

A HAND-BOOK
TO
HAMPTON COURT

With Illustrations,

A COMPLETE CATALOGUE OF THE PICTURES,

AND AN

APPENDIX,

CONTAINING

Extracts from Public Records, illustrative of the Original Building and extent of Hampton Court Palace, the State of the Arts, and the Value of Artisans' Labour during the Tudor Period.

BY

FELIX SUMMERLY

(SIR HENRY COLE, K.C.B.),

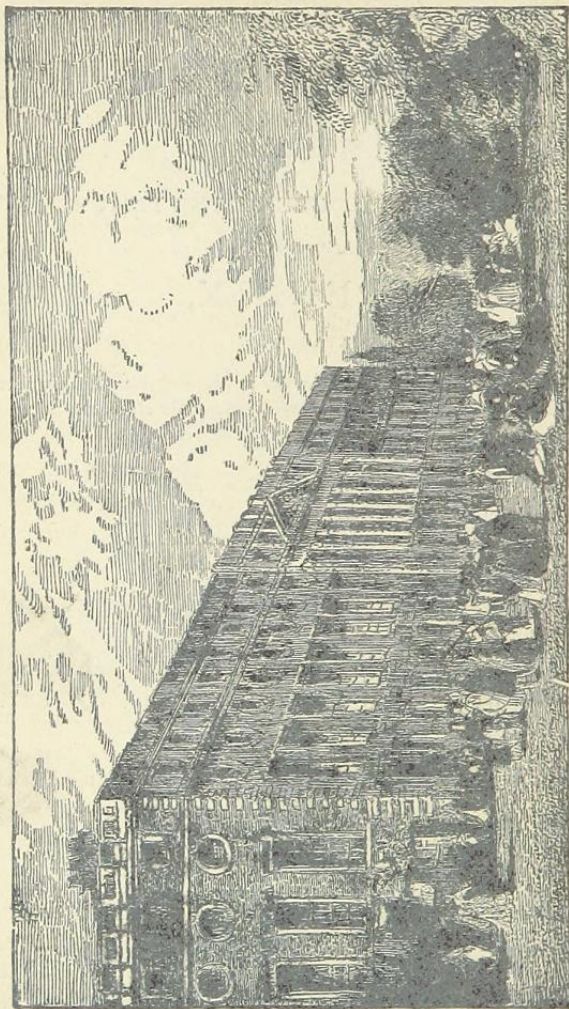
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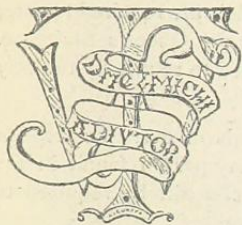
1884.



East Front of Hampton Court Palace.



PREFACE.



THE Hand-Book to Hampton Court, of which the present Edition is a re-issue, has for some time been out of print.

The Catalogue of Pictures has undergone a thorough revision, and the Guide itself has been corrected in many matters of detail.

The Historical Notes and Illustrations in the Appendix,* to which frequent reference is made in the text, contain extracts from the accounts of works executed at Hampton Court in the reign of Henry VIII., and fix beyond dispute the time of the erection of the Great Hall, and other parts of the Palace. They also throw much light on the architectural and decorative arts, as well as on the value of the labour of the artisan of the Tudor period.

The abstract of the parliamentary survey of Hampton Court, made during the Commonwealth, in A.D. 1653, and first printed here, will assist in forming a more correct idea of the extent and character of the original Palace.

A few historical notes which appear in the Catalogue have been added by the present Editor, and are distinguished by brackets.

* The Appendix is issued with the One Shilling Edition only.

NOTICE.

IN visiting the State Apartments the public are required to enter at the King's Staircase, and to go out at the Queen's Staircase. To prevent obstruction, no one is allowed to return by the way by which he came.

Umbrellas, parasols, sticks, and parcels of every description must be left at the King's Staircase. Any person found in the apartments with any of the above articles will be required to return to the above place to deposit them.

Any articles left and unclaimed by 10 P.M., will be forwarded to the owners on their sending the duplicate ticket, with their address, to the Superintendent.

The public are requested not to touch the Pictures.

Smoking is strictly prohibited.

The State Apartments are open to the public on *every day in the year except Fridays* (when they are closed for the purpose of being cleaned) and *Christmas Day*. The hours are from 10 o'clock in the morning until 6 o'clock in the evening, from the 1st of April to the 30th of September, and the remainder of the year from 10 until 4, except on Sundays, when the Palace opens at 2 o'clock throughout the year. The grounds are open until 8 o'clock in summer, and until dusk during the remainder of the year.

* * This book is sold in the Palace at Hampton Court by permission of the Commissioners of Her Majesty's Works, &c., &c., and can be obtained in the State Apartments.

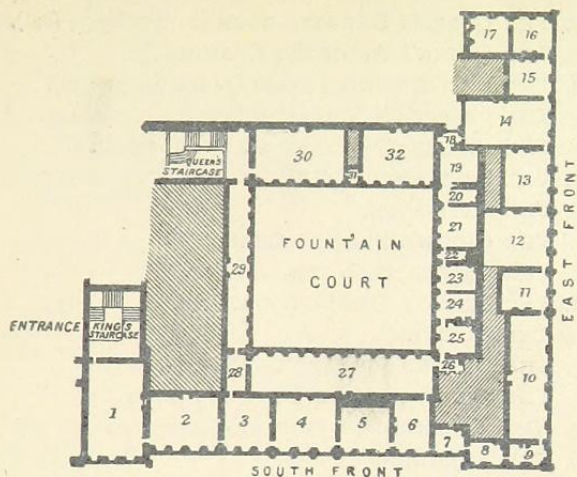
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Plan of the State Apartments.

South Side.

(King's Staircase.)

1. THE GUARD CHAMBER (60 feet by 37 feet).
2. THE FIRST PRESENCE CHAMBER (44 feet by 33 feet).
3. THE SECOND PRESENCE CHAMBER (33 feet by 30 feet).
4. THE AUDIENCE CHAMBER (39 feet by 33 feet).
5. THE KING'S DRAWING-ROOM.
6. KING WILLIAM III.'S BED-ROOM.
7. THE KING'S DRESSING-ROOM.
8. THE KING'S WRITING CLOSET.
9. QUEEN MARY'S CLOSET.

East Side.

10. THE QUEEN'S GALLERY (THE TAPESTRY GALLERY), (81 feet by 23 feet).
11. THE QUEEN'S BED-ROOM.

East Side.

12. THE QUEEN'S DRAWING-ROOM (41 feet by 34 feet).
13. THE QUEEN'S AUDIENCE CHAMBER.
14. THE PUBLIC DINING-ROOM (54 feet by 31 feet).
15. THE PRINCE OF WALES' PRESENCE CHAMBER.
16. THE PRINCE OF WALES' DRAWING-ROOM.
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23. THE QUEEN'S PRIVATE CHAMBER.
24. THE KING'S PRIVATE DRESSING-ROOM.
25. KING GEORGE II.'S PRIVATE CHAMBER.
26. THE ADJOINING CLOSET.

South Side.

27. SOUTH GALLERY, formerly the CARTOON GALLERY (117 feet by 23 feet), and 28, THE ANTE-ROOM.

West Side of the Fountain Court.

29. THE MANTEGNA GALLERY, late PORTRAIT GALLERY.

North Side of the Fountain Court.

30. THE QUEEN'S GUARD CHAMBER.
31. THE ANTE-ROOM.
32. THE QUEEN'S PRESENCE CHAMBER.

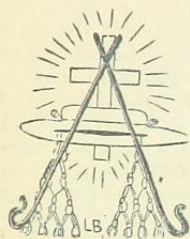
*** Visitors will find a Catalogue of the Pictures at p. 55 and following.*



Hampton Court from Moulsey Mill.

A HAND-BOOK TO HAMPTON COURT.

(In the following pages frequent references are made to Historical Documents. These are published in the Appendix, which is issued with the Shilling Edition of the Hand-Book only.)



GIFT of royal benevolence, right voluntary too—making many days bright and holy days in the lives of thousands, even hundreds of thousands—is the unrestricted freedom of man, woman, and child, of every degree, to enter Hampton Court Palace. Harry the Eighth, with a narrow, selfish sensuality, snatched its courts and gardens from Cardinal Wolsey, its founder; and the better to herd undisturbedly, like Nebuchadnezzar, among the beasts of the field, *chased* the people from the country for miles around. (Statutes, vol. iii., fol. ed., p. 721.) But Victoria, gentle, generous, and sympathetic, gets possession, and one of the first acts of her reign is to throw open its gates to share unreservedly with the humblest of her subjects the delights of its accumulated treasures.

How many, various, ennobling, and exhilarating are these! Nature's works and man's bravest achievements go hand in hand together here. Space bounded by art, which crowds never rob of solitude!—Trees never leafless; verdure and brightness omnipresent! In all the whole world where are there such flower-forests of chestnuts? Gayest blossoms of every season gladden the eye, filling the air with fragrance. Beauty of scene near at hand, and stretching as far distant as the sight can reach. Lulling music of waters; the magnificent in architecture; the matchless in painting; and, best of all, the throngs of happy

faces (records of parliament tell you they exceed thirty thousand a month in the summer) abandoned to mirth, and oblivious of dull cares and toil left behind them ! Miserable indeed the wretch whose sympathies are not touched with some of these.

“ Let any wight, (if such a wight there be,)
 To whom thy lofty towers unknown remain,
 Direct his steps, fair Hampton Court, to thee,
 And view thy splendid halls : then turn again
 To visit each proud dome by science praised,—
 ‘ For kings the rest,’ (he’d say,) ‘ but thou for gods wert raised !’ ”

Not one summer’s day, or many, make familiar all Hampton Court can show ; not in summer only, but in winter, when most places are cold, gloomy, and sad, is it warm, bright, and gleeful. It has charms for all the year round ; and embarrassed with its riches, the difficulty to the occasional visitor, and still more so to the visitor for a single day, as many thousands are, is to economise strength and spirits to relish each succeeding beauty, and leave the place not in surfeited lassitude, but with vivid impressions of its most remarkable features. How best to make the selection—and see the sights in the best order—is the aim of this our Hand-book ; in which, among such a crowd of objects, we shall possibly fall into mistakes and errors in judgment.

A hundred pages cannot pretend to be a history of the place, which, in fact, is the history of three centuries, not the least eventful of our country. A hundred pages would not suffice to enumerate the mere names of the men of fame linked in association with it. A hundred pages, to speak sympathetically of Wolsey, its great architect, the last political priest, bold practical reformer of monastic corruption (too ripe for his age), and promoter of learning and of art !—or of Thomas Cromwell, his secretary, next in rank and ability ! pursuing his master’s example in the overthrow of papal authority in England—Wolsey and Cromwell, both men raised from the people, by the strength God had blessed them with—or of Cranmer, Shakespeare, Oliver Cromwell, “ protector,” at least of the Raphael Cartoons, which formerly were hung here, but were removed to South Kensington a few years ago ! A hundred pages to tell, too, of the doings of our kings and queens since Hampton Court became their palace !—a hundred pages to affect a dilettanti talk on its works of art ! These are subjects to fill as many volumes, rather than to overwhelm our little book. We therefore pretend to do no more with them than glance lightly, and for the most part lovingly, at them, as we pursue our course through the buildings, the galleries, and gardens.



N the outset, it may be as well to tell what experience we have of the

Best way of reaching Hampton Court.

When the visit is limited to a single day, our advice is to adopt the speediest means possible; for you will have enough to do there, without bestowing much care on what may be interesting on the route thither. Of the route by the South-Western Railway we need say nothing, except to those coming *upwards* to the Ditton station. Between the Walton and Ditton stations, on the south side of the railway, the Water Gate House of Wolsey's residence at Esher may still be seen standing on the banks of the Mole. The station at Ditton Marsh is about two miles from Hampton Court, from which place there is a branch to Hampton Bridge. Should the visitor prefer to walk

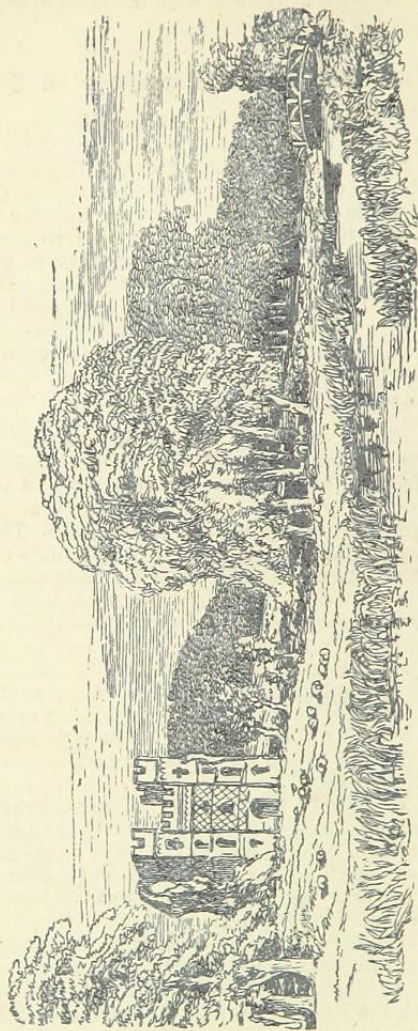
“ By the soft windings of the silent Mole,”

he will obtain distant glimpses of the Gothic turrets of Wolsey, by the side of the Grecian lines of Wren. This sluggish stream offers to the angler a quiet retreat for good ground fishing—licence, a guinea a year—and, better still, to the artist, some most charming picturesque home views on its banks. The better to refresh the memory of the visitor, and to stimulate others to undertake the same beneficial pilgrimage, we have called in the aid of some pleasant and characteristic engravings, all of them the handiwork of ladies' fingers, as woodcuts—clean, delicate work—according to our notions of things, may very properly be.

Should your approach be in this direction, do not cross Hampton Bridge without resting on its apex, to get another and not less interesting view of the palace. Descend to the river's bank, where the old elms, with a few peeps of the palace behind, and the sparkling river before them, will reward you for going thus much out of your way.

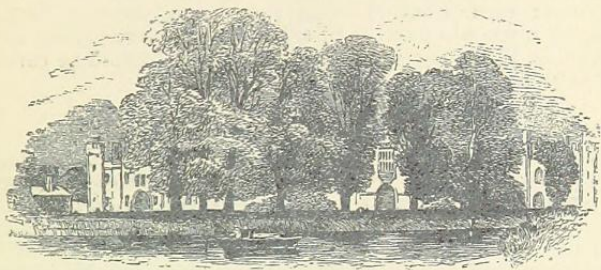
Another way of getting to Hampton Court—though more tedious—and at about the same cost, is for a party to club together and engage a carriage. According to the point of starting, you will take the road south of the Thames, through Wandsworth and Kingston, or that by Kensington, over Hammersmith Bridge, through Richmond. The best road, if you regard chiefly the interests of your horses, is through Brentford. The District and North London Railways also run frequent trains to Richmond in connexion with others from there to Bushey Park. The walk through the Park to Hampton Court Palace is about a mile.

But we quite agree with a *Westminster Reviewer*, who is an excellent guide to Hampton Court (No. lxxvii., page 326), that the



Water Gate House of the Episcopal Palace at Esher between Ditton and
Walton Stations.

right royal road to Hampton Court is by the "silent highway" of the Thames, which he pleasantly describes from London to Richmond Bridge. Doubtless this was Wolsey's route hither from his York Palace at Whitehall; and the convenience of water transport must have influenced his selection of the site. His successors thus travelled between Hampton and Greenwich, then a royal residence. In the privy purse expenses of Henry VIII., we find watermen paid "for wayting at his grace's going from Yorke Place to Hampton Courte." For nearly two centuries afterwards, it was the fashion for the rich, under canopied barges, to glide on the smooth river, in silence broken only by the measured music from the oars of their liveried rowers, rather than in carriages to jolt along rough roads, reverberating with the discord of whips and clatter of horses' hoofs. It is, however, a good day's journey to and from Hamp-



Western Entrance from the Thames.

ton Court by the river, and this route leaves the visitor but an hour or two to see the palace. For an out-of-doors excursion, making the palace the goal, and seeing only its grounds, few things are pleasanter than this water trip. Many steam-boats leave the metropolis in the morning, and reach, with a favourable tide, Richmond, fitly named by our Anglo-Saxon ancestors as the "Shene" or beautiful, in about two hours. Being here, you should ascend the hill, for the sake of one of the most gorgeous panoramas of English landscape of which our own most picturesque country can justly boast.

Having descended the hill, if you care not for a few shillings, and have time to spare, you will engage, at the foot of Richmond Bridge, a couple of stout watermen—for it is hard work tugging against the stream—to row you up to Hampton Bridge, and in your going or returning refresh yourself with an eel-pie of singularly artistic merit, on the ait of Twickenham. The pedestrian has a choice of pleasant, peaceful paths: through

Richmond Park—where there are oaks which would inspire a Druid ; by the banks of the river, to Kingston, and thence through Ditton, when he will obtain the first view of Hampton Court, already spoken of ; or crossing Kingston Bridge, continue by the road or through Bushey Park. There is but little difference in the distance of any, and all afford charming walks.

But there are some steamers which ply from the metropolis as far as Hampton Bridge itself.

The residents on the banks of the Thames above Hampton Court do not need to be reminded what a delightful means of reaching Hampton their clear, lively river offers—rowing or punting down, and being towed back by an up-country barge. Even from Southampton, by means of the South-Western Railway, we may arrive at Hampton Court in almost less time than by a turnpike-road from the metropolis.

By whatever road you reach Hampton Court—east, from Kingston ; west, from Hampton ; or north, through Bushey Park, when you will pass the “lion” gates, the principal entrance to William III.’s portion of the palace—you should be careful that your

Entrance to the Palace

is through the gates at the foot of Hampton Bridge. Historic associations, awakened by the many very opposite aspects of the place, will then arise in due chronological review ; and the numerous beauties will reach their climax as you make your exit from the gardens. But before you pass through these latter gates, decorated with heraldic emblems and trophies of William III., it will be well worth while to stand on the centre of Hampton Bridge, and thence obtain a general impression of those portions of the palace which own Cardinal Wolsey as their architect.

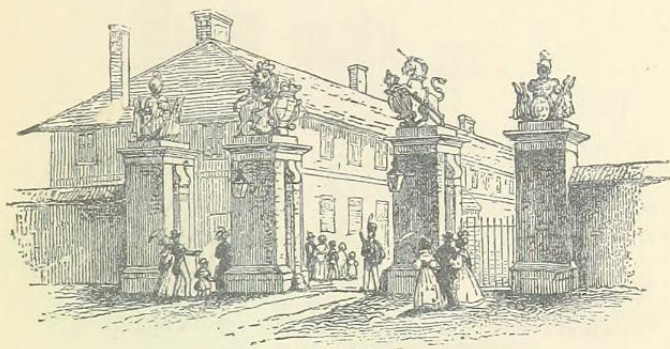
“Towris hie, ful pleasant shal ye finde,
With fannis fresh, turning with everie winde ;
The chambris and parlors of a sorte,
Wythe bay-wyndows goodlie as may be thoughte :”

thus sings old Chaucer ;—and Skelton, a contemporary satirical poet—

“With turrets and with toures,
With halls and with boures,
Stretching to the starres,
With glass windows and barres ;
Hanging about their walles
Clothes of golde and palles,
Arras of ryche arraye,
Fresh as floures in Maye.”

Behind the row of venerable elms, which somewhat conceals the front view, the palace appears like a little town, and well it may, for its buildings are calculated to cover eight acres. As the eye here does not rest upon modern disfigurements, this view

probably gives a very true impression of its original character. After passing through the gates, the long line of low brick barracks on the left, nearly joining the palace; the heavy, shapeless masses of brick on the right; the roadway placed not in front, but at an angle of the palace gateway; the incongruous and shabby modern window-frames, impertinent substitutions for ancient mullions and lattices, afford so many evidences of the cruel neglect and improper stewardship to which the palace has been subjected in former times. It is consoling to observe modern restorations of chimney shafts and pinnacles, and of a mullioned window here and there, all in excellent and accurate harmony; and we indulge the hope of one day seeing the *whole* of this front, if not all the ancient remnants of the palace, restored as far as possible to their original character. The march of these welcome restorations might be hastened by a special vote



Western Entrance Gates.

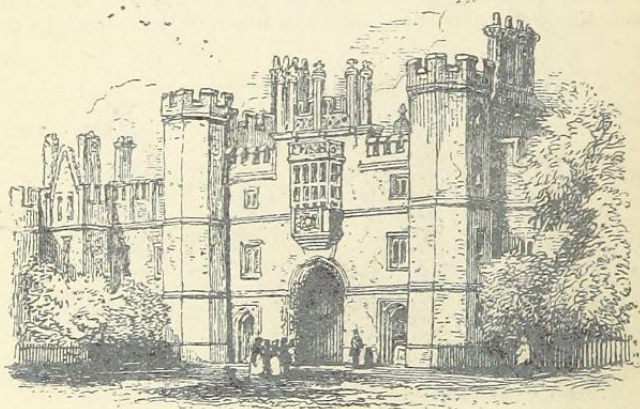
of the House of Commons—a vote likely to be as popular in the House itself, as with the hundreds of thousands who annually spend holidays at this place.

Instead of passing up the gravelled road, which presents the front at a disadvantageous angle, and gives undue importance to the left wing, it is best to cross the grass on the right, and approach directly in front of the centre gateway under the shadows of the old elms. The pathway must originally have taken this direction, as is clear from the aspect of the building, if it were not proved by old plans still existing in the British Museum. When the palace was first erected, Hampton Bridge did not exist. In contemporary accounts payments to the ferryman frequently occur. Thus, in the twenty-eighth year of Henry VIII.—

"John Raynold, ferryman [was paid] for his delygent attendance in helpyng over the workmen evenyng and mornyng, by the space of a quarter of a year, 3s. 4d."

So that the entrance to the palace would in nowise have been regulated by the present relative position of Hampton Bridge. In 1653, there was a ferry where the present bridge stands.

The centre of this western *façade* is a modern restoration, to which has recently been added a ceiling of carved stone fan tracery, with coats of arms. Originally, a moat passed round the house before this front, which was connected with "an arched bridge, built over the moate that lieth between the said range of building and the Outer Green Court"—a small court, "conteyning 3 roodes and 27 perches." See the Survey, printed



Western Entrance.

in the Appendix, where the reader will find means to identify many parts of the old palace.

But before passing the gateway, if you are not pressed for time, and desire to comprehend the general size and plan of the building, you should pass into the court on the left wing, and wander among the ancient gloomy passages, with their effects of light and shade strongly marked through the massive walls, offering ready-made pictures at every step.

Hereabouts is a court, called the KITCHEN COURT, which was probably one of the five courts of the palace, spoken of by Hentzner, in 1596.

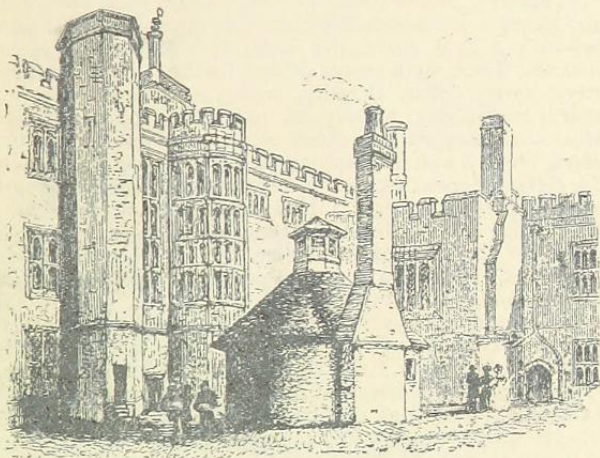
Excepting the circular modern building in the centre, used as a kitchen, this court, with the semicircular bay-window of the

Withdrawing Room, and the gable of the hall, preserves its ancient characteristics nearly untouched.

Traversing any of the passages on the left of this court, you will pass to the north side of the palace, called the

Tennis-Court Lane ;

and these portions convey a good idea of the size of the old palace. Though much disfigured and neglected, they still retain a look of real antiquity. At the end of this lane the passages on the left lead to the TENNIS COURT itself, the interior of which



Kitchen Court.

may be seen from them. The Tennis Court was more likely erected by Henry than by Wolsey. Expenses for its construction are among the public records of Henry VIII.'s reign.

"Master wyredrawers were paid for the wyndows of the new Tennys play, some at 16*d.* the day, and others at 8*d.*"

There was also an "open tennis play," and the "bowlyng allys" were near the "tennys playes ;" so there was no lack of such pastimes. A search in this neighbourhood will enable you to find a court (present chapel court ?) thus mentioned :—

"Pybbylls gathered from Epsam (Epsom) comen, for the pavyng of the lyttyll court betwete the quenes lowng gallery and the close tennys play at 1*d.* the lode."

Returning westward the whole length of the lane, and remark-

ing here and there the quaint little picturesque bits of the old building—and chimneys, “windpipes of good hospitalitie,” to fireplaces large enough to roast oxen whole—you will arrive again at the western entrance.

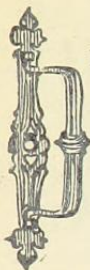
In these parts of the building were located, doubtless, the “offices” for Wolsey’s princely establishment. The notices which George Cavendish, his gentleman-usher, makes of Wolsey’s officers, enable us to form some idea of the extent of accommodation which must have been needed. A steward, who was a priest, presided over one board in the hall, a treasurer over another, and a comptroller over a third. In his hall-kitchen there were two clerks, a comptroller, and surveyor of the dresser, clerk for the spicery, twelve turnspits, four scullery-men, two yeomen of the pastry; his master-cook, dressed in velvet or satin, decorated with a gold chain, and under him were two cooks and assistants. There were proper officers for the larder, the scullery, buttery, ewry, cellar, chandry, wafery, dormitory, wardrobe, laundry, bake-house, wood-yard, barn, gate, barge, stables,—besides chamberlains, vice-chamberlains, and ushers, gentlemen waiters, yeomen waiters, cupbearers, carvers, doctors, and chaplains, clerks, secretaries, &c., a suite which numbered nearly a thousand persons. Eight tables were provided daily for the chamberlains and gentlemen officers; one for young lords, and another for the sons of gentlemen. In the Historical Notes (Appendix C), is given a list of the parts of the palace mentioned in accounts of works of the time.

“The cardinal’s house,” continues Cavendish, who is probably speaking in common of Wolsey’s palaces of York Place, Whitehall, and of Hampton, “was resorted to, like a king’s house, by noblemen and gentlemen, and such pleasures were here devised for the king’s delight as could be invented or imagined. Banquets set with masquers and mummers in such costly manner that it was glorious to behold; there wanted no damsels meet to dance with the masquers, or to garnish the place for the time with variety of other pastimes. Then there were divers kinds of music, and many choice men and women singers appointed to sing, who had excellent voices.”

No one gives any account of Hampton Court without quoting the descriptive relation, by Cavendish, of a grand entertainment given to the French ambassador, in celebration of the peace concluded between Francis I., the Emperor Charles, and Henry. Though old, and rather long, it is so effective, that we shall follow the example by inserting it in the Historical Notes (Appendix A).

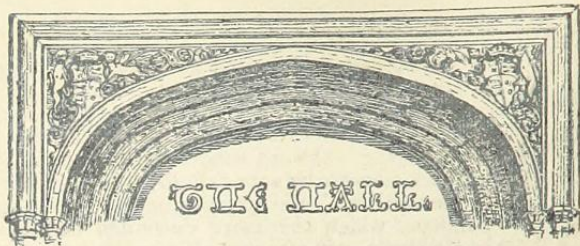
Having examined the tasteful oriel window of the gateway, we may pass through the little portal, and enter the

First Courtyard of Wolsey's Palace.



EEP crimsoned brick courts like this, always cosy in our not over-warm climate, seem to us the outward types of an old English hospitality nearly extinct; it seems impossible to associate *in-door* comfort with houses, being awkward adaptations of temples and porticoes, suitable for sunny climes, whose grandeur is on the outside. Excepting a few modern square chimneys, which the more decorated and characteristic chimney-shafts of the Tudor age are gradually supplanting, an incongruous campanile above the clock on the opposite gateway, which might well be spared, and a pavement instead of a grass plat, we are beholding this part of the building pretty much as it was when Wolsey was accustomed to lodge his 300 visitors in silken beds within its walls. This quadrangle is nearly square, enclosing an area of 167 feet by 162 feet. The restorations throughout the whole of this court are quite appropriate. Stepping a few paces to the right, we obtain one of the best and fullest views; at the opposite corner, on the left hand, rises high the elegant gable of the hall, with a vane on its summit, supported by a dragon, and the eight "beasts in freestone standing on the crest at the gabull ends, which cost five shillings and fourpence apiece" when the hall was built (see Appendix B, No. 28), and with the battlements of the south side springing lightly above the adjoining buildings. There is much beauty in the oriel windows on both the gateways of this court, each with the arms of Harry the Eighth. (See Appendix B, No. 99.) On the towers of the eastern gateway are busts of Trajan and Hadrian, two of the best of the Roman emperors, moulded in a sort of terra-cotta, which were, with the others in the adjoining court, executed by Joannes Maiano. They have been very cleverly restored by Mr. Wilson, an artist of Kingston. A discussion on these and other busts, which excited much interest at the time amongst archæologists, appeared in the columns of the "Athenæum" of 1846.

Should the weather be unfavourable, we may traverse the passages around this court, comfortable, sheltered, and always dry, and through them remark its varied outlines. Having finished our contemplation of this court, and under the Tudor rose, suspended from the groined roof of the second gateway, taken a final glance at the first gateway with our impressions of the style of architecture thus undisturbed, we should, before entering the second court, at once mount the stairs on the left, which lead into



It has been called the "Cardinal's Hall," though the spandrels of the very doorway we pass under are ornamented with carvings of the arms of Henry VIII. Free access to this hall was first granted to the public at the close of 1840.

You enter under the minstrel gallery common to all the halls of the middle ages ; for our ancestors knew full how the ear addressed the heart of man, at the altar, the field of battle, and festive board. The intrinsic beauties of this hall, its grand proportions, its high-pitched roof and pendants, displaying the art of carving in great excellence ; its glorious tapestries and general blaze of light ; make you exclaim as you enter, " This is really fine ! "

The Hall.

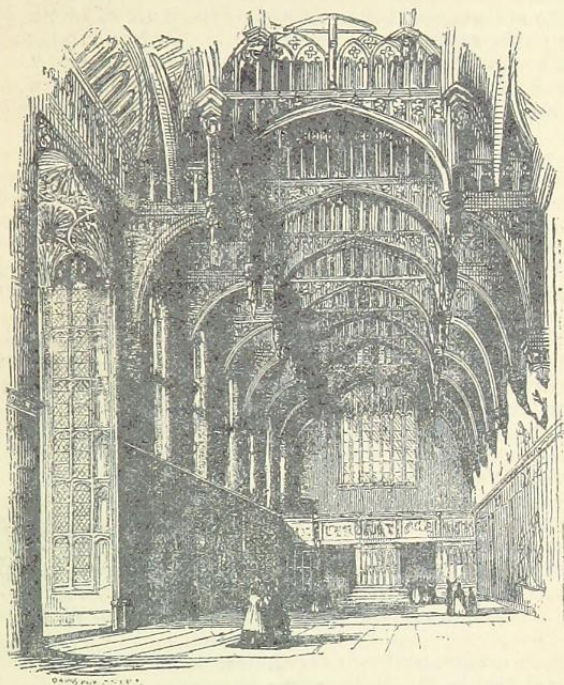
This hall formed no part of Cardinal Wolsey's palace, and its erection was not commenced until five years after the Cardinal had given up Hampton Court to Henry VIII., in exchange for the manor of Richmond. The manor of Hampton was granted to the Cardinal by the prior of the Knights Hospitallers of St. John Jerusalem ; and the Cardinal commenced the building of Hampton Court about A.D. 1515. In June, 1525, Wolsey surrendered Hampton Court into the possession of the crown.

There is conclusive evidence (see Appendix B, No. 8) that preparations were made for removing the " old hall," and laying the foundations of the " new," or present hall, in 1531 (anno 22 Henry VIII.). Tilers, masons, carpenters, and smiths were in full activity working on the " new hall " in the following year. In the 24th year the roof was raised. The progress of the works, until the 26th year of Henry VIII., may be fully traced in the Evidences already alluded to.

After this year the entries refer rather to repairs than new erections, and the building of the hall may be said to have been completed. The interior still retains most of its original features and ornaments, the pavement alone being excepted.

If we may judge from a drawing made by Mr. Lysons, about

1800, the floor of the hall even then consisted of tiles—"paynted tyle y paved with poynttyl ich point after other." It is stated that Flemish paving tiles of green and yellow, at 5s. the hundred,



The Hall.

were used anciently for the "hall pacys" in the queen's new lodging. Chaucer's lines, doubtless, applied here:—

"The flore and bench was pavyd faire and smoothe
With stones square of manic divers hewe;
So wel joyned, that for to say the sothe,
Al seemed one, that none the other knewe."

In respect of picturesqueness, the restoration of tiles is greatly to be desired. With the Evidences printed in Appendix B in his hand, the architectural antiquary may stand in this hall and identify almost every pendant, "reprise," or corbel, and spandrel, with the very artist who executed it, and its actual cost three

hundred years ago. For example, the letter H, which stands in the angle of the east end, was sculptured by one John Wright, of South Mimms, and cost 22*s.* 6*d.* (Ev. 26.)

We doubt if a similar identification is possible with any other building of equal antiquity. After an experience of twenty years of the public records, we may say we know of none which give like information to these accounts of Hampton Court. The wages of labour, as illustrative of the condition of the working classes, seem to us of especial value and curiosity. The value of money, judging from the prices of corn, appears to have been between seven and eight times its present standard. Thus, one of the corbels in the hall cost 22*s.* 6*d.* (Ev. 26). Its value at the present time would be about £8. The Evidences numbered 75 to 97 convey some notion of the great extent to which colours were employed in decoration; gilding and "bice" abounded everywhere. It has been said that the freemasons working at the palace were Germans; but such names as those of "White, of Winchester," "Wright, of South Mimms," "Ridge, of London," prove directly the reverse. It may be remarked that particular localities of the kingdom, as at present, furnished their peculiar productions. Thus nails—"tenpenny"—of all sorts, came from Dudley (Ev. 57).

This hall, like others in early times, was heated by means of logs of wood piled on a hearth in the centre of the building; the bright flames flashed against the rafters, and the smoke escaped from a cupola or louvre rising out of the roof; there are no remains of this fireplace, which was perhaps removed by Kent when he laid his profane hand on the hall. Such a cupola is seen on the roof of Westminster Hall; but the only place which is generally known to retain the use of it is the dining-hall of the Westminster schoolboys. (See Hand-book to Westminster Abbey.)

The restoration of the coloured glass throughout this hall has been executed by Mr. Willement. It is most welcome, and characteristic of old times; and it will be seen that the modern and ancient "harnessing" of these windows (see Appendix B, Evidences 67, &c.) are nearly identical in character—a fact which is highly creditable to Mr. Willement's taste, he having had no knowledge of the authorities we have quoted. The windows on the north and south sides of the hall were completed in 1846.

The pedigrees of the six wives of King Henry VIII. are set forth in alternate windows.

The intermediate 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 "Dne. Salvum Fac Reg." (God save the King.)

In the first window, on the south side, are the initials, arms, and badges of Katharine of Arragon, with legend and arms showing her descent from Edward I., 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 Isabel 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."

In the third window are the arms, badges, and initials of Queen Anne Boleyn, with legends and arms, surrounded by branches of rich foliage, the root springing from the arms of King Edward I., showing her descent from that King. The mottoes commence in the centre of the lower compartments 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 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.—Thomas Earl of Wiltshire married Elizabeth Howard.—Anne Bullen, daughter of Thomas Earl of Wiltshire."

The fifth window gives the initials, badges, and arms of Queen Jane Seymour. The legend has reference to the various coats of arms, showing her descent from King Edward I., 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 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."

In the eighth window (on the north side of the hall), and opposite the last described, are the arms, initials, and badges of Queen Anne of Cleves, showing her descent from King Edward I.

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.—Philip 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 I. The legends are :—"Katharine Howard, 5th 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 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 Edmond Howard."

The twelfth window gives the arms, initials, and badges of Queen Katharine Parr, showing her descent from King Edward I. The mottoes are :—"Katharine Parr, 6th 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 Hainault.—John Duke of Lancaster married Katharine Roet.—Ralph Earl of Westmorland 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 arrangement of the west window is as follows :—

Upper Windows.

1. Arms of the Order of St. John Jerusalem.
2. Arms of Thomas Docra, Prior of St. John Jerusalem.
3. Arms of the See of York.
4. Private Arms of Cardinal Wolsey.

Great West Window.

H. R.

The Arms, Badges, and Ciphers of Henry VIII., labelled between the mullions, are as follows:—

In the first space : Tanta Monta.—Arms on Shield.—Katharina Regina (K. of Arragon).—Vivat Rex.—Device.—Dieu et mon Droit.

In second : Mihi et Meæ.—Arms on Shield.—Anna Regina (A. Boleyn).—Edwardus Sextus Rex.—Arms in Garter.

