



Ham House

The Green Closet miniatures and cabinet pictures

Ham House

The Green Closet miniatures and cabinet pictures

A HISTORIC HANG REVIVED

The collection of miniatures at Ham House is one of the largest accumulations of miniatures by one family to have remained substantially intact. Its display with small paintings and other images in an early 17th-century picture closet is without surviving parallel in England. By 1990, however, almost all the pictures and miniatures were displayed elsewhere, and the original purpose of the Green Closet was no longer evident. The substantial restoration of the historic groupings on its walls, with the kind agreement of the Victoria & Albert Museum, has revived the spirit, and much of the appearance, of the traditional arrangement.

Designed to display both cabinet pictures and miniatures on an intimate scale, in contrast to the arrays of three-quarter-length portraits in the adjoining Long Gallery, the Green Closet is of the greatest rarity, not only as – in its core – a survival from the reign of Charles I (whose own closets for the display of small works of art have long since disappeared), but also because it retains many of its 17th-century, as well as later, contents. The carved woodwork and the ceiling paintings were installed by Franz Cleyn during William Murray's refurbishment of 1637–9.

Architecturally, the room has remained unchanged since about 1672, when the door into the North Drawing Room was opened up. Previously, the only access was from the Long Gallery: it was designated the 'Closet within the gallerie' in 1655.

In 1655 the room was hung with 'greene stuffe'; the present silk damask hangings and upholstery are copies of the post-1672 '3 peices of green damask', whose pattern matches the 17th-century damask in the Queen's Ante-chamber. The fringing survives from a 19th-century replacement of the room's textiles. The single window (a second window in the centre of the east wall was blocked either c.1637–9 or c.1672) faces north, an orientation thought desirable by contemporary theorists (with the sanction of Vitruvius) for its 'steady light'. It also has the advantage of reducing the risk of light damage. In 1679 there were 'Two window Curtaines of White damusk fring'd' and 'six green sarsnet curtaines

fring'd' hanging from 'guilt Curtaine rods round the roome', which could be drawn to protect the paintings from light and dust. The table and green-upholstered seat furniture were also provided with sarsnet case-covers. Modern copies of all these decorative and practical furnishings and fittings have recently been provided.

The pictures and miniatures are hung from copies of the original gilt and lacquered pins, of which a few original examples survive. The room originally relied entirely upon natural light or on lamps or candles brought in for occasional use. The present display lights are reproductions of the 9th Earl of Dysart's electric picture-lights, installed before 1904. The 'fire pan garnished with silver' and the 'brasse fender guilt' listed in 1683 still stand in the grate.

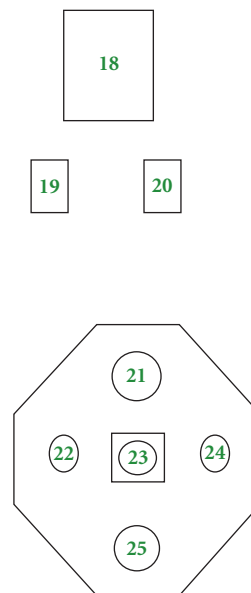
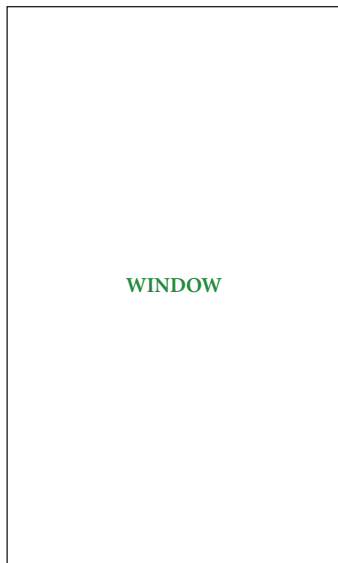
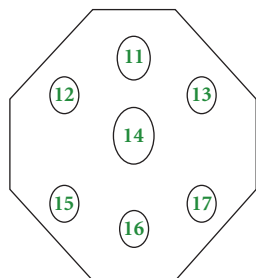
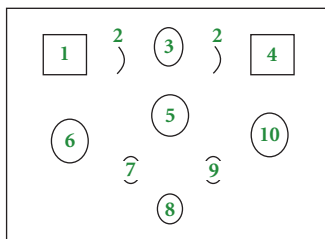
Photographs of 1904 and c.1920 show an immensely rich hang of cabinet pictures and miniatures (since

dismantled) that extended even to the sides of the chimneybreast. This was the arrangement in 1844, when 97 pictures were listed, a considerable increase on 1677, when there were 57, but the spirit of the 17th-century room was undoubtedly preserved. It may be that the bones of the hang (e.g. the upper register of ebony-framed pictures with their lower edges aligned and a concentration of miniatures below, on the long east wall) were filled out as further additions were made during the 18th and early 19th centuries. In 1677 there was a similar mix of pictures framed in gilt and ebony: 'Nynteine pictures with guilt frames / Therttie eight of black Abinie frames'. Comparison with the 1683 'Estimate of Pictures' reveals that 22 of the pictures then hung in the Green Closet are still at Ham, and that another ten, now hanging here, were listed elsewhere in the house in 1683. It is still possible to marshal approximately the same number of pictures as in 1677: of the 97 recorded in 1844 (of which 36 had been in the Closet in 1683), 60 are still at Ham. The 1844 arrangement has been used as a basis for the new hang, although certain more vulnerable miniatures have had to be hung together in glazed frames.



The first number refers to the hanging diagrams; the second in square brackets is the Ham inventory number. An asterisk indicates inclusion in the 1683 'Estimate of Pictures', drawn up for the Duchess of Lauderdale after the death of her husband.

NORTH (WINDOW) WALL



3. *A Man consumed by Flames*,
by Isaac Oliver, c.1610

LEFT OF WINDOW (ABOVE, IN EBONY FRAME):

1 [397] RICHARD GIBSON (1615–90)
Elizabeth Mitton, Lady Wilbraham
(c.1631–1705)

Watercolour and bodycolour on vellum
Wife of Sir Thomas Wilbraham, 3rd Bt (see no.4), and mother-in-law of the 3rd Earl of Dysart, painted c.1662. Gibson began his career as a page and dwarf in the service of Queen Henrietta Maria, but was taught to paint by Francis Cleyn. He married another dwarf, but had five regular-sized children, one of whom, Susannah Penelope Rosse, also became a miniature-painter.

2 [383] These two locks of hair, with jewelled mounts, are apparently c.1600, and by tradition were cut from the head of Robert Devereux, 2nd Earl of Essex (1566–1601), who was executed for rebellion against his former great patron, Elizabeth I. A tuft of a loved one's hair, attached to a jewel, was sometimes worn as an ear-ring at this period.

3 [379] ISAAC OLIVER (c.1565–1617)
A Man consumed by Flames
Watercolour on vellum
Inscribed: *Alget qui non ardet* ('He freezes who does not burn').

Painted c.1610; the unknown sitter is consumed by the flames of religious, or (most probably) amorous, passion. Isaac Oliver was the son of a refugee Huguenot goldsmith from Rouen. He learnt the art of limning from Nicholas Hilliard, whose great rival he became, though he predeceased him. He was also a sensitive draughtsman.

4 [391] Attributed to NICHOLAS DIXON (active 1667–1708)
Sir Thomas Wilbraham, 3rd Bt
(c.1630–92)
Watercolour and bodycolour on vellum



5. *Elizabeth I*, by Nicholas Hilliard, c.1590

Father-in-law of the 3rd Earl of Dysart, probably limned in the 1690s by Nicholas Dixon, after an earlier painting by John Riley (1646–91). Dixon succeeded Samuel Cooper (after Richard Gibson had held the post for just one year), as ‘Limner’ to Charles II, from 1673 to 1678, and may, like him, have been taught by John Hoskins. He gave his female sitters characteristically languorous almond-shaped eyes. He was also Keeper of the King’s Picture Closet – the royal model for Ham’s – and took to picture-dealing and copying Old Masters in miniature. Sir Thomas was of Woodhey, Cheshire, and married Elizabeth Mitton (see no.1), the heiress of Weston-under-Lizard, Staffordshire. Their daughter, Grace, married Sir Lionel Tollemache, 3rd Bt, later 3rd Earl of Dysart, in 1680.

