A University of Sussex DPhil thesis

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Methodological Preface

The catalogues and tables included in this volume provide detailed information about the primary painted sets and printed series that are discussed in Volume 1, along with details of key comparative paintings. I have gathered the data included from a variety of sources outlined below, including my own original fieldwork, and the catalogues and tables have been specifically compiled for this volume. Many of the conclusions reached in the thesis (Volume 1) derive from my analysis and interpretation of this data and for this reason there is a large amount of cross-referencing between the two volumes. The information presented in this volume is intended to support the arguments set out in the thesis and to capture additional information that, it is hoped, will broaden the reader’s understanding of this genre of painting.

The catalogues of paintings (Appendices 1, 3-5, 7-11)

The catalogues of painted sets and comparative paintings include details about the physical objects, such as the dimensions of the paintings and the materials used, as well as information about the portrait sources and provenance where it is known. The amount of information given in each of the catalogues varies depending on a number of factors including how closely I have studied the pictures, how much has been written about them before and whether relevant documentary sources exist.

Some of the information presented is taken from pre-existing catalogues and other publications, all of which are clearly referenced, but there is a significant amount of new information that comes from my own research. In each catalogue bibliographic references to the whole set are listed under the heading ‘General Literature’ and published works on specific paintings are listed in the relevant catalogue entries. In all cases, I have made every effort to verify the information taken from published sources and in some cases, I have been able to correct and update it. For example, in Appendix 1, i (portraits of English royal figures in the Royal Collection), details such as the dimensions of the paintings are taken from Oliver Millar’s 1963 catalogue, but in most cases the dates that I have given for the portraits differ from Millar’s entries due to the fact that the paintings have recently been more accurately dated by dendrochronology. In almost all cases, the information about the portrait sources comes from my own
research, as does much of the information about provenance and the history of the paintings.

Appendix 1 is a catalogue of all the surviving English royal sets that are discussed in Chapter 4 of the thesis as well as key related paintings from the Royal Collection and Hatfield House. It is divided into 11 sections, each representing a different set or collection. The sections are presented in what I believe to be the chronological order of the paintings. This helps to give a sense of how this type of painting evolved throughout the period. Images are included for all paintings where possible. The technical information included in the catalogue of the ‘Hornby Set’ (Appendix 1, ix) is based on the results of technical analysis that was carried out at the National Portrait Gallery in 2011 as part of the Making Art in Tudor Britain research project. The results of this analysis are recorded on the MATB database, which I have referenced, but the comments on the paintings in the catalogue represent my own interpretation of the technical information, which has been informed by discussions with my colleagues at the NPG.

Appendices 3, 4, 5, 7 and 8 are catalogues of the Amberley Castle set of heroines, the benefactors at Peterhouse College, Edward Alleyn’s sibyls, the Norman earls of Chester and the Gloucester benefactors. They include basic information about each of the extant paintings in these sets including the dimensions, materials and inscriptions, as well as images. Readers of the thesis are referred to these catalogues at relevant points so that they can get a clearer idea of the physical and aesthetic qualities of these paintings. The majority of the information about these sets is taken from pre-existing catalogues, all of which are referenced, including the Public Catalogue Foundation’s online database (Your Paintings), John Ingamell’s 2008 catalogue of the British pictures in the Dulwich Picture Gallery collection and Brian Frith’s catalogue of the Gloucester paintings, published in 1972. Other sources that have been used, including unpublished dendrochronology reports, are also referenced. In all cases, page references to the relevant sections of Volume 1 are given.

Appendices 9, 10 and 11, catalogues of the Queenborough Castle, Weston and Knole sets, are more detailed. The Queenborough and Weston sets have not previously been catalogued and in each case the paintings are dispersed and some have been lost. The
catalogues include information about the lost paintings, where known, as well as the extant portraits. All three of these sets are important examples of the genre and each is discussed at length in the thesis. As I have shown in the thesis, there has hitherto been a considerable amount of confusion among scholars about the set at Queenborough Castle and it is hoped that my discussion of the set in Volume 1 along with this catalogue will help to make clear what is known about this set. For this reason, I have included as much information as possible about each portrait including the identity of the sitter, the dimensions of the painting, details of the inscription, the history of the painting and its current location. Where this is taken from previously published sources, the bibliographical reference is given. The amount of information varies from painting to painting in both the Queenborough and Weston catalogues, reflecting the fact that some of the portraits have been lost and therefore little is known about them.