In third : Bound to obey and serve.—Arms on Shield.—Jana Regina (Jane Seymour).—Dieu et mon Droit.—Device—* Mon joye, St. Denis.

In centre : Figure of HENRY VIII.—HENRICUS Octavus Rex.—Maria Regina.—Arms in Garter.

In fifth : God send me well to kepe.—Arms on Shield.—Anna Regina (Anne of Cleves).—Dieu et mon Droit.—Device.—† Altera Securitas.

In sixth : Toujours Loyal.—Arms on Shield.—Katharina Regina (K. Howard).—Elizabetha Regina.—Arms in Garter.

In seventh : Amour avec Loyaute.—Arms on Shield.—Katharina Regina (K. Parr).—Vivat Regina.—Device.—Semper Eadem.

This window is quite a chapter in English history, for all to read who please. A little study of it will fix in the mind all Henry's queens and his offspring.

The arrangement of the Great East Window was finished in 1843 by Mr. Willement.

Upper Windows.

1. Arms of the Kingdom of France.
2. Arms of the Kingdom of England.
3. Arms of the Lordship of Ireland.
4. Arms of the Principality of Wales.

Great East Window.

The openings of the arched head of the window are filled by rich foliage patterns on deep coloured grounds.

In first space : His Badge and Portcullis.—His Name.—Arms of John Beaufort, Duke of Somerset.—Portcullis.—The White

* This motto refers to the fleur-de-lis above it.

† This to the portcullis.

Greyhound of the House of Lancaster supporting a Banner charged with a Portcullis.

In second: Her Badge the Daisy.—Arms of Margaret Countess of Richmond.—Her name.—Arms of John Beaufort, Earl of Somerset.—His name.

In third: Arms of King Henry VII.—His Name.—His Badge the Red Dragon.—Arms of John, Duke of Lancaster.—His Name.

In centre: Effigy of HENRY VIII.—The York and Lancaster Lines uniting in a Rose.—Arms of HENRY VIII.—His Name.—The Arms of King EDWARD III.

In fifth: Arms of Elizabeth of York.—Her Name.—Her Badge the Rose en Soleil.—Arms of Edmond, Duke of York.—His Name.

In sixth: His Badge, the Rose en Soleil.—Arms of King Edward IV.—His Name.—Arms of Richard, Earl of Cambridge.—His Name.

In seventh: His Badge, the Falcon within the closed Fetterlock.—His Name.—The Arms of Richard Duke of York.—Falcon within the Fetterlock.—The White Lion of the House of York, supporting a Banner charged with a Falcon within an open Fetterlock.

Below the Arms of Edward III. is the stock of Plantagenet, from which springs, on the dexter side, the branch of Lancaster—the Red Rose; on the sinister side springs the York branch—the White Rose.

A large bay window, with richly carved pendent fans, of unusual lightness and elegance, is a prominent and beautiful feature, at the upper end of the south side of the hall. The arms and ciphers of Harry the Eighth, *H.R.*, and of Jane Seymour, his queen, *J.R.*, "bownd to serve and obey," are inserted in coloured glass in the windows, whilst below are the arms of Wolsey, with a cardinal's hat on either side, and obliquely—"The Lord Thomas Wolsey, Cardinal, legat de Latere, Archbishop of Yorke, and Chancellor of Englande," and this motto, "Dominus mihi adjutor." These are modern restorations in correct taste, directed by Mr. Willement.

From the dais, or raised portion of the floor—on which the table for the most distinguished guests was placed—the proportions of this noble interior may be best examined; its length is 106 feet; its width 40 feet; and height 60 feet. It strikes us as more imposing than that of Christ Church, Oxford (114 feet in length, 40 feet in width, 50 feet in height), to which it has a remarkable likeness. Both buildings may possibly have owed their design to Wolsey. Here in this very hall, standing in the midst of the cardinal's palace, tradition tells us that Shakspeare acted before Queen Elizabeth, in his drama of "Wolsey's fall," but this we are inclined to question.

Presence Chamber, or Withdrawing-Room.



AR more ancient in look is this chamber, though it has not escaped the modern paint-brush. Tudor badges of the rose, fleur-de-lis, portcullis, &c., hang from its flat but square panelled ceiling. A bay window of unusual form, being semicircular, nearly opposite the entrance, projects into the Kitchen-court. The lower part of this very curious and almost unique bay window has been recently ornamented with suitable stained glass, also by Mr. Willement. The upper portion represents the arms of Henry VIII., the lower, those of Wolsey, and those of the bishoprics of Durham, Bath and Wells, Winchester, Lincoln, and York, which he held. The length of the room is about 70 feet; the breadth 29 feet; and the height about 20 feet.

The Tapestries in the Great Hall.



HE hangings or tapestries—also called “Arras,” because that place in Flanders was the chief site of their manufacture—next command our attention. It was a highly judicious act to release them from serving as backgrounds to nail pictures against, and hang them in the hall—a most appropriate place to receive them. The old hall of Wolsey, we know, was hung with tapestry. In the inventory of his goods there is the following memorandum:—“That in the moneth of Auguste, anno xv^o Regis Henrici VIII. seven peces of the lozenge verdours within written were shorne and newe dressed on the wronge side, and made mete for the hanging of the halle at Hampton Courte, by reason whereof they were demenyshed in depth.” A whole day may be spent in contemplation of these tapestries. They are fine remnants of the chief decorations with which our ancestors rendered their dwellings beautiful and warm. The churches, being safe from violence, were adorned with paintings on the walls; but castles, and other residences less secure, employed tapestry, which was constantly moved. In the Wardrobe Account, taken in the first year of Edward VI., above five hundred pieces are specified as being at Hampton Court, exclusive of cloths of estate. There was tapestry suitable to the importance of the day. In Wolsey’s inventory mention is made of “olde peces of hangings whiche served for the hanging of Durham’s Halle of inferior days.” All the tapestries now in the hall certainly belonged to the palace when it was occupied by Henry VIII. For the superior excel-

lence of its design, the tapestries under the Music Gallery deserve the first notice. They may possibly have belonged to the series in the "Legate's Chamber" in Wolsey's time (Appendix F). The composition of many groups is very graceful, and the expression of the figures full of meaning. The allegory of the first, near the entrance, seems to allude to man's submission to sin, and his pardon. Figures are labelled "Justicia" (Justice), "Fides" (Faith), and "Caritas" (Charity). In the left corner is a woman, "Femme," holding a label inscribed "Ascendit mors per fenestras" (Death ascends through the windows). Justicia, with a sword, is threatening the sinful "Homo" (man), whilst "Misericordia" (Mercy) interferes on his behalf. Above are three kings (perhaps intended for the Trinity); "Pax" (Peace), Misericordia, Veritas (Truth), and Justicia, are pleading before them. Another group consists of the same man, "Gracia dei" (God's grace), presenting armour to him, whilst "Pax" is holding his helmet. Another label, held by a male figure, is inscribed "Reddam ultione hostibus dent xxxii." (?) A group, high on the right, consists of "Luxuria" (Luxury), "Avaricia" (Avarice), "Gula" (Gluttony), &c., about to be dispersed by "Spes" (Hope). Farther on the right sits a king, attended by various figures. "Humilitas" (Humility) on his left.

The legend of the next is as follows:—

- "Ante Judicem in Virtutum presencia,"
 (Before the Judge, in Virtue's presence.)
 "Argiciunt Justicia et Misericordia,"
 (Plead Justice and Mercy.)
 "Minatur Culpa a Justicia,"
 (Threatened is Crime by Justice.)
 "Sed reconciliatur a Misericordia,"
 (But is reconciled by Mercy.)
 "Ubi apparet Fortitudo benedicta,"
 (Where blessed Fortitude appears.)
 "Campum deserunt semper delicta,"
 (Sins always leave the field.)
 "Peccata in eternum castiguntur"
 (Sins eternally are chastised)
 "Per virtutes quæ non moriuntur,"
 (By virtues which never die.)

On the third piece, which is thus inventoried among Henry VIII.'s goods at Hampton Court—"One pece of Tapistre of seven deadlie synnes, lined with canvas"—are the following, the first being rather obscure:—

- "Per colum incipiens primo vanum,"
 (By means of the loom, beginning at first empty.)
 "Mortale fit atque prophanum,"
 (The canvas becomes mortal and unholy.)
 "Septem peccata sicut generantur"
 (The seven sins, as they are generated)
 "In mundo, figuralitur hic volantur,"
 (In the world, are here in shape set forth.)

We may trace each sin associated with some animal or non-descript, as in the descriptions of the poets of the time, though the association is not always similar. Thus, in the procession to the "sinful house of Pride," in the "Faërie Queen"—

Sluggish *Idleness*, the nurse of sin,
 Upon a slothful ass he chose to ride.
 Loathsome *Gluttony*,
 Deformed creature, on a filthy swine.
 Lustful *Lechery*,
 Upon a bearded goat.
 Greedy *Avarice* did ride
 Upon a camel loaded all with gold.
 Malicious *Envy* rode
 Upon a ravenous wolf.
 Revenging *Wrath*,
 Upon a lyon, loth for to be led.

In the tapestry before us—

"Superbia" (Pride), rides on a nondescript.
 "Gula" (Gluttony), on a goat.
 "Impenitentia" (Impenitence), on a camel.
 "Luxuria" (Luxury), on a pig.
 "Invidia" (Envy), on an ass.
 "Ira" (Wrath), on a griffin.
 (Indistinguishable), with an ape.

The arras in the hall consists of eight compartments, belonging to a series of ten pieces, each one representing incidents in the history of Abraham. As specimens of an art nearly extinct, there are none like them for splendour—the high lights being worked in gold—to which the public enjoys a right of access in this country. In the survey of Henry's effects (Bib. Harl. 1419) they are thus described:—

Item—Tenne peces of newe arras of thistorie of Abraham, whereof

One containeth, in length, ix yardes quart iii nailles; in depth, v yardes quart.	
The seconde	viii yardes iii quarters v yardes quart.
The thirde	viii yardes iii quarters one naile v yardes quart.
The fourthe	ix yardes di quarter v yardes quart.
The fyveth	viii yardes iii quarters di v yardes quart.
The sixte	viii yardes di v yardes quart.
The seventh	viii yardes iii quarters di v yardes quart.
The viiith	x yardes di v yardes quart.
The nyneth	ix yardes one naile v yardes quart.
The tenth	ix yardes di quarter v yardes quart.

It has been conjectured that they may have been presented to Wolsey by Charles V., or by Francis I. to Henry VIII. Most likely Henry bought them. They are attributed to *Bernard Van Orley*, Raffaele's disciple. Several figures—that, for instance, of the angel most forward in conversing with Abraham, in the compartment on the dais of the hall, which bears a strong resemblance to Christ in Raffaele's cartoon of the Charge to Peter—make it quite evident that the artist had taken Raffaele as his model. It is a German edition of Raffaele, it is true. The stiff legs, defective composition, and awkwardness of many of the figures, belong entirely to an early state of German art.

Evelyn, speaking of the contents of Hampton Court, in his *Memoirs* in 1662, mentions some "hangings designed by Raphael, very rich with gold." "Of the tapestries," he adds, "I believe the world can show nothing nobler of the kind than the stories of Abraham and Tobit" (see Evelyn's *Diary and Corresp.*, vol. i. p. 386, Bohn's Library). "They were bought by Oliver Cromwell, and valued in the Commonwealth inventory at 8,260*l.*" It is not quite clear that he alludes to these. In Henry VIII.'s inventory are named "ten peces of hangings of arras of thisorie of Tobias, bought of Erasmus Skotte, merchant."

The first of the series commences on the left side of the hall as you enter; but why are they not hung according to the proper chronology of the incidents they depicture? Each subject bears a descriptive Latin legend, worked on the skin of some animal, in the centre. An arabesque border is at each side, and below each principal design. The figures on this border are exquisitely conceived, and are emblematical of the sentiments the chief subject is calculated to inspire. We have deciphered these legends, some of which are not very intelligible, though quite legible. When a doubt has arisen, we have indicated it; and for those that may need it, we have added a translation, taking the words of Scripture themselves, wherever suitable.

No. I.

The Lord appears unto Abram. "The Lord said to Abram, Get thee out of thy country.....So Abram departed..... And there he builded an altar unto the Lord, and called upon the name of the Lord."—GENESIS xii.

Apparitio. <i>Apparition.</i>	Apparet Deus Abrahæ Is Dei jussu relinquit patriam Ædificat aram adorat Deum.					Animi promitudo. <i>Promptitude.</i>
Benedictio. <i>Blessing.</i>						Mansuetudo. <i>Gentleness.</i>
Obedientia. <i>Obedience.</i>	Latria. <i>Worship.</i>	Exilium. <i>Exile.</i>	Animi promitudo. <i>Promptitude.</i>	Innocentia. <i>Innocence.</i>	Simplitas. <i>Simplicity?</i>	Bonitas. <i>Goodness.</i>

No. II.

“And Abraham took bread, and a bottle of water, and gave it unto Hagar, (putting it on her shoulder,) and the child, and sent her away.” The child perishes with thirst. Hagar lifts up her voice, and weeps: the angel of God consoles her. Ishmael becomes an archer.—GENESIS xxi.

Despectio. <i>Slighting.</i>	Expellitur Agar cum Filio. Abraham dat comneatum. Puer siti perit. plorat Agar angelus eam solatur fit Ismael sagittarius.					Liber Pater. <i>Bacchus.</i>
Zelotypia. <i>Jealousy.</i>						Obedientia. <i>Obedience.</i>
Fœcunditas. <i>Fruitfulness.</i>	Fuga. <i>Flight.</i>	Desperatio. <i>Despair.</i>	Consolatio. <i>Comfort.</i>	Commiseratio. <i>Commiseration.</i>	Obedientia. <i>Obedience.</i>	Vita Silvestris. <i>Rural Life.</i>

No. III.

“And the servant, Eliezer, put his hand under the thigh of Abraham, his master, and sware to him that he would not take a wife unto Isaac of the daughters of the Canaanites, but of his own kindred. And the servant took the camels of his master, and his goods, and went to Mesopotamia.”—GENESIS xxiv.

Virginitas. <i>Virginity.</i>	Juravit Eliezer sub femore Domini sui Abrahe [non?] accepturum se ejus filio Isac de Chanan eorum filiabus sed de ejus cognatione—assumptisque camelis et muneribus abiit Mesopotamiam.					Liber Pater. <i>Bacchus.</i>
Paranympus. <i>Brideman.</i>						Obedientia. <i>Obedience.</i>
Inquisitio. <i>Seeking.</i>	Acceptatio. <i>Acceptance.</i>	Promissio. <i>Promise.</i>	Delitas. <i>Fidelity?</i>	Alacritas. <i>Alacrity.</i>	Invocatio. <i>Invocation.</i>	Animi promptitudo. <i>Promptitude.</i>

No. IV.

Sarah taken by the Egyptians ; is returned with gifts. God shows Abraham the land of Canaan.—GENESIS xii.

Luxus. <i>Riot.</i>	Sara rapta ab Ægyptiis restituitur cum muneribus—Deus ostendit Abrahæ terram Canaan.					Alacritas. <i>Alacrity.</i>
Caristia. <i>Dearth.</i>						Confidentia. <i>Confidence.</i>
Raptus. <i>Rape.</i>	Libido. <i>Lust.</i>	Conscientia. <i>Conscience.</i>	Restitutio. <i>Restitution.</i>	Promissio. <i>Promise.</i>	Latria. <i>Worship.</i>	Vindictia. <i>Vengeance.</i>

No. V.

God appears to Abraham ; promises a son ; Sarah laughed within herself. Abraham prays for Sodom. It perishes by the fire of heaven, with other cities.—GENESIS xvii.

Risus. <i>Laughter.</i>	Deus apparet Abrahæ—promittit filium—Sara ridet—Abraham orat pro Sodoma ea cum aliis urbibus celesti igne perit.				Misericordia. <i>Mercy</i>
Trinitas. <i>Trinity.</i>					Vindicta. <i>Vengeance.</i>
Hospitalitas. <i>Hospitality.</i>	Fama bona. <i>Good fame.</i>	Deprecatio. <i>Entreaty.</i>	Simplicitas. <i>Simplicity.</i>	Promissio. <i>Promise.</i> ¹	

No. VI.

Sarah dies. Abraham purchases the field as a burying-place. Takes Keturah as his wife. He dies, and is buried.—GENESIS xxiii., xxv.

Resurrectio. <i>Resurrection.</i>	Sara moritur. Abraham emit Agrum illi in sepulturam ducit Ceturam uxorem. Moritur sepelitur.					Judicio. <i>Judgment.</i>
Senecta. <i>Old age.</i>						Immortalitas. <i>Immortality.</i>
Tempus. <i>Time.</i>	Atropos. <i>Fate.</i>	Querimonia. <i>Complaint.</i>	Spes. <i>Hope.</i>	Ploratus? <i>[Ploratus?]</i>	Pluvius? <i>[Ploratus?]</i>	Gloria. <i>Glory.</i>

No. VII.

To avoid strife, Abraham gave Lot the choice of a place for his house. Abraham dwelled in the land of Canaan, and Lot departed to Sodom.—GENESIS xiii.

Discretio. <i>Discretion.</i>	Ad vitanda jurgia Abraham dedit Loth eligere locum mansionis Abraham habitat In Chanaan Loth pergit ad Sodomam.					Concordia. <i>Concord.</i>
Habondantia. <i>Abundance.</i>						Separatio. <i>Separation.</i>
Pax. <i>Peace.</i>	Contentio. <i>Contention.</i>	Invocatio. <i>Invocation.</i>	Amicitia. <i>Friendship.</i>	Requies. <i>Rest.</i>	Electio. <i>Choice.</i>	Divitio. <i>Partition?</i>

No. VIII.

Abraham is commanded by the Divine oracle to offer his only son, Isaac, as a burnt sacrifice,—GENESIS xxii.

Constantia. <i>Constancy.</i>	Abraham Divino oraculo jubetur immolare unigenitum suum filium Isaac.					Benedictio. <i>Blessing.</i>
Tentatio. <i>Temptation.</i>						Promissio. <i>Promise.</i>
Fides. <i>Faith.</i>	Simplicitas. <i>Simplicity.</i>	Obedientia. <i>Obedience.</i>	Animi promptitudo. <i>Promptitude.</i>	Immolatio. <i>Offering.</i>	Promissio. <i>Promise.</i>	Spes. <i>Hope.</i>

The Tapestries in the Withdrawing-Room

Are said to have been hung in the time of Wolsey, and they manifestly belong to a period anterior to those in the Hall. In Henry's Inventory, we find "Three pieces of arras of the three fatal ladies of Destenye, lyned with blue buckeram." These hangings are so darkened by time, that it is difficult to trace the forms of the figures, and to decipher the inscriptions they bear. A recent acquisition for the South Kensington Museum of three similar tapestries shows that these are part of a set of six designs illustrating the six Triumphs written by Petrarch. Quaint, formal, and incongruous as designs, they will nevertheless well repay a scrutiny, as historical memorials of the day when they were executed. A *Westminster Reviewer* acutely observed that, "Neither are the glaring incongruities and anachronisms of costume to be placed at all to the account of these particular artists. The want of all just conception of the history and progress of society and manners, which these inconsistencies evince, was a grand deficiency, or rather immaturity in the intellectual culture of their time, which equally pervaded the poem, the romance, and the drama, as well as every branch of imitative art. We of this day, however, are gaining by this species of historical ignorance in the writers and artists of that period. It is better for us that they should have gone the simplest way to work, by dressing both classical and scriptural subjects in the manners and costumes of their own time, than that they should have made an ineffectual or even a successful effort to exhibit them with perfect historical propriety. In the latter case they could have taught us nothing but what we have more abundant

and satisfactory means of learning from other sources; whereas, in the very simplicity of their notions, and their very want of a truly learned spirit, they have transmitted to us the most authentic memorials of the dress and other external peculiarities of their time, respecting which we should otherwise have possessed but little information."—No. lxvii.

The subject of the first of the series on the East side, and opposite the entrance, is the Triumph of Death, typified by the overthrow of Chastity by the Fates—Atropos, Cloto, Lachesis. The two legends explaining the design, when written *in extenso*, are as follows:—

Combien que l'omme soit chaste tout pudique
Les seurs fatalles par leur loy autentique,
Tranchent les nerfs et filletz de la vie,
A cela la mort tous les vivans amovie.

Which is illustrated by "Chastite" in a car, riding over Venus as Sensuality, and appropriately accompanied by the Roman hero and heroine of Chastity, Lucretia and Scipio Africanus, who, being labelled Chipionlafican, once puzzled a certain guide to Hampton Court, who has since that time preferred our reading of the legends to his own. Atropos is dragging Chastity from her car. Then comes:—

Le Chaste au fort plus sainement peult vivre,
Qui se treuve de grans vices delivre;
Mais a la fin il ny a roy ne pape
Grant ne petit qui de ses las eschappe.

Here is the triumph of the three Fates, who, with Chastity at their feet, are seated in a car on which an abridgment of the old classical motto is inscribed—

Cloto. Colum. Bajulat. net.
Lachesis. Atropos. occat.

and preceded by a javelin, labelled "Malheur," and a club, "Fortitudo." In a duplicate of this arras, on the opposite side of the chamber, the figure bearing the javelin "Malheur" is entitled "Courons."

The second tapestry, that on the South side, is of the Triumph of Fame ("Renoméé"). As before, there are two explanatory legends, the first of which is:—

La Mort mord tout, mais clere Renomee,
Sur Mort triumphe et la tient deprimee
Dessous ses pieds, mais apres ses effors
Fame suscite les haults fais de gens mors.

"Renoméé" (Fame) with her trumpet is flying towards the car of the three Fates. A motley group of illustrious dead surrounds the first car; amongst others there are Alexandre, Roi Priam, Rolant, Salatino, Paris, Hercules, Menelaus, &c. The motto on the car of the Fates in the Triumph of Death is repeated below.

Fame, having summoned the illustrious dead, stands in triumph in her car; at her feet lie the three vanquished Fates. The figures which here surround the car of Fame are labelled Torquat, Cathon, Pompee le Grant, Martias, &c., of whom the legend says:—

Qui par Virtu ont meritee gloire,
Qu' apres leur Mort de leurs fais soit memoire,
Inclite fame neust jamais congnoissance
De Letheus le grant lac d'oubliance.

The third tapestry, hung on the North side, represents the Triumph of Time, in respect of which the two legends are as follow:—

Quoique fame inclite et honoree,
Après la Mort soit de longue duree,
Clere et luysant neantmoins tout se passe
Tout s'oublie par temps et longues passe.

And—

Longuement vivre que t'aura prouffite,
Quant tu seras es latebres geete
De ce viel temps qui tout ronge et affine,
Et dure apres que fame meurt et fine.

Below these two verses appears the following:—

Temporibus fulcor quantumlibet inclitu fama. Ipsa me clausurunt tempore sera piam.
Quid prodest vixisse diu cum fortiter evo. Abdidit in latebris jam me tempus edax.

The reading given here is very unsatisfactory, but seems to correspond with the letters of the original. There is a title on the top of this tapestry, as on the others, which has been defaced, and is illegible.

In this "hanging" we find Fame, seated in a car drawn by winged horses, at the feet of Father Time, and submissive to his slow influence. Gemini, Cancer, and Leo, the Sun entering the latter, and the Hours, as female figures, fleeting by, surmount the composition.

At South Kensington the tapestries include the Triumph of Chastity—so that between those and these at Hampton Court, we have illustrations of four of the six triumphs written by Petrarch. The remaining two triumphs, to be discovered, are those of Love and Divinity.

A piece of tapestry, on a very different subject—the Death of Hercules—is hung on the right as you enter, immediately opposite the bay window. The legend of this is—

Dianira pour li oster de oeuvre imunde la
Chemise lui transmist par Licas,
Quit mist a mort et le plus preux du monde fina,
Les jours par ce malheureux cas.

The subject of Diomed is covered by the adjoining tapestry. We throw out for consideration, whether it would not be worth while transferring the tapestry under the minstrel gallery to this

room, and substituting it at least for the duplicate and the Hercules portion.

In the window recess is a figure of Venus Recumbent, sculptured in marble.

On the West side, opposite the bay window, and at the east corner opposite the fireplace, are two very fine tapestries, unnamed, both admirable studies for costume and design. The latter perhaps belongs to the series under the minstrel gallery.

The seven very fine Cartoons by Carlo Cignani above the tapestries are painted in chiara-oscuro, and are the designs for the frescoes painted in the Ducal Palace at Parma, about 1660. They were purchased by George III., and are in good preservation. The composition is classical and well drawn. The subjects of the paintings are—

- 926 The first, Cupid riding on an Eagle.
 927 The second, the Triumph of Venus.
 928 The third, Hymen.
 929 The fourth, Apollo and Daphne.
 930 The fifth, Jupiter and Europa.
 931 The sixth, The Triumph of Bacchus and Ariadne.
 932 The seventh, Cupid and a Satyr.

Cardinal Wolsey.

The oaken mantelpiece, of the style of Elizabeth, was removed hither from Hampton Wick not long ago; Wolsey's profile (No. 933) is in the centre, and is apparently a modern work. All portraits of Wolsey are profiles—so taken, because he is said to have lost an eye. Let us here recall the better portrait of him, painted in more lasting materials by our own Shakspeare, the great popular teacher of English history, who would seem to have cast the character of the great minister in a more lifelike manner than the dry historian.

“ This cardinal,
 Though from an humble stock, undoubtedly,
 Was fashioned to much honour from his cradle.
 He was a scholar, and a ripe and good one.
 Exceeding wise, fair spoken, and persuading ;
 Lofty and sour, to them that loved him not,
 But to those men that sought him, sweet as summer.
 And though he were unsatisfied in getting
 (Which was a sin), yet in bestowing, madam,
 He was most princely ;—ever witness for him
 Those twins of learning that he raised in you,
 Ipswich and Oxford—one of which fell with him,
 Unwilling to outlive the good that did it ;
 The other, though unfinished, yet so famous,
 So excellent in art, and still so rising,
 That Christendom shall ever speak his virtue.

This churchman bears a bounteous mind indeed,
 A hand as fruitful as the land that feeds us,
 His dews fall everywhere.

Being not propp'd by ancestry (whose grace
 Chalks successors their way), nor called upon
 For high feats done to th' crown; neither allied
 To eminent assistance, but, spider-like,
 Out of his self-drawing web, he gives us note,
 The force of his own merit makes his way;
 A gift that Heaven gives for him, which buys
 A place next the king."

"A place next the King!" His "*Ego et Rex Meus*;" "I and my King," was honest and true, though bad in taste. In truth, Harry the Eighth played but a second part as long as Wolsey was his minister.

Hampton Court, the palace in York-place, the Tyne-bridge, Cheshunt, Battersea, Esher, Apscourt near Moulsey, Ipswich, and Christ Church, Oxford, each and all attested Wolsey's architectural talents. Ashley-park, near Walton, has been said to have been Wolsey's residence. The present owner, Sir Henry Fletcher, informs me that he knows of no evidence which connects Wolsey with this house. The College of Physicians was suggested by him. He knew how to value Titian, Raffaele, Erasmus; and Thomas Cromwell, the *practical* man of the Reformation, which was helped by Wolsey's suppression of small monasteries, was his own secretary.

In 1504, Wolsey was chaplain to Henry VII. He became afterwards royal almoner; dean of Lincoln; prebendary of Stowe Magna; almoner to Henry VIII.; reporter of the proceedings in the Star Chamber; canon of Windsor; privy councillor; registrar of the Order of the Garter; dean of York; prebend of Bugthorpe; dean of St. Stephen's, Westminster; bishop of Tournay; bishop of Lincoln; chancellor of the University of Cambridge; archbishop of York; cardinal; lord chancellor. Papal bulls empowered him to create knights, counts palatine, apostolic notaries, by whom bastards might be legitimated as by the pope himself. Degrees in art, laws, divinity, medicine, and dispensations of all sorts, were at his disposal. His revenues surpassed those of the king, or any other sovereign in Europe.



AREWELL to the great Cardinal! Offending Anne Boleyn, Henry soon forgot Wolsey's services. Stripped one by one of all honours and possessions, nature ran her course with him before Henry had time to consign him to the scaffold. Broken-hearted, he died at Leicester, in 1530.

And here, resting on the benches provided for us, and before we leave the older portions of the palace, we may hastily glance at the connection between

Hampton Court and its possessors after Wolsey.

Henry VIII. added, as we have already seen, much to this palace, and resided here with many of his wives. Anne Boleyn went hence to be beheaded; Jane Seymour came hither to give birth to Edward VI., and died. In the accounts so often alluded to, is the following entry relative to her death:—

“Payd to Will. Benston and Harry Frye glasyars, for takyng down of sertten panes of glas, withe setting up the same agayne, in sondry wyndowes in the Quenes lodgeing, at the *Quenes beryall* (Jane Seymour), that *the ayar might have recourse*, every of them at 8*d.* the day, by the space of eight days.”

Hentzner, who wrote in 1598, was shown the bed in the Hall, in which Queen Jane died.

Philip and Mary passed a gloomy honeymoon here. James I. held here, in 1604, his conference with the bishops and puritan leaders. He talked much Latin, and disputed with Dr. Reynolds, telling the petitioners that they wanted to strip Christ again, and bade them get away with their snivelling. When they besought leave to hold their prophesying meetings, he cried out violently—“Ay, is it that ye would be at? If you aim at a Scotch presbytery, let me tell you, it agrees as well with monarchy as God and the devil; then shall Jack and Tom and Will and Dick meet, and censure me and my council; therefore I reiterate my former speech—‘*Le roi s’avisera.*’ Stay, I pray you, for one seven years, before you demand, and then, if you find me grow pury and fat, I may perchance hearken to you, for that government will keep me in health, and find me work enough.” The end of it was, that he cried out—“No bishop, no king!”

Charles I. escaped from Hampton Court in 1647, only to be placed in stricter confinement in Carisbrooke Castle.

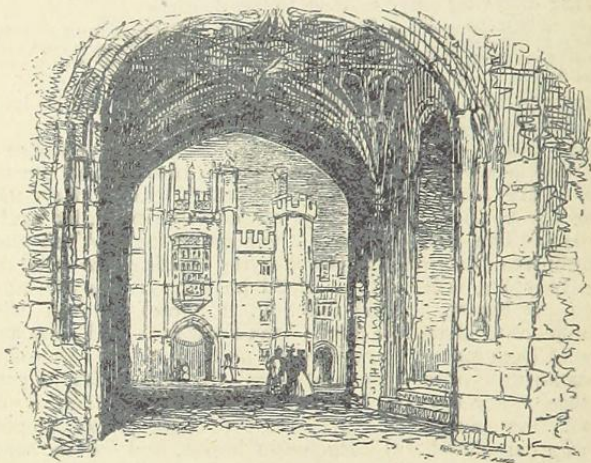
Oliver Cromwell made Hampton Court his residence, and probably was the means of arresting its sale. Dr. Hawkins tells us that he ordered the great organ, which had been forcibly taken from Magdalen College, Oxford, “to be carefully conveyed to Hampton Court, where it was placed in the great gallery; and one of his favourite amusements was to be entertained with this instrument at leisure hours.”—(Hawkins’ *Hist. of Music*, iv. 45).

Charles II. gave the palace to the Duke of Albemarle, but afterwards redeemed it, and occupied it himself. Pepys has the following note:—

“30th June, 1662. The King and his new Queene minding their pleasures at Hampton Court. All people discontented; some that the King do not gratify them enough, and the others, fanatiques of all sorts, that the King do take away their liberty of conscience; and the height of the bishops, who I fear will ruin all again.”—(“*Pepys’ Diary*,” vol. i. p. 297. Bohn.)

James II. is said to have received the Pope’s nuncio under the canopy which is still preserved in the audience chamber. William and Mary were the founders of the modern parts.

As we pass down the body of the hall, taking care not to fall from the platform, or dais, as the uniform colour of the floor makes many do, we may look at the tapestries of Wolsey's arms placed in the centre of the minstrel gallery, and labelled "Dne (Domine) michi adjutor." Those of Henry VIII., are on either



Archway looking West, with Entrance to the Hall.

side. Some inferior modern paintings of Henry VIII., Queen Jane Seymour, Cardinal Wolsey, and Queen Elizabeth, fill the panels. Descending the stairs, after glancing at the groings of the gateway, and again at the first court, before we turn our backs upon it, we now enter the

Second Court of Wolsey's Palace,

somewhat smaller than the former, being a quadrangle, nearly 134 feet square; the northern side is entirely occupied by the length of the hall—the west by a gateway, corresponding to that of the first court, having on its turrets the busts of Vitellius and Tiberius. Above this gateway, in the second court, is a curious astronomical clock recently restored, and of which a description will be found a little further on. Between the busts of the Roman emperors are two cherubs, of terra-cotta, made to support the arms of Henry VIII., which ostensibly have supplanted something better: indeed, throughout the whole of these portions of the palace, you cannot fail to be struck with the evident pains

which the royal Harry, having once got possession, must have taken to set his mark wherever he could find a place for it. He that runs may read the "Dieu et mon Droit" everywhere. The eastern side of this quadrangle is marked with the date of 1732, that of its restoration, which was executed under the directions of Kent, the architect—one who had no respect for any but classical architecture. Here, thinking to improve on the original style, he has introduced some notions of his own, much less pertinent than they should be. Instead of the broad-shouldered essentially Tudor arch, an "ogee" of an earlier period has been fantastically adapted; its want of harmony must strike every eye. Four other busts of Roman emperors are placed on these turrets. The colour of the bricks and the stone of certain parts of the hall resemble that of these restorations. Probably Kent removed the twenty-nine beasts which stood on the battlement (Appendix B, Ev. 29), and substituted the present plain machicolations. These two courts are said to have been the least splendid parts of the palace: its finest portions were pulled down, to make room for the present structure of Sir Christopher Wren.

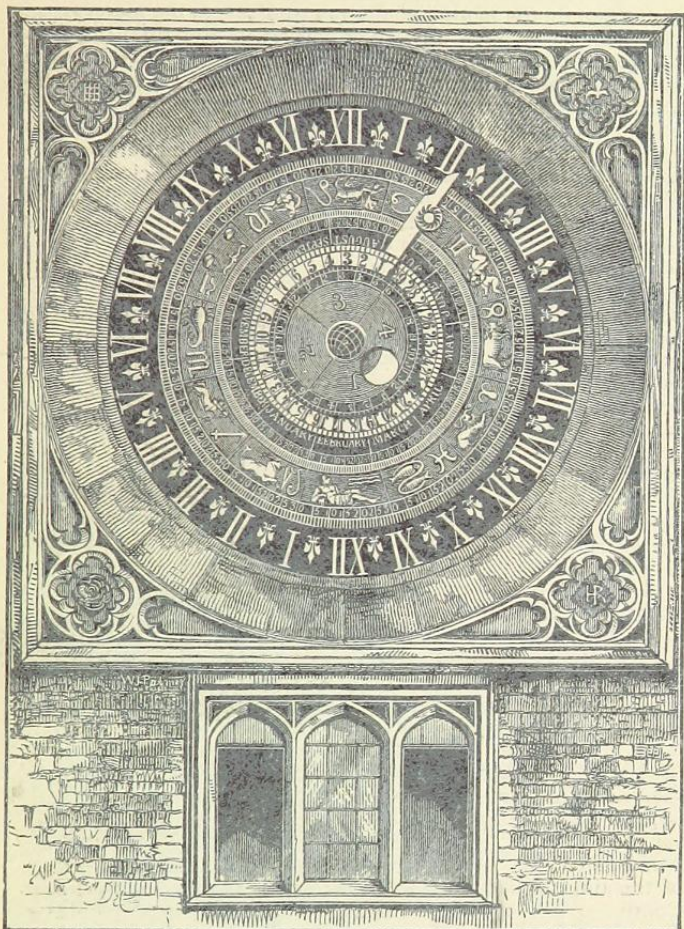
The precise extent of Wolsey's palace has not been satisfactorily ascertained. In the Appendix (C) is a list of parts of the palace which have been found named in various contemporary accounts. Wolsey built "five ample courts," writes Hentzner, in 1598; but it may be doubted whether the buildings extended much farther eastward than the present front, built by Sir Christopher Wren. The old drawings and prints in the King's Library in the British Museum, give some idea of the south and river fronts of the original palace. The existing remains of the original portion, however, sufficiently attest its greatness. So much lead was used in Wolsey's time for the palace, that it is said to have covered three acres. For the supply of water, conduit pipes were laid on from Coombe Warren, three miles on the south side of the river. Another supply was obtained from a branch of the Colne, but even these means, it would seem, insufficiently supplied the palace with water; at least Evelyn complained, in 1662, of the want of it. Henry VIII., as we have seen, added very considerably to Hampton Court when he became its owner. The chapel as well as the hall was erected by him. Little remains of the chapel in its original state, beside the roof and the king's arms.

The Astronomical Clock.

