1622), and secondly she married, 1624, Sir Lewis Dyve, half-brother of George, Lord Digby, afterwards second Earl of Bristol, whose mother, Beatrix Walcot, had first married Sir John Dyve of Bromham, and after his death had become the wife of first Earl of Bristol. Sir Lewis and Lady Dyve had three sons and one daughter. The eldest son, Francis, married his cousin Grace, eldest daughter of Colonel Giles Strangways. Lady Sundon (No. 159) was daughter of the third son, John Dyve, Esq.

Dame Grace turns to the left in this picture, leading the child by her hand. Both wear very long pointed bodices, ruffs, and high-heeled shoes. Hair drawn back very high, with caps and red feathers.

113. HON. CHARLES HAMILTON. A. David

Ninth son of James, sixth Earl of Abercorn. He was Commissioner for examining the Public Accounts, and M.P.

This full-length picture was brought from Redlynch, 1872, and represents the Hon. C. Hamilton standing, turned to the left, but looking at spectator. He wears a red coat, cocked hat and leather gaiters. Loading his gun. A man in a green coat and cap kneeling behind, holding two dogs. A pheasant on the ground.

See 32.

114. STEPHEN FOX; aged twenty-nine, A.D. 1733.

Eldest son of Sir Stephen Fox by his second marriage; born 1704; married Elizabeth, daughter of Mr. and Mrs. Strangways Horner, in 1736; created Lord Ilchester, 1741; Earl of Ilchester, 1756; died 1776.

This picture was brought from Redlynch, 1872; three-quarters length, dressed in a long pale drab coat and black velvet cap. Looking to the left, he holds a gun in one hand, and a partridge in the other.

See 29, 32, 40, 85, 252. + 40 x 30

115. EDWARD, SIXTH LORD DIGBY *Pompeo Battoni*. (1702-1787.)

Eldest son of Edward, third (but eldest surviving) son of William, fifth Lord Digby, and Jane his wife, daughter of the Earl of Gainborough, and Charlotte, the daughter of Sir Stephen Fox, who had, on the death of his elder brother Robert, represented the county of Warwick in parliament, and continued to do so till his death, October, 1746. Edward, sixth Lord Digby, succeeded his grandfather, William, Lord Digby, 1752; was Groom of the Bedchamber to the Prince of Wales, afterwards George III., and was elected member of parliament for Malmesbury, 1751, and for Wells in 1754. Of his benevolence and kindness of disposition there seems no doubt, and it is said that at Christmas and Easter he was always observed to be very plainly and shabbily attired, the reverse of his usually extremely well-dressed appearance. His relations (Mr. Fox, his uncle, in particular) determined to discover the reason of this change of apparel at these seasons, and asked some friends to watch his steps. On doing so, they discovered he was in the habit of visiting the Marshalsea Prison, and they were informed by the turnkey that Lord Digby went there at least twice a year, if not oftener, freeing many of the prisoners by paying their debts, and not only that, but that he then gave them such support as they required for themselves and their families till they could obtain employment. He died unmarried in November, 1757, and his title and properties reverted to his next brother, Henry.

This picture, brought from Redlynch in 1868, represents Edward, Lord Digby, dressed in a coat trimmed with sable fur. He leans on the back of a chair. Crimson curtain in background. Half-length, looks to left.

See 252.

116. JANE, COUNTESS OF NORTHAMPTON.

Sir Peter Lely. (1617-1680.)

Second surviving daughter of Sir Stephen Fox, Kt., born 1669. Her father having declined proposals of marriage from Lord Cornbury, son of the Earl of Clarendon, and also, on account of her youth, a proposal made through Evelyn (as he chronicles in his diary, May, 1681) from Lady Sunderland that she should marry her son, Lord Spencer, she married, 1686, George, fourth Earl of Northampton, who had succeeded his father, 1681. In 1689 he was reconstituted Lord Lieutenant for Warwickshire, from which position he had been superseded in 1686, owing to his opposing measures for repealing the Penal Laws. He was also Constable of the Tower for some years. In 1695, William III. paid Lord and Lady Northampton a visit at Castle Ashby. She died in 1721, and Lord Northampton died 1727, leaving three sons and two daughters.

This picture came from Redlynch in 1872, and represents Lady Northampton sitting nearly facing the spectator, dressed in a red brown dress ornamented with jewels. Brown silk petticoat.

See 245.

117. HENRY FOX, CREATED LORD HOLLAND, 1763.

A David

Walpole
2
Ninth son of Sir Stephen Fox, but second by his second marriage, born 1705; married, in 1744, Caroline, eldest daughter of the second Duke of Richmond, and died 1774.

This picture was brought from Redlynch in 1872. Full-length, standing, figure turned to left, but looking straight forward, dressed in a brown coat, red trousers, and long boots. A gun in his hand. A servant kneeling down. Two dogs sitting by, one of which wears a collar on which is a fox.

See 33, 40, 135, 251.

118. SIR JOHN STRANGWAYS, KT.

Born 1584; married Grace, daughter of Sir George Trenchard, of Wolveton, near Dorchester, who died, aged sixty-seven, in 1652. He married secondly, Judith, daughter of Francis Throckmorton, widow of Thomas Edwards, of Fayre Crooch, near Wadhurst, in 1653, and died 1666.

See 78, 102.

No. 78 in Entrance Hall, duplicate picture.

119. MRS. STRANGWAYS HORNER.

Sir Godfrey Kneller. (1648-1723.)

Sufanna, daughter of Thomas Strangways, Sen., Esq., fifth and co-heiress of her brother, Mr. Thomas Strangways, Jun., born 1690; married Thomas Horner, Esq., of Mell's Park, Somerset, 1713, and died 1758. *Signed and dated 1721*

Full-length. Figure turned to right, but head inclining to left, wearing a white satin dress and blue scarf. The left arm rests on a stone arch. A basket of flowers.

See 29, 31, 137, 176, 204, 239, 240.

120. THE HON. MRS. DIGBY . *J. Richardson.* (1665-1745.)

Charlotte, daughter of Sir Stephen Fox, Kt., born 1707. The only surviving fifth daughter of Stephen, Earl of Ilchester, and Henry, Lord Holland. (Christian, who had been born a twin with Henry, 1705, was killed by a fall from a window, aged two years.) Charlotte Fox married the Hon. Edward Digby, third, but eldest surviving, son of William, fifth Lord Digby, in 1729, and was the mother of one daughter and six sons, of whom the eldest, Edward, became sixth Lord Digby (1752), and died unmarried, 1757, and the second son, Henry, suc-

ceded him as seventh Baron Digby, of Geashill, King's County, Ireland. Mrs. Digby died in 1778.

This picture was brought from Redlynch, 1868. Mrs. Digby is represented full-length, standing. White satin dress. Small black cap and feather, and an arrow in her hand.

Richardson was the master of Hudson the painter (1701-1779), whose pupil was Sir Joshua Reynolds.

pt
121. ELIZABETH, LADY CORNWALLIS. *Byron's Lady*

with a
Beauties
The eldest daughter of Sir Stephen Fox by his first marriage, born 1656. She married, 1673, Charles, third Lord Cornwallis, who was distinguished as one of the most accomplished gentlemen of the age. They lived principally with Sir Stephen and Lady Fox during the life of Elizabeth, Lady Cornwallis, and had four sons, Charles, William, James, and John, who all died unmarried, except the eldest, who succeeded to his father's title and property in 1698. After the death of Elizabeth, Lady Cornwallis, in 1682, Lord Cornwallis married secondly, May, 1688, Anne Scott, Duchess of Monmouth and Buccleugh, widow of James, Duke of Monmouth, beheaded 1685. He then lived at Brome, in Suffolk, in great state, spending enormous sums of money on the improvement of that place, and there he died, April, 1698, leaving his son a much diminished inheritance. The Duchess survived him many years, dying in 1731. Sir Stephen Fox built a hospital for the benefit of aged people at Brome, in memory of his daughter Elizabeth, Lady Cornwallis, and he also built one at Castle Ashby, in Northamptonshire, his daughter Jane having married the fourth Earl of Northampton.

This picture was brought from Redlynch, 1872, and represents Lady Cornwallis sitting dressed as a shepherdess, with a crook in

her hand. She wears a yellow satin dress with blue drapery.
A lamb is being tended by her.

See 244, 249.

Inside a table with glass case in the Library are miniatures of Henry Thomas, second Earl of Ilchester, by Roch, 1798; born 1747; married Mary Theresa Grady, 1772; secondly married Maria Digby; died 1802.

Mary Theresa, Countess of Ilchester, third daughter of Standish Grady, Esq., Capercullen, co. Leitrim (whose wife was the only daughter and heiress of T. Hungerford, Esq., of Cahir mor); married, 1772, the second Earl of Ilchester; died 1790.

Maria, Countess of Ilchester, third daughter of the Hon. and Rev. William Digby, Dean of Durham, and Charlotte, daughter of Joseph Cox, Esq., was the second wife of Henry Thomas, second Earl of Ilchester; married 1794; died 1842.

Lady Charlotte and Lady Louisa Fox Strangways, fourth and fifth daughters of the second Earl of Ilchester, by his first marriage. Lady Charlotte, born 1784; married, 1810, Sir Charles Lemon, Bart., of Carclew, Cornwall; died 1826. Lady Louisa, born 1785; married Lord Henry Petty, afterwards third Marquess of Lansdowne, and died in 1851.

Henry Thomas Leopold, Lord Stavordale, eldest son of the third Earl of Ilchester, born 1816; died, unmarried, 1837.

Elizabeth Kitty Acland, daughter of Colonel Dyke Acland, and his wife, Lady Harriot, fifth daughter of Stephen, first Earl of Ilchester, married, in 1796, Henry George, Lord Porchester (who in 1811 became second Earl of Carnarvon), and died in 1813.

Rear-Admiral (Charles) Fielding, born 1780; married, 1804, Lady Elizabeth, eldest daughter of the second Earl of Ilchester, and widow of Davenport Talbot, Esq. He was great grandson of Basil, fourth Earl of Denbigh; died 1837,

leaving two daughters: Caroline married, 1831, the third Earl of Mount Edgcumbe, and Horatia married, 1850, Mr. Gaisford, and died 1851.

Vice-Admiral Joseph Digby, fourth son of the Hon. and Rev. William Digby, Dean of Durham, born 1786, died 1860.

Three rings containing small miniature portraits of Mrs. Strangways Horner, the first Earl of Ilchester, and of his daughter, Lady Harriot Acland.

On the lid of a green enamel and gold filagree box, "Lady Lucy Digby," fourth daughter of the first Earl of Ilchester, wife of the Hon. Stephen Digby, her cousin, born 1748, married 1771, died 1787. Another, though less pretty miniature, is placed beneath the above, and is shown by pressing a small spring at the side of the box.

A bracelet containing a miniature of Elizabeth, daughter of Colonel Thomas Chudleigh, second son of Sir George Chudleigh, Bart., Governor of Chelsea College, maid of honour to the Princess of Wales (mother of George III.). She privately married, 1744, Hon. A. J. Hervey, a grandson of the first Earl of Bristol, and made herself notorious, in 1769, by publicly marrying Evelyn, Duke of Kingston, and was in consequence convicted by her Peers of bigamy, 1776. She died at Fontainebleau in 1788. This bracelet was given to Lord Ilchester by his cousin Fanny, daughter of the Hon. and Rev. Charles Strangways, whose wife's mother was a Chudleigh.

On the lid of a little box in this case is a coarse likeness of the Duke of Kingston, died 1773.





CENTRE HALL AND SOUTH STAIRCASE.

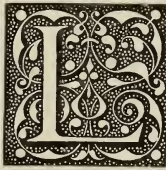




CENTRE HALL AND SOUTH STAIRCASE.

122. ST. JOHN PREACHING IN THE WILDERNESS.

Ludovico Caracci. (1555-1619.)



UDOVICO CARACCI originated the "Eclectic" school of painting in Bologna, and was followed in such by his cousins, Agostino and Annibale. This school was also called "The Caracci School," and their object was to combine the great characteristics of the best masters of the previous century, then much deteriorated, with the study of nature, from which another class of painters professed alone to study.

123. PRINCE MAURICE.

Fourth son of Frederick, King of Bohemia, and Elizabeth, daughter of James I., born 1620. Both he and Prince Rupert were early sent to England, and actively engaged themselves in the Royal cause. Prince Maurice had the command of a regiment in the west of England, and gained, 1643, a victory at Lansdowne, near Bath; died, unmarried, in 1654, being shipwrecked.

This picture was brought from Redlynch in 1871. Figure turned to the left. Prince Maurice wears armour, a sword

hanging by his side, and a baton in his hand. Hair brown, long and flowing.

124. OUR SAVIOUR IN THE GARDEN.

G. F. B. Guercino. (1590-1666.)

This picture, and also No. 122, were left by Mrs. Thomas Strangways to her son, Mr. Thomas Strangways, Jun.

125. FLOWERS AND MONKEY.

SOUTH STAIRCASE.

126. WILLIAM O'BRIEN, ESQ. . . . *F. Cotes.* (1725-1770.)

Married Lady Susan Fox Strangways, 1764; died at Stinsford, 1815.

Mr. O'Brien wears a red coat, white muslin sleeves, and powdered hair. Oval crayon portrait. Figure turned to right.

See 29, 94.

127. WILLIAM FOX *Mary Beale.* (1632-1697.)

Fourth son of Sir Stephen Fox, Kt.; born 1662; died 1680.

Picture within a painted stone oval border. Flowing curling brown hair; brown silk robe with white necktie. Figure turned to left. To waist.

See 189.

128. LADY SUSAN O'BRIEN *F. Cotes.* (1725-1770.)

Born 1743; married 1764; died 1827, at Stinsford.

Lady Susan in this picture is dressed in a blue dress with black lace. Hair tied with blue ribbon. She turns to the left, and rests her face on her right hand. Oval crayon picture.

Horace Walpole compared Cotes, who was eminent as a painter in crayons, to Rosalba. These two portraits, Nos. 126 and 128, were left to Henry, Lord Ilchester, by Lady Susan O'Brien, who was his aunt.

See 29, 42, 166.

129. KING HENRY VIII. (on panel) *Hans Holbein.* (1498-1554.)

Second son of Henry VII. and Elizabeth of York, born 1491; married Catherine of Arragon, 1509; Anne Boleyn, 1533; Lady Jane Seymour, 1536; Anne of Cleves, 1539; Lady Catherine Howard, 1540; Lady Katherine Parr, 1543. He succeeded to the throne, 1509, and died 1547; buried at Windsor.

This picture was originally at Redlynch, and represents Henry VIII., rather more than half-length, facing spectator. Wears a long dark brown gown, or "frocke," barred horizontally with stripes of gold. Short upper full sleeve, with puffed close-fitting sleeve below, richly ornamented. His face in full. Thin moustaches, which just reach the short thick beard. A collar of white fur round his neck. His right hand grasps a massive stick with highly ornamented top, and the other hand holds a dark brown glove. Large rings on the forefingers of each hand, and on the little finger of left hand also, a small ring. Background plain dark green. Black velvet cap with pearls and jewels, but no feather. Chain of gold set with stones, of which fastenings similar in design clasp the dress in front, at even distances.

130. PICTURE OF A LADY . . . *Simon Verelst.* (1664-1710.)

This picture was brought from Redlynch, where it had been put away in a cupboard much torn, 1868.

Blue dress. Short sleeves with white under-sleeve. Amber drapery. Curly light hair, and wreath of flowers in her hands. Trees in the background. Figure turned to right.

131. FOUR LIMOGES ENAMELS.

Representing the siege of Troy.

132. HON. GEORGE COMPTON . ^{Dahl} *Sir Godfrey Kneller.* (1648-1723.)

Second son of George, fourth Earl of Northampton, and Jane, daughter of Sir Stephen Fox, Kt. He became sixth Earl of Northampton, on the death of his eldest brother, James, fifth Earl, 1754, and married the daughter of the Rev. J. Payne; died in 1758. He was succeeded as seventh Earl, by Charles, the son of a younger brother.

This picture came from Redlynch, 1870. He wears a short blue tunic trimmed with gold lace. Red scarf floating in the air. Blue stockings, yellow shoes. A bow and quiver of arrows. At his feet, an Italian greyhound.

133. JAMES FOX. ^{T. Hansker (em)}

Fifth son of Sir Stephen Fox, Kt.; born 1665; died 1677.

Boy in a yellow tunic. White filk bag hanging on his left arm. Sandals on his feet. Blue scarf and shepherd's crook. Blenheim spaniel and lambs. Walking forward to left, but looks at spectator. Brought from Redlynch, 1872. 50 x 40

134. LADY ELIZABETH FOX STRANGWAYS, AND MISS KITTY ACLAND.

(*Picture painted, 1777, by Thomas Beach.*)

Eldest daughter of Henry Thomas, second Earl of Ilchester, aged four, and Elizabeth Kitty, her cousin, daughter of Colonel and Lady Harriot Dyke Acland.

Lady Elizabeth Fox Strangways, born 1773; married, 1796, W. D. Talbot, Esq., of Laycock Abbey, Wilts; and secondly, 1804, Captain Fielding, R.N., afterwards Rear-Admiral, who died 1837, and Lady Elizabeth died 1845. Kitty, the daughter of Colonel Acland, married, 1796, Henry George, Lord Porchester, second Earl of Carnarvon, 1811. On the death of her only brother, John, 1795, she had succeeded to Pixton in Somerset, and other Dyke properties, which thus reverted to Lord Carnarvon and his family. Lady Carnarvon died in 1813.

Lady Elizabeth Therefa Fox Strangways stands with her arms crossed, looking down upon her cousin, Kitty Acland, who sits at the foot of a column with a peach in her lap. They are in a garden or park; dressed in white frocks, over pale green slips (which have probably been blue) and blue sashes. The child fitting has dark hair and eyes. The other fair, with blue eyes.

135. HENRY FOX, LORD HOLLAND, 1747 *Echardt (after Vanloo)*.

Born 1705; created Lord Holland 1763; died 1774.

This picture came from Mitley Hall in Essex, and was given Lord Ilchester by Lord Rivers, 1856. Echardt came to England in 1740.

See 33, 40, 117, 251.

136. MR. WATSON.

The architect employed by Thomas Strangways, Sen., Esq., when he built the south and east fronts of the house at Melbury, greatly enlarging it, A.D. 1692. There is, unfortunately, no picture or plan of the house as it had been previous to this addition. When the yellow damask hangings were placed in the dining room in 1873, Mr. Watson's portrait was discovered above an oak doorway behind the canvas in the centre of the room.

137. LARGE FAMILY PICTURE ON STAIRCASE . . . *Hill*.

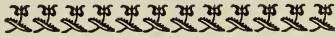
MR. THOMAS STRANGWAYS, SEN.	Born 1643, died 1713.
MRS. THOMAS STRANGWAYS, SEN.	„ 1660 „ 1718.
GILES STRANGWAYS	„ 1677 „ 1698.
THOMAS STRANGWAYS, JUN. (married Mary Vaughan) „	„ 1682 „ 1726.
JOHN STRANGWAYS	„ 1687 „ 1716.
WADHAM STRANGWAYS	„ 1691 „ 1694.
HENRY STRANGWAYS	„ 1697 „ 1706.
SUSANNA (married Thomas Horner, Esq.)	„ 1690 „ 1758.
ELIZABETH (married the Duke of Hamilton)	„ 1696 „ 1729.
JUDITH STRANGWAYS	„ 1698 „ 1722.

