

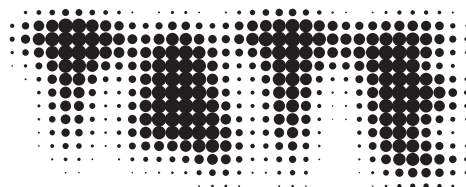
# BRITISH BAROQUE: POWER AND ILLUSION

4 February – 19 April 2020

## LARGE PRINT GUIDE



Please return to the holder



# ROOM 1 RESTORATION

## **BRITISH BAROQUE: POWER AND ILLUSION**

This exhibition covers the reigns of the last Stuart monarchs, from the restoration of Charles II in 1660 to the death of Queen Anne in 1714. In Europe, it was an age when art was used to support and advertise the authority of the monarchy. While Louis XIV and his court at Versailles provide the leading example of this culture, the focus here is on Britain – a Protestant nation, where the power of the monarch was no longer absolute.

Across the period, major events took place – the restoration of the monarchy in 1660; the Revolution of 1688; the consequent central positioning of Parliament; the rise of party politics; the Union of England and Scotland; and wars that shaped Britain's role in Europe. It is in this period of change – and the journey from the glamorous, court-centred world of Charles II to the political climate of the reign of Anne – that the association between art and power is explored.

The later Stuart period was an age of hierarchy. Displays of magnificence to express status and influence were used by royal courts, aristocrats and the rising political elite. Works of art on a grand scale; the use of illusion and perspective to awe-inspiring effect; and the visual impact of the great buildings of the age such as St Paul's Cathedral, Chatsworth and Blenheim Palace, were persuasive statements of power.

## RESTORATION

The Restoration of the monarchy in 1660 followed years of upheaval: civil war, the beheading of King Charles I, and the government of Oliver Cromwell. A return to monarchy, and Charles II's arrival in England from exile, were received with public joy. Poets, such as John Dryden, celebrated the King in exaggerated, idealised terms. They compared his power to that of gods and Roman emperors. His restoration was presented as miraculous and God-given, bringing peace and prosperity. The Coronation, on a day of sunshine, was a spectacle full of colour and vitality. It was designed to impress upon people the wonder and dignity of the monarchy.

With the return of the King came the need to re-establish the royal court as the centre of power, and a place of magnificence and splendour. Lavish surroundings, as well as pomp and ceremony, were seen as essential to reinforce the King's authority and inspire respect. Those employed in the King's household, under the Lord Chamberlain, were responsible for the public presentation of the monarch. They included the artists Peter Lely, the King's Principal Painter; Samuel Cooper, his official miniaturist; and the mural painter, Antonio Verrio. They created the portraits and visions of the King that were circulated to both a domestic and an international audience.

## **Clockwise from wall text**

John Michael Wright 1617–1694

### **Astraea Returns to Earth**

c.1660–1

Oil paint on canvas

This picture was painted for the ceiling of the King's Bedchamber in Whitehall Palace. It celebrates the restoration of Charles II through the story of Astraea, Greek goddess of Justice. The Roman poet Virgil predicted that Astraea's return to earth would bring about a new golden age. She can be seen in the sky, gesturing towards a portrait of Charles II. The oak tree symbolises the Boscobel Oak in which the future king hid from parliamentary troops following the Battle of Worcester in 1651. The winged messenger brings the joyous news of his return to those assembled below.

Nottingham City Museums

X48232

## **Plinth behind**

attributed to Richard Morrell 1641–1703

### **Royal Oak Cup**

1676

Parcel-gilt silver

This elaborate ceremonial cup was presented to the Company of Barber-Surgeons by Charles II at the request of the Company's Master, James Pearse, and Richard Knight. Pearse was also Surgeon to the King's Household while Knight was the King's Sergeant-Surgeon. It takes the form of an oak tree, a symbol of monarchy significant to Charles II. A frog, lizard and snake can be seen among the roots, while the tree's spreading canopy forms the bowl. The hanging acorns are bells that would have jingled when the cup was empty.

The Worshipful Company of Barbers

X76472

Honoré Pelle 1641–1718

## **Charles II**

1684

Marble

This marble bust of Charles II is by the French-born but Genoa-based sculptor, Honoré Pelle. Its dramatic form suggests movement. The King's carved, lace cravat seems to swing to the right as the King turns to the left, while drapery swirls around him. Pelle never travelled to England. He must have based the King's likeness on a painted or printed source, from the time when the King wore a moustache.

Victoria and Albert Museum. Given by Mr. Henry Durlacher  
X76112



Antonio Verrio 1639–1707

**Charles II (fragment from the ceiling of the King's  
Withdrawing Room, Windsor Castle)**

1678

Oil paint on plaster

This heavy, oil on plaster fragment is from the ceiling of the King's Withdrawing Room, Windsor Castle. It was salvaged during early 19th-century alterations at Windsor for George IV. An etching of the ceiling is displayed nearby. The room was one of the spaces that formed the King's State Apartments. Verrio's decoration, with messages about the King's supreme authority would have created an overwhelming and humbling environment for visitors.

National Trust Collections, Packwood House

X76359

Antonio Verrio 1639–1707

## **The Sea Triumph of Charles II**

c.1674

Oil paint on canvas

This complex painting probably celebrates the 1674 Treaty of Westminster that ended the Third Anglo-Dutch War. It also celebrates the Restoration. Charles II appears as a modern-day Neptune (Roman god of the sea), charging through the waters in a shell-shaped chariot. Above him cherubs hold symbols of peace and in the distance the Royal Fleet lies on a calm and conquered sea. The inscription on the scroll is taken from Virgil's *Aeneid*. It implies that Charles is a new emperor Augustus, whose power is God-given and who brings peace and prosperity.

Lent by Her Majesty The Queen

X76066

Antonio Verrio 1639–1707

**Charles II (fragment from the ceiling of St George's Hall,  
Windsor Castle)**

1684

Oil paint on plaster

This fragment from the ceiling of St George's Hall, Windsor Castle, shows Charles II in Garter robes. An early 19th-century watercolour of the room indicates the lavish optical illusions that Verrio achieved. The King appeared high in the sky, among a group of figures, and by a rainbow, the seat of Christ the Judge. As well as celebrating the Order of the Garter, the painted decoration was an expression of regal, God-given authority that delighted the King.

Lent by Her Majesty The Queen

X76067



Charles Wild, St George's Hall, Windsor Castle  
(showing the ceiling by Antonio Verrio), c.1816  
Photo: © The Royal Collection Trust

Peter Vandrebanc, 1649–1697  
after Antonio Verrio, 1639–1707

## **Ceiling of the King's Withdrawing Room, Windsor Castle**

c.1682–86

Etching on paper

In 1684 the Italian artist Antonio Verrio was appointed Charles II's 'Chief First Painter'. It was to reward his outstanding services at Windsor Castle where, from 1676, he was employed to decorate the new royal apartments. This etching, on two plates joined together, shows the now-destroyed ceiling of the King's Withdrawing Room. Charles is being driven across the sky by the god Apollo. A salvaged fragment is on display nearby. Verrio's painted illusions were a source of wonder to contemporary viewers.

The British Museum  
X76261



## **Plinth behind**

attributed to

John Bushnell 1636–1701

**Charles II**

c.1678

Terracotta

Most public sculpture of the King was commissioned, not by Charles himself, but by loyal individuals, city corporations or livery companies. This terracotta bust came from Serjeant's Inn, Chancery Lane. In the 19th century it was placed in the Hall, in a prominent position above the table of honour. Its precise carving may be by John Bushnell, who also made statues of the King for the Royal Exchange in the City of London.

Fitzwilliam Museum, Cambridge

X76914

Peter Lely 1618–1680

**Charles II**

mid-1670s

Oil paint on canvas

Lely's official state portraits of the King advertised the majesty of the monarch. They were sent to international heads of state and were displayed by ambassadors in their embassies where they lent authority to the King's representatives. This is Lely's last portrait composition of the King that was repeated and circulated. He wears the robes of the Order of the Garter (the most senior honour the king could bestow upon a subject). Windsor Castle, where Garter ceremonies took place, can be seen in the background. From the mid-1670s, Windsor was the focus for extensive building works.

By kind permission of the Duke and Duchess of Grafton.

X77006

Samuel Cooper c.1608–1672

## **Charles II**

early 1660s

Watercolour on vellum

Samuel Cooper was the King's official miniature painter, responsible for creating the image of the King for miniatures. These were given by Charles II to visiting foreign diplomats. For the most important recipients they were mounted with expensive diamonds. This unfinished portrait, probably painted from life, may have been a template kept in Cooper's studio.

The Denys Eyre Bower Bequest, Chiddingstone Castle, Kent.  
X77848



Samuel Cooper c.1608–1672

**Charles II**

1665

Watercolour on vellum

This large miniature, with deep and brilliant colouring, illustrates Cooper's skill. He was an artist of international reputation and Charles II, as well as employing him, greatly admired his work. Miniatures were intimate objects and receiving one signified a personal bond with the monarch. As well as diplomatic gifts the King gave them to family and friends.

Loan from the Rijksmuseum

X78119

Thomas Simon 1618–1665

## Charles II medal

1660

Gold

The image of Charles II that appeared on coins and commemorative medals was based on a template Samuel Cooper produced for use at the Royal Mint, as seen here in Simon's medal. In 1662 Cooper is recorded drawing the King in profile while the diarist John Evelyn held a candle. Exaggerated shadows were necessary for the relief image.

British Museum

M.7463. X76275

Thomas Simon 1618–1665  
**Charles II Coronation medal**

1661

Gold

Thomas Simon was one of the King's chief engravers at the Royal Mint. He was responsible for producing patterns for new coins, commemorative medals and the privy seal. This precisely-crafted gold medal commemorates the 1661 Coronation and was distributed to those who attended the event.

British Museum

M.7477. X76276

## Quote above

That star that at your birth shone out so bright,  
It stain'd the duller sun's meridian light,  
Did once again its potent fires renew,  
Guiding our eyes to find and worship you.

John Dryden, *Astraea Redux*.

A poem on the Happy Restoration & Return  
of His Sacred Majesty Charles the Second, 1660

Dirk Stoop c.1610–c.1685

**Charles II's Cavalcade Through the City of London,  
22 April 1661**

1662

Oil paint on canvas

This painting records the lavish public procession through the City of London. It took place on the eve of Charles II's coronation on 23 April 1661. It was a spectacular event. Crowds lined the streets to witness the procession as it passed through four arches specially constructed for the occasion. Their symbolism, and the accompanying speeches and songs, emphasised Charles II's royal lineage and the naval dominance and peace that his return brought.

Museum of London

X76119

ROOM 2  
THE RESTORATION COURT

## THE RESTORATION COURT

The Restoration of the monarchy returned the royal court to the centre of the nation's cultural life. It was a place of influence and a leader of fashion, and set the standard for levels of magnificence and splendour. It was also a place to be seen. Ambitious men and women competed to gain prominent roles and the favour of the King.

Artistic patronage and fashion were set by the most important courtiers and large sums were spent keeping up with court taste. Portraits offered messages about power and status, and their display demonstrated important connections. Peter Lely, the King's painter, was the most sought-after artist. His portraits of 'court beauties', dressed in expensive silks, capture more than any others the tone of the Restoration court. While the King and his followers were painted by Lely, the Queen, Catherine of Braganza, chose Jacob Huysmans. He provided for her, and her mainly fellow Catholic supporters, a separate visual identity.

While marriages were arranged to bring together powerful families, the King and influential courtiers often had intimate relationships with women other than their wives. These women (or mistresses) were among the most powerful at court. They used their portraits, which often included their children with the King, to express their influence. What some saw as the indulgence and immorality of the Restoration court was increasingly condemned. Even the King's favourite, the Earl of Rochester, became a vocal critic.



## **Clockwise from wall text**

after Peter Lely 1618–1680

**Henry Bennett, 1st Earl of Arlington**

c.1665–70

Oil paint on canvas

Lord Arlington was a powerful courtier at the time of Charles II. He was a member of the 'Cabal', the five councillors who advised Charles II on government policy. He was appointed Lord Chamberlain in 1674. As the most senior member of the royal household, he was influential in overseeing the visual presentation of the monarch. An art patron himself, he was acutely aware of how art could be used to promote power.

National Portrait Gallery, London

X76121

Peter Lely 1618–1680

**Louise de K roualle (later Duchess  
of Portsmouth) as a shepherdess**

c.1671

Oil paint on canvas

Louise de K roualle was born in France and settled in England in 1670. At the time this portrait was painted she was the King's mistress. Robert Spencer, 2nd Earl of Sunderland commissioned this portrait for his country house, Althorp, in Northamptonshire. She is shown in the role of a shepherdess, seated on the ground, loosely clothed.