The clock over the gateway in the second quadrangle is a restoration of the original astronomical clock placed there about 1540. The old clock, after, apparently, being out of repair and unwork-

able for many years, was removed in 1835, and another clock by Vulliamy was put in its place. The latter originally belonged to the Queen's apartments of St. James's Palace, and was made in 1799. Vulliamy, who made it, or the house that carried on his business, then "clockmaker to the king" (William IV.), also effected the re-erection at Hampton Court in 1835. The old astronomical clock was then laid aside in an outhouse of the palace until 1879, when the Board of Works ordered its restoration and re-erection in its original position. The ancient works, however, were found to be so defective—some of the movements even being missing—that Messrs. Gillett and Bland, the firm entrusted with the restoration, had really to make a new machine to perform the old movements; hence, virtually, all that remain of the original clock are its plan and the pictorial dial over the gateway in the second court. Even in this condition, however, the relic is of great interest, and the authorities are to be thanked for its restoration. The clock as originally erected is believed to have been the first astronomical clock set up in England. An iron bar of the framework of the dial has clearly cut into it the date "1540" and the initials "N. O." This date is, of course, taken as being the date of the construction of the clock. It is also the date of the year in which Henry VIII. lived at Hampton Palace with his Queen Catherine Howard. The name of the constructor of the clock, however, has not come down to us at all clearly. Mr. E. J. Wood, in his "Curiosities of Clocks and Watches," 1866, quotes from an authority, dating 1742, the statement that "Over the portal of the second quadrangle is a beautiful astronomical clock, the workmanship and contrivance of the late celebrated Tompion," &c.; and Grose, in his "Antiquities," vol. ii. (Middlesex), likewise gives the work to Tompion. The initials "N. O.," however, upon the bar of the clock's face have induced later writers upon the subject to suppose that Nicholas Cratzer was the artist. He is known to have been in England in Henry VIII.'s reign, and to have had for patrons both the King and Wolsey. He, moreover, made a similar clock for Christ Church. He was a German; and the fact that "N. O." instead of N. C. appear upon the clock as his initials is accounted for by the supposition that "N. O." stands for his Christian and birthplace names, after the manner pertaining to many artists and others of the time. There was a "keeper of the clocke at Hampton Courte—one Vincent, the clokemaker;" and in the Privy Purse Expenses of Henry VIII., 20s. are charged as "paid to the clok-maker at Westminster for mending the cloke at Hampton Courte."

The ordinary clock face on the other side of the gateway, that is, looking down upon the first court, did not, it seems, belong to the original clock. It was added in 1649.



The Astronomical Clock.

The dial of the astronomical clock has three discs, which combine to show, not only the hours of the day, but also the days of the month, the motion of the sun and moon, the moon's age, phases, quarters, &c., &c. The largest of the three discs is 7 ft. 10 in. in diameter. The hour hand bears the figure of the sun—the earth appearing in the dial's centre—and this hand working from behind the second disc is so made to show the day of the month and the position of the sun in the ecliptic, as well as to point out the hours of the day and night, these hours appearing in two sets of twelve figures each round the clock's face. The diameter where the hour figures are painted is 9 ft. 8 in., and the Roman figures themselves are 9 inches in length. The movement of the hands is not continuous, but by a series of jumps forward, as it were, one every quarter of a minute. The works serve both the old dial and the modern dial on the other side of the gateway. The weights are, one 8 cwt., and two $4\frac{1}{2}$ cwt. each. These, attached to steel-wire ropes, hang in the turret in the north-west angle of the tower, and descend a distance of 56 feet. There is a compensation pendulum of brass and iron tubes with a cast-iron bob, the whole weighing some $2\frac{1}{2}$ cwt. The operation of winding-up is performed weekly, and takes half-an-hour. Further particulars concerning the old clock will be found in Dr. William Derham's "Artificial Clock-Maker," 4th edition, 1759; "Archeologia," vol. xxxiii.; Rees' "Encyclopedia;" and the "Mirror," vol. xxvii., p. 302, as well as in the works mentioned above; and the clock as restored will be found described in the "Times" of March 8, 1880, p. 6, col. 6.

A passage northwards from the eastern archway of the second court, after crossing the Queen's staircase, leads to the

Chapel.

The entrance is known by Henry's arms impaled with those of Jane Seymour,—H. I.

"The new payntyng, gyldyng, and garnesshyng of the too peces of armes at the Chappell dore, with the Kynges and the Quenys armes, cost (temp. Henry VIII.) pryce the pece, 20s."

The following are notices of the Chapel, extracted from the contemporary accounts:—

"Harry Corant, of Kingston, carver, for cuttyng, carvyng, joyning, framyng, setyng up, and feneshing oon of the sydes of the stall in the Chappell, savyng the crest backyng above."—28 H. 8.

"Mendyng and payntting of five peces of images in the wyndow in the Chappell, pryce, the pece, 8*d.*—3*s.* 4*d.*"—28 H. 8.

"For the translatyng and the remowfyng off ymages of Saynt Anna and other off Saynt Tomas, in the hye alter wyndow of the Chappell, 13*s.* 4*d.*"

"In the chapel window before the high altar is sixteen foot of imagery, price, the foot, 21*s.*"

"A piece of sowltwiche was bought to keep the dust from the roof of the chapel, when the wall was broken down to make the house where the organ shall stand."

"Batlage of new orgynes for the Chappell, from Brydwell to Hampton Courtt, by convencion, 13s. 4d."—28 H. 8.

"For payntyng, gyltyng, and varnesshing of the voughte in the Kynges new Chappell:—

"Payd to John Hethe and Harry Blankston, of London, gylders and paynters, for gyltyng and garnesshing of the vought in the Chappell wyth great arches bourd, great pendants, wythe angells holdyng schochens wyth the Kynges armes and the Quenes, and wyth great pendants of boyes playing wyth instruments, and large battens set wyth antyk of leade gylt, wyth the Kynges wordde also gylt wyth ffyne golde and ffyne byse, set owtt wyth other ffyne collers, and for casting of the antyk and letters of lead, and for the pyn nayll, with all other nessessaryes belongyng to the forsaid chappell rowff wyth too great bay wyndowes of the Kynges and the Quenes Holyday Closett, for the sides next unto the chappell, garnesshyd and gwylyte wyth the Kinges armys and the Quenys, wythe beest gwylyte wyth ffyne golde and byse sett owtt wyth other ffyne collers, in all, by convencion, cccc li."—28 H. 8.

Hentzner vouches that the "chapel was most splendid, in which the queen's closet is quite transparent, having its windows of crystal." The stained glass, and "popish pictures, and superstitious images that were in the glass windows, were demolished, and there was pulled down the picture of Christ nailed to the Cross, which was placed right over the altar, and the pictures of Mary Magdalen and others weeping at the foot of the Cross," by ordinance of Parliament, in 1645. The chapel, with its semi-Tudor roof of Henry VIII., its oaken pews of Wren, square black chequered pavement, instead of green and white paving tiles, its colouring of Vick or Verrio, and carving by Grinling Gibbons, presents, at one view, most significant types of the historical phases it has passed through. Divine service is performed here, and if you get to Hampton Court before eleven o'clock on a Sunday morning, you will have no difficulty in obtaining a seat. Hentzner mentions another "small chapel, richly hung with tapestry, where the queen performs her devotions." Edward VI. was christened here, and Leland fully describes the ceremonial.

There is a suite of apartments on the first floor of the eastern side of the Clock Court, formerly held by Admiral Whitcher, which are supposed to have been occupied by Wolsey and by Charles I. They were remodelled by Kent when he altered this part of the palace. The public are not now admitted. Here is a small room, 14 ft. 5 in. long, by 12 ft. 5 in. wide, and 14 ft. high, which has been called a chapel by Mr. Jesse, and about which some interest has been excited in Parliament; but "*ogni medaglia ha il suo reverso.*" We have very carefully examined this apartment, and all its circumstances clearly prove to us that it never was any chapel at all. In the first place, there is a common fireplace in it—not of recent erection, but seemingly part of the old palace. The ceiling, described as so "beautiful," is but a remnant, which has been brought from some other part and rudely nailed up here. It consists of octagonal panels, which have been cut through to fit the size of the room. It is composed of terra-cotta, the ornaments being of lead, and was originally gilt and painted blue. There is a handsome band or frieze car-

ried round two sides of the room, which may have been part of the "border of antyke, with nakyd chylder, the antyke alle gylte, the ffylde layde with ffyne byse," in the long gallery in Henry VIII.'s time. On it is Wolsey's legend, "Dominus michi adjutor;" but, as shown below, it neither commences nor ends regularly, whence it clearly appears that it did not originally belong here. It is not carried on the third side of the room, because there it would have concealed parts of the pictures. These are not in "fresco," as stated by Mr. Jesse, but are in oil, on panels, or "tables," as they were originally called. They are evidently ancient, and may have been some of the numerous copies which were furnished to Henry VIII. from Italy. In parts, the faces are painted with a delicacy and expression not unworthy of Mabuse. Standing with your back to the window, the subjects of the pictures follow in this order, beginning on the left hand :—

1. The Last Supper, in four parts.
2. Christ Scourged.
3. Christ bearing his Cross.
4. The Resurrection.
5. A fragment only. (Query, Judas kissing Christ.)
6. A female figure supplicating.

Adjoining 3 and 5 are boards, stained black, inserted to fill up the blank spaces left by the "tables."

On one side of the window was a landscape, nailed upside down; on the other, the Crucifixion.

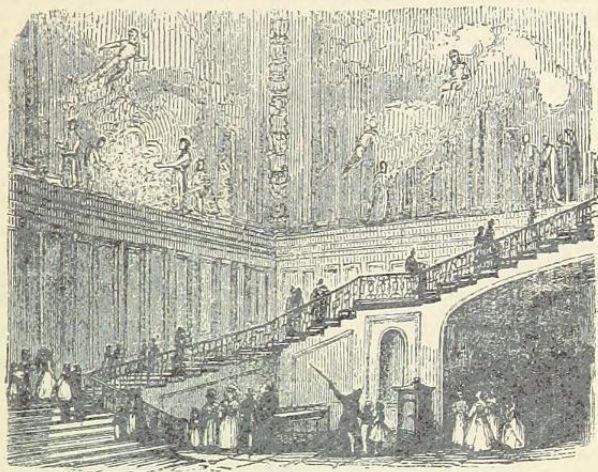
"There is a little oratory in the corner of the chapel," says Mr. Jesse. It seems nothing but a little closet, perhaps some safety closet, for the hinges of the doorway are suitable to a door of great massiveness.

The conclusion to which these facts seem to lead is, that when Kent rebuilt the adjoining rooms, he left this little room untouched, and that it offered a convenient receptacle to preserve some of the decorations of the old rooms which Kent was destroying. Becoming afterwards one of a suite of private apartments, it became difficult of access, and invested with an air of mystery—"omne ignotum pro magnifico;" and thus, from a lumber-room with a few old oil paintings, it has been elevated into a "chapel," associated with devotional and historical sentiments, "curious in its architecture," and painted in "fresco!"

In the remnants of the original palace, and in Hengrave Hall, Suffolk, built by Sir Thomas Kitson, a clothier, in 1525, the student of English architecture will find the best models of the household Tudor style—a style more peculiarly English than any other; perhaps the only one we have any just claim to, and in which the architectural features of the church and convent amalgamated with those of the baronial castle for the purposes

of domestic dwelling. It may be said to have begun with Henry VII., and lasted until the reign of Elizabeth.

A few paces to the south-east corner, across the Clock Court, take us into the Ionic colonnade of Sir Christopher Wren, beautiful in itself, but very much misplaced here. It is one of the several instances—sufficient to name the towers of Westminster Abbey—which this great architect has left behind him, of his singular incapacity to comprehend the spirit or recognize the beauties of Gothic architecture. It has been proposed to substitute a Gothic screen for it. Unless there is authority to show that the proposed screen was originally here, it would be better to keep Wren's colonnade. This colonnade leads to



The King's Staircase.

In ascending this staircase, which is the best approach to the State Rooms, we might fancy ourselves in the palace of Louis XIV. at Versailles, instead of that of a British sovereign at Hampton Court. The large superficies of gaudy colours, which all at once meets the eye, is subdued by a fine distribution of light and shade; and, taken as a whole, the general effect of the staircase is grand. Being altogether consistent with the architecture, and typical of the taste of the age, it is by no means to be dispensed with. Ascend leisurely; do not stay to criticise the details, and you will leave it with an agreeable impression. But stay to examine, and assuredly you will agree with Horace Walpole, that "it is painted so ill that it seems as if Verrio had

spoiled it on principle." This ceiling, as well as some others in the palace, appropriate and characteristic enough in their places, was painted by him. Being a Papist, his scruples of conscience restrained him from taking employment under the fountain of Protestant ascendancy, until William III. overcame them by a proper amount of soft persuasion.

Antonio Verrio was a Neapolitan by birth, settled in France, and first brought to England by Charles II. "An excellent painter," says Horace Walpole, "for the sort of subjects on which he was employed—that is, without much invention and with less taste: his exuberant pencil was ready at pouring out gods, goddesses, kings, emperors, and triumphs, over those public surfaces on which the eye never rests long enough to criticise, and where we would be sorry to place the works of a better master—I mean ceilings and staircases. The New Testament and the Roman History cost him nothing but ultramarine: that, and marble columns, and marble steps, he never spared." Here, "*οἱ δὲ θεοὶ πὰρ Ζηνὶ καθήμενοι ἡγορόωντο,*" and for the visitor who is curious to decipher the mythological throng, here is some account of the assembly:—

On the North side.—Apollo and the Muses are engaged in a concert; Pan assists with his reed-pipe. Ceres bears a wheat-sheaf. The river gods, Thame and Isis, attended by Flora and Pomona, surround various emblems of plenty.

On the East side.—Jupiter and Juno sit at a golden table. Ganymede, on his eagle, presents the cup to Jupiter. One of the Fates attends, to cut the thread of life. Beneath are Venus and Mars; Pluto and Proserpine, Cœlus and Terra, Neptune and Amphitrite, are on the right; Bacchus and Silenus, on an ass, are on the left below; Diana sits on a half-moon; Romulus, with the wolf, is supported by eagles; Hercules, in the lion's skin, rests on his club. On the left, Peace holds a palm branch, suspending a laurel over the head of Æneas. The Genius of Rome hovers above the twelve Cæsars.

On the South side.—The Emperor Julian is writing, whilst Mercury attends. Below all is a series of panels painted with trophies of war, &c.

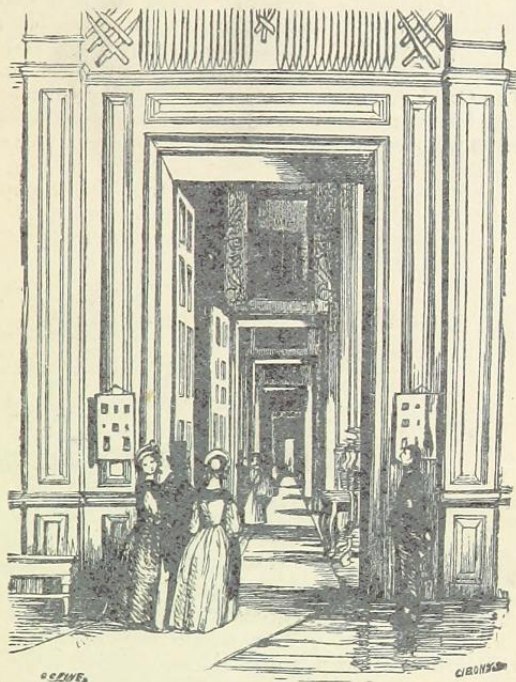
This staircase leads us into

The Guard Chamber,

a large and lofty room, with a fine Rembrandtish effect of light and shadow, decorated with various arms, &c.—enough, it is said, for a thousand men. "They were disposed in this manner by Mr. Harris, a common gunsmith, who also arranged the arms in the small armoury in the Tower of London, and received a pension from the Crown for his ingenuity" ("Apelles Britannicus," 1741). Here are placed two of the wrought-iron screens which formed part of the ornamental iron-work in the grounds, the work of H. Shaw, of Nottingham, 1695. Before the visitor begins to examine the pictures—a full and complete Catalogue of which will be found in the pages following—it is worth while to make himself acquainted with the relative position of this and the adjoining rooms, to the other parts of the palace.* The

* See plan, p. 7.

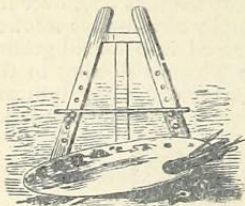
windows overlooking the Private Gardens present a cheerful picture at all seasons. Even when the deciduous trees have lost their foliage—the views, on a bright winter's day, over the deep evergreen, picturesque yews, happily now-a-days allowed to grow as God designed, and not trimmed into horrid griffins and sphinxes, in the foreground—the Thames flowing in the middle of the scene, and the hills of Surrey dissolving into soft azure distance, form sunny pictures, always bright and animat-



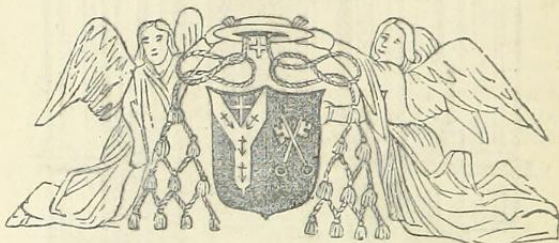
Vista of Rooms on the South Side.

ing. Do not fail to look down the vista of rooms which extend all along this, the south side of Wren's palace; and you must take care to do so before you quit the room, because the rule (and a necessary one too, when a thousand people by the hour pass through the rooms, as they do at times on fine Sundays) is, that everyone should move onwards. When you have left one room you cannot re-enter it, unless by passing through the whole suite, and again ascending the grand staircase.

The Picture Galleries.



As the pictures are occasionally re-arranged, it has been judged best to give the Catalogue of them as at present placed, with the addition of the Inventory number, which is unalterable, and will be found in each case painted on the canvas. The identification of pictures referred to in other catalogues will thus be facilitated. The Catalogue of the Pictures, as ranged in their several rooms, here follows; and the principal features of each room are described as we proceed.—



Arms of Cardinal Wolsey.

NUMERICAL CATALOGUE
OF THE
PICTURES AT HAMPTON COURT.
WITH NOTES AND ILLUSTRATIONS.

Introduction.

AT the period when this palace was erected, the principal decorations of the interiors of buildings were, as we mention at p. 27, "pieces of arras and of tapistrie." Pictures detached from the walls were rare in England, though Raffaele and Leonardo da Vinci were busy creating them, with great triumph, in Italy. From the earliest periods since the revival of art, walls themselves had been decorated with pictures, painted sometimes in fresco—sometimes, perhaps, in oil, and in other vehicles. The principal structures of those times, so adorned, belonged to the great mother of the arts—the Church; partly because the Church, naturally the most educated, knew the value of the arts as handmaidens of devotional feeling; and partly, no doubt, because the ecclesiastical buildings themselves rested comparatively safe from spoliation amidst the rude wars of the age. It might be proved, from existing examples, that the walls of the ecclesiastical buildings of our own country were as fully decorated, and at an equally early period, as those of Italy and the East; whether by such great painters as Cimabue and Giotto, it may be reasonable to doubt, as no paintings remain to testify the fact. Possessing architecture and sculpture as excellent as that of Europe in general, it seems fair to assume that our modes of pictorial decoration were not inferior to those of the same age abroad. "We should dwell on the fact," states a real authority, Mr. Eastlake, "that the arts in England, under Henry III., in the thirteenth century, were as much advanced as in Italy itself; that our architecture was even more characteristic, and freer from classic influence; that sculpture, to judge from Wells Cathedral, bid fair to rival the contemporary efforts in Tuscany, and that our painting of the same period might fairly compete with that of Sienna and Florence." Had not the Reformation

stept in, and discouraged all art—architecture, sculpture, music, painting—there seems no reason why the English should not have had an historical school of painting worthy to rank with the past great schools of Italy.

When Hampton Court first became a palace, the pictures which adorned it were called either tables, *i.e.*, painted on wood, or stained clothes—*i.e.*, painted on canvas.

Throughout the accounts of Hampton Court, the following are the only notices I have found relating to pictures painted expressly for the palace. They occur, in the first instance, in the 22 Henry VIII., and are afterwards repeated *totidem verbis*.

Payntynge of dyvers tabulls as ensuyth:—To Antonye Tote, paynter, for the paynting of 5 tables stondyng in the Kynges Lybarye. Firste one table of Joachym and Sent Anne.

Item. Another table, howe Adam dylfied in the grownde.

Item. The third table, howe Adam was droven owght of paradyce.

Item. The 4th table, of the buryenge of our Lord.

Item. The 5th table, beyng the laste table of the buryeng of our blessyd Ladye.—The sayd Antonye takyng for the sayd 5 tablys, by a bargayn in gret, 6*l.* 13*s.* 4*d.*

The paynting of 4 tablys in the Kynges Closet:—

Item. To Antonye Tote, paynter, for the paynting of 4 great tablys—that is to say, one table of our Lady of Petye; another table of the 4 Evangylysts; the third of the Mawndyth. The fourth . . . the sayd Antonye takyng for the sayd tables, by a bargayn wyth hym made by gret, 20*l.*

This Anthony was called “Toto del Nunciato.” Lanzi says he was one of the best Italian artists who visited England “Che gl’ Inglesi computano fra miglior Italiani, in quel seculo, nella lor isola.” See “Archæologia,” v. 18, p. 324.

In another Exchequer volume (Chapter House, C. 5, 10) I found the following, which appears to have been registered as early as 6 Henry VIII. :—

“Payntors drawing the Towne of Bullon and grounde aboute the same—John Crust and his servant 13 days, at 12*d.* by the day.

Divers colours and stuff bought for the same :—

First, paid for 3 ells of linnen clothe	... ..	2 <i>s.</i>
Item for half a pound of vermeleon	... ..	5 <i>d.</i>
“ “ “ “ “ whitelede	... ..	1 <i>d.</i>
“ “ “ “ “ reade lede	... ..	1 <i>d.</i>
“ “ “ “ “ verdgreace	... ..	8 <i>d.</i>
“ “ “ “ “ Spaynysh brown	... ..	1 <i>d.</i>
“ “ “ “ “ 1 quarter of orpiment	... ..	4 <i>d.</i>
“ “ “ “ “ 1 lb. of yellow ocur	... ..	2 <i>d.</i>
“ “ “ “ “ 1 qrt. of gume armonyck	.. ..	4 <i>d.</i>
“ “ “ “ “ 1 unce of flory	... ..	2 <i>d.</i>
“ “ “ “ “ 1 unce sangwyn dracones	... ..	16 <i>d.</i>
“ “ “ “ “ 1 qrt. of oyle	... ..	5 <i>d.</i>
“ “ “ “ “ a botell of erth	... ..	1 <i>d.</i>
“ “ “ “ “ for paper and brystyll	... ..	6 <i>d.</i>
“ “ “ “ “ for 1 lb. glewe	... ..	4 <i>d.</i>
“ “ “ “ “ for threde	... ..	1 <i>d.</i>
“ “ “ “ “ 1 lb. of rooset	... ..	16 <i>d.</i>
“ “ “ “ “ ½ lb. generall	... ..	6 <i>d.</i>
“ “ “ “ “ 1 dossen pott for colors	... ..	6 <i>d.</i>
“ “ “ “ “ a great pott of erth	... ..	1 <i>d.</i> ”

But in the inventory of Henry VIII.'s goods, &c., taken 1 Edward VI. (Bib. Harl. 1419), the following tables are specified as being in this palace :—

IN THE LONG GALORIE.

- Two tables containing Christe hath suffred, and holden by our Ladie and others.
- A table of our Ladie and St. Elizabeth, with a curteine of grene and yellowe sarcenet.
- A folding table with Criste uppon the crosse.
- A Picture of my Lorde Prince.
- Another table of our Ladie and her Sonne, having a sarcenet curteine.
- A table of alabaster of our Lord, our Ladie, and another lytle childe; with Ave Regina &c. upon the folding.
- Two lardge folding tables of the 3 Kings of Colleyne, with a curteyn of grene and yellow.
- Another table containing one setting under a clothe of estate with a crownet, certen doctors and other people in harnes by him, with thies words, Rex prudent, &c., with a curteine of grene and yellowe sarcenet.
- A large folding table, containing the newe lawe and passion of Christe, in mother of peerle.
- A table of our Ladie and her Sonne, painted, with a curteine of greene and yellowe sarcenet.
- A table of the Busshopp of Rome, and the foure Evangelists casting stones upon him.
- A folding table of our Ladie, having her Sonne uppon her lappe.
- A table containing a man embrasing a woman, she having a dagger in her hande; with a curteine of grene and yellow sarcenet. (A similar curteine is specified with all that follow.)
- A table containing two children playing with a lambe.
- A table containing a man and woman weighing money.
- A table of our Ladie and two children.
- A table conteyning a woman beringe the barnacle.
- A fayer table containing St. Jerome.
- A table of alabaster, containing a storie of the Baptisme of Criste.

TABLES FOR AWTERS AT HAMPTON COURTE.

- Fyrste, a table, being a yarde in high, having 2 leves, with an image of Jesus and other seyntes therin wrought.
- Also a table of the 3 Kinges of Coleyne offring unto Criste.
- Another table of the Trynyte, having no leevys.
- A table of the passhon of Criste, having 2 leevys.
- A lytill table of oure Lady and Seynte Anne, embroidered.
- A table having a varnacle heede therin, standing in the Galarye.

In the same inventory there is an account of a picture of peculiar interest, recently removed to St. James's Palace (Catalogue, No. 280, former issue), which settles the doubts which Horace Walpole had cast both on the subject and the painter of the picture.

"A table with the picture of the Ladye Elizabeth her grace, with a boke in her hande, her gowne like crymeson clothe of golde with workes."

This account agrees perfectly with the picture, and its age being thus established, Holbein may have been its painter. Hentzner notices the following as being in the palace in Elizabeth's reign :—"A portrait of Edward VI., brother to Queen Elizabeth; the true portrait of Lucretia (can it be 75 (410), Catalogue, p. 58?); a picture of the battle of Pavia; the portraits

of Mary Queen of Scots, who was beheaded, and her daughter; the picture of Ferdinand, Prince of Spain, and of Philip his son; that of Henry VIII."

The scarcity of information relative to the pictures here in James I.'s time, is amply made up by the full accounts in the reign of his son and successor Charles I. Not a palace belonging to that monarch was destitute of pictures. When the Commonwealth scattered his collections, upwards of 332 pictures, valued at 4675*l.*, existed at Hampton Court. Horace Walpole thus speaks of the character and fate of his collections:—

"King Charles's collection was one of the most celebrated in Europe; he loved, he understood, he patronised the arts. Not having the fortune to find great geniuses in painting among his own subjects, he called over some of the ablest masters of other nations—a commendable partiality to foreigners, as it tended to enrich and instruct his own country. Nor did he confine his expense to artists; besides separate pieces, he purchased the celebrated collection of the Duke of Mantua, having first laid a foundation in what he inherited from his brother, the amiable Prince Henry, who, as appears from his catalogue, had, amongst his other qualifications, a taste for pictures, and a noble zeal for encouraging the arts. . . . The stroke that laid royalty so low, dismissed the painter, and dispersed the royal virtuoso's collection. The first cabinets in Europe shine with its spoils. The few fine Pieces thinly scattered through the royal palaces at home, are chiefly what were saved or reassembled of King Charles's splendid gallery. The Dutch are reported to have * purchased and restored some to his son; the best part are buried in the gloom, or perishing in the vaults of the Escorial. The late Prince of Wales, who had begun to assemble a fine collection, proposed to acquire as many as possible of King Charles's pictures—but painting has still been unfortunate in Britain.

"The fire of Whitehall contributed to destroy what rebellion and rapine had spared. Many portraits of royal persons, of whom no image is left, perished in those flames. The fairest works of the natural Holbein, and the exquisite Isaac Oliver, were probably lost there." See "A Catalogue and Description of King Charles the First's Capital Collection of Pictures, &c., now first published from an original manuscript in the Ashmolean Museum at Oxford. 4to, 1757. The whole transcribed and prepared for the press, and a great part of it printed, by the late ingenious Mr. Vertue, and now finished from his papers."

The following Catalogue is arranged numerically, in the order in which the pictures are at present placed, each painting having a separate label attached; the number in parentheses is the inventory number in the Catalogue compiled by the Queen's orders by R. Redgrave, Esq., R.A., H.M. late Surveyor of the Pictures; this will be an authentic record for all time. The number will be found painted on the canvas. It has been thought desirable to give both numbers, in order to facilitate the identification of pictures referred to in other Catalogues.

[The references in parentheses to C. I. c. and J. c. denote the catalogues of Charles I. and James II. respectively. Some deviations from numerical order are caused by late removals from room to room, and also by some removals from the Palace, and some additions.]

* Note in MS. They are published in Gerard Ryntz's gallery, of whose widow they were bought.

The Guard Chamber. (No. 1.) See PLAN, p. 9.

1	Bringing in Prisoners and Wounded (17)	<i>G. P. Rugendas</i>
2	A Foraging Party going out (16)	<i>G. P. Rugendas</i>
3	Entry into a Town after a Battle (14)	<i>G. P. Rugendas</i>
4	Besieging a Town (13)	<i>G. P. Rugendas</i>
5	Admiral Lord Anson (19)	<i>Bockman</i>
6	Admiral Sir Thomas Dilks (died 1707) (9)	<i>Bockman</i>
7	Sir John Lawson (1052)	<i>Sir P. Lely</i>
8	Halt of an Army (5)	<i>Rugendas</i>
9	Colosseum at Rome (15)	<i>Canaletti</i>
10	Admiral John Benbow (12)	<i>Bockman</i>

Mortally wounded in an action with the French, 1702.

11	Edward Montague, Earl of Sandwich (1063)	<i>Dobson</i>
12	Soldiers attacking a Foraging Party (2)	<i>Rugendas</i>
13	Admiral Russell (27)	<i>Sir G. Kneller</i>
14	(Now follows No. 30, see next page.)	
15	(" " " " ")	
831	General Spalken (910)	<i>unnamed</i>
17	Admiral Beaumont (1)	<i>Bockman</i>
18	Admiral Sir John Jennings (died 1744) (11)	<i>Bockman</i>
19	A Wedding in Camp (3)	<i>Rugendas</i>
20	Queen Elizabeth's Giant Porter (A.D. 1580) (4)	<i>F. Zuccherò</i>
21	Admiral Sir S. Fairbourne (died 1742) (18)	<i>Bockman</i>
22	Admiral Sir Geo. Churchill (died 1710) (10)	<i>Bockman</i>
23	Raising Earthworks against a City (6)	<i>Rugendas</i>
24	Admiral Lord Keith (865)	<i>Phillips</i>

The originals of the portraits of the admirals in this room are by Sir Godfrey Kneller, and are in the Greenwich Naval Gallery.

Before leaving this room it will be well for the visitor to note again that the public are required to move in one direction; no one is allowed to retrace his steps. No apartment can be visited again except by passing through the whole suite and again entering at the King's Staircase.

The King's First Presence Chamber. (No. 2.)

25	Ruins and Landscape (21)	<i>Rousseau</i>
26	Duchess of St. Albans (22)	<i>Sir G. Kneller</i>
28	Cupids, with boat and swans (24)	<i>Caravaggio</i>
29	King William III. landing at Torbay (25)	<i>Sir G. Kneller</i>

Very inferior to Kneller's portraits. The allegory is poor; the colouring gaudy and theatrical. The painter has brought up Neptune, god of the sea, to welcome the king on *dry land!*

30	Countess of Essex (26)	<i>Sir G. Kneller</i>
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|-----|--|---|---|---|---|---|-----------------------|
| 14 | Admiral Sir G. Byng (7) * | } | . | . | . | . | <i>Bockman</i> |
| 15 | Admiral Sir J. Gradin (8) * | } | . | . | . | . | <i>Bockman</i> |
| 32 | Cupids with a boat (28) | . | . | . | . | . | <i>Caravaggio</i> |
| 33 | Countess of Peterborough (29) | . | . | . | . | . | <i>Sir G. Kneller</i> |
| 34 | Christian VII. of Denmark (976) | . | . | . | . | . | <i>unnamed</i> |
| 35 | A Man's Head (594) | . | . | . | . | . | <i>Denner</i> |
| 36 | A Head of a Female (595) | . | . | . | . | . | <i>Denner</i> |
| 37 | Countess of Ranelagh (33) | . | . | . | . | . | <i>Sir G. Kneller</i> |
| 38 | King William III. embarking from Holland (34) | . | . | . | . | . | <i>unnamed</i> |
| 39 | Landscapes with Figures (35, 36) | . | . | . | . | . | <i>Schiavone</i> |
| 40 | Miss Pitt (37) | . | . | . | . | . | <i>Sir G. Kneller</i> |
| 804 | Fair Rosamond Clifford, mistress of Henry II., 1177 (937) | . | . | . | . | . | <i>unnamed</i> |
| 42 | Saint's Head (39) | . | . | . | . | . | <i>Lanfranco</i> |
| 43 | "An Old Man in a red garment, reading with spectacles."
(J. c. 132) (40) | . | . | . | . | . | <i>A. Catalani</i> |
| 44 | James, Marquis of Hamilton—Lord Steward of the House-
hold to Charles I. (C. I.'s c.) (41) | . | . | . | . | . | <i>Mytens</i> |
| | "12 Whitehall—The Marquis of Hamilton at length, by Mittens. Sold by Commonwealth, Mr. Grinder, as appraised, 20 <i>l</i> ." | | | | | | |
| 45 | Cupids with a boat (42) | . | . | . | . | . | <i>Caravaggio</i> |
| | In the collection of Charles I. | | | | | | |
| 46 | Duchess of Grafton (43) | . | . | . | . | . | <i>Sir G. Kneller</i> |
| 47 | "Mrs. Leman's picture, half length" (73) | . | . | . | . | . | <i>Vandyck</i> |
| | Vandyck's mistress. (J. c. 498.) | | | | | | |
| | "153 St. James's—Mrs. Leamon, by Vandyck. Sold Mr. Jasper, 1649, for 23 <i>l</i> ." | | | | | | |
| 48 | The Head of St. Peter (138) | . | . | . | . | . | <i>Lanfranco</i> |
| 49 | The Head of Judas (143) | . | . | . | . | . | <i>Lanfranco</i> |
| 50 | The Countess of Dorset (47) | . | . | . | . | . | <i>Sir G. Kneller</i> |
| 51 | The Landing of King William III. at Brixham (48) | . | . | . | . | . | <i>unnamed</i> |
| 52 | Landscapes, with figures (49, 50) | . | . | . | . | . | <i>Schiavone</i> |
| 53 | Lady Middleton (51) | . | . | . | . | . | <i>Sir G. Kneller</i> |

The above Nos. 26, 30, 33, 37, 40, 46, 50, and 53, were considered the beauties of the court of William and Mary. In all, Kneller had made the draperies more attractive than the wearers, and given to all a nearly similar expression.

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

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|-----|----------------------------|---|---|---|---|---|----------------|
| 808 | Schachner of Austria (899) | . | . | . | . | . | <i>unnamed</i> |
| 55 | Youth (366) | . | . | . | . | . | <i>Denner</i> |
| 56 | Age (377) | . | . | . | . | . | <i>Denner</i> |

* The originals of these two portraits are by Sir G. Kneller, and are in the Greenwich Naval Gallery.

- 57 Peter the Great, Emperor of Russia (60) . . . *Sir G. Kneller*
The background by W. Vandevelde (dated 1698).
- 58 Villiers, Duke of Buckingham, and his Family. (J. c.) (241)
G. Honthorst
- 59 Duke of Wirtemberg (508) *Mytens*
- 60 A Man's Head (116) *Giorgione*
- 61 Flora (127) *L. da Vinci*
- 62 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. (61)
- 63 Portrait of a Man holding a Tablet entitled "Carpendo carperis ipse" (46) *L. da Vinci*
- 64 Infant Christ and St. John (391) *L. da Vinci*

"A piece of two naked children embracing one another, signifying Christ and St. John in the desert; said to be done by Parmentius, changed by the King with my Lord Stewart Pembroke, deceased, for a Judith. 1 ft. 4½ in. by 1 ft. 6 in." (C. c., p. 7, No. 26.)

- 65 Mary, Queen of James II. (484) *Sir G. Kneller*
- 66 "The History of Marc Antony and Cleopatra," being the Family of Solomon de Bray (J. 769) (59) . . . *by himself*
His wife is represented as Cleopatra, about to dissolve the pearl in vinegar.
- 67 Architectural subject (62) *Rousseau*
The canopy of King William's throne still remains, with the King's arms and the Dutch motto "*Fe main tien dray.*"

The carvings in wood, in this and other rooms throughout the palace, so free and skilful in execution, are in "Lime Tree" by Grinling Gibbons and his pupils. The chandelier is of the period of Queen Anne.

The Second Presence Chamber. (No. 3.)