5 [375] NICHOLAS HILLIARD (1547–1619)
Elizabeth I (1533–1603)*
Watercolour on vellum
This is one of the finest, and the largest, of the last type of miniature of the Queen, the so-called ‘Mask of Youth’, produced by her most sensitive and consistent portrayer. It combines an idealised depiction of her youthful appearance with the bejewelled and costumed majesty of state. Executed around 1590, it was the inspiration for such later paintings of her as the ‘Rainbow Portrait’ at Hatfield House and the great whole-length at Hardwick Hall (NT).



8. *An Unknown Child*, by Isaac Oliver

6 [377] PETER CROSS (c.1645–1724)
Queen Mary of Modena (1658–1718)
Watercolour and bodycolour on vellum
James II’s second, Catholic, wife, whom he married in 1673 when Duke of York. The birth of a male child (the future ‘Old Pretender’) to her in 1688 helped precipitate the ‘Glorious Revolution’ and their exile in France. Peter (formerly miscalled Lawrence) Cross succeeded Nicholas Dixon as Charles II’s ‘Lymner in Ordinary’ in 1678, but, despite that, this miniature is based on a portrait in oils by William Wissing.

7 [396] JEAN PETITOT (1607–91)
Sophia Amalia of Brunswick-Lüneberg, Queen of Denmark (1628–85)*
Enamel on copper. Initialled
Identified as ‘The Queen Mother of Denmarke’ in the 1683 ‘Estimate of Pictures’, and given the second highest value among the miniatures, this must show the daughter of Duke George of Braunschweig-Lüneburg, who was married to King Frederick III of Denmark, as his second wife, in 1643. Their younger son, George, married Princess – later Queen – Anne in 1683; and her brother Ernst became the father of King George I.

8 [378] ISAAC OLIVER (c.1565–1617)
*An Unknown Child**
Watercolour on playing card
Seemingly the miniature just described as ‘A Child’s Head, of Hilliard’s’ in 1683, but later inscribed on the backing as –



9. *Sir Théodore Turquet de Mayerne*, after Jean Petitot

impossibly – ‘King Edward y^e 6th’. The lace collar dates it to the second decade of the 17th century. The child holds a stick of coral set in metal, which served as a dummy, but was also supposed to be a protection from malign influences.

LEFT OF WINDOW (BELOW, IN EBONY FRAME):
9 [389] After JEAN PETITOT (1607–91)
Sir Théodore Turquet de Mayerne (1573–1655)*
Watercolour on vellum
French Huguenot doctor and scientist, born in Geneva and with an estate in the Pays de Vaud, with a special interest in artists’ pigments, who, after setbacks in Paris, settled in England, where he became chief physician to Anne of Denmark, James I, Charles I and Henrietta Maria, as well as to many of the nobility and gentry. He left numerous unpublished manuscripts, supplied colours to Petitot for his enamels, and information to Edward Norgate for his treatise on miniature-painting.

10 [381] Studio of DAVID DES GRANGES (1611–71/2)
Charles II (1630–85) as *Prince of Wales*
Watercolour and bodycolour on vellum
Though baptised in London as the son of a Huguenot from Guernsey, Des Granges subsequently became a Catholic. He was somehow related to Hoskins and Cooper. He made copies of Old Master paintings for Charles I (e.g. no.37), and in 1651 he became Limner to Charles II in Scotland, making a



12. *Captain the Hon. John Tollemache, RN*, by James Scouler

number of miniatures of him for distribution amongst his supporters.

11 [426] ENGLISH SCHOOL, c.1740–50
Lionel Tollemache, 4th Earl of Dysart
(1708–70)

Watercolour on ivory, in a gold locket adorned on the back with the Dysart fret and motto of the Order of the Thistle. In 1729, two years after succeeding his grandfather and a year after returning from the Grand Tour, the 4th Earl married Lady Grace Carteret, daughter of the future 2nd Earl Granville (see nos.15, 18). She was an amateur artist and bold dresser. Together, they transformed and updated Ham House, outside and in. Possibly painted to celebrate his being made a Knight of the Thistle – whose star and green riband are prominent – in 1743.

12 [415] JAMES SCOULER (1740?–1812)
Captain the Hon. John Tollemache, RN
(1748–77)

Watercolour on ivory
One of the sixteen children of the 4th Earl of Dysart (no.11), and the fourth son to survive infancy. He was killed in a duel in New York with the 1st Baron Muncaster. He had married in 1773 the widow Lady Bridget Fox Lane, daughter of the 1st Earl of Nottingham, who bore him a son (no.14) and a daughter. Scouler was the son of an Edinburgh turner, and began by making musical instruments, but then studied drawing in London, where he exhibited

miniatures between 1761 and 1787. Tollemache appears to be shown in, and to have commissioned, *The Roman Conversation-Piece* now attributed to John Brown (Steward's Hall).

13 [416] ENGLISH SCHOOL, c.1750
Lionel Tollemache, 5th Earl of Dysart
(1734–99), *as a boy*

Watercolour on ivory, in a gold locket engraved on the back with the Dysart fret
The first of the two sons and a daughter to succeed the 4th Earl, the 5th Earl had, when still Lord Huntingtower, married without his father's approval, as his first wife, Charlotte (subject of the Reynolds in the Great Hall), illegitimate daughter of Sir Edward Walpole, and niece of Horace, who said that he maintained the house in a 'state of pomp and tatters'. His second wife was Magdalena Lewis, sister of the wife of his brother, the 6th Earl. He wears so-called 'Vandike' dress.

14 [414] RICHARD COSWAY, RA
(1742–1821)
Lionel Robert Tollemache (1775–93)

Watercolour on ivory, signed on the backing-card
Only son of Captain John Tollemache (see no.12), killed at the siege of Valenciennes. Born at Okeford, Devon, Cosway learnt to paint in oils (a *Self-Portrait* is at Attingham Park, NT), but became the supreme miniature-painter and draughtsman of his day, as well as, with his wife, Maria Hadfield, one of the leading figures in society and a friend of

the Prince Regent, and a great collector. His latter years were clouded by insanity.

15 [418] CHRISTIAN FREDERICK ZINCKE
(1683/4–1767)

John Carteret, 2nd Earl Granville, KG
(1690–1763)
Enamel, in gold bracelet locket engraved on the back with an earl's coronet. Father of the wife of the 4th Earl of Dysart (no.11), John, 2nd Baron Carteret, of a Jersey family, succeeded his father in 1695, and his mother, daughter of John Granville, Earl of Bath, created Countess of Granville in her own right, in 1744. Originally one of the two foreign secretaries in Sir Robert Walpole's administration, he fell out with him and became leader of the opposition, serving as a foreign secretary again after his fall in 1742. Zincke trained as a goldsmith in Dresden, but came to England to assist the Swedish enameller Charles Boit, whose practice he took over when the latter fled for debt in 1714, dominating his profession for the next two decades.

16 [425] Attributed to ANDREW PLIMER
(1763–1837)

Lionel Tollemache, 5th Earl of Dysart
(1734–99)
Watercolour on ivory in a gold bracelet locket
For the sitter, see no.13. Andrew and his elder brother, Nathaniel (1757–1822), were sons of a Shropshire clock-maker. Both worked for, and learnt from,



20. John Maitland, Duke of Lauderdale,
by David Paton, 1669

Richard Cosway (see no.14), but Andrew was the more gifted and successful of the two. This would be an early work of his.

17 [417] CHRISTIAN FREDERICK ZINCKE (1683/4–1767)

Frances Worsley, Baroness Carteret (1693/4–1743)

Enamel on copper

Daughter of Sir Robert Worsley, 4th Bt, of Appuldurcombe, Isle of Wight, and the Hon. Frances Thynne (of whom there is also a miniature in the collection, but not on show, of 1708, as an apple-woman). In 1710 she became the first wife of John, Baron Carteret (see nos. 15, 18), but died suddenly in Hanover, whilst playing the harp, the year before he succeeded his mother as Earl Granville. This and the miniatures of her husband are here because their daughter, Grace, became the wife of the 4th Earl of Dysart.