The Althorp Collection. X76132

Peter Lely 1618–1680

**Mary Bagot, Countess of Falmouth and Dorset**

c.1664–5

Oil paint on canvas

This portrait, along with the portrait of the Countess of Gramont also on this wall, is one of the group of portraits known as the 'Windsor Beauties'. Anne Hyde, Duchess of York, commissioned them from the court painter Peter Lely. They were displayed together and are an example of the fashion for compiling groups of women who were considered beautiful. The portraits display the ideal version of female beauty that was promoted at court.

Lent by Her Majesty The Queen

X76081

Peter Lely 1618–1680

**Anne Hyde, Duchess of York**

c.1661

Oil paint on canvas

In 1660 Anne Hyde married James, Duke of York, the brother of Charles II and future James II. The Duke and Duchess were among Lely's best patrons. Anne Hyde's father, Edward Hyde, 1st Earl of Clarendon, Charles II's Chancellor, was also his patron. He commissioned this portrait to celebrate Anne and James's marriage. Anne's hand held under a jet of water symbolises purity and fertility, qualities considered important for a woman. The portrait was displayed in the gallery of Clarendon's London house, with a portrait of the Duke, her husband.

National Galleries of Scotland. Purchased 1932

X76303

Peter Lely 1618–1680

**Elizabeth Hamilton, Countess of Gramont**

c.1663

Oil paint on canvas

This portrait is from Lely's group of 'Windsor Beauties', as is the portrait of Mary Bagot also on this wall. Elizabeth Hamilton was brought up in France, and arrived at court in 1660. She married Philibert, Count of Gramont in 1663. She is shown as St Catherine, the 'bride of Christ', and holds a martyr's palm. The role of bride suited her new married status.

Lent by Her Majesty The Queen

X76082

Peter Lely 1618–1680

**Barbara Villiers, Countess of Castlemaine, as a shepherdess**

c.1666

Oil paint on canvas

Barbara Villiers, Countess of Castlemaine and later Duchess of Cleveland was the principal mistress of Charles II in the 1660s. She was a powerful woman at court. This painting is one of the portraits of beautiful women commissioned by Robert Spencer, 2nd Earl of Sunderland for his country house, Althorp in Northamptonshire. Sunderland may have included Villiers to gain her favour. She is shown as a shepherdess, in shimmering gold silk. The distinctive 'Sunderland' frame was used for pictures at Althorp.

The Althorp Collection

X76133

Gilbert Soest c.1605–1681

**Henry Howard, 6th Duke of Norfolk**

c.1670–5

Oil paint on canvas

Henry Howard came from a powerful Catholic family. He spent the civil war in the Low Countries and Italy but returned to England at the Restoration in 1660. He was interested in his own portraiture and commissioned several portraits from different artists. Here, the ships in the background may refer to his 1669 mission as Ambassador-Extraordinary to the Emperor of Morocco. His expensive dress, with white satin, embroidery and gold and silver lace, is shown in fine detail. This was typical of Soest's work. Possibly Dutch, the artist was working in London from the 1650s.

Tate. Purchased 1965

T00746

Peter Lely 1618–1680

**James Butler, 1st Duke of Ormonde, in Garter Robes**

1678

Oil paint on canvas

Ormonde was an Anglo-Irish statesman and soldier and a leading court figure. Lely presents him as a Knight of the Garter, wearing his Garter robes, collar and Great George (an enamelled jewel of St George killing the dragon). Being a knight of the Order of the Garter was a prestigious honour. Courtiers, including the art collector Philip Wharton, 4th Baron Wharton, owned sets of Lely's Garter portraits. In his gallery, this portrait would have made an impressive display, both visually and politically.

National Trust Collections, Kedleston Hall (The Scarsdale Collection (acquired with the help of the National Heritage Memorial Fund and transferred to The National Trust in 1987))  
X76363



Unknown artist

## **John Wilmot, 2nd Earl of Rochester**

c.1665–70

Oil paint on canvas

John Wilmot, 2nd Earl of Rochester represented what was considered the immoral and outrageous conduct at the heart of the Restoration court. A celebrated court wit, his poetry was notable for its obscene humour. As well as a member of the court, Rochester was also critical of court behaviour. Here, the monkey, an expensive pet, hands Rochester pages torn from a book. Rochester crowns him with a poet's laurel wreath. It is a satirical commentary on Rochester's wit and vanity.

National Portrait Gallery, London

X76120

Benedetto Gennari 1633–1715

**Hortense Mancini, Duchess of Mazarin, as Diana**

c.1684

Oil paint on canvas

Hortense Mancini was the niece of Cardinal Mazarin, Louis XIV's former chief minister. After arriving at the English court, she briefly became Charles II's mistress. In this make-believe portrait she is presented as Diana, goddess of the hunt. As well as Diana's hounds, in the painting are young Black boys shown wearing metal collars. A shocking image today, their presence was intended to emphasise Hortense's role-play as leader of the hunt.

The Ramsbury Manor Foundation

X77367

This picture reflects the later 17th-century growth in the slave trade. Growing trade with Africa increasingly included enslaved people. Documents reveal the presence of Black servants in households. It is known, for example, that the Duchess of Mazarin had a servant called Mustafa. While some received a wage, others did not. Their inclusion in portraits was intended to indicate the wealth and status of the sitter. Although not named, some may represent particular individuals. The growth of the slave trade led to debate in society as to whether the trade in fellow human beings was legal or illegal. The slave trade was not abolished for over 100 years.

Henri Gaspar c.1635–1701

**Elizabeth Percy, later Duchess of Somerset**

c.1678

Oil paint on canvas

Elizabeth Percy was the wealthy heiress to the great estates of the Earls of Northumberland. Such wealth made her a sought-after potential bride. This portrait was probably commissioned by her family while negotiating her marriage. The young child is shown plucking orange blossom, symbol of innocence and fertility. In 1682, when still only 15, she was married to Charles Seymour, Duke of Somerset. Pictures and porcelain that she and her husband commissioned and collected are on display in room 8.

Collection of the Duke of Northumberland, Alnwick Castle  
X76252

Henri Gascar c.1635–1701

**James, Duke of York**

1672–3

Oil paint on canvas

James, Duke of York was the brother of Charles II and the future James II. He is shown as Lord High Admiral, but in Roman costume, in the role of Mars, god of war. His wig is contemporary and his colourful embroidered cloak, sash and jewelled sandals, are painted in ornate detail typical of Gascar's French court style of portraiture. In the background is the flagship, Royal Prince. As a Catholic, James had to renounce his position as Lord High Admiral soon after this portrait was painted. New legislation prevented Catholics from holding public positions.

National Maritime Museum, Greenwich, London,  
Greenwich Hospital Collection

X76098

Willem Wissing 1656–1687

**The Hon. William Cecil**

1686–7

Oil paint on canvas

The Dutch artist Willem Wissing was in England by 1676, when he was working as Lely's assistant. After Lely's death in 1680 he established an independent and increasingly successful portrait practice. In around 1685–7 he painted family portraits for the art collector and patron John Cecil, 5th Earl of Exeter. This young boy is Exeter's son, William, who points to a brightly-coloured parrot. Wissing died suddenly, aged only 31, while working for Lord Exeter at Burghley House, Lincolnshire. Exeter paid for his monument in the church of St Martin's, Stamford.

The Burghley House Collection

X76317

Willem Wissing 1656–1687

**Mary Grimston**

c.1683–4

Oil paint on canvas

Mary was the daughter of Sir Samuel Grimston of Gorhambury and Lady Anne Tufton. This portrait probably celebrates her promise in marriage to Algernon Capel, son of the 1st Earl of Essex. He succeeded his father in 1683, aged only 13. A Black servant offers her fruit. The servant, about whom nothing is known, was included to signify the Grimston's wealth. The fruit is a symbol of her future role as wife and mother. The marriage would have joined two Hertfordshire families with neighbouring estates, but Mary Grimston died in 1684, aged only 8 or 9.

Private collection

X76307

Jacob Huysmans 1630–1696

## **The Coke Children**

Oil paint on canvas

This extravagant portrait shows the children of John Coke of Melbourne Hall. The setting is a fantasy landscape. The children are presented as shepherdesses and hunters. The symbolism, including flowers, lambs and even a fountain (top left) with water gushing from a sculpted female figure's breast, is linked to innocence and fertility. The costumes, with feathered headdresses, suggest court theatre.

Huysmans is most associated with the court circle around Catherine of Braganza, wife of Charles II. Coke was not Catholic but became a Gentleman Usher in her household.

Lord Ralph Kerr / The Melbourne Trust

X76136



Willem Wissing 1656–1687

## **Henrietta and Mary Hyde**

c.1683–5

Oil paint on canvas

Henrietta and Mary Hyde were the daughters of Laurence Hyde, 1st Earl of Rochester and nieces of the Duke of York. The dove and roses symbolise Venus and love. This image presents the sisters as having qualities considered important in a wife. The imaginary setting, a grand mansion garden, reflects wealth and status. The background is similar to that in another Wissing painting nearby. The same poppies can be seen in the foreground. They were painted by Jan van der Vaart, Wissing's studio assistant.

Tate. Purchased 2006

T12143

John Michael Wright 1617–1694

**Mary Scrope, the Hon. Mrs Henry Arundell; Margaret  
Spencer, Lady Arundell of Wardour**

c.1662–5

Oil paint on canvas

These two portraits show the daughters-in-law of Henry Arundell, 3rd Baron Arundell of Wardour. Margaret Spencer was the wife of their eldest son, Thomas while Mary Scrope was married to their second son, Henry. Lord Arundell of Wardour was a prominent Catholic courtier. His patronage of Wright, a fellow Catholic, was a deliberate expression of his faith.

National Trust Collections, Trerice (Purchased with assistance from the Art Fund and other gifts and bequests)

X76367, X76365

Jacob Huysmans 1630–1696

**James, Duke of Monmouth, as St John the Baptist**

c.1662–5

Oil paint on canvas

James was the eldest and most prominent of Charles II's illegitimate children. Painted when he was a teenager, this portrait casts him in the role of St John the Baptist. The banner, inscribed 'Ecce Agnus Dei' (Behold the Lamb of God) refers to the Baptist's role in spreading the news of the coming of Christ. Just as John the Baptist was Christ's cousin, this portrait acknowledges Monmouth as the King's son but not his successor. He later challenged his uncle James II unsuccessfully for the crown. He was beheaded for treason in 1685.

By kind permission of His Grace, the Duke of Buccleuch & Queensberry, KBE, KT and the Trustees of the Buccleuch Chattels Trust

X76578

John Cooqus active 1660s

With 19th-century additions by Robert Garrard

**Sixteen-light chandelier**

1669 or later

Silver

There was a fashion for dramatic silver furnishings at Charles II's court. It was followed by leading courtiers and royal mistresses as well as by the King. This chandelier may be the one that was supplied by John Cooqus to Catherine of Braganza in 1669. It hung in her Withdrawing Room at Whitehall Palace where it would have shone by candlelight. Cooqus was Charles II's silversmith. He also supplied an extravagant silver headboard to Nell Gwyn.

By kind permission of His Grace, the Duke of Buccleuch & Queensberry, KBE, KT and the Trustees of the Buccleuch Chattels Trust

X76911

Jacob Huysmans 1630–1696

## **Catherine of Braganza**

c.1662–4

Oil paint on canvas

Charles II married the Portuguese princess Catherine of Braganza in 1662. She had her own separate household and her court offered a different visual environment to that of the King. Instead of Lely, the Flemish artist Jacob Huysmans, a fellow Catholic, was her unofficial court painter. This grand and elaborate portrait presents her as a shepherdess. The lambs, ducklings and cherubs, and the orange blossom in her hair, symbolise love, innocence and fertility. The early hope that Catherine would have a child, who would be heir to the throne, was never realised.

Lent by Her Majesty The Queen

X76083

Peter Lely 1618–1680

**Barbara Palmer (née Villiers), Duchess of Cleveland with her son, as the Virgin and Child**

c.1664

Oil paint on canvas

Barbara Villiers was the principal mistress of Charles II in the 1660s and used her portraits to promote her power. She was most frequently painted by Lely, who produced portraits of her embedded with meaning. Here she is presented as the Virgin with Christ. She wears Mary's traditional red and blue but, rather than a strictly religious image, it celebrates the fact that she was the King's mistress and mother of his children. The boy is probably Charles Fitzroy, and her loose gown suggests she is pregnant. If she is the Virgin, it casts Charles II in the role of God.

National Portrait Gallery, London. Purchased with help from the National Heritage Memorial Fund, through the Art Fund (with a contribution from the Wolfson Foundation), Camelot Group plc, David and Catharine Alexander, David Wilson, E.A. Whitehead, Glyn Hopkin and numerous other supporters of a public appeal including members of the Chelsea Arts Club, 2005

X76122

## Entering the room, first vitrine

after Henri Gascar c.1635–1701

**Nell Gwynn ('Madame Ellen Groinn')**

1677–80

Etching and engraving on paper

Images of well-known courtiers were very popular. Samuel Pepys's obsession with the image of Barbara Villiers, the King's mistress, is a good example. This print defines Nell Gwyn by her role as a royal mistress. She is shown in a sexualised pose with bare breasts. Also included are the two sons Gwyn had with Charles II. Charles is pictured on the far side of the ornamental lake.

