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*Windsor July 25<sup>th</sup> 1890.*

# Windsor Castle.



THE  
OFFICIAL GUIDE  
TO THE  
STATE APARTMENTS.

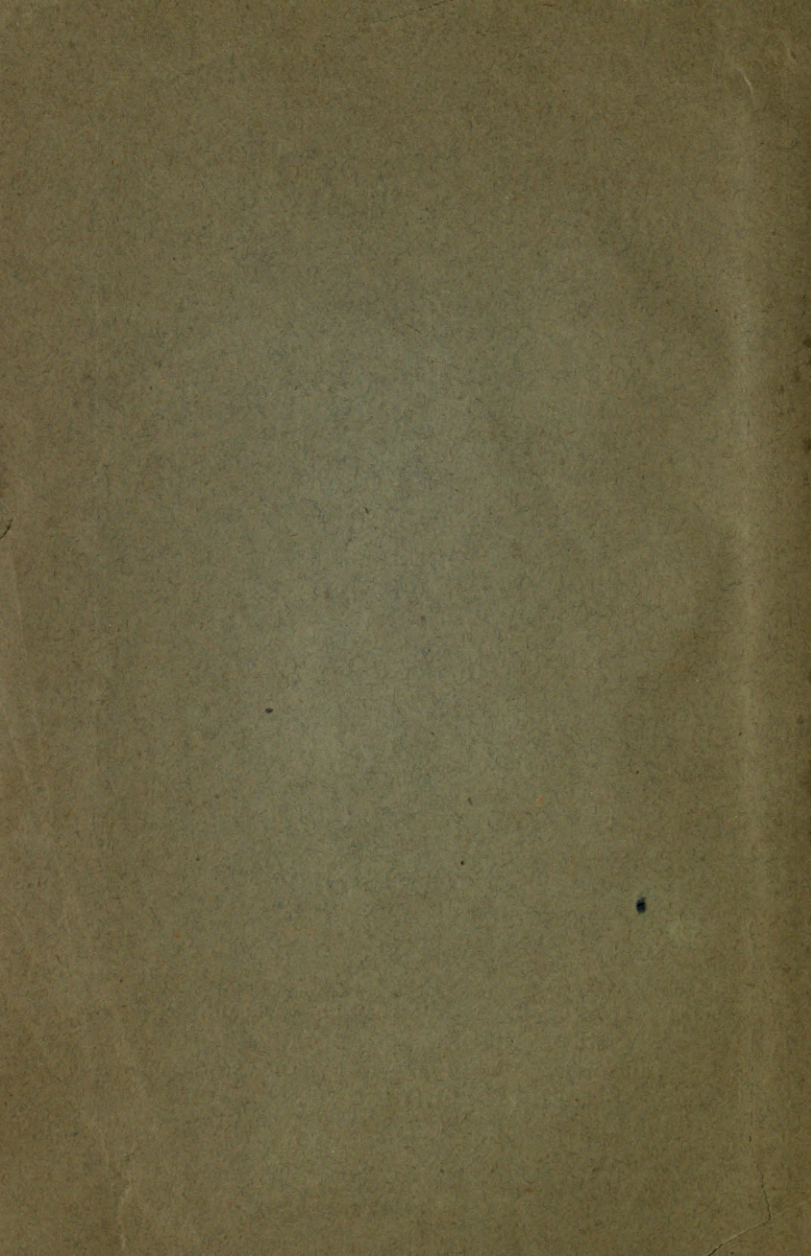
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PRICE ONE PENNY.

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PRINTED BY AUTHORITY OF THE LORD CHAMBERLAIN, BY  
RICHARD OXLEY & SON,  
PRINTERS BY APPOINTMENT TO THE QUEEN,  
HIGH STREET, WINDSOR.

[*Entered at Stationers' Hall.*]



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**W**HEN the Queen and Court are absent the State Apartments of the Castle are usually Open to the Public on MONDAYS, TUESDAYS, THURSDAYS, and FRIDAYS, from 11 o'clock till 4 in Summer, and from 11 to 3 in Winter. Schools of Young Children and Children's Excursion Parties cannot be admitted. Tickets of Admission (Gratis) are issued on all open days, only at the Lord Chamberlain's Stores in the Castle Yard.

Attendants go round with Visitors about every 15 minutes. They are strictly forbidden to receive any kind of fee whatever.

### NOTICE.

In obedience to the Queen's command the State Apartments will be Open on SATURDAYS, in addition to the above-named days, *after* 1st January, 1890.

The Round Tower will be Closed during the Winter Months.

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## THE STATE APARTMENTS.



