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THE

Stranger's Guide

TO

HAMPTON COURT PALACE

AND

GARDENS.

BY JOHN GRUNDY.



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The Vine, in the Private Garden, and the Maze, in the Wilderness, are open every day until sunset; for these a small fee is required by the Gardeners who show them.

The Inns at Hampton Court are—The King's Arms, the Greyhound, the Mitre, and the Cardinal Wolsey.

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The Stranger's Guide

TO

HAMPTON COURT PALACE.

HAMPTON COURT PALACE stands on the northern bank of the Thames, about twelve miles due west from Hyde Park Corner, and is situated in the parish of Hampton, in the hundred of Spelthorne, and county of Middlesex. Hampton manor is mentioned in *Doomsday Book* as then held by a Walter de St. Walaric, but in the time of Edward the Confessor it had belonged to an Earl Algar, and its value even then was estimated at forty pounds per annum. In 1211, Joan Lady Grey, relict of a Sir Robert Grey, of Hampton, left by her will the whole manor and manor-house of Hampton to the Knights-Hospitallers of St. John of Jerusalem.

The legend of the parish states, "that Cardinal Wolsey, at the summit of his power, was desirous of building a palace suitable to his rank: but he was equally desirous of enjoying health and long life, and employed the most eminent physicians in England, and even called in the aid of learned doctors from Padua, to select the most healthy spot within twenty miles of London." After a minute inspection, the doctors, it is said, agreed in reporting that the parish of Hampton was the most healthy soil, and the springs in Coombe Wood the purest water, within the limits assigned for their researches. The Cardinal, upon the faith of their report, bargained with the Prior of St. John's for a lease of this manor and manor-house. The following is a copy of the lease from the Prior of St. John of Jerusalem to Cardinal Wolsey, from the Cottonian Manuscript in the British Museum, extracted from the *Gentleman's Magazine* for January, 1834:—

"This Indenture made between Sir Thomas Docwra, priour of the hospitall of Seynt John Jerusalem, in England, and his bredern knights of the same hospitall upon that oone partie, and the moost reverend fader in god Thomas Wulcy Archebissshop of Yorke and primate of England upon that other partie, Witnessith that the said priour and his bredern with their hole assent and auctorite of their Chapitur, have graunted and letten to fferme to the said Archebusshop, their manor of Hampton courte, in the countie of Midd. with all landes and tenementes, medowes, lesnes, and pastures, rentes, and services, vewe of ffranciplegis, perquesites of courts, fisshing and fisshing weres, and with the waren of

conys, and with all manner proufites and commodites and other thinges what so ever they be in any manner of wise to the forseid manor belonging or apperteigning. To have and to holde the forseid manor with the appurtenaunces to the forseid most Reverend ffader in god Thomas Wulcy Archbisshop of Yorke, and to his assignes, ffo the ffest of the Nativite of Saint John Baptist last past before the date herof unto thend and terme of lxxxix yeres than next folowing, and fully to be ended, yielding and paying therfor yerely to the seid priour and his successours in the tresoury of there hous of seynt Johns of Clarckenwell beside London, fifty poundes sterling at the ffestes of the purification of our Lady and of Seynt Barnabe thapostle, by even porcions. And also payeing and supporting all manner of charges ordinary and extraordinary due and goying oute of the seid manor, with the appurtenaunces during the seid terme. And the seid Archebusshop and his assignes yerely during the said terme, shal have allowaunce of the seid priour and his successours in the paymentes of the rent and ferme of fifty poundes aforeseid ^{li.} ^{s.} ^{d.} sterling, at the ffestes aforeseid, by even porcions, towards and for the exhibition of a preste for to mynister divine service within the Chapell of the seid manor. And the seid priour and his brethern for them and their successours graunten the seid Archebusshop and his assignes yerely during the seid terme shalhave and take at their libertie foure loades of woode and tymber able for pyles for the reparacion and sustentacion of the were called Hampton were, the same woodes and tymber to be felled and conveyed at the costes of the said Archebusshop and of his assignes in and fro Seynt Johns woode in the seid countie of Midd. Also it is agreed that the seid Archebusshop and his assignes at their libertie at all tymes during the seid terme shall take downe, alter, transpose, chaunge, make, and new byeld at there propre costes any howses, walles, mootes, diches, warkis, or other thinges within or aboute the seid manour of hamptoncourte, with the appurtenaunces, without empechement of wast and without any payne or punysshment to be or ensue to the seid Archebusshop and his assignes during the seid terme. And the seid Archebusshop and his assignes shall bere all manner of reparacions of the seid manour with the appurtenaunces during the seid terme, and in thend of the seid terme all the same shall leve to the seid priour and bredern and to there successours sufficiently repaired. Ffurthermore the seid Archebusshop and his assignes shall leve the seid priour and his successours ^{l.} couple of conys in the wares of the seid manour, or elles for every couple that shall want ^{d.}. And moreover the seid priour and his bredren graunten that the seid Archebusshop and his assignes shalhave and occupie during the seid terme all suche parcells as be conteyned upon the bak of this endenture, and in thend of the same terme all the same shall leve and delyver to the seid priour and his successours, or the value of the same. And if it happen the seid yerely fferme or rent of ^{li.} during the seid terme of lxxxix yeres, to be behynde and not payed in part or in the hole after any terme of payment beforespecified which it ought to be paid by the space of two hole yeres, that then it shalbe lawfull to the seid priour and his successours to re-enter into the same manour and othre the premisses dimised, and theym to have ayen as in their first and pristinat estate, this endenture or any thing therein conteigned notwithstanding. And the seid priour and his bredren promitte and graunte for theym and there successours, and theym bynde by thies presentes to the seid Archebisshop, that when so ever the seid Archebisshop or his assignes at any one tyme within the terme of this present leas shall come to the seid priour and his bredren, or to their successoures, and demaunde to have a newe graunte and leese of the saide manour of

hamptoncourt with thappurtenances to theym to be graunted under their comen seale of the seid hospitall for the terme of other lxxxix yeres next ensuyng this present terme, that then the seid priour and his bredren nowe being or their successours than for tyme beyng for that oone tyme shall graunte and make a newe leesse of the seid manor of hamptoncourt with the appurtenances to the seid Archebisshop and to his assignes under the common seale of the seid hospitall for the terme of othre lxxxix yeres after the forme, tenour, and effecte of the seid covenants and agrementes conteyned in this present endenture, the substance therof in nowise chaunged nor mynyshed. And at the delyverie of the same new endenture this endenture to be cancelled if it shall then rest and be in the keping of the seid Archebisshop or his assignes. And if the said endenture fortune to be lost and be not in the keping of the seid Archebisshop or his assignes, nor in the keping of any person to their uses, then the seid Archebisshop or his assignes, before the seid newe graunte or lease to be made, shall surrendre and so promytte by thies presentes to surrendre all suche title and interest as they or any of theym have, or may have, by reason of this formar lease at all tymes after suche surrendre and newe lesse made utterly to be voide and of no effecte. In witness wherof to the oone part of thies presente endenturs towards the seid Archebisshop remaynyng, the seid priour and his bredren have put their comon seale. And to that othre part of the same endenturs towards the seid priour and his bredren remaynyng the seid Archebisshop hath put his seale. Yeven in our Chapitur holden in oure house of seynt Johns of Clarkenwell beside London, the xjth day of Januarie in the yere of our lord god a thousand fyve hundreth and fourtene, the sixt yere of the reigne of our soveraigne lord king Henry the eight.

“*In the Chapel*, First, a chalesse of silver, a pix of copur for the sacrament, ij alter clothes, a corporaxe, ij candlestikes of laton, a masse-booke, a porteux, a pewterbotil for wyne, a crewet of pewter, a crosse of tynne, a paxbrede of tree, an alter clothe of whyte and blue lyke unto armyn, an ymage of our lord of tree, an ymage of our lady of tree, an ymage of saint John, an ymage of saint Nicholas, an ymage of the crosse paynted on a borde, ij alterclothes, ij pewes with a chest of wynscott, an holy waterstok of laton with a stryngel of laton, ij bells in the towre, one of them broken. Of *bedsteddis* in all xx^d, ii towrned chyars.—*In the parlour*, a table of Estriche bourde with ij tristells.—*In the haule*, ij tables dormant, and oon long table with ij tristells, a close cupbourde, iiij fournes, iiij barres of yron about the harthe.—*In the kechen*, a pot of bras cont v galons, a cadron sett in the fourname cont xx galons, a spyt of yron, ij awndyrons, a trevet, ij morters of marbil, a cawdron of iiij galons di. a stomer of laton, a flesshehoke, a frying pan, ij pailles, a barre of iron in the kechen to hange on pottes, a grete salting troughe, a steping fatte, an heire of the kyn of xxij yerdes, ij grete bynnes in the kechyn, a bynne in the buttry, a knedyng troghe.—*In the stable*, a pitchfork, a dongfork. A presse in the *tourechambre*, a great coffar in oon of the towre chambres; a parclose in the towre, a parclose in the parloure.”

Thomas Wolsey was born at Ipswich, in Suffolk, in March, 1471. He was descended, according to some of our best historians, from poor but honest parents, and the common tradition is, that he was the son of a butcher; though it appears from his father's will, that he had an estate, which in the possession of a plebeian at that time was very con-

siderable. He was sent so early to the university of Oxford, that he was Bachelor of Arts at fourteen years of age, and from thence was called the Boy Bachelor. Soon after he was elected Fellow of Magdalen College, and when Master of Arts, had the care of the school adjoining to that college committed to him, where he was charged with the education of three sons of Thomas Grey, Marquis of Dorset, who presented him to the rectory of Lymington, into which he was instituted on the 10th of October, 1500. He had not long resided on this benefice, before Sir Amias Pawlet, a justice of the peace, set him in the stocks for being drunk, as it is said, and making a disturbance at a fair in the neighbourhood. But the knight had reason afterwards to repent of this affront, for when Wolsey was made Lord Chancellor, he sent for him, and after a severe expostulation, confined him for five or six years in the Temple, before he would grant him a discharge. Upon the death of his patron, the Marquis, he projected some new method of pushing his fortune, and accordingly procured himself to be admitted into the family of Henry Dean, Archbishop of Canterbury; but that prelate dying in February, 1502, he found means of applying himself to Sir John Nanfan, treasurer of Calais, who being weakened by age and other infirmities, committed the direction of his post to Wolsey, who by his recommendation was made one of the King's chaplains; and in 1506, was instituted to the rectory of Redgrave, in the diocese of Norwich. Upon the accession of Henry VIII. to the crown, he soon recommended himself to the favour of the young king, by adapting himself to his temper and inclinations; shortly after the attainder of Sir Richard Empson, the king conferred on him a grant of several lands and tenements, in the parish of St. Bride's, Fleet Street, which by that knight's forfeiture devolved to the crown. This grant is dated October 18th, 1509, and Wolsey is mentioned in it as counsellor and almoner to his Majesty. November 28th, 1510, he was presented by the King to the rectory of Torrington, in the diocese of Exeter, being then Bachelor of Divinity; and on the 17th of February following, was made canon of Windsor, and about that time, registry of the order of the Garter. In 1512, he was preferred by Archbishop Bambridge to the prebend of Bugthorp, in the church of York, of which, in February following, he was made dean. In 1513, he attended the King in his expedition to France, who committed to him the direction of the supplies and provisions to be made for the army; and upon the taking of Tournay, made him bishop of that city, and not long after Bishop of Lincoln, to which see he was nominated March 11th, 1614, and No-

ember the 6th following, upon the death of Cardinal Bambridge, he was translated to the Archbishopric of York. September 7th, 1515, he was made Cardinal of St. Cecily, by the interest of the two Kings of England and France, and on the 22nd of December, Lord Chancellor of England. He wanted nothing now to complete his grandeur but a commission from the Pope to be Legate, à latere, which was expedited to him in the year 1516. Besides the profits of the posts above mentioned, the King likewise bestowed on him the rich abbey of St. Alban's in commendam, and the Bishopric of Durham, and afterwards that of Winchester; and with them he held in farm the Bishoprics of Bath, Worcester, and Hereford, enjoyed by foreign incumbents. From all these preferments, and the numerous presents and pensions, which he received from foreign princes, his annual income exceeded the revenues of the Crown. He had now absolutely engrossed the King's favour to himself. All foreign treaties and places of trust at home were under his direction. He acted as he pleased, and his ascendancy over the King was such, that there never appeared any party against him all the time of his favour. He used the most insinuating artifices to secure his master to himself, undertaking to ease him of the burden of government, and to give him all the satisfaction of it. He was the most earnest and readiest of all the council to advance the King's sole will and intention: and whereas others advised his Majesty to leave his pleasures, and attend his affairs, the Cardinal persuaded him to what was most agreeable to his inclinations. Having gained this ascendancy, he drew the King into such measures abroad, that the balance of Europe was destroyed, and his Majesty perpetually made the bubble of those with whom, and for whom he negotiated; the Cardinal's avarice being fed, and his ambition flattered by the Emperor, the court of France, and that of Rome in their turns. With regard to the conduct of affairs at home, he affected to govern without parliaments, there being from the seventh year of the King's reign, after which he got the Great Seal, but one parliament in the fourteenth and fifteenth years, and no more until the twenty-first. He raised great sums by loans and benevolences. If we consider him in his character as a churchman, he was undoubtedly the disgrace of his profession, being lewd and vicious himself, and serving the King in all his secret pleasures. His pride and ostentation were unbounded, and his ambition and covetousness in proportion. He aspired to the popedom upon the deaths of Leo X. and Adrian VI. but without success. At last he fell under the King's displeasure. His too great

obsequiousness to the see of Rome, in the process relating to the King's divorce from Queen Catharine, and some inferior accidents, concurred to destroy his interest with his Majesty. Upon this the Great Seal was demanded of him on the 28th of October, 1529, his goods were all seized for the King's use, and himself impeached in Parliament by a charge of forty-four articles, relating chiefly to the exercise of his legatine power contrary to law, and the scandalous irregularities of his life. This impeachment passed the House of Lords; but when it came to the House of Commons, it was so effectually defeated by the industry and address of Thomas Cromwell, who had been his servant, that no treason could be fixed upon him. He continued in his retirement at Esher, in Surrey, until about Easter, 1530, when he was ordered to repair to his diocese of York, where he performed many charitable and popular acts, until, in the beginning of November following, he was arrested for high treason by the Earl of Northumberland, and committed to the custody of the Lieutenant of the Tower, who had orders to bring him to London. This disgrace affected his mind to such a degree, that he fell sick at Sheffield, in the Earl of Shrewsbury's house, from whence, by slow degrees, he went as far as Leicester, where he is said to have taken poison, in order to put an end to his miserable life. In his last agony he regretted that he had not served God with the same fidelity he had always used towards his royal master, and died on the 29th of November, 1530, and was interred in the Abbey of Leicester. He was the greatest instance many ages had produced, of the vanity and inconstancy of human things, both in his rise and fall. By his temper in both it appears that he was unworthy of his greatness, and deserved what he suffered. However, a great writer declares, that few ever fell from so high a station with fewer crimes charged against them. And it must be acknowledged, that his schemes for the promotion of learning were noble and well laid: as appears from the seven lectures, which he founded at Oxford, by his college there, now Christ-church, and his school at Ipswich.

Cardinal Wolsey, the illustrious founder of this ancient palace, was the last of the churchmen of old whose munificence patronised that style of building, which, originating with the ecclesiastics, seemed to end in his fall. This prelate, like many of his predecessors, had studied the science of architecture, and is supposed to have furnished the designs for Hampton Court, the building of which commenced about 1515, under the superintendance of the Warden of the Cinque Ports, who supplied the Cardinal with all the

necessary expenses for building this most splendid palace. When finished, the building was in so magnificent a style, that it began, as Stowe remarks, "to excite great envy at Court."* The King, therefore, took occasion to question the Cardinal as to his intentions in building a palace that far surpassed any of the royal palaces in England; but Wolsey replied, "that he was only trying to form a residence worthy of so great a monarch," and that Hampton Court Palace was the property of King Henry VIII., which "gained him much favour." In return for the present of Hampton Court, Henry VIII. bestowed upon Wolsey the manor of Richmond, an old and favourite residence of Henry VII., and with Henry in the early part of his reign. It was particularly galling to the ancient servants of Henry VII. to see the recent habitation of their sovereign occupied by one whom they considered as an upstart, and they joined in the popular outcry against Wolsey, concerning whom it was remarked, that strange things had come to pass since a "bocher's dog should live in the manor of Richmond." This palace became the property of Henry in 1526, and in 1538 an Act of Parliament was passed for making a royal chase; this chase was made, "that the King, then old and corpulent, might enjoy his favourite amusement of hunting, without the fatigue of going far from home." It comprehends within its jurisdiction the manors of Walton-upon-Thames, Walton Legh, Byflete, Weybridge, West and East Moulsey, Sandon, Weston, Imworth, and Esher, Oatlands house and demesnes, all the county of Surrey, together with the manors of Hampton, Hanworth, Kennington, Feltham, and Teddington, in the county of Middlesex. The whole was enclosed with a wooden paling; but after the death of Henry this Act was repealed, the paling removed, and the deer conveyed to Windsor. In 1540, the manor of Hampton Court was converted into an Honour. The office of Chief Steward of the Honour has been always held with that of Lieutenant and Keeper of the Chase, and they have

* Wolsey, when at the height of his power, could not escape the lash of the satirist; for we find John Skelton, a poet of that day, styled by Erasmus, "*Britanniarum Literarum lumen et decus*," in reference to this palace, telling the people that—

"The kynges court
Should have the excellence!
But Hampton-Court
Hath the pre-eminence;
And Yorkes place,
With my Lordes grace,
To whose magnificence
Is all the confluence,
States and appications,
Embassies of all nations."

always been granted to some of the first nobility or chief favourites of the Court. Sir Anthony Browne, Sir Michael Stanhope, William Marquis of Northampton, Charles Earl of Nottingham, and George Duke of Buckingham, held these offices in succession, previously to 1628, when Christopher Villiers, Earl of Anglesey, was appointed. On his death, in 1630, a grant was made to James Marquis (afterwards Duke) of Hamilton; Thomas Smitherly, Keeper of the Privy Seal to Cromwell, and Nathaniel Waterhouse, Esq., appear to have held these offices under his Protectorate. General Monk, Duke of Albemarle, was appointed by Charles II. in 1660. After his death they were bestowed upon Barbara Duchess of Cleveland, who held them in the name of her trustee, William Young, Esq. The Duchess dying in 1709, they were granted to Charles Earl of Halifax, and, under renewed grants, were held by George Earl of Halifax, his nephew, who died in 1771. They were then granted for life to Anne Lady North, afterwards Countess of Guildford: upon whose death, in January 1797, they were given by George III. to his Royal Highness William Henry Duke of Clarence; upon whose accession to the Throne they were given to the late Queen Dowager Adelaide. Wolsey lived here in more than regal state: this was his principal country residence, but he had also a house at App's Court,* and a palace at Esher,† belonging to the See at Winchester, to which place he was ordered by the King after his disgrace; he had another palace, York Place, his town residence, no less magnificent, and which he almost entirely rebuilt. "He lived a long season," says his biographer, who was of his household, "ruling all things in this realm appertaining to the King, and all matters of foreign regions. The ambassadors of foreign potentates were entirely disposed of by him." In the plenitude of his power, being Archbishop of York, Cardinal of Cecily, and Lord High Chancellor of England, he retained no less than eight hundred persons in his suite. In his hall he maintained three boards, with three several officers; a steward, who was a priest; a treasurer, who was a knight; and a comptroller, who was an esquire; also a confessor, a doctor, three marshals, three ushers of the halls, and two almoners and grooms. In the hall kitchen, were two clerks, a clerk-comptroller, and surveyor of the dresser, a clerk of the

* Wolsey's country house at App's Court has long disappeared; but a dove-cote and the wall of his preserve, with some trees planted by himself, still remain to mark where he took his pleasure.

† This stately structure, situate on the bank of the River Mole, was built by William Wainfleet, who was consecrated Bishop of Winchester in 1447, and probably by him annexed to that See.

spicery, also two cooks with assistant labourers and children turnspits—twelve persons; four men of the scullery, two yeomen of the pastry, and two paste-layers under them. In his own kitchen was a master-cook, who was attired daily in velvet or satin, and wore a gold chain; under whom were two cooks and six assistants. In the larder, a yeoman and a groom; in the scullery, a yeoman and two grooms; in the buttery, two yeomen and two grooms; in the ewry, two yeomen and two grooms; in the cellar, three yeomen and three pages; in the chandry, two yeomen; in the wafery, two yeomen; in the wardrobe of the dormitory, the master of the wardrobe and twenty different officers; in the laundry, a yeoman, groom, and thirteen pages, two yeomen purveyors, and a groom purveyor; in the bake-house, two yeomen and two grooms; in the wood-yard, one yeoman and a groom; in the barn, one yeoman; at the gate, two yeomen and two grooms; a yeoman in his barge, and a master of his horse; a clerk of the stables, and a yeoman of the same; a farrier and a yeoman of the stirrup; a maltster and sixteen grooms; every one keeping four horses. In his great chamber and in his privy chamber were the chief chamberlain, a vice-chamberlain, and two gentlemen ushers; there were also six gentlemen waiters and twelve yeomen waiters; at the head of these, who ministered to the state of this mighty prelate, were nine or ten lords, with each their two or three servants, and one had five. There were also gentlemen cup-bearers, gentlemen carvers, and of sewers, both chambers, forty persons; besides six yeomen ushers, and eight grooms of his chamber. In addition to these, were in attendance upon his table, twelve doctors and chaplains, the clerk of the closets, two secretaries, two clerks of the signet, and four counsellors learned in the law. He also retained a riding clerk, a clerk of the crown, a clerk of the hamper, and a chaffer, a clerk of the cheque for the chaplains, and another for the yeomen of the chamber; fourteen footmen “garnished with rich riding-coats.” He had a herald-at-arms, a serjeant-at-arms, a physician, an apothecary, four minstrels, a keeper of his tents, an armourer, an instructor of his wards, an instructor of his wardrobe, and a keeper of his chamber, also a surveyor of York, with his assistants. All these were in daily attendance, for whom were continually provided, eight tables for the chamberlains and gentlemen officers, and two other tables, one for the young lords, and another for the sons of gentlemen who were in his suite, all of whom were attended by their own servants, in numbers proportioned to their respective ranks. The banquets and masques, so prevalent in the age of Henry VIII., were nowhere more magnificently

ordered than at Hampton Court; hence the vast establishment of the Cardinal was not too extensive for the accommodation of the numerous guests that frequently were entertained at his festive board. The picturesque description of one of these feasts, written by the gentleman-usher of the Cardinal, conveys so lively a picture of the romantic spirit of the sixteenth century, that it is due to the ancient hospitality of Hampton Court Palace, to insert it in this history. This banquet was provided by the Lord Cardinal, at the command of the King, for the French ambassadors, who arrived to confirm the tripartite union of peace between the Emperor, the King of France, and the King of England. This embassy, to pay all imaginable respect to the pageant-loving King Henry, was composed of "eight persons, all of the noblest and most worthy gentlemen in all France," with their numerous retinue.

"Then was there made great preparations (says the Private Secretary) of all things for this great assembly at Hampton Court; the Cardinal called before him his principal officers, as steward, treasurer, controller, and clerk of his kitchen, to whom he declared his mind touching the entertainment of the Frenchmen at Hampton Court, commanding them neither to spare for any cost, expense, or travayle, to make such a triumphant banquet as they might not only wonder at it here, but also make a glorious report of it in their country, to the great honour of the king and his realm. To accomplish his commandment they sent out caterers, purveyors, and divers other persons, my Lord's friends, to make preparation; also they sent for all the expert cookes, and conying persons in the art of cookerie which were within London or elsewhere that might be gotten to beautify this noble feast; the purveyors provided, and my Lord's friends sent in such provision as one would wonder to have seen. The cookes wrought both day and night with subtleties and many crafty devices, where lacked neither gold, sylver, nor other costly thing meet for their purpose; the yeomen and groomes of the wardrobe were busied in hanging of the chambers, and furnishing the same with beds of silk and other furniture in every degree. Then my Lord Cardinal sent me (Mr. Cavendish), being his gentleman-usher, with two other of my fellows thither, to foresee all things touching our rooms to be nobly garnished; accordingly our pains were not small nor light, but daily travelling up and down from chamber to chamber: then wrought the carpenters, joiners, masons, and all other artificers necessary to be had to glorify this noble feast. There was carriage and re-carriage of plate, stuff, and other rich implements, so that there was nothing lacking that could be imagined or devised for the purpose. There was also provided two hundred and eighty beds furnished with all manner of furniture to them belonging, too long particularly to be rehearsed, but all wise men do sufficiently know what belongeth to the furniture thereof, and that is sufficient at this time to be said. The day was come to the Frenchmen assigned, and they ready assembled before the hour of their appointment: wherefore the officers caused them to ride to Hanworth, a place and parke of the Kinges, within three miles, there to hunt and spend the day until night, at which time they returned again to Hampton Court, and every of them was conveyed to their several chambers, having in them great fires, and wine to their comfort and relief, remaining there

untill their supper was ready. The chamber where they supped and banquetted was hanged with rich arras as all other were, and furnished with tall yeomen to serve. There were set tables round about the chambers banquet-wise covered; a cupboard was there garnished with white plate, having also in the same chamber, to give the more light. four great plates of sylver set with great lights, and a great fire of wood and coales. The next chamber, being the chamber of presence, was hanged with very rich arras, and a sumptuous cloth of estate furnished with many goodly gentlemen to serve the tables, ordered in manner as the other chamber was, saving that the high table was removed beneath the cloth of estate toward the middest of the chamber covered. Then there was a cupboard, being as long as the chamber was in breadth, with six desks of height garnished with guilt plate, and the nethermost desk was garnished all with gold plate, having with lights one paire of candlesticks of sylver and guilt being curiously wrought, which cost 300 markes, and standing upon the same, two lights of waxe burning as bigge as torches to set it forth. This cupboard was barred round about, that no man could come nigh it, for there was none of all this plate touched in this banquet, for there was sufficient besides. The plates that did hang on the walls to give light were of sylver and guilt, having in them great pearches of waxe burning, a great fire burning in the chimney, and all other things necessary for the furniture of so noble a feast. Now was all things in readiness, and supper tyme at hand, the principal officers caused the trumpeters to blow to warne to supper; the officers discreetly went and conducted these noblemen from their chambers, into the chambers where they should suppe, and caused them there to sit downe, and that done, their service came up in such abundance, both costly and full of subtleties, and with such a pleasant noyse of instruments of musicke, that the Frenchmen, as it seemed, were wrapt into a heavenly paradise. You must understand that my Lord Cardinal was not yet comen thither, but they were merry and pleasant with their fare and devised subtleties. Before the second course my Lord came in, booted and spurred, all so dainely amongst them, and bade them proface (much good may it do you), at whose coming there was great joy, with rising every man from his place, whom my Lord caused to sit still and keep their roomes, and being in his apparell as he rode, called for a chayre, and sat down in the middest of the high paradise, laughing, and being as merry as ever I saw hym in all my lyff. Anone came up the second course with so many dishes, subtleties, and devises, above a hundred in number, which were of so goodly proportion, and so costly, that I thinke the Frenchmen never saw the like:—the wonder was no less than it was worthy indeed. There were castles with images, in the same Paul's Church, for the quality as well counterfeited as the painter should have painted it on a cloth or wall. There were beasts, birds, foules, and personages, and lykely made and counterfeited, some fighting with swords, some guns and cross-bows, some vaughting and leaping, some dancing with ladies, some on horses in complete harness, justing with long sharpe speares, with many more devises. Among all, one I noted was a chess-board, made of spiced plate, with men there of the same, and for the good proportion, and because the Frenchmen be very cunning and expert in that play, my Lord Cardinal gave the same to a gentleman of France, commanding there should be made a goodly case for the preservation thereof in all haste, that he might convey the same safe into his country. Then tooke my Lord a bole of gold filled with ipocrasse, and putting off his cap, said, 'I drink to the King, my Sovereigne Lord, and next unto the King your master;' and therewith did drynke a good draught: and when he had done, he desired the ground mastre to pledge him cup and all, the

which was well worth 500 markes, and so caused all the lords to pledge these two royal princes. Then went the cups so merrily about, that many of the Frenchmen were faine to be led to their beds. Then rose up my Lord, and went into his privy chamber, to pull off his bootes, and to shift him, and then went he to supper ; and making a very short supper, or rather a repast, returned into the chamber of presence to the Frenchmen, using them so lovingly and familiarly, that they could not commend too much ; and whilst they were in communication and other pastimes, all their liveries were served to their chambers. Every chamber had a bason and an ewer of sylver, a great livery pot of sylver, and some gilt ; yea, and some chambers had two livery pots, with wine and beere, a boule, a goblet, and a pot of sylver to drink in, both for their wine and beere ; a sylver candlesticke, both white and plaine, having in it two sizes, and a staffe torche of waxe, a fine manchet, and a cheat loaf. Thus was every chamber furnished through the house, and yet the cupboards in the two banquetting chambers were not touched. Thus, when it was more than time convenient, they were conveyed to their lodgings, where they rested that night. In the morning, after they had heard mass, they dined with the Cardinal, and so departed to Windsor.’

Edward VI. was born in Hampton Court Palace, 12th October, 1537, and his mother, Queen Jane Seymour, only survived his birth a few days. He was baptised in the Chapel Royal with great magnificence, having for his godfathers “ at the font,” Thomas Cranmer, Archbishop of Canterbury, and the Duke of Norfolk ; and at his confirmation, the Duke of Suffolk, his sister the Lady Mary being godmother. Jane Seymour was married to Henry VIII. the day after the decapitation of the unfortunate Anne Boleyn, the 20th of May, 1536 ; but she lived not long to enjoy her dignity, being Queen but one year, five months, and twenty-four days. Henry appears to have regarded this lady with more constancy and affection than any of his many wives, being so deeply afflicted by her death, that he left the palace of Hampton Court, remained for several weeks in private, and wore the mourning garb, even during the festival of Christmas. The body of the Queen was removed on the 8th of November, and conveyed with great solemnity to Windsor, and interred in St. George’s Chapel. Catharine Howard appeared publicly as Queen at Hampton Court on the 8th of August, 1540. The King, having disposed of five wives, resolved to take a sixth, and selecting Lady Catharine Parr, sister of the Marquis of Northampton, and widow of Lord Latimer, demanded her in marriage. The nuptial ceremonies were performed at this palace, July 12th, 1543. The last of Henry’s festivals at Hampton Court was in 1545, when Francis Gonzaga, Vice-roy of Italy, paid him a visit during the Christmas holidays.

While Edward VI. resided at Hampton Court with the Protector Somerset, a very serious dissension happened in the council, where it was proposed to deprive the Duke of his royal ward ; and in consequence of an alarm given that this

was to be done by force, the household and inhabitants of the town of Hampton armed themselves for the protection of the young King. Edward, in the last year of his reign, held a chapter of the order of the Garter at Hampton Court Palace; the knights went to Windsor in the morning, but returned to this palace in the evening, where they were royally feasted, and when Henry Grey, Marquis of Dorset, was created Duke of Suffolk, and John Dudley, Earl of Warwick, Duke of Northumberland, 1551. The first was attainted, and the second forfeited his titles, in the first year of King Edward's successor, 1553.

Queen Mary and Philip of Spain, her husband, passed their honey-moon in gloomy retirement at Hampton Court, and in 1558 kept their Christmas here with great solemnity. "The Court supped in the great hall, which was illuminated with a thousand lamps. The Princess Elizabeth supped at the same table with their Majesties, next the cloth of state, and after supper was served with a perfumed napkin and plate of comfits by Lord Paget; but she retired to her ladies before the revels, maskings, and disguisings began." On St. Stephen's day, the Princess was permitted to hear matins in the Queen's closet, when we are told "she was attired in a robe of white satin, strung all over with large pearls;" and on the 29th of December she sat with their Majesties and the nobility at a grand spectacle of jousting, "when two hundred lances were broken, half the combatants being accoutred Alamaigne (as Germans), and half as Spaniards."