British Museum K,60.93

X76262

Samuel Cooper c.1608–1672

**Barbara Villiers, Duchess of Cleveland**

c.1660–1

Watercolour on vellum laid on card with gessoed back

Cooper probably kept in his studio this unfinished miniature of Charles II's mistress Barbara Villiers, so that he could make replicas. Probably painted from life, an intimacy is created by Villiers's direct gaze. Charles II admired Cooper's work. He may have acquired this miniature, and the one nearby, from Cooper's widow after the artist's death.

Lent by Her Majesty The Queen

X76084



Samuel Cooper c.1608–1672

**Frances Teresa Stuart, Duchess of Richmond**

c.1663–4

Watercolour on vellum laid on card with gessoed back

Frances Stuart was considered a leading court beauty. Images of her were very popular. Cosimo III, Duke of Tuscany, wanted to purchase this one but it proved too expensive. The large scale of this miniature was used by Cooper for the most important sitters. It has been cut down and would have been even bigger.

Lent by Her Majesty The Queen

X76085

attributed to Henri Gascar c.1635–1701

## **Louise, Duchess of Portsmouth**

c.1675

Mezzotint on paper

This mezzotint is possibly by Gascar himself. A French artist who was in England in the 1670s, he worked for Louise de K roualle. From 1671 she was the King’s principal mistress. The print would have promoted the sitter as well as the artist. Gascar’s French decorative style, with detailed lace and embroidery, was an artistic choice that emphasised de K roualle’s political closeness to the French court. Her reclining, sexualised pose, with a King Charles spaniel, is a reference to the King and to her relationship with him.

British Museum P,6.188.

Bequeathed by Clayton Mordaunt Cracherode in 1799

X76263

## **Entering the room, second vitrine**

after Francis Barlow 1626–1704

**The Solemn Mock Procession of the Pope, Cardinalls,  
Jesuits, Fryers &c. through the City of London,  
November the 17th, 1679**

1680

Engraving and letterpress on paper

The later Stuart period was one of extreme anti-Catholicism. Prints that mocked the religion became increasingly popular. The 1678 Popish Plot (the untrue, but believed, conspiracy to murder Charles II) fuelled this anti-Catholic feeling. In the following years, the mock 'Pope-burning' ceremonies that took place every 17 November were staged on an enormous scale. This print shows the procession through the City, with people dressed as cardinals, Jesuits and friars. Crowds gathered to see the effigy of the Pope being burned. Barlow's print would have been on sale on the day.

British Museum 1849,0315.68

X76264

John Smith 1652–1743 after Marcellus Laroon 1653–1702  
**A Lady at Confession**

1691

Mezzotint on paper

This print shows a Catholic priest leering at a woman's chest during confession. Some were more overtly pornographic. John Smith was a leading mezzotinter and printseller. His works were more expensive than cheaper popular prints. Smith's mezzotints were not intended as propaganda. Their aim was to amuse.

British Museum 1874,0808.2324  
X76265

ROOM 3  
THE RELIGIOUS INTERIOR

## THE RELIGIOUS INTERIOR

In the seventeenth century religion was a deeply divisive subject. The English Civil War had seen the removal of the monarch. In 1662, shortly after Charles II's restoration, the Church of England was re-established with the King as its head. The country had witnessed the destruction caused by the civil war, and Puritan attacks on art in churches. There was a desire to unite the Protestant country, and to restore cathedrals and churches as suitable settings for worship. A wide range of opinion about the use of images still existed, however. Some rejected all images, fearing they would be worshipped instead of God. Others thought that biblical narratives and elaborate decoration were appropriate in religious settings.

The late Stuart period was one of widespread anti-Catholic feeling in Britain. The 1678 Popish Plot – the alleged Catholic conspiracy to assassinate Charles II and restore Catholic rule – caused fear among Protestants. The Catholic chapels in London, at St James's Palace and Somerset House, where the Catholic consorts Catherine of Braganza and Mary of Modena enjoyed freedom of worship, provided a focal point for the Catholic community. They placed an emphasis on lavish decoration, music and large painted altarpieces with images of saints. While their atmosphere fascinated some,

such as the diarist Samuel Pepys, they were controversial places. At moments of intense anti-Catholic feeling they were the focus of violent protest.

## **Anticlockwise from the wall text**

John Michael Wright 1617–1694

### **Henry Arundell and his wife Cicily at the Foot of the Cross**

c.1662–3

Oil paint on canvas

This devotional painting was commissioned by Henry Arundell, 3rd Baron Arundell of Wardour, for the chapel of the convent of the Poor Clares in Rouen, France. His daughter, Cicily, became a nun there in 1662–3. Arundell and his wife are shown kneeling at the foot of the cross. The choice of the Catholic artist, John Michael Wright, reinforced the family's Catholic allegiance. So did their support of a religious house.

Réunion des Musées Métropolitains Rouen Normandie.

Musée des Beaux-Arts

X76306

Jacob Huysmans 1630–1696  
after Anthony van Dyck 1599–1641

## **The Crucifixion**

c.1663

Oil paint on canvas

This copy of a painting by Van Dyck was purchased by Diana, Lady Cranbourne in 1663. A print of a similar Van Dyck picture states that the painting was in the Catholic chapel of Catherine of Braganza. Angels catch the blood of Christ in golden chalices, a subject suitable for an altarpiece. Lady Cranbourne, a Protestant, probably displayed the painting as a work of art, not as a devotional picture in a chapel.

Marquess of Salisbury / Hatfield House  
X76915



Benedetto Gennari 1633–1715

## **The Holy Family**

1682

Oil paint on canvas

The Italian artist Benedetto Gennari arrived in London from Paris in 1674. He was employed by Catherine of Braganza, queen of Charles II, and Mary of Modena, the Italian wife of the Duke of York (later James II), to paint altarpieces for their Catholic chapels. This work was the main altarpiece in Mary of Modena's private chapel in St James's Palace. The Virgin Mary represented an ideal of grace and motherhood with which Mary of Modena closely identified.

Birmingham Museums Trust on behalf of  
Birmingham City Council

X74071

Gaspar Smitz c.1635–1688

## **Angel at the Tomb and the Three Maries**

Oil paint on canvas

The Dutch artist Smitz worked in England from at least 1662, painting still lifes and portraits but also religious works and images of Mary Magdalen. This picture may have been collected by Diana, Lady Cranbourne. As with the painting shown nearby, it would have been displayed as a work of art, not in a chapel. Religious pictures were less controversial in a domestic setting.

Marquess of Salisbury / Hatfield House

X76916

Grinling Gibbons 1648–1721 and Arnold Quellin 1653–1686  
**A Putto holding the Crown and Coat of Arms of Scotland**

c.1686

Marble

James II, a Catholic, became king in 1685. These two panels (the other is displayed nearby) probably came from his grand new Catholic chapel at Whitehall Palace. Gibbons and Quellin were employed to make the large marble altarpiece, over 12 metres high and 10 metres wide. They employed a team of 50 craftspeople to complete the work in five months. For a Protestant country the chapel was highly controversial. When the Protestants William and Mary came to the throne, it was closed and its contents dispersed.

Victoria and Albert Museum. Given by Dr W.L. Hildburgh, FSA.  
X76113

Benedetto Gennari 1633–1715

## **The Annunciation**

1686

Oil paint on canvas

This painting was created for James II's new Catholic chapel at Whitehall Palace. When the chapel opened at Christmas 1686, it was displayed above the main altar within an elaborate setting of white and gilded marble over 12 metres high. Above the painting, large marble angels looked down. The light that shines from the dove (the Holy Spirit), in contrast to the dark background, was designed to emphasise the drama of the moment. The angel Gabriel announces to the Virgin Mary that she will be the mother of the Son of God.

Collection of The John and Mabel Ringling Museum of Art, the State Art Museum of Florida, Florida State University, Sarasota, Florida.

X76096

Grinling Gibbons 1648–1721 and Arnold Quellin 1653–1686  
**A Putto holding the Crown and Coat of Arms of Ireland**

c.1686

Marble

James II, a Catholic, became king in 1685. These two panels (the other is displayed nearby) probably came from his grand new Catholic chapel at Whitehall Palace. Gibbons and Quellin were employed to make the large marble altarpiece, over 12 metres high and 10 metres wide. They employed a team of 50 craftspeople to complete the work in five months. For a Protestant country the chapel was highly controversial. When the Protestants William and Mary came to the throne, it was closed and its contents dispersed.

Victoria and Albert Museum. Given by Dr W.L. Hildburgh, FSA.  
X76114

James Thornhill 1675 or 76–1734

## **Burning of the Books at Ephesus; St Paul Before Agrippa**

c.1720

Oil paint on canvas

Thornhill was finally awarded the commission to decorate the dome of St Paul's in June 1715. His design divided the dome into eight segments, each illustrating an episode in the life of St Paul. Thornhill worked in monochrome, with painted architectural ornament surrounding each segment. The decoration enhanced Christopher Wren's building and offered, in Thornhill's words, 'grandeur and modesty'. The finished work avoided what some considered the colourful excess associated with Catholicism. These works are from a set of eight, painted after the dome was completed.

The Dean and Chapter of St Paul's Cathedral.

On long term loan to Tate

L01487–8

## **Vitrine in the room**

Grinling Gibbons 1648–1721

### **Font cover**

1682

Limewood

This font cover is by the leading wood carver of the period, Grinling Gibbons. It was presented to the church of All Hallows by the Tower in 1682 by one of its parishioners, James Foyle. Fruit, flowers and wheat surround the cherubs. The dove symbolises the Holy Spirit. The decorative cover brought focus to the site of baptism. It is an example of the elaborate ornament found in Anglican interiors, especially from the early 1680s, which avoided images of the Virgin Mary and saints which Protestants regarded as controversial.

All Hallows by the Tower Church, London

X40260

James Thornhill 1675 or 76–1734

**St Paul Preaching at Athens;  
St Paul Before Sergius Paulus**

c.1710

Oil paint on canvas

These two works relate to the competition announced in 1709 to paint the dome of St Paul's Cathedral, the great symbol of the Anglican church. The competition specified decoration taken from the New Testament Acts of the Apostles, which were regarded as a truthful record of early Christianity. Thornhill was shortlisted but a decision about the painting of the dome was delayed. The political Whig and Tory members of the committee in charge of the project could not agree what type of imagery would be appropriate.

The Dean and Chapter of St Paul's Cathedral.

On long term loan to Tate

L01480–1



# ROOM 4

## ILLUSION AND DECEPTION

## ILLUSION AND DECEPTION

Trompe l'oeil paintings – painted to trick the eye into thinking the objects depicted are real – were highly fashionable in the late Stuart period. Viewers of these pictures, which were sometimes carefully positioned to enhance the illusion, were delighted by their skilful deception. Such works were collected at the royal courts of Europe, and in England by Charles II.

This type of painting was also popular among members of the Royal Society. Founded in 1660, the society promoted scientific experimentation and exploration of the natural world. Dutch artist Samuel van Hoogstraten arrived in London in 1662. He saw a relationship between art and science and became part of the circle that surrounded the Royal Society. He described his paintings as 'perfect mirrors' of nature. But they were also experiments in optical illusion that played with the representation of space.

The diarist Samuel Pepys was an enthusiastic witness to the wonder of trompe l'oeil pictures. He was entranced by Van Hoogstraten's work. He also admired the realism of still life and flower paintings by other Dutch artists working in Britain. They were unlike anything he had seen before. These paintings pushed the boundaries of what was considered new and extraordinary.

With thanks to Rupert Cunningham and Ben Pentreath Ltd for designing the two doorcases in this room

## Anticlockwise from wall text

### Vitrine

Robert Hooke 1635–1703

#### **Micrographia**

1665

Engraving on paper

(book open at Schem.DXX1V, microscopic view of a flea)

Robert Hooke was the Royal Society's 'curator' of experiments. *Micrographia*, published in 1665, is his best-known work. In it he presents his studies of plants and insects as seen through his microscope. The engravings revealed the world in a new and astonishing way. The diarist Samuel Pepys described it as 'the most ingenious book that I ever read in my life'. He reported that he stayed up until two o'clock in the morning reading it.

The Royal Society, London. X76984

## **Perspective box in the middle of the room**

Samuel van Hoogstraten 1627–1678

### **A Peepshow with Views of the Interior of a Dutch House**

c.1655–60

Oil paint and egg on wood

Perspective boxes were objects of wonder in the 17th century. This is one of only six to survive. When viewed through holes on either side of the wooden box, the distorted perspective corrects itself, becoming a view through rooms in a house. A woman reads a book, a dog sits in the hall, while a letter bears the address of the artist. The lid displays an anamorphic or distorted view of Venus and Cupid.