**T**HE SUITE OF STATE APARTMENTS in Windsor Castle to which the Queen has been graciously pleased to permit the free admission of the Public consists of the following Rooms:

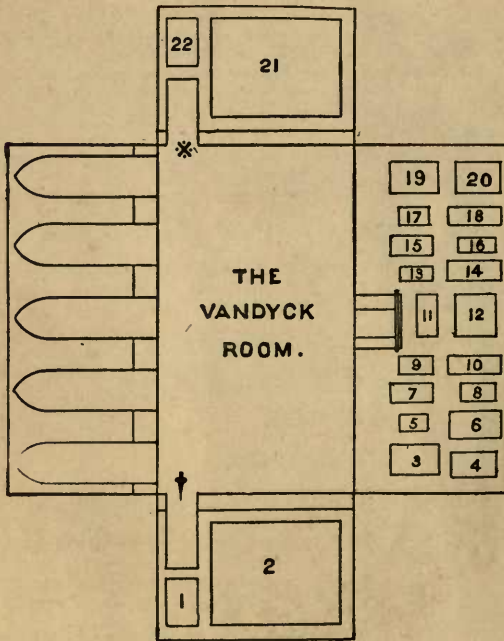
- The Vandyck Room.
- The Zuccarelli Room.
- The State Ante Room
- The Grand Vestibule.
- The Waterloo Chamber.
- The Grand Reception Room.
- St. George's Hall.
- The Guard Chamber.
- The Queen's Presence Chamber.
- The Queen's Audience Chamber.

The approach to these Apartments is by an Entrance in King John's Tower, passing through which Visitors enter a Waiting Room, and are then conducted up an Ancient Staircase to

## THE VANDYCK ROOM.

THIS ROOM is so called on account of the Paintings contained therein being the production of that Master; they consist of the following Portraits :

1. HENRY, COMTE DE BERG. He commanded a portion of the Spanish army in the Netherlands under the Marquis Spinola; and, subsequently, was Commander-in-Chief of the Spanish forces there. In 1632, whilst Frederick Henry, the



† Door by which Visitors enter.

\* Door by which Visitors leave.



Prince of Orange, was besieging Maestricht, he retired into the territory of Liege, and there issued a Proclamation against the Spanish Government, and, upon receiving the recompense demanded, entered into the service of the United Provinces.

2. KING CHARLES I., HENRIETTA MARIA his Queen, PRINCE CHARLES, and the PRINCESS MARY. Life size.

3. THOMAS KILLIGREW and THOMAS CAREW. Half lengths in one picture. Killigrew at that time was Page of Honour, and Carew Gentleman of the Privy Chamber, to King Charles I., to whose cause Killigrew faithfully adhered till the death of that monarch; after which he attended his son in his exile, to whom he was highly acceptable, on account of his social and convivial qualifications. On the Restoration he was appointed Groom of the Bed Chamber, and was also made Master of the Revels, an ancient office which conferred the privilege of granting licences to all trumpeters, drummers, and fifers within the realm. He married Cecelia Crofts (sister of Lord Crofts), one of the Maids of Honour to Queen Henrietta; and died at Whitehall, March 19th, 1692. He once had a dispute with the lady who afterwards became his wife, on the subject of jealousy, at which Carew was present and wrote a poem on the subject. This painting is supposed to allude to that circumstance.

4. MARY, DUCHESS OF RICHMOND. Full length. Only daughter of George Villiers, first Duke of Buckingham of that name, and (at the time of her marriage with James Stuart, second Duke of Richmond) relic of Charles, Lord Herbert, son and heir to Philip, then Earl of Montgomery and afterwards Earl of Pembroke. She was a third time married to Thomas Howard, a brother of the first Earl of Carlisle, whom she also survived, as well as her son by the Duke of Richmond.

5. HENRIETTA MARIA, QUEEN OF CHARLES I. Half length, in white satin, the Crown on a table. Daughter of Henry IV., King of France; born at Paris in 1609; married in 1625, and died at the Convent of Chaillot, near Paris, in 1669.

6. VENETIA, LADY DIGBY. Full length, seated. This lady was daughter of Sir Edward Stanley, of Tonge Castle, in Shropshire, and Lucy, daughter of Thomas Percy, seventh Earl of Northumberland. She was born on the 19th of December, 1600; married to Sir Kenelm early in 1625, and died May 1st, 1633.

7. THE PRINCE OF CARIGNAN. Half length. Francis Thomas Prince of Carignan, of Savoy, was Governor General

of the Low Countries, and Commander of the Spanish Forces there.

8. GEORGE VILLIERS, second Duke of Buckingham, and his brother, LORD FRANCIS VILLIERS. Full length as boys. George was the second but eldest surviving son of the first Duke; his brother Francis was slain in an encounter with the Parliament Forces, at or near Kingston upon Thames, in 1648.

9. HENRIETTA MARIA. Profile.

10. MADAME DE ST. CROIX. Full length. Called in the engraving by *Petros de Jode*, Beatrix Cosantia Princeps Cantecroyana.

11. KING CHARLES I. Front profile and three quarters. Painted for the purpose of being sent to Bernini, the Sculptor at Rome, who, on seeing it, and struck with the melancholy expression of the King's countenance, uttered a prediction of his untimely fate. From it he executed the bust which was afterwards lost in the fire that destroyed the Palace at Whitehall, in 1697, and for which the King sent him a ring, worth six thousand crowns, to adorn the hand that performed such wonders.

12. THE FAMILY OF KING CHARLES I. Five figures, full length. PRINCE CHARLES (his hand on a dog), the PRINCESS MARY, JAMES, DUKE OF YORK, the PRINCESS ELIZABETH, and the PRINCESS ANNE.