RIGHT OF WINDOW:

18 [461] **Attributed to ISAAC GOSSET** (1713–99)

John Carteret, 2nd Earl Granville, KG (1690–1763)

Wax

Nephew and pupil of Matthew Gosset, wax-modeller and frame-maker, Isaac was a Huguenot with a special affinity with his sitter (for whom, see no.15), since his father had fled from Normandy to Jersey on the Revocation of the Edict of Nantes (1685). He became the leader

of his profession, and Director of the Society of Artists in 1773.

19 [400] **DAVID PATON (active later 1660s–1708) after SAMUEL COOPER** (1609–72)

Charles II (1630–85)*

Plumbago on vellum

Initialed and dated 1668

Ham House has an unrivalled collection of the graphite drawings of this Scottish miniaturist, who accompanied Capt. the Hon. William Tollemache, third son of the Duchess of Lauderdale, on his grand tour of Italy in the late 1670s, attracting the attention of the Grand Duke, Cosimo III. Portraiture, and copying paintings, in graphite was his forte, as can be seen not just here, but in the Duchess's Private Closet. The original of this miniature is at Goodwood, and was copied by Paton several times. It was limned in 1665.

20 [399] **DAVID PATON (later 1660s–1708)**

John Maitland, Duke of Lauderdale (1616–82)*

Plumbago on vellum

Signed and dated 1669

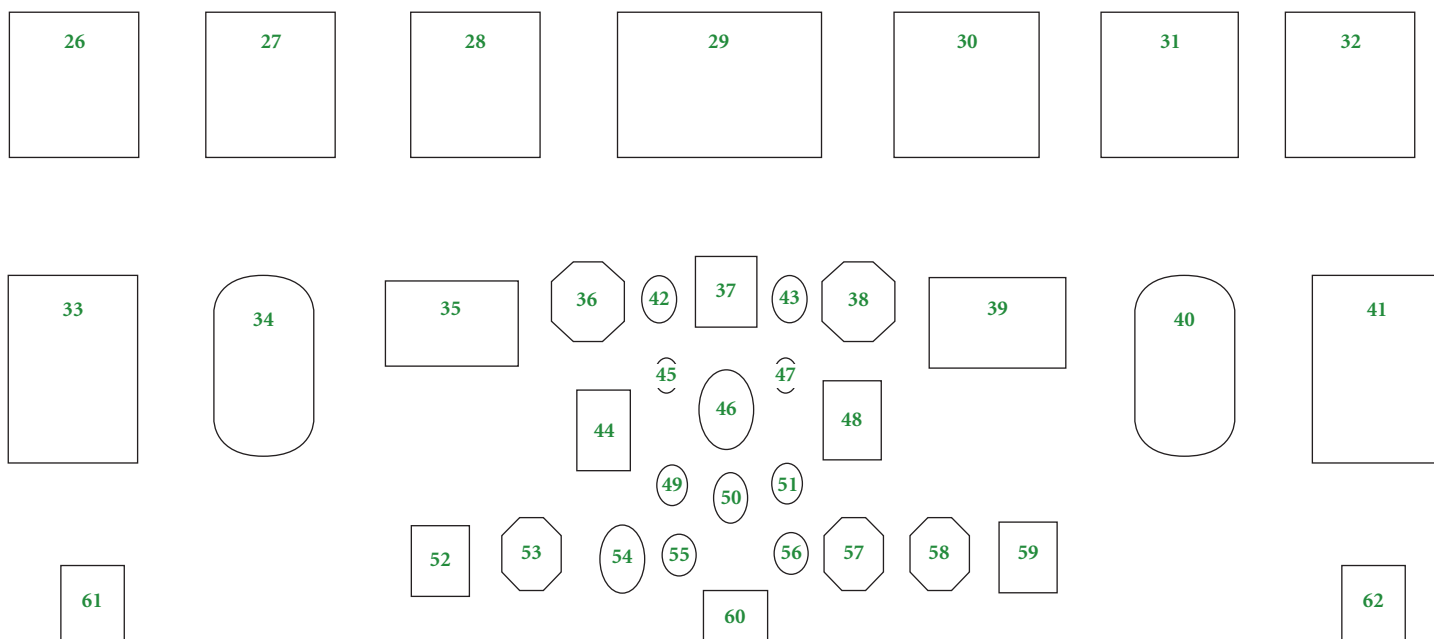
It may well have been the Duke who encouraged Paton to come down to London from Scotland. This drawing appears to have been done from the life.

RIGHT OF WINDOW (BELOW IN EBONY FRAME):

21–5 [462, 463, 466, 464 AND 465] This group of English ivories comprises portraits of (21) Lady Grace Carteret,

Countess of Dysart (1713–55), dated 1744; (22) Wilbraham Tollemache, 6th Earl of Dysart (1739–1821), dated 1749; (24) Lady Frances Carteret, Marchioness of Tweeddale (d.1788); (25) Sophia, Countess Granville (1721–45), dated 1744; and (23) a relief (c.1750) depicting Hercules seated on a lionskin.

EAST WALL (FACING FIREPLACE)



28. *Salome with the Head of St John the Baptist*,
by Jacques Stella, 1637

TOP ROW (ALL IN EBONY, OR EBONISED WOOD, FRAMES):

26 [364] FRANS POST (1612–80)

*A Village in Brazil**

Oil on panel

Signed lower right: *F. POST*

Between 1637 and 1644 Post travelled to Brazil in the retinue of Count Johan Maurits of Nassau-Siegen, who had been sent to colonise the north-east of the country; he was probably the first European to paint landscapes of the New World. This picture, however, dates from the last decade of his life, when he was in decline and repeating himself. So little known was he in England that, despite

the signature and Post's authorship being recognised by the artist and art-appraiser Jan Wyck, this picture was ascribed to the better known Gaspar de Witte in the 1683 'Estimate of Pictures'.

27 [275] PIETER VERELST (1618–after 1668)

*Boors playing at Cards**

Oil on panel

Signed and dated 1653

Pieter Verelst was probably born in Dordrecht, where he became a member of the Guild of St Luke in 1638. Between 1653 and 1668 he was at The Hague, where he was a co-founder of the artists'

guild, Pictura. His speciality was low-life scenes, sometimes including a self-portrait. Three of his sons, Herman, Simon and Johannes, were painters, and all three settled in England.

28 [271] JACQUES STELLA (1596–1657)
*Salome with the Head of St John the Baptist**

Signed: *Stella f. 1637*

Oil on slate

Stella – or Stellaert – was of Flemish stock, but born in Lyons. He went to Italy when young, at first, by 1616, to Florence – where he probably learnt the art of painting on hardstones – and



30. *The Virgin and Child with St John the Baptist and Child Angels*, by Jacques Stella

then, around 1622/3, to Rome, where he stayed until 1634 and befriended Poussin, who strongly influenced his later style. Although this picture must have been painted after he had settled in Paris for the rest of his life, it is still strongly Italianate in character.

29 [363] Attributed to SIMON DE VLIAGER (1601–53)

*Landscape with a Wood**
Oil on panel

There seems little reason to doubt the 17th-century attribution of this picture to 'Devlega' in the 1683 'Estimate of Pictures', even though Simon de Vliager is known almost exclusively as a painter of marine subjects (one of his largest pictures is in the Cabinet Room at Felbrigg [NT]). It was not, however, in the Green Closet, but apparently in the Duchess's Dressing Room.

30 [272] JACQUES STELLA (1596–1657)
*The Virgin and Child with St John the Baptist and Child Angels**

Oil on slate
Though unsigned, this picture has always been known as, and is unquestionably by, Jacques Stella. It is a reinterpretation in a more classicising idiom – absorbed from Poussin – of a naïver representation on an octagonal piece of slate, now in the Uffizi, that was almost certainly painted in Florence, whereas this picture was probably done in Paris.