The National Gallery, London. Presented by Sir Robert and Lady Witt through the Art Fund, 1924

X77698

Samuel van Hoogstraten 1627–1678

**Young Man Reading in a Courtyard; Perspective with  
a Boy Catching a Bird**

1662–6

Oil paint on canvas

Van Hoogstraten came from Dordrecht in the Netherlands, home to several other trompe l'oeil artists. He worked in Vienna and Rome before coming to London in 1662. These perspective views, a pair, offer different viewpoints: down steps, across a courtyard, along a columned arcade, or onto a distant landscape. In one, a dog stands at the threshold of the painted and real world. Samuel Pepys was amazed by the illusionistic deception of such pictures.

Private collection

X76134–5

Jan van der Vaart 1647–1721

**Trompe l'Oeil of a violin and bow hanging on a door**

after 1674

Oil paint on canvas pasted to a door

The Dutch artist Van der Vaart was in England from 1674, where he practised as a landscape and portrait painter. He was also praised for his paintings of violins. This celebrated example was originally displayed at Devonshire House in London, where it survived a devastating fire in 1733. The violin is painted on a piece of canvas, which has been pasted to the door. The peg from which the violin seems to hang is real. Everything else is painted illusion.

The Devonshire Collections, Chatsworth

X76310

Pieter Gerritsz. van Roestraeten 1630–1700

## **A Still Life**

c.1670

Oil paint on canvas

Roestraten was in London from the 1660s. He is particularly known for his detailed and realistic depictions of silver objects. Certain items, such as the silver jar and terracotta teapot seen here, appear in other pictures. This repetition indicates that he was working from templates, not objects owned by particular clients. This work was owned by John Cecil, 5th Earl of Exeter. He displayed it above a door with a window to the left, so that the real light source replicated that painted in the picture – shining from the left, with shadows falling to the right.

The Burghley House Collection

X76318



Unknown artist

## **Man with a Cane**

c.1690

Oil on wood lined with canvas

'Chantourné' paintings, or cutouts, were trompe l'oeil paintings cut to the shape of the object they represented. This was designed to enhance the illusion of reality. Still life objects such as fruit or books and also life-size figures, were carefully placed in houses to trick people. Van Hoogstraten had in his house cutouts of apples, lemons and pears in a dish, and slippers on the floor, as well as a painted figure. This one probably represents an actual person whose identity has been lost.

Victoria and Albert Museum

X76116

Simon Verelst 1644–c.1710/17

## **A Vase of Flowers**

c.1669–75

Oil paint on canvas

The Dutch artist Simon Verelst was a specialist flower painter. He had only recently arrived in London when Samuel Pepys visited him in his studio in 1669. Pepys was fascinated by the highly realistic painting of a 'little flower pot', a work probably similar to this one. He reached out 'again and again' to make sure the dew drops were painted, not real. The paint has thinned on this picture, but a dew drop can be seen very faintly on one of the leaves at the bottom.

The Ashmolean Museum, University of Oxford.

Bequeathed by Daisy Linda Ward, 1939

X76253

William Gow Ferguson c.1633–after 1695

**Six Butterflies and a Moth on a Rose Branch**

c.1690

Oil paint on panel

Born in Scotland, Ferguson is believed to have trained as an artist in the Netherlands, where he married and settled. He was a specialist painter of still life, known particularly for his depiction of dead game birds. This small painting of butterflies and a moth is unique among his known work. The closely-observed dew drop on the leaf recalls Pepys's visit to Simon Verelst's studio and his delight in the painted realism.

National Galleries of Scotland. Purchased with a contribution from the Patrons of the National Galleries of Scotland, 2013.

X76304

Simon Verelst 1644–c.1710/17

## **A Vase of Flowers**

c.1670–1700

Oil paint on canvas

Flower paintings were designed to be decorative but were also painted with extraordinary realism. They offered elaborate displays of expensive imported flowers. The displays are often of flowers from different seasons, such as tulips and roses. In reality, they would not be in bloom at the same time.

The Syndics of the Fitzwilliam Museum,  
University of Cambridge  
X41501

Edward Collier active 1662–1708

## **Trompe l’Oeil Letter Rack**

c.1700

Oil paint on canvas

Collier painted many variations of letter rack pictures. They have similar objects but in different arrangements, and with different dates and printed texts. The folds of the papers in this work are almost exactly the same as those in the painting nearby. As well as painting works for particular patrons, it is likely that Collier also produced works for the new art auctions that were taking place in London. This picture, however, includes a portrait miniature, possibly of Collier himself. This suggests he may have painted it for a specific client.

The Hunterian, University of Glasgow

X77362

Edward Collier active 1662–1708

## **A Trompe l'Oeil of Newspapers, Letters and Writing Implements on a Wooden Board**

c.1699

Oil paint on canvas

The Dutch painter Edward Collier lived in Leiden and Amsterdam but worked in London from 1693. He was a specialist trompe l'oeil artist. The letter rack, with newspapers, notes, writing implements, wax seals and hair combs, was one of his favourite subjects. The address of the letter in the rack, 'Mr E. Collier, Painter at London', acts as a signature. The other folded paper is inscribed 'Memorye'. It reflects on the passing of time.

Tate. Purchased 1984

T03853

circle of Edward Collier, active 1662–1708

**Trompe l'Oeil with engraving of William III;**

**Trompe l'Oeil with engraved portrait of Mary II**

Oil paint on canvas

These paintings show painted prints of William III and Mary II against wooden backings. The prints are shown curling up at the bottom to enhance the painted illusion. Collier would often mimic deal board (an affordable form of Scots pine). Pepys was fooled by such a picture in 1667. He wrote that even after discovering that it was not real, he could not remove from his mind the thought that it was.

Paleis Het Loo, Apeldoorn, The Netherlands

X77648, X77645

## **Perspective box in the middle of the room**

Samuel van Hoogstraten 1627–1678

### **A Peepshow with Views of the Interior of a Dutch House**

c.1655–60

Oil paint and egg on wood

Perspective boxes were objects of wonder in the 17th century. This is one of only six to survive. When viewed through holes on either side of the wooden box, the distorted perspective corrects itself, becoming a view through rooms in a house. A woman reads a book, a dog sits in the hall, while a letter bears the address of the artist. The lid displays an anamorphic or distorted view of Venus and Cupid.

The National Gallery, London. Presented by Sir Robert and Lady Witt through the Art Fund, 1924

X77698



ROOM 5  
WREN AND BAROQUE  
ARCHITECTURE

## WREN AND BAROQUE ARCHITECTURE

The late Stuart period was the age of English baroque architecture. This grand style is particularly associated with the court architect Christopher Wren, Surveyor-General of the King's Works. Wren's architectural design was guided by the principles of mathematics and geometry. He looked to classical architecture and was also familiar with contemporary French architecture. He had visited Paris during the London plague year of 1665–6, and knew Louis XIV's building projects through prints. He absorbed French ideas about visual magnificence. He recognised that architecture was a public art, with a political use. Wren's impressive buildings expressed magnificence, strength and beauty, and were symbols of the nation.

Wren was responsible for many of the great building projects of the era. These included St Paul's Cathedral (following the Fire of London in 1666), Hampton Court Palace and Greenwich Hospital. Wren's buildings were impressive works of engineering. Their scale and form, and features such as large columns, porticos (to emphasise entrance ways), ornament and domes, conveyed grandeur, power and royal magnificence. Their ambition and effect influenced a younger generation of architects. Among them was Nicholas Hawksmoor who worked in Wren's office.

## **Clockwise from the wall text**

Wren Office: Nicholas Hawksmoor 1661–1736

### **St Paul's Cathedral: Revised Design: South Elevation**

1685–7

Ink, graphite and crayon with watercolour on paper

The building of the new St Paul's Cathedral following the Fire of London took many years. This drawing reflects the 'Revised' design, made about a decade after construction began. Major changes were made. Screen walls extended it upwards, the drum and dome were made taller, and a grand new west end was added. The changes were inspired by the church of Les Invalides in Paris, which Wren would have known from prints. The skilled drawing is by Hawksmoor, who worked in the Wren Office from 1684.

The Warden and Fellows of All Souls College, Oxford

X76540

Wren Office:

**St Paul's Cathedral: Section through North transept and crossing, looking East**

c.1694–7

Ink and graphite with watercolour on paper

In this drawing, the drum of the dome is unfinished and reflects its pre-1697 state. It shows the architectural complexity of this area of the cathedral, with its interplay of structure and ornament. The rich brown ink and grey wash, and the range of tones, add to this effect. The drawing was probably made for the purpose of engraving.

The Warden and Fellows of All Souls College, Oxford

X76542

Wren Office: Possibly Simon Gribelin 1661–1733  
**St Paul's Cathedral: elevation of the West front**

c.1702

Ink and graphite with watercolour on paper

This detailed drawing shows the grand west front of the cathedral. Wren had a team of draughtsmen working in his office. Most of the drawings ascribed to the Frenchman Simon Gribelin seem to have been prepared with engraving in mind. Gribelin produced an engraved view very similar to this in 1702. The drawing has overlays, or areas where paper has been pasted over the drawing underneath, with an updated design.

The Warden and Fellows of All Souls College, Oxford  
X76543

Leonard Knyff 1650–1722

## **Bird's-eye view of Hampton Court from the South**

c.1702

Ink and watercolour on paper

In 1689 Wren was asked to 'beautify' Hampton Court Palace. Early designs were for a large new palace, grand enough to rival Versailles. In the end, much of the old Tudor palace was retained, and only new royal apartments were built. Wren's imposing south front can be seen in this detailed drawing, made with engraved and painted views in mind. The elaborate Privy Garden was designed to be seen from the first-floor King's apartments. Knyff's written notes remind him of areas of gravel and grass and the names of the fountains.

British Museum 1961,0408.1

X76266

Henry Wise 1653–1738

**Hampton Court Palace: survey ground plan of the palace  
and its gardens to the north and south**

c.1710–11

Ink and graphite with watercolour on paper

This survey plan of Hampton Court and its gardens was probably made in 1710–11. It shows in detail the size of the palace and its relationship to the ornamental grounds. The Privy Garden is as it appears in Knyff's earlier view, as are the Wilderness and Grove. The Fountain Garden, seen on the right of Knyff's drawing, has been cut off, possibly because by then the design was outdated.

By courtesy of the Trustees of Sir John Soane's Museum

X77377

## Vitrine

attributed to John Smallwell

### **Model for the domes of Greenwich Hospital**

c.1696–9

Architect's model, wood

The Royal Hospital for Seamen (Greenwich Hospital) was built on the site of the former Greenwich Palace. Begun in 1694, it was intended as an impressive public statement. Wren's initial scheme imagined a building with a massive central vestibule topped with a single dome. In the end, the view to the Queen's House was retained. There were twin domes instead, one over the hall and the other over the chapel. This wooden model may have been made by joiner John Smallwell.

National Maritime Museum, Greenwich, London,  
Greenwich Hospital Collection  
X76108



Wren Office: Nicholas Hawksmoor 1661–1736

**Whitehall Palace: back (West) elevation of the palace  
(park frontage)**

1698

Ink and graphite with watercolour on paper

The west front of the palace, drawn on three joined sheets, faced St James's Park. It was the main part of the palace, containing the royal apartments. The Banqueting House and its flanking towers can be seen behind the centre block. The apartments would have overlooked ornamental gardens with canals beyond, stretching out into St James's Park. Wren's grand ambitions were never realised.

The Warden and Fellows of All Souls College, Oxford

X76546

Wren Office: Nicholas Hawksmoor 1661–1736 with additions  
by Grinling Gibbons 1648–1741

**Whitehall Palace: front (East) elevation of the palace  
(river frontage)**

1698

Ink and graphite with watercolour on paper

This large drawing, on four sheets joined together, shows the river front of the proposed palace. The Banqueting House is in the centre, with a colossal new entrance and tall towers on either side. Hawksmoor's shading emphasises architectural features through the fall of light. The darker shading of the Banqueting House and towers indicates their greater distance from the river. The carved sculptural ornament, in brown ink, is by Grinling Gibbons.

The Warden and Fellows of All Souls College, Oxford  
X76545

Wren Office: Nicholas Hawksmoor 1661–1736

**Whitehall Palace: plan of the palace and gardens**

1698

Ink and graphite with watercolour on paper

The destruction of Whitehall Palace in 1698 made it possible to rebuild on a grand scale. That year, Wren prepared two alternative designs for the new palace. This drawing is a plan for the larger of the two schemes. The palace was to stretch from the Thames to St James's Park. The Banqueting House, which survived the fire, was a precious relic of the Stuart dynasty. It occupies the middle of a great forecourt. The block behind it, overlooking the park, contained the royal state apartments.