Elizabeth becoming Queen, this palace occasionally exhibited the same scenes of festivity as in the days of Henry VIII. She held the grand festivals of Christmas in 1572, and in 1593. James I. took up his residence here soon after his arrival in England, and on the 14th of January, 1603-4, began the celebrated conference between the Presbyterians and the members of the Established Church, held before King James as moderator, in a withdrawing-room within the privy chamber, on the subject of conformity. The divines who appeared on the part of the Presbyterians were—Drs. Reynolds and Sparks, Mr. Knewstubs, and Mr. Chaderton: on the part of the Established Church—Archbishop Whitgift; Bishops Bancroft, Matthew Bilson, Babington, Rudd, Watson, Robinson, and Dove; Drs. Andrews, Overall, Barlow, Bridges, Field, King. All the Lords of the Council were present, and spoke occasionally on the subject of the conference, which lasted three days; and we owe to it our present excellent translation of the Bible. The King and Queen here, in the autumn of 1606, magnificently entertained Francis Prince

of Vaudemois, son of the Duke of Lorraine, and many noblemen and gentlemen who accompanied him. The feasting and pastimes on this occasion lasted fourteen days. Queen Anne, the wife of James I., died at the palace of Hampton Court, on the 2nd of March, 1618, and was interred with "solemn funeral pomp," in Westminster Abbey.

In 1625, Charles I. and Queen Henrietta, fearful of the contagion of the plague, which then raged in London, retired from Durham House, with the Court, to Hampton Court, and where his Majesty gave audiences to the ambassadors of France and Denmark, as also to an envoy from Bethlem Gabor,* then Prince of Transylvania.

In 1641, their Majesties again sought an asylum at this palace from a calamity still more fatal than even the plague. The apprentices of London, then, as formidable engines of a political faction, by their insurrectionary clamour drove them from their palace at Whitehall to seek temporary relief in the retirement of Hampton Court; but the turbulent spirit of the times pursued the unfortunate sovereigns, and caused them to quit this retreat. On the 24th of August, 1647, Charles was brought here by the army, and kept in a state of splendid imprisonment till the 11th of November, when he effected his escape to the Isle of Wight. His transition from Hampton Court to the scaffold made, in these extraordinary times, but the fatal events of a few months; and those who are acquainted with the history of the latter days of King Charles, cannot but associate with Hampton Court Palace the sad fate of its enlightened master. The fine specimens of art that once decorated the walls of this, his favourite residence, collected by the minister of his taste, were scattered abroad by his too successful persecutors, and now form the choicest treasures of foreign and private collections. The honour and palace of Hampton Court were sold by the Parliament, in 1651, and bought by Mr. John Phelps, a member of the House of Commons, for £10,765 19s. 9d. Oliver Cromwell acquired them in 1656. The marriage ceremonies of Elizabeth, daughter of Cromwell, with Lord

* Bethlem Gabor, whose real name was Gabriel Bethlem, a native of Transylvania, was well descended, though without patrimony, and long lived in such obscurity, that when he was thirty years of age he could not gain credit for twenty pounds. His wife, like himself, was allied to nobility; and though without a portion, admirably qualified by her economy to save a fortune. Even after her husband's elevation, she disdained not to superintend the culinary arrangements, being considered the best cook in Europe; yet she sustained with ease her share in his dignities, and was once actually on the point of being publicly crowned as Queen of Hungary.

Falconberg, were performed here on the 18th of November, 1657, and the next year the Protector witnessed there the death of his favourite daughter, Mrs. Claypole. Charles II. and James II. resided here occasionally. On the abdication of King James II. Hampton Court Palace became one of the favourite residences of King William III., who made the palace what it now is, and laid out the gardens and parks in their present form. Queen Mary, his illustrious consort, was equally partial to this palace; and it was here that she employed herself and her maids of honour in needle-work, one room of which was entirely fitted up with beautiful embroidery. Her Majesty chiefly resided here when placed at the head of affairs during the King's absence in Ireland or Holland. William Duke of Gloucester, son of Queen Anne and Prince George of Denmark, was born here, on the 24th July, 1689, who, three days after, was baptised by the Bishop of London, William III. being one godfather, and the Earl of Dorset, as proxy for the King of Denmark, the other: the Marchioness of Halifax had the honour of being godmother. This Prince died at the early age of eleven. After the death of William III., Queen Anne resided here occasionally. George I. also sometimes here held his court. George II. and his Queen, Caroline, were the last sovereigns that resided at Hampton Court; and in October, 1731, their Majesties gave a grand entertainment to Francis, Duke of Lorraine, afterwards Emperor of Germany. In its present state, Hampton Court Palace consists of three principal quadrangles: the western court is one hundred and sixty-seven by one hundred and sixty-two feet, and is divided into several suites of apartments, occupied by private families; the middle quadrangle is one hundred and thirty-four feet and a half by one hundred and thirty-four feet, and is called the Clock-court, from a curious astronomical clock * being placed over the gateway; over the archway are the arms of Cardinal Wolsey, with his motto, *DOMINVS MICHİ ADIVTOR* (God is my help), and on the small towers are the busts of the Roman Emperors in terra cotta, viz., on the east side, Titus, Otho, Galba, Julius; on the west side, Vitellius, Augustus; in the first court are Trajan, Adrian; and at the western entrance are the Emperors Tiberius and Nero; they have lately been restored, but were originally sent from Rome by Pope Leo X. to Cardinal Wolsey to decorate this palace.

On the south side of this court, the visitor enters a beauti-

* The present clock was made by Vulliamy, and was brought from the late Buckingham Palace, and put up in this palace in 1835.

ful colonnade of Ionic order, erected by Sir Christopher Wren,* which leads to

THE KING'S GRAND STAIRCASE.

This spacious approach to the state apartments was painted by *Verrio*, in his florid style, being crowded with allegories, and richly ornamented with numerous devices. The upper part, on the left side, represents Apollo and the Muses performing a musical concert, below whom Pan is seated, playing his reeds; and beneath Pan, Ceres bearing a wheat-sheaf, and pointing to loaves of bread. Near this goddess are the river gods Thame and Isis, accompanied with Flora and Pomona, surrounding a table decorated with superb plate, fruit and flowers. This division of the painting describes the marriage of the Thame and Isis. On the ceiling, Jupiter and Juno are seated at a table supported by lions, Ganymede on the eagle presenting the cup to Jove. The peacock of Juno is seen in front. One of the Fates is in attendance, with her fatal shears, ready to execute the dread command of the sovereign of Olympus, to separate the mortal thread: at the same table sits Cybele, crowned with a tower, and Time; the whole surrounded by the signs of the zodiac and zephyrs with flowers. On the right side of the group is Fame with her two trumpets and a group of figures representing posterity. Beneath, Venus is introduced with Cupid and her swans, and Mars paying his court to the fair goddess. On the right are Pluto and Proserpine, Cœlus and Terra, Neptune and Amphitrite, with attendants offering nectar and fruits. On the left, Bacchus, with a crown of grapes, leaning on a vase, and has one hand resting on the head of

* This celebrated architect was employed by William III. to pull down part of the old palace, and to build what is now called the Fountain Court, where all the state apartments are, which was finished in 1690. Wren was born at East Knoyle, in Wiltshire, in 1632. At the age of fourteen he was sent to Oxford, and in 1653 was elected Fellow of All Souls; in 1657 he was chosen Professor of Astronomy at Gresham College; in 1665 he was nominated architect for rebuilding St. Paul's Cathedral; and immediately after the Fire of London he drew the plan of a new city, which he presented to the King, but it was not adopted. In 1668 he succeeded to the office of Surveyor-General of his Majesty's Works. Sir Christopher was, probably, below the common size; as when Charles II. told him he thought the apartments in his hunting palace at Newmarket were too low, the architect, looking up, replied, "Sir, I think they are high enough." Charles, stooping to his height, and creeping about in a whimsical posture, exclaimed, "Ay, Sir Christopher, I think *they are high enough*." He died in 1723, when in the 91st year of his age, with great calmness and serenity and the same piety he had ever practised, and was buried in St. Paul's Cathedral, which is the greatest effort of his genius.

Silenus, seated on a fallen ass. Here is introduced Diana sitting on the half moon, with her bow in her left hand. On the right side of a table, supported by eagles, is Romulus with a wolf. On the left is Hercules, clad in the lion's skin, resting on his club. This compartment describes all the figures in the clouds. Another panel represents Peace, holding in her right hand a palm-branch, and in her left hand a laurel over the head of Æneas, who stands by her, and appears to invite the twelve Cæsars to a celestial banquet. Spurino, the Soothsayer, is among the group. Over these, hovers the Genius of Rome, holding a flaming sword and a bridle. The whole of the allegory is complimentary to King William and Queen Mary. In another panel is the Emperor Julian writing at a table, with Mercury in attendance. Above the door is a *pyra*, or funeral pile, painted in chiaro-oscuro; and beneath the paintings of the whole are a variety of trophies of war, and other symbolic designs, ornamented in relief with gold mouldings. From the King's staircase we enter

THE GUARD CHAMBER.

A magnificent room, sixty feet long, thirty-seven wide, and thirty in height; and the first thing that strikes the attention of the visitor is the way in which he sees the muskets, halberts, pistols, and swords, dispersed in various figures upon the walls, with the daggers, drums, and bandaliers, frontlets, and other pieces of defensive armour, and all in the highest order. There are sufficient arms here for the equipment of a thousand men.

The lower panels contain:—

- 1 Admiral Beaumont,* by *Bockman*.
- 2 } Military Subjects, describing a Battle in the Low
- 3 } Countries, also a Wedding in a Camp, by *Rugendas*.
- 4 Queen Elizabeth's Porter, in a Spanish dress. He was seven feet six inches in height, and a native of the Low Countries, by *F. Zuccherò*.
- 5 } An Encampment, bringing in provisions, women cook-
- 6 } ing, and a March of an Army, by *Rugendas*.
- 7 Admiral Sir G. Byng,† by *Bockman*.

* Admiral Beaumont, an enterprising officer who had distinguished himself on several occasions, particularly by his vigilance in watching the enemy's fleet at Dunkirk, and preserving the merchant ships from the attacks of privateers. The country was unfortunately deprived of his services by the storm of 1703. His ship, the *Mary*, a fourth-rate, being forced on the Goodwin Sands, she was lost, when the admiral, in the flower of his age, with the whole of the crew, excepting one man, perished by this fatal tempest.

† Sir George Byng, a brave English admiral, was born in Kent, in

- 8 Admiral Sir J. Gradin,* by *Bockman*.
 9 Admiral Sir Thomas Dilkes,† by *Bockman*.
 10 Admiral Churchill,‡ by *Bockman*.

1663. He entered young into the navy, and after passing through different ranks of the profession became rear-admiral in 1703. In 1706 he was sent to the relief of Barcelona, then besieged by the Duke of Anjou, which service he performed with great reputation. On his return he was made admiral of the blue, and in 1708 sent to oppose the invasion designed against Scotland in favour of the Pretender, and by his activity obliged the enemy to return to France without effecting their object, for which he received the freedom of Edinburgh, in a gold box. The same year he had the honour of convoying the Queen of Portugal to Lisbon, and her Majesty presented him with her picture, set in diamonds. On his return to England he was made one of the lords of the admiralty. In 1715 George I. created him a baronet; and in 1717, an invasion being intended from Sweden, in favour of the Pretender, he was sent into the Baltic, where he remained till that project was abandoned. In 1718 he was appointed commander-in-chief in the Mediterranean, where he attacked the Spanish fleet, which he entirely defeated off Sicily. On this great victory he had the honour to receive letters of thanks from George I., the Emperor Charles, and the Queen of Denmark. It was owing to his exertions that Sicily was saved from the Spaniards; and he displayed as much skill as a politician and negotiator as he did valour and prudence as a commander. In 1721 he was created Viscount Torrington, and knight of the Bath, and died in 1733.

* Sir John Gradin, an officer more remarkable for his caution and strict adherence to the letter of his instructions, than for that dashing spirit which is the usual characteristic of a British Seaman. Falling in with a French fleet of inferior force to that which he commanded, and sustaining little damage in the engagement which ensued, he suffered the enemy to escape: for this failure, and from other circumstances, wherein perhaps his misfortunes were greater than his demerits, on his return to England he was, by a vote of the House of Commons, dismissed the service of Her Majesty Queen Anne.

† Admiral Sir Thomas Dilkes, an enterprising officer, who, in 1703, with a small squadron, attacked in Cancale Bay a fleet of French merchantmen with their convoy, consisting of forty-three trading vessels, and three men of war. This fleet being in shore, and in shallow water, he detached two frigates and two fire-ships from his squadron; and, manning all the boats, he gallantly, in person, led his men to the attack, and completed his triumph in two successive engagements, when he captured and destroyed three of the ships of war, and the whole fleet, excepting four vessels. The next year Admiral Dilkes, with a small squadron, captured three out of a fleet of large armed Spanish galleons. In 1705 he assisted Sir John Leake in taking and destroying at Cabretta Point a whole detachment of the French fleet, composed of five ships of the line. He died at Leghorn, in the year 1707.

‡ Admiral G. Churchill, brother of the great Duke of Marlborough, entered the navy at an early period of life, and commanded a second-rate ship at the battle of La Hogue, where he evinced bravery and good conduct. He, however, was slow in attaining preferment, being made admiral principally through the favour of George Prince of Denmark, although it is asserted that his services had claimed that honour long before he obtained it. He retired from the service soon after the death

- 11 Admiral Sir John Jennings,* by *Bockman*.
 12 Admiral Benbow,† by *Bockman*.
 13 } An Encampment, attending to the Sick and Wounded,
 14 } and a March of an Army, by *Rugendas*.
 15 The Colosseum at Rome, built by the Emperor Vespasian, it would contain from eighty to one hundred thousand persons, by *Canaletto*.
 16 } The Troops preparing to March. Bringing in the
 17 } Prisoners and Wounded, by *Rugendas*.
 18 Admiral Sir Stafford Fairbourne,‡ by *Bockman*.
 19 Admiral Lord Anson.§

of his patron, and died at Windsor in 1708. He was interred in Westminster Abbey.

* Admiral Sir John Jennings entered the navy very young, and was knighted by Queen Anne, in 1704, for services rendered to her Majesty in the Mediterranean. He was not only a distinguished officer but eminent in the cabinet, and held the appointment of Commissioner of the Admiralty, and Governor of Greenwich Hospital. He died in 1743, and was buried in Westminster Abbey.

† Admiral Benbow, a seaman, the memory of whose bravery and misfortune will ever remain an interesting feature in the naval annals of Great Britain, his action with Admiral du Casse being a monument to the glory and to the disgrace of the service. To his immortal honour, with his own ship, he maintained an action five successive days with a French squadron, being nobly supported by his crew, and to the eternal disgrace of the captains of his fleet, who all, excepting Captain Walton in the *Ruby*, basely deserted him, neglected his signals, and although witnesses of his intrepid conduct, yet left him to fight alone. Benbow, too formidable for the enemy, although dreadfully wounded, yet carried his flag safely into port, where, being followed by the other ships of his squadron, he had their commanders brought to a court martial, who, on returning to their injured country, were punished according to their respective sentences. The admiral died of his wounds before he could receive the testimony of his sovereign's approbation, yet not without the applause which he merited.

‡ Admiral Sir Stafford Fairbourne.—This officer bore the flag of rear-admiral of the white in the fruitless expedition against Cadiz; but being engaged in the subsequent affair at Vigo, and distinguishing himself in that successful enterprise, he received the honour of knighthood. He was also present at the attack upon Ostend, where his bravery contributed to the conquest of that strongly fortified town. In the great storm of 1703, so fatal to the English navy, Sir S. Fairbourne, carrying his flag as vice-admiral of the red in the *Association*, then lying in the Downs with many other large ships of war, was driven from his moorings, first to Gottenburg, and then to Copenhagen, and did not return to England until the next year.

§ George Lord Anson was the third son of William Anson, Esq., a gentleman of a good family long established in Staffordshire. In 1722 he was made master and commander of the *Weasel* sloop, and in the year following was raised to the rank of post-captain. It was at the breaking out of the Spanish war that he first became an historical character. In 1740 he was sent with a small squadron to harass the coasts of Chili and Peru. The original design of the expedition being

20 The Battle between Constantine and Maxentius, by
Giulio Romano.

Before the visitor leaves this room it is worth while to make himself acquainted with the relative position of this and the adjoining apartments, because the rule (and a necessary one too, when so many persons pass through the rooms) is, that every one should move forwards; when you have left one apartment you cannot return, unless by passing through the whole suite and again ascending the King's Staircase. From the windows which overlook the Private Gardens you have a view of the rivers Thames, Mole, and Ember, the Surrey hills in the distance; the Slopes, Yew-trees, and Queen Mary's Bow in the foreground; also the railway station, which conveys thousands* of persons in the spring to see the splendid avenue of horse chestnuts and thorns in full blossom in Bushy Park; in the summer the avenues of Lime-trees and profusion of roses fill the air with their rich fragrance; in the autumn the celebrated vine and the tints of the departing year furnish new objects of interest.

On leaving the Guard Chamber, the stranger now enters what is called

THE KING'S FIRST PRESENCE CHAMBER.

21 Over the door, a Piece of Ruins, by *Rousseau.*

22 The Duchess of St. Alban's, † by *Sir G. Kneller.*

frustrated, he conceived the project of intercepting the *Manilla*, a Spanish galleon. In June, 1743, he met and took her after a sharp engagement. The prize was mounted with forty guns, and laden with a cargo to the value of £313,000. In 1748, he was appointed admiral of the blue, and commanded the squadron, which conveyed the king, George II., to and from the continent. On the accession of George III. he was appointed admiral and commander-in-chief of his Majesty's fleets. He was celebrated for his naval victories and his voyage round the world; his professional characteristics were those of discretion, coolness, and steadiness. He died suddenly, June 6th, 1762, aged 65.

* The highest number that ever visited the Palace in one day was on Whit Monday, June the 9th, 1851 (the Exhibition year), when 19,480 persons passed through the State Apartments. The following are the yearly numbers from the commencement of the Palace being opened to the public free from any fee:—

1839	.	.	115,971	1848	.	.	150,321
1840	.	.	122,339	1849	.	.	168,195
1841	.	.	147,740	1850	.	.	221,119
1842	.	.	179,743	1851	.	.	350,848
1843	.	.	176,334	1852	.	.	173,391
1844	.	.	159,760	1853	.	.	180,753
1845	.	.	160,791	1854	.	.	151,578
1846	.	.	170,879	1855	.	.	141,420
1847	.	.	162,031	1856	.	.	161,752

† Duchess of St. Alban's, daughter and sole heiress of the last Earl of Oxford, was married April 13th, 1694, to the Duke of St. Alban's, the

- 23 Queen Mary,* by *Wissing*.
 24 Boys with a Boat and Swans, by *Polidoro*.
 25 King William landing at Torbay, † by *Sir Godfrey Kneller*.
 An allegorical Portrait of the King, in armour, with a truncheon in his hand, mounted on a white charger, which is trampling on trophies of war, near which is a lighted torch; Mercury and Peace, in a cloud above the King's head, are bearing his helmet decorated with laurel, and a Cupid holds a scroll. In the lower part of the picture are Neptune, with his attendants; Plenty, with her cornucopia, offering an olive branch; and Flora presenting flowers.

son of Charles II. by the handsome and witty Eleanor Gwynne. This duchess was the mother of Charles the second duke, and seven other sons. She died January, 1741.

* This excellent princess was taken ill at Kensington, on the 21st of December, 1694. Her distemper proved to be the small-pox; a malady extremely fatal to her family, and which might therefore be supposed to make the greater impression upon her spirits; this, joined to a bad constitution and, as some say, the ill-management of her principal physician, brought her to her end in the space of a week. She was, at the time of her decease, in the thirty-third year of her age, and in the sixth of her reign. She was exceedingly lamented at home and abroad, and her death, at this juncture, was a great disadvantage to her subjects.

† William III. of Nassau, Prince of Orange, and King of England, was born at the Hague, in 1650. He was the son of William Prince of Orange, and of Henrietta Maria, daughter of Charles I. He married the Princess Mary, daughter of James II., and succeeded to the Stadtholdership in 1672. He was also nominated general of the troops of Holland against Louis XIV., and made a vigorous resistance to the French armies under Luxembourg, whom he defeated in 1674, but was repulsed in his turn by the Prince de Condé. In 1688 the arbitrary measures of James II. induced many disaffected nobles and others to invite over the Prince of Orange. He gladly embraced the occasion, and landed without opposition in Torbay, November 4th, the same year. James, finding himself unsupported, withdrew to France, and William took possession of his throne in conjunction with his wife, the daughter of that unfortunate Monarch. The coronation took place April 11th, 1689. The year following William went to Ireland, where he defeated James at the battle of the Boyne. In 1691, he headed the confederated army in the Netherlands, took Namur in 1695, and in 1697 he was acknowledged King of England by the treaty of Ryswick. In his person he was tall and thin, his frame was never strong, and he was subject to an asthma, which occasioned a stooping in the shoulders; his complexion was dark, his hair brown; his face was neither beautiful nor manly; his nose was aquiline, his forehead large, his eyes bright and sparkling, which illumined a face otherwise grave and repulsive. On the 26th of February, 1702, as he was riding in the Home Park, about a quarter of a mile from this palace, he fell from his horse and broke his collar-bone. His attendants conveyed him to Hampton Court, where the fracture was reduced, and in the evening he returned to Kensington Palace in his coach, where he died the following 8th of March, and was buried in Westminster Abbey.

- 26 The Countess of Essex,* by *Sir G. Kneller*.
 27 Admiral Russell,† by *Sir G. Kneller*.
 28 Boys with a Boat, by *Polidoro*.
 29 The Countess of Peterborough,‡ by *Sir G. Kneller*.
 30 A Portrait, by *Pordenone*.
 31 An old Woman blowing Charcoal, by *Holbein*.
 32 A Portrait, by *Dobson*.
 33 The Countess of Ranelagh,§ by *Sir G. Kneller*.
 34 King William III. embarking from Holland.||

* Mary Bentinck, Countess of Essex, was the eldest daughter of William Bentinck, Earl of Portland, the favourite of William III. This lady married Algernon Capel, Earl of Essex, a military character, in 1692, and his Lordship dying in 1710, she in 1714 again entered into the silken bands of matrimony with the Hon. Conyers d'Arcy, only brother to Robert, Earl of Holderness. The following lines were written on Lady Mary Bentinck's marriage with the Earl of Essex:—

“The bravest hero and the gentlest dame
 From Belgium's happy clime Britannia drew:
 One pregnant cloud, we find, does often frame
 The awful thunder and the gentle dew.”

† Admiral Russell, more generally known for his victory over Tourville, in the famous battle of La Hogue, the sea-fight so finely described by the historical pencil of West, and engraved by the ingenious hand of Woollett. It is said, that Louis XIV., aware of his rapacity of disposition, sent him £20,000, requesting him in return not to fight, but manœuvre. Under pretence of deliberating, he sent an express to William III., to know how he was to act; the answer was laconic, “Take the money, and beat them.” He did beat them. He was created Earl of Orford in 1697, and died November 20th, 1727, in his 76th year.

‡ Countess of Peterborough, daughter of Sir Alexander Frazier, married the celebrated hero and literary character Charles Mordaunt, Earl of Peterborough. She died in 1709.

§ This portrait was engraved in mezzotinto by Faber, with the set known as the “Beauties of Hampton Court.” Granger, in his description of the print, says that “she was the daughter of Richard Boyle, first Earl of Cork, and brother to the great philosopher Robert Boyle, and married Arthur Jones, Earl of Ranelagh.” But Mrs. Jameson, in her *Hand-book to the Public Galleries of Art* (a very high authority), says she was the Lady Margaret Cecil, daughter of James, Earl of Salisbury: married first to Lord Stowel, and, he dying early, she married secondly, at the age of nineteen, Richard Jones, Earl of Ranelagh.

|| This picture, supposed to be painted by Romaine de Hooge, a Dutch engraver, represents the departure of King William III. from Holland. His Majesty, attended by the Duke of Schomberg, Count de Solms, &c., is taking leave of the principal personages of the States of Holland. His Majesty is about to enter his barge, which is at the pier-head ready to convey him to his ship. In the centre of the barge is a flag with his Majesty's arms and motto, “*Je main tien dray*.” Religion and Liberty are also inscribed on it. He sailed from Holland with a fleet of five hundred ships, and an army of about fourteen thousand men, composed partly of Dutch troops and partly of English regiments in the service of the States.

- 35 } Landscapes, with figures, by *Schiavone*.
 36 }
 37 Miss Pitt,* by *Sir G. Kneller*.
 38 St. William divesting himself of his armour, to take upon himself the monastic order of the Carthusians.
 39 A Saint's Head, by *Lanfranco*.
 40 A Man Reading, by *A. Catalani*.
 41 James, first Marquis of Hamilton, † by *Mytens*.
 42 Cupids, by *Polidoro*.
 43 The Duchess of Grafton, ‡ by *Sir G. Kneller*.
 44 A Portrait, by *Titian*.
 45 A Portrait, by *Giorgione*.
 46 A Man shewing a trick, by *L. da Vinci*.
 47 The Countess of Dorset, § by *Sir G. Kneller*.
 48 The Landing of King William III. at Brixham. ||
 49 } Landscapes, with figures, by *Schiavone*.
 50 }

* Miss Pitt, supposed to be one of the maids of honour to Queen Mary, afterwards married to Mr. Scroop: she has always been considered the greatest beauty of her Majesty's court. She is represented in a yellow and puce dress, dipping her right hand into a fountain, of which the water gushes from a lion's mouth.

† Marquis of Hamilton, a whole-length, in a Spanish costume of a brown colour, with a ruff and buff leather boots. He holds a wand, and is decorated with the order of the Garter. This is a very fine specimen of the talent of Mytens, and would not discredit the pencil of Vandyck. James, Marquis of Hamilton, father of the Duke of Hamilton, who was beheaded by the parliament for his adherence to Charles I., was a distinguished favourite of James I., who appointed him, when a very young man, one of his Majesty's gentlemen of the bedchamber. In 1623 he was created a knight of the Garter, and held the office of lord steward of the royal household. He died in 1625.

‡ Duchess of Grafton was sole daughter and heiress of Henry Bennet, Earl of Arlington. In 1672 she married Henry, Earl of Euston, afterwards Duke of Grafton, the only son of Charles II. by Barbara, Duchess of Cleveland. As her father's honours descended to her, she walked in the coronation procession of George I. as Countess of Arlington in her own right. She died in 1722.

§ Countess of Dorset, daughter of James Compton, Earl of Northampton, married the Earl of Dorset in 1684. She was the mother of the first Duke of Dorset. Queen Mary appointed her one of the ladies of her bedchamber. She died August, 1691.

|| This picture represents the Dutch fleet in Torbay, and the landing of King William III. at Brixham. In the foreground, to the right, in the centre of a group of English courtiers, the King is embracing and receiving the congratulations of his friends. There are two ladies in this group, supposed to be Queen Mary and her maid of honour: led horses are in waiting for the use of their Majesties. In the background is the King on horseback, with his suite, and attended by his English and Dutch troops is receiving the deputies from Cornwall, Dartmouth, Exeter, &c. To the left the proclamation is being made, and the people are bringing in provisions for the use of the army.

- 51 Lady Middleton, by *Sir G. Kneller*.
 52 Italian Lawyer, by *P. Bordone*.
 53 A Portrait of a Gentleman, by *Tintoretto*.
 54 A Portrait of a Man, by *Bassano*.
 55 Augustus consulting the Sibyl, by *P. da Cortona*.
 56 Robert Boyle,* by *Kersboom*.
 57 A Spanish Boy, by *Murillo*.
 58 Mrs. Elliot,† by *Riley*.
 59 This interesting picture represents King Charles II. taking leave of the Dutch Court, at his restoration in 1660. His Majesty's barge is ready to receive him; the Dutch troops and the fleet which is to convey the King to England are firing salutes. He arrived in London the 29th May the same year.
 60 Peter the Great,‡ Emperor of Russia, a whole-length in armour, dated 1698, the year in which the Czar visited England, by *Sir G. Kneller*, the back-ground painted by *W. Vandewelde*.

* Robert Boyle, the seventh son of Richard Boyle, Earl of Cork, was born on the 25th of January, 1626, at Lismore, in the province of Munster, the same year in which Lord Bacon died, and seems to have inherited the penetrating and inquisitive genius of that illustrious philosopher. We are at a loss which to admire most, his extensive knowledge, or his exalted piety. These excellences kept pace with each other, but the former never carried him to vanity, nor the latter to enthusiasm. Religion never sat more easy upon a man, nor added greater dignity to a character. He particularly applied himself to Chemistry: and made such discoveries, in that branch of science, as can scarce be credited upon less authority than his own. His doctrine of the weight and spring of the air, a fluid on which our health and our very being depends, gained him all the reputation he deserved. He founded the theological lecture which bears his name. He died on the 30th of December, 1691, and was buried at St. Martin's-in-the-Fields, and a funeral sermon was preached on the occasion by Dr. Burnet.

† Mrs. Elliot, daughter of James Craggs, Esq., joint postmaster-general, and sister to Secretary Craggs, married Edward Elliot, Esq., descended from a very ancient family in Cornwall, by whom she had several children; the eldest, Edward, born in 1727, was created by His Majesty George III. Baron Elliot of St. Germain's, in Cornwall.

‡ Peter the Great was born at Moscow, on the 11th of June, 1672, a monarch who proved one of the greatest benefactors to his country. He founded St. Petersburg, improved the marine, taught the Russians the art of Ship-building, encouraged learning, promoted commerce, and extended the power and political influence of Muscovy. Voltaire has given us an entertaining and instructive, but romantic, life of this hero. He says that "He gave a polish to his people, and was himself a savage; he taught them the art of war, of which he was himself ignorant, from the sight of a small boat on the river Moskwa; he created a powerful fleet, made himself an expert and active shipwright, sailor, pilot, and commander; he changed the manners, customs, and laws of the Russians, and lives in their memory as the Father of His Country." He died on the 28th of January, 1725.

- 61 De Bray and his family, in the characters of Anthony, Cleopatra, &c., by *himself*.
 62 Ruins, by *Rousseau*.

The canopy of King William's throne still remains, with the King's arms and the Dutch motto, "*Je main tien dray*."

The wreaths of flowers, fruit, and foliage, carved in lime-tree wood over the doors and chimney piece in this and many of the rooms, by the celebrated *Grinling Gibbons*.

The third apartment is called

THE SECOND PRESENCE CHAMBER.

- 63 Over the door, Ruins, by *Rousseau*.
 64 The Doge of Venice, in the Senate-house,* by *Fialetti*.
 65 Jupiter and Europa, by *Giulio Romano*.
 66 The Sculptor, Baccio Bandinelli,† by *Correggio*.
 67 A Sculptor, by *Bassano*.
 68 Mrs. Lemon, by *Vandyck*.
 69 An Italian Knight, by *Pordenone*.
 70 The Overthrow of Pharaoh and his Host, by *Jordaens*.
 71 Calumny, an Allegory, by *T. Zuccherò*.

* This historical picture represents Sir Henry Wotton, as ambassador from King James, presenting his credentials to the Doge of Venice, who is seated on his ducal throne, surrounded by his senators, some of whom are attired in a scarlet costume, others wear black robes. At the right hand of the Doge is seated the British ambassador, also in a black robe, and wearing his hat. This picture, with several others in this collection, was bequeathed by Sir Henry to Charles I.

† Baccio Bandinelli, an eminent sculptor, born at Florence in 1497, and was a disciple of Giovanni Francesco Rustico, a good sculptor. He was not without skill and merit as a statuary, and in that art he deemed himself equal to Michael Angelo; but he felt a sensible mortification when he perceived the world not to be inclined to concur with him in the same opinion. He is distinguished for his implacable hatred of Michael Angelo, and showed his ill-temper in every possible instance, particularly in that circumstance which covers his name with infamy, when by means of a false key he entered the apartments where the cartoons were deposited which that great painter had designed, by order of Pietro Soderrini, for the Grand Council Room. The finest of his works are, a Mercury playing upon a Flute, a colossal Hercules, a fine statue of Cosmo de Medici, and the finest copy ever made of the celebrated Laocoon. Bandinelli died in a very advanced period of life, leaving an immense fortune to his children. He was buried in a splendid tomb, of his own workmanship and design, in 1559. In this picture he is represented in his study, in a brown cloak trimmed with fur, holding in his right hand a female model, with his left hand on his breast in a contemplative attitude; the countenance is full of intellect; behind is a group of Hercules and Anteus, and upon the table on which he leans, are a book, a head of Hercules, and a small female Torso.