13. HENRIETTA MARIA. Front view, in white satin, a chain of jewels over the right shoulder.

14. LUCY, COUNTESS OF CARLISLE. Second and youngest daughter of Henry Percy, ninth Earl of Northumberland, by Dorothy, daughter of Walter Devereux, first Earl of Essex, of that name. She was born in 1600, and was married November 6th, 1617, to James Hay, afterwards created Viscount Doncaster and Earl of Carlisle. She died in November, 1660.

15. PRINCE CHARLES (Charles II.), eldest son of King Charles I. Whole length, in armour.

16. SIR KENELM DIGBY, Kt. Half length, seated. Son of Sir Everard Digby, executed on account of his participation in the Popish Plot. He was born at Gothurst, in Buckinghamshire, June 11th, 1603, and died in 1665, on his birthday.

17. PORTRAIT OF VAN DYCK. Sir Anthony Van Dyck was born at Antwerp, in 1598; and came to England on the invitation of King Charles I., conveyed through Sir Kenelm Digby. On his first arrival he lodged at Blackfriars, whither

the King often went by water and viewed his performances with singular delight, frequently sitting to him himself and bespeaking pictures of the Queen, his children, and his courtiers. On the 5th of July, 1632, the King conferred the honour of Knighthood upon him at St. James's, and this was soon after followed by the grant of an annuity of £200 for life, with the title of Painter to his Majesty. He married Mary Ruthven, daughter of Lord Gowry, and died December 9th, 1641.

18. HENRIETTA MARIA. Full length, in white satin.

19. CHILDREN OF KING CHARLES I. Whole lengths. CHARLES (Charles II.), PRINCESS ROYAL (Mary, Princess of Orange), and PRINCE JAMES (James II.)

20. MARY, COUNTESS OF DORSET. Whole length. Was daughter and heir to Sir George Curzon, of Croxhall, in the county of Derby, Knight, and wife of Edward Sackville, eighth Earl of Dorset. She was entrusted with the tuition of the Princess Royal; and she was also Lady Governess of James, Duke of York, in 1638. She died in August, 1645.

21. KING CHARLES I. on horseback, accompanied by M. DE ST. ANTOINE, his Equerry, on foot, and carrying the King's helmet. At the sale of the King's effects by the Rebels, the price put upon this picture was £200, for which sum it was purchased by Van Lemput. After the Restoration he demanded 1500 guineas for his bargain, which however was eventually obtained from him by a suit at law, after one thousand had been offered.

22. PORTRAIT OF A GENTLEMAN. Half length. Unknown.

Leaving this Room Visitors now enter

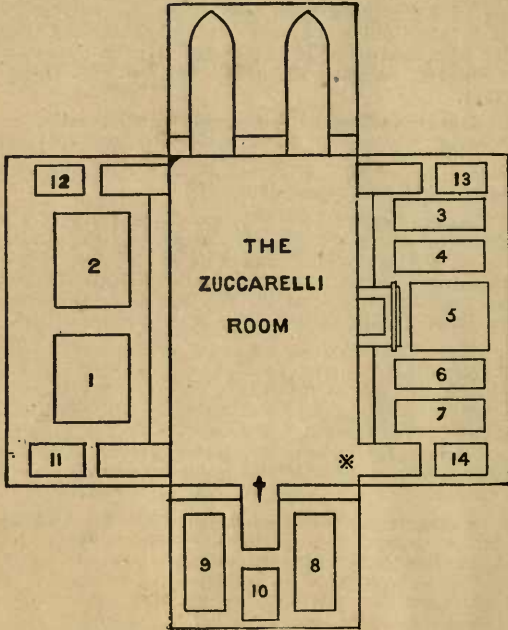
## THE ZUCCARELLI ROOM.

THE ZUCCARELLI ROOM contains Nine large Paintings by that Master, viz. :

1. THE MEETING OF ISAAC AND REBECCA. It was on this picture that Zuccarelli rested his fame; and upon its reputation he found so much employment in England.

2. THE FINDING OF MOSES. Zuccarelli received a commission to paint this picture from King George III., who very graciously allowed the artist to choose his own subject.

And Seven Landscapes, six of which, including one representing JACOB TENDING THE FLOCKS OF LABAN, are upright.



† Door by which Visitors enter.

\* Door by which Visitors leave.

All the paintings of Zuccarelli, now in the Royal collection (with the exception of "The Finding of Moses"), were purchased of the executors of Joseph Smith, Esq., the English Consul at Venice, by King George III.

Over the South-east Door is a Portrait of a Child [No. 10], full length and standing, representing HENRY, DUKE OF GLOUCESTER, youngest son of King Charles I.

Over the other Doors of this Room are Portraits of KING

GEORGE I. by *Fontaine* [No. 11], KING GEORGE II. [No. 12], FREDERICK, PRINCE OF WALES [No. 13], and KING GEORGE III. [No. 14].

Hence the Visitors proceed to

## THE STATE ANTE-ROOM.

THE CEILING of this Room is painted by *Verrio*, and represents a Banquet of the Gods. The coving of the room is ornamented with a great variety of fish and fowl; and the six pieces of tapestry are, in some degree, appropriate to the same subject, as well as the exquisite specimens of carving by *Gibbons*, who, as Lord Orford elegantly expresses it, "gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with the free disorder natural to each species." The stained glass Portrait of KING GEORGE III. in his Coronation Robes over the fireplace is from the picture by Sir Joshua Reynolds.