31. *Boors smoking and drinking*, after (?) Adriaen Brouwer

31 [276] After (?) ADRIAEN BROUWER (1606–38)

*Boors smoking and drinking**
Oil on panel

Regarded as an original in 1683, this was (at £60) one of the most highly valued pictures at Ham. Versions catalogued as copies are in the Staatliche Gemäldegalerie in Kassel and in the Uffizi. Cleaning and further investigation are needed, to see whether this may not be the missing original. It is one of a number of pictures belonging to the Duchess that made those less fortunate than herself objects of aesthetic contemplation.

32 [371] Attributed to ADRIAEN BROUWER (1606–38)

*A Boor holding an Ale-jug and brandishing a Pipe**

Oil on copper
Closer to Brouwer, to whom Jan Wyck ascribed it (in a fragmentary valuation of c.1683), than to David Teniers (1610–90), to whom the 1683 Estimate gave it, at only half Wyck's valuation (£2, instead of £4; the discrepancy with the high valuation put on no.31 is surprising). Alcohol and tobacco were regarded as signs of moral laxity in the Netherlands in the 17th century: *plus ça change!*



34. *Head of Erasmus*, after Hans Holbein the Younger

MIDDLE ROW:

33 [365] NORTH ITALIAN, 1546
*Portrait of a Young Painter**

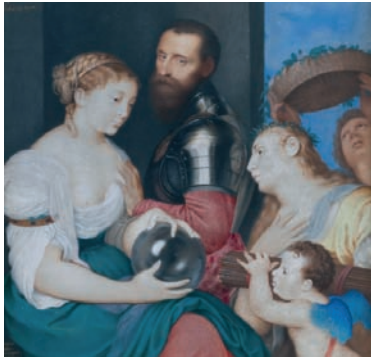
Oil on panel. Inscribed: *AETATIS 18 / ANNO 1546*

The pose suggests this is a self-portrait, but no identification of the artist has ever been put forward. It was just called 'A Painters Head', and valued at a mere £2, in 1683, when it appears to have hung in the Withdrawing Room on the ground floor.

34 [279] After HANS HOLBEIN the Younger (1497/8–1543)

*Head of Erasmus (c.1466–1536)**
Oil on copper

Derived, not as previously said, from the portrait in the Radnor collection on loan to the National Gallery, but from one of the later autograph and studio variants of this, in which Erasmus is shown looking outwards, rather than with an inward gaze suggested by hooded eyes – most probably the one formerly in the collection of the Earl of Arundel and now in the Lehman Collection of the Metropolitan Museum of Art, New York. The use of copper suggests a later period. The elaborately carved limewood frame is a good contemporary imitation of the work of Grinling Gibbons. It appears to have had its centre cut out, to take this painting, at some later date.



37. *The d'Avalos Allegory*,
by David des Granges, 1640



38. *Unknown Lady, possibly Lady Sydenham*,
by Samuel Cooper, c.1645



39. *Putti enacting a Bacchanalian scene*,
by 'Octavo Rene' (?Otto van Veen)

35 [372] After HANS ROTTENHAMMER (1564–1625)

*Danaë and the Shower of Gold**

Oil on copper

Zeus turned himself into a shower of gold to impregnate Danaë, who had been locked up in a tower by her father. This picture was highly valued (at £40), as an original, when it was in the Green Closet in 1683. A painting of the same subject and size, also on copper and catalogued as an original, was in the collection of Charles I, to whom it had been given by the Earl of Ancram. That was either the same as this picture, which both owners were mistaken in regarding as the original, or this was copied from that. Intriguingly, Charles I also owned an oval *Venus, Cupid and Satyrs* painted on copper by Rottenhammer, that had been given to him by William Murray.

36 [395] Studio of JOHN HOSKINS THE ELDER (c.1590–1664/5) after SIR ANTHONY VAN DYCK (1599–1641)

Lady Katherine Howard, Lady d'Aubigny, later Countess of Newburgh (d.c.1650)*

Watercolour and bodycolour on vellum, in an octagonal blackened fruitwood frame. One of three (with nos.53, 58) miniatures by Hoskins or his assistants after portraits by Van Dyck of 'Beauties' at the court of Charles I and Henrietta Maria, or closely related to such images, Hoskins (who originally painted in oils) having been strongly influenced by the Court Painter. The original of this used

to be in the collection of the Kings (later Emperors) of Prussia, to whom it had probably descended from Princess Mary Stuart, Princess of Orange. Lady Katherine was daughter of the 2nd Earl of Suffolk and married Lord George Stuart, seigneur d'Aubigny (who was to die at the Battle of Edgehill) in 1638. In 1648 she married James, 1st Earl of Newburgh, as his first wife. She died in exile at The Hague.

37 [394] DAVID DES GRANGES (1611–71/2) after TITIAN (1488/9–1576)
*The d'Avalos Allegory**

Signed and dated: *David des Granges 1640*, and inscribed *Titiano* (both in gold)

Watercolour and bodycolour on vellum
Either a copy of the painting by Titian of c.1530–5 bought by Charles I in Spain and now in the Louvre; or of Peter Oliver's miniature after that, painted for Charles I in 1629, when the central figure was already identified as Charles V's general, Alfonso d'Avalos, Marquis del Guasto (d.1546), with his wife, Mary of Aragon, and which is still in the Royal Collection. This copy was probably given to or commissioned by William Murray. (For Des Granges, see no.10.)

38 [382] SAMUEL COOPER (1609–72)
*Unknown Lady, possibly Lady Sydenham**

Initialed in gold. Watercolour on vellum, in an ebonised fruitwood frame
Painted c.1645; the miniature was just

described as 'A Ladys Head, of Samuel Cooper' in the 1683 'Estimate of Pictures', but as 'Lady Sidnam' in the 1844 inventory. This may have been the wife of Sir Edward Sydenham, Knight Marshall in succession to Sir Edmund Verney of Claydon (NT). Samuel Cooper was the greatest of the Stuart miniature painters, whose best works are half-finished works on a larger scale than this that he kept in his studio and are now in the Royal Collection. He was the elder son of Barbara, the sister of John Hoskins (see nos.36, 47, 53, 58), with whom he and his brother Alexander, as orphans, were put to live and be trained. His reputation extended far beyond England, and he was particularly prized by Grand Duke Cosimo III of Tuscany.

39 [370] 'OCTAVO RENE' (= ? OTTO VAN VEEN [1556–1629])

*Putti enacting a Bacchanalian Scene**
Oil on copper, with the stamp of PEETER STAS (c.1565–after 1616)

Ascribed to 'Octavo Rene' in the 1683 'Estimate of Pictures', and inscribed as by 'Octavo Rene' on the back, but no such painter is known. The name may be a corruption of that of one of Rubens's teachers, Otto van Veen, who worked in a variety of modes and used copper plates by Peeter Stas in Antwerp.



40 [280] GERARD DOU (1613–75)

*Bust of an Old Man**

Oil on panel. Signed, or bears signature: GDOU (the G and D in ligature).

Inscribed on the back of the frame in ink: *A Head by Jerar* and (formerly – since removed by a water stain) *1635 fecit*.

The carved limewood frame is a coarser imitation of that on no.34, but, unlike that, was made specifically for this picture. It pays tribute to the fact that in 1683, when this picture hung, not in the Green Closet, but in the Green Drawing Room (now the Queen's Ante-chamber) it was the most valuable picture (£30) in the room – but still only valued half as highly as the Brouwer (no.31).

41 TOUSSAINT GELTON (c.1630–80)

*The Suicide of Lucretia**

Oil on panel. Inscribed on the back as done by Gelton in 1671, and valued at £4. Lucretia's suicide followed her violation by Tarquinius Sextus (see no.78). Gelton was an eclectic and peripatetic artist, sometimes working in the exquisitely detailed manner of the so-called 'Fijnschilder' such as Gerard Dou (see no.40), and sometimes in the less precious manners of Cornelis van Poelenburgh (1586–1667) and Pieter Verelst (see no.27), as well as painting portraits. He was certified as a member of the painters' guild at The Hague in 1659, but had already made the first of three journeys to the Court at Stockholm in 1658. In 1673 he was appointed painter to the court of Christian V of Denmark, on



Left 40. *Bust of an Old Man*,

by Gerard Dou, 1635

Right 41. *The Suicide of Lucretia*,

by Toussaint Gelton, 1671

whose behalf he painted portraits at the courts of Dresden, Heidelberg and Cassel. It is not impossible that the present picture was done on an unrecorded visit to England. The only other painting by him in a public collection in Britain is in the Fitzwilliam Museum, Cambridge. The present picture was retained by the family in 1948, but recovered for Ham thanks to their offer of it in lieu of inheritance tax in 2002.