The Warden and Fellows of All Souls College, Oxford

X76544

Leonard Knyff 1650–1722

**Bird's eye view of Whitehall Palace**

c.1695

Ink on paper

This detailed view shows the sprawling complex of buildings that made up Whitehall Palace. The Banqueting House is in the centre. To its left, overlooking the Privy Garden, are the new Queen's state apartments, built for Mary of Modena. Jutting into the garden is the new Catholic chapel. The Queen's privy lodgings face the river, below which is Mary II's 1691 river terrace garden. The Canal of St James's Park extends into the distance. The view, probably made for engraving, captures the palace shortly before its destruction by fire in 1698.

City of Westminster Archives Centre

X76981

Hendrick Danckerts 1625–1680  
**Whitehall from St James's Park**

1670s

Oil paint on canvas

The Dutch artist Hendrick Danckerts worked in England from the 1660s. His views of royal palaces were especially popular. Whitehall Palace is seen here from St James's Park. Danckerts shows a sprawling collection of Tudor and more modern buildings. The Banqueting House is on the far left, and next to it can be seen the turrets of the Holbein Gate. Charles II can be seen out walking with a train of courtiers. The Canal is on the right. Whitehall was the most important royal palace but in 1698 it was largely destroyed by fire.

Trustees of the Berkeley Castle Charitable Trust  
X77368

Johannes Vorsterman c.1643–c.1699

## **Greenwich and London from One Tree Hill**

c.1680

Oil paint on canvas

This view over Greenwich was taken from One Tree Hill. The Royal Observatory is on the left. The Queen's House is in the centre. To the right are the remnants of the old Tudor palace and John Webb's 1660s unfinished wing of a new palace intended for Charles II. The river, with its shipping and a view towards London, stretches into the distance. William III granted the site to build a royal hospital for seamen, designed by Wren. An architectural model for its domes is displayed nearby.

National Maritime Museum, Greenwich, London,  
Greenwich Hospital Collection  
X77369

ROOM 6  
COUNTRY MANSIONS  
AND COURTLY GARDENS

## COUNTRY MANSIONS AND COURTLY GARDENS

From the late 1680s, Wren's royal palaces and public buildings served as inspiration for country mansions. Grand houses built for wealthy aristocrats, which had once been relatively plain, were made more splendid. The architects William Talman, Nicholas Hawksmoor and John Vanbrugh designed buildings lavish in scale such as Chatsworth House and Blenheim Palace. Rich ornament, decorated skylines and the use of the 'giant order' – columns or pilasters the height of the building – increased the sense of scale and gave these grand houses a powerful visual impact.

The elaborate gardens of Louis XIV in France, and those of William and Mary in the Netherlands, influenced those of the English aristocracy. They had ornamental parterres (grass, gravel and planting in intricate patterns); classical statues; groves criss-crossed with walks; and fountains with impressive jets of water. There were also aviaries with colourful imported birds.

These details can be seen in paintings and engravings of grand estates. Bird's-eye views, by artists such as Leonard Knyff and Jan Siberechts, showed off the houses and gardens of the wealthy. Set in the surrounding countryside, they indicated the wealth and status of owners and their families.



## Anticlockwise from the wall text

### The Gardens

The Chatsworth gardens rivalled the royal gardens at Hampton Court and Het Loo. They were laid out in an Anglo-French style, with parterres of ornamental patterns of gravel and grass, designed to be viewed from the first-floor state apartments. Elegant figures can be seen out strolling by the fountains and the large collection of statues. Among the trees on the far left is a brass willow tree from whose branches rain would fall. The aviary with its imported birds is the low building directly to the right of the house. The painting was altered later to include the beehive-shaped building at the top of the water cascade (foreground right) completed in 1708.

Jan Siberechts 1627–c.1703

## **View of Chatsworth**

1699–1700

Oil paint on canvas

The Flemish artist Jan Siberechts specialised in ‘birds-eye’ views of grand estates. In 1699 he was at Chatsworth, which William Cavendish, 1st Duke of Devonshire had begun to rebuild in stages from 1686. William Talman’s south front was a revolutionary style for a country house. Palatial in feel, it had giant pilasters and sculpture along the skyline. Siberechts’s viewpoint captures the dramatic effect. Chatsworth reflected Devonshire’s status. A supporter of the 1688 Revolution, by 1699 he was a duke, a Garter knight and William III’s Lord Steward.

The Devonshire Collections, Chatsworth

X76308

Jan Griffier c.1645–1718

**Wollaton Hall, Nottinghamshire**

c.1697

Oil paint on canvas

Griffier's view of Wollaton Hall is based on slightly earlier views of the house and gardens by Jan Siberechts. It advertises the up-to-date formal gardens that surround the Elizabethan house. The house, gardens and wider estate belonged to Sir Thomas Willoughby, 1st Baron Middleton. They are shown off to great effect by the high viewpoint. Griffier's painting is not simply a copy but has been changed to include newly-planted tree-lined avenues and wooded groves.

Private collection

X77365

Jacob Bogdani 1658–1724

## **Peacocks and Other Exotic Birds**

c.1700–20

Oil paint on canvas

Jacob Bogdani was a Hungarian artist (from an area in present-day Slovakia) who came to England after working in Amsterdam. He specialised in paintings of flowers and rare imported birds in garden landscapes, bringing their bright colours into the house. Growing trade with Asia and the Americas brought new species of plants and birds to Britain. Aviaries of 'outlandish fowl' became a popular feature of high-status gardens such as Hampton Court and Chatsworth.

National Trust for Scotland, Hill of Tarvit Mansion and Garden  
X77102

## **Perspective view of the North (entrance) front of Blenheim Palace**

1718

Engraving on paper

Blenheim Palace was designed by John Vanbrugh with Nicholas Hawksmoor. It was commissioned by John Churchill, 1st Duke of Marlborough. Work began in 1705 and continued for thirty years. The money to build it was Queen Anne's gift to Marlborough, as thanks for his outstanding military service. This print is one of a series of seven that advertised the project. It displays the architectural drama of the entrance. The façade is shown between two obelisks topped by imperial eagles. Blenheim reflected Marlborough's status as a national hero and a Prince of the Holy Roman Empire.

The Provost and Fellows of Worcester College, Oxford  
X76302

Romeyn de Hooghe 1645–1708

## **Bird's-eye view of Het Loo Palace**

1690–4

Etchings on paper

Het Loo was William III and Mary II's hunting lodge in the Netherlands. This large view is made up of many etchings joined together. It advertises the splendour of the gardens and William III as a prince whose position could rival that of Louis XIV. De Hooghe was a propaganda artist whose prints supported William III. He devised the sculptural programme for the gardens that presented William as the victorious Hercules and Mary as Venus. The print is filled with detail. Coaches arrive, and a roast peacock and other dishes are being taken in for dinner.

Loan from the Rijksmuseum

X77398

## Vitrine

Nicholas Hawksmoor 1661–1736

### **Design model for Easton Neston, Northamptonshire**

c.1690–4

Oak, the exterior and base painted later

Easton Neston was built for Sir William Fermor. This architectural model (one of very few to survive) shows an early design. The exterior of the house is relatively plain but hides a complex interior with a double-height hall. The photograph shows Hawksmoor's completed house. It is much grander, with giant pilasters that alternate with the tall windows to produce a dramatic effect. The redesign probably reflects Fermor's elevation to Baron Leominster in 1692.

RIBA Collections

X76352



The West front (entrance) of Easton Neston, Northamptonshire  
Photo: © Country Life Picture Library



## **Vitrine in the centre of the room**

Everard Kick 1636–1701

### **The Duchess of Beaufort's Florilegium**

1703–5

Watercolour on paper (bound volume)

Mary Somerset, Duchess of Beaufort's collection of non-native plants included imported species introduced to England for the first time. Everard Kick's painted album, with illustrations of rare succulents and their root systems, is a detailed record of it. The glasshouse was a special element within the gardens at Badminton House, Gloucestershire. It can be seen in Knyff and Kip's engraved bird's-eye view of the estate. The engraving was commissioned by the duchess in memory of her husband's achievement. The flower album is a record of her own prized, and scientifically important, possession.

By kind permission of the Duke and Duchess of Beaufort

X77002

ROOM 7  
PAINTED INTERIORS

## PAINTED INTERIORS

Illusionistic mural painting was an important feature of late Stuart interiors. Ceilings, staircases and walls of palaces, country houses and public buildings were painted with subjects taken from ancient history and classical mythology. They were grand in scale and cost vast sums of money. For months, or even years, large areas of houses were given over to scaffolding for teams of artists to work.

The arrival in England in 1672–3 of the Italian mural artist Antonio Verrio opened people's eyes to the power of painted interiors. His decoration of rooms at Windsor Castle for Charles II influenced many aristocratic patrons over the following decades. Painted interiors were both an expression of fashionable taste and a spectacle for visitors. Artists transformed plain rooms into three-dimensional worlds. Perspective draws the eye upwards towards the heavens full of gods and goddesses, while clouds and figures seem to spill into the real world. Some ceilings contained political messages, but it would have been the visual impact of the illusion that impressed most viewers.

This room brings together sketches by the leading mural artists – Antonio Verrio, Louis Laguerre, Louis Chéron and James Thornhill – for large painted schemes. From quick ink drawings to oil sketches presented to clients, they reveal the creative process for these complex spaces.

## **Clockwise from the wall text**

Antonio Verrio 1639–1707

### **The Gods on Mount Olympus (sketch for the ceiling of the Heaven Room, Burghley House)**

c.1690–4

Oil paint on canvas

The Italian artist Verrio set the standard for baroque mural decoration in England. This sketch is for the Saloon, or 'Heaven Room' at Burghley House, one of the state apartments he painted for John Cecil, 5th Earl of Exeter. It shows Jupiter and Juno with other gods and goddesses on Mount Olympus. In the room they look down on Venus and her lover Mars being caught in Vulcan's net, painted on one of the walls. Contemporary operas and plays used this story to represent the Revolution of 1688 and the overthrowing of King James II.

Northampton Museums and Art Gallery

X76138



The Heaven Room at Burghley House

Photo: © Courtesy The Burghley House Collection

Antonio Verrio 1639–1707

**Sketch for a Ceiling Decoration: An Assembly of the Gods**

c.1680–1700

Oil paint on canvas

This design was probably intended for a ceiling at Moor Park, home of the 1st Duke of Monmouth, the eldest illegitimate son of Charles II. In the house, the scene appears in a horizontal layout rather than vertical as shown here. In the centre Time is shown holding Truth, revealing him to the crowd below, while the sun-god Apollo thunders across the heavens in his chariot. It can be read as a contemporary political message, revealing the truth of Monmouth's relationship to Charles II and his desire for the King to recognise him as his legitimate heir.

Tate. Purchased 1967

T00916

Louis Laguerre 1663–1721

**The Creation of Pandora (design for the staircase ceiling  
at Petworth House)**

1719

Oil paint on canvas

From around 1684 Laguerre, son of the keeper of the royal menagerie at Versailles, worked as an assistant to Antonio Verrio. This is a sketch for the ceiling of the staircase at Petworth House, which he painted in 1719 following a fire. The central figure is Pandora, whose box (here a jar) contained the world's evils. On the actual ceiling Pandora is clothed, not naked, and is being given the jar rather than holding it. The design was probably commissioned by the Duchess of Somerset.

Victoria and Albert Museum, London

X48235





Ceiling of the staircase at Petworth House

Photo: © The National Trust

Louis Chéron 1660–1725

## **A Feast of the Gods with Venus and Bacchus**

c.1710

Oil paint on canvas

Louis Chéron was a French Huguenot (Protestant) artist, who worked in England from the 1690s. This oil sketch for a ceiling shows Venus, Bacchus and other gods peering down onto the viewers below. The painted architecture, suggesting the room is open to the sky, creates a false sense of height and adds to the dramatic effect. Painted schemes were often chosen to reflect the function of a room, with feasting gods appearing in dining rooms. It is not known, however, for which house this decorative scheme was intended.

Lowell Libson & Jonny Yarker Ltd

X76255

James Thornhill 1675 or 76–1734

**The Painted Hall, Greenwich: Full ceiling design  
with figures of the continents**

1707

Ink, graphite and watercolour on paper

Thornhill's Painted Hall at Greenwich Hospital is considered one of the most spectacular painted interiors of the age. Three spaces – the entrance vestibule, grand Lower Hall, and Upper Hall – celebrate the naval, commercial and scientific achievements of Britain after the Revolution of 1688. This design is for the ceiling of the Lower Hall. Here, only William III appears in the large central oval. The finished work also includes Mary II.

National Maritime Museum, Greenwich, London, Caird Fund  
X76109

The Painted Hall, Greenwich

© Will Pryce / Country Life Picture Archive

James Thornhill 1675 or 76–1734

**The Painted Hall, Greenwich: Study for the West End  
of the Lower Hall**

1707

Ink, graphite and chalk on paper

In response to the request of the Governors of the Hospital to include more 'maritime affairs', Thornhill introduced a great ship at each end of the Lower Hall. They can be seen in a more finished sketch nearby. This drawing shows Thornhill working out the design for the figures surrounding the stern of the warship, the **Blenheim**. On the ceiling, the ship is placed above an archway that leads to the Upper Hall. Thornhill's further thinking about the ceiling can be seen in his sketchbook, in a display case nearby.