Passing across the head of the State Staircase (on the lower landing of which is a full-length statue of GEORGE IV. by *Chantrey*) the Visitors enter

## THE GRAND VESTIBULE.

THIS is a lofty apartment, lighted from above by an octagonal lantern of very elegant design, and is moreover decorated with military trophies and suits of ancient armour. At the North-end is a fine statue of the present QUEEN, with her favourite dog "Sharp," executed in fine statuary marble by *Boehm*.

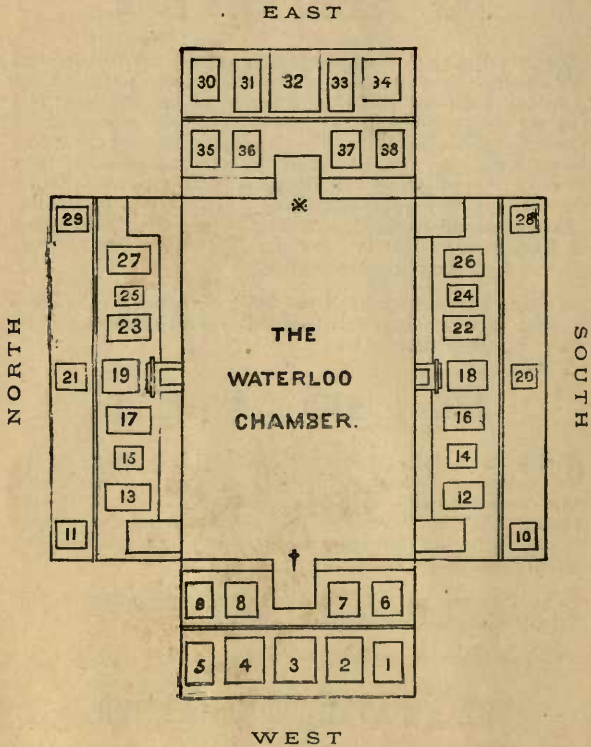
The Presents given to the Queen on the occasion of Her Majesty's Jubilee are to be seen in this Apartment.

Visitors are now conducted to

## THE WATERLOO CHAMBER.

THIS is a noble Room of large dimensions and originality of design. It is a great acquisition to the State Apartments of the Castle, having been built by Sir Jeffrey

Wyatville, over a comparatively useless court yard. Being situate between other ranges of apartments, it is, of necessity, lighted from above; but this circumstance has been happily seized by the Architect, who has, in fact, made it contribute to



- † Door by which Visitors enter.
- \* Door by which Visitors leave.

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the peculiarity of character which the room possesses. In it many of the State Banquets are given; and here are placed those *chefs d'œuvres* of art which *Sir Thomas Lawrence* painted for King George IV., consisting of the portraits of the then reigning Sovereigns of Europe, as well as some of the eminent statesmen and warriors conspicuous in the stirring events of the years 1813, 1814, and 1815, by whose talents and exertions the peace of Europe was established on so firm a basis that it enjoyed for many years comparative tranquillity. Indeed, the whole of these portraits (except otherwise expressed) are the productions of this Master.

Over the West Gallery are the portraits of:

1. ROLAND, VISCOUNT HILL, G.C.B. Half length. Commanded a division at the Battle of Waterloo. *W. H. Pickersgill, R.A.*

2. CHARLES X., KING OF FRANCE. Whole length. *After Lawrence.*

3. KARL PHILIP, PRINCE OF SCHWARTZENBERG. Whole length. Field Marshal in the service of Austria; and Commander-in-Chief of the Allied Armies in 1814 and 1815. *Sir Thomas Lawrence.*

4. KARL LUDWIG, ARCHDUKE OF AUSTRIA. Whole length. Son of the Emperor Leopold II., and brother of the Emperor Francis I. General Field Marshal of Austria. *Sir Thomas Lawrence.*

5. LIEUT.-GENERAL SIR THOMAS PICTON, G.C.B. Three-quarter length. Commanded the fifth division of the British Army at Waterloo, where he was killed. *Sir Martin Archer Shee, P.R.A.*

Beneath the above:

6. JOHN, COUNT OF CAPO D'ISTIAS. Three-quarter length, seated. Russian Secretary of State for Foreign Affairs, and Plenipotentiary at the Congress of Vienna. Afterwards President of Greece. *Sir Thomas Lawrence.*

7. CLEMENS WENZEL NEPOMUCK LOTHAR, PRINCE OF METTERNICH-WINNEBURG, DUKE OF PORTELLA, &c. Three-quarter length, seated. Austrian Chancellor of State from 1813 to 1848. *Sir Thomas Lawrence.*

8. AMAND EMMANUEL SOPHIE SEPTIMANIE DUPLESSIS, DUC DE RICHELIEU. Three-quarter length. President of the

534/parlms

French Council; and Minister for Foreign Affairs from 1815 to 1822. *After Lawrence.*

9. GENERAL OVEROFF. Three-quarter length. One of the Adjutants-General of the Emperor of Russia during the Campaigns of 1813, 1814, and 1815. *Sir Thomas Lawrence.*