CENTRE HALL AND SOUTH STAIRCASE.

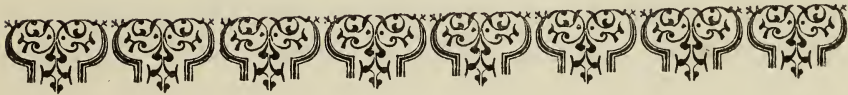
Mr. and Mrs. Thomas Strangways, Jun., and an old servant bringing a letter, in the corner of the picture, are said to have been added at the time of their marriage in 1710; and some of the children, who had died, are represented in the sky above.

The painting on the ceiling, above the staircase, represents "The Council of the Gods," and is the work of Sir James Thornhill (1678-1734).





PASSAGE TO NORTH STAIRCASE,
NORTH STAIRCASE, AND
NORTH PASSAGE.



THE UNIVERSITY OF CHICAGO

PHILOSOPHY DEPARTMENT

PHILOSOPHY 101

ASSIGNMENT

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THE SEVENTH YEAR

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PASSAGE TO NORTH STAIRCASE,
 NORTH STAIRCASE, AND
 NORTH PASSAGE.

PASSAGE BELOW NORTH STAIRCASE.

138.



OUR PICTURES IN CRAYONS, REPRESENTING THE
 FOUR SEASONS.

139. VENUS AND ADONIS. *After Titian.* (1477-1576.)

140. DANAE *After Titian.*

141. JOHN, LORD HERVEY . . . *Enoch Zeeman.* (d. 1744.)

Eldest son, by his second marriage, of John, first Earl of Bristol. He entered Parliament, as Member for Bury, in 1725. He supported Sir Robert Walpole, and was called up to the Upper House, as Lord Hervey of Ickworth, 1733; appointed Keeper of the Privy Seal, 1740; also one of the Lords Justices, during His Majesty's absence on the Continent. He was beyond doubt a man of considerable wit and ability; fought a duel with Pulteney, and quarrelled with Pope. Born 1696; he

married, 1720, Mary, daughter of Brigadier-General Nicholas Lepell, a celebrated beauty and Maid of Honour to the Queen, extolled by the wits of the day as "Molly Lepell." By her he left four sons, three of whom became successively Earls of Bristol, and four daughters, and died 1743. His widow survived till 1768. His second son, Augustus John, made himself notorious by having privately married, 1744, the celebrated Miss Chudleigh, who afterwards, in 1769, publicly married Evelyn, Duke of Kingston. Lord Hervey wrote "Memoirs of the Reign of George II.," published by J. Wilson Croker, 1848.

This picture was brought from Redlynch, 1872, and represents Lord Hervey full-length, as a young man. Figure turned to left. Dressed in a white coat and green waistcoat, white stockings, and a cap in his hand.

See 40.

Enoch Zeeman was a Dutch painter much employed during the reigns of George II. and George III. Died, 1744.

217. A PART OF THE STUD OF HORSES BELONGING TO WILLIAM CAVENDISH, DUKE OF NEWCASTLE, K.G.

Painted by A. Diepenbeck. (1607-1675.)

William Cavendish, Duke of Newcastle, was the son of Sir C. Cavendish. Born, 1592. The staunch adherent of Charles I. He defeated Fairfax at Atherton Moor, and commanded the Royalist forces at Marston Moor, where he was defeated and retired to Antwerp, and did not return to England till the Restoration. He had been created Earl and Marquis of Newcastle in 1643, and in 1665 was created Duke of Newcastle. Died, 1676. He was the author of a well-known work on horsemanship, illustrated with plates from designs by Diepenbeck, who was an eminent artist and a pupil of Rubens.

See page 144, No. 217.

This picture was bought by Henry Stephen, third Earl of Ilchester, and was placed in the Saddle Room, from whence it is now removed.

142. QUEEN MARY OF MODENA.

Marie Beatrix, daughter of Alphonse d'Este, third Duke of Modena. Married, 1673, in her fifteenth year, James, Duke of York, presumptive heir to the throne of England, at that time forty years of age. She was considered very beautiful and was the theme of many a poem; her eyes especially were admired, and were black and lustrous. James II. and Queen Mary were crowned, 1685, and her son Prince James Edward was born 1688. In December of that year, owing to the landing of the Prince of Orange, the Queen made her escape to France, and passed the remainder of her life in exile. She died at St. Germain's, 1718.

This picture was brought from Redlynch in 1857, and represents the Queen sitting, her figure turned to the right. She wears a brown dress and low body, with short sleeves. Blue drapery and pearl necklace. Her hand rests on a small spaniel.

NORTH STAIRCASE.

143. SIR THOMAS MORE.

Only son of Sir J. More. Born, 1480. Filled many high offices, but fell into disgrace with Henry VIII., for disapproving his marriage with Anne Boleyn, and was beheaded in 1535.

Very small oval picture painted on copper, in a square frame. The figure of Sir Thomas More is turned to the right; he is dressed in a black velvet gown trimmed with fable. Black cap with flaps over ears. A large gold chain with letters S in brown passing uniformly to right, and an ornament of gold in the form of a barbed quatrefoil. The right hand is visible, holding a paper. Crimson sleeve.

1957
R.M.

144. KING HENRY VII.

Son of Edmond Tudor, Earl of Richmond, and Margaret, the granddaughter of John of Gaunt. Born at Pembroke, 1457. Proclaimed king after the victory at Bosworth, 1485; married Elizabeth of York, eldest daughter of Edward IV., 1486; died 1509, and was buried in his own chapel at Westminster.

Small oval picture within a square frame ($7\frac{3}{4}$ inches \times 6). King Henry VII. looks to right. Wears a scarlet robe trimmed with miniver, and open sleeves filled in with black. Black velvet cap trimmed with gold braid, and an ornament with pearls. He wears a large gold chain from which hangs an ornament with black stones and a large pendant pearl. Picture painted on copper.

145. BEN JONSON.

Born, 1573. Dramatist and scholar. Poet Laureate, 1619. Died, 1637.

Oval picture painted on copper within a square frame ($7\frac{1}{2}$ \times $6\frac{3}{4}$ inches). Wears a loose black silk robe and white cravat. Looks at spectator.

146. CARDINAL WOLSEY.

The celebrated Cardinal and Minister of State of Henry VIII. Born, 1471. In the zenith of his power he gave umbrage to Henry VIII., by not, as he considered, sufficiently promoting his divorce with Catherine of Arragon, and his property was therefore confiscated. In 1530 he was apprehended at York, and died on his way to London.

Oval picture in a square frame. Dressed in cardinal's robes and cap. The face is in profile. He carries a roll of parchment in his left hand. Painted on copper.

Cardinal Wolsey is generally represented in profile, owing to his having suffered from a defect in one of his eyes.

M 147. RIGHT HON. THOMAS WINNINGTON.

Enoch Zeeman. (d. 1744.)

Son of Mr. Salwey Winnington and Anne, daughter of the first Lord Foley; born, 1696.

The Right Hon. Thomas Winnington was educated at Westminster and at Christchurch, Oxford. He was renowned for his ready wit, and his good humour was inexhaustible. M.P. for Droitwich 1725 to 1741; afterwards for Worcester; became Lord of the Admiralty, 1730, and of the Treasury, 1736; Cofferer of the Privy Council, 1740; and Paymaster General, 1743. (On his death, in 1746, Mr. Pitt was appointed to succeed him in this office.) He was a never failing supporter of Sir Robert Walpole's, and a great friend to Stephen, Lord Ilchester, and his brother.

This picture was brought from Redlynch, 1871. Mr. Winnington is seen turned to the right, standing, loading his gun, and dressed in a brown coat. Three-cornered hat under which he wears a linen cap.

148. A VENETIAN GENERAL.

This picture was brought from Redlynch in 1871. The general is represented in armour.

Paolo Veronese

Ann sale, 21 June 1968

42½" x 32"

149. MRS. THOMAS STRANGWAYS, SEN.

Sufanna, daughter of John Ridout, Esq.; married Mr. Strangways, 1674; died at Milton, in Somersetshire, 1718.

In a green dress, with a book in her hand. She turns to the left.

See Nos. 36, 100, 137, 197, 216.

PL 150. QUEEN HENRIETTA MARIA . *Vandyck.* (1599-1641.)

Sixth and youngest child of Henry IV. of France, and Marie de' Medici; born, 1609; married King Charles I. at

1917
Dec 18
1918
31 Jan
1900

Notre Dame, 1625. Mother of King Charles II. and King James II. Quitted England in 1642, and did not return till after the Restoration, 1660. Died at the castle of Colombe in France, and was buried in the abbey of St. Denis, 1669.

More than half-length picture. The Queen stands, and looks towards the left, dressed in a yellow dress. Lace turned back over sleeves, and deep lace collar falling over the body of her dress. Pearl necklace, and a string of large pearls, passing over the lace collar, round the shoulders, tied in front with a bow, and a loop of pearls, and a black stone jewel. A black band and rosette of the same round the waist. A pear-shaped pearl hangs from her ear. Crown set with pearls placed on a table to left. Blue sky, stone pillar, and a red curtain in background.

151. ISABELLA, DUCHESS OF GRAFTON *W. Wissing.* (1656-1687.)

Only child and heiress of Henry Bennett, created Earl of Arlington, whose titles, by the provisions of the patent, passed to her at the death of her father, and she became, in her own right, Countess of Arlington and Viscountess Thetford. Lady Isabella Bennett was betrothed when only five years of age to Henry FitzRoy, aged eleven, the second son of Charles II. by Lady Castlemaine (Barbara Villiers, daughter of Viscount Grandison, and wife of the first Earl of Castlemaine, created Duchess of Cleveland, 1670). Henry FitzRoy, born 1663, was created Duke of Grafton, 1675; and was killed by a wound received in storming the city of Cork, 1690. He was succeeded by his son Charles, second Duke of Grafton. The Duchess re-married, 1698, Sir Thomas Hanmer, by whom she had no children, and on her death her titles reverted to her son, the Duke of Grafton, 1722. In later years she appears to have called herself by her own title of Countess of Arlington. Sir Stephen Fox thus designates her in making the entry of her having stood as god-

mother to his daughter Christian, twin sister (born 26th Sept. 1705) of Henry Fox (first Lord Holland).

In this picture, which was formerly at Redlynch, the Duchess is seen seated, wearing a brown dress with blue drapery, and a wreath of apple blossom in her hand. Her long auburn hair falls over her shoulder. Long loose sleeve, and an armlet of jewels.

152. KING CHARLES II. . . . *Sir Peter Lely.* (1617-1680.)

Son of Charles I. and Henrietta Maria of France, born 1630. After the death of Charles I. in January, 1649, he lived in exile until the period of the Restoration, when he entered London in triumph, May 29, 1660. He married, May, 1662, Catherine of Braganza, daughter of John IV. of Portugal, and died at St. James's Palace, 1685.

This picture (bust portrait) was brought from Redlynch, 1858. King Charles II. wears armour, and a lace necktie.

NORTH PASSAGE.

153. BOYS DANCING.

154. GODDESSES IN CLOUDS . . . *Luca Giordano.* (1632-1705.)

This picture brought from Redlynch, 1868.

155. NOAH'S SACRIFICE *N. Poussin.* (1594-1665.)

This picture brought from Redlynch, 1868.

156. VAN SCHNYTKIN *Ipse pinxit.*

Head of a dark-complexioned man, with moustaches. Black robe, and muslin collar. He turns to right, but looks at spectator.

157. HENRY, SEVENTH LORD DIGBY, OF GEASHILL. *Eckhardt*

Born 1730. Was the second surviving son of the Hon. Edward Digby, and his wife, Charlotte, youngest daughter of Sir Stephen Fox, Kt. He succeeded his brother Edward, sixth Lord Digby, in 1757, and was created first Lord Digby of Sherborne, being thus raised to the dignity of a peer of Great Britain; with remainder, failing his having children, to the heirs male of his father, who left six sons and one daughter. Henry, Lord Digby, married Elizabeth, daughter of the Hon. Charles Fielding, brother of the Earl of Denbigh, 1763. She died 1765, and her only son died an infant. Lord Digby married secondly, Mary, daughter of John Knowler, Esq., in 1770, by whom he had three sons and two daughters. In 1790, he was advanced to the dignities of Viscount Colehill, County of Warwick, and Earl Digby, County of Lincoln, and died in 1793, when he was succeeded by his eldest son, who died unmarried, 1856, and the earldom became extinct. The English barony of Sherborne, reverted with the Irish barony of Digby, to Edward St. Vincent (grandson of the Hon. William Digby, Dean of Durham, fourth son of the Hon. Edward Digby, and Charlotte his wife, daughter of Sir Stephen Fox, Kt.), the present Peer.

Half-length picture. Lord Digby looks at spectator. Wears a pink fancy dress, and carries a hat under his arm.

158. CHARLES FOX, ESQ. *C. Maratta*

Eldest surviving son of Sir Stephen Fox, Kt. Born, 1659; married, 1679, Elizabeth Carr, daughter of Sir William Trollope, Bart.; died, 1713, s. p.

This picture was brought from Redlynch, and represents Mr. Charles Fox in a white coat, with red shoulder-knot and cuffs; and a bow tying the white lace cravat. Quite a young man, with long curling brown hair.

See 83, 190, 246.

pl 159. CHARLOTTE, LADY SUNDON, 1736.

Lady Sundon was the daughter of John Dyve, Esq. (third and youngest son of Sir Lewis Dyve, and his wife Howarda (No. 112), the daughter of Sir John Strangways and Dame Grace), and married William Clayton, created Lord Sundon, 1735. Lady Sundon was Woman of the Bed-chamber, and Mistress of the Robes to Queen Caroline, and had a great friendship with Sarah, Duchess of Marlborough. Lord Sundon died, s. p., aged eighty, in 1756, and Lady Sundon died in 1742.

Full-length picture. Lady Sundon wears a pink dress and a blue scarf, and points with the finger of her left hand to the right. Coat of arms with coronet, painted on corner of picture.

160. ELIZABETH CARR, MRS. FOX.

Wife of Charles Fox, Esq. Only daughter and heiress of Sir William Trollope of Cafewick, Lincolnshire, Bart., by his wife, the daughter of Sir Robert Carr, Bart., of Sleaford, in the same county. Married, 1679, Charles Fox, Esq., eldest surviving son of Sir Stephen Fox, Kt. Mrs. Fox died s. p. March, 1704, aged 42.

Mrs. Fox is dressed in this picture, which is oval, in a loose blue robe, and has long dark hair. The picture was given to William, fourth Lord Ilchester, by Sir John Trollope, afterwards created Lord Kesteven, of Cafewick, Co. Lincoln.





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LADY ILCHESTER'S SITTING ROOM.

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LADY ILCHESTER'S SITTING ROOM.

161. “UINEA AND ADA” . *Goddard.* (1873.)
Favourite chestnut hack, and retriever.

162. A SEMPSTRESS *A. Lumley, Esq.* (1872.)

163. RUBY *Hopkins.* (1876.)
A favourite hunter.

164. THE NEW JACKET *John Burr.*
Bought, 1875.

165. LADY SARAH NAPIER.

Fourth daughter of Charles, second Duke of Richmond, was much renowned for her beauty. She lived a great deal at Holland House, with her eldest sister, Lady Caroline, and Mr. Fox. George III. paid her much attention on many occasions, and there appears to be little doubt he wished to marry her, and that early in 1761, he sent his proposals to her through Lady Susan Fox Strangways, who was constantly at Holland House. When next the King met Lady Sarah, he

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C. Hall

enquired if she had received his message sent through her friend, and assured her his happiness much depended on what she thought of it? "Nothing, Sir," she replied; and his Majesty turning away abruptly, replied, "Nothing comes of nothing." Later, however, when on a visit to Lord Ilchester at Redlynch, Lady Sarah met with an accident, being thrown from her horse, the King made many anxious enquiries for her through Lord Holland. Her accident detained her some weeks in the country, during which period she had reconsidered the subject of the message, and she returned to London full of anxiety and hope as to the future. Much surprise and disappointment was therefore occasioned when Lord Bute unexpectedly announced to the Duke of Newcastle and other ministers, in July, 1761, that the King's marriage with Princess Charlotte of Mecklenberg Strelitz was finally arranged. Notwithstanding their mortification, both Lady Sarah Lenox and Lady Susan Fox Strangways were bridesmaids to the Princess when the marriage took place, in September following. (Lady Susan's dress worn on the occasion is still at Melbury.)

Horace Walpole, writing to Lady Offory, October, 1781, says:—"I heard at Park Place, that the Prince of Wales (afterwards George IV.) calling on Lady Cecilia Johnstone, where Lady Sarah was then staying on a visit, especially requested to see her, saying, pointing to Windsor Castle, 'She was to have been up there!' and after seeing her, remarked, he wondered not at his father's great admiration, she was still so beautiful."

After declining to marry Lord Errol, she accepted Sir Thomas Charles Bunbury, of Barton, Suffolk, 1762, which marriage was dissolved by Act of Parliament, 1776. She subsequently married, 1781, General the Hon. George Napier, and was the mother of two illustrious generals, Sir William



Walker & Cocherell, ph. sc

Lady Sarah Bunbury.
as "The Mourning Bride."

Melbury

Replica of the original

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and Sir Charles Napier. In advanced age she suffered much from blindness. She died 1826.

Lady Sarah Napier in this picture is turned to the left, but looks at the spectator, and is dressed in a fancy dress of black, edged with pearls.

Reynolds painted Lady Sarah more than once. In a well-known picture by him at Holland House, she is drawn leaning from a window to take a dove from Lady Susan Strangways (afterwards Lady Susan O'Brien), whilst Charles James Fox, aged fourteen, stands by. There are also pictures of her at Barton; also one of Lady Susan.

166. LADY SUSAN FOX STRANGWAYS.

Crayon Picture, by Catherine Read. (d. 1786.)