National Maritime Museum, Greenwich, London

X76111

James Thornhill 1675 or 76–1734

**The Painted Hall, Greenwich: finished design for the ceiling  
of the Upper Hall**

1717

Ink, graphite and watercolour on paper

The ceiling of the Upper Hall of the Painted Hall at Greenwich honours Queen Anne. She is shown with her husband Prince George of Denmark. They are supported by Hercules, Concord Conjugal (marital harmony), Plenty and Victory, with Neptune offering her the bounty of the seas. Below, wigged figures in 18th-century dress seem to peer over a balcony. One, perhaps the architect Sir Christopher Wren, gestures to a plan. Another with a palette may be the artist himself.

National Maritime Museum, Greenwich, London,  
Caird Collection. X76110

James Thornhill 1675 or 76–1734

## **The Birth of Venus and the Gods of Olympus**

c.1715–25

Oil paint on canvas

In this oil sketch, Thornhill has developed his earlier pencil and ink sketch (displayed nearby) to show the proposed colours. He has used yellow paint to indicate the areas of gold leaf in the finished mural. Further details have been added to the design. These include a ceiling cornice to increase a sense of drama and illusion. Another addition is the figure in contemporary dress. He looks out at Venus from behind the columns painted on the right.

Victoria and Albert Museum

X76117

James Thornhill 1675 or 76–1734

## **A Ceiling and Wall Decoration**

c.1715–25

Graphite, ink and watercolour on paper

The mural design process went through many stages from the initial concept to execution. There are several sketches by Thornhill relating to this scheme, at one time thought to be for the Duke of Chandos's grand mansion, Cannons. This pencil and ink sketch is relatively finished. It shows a grand staircase scheme with mythological scenes framed by illusionistic architecture. On the walls, the new-born Venus rises from the waves, watched from his chariot by Neptune, god of the seas. An assembly of the gods is on the ceiling above.

Tate. Purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996. T08143

James Thornhill 1675 or 76–1734

**The Apotheosis of Apollo (sketch for the ceiling of the Great Hall)**

c.1714

Oil paint on panel

Thornhill was at the peak of his career when he was commissioned by the 1st Duke and Duchess of Marlborough to paint the interiors at Blenheim Palace. In 1714 he submitted an estimate of £1,800 to paint the Gallery, Hall and Saloon, equivalent to about £345,000 today. The apotheosis of Apollo was his first idea for the ceiling of the Great Hall. It was a grand design that celebrated Marlborough's status as the nation's military hero.

UK Government Art Collection

X76982



James Thornhill 1675 or 76–1734

**Blenheim Palace: design for the ceiling of the Great Hall**

c.1714

Ink, graphite and watercolour on paper

This sketch shows Thornhill's second proposed design for the ceiling of the Hall at Blenheim Palace. The original idea has been changed to a more traditional celebration of a military hero. He is shown presenting the battle plan for Blenheim to Britannia, symbolising the nation. As Thornhill's work progressed, the costs spiralled and the Duchess dismissed him after he had completed the ceiling. He was replaced by Louis Laguerre, who finished the remaining rooms for half the price.

Victoria and Albert Museum

Bequeathed by Rev. Alexander Dyce

X76118

James Thornhill 1675 or 76–1734

## **Thetis Accepting the Shield of Achilles from Vulcan**

c.1710

Oil paint on wood

Dramatic painted staircases were very fashionable. This oil sketch may relate to a scheme commissioned by Thomas Vernon, a wealthy lawyer, for his country house, Hanbury Hall, Worcestershire. The staircase there depicts the life of Achilles. This scene does not quite match the finished work. The design could have been intended for another location, or it could even be a coach panel.

Tate. Purchased 1965

T00814

Louis Laguerre 1663–1721

**The Ascension of Christ and the Incredulity of St Thomas  
(design for the decoration of the chapel at Chatsworth)**

1689–93

Oil paint on canvas

The chapel at Chatsworth was probably influenced by the lavish interiors of Charles II's chapel at Windsor Castle and James II's Catholic chapel at Whitehall Palace. Like the latter, it includes a grand altarpiece as well as painted walls and ceiling. Laguerre's subjects are, however, Biblical stories acceptable for a Protestant space. The high level of decoration was more acceptable in a private chapel.

Victoria and Albert Museum, London

X48234



The Chapel at Chatsworth House. Photographed c.1950  
Photo: © The Devonshire Collections, Chatsworth  
Reproduced by permission of Chatsworth Settlement Trustees

## **Entering the room, vitrine on the left**

Louis Chéron 1660–1725

**A study for the ceiling of the Fourth State Room at Boughton House: Jupiter restraining Arcas from shooting his mother, the bear Callisto**

c.1693

Chalk and ink wash on paper

This sketch shows Chéron planning the scheme for the state apartments at Boughton House, Northamptonshire. Painted for Ralph Montagu, 1st Duke of Montagu, it was one of his most important early commissions in England. The sketch is from an album that contains more sketches relating to Boughton.

British Museum 1953,1021.11.3

X76268



Louis Chéron 1660–1725

## **Vulcan Catching Mars and Venus in his Net**

c.1695

Oil paint on paper on canvas

In this oil sketch the naked lovers Venus and Mars are discovered in bed by Vulcan, her husband. The story refers to the function of the state Bedchamber at Boughton House for which this is a design. In practice, state bedchambers were used more for show than for sleeping. The sketch, in oil on paper, like the sketch displayed nearby, may have come from Chéron's own collection.

Tate. Purchased 1963

T00578

## **Entering the room, vitrine on the right**

James Thornhill 1675 or 76–1734

**Sketchbook, shown open at design ideas for  
the Painted Hall, Greenwich**

1699–1716

bound album

In his sketchbook, Thornhill is working out ideas for the enormous and complex Painted Hall at Greenwich Hospital. The Hall was intended to celebrate Britain's prosperity and naval success. Thornhill's written notes identify figures including Merit, Vigilance and 'Vertue Heroick'. He notes that the scenes include 'all sorts of maritime trophies' and 'all ye Sea gods'.

British Museum 1884,0726.40.1–147

X76267

James Thornhill 1675 or 76–1734

**Sketch for the decoration of a staircase for  
Sir Thomas Highmore's House**

After 1703

In this sketch Thornhill is working out a design for a staircase. He shows the ceiling as an upward extension of the walls. It needs to be imagined folded over the staircase. Next to the design, Thornhill has written some suggestions for alternative subjects with their classical sources: Ovid, Livy and Homer.

RIBA Collections

X76353



ROOM 8  
BEAUTY

## BEAUTY

In late Stuart society, beauty was considered a valuable quality for women. It was celebrated in poetry and painting to flatter individuals and honour their families. This room brings together examples from two portrait sets of 'Beauties' created in the 1690s: Godfrey Kneller's **Hampton Court Beauties**, and Michael Dahl's **Petworth Beauties**.

The **Hampton Court Beauties**, a set of eight full-length portraits, was commissioned by Mary II in 1690–1. The chosen women were considered the most beautiful at her court. The set of **Petworth Beauties** was commissioned by the 6th Duke and Duchess of Somerset for their country mansion Petworth House that was being transformed into a magnificent baroque palace. The sitters represent their family and connections. They range in age from mid-teens to their thirties. Their portraits present an ideal model of court beauty. The expensive silks, grand settings and beautiful flowers in the portraits all reflect the beauty and morals of the sitters. The portraits were designed to compliment them and express their nobility.

The **Hampton Court Beauties** were displayed by Mary II in her Water Gallery by the River Thames at Hampton Court Palace. It was a luxurious space with lacquerwork, flower paintings, mirrors and displays of blue and white china.

The **Petworth Beauties** were displayed with mirrors between them. This offered viewers a full-length glimpse of themselves alongside the portraits. These settings, with glittering candlelight, would have enhanced the messages about ideals of courtly and aristocratic beauty that the portraits communicate.

5

12

9

8

5

6

7

10

7

6

11

13

4

3

13

2

14

↑  
WAY IN

1

## Anticlockwise from the wall text

- 1 John Riley 1646–1691 and  
John Closterman 1660–1711  
**Dorothy Mason, Lady Brownlow**

1688

Oil paint on canvas

‘Doll’ Mason was admired as a great beauty. She married Sir William Brownlow in 1688, a few months before this picture is recorded at Belton House. She holds her hand under a jet of water, symbolising purity and fruitfulness, appropriately for a new bride. One of a set of four family portraits, it was probably commissioned by Sir John Brownlow, her husband’s brother. He was transforming Belton at the time. Riley had a working agreement with Closterman, from Osnabrück, who painted drapery and backgrounds for him for a fee.

National Trust Collections, Belton House (The Brownlow Collection (acquired with the help of the National Heritage Memorial Fund by The National Trust in 1984))

X76387

2 Godfrey Kneller 1646–1723  
**Mary Scrope, later Mrs Pitt**

1691

Oil paint on canvas

This painting is signed by Kneller, and dated 1691. It is one of the set of eight Hampton Court Beauties commissioned by Mary II in 1690–1. Mary Scrope was only 14 or 15 when she was painted. She holds her hand under a jet of water from a fountain, a symbol of virtue and purity. The daughter of St Leger Scrope of Louth, who had died in 1687, she was distantly related to the Duke of Bolton, Mary II's Lord Chamberlain. This connection may explain her presence at court.

Lent by Her Majesty The Queen

X77726

3 Godfrey Kneller 1646–1723  
**Diana de Vere, later Duchess of St Albans**

1691

Oil paint on canvas

This is one of the set of eight Hampton Court Beauties commissioned by Mary II in 1690-1. Diana de Vere was the daughter of Aubrey de Vere, 20th Earl of Oxford, and Diana Kirke, a famous beauty at the court of Charles II. Her luscious silks enhance the theme of beauty. She stands by a large ornamental vase with an orange tree, from which she has just plucked a fruit. Orange blossom was a symbol of purity and fertility.

Lent by Her Majesty The Queen

X76089

4 Godfrey Kneller 1646–1723

**Margaret Cecil, later Countess of Ranelagh**

1690–1

Oil paint on canvas

This is one of the set of eight Hampton Court Beauties commissioned by Mary II in 1690–1. Margaret Cecil was the daughter of the 3rd Earl of Salisbury. Aged 18 or 19, it is not clear if she was painted before or after her first marriage to John, 2nd Lord Stawell in 1691. Poets described the dazzling light of her beauty, too bright to look upon. She is dressed in white (a striking contrast against the dark background and red curtain) and gazes out at the viewer while gesturing to an ornamental vase of flowers.

Lent by Her Majesty The Queen

X76088



5 Jean-Baptiste Monnoyer 1636–1699  
**Flowers in a sculpted urn**

Simon Verelst 1644–c.1710/17  
**A Vase of Flowers**

1690s

Oil paint on canvas

Although by different artists, these pictures are almost the same size and have the same frame design, indicating that they formed a pair in an interior scheme. Both come from the large collection of flower pieces, most of them by Monnoyer, that decorated the principal rooms at Montagu House, London. Monnoyer did not paint every canvas himself. Many are the product of a team working to his designs, to which he put his finishing touch.

By kind permission of His Grace the Duke of Buccleuch and Queensberry, KBE, KT and the Trustees of the Buccleuch Chattels Trust. X76582–3

## **6 Blue and white vases with covers (a pair)**

Chinese, Kangxi period c.1662–1722

Porcelain

### **Carved Pedestals (a pair)**

c.1690–1700

Wood

These monumental, expensive imported Chinese vases are among the largest and finest to survive. The 6th Duke and Duchess of Somerset bought them from 'India merchants' probably in the 1690s. They were displayed in the most prestigious rooms at Petworth: the drawing rooms and bedchambers of the state apartments. The stands were specially commissioned for the jars, probably from the local carver John Selden. Similar stands at Hampton Court were made for Mary II around the same time.

Lord Egremont X77370–1

Lord Egremont and National Trust Collections, Petworth House (The Egremont Collection (acquired in lieu of tax by H.M. Treasury in 1957 and subsequently transferred to The National Trust)). X76534–5

7 attributed to Andrew Moore 1640–1706

**Two light sconces with the cypher of Mary II**

1691–2

Silver

These silver sconces are from a set of 24 ordered by Mary II for her apartments at Kensington Palace. The order also included silver 'standing branches' and chimney furniture. The sconces originally had mirror glass backs. They were hung among lacquer cabinets, porcelain, mirrors and silk hangings. When their candles were lit the sconces would have created a rich and glittering effect.