CENTRAL GROUP OF MINIATURES (TOP TO BOTTOM, LEFT TO RIGHT)

42 [384] DUTCH SCHOOL, 1640–50

Unknown Gentleman in a Violet Jerkin and Broad White Collar

Oil on copper. Oval

The sitter is probably a courtier of the House of Orange. It is not known how or why this miniature in oils got to Ham House. The 17th-century ebony case has a back carved with a rosette pattern, like nos.3, 7, 43 (which, like this one, has a gilded sight-edge), 51 and 85: yet only two of them (7 and 85) appear to be identifiable in the 1683 'Estimate of Pictures'.

43 [385] DUTCH SCHOOL, c.1645–50

Unknown Lady in White

Oil on copper. Oval

This is framed as a pendant to no.42, but does not appear to be by the same hand; the sitters might, therefore, be husband and wife, painted separately before their marriage. She could as well be English as Dutch.

44 [547] ENGLISH SCHOOL, 18th-century, after 16th-century Flemish (?) original

An Unknown Man in Black, with a Goffered Collar

Watercolour on vellum. Oval

Inscribed on the back as a portrait of the Emperor Charles V, but this is clearly impossible. The sitter looks more like William the Silent (1553–84), the originator of Dutch independence from Spain. As the pendant to no.48, it would seem likeliest to be a copy of a portrait of some contemporary of his, though it looks as if done from the life. Its technique, however, suggests a later production altogether.

45 [552] ENGLISH SCHOOL,

18th-century (?)

Unknown Man, in Armour, with a Lace Collar

Watercolour on vellum. Oval

This looks like a copy of an earlier portrait, of around 1600. The previous identification as the 2nd Earl of Essex is untenable.



46 [424] HENRY BONE, RA (1755–1834) after SIR JOSHUA REYNOLDS, PRA (1723–92)

Maria Lewis, Mrs Tollemache, as Miranda
Enamel, dated and inscribed on the enamelled reverse, 1809, and with Henry Bone's name and address (No.15 Berners St.) on the backing paper, along with an identification of the sitter in another – her widowed husband's? – hand, beginning: 'Softness, Sweetness, Simplicity, Grace'. Daughter of David Lewis, of Malvern Hall, near Solihull, Anna Maria (1745–1804) was married to the Hon. Wilbraham Tollemache, later 6th Earl of Dysart in 1773, the year in which the original of this portrait, showing the sitter as in *The Tempest*, Act I, Scene 2, was painted. Reynolds's picture passed to the 1st Baron Tollemache, by whom it was sold; it is now in the Iveagh Bequest, Kenwood. Henry Bone was from Cornwall and first painted china in Plymouth. Coming to London around 1779, he developed a new speciality of copying portraits and celebrated oil paintings in enamel. In 1801 the Prince of Wales gave him the new nomination of his Painter in Enamel, which he retained when the Prince became King, and under William IV. A large collection of his enamels is at Kingston Lacy (NT).

47 [392] Studio of JOHN HOSKINS THE ELDER (c.1590–1664/5)
Unknown Woman, called Mrs Henderson
Watercolour and bodycolour on vellum
Initialed *JH* and dated 1649. A later



inscription on the wooden backing: *Mrs Henderson*

Mrs Henderson was 'a distant kinswoman' of Elizabeth Murray, Countess of Dysart and Duchess of Lauderdale, and lived at Ham House – where a room is named after her – from the 1640s until the latter's death. Although it is tempting to identify this sour-faced woman with a disgruntled poor relation and spinster companion (in the past 'Mrs' was used for unmarried women too) of the imperious Duchess, that is improbable, since she would have been a young woman in the 1640s, when this was limned.

48 [546] ENGLISH SCHOOL, 18th-century, after FRANÇOIS CLOUET (c.1510–72)
Henri II, King of France (1519–59)
Watercolour on vellum
This is a simplified copy – probably via another copy – of the bust of the whole-length portrait of Henri II by François Clouet. The stippled technique indicates an 18th-century origin – as does the giltwood frame.

49 [553] ENGLISH SCHOOL, c.1650
Unknown Man
Oil on panel. Oval
Possibly intended as a retrospective portrait of Shakespeare.

50 [423] Attributed to AXEL SPARRE (1652–1728)
Charles XII, King of Sweden (1682–1718)
Oil on vellum, in a gilt copper frame

Left 46. *Maria Lewis, Mrs Tollemache, as Miranda*, by Henry Bone, RA, 1809

Right 47. *Unknown Woman, called Mrs Henderson*, by the Studio of John Hoskins the Elder, 1649

topped by the Swedish crown, and inscribed with the sitter's details on the back

A courageous, but reckless, warrior, Charles assumed the throne at the age of fifteen, and had to spend most of his life defending Sweden against Denmark, Saxony, Russia and Poland. Forced into five years' exile in the Crimea after the Battle of Poltava (1709), he made an extraordinary incognito return. He died invading Norway. Axel Sparre was a field marshal in the Swedish army, as well as a skilful miniature-painter.

51 [386] Attributed to JEAN PETITOT (1607–91)
Unknown Lady in a Yellow Dress
Enamel on copper
Not identifiable in any early inventory, nor by obvious resemblance, but a later inscription on a piece of paper stuck to the back, calling the sitter 'Henrietta Maria, wife of Charles I', may have been a misinterpretation of an earlier one, identifying her as Henrietta ('Minette'), Duchess of Orleans, the beloved sister of Charles II.

52 [427] Attributed to GEORGE PERFECT HARDING (1779/80–1853)
Robert Dudley, Earl of Leicester, KG (1532?–88)
Watercolour on paper
Fifth son of John, Earl of Warwick and Duke of Northumberland, Edward VI's Lord Protector, who attempted to make the wife of his fourth son, Lady Jane Grey,



54. *Philip Melanchthon*,
by the German School, 1525–50

Queen instead of Mary, Robert was sentenced to death with her, his brother and father, but reprieved. He redeemed his fortune by becoming and remaining the favourite of Elizabeth I, despite suspicions of having his first wife, Amy Robsart, poisoned, and a bigamous marriage to his third. Condignly, he is said to have died of poison intended for her. A copy of a portrait attributed to Steven van der Meulen (active 1543–68) in the Yale Center for British Art. Harding specialised in watercolour copies of historical portraits, often for grangerised volumes of English or county histories; many of them were also engraved.

53 [393] Studio of JOHN HOSKINS THE ELDER (c.1590–1664/5) after SIR ANTHONY VAN DYCK (1599–1641)
Called 'Miss Cary Maid of Honour', but actually Elizabeth Howard*
Watercolour and bodycolour on vellum in an ebonised fruitwood frame
Only called 'A Ladys Picture, after Vandyke in Lymming' in the 1683 'Estimate of Pictures', but in an inscription on the back dating from the Duchess of Lauderdale's lifetime: 'Miss Cary / by Hoskins / Maid of Honour / after Vandyke'. Were this to be reliable, the sitter would be the Hon. Anne Cary, daughter of the 1st Viscount Falkland, who later became a nun, but in the three-quarter-length painting that this is taken from (private collection, USA), the inscription denotes the sitter as 'Mrs Howard'; i.e. Elizabeth Howard, Lady-

in-Waiting to Queen Henrietta Maria, and granddaughter of Thomas, 1st Earl of Suffolk, as do those on copies of the painting at Blickling (NT) and Schloss Mosigkau (see also nos.36, 58).