Eldest daughter of Stephen, first Earl of Ilchester. Married, 1764, William O'Brien, Esq., who had been an actor, and who she had met occasionally at Holland House, where were frequently given theatrical entertainments, in which the younger members of the family took parts. Walpole says, going one day to give Miss Read a fitting for her picture, Lady Susan took the opportunity of joining Mr. O'Brien and being married to him in St. Paul's Church, Covent Garden, a church then much frequented, thus naturally incurring the extreme disapprobation of her parents, and all the members of her family. Through the interest of Lord Holland, Mr. O'Brien subsequently obtained some employment in America, and he and Lady Susan remained there some years. On their return to England they lived for some years at Winterflow, near Salisbury, where her cousin, the Hon. Stephen Fox, eldest son of Lord Holland, resided, being in possession of a property at West Winterflow bought before 1767, from the Rev. Dr. Thistlethwayte. He had married, 1766, Mary, daughter of John, Earl of Upper Ossory. On

January 8th, 1774, at the close of the Christmas holidays, Charles James Fox, Mr. Fitzpatrick, and some of their friends, men of position and talent, had acted in a temporary theatre at Winterflow House, "The Fair Penitent" and "High Life Below Stairs," and Mr. Fox acted in both pieces most brilliantly, but by some misadventure a fire occurred, and the fine old house was burned to the ground before the morning. Lord Holland died at Holland House, 1st July, 1774, aged sixty-nine, and Caroline, Lady Holland, followed him to the grave twenty-three days afterwards, aged fifty-two. Their eldest son, Stephen, born 1744, succeeded as second Lord Holland, but only lived a few months, and died, December, 1774, leaving, by the kindness of his disposition, and his talents, a memory much cherished by his family. He was succeeded by his only son, Henry Richard, born 1773, at Winterflow, and the house was rebuilt there by his mother, Mary, Lady Holland, and his guardians. Lady Holland died 1778, and the third Lord Holland resided very little at Winterflow House. Towards the end of the century it was pulled down, and the Winterflow property has been sold since the death of Henry Edward, fourth and last Lord Holland, in 1859. Mr. and Lady Susan O'Brien lived for many years subsequently at Stinsford, near Dorchester, where he died in 1815, aged seventy-seven, and Lady Susan died, aged eighty-three, in 1827, and there both are buried.

In this picture Lady Susan's figure is turned to the right, and she is dressed in white satin. Cloak edged with fur, and a black beaver hat. Cap tied with pink ribbons under the hat. Her little dog "Fop" on her lap.

See 29, 42, 128.

167. PICTURE BY CALLOW (bought, 1875).

168. PICTURE BY CALLOW (bought, 1875).

169. PICTURE BY CALLOW (bought, 1875).

170. PICTURE BY CALLOW (bought, 1875).

PL 171. SARAH JANE, MRS. GARTSHORE. . . . *Crayon Picture.*

Wife of William Gartshore, Esq., one of the Lords Commissioners of the Admiralty, M.P. for Weymouth. Mrs. Gartshore died August 9th, 1803, aged thirty-six.

Dressed entirely in white. Hair in curls and powdered. White ribbon and bow. Looks to left.

The estate of Gartshore, in Dumbartonshire, has now devolved on John Murray, second son of Sir Patrick Murray of Ochertyre, born 1804, who has additionally assumed the name of Gartshore.

172. " THE HON. CHARLES JAMES FOX, AS A LITTLE BOY. " *Sir Joshua Reynolds, 1723-1792.*

Second surviving son of the first Lord Holland. Born 1749. M.P. for Midhurst, 1768, as a supporter of the Duke of Grafton's administration. Lord of the Admiralty in Lord North's Government, 1770-72, of the Treasury, 1773-74. In opposition to Lord North during the American War; M.P. for Westminster in 1780; Secretary of State for Foreign Affairs in the Coalition Ministry, 1783; resigned on the defeat of the India Bill, 1783, and headed the opposition to Pitt's Ministry. He married Elizabeth Bridget, widow of Mr. Armistead, in 1794. Mr. Fox withdrew from Parliament in 1797, but was M.P. again for Westminster, 1802. On Pitt's death in 1806, he became Secretary of State for Foreign Affairs in Lord Grenville's administration, and died September 13th, 1806, at Chifwick House, where he had been removed a short time previously for the benefit of his health.

This picture was bought by Lord Ilchester in 1874, at Lady Dimsdale's sale. Oval within square. Charles James Fox is dressed in a white frock with short sleeves and a pink sash; figure turned to left.

173. THE BROKEN PITCHER *Tenkate.*
Bought in the Royal Academy in 1875.

174. THE DUCHESS OF KINGSTON.

(*Crayon Picture by J. S. Liotard, 1702-1790.*)

Elizabeth, daughter of Colonel Thomas Chudleigh, second son of Sir George Chudleigh, of Afhton, in Devon, third baronet, died 1719. Colonel Chudleigh was Governor of Chelsea Hospital, and at the request of Mr. Pulteney, his daughter was appointed Maid of Honour to the Princess of Wales, mother of George III. Possessed of talents, wit, and beauty, Miss Chudleigh had many admirers. She privately married, 1744, the Hon. Augustus John Hervey, when he was only twenty years of age, second son of Lord and Lady Hervey, and grandson of the first Earl of Bristol. A very few years after their marriage, 1747, and soon after the birth of a son who did not long survive, they agreed to separate. Being desirous of having her marriage entirely dissolved, she went to Launceston, where it had taken place, and having asked for a sight of the register, she tore the leaf out on which it was registered. In 1759 the health of Captain Hervey's elder brother, the second Earl of Bristol, seemed to fail, which might leave an opening for the succession of her husband, and she then thought it better to re-adjust the proofs of her marriage, and she contrived to persuade the clergyman, Mr. Amis, who had performed the ceremony, to make a fresh entry in the usual form in the register in her presence. Lord Bristol, however, recovering, the register was for the time

being not enquired for. A few years later, the Duke of Kingston wishing to marry her, she contrived to get some form of legal separation carried out during Sessions, which at the time was thought sufficient to bar any claims of her husband's in the future, and she married the Duke of Kingston publicly at St. George's Church, Hanover Square, in 1769. The Duke died in 1773, leaving the Duchess the life interest in all his estates, with remainder to his nephew, who having considered himself his immediate heir, felt much resentment, and instituted a suit at law against her for bigamy, as having been divorced by an incompetent tribunal. She was then impeached in the House of Lords, and the trial commenced 15th April, 1776, in Westminster Hall, which was thronged, even the Queen attending. After an investigation which lasted five days, the Peers found her guilty; the Duke of Newcastle only excepted, said, "She was guilty erroneously, not intentionally." The privilege of her peerage was so far allowed her, that she was discharged on paying all fees, without the punishment of being branded in the hand by an iron, which had been awarded to her. She instantly left England to avoid being detained by her prosecutors, who wished to deprive her of her fortune, and crossed at night in an open boat to Calais. She bought large landed property in France, and spent all her income in the most reckless and extravagant manner. She died at her seat at Fontainebleau, 1788. Her husband, Captain Hervey, attained the rank of Vice-Admiral of the Blue, and became third Earl of Bristol, 1775, on the death of his brother. He died in 1779.

The Duchess wears in this picture a fawn-coloured dress, and bodice laced with coral colour. Under-bodice and sleeves trimmed with blue and white. A blue ribbon and crosses round her neck, and a blue ribbon round her waist. Hair tied with coral colour. She is sitting down reading a letter, her face nearly in profile.

There is a small duplicate of this picture in the Royal Gallery at Dresden, which is called "La belle Lyonnaise."

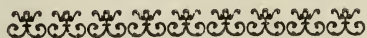
It having been suggested that this picture is not really the portrait of the Duchefs of Kingfton, owing to a print being extant called "Mifs Lewis," which is extremely fimilar, the following account may be useful in fhewing how directly from the Chudleigh family the portrait paffed into the poffeffion of the Earl of Ilchefter.

The Duchefs of Kingfton's brother, Sir Thomas Chudleigh, fifth baronet, dying unmarried, was fucceeded by a coufin as fixth baronet, Sir George Chudleigh of Chalmington. He died, aged eighteen, at the fiege of Oftend, in 1745, having diftinguifhed himfelf by his bravery, and the title became extinct; but the property paffed to his only fifter Susanna, married to the Rev. N. Haynes, and their fon Hugh inherited the Chalmington property. Their eldeft daughter Jane married the Hon. and Rev. Charles Strangways, fon of the firft Lord Ilchefter, and Elizabeth, the fecond daughter, married Lord Afton and died s. p. 1833. Mr. Charles Strangways' daughters inherited Chudleigh poffeffions from their mother, and alfo from their aunt, Lady Afton, and gave this picture, and alfo a bracelet containing a miniature portrait, in all details fimilar, to Henry Stephen, the third Earl of Ilchefter.

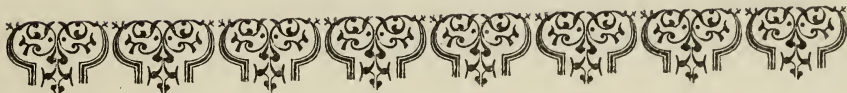
175. LANDSCAPE WITH WATER AND FIGURES.

F. Zuccarelli. (1702-1788.)

Probably an early picture of Zuccarelli's. His pictures are generally diftinguifhed by a figure carrying a jug in the form of a gourd, as may be feen in this picture.



LADY ILCHESTER'S ROOM.





LADY ILCHESTER'S ROOM.

176. MISS (SUSANNA) STRANGWAYS.

SD: Hill pnt.



LDEST surviving daughter of Thomas Strangways, Sen., Esq. Born 1690; married, 1713, Thomas Horner, Esq., of Mells Park, Somersetshire, and on the death of her brother, 1726, assumed additionally the name of Strangways. Mr. and Mrs. Strangways Horner left an only child, Elizabeth, who afterwards became the first Countess of Ilchester, and on her mother's death succeeded to all the property of this branch of the Strangways' family. Mrs. Strangways Horner died in 1758.

Exh B. P.
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52½" x 42"

Figure standing turned to left. Miss Strangways wears a yellow dress with white sleeves; blue drapery. She holds a dove in her hand. Landscape.

See 29, 31, 119, 137, 204, 239, 240.

177. A PEACOCK, AND OTHER BIRDS.

Melchior de Hondecooter. (1636-1695.)

Melchior de Hondecooter was a most distinguished Dutch painter. After the death of his father, Gysbrecht Hondecooter, in 1653, he became the pupil of his uncle, J. B. Weenix.

This picture was bought by Lord Ilchester in 1875.

178. HENRY THOMAS, LORD STAVORDALE, AS A LITTLE BOY.

Born, 1747; married, 1772, Mary Therefa Grady; secondly, Maria Digby, 1794; succeeded his father, as second Earl of Ilchester, 1776, and to his mother's properties in 1792; died 1802.

Sitting down, wears a blue mantle trimmed with white fur.

See 29, 64, 89, 195.

179. MISS (ELIZABETH) STRANGWAYS. T. Hill

Second surviving daughter of Mr. and Mrs. Thomas Strangways, Sen. Born, 1696; married James, fifth Duke of Hamilton and second Duke of Brandon, in 1726 or 1727; and died, 1729.

Miss Strangways is turned to the left but looks at spectator, and reclines on a bank under a tree, feeding a lamb. Dressed in a pale buff dress much covered with lilac or mauve drapery. Landscape in background.

See 93, 111, 137.

180. HENRY STEPHEN, LORD STAVORDALE . . . *Chandler.*

Afterwards third Earl of Ilchester. Born, 1787; married Caroline Leonora, daughter of the Right Rev. the Lord George Murray, in 1812; died, January, 1858.

This picture was brought from Abbotsbury, 1873, and represents Lord Stavordale in a blue jacket with large falling collar, and a buff waistcoat.

See 59.

181. MRS. COLEBROOKE . . . *J. G. Echart.*

Henrietta, eldest daughter of Lord Harry Paulet, who succeeded his brother as fourth Duke of Bolton, August, 1754. She married, 1741, Mr. (afterwards Sir Robert) Colebrooke, of Childham Castle, Kent, a great diplomatist. Mrs. Colebrooke is mentioned by Horace Walpole as being one of the

prettiest women at a great ball given in November, 1741, by Sir Thomas Robinson, of Rokeby, where also reigned as beauties the Duke of Richmond's two elder daughters, Caroline, afterwards Lady Holland, and Emilia Jane, who married, 1746, James, twentieth Earl of Leinster, afterwards created Marquis of Kildare and Duke of Leinster in 1766. Her sister, Lady Catherine, married William Ashe, Esq.; and secondly, Sir Adam Drummond, of Megginch, in Perthshire, where there is a picture of Elizabeth, first Countess of Ilchester, dressed much in the same style as Mrs. Colebrooke in this portrait. Lady Henrietta Colebrooke died 1754, and Sir Robert married, secondly, 1756, Elizabeth, the daughter and co-heir of John Thresher, Esq., of Bradford, Wilts, and died in France, 1784.

Mrs. Colebrooke is in this picture dressed in black, with white muslin bodice under the square body, and a lace cap. Her arms are crossed one within the other, and she looks at spectator.

Echardt came to England in 1740, when he became a pupil of J. B. Vanloo, and was much employed as a portrait painter, about the time that Sir Joshua Reynolds returned from Italy.





GREEN ROOM.

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GREEN ROOM.

182. MRS. GILES STRANGWAYS.



USANNA, daughter and co-heir with her sister (the wife of Sir Rowland Lytton, of Knebworth, Herts), of Thomas Edwards, Esq., of Fayre Crooch, near Wadhurst; married, Colonel Giles Strangways, 1635; died, 1682.

Mrs. Strangways wears a pale yellow dress, and the same pearl necklace and earrings of three large pear-shaped pearls, which she wears in the picture in the entrance hall, No. 81, also in the miniature, No. 29. Landscape. Mrs. Strangways is seated and turns to the left.

See 29, 81.

183. LADY HARRIOT CHRISTIAN FOX STRANGWAYS.

Fifth daughter of Stephen, first Earl of Ilchester. Born January 3rd, 1750. She married Colonel Acland, eldest son of Sir Thomas Acland, Bart., 1770. Colonel Acland was ordered with his regiment to Canada, at the beginning of the year 1776, and Lady Harriot accompanied him; and on Colonel Acland being wounded and taken prisoner in the unfortunate engagement at Saratoga between General Burgoyne and General Gates, 1777, Lady Harriot entreated General Burgoyne to furnish her with the means of joining

her wounded husband in the enemy's camp. General Burgoyne urged upon her in vain his doubts how she might be received by the victorious enemy; but finding her resolute, he yielded to her wishes, and desired she might be furnished with an open boat, and with two servants and Mr. Brudenell she rowed down the River Hudson, exposed to fire from the enemy, in order to do so. The night was cold and dreary, and Lady Harriot and her companions passed the hours till daylight in the open boat, under the very rifles of the American outposts, who were probably intending to fire upon them at the first doubtful movement. After a night of almost intolerable suffering, they were brought before General Gates, who treated her with the greatest kindness, and upon learning the object of her wishes gave her a safe conduct to her husband.

In the Diary of the American Revolution, quoted in Jesse's "Memoirs of George III.," it is mentioned that General Gates, in a letter to his wife written from Albany, three days after Burgoyne's surrender (Oct. 16th, 1777), makes some rather interesting allusions to his prisoners:—"I got here the night before last, and the army are now encamped on the heights. Major-General Phillips is now my prisoner, with Lord Peterham, Major Acland (son of Sir Thomas) and his lady, the daughter of Lord Ilchester, sister to the famous Lady Susan; also about a dozen members of Parliament, Scotch lords, &c. I hope Lady Harriot will be here when you arrive. She is the most amiable, delicate little piece of quality you ever beheld. Her husband is one of the prettiest fellows I have seen; learned, sensible, and an Englishman. He has been a confounded Tory, but I hope to make him as good a Whig as myself." Colonel Acland died in 1778, leaving one son and one daughter. The son lived to succeed to his grandfather, Sir Thomas Acland, but died the same year (1785). His

fister (who inherited a portion of his estates) married Lord Porchester (afterwards second Earl of Carnarvon) in 1796, and died in 1813. Lady Harriot died at Tetton in Somersetshire, 1815.

Lady Harriot Strangways is in this picture represented as quite young, dressed in blue and black, with a blue hat and a blue ribbon round her throat.

See 200.

Ph 184. MISS STRANGWAYS HORNER.

Daughter of Thomas Strangways Horner, Esq., and of Susanna his wife. Born, 1723. She was the only surviving child, and married, in 1736, Stephen Fox (afterwards first Earl of Ilchester), and died in 1792.

Figure turned to the right, she looks nearly straightforward. Miss Strangways Horner has fair hair with a flower in it, and dark eyes; dressed in a white dress with a drapery of pink, on which some flowers are lying. She is seated on the ground. Landscape in the background.

See 29, 34, 41, 87, 184, 240, 253.

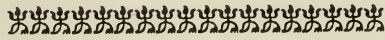
Ph 185. LADY LUCY FOX STRANGWAYS.

Second surviving daughter of Stephen, first Earl of Ilchester. Born, 1748; married, 1771, her cousin, the Honourable Stephen Digby (mentioned by Madame D'Arblay, in her Memoirs, by the name of "Fairly," because he said he liked to argue a subject fairly). Lady Lucy Digby died in 1787, and her husband re-married, in 1790, Charlotte Margaret, eldest daughter of Sir Robert Gunning, niece of the beautiful Miss Gunnings.

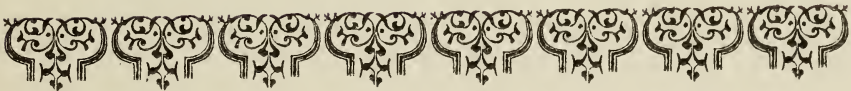
Lady Lucy is represented quite young, dressed in a white muslin frock sprigged in pale pink, and pink ribbons. She looks to right.

See 29.





ELLIPTIC ROOM AND DRESSING ROOM.

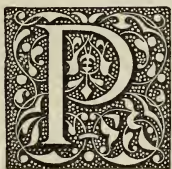




ELLIPTIC ROOM AND DRESSING ROOM.

ELLIPTIC ROOM.

186. A MAN'S PORTRAIT WEARING A TURBAN.



PAINTED by the Rev. Townsend Selwyn,
Canon of Gloucester and Rector of Silverton.

The Rev. Townsend Selwyn married, 1812,
Charlotte, the eldest sister of Caroline Leonora,
wife of Henry Stephen, third Earl of Ilchester,
second daughter of the Right Rev. the Lord George Murray,
Bishop of St. David's.

187. "STEPHEN FOX."

50 f. de Troy Paris / anno 1671

Eldest son of Sir Stephen Fox, Kt. Born in France, and
died there, 1669.

Figure turned to the right, but he looks to left. Three-
quarter length picture. Mr. S. Fox wears a dress embroidered
with gold and many colours. White full sleeves from elbow to
wrist, where they are tied with red bows. Red shoulder-knot,
and a red bow with lace ends forming his necktie. Helmet and
plume of white feathers by his side, to which he points.

188. MRS. AYLIFFE.

Judith, second daughter of Colonel Giles Strangways,
married George Ayliffe, Esq., of Grittenham, Wilts, 1665.
Born, 1640; died, 1716.

ELLIPTIC ROOM.

This picture represents Mrs. Ayliffe dressed in deep mourning, and must have been painted subsequent to the death of her husband in 1712. Black dress, white cap, collar and cuffs of muslin. Sitting down, facing spectator, her head rather inclined to the left. A large square picture.

See 212.

It is said Mrs. Ayliffe always used china services entirely black after her husband's death, and there are some black cups and saucers at Melbury, the remains of a tea-set belonging to her.

189. WILLIAM FOX *Mary Beale*. (1632-1697.)

Fourth son of Sir Stephen Fox, Kt. Born, 1662; died,
1680. *29½" x 24½"*

Dressed in brown silk loose robe and white lace necktie. Looks to right. Picture, oval, enclosed in a painted stone border in a square frame.