- 72 A Holy Family, by *F. Vanne*.
 73 The Annunciation, by *Paul Veronese*.
 74 A Warrior, by *Giorgione*.
 75 Christ in the House of the Pharisee, by *Bassano*.
 76 An Italian Lady, by *Parmegiano*.
 77 Virgin and Child, by *Bronzino*.
 78 Artemisia Gentileschi,* by *herself*.
 79 Alessandro de Medici,† by *Titian*.
 80 Judgment of Paris, by *Rothenhamer*.
 81 Buildings in a Landscape, by *Brueghel*.
 82 Ruins, by *Rousseau*.
 83 Philip IV. of Spain, by *Velasquez*.
 84 Jacob's Departure from Laban, by *F. Laura*.
 85 } The Seasons, by *Brueghel* and *Rothenhamer*.
 86 }
 87 Charles I. on horseback,‡ by *Vandyke*.
 88 Judith and Holofernes, by *Teniers*, after *P. Veronese*.
 89 The Last Supper, by *Young Palma*.
 90 Conversion of St. Paul, by *V. Malo*.
 91 Queen of Philip IV., Sister of Henrietta Maria, Queen of Charles I., by *Velasquez*.

* Artemisia Gentileschi, an historical and portrait painter; she resided some years with her father in England, where she painted the portraits of some of the royal family, and many of the nobility of England, but passed the last years of her life in Italy; she was inferior to her father in history, but excelled him in portraits; died in 1642.

† Alessandro de Medici (an illegitimate son of Giulio de Medici, who became Pope under the name of Clement VII.) was assassinated by his cousin Lorenzo, in 1537. This is one of the finest portraits in the collection, and belonged to Charles I., and at the sale of the King's pictures, in 1650, was purchased by Van Reynst, a Dutch connoisseur, who sold it, with several others, to the states of Holland, and at the Restoration was presented by them to Charles II.

‡ Charles I., the third son of James I., was born at Dunfermline in Fife-shire, on the 19th of November, 1600. He received from his father the same unconstitutional ideas of royal prerogative; his people began to feel their own weight in the scale of empire, and refused to pay the taxes he imposed; a civil war ensued. At length the battle of Naseby was fought, June 1645, which finished the war, for in May 1646, Charles delivered himself up to the Scotch army at Newark, who, on the 30th of January, 1647, gave him up to the commissioners of the English parliament; on the 24th of August he was brought to this Palace by the army, and kept in a state of splendid imprisonment till the 11th of November, when he effected his escape to the Isle of Wight; there he was detained a close prisoner in Carisbrook Castle till the 30th of November, 1648. After a turbulent reign of several years, this king was brought to trial in Westminster Hall, and sentence of death was pronounced against him, and he was executed by decapitation on a scaffold erected in front of the Banqueting House at Whitehall, on the 30th of January, 1649. This Picture is finely foreshortened, and represents the King in armour, mounted on a white horse, attended by his equerry the Chevalier d'Epemon, who had been a chief equerry to Prince Henry, and led a mourning horse at his funeral.

- 92 Joseph and Mary, by *G. Honthorst*.
 93 } The Seasons, by *B; ueghel* and *Rothenhamer*.
 94 }
 95 St. Francis and the Virgin, by *Carlo Maratti*.
 96 The Marriage of St. Catherine, by *P. Veronese*.
 97 Tobit and the Angel, by *Schiavone*.
 98 Guercino, by *himself*.
 99 Diana and Actæon, by *Titian*.
 100 Christian IV.,* King of Denmark, by *Van Somer*.
 101 Cupids and Satyrs, by *Polidoro*.
 102 Jacob, Rachel, and Leah, by *Guido Cagnacci*.
 103 Jacob's Journey, by *Bassano*.
 104 Peter Oliver, the Painter, by *Hanneman*.
 105 Lucretia, by *P. Bordone*.
 106 A Dutch Gentleman, by *Vander Halst*.
 107 Ruins, by *Rousseau*.

The fourth chamber is called

THE AUDIENCE CHAMBER.

The state canopy of rich damask silk and gold brocade in this room is the one under which King James II. received the Pope's Nuncio.

- 108 Madonna and Child, by *Parmegiano*.
 109 A Magdalen, after *Titian*.
 110 The Nursing of Jupiter, by *Giulio Romano*.
 111 Ignatius Loyola, † by *Titian*.

* A whole-length, in a picturesque buff habit embroidered with gold; his crown and sceptre are placed upon a table. Christian IV. was brother to Queen Anne, wife of James I.; he was created a knight of the Garter, and came to England, in 1606, with a fleet of eight ships, and having anchored at Gravesend, was there met by James I. and his son Prince Henry, who escorted their royal visitor to Somerset House, where he was magnificently entertained for more than a month. He was, for the greater part of his reign, engaged in unsuccessful wars with the Swedes and Germans. He died in 1648.

† Loyola, the founder of the order of Jesuits, was of a considerable family, in the province of Guipuscoa in Spain, in 1491. He was brought up to the military profession, and obtained a commission in the Spanish army; but breaking his leg at the siege of Pampeluna, he made a vow to the Virgin, that if he recovered he would go on pilgrimage to Jerusalem, and devote himself to a religious course of life, which resolution he fulfilled. After studying Latin a short time at Barcelona, he commenced preacher, and began to gather disciples, for which he was imprisoned, but still persevered in adding to the number of the brethren of the order of Jesus, as they were called, and for which at length he obtained a confirmation by Pope Paul III. This order increased prodigiously during the lifetime of Loyola, who, however, was not the author of the pernicious maxims which afterwards disgraced it: he died in 1556.

- 112 Our Saviour in the Rich Man's House—Mary Magdalen anointing his feet, by *S. Ricci*.
- 113 Jupiter and Juno, by *Giulio Romano*.
- 114 Titian's Uncle, by *Titian*.
- 115 The Birth of Jupiter, by *Giulio Romano*.
- 116 A Man's Head, by *Giorgione*.
- 117 A Mother and two Children, by *Carlo Cignani*.
- 118 Portrait of a Gentleman, by *Titian*.
- 119 Christ healing the Sick, by *S. Ricci*.
- 120 A Ruin, by *Viviani* and *Jan Miel*.
- 121 Venus and Cupid, by *Rubens*, after *Titian*.
- 122 The Battle of Forty, by *P. Snayers*.
- 123 The Virgin teaching the Infant to read, by *C. Cignani*.
- 124 Portrait of Titian, by *himself*.
- 125 Over the fire-place, the Queen of Bohemia,* daughter of James I., by *G. Honthorst*.
- 126 The Departure of Briseus, by *Schiavone*.
- 127 Flora, by *L. da Vinci*.
- 128 Portrait of Giorgioni, by *himself*.
- 129 Venus presenting Cupid to Diana, by *Swaneveldt*.
- 130 The Woman taken in Adultery, by *S. Ricci*.
- 131 Venus and Cupid, by *Titian*.
- 132 Diana and Nymphs asleep, Venus escaping with her son, by *Swaneveldt*.
- 133 A Sibyl, by *C. Cignani*.
- 134 A Man's Head, by *Bassano*.
- 135 The Woman of Faith, by *S. Ricci*.
- 136 Diana and Actæon, by *Giorgione*.
- 137 Death and the Last Judgment, by *M. Hemskerck*.
- 138 The Head of St. Peter, by *Lanfranco*.
- 139 Virgin and Child, by *Andrea del Sarto*.
- 140 The Shepherd's Offering, by *Palma*.
- 141 A Spanish Lady, by *Sebastian del Piombo*.
- 142 A Holy Family, by *Correggio*.
- 143 Head of Judas, by *Lanfranco*.
- 144 The Woman of Samaria, by *S. Ricci*.
- 145 The Expulsion of Heresy, by *Tintoretto*.
- 146 The Virgin and Child, with St. Andrew and St. Michael, by *J. de Mabuse*.

* The Queen of Bohemia is represented in a green dress, embroidered with silver. This amiable princess, who saw only a phantom of royalty, and had nothing more than the empty title of Queen, bore her misfortunes with that dignified composure which can alone emanate from a truly virtuous mind. Her many privations, her long adversity, her years of disappointments, only increased her resignation to the will of Heaven. So engaging was her behaviour, that she was, in the Low Countries, called the Queen of Hearts. This picture was bequeathed by Sir Henry Wotton to Charles II., when Prince of Wales.

- 147 Madonna and Child, by *Parmegiano*.
 148 Death of Adonis, by *Van Orlay*.
 149 Roman Emperor on Horseback, by *G. Romano*.
 The fifth Chamber is

THE KING'S DRAWING ROOM.

- 150 David with Goliath's Head, by *D. Fetti*.
 151 A Holy Family, by *Dosso Dossi*.
 152 The Family of Pordenone, by *himself*.
 153 } Christ's Agony in the Garden, and the Angels
 154 } appearing to the Shepherds, by *N. Poussin*.
 155 Nabob Walajah of Arcot,* by *Willison*.
 156 Cupids and Goats, by *Polidoro*.
 157 Apotheosis of a Saint, by *Bassano*.
 158 A Venetian Senator, by *Pordenone*.
 159 A Knight of Malta, by *Tintoretto*.
 160 The Presentation of Queen Esther, by *Tintoretto*.
 The painter has chosen the passage where Esther is fainting into the arms of one of her maids, and has represented the King, in agitation, rising from his throne and approaching the Queen. The composition is very fine, and the story is well told.
 161 The Wise Men's Offering, by *Carlo Cagliari*.
 162 The Offering of the Magi, by *Luca Giordano*.
 163 The Cornaro Family, by *Old Stone*, after *Titian*.
 164 The Muses, by *Tintoretto*.†
 165 Joseph and Potiphar's Wife, by *Gentileschi*.
 166 George III. reviewing the 10th Light Dragoons (now Hussars). The Prince of Wales on his right, giving the word of command; the Duke of York is on the left of his Father; Sir William Fawcett is on the ground, and General Goldsworthy and Sir David Dundas are on horseback beside the Duke of York: by *Sir William Beechey*.‡

* Nabob of Arcot. Full length, leaning on his sword, in a white dress, the body covered with strings of large pearls and diamonds, standing on a rich carpet, under a lofty archway; on the upper part of the column are inscribed his titles; viz., Navab Walajah, Ammeer Uhind, Amdut ul Mulk, Ausaful Daulah, Behader Zaffer Jung, Sepoy Salar, Navab of the Carnatick, Invariable Friend to the King of England and British Nation, 1774.

† Tintoretto, born at Venice, 1512, died 1594. He obtained his name from being the son of a dyer, his paternal name, Robusti; his rapidity of painting occasioned him to be called Furioso Tintoretto, or the Impetuous. His manner of painting is bold and spirited, with strong lights opposed to deep shadows, and his colouring, particularly his carnations, approach very near to those of Titian. The Muses, and Queen Esther, are very fine specimens of this master.

‡ This distinguished artist and favourite of King George III. was

167 A Holy Family, by *Parmegiano*.

The sixth apartment is

KING WILLIAM III.'S BED ROOM,

In which is now placed the state bed of Queen Charlotte. The furniture is a most beautiful specimen of embroidered needle-work, executed at an institution for the orphan daughters of clergymen, which was under the patronage of her Majesty. The ceiling was painted by *Verrio*, and is in good preservation: it represents Night and Morning. The clock, which stands at the head of the bed, goes twelve months without winding up, and was made by *Daniel Quare*. Round the room are the celebrated portraits of Charles the Second's Court.

168 Roman Emperor on Horseback, by *G. Romano*.

169 Flower-piece, by *Baptiste*.

170 Lady Byron,* by *Sir Peter Lely*.

171 Princess Mary, as Diana, by *Lely*.

172—179 Eight small Portraits of Ladies whose names are unknown, by *Russell*, after *Vandyck*.

180 Anne, Duchess of York,† by *Lely*.

born in 1753, at Burford, in Oxfordshire, and died in 1839. He was admitted a student of the Royal Academy in 1772, and by constant application to his studies, and exhibiting his pictures in Somerset House, he acquired so good a reputation, that he was elected an associate of the Academy in 1793. In the same year he painted a whole-length portrait of Queen Charlotte, who honoured him by making him her Majesty's portrait painter. Beechey painted this picture in 1798, and it was considered the *chef-d'œuvre* of the artist; he was elected a member of the Royal Academy, and had the honour of knighthood conferred on him by the King the same year.

* Lady Byron. Lord Orford says, that this picture is improperly designated, and that it represents Lady Bellasys. There is also a dispute about who painted this portrait; some say, that being admitted into the List of the Beauties of the Court of Charles II. it must be by Sir Peter Lely; others, by Vandyke, from the colouring of the background of the picture, and the two cherubs who are descending to crown her, being so like his style of painting, but it is more generally supposed to be by James Huysman, who was a disciple of Rubens, and afterwards became a competitor with Vandyke in Flanders. He came to England, and painted portraits so successfully as to rival Sir Peter Lely.

† Anne Hyde, whole length, in a rich amber-coloured satin dress, was the eldest daughter of the Lord Chancellor Clarendon. The dreaded elevation of this beautiful and accomplished lady to the honour of a union with the heir presumptive to the English crown naturally produced her many enemies at the court of Charles II. Hers was a private marriage with the Duke of York, and the libertine nobles and other courtiers, not knowing that that event had taken place, whispered many scandalous falsehoods to her prejudice, even in the ear of the Duke, hoping to prevent their nuptials. The Duke, with the generosity of a noble mind, punished her calumniators by immediately introducing them to the

- 181 Mrs. Knott,* by *Verelst*.
 182 Queen Catherine,† by *Lely*.
 183—187 Five small Portraits of Ladies whose names are unknown, by *Russell*, after *Vandyck*.
 188 Duchess of Portsmouth,‡ by *Gasker*.
 189 Duchess of Richmond,§ by *Lely*.
 190 Nell Gwynne,|| by *Lely*.

duchess as his wife, and in the presence of the Lord Chancellor, her much-honoured father. She possessed, together with a large portion of her father's understanding, the beauty and accomplishments of her own sex, in an extraordinary degree. She died before the Duke's accession, leaving two daughters, Queen Mary and Queen Anne.

* Mrs. Knott: she was one of the maids of honour to Queen Catherine, and married to Mr. Thomas Knott, one of the gentlemen ushers of the Privy Chamber to King Charles II.

† Catherine of Braganza, wife to Charles II. This princess, bred to the pious observance of all the ceremonies of the Catholic religion, was extremely shocked at the licentiousness of her husband's conduct: yet, when the first emotions of her grief subsided, she appears to have conceived a sincere passion for him, and ever after to have loved him with tenderness. The strength of her affection is proved by a singular circumstance:—Being given over by her physicians, and at the point of death, she was visited by the King, and supposing it would be the last time she should ever speak to him, told him, that the concern he showed for her death was enough to make her quit life with regret; but that not possessing charms sufficient to merit his tenderness, she had at least the consolation in dying to give place to a *consort* who might be more worthy of it, and to whom Heaven, perhaps, might grant a *blessing* that had been refused to her. At these words she bathed his hands with some tears, which she thought would be her last. He mingled his own with hers, and, without supposing she would take him at his word, conjured her to live for his sake. The sudden impulse produced by this unexpected kindness gave a check to the disorder, and saved her life; she outlived the King nearly twenty years.

‡ Louise de Querouaille was sent over to England in 1670, by Louis XIV., in the train of the Duchess of Orleans, to bind Charles II. to the French interest. This she did effectually, and the business of the English court was constantly carried on with a subserviency to that of France. She was created Duchess of Portsmouth in 1673. She had only one son, Charles Lennox, who was created Duke of Richmond in 1675. Her beauty, which was not of the most delicate kind, seemed to be very little impaired at seventy years of age. She died in 1734, at the advanced age of eighty-nine.

§ Charles II. is said to have been so enamoured of this lady, as to intend making her his consort; but while the requisite proceedings for a divorce from Queen Catherine were in progress, she was married, it is supposed, by the contrivance of Lord Clarendon, to Charles, Duke of Richmond.

|| Mrs. Eleanor Gwynne, better known by the familiar name of Nell, was, at her first setting out in the world, a person of the lowest rank, and sold oranges in the play-house. Nature seems to have qualified her for the theatre. Her person, though below the middle size, was well formed; she had a good natural air, and a sprightliness that promised everything in comedy. She was instructed by Hart and Lacy, who were both actors

- 191 Countess of Rochester,* by *Lely*.
 192 Duchess of Somerset,† by *Verelst*.
 193 Lady Middleton,‡ by *Lely*.
 194 Mrs. Lawson,§ by *Verelst*.
 195 Lady Whitmore, by *Lely*.
 196 Countess of Northumberland,¶ by *Lely*.
 197 Countess of Ossory,** by *Lely*.

of eminence, and, in a short time, she became eminent herself in the same profession. She acted the most spirited and fantastic parts, and spoke a prologue or epilogue with admirable address. She is said to have been kept by the Earl of Dorset before she was retained by the King, and to have been introduced to the latter by the Duke of Buckingham, with a view of supplanting the Duchess of Cleveland. Nell, who knew how to mimic everything ridiculous about the court, presently ingratiated herself with her merry sovereign, and retained a considerable place in his affection to the time of his death; she survived the King about seven years. Her son was created Duke of St. Alban's.

* Lady Rochester, daughter of the first Earl of Burlington, the first wife of Lawrence Hyde, second son of Lord Chancellor Clarendon, who was created Viscount Hyde and Baron of Wotton Bassett in 1681, and Earl of Rochester in 1682.

† Duchess of Somerset. Of this lady nothing certain is known, but she is supposed to be one of the wives of Charles Seymour, Duke of Somerset, who was twice married.

‡ It is said of this frail fair one, that her affectation of wit and prosing conversation was so remarkable, that this part of her character continued to be the subject of recollection when her beauty was but faintly remembered.

§ Mrs. Lawson, one of the maids of honour to Queen Catherine.

|| Lady Whitmore, daughter of Sir William Brooke; she was esteemed a great beauty, as well as her sister Lady Denham; she was introduced at the Court of Charles II. by the Earl of Bristol, to whom she was related, and was intended for the admiration of his Majesty. She, however, gave her fair hand to Sir Thomas Whitmore.

¶ Countess of Northumberland. This lady was Elizabeth, daughter and co-heir of Thomas Wriothsley, Earl of Southampton, Lord High Treasurer of England. She was the wife of Joseline, eleventh and last Earl of Northumberland of the direct male line. After the death of the Earl, in 1670, she married Ralph Lord Montagu, by whom she had a son, afterwards John, Duke of Montagu. By her first husband she had a daughter, Elizabeth Percy, who inheriting her mother's estates belonging to the Southampton family was one of the greatest heiresses in England.

** Countess of Ossory. This lady was the eldest of the four daughters of Louis Nassau, Lord of Beverwert, natural son of the renowned Prince Maurice, and nephew to King Charles the First. She married one of the most noble gentlemen of the age, Thomas Earl of Ossory, son of the first Duke of Ormond. King Charles II. had a great esteem for the Earl, and he was beloved by the nation. It is said of him, that his virtue was unspotted in the centre of a luxurious court, his integrity unblemished amidst the vices of his times, and his honour untainted through the course of his life. Such a nobleman, it may reasonably be presumed, had an exemplary wife. The Countess appears to have lived a beauty without reproach.

- 198 Lady Denham,* by *Lely*.
 199 Duchess of Cleveland,† by *Lely*.
 200 Countess of Sunderland,‡ by *Lely*.
 201 Countess de Grammont,§ by *Lely*.
 202 Flower-piece, by *Baptiste*.
 203 Triumph of Venus, by *G. Romano*.
 The seventh chamber is

THE KING'S DRESSING ROOM.

The ceiling, painted by *Verrio*, is Mars reposing in the lap of Venus, with Cupid stealing his Armour.

- 204 A Shepherd, by *Collins*.
 205 Charity, by *Carlo Cignani*.
 206 Cupid and Psyche, by *Vandyck*.
 207 Vulcan delivering the Armour of Achilles to Thetis, by *A. Balestra*.
 208 Landscape, by *Edema*.
 209 Poultry, by *Hondekoeter*.
 210 Landscape, by *Loten*.
 211 Achilles presented to the Centaur, by *A. Balestra*.
 212 Landscape, by *Edema*.
 213 The Infant Christ and St. John, by *Carlo Maratti*.
 214 Head of Christ.
 215 St. John with the Lamb, by *Kneller*.
 216 Head of the Virgin.
 217 A Warrior, by *Guercino*.
 218 A Sibyl, by *Gentileschi*.
 219 A Magdalen's Head, by *Sasso Ferrato*.
 220 A Shepherdess, by *Collins*.
 221 Five Drawings, representing the Interior of the Colonna Gallery.

* This lady, at the age of eighteen, entered the married state with Sir John Denham, then seventy-nine, and having afterwards unhappily yielded to the temptations of that licentious period, is generally believed to have fallen a victim to female jealousy, a poisonous infusion being mixed with her chocolate.

† Bishop Burnet describes the character of her Grace in no very flattering terms: he says, "She was a woman of great beauty, but enormously wicked, ravenous, foolish, and imperious." She was Countess of Castlemain in right of her first husband, but was created Duchess of Cleveland in 1670, as a peace-offering after one of the violent quarrels that frequently ensued between her and the king.

‡ Countess of Sunderland, daughter of George Digby, Earl of Bristol she was married to the Earl of Sunderland, son of the Countess who was celebrated by the Poet Waller under the name of the "beautiful Sacharissa."

§ The Countess de Grammont was one of the brightest ornaments of the Court; her reputation was unspotted, and the charms of her person are reported to have been equalled by the solidity of her understanding.

The eighth room is

THE KING'S WRITING CLOSET.

- 222 Flower-piece, by *Bogdane*.
 223 A Village Repast, by *G. F. Cepper*.
 224 Flower-piece, by *Baptiste*.
 225 The Triumph of Flora, by *S. Ricci*.
 226 A Sea-piece, by *Monamy*.
 227 The Painter in his Study, by *G. F. Cepper*.
 228 Flower-piece, by *Baptiste*.
 229 Poultry, by *Bogdane*.
 230 Judith with the Head of Holofernes, by *Guido*.
 231 A Turkey Carpet, by *Maltese*.
 232 Flower-piece, by *Bogdane*.
 233 A Female Saint, by *P. Perugino*.
 234 Small whole-length Portrait of a Man, by *F. Hals*.
 235 Martyrdom of St. Sebastian, by *L. Van Leyden*.
 236 Joseph bound, by *L. Van Leyden*.
 237 Tritons carrying off a Nymph, by *C. D. Arpino*.
 238 David with Goliath's Head.
 239 }
 240 } Still Life, by *De Heem*.
 241 Villiers, Duke of Buckingham, and Family, by *G. Honthorst*.
 The ninth and last in this suite is

QUEEN MARY'S CLOSET.

- 242 Head of a Saint, by *Parmegiano*.
 243 David and Goliath, by *Titian*.
 244 A Sacrifice, by *J. Romano*.
 245 George, Duke of Buckingham, and Francis his brother,
 after *Vandyck*.
 246 Still Life, by *Kalf*.
 247 A Holy Family, by *G. Romano*, after *Raphael*.
 248 A Boy with Puppies, by *Castiglione*.
 249 Singing by Candlelight, by *Honthorst*.
 250 The Continnence of Scipio, by *S. Ricci*.
 251 A Landscape, by *Adrian Henn*.
 252 King William III., when young, by *Hanneman*.
 253 Hercules and the Centaur, by *B. Lens*.
 254 The Queen of Charles I. (a drawing), by *Gibson*.
 255 The Head of Cyrus, by *Russell*.
 256 A Landscape, by *P. Brill*.
 257 A Shepherd with a Pipe, by *Giorgione*.
 258 The Daughter of Herodias with the Head of John the
 Baptist, by *Leonardo da Vinci*.
 259 Children with a Lamb, by *F. Floris*.

- 260 Virgin and Child, by *V. Mola*.
 261 The Maid of the Inn, by *Rosalba*.^{*}
 262 King of Prussia.
 From Queen Mary's Closet the company enter

HER MAJESTY'S GALLERY.

A room of large extent, and containing some fine and very curious old portraits.

- 263 King William III., by *Wissing*.
 264 Sir Theodore Mayerne, † by *Rubens*.
 265 Anne of Denmark, by *Van Somer*.
 266 A Jewish Rabbi, by *Gainsborough*, after *Rembrandt*.
 267 Judge Crooke.
 268 Sir Nicholas Bacon.
 269 Henry Prince of Wales.
 270 Sir Peter Carew.
 271 A Portrait of a Gentleman.
 272 The King and Queen of Bohemia, dining in Public, ‡ by *Van Bassen*.
 273 Queen Elizabeth (supposed to be the last portrait taken of her), by *Mark Garrard*.
 274 A small octagon Portrait of a Gentlemen, by *Gonzales*.
 275 A Portrait of a Lady, by *Sir A. More*.

* *Rosalba* advanced this department of art beyond all her competitors. She first studied portrait painting in oil, but changed her style for miniature and crayons; and her heads in this last material are beautiful, being graceful in attitude, natural and brilliant in colour, and delicately soft in execution. She was constantly employed at most of the courts in Europe. Her works are not numerous in England, but are justly held in high esteem. From great application, she became blind at the age of seventy; born in 1675, died in 1757.

† *Sir Theodore Mayerne*, an eminent physician, was born at Geneva, in 1573. He was physician to Henry IV. of France, but on the death of that monarch he came to England, and was appointed physician to James I., who conferred on him the order of knighthood. He continued in the same favour with Charles I., to whom he adhered faithfully in the rebellion. He died in 1655.

‡ This very interesting picture exhibits the royal table spread according to the custom of that period, when the sovereign, on stated days, ate in public. The gentleman-carver stands on the opposite side of the table from his majesty; whilst carving a dish, he is attacked by the queen's monkey, who, playfully springing upon him, obliges him to hold his head back in a ridiculous position, whilst he yet continues his operation with the knife and fork. The costume of the various attendants, the fashion of the furniture, the taste and form of the silver dishes, and the style of the apartments afford a complete notion of the manner of living in the great mansions nearly two hundred years ago. In the back-ground are groups of spectators beholding the royal repast, who are prevented, by the yeomen of the guard, with their partisans crossed, from advancing further into the room than the prescribed spot allotted for the gratification of public curiosity.

- 276 A Portrait of a Lady, by *Sir A. More*.
- 277 Portrait of a Lady, supposed to be Queen Mary I., by *Sir A. More*.
- 278 James I., in his Robes, a copy, by *F. Read*, from a picture at Ham House, by *Van Somer*.
- 279 Shakspeare.
- 280 Queen Elizabeth,* when Young, by *Holbein*.
- 281 Queen Elizabeth, when a Child, by *Holbein*.
- 282 Queen Mary I., when a Child, by *Holbein*.
- 283 Christ in the House of Mary and Martha, by *Vriese*.
- 284 The Countess of Lennox, by *Sir A. More*.
- 285 A Portrait of a Man, by *Q. Matsys*.
- 286 Earl of Nottingham.
- 287 Sir Theobald Gorges.
- 288 Sir John Parker, a Gentleman Pensioner to Queen Elizabeth and James I., and by that King made Captain of Pendennis Castle, in Cornwall. Inscribed on the picture, his motto, "*Pro Fide et Patria*," also his arms, and the date 1589. Painted by *Jeronimo Custodis*, of Antwerp, an artist quite unknown in England.
- 289 Earl of Leicester.
- 290 Sir Francis Walsingham.
- 291 Philip II. of Spain, † by *Sir A. More*.
- 292 A small octagon Portrait of a Gentleman, by *Gonzales*.
- 293 Queen Elizabeth, ‡ by *Zuccherro*.

* Queen Elizabeth, when about twelve years of age. This is a most interesting picture. The young princess has an agreeable expression of countenance. The complexion is fair, the hair light red; over a white petticoat, richly embroidered with gold, she has a crimson dress, adorned at the waist and neck with jewels and pearls, and a cap of the same colour also embroidered with jewels. In her long thin hands, she holds a prayer-book. The picture is most elaborately finished throughout.

† Philip II. was the son of Charles V.; he married Queen Mary in 1554. Though the abilities of Philip were more adapted to the cabinet than the field, he was generally the dupe of his own politics. His ambition ever prompted him to enterprises which he had neither courage nor address to execute. His bigotry and cruelty were so great that the Low Countries revolted, and those called the United Provinces succeeded in throwing off the Spanish yoke. In 1588, Philip fitted out his famous expedition, called the *Invincible Armada*, for the invasion of England. This fleet was nearly all destroyed by the storm, or the English ships.

‡ Queen Elizabeth is represented with a fan of feathers in her right hand. The canvass is so completely covered with the gaudy and cumbrous ornaments of her dress, that the painter would have found it extremely difficult to introduce a new object. Her hair is of a sandy colour, her complexion rather fair. "A pale Roman nose," says Horace Walpole, "a head of hair loaded with crowns, and powdered with diamonds, a vast ruff, a vaster fardingale, and a bushel of pearls, are the features by which everybody knows at once the pictures of Queen Elizabeth." This description is truly applicable to the present picture.

- 294 Charles I. and Queen dining in Public, by *Van Bassen*.
 295 A Portrait of a Lady of the Court of Henry VIII., by
L. Corneliz.
 296 A Portrait of a Lady of the Court of Henry VIII., by
L. Corneliz.
 297 The Aunt of the Emperor Charles V., by *Corneliz*.
 298 A Portrait of a Lady of the Court of Henry VIII., by
L. Corneliz.
 299 Queen Elizabeth in a fancy dress,* by *Zuccherò*.
 300 Elizabeth Woodville.†
 301 Queen Elizabeth,‡ by *L. de Heere*.
 302 Lazarus Spinola, Uncle to Spinola,§ Governor in the Low
 Countries, by *W. Kay*.
 303 A Portrait of a Lady of the Court of Henry VIII., by
L. Corneliz.
 304 A Portrait, by *A. Durer*.

* Queen Elizabeth, in a fantastic habit, something like a Persian. She is drawn in a forest, a stag behind her, and on a tree are inscribed these mottoes :—“*Injusti justa querela ; Mea, sic mihi ; Dolor est medicina ad tori.*”

On a scroll, at the bottom of the picture, are the following verses, said to have been written by Spenser, but it is more generally supposed that they are Her Majesty's own composition :—

The restless swallow fits my restless minde,
 In still revivinge, still renewinge wrongs ;
 Her just complaint of cruelty unkinde
 Are all the musique that my life prolonges,
 With pensive thought my weeping stagg I crowne,
 Whose melancholy teares my cares expresse ;
 Hes teares in sylence, and my sighes unknowne,
 Are all the physicke that my harmes redresse.
 My only hope was in this goodly tree,
 Which I did plant in love, bring up in care ;
 But all in vaine, for now *to late* I see
 The *shales* be mine, the kernels others are.
 My musique may be plaintes, my physique teares,
 If this be all the fruite my love-tree beares.

† Elizabeth Woodville, widow of Sir John Grey, who was slain in the battle of Bernard's Heath ; after his death she applied to Edward IV. for the restoration of his estate, when that Monarch fell in love with and married her. The Princess Elizabeth was the fruit of this marriage, who married Henry VII. and thus united the houses of York and Lancaster.

‡ An allegorical picture of Queen Elizabeth, when 36 years of age. She is represented in a splendid dress with the orb and sceptre, attended by her maids of honour ; at which Venus is abashed, Minerva is astonished, and Juno put to flight.

§ Spinola, a celebrated General, was born in Spain, of a family originally from Genoa. He bore arms early in life, and in 1604 took Ostend, after which he was named Commander in Chief of the Spanish forces in the Low Countries, where he opposed Maurice, Prince of Nassau, with great skill and bravery. He afterwards signalised himself in Italy. He died in 1630.