- 68 Architectural subject (63) *Rousseau*
- 69 Esther before Ahasuerus (160) *Tintoretto*
"275 St. James's—The Story of Queen Hester, by Tintorett. Sold Mr. South, the 18th June, 1650, for 120*l.*"
"King Ahasuerus sitting on a throne, with his counsellors near him, and presenting a golden sceptre to Queen Hester, held up by two women. 5 ft. by 10 ft. By Paul Veronese; in the Duke of Buckingham's collection."
- 70 An Italian Lady (C. & J. c. 251) (141)
ascribed to *S. del Piombo?*
- 71 A Lady Playing on the Virginal (630) *Pordenone*
- 72 A Sculptor (67) *Leandro Bassano*
- 73 Diana and Actæon (136) *Giorgione*

"A piece, being Actæon, containing in a troope upon the first ground some twelve figures, where Diana and her nymphs are washing." And in a landscape some fourteen little entire figures. Bought by the King of Mr. Endymion Porter. 3 ft. 1 in. by 6 ft. (C. I. c., p. 131, No. 3.) Done by Giorgione.

- 74 Portrait of a Gentleman (897) *unnamed*
 75 Lucretia (410) *Titian*

"A standing Lucretia, holding with her left hand a red veil over her face, and a dagger in her other hand, to stab herself. An entire figure, half so big as the life. A Mantua piece." 3ft. 2 in. by 2 ft. 1 in. (C. c., p. 2, No. 4.) See Introduction, page 53.

- 76 A Magdalen (109) *after Titian*
 77 The Muses. (J. c. 763) (164) *Tintoretto*

"106 Greenwich—The Nine Muses; done by Tintoret. Sold, by Commonwealth, Mr. Widmore, the 28th of May, 1651, for 100*l*."

- 78 A Dominican Monk (772) *Bassano*
 79 Holy Family (632) *Old Palma*
 80 Portrait of a Man, with his hand on his breast (883)

Dosso Dossi

- 81 Architectural subject (82) *Rousseau*
 82 Philip IV. of Spain (83) *Velasquez*
 83 Man in Armour (380) ascribed to *Correggio?*

"A defaced gentleman's picture, without a beard or ruff, holding a long truncheon in his left hand. A Mantua piece." (C. c.)

- 84 Venetian Senator (158) *Pordenone*
 85 King Charles I. (87) *after Vandyck*

"283 Somerset House—King Charles on Horseback, done by Sir Antony Vandyke. Sold Sir Balthazar Gerbire, the 21st June, 1650, for 200*l*."

"332 Hampton Court—King Charles on horseback, by Vandyke. Sold Mr. Boulton, the 22nd Nov., 1649, for 46*l*."

Vandyke repeated this subject at least three times: one picture is at Windsor. Poor Charles had a keen feeling for beauty; even in his flight from this palace, his pictures seemed as near to his heart as anything else: "There are three pictures here which are not mine, that I desire you to restore, to wit," &c. One of the truest conceptions of him—a highly-cultivated and lovable man in many things, but a sorry king—has been spoken in a few words by Thomas Carlyle, a deep-souled, eloquent man; and the reader will not be offended, we think, to have them repeated here in looking on his portrait:—

"The unhappy Charles, in those final Hampton Court negotiations, shows himself as a man fatally incapable of being dealt with—a man who, once for all, could not and would not *understand*; whose thought did not in any measure represent to him the real fact of the matter; nay, worse, whose *word* did not at all represent his thought. We may say this of him without cruelty, with deep pity rather; but it is true and undeniable. Forsaken, then, of all but the *name* of kingship, he still, finding himself treated with outward respect as a king, fancied that he might play off party against party, and smuggle himself into his old power of deceiving both. Alas, they both *discovered* that he was deceiving them. A man whose *word* will not inform you at all what he means or will do, is not a man you can bargain with. You must get out of that man's way, or put him out of yours! The Presbyterians, in their despair, were still for believing Charles, though found false, unbelievable, again and again. Not so Cromwell: 'For all our fighting,' says he, 'we are to have a little bit of paper? No!'"

- 86 Virgin and Child (726) *unnamed*
 87 Diana and Actæon (J. c. 314) (99) *Titian?*

A very rude sketch.

- 88 Tobit and the Angel (97) *Schiavone*
 89 Worshipping the Host (996) *Bassano*
 90 Queen Christina, consort of Philip IV. (91) *Velasquez*

- 91 Knight of Malta (J. c. 51) (159) *Tintoretto*
 "One of the Knights of Malta, in an oval black frame."
- 92 A Man's Portrait (30) *Pordenone*
- 93 St. Francis and the Virgin (95) *Carlo Maratti*
- 94 Portrait of an Old Man (378) *J. Bassano*
- 95 The Good Samaritan (563) *Il Bassano*
 "302—Hampton Court—The Samaritane, by Old Bassano. Sold, Mr. Turbridge, the 30 Ap., 1650, for 22*l*."
- 96 A Venetian Gentleman (416) *Tintoretto*
- 97 Holy Family. (In C. I.'s c.) (151) *Dosso Dossi*
 "A great piece, of Our Lady, and Christ playing with a cock in his arms; Joseph and another saint standing by in a landskip. A Mantua piece." 5 ft. 7 in. by 6 ft. 2 in. (C. I. c. p. 138, 42.)
- 98 Christian IV. King of Denmark (100) . . . *Vansomer*
 "54 Hampton Court—the King of Denmark, at length. Sold, Mr. Jackson for 20*l*."
 "A large piece, of the King of Denmark, with a crown and sceptre."
- 99 Cupids and Satyrs (C. and J. c. 289) (101) . *Caravaggio*
- 100 Jacob, Rachel, and Leah (102) *G. Cagnacci*
- 101 A Shepherd with a Pipe (257) *Giorgione*
- 102 Portrait of an Italian Knight (J. c.) (69) . *Pordenone*
- 103 Portrait of Giorgione (128) *by himself*
- 104 The Family of Pordenone (152) *by himself*
- 105 Architectural subject (107) *Rousseau*

The Audience Chamber. (No. 4.)

The canopy of the throne under which James II. gave audience to the Pope's nuncio remains in this room. The furniture and chandelier are of the time of William III. and Queen Anne.

- 106 A Triptych for an Altar (710) *Lucas van Leyden*

This picture represents the Crucifixion of Christ. The compartment on the left of the visitor represents Christ bearing his Cross; that on the right, the Resurrection. On the reverse are, Christ bound and crowned with thorns, called *Ecce Homo*, and the Virgin Mary, and St. John kneeling.

- 107 Virgin and Infant Saviour (108) *Parmegiano*
- 108 Portrait of a Man (J. c.) (53) *Tintoretto*
- 109 A Man's Portrait (44) *Titian*
- 110 Mary Magdalen anointing the feet of Christ (112) *S. Ricci*
- 111 Portrait of Titian (124) *by himself*
- 112 Madonna and Child (J. c. 431) (465) . . . *Titian*

"The best Madonna, with Tobit and an angel."

- 113 Portrait, said to be of Ignatius Loyola, founder of the Jesuits (died 1556) (111) *Titian*

- 114 A Portrait of a Gentleman (486) *Lorenzo Lotto*
 115 Holy Family (706) *Old Palma*
 116 Supposed Portrait of Titian's Uncle (114) *Titian*
 117 John de Bellini (277) *by himself*
 118 Virgin and Child (466) *P. Bordone*
 119 A Venetian Gentleman (896) *L. Bassano*
 120 "A little piece, being an Old Man's Head" (J. c. 147) (54)
 Il Bassano
 121 Christ Healing the Sick (119) *S. Ricci*
 122 Marquis del Guasto, and Page (964) *Titian*
- "Brought from Germany, by my lord marshall, from Col. Leslie to the King."
 C. & J. c. 41.
 "3 Oatlands—The Marquis de Guasto, a copy after Tystian. Sold Mr. Baker, the 1st of Feb. 1652, for 8*l*."
- 123 A Landscape with figures (610) *Schiavone*
 124 Mars, Venus, and Cupid (1086) *Giorgione*
 125 A Man's Portrait (45) *Giorgione*
 126 Jacob's Journey (570) *Bassano*
 127 The Wise Men's Offering (556) *P. Veronese*
 128 Queen of Bohemia, daughter of James I. (125)
 G. Honthorst
- "55 Hampton Court—The Queen of Bohemia, at length. Sold Mr. Bass, the 19th of December, 1651, for 10*l*."
- 129 Departure of Briseis (J. c. 1060) (126) *Schiavone*
 130 Head of a Female (505) *unnamed*
 131 Woman Taken in Adultery (130) *S. Ricci*
 132 David and Goliath (243) *Titian?*
 133 Marriage of St. Catherine (638) *Titian*
 134 Jacob Stealing the Blessing (614) *Schiavone*
 135 The Shepherds' Offering (469) *unknown*
 136 Portrait of Giacomo Il Bassano (971) *Il Bassano*
 137 (Now follows Nos. 167 and 146, p. 62.)
 507 "Senators of Venice in the Senate House" (J. c. 1018) (64)
 Fialetti
- "285 Hampton Court—The Senate House of Venice. Sold Mr. Delamere, the 28th June, 1650, for 10*l*."
- Sir Henry Wotton, Ambassador of James I., presenting his credentials to the Doge of Venice in the Senate House. Bequeathed to Charles I. by Sir Henry Wotton. It "containeth a draught in little, well resembling the famous Duke Leonardo Donato."
 —*Wotton's Will.*
- 386 Holy Family (689) *unnamed*
 138 A Warrior in Armour (74) ascribed to *Savoldo*
- "107 Hampton Court—A Ffellow in Armour, by Georgeone. Sold Mr. Derritz, the 18th Nov., 1651, for 20*l*."
- 139 Holy Family (631) *Savoldo*
 140 Man's Portrait (582) *P. Perugino*
 141 Susannah and the Elders (859) *P. Veronese*
 142 (Now follows Nos. 210 and 211, p. 64.)

- 211 Continnence of Scipio (250) *S. Ricci*
 143 Mars, Venus, and Cupid (573) *P. Veronese*
 144 A Concert (554) *Lorenzo Lotto*
 145 St. Catherine at the Altar (788) *P. Veronese*
 146 (Now follows No. 167 : see next page.)
 160 The Deluge (471) *Il Bassano*

No. 16 of the pictures by Bassano in the Duke of Buckingham's collection is described as "Noah's Ark, with all kinds of animals getting in it." 4 ft. by 5 ft. (J. c. 160.)

"52 St. James's—A great piece of the Deluge, by Bassan. Sold, Mr. Emmerly, 21 May, 1650, for 60*l*."

- 147 A Man's Head (134) *Bassano*
 148 Andrea Ordini, a Sculptor (72) *Lorenzo Lotto*
 149 Alexander de' Medici (68) *Titian*
 150 Madonna and Child (147) *Parmegiano*

"The picture of Our Lady, and Christ lying along before her, his left arm leaning on a globe of the world, with his right arm taking up a rose." A Mantua piece, said to be done by Parmensius. 3 ft. 10 in. by 3 ft. (C. I. c. p. 95, 23.)

"One a copy from the well-known Madonna della Rosa, in the Dresden Gallery."
 —*Waagen*.

The King's Drawing-Room. (No. 5.)

- 151 David with Goliath's Head (150) *Dom Fetti*
 "319 Hampton Court—David and Goliath's head, by Fettee. Sold Mr. Houghton, the 16th Jan., 1651, for 20*l*."
 152 Christ brought before Pilate (728) *Tintoretto*
 153 Boaz and Ruth (572) *Bassano*
 154 Expulsion of Heresy (145) *P. Veronese*

"A picture where Virtue with a sword is separating the vices from three churchmen;" done by Young Palma. 3 ft. 4 in. by 3 ft. 5 in. (C. c. p. 135, 27 ; J. c. 221.) Bought of Nathaniel Garret.

- 155 Duke of Richmond and Lenox (333) *Van Somer*
 156 Goats and Cupids (156) *Caravaggio*

One of six subjects by this artist purchased by Charles I.

- 157 Apotheosis of a Saint (157) *Il Bassano*
 158 A whole length of a Venetian Gentleman (905) *Giorgione*
 159 Christ at the Pool of Bethesda (1087) *Bassano*
 160 (Now next to No. 145, above.)
 161 A Magdalen (552) after *Titian*
 162 Holy Family and St. John (117) *Carlo Cignani*
 163 The Shepherds' Offering, called "The Birth of Christ"
 (J. c. 735) (467) *Palma*
 164 "A naked Venus, with a Woman looking into a Trunk"
 (J. c. 754) (569) ascribed to *Titian*

It is an early and genuine Venetian painting. Parts of the figure remain uninjured and nearly in their original state, but the head and extremities seem to have been repainted. It is a replica of the celebrated picture at Florence.

- 189 Eight copies of Portraits unknown, from Vandyck (172-179)
Russell
- 190 Anne Hyde, Duchess of York (180) *Sir P. Lely*
[The mother of Queen Mary and Queen Anne. She died before her husband became king.
"I walked to Lilly's the painter, where I saw among other rare things the Duchess of York, her whole body, sitting in state, in a chair in white sattin."—*Pepys' Diary*, vol. i. p. 292. Bohn. This picture is engraved in Lodge's Portraits.]
- 191 Mrs. Knott (181) *Verelst*
- 192 The Duke of Gloucester (389) *Sir P. Lely*
- 193 Five copies of Portraits unknown, from Vandyck (183-187)
Russell
- 194 Louise Renee de Penencourt de Quérouaille, Duchess of
Portsmouth (as Flora) (188) *H. Gascar*
["I now saw that famous beauty, but in my opinion of a childish, simple, and baby face, Mademoiselle Querouaille."—*Evelyn's Diary*, Nov., 1670, p. 67, vol. ii. Bohn. She had one son by Charles II., Charles Lennox, created Duke of Richmond.]
- 195 Duchess of Richmond (La Belle Stuart) as Diana (J. c.
1112) (189) *Sir P. Lely*
["To Whitehall, where, staying for Mr. Coventry in one of the galleries, there comes out of the chayre-roume Mrs. Stewart, in a most lovely form, with her hair all about her eares, having her picture taking there. There was the king and twenty more, I think, standing by all the while, and a lovely creature she in the dress seemed to be."—*Pepys' Diary*, vol. ii. p. 148. Bohn.]
- 196 Nell Gwynne (In J. c. 305 she is "with a Cupid," and
Danckers' name is associated with that of Sir Peter
Lely) (190) *Sir P. Lely*
["Madam Gwynn" outlived the king seven years. Her only surviving son by Charles was Charles Beauclerc, created Duke of St. Albans. The present picture came from Buckingham House. Mrs. Jameson and others have doubted whether it is meant for Nell Gwynne.]
- 197 Countess of Rochester (Henrietta Boyle) (191) *Sir P. Lely*
[Henrietta Boyle, daughter of the first Earl of Burlington, married to Lawrence Hyde, son of Lord Chancellor Clarendon. He was created Viscount Hyde in 1681, and subsequently Earl of Rochester—alluded to by Evelyn as "the great favourite."]
- 198 A Duchess of Somerset (192) *W. Wissing*
- 199 Mrs. Middleton (J. c. 1113) (193) *Sir P. Lely*
["Mrs. Jane Middleton, according to Granger, was a woman of small fortune, but great beauty. Her portrait is in the gallery at Windsor."—Note in *Grammont's Memoirs*.]
- 200 Mrs. Lawson (194) *Verelst*
- 201 Lady Whitmore (195) *Sir P. Lely*
- 202 Countess of Northumberland (196) *Sir P. Lely*
- 203 Countess of Ossory (197) *Sir P. Lely*
[Amelia Nassau, daughter of Louis Van Beverwaert, a natural son of Prince Maurice, married Thomas, Earl of Ossory, son of the first Duke of Ormond.]
- 204 Lady Denham (J. c. 1117) (198) *Sir P. Lely*
[Formerly Miss Brooke. "Merciless fate robbed her of life and of her dearest hopes in the bloom of youth."—*Grammont's Memoirs*.]

- 205 Duchess of Cleveland (Countess of Castlemaine), as Minerva
(J. c. 1111) (199) *Sir P. Lely*

[The Countess of Castlemaine was Barbara, daughter and heir of William Villiers, Viscount Grandison, and was married to Roger Palmer, then a student in the Temple, shortly before the Restoration. In the 13th year of Charles II. he was created Earl of Castlemaine. She was created Duchess of Cleveland in 1670. Her children by Charles II. were Charles Fitzroy, Duke of Southampton; Henry Fitzroy, Duke of Grafton; George Fitzroy, Duke of Northumberland; and three daughters.

"I went to Mr. Lilly's, and here, amongst other pictures, saw the so much desired by me picture of my Lady Castlemaine, which is a most blessed picture."—*Pepys' Diary*, vol. i. p. 337. Bohn.]

- 206 Countess of Sunderland (J. c. 1115) (200) *Sir P. Lely*

[Lady Anne Spencer was a daughter of the Earl of Bristol, and married to Robert, second Earl of Sunderland.]

- 207 The Countess de Grammont, as St. Catherine (J. c. 1120)
(201) *Sir P. Lely*

- 208 Flower-piece (202) *Baptiste*

The King's Dressing-Room. (No. 7.)

Ceiling painted by Verrio, representing Cupid stealing the armour of Mars, whilst the latter is sleeping in Venus' lap.

- 210 Men fighting with Bears (741) *Il Bassano*

211 (Now follows No. 142, p. 61.)

- 142 Jacob's Journey (103) *Il Bassano*

"113 Hampton Court—The Children of Israel going to Egypt. Sold Mr. Wilmore, the 28th May, 1650, for 5*l*."

Called "The Children of Israel Journeying." By Giacomo Bassano. (J. c. 241.) It was also in the collection of Charles I., and was called "Abraham with his Family Travelling," and numbered to in the "Adam and Eve" Room, Whitehall.

- 212 Robbers in a Cave, dividing their Spoil (670) *S. Rosa*

213 (Now follows No. 229, p. 65.)

214 (" Nos. 229 and 213.)

215 (" " " ")

- 216 Cupid shaving his bow; after the Orleans picture (511)
by *Parmegiano*.

217 (Now follows Nos. 229, &c., p. 65.)

- 218 Judas Betraying Christ (564) *Pordenone*

219 Salome with the Head of John the Baptist (672)

- 612 Nymphs and Satyrs (425) *Rubens*

"A large piece; three nymphs sleeping, two satyrs. The landscape by Snyders; with dead game, Rubens." (J. c. 60.)

- 237 Moses striking the Rock (384) *Sal. Rosa*

239 A Landscape (1104) *Sal. Rosa*

220 Nymphs (561) *G. Chiari*

221 Head of Christ (214) *unnamed*

222 Head of the Virgin (216) *unnamed*

- 223 The Tribute Money (702) *P. Veronese*
 224 Marriage of Joseph and Mary (574) *Girolamo Mazzuoli*
 225 "A piece with a doe, a stork, and a brass-pan in it." (J. c.
 800) (246) *Kalf*

The King's Writing-Closet. (No. 8.)

The mirror here is placed at such an angle that the reflection of the whole suite of rooms may be seen in it.

- 225* Flower-piece (222) *J. Bogdane*
 226 Artemisia Gentileschi (Ch. I. c.) (79) *by herself*
 "5 Hampton Court—Arthemasia Gentleiscoe. Done by herself. Sold by
 Mr. Jackson, the 23rd Oct. 1651, for 20*l*."
- 227 A Sibyl (218) *A. Gentileschi*
 "95 Hampton Court—A woman's Head, by Gentleiscoe. Sold Mr. Hough-
 ton, the 16th Jan. 1651, for 6*l*." [The official catalogues have "A
 [Artemisia] Gentileschi" as the painter of this picture, and Mrs. Jameson
 accepts it as by that artist, remarking, however, that it is "very inferior
 to her own portrait" (the picture immediately preceding). But some attri-
 bute the work to Orazio Gentileschi (otherwise Lomi) the painter of No.
 229.]
- 228 A Warrior (217) *Guercino*
 229 Joseph and Potiphar's Wife (165) *O. Gentileschi*
 "A large piece, of Joseph and his mistress." (C. & J. c. 161.)
- 213 Holy Family (696) *Perugino*
 214 Holy Family (66) *F. Vanni*
 215 Nymphs (571) *G. Chiari*
 217 Our Saviour in the House with Mary and Martha (684)
Bassano
- 230 (Now at p. 78, following No. 536.)
 231 (Now at p. 83, following No. 665.)
 232 (Now at p. 76, following Nos. 459 and 271.)
 233 Head of a Youth *C. Cignani*
 234 Cleopatra Dying (981) *L. Caracci*
 235 Lucretia (105) *P. Bordone*
 236 (Now follows Nos. 510, &c., p. 77.)
 237 (Now follows Nos. 219, &c., p. 64.)
 238 Martyrdom of St. Bartholomew (420) *L. Nottery*
 239 (Now follows Nos. 219, &c., p. 64.)
 240 A Sibyl (C. c.) (403) *P. Bordone?*
 241 Daughter of Herodias, with the Head of John the Baptist
 (258) attributed to *L. da Vinci*, but
 "In conception and tone much of the manner of Boltraffio."—*Waagen*.
- 242 A Sibyl (133) *C. Cignani*
 243 Poultry (229) *J. Bogdane*
 244 Triumph of Spring (225) *S. Ricci*
 245 The Marriage of St. Catherine (390) after *Correggio*
 246 Flower-piece (232) *J. Bogdane*

Queen Mary's Closet. (No. 9.)

- 247 A Sacrifice (244) *G. Romano*
 "A high and narrow piece, being a sacrifice; some four entire little figures, and a goat lying by to be sacrificed. From Mantua, 4 ft. by 2 ft. 2 in." (C. c. p. 100, 7.)
- 248 Charity (205) *C. Cignani*
- 249 Madonna and Child (77) *Bronzino*
- 250 Madonna with St. Catherine and St. Joseph, unfinished
 (J. c. 556) (167) *Parmegiano*
- 251 Holy Family, after Raffaele (247) *G. Romano*
- 252 Achilles and the Centaur (211) *A. Balestra*
- 253 The Roman Daughter (713) *unnamed*
- 254 St. John (746) *L. Spada*
- 255 Vulcan and Thetis (207) *A. Balestra*
- 256 Madonna and Child (962). *C. Cignani*
- 257 A Roman Emperor on Horseback (168) *G. Romano*
- 258 Female with Flowers (856) *unnamed*
- 259 St. Catherine (412) *B. Luini*
- 260 An old Woman with a Pan of Charcoal (613) *Nogari*
- 261 Madonna and Child (749) *unnamed*
- 262 Virgin and Child, with St. John (707) *V. Malo*
- 263 A Man in the Costume of Henry VIII. (611) *Nogari*
- 264 The Infant Christ and St. John (213) *Carlo Maratti*
- 265 Virgin and Child (260) *V. Malo*
- 266 (Follows No. 282, p. 67.)
- 267 Sophonisba, or Fair Rosamond, with a cup in her hand
 (J. c. 243) (417) *S. Pulzone (Gaetano)*

The Queen's Gallery (The Tapestry Gallery). (No. 10.)

Contains seven large and beautifully-executed pieces of tapestry from the celebrated paintings by Charles Le Brun (died 1690), representing incidents in the history of Alexander the Great.

- No. 1 Alexander's Triumphant Entry into Babylon in a Chariot with Elephants.
- No. 2 Alexander's Contest with King Porus in India.
- No. 3 Philip of Macedon embracing Alexander after he had dismounted from his horse Bucephalus.
- No. 4 Diogenes seated near his tub, requesting Alexander to remove from between him and the sun.
- No. 5 Alexander going again to Babylon, met by the Chaldean Prophets, who endeavoured to dissuade him from entering the city where it was foretold he should lose his life.

No. 6 Passage of the Granicus, combat between the Greeks and the Persians.

No. 7 The Family of Darius at the feet of Alexander.

[After the battle of Issus, in which Darius was defeated, he left in the hands of Alexander not only his camp, baggage, and treasures, but also his mother, wife, and children. The incident here depicted illustrates the clemency of Alexander; attended by Hephæstion he visits the tent of Darius to reassure and console his august captives. The daughters in the background, bathed in tears, were subsequently married to the conqueror and his general.]

268 Landscape and figure piece (251) *A. Henn*
Probably by Adrian Hennin.

269 (Twelve pictures by Ricci, now in the Ante-Room of the South Gallery; see p. 86.)

270 Boy with Puppies (248) *B. Castiglione*

The Queen's Bed-Room. (No. II.)

In which is placed the State-bed of Queen Anne, with its hangings, which were worked at Spitalfields. The ceiling was painted by Sir James Thornhill, and represents Aurora rising out of the Sea. The chandelier was manufactured in 1771.

273 Queen Mary II. [? *Kneller*]

272 (Follows No. 770, at p. 86).

274 Venus and Adonis (507) *G. Chiari*

275 St. Francis, with the Infant Jesus (462) *Guido*

276 Holy Family (142) *Correggio?*

277 St. Sebastian (1097) *unnamed*

277* Figures and Boat (Bacchanals) (458) *Polidoro*

278 Offerings of the Magi (162) *L. Giordano*

279 Venus and Cupid (579) *F. Pourbus*

280 The Burning of Rome (948) *G. Romano*

"A piece where Rome is set on fire, where the people are flying with pack and sack; containing, upon the first ground, some seventeen figures, besides the little ones in the landskip afar off." (C. c. p. 137, No. 35; J. c. 69.)

281 St. Catherine reading (392) *Correggio*

282 Madonna and Child (139) *A. del Sarto*

266 Chiron instructing Achilles in the use of the Bow (863)

G. Romano

283 A Dead Christ *unnamed*

284 Head of a Man (796) *Schiavone*

285 The Apostles Peter, James, and John (526) *Caravaggio*

286 Birth of Jupiter? (115) after *G. Romano*

"A piece, of the Birth of Hercules, where the mother is brought to bed, and a tent whereby attending some four nymphs, about washing the child, containing seven entire little figures." 3 ft. 6 in. by 4 ft. 8 in. (C. & J. c. 67.)

287 Triumph of Fortune (203) *G. Romano*

288 Six Pictures, representing the History of Cupid and Psyche

(472-477) *L. Giordano*

- 289 Pilate Delivering up Christ (J. c. 43) (522) . . . *Schiavone*
 290 Roman General on Horseback (149) . . . *G. Romano*
 291 Infancy of Jupiter (110) . . . *G. Romano*
 "94 Greenwich—A Child Sucking of a Goat. Done by Julio Romano.
 Sold, by Commonwealth, Mr. Melbourne, the 24th May, 1650, for 100*l*."
- 292 Six Pictures (continuation of No. 288) (478-483) . . . *L. Giordano*
 293 Jupiter and Europa (65) . . . *G. Romano*
 294 Portrait of a Gentleman (118) . . . *Titian*
 295 Portrait of a Lady (355) . . . *P. Perugino*
 296 A Portrait of a Gentleman (1084) . . . *unnamed*
 297 Ganymede (560) . . . after *Michael Angelo*
 298 Holy Family (774) . . . *unnamed*
 299 Judith with the Head of Holofernes (1106) . . . *C. Allori*
 300 Venus and Cupid (463) after *Michael Angelo* by *Pontorno*
 It was formerly in Kensington Palace. Purchased by George II. for 1000 guineas. Michael Angelo is said to have made the cartoon for his friend Bartolomeo Bettini.
- 301 "Judith with Holofernes' head, and an old woman by her."
 (J. c. 780) (230) . . . *Guido*
 302 Jupiter and Juno taking possession of the Throne of Heaven.
 (J. c. 56) (113) . . . *G. Romano*
 "28 Greenwich—Two coming to Jupiter's throne. Done by Julio Romano.
 Sold, by Commonwealth, Mr. Jerome, for 44*l*., the 14th of May, 1650."
 "A piece, with four figures in it, two coming from Jupiter's seat."
- 303 Magdalen (219) . . . copy from *Sasso Ferrato*
 304 A Female Saint (233) . . . *P. Perugino*
 305 Mermaid and Young (1122) . . . *G. Romano*
 306 Italian Lady (76) . . . *Parmegiano*
 "Called 'An Italian Duchess,' at half length. By Raphael." (J. c. 833.)
- 307 St. John Baptising Christ (456) . . . *Francesco Francia*
 This, though not equal to the specimen of this master in the National Gallery, is still a very fine and genuine painting. The expression of Christ is that of pious resignation. It is rather a novel and original feature, very apposite, that the painter has represented Christ miraculously standing *on* the water.
- 308 William III. [*? Kneller*]

The Queen's Drawing-Room. (No. 12.)

The ceiling, which is painted by Verrio, represents Queen Anne in the character of Justice. This is the centre room of the eastern, or principal front, of Wren's structure. It is pleasanter to our taste to rest in the capacious windows and look on what is outside, rather than on what is inside, this room. Here is a view of the gardens which must not be lost. This elevation shows more plainly their form than you can get when level with them. Kingston Church closes the view of the third avenue on the left. In the centre, from gaudy flower-beds, the eye passes to rich

evergreens, then to the playful fountain, and rests on the canal, extending nearly a mile down an avenue of majestic trees. Pleasant to idle a whole day before such a scene, with nothing to do but watch and sympathize with the crowds of merry visitors below.

This room is occupied exclusively by Benjamin West's paintings, the best by far being the Death of General Wolfe—an excellent painting of a difficult subject. In employing the costume of the period of this event, and not classical draperies, West was considered as a bold experimentalist against the established canons of criticism; even Sir J. Reynolds at first opposed the innovation. When the picture was finished, Reynolds said, "West has conquered; I retract my objections. I foresee this picture will occasion a revolution in art." This is a duplicate of the original in the Grosvenor Gallery. West's pictures were removed from Windsor, now that George III. is no longer there to admire them. A marvellous taste that was in George III. to set West to paint portraits, and pass over Sir Joshua Reynolds! As being about things and persons we have lived among, these pictures create an interest which paintings of subjects further removed into the past fail to excite.

- | | | |
|-----|--|-------------|
| 309 | Duke of Cumberland, and the two Princesses, Charlotte Augusta and Sophia Augusta (487) | <i>West</i> |
| 310 | Dukes of Cumberland, Sussex, Cambridge, and the three Princesses, Charlotte, Augusta, Sophia (488) | <i>West</i> |
| 311 | The Death of the Chevalier Bayard (489) | <i>West</i> |
| 312 | Hamilcar swearing the Infant Hannibal at the Altar never to make Peace with Rome (490) | <i>West</i> |
| 313 | The Wife of Armenius brought Captive to Germanicus (495) | <i>West</i> |
| 314 | Peter Denying Christ (491) | <i>West</i> |
| 315 | Cyrus liberating the Family of Astyages, King of Media, his grandfather, whom he had taken prisoners (499) | <i>West</i> |
| 316 | Queen Charlotte and Princess Royal (492) | <i>West</i> |
| 317 | The Death of Epaminondas (493) | <i>West</i> |
| 318 | George III., when forty-two years of age, the Lord Amherst, and the Marquis of Lothian, on horseback, with a view of Coxheath Camp in the background (494) | <i>West</i> |
| 319 | St. George and the Dragon (496) | <i>West</i> |
| 320 | The Death of General Wolfe (497) | <i>West</i> |
| 321 | Queen Charlotte, when thirty-six years of age, with her thirteen Children (498) | <i>West</i> |
| 322 | Prince of Wales and Duke of York (500) | <i>West</i> |
| 323 | The Departure of Regulus (501) | <i>West</i> |
| 324 | William, Duke of Clarence (afterwards William IV.), and Duke of Kent (502) | <i>West</i> |
| 325 | Apotheosis of the Infant Princes, Octavius and Alfred (503) | <i>West</i> |

The Queen's Audience Chamber. (No. 13.)

In which the State Canopy of Queen Mary remains in its original position.

- 526 Four Doges of Venice (Four separate pictures, 791-794)
Fialetti
- Bequeathed to Charles I. by Sir H. Wotton. Their names are on the backs of the pictures. See Wotton's will.
- 327 Don Gusman (593) *Mytens*
328 Tobit restored to sight (781) *M. de Vos*
329 Battle of Forty (122) *P. Snayers*
331 Meeting of Henry VIII. and the Emperor Maximilian (524)
Holbein?
332 The Daughter of Frederick II. of Denmark (615)
unnamed
333 Christ Healing the Sick (698) *Van Orley*
334 Embarking from Scheveling (635) *Palamedes*
335 St. Michael the Archangel and Satan . . . *Sir J. Reynolds*
- [A large picture lately removed from the chapel.]
- 559 Margaret, Countess of Lennox (513) *Holbein*
336 Lord Zouch (307) *Mytens*
337 Embarkation of Henry VIII. from Dover, 31st May, 1520,
to meet Francis I. (515) . . . ascribed to *Holbein*
- ["I came a little too late (to receive the Communion at Whitehall), so I walked up into the house, and spent my time in looking over pictures, particularly the ships in King Henry VIII.'s voyage to Bullaen, marking the great difference between those built then and now."—*Pepys' Diary*, vol. i. p. 363. Bohn.]
- 338 Sea-port (968) *Parcelles*
339 The "Battaile of Spurs" (A.D. 1513) (517) . . . *Holbein?*
340 Henry VIII. and Family (510) *Holbein*
- One of the most interesting historical pictures in the collection.
- "A long piece, painted with gold, where King Henry VIII. sits with his Queen and his son Prince Edward on his right side, and his two daughters, Queen Mary and Queen Elizabeth, standing at each side, and a fool at the left side in the door, with a jackanapes on his shoulder, and on the other side a waiting-woman; little entire figures." 10 ft. by 6 ft. (C. I., p. 118, 56.)
- "46 Whitehall—King Henry 8th, Prince Edward, Princess Mary, and Princess Elizabeth, in one picture. Sold, Colonel Well, the 27th Oct. 1649, for 15*l*."
- 341 Sir John Gage. (C. I.'s c. 22) (320) *unnamed*
342 The Meeting of Henry VIII. and Francis I. of France, at
Calais, in a field called "The Cloth of Gold" (520)
Holbein

During the Commonwealth, the Parliament proposed to sell this painting to the King of France; but the Earl of Pembroke being resolved that it should not leave the country, secretly cut out the head of Henry VIII. whilst the treaty was in progress. The French ambassador, finding the picture mutilated, refused to purchase it. The Earl having preserved the head, after the Restoration gave it to Charles II., when it was replaced; and so skilfully was it done, that the blemish can only be discovered by viewing the picture in a side light. (Vide "*Archæologia*," v. 3 and 6.)

- 343 Isabella, Arch-Duchess of Austria, daughter of Philip II. of Spain (525) *Pourbus*
 344 (Now in Room 24; see p. 78.)
 798 Sir Jeffery Hudson (892) *Mytens*

"The picture of Jeffrey, the Queen's dwarf, in a landskip, at length, done by Dan Mytens, and the landskip by Cornelius Johnson." (C. c. p. 90, 33.)

The history of this little ugly fellow is a romance of its kind, and sufficiently amusing to occupy a page:—

"He was born," says Horace Walpole, "at Oakham, in Rutlandshire, in 1619, and about the age of seven or eight, being then but eighteen inches high, was retained in the service of the Duke of Buckingham, who resided at Burleigh-on-the-Hill. Soon after the marriage of Charles I., the King and Queen being entertained at Burleigh, little Jeffery was served up to table in a cold pie, and presented by the Duchess to the Queen, who kept him as her dwarf. From seven years of age till thirty, he never grew taller; but after thirty he shot up to three feet nine inches, and there fixed. Jeffery became a considerable part of the entertainment of the court. Sir William Davenant wrote a poem, called 'Jeffreidos,' on a battle between him and a turkey-cock; and in 1638 was published a very small book, called 'The New Year's Gift,' presented at court from the Lady Parvula to the Lord Minimus (commonly called Little Jeffery), her Majesty's servant, &c., written by Microphilus, with a little print of Jeffery prefixed. Before this period, Jeffery was employed on a negotiation of great importance; he was sent to France to fetch a midwife for the Queen, and on his return with this gentlewoman, and her Majesty's dancing master, and many rich presents to the Queen from her mother, Mary de Medici, he was taken by the Dunkirkers. Jeffery, thus made of consequence, grew to think himself really so. He had borne with little temper the teasing of the courtiers and domestics, and had many squabbles with the King's gigantic porter; at last, being provoked by Mr. Crofts, a young gentleman of family, a challenge ensued, and Mr. Crofts coming 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, Jeffery with the first fire shot his antagonist dead. This happened in France, whither he had attended his mistress in the troubles. He was again taken prisoner by a Turkish rover, and sold into Barbary. He probably did not long remain in slavery, for at the beginning of the civil war he was made a captain in the royal army, and in 1644 attended the Queen to France, where he remained till the Restoration. At last, upon suspicion of his being privy to the Popish plot, he was taken up in 1682, and confined in the Gate House, Westminster, where he ended his life, in the sixty-third year of his age."—*Walpole's Anecdotes, Dallaway's Ed.*, vol. ii., pp. 21, 22. The painters received 40*l.* for this picture.

- 346 Anne, Queen of James I. (C. c.) (780) *Vansomer*
 347 (Now follows No. 393, p. 73.)
 348 (After No. 344, in Room 24; see p. 78.)
 349 Queen Elizabeth in a fancy dress (299) [*F.*] *Zuccherro*

On a tree are inscribed these mottoes:—*Injusti justa querela; Mea, sic mihi; Dolor est medicina ed tori [? dolori]*. On a scroll, at the bottom of the picture, the following verses, attributed to Spenser, but far more likely to have been the inspiration of the Queen herself, in a fit of virgin despair:—

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

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

My onely hope was in this goodly tree,
 Which I did plant in love, bringe 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.