See 127.

190. CHARLES FOX, ESQ. *Mrs. Riley*

Second, but eldest surviving, son of Sir Stephen Fox, Kt.
Born, 1659; married, 1679; died, s. p., 1713.

This picture came from Redlynch, 1873, and represents Mr. Charles Fox, standing. Figure turned to right, but looking at spectator. Dressed in brown with flowing drapery of red. Large white sleeve gathered in to wrist. Long curling hair.

See 83, 158, 246.

191. LANDSCAPE.

Building to left, water and trees to right. Hills in the distance, and the figure of a woman in the foreground.

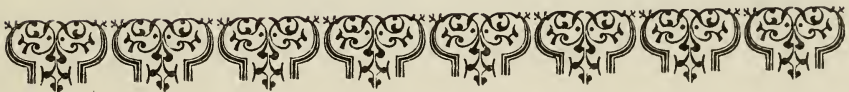
DRESSING ROOM TO ELLIPTIC ROOM.

192. { LANDSCAPE WITH ROCKS, TREES, &c.
 { SMALL PICTURE OF A DEAD WOODCOCK.
193. THREE VIEWS OF SEA AND SHIPS.
194. HEAD OF A WOMAN.
 Fair hair. White drefs and head-drefs.





NORTH CORNER ROOM.





NORTH CORNER ROOM.

195. HENRY THOMAS, SECOND EARL OF ILCHESTER.



BORN, 1747. Married Mary Theresa Grady, daughter of Standish Grady, Esq., of Capercullen, County of Limerick, 1772. She died in 1790, and Lord Ilchester married secondly, 1794, Maria, daughter of the Hon. William Digby, Dean of Durham. He died at Buxton, September, 1802, leaving one son, Henry Stephen, afterwards third Earl of Ilchester, and five daughters by his first marriage, and three sons by the second marriage, namely, William Thomas Horner, fourth Earl of Ilchester, born, 1795, died, 1865; Giles Digby, born, 1798, died, 1827; and John George Charles, born February, 1803, five months after the death of his father, and died, September, 1859. In 1802, Lord Ilchester removed the north-east wing of the house at Melbury, very much improving the appearance of the house, as also the view from it, by so doing. The eastern approach, as figured in Hutchins' "History of Dorset," published 1774, had been previously altered, the ground being raised along the east front, and the flight of steps from the Saloon door (then the principal entrance) removed.

NORTH CORNER ROOM.

In this picture, formerly at Abbotsbury, Lord Ilchester wears a dark blue coat with gilt buttons, and powdered hair. His figure is turned to right.

See 29, 64, 89, 178.

196. MARY THERESA, LADY STAVORDALE, with her eldest daughter, Elizabeth Therefa (No. 134).

Lady Stavordale married, 1772; became second Countess of Ilchester, 1776; and died in 1790.

This picture was copied by Miss Selwyn from an extremely well-painted portrait of Lady Stavordale (original supposed to be by Sir Joshua Reynolds) in the possession of Mr. Graves of Gloucester, in 1852 (Mr. Graves being a relative of the Gradys of Capercullen). Lady Stavordale is dressed in white, with a large white pearl drop ornament, and holds the child in her arms. Figure turned to right.

See 29, 61.

197. MRS. THOMAS STRANGWAYS, SEN.

Sufanna, daughter of John Ridout, Esq. Married Mr. Strangways, 1674; died at Milton, 1718.

A very small picture, representing Mrs. Thomas Strangways, Sen., in deep mourning; probably painted after her husband's death, in 1713. Her left arm rests on a pedestal.

See 36, 100, 137, 149, 216.

198. COPY from an original picture by Salvator Rosa, at Stourhead, by the Rev. Townsend Selwyn, Rector of Silverton.

199. THE HON. JULIANA JUDITH FOX.

Third daughter of Stephen, Lord Ilchester. Born, 1745; died, 1749.

Dressed in a white frock and low body. Light blue drapery folded carelessly on shoulder. Dark hair, and a white cap falling at the back of her head. Looking to right. Crayon picture.

200. LADY HARRIOT CHRISTIAN FOX STRANGWAYS.

Fifth, but third surviving daughter of Stephen, first Earl of Ilchester, as a child. Born, January, 1750; married, 1770, Colonel Dyke Acland, who died, 1778. Henrietta, Mrs. Colebrooke (No. 181), was godmother to Lady Harriot, who, although baptized by the names of Christian Henrietta Caroline, was always called "Harriot." She survived both her children and died in 1815.

A crayon picture, representing Lady Harriot turned to the left, looking at the spectator. She wears a fancy dress. Loose blue jacket, open in front, showing a cream-white vest, buttoned at throat. A cloth cap on her head, embroidered with flowers, from which descend rows of pearls. She is very fair, and has light hair. There is a fine picture of Lady Harriot, at Killerton, near Exeter, belonging to Sir Thomas Acland, painted in 1770, by Sir Joshua Reynolds.

See 29, 183.

201. CHARLES SPENCER, FIFTH EARL OF SUNDERLAND, AND SECOND DUKE OF MARLBOROUGH.

Second son of Charles, third Earl of Sunderland, the distinguished statesman, and Anne, younger daughter of John, first Duke of Marlborough, his second wife, who died, 1716. Charles, Earl of Sunderland, was born in 1706; and succeeded his elder brother, Robert, fourth Earl, in 1729; and to the titles of his illustrious grandfather, on the death of his aunt, the Countess of Godolphin, Duchess of Marlborough, by a special Act of Parliament, in 1733. He married, 1732, Elizabeth, the daughter of Thomas, Lord Trevor. In 1744, on the death of his grandmother, Sarah, Duchess of Marlborough, he succeeded to the estates of his grandfather, the first Duke. A great portion of Sarah, Duchess of Marl-

borough's wealth, was left by her to her younger grandson, the Hon. John Spencer, who she greatly preferred. Henry Fox, writing to his brother, Lord Ilchester, October 23, 1744, says:—

“DEAR STE,

“On the other side is all the Truth I can yet learn concerning the Dfs of Marlb's Will. Reckoning what Mr. Spencer inherits at 600,000£, and other personal Estate at upwards of 100,000£ more, and her Legacys at as much more, She is dead worth between 8 and 900,000£. I thought she had more. The Duke's greatest obligation to her is that She did not recover, which he told me to day she most probably would, if she had been governable in some trifles. I am tir'd with writing.

“Your's ever

“H. F.”

After giving a list of many legacies, annuities, and reversions, he adds:—

“To the Duke of Marlbro' all the Pictures and Furniture at Blenheim which she said she had, but had no share in.

“To Mr. Spencer all the rest of her Estate real and personal, and after him to his Son, and in case Mr. Spencer dy's without Children, a power to dispose of between 5 and 6,000£ a year.

“What she has left Mr. Spencer, Land, and Money will bring in 18,000£ a year, Rent Charge.”

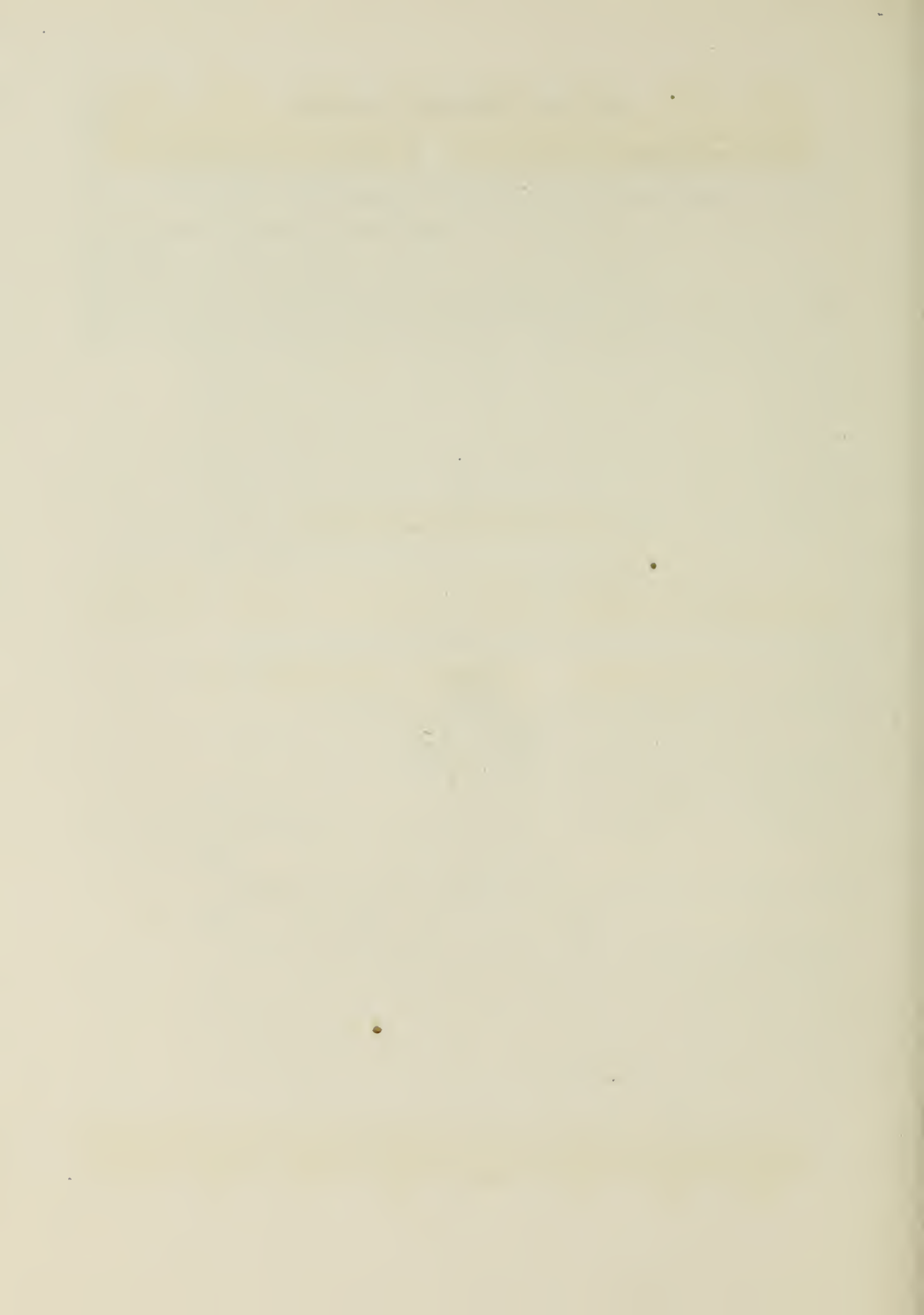
Charles, second Duke of Marlborough, attained high military honour, and was a Brigadier-General in command of a Brigade of Guards at the battle of Dettingen in 1743, where he obtained much distinction. He was Lord Lieutenant of the counties of Oxford and Buckingham, 1738, and was installed a Knight of the Garter in 1741. He was appointed Commander-in-Chief of the British forces intended to serve in Germany under Prince Ferdinand of Brunswick, 1758, and

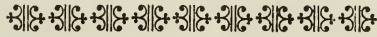
died of fever the same year, at Munster, in Westphalia. He was succeeded by his son, George, as third Duke.

This picture was brought from Redlynch, and represents Lord Sunderland (1730) looking to right, but facing spectator; a coronet is placed on a table, on which he rests his right hand. He wears robes, with long white stockings, and yellow shoes. Small picture, representing Lord Sunderland standing and full-length.

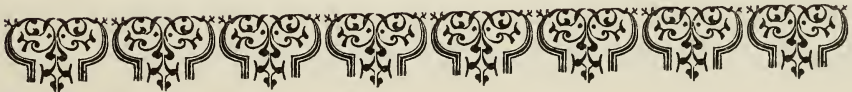
See 40.







STONE STAIRS AND "HALF BASE HEAD,"
PANTRY, SADDLE ROOM, &c.





STONE STAIRS AND "HALF BASE HEAD."

202. MISS JUDITH STRANGWAYS.



THIRD and youngest daughter of Thomas Strangways, Sen., Esq., and Sufanna his wife. Born, 1698; died, 1722.

Miss Judith Strangways wears a blue dress, with white ribbon tied in a bow round her waist, and a parrot by her side. Full-length picture.

See 98, 208.

203. JOHN STRANGWAYS, ESQ.

Third son of Thomas Strangways, Sen., Esq. Born, 1687; died, 1716.

See 75, 137.

204. MRS. STRANGWAYS HORNER.

Wife of Thomas Horner, of Mells. Born, 1690; married, 1713; died, 1758.

See 29, 31, 119, 137, 176, 239, 240.

205. LEDA AND THE SWAN.

This picture was removed from the Dining-room, when the yellow damask was hung there, in 1873. The picture had been fitted into an oak doorway in the centre of the room,

between the two fireplaces, and behind the paper. The Dining-room was formerly the principal entrance hall of the house.

206. MISS JUDITH AYLIFFE.

The last surviving daughter and heiress of George Ayliffe, Esq., of Grittenham, Wilts, and Judith, second daughter of Colonel Giles Strangways. She died, 1747.

Miss Ayliffe wears a blue dress. Full-length picture.

PANTRY.

207. COLONEL GILES STRANGWAYS.



SON of Sir John Strangways. Born, 1615; married, 1635; died, 1675.

See 29, 72, 109.

208. MISS JUDITH STRANGWAYS.

Youngest daughter of Thomas Strangways, Sen., Esq. Born, 1698; died, 1722.

Narrow full-length picture.

See 98, 202.

209. JAMES, DUKE OF HAMILTON AND BRANDON.

Duplicate picture.

See 110.

210. JOHN RIDOUT, ESQ.

Father of Mrs. Thomas Strangways, Sen.

211. THOMAS STRANGWAYS, JUN., ESQ.

Born, 1682; married, 1710; died, s. p., 1726.

See 74, 90, 137.

212. MRS. AYLIFFE.

The second daughter of Colonel Giles Strangways, and wife of George Ayliffe, Esq., of Grittenham, Wilts. Born, 1640; died, 1716.

Small oval portrait.

See 188.

213. PORTRAIT. (Name unknown.)

Three-quarter length.

214. SMALL PORTRAIT. (Name unknown.)

215. DAME JUDITH STRANGWAYS.

Second wife of Sir John Strangways, Kt. Daughter of Francis Throckmorton, Esq. (died 1514), and Judith his wife, daughter of Richard Tracie of Stanway, by Barbara Lucie of Charlecot, in Warwickshire. Widow of Thomas Edwards, Esq., of Fayre Crooch, near Wadhurst. She married Sir John Strangways in the church at Melbury, Sampford, 1653. Her daughter Sufanna had married (1635) Colonel Giles Strangways, son of Sir John Strangways.

216. MRS. THOMAS STRANGWAYS, SEN.

Daughter of John Ridout, Esq. Married, 1674; died, 1718.

Oval picture in a square frame.

See 36, 100, 137, 149, 197.

SADDLE ROOM.

No. 217 has been removed, and follows No. 141.

218. OIL PAINTING OF GREY HORSE. *W. W. Davis.* (1818.)
219. SPOTTED DOG.
220. BAY HORSE WITH WHITE FACE.
221. CHESNUT HORSE.
222. GREY HUNTER FROM YORKSHIRE. *W. W. Davis.* (1818.)
223. GREY HORSE.
224. BROWN HORSE.
225. A PRINT OF THREE DOGS, from an original picture in the collection of J. W. Steers, Esq.
226. PRINT OF A SPOTTED DOG.
227. GOING TO COVER.
228. BREAKING COVER.
229. STOPPING HOUNDS LEAVING.
230. RUNNING IN VIEW.
231. AT FAULT.
232. THE DEATH.
233. A BROWN HORSE STANDING IN STABLES.

PASSAGE LEADING TO SADDLE ROOM.

234. OIL PAINTING OF PUPPIES AND THEIR MOTHER.
Painted by W. W. Davis. (1818.)
The mother was given to Lord Ilchester by Sir Robert
Frankland Ruffel, of Thirkleby.
235. MR. FARQUHARSON'S HUNTSMAN AND TWO HOUNDS.
236. A FOX RUNNING.

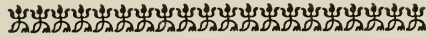
HARNESS ROOM.

237. GREY HORSE. Oil painting.
238. A BROWN HORSE.





Redlynch was sold by
Lord Chester 1913 (and
brought down the names etc)
all the pictures were removed
by Melbury



PICTURES AT REDLYNCH HOUSE.





REDLYNCH HOUSE.

BILLIARD ROOM.

239. MRS. STRANGWAYS HORNER.



USANNA, eldest surviving daughter of Thomas Strangways, Sen.; born, 1690; married Thomas Horner, Esq., of Mells, 1713; died, 1758, leaving one daughter, Elizabeth, wife of Stephen, first Earl of Ilchester.

Mrs. Strangways Horner wears sandals in this picture, and she is represented sitting on the sea-shore, with two mermaids at her feet.

See 29, 31, 119, 137, 176, 204, 240.

ANTE-ROOM TO SOUTH-WEST BEDROOM.

240. MRS. STRANGWAYS HORNER AND HER DAUGHTER.

A very large picture without a frame. She holds a branch of flowers to her daughter (who is represented quite young). A spaniel near.

See 29, 31, 119, 137, 176, 204, 239.

*Head by Van Loo
rest by Kneller
of Walpole for
6-10
C. H.*

To Frank's Solomon's Pir

*2. 172-79 (1690)
Chained property of the artist's daughter 1958*

DINING ROOM IN THE WING.

241. SIR STEPHEN FOX, KT.



BORN, 1627, and died in his ninetieth year, Sept. 23rd, 1716. Buried in Farley Church, near Salisbury.

Sir Stephen having loyally followed the fortunes of the Stuarts at home and abroad, Charles II. after the Restoration rewarded his faithful services by giving him many lucrative employments (see No. 62). In 1670 he bought Redlynch from the Fitzjames family, to whom it had passed by marriage with a Draycott, that family having been settled there at the time of Edward I. and previously. Sir Stephen Fox built the present mansion at Redlynch, but the residence of the Fitzjames's, with a chapel attached, was not entirely removed before 1740, about which period the present chapel was built. Of this family of Fitzjames there were men eminent both in Church and State, in the reign of Henry VIII. At a rather later date a younger branch of the same family were in possession of, and resided at Lewiston in Dorsetshire, and their coat of arms is still to be seen with many others, in the old stained glass placed in various windows of the house at Melbury. Az., a dolphin embowed arg., between three mullets pierced gu.

See 62, 73, 350.

242. ELIZABETH, LADY FOX.

Elizabeth, daughter of William Whittle, Esq., of Lincolnshire. Born, 1627; married Sir Stephen Fox about

1650; died, 1696. In 1694, a special coat of arms was granted to Lady Fox, namely, gules, a chevron ermine, between three Talbots' Heads erased, or.

Lady Fox wears a brown satin dress, blue scarf, pearl necklace and earrings.