- 305 Head of a Young Man. School of *Van Eyck*.
 306 Giovanni de Bellini, by *himself*.
 307 Lord Zouch,* by *Mytens*.
 308 Henry VII. and his Queen Elizabeth; Henry VIII. and his Queen Jane Seymour, by *Remee*, after *Holbein*.†
 309 The Children of Henry VII., by *Jan de Mabuse*.
 310 The King of Bohemia, by *C. Janssen*.
 311 The Children of the King of Bohemia, by *C. Poelenberg*.
 312 The Queen of Bohemia, by *C. Janssen*.
 313 Henry VIII. when young, by *Holbein*.
 314 The Earl of Surrey,‡ by *Holbein*.
 315 Mary of Lorraine,§ Mother of Mary Queen of Scots.
 316 Francis II.|| of France, when a Boy, by *Janette*.

* Lord Zouch, whole-length, seated, with his left hand on a table, leaning on a stick. He was one of the peers who sat on the trial of Mary, Queen of Scots. He died, 1625.

† This copy, from a large picture by *Holbein*, painted on the wall at Whitehall, in 1537, was made by command of Charles II. In 1667 the original was consumed by the fire which destroyed that palace during the reign of King William III.

‡ Earl of Surrey, whole length, in a scarlet dress. This very interesting picture, representing a curious illustration of the costume of the "gay and gallant," at the court of Henry VIII. The character of Henry Howard, Earl of Surrey, reflects splendour even on the name of Howard. With the true spirit and dignity of an English nobleman, and with a personal courage almost romantic, he united a politeness and urbanity then almost peculiar to himself, and all those mild and sweet dispositions which blandish private life; he possessed talents capable of directing or thwarting the most important state affairs, but he was too honourable to be in the interest either of tyranny or rebellion, and the violent reign under which he had the misfortune to live admitted of no medium. He applied those talents therefore to softer studies. The Earl of Surrey was famous for the tenderness and elegance of his poetry, in which he excelled all the writers of his time. The fair Geraldine, the fame of whose beauty was raised by his pen and his lance, is said to have been Elizabeth, second daughter of Gerald Fitzgerald, Earl of Kildare. The great and shining talents of this accomplished nobleman excited the jealousy of Henry VIII., who strongly suspected that he aspired to the crown. He was condemned and executed for high treason, after the formality of a trial, in 1547.

§ Mary of Lorraine, half-length in a black dress, with a book in her right hand; inscribed on the picture her name and arms, the date 1611. She was the daughter to Claude Lorraine, Duke of Guise, and Antoinette de Bourbon, and married James V. King of Scotland, by whom she had Mary, Queen of Scots. This picture was painted for her grandson, King James First of England, from some other portrait; she died in 1560.

|| Francis II. was the eldest son of Henry II. and of Catherine de Medici, born in 1543. He married, in 1558, Mary Queen of Scots, only daughter of James V. of Scotland. On the death of his father, in 1559, Francis became king, being then sixteen years of age. He entrusted the government to the Duke of Guise and the Cardinal of Lorraine, uncles of Mary Stuart. This was the beginning of the civil and religious wars which desolated France for half a century. Francis died in 1560, of an abscess in his ear.

- 317 Mary Queen of Scots, by *Janette*.
 318 Lord Darnley and his Brother Charles Stuart, by *Lucas de Heere*.
 319 Queen of Francis I. of France,* by *Janette*.
 320 Sir John Gage.†
 321 Francis I. and the Duchess of Valentino.
 322 Holbein, by *himself*.
 323 Frobenius,‡ by *Holbein*.
 324 Erasmus,§ by *Holbein*; the background painted by *Steenwyck*.
 325 Reskemeer, by *Holbein*.
 326 Henry VIII., by *Holbein*.
 327 Henry Prince of Wales, son of James I., and Lord Harrington, by *L. de Heere*.
 328 The Battle of Pavia,|| by *Holbein*.

* Leonora, Queen of Portugal, sister of the Emperor Charles V., and afterwards second wife of Francis I. of France, a half-length portrait on panel. She is represented in a red satin dress, with a golden stomacher, and white fur round her neck, in her hair pearls and jewels, and in her right hand a letter from her brother, bearing a very complimentary superscription in Spanish—"To the Queen my Sister."

† Sir John Gage, whole length, in the garter robes, with a white staff as Lord Chamberlain to Queen Mary. He held various offices under Henry VIII. and Edward VI. Queen Mary appointed him constable of the Tower, in which situation he had the painful duty of attending Lady Jane Grey to the scaffold. He died 1557.

‡ John Frobenius, a German printer, who flourished at Basil in the 16th century, and was greatly esteemed by Erasmus, whose works he printed, as he did those of Augustine and Jerome. He died in 1529. This is one of the finest of Holbein's, and for character and expression equals any of the Italian Masters.

§ It was Erasmus who introduced Holbein to this country. Holbein was the intimate friend of Erasmus, and at his request the painter left his native town of Basle, and visited London, where Erasmus procured him the patronage of Sir Thomas More. With More, Holbein continued during three years, painting various members of the family of his illustrious patron. It was at the house of More that Henry VIII. first became acquainted with Holbein, and being delighted with the productions of his pencil, he took him home, and employed him during the remainder of his life.

|| Battle of Pavia. At this memorable battle, wherein the Constable de Bourbon having joined Lannoy, Viceroy of Naples and Pescara, they attacked the French army then before Pavia, utterly defeated it, and took the French King, Francis I., prisoner. The Emperor Charles V. conveyed him to Madrid, under the hope of exacting an exorbitant sum for his ransom. The king rejected the demand with disdain; and falling sick with anxiety and disappointment, would have died but for the affectionate attentions of his sister, who followed him to the place of his captivity, and ministered to his wants. Francis, fearing that he might be induced to submit to terms of peace injurious to his country, sent home a resignation of his crown. This interesting composition may justly be esteemed amongst the greatest historical curiosities of that period, as it

- 329 The Jester of Henry VIII.,* by *Holbein*.
 330 Francis I. of France,† by *Holbein*.
 331 Erasmus, by *Holbein*.
 332 A French Nobleman, by *Holbein*.
 333 Duke of Richmond and Lennox,‡ by *Van Somer*.

describes most faithfully the manner of battalia, when the long pike, muskets with match-locks, and other unwieldy small arms, were in use.

* William Somers. Among the many curious portraits illustrative of the manners and customs of our ancestors, we know not of one that is more interesting than this. Will Somers stands foremost in the list of those eccentric characters that we read of in the history of the courts of former times, yeilded jesters or fools, who were privileged by their wit to say severe things, even to the admonishing of their royal masters, when such a liberty from the lips of a wise and good minister would have cost him his head. This extraordinary buffoon is pourtrayed behind a glazed lattice, tapping the glass with his knuckles, seemingly to arrest the passenger, to play off some lively sally of his wit. His countenance is replete with that expression of peculiar humour, which speaks a volume upon the character of such whimsical retainers of the court. Will Somers was sometime a servant in the family of Richard Farmor, Esq., of Eston Neston, in Northamptonshire, ancestor to the Earl of Pomfret. This gentleman was found guilty, in the reign of Henry VIII., of sending eightpence and a couple of shirts 'to a priest convicted of denying the king's supremacy, who was then a prisoner in the gaol at Buckingham. The rapacious monarch seized whatever he was possessed of, and reduced him to a state of miserable dependance. Will Somers, touched with compassion for his unhappy master, is said to have dropped some expressions in the king's last illness which reached the conscience of that merciless prince, and to have caused the remains of his estate, which had been much dismembered, to be restored to him. There cannot, perhaps, be a greater proof of the estimation in which our jester was held by King Henry, than the circumstance of his portrait and that of his wife being introduced into the same picture with that of the King and his family now in this palace. (See No. 510 in the Catalogue.)

† Francis I. was the son of Charles of Orleans, and of Louisa of Savoy, born in 1494. Louis XII. took charge of the infant heir of Angoulême at the death of his father, and afterwards gave him his daughter Claude in marriage. Francis distinguished himself in the defence of the frontiers on the side of Spain and Flanders, and succeeded to the throne at the age of twenty-one. A war broke out between him and the Emperor Charles V., in which Francis lost a considerable part of his territories, was made prisoner, and conveyed to Madrid; in 1526, he regained his liberty, and set foot on France a little more than a year after the battle of Pavia, exclaiming, "I am yet a King." His second wife was Eleanor Queen Dowager of Portugal. By his first wife he had three sons and four daughters. He was the patron and friend of art and literature, (Leonora de Vinci is said to have died in his arms,) and possessed a generous and chivalric spirit; had he been content to reign in peace, France might have been happy under his rule. He died in 1547.

‡ Duke of Richmond, whole length, in a red dress, with the order of the garter, holding the staff of Lord Steward of his Majesty's household. This nobleman was son to Esme Stuart, Duke of Lennox in Scotland, and grandson to John, Lord d'Aubignie, younger brother to Matthew, Earl of

- 334 James I., by *Van Somer*.
 335 The Admirable Crichton.*
 336 The Father and Mother of Holbein, by *Holbein*.
 337 Lady Vaux, by *Holbein*.
 338 A Portrait of a Lady of the Court of Henry VIII.
 339 }
 340 } Two Small Sea Pieces, by *Swaine*.
 341 Buildings in a Garden Scene, by *Steenwyck*.
 342 A Landscape, by *Ferg*.
 343 Countess of Derby, by *L. de Heere*.
 344 Sir George Carew, by *Holbein*.
 345 Portrait of a Lady, by *Sir A. More*.
 346 A Laughing Boy, by *F. Hals*.
 347 Portrait of a Lady, by *Sir A. More*.
 348 A medallion of Henry VIII., by *Torrigiano*.†
 349 Holbein (a drawing), by *himself*.
 350 The Wife of Holbein (a drawing), by *Holbein*.
 351 St. Peter in Prison, by *Steenwyck*.
 352 A Sorceress, by *Elsheimer*.
 353 James II., when young, by *Honthorst*.

Lennox, who was grandfather to James I. On the 17th of May, 21st of James I., he was created Earl of Newcastle and Duke of Richmond. He had a great share of the king's confidence and esteem, which indeed he merited, as he was a man of an excellent character. He married three wives; his first was of the family of Ruthven; his second of that of Campbell; and his last, Frances, daughter of Thomas, Viscount Howard of Bindon. He died suddenly in 1623.

* James Crichton, a celebrated Scotchman, whose personal and mental endowments were of such an extraordinary character, that he received the name of "The Admirable Crichton." He was born about 1550, in the county of Perth, of a good family, and educated at St. Andrew's, where he made a rapid progress in the languages and sciences. At the age of twenty he visited Paris, where he acquired uncommon reputation as a disputant, and for his skill and activity in games of all sorts, as well as martial exercises. He next went to Rome, and displayed his talents in the presence of the Pope and Cardinals. From thence he travelled to Venice, where he became intimate with the learned Aldus Manutius, who dedicated to him the paradoxes of Cicero, in a strain of high-flown panegyric, which borders on the ridiculous. At Padua he held disputations with the most learned professors. We next find him at Mantua, where he is reported to have slain a famous fencing-master in a duel, who had never been foiled before. The Duke of Mantua was so pleased with Crichton as to appoint him tutor to his son, who was a very licentious young man. This appointment, however, proved fatal to him, for one night, as he was walking through the streets in carnival time, he was attacked by six assassins, and after a gallant defence lost his life. It is said that the person who gave him the fatal stroke was the prince his pupil.

† Torrigiano, a Florentine sculptor, who came to England in the reign of Henry VII., and is supposed to have built the tomb of that Monarch in Westminster Abbey.

- 354 Portrait of Cornelius Ketel.
 355 Portrait of a Lady, by *P. Perugino*.
 356 A whole-length Portrait of a Youth unknown.
 357 A Penitent received into the Church, by *Barroccio*.
 358 A Landscape, by *Paul Brill*.
 359 A Landscape with Nymphs, by *Poelemborg*.
 360 The Discovery of Calisto, by *Brueghel*.
 361 A Landscape with Nymphs, by *Poelemborg*.
 362 Christ blessing Little Children, by *Huens*.
 363 The Tribute Money, by *Dietricy*.
 364 A Hermit, by *Slinglandt*.
 365 Dead Game, by *Weenix*.
 366 Youth, by *Denner*.
 367 Venus and Adonis, by *Gennari*.
 368 Dead Game, by *Van Aelst*.
 369 Inside of a Farm House, by *Teniers*.
 370 Prince Rupert, when a Boy,* by *Mytens*.
 371 Portrait of a Gentleman.
 372 Portrait of a Youth.
 373 The Woman taken in Adultery, by *Dietricy*.
 374 Dead Game, by *Weenix*.
 375 Lot and his Daughters, by *Schalcken*.
 376 Lions in a Landscape, by *R. Savery*.
 377 Age, by *Denner*.
 378 A Portrait of a Gentleman, by *Bassano*.
 379 A curious Portrait of a Child, by *G. C. Milani*.
 380 A Man in Armour, by *Correggio*.
 381 A Sea Piece, by *Vanderveelde*.
 382 A curious Portrait of a Child, four years old, supposed to be Queen Elizabeth, discharging a small cannon.
 383 Mary Magdalen at the Tomb of Christ, "Touch me not," by *Holbein*.
 384 Moses Striking the Rock, by *S. Rosa*.
 385 A Landscape, by *Wynants*.
 386 Cattle in a Landscape, by *Vanderveelde*.
 387 Hay Stacking, by *Wouvermans*.

* Prince Rupert, when a boy. This gallant prince early entered into military life, serving at the siege of Rhinberg, under Henry Prince of Orange, when only in his fourteenth year. He commanded a regiment whilst yet a youth in the German wars, and was taken prisoner at the battle of Vlota, remaining captive three years. He came to England at the commencement of the civil wars, and served his uncle Charles I. with great bravery, by whom he was created Earl of Holderness and Duke of Cumberland. His harshness, however, lost him the King's favour, and he left England; but in the reign of Charles II. his bravery and good conduct made ample atonement for his former errors. He was born at Prague, in 1619, and died Vice-admiral of England and Constable and Governor of Windsor Castle in the year 1682.

- 388 A Landscape, by *Holbein*.
 389 Duke of Gloucester, by *Sir P. Lely*.
 390 The Marriage of St. Catherine, after *Correggio*.
 391 Infant Christ and St. John, by *L. da Vinci*.
 392 St. Catherine reading, by *Correggio*.
 393 St. Peter in Prison, by *Steenwyck*.
 394 A Warrior on Horseback, by *Mazzolini di Ferrara*.
 395 Dutch Boors, by *Egbert Hemskerck*.
 396 Louis XIV. when young, by *Mignard*.
 397 Hungarians at the Tomb of Ovid, by *Schoonefeld*.
 398 A Scene from a Play, supposed to be Charles I. acting,
 by *C. Poeleberg*.
 399 A Dying Saint, by *Vandyck*.
 400 Landscape with Ruins, by *Poeleberg*.
 401 St. Jerome, after *Albert Durer*.
 402 Nymphs and Satyrs, by *N. Poussin*.
 403 A Sibyl, by *P. Bordone*.
 404 The Rape of the Sabines, by *Rothenhamer*.
 405 St. Peter in Prison, by *Steenwyck*.
 406 Interior with figures, "Quakers Meeting," by *Egbert
 Hemskerck*.
 407 A Battle Piece, by *Wouvermans*.
 408 An East Indian Scene.
 409 A Saint's Head, by *G. Douw*.
 410 Lucretia, by *Titian*.
 411 The Assumption of the Virgin, by *D. Calvert*.
 412 St. Catherine, by *Luini*.
 413 March of an Army, by *Bourgognone*.
 414 Grapes, by *Verelst*.
 415 Landscape with a Rainbow, by *Rubens*.
 416 A Venetian Gentleman, by *Tintoretto*.
 417 Sophonisba, by *S. Gaetano*.
 418 A Dead Christ, by *N. Poussin*.
 419 An Old Woman Reading, by *G. Douw*.
 420 The Martyrdom of St. Bartholomew, by *L. Nottery*.
 421 A Jewish Rabbi, by *Rembrandt*.
 422 Female by Candlelight, by *Schalken*.
 423 A small whole-length of a Lady, by *Vandyck*.
 424 Flowers, by *D. Seghers*.
 425 Nymphs and Satyrs, by *Rubens*.
 426 A Boar's Head, by *Snyders*.
 427 Nymphs in a Landscape, by *Dietricy*.
 428 Fruit and Still Life, by *Cuyp*.
 429 Flowers, by *D. Seghers*.
 430 Nymphs in a Landscape, by *Poeleberg*.
 431 Lot and his Daughters, by *Poeleberg*.
 432 A Dutch Lady, by *Rembrandt*.

- 433 The Woman taken in Adultery; the figures by *Old Franks*, the architecture by *Peter Neefs*.
 434 Soldiers in a Landscape, by *Bourgognone*.
 435 A Woman Milking a Goat, by *Berghem*.
 436 St. Francis, by *Teniers*.
 437 A Boy paring Fruit, by *Murillo*.
 438 A Venetian Gentleman, by *L. Bassano*.
 439 Queen Mary, by *Wissing*.
 440—451 Between the Windows are Cybele, Pan, Mercury, Juno, Diana, Bacchus, Daphne, Apollo, Venus, Mars, Syrinx, Endymion, by *S. Ricci*.

This gallery leads to

THE QUEEN'S BED ROOM,

Where there is now placed the state bed of Queen Anne, the rich velvet furniture and hangings of which were wrought at Spitalfields; the chairs and stools are covered to correspond. The ceiling was painted by *Sir James Thornhill*, and represents Aurora rising out of the Sea.

- 452 St. Peter.
 453 Head of an Old Man.
 454 Henry, Prince of Wales,* by *Van Somer*.
 455 James I.,† by *Van Somer*.

* Henry Prince of Wales, eldest son of James I., was born at Stirling in 1594. He was a most amiable and accomplished prince, and a patron of learning and science. Granger says, "Arms, literature, and business engaged the attention of this excellent young prince, who seems to have had neither leisure nor inclination for the pursuits of vice or pleasure. The dignity of his behaviour and his manly virtues were respected by every rank and order of men. Though he was snatched away in the early prime of life, he had the felicity to die in the height of his popularity and fame, and before he had experienced any of the miseries which awaited the royal family. It is remarkable that the King, who thought himself eclipsed by the splendour of his character, ordered that no mourning should be worn for him." He died in 1612.

† James I., whole length, in a black dress, with his left hand upon a table on which are placed the crown and sceptre, his right hand holding the order of St. George. The character of James I., who, notwithstanding all his pedantry and weakness, was not a bad king, the love of peace seems to have been his ruling passion, to this he sacrificed almost every principle of sound policy. He was eminently learned, especially in divinity, and was better qualified to fill a professor's chair than a throne: his speculative notions of regal power were as absolute as those of an eastern monarch; but he wanted that vigour and firmness of mind which was necessary to reduce them to practice. He expired on the 27th of March, 1625, after a reign over England of twenty-two years and some days, and in the fifty-ninth year of his age. His reign over Scotland was almost of equal duration with his life. In all history it would be difficult to find a reign less illustrious, yet more unspotted and unblemished, than that of James in both kingdoms.

- 456 St. John Baptising Christ in the River Jordan, by *Francesco Francia*.
- 457 Christian, Duke of Brunswick-Lunenberg,* by *Honthorst*.
- 458 Figures and Boat, by *Polidoro*.
- 459 The Queen of James I., † by *Van Somer*.
- 460 A Sea Port, by *Claude*.
- 461 Princess of Brunswick.
- 462 St. Francis with the Infant Jesus, by *Guido*.
- 463 Venus and Cupid, by *Pontormo*, the outline by *Michael Angelo*.
- 464 Dogs, by *Snyders*.
- 465 Virgin and Child, with Tobit and the Angel, by *Titian*.
- 466 Virgin and Child, with Saints, by *Giorgione*.
- 467 The Shepherd's Offering, by *Old Palma*.
- 468 A Landscape, "The Devil Sowing Tares among the Wheat," by *Van Uden*.
- 469 The Shepherd's Offering, by *Giorgione*.
- 470 The Judgment of Midas, by *Schiavone*.
- 471 The Deluge, by *Bassano*.
- 472—483 Twelve Pictures representing the History of Cupid and Psyche, by *L. Giordano*.
- 484 Mary, Queen of James II., ‡ by *Sir G. Kneller*.

* Christian II., Duke of Brunswick, whole length, leaning on a stick: he was a prince of great courage and ability, but unfortunate in his attachment to the King of Bohemia, in whose defeats and distresses he had some share as an ally, and much more from a motive of commiseration, as he was warmly in his interest. He was totally defeated by the Imperialists in the battle of Hockst, and gained as complete a victory over the Spanish army commanded by Don Francisco de Corduba. He lost an arm as he was bravely fighting in the field. He died 1626.

† Queen of James I., in a hunting dress, with a hat and red feather, leading two dogs. The marriage of King James with this princess was promoted by the recommendation of the English Queen Elizabeth. Anne was daughter of Frederick II., King of Denmark, and espoused by proxy, at Cronenburg, to the Scottish monarch, in August, 1590, being then in her sixteenth year. James, having made a vow to consummate the nuptials within the year, impatient of the delay of her arrival, she being driven by repeated storms and contrary winds back into Norway, made a voyage thither, and celebrated the marriage; thereby frustrating the evil designs of the Scottish and Danish witches, who were supposed malignantly to use their spells and incantations to prevent the meeting of these royal lovers. She died in this palace on the 2nd of March, 1618, and was interred, with "solemn funeral pomp," in Westminster Abbey.

‡ Mary Este, daughter of Alphonso, Duke of Modena, second wife to James II. This Princess was an adopted daughter of Louis XIV., who presented her with a suitable portion upon her marriage with James when Duke of York. The graces of her person and behaviour gained her all that popularity which usually attends beauty in the most elevated station. But her haughtiness, her bigotry, and her busy and intriguing

485 A Portrait of a Man.

486 A Portrait of a Gentleman.

The next apartment is

THE QUEEN'S DRAWING ROOM.

The ceiling, painted by *Verrio*, represents Queen Anne in the character of Justice.

487 The Duke of Cumberland, and two Princesses, by *West*.

488 The Dukes of Cumberland, Sussex, Cambridge, and three Princesses, by *West*.

489 The Death of the Chevalier Bayard,* by *West*.

490 Hamilcar swearing the Infant Hannibal at the Altar never to make peace with Rome, by *West*.

491 Peter Denying Christ, by *West*.

492 Queen Charlotte and Princess Royal, by *West*.

493 The Death of Epaminondas,† by *West*.

494 George III. when forty-two years of age, with Lord Amherst and the Marquis of Lothian, on horseback, and a view of Coxheath Camp in the back-ground, by *West*.

495 The Wife of Armenius brought Captive to Germanicus, by *West*.

spirit, sunk her greatly in the popular esteem, after she became a Queen. When she fled into France, she was kindly received by Louis, who treated her with a generosity that did him much honour. She had a son named James Francis Edward, called the Old Pretender. She died at St. Germain in 1718. This picture belonged to King William IV. when Duke of Clarence, and was brought from Bushey House.

* Bayard Pierre, known by the honourable appellation of the "Good Knight, without fear and without reproach," was born in the year 1475. His family were for generations the feudal lords of the territory whence they took their name, and were distinguished for their military prowess, during the wars of the English in France. Being mortally wounded in endeavouring to cover the retreat of the army, he desired to be placed with his back against a tree, his face to the enemy; then holding up his sword, which was in the form of a cross, he kissed it, in sign of his dying in the faith of Christ. The Constable de Bourbon, his adversary, melting into tears Bayard turned to him and said, "Pity not me but yourself, who are fighting against your king and against your country." The Marquis of Pescara, commander of the Spanish troops, passing soon after, and finding that he could not be removed, ordered a tent to be pitched on that spot, and persons to attend him. He died, notwithstanding their care, 30th April, 1524.

† Epaminondas, a Theban warrior and statesman, who was as illustrious for his love of science and virtue as for his military talents, which were of the first order. He gained two celebrated victories over the formidable Spartans, Leuctra and Mantinea, at the latter he received a mortal wound in the side by a javelin; being told that he would die as soon it was taken out, he bore the pain and anguish of the wound until victory was proclaimed by the Thebans. He died about 360 years before Christ.

- 496 St. George and the Dragon, by *West*.
- 497 The Death of General Wolfe,* by *West*.
- 498 Queen Charlotte, when thirty-six years of age, with her thirteen Children in the background, by *West*.
- 499 Cyrus liberating the Family of Astyages, King of Media, his grandfather, whom he had taken prisoner, by *West*.
- 500 The Prince of Wales and the Duke of York, by *West*.
- 501 The Departure of Regulus, a Roman general, prisoner to the inveterate foe the Carthaginians, and then on his parole at Rome, had patriotically determined to return to captivity and sacrifice his life for the benefit of his country. The moment chosen is when, surrounded by his supplicating friends and rejecting their entreaties, he is resigning himself to the ambassadors of Carthage. This subject is finely composed, and is a true specimen of the grand historic style of art. His Majesty George III. gave one thousand guineas for the picture, by *West*.
- 502 The Duke of Clarence and the Duke of Kent, by *West*.
- 503 The Apotheosis of the Infant Princes, Octavius and Alfred, by *West*.

Before the visitor leaves this room it will be as well to have a peep out of the centre window and view the Fountain and Home Park, which immediately adjoins the Public Gardens. The canal is nearly three-quarters of a mile in length, and forty yards in breadth, having

* General James Wolfe was born at Westerham, in Kent, on the 15th of January, 1726. The feature of Wolfe's character was his ardent and fearless spirit of enterprise. A few, but strikingly glorious, incidents form the short life of this gallant youth. He fought with honour in Austrian Flanders, when only twenty years of age; and afterwards, being appointed, by the Earl of Chatham, Brigadier-general, under General Amherst, he distinguished himself at the siege of Louisburgh, in Cape Breton, which surrendered to the British arms. In 1759, Major-general Wolfe headed the expedition against Quebec. From July to September the English were employed in concerting measures for the siege of Quebec, and on the night of the 12th of September he landed his troops, and, favoured by the night, ascended the hills which command that city from the west, called the Heights of Abraham. A battle ensued with the French forces; Wolfe was shot in the midst of victory, and when, in the interval of fainting fits which preceded the agonies of death, he heard the cry, "They run;" being told it was the French—"Then," said he, "thank God, I die contented." Three days after the action Quebec surrendered, and Canada was lost to France. Wolfe fell in his thirty-fourth year. His remains were interred at Greenwich. This picture has been engraved by the inimitable hand of Woollett. The original was painted for Earl Grosvenor, and when George III. saw the picture, he was so delighted with it, that after lamenting he could not purchase it, his Majesty immediately ordered a copy for himself.

fine avenues of lime-trees on each side of it, planted by King William III.; Kingston Church closes the view of the third avenue on the left.

THE QUEEN'S AUDIENCE CHAMBER,

In which Queen Mary's state canopy of rich damask silk still remains.

504 Christian IV., King of Denmark.

505 Head of a Female.

506 The Duchess of Luneberg,* by *Mytens*.

507 Venus and Adonis, by *G. Chiari*.

508 James IV. of Scotland, his brother Alexander, and St. Andrew, by *Jan de Mabuse*.

509 The Woman of Samaria, by *Palma*.

510 Henry VIII. and Family, by *Holbein*.

The King sits on his chair of state under a rich canopy, with Queen Jane Seymour, his son Prince Edward on his right, Princess Mary and Elizabeth are standing by. The scene is an open colonnade. Will Somers, the Jester, with a monkey on his shoulder on the right; the wife of Somers appears through the open door on the left.

511 Cupid Shaving his Bow, by *Parmegiano*.

512 The Queen of James IV., with St. George, by *Jan de Mabuse*.

513 Countess of Lennox,† by *Holbein*.

* A Princess of Brunswick, sister to Henry Julius, Duke of Brunswick, married to Christopher, Duke of Luneberg-Harburg: she is represented in a black dress, with rows of pearls round her neck, and a white handkerchief in her hand.

† Margaret, Countess of Lennox. Full length in black, standing on a rich carpet. This portrait was engraved by the Granger Society, who gave the following interesting account. This illustrious lady was united to the royal families of England and Scotland by the ties of a multiplied relationship. The inscription upon her tomb in Westminster Abbey informs us, that she "had to her great grandfather, king Edward IV.; to her grandfather, king Henry VII.; to her uncle, king Henry VIII.; to her cousin-german, king Edward VI.; to her brother, king James V. of Scotland; to her son, king Henry I. of Scotland; to her grandchild, king James VI., afterwards James I. of England." The same authority further tells us that she had to her great grandmother and grandmother two queens, both named Elizabeth; to her mother, Margaret, queen of Scots; to her aunt, Mary, queen of France; to her cousins-german, Mary and Elizabeth, successively queens of England; to her niece and daughter-in-law, Mary, Queen of Scots, from which it will appear that she was the daughter and sole heir of Archibald Douglas, earl of Angus, by Margaret, daughter of Henry VII. of England, and widow of James IV. of Scotland; and that she was the mother of Henry, Lord Darnley, husband of Mary, Queen of Scots, and father of James I. King of Great Britain. The second marriage of Margaret, Queen of Scots, of which

514 James I., in his robes, crown, and sceptre, Whitehall is seen in the background, by *Van Somer*.

marriage the Countess of Lennox was the only issue, was as unfortunate as it was precipitate; the haughty temper and great power of her husband the Earl of Angus soon involved Scotland in confusion, and in the midst of the strife which ensued the queen dowager and the earl her husband "like banished persons came into England, and wrote to the king, Margaret's brother, Henry VIII., for mercy and comfort." Henry assigned them the castle of Harbottle in Northumberland for a residence, and there, on the 20th of October, 1515, the queen was "delivered of a fair lady called Margaret," who is the subject of the present observations. Shortly after her birth her parents separated, and ten years afterwards they were divorced. The queen Margaret, who had long before returned to Scotland, then married a third time, and, after some years, again sought for a divorce, but "for the sake of decency" was prevented accomplishing her object by the influence of her son, James V. "Her varied and turbulent life" came to an end in June, 1541. Her daughter Margaret was educated in England under the direction of her uncle, Henry VIII., and at an early age Margaret became involved in the troubles which at that period frequently fell to the lot of the female branches of the royal family. In her twenty-first year, and this is the first incident of any moment that we have found respecting her, she was sent to the Tower, for encouraging the addresses of Lord Thomas Howard, son of Thomas Howard, first Duke of Norfolk. How long she continued in prison does not appear, but it was long enough to occasion her health to suffer from distress of mind and the severity of her confinement. Her aspiring suitor, after being attainted of treason for his temerity, died in the Tower in the year 1537. After her release the lady Margaret may be traced as occupying a conspicuous position in the court of Henry VIII. For a young lady of high hopes and personal attractions this was a situation so dangerous at any time, and so peculiarly dangerous during the ascendancy of Catherine Howard, that we learn without surprise that Margaret again fell into trouble in 1541, with Charles Howard, a relation of her former admirer and the queen. Upon this occasion Cranmer and two other members of the council were directed by the king to reprove her for her indiscretion and "overmoche" lightness, and "fynally gyve her advyse to beware the thirde tyme." This formidable communication sufficed to check the rising attachment, and after three years of obedience to the pleasure of her royal patron, Margaret's hand was bestowed upon Matthew Stewart, Earl of Lennox, as a reward for his support of the party and policy of Henry VIII. in Scotland. The services which earned the earl the distinction of this royal alliance were of a kind which rendered himself extremely unpopular in his native country, and occasioned his estates to be forfeited, and himself to be outlawed, and until the year 1564, twenty years after his marriage, he was not permitted to return to Scotland. During this long period he and the countess remained in England, pensioners upon the royal bounty for the means of their subsistence, and that of their eight children, four sons and four daughters. Almost all their children died in infancy. Their first son, named Henry, after their patron Henry VIII., died "at the age of three quarters of a yeere," on the 28th November, 1545, and was buried in the chancel of the church at Stepney. Of their eight children, the next son, also named Henry, and Charles, his younger brother, were the only two who arrived at maturity. She died, March 20th, 1577, and was buried in Westminster Abbey.