On the north and south sides of the room alternately are:

10. WILLIAM FREDERICK GEORGE LEWIS, PRINCE OF ORANGE. *N. de Keyser, 1846.*

11. LOUIS ANTOINE DE BOURBON, DUKE OF ANGOULEME. Whole length. Son of Charles X., King of France. *After Lawrence.*

12. POPE PIUS VII. [Gregory Barnabas Lewis Chiramonte.] Whole length, seated. Elected March 14th, 1800. *Sir Thomas Lawrence.*

13. H.R.H. ADOLPHUS FREDERICK, DUKE OF CAMBRIDGE. Whole length, in a Field Marshal's uniform. *Sir Thomas Lawrence.*

14. CHARLES ROBERT, COUNT NESSELRODE. Three-quarter length, seated. Russian Secretary of State for Foreign Affairs, and Minister at the Congress of Vienna, Aix la Chapelle and Verona. *Sir Thomas Lawrence.*

15. THE RIGHT HON. ROBERT BANKS JENKINSON, SECOND EARL OF LIVERPOOL, K.G. Three-quarter length. Prime Minister from 1812 to 1827. *Sir Thomas Lawrence.*

16. ALEXANDER I., EMPEROR OF RUSSIA. Whole length, standing. *Sir Thomas Lawrence.*

17. KING WILLIAM IV. Whole length, in the Robes of the Garter. *Sir David Wilkie.*

18. FRANCIS I., EMPEROR OF AUSTRIA. Whole length, seated. Abdicated as Francis II., Emperor of Germany, 1805. *Sir Thomas Lawrence.*

19. KING GEORGE III. Whole length, in the Robes of the Garter. *Sir William Beechey*

20. LIEUT.-GENERAL COUNT JZERNITSCHOFF. Three-quarter length. One of the Adjutants-General to the Emperor of Russia during the Campaigns of 1813, 1814, and 1815. *Sir Thomas Lawrence.*



21. WILLIAM FREDERICK, DUKE OF BRUNSWICK-OELS. Whole length. Killed at Quatre Bras, June 16th, 1815. *W. Corden, jun.*

22. FREDERICK WILLIAM III., KING OF PRUSSIA. Whole length, standing. *Sir Thomas Lawrence.*

23. KING GEORGE IV. Whole length, in the Robes of the Garter. *After Lawrence.*

24. KARL AUGUST, PRINCE OF HARDENBERGH. Three-quarter length. State Chancellor of Prussia. Created a Prince in 1814. *Sir Thomas Lawrence.*

25. THE RIGHT HON. ROBERT STEWART, VISCOUNT CASTLEREAGH, K.G. Three-quarter length. Secretary of State for Foreign Affairs from 1812 to 1822; and Plenipotentiary from England at the Congress of Vienna. *After Lawrence.*

26. THE CARDINAL ERCOLE CONSALVI. Whole length, seated. Plenipotentiary from Pope Pius VII. at the Congress of Vienna. *Sir Thomas Lawrence.*

27. H.R.H. FREDERICK DUKE OF YORK, K.G. Whole length, in military costume, and with the Mantle of the Order of the Garter. *Sir Thomas Lawrence.*

28. HENRY WILLIAM PAGET, MARQUIS OF ANGLESEA, K.G., G.C.B., &c. Whole length. Commanded the Cavalry at the Battle of Waterloo. *Sir Martin Archer Shee, P.R.A.*

29. H.R.H. LEOPOLD GEORGE CHRISTIAN FREDERICK, Prince of Saxe-Cobourg-Saalfeld, K.G. Late King of the Belgians. Whole length. Married to the Princess Charlotte, daughter of King George IV., who died in 1817. *After Lawrence.*

Over the Eastern Gallery:

30. GENERAL THE RIGHT HON. SIR JAMES KEMPT, G.C.B., G.C.H. Three-quarter length. Commanded the fifth division at Waterloo, after the death of Sir Thomas Picton. *H. W. Pickersgill, R.A.*

31. COUNT PLATOFF, Hetman of all the Cossacks in the War from 1812-15. Whole length. *Sir Thomas Lawrence.*

32. ARTHUR, DUKE OF WELLINGTON, K.G. Whole length. *Sir Thomas Lawrence.*

33. GEBHARD LEBERECHE VON BLUCHER, PRINCE OF WAHLSTADT, commanded the Prussian Army at Waterloo.

34. CHARLES, COUNT ALTEN, G.C.B., and G.C.H. Three-quarters. Commanded the third division of the British Army at Waterloo. *Reichmann.*

Beneath the above are :

35. KARL WILHELM, BARON VON HUMBOLT. Three-quarter length. Prussian Minister of State, and Plenipotentiary at the Congress of Vienna. *After Lawrence.*

36. THE RIGHT HON. GEORGE CANNING. Three-quarter length. Secretary of State for Foreign Affairs in 1807, and again in 1822. Prime Minister in 1827, on the death of Lord Liverpool. *After Lawrence.*

37. THE RIGHT HON. HENRY BATHURST, third Earl of Bathurst, K.G. Three-quarter length, seated. Secretary of State for the Colonies in 1815. *Sir Thomas Lawrence.*