By kind permission of His Grace the Duke of Buccleuch and Queensberry, KBE, KT and the Trustees of the Buccleuch Chattels Trust. X76912–3

8 Michael Dahl 1659–1743

**Rachel Russell, Duchess of Devonshire**

c.1696

Oil paint on canvas

This portrait is from the set of Petworth Beauties, painted by the Swedish artist Michael Dahl for the 6th Duke and Duchess of Somerset. It dates from the mid to late 1690s. Rachel Russell married William Cavendish, later 2nd Duke of Devonshire though, at the time the painting was made, she had the title Marchioness of Hartington. She was a cousin of the Duchess of Somerset. This distinguished connection is celebrated by her portrait's inclusion in the series of beauties.

National Trust Collections, Petworth House

(The Egremont Collection (acquired in lieu of tax by H.M.Treasury in 1957 and subsequently transferred to The National Trust)). X76362

## 9 Blanc de Chine lions

17th century

Porcelain

White porcelain with a clear glaze was made in Dehua, south-eastern China. It was exported to Europe and was fashionable among aristocratic collectors. It was displayed among blue and white porcelain on top of cabinets or stacked on tiered mantelpieces. These two figures of lions, or 'dogs of Fo', are thought to have entered the Montagu collection from Sarah, Duchess of Marlborough. Her daughter, Mary, married the 2nd Duke of Montagu in 1705.

By kind permission of His Grace the Duke of Buccleuch and Queensberry, KBE, KT and the Trustees of the Buccleuch Chattels Trust. X76583–4

**9 Blue and white beaker vases (a pair); blue and white baluster vase and cover; blue and white pear-shaped vases (a pair)**

Chinese Kangxi period c.1662–1722

Porcelain

Lacquer cabinets were usually dressed with porcelain, purchased from specialist 'India' merchants. Blue and white, and coloured, Chinese and Japanese vases, bottles, jars and tableware were stacked on top in tiered rows. Mary II and other prominent women purchased quantities of oriental porcelain, which was highly prized. At Petworth, the Duke of Somerset as well as the Duchess amassed a large collection from the early 1690s onwards. Up to 17 pieces decorated each lacquer cabinet. Porcelain was also stacked above the doors. Displays in the Duchess's closet were backed by mirrors.

Lord Egremont. X79481–5

## 10 Lacquer cabinet (Japanese) on a carved gilt-wood stand (European)

late 17th century

Lacquer and wood

This luxury cabinet was probably bought by John Cecil, 5th Earl of Exeter. Lacquer cabinets were made in Japan for the export market and imported by the Dutch East India Company. They were among the most prized furnishings. The carved and gilded stand was made after the cabinet's arrival in Europe. Its carved figures of Black African women emphasise the cabinet's foreign origin. Consumers had a confused knowledge of geography. They conflated Africa, India and East Asia as the source of 'India goods' arriving in Britain.

The Burghley House Collection. X76319

## 11 Blue and white vase

Chinese, Ming Wanli period c.1573–1620

Porcelain

Older pieces of Chinese porcelain, exported to Europe in the early 17th century, were regarded as 'heirloom', high status items. This piece is itemised in the schedule of goods bequeathed to Anne, wife of the 5th Earl of Exeter, by her mother, Elizabeth, Countess of Devonshire, in 1690.

The Burghley House Collection. X77804



12 Michael Dahl 1659–1743

**Mary Somerset, Duchess of Ormonde**

1690s

Oil paint on canvas

This is one of a set of seven portraits by Dahl (five full-lengths and two placed over doors) that make up the set of Petworth Beauties. The set was commissioned by the 6th Duke and Duchess of Somerset for display at Petworth House, in a room later known as the Beauty Room. The portraits advertise their family and friendship networks. The Duchess of Ormonde, shown seated on an elegant garden terrace, was the Duchess of Somerset's cousin. Her beauty was extravagantly praised by the poet John Dryden.

National Trust Collections, Petworth House

(The Egremont Collection (acquired in lieu of tax by H.M.Treasury in 1957 and subsequently transferred to The National Trust)). X76360

13 Jean-Baptiste Monnoyer 1636–1699  
**Flowers in an urn with serpent handles;  
A brass ewer of flowers**

1690s

Oil paint on canvas

These large flower paintings were part of a collection that decorated Montagu House, the grand London townhouse of Ralph Montagu, 1st Duke of Montagu. Monnoyer was a leading French flower specialist (he worked previously for Louis XIV). His flower pieces, and mirrors painted with flowers, also decorated Mary II's private rooms. The floral displays, rich damasks and ornamental vases, created an atmosphere of beauty and opulence. The inclusion of a silver perfume burner suggests a heady scent.

By kind permission of His Grace the Duke of Buccleuch and Queensberry, KBE, KT and the Trustees of the Buccleuch Chattels Trust. X76580–1

14 Willem Wissing 1656–1687

**Queen Anne, when Princess of Denmark**

c.1685

Oil paint on canvas

Before his sudden death in 1687 Wissing was developing a formula for grand, full-length portrait painting. Anne, the daughter of James II, who was one of Wissing's patrons, is shown before she became Queen, when she was Princess of Denmark. The colourful silk drapery, vase of flowers and grand mansion seen behind her create an air of splendour and luxury.

National Galleries of Scotland. Purchased 1922. X76305

The two portraits by Michael Dahl from Petworth House on show here have been the focus of a special conservation project. In 1828 Lord Egremont had them altered to three-quarter lengths by having their lower thirds folded behind the stretchers. They are shown here in their original full-length state for the first time since then.

Conservation funded by the National Trust with generous support from Philip Mould & Company.

ROOM 9  
TRIUMPH AND GLORY

## TRIUMPH AND GLORY

For almost the entire reigns of William III and Anne (1689–1714), Britain was at war. The Nine Years' War (1688–97) and the War of the Spanish Succession (1701–13) dominated the times. Britain was part of the Grand Alliance with the Dutch Republic, Holy Roman Empire, Spain and Savoy. They were engaged in battle against French dominance in Europe.

Images of the monarch represented not just their own authority but also the might of the nation. The magnificent portraits, battle scenes and commemorative medals of the French King, Louis XIV, were leading examples of how to glorify supreme power and victory. They were models that were imitated by other European leaders. Equestrian images of William III, and battle scenes showing him victorious before his troops, reinforced ideas about his and Britain's strength. They were collected and displayed by the King's supporters. Medals were circulated that promoted his power while mocking that of Louis XIV.

As a female monarch, Queen Anne's image was not used to represent military victory. The military leader, the Duke of Marlborough, became a national hero. His victories, such as the Battles of Blenheim (1704) and Ramillies (1706), were celebrated in national Thanksgiving services at St Paul's Cathedral. The Queen herself promoted peace. The Peace of Utrecht in 1713 was a joyous occasion. It was celebrated with a display of fireworks on the Thames.

## Anticlockwise from the wall text

Dirk Maas 1659–1717

### **The Battle of the Boyne 1690**

1691

Etching on paper

The Battle of the Boyne (1 July 1690) in Ireland saw the victory of William III over James II. The Dutch artist Dirk Maas had been present at the battle, possibly at the invitation of William III. Artists were also present at Louis XIV's battles. Drawings by Maas made at the scene formed the basis of this print. The text is in English and French (the international language at that time), indicating that the print was intended for wide circulation.

British Museum S.641

X76269



Jan Wyck 1652–1700

## **William III**

c.1690s

Oil paint on canvas

In the tradition of painting triumphant monarchs, William III is placed on horseback to symbolise his sovereignty. He holds a sceptre rather than a military baton and is shown in total control of his horse as a battle rages in the background. The pose and setting are intended to emphasise military victory and monarchical authority.

Het Huys ten Donck Trust, The Netherlands

X77364

Pieter van Bloemen 1657–1720

## **The Duke of Marlborough and the Earl of Cadogan on the battlefield**

1714

Oil paint on canvas

Marlborough, on the left, is shown discussing the battle with a figure thought to be Lieutenant-General Cadogan, his Quartermaster General. This is a record of a lost work by Balthasar van den Bossche (1681–1715) and Van Bloemen that Marlborough commissioned in 1706, when in Antwerp after the Battle of Ramillies. While on the continent Marlborough commissioned and collected works of art that recorded his triumphs.

UK Government Art Collection

X77855

Godfrey Kneller 1646–1723

## Admiral Sir John Jennings

1704–5

Oil paint on canvas

Admiral Sir John Jennings was a prominent naval commander. He served under Admiral Sir George Rooke (whose portrait is nearby) in the Mediterranean. He commanded the **Kent** on Rooke's expedition to Cadiz (1702), one of the ships that destroyed the Franco-Spanish fleet in Vigo Bay. Kneller's portrait was commissioned by Prince George of Denmark, Lord High Admiral, in 1704–5, as one of a set of portraits of admirals by both Kneller and Dahl. Displayed at Kensington Palace, it honoured the men's successes and Britain's naval pride.

National Maritime Museum, Greenwich, London,  
Greenwich Hospital Collection

X76099

Michael Dahl 1659–1743

**Admiral Sir George Rooke**

1704–5

Oil paint on canvas

Admiral Sir George Rooke, Vice-Admiral of England, fought at the Battle of Vigo Bay (1702), the capture of Gibraltar (1704), and at the Battle of Malaga (1704). Tory writers were keen to promote him as a hero of equal status with the Duke of Marlborough, whom the Whigs promoted. This painting is one of a set of portraits of admirals that was commissioned by Prince George of Denmark, Queen Anne's husband and Admiral of the Fleet. By Dahl and Kneller, they were displayed at Kensington Palace to celebrate Britain's naval power.

National Maritime Museum, Greenwich, London,  
Greenwich Hospital Collection  
X76100

attributed to John Bushnell 1636–1701

## **Admiral Sir Cloudesley Shovell**

c.1695–1700

Terracotta

Admiral Sir Cloudesley Shovell played an important role in naval battles in the Mediterranean against the French and Spanish fleets, including the Battle of Malaga (1704) and Siege of Toulon (1707). While returning from Toulon in October 1707 his ship and others were wrecked in a storm off the Scilly Isles. Nearly 2,000 sailors died. It was a national tragedy that saw an outpouring of grief. Shovell's body was interred in Westminster Abbey and Queen Anne paid for a grand monument in his honour by Grinling Gibbons.

Norfolk Museums Service

(Norwich Castle Museum & Art Gallery)

X77263

Godfrey Kneller 1646–1723

## **John Churchill, 1st Duke of Marlborough**

c.1706

Oil paint on canvas

This is a preparatory sketch for a large work that was never painted. It was intended to celebrate the Duke of Marlborough's victory at the Battle of Ramillies in 1706. Marlborough is shown in triumph, on a rearing horse. He is preparing to trample the enemy, symbolised by Louis XIV's emblem of a sunburst on a shield. The crowd of classical deities enhances the grandeur of the victory. Whig writers rejected the use of myth. They argued that Marlborough's victories were great enough without the need for fiction.

National Portrait Gallery, London

X76124

Jan Wyck 1652–1700

**William III and his army at the Siege of Namur 1695**

c.1700

Oil paint on canvas

The citadel (fortress) of Namur, was a key strategic possession in the Nine Years' War. The painting celebrates the retaking of the town from the French in 1695, one of William III's greatest victories with the Grand Alliance. William and other officers appear on horseback in the foreground while a sweeping panorama, with the battlefield, opens up behind them. Smoke from artillery fire and the unfinished citadel can be seen on the horizon.

The Council of the National Army Museum, London

X76358

Godfrey Kneller 1646–1723

**William III on horseback with allegorical figures**

c.1700

Oil paint on canvas

This is a preparatory sketch for the large painting that William III commissioned for the King's Presence Chamber at Hampton Court Palace. It celebrates the Peace of Ryswick (1697) which ended the Nine Years' War. William is presented as the restorer of peace in Europe. There are allegorical figures of Ceres and Flora (plenty) before him, Neptune (sea power) behind and Astraea (justice) above. The finished painting, with its powerful message, would have been seen by visiting dignitaries and important courtiers.

Paleis Het Loo, Apeldoorn, The Netherlands

X76311



Jan Wyck 1652–1700

## **Equestrian portrait of James, Duke of Monmouth**

c.1676

Oil paint on canvas

James Scott, 1st Duke of Monmouth, eldest illegitimate son of Charles II, is shown rearing dramatically on a horse with a battle raging round him. It may be one of the four battle scenes paid for in 1676, which Monmouth displayed in his closet (private room) to celebrate his heroism. Jan Wyck was a Dutch artist living in London from the mid-1670s and became the leading painter of battle scenes in Britain.

By kind permission of His Grace, the Duke of Buccleuch & Queensberry, KBE, KT and the Trustees of the Buccleuch Chattels Trust  
X76579

## Entering the room, vitrine on the left

John Smith 1652–1743 after Godfrey Kneller 1646–1723  
**Frederick, Duke of Schomberg; William III; John,  
Duke of Marlborough**

c.1689

Mezzotint on paper

The mezzotinter and print publisher John Smith used the same plate for images of three different national heroes. They must have been in high demand. Kneller's original painting was of Frederick, 1st Duke of Schomberg, shown on a rearing horse in a heroic pose. Schomberg died at the Battle of the Boyne in 1690. Smith has changed only the portrait heads.