54 [428] GERMAN SCHOOL, second quarter of the 16th century
*Philip Melanchthon (1497–1560)**
Oil on panel. Round
This portrait, though usually said to be a copy of the roundel by Holbein (Niedersächsisches Landesgalerie, Hanover), may in fact (since Holbein did not meet the sitter, but probably painted his portrait in England, around 1535) have been the model for it. It was ascribed to Cranach in the 1683 'Estimate of Pictures', but does not resemble his – much-multiplied – portraits of Melanchthon either. Melanchthon was a leading Protestant Reformer, but always a force for moderation.

55 [550] ENGLISH SCHOOL, c.1600/10
An Unknown Peer (?)
Watercolour on vellum (?)
Much oxidised and repaired, so that the sitter is not recognisable. The layers of ermine that he wears suggest that he may have been a ruler, rather than merely a peer.

56 [551] FRENCH SCHOOL, late 16th-century
Unknown Lady, formerly called Elizabeth I
Watercolour on vellum (?)
The sitter cannot be Elizabeth I, as a

later inscription on the wooden backing states, but is too richly dressed to be any other English woman. If she was traditionally called Elizabeth, rather than named as her because of her costume, she might be Elizabeth of Austria (1554–92), the wife of King Charles IX of France.

57 [380] DAVID DES GRANGES (1611–71/2) after ADRIAEN HANNEMAN (c.1601–71)
*Charles II (1630–85) as a Young Man**
Watercolour and bodycolour on vellum, in an octagonal ebonised fruitwood frame
After a portrait by Hanneman, the original of which is possibly the one at Southside House, Wimbledon, painted when Charles – still only Prince of Wales – was in exile in Holland. There are many versions of this miniature by Des Granges, as well as others by Nathaniel Thach (b.1617; active until the 1650s). They were probably distributed to loyal supporters of the exiled king.

58 [387] Studio of JOHN HOSKINS THE ELDER (c.1590–1664/5) after SIR ANTHONY VAN DYCK (1599–1641)
*Lady Dorothy Sidney, Countess of Sunderland (1617–84)**
Watercolour and bodycolour on vellum in an octagonal ebonised fruitwood frame. With nos. 36 and 53, this is one of a – probably once larger – series of female Beauties by Hoskins derived from paintings by Van Dyck, in this case from

a portrait now at Petworth (NT).
Unrequited love for Lady Dorothy inspired Edmund Waller (1606–87) to address her as ‘Sacharissa’ in his poetry. Her mother is the sitter in no.85.

59 [421] Attributed to NICHOLAS DIXON (active 1667–1708) after SIR PETER LELY (1618–80)

George Monck, 1st Duke of Albemarle, KG (1608–70)

Watercolour and bodycolour on vellum
After Lely’s portrait of Monck in the set of ‘Flagmen’ at Greenwich. He played a crucial role in the Restoration of Charles II, for which he was rewarded with the Garter and a Dukedom.

60 [548] FRENCH or SWISS SCHOOL, 18th-century, after TITIAN (1488/9–1576)

The Venus of Urbino

Watercolour on vellum

A variant copy of Titian’s *Venus of Urbino*, in the Uffizi, Florence, which achieved great popularity amongst those making the Grand Tour. This version, however, substitutes a landscape background for the interior with a maid at a cassone.

61 [430] NORTH ITALIAN SCHOOL, c.1600

Unknown Man

Oil on copper. Painted oval

The origin of this sensitive portrait is not known. It may be Venetian, or perhaps Parmesan. It is unfortunately rather damaged.

62 [545] ENGLISH SCHOOL, 18th-century

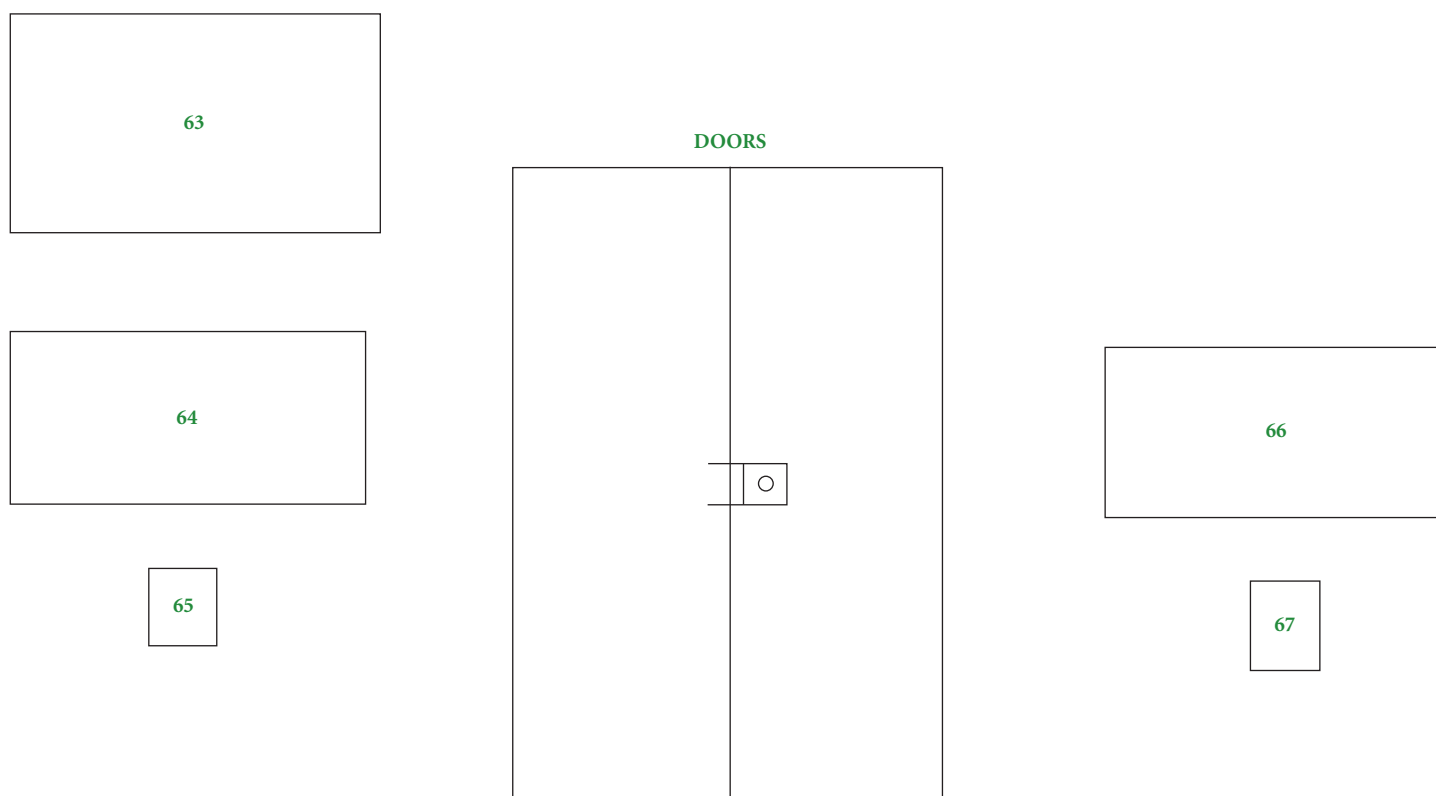
Edward Seymour, 1st Duke of Somerset

(c.1506–52)

Oil on panel

Previously unidentified, this rare but posthumous portrait of the one-time effectively ruler of England, Edward VI’s guardian, ‘Protector Somerset’, indicates that historical – or would-be historical – portraits were a significant element of the collection in the Green Closet.

SOUTH WALL (FACING WINDOW)



WALL OPPOSITE WINDOW (LEFT OF DOOR):

63 [219] ENGLISH SCHOOL, second quarter of the 18th century

Carlo and Ubaldo removing Rinaldo from Armida

Watercolour and gouache on paper laid down on canvas

Previously misidentified as *Agrippina landing with the Ashes of Germanicus*, this gouache seems to have been derived from an early 17th-century French painting, possibly via an engraving. It is scored in an arc as if for a fan, but never appears to have been made into one.