38. ERNST FRIEDRICH HERBERT, COUNT MUNSTER. Three-quarter length. Plenipotentiary from Hanover at the Congress of Vienna. *After Lawrence.*

Visitors now enter

## THE GRAND RECEPTION ROOM.

THIS is a gorgeous room, ornamented in the style of the period of Louis XV. The walls are embellished with some fine specimens of Gobelin Tapestry, representing the story of Jason and Medea. These are not placed in the exact order of the story, but have been distributed in such a manner as to fit into the several compartments of the wall. The west side of the room (that opposite the fire-places), contains those representing the marriage of Jason and Creusa ; the combat of the soldiers born of the dragon's teeth ; and the flight of Medea to Athens, after having murdered her two sons. On the east side are, Jason pledging his faith to Medea ; Creusa consumed by the fatal Robe ; and Jason carrying off the Golden Fleece. The room also contains a magnificent MALACHITE VASE, presented to the Queen by Nicholas, Emperor of Russia ; and two elaborately worked massive GRANITE TAZZÆ, presented to King William IV. by Frederick William III. King of Prussia.

From this room the Visitors pass into

## ST. GEORGE'S HALL.

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**S**T. GEORGE'S HALL is an apartment of enormous dimensions, being 200 feet long, 34 feet broad, and 32 feet high, and, as associated with the Order of the Garter and the Chivalry of England, of great interest. Its ceiling is decorated with the emblazoned arms of the knights of this most illustrious fraternity, from the period of its first institution to the present time; and its walls are decorated with the portraits of the Sovereigns from JAMES I. to GEORGE IV. At each end is a Music Gallery, and against that towards the east, is placed the Sovereign's Throne, behind which, on twenty-four separate shields are emblazoned the arms of each Sovereign of the Order, from Edward III. to William IV. The names of the several knights are painted between the panels of the windows on the south side of the Hall, to each of which is affixed a number corresponding to that attached to the arms on the ceiling, commencing with those of Edward III. and the Black Prince over the gallery at the east end, and ending (1886) with those of the Earl of Sefton and Prince Henry of Battenberg.

On leaving the Hall the Visitors enter

## THE GUARD CHAMBER.

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**T**HE GUARD CHAMBER contains a collection of arms and armour very ingeniously disposed. The whole length figures are clad in the armour of the personages whose names are written on the bracket on which they are respectively placed. These consist of suits of armour, once belonging to a Duke of Brunswick, 1530; Lord Howard, 1588; Earl of Essex, 1596; Henry, Prince of Wales, 1612; Charles, Prince of Wales, 1620; and Prince Rupert, 1635. At the south end of the room is a portion of the foremast of the VICTORY, completely perforated by a cannon-ball at the battle of Trafalgar. This most interesting relic was presented to his late Majesty King William IV., who upon his elevation to the throne had it removed from Bushy (where for some time it had stood in his dining room) and placed in its present position, as a memorial

of the hero, whose colossal bust, by *Sir Francis Chantrey*, is placed, "Auspice Gulielmo IV." on the top of it.

In this room are also placed the busts of John, Duke of Marlborough, copied from *Rysbach* by *Sevier*, and Arthur, Duke of Wellington, by *Chantrey*; over each of these is suspended the small banner, by the presentation of which, on the anniversaries of the battles of Blenheim and Waterloo, they respectively hold the estates voted to them by Parliament.

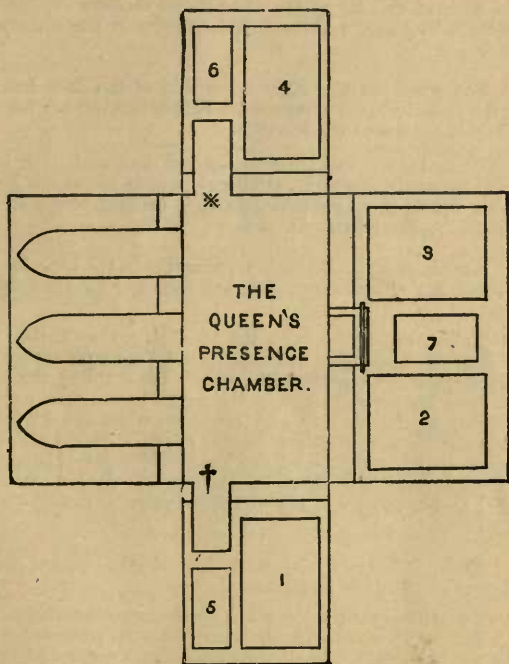
The exquisitely wrought shield in a glass case over the fire-place is said to have been presented by Francis I., King of France, to Henry VIII. at their meeting, on what, from the pomp and splendour of the two Courts, is usually designated "the field of the cloth of gold." The workmanship is assigned to *Benvenuto Cellini*, and its exquisite finish is in every way worthy of that most able artificer and extraordinary man.

Two Chairs of great but dissimilar interest are placed in this room; one, made from an old oak-beam taken from "Alloway's auld haunted kirk," a little obscure, roofless ruin in Ayrshire, whose existence out of its immediate locality was hardly known, till it became an object of veneration and pilgrimage on account of its having been chosen by Burns as the scene of the demon revelry so graphically described in his tale of "Tam o'Shanter." The other was made from an elm tree which grew on the battle field of Waterloo, and was known to the inhabitants of the Commune of Waterloo as *L'Arbre de Wellington*.