515 Henry VIII. embarking from Dover,* by *Holbein*.

516 Louis XVI. of France, by *Greuze*.

517 The Battle of Spurs,† by *Holbein*.

* The embarkation of Henry VIII. at Dover, May 31st, 1520, preparatory to his interview with Francis the First. In this very curious and ancient painting the ship called the *Great Harry* is represented sailing out of Dover Harbour; she has four masts, with two round tops on each mast. The royal standard is flying on the four corners of the fore-castle. The sails are unfurled, and the pennants are waving on the mast-heads. At each quarter of the deck is a standard of St. George's Cross, and also heater-shields or targets, charged differently with the cross of St. George. The sides and tops have the same ornaments. The sails and pennants are of cloth of gold, damasked. On the main deck, the King is standing with attendants on either hand. The arms of England and France, quarterly, are depicted on the front of the fore-castle, and also on the ship's stern. On the right of the *Great Harry* is a three-masted ship, with her sails furled, and decorated with pennants and standards. Her sides and tops are ornamented with shields. These ships are followed by three more, and those by two others, all of which are decorated nearly in the same manner as the first. Round the ships are several boats, with broad pennants, some of which seem filled with persons of distinction, and others with inferior passengers. In the offing a variety of vessels are represented under weigh; and in the distance are the faint glimmerings of the white cliffs on the coast of France. In the foreground are two circular forts, communicating by a terrace, situated close to the water's edge, firing a royal salute, one of them from two tier of cannon, the other from three. On the platform of the most western fort is a man displaying the colours of St. George. Near the centre of the terrace is a gentleman, probably Sir Edward Poynings, then Constable of Dover Castle, in a green and yellow jacket, with slashed sleeves and breeches, and white stockings; round his neck is a yellow ruff, and over the whole a black cloak. Preceding him, are two bill-men, with an officer bearing a sword of state. On the hill, which forms the opposite point of the harbour, is Dover Castle. Several of the towers correspond with the appearance which that stupendous fortress now exhibits. All the ships are crowded with passengers, and have iron and brass cannon pointing out of the port-holes. In his visit to the Continent, Henry was attended by the Cardinal Legate, the Archbishop of Canterbury, and most of the principal noblemen and great officers in the kingdom. The number of persons that accompanied their Majesties is fixed by the accurate Stow at 4334, besides the attendants of the Cardinal, and of the Dowager French Queen and her husband, the Duke of Suffolk.

† Battle of Spurs, fought at Guingette, near Terouenne, in August 1513. Either from panic or mistaken orders, the French gendarmerie, when retreating from the English force, commanded in person by Henry VIII., fled before the English cavalry in disgraceful confusion. The contest in fact was one of mere speed between the pursuers and the pursued, and hence the humorous epithet, applied by the vanquished themselves, of the Battle of Spurs. But for the presence of mind and daring valour of Bayard, the whole French army would have shared in the disgrace of the gendarmerie. He retired, with fourteen men at arms, often turning on his pursuers, till he reached a place where only two could pass in front. "We halt here," said he, "the enemy will be an hour gaining this post. Go and tell them so at the camp." He was obeyed, and succeeded in gaining time for the French army to reassemble itself, but

- 518 The Queen of James I., by *Van Somer*.
 519 Margaret, Queen of Scots.*
 520 The Meeting of Henry VIII. and Francis I. of France. †
 “*Field of the Cloth of Gold,*” by *Holbein*.
 521 Duke of Brunswick, ‡ by *Mytens*.
 522 Pilate delivering up Christ, by *Schiavone*.
 523 Edward IV., by *Belchamp*.
 524 Over the fire-place, the Meeting of Henry VIII. and
 the Emperor Maximilian, § by *Holbein*.

was himself taken prisoner. Henry's reception of the knight was much more courteous than that of the Emperor Maximilian, who was present, being with his troops in the pay of the English king. The emperor taunted him with the remark that he thought Bayard was one who never fled. “Sire, if I had fled, I should not have been here,” was the prompt answer.

* Margaret, Queen of Scots, whole length, in a brown and yellow dress, holding a small marmozet. She was the eldest daughter of Henry VII., born in 1489, was married to the King of Scots in the fifteenth year of her age, and had for her dowry ten thousand pounds, with a jointure of two thousand pounds. Her royal father, after her marriage by proxy at St. Paul's Cathedral in London, accompanied her to Cole Weston, in Northamptonshire, to the residence of his mother, the countess; when having bestowed his blessing upon her, with paternal counsel and exhortation, he committed her to the care of the Earls of Surrey and Northumberland, and a numerous retinue, who escorted her to the borders of Scotland, where she was received by the Scottish king. King James being slain in Flodden Field, in 1513, his widow married Archibald Douglas, Earl of Angus, which displeased the then King of England, her brother, Henry VIII., who, however, became reconciled to the match, and afforded her and her husband, in their troubles, an asylum in the palace in Scotland Yard.

† Henry the Eighth caused to be painted, the procession and interview with Francis the First, between Ardres and Guines. This painting was duly transferred as an inheritance to succeeding princes, till the Commonwealth, when the Parliament proposed to sell it to the King of France. The Earl of Pembroke being apprised of it, and resolved that so great a treasure of art and history should not leave the country, secretly cut out the head of Henry the Eighth, before the arrangements were completed, and the French ambassador, finding the picture mutilated, refused to ratify the bargain. After the Restoration, the Earl gave the head (which he had carefully preserved) to Charles the Second, who caused it to be replaced: and so skilfully was it done, that the blemish can scarcely be discovered, except by viewing the picture in a side light.

‡ Henry Julius, Duke of Brunswick, whole length, in a black dress, with a dog by his side. This prince succeeded to his father's possessions in 1589, he married first, Dorothea, the daughter of Augustus, Elector of Saxony, who died in 1587. His second wife was sister to the queen of James I., and daughter of Frederick II. of Denmark. He was a zealous supporter of the Protestant religion. He died at Prague, in 1613, in the 49th year of his age.

§ Maximilian I., Archduke of Austria, was the son of Frederic IV., created King of the Romans in 1486, and elected Emperor, on the death of his father, in 1493. He had several wars with France, which

- 525 Isabella, Arch-Duchess of Austria, daughter of Philip II. of Spain, by *Pourbus*.
 526 The Apostles, Peter, James, and John, by *Caravaggio*.
 527 Duchess of Brunswick,* by *Mytens*.
 528 Head of a Youth.
 529 Maximilian, Archduke of Austria.

THE PUBLIC DINING ROOM,

In which is now placed the state canopy, prepared and executed by Messrs. HOLLAND and SONS, of Mount-street, Grosvenor-square, the undertakers, from designs by C. R. COCKERELL, R.A., for the lying-in-state of Field Marshal the Duke of Wellington, as used at Chelsea Hospital, Nov., 1852. The canopy is of large dimensions, surmounted by banners and plumes of black feathers, set in silver sockets, with a rich cornice, and lined throughout with silver tissue. In front are the arms of the Duke, with his motto, "Virtutis fortuna comes" (Fortune the companion of valour). The hangings and curtains of the canopy are formed of black Utrecht velvet (English manufacture), lined with silver tissue, surrounded with silver lace, and tassels. On each side, a column of spears, covered with black velvet, having wreaths of laurel in green and silver, his arms, crest and motto. In the centre is placed his escutcheon within a wreath of laurel in green and silver, with cloth of gold and sable drapery, edged with gold fringe, and looped up with large gold tassels forming the background. Beneath the canopy is the funeral bier, with the pall of rich black velvet fringed, as displayed during the lying-in-state. It may be interesting to the stranger to know that the Duke of Wellington's mother, the Countess of Mornington, and his Grace's grandmother, Lady Dungannon, occupied the apartment immediately under the room in which the canopy is placed, for a great number of years, and that the Catalpa tree, in a small garden adjoining, was planted by the Countess of Mornington when a child. It is a native of the southern states of North America, and said to be one of the finest specimens we have in England, and blooms in August.

were mostly successful. He formed the design of making himself Pope, for which purpose he assumed the ancient title of the Roman Emperors of *Pontifex Maximus*, and he endeavoured to prevail on Julius II. to admit him as coadjutor. Maximilian visited the camp of Henry VIII., then in France, and entered, as a private soldier, under the King's banner, receiving 100 crowns per diem for his pay, and served as a volunteer at the famous Battle of Spurs. He died in 1519.

* The Duchess of Brunswick, daughter of Frederick II. of Denmark, married to Henry Julius Duke of Brunswick in 1590, by whom he had eleven children, six sons and five daughters. She is represented in a black dress, playing with a Marmozet monkey on the table.

- 530 Prometheus chained to the Rock,* by *Young Palma*.
- 531 Edward the Black Prince receiving the Order of the Garter from Edward III. A Cartoon, by *C. W. Cope, R.A.*
- 532 Portion of the same subject—Fresco.
- 533 A coloured Sketch of the same subject.
- 534 Religion exemplified in the faith and hope of the Cross of Christ, in the subjection of all earthly power and human distinctions to HIS WILL, and in the common dependence of all estates and conditions of men on HIS WORD. A Cartoon, by *John Callcott Horsley*.
- 535 Portion of the subject of Religion—Fresco.
- 536 Prince Henry, afterwards Henry V., acknowledging the authority of Chief Justice Gascoigne.† A Cartoon, by *Richard Redgrave, R.A.*
- 537 Judge Gascoigne, a portion of the same subject—Fresco.
- 538 A Coloured Sketch of the same subject.
- 539 Justice.‡ A Cartoon, by *William Cave Thomas*.

* Prometheus, a man who, assisted by Minerva, stole fire from heaven, with which he is said to have animated a figure formed of clay. Jupiter, as a punishment for his audacity, condemned him to be chained to Mount Caucasus, with a vulture perpetually gnawing his liver.

† “When one of Prince Henry’s companions was arraigned for felony before the Lord Chief Justice, he went to the King’s Bench bar and offered to take the prisoner away by force, but being withstood by the Lord Chief Justice, he stepped to him and struck him over the face; whereat the Judge, nothing abashed, rose up and told him that he did not this affront to him but to the King his father, in whose place he sat, and therefore to make him know his fault, he commanded him to be committed to the Fleet. You would have wondered to see how calm the Prince was in his own cause, who, in the cause of his companion, had been so violent, for he quietly obeyed the Judge’s sentence, and suffered himself to be led to prison.”—BAKER’S CHRONICLE.

‡ Justice seated between Moses with the Tables of the Laws of Condemnation, and John the Baptist with the New Testament of Mercy, determines the causes of men.

Around her are suppliants. On the left, the Negro, a Husbandman, a Greek, and a Father calling for vengeance.

On the right, the Widow and Orphan, a Poor Man, a Rich Citizen, (to show that Justice is regardless of the estate of men,) also a Monk and Lutheran.

In the centre of the composition, a Divine Agent, in whom the power of death and the punishment of crime is vested.

On the left is an Angel bearing a tablet, on which is inscribed “I desired mercy and not sacrifice,” to indicate that vengeance is taken only when all warnings of mercy have been unheeded.

On the right, the Angel also bears a tablet, on which is inscribed, “The wicked flee, tho’ no man pursueth,” to show the power of conscience as a retribution beyond the agency of man.

The lower group represents the unjust suffering under the weight of a guilty conscience and the terror of the power of Justice.

The principal figures of the lower group represent Covetousness, Drunkenness, Suicide, (in which Crime hath avenged itself,) and Murder, all crouching in deadly fear.

- 540 The Baptism of King Ethelbert. A Cartoon, by *William Dyce, R.A.*
- 541 Portion of the same subject—Fresco.
- 542 Portion of the subject of the Spirit of Chivalry. A Fresco, by *Daniel Maclise, R.A.*
- These Cartoons and Fresco-paintings were executed by commission, and exhibited in Westminster Hall, in 1845, with a view to the decoration of the House of Lords, at the Palace at Westminster.
- 543 A Japan Peacock, by *Bogdane.*
- 544 Building, with figures.
- 545 Diana, after *Titian.*
- 546 King William III. when a boy.
- 547 The Apostles at the Tomb.
- 548 Don Carlos, Son of Philip IV. of Spain, by *Murillo.*
- 549 A Ruin, by *Viviano* and *Jan Miel.*
- 550 Duns Scotus,* by *Spagnoletto.*

THE PRINCE OF WALES'S PRESENCE CHAMBER.

- 551 Count Gondomar, the Ambassador from the King of Spain to King James I., † by *Mytens.*
- 552 A Magdalen, by *Titian.*
- 553 A Lady, with an orrery and dog, by *Parmegiano.*
- 554 A Concert, by *Giovanni Bellini.*
- 555 Frederick the Great.
- 556 The Wise Men's Offering, by *P. Veronese.*

* John Duns, or Duns Scotus, was a native of North Britain; he was born in the early part of the thirteenth century, and educated at Merton College, Oxford. Archbishop Spotswood, in his *History of the Church of Scotland*, mentions several instances of his peculiar powers of fasting. With the present portrait a tradition is associated, that is amusing from its absurdity—that Scotus, being engaged in translating the Scriptures, vowed to abstain from all food till his task was completed, and that he expired while engaged on the last chapter of the Revelations. Spagnoletto was an artist who delighted in employing his pencil on subjects of gloom and horror, and the care-worn and emaciated features he has given the learned Doctor have probably furnished the ground-work for the story.

† Gondomar, Spanish ambassador to the court of King James I. This person, the Richelieu of Spain, who “became all things to all men for political purposes,” might have been represented with a looking-glass in his hand, says Granger, as St. Paul is at Versailles. He spoke Latin with King James, drank with the King of Denmark, his brother-in-law, and assured the Earl of Bristol, when ambassador at Madrid, that he was an Englishman in his heart. He was also very gallant to the ladies, to whom he frequently made presents. He is represented by all his contemporaries as a finished minister, possessing that consummate address, which can hide the most insidious intentions under the appearance of openness and manly candour.

- 557 The Destruction of the Children of Niobe, by *Rothenhamer*.
- 558 The Flight into Egypt, by *Teniers*, after *Bassano*.
- 559 St. John with a Lamb, by *Spagnoletto*.
- 560 Ganymede, by *Michael Angelo*.
- 561 Nymphs, by *G. Chiari*.
- 562 Christ in the House of Mary and Martha, by *Bassano*.
- 563 The Good Samaritan, by *Giacomo Bassano*.
- 564 Judas betraying Christ, by *Pordenone*.
- 565 Virgin and Child.
- 566 A Landscape, by *Everdingen*.
- 567 A Landscape, by *Huysman*.
- 568 Madame Chastilion.
- 569 Venus, by *Titian*.
- 570 Jacob's Journey, by *Giacomo Bassano*.
- 571 Nymphs, by *G. Chiari*.
- 572 Boaz and Ruth, by *Giacomo Bassano*.
- 573 Mars and Venus, by *P. Veronese*.
- 574 The Marriage of Joseph and Mary, by *Mazzuoli*.
- 575 The Assumption of the Virgin, by *Giacomo Bassano*.
- 576 Nymphs and Satyrs (a drawing), by *Isaac Oliver*.
- 577 A Barrack-room, by *C. Troost*.
- 578 A Drawing, by *Isaac Oliver*.
- 579 Venus and Cupid, by *Young Palma*.
- 580 Adam and Eve, by *Jan de Mabuse*. This highly-finished picture belonged formerly to King Charles I., and hung in the Gallery at Whitehall, thence called "The Adam and Eve Gallery."
- 581 Over the fire-place, Louis XIII. of France, by *Belcamp*.
- 582 A Portrait of a Gentleman, by *P. Perugino*.
- 583 The Emperor Rodolphus II.
- 584 A Portrait of a Gentleman, by *Sir A. More*.
- 585 Louis XIV. of France, on Horseback, by *Vander Meulen*.
- 586 Lord Falkland, after *C. Janssen*.
- 587 Robert Walker, by *himself*.
- 588 Villiers, Duke of Buckingham,* by *C. Janssen*.

* A half-length, size of life, in the robes of a knight of the Garter. This portrait is very highly finished, and the colouring is nearly equal to Vandyck.—The duke was assassinated by John Felton, a gentleman of family in Suffolk, in August, 1628. Felton was a lieutenant in the army, commanded by the Duke of Buckingham. The captain of his company being killed at the retreat of the Isle of Rhe, he applied for the command, but was disappointed. This preyed on his mind, and being of an ardent, melancholy temper, he retired from the army with a resolution to despatch the Duke, whom he imagined, from the complaints of the nation, to be a foe to religion and his country. The Duke happened to be engaged in converse with Soubize, and other French gentlemen, a dispute having arisen between them, which, though conducted with

- 589 A Portrait of a Foreign Prince, with the Order of the Garter, by *Mirevelt*.
 590 Count Mansfeldt,* by *Mytens*.
 591 The Queen of James I., by *Van Somer*.
 592 Virgin and Child, by *P. Veronese*.

THE PRINCE OF WALES'S DRAWING ROOM.

- 593 Don Gusman, by *Mytens*.
 594 A Man's Head, by *Denner*.
 595 A Head of a Female, by *Denner*.
 596 A Prince of Prussia (a drawing).
 597 A Princess of Prussia (a drawing).
 598 George II., after *Pine*.
 599 Cattle and Sheep, with figures
 600 Cupid Asleep (a drawing), by *Bartolozzi*, after *Guido*.
 601 Cattle and Sheep, with figures.

temper, produced those gesticulations peculiar to that nation. The conference being ended, his Grace turned himself to speak to Sir Thomas Fryar, a colonel of the army who stood near the door, at which instant he was struck in the breast with a knife. He exclaimed—"The villain has killed me,"—drew out the knife, and expired. No one knew who had given the blow, but some imagining it to be done by Soubize, would have stabbed him, had they not been prevented. Near the door a hat was found, containing a declaration that Buckingham was an enemy to the nation, &c. In this confusion, a man was seen walking near the door without a hat, which proved to be Felton. He declared himself to be the assassin, and that he had no adviser or accessory. He was hung at Tyburn, on the 19th of November following, and his body carried to Portsmouth, and there hung in chains without the town.

* Ernest Count of Mansfeldt, was a natural son of Peter Ernest, sovereign Prince of the county of Mansfeldt, in the Electorate of Saxony. He was born while his father was Governor of Luxemburg, in the Low Countries, and being legitimized, was educated at the Court of Brussels, under the care of the Archduke Ernest, his relation. Born in some measure to arms, he served his first campaigns with the Spanish troops in the Netherlands, and the Emperor in Hungary. He is represented as one of the greatest captains Germany ever produced, intrepid in danger, and indefatigable in pursuing his plans. He was always calm in the heat of action, and proved himself a hero even in defeat. He knew how to accommodate himself to circumstances, and could find resources where others gave everything up as lost. The ideas which he had formed of true heroism, gave him the complete command of his passions. In 1623, he was employed by the English government to command an army of 12,000 men for the recovery of the Palatinate for the unfortunate King of Bohemia. This army, after much suffering, was reduced to ruin, without the satisfaction of rendering any material service to the cause. When Mansfeldt found his last hour approaching, he caused himself to be carried in front of the few troops that had remained attached to his person, he thanked them for their attachment, and earnestly exhorted them to persevere in the cause they had undertaken. From this scene he was carried to his couch, where, in a few moments, he died as he had lived, a hero and a soldier.

- 602 The Woman taken in Adultery, by *Hussey*, after *A. Caracci*.
- 603 The Duchess of Brunswick, sister to George III., by *Angelica Kauffman*.
- 604 James II., by *Russell*.
- 605 Countess of Sunderland, by *Russell*.
- 606 Frederick Prince of Wales, at an Entertainment, by *Vanderbank*.
- 607 Charles II., by *Russell*.
- 608 The Second Lord and Lady Clarendon, by *Russell*.
- 609 The Family of Frederick Prince of Wales, by *Knapton*.
The Prince himself is drawn at full length, and in a frame, in the right hand corner of the painting. George III. is sitting with a plan of the garrison of Portsmouth on his knee, and his brother Edward, Duke of York, is inspecting the plan. The Dukes of Gloucester and Cumberland are amusing themselves on the floor with a toy-boat; Prince Frederick, who died very young, playing with dogs. The Duchess of Brunswick and the Princesses Elizabeth and Mary are standing around their mother; and Matilda, the posthumous child of His Royal Highness, is the baby in her lap. This Princess was afterwards Queen of Denmark, and died in the palace of Celle, after being separated from her royal husband.
- 610 A Landscape, with figures, by *Schiavone*.
- 611 A Man in the Costume of Henry VIII., by *Nogari*.
- 612 St. Christopher, with Saints, by *L. Cranach*.
- 613 An old Woman with a Pan of Charcoal, by *Nogari*.
- 614 Jacob Stealing the Blessing, by *Schiavone*.
- 615 The Daughter of Frederick II. of Denmark.
- 616 A Prince of Prussia (a drawing).
- 617 Frederick the Great.
- 618 Louis XIV. of France* (a drawing), by *Kneller*.
- 619 Frederick Prince of Wales, by *Vanloo*.
- 620 Sir Robert Walpole.†

* In the upper corner of the drawing is inscribed, "Louis XVIII. drawn by the life at Versailles in the year 1684, by G. Kneller."—On the death of Sir P. Lely, in 1680, Sir G. Kneller became the Court painter in England, and in 1684 was invited by Louis XIV. to France, who on his taking leave inquired if he could in any way oblige him. Sir G. replied he was anxious to take a sketch of his Majesty to England if he would honour him with a sitting for a few minutes. The King immediately complied with his request. Louis XIV. reigned over France seventy-two years, and was the most prosperous of all her monarchs.

† Sir Robert Walpole was born at Houghton, in Norfolk, in 1674. In 1700 he was chosen member for Lynn; in 1705 he was appointed secretary at war; and in 1709 treasurer of the navy, but on the change of

- 621 Prince Eugene, by *A. Vander Meulen*.
 622 A Cavalier on Horseback, by *A. Vander Meulen*.
 623 The Queen of George II.,* by *Zeeman*.
 624 George II., by *Zeeman*.
 625 The Daughters of George II., by *Maingaud*.
 626 James Stuart, when young.
 627 Queen Charlotte, with the Prince of Wales, and Duke of York, when young, by *Ramsey*.
 628 Pope Benedict XIV.,† by *P. Battoni*.

THE PRINCE OF WALES'S BED ROOM.

- 629 Boys with a Lamb, by *Amiconi*.
 630 A Lady Playing on the Virginal, by *Pordenone*.

ministers he was voted by the Commons to be guilty of corruption, and ordered to be expelled the House. The Whig party, however, strenuously supported him, and he was re-elected for Lynn, though the House declared the election void. At the accession of George I. he was made paymaster of the forces, but two years afterwards he resigned his place, and joined the opposition. Another change taking place in 1725, he had the lead in the administration, and was nominated first lord of the treasury and chancellor of the exchequer. He maintained his power with great firmness till 1742, when he resigned, and was created Earl of Orford, with a pension of 4000*l.* a year. He died in 1745. This portrait was presented to this collection, with the permission of her most gracious Majesty Queen Victoria, by W. E. Fauquier, Esq.

* Caroline, wife of George II., and the daughter of John Frederick, Margrave of Brandenburg, Anspach, and of Eleanor Louisa, his second wife, was born March 1, 1682. She was sought in marriage by Charles III. of Spain, afterwards Emperor of Germany; but being firmly settled in the Protestant religion, she rejected the offer. Her fortitude on this occasion induced the Elector of Hanover to make choice of her for the wife of his son; and they were accordingly married in 1705. She was crowned Queen Consort of Britain, October 11, 1727. Four sons and five daughters were the fruits of this marriage. George I., her father-in-law, had for her the sincerest regard, which she returned with the greatest respect. When raised to the dignity of Queen, she studied to contribute to the happiness of the people. She was entrusted with the affairs of State by her husband, who, in his absence, left her regent of the kingdom. She was a great and enlightened princess, well acquainted with philosophy, a patron of men of letters, and unaffectedly pious and devout. She died Nov. 20, 1737.

† Benedict XIV. was born at Bologna in 1675, of the noble family of Lambertini. In 1728 he received a cardinal's hat, and in 1731 was nominated Archbishop of Bologna. On the death of Clement XII. the cardinals were a long time deliberating on the choice of a successor; Lambertini, by way of quickening them, said, "Why do you waste your time in discussions? If you wish for a saint, elect *Gotti*—a politician, choose *Aldrovanäus*—a good companion, *take me*." This sally pleased them so much that they elected him at once. He reformed many abuses, introduced good regulations, cultivated letters, encouraged men of learning, and was a liberal patron of the fine arts. He died in 1758. This portrait was bequeathed by the Cardinal of York, the last of the Stuarts, to his Majesty George IV.

- 631 Holy Family, by *Pordenone*.
 632 Holy Family, by *Giorgione*.
 633 River Scene, with Castle, by *Van Diest*.
 634 Mountain and Lake Scenery, by *Van Diest*.
 635 A Coast Scene, View of Scheveling, by *Palamedes*.
 636 Dutch Merrymaking, by *Molinear*.
 637 Ferry Boat and Fishermen, by *Van Diest*.
 638 Marriage of St. Catherine, after *Titian*.
 639 The Children of Charles I., after *Vandyke*.
 640 Venus and Youth at a brook.
 641 Acts of Mercy.
 642 View of Rome, Bridge, and Fire-works, by *Fabier*.
 643 Ruins, Goats and Sheep, by *Brill*.
 644 Windsor Castle, by *Verdussen*.
 645 Christ at the Well, after *Correggio*.
 646 River and Rock Scenery, by *Ibbotson*.
 647 A Landscape, by *Van Diest*.
 648 Peasant Woman, with Holly Boughs and Lamb, by
Wheatley.
 649 Mountains and Waterfalls, by *Ibbotson*.
 650 Elizabeth Queen of Bohemia, daughter of James I., by
Derick.
 651 A Battle Piece, by *Huens*.
 652 St. John in the Wilderness, by *Huens*.
 653 View of Rome, "Canal Scene," by *Fabier*.
 654 The Woman of Samaria.
 655 Landscape with Ruins, after *Claude*.
 656 Ruins and Figures, by *Domenichino*.
 657 Mockery of Jesus Christ, with Crown of Thorns, after
Rubens.
 658 Sacrificing a Calf, by *De Gelder*.
 659 Flemish Musicians, by *Peter de Hoogh*.
 660 A Battle Piece, by *Parrocel*.
 661 Cupids dancing, by *Wouters*.
 662 Interior with figures, by *G. Douw*.
 663 Landscape with River Scene, by *Hackert*.
 664 James Stuart, by *B. Luti*.*
 665 Temple with figures.

* James Francis Edward, son of James II., called the Old Pretender, born June 10th, 1688, was soon after created Prince of Wales; he was taken by the Queen, his mother, into France, where he was educated in the Roman Catholic religion, which cost him the crown of these realms. He was a youth of thirteen years of age at his father's death, when Louis XIV. proclaimed him successor to the British dominions. He had abilities still less than his father. During the latter years of his life he resided entirely at Rome, where he led a quiet life, although the hope of ascending the throne of England seems never wholly to have left him. He was the last of the Stuarts that received kingly honours, and died at Rome in 1765.

- 666 Blind Man's Buff, by *Pietro Longhi*.
 667 Mary Queen of Scots,* by *Zuccherò*.
 668 Venus and Adonis, after *Rubens*.
 669 Attending the Sick, by *Pietro Longhi*.
 670 Robbers in a Cave, dividing the Spoil, by *S. Rosa*.
 671 Faith, by *Guercino*.
 672 Salome with the Head of John the Baptist.
 673 The Action between the Arethusa and la Belle Poule.
 From this room the visitor will return through the Public Dining Room into

THE ANTE-ROOM.

- 674, 675 Views of Portsmouth, by *Dankers*.

THE QUEEN'S PRIVATE CHAPEL.

A model of Kew Palace.

- 676 Jonah under the Gourd, by *M. Hemskerck*.
 677—683 Foreign Birds, by *Bogdane*.
 684 Our Saviour in the House with Mary and Martha, by *Bassano*.
 685 Peter in Prison, by *Steenwyck*.
 686 The History of Argus, by *F. Floris*.
 687 The Raising of Lazarus, by *B. Van Orlay*.

* Mary, Queen of Scots. Full-length, in a mourning dress, her left hand resting on a table upon which is placed a breviary, the right hand holding a rosary: her name, age 38, and date 1580, are inscribed on the picture. Mary was daughter of James V. of Scotland and Mary of Lorraine, eldest daughter of Claude, Duke of Guise, and widow of Lewis, Duke of Longueville; she was married to Francis II., King of France, upon which occasion she assumed the title of Queen of England, pretending that Elizabeth was illegitimate, and unworthy to sit on the throne. On the death of her consort Francis II., in 1560, she returned to Scotland, of which kingdom she was queen, and espoused Henry Stuart, Lord Darnley, son to the Earl of Lennox, who became jealous of some familiarities between his queen and David Rizzio, the famous Italian musician, but Rizzio was killed in her presence; after which she became fond of the Earl of Bothwell, who killed the Lord Darnley and married his queen, though she had Prince James by the former. The Scotch lords drove Bothwell into banishment, who lived very miserably in Denmark; while the Earl of Murray assumed the supreme authority in the name of Prince James, and the Queen took refuge in England, where Queen Elizabeth threw her into prison, and kept her there eighteen years, when she brought her to a trial for being an accomplice in certain conspiracies formed against her person, for which she was beheaded on the 18th of February, 1587, in Fotheringay Castle, in the forty-sixth year of her age. Queen Elizabeth, who among her other excellencies, was an excellent dissembler, immediately despatched a letter to her son, disavowing her privity to his mother's execution. Mary was soon after enrolled among the martyrs of the church of Rome.

- 688 Christ healing the Sick, by *A. Verrio*.
 689 Holy Family.
 690 Thief on the Cross, by *P. del Vaga*.
 691 Thief on the Cross, by *P. del Vaga*.
 692 Holy Family, by *Bassano*.
 693 Pharaoh sleeping, by *Van Harp*.
 694 Ecce Homo, after *Titian*.
 695 Ecce Homo, after *Titian*.
 696 Holy Family, by *Perugino*.
 697 A Sea Piece, by *Parcelles*.
 698 Christ healing the Sick, by *M. Hemskerck*.
 699 The Resurrection of Christ, by *L. Van Leyden*.
 700 Peter in Prison, by *Steenwyck*.
 701 The Annunciation, by *Bassano*.
 702 The Tribute Money, by *P. Veronese*.
 703 Portrait of a Man with a large Beard.
 704 Joseph's Departure from Jacob.
 705 Virgin and Child, after *Tintoretto*.
 706 Holy Family, by *Titian*.
 707 Virgin and Child, by *V. Mola*.
 708 St. John, after *Correggio*.
 709 Joseph brought before Pharaoh.
 710 The Crucifixion, by *L. Van Leyden*.

THE CLOSET NEAR THE CHAPEL.

- 711 Children with a Goat, by *Amiconi*.
 712 An Italian Market, by *Bamboccio*.
 713 The Grecian Daughter.
 714 St. Paul.
 715 An Italian Market, by *Bamboccio*.
 716 Jupiter and Europa, after *P. Veronese*.
 717 Cupid and Psyche, by *Lazzarini*.
 718 George II., by *Sir G. Kneller*.
 719 Judith and Holofernes.
 720—724 Heads (sketches), by *Tiepoli*.
 725 A Portrait of an Old Man.
 726 Virgin and Child.
 727 An Act of Mercy, after *A. Caracci*.
 728 Christ brought before Pilate, by *Tintoretto*.
 729 } Dutch Amusements, by *C. F. Cepper*.
 730 }
 731 A Landscape, by *Lucatelli*.

THE PRIVATE DINING ROOM,

In which are now placed the state beds of King William III. and his Queen, Mary; also the bed used by King George II. when he resided in this Palace.