[Over the fireplace in this room has lately been placed a sculptured medallion, or cast, of Henry VIII., by Torrigiano. This has been at the South Kensington Museum, but it belonged to the Hampton Court collection before. Pietro Torrigiano was an Italian sculptor much employed by Henry VIII.]

The Public Dining-Room. (No. 14.)

- 351 Two Portraits of Gentlemen (834 & 909) . . . *W. Dobson*
 352 Fischer, the Composer (747) *Gainsborough*
 353 Col. St. Leger (733) *Gainsborough*

[Handsome Jack St. Leger, intimate friend of George IV. when Prince Regent. This picture has recently been engraved by Graves.]

- 354 George III. reviewing the Tenth Light Dragoons—the Prince of Wales on the right—Duke of York on the left, beside whom are General Goldsworthy and Sir David Dundas. Sir William Fawcett on the ground (166)

Sir W. Beechey

- 359 Comic Muse (960) (Mrs. Jordan) * *Hoppner, R.A.*
 360 The King of Oude, receiving tribute (951) *Home*
 512 Queen of Prussia (907) *unnamed*
 513 Frederick the Great (555) *Antoine Pesne*
 355 Francis, Duke of Bedford (961) *J. Hoppner*
 356 (Now follows Nos. 510, &c., p. 77.)
 358 Earl of Moira (950) *Hoppner, R.A.*
 361 Family of Frederick, Prince of Wales (609) . . . *Knapton*

George III., the most important personage of this royal family group, may be distinguished as sitting with a plan of the garrison of Portsmouth on his knee, and his brother Edward, Duke of York, is inspecting the plan.

- 362 Nabob Walajah of Arcot (155) *G. Willison*
 363 Portrait of Friedrich von Gentz (936)

Sir T. Lawrence, P.R.A.

- 364 Richard Brinsley Sheridan (891) *unnamed*
 365 Robert Walker (587) *by himself*
 366 A Rabbi, after Rembrandt (266) *Gainsborough*
 367 Hurd, Bishop of Worcester (889) *Gainsborough*
 368 Lord Hutchinson (872) *T. Phillips, R.A.*
 369 John Lacy, a comedian in the reign of Charles II. (847)

Michael Wright

["His best picture, in my opinion, is Lacy, the famous Roscius or comedian, whom he has painted in three dresses—as a gallant, a Presbyterian minister, and a Scotch Highlander in his plaid."—*Evelyn's Diary*, vol. i. p. 391. Bohn.]

- 370 A Man's Portrait (32) *Dobson*

* Cunningham's Lives of Painters.—Bohn.

371	Hurd, Bishop of Worcester (887)	<i>Gainsborough</i>
372	Mrs. Elliot (58)	<i>Riley</i>
373	Spencer Percival (890)	<i>Joseph</i>
374	North, Bishop of Winchester (888)	<i>Dance</i>
375	Mrs. Delany (944)	<i>Opie</i>
376	Dobson and his Wife (870)	<i>Dobson</i>

The Prince of Wales' Presence Chamber. (No. 15.)

377	Count Gondomar, the Ambassador from the King of Spain to King James I. (551)	<i>Mytens</i>
442	Mockery of Jesus Christ, with Crown of Thorns (657)	after <i>Rubens</i>
378	Repentant Thief on the Cross (690)	<i>P. del Vaga</i>
379	Unrepentant Thief on the Cross (691)	<i>P. del Vaga</i>
450	Peasant Woman with Holly Boughs and Lamb (648)	<i>Wheatley</i>
380	Nymphs and Satyrs (J. c.) (402)	<i>N. Poussin</i>
381	A Jewish Rabbi (421)	<i>Rembrandt</i>
382	A Dutch Lady (432)	<i>Rembrandt</i>
	"150 St. James's—An Old Woman's Head, by Rembranck. Sold, Mr. Bass, the 19 Dec. 1651, for 4 <i>l.</i> "	
383	Joseph and Mary (92)	<i>G. Honthorst</i>
384	A Battle on a Bridge (848)	<i>Borgognone</i>
385	Adam and Eve (580)	<i>Jan de Mabuse</i>
	In King Charles the First's collection, hanging in a gallery at Whitehall. It gave the name of "The Adam and Eve Gallery."	
	"304 Hampton Court—Adam and Eve, done by Mabuse. Sold, Mr. Marriotte, the 17th May, 1650, for 50 <i>l.</i> 10 <i>s.</i> "	
386	(Now follows Nos. 137 and 507, p. 60.)	
387	Samson and Delilah (952)	<i>Vandyck</i>
388	Portrait, decorated with the Order of the Garter (589)	<i>Mirevelt</i>
389	An Old Man's Portrait (285)	<i>Q. Matsys</i>
390	Dogs on the Scent (464)	<i>Snyders</i>
391	Pharaoh and his Host swallowed up by the Red Sea (70)	<i>Jordaens</i>
392	Madame Chatillon (568)	<i>unnamed</i>
393	Singing by Candlelight (249)	<i>G. Honthorst</i>
347	A Sea-piece (697)	<i>Parcelles</i>
394	Calumny, "an Allegory" (71)	<i>Frederic Zucchero</i>
	Horace Walpole thus speaks of it: "His picture in distemper of Calumny, borrowed from a description of one painted by Apelles, was supposed a tacit satire on that Cardinal (Farnese) with whom he had quarrelled on some deficiency of payment."	
396	Don Carlos, son of Philip IV. of Spain (548)	<i>Murillo</i>
397	A Spanish Boy playing on a Lute (57)	<i>Murillo</i>
398	A Boy paring Fruit (437)	<i>Murillo</i>

- 399 Figure in a bright light, an old woman blowing charcoal
(31) *Holbein*
- 400 Henry, Prince of Wales, son of James I., and Lord Harrington
(327) *Lucas de Heere?*
- 401 Assembly of the Gods (949) *B. Spranger*
- 402 Christ bearing his Cross (734) *Van Harp*
- 403 A Boar's Head. (J. c. 932) (426) *Snyders*
- 404 Interior, with figures. "Quaker's Meeting." (406)
 *Egbert Hemskerk*
- 405 Ernest, Count Mansfeldt (560) *Mytens*

This picture is labelled "Ernestus Princeps et Comes Mansfeldiæ, Marchio Castellonovi et Bontigliere, Baron Heldrungen Generalis, &c. Ætatis 48. 1624." It was in Charles I.'s collection.

The Prince of Wales' Drawing-Room. (No. 16.)

- 406 Philip III. of Spain (939) *unnamed*
- This picture is inscribed: "Ju: Pantaja De la Vallcolit Regiæ Majestatis Philip . . . pictor faciebat, 1605." A like painting at Cobham Hall (Kent).
- 407 Louis XIII. of France (581) *Van Belchamp*
- 408 Louis XIV. on horseback (853) *unnamed*
- 409 The Murder of the Innocents (1115) *P. Mignard*
- 410 Marianne, Duchess of Bourbon (985) *unnamed*
- 411 Mary de' Medici (953) *Pourbus*
- 412 Christ in the Garden (153) *N. Poussin?*
- Painted on stone.
- 413 Louis XVI. of France (516) *Greuze*
- 414 Prince Eugene (621) *A. Vander Meulen*
- 415 A Dead Christ (418) *N. Poussin*
- 416 A Cavalier on Horseback (622) *A. Vander Meulen*
- 417 Mademoiselle de Clermont (984) *unnamed*
- 418 Henry IV. of France (955) *Pourbus*
- 419 Angels appearing to the Shepherds (J. c. 474) (154)
 *N. Poussin?*
- 420 The Queen of Frederick II. of Denmark (980) *unnamed*
- 421 Landscape with Ruins (655) *after Claude*
- 422 Louis XV. of France, when young (925) *unnamed*
- 423 A Seaport (460) *Claude*
- 424 (Now follows Nos. 536, &c., p. 79.)
- 425 (" " " ")
- 426 Portrait of a Lady (945) *unnamed*
- 446 A Head (1096) *after Titian*
- 447 Head of Cyrus received by Queen Thomyris (255)
 *Theodore Russell*

This Queen of the Massagetæ having vanquished Cyrus ordered his head to be thrown into a vessel full of human blood, with these words, "Satia te sanguine quem sitisti."

- 427 Christian IV., King of Denmark (504) *unnamed*
 428 Louis XIV., when young (396) *Mignard*
 429 Madame Pompadour, mistress of Louis XV. (986) *Greuze*

(The Prince of Wales' Bed-Room. (No. 17.)

- 430 (Now in the King's Private Dressing Room ; see p. 78.)
 431 (Now follows No. 457, below.)
 432 (Now in the King's Private Dressing Room ; see p. 78.)
 433 (Now follows No. 510, p. 77.)
 434 (Now in the King's Private Dressing Room ; see p. 78.)
 435 Holy Family (745) after *Dosso Dossi*
 436 (Now follows No. 510, p. 77.)
 437 Ecce Homo (694) after *Titian*
 438 (Now in the King's Private Dressing Room ; see p. 78.)
 439 (Now follows Nos. 510, &c., p. 77.)
 440 (Now follows Nos. —, p. —.)
 441 (Now in the King's Private Dressing Room ; see p. 78.)
 442 (Now follows No. 377, p. 73.)
 443 (Now in the King's Private Dressing Room ; see p. 78.)
 444 (Follows No. 450 below.)
 445 (Now follows Nos. 510, &c., p. 77.)
 446 (Now follows No. 426, on preceding page.)
 447 (" " " " ")
 448 (Now follows Nos. 510, &c., p. 77.)
 449 Venus and Cupid (131) *Titian*
 450 (Now follows No. 379, p. 73.)
 444 Philip, Duke of Orleans* *Reynolds*
 451 (Now in the King's Private Dressing Room ; see p. 78.)
 452 George II. (598) after *Pine*
 453 George, Duke of Buckingham, and Francis his brother,
 copy from Vandyck at Windsor (245)
 454 Faith (671) *Guercino*
 457 Duke of Clarence* *Hoppner*
 431 Madonna and Child (766) after *Vandyck*

The Visitor will now return through the Public Dining-room to

(The Queen's Private Chapel. (No. 19.)

- 455 Foreign Birds (679) *Bogdane*
 456 The Raising of Lazarus (687) *B. Van Orley*
 457 (Follows No. 454 above.)
 458 Christ Healing the Sick (688) *A. Verrio*

[* There are also photographs of these pictures, from the under-linings of which it appears, and from the state of the paintings themselves, that they were much damaged when at Carlton House Palace by the fire that occurred there in 1824.]

459	(After No. 469, below.)	
460	Holy Family (692)	<i>Bassano</i>
461	Pharaoh Sleeping (690)	<i>Van Harp</i>
462	Poultry (209)	<i>M. Hondekoeter</i>
463	Foreign Birds (683)	<i>Bogdane</i>
464	Dead Game with Fruit (798)	<i>Snyders</i>
465	Peter in Prison (685)	<i>Steenwyck</i>
466	(See after 553, p. 79.)	
467	Still Life (239)	<i>J. D. de Heem</i>
468	Dead Birds (368)	<i>Van Aelst</i>
469	Still Life (240)	<i>J. D. de Heem</i>
459	Dutch Scene	<i>Jan Steen</i>
271	St. Peter (453)	<i>unnamed</i>
232	St. Roque curing the Plague (797)	<i>unnamed</i>

The Closet near the Chapel. (No. 20.)

470	(Now the first picture in Room 25; see p. 78.)	
471	Children with a Goat (711)	<i>Amiconi</i>
472	An Italian Market (712)	<i>Bamboccio</i>
473	Painter in his Studio (227)	<i>G. F. Cepper</i>
474	St. Paul (714)	<i>unnamed</i>
475	An Italian Market (715)	<i>Bamboccio</i>
476	Cupid and Psyche (717)	<i>Lazzarini</i>
477	George II. (718)	<i>Sir G. Kneller</i>
478	Judith and Holofernes (719)	<i>Terriers, after P. Veronese</i>
479, 481, 482	Five Heads (Sketches) (720-724)	<i>Tiepoli</i>
480	A Portrait of an Old Man (725)	<i>unnamed</i>
483	(Follows No. 496, p. 77.)	
484	An Act of Mercy (727)	<i>after A. Caracci</i>
485 } 487 }	Dutch Amusements { (729) (730)	<i>G. F. Cepper</i>
486	A Village Repast (223)	<i>G. F. Cepper</i>
488	Boys with a Lamb (629)	<i>Amiconi</i>

The Private Dining-Room. (No. 21.)

In which are now placed the State Bed of King William III. on the left, with crimson damask; and on the right, hung with crimson velvet, that of his Queen, Mary. Some of the rich lace with which this was formerly covered still remains. The small bed in the centre was that used by King George II. when he resided in this palace. There are several pieces of delf in this and adjoining rooms which were brought to England by William III.

489	A Landscape (732)	<i>Danckers</i>
490	Landscape (212)	<i>Edema</i>

491	Stoning of St. Stephen (J. c. 839) (738)	<i>Rothenhammer</i>
492	Christ in the House of Mary and Martha (737)	<i>unnamed</i>
493	A Landscape (731)	<i>Lucatelli</i>
494	A Landscape with Ruins (739)	<i>unnamed</i>
495	Venus and Cupid (J. c.) (740)	<i>Pontormo</i>
496	A Japan Peacock (543)	<i>Bogdane</i>
483	[A Magdalen?] (1116)	<i>unnamed</i>
497	The Thames near Whitehall (742)	<i>unnamed</i>
498	Fountain, with Cattle (735)	<i>J. M. Roos</i>
499	Ruins, and a Vase (744)	<i>Griffier</i>
500	A Magdalen (743)	<i>unnamed</i>
501	Child with a Lamb (748)	<i>Sir P. Lely</i>
502	Duchess of Brunswick, sister to George III. (603)	<i>Angelica Kauffman</i>
503	Landscape (750)	<i>Van Diest</i>

Closet next the Private Dining-Room. (No. 22.)

504	Landscape with Waterfall (751)	<i>Edema</i>
505	Landscape (752)	<i>Danckers</i>
506	Twelve Saints (J. c. 843) (753-764)	<i>D. Fetti</i>

In the Commonwealth sale of these pictures seven of them figure thus:—

“131 Hampton Court—Seven Saints, done by Fettee. Sold Mr. Jackson, the 23 October, 1651, for 42*l*.”

507	(Now follows No. 136, p. 60.)	
508	View of Windsor Castle (767)	<i>unnamed</i>
509	Peter in Prison (768)	<i>unnamed</i>

The Queen's Private Chamber. (No. 23.)

510	Buildings and Figures (769)	<i>Ghisolfi</i>
433	River and Rock Scenery (646)	<i>Ibbetson</i>
436	The Flight into Egypt (558)	<i>Teniers, after Bassano</i>
439	Mountains and Waterfalls (649)	<i>Ibbetson</i>
440	St. John (708)	after <i>Correggio</i>
356	Landscape (208)	<i>Edema</i>
445	East Indian Scene (Nautch Dance) (408)	<i>unnamed</i>
448	Virgin and Child (705)	after <i>Tintoretto</i>
236	Augustus consulting the Sibyl (55)	<i>P. de Cortona</i>
512	(Now follows No. 360, p. 72.)	
513	(“ ” ” ”)	
511	Portrait of a Lady (927)	<i>unnamed</i>
514	Daughters of George II. (625)	<i>Maingaud</i>
515	Infant Duke of Gloucester, and a Bird (778)	<i>Sir P. Lely</i>
516	The Last Supper (776)	<i>Bassano</i>
517	Daughters of George II. (917)	<i>Maingaud</i>
519	View of Rome, “Canal Scene” (653)	<i>Fabier [?]</i>
520	View of Rome, Bridge, and Fireworks (642)	<i>Fabier [?]</i>

- 522 (Now in the King's Private Dressing Room, below.)
 555 An Encampment (832) *Van der Meulen*
 525 Landscape (790) *Danckers*
 526 (Four Doges of Venice, now in Room 13, see p. 70.)

The King's Private Dressing Room. (No. 24.)

Hung with tapestry, representing the Battle of Solebay. In the centre of the room is a very fine marble bust of a Negro, supposed to be a favourite servant of William III.

- 344 Portrait of a Lady (916) *unnamed*
 348 William of Nassau, Prince of Orange, great-grandfather of
 William III. (923) *Mirevelt*
 230 (Now follows No. 536, on next page.)
 424 (" " " ")
 425 (" " " ")
 432 Mountain and Lake Scenery (634) *Van Diest*
 570 The Sleeping Shepherd (1129) *unnamed*
 438 Jupiter and Europa (716) after *P. Veronese*
 778 The Apostles at the Tomb (547) *Van Orley*
 430 Virgin and Child (592) *P. Veronese*
 779 Duns Scotus (550) *Spagnoletto*
 434 Landscape, with River Scene (663) *Van Diest*
 760 Danaë (1130) *unnamed*
 443 Christ in the House of Mary and Martha (562)
Il Bassano
 522 Venus (1111) *unnamed*
 441 Venus and Cupid (121), after Titian *Rubens?*

After the "Venus qui se mire;" an Orleans picture at Cobham Hall (Kent). A replica is said to be in the collection of the Lord Ashburton.

- 772 Lot and his daughters (843) after *Guido*
 527 Caroline, Queen of George II. (795) *unnamed*
 528 "A Turkey Carpet" (231) *Maltese*
 451 Madonna and Child (765) after *Vandyck*
 529 Venus and Adonis (J. c. 177) (367) *B. Gennari*
 530 Virgin and Child (565) *unnamed*
 531 A Barrack Room (577) *C. Troost*

George II.'s Private Chamber. (No. 25.)

- 470 Joseph's Departure from Jacob (704) *unnamed*
 532 Flower-pieces (three pictures, 800-802) *Baptiste*
 533 Fruit, with a Monkey and Bird (803) *unnamed*
 534 Flower-pieces (804-806) *Baptiste*

535	Flower-pieces (807, 808)	. . . . .	<i>M. di Fiori</i>
536	Fruits (809)	. . . . .	<i>M. A. Campidoglio</i>
230	Venus and Youth at a Brook (640)	. . . . .	<i>unnamed</i>
424	Stanislaus, King of Poland (895)	. . . . .	<i>unnamed</i>
425	Emperor Paul of Russia (894)	. . . . .	<i>unnamed</i>
537	Flowers (810, 811)	. . . . .	<i>Baptiste</i>
538	Fruits (812)	. . . . .	<i>Van Aelst</i>
539	Fruit (813)	. . . . .	<i>M. A. Campidoglio</i>
540	A Flower-piece (814)	. . . . .	<i>Bogdane</i>
541	} Flowers (817, 818)	. . . . .	<i>Baptiste</i>
542			
543	} Grapes (823)	. . . . .	<i>M. A. Campidoglio</i>
544			
547	Flowers (826, 827)	. . . . .	<i>Baptiste</i>
548	Cattle and Sheep, with Figures (601)	. . . . .	<i>unnamed</i>
549	Blind Man's Buff (666)	. . . . .	<i>Pietro Longhi</i>
550	Cattle and Sheep, with Figures (599)	. . . . .	<i>unnamed</i>
551	Attending the Sick (669)	. . . . .	<i>Pietro Longhi</i>
552	Still Life (785)	. . . . .	<i>Roestraten</i>
553	(Two pictures by Ricci, now in Room 28; see p. 86.)		
466	Joseph brought before Pharaoh (709)	. . . . .	<i>unknown</i>

Closet next George ii.'s Private Chamber.

(No. 26.)

568	Daphne	. . . . .	<i>unnamed</i>
554	Lord Holderness (831)	. . . . .	<i>unnamed</i>
555	(Now follows No. 522, p. 78.)		
556	(Follows Nos. 804 and 757, at p. 88.)		
557	A Portrait of a Gentleman (835)	. . . . .	<i>unnamed</i>

The South Gallery. (Formerly the Cartoon Gallery.) (No. 27.)

558	Margaret, Queen of Scots (519)	. . . . .	<i>unnamed</i>
559	(Now follows No. 335, p. 70.)		
560	Mary, Queen of Scots (667)	. . . . .	<i>Zucchero</i>
561	Queen of Francis I. of France (319)	. . . . .	<i>Fanette</i>
562	Lady of the Court of Henry VIII. (303)	. . . . .	<i>L. Cornelis</i>
563	Portrait of Henry VIII. (C. I.'s c.) (313)	. . . . .	<i>Holbein</i>
564	Lady of the Court of Henry VIII. (296)	. . . . .	<i>L. Cornelis</i>
565	Lady of the Court of Henry VIII. (297)	. . . . .	<i>L. Cornelis</i>
566	Francis I. and the Duchess of Valentino (321)	. . . . .	<i>unnamed</i>
567	Lady of the Court of Henry VIII. (304)	. . . . .	<i>L. Cornelis</i>
785	Palace of Prince Maurice of Nassau, at Cleves (855)		<i>Oldenburg</i>

- 568 (Now in Room 26 ; see p. 79.)
 569 (Now follows Nos. 804, &c., p. 88.)
 570 (Now in King's Private Dressing Room ; see p. 78.)
 571 (Follows Nos. 804, &c., p. 88.)
 572 Countess of Derby (343) *L. de Heere*
 573 Sir George Carew (344) *Holbein*
 574 Portrait of a Man with a Paper in his hand (906) *unnamed*
 575 Portrait of a Gentleman (913*) *unnamed*
 576 Death of Adonis (148) *B. van Orley*
 577 Edward III. (915) *unnamed*
 578 Madonna and Child, with St. Andrew and St. Michael (146) *Hans Schoreel*
 579 St. Jerome sitting with a Lion by him (J. c. 822) (963) *J. Van Hemmessen*
 580 The Last Supper (C. I.'s c.) (89) *Young? Palma*
 "162 St. James's—The Last Supper, by Palma. Sold Mr. Emmery, the 21st of May, 1650, for 12*l*."

"A little piece, of young Palma, being 'The Lord's Supper,' little entire figures. Brought by the Lord Marquis of Hamilton out of Germany, and given to the King." (C. c. p. 7, 25.)

- 581 Turkish Warrior on Horseback (394) *M. de Ferrara*
 582 La Belle Gabrielle, Duchess of Beaufort (908) *unnamed*
 583 Portrait of a Gentleman unknown (912)
 584 A Portrait of a Man (485) *unnamed*
 585 Elizabeth Woodville, wife of Edward IV. (so called, but?)
 (300) *unnamed*
 586 Children with Lamb (259) *F. Floris*
 587 Death and the Last Judgment (J. c. 973) (137) *M. Hemskerk*
 588 The Judgment of Paris (995) *L. Cranach*
 589 Portrait of a Youth (275) *A. Durer*

"A red-faced man's picture, without a beard ; in a long reddish hanging gown. In a black cap, and with a black habit lined with white furr ; a little of his white shirt and red waistcoat seen. 1 ft. 2 in. by 1 ft. 7 in." (C. I.'s c. 157, 27 ; also J. c. 637.)

- 590 Head of a Young Man (276), school of *Van Eyck*
 591 Lady Vaux? (337) *Holbein*

"A picture of Madame de Vaux, 1 ft. 6 in. by 1 ft." by Holbein, was in the Duke of Buckingham's collection.

- 592 A French Nobleman (332) *Holbein*
 593 A Portrait of Holbein (1085) *by himself*

[So in the catalogue of James II. and since. Late authorities, however, say the portrait cannot be meant for Holbein, and that it is the work of Hans Baldung, or Grien, of Strasburg. See other portrait of Holbein, No. 857.]

- 594 Portrait of Erasmus (331) *Holbein*

"67 St. James's—Erasmus, by Holbein. Sold, the 24 May, 1650, to Mr. Milburne, for 100*l*." (See also No. 597, below.)

- 595 The Children of Henry VII.—Henry VIII., Prince Arthur, and Margaret, Queen of Scotland (309) *Jan de Mabuse*
 “Two men children and one woman child, playing, with some oranges in their hands, by a green table.” Little half-figures on a board. 1 ft. 6 in. by 1 ft. 2 in. (C. c. 19, 60.) “Engraved by Vertue.”—Bryan's *Dictionary of Painters*.
 (Now believed to be the three children of Christian II., King of Denmark.)
- 596 Martyrdom of St. Sebastian (235) . . . *L. Van Leyden*
 (Charles I.'s collection.)
- 597 Portrait of Erasmus (C. c., p. 13, 49) (324) . . . *Holbein*
 “213 St. James's—Erasmus, done by Holbein, as is said. Sold, Mr. Wright, the 21 May, 1650, for 20*l.* 10*s.*”
- 598 Francis I. of France (330) . . . *Holbein*
- 599 Mary Magdalen at Christ's Tomb—“Touch me not” (383)
Holbein
- 600 St. Christopher with Saints (612) . . . *L. Cranach*
- 601 Henry VII. and his Queen, Elizabeth; Henry VIII. and his Queen, Jane Seymour (308) . . . *Remeé*
 Copied for Charles II. from the original, by Holbein, which was painted on the wall of the Privy Chamber at Whitehall, and lost when that palace was burnt. Engraved by Vertue.
- 602 Joseph bound (C. I.'s c.) (236) . . . *L. Van Leyden*
- 603 Joannes Frobenius, typographer (323) . . . *Holbein*
 “The picture of Frobenius, with his printing tools by him, being Erasmus of Rotterdam's printer and landlord at Basle.” (C. c. 12, 43; J. c. 545.)
- 604 Lady of the Court of Henry VIII. (338) . . . *unnamed*
- 605 The Battle of Pavia (1525) (328) . . . ascribed to *Holbein*
 “Item, the description of the Siege of Pavia, when the French kynge was taken, beinge of lynnene clothe stayned.” Crown Inventory, temp. Edward VI.
- 606 King Henry VIII. (326) . . . *Holbein*
- 607 Virgin and Child (992) . . . *I. de Mabuse*
- 608 The Father and Mother of Holbein (336) . . . *Holbein*
 Dated 1512. “Brought out of Germany by Sir Henry Vane, Treasurer of the Household, and given to the King.” (C. I.'s c.)
- 609 Lazarus Spinola (989) . . . *W. Kay*
 “The picture of Lazarus Spindalo, uncle to the late deceased Spindalo, governor in the Low Countries, being only a head so big as life; bought by the King when Prince. Done by Will. Key.” 1 ft. 6 in. by 1 ft. 1 in. (C. c. p. 6, No. 20.)
- 610 Reskemeer, or Reshemer (325) . . . *Holbein?*
 “294 A side-faced gentleman out of Cornwall, (C. p. 8, No. 30.) in a black cap, painted with a long peaked beard, holding both his hands before him. Also No. 21 in Queen Caroline's pictures. 11 in. by 8 in. Given to the King by Sir Robert Killigrew.” (J. c. 578.)
- 611 St. Jerome (401) . . . after *Albert Durer*
- 612 (Now follows No. 219, p. 64.)
- 613 Sir Francis Walsingham (290) . . . *unnamed*
- 614 Earl of Leicester (289) . . . *unnamed*
- 615 Sir P. Carew (killed in 1575) (270) . . . *unnamed*
- 616 Queen Elizabeth (293) . . . *Zuccherò*

- 617 Mary of Lorraine, Mother of Mary, Queen of Scots (315) *unnamed*
 618 A Portrait of a Gentleman (271) *unnamed*
 619 Queen Elizabeth, supposed to be the last portrait taken (273) *M. Gerrard*
 620 Howard, Earl of Nottingham (286) *unnamed*
 621 Judge Crooke (267) *unnamed*
 622 Portrait of a Lady (347) *Sir A. More*
 623 Aunt of the Emperor Charles V. (298) *L. Cornelis*
 624 Man's Head (371) *unnamed*
 625 Portrait of a Lady (305) *Sir A. More*
 626 Cupids Dancing (661) *Wouters*
 627 Charles I. and his Queen Dining in Public (294) *Van Bassen*

Throughout Europe, during the seventeenth century, it was the custom for the sovereign, on special days, to dine in public. This picture and 645 are valuable historical memorials of this usage, and of the interior decoration and furniture of the period.

- 628 Portrait of a Child, called Queen Elizabeth (281) *Holbein*
 It is inscribed "Elizabeta, ætatis suæ 1, mēcis 5, 1578."

- 629 Man's Portrait (292) *Gonzales Coques*
 630 The Emperor Rodolphus II. (583) *unnamed*
 633 Philip II. of Spain (C. & J. c.) (291) *Sir A. More*

"4 Whitehall—Philip the 2nd of Spaine, at length, done by Anthony More. The same sold, by Commonwealth, Mr. Jackson, as appraised, 40*l*."

- 634 A Strange Introduction (398) *A. Palamedes*
 The actor here is supposed to be Charles I.

- 635 Queen Elizabeth (301) *L. de Heere*

Here Juno, Minerva, and Venus, the typical divinities of Power, Wisdom, and Beauty, are outshone by the Virgin Queen—and lest the picture should be misunderstood, a legend on the frame reminds you. "Juno potens sceptris et mentis acumine Pallas; et roseo Veneris fulget in ore decus; Adfuit Elizabeth, Juno percussa refugit; obstupuit Pallas erubuitque Venus."

"86 Greenwich—A piece, of Queen Elizabeth, Venus, Juno, and Pallas. Sold, by Commonwealth, Mr. Hunt and Mr. Bass, the 1st March, 1652, for 2*l*."

- 636 Portrait of a Child (282) *Holbein*
 Inscribed "Maria Christiern, ætatis suæ 3, mēcis 9, 1578."

- 637 A Portrait of a Gentleman (274) *Gonzales Coques*
 638 Dying Saint, a Sketch (399) *Vandyck*
 640 Portrait of a Lady, supposed to be Queen Mary I. (302) *Sir A. More*

- 641 Man's Portrait (584) *Sir A. More*
 642 Portrait of a Lady (345) *Sir A. More*
 643 The Children of the King of Bohemia (311) *C. Poelenberg*

(C. c.) "The picture of the King of Bohemia's children, painted in a landscape, as if they came from hunting, being little entire figures."

- 644 Portrait of a Lady (306) *Sir A. More*

- 645 The King and Queen of Bohemia dining in Public (272)
Van Bassen
- 646 Interior, with Figures (662) *G. Dow*
- 647 Landscape, with Cattle (386) *Adrian Vandeveld*
- 648 Christ in the House of Mary and Martha (283)
Hans de Vriese
- "A prospective piece, done by Hans de Uries. The figures thereon done by Blocklandt, where Christ is sitting by Mary, and three figures more, sitting by a green table." (C. c. p. 141, No. 56.)
- 649 Flowers (429) *D. Seghers*
- 650 Adam and Eve (1089) *A. Vanderwerf*
- 651 Landscape, with a Rainbow (415) *Rubens*
- 652 Architecture (341) *Steenwyck*
- 653 The History of Argus (686) *F. Floris*
- 654 Venus and Adonis (668) after *Rubens*
- 655 St. Peter in Prison (C. & J. c.) (351) *Steenwyck*
- 656 The Woman taken in Adultery; the figures by *old Franks*,
the architecture by *Peter Neefs* (433).
- 657 Windsor Castle (644) *Verdussen*
- 658 "A Troop of Province Roses" (424) *D. Seghers*
- "Done by the Jesuit Pater Seager, in Antwerp; bought by his Majesty by Mr. Endym Porter." (C. c.)
- 659 Woman by Candle-light (422) *Schalcken*
- 660 Lot and his Daughters (375) *Schalcken*
- 661 Hermit (364) *J. P. Van Slingelandt*
- 662 Dutch Merrymaking (636) *Molenaer*
- 663 Cupid and Psyche (J. c. 159) (206) *Vandyck*
- 664 Holbein? (322) by *himself*
- 665 Maximilian, Archduke of Austria (529) unnamed
- 231 Guercino (98) by *himself*
- 666 Will Somers, Jester of Henry VIII. (329) *Holbein*
- 667 Sir Nicholas Bacon (268) unnamed
- 668 Head of a Youth (528) unnamed
- 669 Flemish Musicians (659) after *Peter de Hoogh*
- 670 Peter in Prison (700) *Steenwyck*
- 671 March of an Army (413) *Borgognone*
- 672 Cattle in a Landscape (786) *M. Carre*
- 673 Christ Blessing Little Children (362) *Huens*
- 674 Lions and Landscape (376) *R. Savery*
- "Given to the King by his nephew, the Prince Elector." See also Vanderdoort's Cat., No. 7.
- 675 Fruit (934) *De Heem*
- 676 Small whole length of a Man (234) *F. Hals*
- 677 Ruins, Goats, and Sheep (643) *Brill*
- 678 Landscape, with Cattle (983) *Swaneveldt*
- 679 Buildings in a Landscape (81) *Breughel*
- 680 Judgment of Paris (80) *Rothenhammer*
- 681 Soldiers in a Landscape (434) *Borgognone*

- 755 Sea-piece, a Calm (1083) *W. Vandervelde*
 756 David with Goliath's Head (238) *unnamed*
 757 (Now follows Nos. 803, &c., p. 88.)
 758 (Now follows No. 933, p. 92.)
 759 James Stuart (664) *B. Luti*
- A bequest from Cardinal York, the last of the Stuarts, to George IV.
- 760 (Now in the King's Private Dressing Room; see p. 78.)
 761 A Man in a large Ruff (900) *unnamed*
 763 James I. in his robes, crown, and sceptre; Whitehall is seen
 in the background (514) *Vansomer*
 764 The Queen of James I. (591) *Vansomer*
 765 Elizabeth, Queen of Bohemia, daughter of James I. (650)
Derick
 766 Peter Oliver, the Painter (104) *A. Hanneman*
 767 Cornelius Ketel (354) *unnamed*
 768 Lord Falkland (586) after *C. Janssen*
 769 James I. in his robes, a copy by *F. Read*, from a picture at
 Ham House (295). *F. Read*
 770 A Dutch Gentleman (106) (? of and by Mytens) *Vander Halst*
 272 Old Man (452) *unnamed*

Ante-room adjoining South Gallery. (No. 28.)

- 269 Round the room on the top line are ranged twelve pictures
 by Ricci, all bearing this number (269). They were
 formerly in the Tapestry Gallery. Their subjects are:—
 Syrinx, Pan, Mars, Diana, Endymion, Mercury, Bacchus,
 Juno, Venus, Daphne, Apollo, Cybele *S. Ricci*
 553 Boys with Flowers (two pictures) (828, 829) *S. Ricci*
 771 (See p. 91, after Nos. 876, &c.)
 772 (Now in the King's Private Dressing Room; see p. 78.)
 773 Joseph Interpreting the Dream of the Chief Butler and
 Baker (844) *unnamed*
 774 Prometheus chained to the Rock (530) *Young Palma*
 775 Portrait of a Young Prince (926) *unnamed*
 776 Edward IV. (523) *Belchamp*
 777 Portrait of a Lady (929) *unnamed*
 778 (Now in the King's Private Dressing Room; see p. 78.)
 779 (" " " " " ")
 780 A Landscape (846) *Oldenburg*
 781 Magdalen (849) *Lely*
 782 Sea-piece (850) *Parcelles*
 783 A Female with a Helmet (851) after *Pordenone*
 784 Interview of Henry V. with the Princess Katherine of
 France (852). *Kent*
 785 (Now follows No. 567, p. 79.)
 786 Judith with the Head of Holofernes (854) *Guido*

- 787 The Destruction of Popery by the Evangelists (858) *unnamed*
 788 Marriage of Henry V. with the Princess Katherine (857) *Kent*
 789 Diana (545) after *Titian*
 790 Diana (860) *unnamed*
 791 Lucretia (862) *unnamed*

The Mantegna Gallery (late Portrait Gallery).

(No. 29.)

- 792 King William III. when a Boy (546) *unnamed*
 793 Jane Shore, entitled "Baker's wife, mistress to a King"
 (901) *unnamed*
 794 Portrait of a Man with a large Beard (703) *unnamed*
 795 Frederick, Prince of Wales, when young (789) *unnamed*

[Lately this portrait is thought to be of Frederick's brother, William, Duke of Cumberland. See portrait of Frederick, No. 826.]

- 796 Portrait of a Lady (928) *unnamed*
 797 Mantegna's nine paintings in distemper, representing the
 Triumphs of Julius Cæsar (873-881), as follows:—

A. Mantegna

The Commencement of the Procession; musicians, standard-bearers, the bust of Roma Victrix, smoking censers and emblems of triumph borne by soldiers.

Images and various warlike implements captured from the conquered.

Similar trophies; urns, tripods, and other vessels.

More trophies; oxen decorated for sacrifice.

Elephants bearing fruit and flowers; burning candelabra. The preparations for festivity.

Armour, trophies, and heads of the vanquished, borne in triumph.

The procession of the Captives; men, women, and children, and mocking figures among the populace.

The Musicians and Singers, which always accompanied a Roman Triumph. Julius Cæsar, in a triumphal car, with his standard and its legend, "Veni, vidi, vici."

"Hampton Court—Nine pieces, being of Tryumph of Julius Cæsar, done by Andrew Demantung. Sold, 1650, for 1,000*l*." [Inventory of Pictures belonging to Charles I., &c., 1757.]