243. CHRISTIAN, LADY FOX . . . *Enoch Zeeman.* (d. 1744.)

Second wife of Sir Stephen Fox, Kt. Born, 1677; married, 1703; died, 1719. She was the daughter of the Rev. Francis Hope, who was rector of Hazeby, Lincolnshire, from 1670 to 1678. The register at Hazeby chronicles Christian Hope's baptism on October 12th, 1677; also that she benefited the parish in later days, by a gift of silver gilt Communion plate, and invested £50 in land in the parish of Wytoft, which in 1851, brought in an income of £7 per annum.

Lady Fox is represented sitting. She wears a pink dress with a blue scarf.

See 101.

244. ELIZABETH, LADY CORNWALLIS.

Eldest daughter of Sir Stephen Fox, Kt. Born, 1656; married, 1673, Charles, third Lord Cornwallis, who after her death in 1682, married secondly, Anne, Duchess of Monmouth and Buccleugh, widow of James, Duke of Monmouth.

Lady Cornwallis is represented sitting down, wearing a yellow dress and blue scarf. She personates a shepherdess, and has a crook in her hand, and a lamb by her side.

See 121, 249.

50290

Maria
1679
Lady

245. JANE, COUNTESS OF NORTHAMPTON.

Mary Beale. (1632-1697.)

Youngest daughter, by his first marriage, of Sir Stephen Fox, Kt., born 1669; married in 1686, George, fourth Earl of Northampton, and died, 1721. 50x40

Lady Northampton is represented sitting down, with an arrow in her hand, and caressing a dog.

See 116.

246. CHARLES FOX, ESQ.

Second son of Sir Stephen Fox, Kt.; born, 1659; married Elizabeth Carr, daughter of Sir William Trollope, Bart.; died, s. p., 1713.

Mr. Fox is represented in this picture as an older man than in his other portraits. He wears a red coat or cloak.

See 83, 158, 190.

CHINA ROOM.

247. DR. WIGAN, M.D. . . . *Cornelius Janssen.* (d. 1665.)



CORNELIUS JANSSEN came to England in 1618, and was much employed by James I. He returned to Holland in 1648, and died in 1665.

248. CHARLES, LORD CORNWALLIS.

Married the eldest daughter of Sir Stephen Fox, 1673, by whom he had four sons, who all died unmarried, except Charles, his eldest son, who alone survived him. He was

considered one of the most accomplished gentlemen of the age, but greatly diminished his fortune by his extravagance. After the death of Elizabeth, Lady Cornwallis, he married, in 1688, the widow of the Duke of Monmouth, Duchefs of Buccleugh in her own right, and by her he had one son, Lord G. Scott, and two daughters, Lady Anne and Lady Isabella Scott. Lord Cornwallis died in 1698.

249. ELIZABETH, LADY CORNWALLIS.

Eldest daughter of Sir Stephen Fox, Kt. Born, 1656; married Charles, third Lord Cornwallis, 1673, and died, 1682.

248 and 249 are two very small pictures.

See 121, 244.

NORTH BEDROOM.

250. SIR GEORGE ONESIPHORUS PAUL, BART.



IS father, Sir Onesiphorus Paul, of Rodborough, Gloucestershire, was created first baronet, 1762, and this baronetcy expired with his son, Sir George, December, 1820.

BLUE BEDROOM.

251. HENRY FOX, FIRST LORD HOLLAND.



SECOND son of Sir Stephen Fox, Kt., by his second marriage. Born, 1705; married, 1744, Caroline, daughter of the Duke of Richmond; created Lord Holland, 1763; died, 1774.

See 33, 40, 117, 135.

SITTING ROOM IN WING.

252. "LORD ILCHESTER, NEDDY DIGBY, RICHARD COX, AND DELIA," 1744. *by Brown (copied at Redlynch)*



HE first Earl of Ilchester, with his nephew Edward (afterwards sixth Lord Digby), the keeper, and a dog, out shooting.

See 29, 32, 40, 85, 114, also 115. *Deer's size full length*

253. "LADY ILCHESTER WALKING IN REDLYNCH PARK WITH HER DOG BULLY, 1741." *by Brown*

Elizabeth, daughter of Thomas Strangways Horner, Esq. Born, 1723; married, 1736, Stephen Fox, first Earl of Ilchester; died, 1792.

See 29, 34, 41, 87, 184, 240.

254. SKETCH *Peter Paul Rubens. (1577-1640.)*
 Figures. Slaves bearing fruit.

255. SIR ROBERT WALPOLE.

Son of Robert Walpole, Esq., of Houghton, and Mary, daughter of Sir Jeffrey Burwell, of Rougham.

Born, 1674; he became celebrated as Prime Minister to George I. and George II. In 1725 he received the Order of the Bath, and in 1726 was elected K.G.; resigned his offices, 1742, and was created Baron Houghton, Viscount Walpole, and Earl of Orford; died in 1745.

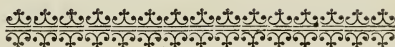
Small full-length picture. Dressed as Chancellor of the Exchequer.

See 347.





*Most of the pictures perished in
the fire of 1902. (They were all burnt
down)*



PICTURES

AT


ABBOTSBURY CASTLE.





ABBOTSBURY CASTLE.

DINING ROOM.

256.  LUB HOUSE, COWES . *S. Lynn.* (1836.)
This picture was formerly in Burlington Street.

257. VIEW ON THE DEVONSHIRE COAST.
Bought, 1875.

258. }
259. } FOUR SEA VIEWS.
260. } Bought, 1875.
261. }

LIBRARY.

262. VIEW IN VENICE . *After Antonio Canaletto.* (1697-1768.)

263. ST. BARBARA, with sacramental cup and wafer, and a cross.

St. Barbara, A.D. 303, patron faint of Mantua and Ferrara; of arms, armourers, and fortifications, and against thunder and lightning. In addition to the cup and wafer of which she alone, among female faints, is the bearer, her other attributes are a tower, a feather, a sword, a crown, and a palm.

264. GIOVANNI DI BICCI DE' MEDICI.

School of Angelo Bronzino. (1511-1580.)

Born, 1360; died, 1429. Was the ancestor of Leo X. and of Clement VII.

265. VIEW OF VENICE . *After Antonio Canaletto. (1697-1768.)*

266. S. NICOLA DA BARI.

*Suor Plautilla Nelli. (School of Fra Bartolommeo.)
(1523-1588.)*

Patron saint of Russia, Venice, Freiburg, and many seaport towns, and of children, especially schoolboys; of poor failors, maidens, travellers and merchants; also protector against thieves and losses by robbery and violence. After many years spent in good works and devotion to the care of his diocese, Saint Nicholas died, to the great grief of his people, and was buried in the church at Myra, of which city he had been elected bishop, A.D. 326. In the year 1084, during the Crusades, some merchants succeeded in carrying his body to Bari, where a splendid church was built to receive it. Effigies in western art of this most benign bishop are represented with splendid embroidered robes, glittering with gold and jewels, and with mitre, crozier, and three balls; or, frequently with three children in a tub, in allusion to the legend that he had, with the sign of the Cross, restored to their widowed mother three children who were supposed to have been wickedly killed. No saint in the calendar has so many churches dedicated to him. In Greek pictures he is dressed as a Greek bishop, and bears a cross instead of a crozier. On his cape are generally embroidered the three Persons of the Trinity.

The Suor Plautilla Nelli, daughter of a noble Florentine, took the vows in S. Caterina da Siena, at Florence, when fourteen, and taught herself to paint principally from studying Fra Bartolommeo's designs and cartoons.

267. CLEMENT VII. (Giulio de' Medici).

Born, 1478. After the death of his cousin Leo X. in 1521, Adrian of Utrecht was elected to the Papal chair, through the advice of Cardinal Giulio de' Medici. He was a very old man, and died 1523. After two months' hesitation on the part of the conclave, Giulio de' Medici secured the prize for himself, and took the name of Clement VII. He had had the greater portion of public business in his hands during the pontificate of Leo X., and had also retained a certain degree of power under Adrian. No one therefore seemed more fitted than he to sustain the burthen of the Papacy, but, as Adrian had sadly observed, "How much it imports on what times are cast even the best of men!" Clement endeavoured to avoid the faults of his two predecessors—Leo's profuseness and instability, and Adrian's want of sympathy with those by whom he was surrounded. He was extremely well informed, gave himself up entirely to business, in the carrying out of which he showed singular acuteness, and encouraged arts and sciences; but he had received the Popedom in the light of an Italian sovereignty at a most critical moment. Hitherto he had promoted the projects of Charles V. and the Spaniards, but now manifold reasons made him wish to oppose the interests he had previously favoured. It is impossible here to set forth all the incidents of the struggle which ensued. In 1526 the Italians decided on a trial of their own strength; Swiss aid was promised, also the alliance of Francis I. of France, and of Henry VIII. of England. The result would decide the liberation or thralldom of Italy, and with these thoughts Clement entered into war with the Spaniards. It was his boldest and loftiest conception; his most unfortunate and fatal! At this moment the Diet had assembled at Spire, to decide as to the dissensions then existing in the Church; and whatever inten-

tions may have been previously entertained, the state of war between the Pope and the Emperor put an end to all considerations in favour of the former. A decree of the Diet was signed, leaving it open for the States to comport themselves as each might think best, answering to God and the Emperor, in religious matters. And this resolution may be considered as the actual commencement of the Reformation, and the establishment of a new church in Germany. The storm gathered and rolled onwards. As the masses of the Imperialists drew together, the Italian troops dispersed. Rome numbered 30,000 inhabitants capable of bearing arms. They went about with swords, fought with each other, and boasted of their deeds, but never more than 500 mustered to resist the enemy, who brought them certain destruction, and thus the Pope and his power were vanquished. On the 1st of May, 1527, the Imperialists entered Rome; Bourbon, who had so far led the army, fell; and the troops, having no leader to enforce restraint, burst over the whole city. Never was plunder more destructive; and Clement, who had fought the liberation of Italy, found himself beleagured in the Castle of St. Angelo. Strange to say, he again entered into compact with Charles V. and the Spaniards, and endeavoured to secure their aid in restoring the Medici to their former position in Florence, they having been expelled thence by Bourbon and his army when on their route to Rome; and thus, the result of the Spanish War was, that Charles was far more powerful in Italy than any Emperor had been for centuries. The Reformation had made great progress during the Wars, and thenceforth the Reformers were called Protestants. The first alliance between the Emperor and the Pope was ratified in 1530, and before again leaving Italy for Germany, Charles kissed the foot of the Pontiff, was conducted to a palace adjoining that of Clement, and amidst general rejoicing and

festivity, received the ancient honour of coronation. The celebrated Diet of Augsberg then took place, and an exposition of doctrines called the "Confessions of Augsberg," which had been drawn up by Melancthon, were read in full audience. The Emperor ordered a refutation to be drawn up, which proved a feeble protest, and thus ended the farce of discussion. The Cardinal Campeggio, who had acted as Legate for the Pope, breathed whispers of vengeance and cruelty, to which the Emperor was unable to listen, but he forbade the Protestants to preach or publish their doctrines.

Clement groaned at his irksome and degrading bondage, and soon afterwards entered secretly into communication with Francis I., and went to Marfeilles to meet him in 1533. He there sealed the extraordinary compact that Francis should induce the Protestant party to attack the Imperialists; and the marriage of Francis' second son, Henry, with Catherine de' Medici, daughter of Lorenzo, Duke of Urbino, was then arranged. In this alliance we may see the strange embarrassment in which the Pontiff was placed. His religion should have leagued him with the Emperor, against the Protestants, but political exigencies brought him into alliance with Francis and the Protestants, against the Emperor. Stimulated by Francis, Philip of Hesse and other princes commenced a war with Austria, which was so successful that it caused a rapid spread of the Reformation through Germany. Nevertheless, at this time, when the Pope was thus indirectly waging war with Charles V., he openly professed to be his ally. In the question of Henry VIII.'s divorce from Catharine of Arragon, which had been pending for years, he was entirely guided by the will of the Emperor. He prohibited the divorce, and published a Bull excommunicating the English monarch, in retribution for which, in the spring of 1534, the English Parliament enacted that papal supremacy

should cease to be acknowledged in the British Isles. Thus, the same year which saw Germany establishing the Reformation, witnessed also the final separation of the Church of England from Rome. This calamitous year for the Papacy was also the year of Clement VII.'s death. He died, aged fifty-six, in 1534. Ranke, in his "History of the Popes," pronounces him to have been "the most ill-fated and unlucky Pontiff who ever sat on the Papal throne."

Clement VII. is seated, turned to the right, dressed in ordinary Pontifical attire. His right hand is forward, and his forefinger extended. The background of the picture represents an ecclesiastical building, with stone pilasters. This portrait has evidently, at some earlier period, formed one picture with that of Leo X. (No. 273), and Clement seems to be explaining some subject earnestly to Leo X., through the medium of the Cardinal (unknown) who stands also facing Leo, and whose portrait is cut into two portions by the division of the picture.

268. COPY OF SAN VINCENZIO PREDICANTE.

The original by Fra Bartolommeo is now No. 69, Accademia delle Belle Arti in Florence. San Vincenzo has been honoured since the fourth century throughout Christendom, and especially in Spain. His attribute is a raven, the legend being that after his death his body was cast out to wild beasts, and a raven came and guarded it. It was then thrown out to sea, but the body was speedily returned to the shore, where the waves hollowed a grave in the sand. In the eighth century, when the Christians were driven from Valencia by the Moors, they took the body of St. Vincent (which had been previously carried by some Christians to Valencia), and fled to a certain promontory, which has ever since been known as Cape St. Vincent, where ravens again guarded the body of the faint. And when four hundred years later the relics were removed by the King of Portugal to Lisbon, two ravens sat on either end of the ship, and guided it to its destination.

269. THE HOLY FAMILY . *Bernardo Strozzi, called Il Cappucino.*

Strozzi who was born in 1581 and died in 1644, left the cloister, when a priest, to contribute to the support of an aged mother and sister, but the one dying, and the other marrying, he refused to return to his Order, and being forcibly recalled and sentenced to three years' imprisonment, he made his escape, fled to Venice, and there passed the remainder of his days as a secular priest. His best works are to be seen in Genoa and Venice; in richness and vigour of colour he is original, and without rival. He was buried at S. Fosco, in Venice.

270. SAN GIOVANNI BATTISTA.

Fra Angelico da Fiesole. (1387-1445.)

Fra Angelico rigidly followed the ancient traditions of the Church, and has left in his fresco paintings on the walls of San Marco, numerous and remarkable proofs of his zeal, industry, and devotion of spirit. All his works are more or less pervaded by deep religious feeling, and the type of face which he delineates, is always marked by pious fervour, or by ecstasy. There are many pictures by him existing in various European galleries, and two examples are in the National Gallery.

271. MINIATURE OF LADY CHARLOTTE FOX STRANGWAYS.

Born, 1784. Fourth daughter of Henry Thomas, second Earl of Ilchester. Married, 1810, Sir Charles Lemon, Bart., of Carclew, Cornwall, and died, 1826.

See 70.

272. MINIATURE OF LADY LOUISA FOX STRANGWAYS.

Born, 1785. Fifth daughter of Henry Thomas, second Earl of Ilchester. Married, 1808, Lord Henry Petty, afterwards third Marquis of Lansdowne, and died, 1851.

See 70.

273. LEO X. (Giovanni de' Medici.)

Son of Lorenzo de' Medici, called the Magnificent. Born 1475. Elected Pope greatly through the energy and tact of the Cardinal de Bibbiena in 1513. At eleven years of age Leo had been made an Archbishop by Louis XI., King of France, and at fourteen Julius II. had invested him with the dignity of Legate, and he served as such in the army which was defeated by the French near Ravenna in 1512. He was taken prisoner after that battle, but the soldiers showed the most superstitious veneration for his person as the representative of the Pope. When he was himself elected as successor to Julius II. on the papal throne, his coronation was celebrated with unusual pomp. He terminated the disputes which had existed between his predecessor and Louis XII. of France, concluded the Council of the Lateran, and formed a splendid library, which he enriched with inestimable manuscripts.

This Pontiff formed two great projects: the one to effect the general association of the Christian Powers against the Turks, and the other to complete the Church of St. Peter's, with all that art could accomplish in beauty and grandeur. To aid these schemes, he issued plenary indulgences, by which the purchasers procured the pardon of their sins. But these indulgences being carried into Germany, aroused the zeal of Luther, and ultimately produced the Reformation.

Leo X. was a munificent patron of learning and the arts, and his short Pontificate forms one of the most interesting epochs in Papal history. In 1521, with the assistance of Charles V., he entered into war against Francis I., in the hope of expelling the French for ever from Italian soil, and regaining the States of Parma and Piacenza, and the result had been success, Francis promising to withdraw French forces entirely from Italy. Exultation at so signal a triumph threw him into the greatest excitement, and a glorious career

seemed open to his ambition, but he was suddenly seized with a fatal illness, and expired within the course of a few hours, towards the close of the year 1521. He was forty-six years of age, and had reigned only eight years.

Leo X. is seated, facing the left, and appears listening with much attention to words addressed to him by the Cardinal (No. 267). The portrait of Leo X. is almost identical with Raffaele's well-known picture (No. 63 in the Pitti Palace at Florence). He has a lorgnette in his hand, and sits before an open book placed on a table, but though characters in writing appear on the pages of the book, these do not seem intended to convey any special meaning, but rather to indicate a manuscript. Two sentences begin with a red letter in usual mediæval style, but nothing conveying ideas can be deciphered.

274. MADONNA, SAN MICHELE, } *Domenico Ghirlandajo.*
 SAN GIOVANNI BATTISTA, ETC. } (1449-1493.)

San Michele is the first of the angels; the greatest, the mightiest of all created beings. Mrs. Jamieson in her "Sacred and Legendary Art" observes, that an armed figure winged, standing on a dragon, represents St. Michael—if unwinged, St. George. Domenico Ghirlandajo was a Florentine painter, who flourished towards the end of the fifteenth century, and ranks high among his contemporaries. There are many admirable frescoes painted by him in the Santa Trinita Chapel, and in the choir of S. Maria Novella at Florence. He also worked in mosaics. Michael Angelo was his pupil in painting, but soon devoted his time to the practice of sculpture.

275. LANDSCAPE WITH DOGS, GOATS, AND PEASANTS.
J. F. Van Bloemen. (1656-1740.)

J. F. Van Bloemen, called Orizzonte, from the beauty of the distances in his pictures. He was born at Antwerp, but lived in Italy, and there is scarcely a palace in Rome which does not boast his works.

276. HON. AND REV. THE DEAN OF DURHAM, LL.D.

Copy from Sir J. Reynolds.

William, fourth son of Edward, eldest surviving son of William, fifth Lord Digby, and Charlotte Fox, the youngest daughter of Sir Stephen Fox, Kt. Born, 1733. Took Holy Orders, and was presented to the Vicarage of Colehill, Co. Warwick; made one of His Majesty's Chaplains in ordinary, also Canon of Christ Church, Oxford. In 1769, Dean of Worcester, and, in 1777, promoted to the Deanery of Durham. In April, 1766, he married Charlotte, daughter of Joseph Cox, Esq., and left three sons and five daughters. Died, 1788.