- 732 A Landscape, by *Dankers*.
 733 Colonel St. Leger, by *Gainsborough*.
 734 Christ Bearing his Cross, by *Van Harp*.
 735 A Ruin, with Cattle at a Fountain, by *Roos*.
 736 George IV., by *Owen*, after *Hoppner*.
 737 Christ in the House of Mary and Martha.
 738 The Stoning of St. Stephen, by *Rothenhamer*.
 739 A Landscape, with Ruins.
 740 Venus and Cupid, by *Pontormo*.
 741 Armed Men Fighting with Bears, by *Bassano*.
 742 View on the Thames, near Whitehall.
 743 A Magdalen.
 744 Ruins with a Vase, by *Griffier*.
 745 Holy Family, after *Dosso Dossi*.
 746 St. John, by *L. Spada*.
 747 Fisher, the Composer, by *Gainsborough*.
 748 A Child with a Lamb, by *Sir P. Lely*.
 749 A Virgin and Child.
 750 A Landscape, by *Van Diest*.
 751 A Landscape, by *Edema*.
 752 A Landscape, by *Dankers*.

IN THE NEXT CLOSET ARE

- 753—764 Twelve Saints, by *D. Fetti*.
 765 Virgin and Child, after *Vandyck*.
 766 Virgin and Child, after *Vandyck*.
 767 View of Windsor Castle.
 768 Peter in Prison.

THE QUEEN'S PRIVATE CHAMBER.

A Model of a Palace, intended by George III. for Richmond Gardens, but never executed, designed by *Sir W. Chambers*.

- 769 Buildings and Figures, by *Ghisolfi*.
 770 Queen of George II., and her Son William* Duke of Cumberland, by *Sir G. Kneller*.
 771 The Emperor Charles VI., by *Kneller*.
 772 Portrait of a Gentleman, by *Bassano*.
 773 A Lady and Gentleman, by *Giorgione*.

* William Duke of Cumberland, second son of George II., was born in 1721, and, at an early age, entered on the duties of a military life. At the battle of Dettingen, in 1743, he was wounded while fighting by the side of his father, and in 1745 he signalized himself when Commander-in-chief of the British army in Flanders, at the battle of Fontenoy, where, however, he was obliged to yield the palm of victory to Marshal Saxe. On his return to England he took the field against the Scottish rebel troops, whom he defeated at the battle of Culloden. He died in 1765.

- 774 Holy Family.
 775 A Landscape, by *R. Savery*.
 776 The Last Supper, by *Bassano*.
 777 Anne, Duchess of York, by *Sir P. Lely*.
 778 The Infant Duke of Gloucester, with a Bird, by *Sir P. Lely*.
 779 King William III.
 780 The Queen of James I., the Palace of Theobalds in the distance, by *Van Somer*.
 781 Tobit restored to Sight, by *M. de Vos*.
 782 George I., by *Sir G. Kneller*.
 783 George II., by *Sir G. Kneller*.
 784 Queen of George II.
 785 Still Life, by *Roestraten*.
 786 Cattle in a Landscape, by *M. Carre*.
 787 A Labyrinth, by *Tintoretto*.
 788 St. Catharine at the Altar, by *P. Veronese*.
 789 Frederick, Prince of Wales, when young.
 790 A Landscape, by *Dankers*.

THE KING'S PRIVATE DRESSING ROOM,

Hung with tapestry, representing the Battle of Solebay. The fine old Delf Vases in this room were brought to England by King William III.; and in the centre of the room is a very fine Marble Bust of a Negro, supposed to be a favourite servant of His Majesty.

- 791—794 Four Doges of Venice, by *Fialetti*.
 795 Over the fire-place, Caroline, Queen of George II.
 796 Head of a Man, by *Schiavone*.
 797 St. Rocque Curing the Plague.
 798 Dead Game, with Fruit, by *Snyders*.

GEORGE THE SECOND'S PRIVATE CHAMBER.

- 799—802 Flower Pieces, by *Baptiste*.
 803 Fruit, with a Monkey and Bird.
 804—806 Flowers, by *Baptiste*.
 807 } Two Flower Pieces, by *Mario di Fiori*.
 808 }
 809 Fruits, by *M. A. Campidoglio*.
 810 } Flowers, by *Baptiste*.
 811 }
 812 Fruits, by *Van Aelst*.
 813 Fruit, by *M. A. Campidoglio*.
 814 A Flower Piece, by *Bogdane*.
 815—818 Flowers, by *Baptiste*.
 819 } Flowers, by *Van Osterwyck*.
 820 }

- 821 } Flower Pieces with Insects, by *Withoos*.
 822 }
 823 Grapes, by *M. A. Campidoglio*.
 824 A Portrait of a Female with Flowers.
 825 Flowers, with Insects, by *Withoos*.
 826 } Flowers, by *Baptiste*.
 827 }
 828 } Boys with Flowers, by *S. Ricci*.
 829 }

IN THE NEXT CLOSET,

- A Model of a Palace, intended by George II. for Hyde Park, designed by *Kent*.
 830 Judith with the Head of Holofernes.
 831 Lord Holderness.
 832 An Encampment, by *Vander Meulen*.
 833 The Judgment of Paris.
 834 A Portrait of a Gentleman.
 835 A Portrait of a Gentleman.

CARTOONS OF RAPHAEL.*

These drawings were designed by Raphael, about the year

* This splendid genius was the son of Giovanni Sanzio, and born at Urbins, in 1483. Perugino was his master, whose dry manner he at first closely imitated, but afterwards abandoned, to emulate the learned designs and elegant compositions of L. da Vinci and Michael Angelo. With that aspiring view he studied, rather than copied, the antique; while from Fra Bartolemo he acquired the true principles of colouring. At length, invited to Rome by his uncle, the famous architect Bramante, he was introduced to Pope Julius II., under whose auspices he soon developed, in the Vatican, those wonderful talents which have crowned him "Prince of Painters." Raphael surpassed all modern painters, because he possessed more of the excellent parts of painting than any other, and he is believed to have equalled the ancients. He designed the naked, not indeed with so much learning as Michael Angelo, but with a purer and better taste. His manner of painting was not so good, so full, and so graceful as that of Correggio, nor has he the contrasted lights and shades, or the strong and free colouring of Titian, but his pieces have a better disposition, beyond comparison, than those of Titian, Correggio, Michael Angelo, or any of the succeeding painters. His choice of attitudes, of heads, of ornaments; the propriety of his drapery, his manner of design, his varieties, his contrasts, his expression, were beautifully in perfection; but above all, in the graces he is wholly unequalled. The Popes, Julius II. and Leo X., and King Francis I. of France, with many other illustrious personages, honoured him with their patronage, and he enjoyed the friendship of the great literary characters of his age. He died on the day he completed his thirty-seventh year, having then lately finished his glorious work of the Transfiguration. His body was laid out in his painting room; this grand picture stood by it. No funeral oration could have expressed so forcibly, as this simple arrangement, the unlimited powers of the human soul, or the frail tenure of earthly greatness.

1520, according to the orders of Pope Leo X., and are a series of subjects taken from the Life of our Saviour and the Acts of the Apostles, who sent them to the famous manufactory at Arras, in Flanders, to be copied in tapestry, in two sets; one of which was intended to decorate the pontifical apartments in the Vatican, where those tapestries still exist, although in a faded and dilapidated condition, and the other as a present from the Pope to our King Henry VIII. The cost of executing these tapestries was between sixty and seventy thousand crowns of gold. The set presented to Henry VIII. remained in England till after the death of King Charles I. These tapestries were sold with the rest of the royal collection in 1649, to Don Alonzo de Cardenas, the Spanish Ambassador, and at his decease devolved to the noble house of Alba, and remained in Spain at the Duke's palace, until sold to Mr. Tupper, the British Consul there in 1823, by whom they were again brought to England, and in 1833 passed by purchase into the hands of Mr. William Trull, a merchant in London, who exhibited them in the Haymarket, London, June, 1838. They have since passed through various hands, and are now in Germany.

This gallery was built by Sir Christopher Wren, for the Cartoons,* so called because they were painted on sheets of

* The Cartoons have been engraved by Simon Grebbelin, a French artist; these plates, although brilliant in effect, were too small to afford much assistance to the student. Nicholas Dorigny, another French engraver, supplied the world of taste, to the utmost of his abilities, in his large plates, which, although not uniformly correct in character and expression, are, from their free and masterly style of execution, justly admired.

In the year 1800, however, the task was undertaken by a most accomplished engraver, the late Thomas Holloway, and his able coadjutors, R. Slann and T. S. Webb, under the immediate patronage of his Majesty George III., and to which it may be said they devoted their lives, for not until forty-one years after the work was undertaken, was it conducted to a close. Each print was originally published separately as it was produced; and it will be obvious that, as works resulting from such immense labour, necessarily bore a corresponding price—their cost confined their circulation to the wealthy. Circumstances have, however, enabled the present proprietor to issue this TRULY NATIONAL SERIES OF MAGNIFICENT ENGRAVINGS FROM THE GREATEST WORKS IN THE WORLD at such prices as will place them within reach of persons of moderate means—at such prices, indeed, as will justify him in describing them as the CHEAPEST PUBLICATIONS that have ever been issued in this or any other country—viz.: 21s. each, or the seven for 6 guineas.

The Series may be justly classed among the most admirable examples of Line Engraving that have been executed; the Engravers trusted for fame entirely to these productions, upon which so great a portion of their lives were expended; and it is not too much to say that, as prints, they are worthy associates of the immortal drawings.

There is also a set of Lithograph Prints, by Mr. G. Foggo, who published them in 1828. They are sold at a very low price.

paper. These fine compositions of Raphael, have not only occupied a larger space among writers, but have received more general attention for a longer period than any other works of art, and the united circumstances which have occasioned this may be traced to the miraculous subjects themselves, no less than the clear and perspicuous manner in which they are treated, calculated not only to excite astonishment and admiration, but adapted to develope sacred truths, enlarge our mental enjoyments, and make broader the paths to civilization, refinement, and the arts. The Cartoons were bought in Flanders, by Rubens, for King Charles I., at the recommendation of the Duke of Buckingham. At the dispersion and sale of the royal collection, they were secured to the country by purchase for £300, by Cromwell's command. In the reign of King Charles II., they were again consigned to neglect. William III. had them repaired by Cooke, an artist. George III. removed them to Buckingham House, and subsequently to Windsor, where they remained about twenty years, when His Majesty restored them to this gallery.

836 The first is, the Death of Ananias.*

* This composition at once conveys the impression of a catastrophe, the result of Divine infliction; the Apostolic group is full of varied dignity. In the midst of these, St. Peter, who pronounced the fatal sentence, is eminently conspicuous. His countenance exhibits a terrible self-possession, excited by the certainty that his denunciation would instantly be accomplished. Such was the nature of the crime, that his justice is altogether untempered by mercy; not only the expression of his face, but the action of his arm and hand, his firm attitude, and whole deportment, show him to be the inflexible judge, in whom there is neither the hesitation of doubt, nor the thought of pardon. The figure of Ananias, prone and convulsed in the foreground, produces an effect on those about him admirably contrasted to the awful and judicial stillness of the Apostles. Partially clothed, in order more effectually to distinguish him, he exhibits death struggling in his limbs and muscles, as well as labouring in his countenance; he is agitated by that last effort of nature, which in a moment will leave him extended on the marble floor a lifeless corpse. The character of the face is finely conceived. The figures next in importance after Ananias and the Apostles, are those immediately in front of the dying object; and it is in consequence of this situation that the effect of terror is more forcibly displayed in them than in the groups behind Ananias, to whom the dreadful transition from life to death was not so instantaneously apparent. Horror and amazement are indeed blended to their utmost possible extent of expression in the character of the man, possibly intended for Joses, who is mentioned to have contributed his possessions a short time before. Struck with consternation, he has fallen on his knee, and for an instant seems fixed to the ground. The female behind him discovers her alarm in a manner in every respect suited to her sex; her fear compels her to turn round, as if preparing for flight. Her expressive countenance, notwithstanding its agitation, retains its natural beauty, and finely harmonizes with the elegance of her form. The two figures at the head of Ananias are strikingly varied; the one wearing a turban manifests a mixed emotion of curiosity and fear, the

837 The second, Elymas the Sorcerer.*

younger one, pointing upwards, bears the expression of painful solicitude for the state of the dying man ; his manner seems to denote an interest beyond that of a simple spectator. Raphael has on one side of his picture placed the rich bringing their contributions, and on the other the poor receiving relief ; the mind, turning from the spectacle of horror in front, reposes for awhile upon this exhibition of charity and gratitude, and returns to behold the tragic part of the composition with double effect.

* The apostles Paul and Barnabas, having promulgated with considerable success the doctrines of Christianity through a great part of the island of Cyprus, were invited by Sergius Paulus, Proconsul of Asia, then residing at Paphos, to discuss the subject in his presence. The importance which the Proconsul attached to the interview may be estimated by the terms in which he addressed his message, "he desired to hear the word of God." The audience of the Apostles therefore being public, Raphael has chosen the judgment seat of the Roman deputy for the scene of his picture. It was doubtless in this situation that St. Paul, obeying the order of the Proconsul, encountered the malignant antagonist who forms the third personage in this dramatic composition. This man being a Jew, adopted amongst his countrymen, for the promotion of his sinister purposes, the character of a prophet, but practised in his association with the Greeks the arts of a magician ; and therefore called by them Elymas the Sorcerer. Being interrupted by him, St. Paul, conscious of the power with which he was invested for the punishment of irreclaimable vice, as well as for the dissemination of truth, suddenly dropping the argument, fixed his eyes on the intruder, and said : "O full of all subtilty and mischief, thou child of the devil, thou enemy of all righteousness, wilt thou not cease to pervert the right ways of the Lord ; and now behold the hand of the Lord is upon thee, and thou shalt be blind, not seeing the sun for a season." The effect was instantaneous ; immediately there fell on him a mist and a darkness, and he went about seeking some to lead him by the hand.

Mr. Holloway, who engraved the Cartoons, under the patronage of His Majesty George III., was nearly twenty years in this Gallery in making his drawings, and whose whole mind was entirely devoted to the Cartoons. He saw no fault in them. He enjoyed the opportunity of frequent conversation with the numerous visitors to the Palace, and he was very fond of relating the following anecdote : "A select party, amongst whom were Mr. West and Mr. Garrick, visited by invitation the Earl of Exeter, at Burleigh-house. After dinner, the conversation turned on Garrick's beautiful villa at Hampton ; then on the neighbouring palace. As an obvious subject, the Cartoons were noticed ; when Garrick, addressing himself to Mr. West, said, 'These Cartoons are spoken of as the first works of art in the world, yet I have often passed through the gallery, in a hurried manner perhaps, with other companies, without being much impressed by them.' Mr. West expressed his surprise, and replied, 'That the superior excellencies of these pictures can only be discovered and appreciated by study must naturally be supposed, but that such a man as Garrick should not be arrested in his progress as he looked at them, or not have his attention attracted by some principal beauty or figure, is extraordinary.' Mr. G. asked what figure was particularly calculated to produce such an effect ? 'Several,' was the answer. 'But name one,' said Mr. G. impatiently. Elymas, was instanced. 'Ah,' replied Mr. Garrick, 'I now recollect I was struck with this figure, but did not think it quite in character : this man was an attendant at the court of a Roman governor, and, as versed in abstruse subjects, could be no vulgar fellow ; yet he stands

838 The third, Peter and John at the Beautiful Gate.*

with his feet straight forward in the manner of a clown. Why did not Raphael make him in his distress extend his arms like a gentleman while seeking assistance?' The company, highly interested in the conversation, united in requesting the favour of Mr. Garrick to personate the sorcerer as he would on the stage; adding the compliment that he was always led by the strong feelings of his mind into such perfect expression of look and propriety of attitude, suitable to the character he represented, that the theatre and the actor were forgotten in the impression of reality with which he governed his audience. He consented; and by the time he was in the middle of the room appeared the exact counterpart of Raphael's design. Mr. West softly approached him, and desired him not to alter his position, but to throw off his blindness and survey himself. 'I am Raphael's Elymas! I am Raphael's Elymas!' he exclaimed, to the great delight of Lord Exeter and his guests. 'I perceive,' he added, in reply to a banter of Mr. West about the elegance of his attitude, 'that a man in such circumstances, when deprived of his sight by a superior power, will not present the foot incautiously to obstacles, or think of a graceful extension of his arms. Fingers and toes will, like the feelers of an insect, be advanced for discovery and protection.' This was considered by the company as a new proof of the accuracy with which the finest painter that ever lived delineated nature, and that Garrick was the first actor of the world."

* Nothing that we are acquainted with can compare with the effect produced by those ornamental spiral columns with raised figures in relief for the portico, or as it is called, "Solomon's Porch," of the Temple at Jerusalem. These fine columns are ranged four deep, and divide the composition into three parts. The Apostles Peter and John occupy the middle compartment. How diligently Raphael studied the sacred text, which narrates the incident now represented, is apparent. The Apostles Peter and John were entering the temple at Jerusalem by the "Gate which was called Beautiful;" a cripple, who was brought there daily, and had been lame from his birth, solicited alms as they passed. "Then Peter said, Silver and gold have I none, but such as I have I give unto thee. In the name of Jesus of Nazareth, rise up and walk." The sentiment expressed by St. Peter before the miracle is beautiful; it is not possible by any other language to convey so vivid an idea of a good and kind heart. It is evident the consciousness of divine inspiration had come upon him at the first sight of the cripple; but there was no visible demonstration to show his sublime purpose toward him, nor did he attempt to inflame his mind by the infusion of enthusiasm, or exhortations of confidence; his attention had been summoned only by the dignified command, "Look on us!" St. John regards the cripple with an air of the most mild and gracious benevolence. On the left is seen a beautiful female with a basket of offerings on her head, and conducting by the hand her little son bearing doves, whose beauty and swiftness of foot, as running he keeps close to her side, animate her with becoming pride. The fine old man near the cripple deserves particular notice; he rests firmly on his staff, and with keen and inquisitive eye appears to expect in the countenance of St. Peter some new and mysterious manifestation of divine power beyond the benignant regard and energy of mere human expression. So fixed is his scrutinizing look and so firm his purpose, that neither is he deterred by the impetuosity of the individual behind him who is endeavouring to force his way forward, nor by the thoughtless violence of the boy who, with no puny strength, draws him by the girdle, and seems to say, "Let us depart into the temple; do you not see my mother and my

839 The fourth, the Miraculous Draught of Fishes.*

brother hastening thither?" How majestically, on the right, stands the noble figure, partly concealed by the mendicant and the front pillar, of the most dignified spectator in the composition! How masculine, and yet how elegant his form and attitude. The introduction of the second deformed mendicant may possibly, by some, be considered superfluous, and it is difficult to judge accurately of the expression of this inferior man; he does not seem malignantly opposed to the Apostles, or envious of his late associate in calamity, if indeed he is able to comprehend the meaning of the promised boon, but he is plainly a mendicant by choice, and is furnished for his occasional necessities; he can change his place without help, and lives by his infirmities; he is even now thinking of alms, and would not, perhaps, without admonition and entreaty, prefer a perfect cure of his deformities to the gifts of "silver and gold."

Gladly does the eye remove from his forbidding aspect to the captivating display of grace, innocence, and beauty of the Jewish female who, with her infant in her arms, is returning from the interior of the temple. Her mind is in the most delightful state; still dwelling on the recent exercise of her devotions at the altar, where, with sincerity and cheerfulness, she performed at once the duties of the law and of inclination. She is a constant votary, and we may suppose had entered the temple distributing alms liberally to him especially who is now the subject of apostolic aid, receiving, in exchange, looks and words of benediction and gratitude. She is grateful for herself, for her first-born, for whom she has been offering up gifts and thanks; and who has been solemnly dedicated a new member of the religion of her forefathers.

* In this picture a majestic solitude contributes, by the contrast of its tranquillity, to heighten the intensity of human feeling, and exalt the sacredness of divinity. An elevated horizon limits the waters of a capacious lake, diffused with the sublimity of the ocean, and bounded in the foreground by a lonely and unfrequented shore, whose desertion is marked by scattered shells, and the presence of a few water birds preying on fish. The interesting groups of men and women, with their children, that animate the distant architectural landscape, show that something unusual has preceded the present scene; and indicate also, that what is occurring was not an isolated circumstance beginning and ending with itself, but connected with the general benefit of the people; for Peter, after this miracle, became an apostle of Christ, and teacher of his brethren. From the history, it appears that Christ, after having instructed the multitude from a vessel in which he had entered in order to avoid the pressure of the throng, desired Peter and his companions to leave the shore and recede into deep water for the purpose of fishing. It is necessary, in order to comprehend the full meaning of the scene exhibited, to remind the reader that Peter and the rest had been out to catch fish the preceding night without success, and therefore urged with Christ the inutility of repeating the attempt, thinking that the time was either not seasonable or not propitious; they had no expectation that upon so ordinary an occasion their Master would exercise a power which ultimately helped to confirm his mission, and made Peter and the rest his devoted followers. The mandate, however, was obeyed, and the nets cast into the water; in a moment they were filled to repletion, and the boats in apparent danger of sinking. Is it possible to survey the figure of Christ without acknowledging an appearance very different from the display of mere human power? The superiority is equally shown in the act and in the manner: a placid dignity of mien, a parental regard, a soothing action, an undisturbed attitude, are all combined in a figure intended to show the master

840 The fifth, Paul and Barnabas at Lystra.*

of nature and the friend of man. He perceives the agitated state of Peter, and with the mildest accents addresses him thus: "Fear not, from henceforth thou shalt catch men." Can it excite surprise, that upon such an event Peter should yield to the mingled emotion of fear, respect, supplication, humility, and veneration. The language which he uttered, "Depart from me, for I am a sinful man, O Lord," was an expression that is perfectly embodied in the picture, and it is difficult to say whether the words or the features of the humble fisherman are the best interpreters of his heart. Behind Peter is James. He also displays a most admirable feeling and expression. Homage, gratitude, and acknowledgment are equally depicted in this graceful figure. He acquiesces in all that Peter says and does, but has more dignity; he is equally submissive, but is perhaps less profoundly touched in those deep-seated emotions which agitate a strong heart upon remarkable occasions. The first character in the second boat is John. With the ardour of a young man, he is determined to make good the draught of the net. In his exertions he is seconded by Andrew, who strenuously confines himself to his task; his wonder is lost for the present in laborious and unexpected employment.

These stooping figures are finely drawn, and by their position and attitude make an interesting variety in the grouping. At the end of this boat is Zebedee, carefully with his pole attending to the management of the vessel. The boats perhaps are too small, but this circumstance enabled Raphael to make his figures more conspicuous: "Vessels of a greater bulk would have ungracefully taken up the space, and something must have been sacrificed in the proportion of the figures to the other Cartoons."

* It is related that the Apostles Paul and Barnabas, as they traversed the country of Lycaonia, to disseminate the doctrines of Christianity, made choice of an opportunity at Lystra, to confirm their mission by a miracle. There was a man who had been lame from his birth, and who, in the hope of alms, was undoubtedly placed in one of those public situations which the Apostles would naturally select for their first address to the people. The same heard Paul speak, "who steadfastly beholding him, and perceiving that he had faith to be healed, said with a loud voice, Stand upright on thy feet; and he leaped up and walked." This astonishing circumstance could not fail to be immediately observed. The evidence of supernatural power, exhibited before the eyes of the whole city, might have been expected to produce an immediate conviction of the divine origin of the new faith. The effect, however, was different; the miracle was indeed not only admitted, but the acknowledgment of superhuman interposition was transferred by the pagans to their own deities, and Paul and Barnabas were saluted, not as the Apostles of Christ, but as Mercury and Jupiter. "The gods are come down in the likeness of men," is the exclamation; "and the priests of Jupiter brought oxen and garlands unto the gates, and would have done sacrifice with the people." This part of the composition is from an antique basso-relievo. The figure of the man who is aiming his blow at the beast is finely represented, while the cripple who is restored, and the old man who contemplates the limb which has been supernaturally strengthened, are displayed with the most perfect adherence to truth and nature. Two beautiful children, trained in uncontaminated innocence, lend their well-taught aid to the solemn service, the one sounding musical instruments, the other holding a box of incense, ready to perfume the flames which arise from the richly-decorated altar. On the left St. Paul is represented in the act of rending his garments. The face of the Apostle is averted from a scene which he is afraid

841 The sixth, Paul preaching at Athens.*

to contemplate; his expression evinces disgust and shame, humility and anger. "Why do ye these things? we also are men of like passions with yourselves, and preach unto you that ye should turn from these vanities unto the living God." Barnabas, who is placed behind St. Paul, suffers no less than the chief Apostle.

* The eye no sooner glances on this celebrated Cartoon, than it is immediately struck with the commanding attitude of the speaker, and the various emotions excited in his hearers. The interest which the first appearance of St. Paul at Athens had occasioned was not calculated to subside on a sudden; his doctrines were too new, and his zeal too ardent. From the multitude it ascended to the Philosophers. The Epicureans and Stoics particularly assailed him. By far the greater part, however, obstinately bigoted to their particular tenets, and abhorring innovation, regarded him as impious, or a mere babbler; these also wished to hear him again. With these various motives, and by general consent, he is brought to the Areopagus, a place in Athens dedicated to judicial investigation. St. Paul, upon this occasion, is not surrounded by a promiscuous and misgoverned throng: every thing is conducted with decorum. He is placed on the eminence of Mars Hill, while his opponents and others arrange themselves around him in silence and expectation. In a moment his mind kindles into that fervour of eloquence which the Athenians so passionately admired, and while all eyes are directed towards him, he opens his address with the well-known, concise, and dignified exordium, "Ye men of Athens, I perceive that in all things ye are too superstitious; for, as I passed by, and beheld your devotions, I found an altar with this inscription, TO THE UNKNOWN GOD. *Whom therefore ye ignorantly worship, him declare I unto you.*" This seems to be the precise time chosen by the painter; an instant when the animation of St. Paul was at the highest. His sentiment, his eyes, his hands, appear to lay hold on heaven; he stands with more dignified firmness; his whole attitude is full of the sacred authority of his mission; and for the moment, rapt in sublime consciousness, he appears the minister of a superior Being. The painter has proceeded, from the warmth of full conviction through various gradations, to the extremes of malignant prejudice and invincible bigotry. In the foreground on the right is Dionysius, who is recorded to have embraced the new religion. Behind is Damaris, mentioned with him as a fellow believer. This is the only female in the composition. Next to these, but at some distance, is a Stoic. The first survey of this figure conveys the nature of his peculiar philosophy, dignity and austerity. His head is sunk in his breast; his arms are mechanically folded, his eyes, almost shut, glance towards the ground; he is absorbed in reflection. Behind the Stoic are two young men well contrasted in expression; anger in the elder, and in the other youthful pride half abashed, are finely discriminated. Beyond, in the same continued half-circle with the Stoic, is perhaps exhibited the most astonishing contrast ever imagined, that of inexorable sternness, and complete placidity. Of the two figures the first is denominated a Cynic, who, disappointed in his expectation of the ridiculous appearance which he conceived the Apostle, when confronted, would make among them, abandons his mind to rage. His formidable forehead concentrates its whole expression; with a fixed frown, and threatening eye, he surveys the object of his indignation. He alone would engage to confute him, or punish his temerity. His eager impatience and irritation are not discovered in his features only; he raises his heel from the ground, and leans with a firmer pressure on his crutch, which seems to bend beneath him. Pass from him to the more polished Epicurean.

842 The seventh, Christ's Charge to Peter.*

This figure exhibits perfect repose of body and mind ; no passions agitate the one, no action discomposes the other. His hands, judiciously concealed beneath beautiful drapery, show there can be no possible motion or employment for them. His feet seem to sleep upon the ground. His countenance, which is highly pleasing, and full of natural gentleness, expresses only a smile of pity at the fancied errors of the Apostles. Beyond is a character in whose mind the force of truth and eloquence appears to have produced conviction ; but pride, vanity, or self-interest, impel him to dissemble. His finger, placed upon the upper lip, shows that he has imposed silence upon himself. In the centre is seated a group from the Academy. These figures are not only thrown into shade, to prevent their interference with the principal figure, but, from their posture, they contribute to its elevation, and at the same time vary the line of the standing group. When from this detailed display of the Cartoon the eye again glances over the whole subject, including the dignity of the architecture, the propriety of the statue of Mars, which faces his temple, the happy management of the landscape with the two conversation figures, the result must be an acknowledgment that in this one effort of art is combined all that is great in drawing, in expression, and in composition.

* In the development¹ of this Cartoon, it is not easy to point out which of its properties first claims the attention. The interest and emotion which animate the group are so immediately communicated to the spectator, that it may obtain the general denomination of a picture of sympathy. And perhaps the first detached excellencies which excite admiration, are the prevailing dignity of the figures and the judicious space which is interposed between the disciples and the exalted object before them. Instead of familiarly crowding around him, which would have implied an insensibility to the striking event of his appearance to them after his Resurrection, they seem by their distance to be conscious of the new relation in which they stand. The strong emotion which some discover, and the attention generally excited, are the result of that solemn communication which Christ particularly addressed to Peter, and of which the rest were the interested witnesses and hearers. The scene of the picture is at the sea of Tiberias ; on which some of the disciples had been employed in their avocation of fishing. At the last solemn meeting which Christ held with his disciples before his death, he foretold that in his sufferings they would all desert him ; but Peter, at that time sincere in the expression of his zeal, exclaimed with great animation, that he at least would not be of that number. Christ's prediction, however, that this Apostle would both forsake and deny him, was fully verified. And, perhaps, it was in allusion to his threefold denial, and to remind him of the improper distinction which he had claimed over his companions, that upon the present occasion the Saviour pathetically addressed him three times in the following words : first, " Simon, son of Jonas, lovest thou me more than these ? " and twice afterwards, " Simon, son of Jonas, lovest thou me ? " adding, after the several answers of Peter, " Feed my sheep." In analyzing the individual characters of which this Cartoon is composed, the first that engages the mind is the sublime figure of Christ ; which conveys to the utmost possible extent the idea of a superior being risen from the dead. The body partially covered ; the continued sympathetic action of the hands ; and the half averted majesty of the attitude, equally promote the painter's intention. The head and figure of Peter are perfectly characteristic of his simplicity, without appearing to comprehend the full extent of the question put to him, but subdued by the personality of the

THE ANTE-ROOM.

- 843 Lot and his Daughters, after *Guido*.
 844 Joseph Interpreting the Dream of the Chief Butler and Baker.
 845 A Chalk Drawing on Paper of Raphael's celebrated Picture of the Transfiguration. This fine copy was made by *Casanova*, for Lord Baltimore, who presented it to His Majesty George III.
 846 A Landscape, by *Oldenburg*.
 847 John Lacy, a Comedian in the reign of Charles II., by *Wright*.
 848 A Battle Piece, by *Bourgognone*.
 849 Magdalen, by *Lely*.
 850 A Sea Piece, by *Parcelles*.
 851 A Female with a Helmet, by *Pordenone*.
 852 The Interview of Henry V. with the Princess of France, by *Kent*.
 853 Louis XIV. on Horseback.
 854 Judith with the Head of Holofernes, by *Guido*.
 855 The Palace of Prince Maurice of Nassau at Cleves, by *Oldenburg*.
 856 Female with Flowers.
 857 The Marriage of Henry V., by *Kent*.
 858 The Destruction of Popery by the Evangelists.
 859 Susanna and the Elders, by *P. Veronese*.
 860 Diana.
 861 Head of a Young Man, by *C. Cignani*.
 862 Lucretia.
 863 Chiron instructing Achilles in the Use of the Bow.

THE PORTRAIT GALLERY.

- 864 William, Prince of Orange, by *Sir G. Kneller*.
 865 Admiral Lord Keith.*

address, he has fallen on the ground, and appears to have made his answer with his usual sincerity of manner, but with less fervour and confidence. Behind Peter, John is seen advancing to the front, with a countenance the most benign and affectionate. He seems as if he was about to assure his Lord that his love was at least equal to Peter's; for whom, however, the sympathy so exquisitely blended in his expression indicates much compassion, and perhaps an intention to intercede. The whole landscape is pastoral and picturesque; and the elevated horizon contributes not only to embody the effect of the figures, by affording a fine rich contrast to the lights and gentle tones, but in harmonizing and supporting the deep shadows. To an attentive observer, the propriety and fitness of every object in the landscape will also be manifest. The water introduced is part of the sea of Tiberias, already mentioned as the scene of the picture.