These old paintings in distemper on linen (improperly called cartoons, though not on card), have been very judiciously removed from the Public Dining-room to this Gallery, where they were arranged in a line. Originally they were designed to ornament a frieze, and to form a procession eighty feet long. The height is nine feet. They were painted for the Marquis of Mantua, Marchese Lodovico Gonzaga, whose hall in the palace of St. Sebastian, at Mantua, they adorned.

They were purchased, with the rest of the Mantuan collection, by Charles I., and sold, at Charles's death, for 1,000*l*. by the Parliament. Charles II. rebought them, and placed them in this palace. It would be a pity to lose such specimens of one of the patriarchs of revived art, and yet they are every year becoming worse. Copies should be made at the public expense. They were engraved in a bold and effective style, but not very correctly, on wood, by Andrea Andreani, in 1599, not 1529, according to Waagen. These engravings are scarce. Mantegna also engraved himself some of them on copper. Goethe has criticised the engravings with admiration, in the *Kunst und Alterthum* (Art and Antiquity), vol. iv. No. 1, p. 111, and No. 2, p. 51, of the same volume—a kind of periodical which Goethe in his latter years used to publish at irregular intervals.

Waagen asserts, that "the whole was coarsely painted over by Laguerre in dis-

temper, it is said, in the time of William III.;" but this is contradicted by many authorities. He adds the following judicious remarks, which may very appositely be quoted here (vol. ii. p. 112):—"By the enthusiastic study of the Greek sculptures in the painting-room of his master, Squarcione, Mantegna had formed his eyes for a very refined and definite conception of nature in form and motion, and attempted in this triumphal procession, with remarkable success, to reconcile the laws of ancient sculpture with those of painting and the variety of nature. Notwithstanding a certain severity in the forms, there is great variety and animation in them—tall, noble, powerful, robust, common figures and heads are mingled with such delicate, slender, and youthful ones, as all modern art has but very few to boast of. In the motions, notwithstanding the observance of a certain measure, there is much freedom and animation; and the variety and beauty in the positions of the hands is extremely admirable. Though in the drapery the small folds of Greek sculpture predominate, it is treated with great taste, without stiffness or appearance of imitation, but with great freedom. In the colouring, these pictures, as is proved by the parts not painted over, must have produced an effect like that of the ancient paintings; in their general appearance they were light, in their draperies several light stuffs of variegated hues were used; for instance, yellowish with purple shadows, greenish or pale blue with white lights; the background has throughout a light horizon. In the execution, we do not know whether most to admire the inexpressibly rich and elegant details, or the light and spirited touch of the pencil, notwithstanding all the pains taken."

345	Earl of Surrey (engraved by H. Shaw) (314)	<i>Holbein?</i>
798	(Now follows Nos. 343, &c., p. 71.)	
799	Portrait of a Gentleman (918)	<i>unnamed</i>
800	Portrait of a Lady (921)	<i>unnamed</i>
801	Portrait of a Lady (922)	<i>unnamed</i>
802	(Now follows Nos. 933, &c., p. 92.)	
803	Sir John Parker (288)	<i>Jeronimo Custodis</i>
804	(Now follows No. 40, p. 56.)	
757	Alderman Lemon (904)	<i>F. Zuccherò</i>
556	The Judgment of Paris (833)	<i>unnamed</i>
571	William III. when a youth (252)	<i>Hanneman</i>
569	Portrait of a Youth (356)	<i>unnamed</i>
805	(Now follows No. 857, p. 89.)	
806	(" " Nos. 933, &c., p. 92.)	
807	Portrait of a Man in Armour, 1617 (942)	<i>unnamed</i>
808	(Now follows No. 53, p. 56.)	
809	(" " Nos. 933, &c., p. 92.)	
810	(See Queen's Staircase, p. 93.)	

The Queen's Guard Chamber. (No. 30.)

811	Triumph of Bacchus (933)	<i>Ciro Ferri</i>
812	Frederick, Prince of Wales, at an Entertainment (606)	<i>Vanderbank</i>
813	C. F. Abel, the Composer (938)	<i>Robineau?</i>
814	A Landscape (647)	<i>Van Diest</i>
815	Portrait of Giulio Romano (967)	<i>unnamed</i>
816	Portrait of Michael Angelo (966)	<i>unnamed</i>
817	Jacob and Laban (84)	<i>F. Lauri</i>
818	Portrait of a Child (379)	<i>G. C. Milani</i>
819	Portrait of Tintoretto (970)	<i>unnamed</i>
820	Hungarians at the Tomb of Ovid (J. c.) (397)	<i>J. H. Schoonfeld</i>

- 821 Portrait of P. del Vaga (965) *unnamed*
 822 Temple, with Figures (665) *unnamed*
 823 (Now follows Nos. 876, &c., p. 91.)
 737* View of Portsmouth (674) *Danckers*
 824 John Locke (947) *Kneller*
 825 The Assumption (411) *D. Calvart?*
- “The ascension of Our Lady, whereby the Apostles, standing by the grave, looking upwards with wondering, St. Peter kneeling, with a golden key, and a turn-key painted upon top; in a black woven ebony frame; brought from Germany by my Lord Hamilton. Done by Snelling.” 3 ft. by 1 ft. 5 in. (C. c., p. 153, No. 9.) [So in the King Charles catalogue. Perhaps “a turn-key painted upon top” is a misprint for “a turn-key. Painted upon copper.”]
- 826 Frederick, Prince of Wales, when young (893) *unnamed*
 827 Ferry Boat and Fishermen (637) *Van Diest*
 828 George II. (624) *Zeeman*
 829 A Ruin (549) *Viviano and Jan Miel*
 830 Duke of Gloucester (885) *Kneller*
 831 (Now in Room 1, after No. 15 : see p. 55.)
 832 Haydn, the Composer (920) *unnamed*
 833 (Now follows Nos. 933, &c., p. 92.)
 834 Caroline, Queen of George II. (623) *Zeeman*
 835 (Now follows No. 876, p. 91.)
 836 A Shepherd (204) *Collins*
 837 Landscape (210) *John Loten*
 838 A Sheperdess (220) *Collins*
 839 Benedict XIV. (628) *P. Battoni*
 841 (Now follows No. 876, p. 91.)
 842 Frederick II. of Prussia (978) *unnamed*
 843 Robert Boyle (56) *Kerseboom*
 844 (Now in the ante-room, see next page.)
 845 George, Prince of Denmark (884) *Dahi*
 846 Sir Isaac Newton (957) *Kneller*
 847 River Scene, with Castle (633) *Van Diest*
 848 Charles XII. of Sweden (977) *unnamed*
 849 Christ at the Well (645) after *Correggio*
 850 Triumph of Bacchus, Venus, and Ariadne—after Guido
 (979) *Romanelli*
 851 The Tribute-money (363) *Dietricy*
 852 Sir P. Lely (882) *by himself*
 853 The Woman of Samaria (654) *unnamed*
 854 Portrait, marked “Genus et Genius,” æt. 17, 1617 (943)
 *unnamed*
 855 Child, with a Wreath of Flowers (954) *unnamed*
 856 Building, with Figures (544) *unnamed*
 857 Portrait of Holbein (969) *unnamed*
 805 An Italian Gentleman (903) *G. Pens (or Pentz)*
 806 (Now follows Nos. 933, &c., p. 92.)
 858 Portrait of a Man with a Watch in his hand (902)
 *Peter Van Aelst*

859 Rape of the Sabines (404) *Rothenhammer*

"The piece of the Rape of the Sabine Women, with many little entire figures, being the fifteenth piece of the twenty-three pieces the King bought of Fresley; said to be done out of the school of Raphael." 1 ft. 5 in. by 2 ft. 10 in. (C. c., p. 147, No. 86.)

860 Portrait of a Lady (898) *unnamed*861 Ruins and Figures (656) *Domenichino*862 Portrait of Sir P. Lely (972) *Lely*863 Venus and Satyr (990) *Albano*864 Cherries in a Dish (987) *Daniel Nes*

[By "Daniel Nisse," according to J. c., p. 77.]

865 Holy Family (488) *F. Lauri***Ante-room adjoining the Queen's Guard Chamber.**

(No. 31.)

844 A Landscape, "The Devil sowing Tares among the Wheat" (468) *Lucas Vanuden***The Queen's Presence Chamber. (No. 32.)**

866 Rear-Admiral Sir Charles Knowles's Squadron attacking Port Louis, in St. Domingo, March 8, 1748 (998)

unnamed

867 Rear-Admiral Sir Charles Knowles's Action with a Spanish Squadron off the Havannah, Oct. 1, 1748 (1002)

unnamed

868 Frederick the Great (617) *unnamed*869 St. John in the Wilderness (652) *Huens*870 A Battle-piece (The Death of Saul) (651) *Huens*871 The Shepherds' Offering (994) *T. Zuccherò*872 Portrait of a Gentleman (911) *unnamed*873 View in the West Indies (991) *F. Post*874 Italian Peasants (993) *M. A. Battaglia*875 George III. reviewing the Fleet at Portsmouth (over the doors) (1011-1014) *D. Serres*916 Birth of Jupiter (a copy) (1144) (*see* 291) *G. Romano*876 King Charles I. returning from Spain (1036) *H. C. Vroom*

In King Charles's Cat., p. 93, No. 12, it is thus described:—"The picture of St. Andro's Haven, in Spain, where our King took shipping when he came from thence, in a black and gilded frame, bought by the King; in which piece, containing some four greater ships and some nine lesser ships. 4 ft. 7 in. by 7 ft. 4 in. Done by Perrellis" [The J. c. has the same subject by "Vroome." If the two items refer to one picture, the two painters' names may be accounted for by the fact that Parcelles the elder was a pupil of Vroom.]

835 St. John with the Lamb (215) *Sir G. Kneller*841 Sacrificing a Calf (658) *De Gelder*

- 823 Lady in a Ruff (956) *unnamed*
 771 Head of a Saint (242) *Parmegiano*
 877 The Close of the Action of November 4, 1805, conducted
 by Sir Richard Strachan (1037) *Pocock*
 878 Commencement of Sir Robert Calder's Action, July 22,
 1805 (1038) *Pocock*
 879 A British Ship engaged with three Spanish Vessels (1039)
W. Vandavelde
 880 Close of the same action (1040) *W. Vandavelde*
 881 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 July 29, 1666 (1041)
W. Vandavelde
 882 The Battle of August, 1673, in which Prince Rupert com-
 manded the French and English against the Dutch (1042)
W. Vandavelde
 883 View on the Thames, Fleet Ditch, &c. (1043) *James*
 884 View on the Thames, comprising Old London Bridge,
 Fishmongers' Hall, and the Monument (1044) *James*
 885 View on the Thames, with Old Savoy Palace (1045)
unnamed
 886 A Sea-piece (1046) *D. Serres*
 887 River in Holland (1047) *Solomon Ruysdael*
 888 Action between a British Ship and a Dutch Fleet (1050)
W. Vandavelde
 889 The Royal Yacht in a Storm, commemorating the interest-
 ing historical event of her late Majesty Queen Charlotte
 coming to England to be married to George III. in 1761
 (1001) *R. Wright?*
 890 (Follows Nos. 933, &c., at p. 93.)
 891 A Sea-piece (1015) *P. Monamy*
 892 The Commencement of the Battle of Camperdown, "Lord
 Duncan's Victory" (1053) *J. T. Serres*
 893 A Sea-piece. The British Fleet (1017) *W. Elliot*
 894 The Action between the *Arethusa* and *La Belle Poule* (673)
unnamed
 895 and 897, Two Small Sea-pieces (339-340) *Swaine*
 896 Sea-piece (381) *W. Vandavelde*
 917 *Psyche* on the Rock (1127) *Caravaggio*
 991 Blackwall (1025) *J. T. Serres*
 898 Day after the Battle of Trafalgar (1057) *Huggins*
 899 Close of the Action of Trafalgar (1058) *Huggins*
 900 A Boat Attack (1061) *W. Vandavelde*
 901 Sea-piece (226) *Monamy*
 902 British Fleet attacking the French Fleet in a Harbour
 (1065) *W. Vandavelde*
 903 Equipment of the English Fleet in 1790 (1033) *Elliot*
 [] A Sea-piece (1107) *Elliot*

- 904 The Battle of Camperdown—the close of the Action (1064)
J. T. Serres
- 905 A Sea-piece (1035) *J. T. Serres*
- 906 Two views in Holland (1066, 1070) *unnamed*
- 907 A Sea Fight (1071) *Parcelles*
- 908 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. Delaval, detached from Admiral Russell's fleet—and the destruction of seven more of the French Ships by the boats the following day (1072, 1073) *unnamed*
- 909 Boats going to Attack a Fleet in Harbour (1074)
W. Vandevelde
- 910 The Burning of a Fleet (1075) *W. Vandevelde*
- 911 The Burning of a Fleet (1076) *W. Vandevelde*
- 912 Boats Attacking Dutch Fleet in a Harbour (1077)
W. Vandevelde
- 913 Sea-piece (1078) *Brooking*
- 914 View of Greenwich Hospital, Church, and Park (1079)
James
- 915 A Sea-piece (1080) *Monamy*
- 916 (Follows No. 875, p. 90.)
- 917 („ No. 896, p. 91.)
- 918 View of the Thames at Greenwich (1016) *unnamed*
- 919 View in St. James's Park, the Horse Guards, Westminster Abbey, &c. (1022) *James*
- 920 View of the Thames at the Tower (1024) *unnamed*
- 921 View on the Thames, comprising Old Somerset House and the Temple Gardens (1023) *James*
- 922 View on the Thames at the Temple (1026) *unnamed*
- 923 View on the Thames, the Savoy Palace, Old Somerset House, the New Church in the Strand, and St. Clement's (1031) *James*
- 924 A Sea-piece with a Man-of-War (1034) *unnamed*
- 925 View on the Thames, comprising Westminster Bridge, the Hall and Abbey, Whitehall, Hungerford Stairs, Adelphi, and the Waterworks (1032) *James*
- 926 to 932 are the Cignani Cartoons in the Withdrawing Room at the end of the Great Hall; *see* page 39.
- 933 Portrait of Cardinal Wolsey. (In the Withdrawing Room of the Great Hall; *see* page 39).
- 758 A Dockyard (999) *J. Clevely*
- 802 Action between English and Dutch (1061) *Vandevelde*
- 802* (*See* next page.)
- 806 Figure Piece (1123) *unnamed*
- 809 Deptford Dockyard (1000) *Paton*
- 833 Action between English and Dutch (1054) *Vandevelde*

845	Portsmouth Dockyard (1051)	. . . .	<i>Paton</i>
852	Woolwich Dockyard (1066)	. . . .	<i>Paton</i>
802	Chatham Dockyard (1062)	. . . .	<i>Paton</i>
890	Sheerness Dockyard (1055)	. . . .	<i>Paton</i>
963	Cupid Sleeping (copy) (1107)	. . . .	<i>unnamed</i>

In this room are appropriately placed portions of the "Victory," Nelson's flagship at Trafalgar. The visitor will now pass on to

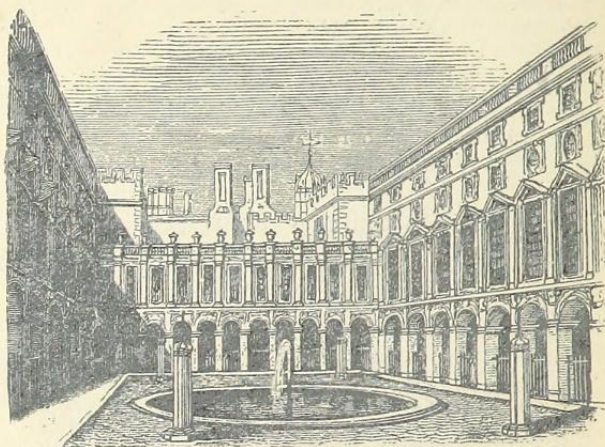
The Queen's Staircase.

An ornamental Ceiling painted by *Vick*. Here on the wall of the staircase is a large picture representing—

810 Charles I. and Queen Henrietta (932) . . . *Honthorst*

Charles and the Queen, as Apollo and Diana, receive the Duke of Buckingham as Mercury, who introduces the Arts and Sciences to them—so says H. Walpole. In Vanderdoort's Catalogue, it is described as "the King and Queen of Bohemia in the Clouds, and the Duke of Buckingham coming to present to the King the seven Liberal Sciences under the persons of their children." (Cat. p. 167, No. 4.)

The tour of apartments open to the public closes with the Queen's Staircase; we consequently commence the inspection of the out-door beauties of the Palace with—



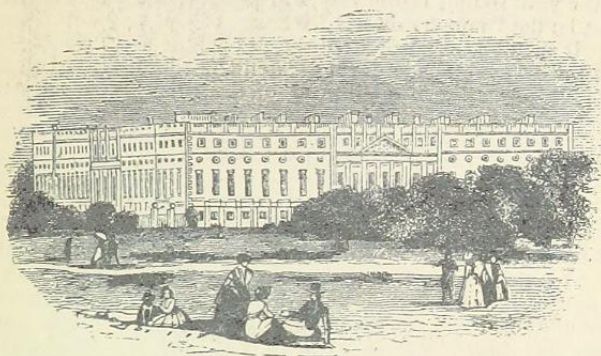
The Fountain Court.

Probably the court we now enter always had a fountain in it, painted and decorated, and was called the "Inner Court." It is now called the FOUNTAIN COURT.

"A fountayn depured of plesance,
A noble sprynge, a ryall conduyte hede,"

was held to be an ornament almost indispensable to every Tudor mansion. The whole of its present exterior, which is Wren's, is rather grand and imposing. This court, then, must have been the "chief area" described by Hentzner, in 1588, "as paved with square stone, and having in its centre a fountain, which throws up water, covered with a gilt crown, on the top of which is a statue of Justice, supported by columns of black and white marble." Indeed, the west side, being the low Mantegna Gallery, No. 29, is part of the original palace, and its front alone is the work of Wren. The dimensions of this court are 110 feet by 117 feet. A small fountain still plays in it, and the pedestals, which supported statues, by Fanelli, but now stripped of them, remain in their nakedness. The bad taste of some one of our recent kings tore them from their original situations, both here and in the gardens, to place them at Windsor, and the real artistic feeling which our present sovereign possesses in a high degree, should cause them to be restored to the places for which they were originally designed. The south side, above the tall windows, is decorated with paintings representing the labours of Hercules, by *Laguerre*, which have been recently renewed.

These cloisters afford a welcome retreat, cool and refreshing when the sun shines hot and scorching. Through them we pass to the eastern, or principal front of the modern building. Under the gloom of the colonnade, the first view of the gardens, flowers, and fountains, and distant avenue of trees, through the graceful gates, bursts out very bright and sparkling. A chief beauty to us, in these gardens, is their appearance of illimitable spaciousness, to be attributed, we think, to a feature little beautiful under most circumstances, but here essentially so—their flatness. They are the very opposite in this respect to the diversified gardens of Studley and Fountains Abbey, perhaps the most remarkable gardens in this country, laid out after the manner of the ancients. The style of cultivation and ornament here is the same throughout, and



South and East Front.

though all views possess nearly the same characteristics in common, yet each one has that air of voluptuous display which, though you may call it monotonous, is never tiresome, but is always exhilarating. It is a perfect treat of its kind, to throw yourself down on the green velvet carpet, under the deep shadows of the rich tinted yews: the eye wanders delightedly from one flower-bed to another, each rivalling the other with the brightest of colours; the fragrance of the verbena, and rose, and musk-plant perfume the air, and stillness is only broken by the hum of an errant bee, the note of a skylark, and music dashing, unceasing, from the fountain. It is a sort of Arabian enchantment to one released from the whirr and suffocation of London. Go there with your wife, the next best companion to a sweetheart, on a cloudless Sunday, when, besides all recited before, you may chance to hear the trumpets and clarions of a

military band pealing down the aisles of lime trees, and if your heart is not grateful to God for the wonderful union of glories here, you may make up your mind that you are a miserable, irreligious wretch, blind, deaf, and soulless.

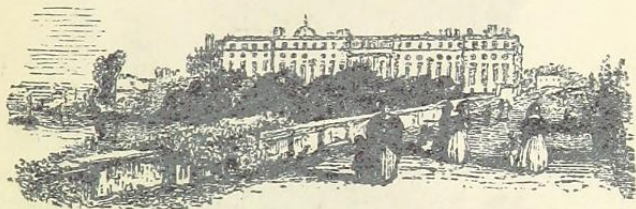
Do not neglect to look at the chubby gold and silver fish in the basin where the fountain is playing. They are marvellously fat, and you will enjoy the fun of their greedy and cunning contentions for a few crumbs, if you are able to supply them; they swim for their fee the instant any stranger approaches.

The Gardens,

we are inclined to think, have remained essentially the same since the time of Charles II. Their great ornament, perpetual all the year round, is the yew and laurel trees, which we think must be the "famous dwarfs," planted in the reign of Charles II. If such be the case, the position of these trees would show that the original palace did not extend farther eastward than it does at present. An old print of the time of Queen Anne exhibits upwards of twelve fountains playing before the eastern front; and as it is known that Charles II., who sought to obtain the assistance of Le Notre and Perault, the most celebrated gardeners at Versailles (which abounds in fountains) for Hampton Court, and failing to get it, appointed one Mr. Rose as his garden decorator, who had also studied at Versailles, we are fully entitled to conclude, in the absence of better evidence, that these fountains were placed there by Charles II. There can be no doubt, from Evelyn's account of the gardens, in 1662, that the style of decoration, which in its main features still exists, was essentially based, not, as we have been told in several places, upon *Dutch* notions, but upon the taste of Louis Quatorze at Versailles. To Loudon and Wise, gardeners to William and Mary, the present distribution of the gardens is attributed in all but the monstrosities of form into which the unhappy yews and olives were clipped by them, but which are now left free to take their own peculiar, solemn, and mystic shapes, which Nature designed. One Pluckenet, gardener to Queen Mary, received a salary as high as 200*l.* a year, so that the duties were considered important. Some early history of these gardens, as far as it is ascertained, is given among the historical notes (Appendix D).

Let us stroll down the cool and scented grove of lime trees towards the river, and pursue our path for half a mile along with the Thames on our right, clear, silvery, shining—and with a prospect before us free from the drawbacks which attach to the river scenery near Richmond, where at low tide the stream is robbed of many of its charms. Thanks to the locks at Teddington, where the tide ends (Tide End Town), the river here is always at a picturesque level. This terrace extends nearly as

far as the chief fishing station at Thames Ditton—a rare place, we are assured, for catching barbel: bony monsters, not worth eating, but prized in the catching, for the electric shocks of their struggles when hooked. Here, perhaps, Henry himself angled, for we find in his Privy Purse Expenses—“Angelyng rodds brought to the King at Hampton Court, and two shillings paid to two men that holpe to fish.” Having watched the river, and the old picturesque tow-barges and teams in our way down, in our return we may walk by the sides of the yews, and the railings which run parallel to the Thames. Here at intervals of fifty yards formerly stood the ornamental gates, or screens, as they may be more aptly termed, manufactured as it is thought of wrought iron by H. Shaw,* of Nottingham, in 1695. They were erected by William III., and scarcely two were alike. Recent investigations point to their probably having been made by Tijou, a French iron-worker employed by Sir Christopher Wren to make the iron gates to the choir in St. Paul’s Cathedral.



The Terrace.

The monograms of William and Mary formed the chief ornament of some; and the rose, thistle, and harp, respectively, of others. Only two of these remain at Hampton Court, which are placed in the Guard Chamber; the rest have been removed to the South Kensington Museum. The railings which have taken their place are modern. Beyond them is the Home Park, which, including the ground on which the Palace stands, is about three miles in circumference. The avenues through the park are seen from the east front of the palace; and the ornamental canal is about three-quarters of a mile in length.

The frequent notices of the care taken of the pheasants and of the cony burrows, show the interest Henry took in the game in the parks here. He seems to have been partial to shooting.

“Payd to Henry Blankston, of London, for paynting of a but in the great orchard, for the Kyng to shote pellets at, 19*d*.”

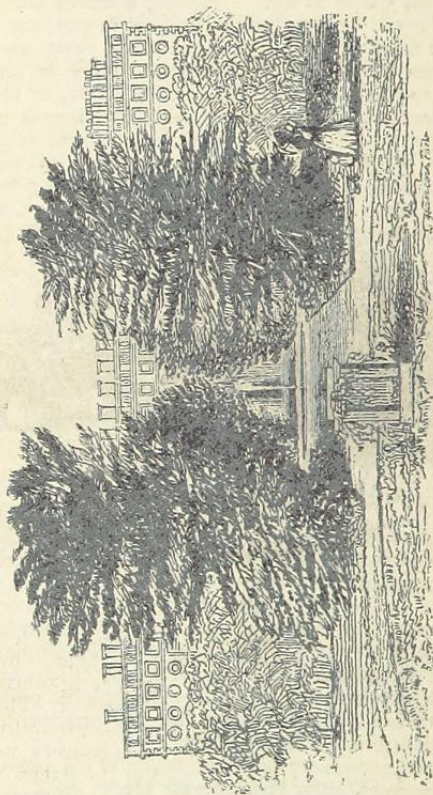
“Eight shillings [were] paid for shoting money with the King’s grace at Hampton Court.”

“Fifty-eight pounds paid to my lord of Rochford, for shoting with the King’s grace at Hampton Court.”

* Huntingdon Shaw’s monument is in Hampton Church.

When Cavendish brought the news of Wolsey's death, he found the King shooting "at the rounds in the Park, on the backside of the garden."

At the end of the Terrace, take a view of the whole length of the gravel walk: one of such handsome breadth and length is



South View from the Private Garden.

not often seen. The effect of the scene is also much enhanced by the admirable arrangement and harmonious colour of the plants introduced in the flower-beds, which border its entire length. The views, hereabouts, over the private gardens, over the river, both upwards and downwards, and along the extent of

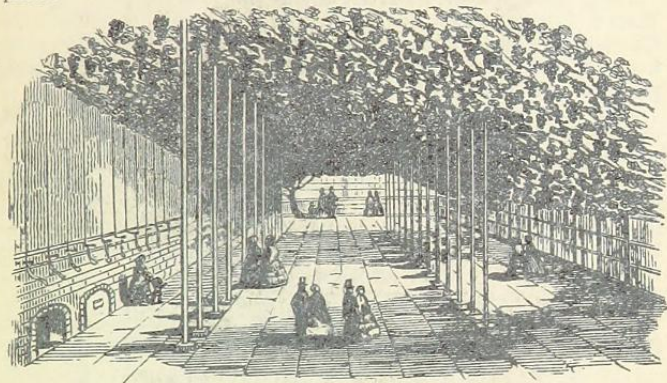
the grounds, provide ample subjects for the sketcher's pencil. Just before reaching the front of the palace, you will see a gate, which is the entrance to the

Private Garden, Vinery, etc.,

now open to the public without restriction. This garden faces the Thames southward, and its terraces abound with picturesque spots, in which Watteau would have rejoiced, as backgrounds for his satin and brocaded dames.

This garden is most delightful—perpetually bright, and sunny, and shady. It is this, we think, Evelyn describes, when he says—

“In the garden is a rich and noble fontaine, with syrens statues cast in copper by Fanelli, but no plenty of water. The cradel walk of horne beame in the garden is, for the perplexed twining of the trees, very observable. There is a parterre, which they call Paradise, in which is a pretty banqueting-house set over a cave or cellar. All these gardens might be exceedingly improved, as being too narrow for such a palace.”



The Vine.

Alas! Fanelli's statues are gone, both from the fountain and the garden—the pedestals left bare without them. The “cradel” walk and a house still called the “banqueting-house” remain, but all memory of the “Paradise” has vanished. The gardener knows nothing of it, even traditionally. The ground-floor of the building, in cold weather, is filled with orange-trees, myrtles, and aloes; some of them as old as the part of the palace which protects them, being remnants of Queen Mary's botanical collection. In the summer they are removed to a sheltered excavation in the adjoining garden, made expressly to hold them.

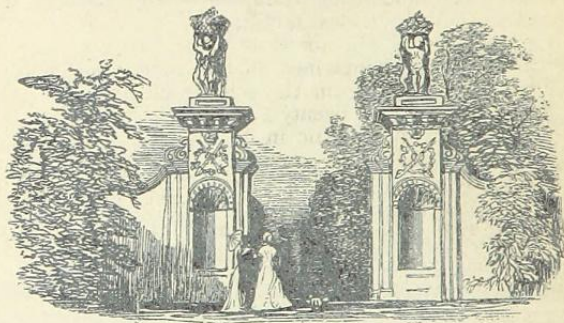
THE VINE,* which was planted in 1769, is “the largest in

* Visitors are admitted to the Vinery, on application, *free of charge*; the hours being 9.30 a.m. to 6 p.m. between April and September, and 10 a.m. to 3.30 p.m. during the remainder of the year.

Europe, if not in the world," according to popular belief, and we are not disposed to call it in question ; in the autumn it almost drags its house down, with its thousand clusters of purple grapes, numbering, in fruitful seasons, as many as two thousand five hundred bunches, of a pound weight each. It is a wonderful sight. We can only report, on hearsay, that the fruit—the black Hamburg grape—is very fine, for it is exclusively reserved for the Queen's table. The principal stem, nearly thirty inches in circumference at starting, is above one hundred and ten feet long, and would outgrow the building, if permitted, which has been enlarged, from time to time, and even at present encloses a space of 2,200 square feet. Parts of the old palace overlooking these gardens have been restored. You must not quit these pleasant private gardens without passing down the "cradel" walk of "hornbeam," which is so styled by Evelyn in his "Diary," though some assert it to be elm ; it is called "Queen Mary's Bower"—why, we know not, seeing it was there in Charles II.'s time, and sheltered, perhaps, even Nell Gwynne from the sunbeams—then to the fountain, and up the terrace, parallel with the broad gravel walk in the public gardens.

And when you leave will be the time for taking a last look at the southern and eastern fronts of the palace. Their orange-coloured brick, contrasted with the cooler grey stone ornament and the deep sombre yews, make a picture, under all lights, ready for the painter's easel. The sculptures of the Corinthian capitals and other ornaments are still sharp and perfect ; the latter, chiselled with great freedom, we judge to be the work of Grinling Gibbons : Hercules conquering Envy is the subject of the bassi-relievi of the eastern pediment.

We now proceed to the further end of the broad walk, for the purpose of examining the very elegant gate, called the



Flower-Pot Gate,

the sculptures of which yet retain their original crispness. We pass, on the left, the

Tennis Court,

the inside of which may be seen. A little beyond the Tennis Court, which we described at p. 17, is a door leading to

The Wilderness,

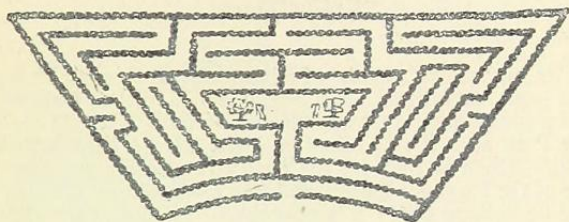
ten acres of pleasant paths, under the shade of numerous groves of full-grown trees—a place for “whispering lovers” made.

Tired as any one must be who has seen, even hastily, the buildings, paintings, and gardens he has just quitted, let him muster sufficient strength and resolution to enjoy the fun of

The Maze,

the great and popular wonder of this part of the grounds,

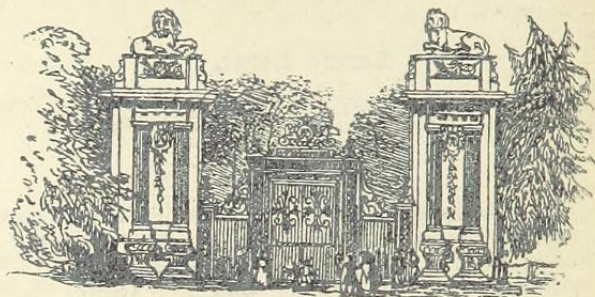
“A mighty *maze*, but not without a plan.”



So punned Pope, who made Hampton Court the scene of his “Rape of the Lock.” Unless familiar with the knack of getting in and out, the visitor will not sympathise with Switzer, a gardener of note, who complained that this maze had only *four* stops! he, more knowing in the science of labyrinth-making, had constructed one with twenty! It is rather pleasant, though odd, to find a man enthusiastic in constructing mazes—an out-of-the-way accomplishment, certainly. A maze was probably here in Henry VIII.’s time. Its walks are said to amount to half a mile, though the whole extent covered is not more than a quarter of an acre.—Thus aptly with amazement, end the wonders of Hampton Court Palace!

Through the graceful wrought-iron gates of William III.’s time,* called

* Probably the work of Tijou (see p. 97).



The "Lion Gates."

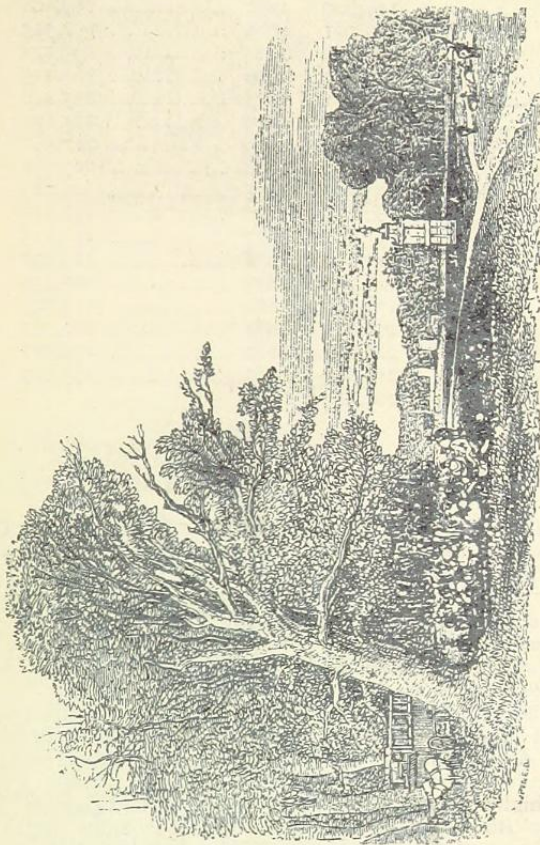
we make our exit, and cross the high road to Kingston into

Bushy Park,

with its matchless groves of chestnuts. A bronze figure of Diana surmounts the fountain which stands in the centre of the round piece of water at the south end of the Park. At the end of the Park near the Teddington gates, a large homely-looking red-brick house is seen on the west. It was formerly the residence of the Dowager Queen, and was inhabited by William IV. before he became king; it is now rented by one of the Orleans Princes. We may here enjoy a stroll homewards, or a picnic under the shading fans of the chestnuts—a merry conclusion—if we are not too fine for such a thing—to a summer's day at Hampton Court!

Number of Visitors.

The highest number that ever visited the palace in one day was on Whit-Monday, May 28th, 1860, when 26,150 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:—



Bushy Park and Diana Fountain.

1839	.....	115,971	1862	.....	369,162
1840	.....	122,339	1863	.....	236,079
1841	.....	147,740	1864	.....	296,250
1842	.....	179,473	1865	.....	246,660
1843	.....	176,334	1866	.....	244,299
1844	.....	159,760	1867	.....	189,868
1845	.....	160,791	1868	.....	194,323
1846	.....	170,879	1869	.....	199,172
1847	.....	162,031	1870	.....	181,119
1848	.....	150,321	1871	.....	215,446
1849	.....	168,195	1872	.....	215,196
1850	.....	221,119	1873	.....	217,589
1851	.....	350,848	1874	.....	219,651
1852	.....	173,391	1875	.....	203,783
1853	.....	180,753	1876	.....	194,616
1854	.....	151,578	1877	.....	213,115
1855	.....	141,420	1878	.....	223,827
1856	.....	161,752	1879	.....	207,454
1857	.....	173,710	1880	.....	219,852
1858	.....	218,035	1881	.....	212,217
1859	.....	208,264	1882	.....	236,777
1860	.....	216,811	1883	.....	193,207
1861	.....	205,913			

Conveyances to 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 Waterloo Station 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.

From the Mansion House and the West End—"District Railway" and "London and South-Western" trains run at frequent intervals during the day to Richmond via Hammersmith, in connexion with trains to Teddington (Bushey Park). From North London there are frequent trains, via Willesden and Acton, to Richmond, in connexion with the same trains to Bushey Park. The walk through Bushey Park is about three-quarters of a mile, and Hampton Court entrance-gates are just opposite. For further particulars see the announcements of the respective Companies.

THE NAMES OF THE PAINTERS

Whose Works are in the State Apartments of

HAMPTON COURT PALACE,

With their Native Place and the Dates of their Birth and
Decease.