Amongst other interesting objects in this Chamber are, a bar-shot which killed eight persons on board the Victory at the battle of Trafalgar. An Anchor and two Cannon fished out of the sea near Slaines Castle in Aberbeenshire, and believed to be the remains of a wrecked vessel of the Spanish Armada. Two handsome Field Pieces of Indian manufacture, taken by Lord Hardinge from the Sikhs. Muskets and Round Shot from Inkerman. Trophies from Zululand. King Coffee's Umbrella, &c., &c.

Visitors next enter

## THE QUEEN'S PRESENCE CHAMBER.



† Door by which Visitors enter.

\* Door by which Visitors leave.

THE allegorical Painting on the ceiling of this Chamber is executed by Antonio Verrio, a Neapolitan artist invited to England and much encouraged by King Charles II. Most of the ceilings at Windsor Castle painted by this artist contained the Portrait either of the King or Queen. In that now under consideration the Queen is seated under a

canopy spread by Time and supported by Zephyrs. Below these groups Justice is driving away Sedition, Envy, and other evil genii; the minor decorations of the ceilings and covings being heightened with gold.

The walls of this Room are embellished with four specimens of Gobelin Tapestry, representing a portion of the history of Esther.

1. The panel on the right hand side of the door leading from the Guard Chamber represents Esther making her request to King Ahasuerus at the banquet.

“Then Esther the Queen answered and said, if I have found favour in thy sight, O king, and if it please the king, let my life be given me at my petition, and my people at my request.”—*Esther*, ch. vii. v. 3.

2. To this succeeds Esther's supplication to the king for the Jews, and her resolution to risk her own life for the sake of her nation.

“Now it came to pass on the third day, that Esther put on her royal apparel, and stood in the inner court of the king's house, over against the king's house: and the king sat upon his royal throne in the royal house, over against the gate of the house. And it was so, when the king saw Esther the queen standing in the court, that she obtained favour in his sight: and the king held out to Esther the golden sceptre that was in his hand. So Esther drew near, and touched the top of the sceptre.”—*Esther*, ch. v. v. 1 and 2.

3. Then follows a representation of the contemptuous behaviour of Mordecai to Haman.

“After these things did King Ahasuerus promote Haman the son of Hammedatha the Agagite, and advanced him, and set his seat above all the princes that were with him. And all the king's servants, that were in the king's gate, bowed and revered Haman: for the king had so commanded concerning him. But Mordecai bowed not, nor did him reverence.”—*Esther*, ch. iii. v. 1 and 2.

These two last named pieces are on the north side of the room, one on each side of the fire-place. The following [No. 4] is at the east end, and represents the final doom of Haman, who, perceiving the failure of his schemes, “stood up to make

request for his life to Esther the queen; for he saw that there was evil determined against him by the king," and "as the word went out of the king's mouth, they covered Haman's face."

Over the door by which the visitor enters the room, is a full-length portrait, by *Mytens* [No. 5] of the PRINCESS ELIZABETH OF BRUNSWICK, taken in 1609; and over the one opposite is that of her sister, the PRINCESS DOROTHEA, [No. 6] taken in the same year and by the same artist. Both portraits are surrounded by some fine specimens of Gibbons' carving.

Over the chimney-piece, which is a beautiful piece of sculpture by *Bacon*, is a full-length portrait, seated, by *Mignard*, [No. 7] of HENRIETTA, DUCHESS OF ORLEANS, and her two daughters. This princess was youngest daughter of King Charles I., and the wife of Philip, Duke of Orleans, brother to Louis XIV.

The Visitors then enter

## THE QUEEN'S AUDIENCE CHAMBER.

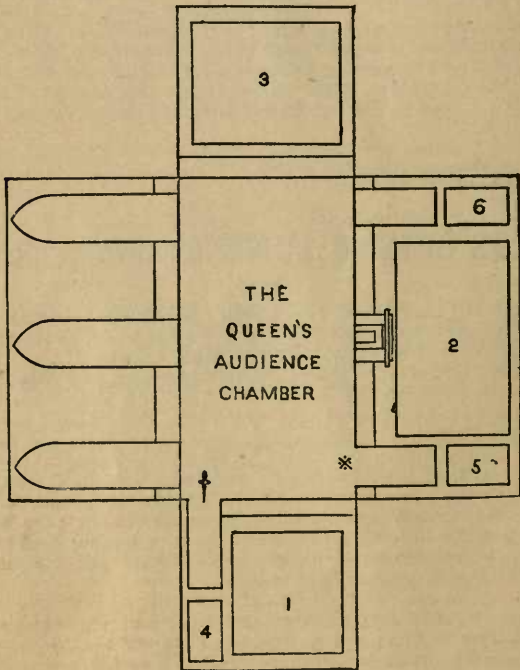
THE CEILING of the Queen's Audience Chamber is painted by *Verrio*, and in it he has again introduced Catherine of Braganza, Queen of King Charles II., as the principal figure. The Queen is here represented as Britannia, proceeding towards the Temple of Virtue in a Car drawn by Swans, and accompanied by Ceres, Flora, Pomona, and other heathen Deities.