* George Keith Elphinstone, born in 1747, was a distinguished naval

- 866—869 Portraits of Foreign Princes.
 870 Dobson and his Wife, by *Dobson*.^{*}
 871 Mary, Queen of James II., by *Verelst*.
 872 Lord Hutchinson, † by *T. Phillips, R.A.*
 873—881 The Triumphs of Julius Cæsar, consisting of nine pictures in water colours, painted by *Andrea Mantegna*, for the Marquis of Mantua; they are the most esteemed of his works, and were purchased with the rest of that celebrated collection by Charles I. for £80,000.
 882 Sir P. Lely, by *himself*.
 883 Portrait of a Man, with his hand on his breast.
 884 George, Prince of Denmark, by *Dahl*.
 885 Duke of Gloucester, by *Kneller*.
 886 Portrait of a Lady.
 887 Hurd, Bishop of Worcester, by *Gainsborough*.
 888 North, Bishop of Winchester, by *Dance*.
 889 Hurd, ‡ Bishop of Worcester, by *Gainsborough*.

officer. He entered the service early in life, and arrived at the rank of Rear-Admiral in 1795. During the American war he served with great credit at the attack on Mud Island, at Charlestown. He commanded the fleet destined for the capture of the Cape of Good Hope, in which he not only succeeded, but compelled the Dutch, who advanced to the relief of the colony, to surrender at discretion. His services on numerous other occasions were highly valuable. He was elevated to the peerage, and died in 1823.

^{*} This artist was recommended to Charles the First by Vandyck, who became acquainted with him through observing one of his pictures exposed for sale on Snow Hill. This piece had merit, and Vandyck inquiring for the painter, was introduced to Dobson, who was then at work in a garret. He painted many of the Nobility of Charles's court, but his conduct being imprudent, he became involved in debt, and was committed to prison, whence he was delivered by Mr. Vaughan of the Exchequer, but he died soon afterwards in St. Martin's Lane.

† Lord Hutchinson, born in 1757. He entered the army in 1774, as a cornet in the 18th dragoons, and rose regularly till he obtained a colonelcy. He served in Flanders as aide-de-camp to Sir Ralph Abercromby. In the expedition to Egypt in 1801, he was second in command to Sir R. Abercromby, and when that gallant officer fell at the battle of Alexandria, the chief command devolved on Major-general Hutchinson, who receiving reinforcements, advanced upon the enemy, and having pursued them to Cairo, a capitulation took place—the expedition terminated in an agreement for the French to evacuate Egypt. For his able services in this campaign he was raised to the peerage, with a pension of £2000 per annum. In 1825, he succeeded his brother as Earl of Donoughmore; he died 1832.

‡ Richard Hurd, born in 1720, at Congreve, in Staffordshire, was educated at Emanuel College, Cambridge, and obtained a fellowship there in 1742. He was raised to the bishopric of Lichfield and Coventry in 1775, and not long after was made preceptor to the Prince of Wales and Duke of York. He was translated to the see of Worcester in 1781. Died in 1808.

- 890 Spencer Percival,* by *Joseph*.
 891 Richard Brinsley Sheridan.
 892 Sir Jeffrey Hudson,† by *Mytens*.

* Spencer Percival, the second son of the Earl of Egmont, was born in 1762; he was educated at Harrow and Cambridge, practised as a chancery barrister, and filled the office of Solicitor and Attorney-General. In 1807 he accepted the office of Chancellor of the Exchequer. At the death of the Duke of Portland in 1809, he became First Lord of the Treasury. On the 11th of May, 1812, he was shot on entering the lobby of the House of Commons, by a person named Bellingham. Thus the unfortunate minister fell a victim to the misdirected vengeance of a man who conceived himself injured by the conduct of another member of the government, for whom he had mistaken him.

† This distinguished little personage was born in 1619, at Okenham, in Rutlandshire. John Hudson, his father, who kept and ordered the baiting bulls for George, Duke of Buckingham, the then possessor of Burleigh on the Hill, in the above county, was a very proper man, says Fuller, broad shouldered and chested, though his son never arrived at a full ell in stature. Wright also, in his History of Rutlandshire, speaking of the father, remarks, that he was a person of lusty stature, as well as all his children, except Jeffrey, who when seven years of age was scarcely eighteen inches in height, yet without any deformity, and wholly proportionable. Between the age of seven and nine he was taken into the service of the Duchess of Buckingham, at Burleigh, where, says Fuller, he was instantly heightened, not in stature, but in condition, from one degree above rags into silk and satins, and two tall men to attend him. Shortly afterwards he was served up in a cold pie, at an entertainment given to Charles I. and his Queen Henrietta Maria, in their progress through Rutlandshire, and was then, most probably, presented to the Queen, in whose service he continued many years. At a masque given at court, the King's gigantic porter drew him out of his pocket, to the surprise of all the spectators. Thus favoured by royalty, the humility incident to his birth forsook him, which made him that he did not know himself, and would not know his father, and which, by the King's command, caused, justly, his sound correction. In 1630 he was sent into France, to fetch a midwife for the Queen, but on his return he had the misfortune to be taken at sea by a Flemish pirate, who carried him a prisoner to Dunkirk; on this occasion he lost property to the value of 2500*l.*, which he had received in presents from the French court. This event furnished a subject for a poem, in two cantos, to Sir William D'Avenant, who entitled it "Jeffreidos," and has described our diminutive hero as engaged in a battle with a turkey-cock, from whose inflated rage he was preserved by the midwife. After the commencement of the civil wars he became a captain of horse in the royal army, and accompanied the Queen to France. Here he had the misfortune to engage in a dispute with Mr. Crofts, brother to the Lord Crofts, who accounting him the object not of his anger, but contempt, accepted his challenge to fight a duel, yet coming, says Walpole, to the rendezvous armed only with a squirt, the little creature was so enraged that a real duel ensued, and the appointment being on horseback, with pistols, to put them more on a level, Jeffrey, with the first fire, shot his antagonist dead. For this Jeffrey was first imprisoned, and afterwards expelled the court. He was now about thirty years old, and, according to his own affirmation, had never increased anything considerable in height since the age of seven. New misfortunes however awaited him and accelerated his

- 893 Frederick Prince of Wales, when young.
 894 The Emperor Paul of Russia.
 895 Stanislaus, King of Poland.
 896 A Venetian Gentleman, by *L. Bassano*.
 897 Portrait of a Gentleman.
 898 Portrait of a Lady.
 899 Schachner of Austria.
 900 A Man in a Large Ruff.
 901 Jane Shore.
 902 Portrait of a Man, with a Watch in his hand, by *Peter van Aelst*.
 903 An Italian Gentleman, by *G. Pens*.
 904 Alderman Lemon.
 905 Lord Darnley and his Brother, by *L. de Heere*.
 906 Portrait of a Man with a Paper in his hand.
 907 A whole length of a Venetian Gentleman, by *Giorgione*.
 908 La Belle Gabriel, Duchess of Beaufort.
 909 Portraits of Two Gentlemen Unkown.
 910 Duke of Wirtemberg,* by *Mytens*.
 911, 912 Portraits of Gentlemen unknown.
 913, 914 Portraits of Gentlemen unknown.
 915 Edward III.
 916 Portrait of a Lady.
 917 The Daughters of George II., by *Maingaud*.
 918 Portrait of a Gentleman.
 919 A Portrait of a Lady.
 920 Haydn the Composer.

growth, though at such mature years. He was a second time made captive at sea, by a Turkish rover; and having been conveyed to Barbary, was there sold as a slave, in which condition he passed many years, exposed to numerous hardships, much labour, and frequent beating. He now shot up in a little time to that height of stature which he remained at in his old age, viz., about three feet and nine inches; the cause of which he ascribed to the severity he had experienced during his captivity. After he had been redeemed he returned to England, and lived for some time in his native county, on some small pensions allowed him by the Duke of Buckingham and other persons of rank. He afterwards removed to London, where, during the heats occasioned by the examination into the Popish plot discovered by Titus Oates, he was taken up as a Papist, and committed to the Gate House, where he lay a considerable time. He died in 1682, shortly after his release, in the sixty-third year of his age.

* Frederick VI., Duke of Wirtemberg. He was elected a knight of the Garter in the reign of James I., who sent Lord Spencer to Germany to invest him with the ensigns of the order. His serene highness was denominated the Magnanimous, for having, after the demise of his uncle, Lewis III., recovered the duchy of Wirtemberg, and shaken of the dominion of the house of Austria. This prince had been ambassador at the English court. He died in 1608.

- 921, 922 Portraits of Ladies unknown.
 923 William of Nassau, Prince of Orange, great grandfather to King William III.
 924 George I.
 925 Louis XV. of France, when young.
 926 Queen of Prussia.
 927 Portrait of a Gentleman.
 928 A Portrait of a Lady.
 929 General Spalken.
 930, 931 Portraits of Ladies unknown.

THE QUEEN'S STAIRCASE.

An ornamental ceiling, painted by *Vick*; also a large Painting representing

- 932 Charles I. and his Queen, as Apollo and Diana, sitting in the Clouds; the Duke of Buckingham under the figure of Mercury introduces to them the Arts and Sciences, while several Genii drive away Envy and Malice, by *G. Honthorst*.

THE QUEEN'S GUARD CHAMBER.

- 933 The Triumph of Bacchus, by *Ciro Ferri*.
 934 A Fruit Piece, by *De Heem*.
 935 Interior of a Church, by *Steenwyck*.
 936 A Portrait of Gentz,* by *Sir T. Lawrence*.
 937 Fair Rosamond Clifford.†
 938 C. F. Abel,‡ an eminent musician and composer, by *Robineau*.

* Gentz, a distinguished political writer, was born at Breslau 1764, and after a short sojourn in England, where he gained the good will of Pitt, he repaired to Vienna in 1803, where he entered into the Austrian civil service, under the most favourable auspices. Here his skilful and facile pen was soon turned to account. His able manifestoes and pamphlets proved almost as formidable obstacles to the invasions of Napoleon as the combined forces that opposed him. He was appointed one of the secretaries at the Congress of Vienna in 1814, and at Paris in 1815, and he took an active part in the various congresses that sprung out of the restoration.

† Fair Rosamond was the daughter of Walter de Clifford, Baron of Hereford. She was the favourite mistress of Henry II., who is reported to have secreted her in a labyrinth, at the palace of Woodstock, where, according to some writers, she was discovered, and poisoned by Eleanor, queen of that monarch; but it seems more certain that she died in the nunnery of Godstow, in Oxfordshire. She had two sons by Henry: William, called Long-sword, and Jeffery, who became Archbishop of York.

‡ Charles Frederick Abel, an eminent German musician, whose compositions will be ever held in the highest estimation by the lovers of harmony, came to England about the year 1760. He excelled on the viol di gamba, a small six-stringed violoncello. The following anecdote

- 939 Philip III. of Spain.
 940 The Murder of the Innocents, by *Old Brueghel*.
 941 An Incantation, by *J. Bos*.
 942 A Portrait of a Man in Armour, at the age of 72, the date 1617.
 943 A Portrait of a Youth at the age of 17, inscribed on the Picture "Genus et Genius, 1617."
 944 Mrs. Delany,* by *Opie*.
 945 A Portrait of a Lady.
 946 Duke of Gloucester, son of Queen Anne, by *Kneller*.
 947 John Locke,† by *Sir G. Kneller*.

is related of him :—That being invited by the Earl of Sandwich, after dinner the merits of different musical instruments were canvassed, and his lordship proposed that each one should mention his favourite. One after another did so; and harps, piano fortes, organs, clarionets, found numerous admirers; but the indignant Abel heard not a word of the viol di gamba. He could no longer restrain himself, but suddenly rose in great emotion, exclaiming, as he left the room, "O dere be brute in der world, dere be those who no love de king of all de instruments." He died June 20th, 1787.

* Mrs. Delany was a very ingenious woman, and painted several pictures of great merit; she also completed a Flora in a superior style, consisting of 980 plants; this Portrait, and the Grapes, by M. A. Campidoglio, in this collection, were bequeathed by her to His Majesty George III. She was the daughter of Mr. Granville, married first to Mr. Pendavis, and secondly, in 1743, to Dr. Delany. Died in 1788.

† John Locke, a celebrated philosopher, was born in 1632, and educated at Christ Church, Oxford. After taking his degrees in Arts, he entered on the study of Physic, in which he made great proficiency. Lord Ashley, afterwards Earl of Shaftesbury, became his patron, and urged him to apply to the study of politics; he followed his advice, and soon rendered himself serviceable to his Lordship and his party, who, having obtained the grant of Carolina, employed him in drawing up the constitution for the government of that province. Lord Shaftesbury, being made Lord Chancellor in 1672, made Mr. Locke Secretary of Presentations, which place he lost the year following, when his patron was deprived of the Great Seal. He continued his Secretaryship of the Board of Trade. In 1674, that commission was dissolved, and Mr. Locke being in an ill state of health went to Montpelier, and continued abroad till 1679, when he was sent for by Lord Shaftesbury, who was appointed President of the Council; but, in 1682, that nobleman, to avoid a prosecution for high treason, withdrew to Holland, and was accompanied by his unalterable friend, Mr. Locke. In 1685 the English envoy demanded him of the states of Holland, on suspicion of his being concerned in Monmouth's rebellion, which occasioned him to keep himself private several months, during which time he was employed in preparing for the press his "Essay on Human Understanding," which, however, was not published till after the Revolution, when he returned to England, and was made Commissioner of Appeals. In 1695, he was appointed one of the Commissioners of Trade and Plantations, and he might have had other preferment, but the state of his health led him to decline the advantageous offers that were made him. He spent the latter years of his life in Essex, devoting his time to study, particularly the Holy Scrip-

- 948 The Burning of Rome, by *Giulio Romano*.
 949 The Assembly of the Gods, by *B. Sprangher*.
 950 The Earl of Moira, by *J. Hoppner*.
 951 The King of Oude receiving Tribute, by *Home*.
 952 Samson and Dalilah, by *Vandyck*.
 953 Mary de Medicis,* by *Pourbus*.
 954 A whole-length Portrait of a Child, with a wreath of flowers in her hand.
 955 Henry IV. of France,† by *Pourbus*.
 956 A Portrait of a Lady, in a large ruff.
 957 Sir I. Newton,‡ by *Sir G. Kneller*.

tures. In this retirement he also wrote several of his works, and died there in 1704.

* Mary de Medicis, daughter of Francis II., Grand Duke of Tuscany, and wife of Henry IV., King of France, was born at Florence, in 1573. On the death of her husband, in 1610, she was named Regent of the kingdom. She was a woman of great political intrigue, and of an unbounded ambition. Differences arose between her and Louis, which were compromised by means of Richelieu, whom she introduced to the favour of that monarch. But afterwards a violent breach occurred between her and the Cardinal, who was supported by the King. Mary was exiled to Brussels, and all her favourites, and even her physician, were either banished or sent to the Bastile. She died, in poverty, at Cologne, in 1642. Mary built the elegant palace called the Luxemburg, at Paris, and adorned that city with aqueducts and ornaments.

† Henry IV., called the Great, King of France and Navarre, was born at Pau, the capital of Bearn, in 1553. His father was Antony of Bourbon, King of Navarre, and his mother Joan d'Albret. Being lineally descended from Louis IX. of France, he became the heir to that kingdom, but as he was educated a Protestant his claim was resisted. He early distinguished himself by feats of arms. After the peace of St. Germain, in 1570, he was taken to the French court, and two years afterwards married Margaret, sister of Charles IX. At the rejoicings on this occasion happened the infamous massacre of St. Bartholomew. In 1576 he left Paris, and put himself at the head of the Huguenots. In 1587 he gained the battle of Courtras. In 1572 he succeeded to the throne of Navarre, and in 1589 to that of France; but his religion proving an obstacle against his coronation, he consented to abjure it, in 1593. In 1595 he entered into a war with Spain, which lasted till 1598, after which his country enjoyed uninterrupted peace till his death. Henry granted to the Protestants the enjoyment of many important rights and privileges by the Edict of Nantes, and was more desirous of improving the condition of his people than of extending his frontier by foreign conquest. In 1599 he was divorced from Margaret de Valois, and in 1600 married Mary de Medicis. His abjuration was very disagreeable to the Protestants, and did not prove quite satisfactory to the opposite party, who doubted his sincerity. His greatest enemies were the Jesuits, one of whose pupils wounded him in the mouth, in an attempt upon his life, which was finally taken away by Francis Ravallac, May 14th, 1610. This monarch truly merited the name of Great; for he loved his people, and his constant aim was to make them happy.

‡ Sir Isaac Newton, the prince of philosophers, born at Woolsthorpe, in Lincolnshire, on Christmas Day, 1642. He made great discoveries in

- 958 A Lady, with a fan of feathers in her hand.
 959 A Wild Boar Hunt, by *Snyders*.
 960 The Comic Muse, by *J. Hoppner*.
 961 Francis, Duke of Bedford, by *J. Hoppner*.
 962 Virgin and Child, by *Carlo Cignani*.
 963 St. Jerome, by *J. De Hemessen*.
 964 The Marquis del Guasto, and Page, by *Titian*.
 965 A Portrait of P. del Vaga.
 966 A Portrait of Michael Angelo.
 967 A Portrait of Giulio Romano.
 968 A Sea Port, by *Parcelles*.
 969 A Portrait of Holbein.
 970 A Portrait of Tintoretto.
 971 A Portrait of Giacomo Bassano, by *himself*.
 972 A Portrait of Sir Peter Lely, by *himself*.
 973 Interior of a Hall, with Figures, by *Van Delen*.
 974 St. George and the fair Princess Cleodolinde, by *Tintoretto*.
 975 Virgin and Child, by *Tintoretto*.
 976 Christian VII. of Denmark.
 977 Charles XII.* of Sweden.

Astronomy, Optics, and the Mathematics; his private character was truly amiable, modest, and unassuming—he seemed ignorant that his genius raised him far beyond those who are generally classed as learned men. Sir Isaac lived under the governments of Charles I., the Commonwealth of Oliver Cromwell, Charles II., James II., William and Mary, Queen Anne, and George I. It is well known that William personally disliked him. Queen Anne valued him as the most eminent man breathing; but she did not deviate from the court routine to show her regard, and merely distinguished him by knighthood. This great man, rich in deeds and full of years, died, March 20th, 1726, at Richmond, after retaining the use of his faculties till within the last forty-eight hours of his life. His corpse was removed to the Jerusalem Chamber, and thence to Westminster Abbey; the Chancellor, the Dukes of Montrose and Roxburgh, the Earls of Pembroke, Sussex, and Macclesfield, supporting the pall. In the abbey is an elegant monument with appropriate figures to his memory, executed by Rysback, with the following inscription:—

“Here is deposited Sir Isaac Newton, Knight, who by the light of Mathematical learning, and a force of mind almost divine, first explained the motions and figures of the planets and planetary orbits; the paths of the comets, the tides, and the ocean; and discovered, what no one before had ever suspected, the difference of the rays of light, and the distinction of colours thence arising. He was a diligent, faithful, and penetrating interpreter of Nature, of Antiquity, and the Holy Scripture. By his philosophy he asserted the Majesty of God, the greatest and most glorious of all Beings; and by his morals expressed the simplicity of the Gospel. Let mortals congratulate themselves, that there has been so great, so good a man, the glory of the human race.”

* Charles XII. was born in 1682, and from his childhood had an ambition to imitate Alexander the Great. He came to the throne at the age of fifteen, and at his coronation snatched the crown from the

- 978 Frederick II. of Prussia.
 979 The Triumph of Bacchus, Venus and Ariadne, by *Romanelli*, after *Guido*.
 980 The Queen of Frederick II. of Denmark.
 981 Cleopatra, by *L. Caracci*.
 982 Still Life, by *Roestraeten*.
 983 A Landscape with Cattle, by *Swaneveldt*.
 984 Mademoiselle de Clermont.
 985 Marianne, Duchess de Bourbon, daughter of the Prince de Conty.

hands of the Archbishop of Upsal, and put it on himself. His youth presented a favourable opportunity to Russia, Denmark, and Poland, to form a confederacy against him. The young hero, undaunted at this alliance, attacked each in turn, beginning with Denmark, which produced a peace with that power. In 1700 he obtained an astonishing victory over the Russians at Narva, and though his force consisted only of 8000, he attacked them in their entrenchments, slew 30,000, and took 20,000 prisoners. His next enterprise was against Poland, and after several battles he dethroned Augustus, and placed Stanislaus upon the throne. Charles would have done prudently in contenting himself with the glory of these actions after the peace of 1706, but a portion of madness entered into his character, and he formed the romantic resolution of humbling Peter the Great. He at first obtained some signal advantages, but at length experienced a terrible defeat at Pultowa, in 1709. Almost all his troops were either slain or taken prisoners; he was wounded himself in the leg; and was carried off in a litter. Charles sought an asylum in Turkey, where he was entertained by the Grand Seignior, who provided for him a residence at Bender, where his conduct was so violent that he was ordered to leave the Turkish territories, which he refused. On this the Grand Seignior directed that he should be forced away, but Charles with his retinue formed an encampment, and resisted the attack of the janizaries, till superiority of numbers obliged him to take shelter in his house, which he defended with great spirit, and did not yield till fire was set to the premises. He then sallied out sword in hand, but being entangled by his long spurs he fell, and was taken prisoner. He was treated with more respect than he deserved, and after being kept as a prisoner ten months, requested leave to return to his dominions, which was readily granted. His arrival diffused universal joy in his kingdom, though he found it in a wretched condition. In 1716 he invaded Norway, but after penetrating to Christiana was obliged to return to Sweden. He resumed the attack in the winter of 1718, but was killed by a cannon-shot at the siege of Frederickshall, December 11, aged 36 years, having reigned 21. Charles was liberal, active, and firm, but rash, obstinate, and cruel. He was never intimidated even in the midst of the greatest dangers. At the battle of Narva he had several horses shot under him, and as he was mounting upon a fresh one, he said, "These people find me exercise." When he was besieged at Stralsund, a bomb fell into the house while he was dictating to his secretary, who immediately dropped the pen in a fright. "What is the matter?" said Charles. "Oh, the bomb!" answered he. "The bomb!" says the King; "what have we to do with the bomb? go on."

- 986 Madame Pompadour,* mistress of Louis XV., by *Greuze*.
 987 A Portrait of Raphael.
 988 The Holy Family, by *F. Lauri*.
 989 Cherries in a Dish, by *Daniel Nes*.
 990 Venus and Satyr, by *Albano*.
 991 View in the West Indies, by *F. Post*.
 992 Virgin and Child, by *J. De Mabuse*.
 993 Italian Peasants, by *M. A. Battaglia*.
 994 The Shepherds' Offering, by *T. Zuccherò*.
 995 The Judgment of Paris, by *L. Cranach*.
 996 Worshipping the Host, by *Bassano*.
 997 Nymphs and Satyrs in a Landscape, by *Poelemborg*.

THE ANTE-ROOM.

- 998 Rear-Admiral Sir Charles Knowles's Squadron attacking Port Louis in St. Domingo, March 8, 1748.
 999 A Dock-yard, by *J. Cleveley*.
 1000 Deptford Dock-yard, by *R. Paton*.
 1001 The Royal Yacht in a Storm, commemorating the interesting historical event of her late Majesty Queen Charlotte coming to England to be married to George III. in 1761.
 1002 Rear-Admiral Sir Charles Knowles's Action with a Spanish Squadron off the Havannah, in the Isle of Cuba, Oct. 1, 1748.
 1003, 1004 The Hull of the Royal Oak, Third Rate, 74 Guns.
 1005, 1006 The Hull of the King Fisher, a Sloop, 14 Guns.
 1007, 1008 The Hull of the Enterprise, Sixth Rate, 28 Guns.
 1009, 1010 The Hull of the Sphynx, Sixth Rate, 20 Guns, by *Marshall*.

THE QUEEN'S PRESENCE CHAMBER.

- 1011—1014 Over the doors are four pictures representing George III. reviewing the Fleet at Portsmouth, by *D. Serres*.

* Pompadour (Jane-Antoinette Poisson, Marchioness of), mistress of Louis XV., was the daughter of a corn-dealer, and the wife of Etiole, nephew of the Farmer-General Normand Tournéham. The King being hunting in the forest of Senar, on the borders of which Tournéham had an estate, had an opportunity purposely afforded him of seeing Madame Poisson, with whose charms he was immediately enamoured. She was created Marchioness of Pompadour in 1745, and acquired a complete ascendancy over the heart of Louis till her death, in 1764, at the age of 44. She was a liberal encourager of the arts, and of men of genius. The Marchioness is stated in her memoirs to have had a considerable concern in the political affairs of her time particularly the war of 1756.

- 1015 A Sea Piece.
- 1016 View of the Thames at Greenwich.
- 1017 A Sea Piece, by *Elliot*.
- 1018, 1019 The Hull of the *Barfleur*, Second Rate, 90 Guns.
- 1020, 1021 The Hull of the *Portland*, Fourth Rate, 50 Guns, by *Marshall*.
- 1022 View in St. James's Park, the Horse Guards, Westminster Abbey, &c., by *James*.
- 1023 View on the Thames, comprising Old Somerset House and the Temple Gardens, by *James*.
- 1024 View of the Thames at the Tower.
- 1025 Blackwall, by *J. T. Serres*.
- 1026 View of the Thames at the Temple.
- 1027, 1028 The Hull of the *Royal George*, First Rate, 100 Guns.
- 1029, 1030 The Hull of the *Intrepid*, Third Rate, 64 Guns, by *Marshall*.
- 1031 View on the Thames, the Savoy Palace, Old Somerset House, the New Church in the Strand, and St. Clement's, by *James*.
- 1032 View on the Thames, comprising Westminster Bridge, the Hall and Abbey, Whitehall, Hungerford Stairs, Adelphi, and the Waterworks, by *James*.
- 1033 A Sea Piece, by *Elliot*.
- 1034 A Sea Piece.
- 1035 A Sea Piece, by *J. T. Serres*.
- 1036 Charles I. returning from Spain, by *H. C. Vroom*.
- 1037 The Close of the Action of November 4, 1805, in which Sir Richard Strachan with 4 Ships of the Line and 4 Frigates captured 4 French Ships of the Line; the *Hero*, Captain Gardner, took a distinguished share in this Action, and suffered a greater loss of men than the other Ships, by *Pocock*.
- 1038 The Commencement of Sir Robert Calder's Action, July 22, 1805, at the time when the leading Ship, the *Hero*, Captain Gardner, had found herself on the clearing of the fog near the van of the combined fleet, which was composed of the Spanish division, which the *Hero* engaged. The *Ajax*, *Triumph*, and *Barfleur* are the other British ships represented, and the *Sirius* frigate which was fired at by the *Espana*, the 4th ship of the Spaniards, by *Pocock*.
- 1039 A British Ship engaged with Three Spanish Vessels, by *Vandevelde*.
- 1040 The Close of the same Action, by *Vandevelde*.
- 1041 The Destruction of a Dutch Merchant Fleet and two

- Ships of War, and the Town of Bandaris on the Coast of Holland, by Admiral Sir R. Holmes, on the 29th of July, 1666, by *Vandevelde*.
- 1042 The Battle of August, 1673, in which Prince Rupert commanded the French and English, the former of which kept out of the Action, and the brunt was borne by Sir E. Spragge against Van Trump; both were obliged to change their ships, and Spragge was drowned in a boat in doing so to change his flag to a fresh ship, by *Vandevelde*.
- 1043 View on the Thames, Fleet Ditch, by *James*.
- 1044 View on the Thames, comprising Old London Bridge, Fishmongers' Hall, and the Monument, by *James*.
- 1045 View on the Thames.
- 1046 A Sea Piece, by *D. Serres*.
- 1047 River in Holland, by *Solomon Ruysdael*.
- 1048, 1049 The Hull of the Experiment, Fourth Rate, 50 Guns, by *Marshall*.
- 1050 An Action between a British ship and a Dutch fleet, by *Vandevelde*.
- 1051 The Dock-yard at Portsmouth, by *R. Paton*.
- 1052 Sir John Lawson,* by *Sir P. Lely*.
- 1053 The Commencement of the Battle of Camperdown, "Lord Duncan's Victory."
- 1054 An Action between the English and Dutch, by *Vandevelde*.
- 1055 The Dock-yard at Sheerness, by *R. Paton*.
- 1056 The Battle of Trafalgar, where Lord Nelson gloriously fell, October 21, 1805, by *Huggins*. On the 19th of October, 1805, the combined fleets ventured out of the port of Cadiz. On the memorable 21st, at day-break, they were distinctly visible from the deck of the *Victory*, formed in close line of battle, and consisted of 33 sail of the line, and 7 large frigates: 18 of the line of battle-ships were French, and 15 Spanish, under the command of Admiral Gravina (who died of his wounds), and Villeneuve (who was taken and sent to England). The British fleet consisted of 27 sail of the line, and 4 frigates; the conflict lasted four hours, when 19 of the enemy's line struck their colours and a 74-gun ship blew up. Of these prizes 4 only

* Admiral Sir John Lawson, the son of a poor man at Hull, rose from the lowest station to the command of a ship. He served the Parliament with great fidelity, but co-operated with George Monk, Duke of Albemarle, in effecting the Restoration, for which he received the thanks of both houses. He served under James, Duke of York, as Rear-Admiral, in 1665, and was mortally wounded in the engagement with the Dutch fleet.

were saved; for a gale came on from the S. W. on the 22nd, which threatened the safety of every vessel in the fleet, most of which were in a crippled state, and rendered it necessary to sink, burn, or destroy 14 of the prizes to prevent their falling into the hands of the enemy, if sent adrift; 2 in the confusion escaped into Cadiz.

- 1057 The Day after the Battle of Trafalgar, by *Huggins*.
 1058 The Close of the Action of Trafalgar, by *Huggins*.
 1059, 1060 The Hull of the Ambuscade, Fifth Rate, 32 Guns, by *Marshall*.
 1061 An Action between English and Dutch, by *Vandevelde*.
 1062 The Dock-yard at Chatham, by *R. Paton*.
 1063 The Earl of Sandwich,* by *Dobson*.
 1064 The Battle of Camperdown—the Close of the Action, by *J. T. Serres*.
 1065 The British Fleet attacking the French Fleet in a Harbour, by *Vandevelde*.
 1066 The Dock-yard at Woolwich, by *R. Paton*.
 1067, 1068 The Hull of a Vessel.
 1069, 1070 Views in Holland.
 1071 A Sea Engagement, by *Parcelles*.
 1072, 1073 Two Pictures, representing the Burning of the French Ships, *Soleil Royal*, *Admirable*, and *Conquerant*, by fire-ships and boats at La Hogue, May 23, 1692, under the command of Sir G. Rooke and Sir R. Delavel, detached from Admiral Russell's fleet—and the destruction of seven more of the French Ships by the boats the following day.
 1074 The Burning of a Fleet in a Harbour, by *Vandevelde*.

* Edward Montagu, Earl of Sandwich, who shone in his public character as the general, the admiral, and the statesman, was, in private among his friends, the open, the candid, and benevolent man. He served Oliver Cromwell, whom he regarded as his sovereign, with the same fidelity as he served Charles II. He commanded the fleet that brought over the King at the Restoration, and was his Proxy when he married the Infanta of Portugal. One of the greatest battles ever fought with the Dutch, or any other enemy, was on the 3rd of June 1665, when this gallant officer bore with his squadron into the centre of the Dutch fleet, and presently threw it into that confusion which ended in victory. He was not only a man of merit in himself, but had also much of that *kind* of merit which endeared him to the sailors. His counsels did honour to the cabinet, which he never disgraced but once, and that was by advising the Dutch war, in which he lost his life. In the battle of Southwold Bay, after he had by his conduct rescued a great part of the fleet from the most imminent danger, and given at the same time the most astonishing proofs of his bravery, his ship was surrounded with flames. He thereupon leaped into the sea, where he unfortunately perished, on the 28th of May, 1672.

- 1075 The Burning of a Fleet, by *Vandevelde*.
 1076 The Burning of a Fleet, by *Vandevelde*.
 1077 The English Fleet attacking the Dutch Fleet in a Harbour, by *Vandevelde*.
 1078 Sea Piece, by *Brooking*.
 1079 View of Greenwich Hospital, Church, and Park, by *James*.
 1080 A Sea Piece, by *Monamy*.
 1081, 1082 Sea Pieces (sketches in black and white), by *Vandevelde*.
 1083 Sea Piece, a Calm, by *Vandevelde*.
 1084 A Portrait of a Gentleman.
 1085 A Portrait of Holbein, by *himself*.