- Aelst, Peter Van (? Paul, of Middleburg and Antwerp). 858 (?).
Aelst, William Van, Delft, b. 1620, d. 1679. 468, 538, 858 (?).
Albano, Francesco, Bologna, b. 1578, d. 1660. 863.
Allori, C., b. 1577, d. 1621. 183*(?), 299.
Amiconi, Jacopo, Venice, b. 1675, d. 1758. 471, 488.
Angelo (see Buonarotti).
Baldung, Hans (or Grien), Suabia, b. 1495, d. about 1540. 593 (?).
Balestra, Antonio, Verona, b. 1666, d. 1740. 252, 255.
Bamboccio, Peter Van Laer, Laeren in Holland, b. 1613, d. 1673.
472, 475.
Baptist, John Monnoyer, Lisle, b. 1635, d. 1699. 184, 208, 532,
533 (?), 534, 537, 541, 547.
Barroccio, Frederico, Urbino, b. 1528, d. 1612. 696.
Bassano, Giacomo, Bassano, b. 1510, d. 1592. 78, 94, 95, 120,
126, 136, 142, 147, 153, 157, 159, 160, 169, 172, 176, 180, 210,
217, 443(?), 460, 516.
Bassano, Leandro, Bassano, b. 1558, d. 1623. 72, 89, 119.
Bassen, Van, Antwerp, lived about 1630. 627, 645.
Battaglia, M. A., Rome, b. 1600, d. 1660. 874.
Battoni, Pompeo, Lucca, b. 1708, d. 1787. 839.
Beechey, Sir William, Oxfordshire, b. 1753, d. 1839. 354.
Belchamp, John Van, Holland, d. 1653. 407, 776.
Bellini, Giovanni, Venice, b. 1422, d. 1512. 117 (?).
Berghem, Nicholas, Haerlem, b. 1624, d. 1689. 752.
Bockman, Germany, lived about 1740. 5, 6, 10, 14, 15, 17, 18,
21, 22.
Bogdane, James, Hungary, d. 1720. 225, 243, 246, 455(?), 462,
496, 540.
Boltraffio, G. A., of Milan, flourished about 1500. 241 (?).

- Bonifazio, Venice, or Verona, b. 1491, d. 1553. 137, 146.
 Bordone, Paris. Trevigi, b. 1513, d. 1588. 182 (?), 235, 240 (?).
 Borgognone, Cortese Jacopo, St. Hippolyte, b. 1621, d. 1676.
 384, 671, 681.
 Bos, Jerom, Bois-le-Duc, b. 1470, d. 1530. 753.
 Bray, Solomon de, Haerlem, b. 1597, d. 1664. 66.
 Breughel, John, Brussels, b. 1560, d. 1625. 748 (?).
 Breughel, Peter, the old, Breughel, near Breda, b. 1510, d. 1570.
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 Brill, Paul, Antwerp, b. 1554, d. 1626. 678, 685 (?), 734.
 Bronzino, Agnolo, Florence, b. 1511, d. 1580. 249.
 Brooking, England, b. 1720, d. 1759. 913.
 Buonarrotti, Michelangelo, Caprese, b. 1474, d. 1563. 297, 300.
 Cagnacci, Guido, Castel Durante, b. 1600, d. 1680. 100.
 Calvart, Denis, Antwerp, b. 1555, d. 1619. 825 (?).
 Campidoglio, M. A., Rome, b. 1610, d. 1670. 536, 539, 544 (?).
 Canaletti, Antonio, Venice, b. 1697, d. 1768. 9.
 Caracci, Annibale, Bologna, b. 1560, d. 1609. 484.
 Caracci, Lodovico, Bologna, b. 1555, d. 1619. 234.
 Caravaggio, M. A., Milanese, b. 1569, d. 1609. 32, 45, 99,
 156 (?), 285, 917.
 Caravaggio, Polidoro. *See* Polidoro.
 Cariani, G., Bergamo, about 1500-1550. 135 (?).
 Carre, Michel, Amsterdam, b. 1666, d. 1728. 672.
 Castiglione, Grechetto, Genoa, b. 1616, d. 1670. 270.
 Catalani, Antonio, Messina, b. 1560, d. 1630. 43.
 Cepper, G. F. 473, 485, 486, 487.
 Chiari, Giuseppe, Rome, b. 1654, d. 1727. 215, 220, 274.
 Cignani, Carlo, Bologna, b. 1628, d. 1719. 162, 167, 233, 242,
 248, 256, 926 to 932.
 Claude Lorraine, Lorraine, b. 1600, d. 1682. 421, 423.
 Clevely, John, London, b. 1745, d. 1786. 758.
 Clouet. *See* Janet.
 Collins, England, d. 1744. 836 (?), 838 (?).
 Coques, Gonzales, Antwerp, b. 1618, d. 1681. 629, 637.
 Cornelis, Lucas, Leyden, b. 1493, d. 1552. 562, 564, 565, 567,
 623.
 Correggio, A. Allegri, Correggio, b. 1490, d. 1534. 83 (?), 245,
 276 (?), 281, 440, 849.
 Cortona, Pietro de, Cortona, b. 1596, d. 1669. 236.
 Cranach, Lucas, Kranach, b. 1472, d. 1553. 588, 600 (?).
 Custodis, Jeronimo, Antwerp, lived about 1589. 803.
 Cuyp, Albert, Dort, b. 1606, d. 1667. 717 (?).
 Dahl, Michael, Stockholm, b. 1656, d. 1743. 845.
 Dance, Nathaniel, London, b. 1730, d. 1811. 374.
 Danckers, Henry, Hague, b. 1630. 489, 505, 525, 737*.
 Delen, Van, Heusden, d. 1680. 740.
 Denner, Balthasar, Hamburg, b. 1685, d. 1747. 35, 36, 55, 56.

- Dericke, William, Antwerp, b. 1635, d. 1697. 965 (?).
 Diest, Adrian Van, Hague, b. 1655, d. 1704. 432, 434 (?), 503,
 814, 827, 847.
 Dietricy, Weimar, b. 1712, d. 1774. 693, 750, 851.
 Dobson, William, London, b. 1610, d. 1646. 11, 351, 370, 376.
 Domenichino, Bologna, b. 1581, d. 1641. 861.
 Dossi, Dosso, Ferrara, b. 1490, d. 1560. 80, 97.
 Dow, Gerhard, Leyden, b. 1613, d. 1674. 646, 729 (?), 736.
 Durer, Albert, Nuremberg, b. 1471, d. 1528. 589, 611, 733.
 Edema, Gerard, Amsterdam, b. 1652, d. 1700. 356, 490, 504,
 840.
 Elliott, England, lived about 1750. 893, 903.
 Elzheimer, Adam, Frankfort, b. 1574, d. 1620. 733.
 Everdingen, Aldret Van, Alkmaar, b. 1621, d. 1675. 698.
 Eyck, Van, School of. 590.
 Fabier. 519 (?), 520 (?).
 Ferg, Paul, Vienna, b. 1689, d. 1740. 722.
 Ferrara, M. de. *See* Mazzolini di Ferrara.
 Ferrato, Sasso, Sasso Ferrato, b. 1605, d. 1685. 303.
 Ferri, Ciro, Rome, b. 1634, d. 1689. 811.
 Fetti, Domenico, Rome, b. 1589, d. 1624. 151, 506.
 Fialetti, Odoardo, Bologna, b. 1573, d. 1638. 507, 526.
 Fiori, Mario di, Penna, b. 1603, d. 1673. 535.
 Floris, Francis, Antwerp, b. 1520, d. 1570. 586, 653.
 Francia, Francesco, Bologna, b. 1450, d. 1518. 277 (?), 307.
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 Gaetano, Pulzone, Gaeta, b. 1550, d. 1588. 267 (?).
 Gainsborough, Sudbury, b. 1727, d. 1788. 352, 353, 366, 367, 371.
 Gascar, Henry, France, d. about 1700. 194.
 Gelder, De, Dort, b. 1645, d. 1727. 841.
 Gennari, Benedetto, Cento, b. 1633, d. 1715. 529.
 Gentileschi, Artemisia, Rome, b. 1590, d. 1642. 226, 227.
 Gentileschi, Orazio, Pisa, b. 1563, d. 1647. 229.
 Gerrard, Mark, Bruges, b. 1561, d. 1635. 619.
 Ghisolfi, Giovanni, Milan, b. 1623, d. 1683. 510.
 Gibbons, Grinling, Rotterdam, or London, b. 1648, d. 1721.
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 Gibson, Richard, England, b. 1615, d. 1690.
 Giordano, Luca, Naples, b. 1629, d. 1704. 278, 288, 292.
 Giorgione, Castle Franco, b. 1478, d. 1511. 60 (?), 73 (?), 101,
 103, 124 (?), 125, 135 (?), 138 (?), 158 (?), 173 (?), 183 (?).
 Greuze, J. B., Tournus, b. 1726, d. 1805. 413, 429 (?).
 Griffier, John, Amsterdam, b. 1645, d. 1718. 499.
 Guercino, Cento, b. 1590, d. 1666. 228, 231, 454 (?).
 Guido, Reni, Bologna, b. 1574, d. 1642. 275, 301, 772, 786 (?).
 Hackert, James, Prentzlaw in Prussia, b. 1734. 434 (?).
 Hals, Frank, Mechlin, b. 1584, d. 1666. 676, 682.
 Hanneman, Adrian, Hague, b. 1611, d. 1680. 571 (?), 766, 777.

- Harp, Van, Holland. 402 (?) 461.
- Heem, John David de, Utrecht, b. 1600, d. 1674. 467 (?), 469, 675.
- Heere, Lucas de, Ghent, b. 1534, d. 1584. 400 (?), 572, 635.
- Helst, Vander, Haerlem, b. 1613, d. 1670. 770 (?).
- Hemessen, J. de, Antwerp, lived about 1550. 579.
- Hemskerk, M. Van Veen, Hemskerk, b. 1498, d. 1574. 587, 726.
- Hemskerk, Egbert, Haerlem, b. 1645, d. 1704. 404, 715.
- Hennin, Adrian, Holland, d. 1710. 268.
- Holbein, Hans, Basle, b. 1498, d. 1554. 331 (?), 337 (?), 339 (?), 340, 342 (?), 345 (?), 399 (?), 559, 563 (?), 573, 591, 592 (?), 594 (?), 597, 598 (?), 599 (?), 601, 603, 605 (?), 606 (?), 608 (?), 610 (?), 628, 636, 664 (?), 666 (?), 751 (?).
- Home, England, lived about 1780. 360.
- Hondekoeter, Melchior, Utrecht, b. 1636, d. 1695. 463.
- Honthorst, Gerard, Utrecht, b. 1592, d. 1660. 58, 128, 383, 393, 810.
- Hoogh, Peter de, Holland, b. 1643, d. 1708. 669(?).
- Hoppner, John, England, b. 1759, d. 1810. 355, 358, 359, 457.
- Huens, lived about 1620. 673 (?), 869, 870.
- Huggins, London, b. 1784, d. 1845. 898, 899.
- Huysman, Cornelius, Antwerp, b. 1648, d. 1727. 185 (?), 720*.
- Ibbetson, J. C., Yorkshire, b. 1759, d. 1817. 433, 439.
- James W., England, lived about 1730. 883, 884, 914, 919, 921, 923, 925.
- Janet (or Clouet), France. 561 (?), 598(?).
- Janssen, Cornelius, Amsterdam (or London), b. 1590, d. 1665. 707, 765 (?), 768, 798 (?).
- Jordaens, Jacques, Antwerp, b. 1594, d. 1678. 391.
- Joseph, G. F., A. R. A., England, b. 1764, d. 1846. 373.
- Kalf, William, Amsterdam, b. 1630, d. 1693. 225.
- Kauffman, Angelica, Coire, b. 1742, d. 1807. 502.
- Kay, or Key, William, Breda, b. 1520, d. 1568. 609.
- Kent, William, Yorkshire, b. 1685, d. 1748. 784, 788.
- Kerseboom, Frederick, Solingen, b. 1623, d. 1690. 843.
- Ketel, C. Gouda, b. 1548, d. 1602. 767 (?).
- Knapton, George, London, b. 1698, d. 1788. 361.
- Kneller, Sir Godfrey, Lubeck, b. 1648, d. 1726. 13, 26, 29, 30, 33, 37, 40, 46, 50, 53, 57, 65, 273, 308, 477 (?), 824, 830, 835, 846, 944, 946.
- Lanfranco, Giovanni, Parma, b. 1581, d. 1647. 42, 48, 49.
- Lauri, Filippo, Rome, b. 1623, d. 1694. 817, 865.
- Lawrence, Sir Thomas, Bristol, b. 1769, d. 1830. 363.
- Lazzarini, Venice, b. 1654, d. 1720. 476.
- Le Brun, Charles, Paris, b. 1619, d. 1690. Tapestries, p. 68.
- Lely, Sir Peter, Soest, b. 1617, d. 1680. 7, 185, 186, 190, 192, 195, 196, 197, 199, 201, 202, 203, 204, 205, 206, 207, 501, 515 (?), 781, 852, 862.

- Leyden, Lucas Van, Leyden, b. 1494, d. 1533. 106 (?), 596, 602.
 Licinio. *See* Pordenone.
 Lingelbach, J., Frankfort, b. 1625, d. 1687. 746 (?).
 Longhi, Pietro, of Venice, b. 1702, d. 1762. 549, 551.
 Loten, John, Flanders, b. 1620, d. 1681. 837.
 Lotto, Lorenzo, Bergamo, b. 1498, d. 1560. 114, 144 (?), 148.
 Lucatelli, Pietro, Rome, b. 1660, d. 1717. 493.
 Luini, Bernardino, Luini, b. 1480, d. 1540. 259.
 Luti, Benedetto, Florence, b. 1666, d. 1724. 759.
 Mabuse, John de, Maubeuge, d. 1562. 385, 595, 607 (?).
 Maingaud, France, lived about 1721. 514, 517.
 Malo, Vincenzo, Cambrai, b. 1625, d. 1670. 262, 265, 701.
 Maltese, lived about 1670. 528.
 Mantegna, Andrea, Padua, b. 1431, d. 1517. 797.
 Maratti, Carlo, Camerino, b. 1625, d. 1713. 93, 264.
 Matsys, Quintin, Antwerp, b. 1460, d. 1529. 389 (?).
 Mazzolini di Ferrara, Ferrara, b. 1481, d. 1530. 581.
 Mazzuoli, Girolamo, flourished about 1560. 224 (?).
 Meulen, Vander, Brussels, b. 1634, d. 1690. 414, 416, 555,
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 Miel, Jan, Flanders, b. 1599, d. 1664. 728*, 829*.
 Mignard, Pierre, Troyes, b. 1610, d. 1695. 409, 428.
 Milani, G. C., Bologna, b. 1621, d. 1678. 818.
 Mirevelt, Michael, Delft, b. 1568, d. 1641. 348, 388.
 Molinear, Amsterdam, b. 1627, d. 1686. 662.
 Monamy, Peter, Jersey, b. 1670, d. 1749. 891, 901, 915.
 More, Sir Antonio, Utrecht, b. 1512, d. 1568. 622, 625, 633,
 640 (?), 641 (?), 642 (?), 644.
 Murillo, Seville, b. 1613, d. 1682. 396 (?), 397 (?), 398 (?).
 Mytens, Hague, lived about 1630. 44, 59, 327 (?), 336, 377 (?),
 405, 770 (?), 798.
 Neefs, Peter, Antwerp, b. 1570, d. 1651. 656.
 Nes, Daniel, or John, Van, Delft, b. 1600, d. 1650. 864 (?).
 Nogari, Paris, Rome, b. 1512, d. 1577. 260, 263.
 Nottery, L. 238 (?).
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 Oosterwyck, Maria Van, Naaldrop, b. 1630, d. 1693. 691, 700.
 Opie, John, Truro in Cornwall, b. 1761, d. 1807. 375.
 Orley, Bernard Van, Brussels, b. 1490, d. 1560. 333, 456 (?),
 576, 778 (?). Tapestries in the Withdrawing Room.
 Palamedes, A., Delft, b. 1604, d. 1680. 634.
 Palamedes, Staevarts, London, b. 1607, d. 1638. 334.
 Palma, the old, Serinalto, b. 1540, d. 1596. 79, 115, 163.
 Palma, the young, Venice, b. 1544, d. 1628. 154 (?), 580 (?),
 774 (?).
 Pantoja, Juan de la Cruz, Madrid, b. 1551, d. 1610. 406 (?).
 Parcelles, John, Leyden, b. 1597, d. 1641. 338, 347, 782, 876 (?),
 907.

- Parmegiano, F. Mazzuoli, Parma, b. 1503, d. 1540. 107 (?), 150, 174 (?), 216, 250, 306, 771.
- Parrocel, Charles, Paris, b. 1688, d. 1753. 747.
- Paton, Richard, England, d. 1791. 802*, 809, 845, 852, 890.
- Pens, or Pentz, George, Nuremberg, b. 1500, d. 1550. 805.
- Perugino, Pietro, Citta della Pieve, b. 1446, d. 1524. 140 (?), 213, 295 (?), 304 (?).
- Pesne, Antoine, Paris, b. 1683, d. 1757. 513.
- Phillips, R. A., Dudley, Warwickshire, b. 1770, d. 1845. 24, 368.
- Pine, England (? J., d. 1756, or R. Edge, d. 1790). 452.
- Piombo, Sebastian del, Venice, b. 1485, d. 1547. 70 (?).
- Pocock, Bristol, lived about 1741-1821. 877, 878.
- Poelemborg, Cornelius, Utrecht, b. 1586, d. 1660. 643, 686, 719, 724, 735, 738, 743.
- Polidoro, Da Caravaggio, Caravaggio, [b. 1495, d. 1543. 28, 45 (?), 99 (?), 156 (?), 277*.
- Pontormo, G. Carrucci Da, Pontormo, b. 1493, d. 1558. 300, 495 (?).
- Pordenone, G. A. Licino, Pordenone, b. 1484, d. 1540. 71, 84 (?), 92, 102, 104, 218 (?), 783.
- Post, Francis, Haerlem, b. 1621, d. 1680. 873.
- Pourbus, F., the younger, Antwerp, b. 1570, d. 1622. 279 (?), 343, 411, 418.
- Poussin, Nicholas, Andelay, b. 1594, d. 1665. 380, 412 (?), 415, 419 (?).
- Pulzone. *See* Gaetano.
- Raphael, Sanzio, Urbino, b. 1483, d. 1520. 306 (?), 710.
- Read, Frederic, London, b. 1802. 769.
- Rembrandt, Van Ryn, Leyden, b. 1606, d. 1674. 381, 382.
- Remeé, Antwerp, d. 1678. 601.
- Reynolds, Sir Joshua. 335, 444.
- Ricci, Sebastiano, Belluno, b. 1659, d. 1734. 110, 121, 131, 179, 211, 244, 269, 553.
- Riley, John, London, b. 1646, d. 1691. 372.
- Robineau, A., France, lived about 1698. 813 (?).
- Roestraeten, Peter, Haerlem, b. 1627, d. 1698. 552, 744.
- Romanelli, Giovanni, Viterbo, b. 1617, d. 1662. 850.
- Romano, Giulio, Rome, b. 1492, d. 1546. 247, 251, 257, 266, 280, 286, 287, 290, 291, 293, 302 (?), 305.
- Roos, John Hendrick, Otterburg, b. 1631, d. 1685. 498.
- Roos, J. M. *See* Roos, J. H.
- Rosa, Salvator, Naples, b. 1614, d. 1673. 212, 237, 239.
- Rothenthal, John, Munich, b. 1564, d. 1623. 491 (?), 680, 688*, 697, 703*, 721*, 739*, 859.
- Rousseau, James, Paris, b. 1630, d. 1694. 25, 67, 68, 81, 105.
- Rubens, Peter Paul, Antwerp, b. 1577, d. 1640. 441 (?), 442, 612*, 651 (?), 711.

- Rugendas, George, Augsburg, b. 1666, d. 1742. 1, 2, 3, 4, 8, 12, 19, 23.
- Russel, Theodore, London, b. 1614. 187, 188, 189, 193, 447.
- Ruysdael, Solomon, Haerlem, b. 1616, d. 1670. 887.
- Sarto, Andrea del Vanucchi, Florence, b. 1488, d. 1530. 282.
- Sassoferrato. *See* Ferrato, Sasso.
- Savery, Roland, Courtray, b. 1576, d. 1639. 674, 695.
- Savoldo, G. G., of Brescia, about 1500-1550. 138 (?), 139.
- Schalcken, Godfrey, Dort, b. 1643, d. 1706. 659, 660.
- Schiavone, Andrea, Sebenico, b. 1522, d. 1582. 39, 52, 88, 123, 129, 134 (?), 175, 284, 289.
- Schoenfeld, John Henry, Riberach, b. 1619, d. 1689. 820.
- Schoreel, Hans, b. 1495, d. 1562. 578.
- Seghers, Daniel, Antwerp, b. 1590, d. 1660. 649, 658.
- Serres, Dominic, Auch in Gascony, b. 1722, d. 1793. 875, 886.
- Serres, J. T., d. 1825. 892, 904, 905, 991 (p. 93).
- Slingelandt, J. P. Van, Leyden, b. 1640, d. 1691. 661.
- Snayers, Peter, Antwerp, b. 1593, d. 1670. 329.
- Snellinx, or Snelling, John, Mechlin, b. 1544, d. 1638. 825 (?).
- Snyders, Francis, Antwerp, b. 1579, d. 1657. 390, 403, 464, 612*, 704.
- Spada, Lionello, Bologna, b. 1576, d. 1622. 254.
- Spagnoletto, G. Ribera, Xativa in Spain, b. 1589, d. 1656. 166 (?), 779 (?).
- Sprangher, B., Antwerp, b. 1546, d. 1623. 401.
- Staevaerts. *See* Palamedes.
- Steen, Jan, Leyden, b. 1636, d. 1689. 459.
- Steenwyck, the younger, Antwerp, b. 1589. 465, 652, 655, 670, 683, 727, 749.
- Swaine, Francis, England, d. 1782. 895, 897.
- Swaneveldt, Herman, Woerden, b. 1620, d. 1690. 678, 694, 727.
- Teniers, David, the younger, Antwerp, b. 1610, d. 1694. 436 (?), 478, 699 (?), 725, 741.
- Thornhill, Sir James, Dorsetshire, b. 1676, d. 1734. (Ceiling), p. 69.
- Tiepolo, G. B., Venice, b. 1697, d. 1770. 479, 480, 481, 482, 483.
- Tintoretto, G. Robusti, Venice, b. 1512, d. 1594. 69, 77, 87 (?), 91, 96, 108 (?), 152, 171, 177 (?), 181, 448.
- Titian, Vecelli, Cadore, b. 1480, d. 1576. 75, 76, 87 (?), 109 (?), 111, 112, 113 (?), 116, 122, 132 (?), 133 (?), 149, 161, 164 (?), 294 (?), 437, 446, 449 (?), 789.
- Torrigiano, Pietro (sculptor), Florence, b. 1472, d. 1522, page 73.
- Troost, Cornelius, Amsterdam, b. 1697, d. 1750. 531.
- Vaga, Pietro Buonacorsi, Florence, b. 1500, d. 1547. 378, 379.
- Vanderbank (? John, the younger), London, b. about 1694, d. about 1739. 812.

- Vandervelde, Adrian, Amsterdam, b. 1639, d. 1672. 647.
- Vandervelde, William, Leyden, b. 1610, d. 1693. 57, 745, 754, 755, 802, 833, 879, 880, 881, 882, 888, 896, 900, 902, 909, 910, 911, 912.
- Vanderwerf, Adrian, Kralinger-Ambacht, b. 1659, d. 1722. 650.
- Vandyck, Sir Anthony, Antwerp, b. 1598, d. 1641. 47, 85, 387, 431, 451, 453, 638, 663, 730.
- For other names with Van, see the principal names, as Aelst, Van, &c.
- Vanri, Francesco, Sienna, b. 1563, d. 1610. 214.
- Vansomer, Paul, Antwerp, b. 1576, d. 1621. 98, 155 (?), 346, 763, 764.
- Vanuden, Lucas, Antwerp, b. 1595, d. 1660. 844.
- Velasquez, de Silva, Seville, b. 1594, d. 1660. 82, 90 (?).
- Verelst, Simon, Antwerp, b. 1664, d. 1710. 191, 200, 732.
- Verdussen, John Peter, fl. 1743-63. 657.
- Veronese, Paul Cagliari, Verona, b. 1532, d. 1588. 69 (?), 127, 141, 143, 145, 154 (?), 165 (?), 178, 223 (?), 430 (?), 438, 478.
- Verrio, Antonio, Naples, b. 1634, d. 1707. 458. *See also pp.* 49, 66, for his ceilings, &c.
- Vinci, Leonardo da, Vinci, b. 1445, d. 1520. 61 (?), 63, 64, 241 (?).
- Viviani, Ottavio, Brescia, b. 1599, d. 1674. 728*, 829*.
- Vos, Martin de, Antwerp, b. 1520, d. 1604. 328.
- Vriese, East Friesland, b. 1527, d. 1588. 648.
- Vroom, Henry Cornelius, Haerlem, b. 1566, d. 1619. 876 (?).
- Walker, Robert, England, d. 1666. 365.
- Weeninx, John, Amsterdam, b. 1644, d. 1719. 718, 731.
- West, Benjamin, Pennsylvania, b. 1738, d. 1820. 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325.
- Wheatley, Francis, London, b. 1747, d. 1801. 450.
- Willison, George, Scotland, d. 1795. 362.
- Wissing, William, Amsterdam, b. 1656, d. 1687. 198.
- Withoos, Matthew, Amersfort, b. 1627, d. 1703. 684, 692, 702.
- Wouters, Francis, Liere in Brabant, b. 1614, d. 1659. 626.
- Wouermans, Philip, Haerlem, b. 1620, d. 1668. 687, 690.
- Wright, Michael, Scotland, d. 1700. 369.
- Wright, Richard, Liverpool, d. 1775. 889 (?).
- Wynants, John, Haerlem, b. 1600, d. 1670. 746.
- Zeeman, Enoch, Holland, d. 1744. 828, 834.
- Zuccherro, Frederigo, San Agnolo, b. 1543, d. 1616. 20, 349, 394, 560, 613 (?), 757 (?).
- Zuccherro, Taddeo, San Agnolo, b. 1529, d. 1566. 871.

APPENDIX.

HISTORICAL NOTES & ILLUSTRATIONS.

NOTE A.

Description of the Banquet at Hampton Court, in the time of Cardinal Wolsey. By George Cavendish, his Gentleman Usher.

THE Cardinal called for "his principal officers of his house—as his steward, comptroller, and the clerks of his kitchen—whom he commanded to prepare for this banquet at Hampton Court; and neither to spare for expenses or travail, to make them such triumphant cheer as they may not only wonder at it here, but also make a glorious report in their country, to the king's honour and that of his realm. His pleasure once known, to accomplish his commandment they sent forth all the caterers, purveyors, and other persons, to prepare of the finest viands that they could get, either for money or friendship, among my Lord's friends; also they sent for all the expertest cooks, besides my Lord's, that they could get in all England where they might be gotten, to serve to garnish this feast. The purveyors brought and sent in such plenty of costly provisions, as ye would wonder at the same. The cooks wrought both night and day in divers subtleties and many crafty devices; where lacked neither gold, silver, ne any other costly things meet for the purpose. The yeomen and grooms of the wardrobes were busied in hanging of the chambers with costly hangings, and furnishing the same with beds of silk and other furniture apt for the same in every degree. Then my Lord Cardinal sent me, being gentleman-usher, with two other of my fellows, to Hampton Court, to foresee all things touching our rooms to be nobly garnished accordingly. Our pains were not small or light, but travelling daily from chamber to chamber. Then the carpenters, the joiners, the masons, the painters, and all other artificers necessary to glorify the house and feast, were set at work. There was carriage and re-carriage of plate, stuff, and other rich implements; so that there was nothing lacking or to be imagined or devised for the purpose. There was also fourteen score beds provided and furnished with all manner of furniture to them belonging, too long particularly

here to rehearse. But to all wise men it sufficeth to imagine, that knoweth what belongeth to the furniture of such triumphant feast or banquet. The day was come that to the Frenchmen was assigned, and they ready assembled at Hampton Court something before the hour of their appointment. Wherefore the officers caused them to ride to Hanworth, a place and park of the King's, within two or three miles, there to hunt and spend the time until night; at which time they returned again to Hampton Court, and every of them conveyed to his chamber severally, having in them great fires, and wine ready to refresh them, remaining there until their supper was ready; and the chambers where they should sup were ordered in due form. The first waiting chamber was hanged with fine arras, and so was all the rest, one better than another, furnished with tall yeomen. There was set tables round about the chamber banquet-wise, all covered with fine cloths of diaper. A cupboard of plate parcel gilt; having also in the same chamber, to give the more light, four plates of silver set with lights upon them, and a great fire in the chimney. The next chamber, being the chamber of presence, hanged with very rich arras, wherein was a gorgeous and a precious cloth of estate, hanged up, replenished with many goodly gentlemen ready to serve. The boards were set as the other boards were in the other chamber before, save that the high table was set, and removed beneath the cloth of estate towards the midst of the chamber, covered with fine linen cloths of damask work, sweetly perfumed. There was a cupboard, made for the time, in length of the breadth of the nether end of the same chamber, six desks high, full of gilt plate, very sumptuous, and of the newest fashions, and upon the nethermost desk, garnished all with plate of clean gold, having two great candlesticks of silver and gilt, most curiously wrought, the workmanship whereof, with the silver, cost three hundred marks, the lights of wax as big as torches burning upon the same. This cupboard was barred in round about, that no man might come nigh it; for there was none of the same plate occupied or stirred during this feast, for there was sufficient besides. The plates that hung on the walls to give light in the chamber were of silver and gilt, with lights burning in them, a great fire in the chimney, and all other things necessary for the furniture of so noble a feast. Now was all things in a readiness, and supper-time at hand. My Lord's officers caused the trumpets to blow to warn to supper, and the said officers went right discreetly in due order, and conducted these noble personages from their chambers unto the chamber of presence, where they should sup. And they being there, caused them to sit down; their service was brought up in such order and abundance, both costly and full of subtleties, with such a pleasant noise of divers instruments of music, that the Frenchmen, as it seemed, were rapt into a heavenly paradise. Ye must understand that my Lord was not there, ne yet come, but they being merry and pleasant with their fare, devising and wondering upon the subtleties. Before the second course, my Lord Cardinal came in among them, booted and spurred, all suddenly, and bade them *preface*; at whose coming they would have risen and given place with much joy. Whom my Lord commanded to sit still and keep their rooms; and straightways being not shifted of his riding apparel, called for a chair, and sat himself down in the midst of the table, laughing and being as merry as ever I saw him in all my life. Anon came up the

second course with so many dishes, subtleties, and curious devices, which were above a hundred in number, of so goodly proportion and costly, that I suppose 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, and steeple in proportion for the quantity as well counterfeited as the painter should have painted it upon a cloth or wall. There were beasts, birds, fowls of divers kinds, and personages, most lively made and counterfeit in dishes; some fighting, as it were, with swords, some with guns and cross-bows, some vaulting and leaping; some dancing with ladies, some in complete harness, justing with spears, and with many more devices, than I am able with my wit to describe. Among all, one I noted: there was a chess-board, subtly made of spiced plate, with men to the same; and for the good proportion, because that Frenchmen be very expert in that play, my Lord gave the same to a gentleman of France, commanding that a case should be made for the same in all haste, to preserve it from perishing in the conveyance thereof into his country. Then my Lord took a bowl of gold, which was esteemed of the value of five hundred marks, filled with hypocras, whereof there was plenty, putting off his cap, said, 'I drink to the king my sovereign lord and master, and to the king your master,' and therewith drank a good draught. And when he had done, he desired the Grand Master to pledge him, cup and all, the which cup he gave him; and so caused all the other lords and gentlemen in other cups to pledge these two royal princes. Then went cups merrily about, that many of the Frenchmen were fain to be led to their beds. Then went my Lord, leaving them sitting still, into his privy chamber, to shift him; and making there a very short supper, or rather a small repast, returned again among them into the chamber of presence, using them so nobly, with so loving and familiar countenance and entertainment, that they could not commend him 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 a ewer of silver, some gilt and some parcel gilt, and some two great pots of silver in like manner, and one pot at the least, with wine and beer, a bowl, or goblet, and a silver pot to drink beer in; a silver candlestick or two, with both white lights and yellow lights, of three sizes of wax; and a staff torch, a fine manchets, and a cheat loaf of bread. Thus was every chamber furnished throughout the house, and yet the two cupboards in the two banquetting chambers not once touched. Then being past midnight, as time served, they were conveyed to their lodgings, to take their rest for that night. In the morning of the next day (not early) they rose and heard mass, and dined with my Lord, and so departed towards Windsor, and there hunted, delighting much of the Castle and College, and in the Order of the Garter."

NOTE B.

Extracts from the Original Accounts of Works executed at Hampton Court Palace, temp. Henry VIII., preserved in the Public Record Office.

I. The Building of the Hall.

THE TAKING DOWN OF THE OLD HALL.

(In the 22nd and 23rd years of King Henry the Eighth.)

1. Three sawers of tymber (by taske) for the new scaffalde to take downe the olde hall [were paid] at 12*d.* every hundred foot. 16 Oct., Anno 22.
2. Carpenters makyng of a framyd scaffold to take down the rouff of the olde hall, every of them [paid] at 6*d.* the day.
3. Payd to Thomas Ward for his wages, by the space of 24 working daies, makyng of hodds and helpyng the scaffold maker to make long barrowes, whele barrowes, and ladders for the said works, 8*s.*
4. Tylers takyng down and sortyng of tyles of the old hall [were paid, some] at 8*d.*, some 6*d.*, and some 5*d.* the day.
5. Payd to Hugh Diker, tiler, for his wages helpyng to taken down tiles and to uncover the olde hall, by the space of 4 daies, at 6*d.* the day.
6. Laborers helpyng to take down the olde hall [received] 4*d.* the day.
7. Warden and setters takyng down of the freeston of the olde hall [paid] 3*s.* 8*d.* the week, each of them.
8. Carpenters helpyng to take down the olde hall, and sortyng of the tymber of the rouff of the same [some paid] at 8*d.*, some 6*d.*, and some 4*d.* the day.

PURCHASE OF IMPLEMENTS AND MATERIALS FOR THE BUILDING OF THE NEW HALL.

(From the 22nd to the 25th of Henry VIII.)

9. Empcyon of mattocks for to dygge the foundacyons of the new hall. Anno 22.
10. Empcyon of scaffold polls for to make the scaffold for the new hall, at 6*d.* the lod; also of great longe oken and alder polls, at 2*s.* 6*d.* the lode.
11. Payd to William Love, of Bronxam, for 10,000 of bryke, at 4*s.* 6*d.* the thowsande, of him bowght and delyveryd at Taplow quarry.
12. Carters carryng of briks from the brik-kill, and also chalke from the water side to the foundacions of the hall, at 14*d.* the day. [This sum no doubt included the hire of horses.]

13. Paid Henry Burde, of Kyngston, for a new cowle for the mortar pytt, 12*d.*

Item, for a scope for the same, 4*d.*

Item, for mendyng and repayring of the old cowle, a new bottom, 6 hopes and 2 eyrs, 10*d.*

14. Fifty-two lodes 4 quarters 6 boshells of lyme, reddy burnyd and delyveryd at Taplow quarre, at 10*d.* the quarter.

15. Chalke at 2*d.* the lode.

16. Payd to John Norse, merchaunt of Rone, for 4 moughte of plaister of Paryshe, of him bought and delyvered at the Toure wharf, at 6*s.* the moughte.

17. Rygate stone, at 4*s.* 2*d.* the ton.

18. Payd to Thomas Yerley of Kyngston, for two handropes to rere the rouff of the New Hall, ponderyng, 29 lb. at 2*d.* the lb.

19. Six crowys of irne, serving to raise the rouff of the New Hall, ponderyng, 104 lb. at 1½*d.* per lb. Thirteen pynnys serving to joyn the ruff together of the New Hall, ponderyng, 46 lb. at 1½*d.* per lb.

LABOUR OF BRICKLAYERS, MASONS, AND CARPENTERS.

20. Bricklayers working in and upon the foundacions of the New Hall, every of them at 6*d.* the day. March, anno 23 H. VIII.

21. Free masons, at 3*s.* the weke, every of them working in freston upon dores, wyndowes, coynes for buttresses, and gresse tables for the Kynges New Hall.

22. Carpenters working upon the flowres of the said Hall, every of them at 6*d.* the day. In March, anno 23.

23. Carpenters for workyng in their howre tymys and drynkyng tymys upon the Hall rought for the hasty expedicion of the same—every of them rated for every 9 hours 7*d.* in all emongs them. Joyners were paid at the same price. In May, anno 24.

MASONRY.

(Chiefly in the 24th and 25th of Henry VIII.)

24. Payd to John Ells of Wesmyster, fremason, for makyng and intayling of two bullyns in freston standing in the vowghte of the great baywindow in the Kynges New Hall, at 10*s.* the pece.