64 [220] JOSEPH GOUPY (c.1680–c.1770)
The Death of Germanicus

Gouache on paper laid down on canvas
Germanicus was the son of the Emperor Tiberius's brother, the great general Drusus, who died after campaigning successfully against the Germans, whose name became the honorific of his family. Germanicus was adopted by Tiberius, and continued his father's campaigns, defeating Arminius (Hermann). Sent then as Governor of the East, he died in Syria, probably

poisoned on the orders of Tiberius. His son Caligula later became Emperor. Adapted from Poussin's celebrated painting formerly in the Barberini collection in Rome, and now in the Minneapolis Institute of Arts.

65 [543] ? FLEMISH OR GERMAN SCHOOL, early 16th-century

Man in a White Cap

Oil on panel

Nothing is known of either artist or sitter of this little picture, which has suffered much damage.

WALL OPPOSITE WINDOW (RIGHT OF DOOR):

66 [218] JOSEPH GOUPY (c.1680–c.1770)

Germanicus embarking with Agrippina (?)

Gouache on paper laid down on canvas
After defeating Arminius (Hermann) in Germany, Germanicus was sent by his uncle and adoptive father, the Emperor Tiberius, as Governor of the East to quell uprisings in Armenia. His virtuous wife Agrippina (the Elder), granddaughter of Augustus, accompanied him.

67 [544] ? FLEMISH or GERMAN SCHOOL, early 16th-century

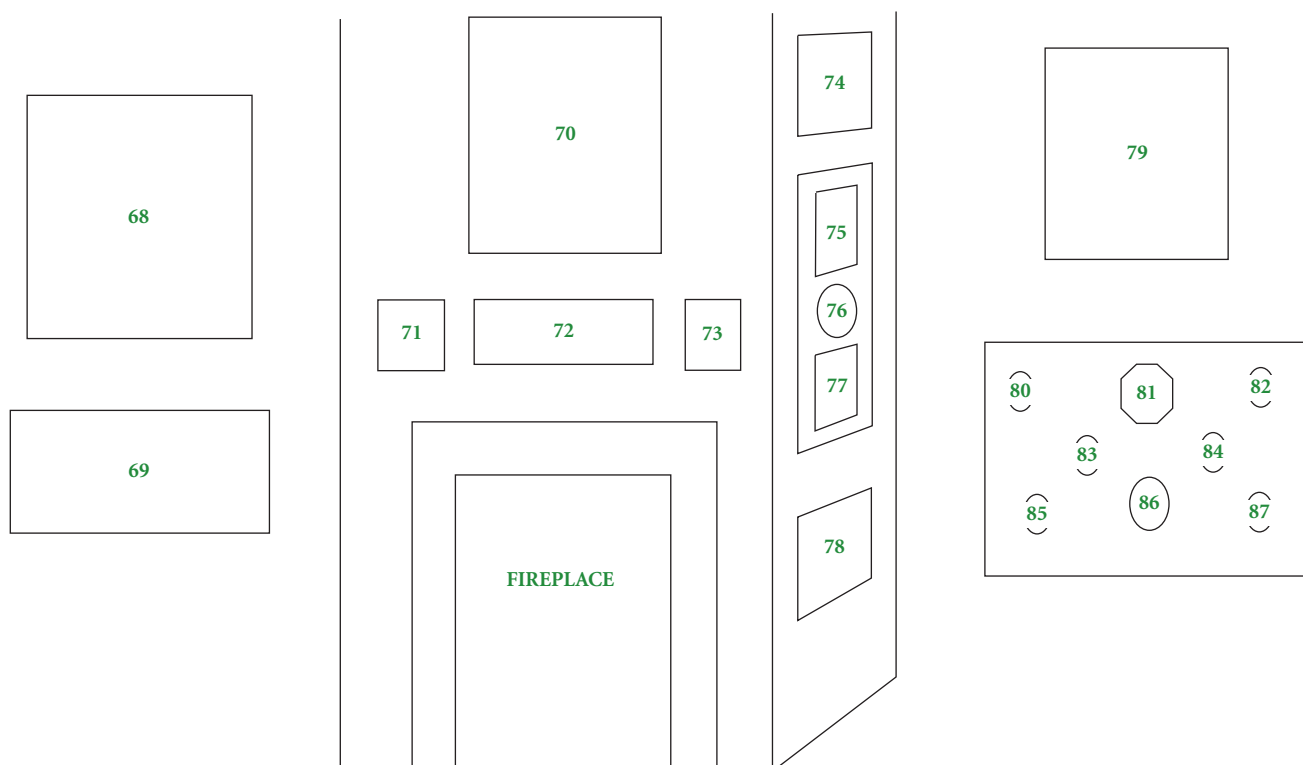
*Old Man praying**

Oil on panel

Inscribed on the ledge: *DICTIONE DOMINI SVPER* ('[it is] the Word of the Lord above')

Nothing is known of either artist or sitter of this picture, but both may be the same as for no.65. It too has suffered bad damage.

WEST (FIREPLACE) WALL



LEFT OF CHIMNEYPIECE:

68 [193] After DANIEL MYTENS
(c.1590–1647/8)

James, 2nd Marquess of Hamilton, KG
(1589–1625)*

Oil on panel

Father of the 1st and 2nd Dukes of Hamilton, he was one of those behind Prince Charles's journey to Spain to woo the Infanta in 1623. The life-size original whole-length is in the Royal Collection. Mytens was the dominant portrait-painter in England before the arrival of Van Dyck.

69 [313] AMBROSIUS II BOSSCHAERT
(1609–45) or **ABRAHAM BOSSCHAERT**
(1612/13–43)

*Blackbird, Butterfly and Cherries**

Oil on panel; signed: *A. Bosschaert*

The carved oak frame with putti and swags is similar to those on the Great Staircase, where it originally hung. It is difficult to reconcile the style of this unusual work and the form of the signature, so as to be sure which of the two sons of the pioneering painter of flower pieces, Ambrosius Bosschaert the

Elder (1573–1621), painted this.

ABOVE CHIMNEYPIECE:

70 [354] After DANIEL MYTENS
(c.1590–1647/8)

James VI and I (1566–1625) in the Robes of the Order of the Garter

Oil on canvas

The prime surviving, life-size, version of this portrait, of 1621, is in the National Portrait Gallery. The inscription above his head, BEATI PACIFICI ('Blessed are the Peacemakers'), the seventh Beatitude (St Matthew's Gospel, chapter V, verse 9), denotes the role in which James I regarded himself in his later years, instead of supporting his son-in-law and daughter, the 'Winter King' and 'Queen', and the Protestant cause, in the Thirty Years War. This picture belonged to the Duchess of Lauderdale, but was not then kept at Ham.

71 [368] DUTCH SCHOOL,
mid-17th-century

Portrait of a Woman

Oil on panel

This picture and its pendant (no.73)

belonged to the Duchess of Lauderdale, but were not kept at Ham.

72 [314] ? BARTHOLOMEUS BREENBERGH
(c.1598–1657)

*Landscape with Playing Satyr Children and Goats**

Oil on panel

Signature formerly visible: *B. Breenbergh* (to which a 19th-century label adds the date: 1639)

The fact that the signature has disappeared might indicate that it was a later addition, so more easily removed, but it could also have been taken off by the thief who stole the picture in 1969, intending to pass it off as by another artist. The most recent expert on the artist, Marcel Roethlisberger, has accepted it as by this artist in his catalogue raisonné, but in the 1683 'Estimate of Pictures', when his signature ought to have been clearly visible, it was described as a 'Landscape by Crabish'. This means that it was then ascribed to Jan Asselyn (after 1610–52), who was known as 'Crabetje' ('little crab') because of his claw-like left hand



Above 72. *Landscape with Playing Satyr Children and Goats*, by Bartholomeus Breenbergh, 1639

Right 74. *Katherine Bruce, Mrs Murray with Ham House behind her*, by Alexander Marshal, 1649



– but he is even less likely as the artist than Breenbergh.

73 [369] DUTCH SCHOOL, mid-17th-century

Portrait of a Man

Oil on panel

The simplicity of the dress of this man and his – presumably – wife (no.71) – she wears no jewellery at all – suggests that they may have been Quakers.