THE GREAT HALL.

This splendid Gothic hall, designed by Wolsey, and finished by Henry VIII., when Anne Boleyn was in the height of favour, is one hundred and six feet long, forty wide, and sixty high; the roof is very elaborately carved, and richly decorated with the arms and badges of Henry VIII., and strikes every eye with its magnificence, the grandeur of its proportions, and the propriety of its ornaments.

It was used as a theatre during the reigns of Elizabeth and James I., and there is a tradition that some of the plays of the immortal Shakspeare were first acted in this hall; it was fitted up as a theatre by George I. in 1718. It was intended that plays should have been acted there twice a week, during the summer season, by the King's company of comedians, who were commanded to attend for that purpose; but the theatre was not ready till nearly the end of September, and only seven plays were performed in it that season. It was opened on the 23rd of September with the tragedy of *Hamlet*. On the 1st of October, *Henry VIII.*, or *the Fall of Wolsey*, was represented on the very spot which had been the scene of his greatest splendour. The other plays were—*Sir Courtly Nice*, on the 6th; *The Constant Couple*, on the 9th; *Love for Money*, on the 13th; *Volpone, or the Fox*, on the 16th; and *Rule a Wife and Have a Wife*, on the 23rd. The King paid the charges of the house, and the travelling expenses of the actors, amounting in the whole to £50 a night; besides which, he made a present of £200 to the managers for their trouble. It was never used afterwards, except for one play, performed on the 16th of October, 1731, for the entertainment of the Duke of Lorraine, afterwards Emperor of Germany.

In 1829, the parish of Hampton obtained permission of George IV. to fit it up for Divine Service during the rebuild-

ing of Hampton Church, and it was used as the Parish Church for about two years.

The walls are hung with a fine specimen of arras tapestry, in eight compartments, the arabesque borders of which are most beautiful—the subject, the History of Abraham.

The first represents God appearing to Abraham, and blessing him.

The second, the birth of Isaac, the circumcision of Isaac, and the expulsion of Hagar and Ishmael.

The third, Abraham sending his servant to seek a wife for his son Isaac.

The fourth, the Egyptians sending away Abraham and Sarah with gifts.

The fifth, Abraham entertaining three Angels.

The sixth, Abraham purchasing the cave of Machpelah for a burying place.

The seventh, Abraham and Lot parting.

The eighth, Abraham offering up Isaac.

The design is German or Flemish, and very probably by *Bernard Van Orlay*, born at Brussels, who went to Rome when very young, and became a disciple of the illustrious *Raphael*.

The tapestry at the entrance of the hall is of a much earlier date, the design of the school of *Albert Durer*, and is in excellent preservation. The subject, Justice and Mercy pleading before Kings or Judges; the inscriptions are in Latin, and in the ancient church text. The translation runs thus:—Lewdness or wickedness, before it acquires a character from habit, merits the interference of justice and mercy.—By justice guilt is menaced with punishment, but by mercy is made intercession.—When blessed fortitude appears in the field, sin always is vanquished.—Sin is everlastingly punished in torment by the Virtues, and it never dies.—Sin was the enemy of the first man; it became deadly and unpardonable.—The seven deadly sins, as they are licentiously produced in the world, are here allegorically portrayed.

On the top of the screen are five pieces of tapestry; the three centre pieces are the arms of Cardinal Wolsey, and one at each end representing the arms of Henry VIII.

Also small whole-length portraits of Queen Jane Seymour, Henry VIII., Cardinal Wolsey, and Queen Elizabeth.

Around the hall are stags' heads carved in wood, with very fine antlers of the red deer and the elk, above which are banners displaying the arms and badges of Wolsey, and the different offices which he held under the Crown.

At the west end of the Hall, over the gallery, is a group of armour, halberts, pikes, and banners.

The stained glass window, by *Mr. Willement*. In the centre, a whole-length portrait of Henry VIII., and the compartments on each side representing the arms and mottoes of his six Queens; the lower compartments the arms of Edward VI., Philip and Mary, and Queen Elizabeth, with the Tudor rose, portcullis, and fleur-de-lis.

In the two small windows within the gable are the arms of the Order of St. John of Jerusalem.

The arms of the Lord Thomas Docra, Prior of the Order, who sold the Manor of Hampton to Cardinal Wolsey.

The arms of the See of York.

The private arms of Thomas Wolsey, Cardinal, and Archbishop of York.

At the upper or east end over the door a carved stone bracket, inscribed "Seynt George for Merrie England," on which stands our patron Saint in armour, vanquishing the Dragon, composed of swords and ramrods. On each side, standing on a corbel, a whole-length figure clothed in armour of the time of Queen Elizabeth and Charles I.

The upper windows at the east end are the arms of the kingdom of France; the arms of the kingdom of England; the arms of the lordship of Ireland; and the arms of the principality of Wales.

The great window, with fourteen compartments—in the centre of the upper part is a half-length portrait of Henry VIII., holding the sceptre and sword, under which are his arms, surmounted by the red and white rose. The compartments on the left side are, the arms of Henry VII., and his badge the red dragon; the arms of Margaret, Countess of Richmond; the arms of John Beaufort, Duke of Somerset, and his badge and portcullis. On the right are the arms of Elizabeth of York; the arms of King Edward IV.; the arms of Richard, Duke of York. In the lower compartments are the White Greyhound of the House of Lancaster, supporting a banner charged with a Portcullis; the arms of John Beaufort, Earl of Somerset; the arms of John, Duke of Lancaster; the arms of King Edward III.; the arms of Edmond, Duke of York; the arms of Richard, Earl of Cambridge; the White Lion of the House of York, supporting a banner charged with a Falcon within an open Fetterlock.

At the upper end of the south side is a large oriel window, very much admired for its fine carved Gothic canopy of beautiful tracery; the compartments of this window are of stained glass, the upper part containing the initials H. R., Tudor badges of the fleur-de-lis, rose, and portcullis; and obliquely across the window is the motto, "Dieu et mon Droit;" the arms of Henry VIII., a lion supporting a banner;

also, the arms of Queen Jane Seymour, an unicorn with a collar of daisies, supporting a banner charged with wings; her cyphers, J. R., and motto, "Bownd to obey and serve." The lower compartments contain the arms of the Sees of York, Durham, Lincoln, Winchester, Bath and Wells; the arms of Cardinal Wolsey; his initials, T. W., and motto, "Dominvs Mihi Adivtor," under which is the following inscription:—"The Lord Thomas Wvlseý, Cardinal, legat de latere, Archbishop of Yorke, and Chancelor of Englande."

The windows on the North and South sides have been filled with stained glass, by *Mr. Willement*, and bear the date 1846, the subjects are the armorial pedigrees of the six wives of King Henry the Eighth.

The first window describes the initials, arms, and badges of Queen Katharine of Arragon, also mottoes and arms, showing her descent from King Edward I., the mottoes are in old English, and in separate scrolls, having reference to the various coats of arms, commencing on the left side of the lower compartment of the window, and terminating on the right, *viz* :—

"Katharine of Arragon, 1st wife of King Henry y^e Eighth, her pedigree from King Edward y^e First, and his 1st wife Eleanor of Castile.—King Edward y^e First, married 1st Eleanor of Castile.—King Edward y^e Second married Isabell of France.—King Edward y^e Third married Philippa Pamaula.—John, Duke of Lancaster, married Blanch Plantagenet.—John, Grand Master of Avis, married Philippa of Lancaster.—John, Prince of Portugal, married Isabel of Braganza.—John, King of Leon, married Isabel of Portugal.—Ferdinand, King of Spain, married Isabel of Leon."

The third window describes the arms, badges, and initials of Queen Anne Bullen, also mottoes and arms surrounded by branches of rich foliage, the root springing from the arms of King Edward the First, showing her descent from that King; the mottoes commence in the centre of the lowest compartment of the window, and are as follows :—

"Anne Bullen, 2nd wife of King Henry y^e Eighth, her pedigree from King Edward y^e First, and his 2nd wife, Margaret of France.—King Edward y^e First married 2nd Margaret of France.—Thomas, Earl of Norfolk, married Alice Halys.—John, Lord Segrave, married Margaret de Brotherton.—John, Lord Newbray, married Elizabeth Segrave.—Thomas, Duke of Norfolk, married Elizabeth Fitzalan.—Syr Robert Howard married Margaret Mowbray.—John, Duke of Norfolk, married Katharine Molyns.—Thomas, Duke of Norfolk, married Elizabeth Tylney.—Thomas, Earl of Wiltshire, married Elizabeth Howard.—Anne Bullen, daughter of Thomas, Earl of Wiltshire."

The fifth window describes the initials, badges, and arms of Queen Jane Seymour, the mottoes commence on the left side of the lower compartment, and have reference to the various coats of arms showing her descent from King Edward the First, *viz* :—

“Jane Seymour, 3rd wife of King Henry y^e Eighth, her pedigree from King Edward y^e First, and his 1st wife, Eleanor of Castile.—King Edward y^e First married 1st Eleanor of Castile.—King Edward y^e Second married Isabel of France.—King Edward y^e Third married Philippa of Pamaula.—Lionel, Duke of Clarence, married Elizabeth Burgh.—Edmond, Earl of March, married Philippa of Clarence.—Henry, Lord Percy, married Elizabeth Mortimor.—John, Lord Clifford, married Elizabeth Percy.—Syr Philip Wentworth married Mary Clifford.—Syr Henry Wentworth married Anne Say.—Syr John Seymour married Margaret Wentworth.”

The eighth window (on the north side of the Hall) and opposite the last described are the arms, initials, and badges of Anne of Cleves, showing her descent from King Edward the First ; the mottoes are—

“Anne of Cleves, 4th wife of King Henry y^e Eighth, her pedigree from King Edward y^e First and his 1st wife, Eleanor of Castile.—King Edward y^e First married 1st Eleanor of Castile.—John, Duke of Brabant, married Margaret Plantagenet.—John, Duke of Brabant, married Margaret of France.—Lewis, Count of Flanders, married Margaret of Brabant.—Phillip, Duke of Burgundy, married Margaret of Flanders.—John, Duke of Burgundy, married Margaret of Bavaria.—Adolphus of Cleve married Mary of Burgundy.—John, Duke of Cleve, married Elizabeth of Hevers.—John, Duke of Cleve, married Maud of Helse.—John, Duke of Cleve, married Mary of Juliers.”

The tenth window describes the initials, arms, and badges of Katharine Howard, showing her descent from King Edward the First ; the mottoes are—

“Katharine Howard, 5th wife of King Henry y^e Eighth, her pedigree from King Edward y^e First, and his second wife, Margaret of France.—King Edward y^e First married 2nd Margaret of France.—Thomas, Earl of Norfolk, married Alice Halys.—John, Lord Segrave, married Margaret de Brotherton.—John, Lord Mowbray, married Elizabeth Segrave.—Thomas, Duke of Norfolk, married Elizabeth Fitzalan.—Syr Robert Howard married Margaret Mowbray.—John, Duke of Norfolk, married Katharine Molyns.—Thomas, Duke of Norfolk, married Elizabeth Tylney.—Lord Edmond Howard married Joyce Colepeper.—Katharine, daughter of Lord Edmund Howard.”

The twelfth window describes the arms, initials, and badges of Katharine Parr, showing her descent from King Edward the First : the mottoes are—

“Katharine Parr, 6th wife of Henry y^e Eighth, her pedigree from King Edward the First and his 1st wife, Eleanor of Castile.—King Edward y^e First married 1st Eleanor of Castile.—King Edward y^e Second married Isabel of France.—King Edward y^e Third married Philippa of Hainault.—John, Duke of Lancaster, married Katharine Roet.—Ralph, Earl of Westmoreland, married Joanne Beaufort.—Richard, Earl of Salisbury, married Alice Montacute.—Henry, Lord Fitzhugh, married Alice Nevel.—Syr William Parr married Elizabeth Fitzhugh.—Syr Thomas Parr married Maud Green.—Katharine, daughter of Syr Thomas Parr.”

The alternate windows, seven in number, contain the heraldic badges of Henry VIII.,—the Lion, the Portcullis, the Fleur de Lis, the Tudor Rose, the Red Dragon of the House of York, the White Greyhound of the House of Lancaster : and obliquely across the windows are the cyphers H. R., also the mottoes “*Dieu et mon droit*,” and “*Dñe salvvm fac Reg.*” (God save the King).

THE WITHDRAWING ROOM.

The ceiling is decorated with pendant ornaments, between which are the cognizances of the fleur-de-lis, the rose, portcullis, and other badges.

A model of a palace, the residence of his highness the Nabob Nazin, at Moorshedabad, in Bengal, designed by Major-General McLeod, of the Bengal Engineers.

The walls of this room are covered with tapestry, in seven compartments; they are much injured by time, but the drawing is extremely good, the costume curious, and very interesting to the antiquarian; the subjects are—

The north, or upper end of the room, represents Fame seated on a car drawn by elephants, and attended by Warriors, and a car drawn by four flying horses, with a figure of Time standing, Fame seated in front; over these are the signs of the Zodiac and the Hours in swift flight.

The second compartment represents three Queens seated on thrones, with sceptres in their hands; behind are a range of windows, whence many male and female attendants look upon the scene; there are musicians and others dressed in rich costume. The attention of the principal figures is directed to the female offering the cup, and very probably represents the Triumph of Virtue.

The third compartment is the Influence of Destiny, which is represented by the figures of the Three Fates:—Clotho,

the youngest of the sisters, presided over the moment in which we are born, and held a distaff in her hand; Lachesis spun out all the events and actions of our life; and Atropos, the eldest of the three, cut the thread of human life with a pair of scissors. The first part exhibits Chastity on a car drawn by four unicorns, and attacked by the Fates riding on bulls, Atropos throwing the fatal dart; by the side of the car is Lucretia, with her train held by a person who offers to her the knife with which she destroyed herself, and the Roman hero Scipio is on horseback, a man in armour on foot bears two clubs and a spear; Venus is being trampled under foot by the unicorns. The second part describes the Triumph of the Fates, with Chastity recumbent at their feet, and multitudes of men and women sinking under their influence.

The fourth compartment is a continuation of the same subject; the car of Atropos is still driving over the bodies of men and women, but at the sound of the trumpet of Fame, Atropos falls from her throne, her power is destroyed, and a host of ancient heroes of Greece and Rome appears. The second part represents Fame standing on a car drawn by elephants, Atropos at her feet, surrounded by a multitude of warriors.

The fifth compartment represents the Death of Hercules.

The sixth compartment represents Peace and War.

The seventh compartment is a duplicate of the third subject.

Above the tapestry are seven very fine Cartoons, painted in chiaro-oscuro, by *Carlo Cignani*.

1086 The first, Cupid riding on an Eagle.

1087 The second, The Triumph of Venus.

1088 The third, Cupid with a Torch.

1089 The fourth, Apollo and Daphne.

1090 The fifth, Jupiter and Europa.

1091 The sixth, The Triumph of Bacchus, Venus, and Ariadne.

1092 The seventh, Cupid and a Satyr.

1093 In the centre of a fine carved oak mantel-piece is a portrait of Cardinal Wolsey.

The fine oriel window is enriched with stained glass. In the centre of the upper part, a whole-length portrait of Cardinal Wolsey, with his motto, initials, &c. The second compartment contains a small portrait of Henry VIII., his badges, &c. The third, the arms of Henry VIII., the griffin supporting the portcullis, and the lion the Tudor rose—the tower, the arms of Wolsey, and the several bishoprics that he held, viz., Durham, Bath and Wells, Winchester, Lincoln, and York.

Venus recumbent, sculptured in marble.

This closes the tour of apartments open to the public, and the Visitor, on quitting this room, will return through the Queen's staircase into the fountain court. Over the win-

dows on the south side, at a considerable height, are the twelve Labours of Hercules, painted in fresco, by *Laguerre*, and still in good condition. At the upper end of this court is an opening which leads to

THE GARDENS.

The public gardens are separated by an iron fence from what is called the Home Park; and the walks in the Gardens, Wilderness, and Palace are about three miles in extent. The Palace itself occupies eight acres of ground. The great eastern front of the building is of brick of a bright red hue, but the numerous decorations are of stone. Four fluted three-quarter columns, of the Corinthian order, sustain an angular pediment, on which are sculptured in bas-relief the triumphs of Hercules over Envy. We are now at the entrance by the east front, which at once opens upon the public Gardens, and from which you have a view of the Home Park, and its avenues of elm and lime trees, reaching in a straight line to the banks of the Thames and Kingston, with a lake or canal of water in the centre, nearly three quarters of a mile in length. The Gardens and Park were put into their present form by Messrs. Loudon and Wise, gardeners to the King and Queen—men no doubt eminent in their day, but at a period when the French taste was paramount, and which, introduced by Le Notre, became not only the fashion in England, but all over the Continent. For many years, in these Gardens, the shears were applied to the lovely wildness of form with which Nature has distinguished each various species of tree and shrub. The compass and square were of more use in plantations than the nurseryman, and the hollies and yews were formed into peacocks, and other shapes of birds and animals; for even after the death of William and Mary, Queen Anne “in trim gardens took her pleasure.” Along this front of the Palace there is a broad gravel walk, leading down on the right to the banks of the Thames, and on the left to a gate, called the Flowerpot Gate, which opens on the Kingston Road. At the right-hand corner of the east front, there is a door which opens into the Private Garden, where there are two greenhouses, with a few rare plants, the remains of Queen Mary’s* botanical collection, and some large orange trees, many of them in full bearing; but the greatest curiosity here is the large vine, certainly the largest vine in Europe, if not in the world. The house is seventy-two feet long, and the breadth on the rafters thirty. The large vine is above one hundred

* Queen Mary appointed Dr. Leonard Plukenet, an eminent English botanist, as superintendent of the Gardens at Hampton Court: he published several works on botany, and died about 1706.

and ten feet long ; at three feet from the ground the stem is nearly thirty inches in circumference ; it is of the black Hamburgh grape, and the quantity it bears in some seasons exceeds two thousand five hundred bunches. Having seen the green-houses and the vine, there is a pleasant walk down to the Thames, and then returning by the shadowy avenue, where the branching linden or lime trees defend you from the noon-day sun, we arrive at the fountain and oval basin, which contains some very fine gold and silver fish, and have a full view of the east front with its embellishments. After passing the Palace, we come to the Royal Tennis-court, said to be the finest in England. On passing the Tennis-court, we come to a door which leads into what is called the Wilderness, a space of ground that was planted with trees and shrubs by King William III., so as to hide the buildings and irregularities of the northern side of the Palace. The walks in the wilderness are very delightful, and seats are placed under some of the largest trees, and in the avenues. But the great attraction here is the Maze or Labyrinth, which was formed in the early part of King William's reign. Many hours are spent by young persons, aye, and by the old too, in trying to discover the intricacies of the labyrinth. To the young, indeed, it is a source of great amusement and enjoyment. We will, courteous stranger, conduct you through the magnificent Lion Gate. This handsome entrance is designed in a bold and elegant style. The large stone piers of the gates are richly decorated ; their cornices supported by fluted columns, and surmounted by two stupendous lions, *couchant*. The ornamental iron work is elaborately executed.

We are now opposite Bushy Park gates, and have a view of the fine avenue of horse-chesnut and lime trees, more than a mile in length ; the statue of Diana may be seen in the centre of an oval piece of water surrounded by small figures, all of bronze ; at the end of the avenue, near the Teddington Gate on the left hand, is the residence of the Ranger. We now leave you to stroll about the Park, *and bid you farewell*.

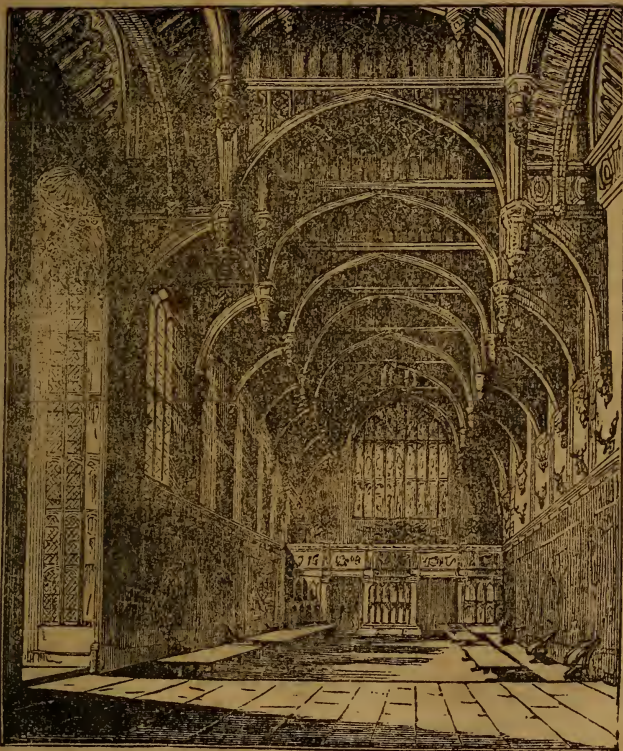
CONVEYANCES TO HAMPTON COURT.

Omnibuses leave St. Paul's Churchyard ; Bolt-in-Tun, Fleet Street ; and the White Horse Cellar, Piccadilly, every Morning, for Hampton Court.

Every facility that can be desired by the Public, to view this Palace, is now afforded by the Branch Line from the South Western Railway to Hampton Court Bridge ; the journey from London is performed in about forty minutes. Trains run to and fro several times in the day. On Sundays there is also a good service of Trains. Any information can be had by applying at the Waterloo Station ; or to the Station Master, Hampton Court.

THE
STRANGER'S GUIDE

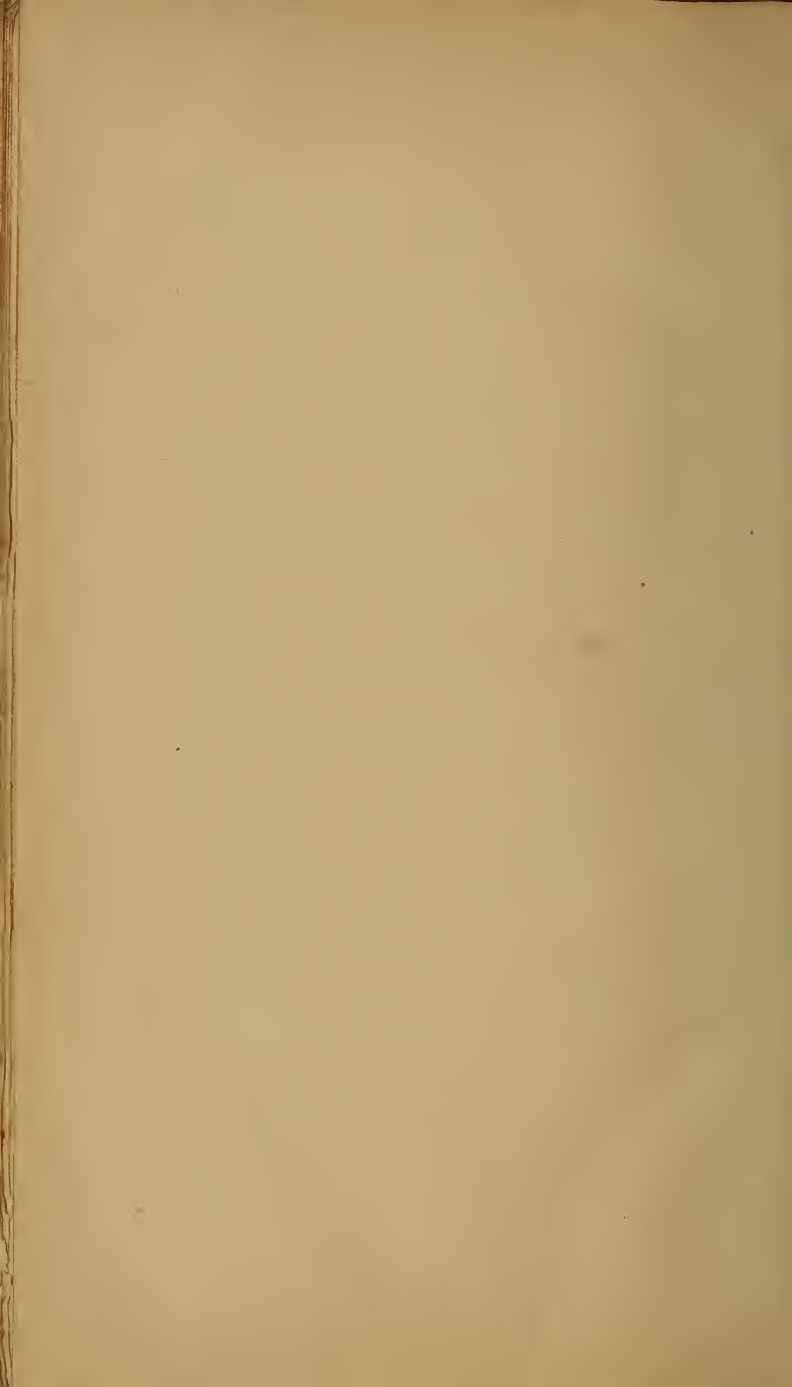
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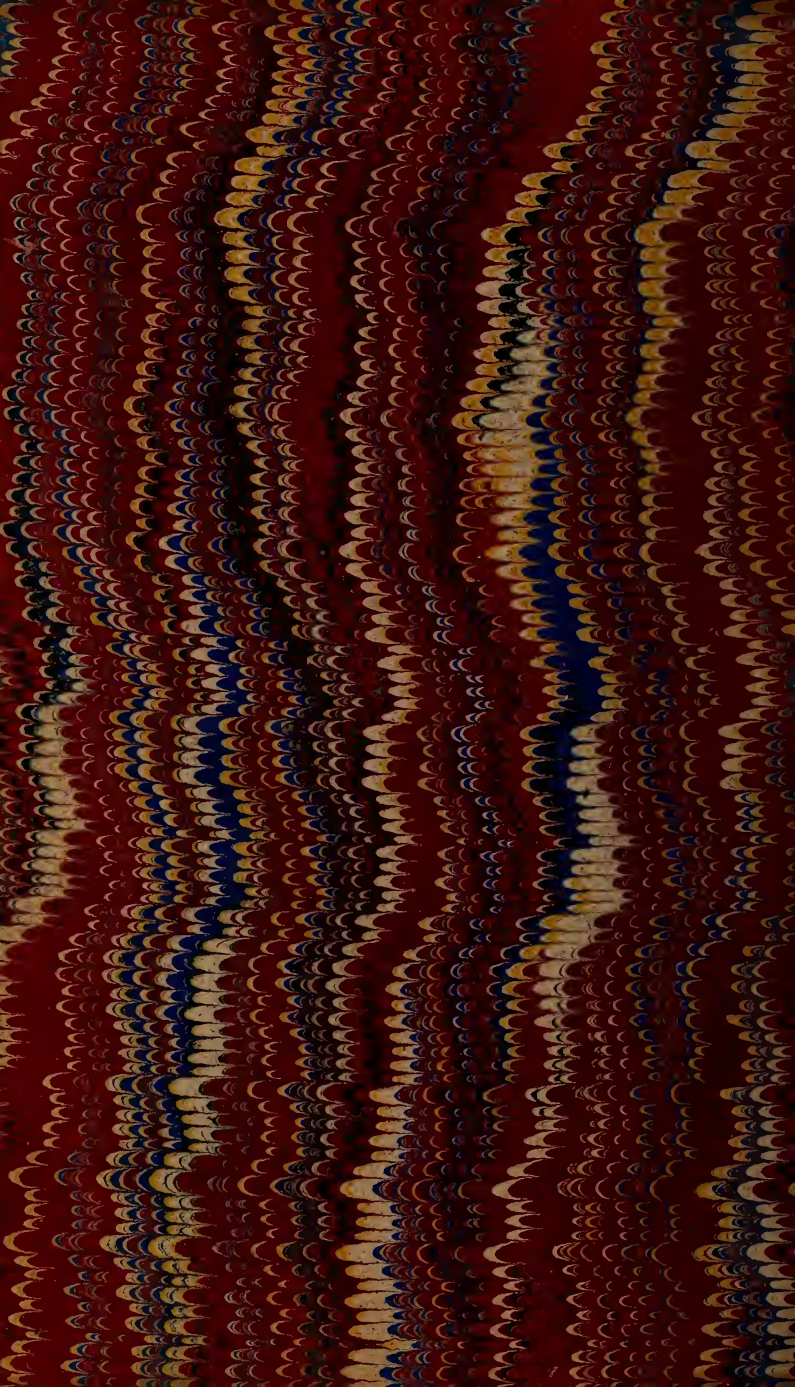


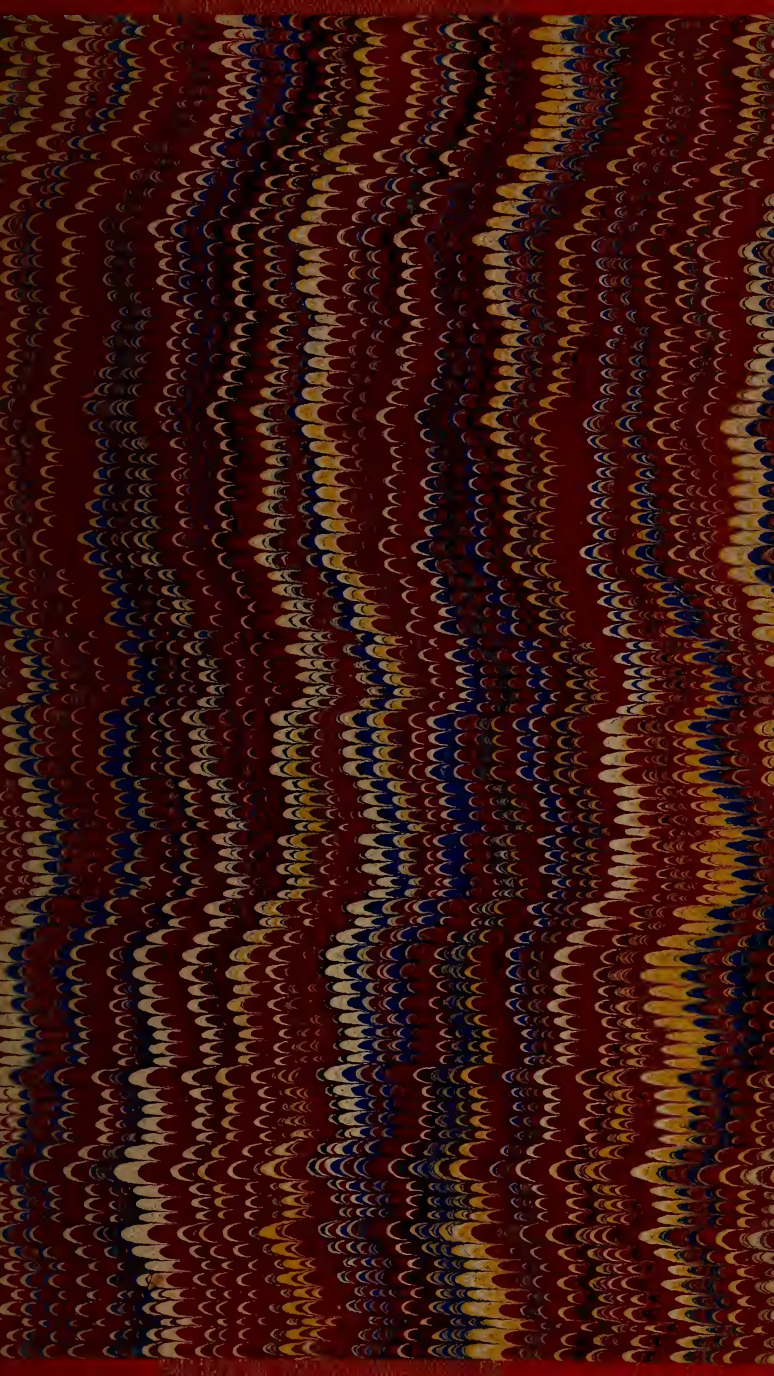
Hampton Court Palace
AND GARDENS.



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