25. Payd to John Whighte of Wynchester, fre mason, for workyng, karvyng, and gravyng, and intayllyng yn fre ston of 6 bokketts for 3 dores of the New Hall, whereof 2 stond upon the northe syde [now covered by the tapestry] and oon on the southe syde of the sayd Hall, by a bagen in taske, 6*l.*

26. Payd to John Wright, of Southe Memys, fre mason, for workyng, karvyng, and intayllyng of 16 severalle fre stones for the repryses of the Kynges New Hall, wherof two of them curyously engraved wyth the Kynges armes, wyth the crowne, and two of the Kynges beste stande at the upper ende of the sayd Hall, and ten other of the sayd stones in-

graved, five of them wyth roses, and other five wyth portocols, every of them wyth two of the Kynges beasts counteryng one agenst an other, stand on ether syde of the sayd Hall, and other rest of the sayd 16 stones ingraved with the letters H and R; every of them wyth the crowne stand in the four anguls of the same Hall, takeing for every of the sayd stones soo brought, clensyd, and fully fynysched, by convensyon, 22s. 6*d.*

27. Payd to John Wright, free mason, for the workyng and makyng of a lyon and a dragon in ston, standyng at the gabyll ends of the Kynges New Hall, at 16s. the pece.

28. Also payd to the same John, for the workyng and makyng of 16 best in freeston, standyng uppon the crest at both the gabull ends of the said Hall, at 5s. 4*d.* the pece.

29. Payd to Thomas Johnson, of London, karver, for makyng of 29 of the Kynges bestes to stand upon the newe batilments of the Kynges New Hall, and uppon the femerell of the said Hall, takyng for every of them so made and set up, 16s. 8*d.*

CARVING IN STONE AND WOOD.

(Executed chiefly in the 25th year of King Henry VIII.)

30. Payd to Richard Rydge, of London, karver, for the makyng of three pendentts hangyng uppon the femerall of the Kynges New Haull, redde fenesshyd and set up, at 40s. the pece.

31. Payd to Richard Rydge, of London, karver, for couattyng and karvyng of a rose crownd standyng in the crowne vowght of the femerall of the Hall, 13s. 4*d.*

32. Also payd to Richard Rydge, of London, karver, for the makyng of 16 pendaunts standing under the hammer beam in the King's New Hall, at 3s. 4*d.* the pece.

33. Payd to Richard Rydge, of London, kerver, for the makyng of 28 pendaunts standyng in the crosse mowntyn above the hamer beame in the Kynges New Haull, at 25s. a pece.

34. Payd to William Baldwyn, for lyke couattyng of 12 traylls standyng above the hamer beam in the Hall, at 12*d.*

35. Payde to Mychell Joyner, for couattyng of 26 spandrells standyng in the plum basys under the nether purloyns in the Kynges New Hall, at 20*d.* the pece.

36. Paid to Richard Rydge, of London, carver, for cutting and carving of 32 lintells wrought with the King's badges and the Queen's standing in the screens within the King's New Hall, 2s. 2*d.* the piece.

37. Payd to Richard Rydge, of London, kerver, for the makyng of 28 hedds standyng uppon the fote of the arche over the syde of hathemerbeam, within the Kynges new hall, at 12*d.* the pece.

38. Payd to Mychell Joyner, for the makyng of 250 of the Kynges and Quenys badges, standyng uppon the caters within the said hall, at 5*d.* the pece.

39. Payd to the forsaid Richard Rydge, for the makyng of 20 pendaunts, standyng in the upper purloyns within the Kinges new hall, at 25s. the pece.

40. Payd to Thomas Johnson, of London, karver, for the makying of 26 spandrells, to stand upon the re pryse under the hammerbeame within the Kynges new hall, at 40s. the pece.

41. Also payd to Ric. Rydge of London, karver, for karvyng and ccuttyng of 2 grewhondes, oon lybert, servyng to stande upon the typpis of the vycys abowght the Kynges new haull, at 18s. 4d. the pece, by convencion.

SMITHS' WORKS AND MATERIALS.

(From the 23rd to the 26th years of King Henry VIII.)

42. Payd to John à Guylders, smythe, for eight score and 10 lokketts, 25 stay barres, and 83 standards, servyng for the lower traunsome of the wyndows of the new hall, ponderying 28 cwt. 92 lb., every cwt. conteyning 112 lb., at $1\frac{1}{2}d.$ the lb.

43. John à Guylders, smythe, for 6 payre and oon odde hooke of ston hooks, servyng for the new hall, at $1\frac{1}{2}d.$ the lb.

44. Payd to John à Guylders, smythe, for two payre of ston hooks, servyng the two vysis at the west ende of the kynges new hall, at $1\frac{1}{2}d.$ per lb.

45. Payd to William Johnson, for 26 great pyller for the chaptrell of the bossell of the hall, at 13d. the fote.

46. Payd to John à Guylders, smythe, for 40 fodletts for the harnesyng of the great window at the est ende of the haull, and 12 lyke fodletts for two lyghts over the said wyndow, pondryng 33 lb., at $1\frac{1}{2}d.$ per lb.

47. Also, for two pynns of irne, for staves for the two bests of freston, standyng at the gabylls ends of the haull, ponderying two lb., at $1\frac{1}{2}d.$ per lb.

48. To John à Gwylders, smethe, for the great pryncypall vane baryng the close crowne, upon the femerall of the Kynges new haull, 40s.

49. Payd to John à Guylders, for 16 vanys for the bestes, standyng upon the battylment of the hall, at 4s. the pece.

50. Paid to the same for 16 standards, 6 staybars, and 32 locketts, servyng for the great bay wyndow in the southe syde of the Kynges new hall, at $1\frac{1}{2}d.$ per lb.

51. Also, payd to John à Gwylders, for a payre of ston henges, servyng the dore at the vyce fote goyng up to the batylmentes of the haull, pondryng 14 lb., at $1\frac{1}{2}d.$ per lb.

52. Also, payd to John à Gwylders, for 2 pair of stone henges, oon payre servyng the store-yerde dore, by the servyng place, the other servyng a dore under the haull place stayre, ponderying 27 lb., at $1\frac{1}{2}d.$ the lb.

53. Item, to John à Gwylders, for 3800 of myddyll brodds, at 12d. the hundreth, spent upon the croke and dubbbers in the kyngs new haull.

54. Payde for 250 of great brodds for the jowl-pesys in the sayd haull, at 2s. the 100.

55. Two thousand twopenny nails at 10*d.* the 1000, for the selyng bourde in the upper rouff in the hall.

56. Two hundred of great broddes for the skrenys in the Kinges new haull, price, the hundred, 23*s.* 4*d.*

57. Payde to Raynalde Warde, of Dudley, for 7350 of dubbyll tenpenny nayles inglys, at 11*s.* the 1000.

Also, 2000 of synggle tenpenny nayles, at 5*s.* 8*d.* the 1000.

Also, 12,000 of sixpenny nayles, at 3*s.* 6*d.* the 1000.

Also, 5000 of fivepenny nayles, at 2*s.* 10*d.* the 1000.

Also 4000 of fourpenny nayles at 2*s.* 4*d.* the 1000.

Also 1500 of rought nayles, at 10*d.* the 1000.

CARPENTERS' MATERIALS.

58. Payd to Robert Wodlonde, of London, carpenter, for 150 of sesnyed playnche burdde, servyng for the lenyng plase in the nether ende of the haull, and the lenyng plase before the Kynges chamber dore at 3*s.* 2*d.* the hundred.

59. Also, to Fraunsys Stykrayd, of London, carpenter, for 2000 of fine selyng bourddes, at 31*s.* 13*d.* the thousand, for the vaught in the Kynges new haull.

60. Item, for 420 foote of vent and creest for the haull, at 6*d.* the foote.

61. Also payd to Willm. Wethersbe, of London, carpenter, for 6 payre of scruse, at 5*s.* 2*d.* the payre, servyng to rayse the flowre of the haull, with 4*d.* for lande carriage of the said scruse from Busshyps Gate to Barnerdes Castyll; in all, 31*s.* 4*d.*

62. Also payd to John Bartlymew, of Marlow, for batlage of the said scruse from London to Hampton Court, 4*d.*

PLUMBERS' WORK.

63. Payd to Thomas Ostley, stapuller, for 18 fother 12 cwt. 3 quarters 21 lb. of leade, to cover the Kynges New Hall at 4*l.* 7*s.* 8*d.* the ffother.

64. Also payd to Thoms. à Coon, the Kynges sergeunt plumber, for one hundred wait of sowther [solder], of hym bowght and delyveryd at Hampton Court, conteynyng 512 lb. at 4*d.* the lb. for sorderyng the pypys abowght the Kynges new hall.

GLAZIERS' WORK.

(In the 25th and 26th years of King Henry VIII.)

65. In the two over lyghts at the gable endes of the hall, 8 panys new sett, containing 54 fote, at 5*d.* the fote.

66. Also the hernessyng of the two great windows at the gabyll ends of the said haull, containing 70 fots, at lyke pryce, 29*s.* 2*d.*

67. Paid to Galyon Hone, the Kynges glasier,—In the two great

wyndowys at the ends of the haullys two great armys, with four beestes in them at 6s. 8d. the pece. Also in the said wyndows in the haull is 30 of the Kynges and the Quenys armys, pryce the pece 4s. Also in the wyndows in the said haullys 46 badges of the Kynges and the Quenys, pryce the pece, 3s. Also in the wyndowys in the sayd haullys 77 sryptors with the Kynges worde, pryce the pece, 12d.

68. Payd to Galyon Hone, the Kynges glasiar, for glasyng in the haull 11 syde wyndows, every wyndow of 8 lyghts, every lyght conteyning 11 foot, whyche emownteth in every wyndow, besydes the harnessyng, 88 foott, at 5d. the fote.

69. In the gabull wyndow at the est end of the haullys oon armys of the Quenes new sett, 6s. 8d.

THE PAVING OF THE HALL.

70. Payde to John Burdde, of Chesyllhurst, for 6080 of playne tyles, of hym bowghte and delivered at Hampton Courtt, for to pave the Kynges new hall, at 26s. 8d. the thowsand, by convention—8l. 11s.

71. Empcion of tallow candells spent by the workmen in the nyghte tymes upon the payvng of the hall, for the hastye expedition of the same, at 18d. the dosyn.

72. Also paid to John Church, of Chersey, for payvng-tyle for the haull, of hymn bought and delivryd at Hampton Court, at 18s. 4d. the 1000.

73. Payd to William Kyng John Hobbs, fremason, for hewyng and setting the payvng of the herthe in the Kynges new hall, of Rygate ston, conteyning 36 fote, at 1½d. the fote.

74. Payd to Robert Burdges, bryklayar, for payvng of the haull, by convencion, 53s. 4d.

PAINTERS' AND GILDERS' WORK.

75. Payd to John Hethe, payntour, of London, for the payntyng of 6 great lyons standing abowght the batyllmentt of tymber worke upon the Kynges new haull, theyre vaynys gylte with fyne golde and in oyle, price the pece, 20s.

76. Also to the same, for gyldyng and payntyng of 4 great dragons, there vanys layde wythe oyle, pryce the pece, 20s., servyng for the said battylment.

77. Also to the same, for gyldyng and paynttyng of 6 greyhownds, three vanys wyth oyle, price the pece, 10s., servyng the said battylment.

78. Also of 4 lyons, servyng for the femerall, with there vanys layde in oyle, price the pece, 20s.

79. Also of 4 dragons, servyng the said femerall, with there vanys layde in oyle, price the pece, 20s.

80. Also of 4 greyhownds, wyth their vanys layde in oyle, price the pece, 10s.

81. Also of a great lyone, crownyd, baryng a great vane, layde in oyle, servyng the toppe of the femerall, price 26s. 8d.

82. Payd to Henry Blankston, for gyldyng and payntyng of two

vanys, serving the bests of freston standyng at the end uppon the haul, oon of the Kynges armys, the other of the Quenys, wrowghte wyth fyne golde and in owyle, price the pece, 4s.

83. The guyldng and payntyng of bests : also to Henr. Blaynston, of London, paynter, for the guyldyng of 4 lyons holdyng 4 phanes, wyth the Kynges armys gylte uppon both sydes, every lyon guylded, all the uppermost part and the nether part paynted after a lyon colour, and every lyon standyng uppon a base paynted whyght and grene, at 20s.

84. Also paid to John Hethe, paynter, of London, for bysyng of 236 fote bourde in the femerell of the Kynges new haul, at 2d. the fote, 39s. 4d.

85. Also to the same, for layng of the joull pecys rownde abowght the haul with green merbyll in oyle, and for byssyng of a casment in the joull pece at the nether ende of the haul, by convencion, 3l.

86. Paid to John Hethe, and Harry Blankstone, for 10 armes of the Quenes, of the largest sorte, standyng abowght the bordder uppon the jowle pece, in the Kynges new hall. 18 making the yerde square, that is, half a yerde, and oon badge over pryce for moldyng, paynttyng, and gyldyng with ffyne golde and bysse, 12s. 8d.

87. Payde to the said John Hethe, for gyldyng and payntyng 272 badges of the Kynges and the Quenys, standyng abowght the voughte, and the caters within the Kynges new haul, at 12d. the pece.

88. For guyldyng and payntyng of 28 hedd, standyng uppon the hammer beamys in the rouff of the said haul, price, the pece, 2s.

89. Also, for laying of townges of the Kynges best and the Quenys, of antyk worke, standing in the spanderell, and the beamys with yellow, concernyng to the same, in oyle, price 2s.

90. Also, paid to Robert Skyngke, for mowldyng of 36 badges, standyng in the crest above the evys pece, in the Kynges new haul, in the haul pace, at the nether ende of the haul, and in the casments rownde abowght the haul, at 3d. the pece.

91. Paid for gyltting and payntyng of the said 36 badges, at 12s. the pece.

92. Paid to Henry Blankston, for 4 of the Kynges wordes in the casement of the haul pase, in the nether ende of the hall, in Gryke letters, with fyne gold gylte, price, the word, 2s.

93. Paid to John Lyam, of London, groser, for cwt. of red-lede, for colaryng the barres of the hall wyndows, 13s. 4d.

94. Paid to the same John, for 6 gallons and a pottell of paynters' oyle, at 18d. the gallon, serving the said wyndows, 9s. 9d.

95. Paid to William Haydon, of London, for a pound of brystyll, serving to pensell the hall abowght, 6d.

96. Paid to John Spenser, of Hampton, for a lode of hay, to be burnyd for pensellyng abowght the hall, 9s.

97. Empcion of paynters' stuff, paid to Henry Burd, grocer, of London, for 12 lb. of white leade, at 2d. the lb.

Item, for 4 lb. of red leade, at 2d. the lb.

Item, for 2 lb. of spaltain, at 4d. the lb.

Item, for a lb. of verdygresse.

Item, for a lb. of maskett.

Item, for 4 ounces of synaper blake, at 10d. the ounce.

Item, for 2 lb. of Spernys oker.

- Item, for a lb. and 3 quarters of byse, at 8*d.* the lb.
 Item, for half a pound of vermylon.
 Item, for a swanes quylle and goos quylle, 4*d.*
 Item, for a hundred greys taills, 6*d.*
 Item, for 2 lb. of verdytor, at 16*d.* the lb., 2*s.* 8*d.*
 Item, for a galon of paynters oyll, 16*d.*
 Item, for 4 lb. of blake chalke, 4*d.*
 Item, for a lb. of vernysse, 6*d.*
 Item, for 6 lb. of Spanysse white, 3*d.*
 Item, for half lb. of spong, 2*s.*
 Item, for a lb. of markyng stones, 8*d.*
 Item, for a quire of paper riall, 6*d.*
 Item, for a lb. of Fflaunders heyre, 4*d.*
 Item, for a dozen of grene ffoyl, 4*d.*
 Item, for a quart of pyncke, 6*d.*
 Item, for 4 skeynys of fynne thredd, 2*d.*
 Item, for a lb. of drye flowre.

[These extracts exemplify the character and the extent of the painted decorations which were carried throughout the palace—to the painting even of the “chymney shafts.”]

Payd to Henry Blankeston, of London, paynter, for payntyng of 193 posts with whyte and grene and in oyle, every poste conteyning 2½ yerdes, deippe, at 16*d.* the yerde, standyng in the Kynge's new garden.

The badges about the bower in the King's withdrawing chamber, gilt with fine gold and bysse, set with other fine colours, 21*s.* the yard.

97*. WAGES OF LABOUR.

FREEMASONS.—The master (John Molton) at 12*d.* the day. The Warden (Wylliam Reynolds) at 5*s.* the weke. Setters (twelve in number) at 3*s.* 6*d.* the weke each. Lodgemen (fifty-six named, and the cost placed against each name,) each 3*s.* 4*d.* the weke. Hard hewars (one at 4*s.*) ten at 3*s.* 4*d.* the weke.

CARPENTERS.—The Master at 12*d.* the day. The Warden at 8*d.* the day. The rest, being “prentises,” receive from 4*d.* to 8*d.* the day.

BRICKLAYERS.—The Master at 12*d.* the day. The Warden at 8*d.* the day. Fifty-four at 7*d.* the day. Three at 6*d.* Seventeen at 5*d.* Four at 4*d.* the day.

JOYNERS.—The Master at 10*d.* Seventeen others, who are named, received 7*d.* the day. One 6*d.* Two 4*d.*

PAYNTERS.—The Master at 12*d.* Three at 8*d.*; and one “grinder of colers,” at 5*d.* the day.

PLAYSTERERS.—The Master at 8*d.* Three others, named, at 7*d.* the day. Serveters to the playsterers at 5*d.* the day.

PLUMMERS.—Three at 7*d.* the day.

WEDERS AT THE MOUNTE.—Two at 3*d.* the day, every of them.

SAWYEARS.—Fifteen, who are named, at 12*d.* the day.

A Fesaunde Keeper, at 6*d.* the day.

A Gardener, at 6*d.* the day.

Scaffalder, at 6*d.* the day.

For making of hodds, and helpyng to scaffalde, at 6*d.* the day.

CARTTERS.—One at 16*d.* the day. Thirteen at 14*d.* the day. Thirteen at 12*d.* the day. These payments, no doubt, include the hire of horses.

LABORERS.—One hundred and seventy, received 4*d.* the day.

MISCELLANEOUS.

98. Makyng, karvyng, and intaillyng of the Kynges armes standing in thre tables of fre ston over the great gat.

99. Also paid to Edmund More, of Kyngston, fremason, for makyng, karvyng, and intaillyng of the Kynges armes in thre sondry tables of fre ston, with severall bouders of antique worke and certen of the Kynges best, holding up in a shilde the Kynges armes, with the garter, poises, and scripture ingraved, and the crown imperially wrought after the best facion; whereof oon of the said tables conteyning 5 fot and oon inche oon way, and 6½ fot an other way, standythe over the great gate comyng into the Base Court, and the second table of like mesure standithe over the inner part of the same gate, and the third table, conteyning 5 fot oon way, and 3 fot and 5 inches the other way, standithe over the utter part of the gate comyng into the inner court; in all forfornshyng and setting up of the said thre sondry tables, with severall armes aforesaid, by convencion, 34*l.* 4*s.* 10*d.*—October 23. H. 8.

[The costs of numerous like carvings are registered.]

100. Payde to Edward Arnolde, mason, for hys cost and expenses rydyng in to Northe Hamptonshere, Bedfordshere, and Huntyngton shere, wythe the Kynges Comysshen to rest and take up freemasons, by the space of 5 dayes, at 8*d.* the day, over and besyd hys dayes wages for hymselfe and hys horsse, 3*s.* 4*d.*

101. Digging, moulding, setting and burning of bricks delivered at the brick kiln within the King's Park at Hampton Court at 2*s.* 10*d.* the thousand, by convention.

102. Item, to Antonye, clockmaker, of Westminster, for 3 new dyalls for the new orchard, at 4*s.* the pece, 12*s.*

103. Item, payd for a ronnyng glasse for the workmen and other, to keep their oures trewly at all tymes, 8*d.*—22 H. 8.

104. New Normandy glasse, at 5*d.* the fote.—22 H. 8.

THE GAME AND PARKS.

105. Makers of buries for blake conyes in the new warren, were paid 15*d.*

106. Paid to Robert Bing, of the Wyke, smythe, for a great long nagre of irne, to make and bore cony holes with in the Kyng beries new made for blake conyes in the warren, ponderyng 19 lb. at 1½*d.* the lb.

107. Bought in Kyngston mercatt, for the Kynges fesaunds, 4 boshells of whete, at 14*d.* the boshell, and 4 boshell of wots, at 4*d.* the boshell; white bred was also bought for the Kynges fesaunds.

108. Eyggs and courdds for the bryngyng up of the yowng fesaunds, 4^s.
109. Eyggs for the fesaunds for to eytt, a horse to carry ants from sondry woods and other plasyds for the said fesaunds.
110. — Bushells of hemp seed for the pheasants, at 2s. 2d. the bushell.
111. 8 sitting hens, to sit and bring up the young pheasants, at 6d. a piece. Also for the young partrydges and the fesaunds.
112. To fesaund keeper for knyting of a nett for oon of the fesaunds howsys, the Kyng fyndyng threde thereto, by convencion, 6s.
113. New hows where as the Kynges cocks and the hennys ys put in the olde garden.
114. Quyksett of whyte thorne to sett a bowght the new parke next unto Hampton Towne, at 3s. 4d. the thousand.
115. Mowers of braken [ferns] in the park, by the King's commandment, received 6d. the day.
116. Payd to Thomas Creston, carpenter, for makyng, framyng, and setting up of a new berne in the northe est part of the parke, to kepe haye in for the Kynges dere, by convencion, 46s. 8d.

NOTE C.

Names of the various parts of the Palace, taken chiefly from the accounts of works at Hampton Court, temp. Henry VIII., also from Cotton MS., Vesp. cxiv., and the Parliamentary Survey of A. D. 1653, Harl. MS., 599, &c. Perhaps some parts had more names than one.

COURTS.

Outer Greene Court.
 First Grene Court, or Base Court?
 A Second Grene Court?
 Inner Court where the Fountain standeth; or Inner Court beside the Chapel; or Stone Court with a Fountayne.
 Conduit in the Base Court.
 Cloyster Greene Court.
 Back Court.

GALLERIES.

The Water Gallary.
 The Long Gallary.
 Two Galleries in the Utter Courte.
 Galary where St. George standeth.
 Middle Gallary.

ALLEYS.

Old Bowlyng Alle.
 Close Bowlyng Alle.

YARDS.

Pond Yard.
 Tilt Yard.
 The Fesaunde yard next the Greate Orchard.

BRIDGES.

Brydge before the Kynges Gate.
 Arched Bridge built over the Moate.
 Bridge going into the Park.
 New Bridge with the Draw Brydge cummyng owt of the Kynges new Garden.

GATES.

Great Gates upon the Stoon
Brydge.
Posterne Gate.
First Great Gate.
Great Gate coming into the Base
Court.

BUILDINGS.

The Chappell.
Confessary.
The Tennys Plays.
Middle Bancatt House towards
the Thames, within the King's
new Garden.
Bancatt Howses, north-east and
north-west in the Great Or-
ehard.
Great House of Easement over the
Moat.
The Vestrye.

CHAMBERS ASSIGNED TO THE
KING.

The King's New Haul.
Watching Chamber.
Lybbarary.
Dynyng Chamber.
Prevey Chamber.
Withdrawing Chamber.
Holiday Closet.
Prevey Closet.

CHAMBERS ASSIGNED TO THE
QUEEN.

The Queen's Withdrawing or
Raying Chamber.
Waityng Chamber.
Chamber of Presens or Dining.
Lodgeyng Chamber.
Stylling Chamber.
Bed Chamber.
Long Gallery.
Holyday Closett.

OTHER CHAMBERS, ETC.

The Counsell Chamber.
My Lady Elisabeth's Chamber.
The Pages' Chamber.

The Prynsey's Watching Chamber.
Hall Pase Stair.
The New Hall Pas.
Rockyng Chamber.
The Wayghyng Chamber.
The Nurssary under the Quene's
Lodgyng.
The Legate's Chamber.
Sixteen Chambers over and about
the Gate, north and south, in
the Base Court.

OTHER CHAMBERS, ETC.

Five "Double" Lodgings in the
Inner Court.
Ten "Double" Lodgings in the
Second Courte—one, "where-
as the maydes lye"—and 3
Single Lodgings.
Twenty-one "Double" Lodgings
in the "Utter" Courte.
In the Towers without the Gate,
ten Lodgings.

OFFICES.

Privy Larder.
Pantry.
Chawndry.
Waverey.
Larder.
Pastyre.
Confectionarie.
Sellery.
Buttery.
Spysary, or Spicerie.
Sawsery.
Lawndry.
Scoollerie.
The Ewry.
New Kitchen.
Great Kitchen.
Privy Kitchen.
Kechyns near the Mounte.
Vetellyng House in the Carpen-
ter's Yard.
The Washyng Howse.
The Scaldyng Howse.
The Boyling Howse.
The Pytcher Howse.
Pay Howse.
Jouell, or Jewell Howse.

Still Howse.	Storehouse for the King's Toles.
Cole Howse.	Kynge's New Stable.
Fysshe Howse.	Stable Coach Howse.
Counting Howse.	Store Cellars.
Feather Howse.	Quene's Stables.
Hott Howse.	Porter's Lodge.
Privy Bake Howse.	The Great Lodge.

GROUNDS, ETC.

(See Note D.)

Howse Parke.	The Paddock.
Middle Parke.	The Conduit Close.
Bushie Parke.	Hampton Court Grene.
Bushie Old Parke.	The King's Meade.
The New Parke.	The Middle Meade.
Hare Warren.	The Upper Meade.
Hounslow, or Great Heathe.	Tenn acres piece.
The Course.	Five acres piece.

NOTE D.

The Gardens.

Researches have enabled us to give some information of these gardens in their earliest state. Perhaps some negative evidence is afforded by the fact that the "Gardynere of Yorke Place brought cherys, and herbes, lettuge, peres, damsons, philberts, and oranges, and sydrons, swete oranges, swete lemons, pomegarnetes, streburys, and grapes," for Henry VIII.'s use, as his privy purse expenses inform us. From the accounts of works here in Henry VIII.'s time, we have made the following extracts of purchases, which, considering our scanty knowledge of early horticulture, may not be unwelcome:—

"Swete Williams at 3*d.* the bushel. Gillavers slippis; gillavers, mynts, and other swete flowers."

"You, genaper, and holly, at 2*d.* the pece."

"Small setts of woodbyne and thorne, at 5*d.* the hundrythe."

"Quycksetts" were bought for "the Tryangell at the Mounte."
Four "holyff treys" purchased at "3*d.* a pece."

"600 chery trees at 6*d.* the hundred."

"Appul trees and payr trees for the new garden, at 6*d.* the pece."

"200 yowng treys of oke and elme, five score to every hundred, at 12*s.* 6*d.* the hundred, to sett in the Kyng's great orcharde."

"100 roseais, at 4*d.* the hundred."

"Payd to Ales Brewer and Margaret Rogers, for gatheryng of 34 busshells of strawbery rot, primerose, and violetts, at 3*d.* the bushell."

“Item, to Mathew Garrett, of Kyngston, for setting of the said rot and flowres, by the space of 20 days, at 3*d.* the day.”

“Paid to John Hutton, of London, gardener, for bourder of rosemary of 3 yerres olde, to set about the Mount in the Kynges new garden, 2*s.* 6*d.*”

Women weeding in the King's new garden received every of them 2*d.* the day.

The watering of the garden at like price.

The following gardens are mentioned—“The New Garden,” the “Lytell Garden,” the “Privey Garden,” the “Great Garden, the Pond Garden, Mount Garden, Kitchen Garden, Knott Garden, the Privey Orchard, the Great Orchard, the Ould Orchard, the Arber in the Great Garden.”

In the auditors' first book of Privy seals, 26th Elizabeth, are recorded the payments made to a “certayne Frenchman that hath taken in chardge the *reformation* of our gardens at Hampton Court.” He appears to have “trimmed and new made” the same. Hentzner, who visited the gardens in the same reign, describes them “as most pleasant; here we saw rosemary so planted and nailed to the walls, as to cover them entirely, which is a method exceeding common in England.”

The alterations made in succeeding reigns are noticed in the text (page 96).

NOTE E.

An Abridgment of the Parliamentary Survey of the Mansion House of Hampton Court, with its appurtenances. Now first printed.

One greene court, inclosed, beeing the *outer court* of the sayd howse, and lying west thereof, conteyning 3 roodes and 27 perches, more or lesse.

One range of building, beeing the *front* of the mancion howse aforesayd, *westward*, built with brick and covered with leade, conteyning in length, from north to south, (excluding the north and south wings of the said buildings), 152 foote of assize, or thereabouts, in the middst whereof is the *first greate gate*, or entrance into the sayd howse, leading through an *arched bridge built over the moate*, that lieth betweene the saydd range of building and the outer greene court aforesayd. [This is the present west front, but the bridge was removed probably when the centre was restored.]

One other greene court, beeing the *first court* within the sayd howse, conteyning in length, from north to south, 152 ffoote, and in breadth, 144 ffoote. [Now called the First Court Yard.]

One range of brick building, covered part with tyle and part with leade, standing on the north syde or end of the last mentioned court, containing in length, from west to east, 184 ffoote, and in breadth 24 ffoote, or thereabouts.

One range of the like building, scituate on the south of the sayd court, opposite to the last mentioned range, and of like dimension.

On the south of the last mentioned range, and also of the two next mentioned ranges, was the *Pond Garden*, otherwyse the *Pond Yard*, the dimensions of which are stated. Its boundary on the south was "the greate wall adjoyning to a certayne way by the river syde, called the *Towing Place*."

One range of building on the east part of the sayd second greene court, and fronting the entrance thereinto, built with brick, and covered (for the most part) with leade, conteyning in length, from north to south, 203 ffoote, breadth 17 ffoote, or thereabouts, in the midst whereof is the gate or passage into the court or yard next mentioned.

One *other court* or yard, paved with stone (*with a ffountayne standing in midst thereof*), conteyning in length, from north to south, 144 ffoot, and in breadth 80 feet, or thereabouts.

[Two ranges of Buildings, without names, are stated to be on the north and south of the Stone Court.]

One other court, commonly called the *Cloyster Greene Court*, conteyning in length, from north to south, 104 ffoot, and in breadth 98 ffoot.

A range lyeinge on the west syde of the sayd *Cloyster Court*, conteyning 40 ffoot in breadth.

A range scituate on the north part of the *Cloyster Court*, containing in breadth, 32 feet.

A range adjoining to the same, scituate on the south of the said *Cloyster Court*, and conteyning 52 ffoote in breadth.

[The Privy Gardens and Mount Gardens were on the south of the last mentioned range, and contain 3 acres and 1 roode.]

One range, built with brick and covered with leade, standing on the east part of the *Cloyster Court*, conteyning in breadth 32 ffoote, under which is a passage into a large peece of pasture grownd, called the *Course*.

Severall other buildings, together with the severall yards or courts lyeinge betweene and amongst the sayd buildings, which do abutt east upon the said *Course*, north upon the *Paddock*, west on the *Kitchin Garden*, and doe adjoyne south to the back part of the range of building (before mentioned), which standeth on the *north part of the Cloyster Court*.

One long range, with severall additionall buildings neer or adjoining to the same, wherein is included the north wing of the front of the sayd mansion howse, lyeinge behind or on the north parts of the north ranges of the sayd *Greene Court*, and *Stone Court* aforesayd. The *Kitchin Garden*, lyeinge behind the last mentioned buildings, abutting west upon part of the *Tilt Yard* wall, and north upon the *Ould Orchard*, conteyning 3 acres, more or lesse.

The materialls of all the before mentioned buildings, &c., were valued at 777^{ol.} 13s. 5d.

The *Paddock* lay on the east part of the *Ould Orchard*, and the latter, containing 3 acres 2 roods, lay on the east from part of the *Tilt Yard*.

A pasture grownd, with the appurtenances, called the *Tilt Yard*, inclosed with a good brick wall, abutting westward upon the way that leadeth by the *Greene to Hampton Court fferry*, 9 acres 1 rode. And all those five buildings or *Towers*, with their appurtenances, built with brick and covered with leade. Three of which *Towers* are standing in

the sayd *Tilt Yard*, and the other two part in the sayd *Tilt Yard* and part in the *Old Orchard* aforesayd ; which three parcels of grownd last mentioned doe conteyne togeather 17 acres 3 roodes.

The *Greate House of Easement* stands over the *Moate*, with other buildings.

All those severall buildings and *towers*, with their appurtenances, commonly called the *Ffeather Howse*, and the *Hott Howse*, with the *Store Cellars* betweene the sayd howses, formerly called the *Old Bowling Alley*.

The *Still Howse* and the *Water Gallery* stood partly on the *Towing place*, close to the river syde, and all the yards, courts, and gardens, belonging to and used with the sayd buildings, or any of them. All which premises doe abutt upon the *Mount Garden* wall to the north, and on the *Hows Parke* west.

All those three several buildings, with the yard and other appurtenances belonging to all and each of them, heretofore used as a *Privy Bakehouse*. A *Poultry Office*, and a *Scalding Howse*, scituate in the sayd *Outer Greene Court*, having the sayd court north, the *Wood-yard* and office east, and the *Towing-place* south.

The *Toye*, now used for a victualling howse, scituate neere unto *Hampton Court Fferry*, adjoining on or neere the south-west corner of the wall of the *Outer Greene* court.

Various messuages, &c., upon or neere to the greene, commonly called *Hampton Court Greene*, on the west syde of the way to the *Fferry* place.

The ground called *Hampton Court Greene*, on the west side of the wall of the *Tilt Yard*, and on the south of the *Middle Park*, 29 acres.

Inclosed ground, called the *Howse Park*, between the *Course* and the *Towing place*, with the buildings thereon, 363 acres, 3 roods, 199 deer ; valued at 199*l*.

The *Course*, fenced with a wall, on the highway leading from *Kingston* to *Hampton Court*, 144 acres.

Three meadows, called the *King's Meade*, the *Middle Meade*, and the *Upper Meade*, 91 acres, 1 rood.

The *Tenn Acres* and the *Five Acres*, containing 18 acres, between the *House Park* northwards, and the *Towing Park* southwards.

The *Hare Warren*, 380 acres, bounded westwards by the wall belonging to the *Middle Park*, northwards and eastwards by the common fields belonging to *Tuddington* and *Kingston Wick*.

The *Middle Park* between the *Hare Warren* and *Bushie Park*, bounded northwards by *Hounslowe Heath*, and southwards by *Hampton Court Greene*, 370 acres 1 rood.

Bushie Park, between the highway leading from the river of *Thames*, from *Hampton Towne* to *Hampton Court* and *Hounslowe Heath*, 350 acres, 3 roods, 16 perches, consisting of *Bushie Old Park*, 183 acres, 21 perches ; *Bushie New Park*, 23 acres, 2 roods, 23 perches ; other ground, 144 acres, 12 perches.

Conduit Close, adjoining to the high way leading from *Hampton Towne* to *Cheston*, with a *conduit head*.

The "annual values," 1204*l*. os. 4*d*. The total of the grosse values is 10,765*l*. 19*s*. 9*d*.

5th April, 1653.

On the Parliamentary Journals of 26th Sept. 1653, it is thus entered : —“Ordered, That the house called Hampton Court, with the outhouses and gardens thereunto belonging, and the little park wherein it stands, be stayed from sale, until the parliament take further order.”

NOTE F.

Tapestry at Hampton Court in the time of Wolsey.—Bibl. Harl. 599.

Hangings bought of Richard Gresham, the 22 day of Decembre, anno 13th regni Regis Henrici VIII.

For the parloure next the cellar barre at Hampton Courte—Ten peces of the story of Jacob.

For the next parloure—Eight peces of hangings of the story of Susanna.

For the next parloure—Seven peces of hangings of the story of Judyth and Holyfernes.

For the Legate's chaumber at Hampton Courte—Nine peces of hanging of the story of the 7 deedly sinnes.

For the chaumber over the Ewry—Seven peces of the story of Salamon.

For the next chaumber over the Porter's Lodge—Seven peces of the story of Sampson.

For the great chaumber over the gate of the Base Court—Nine peces of the nine worthys.

For the seconde chaumber over the gate of the Base Court, over the south side of the same gate—Six peces of the story of Ester.

For the inner chaumber to the seide secunde chaumber—Six peces of the stoyre of Samuell.

For the thirde chaumber over the seide gate, over the southe side—Five peces of the stoyre of Tobye.

For the fourth chaumber over the seide gate, over the southe side—Six peces of the stoyre of oure Lady.

For the inner chaumber to the 4th chaumber over the gate of the Base Courte, on the south side of the same gate—Four peces of the stoyre of Moyses.

For the fifth chaumber on the south syde of the seide gate—Five peces of the stoyre of Tobeas.

For the inner chaumber to the same fifthe chaumber—Four peces of the stoyre of Estrogeas.

For the secunde chaumber over the Poorter's Lodge of the Base Courte—Seven peces of the story of Forlorne Sonne.

For the inner chaumber to the secunde chaumber aforeseide—Five peces of the story of Estrogeas.

For the third chaumber over the seide gate, over the northe side—Seven peces of the stoyre of David.

For the fourth chaumber over the Porter's Lodge in the Base Courte, on the northe side—Seven peces of the stoyre of Samuell.

For the inner chaumber next unto the seide fourth chaumber—Four peces of the storye of Moyses.

For the fifth chaumber overe the seide Porter's Lodge, over the northe side—Five peces of the storye of Joseph.

For the inner chaumber next unto the fifth chaumber over the Poorter's Lodge, on the north side of the gate in the Base Courte—Four peces of the story of Emelyk.