The original picture by Sir Joshua Reynolds is at Sherborne Castle.

277. PRINCESS CHARLOTTE OF WALES.

Sir Thomas Lawrence. (1769-1830.)

Only child of the Prince of Wales (afterwards George IV.) and the Princess Caroline, daughter of the Duke of Brunswick Wolfenbittel. Born, April, 1796. Married, 1816, Prince Leopold of Saxe Coburg (late King of the Belgians), and died, to the universal grief of the nation, after giving birth to a still-born child in November, 1817. There had been much discussion, in 1814, as to a proposed marriage for the Princess Charlotte with the Prince of Orange, to which she objected; and by an arrangement between her father (then Prince Regent) and Queen Charlotte, Maria, Dowager Countess of Ilchester, who was an extra Lady of the Bedchamber to Her Majesty, was appointed by them to assist in the arrangements of the Princess's household, and remained with her until her marriage in 1816. The Princess Charlotte spent the summer and autumn of 1814, and also of 1815, at Weymouth, and was occasionally at Abbotsbury; also in the latter year she visited Melbury, where on the lead on the top of the tower, her foot-mark

was impressed, and there also Her Majesty's footmark may be seen, having been impressed in July, 1833, when she, as Princess Victoria, visited Melbury with her mother, H.R.H. the Duchess of Kent. There is a lithograph of this picture by Sir Thomas Lawrence, by Vinter, published by Day, which forms the frontispiece to Vol. I. of Miss Cornelia Knight's "Autobiography."

278. MADONNA AND CHILD.

Seated under a canopy. Angels, St. Peter and St. Paul. Gold background.

In Greek pictures the dress of St. Peter, also of St. Paul, is a blue tunic and white drapery. St. Peter usually carries two keys opening the gates of heaven and hell, but sometimes only one key. Rarely he carries three, expressing when that is the case, dominion over heaven, earth, and hell. St. Paul carries the book or scroll in his hand; sometimes twelve scrolls designating his epistles. The sword is also his attribute, and in a double sense, signifying the manner of his martyrdom, and emblematical of the good fight fought by the faithful Christian armed with "the Sword of the Spirit, which is the Word of God" (Ephes. vi., 17).

279. CRUCIFIXION.

On gold ground.

280. CRUCIFIXION.

Two angels with wings outstretched in the air. Gold background. A very early picture.

281. LANDSCAPE: CASTLE AND ROCK.

Gaspar Poussin. (1613-1675.)

Gaspar was the pupil of his brother-in-law, Nicholas Poussin, under whose guidance he became a celebrated landscape painter.

282. HEAD OF ONE OF THE MEDICI FAMILY.

Angelo Bronzino, or of his School.

Bronzino (1511-1580) was a successful portrait painter (a pupil of Andrea del Sarto). He painted with originality and spirit.

283. ST. CATHERINE AND ST. BARBARA.

Early picture on a gold background.

Where St. Catherine and St. Barbara are found in one picture, as they frequently are (in German art especially), the first appears as patroness of the ecclesiastical, and the second of the military power, or they represent respectively the contemplative and the active life. St. Catherine bears the palm by right. The sword expresses the manner of her death. As a sovereign princess the crown is hers by right, and the book is symbolic of her learning. She tramples on Maximin as the Pagan tyrant. The special attribute, however, of St. Catherine is her wheel. When entire, it is an emblem of the torture to which she was exposed. In later pictures it is often represented as broken, and is then an historical attribute, representing the instrument by which she was to have been tortured, and the miracle by which she was redeemed. A.D. 307.

St. Barbara bears the sword and palm, in common with other martyrs in devotional pictures. When she wears a diadem it is as a martyr, not as a princess. She has also a book, and is frequently represented reading, but her peculiar and almost invariable attribute is a tower. St. Barbara was the daughter of Dioscorus, a noble of Heliopolis, who was so afraid his daughter would be sought in marriage and leave him, that he hid her from all eyes by keeping her confined in a high tower. Here she spent her time in thought and study; and hearing of the fame of Origen she wrote to him for instruction, and he sent her one of his disciples, who

converted and baptized her. St. Barbara then desired the workmen engaged on her tower to build her three windows instead of two, as they had done, because it was through three windows (the Trinity) that the soul received light. The tower is often represented as a massive building in the background, but occasionally (especially in early German pictures) she holds the tower in her hand. St. Barbara is also seen holding a feather, and is usually dressed with great magnificence, in red drapery. A.D. 304.

284. THE PIETÀ, OR DESCENT FROM THE CROSS.

Copy from Fra Bartolommeo. (1469-1517.)

The beautiful original of this subject was painted by Fra Bartolommeo in 1517 for the monks of S. Gallo, and is now placed in the Pitti Palace, No. 64. The kneeling Virgin and St. John support the head of our Saviour, and Mary Magdalene weeps at His feet; the latter, in an agony of grief, hides her face on the ground. The colouring is extremely rich, broad masses of full tone melting softly into deep shadows. Fra Bartolommeo died October, 1517, aged forty-two. The monks felt his death deeply, and buried him with great honour in San Marco. Baccio della Porta was his original name, but after taking his final vows in 1500 in the Convent of San Domenico at Prato, he was only known as "Fra Bartolommeo."

285. HEAD OF ONE OF THE MEDICI FAMILY. *School of Bronzino.*

286. VISITAZIONE DELLA VIRGINE.

Jacopo Carucci da Pontormo. (1493-1556.)

The original painting is a fresco which still exists in the Court of the St. Annunziata at Florence, and was executed in 1516. Jacopo Carucci da Pontormo was by far the most

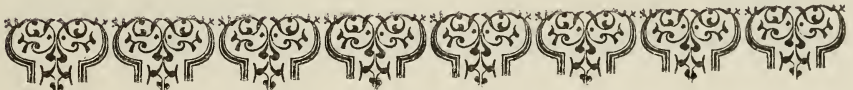
talented of the scholars of Andrea del Sarto. He entered his school, 1512; and his hand is to be seen in several of his master's works. His fresco of "The Visitation" still exists in the Court of the SS. Annunziata in Florence, and shows him as a good and pure colourist, the composition being also full and effective. Some extensive frescos he executed in the Church of S. Lorenzo, in Florence, representing the Deluge and the Last Judgment, in the mannered style of imitators of Michael Angelo, occupied him eleven years, but they have been long since obliterated. He was excellent in the painting of portraits, which are warm in colouring, powerful, and admirably finished—free from the mannerism of his frescos. A "Portrait of a Boy," by Pontormo, in the National Gallery, was formerly in the possession of the Duke of Brunswick.





DRAWING ROOM AND PASSAGE.

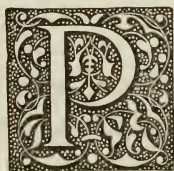
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DRAWING ROOM.

287. SEA VIEW: PEASANTS AND HERDS . . . *Pandolfo Reschi.*



ANDOLFO, otherwise called Reschi, was born at Dantzic, in 1643. He went early in life to Italy, and became a pupil of Giacomo Borgognone, and was one of his ablest scholars. He painted battlepieces with considerable talent, and imitated with success the landscapes of Salvator Rosa. He also excelled in painting perspective and architectural views, of which there are several in the collections at Florence. He died 1699.

288. LARGE LANDSCAPE WITH BRIGANDS.
Pandolfo Reschi. (1643-1699.)
289. THE ASCENSION OF THE VIRGIN . . . *(Bolognese Sketch.)*
290. LARGE LANDSCAPE: PEASANTS.
Pandolfo Reschi. (1643-1699.)
291. LA POESIA . . . *Copy from Carlo Dolci. (1616-1686.)*
This picture is in the Palazzo Corfini at Florence.
292. GLORY OF ANGELS *Giottino.*
Tommaso Stefano attached himself to the style of Giotto,

and was usually called "Il Giotto." Born in Florence, 1324, great grandson and disciple of Giotto, whose style he followed more than that of his father Stefano, called "Il Fiorentino." He died at Florence in the prime of life, 1356.

PASSAGE OUTSIDE DRAWING ROOM.

293. NUN WITH CRUCIFIX.

294. HEAD OF OUR SAVIOUR.

Copy by J. Wallis from Antonio Allegri, called Correggio.

Called da Correggio from his having been born at Correggio, a small town in the Duchy of Modena, in 1494. The most important work of Correggio is the painting in the cupola of the cathedral at Parma, of the "Assumption of the Virgin" in fresco, completed in 1530. Parma is rich in other works of Correggio, for there he spent his life in the cultivation of art. Without having wandered from his own country, without having even visited Rome, he was the creator of a grandeur all his own. His forms are exquisitely beautiful, and his heads exhibit a graceful tenderness of expression almost inimitable, while his colouring is delicate and pure. He died almost suddenly in 1534, aged forty.

295. ST. JAMES THE GREAT, APOSTLE AND MARTYR.

Was the son of Zebedee and Salome, and brother of St. John; and not only was he one of the Twelve Apostles, but he was one of the three chosen witnesses of our Lord's greatest glory and deepest humiliation upon earth. In the Trans-

figuration, and in the Agony in Gethsemane, as well as in the miracle of the raising of Jairus' daughter, Peter and the two sons of Zebedee were the three chosen to be with our Lord. St. James is the only Apostle whose death is recorded in the New Testament, and the first who suffered martyrdom, being killed at Jerusalem, with the sword, by order of King Herod Agrippa I., A.D. 44 (*Acts* xii. 2).

His attributes are a long staff, with wallet or bottle, and a scallop shell, and he is the patron saint of Spain. There are many legends of him, and, amongst others, it is said that after his death his disciples, fearing to bury his body, placed it in a ship which was guided by angels to the coast of Spain. Here the body was taken out, and laid on a great stone which became soft like wax, and closed round it, showing that this was its chosen resting-place, and a great church was built to receive it; nevertheless it was removed to Compostella, A.D. 800.

Early picture, with gold background.

296. HEAD OF MADONNA.

Copy by J. Wallis from Antonio Allegri, called Correggio.

The picture, of which this is the copy by Wallis, is the Madonna della Scodella, in the Pinacoteca at Parma.

297. OUR SAVIOUR AND MATER DOLOROSA.

Two heads in one frame, by Andrea del Castagno.

Andrea del Castagno, born at Castagno in Tuscany, 1409, is considered a painter of great merit. Through the assistance of Bernardetto de' Medici, he became a pupil of Masaccio.

Domenico Veneziano visited Florence later, and imparted to Castagno a new method of colouring he had learnt from Antonello da Messina, which was extremely admired. To be

the possessor alone of so valuable a discovery was so great a temptation to Castagno, that he conceived the horrid project of assassinating his friend, which he effected and escaped suspicion.

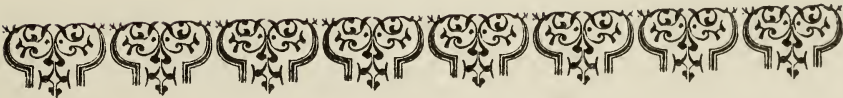
Tormented by remorse and terror, a few years later, it is said, he painted himself in the character of Judas, and confessed his crime. He died in 1480.





WEST DRESSING ROOM.

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WEST DRESSING ROOM.

298. THE HEAD OF AN ANGEL.



HIS painting is a copy by J. Wallis, of an original picture by Leonardo da Vinci in the Palazzo Vecchio at Florence.

299. COMPANION PICTURE TO 298. *Copy from Leonardo da Vinci.*
By J. Wallis (son of G. Wallis). Born, 1790. Died, 1862.

300. S. LISABETTA.

This picture is considered a "Francia Bigio" (born, 1483; died, 1524), but has the name of Andrea Vanucchi del Sarto written at the back. These artists were friends, and frequently painted conjointly,—in short entered into a sort of partnership in 1520, in the Scalzo Convent; possibly therefore this picture may be a joint production, or maybe it is a copy from Andrea del Sarto, by Francia Bigio? Andrea Vanucchi was born 1488, and died of the Plague in 1530. He was buried by the monks of the Scalzo, in the church of SS. Annunziata at Florence.

301. GEORGE III.

George III. was born, 1738, at Norfolk House, St. James's Square. The son of Frederick Lewis, Prince of Wales (died 1751), and his wife Augusta, the daughter of Frederick, second Duke of Saxe Gotha. Succeeded his grandfather, George II., as King of England, 1760. Married, September, 1761, Sophia Charlotte, daughter of the Prince of Mecklenburg Strelitz, and was with her crowned on Sept. 22, the same year. George III. died at Windsor, January, 1820, in the sixtieth year of his reign, the longest in the annals of England.

Small picture. Head and shoulders. In uniform with cocked hat.

302. INTERIOR OF A HALL, OR COLLEGE.

Old man seated. Very small picture.

303. MOTHER AND CHILD.

304. LANDSCAPE WITH CATTLE . . . *Mrs. McTaggart.*

This picture is a copy from a portion of the Cuyp, at Melbury, and was painted by Mrs. McTaggart (née Hamilton), who was a friend of Maria, Lady Ilchester, and of Mrs. Campbell, who was the governess to Princess Charlotte.

305. ST. MARK (EVANGELIST). *Copy from Fra Bartolommeo.*
(*Baccio della Porta.*) (1469-1517.)

St. Mark is not mentioned in the Gospels, and is first named in the New Testament (Acts xii. 12), where we read that St. Peter, after his miraculous escape from prison, came to the house of Mary the mother of "John, whose surname was Mark." (St. Mark's mother is supposed to have been the sister of Saint Barnabas, and a person of some importance, in whose

house Christians assembled for prayer.) St. Mark was converted to Christianity by St. Peter, and it is the universal belief that he wrote his Gospel as a record of that Apostle's teaching, if not under his actual direction. Rome and Alexandria are both mentioned as the place of his writing, the former because St. Peter is believed there to have suffered martyrdom, and the latter because in his later years Mark is said to have been the first Bishop of Alexandria. St. Mark wrote his Gospel in Greek, and its date is probably very shortly subsequent to that of St. Matthew, and before the destruction of Jerusalem, A.D. 70.

Fra Bartolommeo's picture of St. Mark in the Pitti Palace, painted 1514, from which this small picture is a copy, is considered one of his finest productions. St. Mark is represented as a man in the prime of life, with bushy hair, and a short, reddish beard, holding in one hand the Gospel, and in the other a pen. The lion is omitted. The architectural niche in which the figure is placed, like a carving in relief, was adopted by Fra Bartolommeo to avoid any painting being hidden beneath the frame. This picture was painted by the Frate for his own Convent of San Marco at Florence.

306. INTERIOR OF A HALL, OR COLLEGE, AND FIGURE OF AN OLD MAN.

307. SAN GIOVANNI (EVANGELIST AND APOSTLE).

This picture, like No. 300, is called by Francia Bigio, but the name of Andrea Vanucchi del Sarto is written on the back, as also the name of the subject.

St. John, the chosen of all the Apostles of our Lord, was the son of Zebedee and Salome, and the younger brother of St. James the Great. The early writers of the Church relate many traditions of St. John. During the latter part of the

life of Mary, the mother of our Lord, St. John continued his labours in Judea, in obedience to the expressed wishes of his Master, but his later years were spent at Ephesus, where, after the death of St. Paul, he presided over the Seven Churches of Asia Minor. He was banished to Patmos at one period, by order of Domitian, and there wrote the Book of Revelation. He again, however, returned to Ephesus, where he died, aged one hundred years, being the only one of the Apostles who did not suffer martyrdom. St. John's writings were all of a late date, but his Gospel was undoubtedly later than his three Epistles, and was probably written after the destruction of Jerusalem, when the church of Christ was establishing itself far and wide. Regarding the four emblems, or symbols, which represent the Four Evangelists—the man or angel, the lion, the ox, and the eagle, there is a difference of opinion as to the application of the three first named, but the eagle is always allowed to represent St. John, and most fitly, for, like the eagle, he soars high above the earth, and basks in the sunlight of Divine truth.

308. HEAD OF MEDUSA.

The third of three hideous sisters, of whom she only was mortal. Her hair was changed into serpents by Minerva.

309. { THE TEMPTATION OF EVE.
{ ADAM AND EVE TURNED OUT OF THE GARDEN OF EDEN.

These two subjects are curiously represented in this old picture.

310. HEAD OF CASTRO . *A. Raphael Mengs.* (1728-1779.)

A Spanish architect.

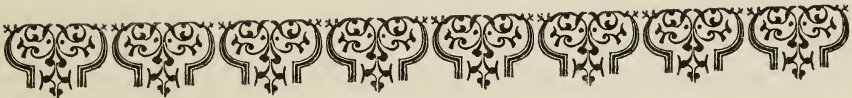
Anton Raphael Mengs was one of the best painters of his

time. He began to study the art of painting at a very early age, his father taking him first to Dresden, and afterwards to Rome. He spent much time in after life at Rome, occasionally returning to Saxony, and also paying a visit to Spain, in both of which Courts he held appointments. Generally speaking, the style of Anton Raphael Mengs was superior in fresco to that of his pictures in oil. Most of his best works are to be found now in Madrid, and his masterpiece, an "Adoration of the Shepherds," is No. 1,435 in the Museo there. Mengs is also well represented at the Hermitage at St. Petersburg, where is his own portrait, No. 1,303. Throughout his life he entirely devoted himself to study, without giving himself the rest or relaxation necessary for his health. He died in 1779, aged fifty years.





NURSERY AND EAST BEDROOM.





NURSERY.

311. SAN GIOVANNI BATTISTA.

*Copy by J. Wallis, from a picture in the Louvre, by
Leonardo da Vinci.*



HE whole history of this faint is given by the Evangelists, and legends have not added much to it. St. John the Baptist's death took place A.D. 29, about a year previous to the Crucifixion of Our Lord.

Leonardo da Vinci was born at Florence, A.D. 1452, and though he far excels his predecessors of previous centuries, still he cannot be classed altogether with masters of the early portion of the sixteenth century, who carried art to its highest state of perfection. Leonardo was one of the most accomplished men of his times: painter, sculptor, musician, and poet. Painting was nevertheless his favourite pursuit. His master was Andrea Verocchio, but a single figure painted by Leonardo in a picture of Verocchio's, an angel in the "Baptism of Christ" (No. 43 in the Florentine Academy) shows the superiority of the pupil to that of his master. Many works by Leonardo now extant, may more probably, it is believed, be attributed to those of his pupils, of whom were principally Bernardino Luini, F. Melzi, Andrea Salarno, and

Marco d' Aggione. Perhaps Leonardo's most famous work is his celebrated picture of the "Last Supper," painted on a wall in the Dominican Convent of the Madonna della Grazie, at Milan. Owing to many reasons, and more particularly to the fact that it was painted in oil instead of in fresco, this great work has long been a wreck, and very little of the original now remains, though at the time it was painted it was considered the greatest work that had ever appeared. Leonardo died at Cloux, near Amboise, 1519, in his sixty-seventh year.