British Museum 1902,1011.4810. Bequeathed by William Meriton Eaton; British Museum 1935,0413.146. Donated by Ulick de Burgh-Browne in 1935; British Museum 1935,0413.147. Donated by Ulick de Burgh-Browne in 1935

X76270–2

## Entering the room, vitrine on the right

John Croker 1670–1741

### Queen Anne Coronation medal (reverse)

1702

Gold

John Croker was chief engraver at the Royal Mint. This official medal commemorates Queen Anne's coronation. The reverse, showing Pallas Athene hurling thunderbolts at a monster, symbolises Anne's continuation of war against France. Isaac Newton, Master of the Mint, was involved with the design, which the Queen approved.

British Museum G3,EM.39. Presented by George IV,  
King of the United Kingdom, in 1825

X76278

Charles Boit 1662–1727

**Queen Anne**

c.1705

Enamel

Charles Boit was Queen Anne's chief enamellist. He was responsible for the enamel miniatures of her that were given as diplomatic gifts. They were presented to key personnel at the time of the Peace of Utrecht, presumably to thank them for bringing peace.

Lent by Her Majesty The Queen

X76093

John Croker 1670–1741

**Medal celebrating the Peace of Utrecht (reverse)**

1713

Gold

Securing peace was important to Queen Anne. This medal celebrates the 1713 Peace of Utrecht that ended the War of the Spanish Succession. It shows Britannia, possibly intended as the Queen, holding an olive branch. Anne ordered that medals be given to all members of both Houses of Parliament.

British Museum G3.EM.41. Presented by George IV,  
King of the United Kingdom, in 1825

X76280

Bernard Lens 1659–1725

**The Royal Fireworks performed on the Thames  
to celebrate the Peace of Utrecht**

1713

Mezzotint on paper

The end of the War of the Spanish Succession was sealed with a Treaty signed in Utrecht. A Thanksgiving service at St Paul's Cathedral was followed by a fireworks display on the Thames. This mezzotint shows the floating barges, against a backdrop designed by James Thornhill, glorifying the Peace and Queen Anne.

British Museum 1854,0614.232

X76274

Jan Boskam active 1689–1708

**Medal commemorating the Battle of La Hogue (reverse)**

1692

Silver

Commemorative medals were produced to celebrate important victories. Prints made after them brought their messages to a wider audience. This medal celebrates the Anglo-Dutch naval victory over the French at La Hogue, Normandy. The British unicorn and Dutch lion are chasing away the French cockerel. In the background, the French fleet is under attack.

National Maritime Museum, Greenwich, London

X76106

Philipp Heinrich Müller 1654–1719  
and Friedrich Kleinert active 1690s

**Medal commemorating the Battle of La Hogue (obverse)**

1692

Gilt bronze

Many of William III's medals mocked Louis XIV. Here, William appears as Neptune tipping Louis into the water. The Latin inscription reads: 'not to him but to me was the Empire allotted'. The medal celebrates William, not the French king, as the real commander of the seas.

National Maritime Museum, Greenwich, London  
X76102



Jan Drapentier active 1674–1713

**Medal commemorating the Peace of Ryswick (obverse)**

1697

Silver

This medal was struck to mark the Peace of Ryswick (1697) which ended the Nine Years' War. William III appears as Hercules, who represents virtue, strength and courage. He tramples on Discord, shown as a monster, and sets fire to weapons piled on an altar, representing Peace.

British Museum BNK, EngM.151.

Presented by Bank of England in 1877

X76277

## Third vitrine

### Jewelled miniature of William III

c.1690

Gold, enamel, silver and rock crystal

Portrait miniatures were given as the official departure gift from monarchs to distinguished foreign diplomats. They were set with diamonds for the most important people. This enamelled and crystal-encrusted example would have been a lavish gift. Such costly and intimate miniatures reinforced international alliances. This was especially important in a time of war.

Lent by Her Majesty The Queen

X76091

ROOM 10  
THE AGE OF POLITICS

## THE AGE OF POLITICS

The Revolution of 1688–9 limited royal power. Parliament became central to the political life of the nation. It was the age of the rise of political parties. While the Whigs opposed absolute monarchy and Catholic influence and supported the Protestant succession, the Tories were the party that identified with the traditions of Stuart rule.

From 1694, elections were held every three years and party politics became a constant concern. Politics could be discussed in coffee houses where newspapers were available; political clubs, such as the Whig Kit-Cat Club, became alternative places of debate, away from the royal court and government.

In Queen Anne's reign (1702–14), the power, influence and cultural leadership of the royal court faced increasing competition from wealthy aristocrats and the new political elite. The court, however, remained an important focus. In an age of strict social hierarchy, royal and aristocratic authority continued. At court, people could still profit through gaining the personal favour of the Queen.

Belief in magnificent display to express power and status continued. Godfrey Kneller, Principal Painter to successive monarchs, was the leading portrait painter. He produced full-length images that aimed to present his sitters as noble and dignified. As well as courtiers and leading aristocrats, patrons included wealthy professionals and politicians.

## **Clockwise from the wall text**

Clockwise from top left:

Godfrey Kneller 1646–1723

**Arthur Maynwaring**

c.1710

**Algernon Capel, 2nd Earl of Essex**

1705

**Sir Samuel Garth**

c.1705

**William Congreve**

1709

Oil paint on canvas

National Portrait Gallery, London. Given by the Art Fund, 1945.

X76128–31

These four portraits are from a set of members of the Whig Kit-Cat Club, painted by Kneller over 25 years. The club brought together aristocrats, politicians and writers who were united by politics. Club dinners were lively events. Rather than social status, the portraits focus individual character and friendship. Seen here are poet Samuel Garth; playwright William Congreve; politician and political journalist Arthur Maynwaring; and courtier and soldier, Algernon Capel, 2nd Earl of Essex.

Godfrey Kneller 1646–1723

**Matthew Prior**

1700

Oil paint on canvas

Kneller's portrait of the poet and diplomat Matthew Prior is likely to have been owned by Charles Montagu, later 1st Earl of Halifax. He was a leading Whig and a personal friend of Prior's. When the painting was made, Prior and Montagu were members of the Kit-Cat Club. Prior was thrown out of the club the following year when his politics changed. His portrait is a powerful image of an intellectual, made more dramatic by the light concentrated on Prior's gaunt features.

The Master and Fellows of Trinity College, Cambridge

X76978



Michael Dahl 1659–1743

## Queen Anne

c.1702

Oil paint on canvas

The Swedish artist Michael Dahl had been the unofficial artist of Queen Anne's husband, Prince George of Denmark. For Tories, the artist would therefore have been associated with circles around the Queen. The Tory October Club had a full-length portrait of Queen Anne by Dahl in their club meeting room in the Bell Tavern on King Street in Westminster. Art patronage was not, in general, influenced by politics. In this instance, however, the choice was presumably deliberate.

National Portrait Gallery, London

X76126

Godfrey Kneller 1646–1723

**John Smith, Speaker of the House of Commons**

c.1707–8

Oil paint on canvas

This portrait celebrates John Smith's role in the Union of England and Scotland. Smith was Speaker of the House of Commons when the Act of Union was signed in 1707, and also when the new, united, Commons met in October that year. The picture has a strict geometric structure. The sweep of the back of Smith's robe follows the diagonal lines of the marble floor. Light is concentrated on Smith's head and hands to create an impression of authority.

Tate. Purchased 1985

T03982

John James Baker active 1685–1725

## The Whig Junto

1710

Oil paint on canvas

The 'Whig Junto' were the leaders of the Whig party. The picture was made just before they lost power. From left to right are Charles Spencer, 3rd Earl of Sunderland; Thomas Wharton, 1st Marquess of Wharton; John Somers, 1st Baron Somers; Charles Montagu, 1st Earl of Halifax; William Cavendish, 2nd Duke of Devonshire; and Edward Russell, 1st Earl of Orford (who commissioned the painting). The setting, with an unnamed Black servant holding a heavy velvet curtain, suggests one of their country house meetings. The Roman military victory symbolised by the antique coins and prints refers to the Whig policy of continuing war with France in opposition to Tory calls for peace. The coats of arms of each sitter are displayed on the frame.

Tate. From the collection of Richard and Patricia, Baron and Baroness Sandys. Accepted by HM Government in Lieu of inheritance tax and allocated to Tate 2018

T15046

Godfrey Kneller 1646–1723

**Thomas Pitt, 1st Earl of Londonderry**

c.1715

Oil paint on canvas

Here, Kneller has used striking simplicity to convey grandeur. The paving of the floor is indicated merely by lines. Accessories are absent except for a plain plinth. The stark and shadowed background allows Thomas Pitt to stand out in his elaborate dress.

Board of Trustees of the Chevening Estate

X76137

Godfrey Kneller 1646–1723

**Isabella Bennet, Duchess of Grafton with her son Charles Fitzroy, 2nd Duke of Grafton**

1692

Oil paint on canvas

Isabella, Duchess of Grafton was the daughter of Charles II's Lord Chamberlain, the Earl of Arlington. She is shown shortly after the death of her husband Henry Fitzroy, 1st Duke of Grafton, Charles II's son by Barbara Villiers. They had been married when he was only nine and she four. Her pose, and the dark woodland setting, suggest melancholic thought. Her son Charles looks up at her, reminding viewers of her royal connections.

By kind permission of the Duke and Duchess of Grafton  
X77008

John Closterman 1660–1711

## The Children of John Taylor of Bifrons Park

1696

Oil paint on canvas

John Taylor was a wealthy businessman. He also had parliamentary ambitions. This painting of his children was probably intended for his new house, Bifrons, in Kent. The composition is a play on the family's Latin motto, **Fama candida rosa dulcior** (Fame is sweeter than a white rose). Closterman produced glamorous group portraits of this type for court aristocrats. Here the same approach is used for his patron, a man who had made his wealth in the City.

National Portrait Gallery, London

X76125

Godfrey Kneller 1646–1723

**Lady Elizabeth Cromwell**

1702

Oil paint on canvas

The Anglo-Irish heiress, Lady 'Betty' Cromwell, is presented as Minerva, goddess of wisdom and the arts. She stands by the fountain of the Muses, identified by the mask of Medusa. Before her marriage, Cromwell commissioned several portraits of herself from Kneller, of which this is one. They seem to have moved in the same social circles. Kneller's friend, the playwright and poet William Congreve (whose portrait by Kneller is also displayed in this room) was related to Lady Cromwell.

J.E. Clifford Family

X76256

Godfrey Kneller 1646–1723

**The Duchess of Marlborough playing cards with  
Viscountess Fitzharding**

1691

Oil paint on canvas

Queen Anne's favourite, Sarah Duchess of Marlborough, was Groom of the Stole in Anne's household when the latter was still a Princess. Her friendship with Lady Fitzharding prompted intense jealousy from Anne. Card-playing and gambling were favourite pastimes in court and aristocratic circles. Lady Fitzharding discreetly reveals to the viewer the nine of diamonds, the wild card in the game Comet. It must have had a specific meaning for the sitters.

By kind permission of His Grace the Duke of Marlborough,  
Blenheim Palace

X76244



Grinling Gibbons 1648–1721

**The Arms of Isaac Barrow; The Arms of John Montagu**

c.1691–5

Limewood

Isaac Barrow and John Montagu both served as Master of Trinity College, Cambridge. They were major donors and fundraisers for the college's new library, designed by Sir Christopher Wren. These coats of arms were commissioned by the college from Grinling Gibbons, England's leading wood carver, to celebrate their contribution. Gibbons's delicate carving of flowers, fruits and leaves in pale limewood contrast strongly with the library's dark oak book presses where they usually hang.

The Master and Fellows of Trinity College, Cambridge

X76979–80

John Closterman 1660–1711

## **Equestrian Portrait of a Lord Mayor of London**

c.1700

Oil paint on canvas

This portrait was made to celebrate the honour of the office of Lord Mayor of London. It shows the mayor's ceremonial role when monarchs made an official entry into the City. The mayor, on horseback, would greet the monarch at Temple Bar (on the left). They would then lead the royal procession into the City, holding the pearl sword. Queen Anne made several entries into London to attend Thanksgiving services at St Paul's Cathedral for Marlborough's victories. The cathedral's dome is in the background.

Banque de France

X76251

Grinling Gibbons 1648–1721

**The Arms of Isaac Barrow; The Arms of John Montagu**

c.1691–5

Limewood

Isaac Barrow and John Montagu both served as Master of Trinity College, Cambridge. They were major donors and fundraisers for the college's new library, designed by Sir Christopher Wren. These coats of arms were commissioned by the college from Grinling Gibbons, England's leading wood carver, to celebrate their contribution. Gibbons's delicate carving of flowers, fruits and leaves in pale limewood contrast strongly with the library's dark oak book presses where they usually hang.

The Master and Fellows of Trinity College, Cambridge

X76979–80