The walls of this room are decorated with Gobelin Tapestry, representing other portions of the history of Esther and Mordecai, in continuation of those mentioned on page 18. The panel on the right-hand side of the door leading from the Queen's Presence Chamber, represents Esther placed in the care of Hegai, keeper of the women.

1. "And the maiden pleased him, and she obtained kindness of him; and he speedily gave her her things for purification, with such things as belonged to her, and seven maidens, which were meet to be given her, out of the king's house; and he preferred her and her maids unto the best place in the house of the women."—*Esther*, ch. ii. v. 9.

The centre compartment (over the fire-place), represents the triumph of Mordecai.

2. "Then the king said to Haman, make haste, and take the apparel, and the horse, as thou hast said, and do even so to Mordecai the Jew, that sitteth at the king's gate: let nothing fail of all that thou hast spoken. Then took Haman the apparel and the horse, and arrayed Mordecai, and brought him on horseback through the street of the city, and pro-



† Door by which Visitors enter.

\* Door by which Visitors leave.



claimed before him, Thus shall it be done unto the man whom the king delighteth to honour."—*Esther*, ch. vi. v. 10, 11.

In the third piece, occupying the west end of the room, Ahasuerus is placing the crown on the head of Esther.

Over the door by which the visitor enters, in a frame richly ornamented with some of Gibbons' exquisite carving, is an interesting whole length portrait [No. 4] of MARY QUEEN OF SCOTS, in a mourning habit, with a crucifix in her right hand, and a breviary in the other. In the back ground is a representation of her execution at Fotheringay, under which scene is a Latin inscription to the following effect :

"The Queen—the daughter, consort, and mother of kings, was struck by the axe of the Executioner; and after being cruelly wounded by a first and second blow, at the third her head was severed in the presence of the Commissioners and officers of Q. Elizabeth."

At the foot of the painting is another Latin inscription, the purport of which is :

"Thus ascends the fatal scaffold she who was formerly the most flourishing Queen of France and Scotland; with a resolute but pious mind, she reproves Tyranny and Perfidiousness; professes the Catholic Faith; and affirms that she always has been and is a daughter of the Romish Church."

And in the upper corner of the picture on the right of the Spectator is another, thus given in English :

"Mary Queen of Scotland, true Princess and legitimate Heiress of England and Ireland, and mother of James, King of Great Britain, who, harassed by the heresy of her people; and overpowered by rebellion; came into England in the year 1568, for the sake of sanctuary; and relying on the word of her kinswoman Queen Elizabeth, is perfidiously detained captive for 19 years, and, traduced by a thousand calumnies, is, by the cruel sentence of the English Parliament, at the instigation of Heresy, handed over to execution; and on the 18th of February, 1587, is beheaded by the common executioner in the 45th year of her life and reign."

Over the door by which the visitor leaves this room, and also in a frame richly ornamented with Gibbons' carving, is a whole length portrait, [No. 5] by *Gerard Honthorst*, of **FREDERICK HENRY, PRINCE OF ORANGE**, a distinguished General, held in such high esteem by the army, that he was called "The Father of the Soldiers." He died at the Hague, March 14th, 1647.

The portrait [No. 6] over the door leading to "The Old Ball Room," also painted by *Honthorst*, and the frame is equally decorated with the carving of Gibbons. **WILLIAM, PRINCE OF ORANGE**, son of Frederick Henry, and successor to all his honours and commands. He was married before he was 15 years of age, to Mary, eldest daughter of King Charles I., who was then in her eleventh year. He died of the small-pox on the sixth of November, 1650, in the 24th year of his age. His son, born after his father's death, was afterwards William III. King of Great Britain.

Visitors now pass through the Ante-Room and descend the Staircase. On the walls are five old German pictures representing the death of Henry II., the Council at Passy, the Massacre of the Huguenots, the Slaughter of Amboise and the Burning of Anna Dubourg, a few others of no importance, and a Portrait, by Sir Thomas Lawrence, of Sir Jeffrey Wyatville, the Architect under whose skilful management the alteration contemplated and for the most part executed by King George IV. were conducted. There is also a copy of Winterhalter's portrait of Her Majesty the Queen, and an interesting old picture representing Henry VII. and his Family kneeling before the Patron Saint of England.

Visitors leave the Castle by a passage and gateway exclusively appropriated to this purpose, and emerge close to the doorway at which they entered.









THE ROUND TOWER is open to the Public on the same days and at the same as the State Apartments.

THE ROYAL STABLES AND RIDING SCHOOL may be viewed daily, during the residence of the Court, between One and Half-past Two; during the absence of the Court, between One and Three.

ST. GEORGE'S CHAPEL may be viewed on Week Days (Wednesday excepted) during the Summer months, between Half-past Twelve and Three; during the Winter months, between Half-past Twelve and Four.

THE ALBERT MEMORIAL CHAPEL may be viewed on the same days and at the same hours as the State Apartments.

THE NORTH TERRACE is open to the Public every day. THE EAST TERRACE is open only on Saturdays and Sundays, from Two till Six, during the absence of the Court.

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