312. WOMAN'S HEAD . . . *After Masaccio.* (Born 1402.)

Tommaso Guidi, commonly called "Masaccio," was born in the upper Valdarno (1402). His principal works are a series of frescos well preserved in the Brancacci Chapel in the Church of the Carmelites, at Florence. Many of the heads attributed to Masaccio in the galleries of Europe are doubtful. He freed himself from the conventional style of his predecessors, forming one of his own from the study of Nature; and Sir Joshua Reynolds said of him that "He appears to be the first who discovered the path to every excellence to which the art afterwards arrived, and may be therefore considered one of the great fathers of modern art." Masaccio died in Rome, 1429, aged only twenty-seven, according to some authorities, others give 1443 as the date of his death.

313. HEAD OF A WOMAN . . . *Giotto di Bondone.* (1276-1337.)

Giotto's occupation as a boy was to tend sheep. About the year 1286, the celebrated painter Cimabue surprised him, while tending his father's flocks, in the act of sketching one of the sheep, on a stone he had picked up. Astonished at his ability, Cimabue obtained his father's sanction to take the boy back with him to Florence, where he gave him instruc-

tions in the art of painting, and he became one of the greatest masters of the early portion of the fourteenth century. Giotto was also skilled in architecture and in sculpture. In painting, the works which gained him the greatest celebrity are the wall paintings in the lower church of San Francisco at Assisi, and the series of frescos of the history of Christ in the Church of the Madonna dell' Arena, at Padua. Dante was on the most intimate terms with Giotto, and doubtless this friendship influenced his works to some extent. Giotto died at Florence, 1337, and was buried in the Cathedral there with great pomp.

314. HEADS OF PHILIP AND MARIA THERESA OF SAXONY.

*Copied from an unfinished painting by A. Raphael Mengs.
(1728-1779.)*

315. HEAD OF QUEEN CHARLOTTE.

A chalk sketch by Sir Joshua Reynolds, whose name is written on the picture.

Queen Charlotte was the daughter of Charles Frederick, Prince of Mecklenberg-Strelitz, born, May, 1744; married George III. in 1761, and was crowned with him very soon afterwards. Queen Charlotte died in November, 1818.

EAST BEDROOM.

316. VIEW IN VENICE.

Bought, 1875.

317. VIEW ON SEA-COAST *M. Callow.*

Bought, 1875.

318. VIEW OF SCOTTISH SCENERY: Mountains and Lake.

Bought, 1874.

319. }

320. }

321. }

THREE SMALL PICTURES WITH DEER.

Bought, 1876.

322. SMALL LANDSCAPE.

Bought, 1875.

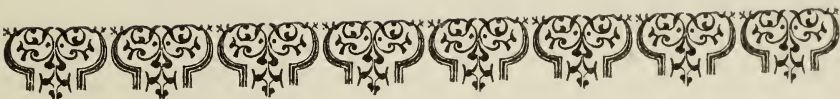




PICTURES

AT

42, BELGRAVE SQUARE.





PICTURES AT 42, BELGRAVE SQUARE.

DRAWING ROOM.

323. LANDSCAPE WITH FIGURES . *Andrea Lucatelli* (1696-1741).



IN this landscape a mountain and buildings are seen in the distance. A lake and figures in the foreground.

Andrea Lucatelli was a Roman landscape painter, whose pictures may be classed with those of J. F. Van Bloemen, otherwise called Orizzonte.

He flourished at the same period, and occasionally worked in conjunction with him. Many of his works are in England and are frequently beautiful representations of Arcadian scenes.

This picture came from Abbotsbury.

324. LANDSCAPE *Giacomo da Ponte, called Il Bassano.* (1510-1592.)

This picture, formerly in Burlington Street, represents a cottage with an avenue of trees, and figures of men, of whom one is on horseback.

Giacomo da Ponte was called Il Bassano, from his native city, in the Venetian States, where he lived during the greater portion of his life. He executed many works, and his earlier pictures are specially conspicuous for excellence of colouring and masterly chiaroscuro. Rather later he was the originator

in Italy of a style of painting now considered as "Genre;" that is to say, he was in the habit of executing pictures into which he introduced figures, animals and still life, the basis of the composition being often landscape. Bassano, however, likewise excelled in portrait painting.

325. THE MAGDALENE . . . *Onorio Marinari.* (1627-1715.)

The figure of Mary Magdalene in this picture (formerly in Burlington Street) is turned to the right, and she is clad in a dark blue robe, her arms uncovered. An open book on a table to the right, and a skull laid on it.

Marinari was the cousin of Carlo Dolci (1616-1686), and arrived at a great degree of excellence in copying his works. Many of his pictures in England are called by Carlo Dolci's name erroneously. After Carlo Dolci's death, however, Marinari finished many of his works, not to their disadvantage.

326. A SEA VIEW *Gaspar Poussin.* (1613-1675.)

4 228
Circular picture, with sea and a few small vessels. On the right is seen a round tower, and on the left buildings, and a dome. In the foreground are some figures. This picture was brought from Abbotsbury.

327. ST. FRANCIS D'ASSISI AND ST. ANTONY OF PADUA.

Ludovico Cardi, called Cigoli. (b. 1559, d. 1613.)

St. Francis of Assisi, so frequently represented in art, was born at Assisi in Umbria (1182). His father was a rich merchant and educated his son well. He had always been beloved by his friends and companions, and when after a dangerous illness, he became enthusiastically devout, many joined him in vows of renunciation of all worldly goods, and with the sanction of Innocent III. he founded the Order of the Franciscans, which so rapidly increased, that in 1219, he held a chapter attended by five thousand friars. His earnest

aspirations for the conversion of sinners determined him to preach to the followers of Mahomet, hoping to receive the crown of martyrdom at their hands; but his efforts from various causes were rendered fruitless, and St. Francis returned to Assisi, where in 1226, after much suffering, he died, and was canonised by Gregory IX. in 1230. Many miracles are recorded of St. Francis.

St. Antony of Padua was one of those who entered the Franciscan Order, and assisted St. Francis in the first general Chapter of the Order, and of him also many miracles are recorded. He died, aged thirty-six, 1231, and was canonised in 1232.

In this picture St. Francis's figure is turned to the right, he kneels, and is appalled in his Franciscan habit, as also is St. Antony. He gazes upwards as in a wondrous vision, which seems also to be seen by St. Antony, whose hands are uplifted. An open book lies on the ground. The figure of a man crucified seen in the rays of light proceeding from the sky on the right-hand corner, shows the vision to be that which occurred in Monte Alverno, where, on awaking from contemplation, St. Francis found that in his hands, feet, and side, he carried the Stigmata, or marks of the wounds of Christ.

Cigoli painted many easel pictures of saints, particularly St. Francis, hermits, and Magdalenes at devotion, which are remarkable for the expression given in them of fervour, contrition, and abstinence, and these are generally highly finished.

328. LANDSCAPE *Gaspar Poussin.*

Small circular picture, formerly at Abbotsbury, representing a road leading down to water on the left. A square tower in the centre and buildings in the distance. In the foreground are a few small figures.

329. LANDSCAPE *Titian.* (1477-1576.)

A dark picture with a waterfall and bridge. Figures of three

men in left-hand corner, who appear to be pointing to some ruined buildings on a hill behind them.

330. ASSUMPTION OF THE VIRGIN . *Carlo Maratti.* (1625-1713.)

“L'affunzione della Vergine coll' Bambino all' Filippo Neri, estracto dall' Palazzo Gondi Carratani, di Firenze.”

S. Filippo Neri (1575) was founder of the Order of the Oratorians, so called from the little oratory in which that congregation first assembled. His pious life, and bright and beautiful character, have in our times won the love and devotion of Dr. Newman, when he was yet a Protestant. He dedicated the Oratory he was directed to establish in Birmingham to S. Filippo Neri, and has made frequent allusions to him in his writings, especially in his poems. In one of these he says:—

“Yet there is one I more affect
Than Jesuit, hermit, monk, or friar,
'Tis an old man of sweet aspect,
I love him more, I more admire.

“I know him by his head of snow,
His ready smile, his keen, full eye,
His words which kindle as they flow,
Save he be rapt in ecstasy.”

S. Filippo Neri kneels in contemplation of the vision accorded to him of the Virgin and Child, and gazes upwards. He is turned to the right and attired in magnificent vestments. An open book lies at his feet. Heads of cherubs appear through clouds, and an angel, bearing a lily (his symbol), is seen on the ground a little in advance of the saint. This picture was formerly at Abbotbury.

331. BATTLE-PIECE *De Hondt.*

This picture was formerly in Burlington Street, and represents a battle-field. There is a round tower to the right, and on the left two large standards are being carried. Wounded men are lying in the foreground.

De Hondt is said to have been a pupil of Teniers, and his pictures sometimes approach very closely to his manner.

332. ADORATION OF THE MAGI . *Carlo Dolci.* (1616-1686.)

This picture, brought from Abbotbury, should be considered in the light of an unfinished sketch. The Virgin is seated, with the Infant Saviour on her knee. She leans forward, resting her face on His head. One of the wise men kneels before them in adoration. To the left are grouped the Eastern kings, and other figures.

Carlo Dolci was the last painter of merit of the Eclectic or Caracci school. After him again prevailed mannerism, and a period of decadence ensued. His works are chiefly religious subjects, most frequently representing Our Saviour and the Virgin Mary; they are much admired for their tranquil expression and harmonious colouring.

333. LANDSCAPE . *Claude Gelée, called Lorraine.* (1600-1682.)

Mountains in the distance. Water, a bridge, and two boats. A group of large trees dark in colouring, to the left, with figures in the foreground. This picture was formerly at Redlynch, where it was framed in panel over the fire-place in the Billiard Room.

Claude Gelée, called Claude Lorraine, was born in Lorraine. His parents being very poor, Claude, who seemed to have no taste for learning, was placed in service with Agostino Taffi, a good painter of landscapes. The boy's duty was to grind and prepare colours for his master, and he thus acquired the rudiments of his art. In 1623, Claude was already known in Rome as a great landscape painter, but his earliest pictures of note were painted about 1630, his best, fifteen or twenty years later. The chief excellence of this painter consists in the aerial effects and the management of light, but he did not excel in drawing figures or animals.

334. THE BIRTH OF OUR SAVIOUR . *M. A. Anselmi.* (1491-1554.)

This picture, in the style of Parmegiano, was formerly at Abbotbury, and represents the Virgin seated with the Holy Infant on

her knee. Figures of several women around her; a cherub, holding flowers, looks down from the left corner of the picture.

335. THE HOLY FAMILY.

Cortona, Pietro Berretini, da (1596-1669.)

The Virgin Mary wears a crimson robe with blue drapery, and is seated on the right, holding the Infant Saviour on her knees. A nimbus encircles her head, and also that of a faint (probably St. Agnes), who stands on the left, and looks towards the Child, who places a branch of lilies in her hand. Her dress is yellow with an under-robe of white; she has fair hair, and carries a crooked stick across her shoulder. This picture was formerly in Burlington Street.

Pietro da Cortona was a Florentine, born at Cortona in 1596. At fourteen years of age he was a pupil of Baccio Ciampi at Rome, but later studied much from the works of Raffaello. His most celebrated work is the ceiling of the grand Saloon in the Barberini Palace. The richness of the composition and harmony of colouring render this work one of the most perfect specimens of art, and one which it is impossible to contemplate without admiration.

336. CRUCIFIXION *Luca Giordano. (1632-1705.)*

This picture (brought from Abbotsbury) is the original sketch for the picture in the Church of St. Agostino, at Naples. The figure of Our Saviour is portrayed on the Cross, which is upheld from above by angels. At the foot of the Cross stands the Madonna with a nimbus, Mary, the wife of Cleophas, and Mary Magdalene (St. John, xix. 25). The other women around are less distinctly defined.

Luca Giordano was a gifted but somewhat careless artist, and earned for himself the surname of "Fra Presto" from his rapid execution. His works are of very unequal merit, but are many of them fine in imagination, and well coloured. He was born at Naples, 1632, and became a pupil of Giuseppe

Ribera, called "Il Spagnoletto," and assisted Pietro da Cortano, at Rome, in many of his works. Some of his pictures having reached Spain, he was invited to Madrid by Charles II., in 1692, and he was appointed painter to the King. In the space of two years he painted in fresco the immense ceiling of the church, and the staircase, of the Escorial. After the death of Charles II., he was retained in the same capacity by Philip V., and continued to work with such rapidity, that there are no less than sixty-four pictures catalogued in his name in the Museum at Madrid. In 1702, he accompanied Philip V. to Naples, where he was received with distinction, and where he died, 1705.

337. LANDSCAPE *Nicholas Poussin.* (1594-1665.)

This picture was formerly at Abbotbury, and represents rugged scenery, hills, a river, and on the right hand are trees in deep-toned colouring.

Nicholas Poussin was born in Normandy, 1594, and was the brother-in law of Gaspar, who married his sister, and was then called Poussin instead of "Dughet," which was his real name. Nicholas Poussin was one of the greatest masters of the French School. In spite of many difficulties he visited Rome while a very young man, and there formed his style from studying bassi relievi, and the works of great masters. After an absence of sixteen years he returned to Paris in 1640, and there Louis XIII. wished to retain him. In 1642, however, he gave him permission to re-visit Rome, and the King dying shortly afterwards he never returned to his native country. He continued to increase in reputation and wealth during twenty-three years, and died at Rome, aged seventy-two. Sir Joshua Reynolds remarks that "Nicholas Poussin's best performances have a remarkable dryness of manner, which need not be recommended for imitation, but perfectly

correspond to the ancient simplicity which distinguishes his style." He excelled in figure painting as much as in landscape, and at least 200 of his pictures have been engraved.

338. MADONNA.

Giovanni Battista Salvi, called Saffoferrato. (1605-1685.)

This oval picture was formerly in Burlington Street, and was given to Henry Stephen, third Earl of Ilchester, by Sir G. O. Paul, Bart.

White drapery passes over the head and shoulders of the Madonna, who wears a crimson robe, with blue drapery. She looks downward, turning to the left. Her hands are clasped together.

Saffoferrato was born at the castle of Saffoferrato, near Urbino, in 1605, and was so called after his birthplace. He received some of his inspirations from the Caracci and Bolognese masters. He was, however, a painter with originality, and in style and subjects his works bear resemblance to those of Carlo Dolci. Saffoferrato's best productions are frequently Madonnas, many of which are very beautiful. He died at Rome, 1685.

339. SEA VIEW *J. H. Koekkoek.*

A vessel is represented in this small picture, much tossed by the waves. Figures of two or three men in the foreground.

Jan Herman Koekkoek, a marine painter, born in Holland in 1778, was the father of three sons, who rank among the excellent painters of the day. The pictures of John Herman Koekkoek are found in many good collections, and are much esteemed.

340. SEA VIEW.

Koekkoek.

Very rough sea, with a vessel in foreground. Stormy sky.

341. HENRY EDWARD, FIFTH EARL OF ILCHESTER. *Van der Weyde*.
This picture was painted 1881, and is placed on an easel.

NORTH DRAWING ROOM.

342. THE MARRIAGE OF ST. CATHERINE.



HIS picture was formerly in Burlington Street, and is a copy by Pietro da Cortona, from the Correggio, now placed No. 27, in the Louvre.

The Virgin Mary is seated, turned to the right. St. Catherine receives a ring from the Infant Jesus, who is seated on the knees of the Virgin. On the right, St. Sebastian, holding arrows in his hand, is standing behind St. Catherine. In the background, towards the left of the picture, is depicted the martyrdom of these two saints.

Mrs. Jameson remarks, in the second volume of "Sacred and Legendary Art": "The marriage of St. Catherine must be considered as a strictly devotional subject—an allegorical vision implying the spiritual union between Christ and the redeemed Soul. Whatever may be thought of the marriage of St. Catherine in this mystical sense, we must feel that as a subject of art, it is most attractive." The marriage of St. Catherine appears frequently as a subject in early Greek art, but was not represented by Italian masters before the middle of the fifteenth century. In the sixteenth century it became a favourite and popular subject.

Pietro da Cortona, called also Berettini, was a Florentine, born at Cortona, 1596, and became a distinguished painter of the Roman School. His greatest and most celebrated work

was decorative. The ceiling of the saloon in the Barberini Palace, his work, is considered one of the greatest productions ever executed. Pietro da Cortona died at Rome, in 1669.

343. VIEW OF THE MONASTERY OF BERILDA IN TOSCANA.

G. Wallis.

Trees and buildings, with a long arched corridor. The figure of an old man, carrying a stick, in the foreground.

G. Wallis was the father of J. Wallis. Seguir says in his Dictionary, that there was a sale of G. Wallis's pictures at Naples, 1806, where Sir William Hamilton was a purchaser.

344. MADONNA AND CHILD. (1615) *Copy from Titian*

This picture represents the Virgin Mary seated on a bank. She is robed in crimson and blue, she turns to the left, and her right arm is extended picking flowers. The Holy Infant lies partly on the bank, but his head rests on his mother's knees.

345. VENUS AND ADONIS . *J. Van der Doës.* (1623-1673.)

Adonis sleeps, and Cupid approaches him. Venus bends over him. Four dogs in the left-hand corner of the picture.

Jacob Van der Doës was born at Amsterdam. He studied in Italy, and the pictures of Peter van Laer being then in great estimation at Rome, he attached himself to the style of that master, and painted with considerable success. His figures and animals especially have a beauty of touch, which can scarcely be surpassed. He was of a melancholy disposition, and his works frequently partake of the gloominess of his character.

346. ADORATION OF THE SHEPHERDS. . . . *Brina?*

This picture was brought from Abbotbury, and is more modern than the drawing seems to indicate. The Infant Christ

lies upon the ground, surrounded by a glory. To the left are three shepherds, one bearing a lamb; to the right are the Virgin Mary and Joseph.

347. SIR ROBERT WALPOLE . . . *J. Wootton.* (1720-1765.)
1727, in Richmond Park.

The eminent statesman, celebrated as Prime Minister to George I. and to George II. Son of Robert Walpole, Esq., of Houghton, and Mary, daughter of Sir Jeffrey Burwell, of Rougham, Suffolk. Born, 1674; represented King's Lynn in 1700, and served for that borough in all parliaments till he was created Earl of Orford, except the Session of 1711, when he was in the Tower for six months. In 1707 he had been Secretary at War and Treasurer of the Navy; and in 1710, he was chosen one of the managers against Dr. Sacheverel, who had been impeached in the House of Commons owing to his having preached two sermons tending to excite hostility against dissenters, and who in consequence was sentenced to be suspended for three years. For this service Sir Robert Walpole, with the other managers, received the thanks of the House of Commons. Owing, however, to a change of ministry, he was employed in no further office during the remainder of the reign of Queen Anne. On the accession of George I. (1714) to the throne, he was again brought into the service of his country, and was made Paymaster of the Guards and garrisons at home, and forces abroad, and sworn of the Privy Council, 1715, First Lord of the Treasury, and Chancellor of the Exchequer. Both these offices he resigned in 1717, but in 1720 he was again constituted Paymaster General of all His Majesty's Forces, and Chancellor of the Exchequer, and in 1723, Secretary of State in His Majesty's absence in Hanover. In 1725 he received the Order of the

Bath, and in 1726 was elected a Knight of the Garter, being one of the few Commoners who ever received such a distinction. In 1742 he resigned his offices, and was created Baron Houghton, Viscount Walpole, and Earl of Orford. He first married Catherine Shorter, daughter of John Shorter, Esq., of Bybrook, in Kent, and Elizabeth, daughter of Sir Erasmus Philips, of Picton Castle, Pembrokehire, who died 1737, and by whom he left three sons: Robert, second Earl of Orford; Edward, who died unmarried; and Horace, who succeeded as fourth Earl on the death of his nephew George, 1791, but never took his seat in the House of Lords, and died 1797. Sir Robert Walpole secondly married Maria, daughter of Thomas Skerret, Esq., who died very shortly afterwards, and he himself died in March, 1745.