FIREPLACE WALL (SIDE OF CHIMNEYBREAST):

74 [2] ALEXANDER MARSHAL (c.1620–82) after JOHN HOSKINS (c.1590–1664/5)

Katherine Bruce, Mrs Murray (d.1649), *with Ham House behind her*

Watercolour and bodycolour on vellum

Signed on the front, and signed and dated 1649 on the reverse

A posthumous variant of the portrait by Hoskins (in the Duchess's Private

Closet); a view of Ham is substituted here for the castle in Hoskins's portrait.

Marshal was a gentleman garden-designer and chemist, but is best known as a superlative botanical painter.

Although Marshal was resident at Ham in 1650, this miniature was not historically part of the collection there, but turned up around 1920, with an Irish provenance. It was bought at auction by the Victoria & Albert

Museum for Ham House in 1979. The vine curling round a bay tree-trunk seen behind the sitter is probably symbolic. It evokes the Solomonic columns in the North Drawing Room.

BELOW IN GILT FRAME:

75 [367] ? ITALIAN SCHOOL, early 16th-century

*St Elizabeth of Hungary**

Oil on panel

St Elizabeth of Hungary, or Thuringia, (1207–31) was the daughter of King Andreas II of Hungary, and wife of Ludwig, Landgrave of Thuringia. She became a Franciscan tertiary on his death in Italy on the way to a crusade, devoting herself to the care of the poor and sick in Marburg (see the little early painting by Elsheimer in the Wellcome Institute). She was especially venerated in the Rhineland and Flanders; the three crowns in this picture both allude to her royal birth, and are symbolic of her holiness in the three stages of virgin, wife and widow. She was rapidly canonised, in 1235.

76 [429] Manner of ADRIAN BROUWER (1606–38)

*Head of a Boor**

Oil on panel

Though demoted from its ascription to Brouwer himself in the 1683 'Estimate of Pictures' – though it was only valued at £2 – the painting is dirty and damaged, so may be better than it now seems.

77 [549] GERMAN SCHOOL, early 17th-century

The Denial of St Peter

Oil on metal

This little painting was formerly

ascribed to Adam Elsheimer (1578–1610), and it is possible that it is a copy of a lost composition by him, since there is a surviving drawing, and records of two paintings on copper, by him, of other moments in the story of St Peter's denial of being an associate of Christ, after the latter had been arrested.

BOTTOM:

78 [406] DAVID PATON (active 1660–95), after TITIAN (1488/9–1576) or PALMA VECCHIO (1480–1528)

Tarquin and Lucretia

Plumbago on vellum

Signed and dated 1668

After Peter Oliver's miniature copy, once in Charles I's collection, and now in the Victoria & Albert Museum, of the oil painting once also in Charles I's collection, and now in the Kunsthistorisches Museum, Vienna, whose attribution is the subject of debate. In the legendary history of early Rome, Tarquinius Sextus, sixth son of the tyrant Tarquin the Proud, raped Lucretia, wife of his kinsman, Tarquinius Collatinus, thus causing her suicide, which led to Tarquin's expulsion from power.

FIREPLACE WALL (RIGHT OF CHIMNEYPIECE):

79 After DANIEL MYTENS (c.1590–1647/8) Ludovick Stuart, 2nd Duke of Lennox and Duke of Richmond, KG (1594–1624)*

Oil on panel

Favourite and kinsman of James I. The life-size original whole-length is in the

86. *Henry Rich, 1st Earl of Holland, KB, KG,*
attributed to Samuel Cooper



collection of the Earl of Radnor at Longford Castle.

BELOW IN CARVED WOOD FRAME, c.1640:

80 [422] CATHERINE DA COSTA, née RACHEL MENDES (1679–1756)

An Imaginary Likeness of Mary, Queen of Scots

Watercolour on ivory, signed

According to George Vertue, Peter Cross (see no.6) ‘improved’ an original miniature of Mary for the Duke of Hamilton, and this corresponded so well with how people liked to imagine the Queen that it was ‘copyd in water-colours and enamel many & many times for all persons’. One such copyist was Bernard Lens (1682–1740), one example of whose copies, dated 1713, is in the Royal Collection; Catherine da Costa, daughter of a Jewish doctor from Portugal, and for many years a pupil of Lens’s, in turn copied him.

81 [411] ENGLISH SCHOOL, c.1650

Portrait of an Unknown Man, called Sir Lionel Tollemache, 2nd Bt (1591–1640)

Oil on copper. Inscribed on the tree-trunk: *animo quam nulla senectus Theb.II*. A later inscription identifies the sitter as Sir Lionel Tollemache, 2nd Bt (1591–1640), but this identification is problematic, as the man’s dress is of around 1650. The quotation, however, purportedly from the second book of Statius’s *Thebais*, but actually from the third part of the fifth book of his *Silvae*, the lament for the poet’s dead father,

who had been ‘in mind [untouched] by any old age’, could indicate that the portrait was a posthumous one.

82 [390] CHRISTIAN PETER WILLMAN (d.1665)

Portrait of an Unknown Lady, possibly Princess Louisa Henrietta of Orange

Oil on copper

Monogrammed *CHPW 1646*

The monogram has been identified as that of Christian Willman, who worked at Königsberg in Prussia. The sitter used to be identified as Princess Mary Stuart, the mother of William of Orange (William III), but artist and lack of likeness make this impossible. She may instead be Louisa Henrietta, daughter of the Stadholder, Frederick Henry of Orange, who was married in 1646 to Frederick William of Prussia, the ‘Great Elector’, as his first wife.

83 [388] FRENCH or DUTCH SCHOOL, c.1625

A Knight of the Order of the Saint-Esprit

Oil on copper

A latecomer to Ham House, the sitter in this little miniature painting was identified as George, 1st Duke of Buckingham, to whom he does bear a physical resemblance. But the blue riband of the Saint-Esprit over his right shoulder (not left, which denotes the Garter) makes this impossible. Possibly the marquis d’Effiat, Louis XIII’s favourite.

84 [419] Style of JEAN PETITOT (1607–91), c.1690–1700

Unknown Woman miscalled Mme de Montespan (1641–1707)

Enamel on copper

This appears to have been a late entrant to the collection, and nothing certain is known of it or the sitter.

85 [412] Style of JEAN PETITOT (1607–91) after SIR ANTHONY VAN DYCK (1599–1641)

*Lady Dorothy Percy, Countess of Leicester (1598–1659)**

Enamel on copper

This head is copied from that of the Countess in the double portrait with her sister, Lucy, Countess of Carlisle, at Sudeley Castle. They were daughters of Henry, 9th Earl of Northumberland; in 1615 she entered into a secret marriage with Robert Sidney, later 2nd Earl of Leicester (1595–1677). Their daughter, Lady Dorothy, Countess of Sunderland, was ‘Sacharissa’ (no.58).

86 [376] Attributed to SAMUEL COOPER (1609–72)

*Henry Rich, 1st Earl of Holland, KB, KG (1590–1649)**

Watercolour and bodycolour on vellum
Listed in the 1683 ‘Estimate of Pictures’ as by ‘Old Hoskins’ (i.e. John Hoskins the Elder, see no.36), in whose studio his nephew Samuel Cooper worked, hence the old ascription. Stylistically, however, it fits better into Cooper’s oeuvre. After equivocal conduct in the early days of

the Civil War, Holland became a prominent Royalist, and was beheaded soon after Charles I.

87 [413] FRENCH SCHOOL, c.1675

Personification of Astronomy

Enamel on copper

This female personification of Astronomy (then often called Astrology – no firm distinction was made between the two) holds an astronomical globe with signs of the Zodiac. Her dividers point to the constellation of Draco – shown, amusingly, in the form of a sea-horse!

Text by Christopher Rowell; extensively revised by Alastair Laing

Illustrations National Trust Photo Library/Andreas von Einsiedel front cover, p.1; NTPL/John Hammond pp.2, 3 (left, centre and right), 4, 5, 6, 7 (left, centre and right), 8 (left, centre and right), 9 (left and right), 10 (left and right), 11, 15 (left and right), 16.

© 2009 The National Trust
Registered charity no.205846

Designed by Level Partnership

Front cover Detail of the north wall of the Green Closet