This picture was formerly in Burlington Street, and represents Sir Robert Walpole, dressed in uniform, with a cocked hat, and a hunting whip in his hand. Three dogs are near him, and on the right hand of the picture are huntsmen and hounds.

See 255.

John Wootton was an eminent English painter of landscapes and animals, and flourished about the year 1720. He was a pupil of J. Wyck, and painted horses and dogs with great spirit and accuracy. He painted a picture of William, Duke of Cumberland, and the routed army near Culloden.

348. HOLY FAMILY . *Giovanni A. Sogliani.* (1481-1533.)

The Infant Saviour is lying in the foreground of the stable, where just above Him, animals are feeding. The Virgin Mary in a crimson robe with green mantle, Joseph and three angels are around Him. This old picture was brought from Abbotbury.

Giovanni Antonio Sogliani was a native of Florence, and flourished about 1530. He studied under Lorenzo di Credi, and subsequently endeavoured to imitate the works of Fra

Bartolommeo. Among his most esteemed works are "Cain and Abel" in the Cathedral at Parma, and the "Martyrdom of San Arcadio," in the Church of San Lorenzo at Florence.

STAIRCASE.

349. NYMPHS AND SATYR . . . *After Titian.* (1477-1576.)



HIS picture was brought from Burlington Street.

350. SIR STEPHEN FOX, KT.

Sir Peter Lely. (1617-1680.)

This picture was originally at Redlynch, and more recently in Burlington Street. Sir Stephen Fox turns to the left, wears a brown silk robe, with loose sleeves, and a white lace cravat. Light, flowing, curly wig.

See 62, 73, 241.

Born, 1627; married Elizabeth Whittle about 1650. She died, 1696; and Sir Stephen Fox married secondly, in 1703, Christian, daughter of the Rev. Francis Hope, and died in 1716.

Sir Peter Lely was a Westphalian by birth, and was born in 1617. On the death of Vandyck, 1640, he determined to visit England. At first he painted landscapes and historical subjects, but finding portrait painting much encouraged, he devoted himself entirely to that art, and obtained great success, which even the tragical events of that period did not impede. Among the many, Oliver Cromwell employed him to paint his portrait. After the Restoration his business greatly increased, and his reputation as a painter of women's portraits was very great. His pictures of men were, generally speaking, inferior. Charles II. employed

him to paint the Beauties of the day, and these works are still at Hampton Court. Sir Peter Lely died 1680, and was buried in St. Paul's Church, Covent Garden.

351. HUNTER, RIDER, AND HOUNDS IN THE DISTANCE.

352. PICTURE OF THREE DOGS: }
 "Wallace, Robin, and Nixie." } . D. Cooper. (1882.)





INDEX OF PAINTERS.





INDEX OF PAINTERS.

	NOS.
A	ANGELICO, FRA, DA FIESOLE 270 ANSELMi, M.A. 334 BARTOLOMMEO, FRA (BACCIO DELLA PORTA), COPIES FROM 268, 284, 305 BASSANO, IL (GIACOMO DA PONTE) 324 BATTONI, POMPEO 115 BEACH, THOMAS 61, 64, 89, 134 BEALE, MARY 50, 54, 57, 72, 127, 189, 245 BIGIO, FRANCA 300, 307 BLOEMEN, J. F. VAN (CALLED ORIZZONTE) 275 BRINA (?) 346 BRONZINO (SCHOOL) 264, 282, 285 BURR 164 CALLOW 167, 168, 169, 170, 317 CANALETTI, ANTONIO 15, 19 CANALETTI (AFTER) 262, 265 CARACCI, LUDOVICO 122 CARDI, LUDOVICO (CALLED CIGOLI) 327 CASTAGNA, ANDREA DEL 297 CHANDLER 70, 180 CLAUDE (CLAUDE GELÉE) DE LORRAINE 333 CLIFFORD, EDWARD 108 COOPER, D. 352 COOPER, SAMUEL 29 CORREGGIO, ANTONIO ALLEGRI (COPIES FROM) 294, 296, 342 CORTANO, PIETRO DA 335 COTES, F 126, 128

	NOS.
CUYP, ALBERT	10
DIEPENBECK, A.	271
(This picture having been moved, now follows 141.)	
DOLCI, CARLO	332
DOLCI, CARLO (COPY FROM)	291
ECHARDT	135, 181
GARRARD, MARC	48
GHIRLANDAJO, DOMENICO	274
GIORDANO, LUCA	154, 336
GIOTTINO, TOMMASO	292
GIOTTO DA BONDONE	313
GODDARD	161
GRAVES, HON. HENRY	51, 53
GUERCINO, GIOVANNI FRANCESCO	124
GUIDO, RENI	23
HAMILTON, G.	11, 20
HILL, J.	137
HOGARTH, WILLIAM	40, 106
HOLBEIN, HANS	52, 129
HONDEKOOTER, MELCHIOR	177
HONDT, DE	331
HOPKINS	163
JANSEN, CORNELIUS	247
KNELLER, SIR GODFREY	62, 119, 132
KOECKKOEK, J. H.	339
LAWRENCE, SIR THOMAS	277
LELY, SIR PETER	55, 116, 152, 350
LIEVENS, J.	7
LINNELL, JOHN	59
LIOTARD, J. S.	174
LOGGAN, DAVID	45
LUCCATELLI, ANDREA	323
LUMLEY, AUGUSTUS	162
LUINI, BERNARDINO	43
LYNN, S.	256

INDEX OF PAINTERS.

211

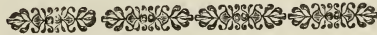
	NOS.
MACTAGGART, MRS. (COPY FROM CUYF)	304
MARATTI, CARLO	1, 330, 335
MARINARI, ONARIO	325
MASACCIO (CALLED TOMMASO GUIDI)	312
MENGS, RAPHAEL (COPIES FROM)	310, 314
NEEFS, PETER	14
NELLI, PLAUTILLA, SUOR	266
PALAMEDES, PAUL (STEVERS OF STAEVARTS)	18
PONTORMO, JACOPO CARUCCI DA	286
POUSSIN, GASPAR	13, 17, 281, 326, 328
POUSSIN, NICHOLAS	155, 337
PREISLER, JOHN JUSTIN	39
RAMSAY, ALLAN	37, 97
READ, CATHERINE	166
REMBRANDT, PAUL (CALLED VAN RHYN)	16
RESCHI (PANDOLFO)	287, 288, 290
REYNOLDS, SIR JOSHUA	172, 315
REYNOLDS, SIR JOSHUA (COPY FROM)	196, 276
RICHARDSON, JONATHAN	120
RILEY, JOHN	30, 36
ROSA, SALVATOR	2, 24, 26
RUBENS, PETER PAUL	6, 254
RUYSDAEL, JACOB	12, 21
RUYSDAEL, SOLOMON	27
SARTO, ANDREA DEL	300, 307
SASSOFERRATA, GIOVANNI BATTISTA SALVI	338
SCHEDONE, BARTOLOMMEO	25
SCOTT	58, 65
SELWYN, REV. TOWNSEND	186, 193
SELWYN, MISS (COPY FROM SIR JOSHUA)	196
SNYDERS, FRANCIS	56
SOGLIANI, GIOVANNI ANTONIO	348
STROZZI, BERNARDO (CALLED IL CAPPUCINO)	269
TENIERS, DAVID	3
TENKATE	173
TERBURG, GERARD	8

156

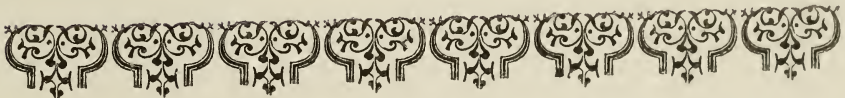
Pond

	NOS.
TITIAN	329
TITIAN (AFTER)	139, 140, 349 344
TREVISANI, FRANCESCO	22
VANDYCK, SIR ANTHONY	49, 150
VAN DER DOËS, JACOB	345
VAN DE VELDE, ADRIAN	4
VAN DER WEYDE	341
VAN WYCK, JOHN	9
VAN SCHNYTKIN	156
VERELST, SIMON	130
VINCI, LEONARDO DA (COPIES FROM)	298, 299, 311
VLEIGER, SIMON DE	92
WALLIS, G.	343
WALLIS, JOSHUA	294, 296, 298, 299, 311
WEENIX, JAN	28
WISSING, WILLIAM	60, 151
WHITCOMBE	66
WOOTTON, J.	347
WOUVERMANS, PHILIP	5
ZEEMAN, ENOCH	141, 147, 243
ZUCCARELLI, FRANCESCO	175
ZUCCHERO, FEDERIGO	38, 112






INDEX OF PORTRAITS.





INDEX OF PORTRAITS.

	NOS.
<div style="display: inline-block; vertical-align: middle; text-align: center; margin-right: 10px;">  </div> CLAND, LADY HARRIOT	29, 183, 200
ACLAND, MISS ELIZABETH KITTY	134
ALBEMARLE, GEORGE MONCK, DUKE OF	54
ALBERONI, CARDINAL	39
AYLIFFE, MRS.	188, 212
AYLIFFE, MISS JUDITH	206
BOHEMIA, ELIZABETH, QUEEN OF	
CHARLES I., KING	49
CHARLES II., KING	152
CHARLOTTE, QUEEN	315
CHARLOTTE, PRINCESS OF WALES	277
CLARENDON, EDWARD HYDE, EARL OF	50
CLEMENT VII., POPE (GIULIO DE MEDICI)	267
COLEBROOKE, MRS. (AFTERWARDS LADY HENRIETTA)	181
COMPTON, HON. GEORGE	132
CORNWALLIS, CHARLES, 3RD LORD	248
CORNWALLIS, ELIZABETH, LADY	121, 244, 249
CORNWALLIS, HON. JOHN	63
COX, RICHARD	252
DIGBY, EDWARD, 6TH LORD	
DIGBY, HENRY, 7TH LORD	115, 252
DIGBY, HENRY, 7TH LORD	157
DIGBY, LADY LUCY	29 (?), 185

	NOS.
DIGBY, HON. MARY	67
DIGBY, HON. MRS.	120
DIGBY, HON. WILLIAM, DEAN OF DURHAM	276
EDWARD VI., KING	52
ELIZABETH, QUEEN (PROCESSION OF)	48
ESSEX, ARTHUR CAPEL, 1ST EARL OF	91
EVREMOND, CHARLES ST. DENIS, DUC DE	96
FOX, HON. CHARLES JAMES	172
FOX, CHARLES (SON OF SIR STEPHEN FOX, KT.)	83, 158, 190, 246
FOX, CHRISTIAN, LADY	101, 243
FOX, ELIZABETH, LADY	242
FOX, ELIZABETH CARR, MRS.	160
FOX, HENRY (1ST LORD HOLLAND)	33, 40, 117, 135, 251
FOX, JAMES (SON OF SIR STEPHEN FOX, KT.)	133
FOX, HON. JULIANA JUDITH	199
FOX, STEPHEN (1ST EARL OF ILCHESTER)	29, 32, 40, 85, 114, 252
FOX, SIR STEPHEN, KT.	62, 73, 241, 350
FOX, STEPHEN (SON OF SIR STEPHEN FOX, KT.)	187
FOX, WILLIAM (SON OF SIR STEPHEN FOX, KT.)	127, 189
GARTSHORE, SARAH JANE, MRS.	171
GENTLEMAN OF THE TIME OF LOUIS XIV.	29
GEORGE III., KING	301
GRADY, STANDISH, ESQ., OF CAPERCULLEN	29
GRAFTON, ISABELLA, DUCHESS OF	151
HAMILTON, HON. CHARLES	113
HAMILTON, ELIZABETH, DUCHESS OF	93, 111, 137, 179
HAMILTON, JAMES, 5TH DUKE OF	110
HENRIETTA MARIA, QUEEN	150
HENRY VII., KING	144
HENRY VIII., KING	129
HERVEY, JOHN, LORD	40, 141
HERVEY, MARY (LEPELL), LADY	37, 106
HOLLAND, HENRY FOX, 1ST LORD	33, 40, 117, 135, 251
HOOPER, DR., BISHOP OF BATH AND WELLS	97
HORNER, SUSANNA, MRS. STRANGWAYS	29, 31, 119, 137, 176, 204, 239, 240
HORNER, MISS ELIZABETH STRANGWAYS	29, 34, 41, 87, 184, 240, 253

INDEX OF PORTRAITS.

217

NOS.

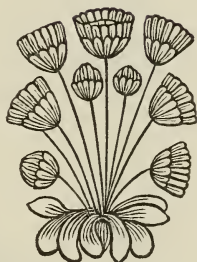
ILCHESTER, ELIZABETH, 1ST COUNTESS OF	29, 34, 41, 87, 184, 240, 253
ILCHESTER, HENRY EDWARD, 5TH EARL OF	53, 341
ILCHESTER, HENRY STEPHEN, 3RD EARL OF	59, 180
ILCHESTER, HENRY THOMAS, 2ND EARL OF	29, 64, 89, 178, 195
ILCHESTER, MARY E. A., COUNTESS OF	51, 108
ILCHESTER, MARY THERESA, COUNTESS OF	29, 61, 196
ILCHESTER, STEPHEN, 1ST EARL OF	29, 32, 40, 85, 114, 252
JONSON, BEN	145
KINGSTON, ELIZABETH, DUCHESS OF	174
LEO X., POPE (GIOVANNI DE' MEDICI)	273
LONG, MRS. JAMES	84
LONG, MISS	86
LONG, SIR ROBERT, BART.	55
MARLBOROUGH, CHARLES SPENCER, 2ND DUKE OF	40, 201
MARY, QUEEN	43
MARY, BEATRIX D'ESTE (QUEEN OF JAMES II.)	142
MAURICE, PRINCE	123
MEDICI, GIOVANNI DE BICCI DE	264
MONMOUTH, JAMES, DUKE OF	60
MORE, SIR THOMAS	143
NAPIER, LADY SARAH	165
NEWCASTLE, WILLIAM CAVENDISH, DUKE OF	217 (now follows 141)
NORTHAMPTON, JANE, COUNTESS OF	116, 245
O'BRIEN, WILLIAM, ESQ.	29, 94, 126
O'BRIEN, LADY SUSAN	29, 42, 128, 166
PAUL, SIR GEORGE ONESIPHORUS, BART.	250
PERCY, HENRY, LORD	47
POOL, MRS.	88
RIDOUT, JOHN, ESQ.	210
RUPERT, PRINCE	57

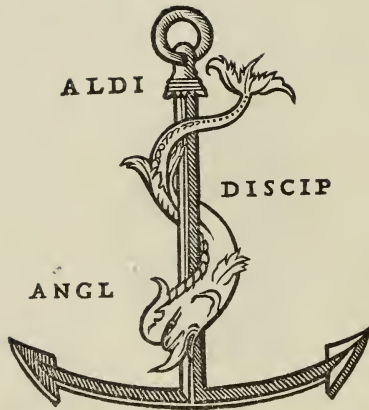
	NOS.
STAVORDALE, HENRY STEPHEN, LORD	180
STAVORDALE, HENRY THOMAS, LORD	178
STAVORDALE, MARY, LADY	196
STAVORDALE, STEPHEN, LORD	68
STRANGWAYS, LADY CHARLOTTE FOX	70, 271
STRANGWAYS, MISS ELIZABETH	179
STRANGWAYS, LADY ELIZABETH FOX	134
STRANGWAYS, COLONEL GILES	29, 72, 109, 207
STRANGWAYS, MRS. GILES	29, 81, 182
STRANGWAYS, MASTER GILES	44
STRANGWAYS, DAME GRACE	112
STRANGWAYS, LADY HARRIET FOX	183, 200
STRANGWAYS, MISS HOWARDA	112
STRANGWAYS, SIR JOHN	78, 102, 118
STRANGWAYS, JOHN, ESQ. (SON OF COLONEL GILES)	77
STRANGWAYS, JOHN, ESQ. (SON OF THOMAS STRANGWAYS, SEN.)	75, 137, 203
STRANGWAYS, DAME JUDITH	215
STRANGWAYS, MISS JUDITH	98, 202, 208
STRANGWAYS, LADY LOUISA FOX	70, 272
STRANGWAYS, LADY LUCY FOX	185
STRANGWAYS, MISS SUSANNA	176
STRANGWAYS, LADY SUSAN FOX	166
STRANGWAYS, MR. AND MRS. THOMAS, SEN., WITH A FAMILY GROUP, AND EAST VIEW OF MELBURY	137
STRANGWAYS, THOMAS, ESQ., SEN.	30, 99, 137
STRANGWAYS, MRS. THOMAS, SEN.	36, 100, 137, 149, 197, 216
STRANGWAYS, THOMAS, ESQ., JUN.	74, 90, 137, 211
STRANGWAYS, MRS. THOMAS, JUN.	82, 103, 137
STRANGWAYS, GENERAL THOMAS FOX, R.A.	69
STRANGWAYS, WADHAM, ESQ.	80
SUNDON, CHARLOTTE, LADY	159
TREFUSIS, HON. ANNE, DAUGHTER OF 10TH LORD ST. JOHN, WIFE OF ROBERT COTTON TREFUSIS, ESQ.	29
VAN SCHNYTKIN	156
VILLEMMAIN, THE REV.	40
WADHAM, DOROTHY	79
WADHAM, NICHOLAS	67 76

INDEX OF PORTRAITS.

219

	NOS.
WALES, CHARLOTTE, PRINCESS OF	277
WALPOLE, SIR ROBERT	255, 347
WATSON, MR.	136
WIGAN, DR., M.D.	247
WINNINGTON, RIGHT HON. THOMAS	40, 147
WITT, JEAN DE	46
WOLSEY, CARDINAL	146



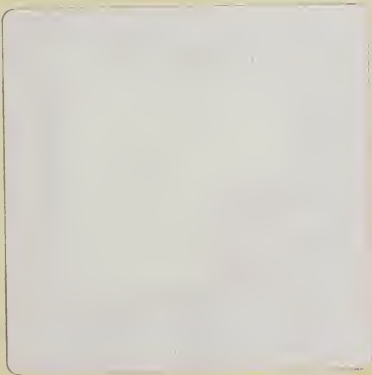


ERRATA.

P. 14, line 28, *for* 1549 *read* 1547.

„ 75, „ 30, „ 1583 „ 1585.

„ 166, „ 18, „ April „ January 7th.



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