The catalogues for the Weston and Knole sets include information about the portrait sources, the history of the paintings, comparative examples and details of contemporaries who are known to have owned portraits of the same sitter. Much of the information in these catalogues, a significant amount of which is derived from my own physical analysis of the paintings, is included in the thesis but the catalogues have allowed me to expand upon the examples given in the thesis and capture additional information to support my arguments. Both catalogues include images and bibliographical references and both are cross-referenced with the relevant sections of the thesis.

The database of ‘English Royal Portraits – Known Versions’ (Appendix 2)

The tables presented in this section provide a database of extant (or recently extant) portraits of English royal figures that are either known to have been part of a set, or that might have come from sets. Those in the latter category have been selected because they are of a type and format known to have been included in sets. Paintings acquired as single portraits or in pairs in the sixteenth or early seventeenth century (for example, founders portraits at Oxford and Cambridge colleges and some of the early paintings in the Royal Collection) are not included. These tables are intended not only document relevant surviving paintings, but also to provide a clearer picture of the extent of the fashion for this type of portraiture.
Although I have sought to capture all extant portraits of the early sitters dating from this period, the tables for the later sitters include only the paintings most likely to have been included in sets. For sitters such as Henry VII and Henry VIII, many paintings survive from this period that resemble portraits known to have been in sets and it would be extremely time-consuming to attempt to provide a comprehensive database of all of them. In addition, it is more likely that portraits of these sitters were purchased as individual objects and as such it is very difficult to distinguish between paintings that were once part of a set and those that were not. Extant portraits of Norman and early Plantagenet kings are much more likely to have come from a set. The database does not include a table for Edward II because no known portraits of him survive from this period (the portrait from the NPG that has been identified as possibly Edward II is included under Henry III).\(^1\) In addition, there are no tables for Elizabeth I and James VI and I. This is because the Dulwich kings and queens is the only set known for certain to have included portraits of these sitters and it is possible that neither of these paintings survive (the extant portrait of James VI and I that has been associated with the set may not belong to the group).\(^2\)

The information contained in these tables has been gathered by me from visits to museums, galleries, country houses, civic buildings and private collections, as well as from archives, databases, catalogues and other published sources, all of which are referenced.

**The catalogue of printed series of English kings and queens (Appendix 6)**

I have shown in Volume 1 that there is a close relationship between painted portrait sets made in this period and printed series. A number of the painted sets discussed were made using printed sources and, as I have argued in Chapter 3, the designs for printed series, such as those compiled by Thomas Talbot and Henry Holland, were informed by pre-existing paintings. For this reason, I have included a catalogue of 10 key printed series of English kings and queens that were either published in England or known to

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2. On the Dulwich portrait of James VI and I, see Vol. 1, p. 125, note 557.
have been available in England in the sixteenth or early seventeenth century. They include book illustrations (Rastell, Talbot), rolls, (Godet, Dight), sets of single-sheet engravings that were sometimes bound together (Holland) and groups of portraits that were part of a design for a larger print (Speed’s map of Lancashire and Talbot’s Rose). All of these prints are discussed in the thesis and the relevant page references are given for each. Readers of the thesis are also referred to this catalogue so they can see images and more details about the prints. The relationship between painted sets and prints can be seen through a comparison between the paintings catalogued in Appendix 1 and the prints catalogued here. The prints are presented in chronological order and bibliographic references are given to published material that has informed the catalogue. Much of the information given about the portrait sources and connections between prints in different series is based on my own research and recorded here for the first time.
Appendix 1

English Royal Sets - A Catalogue of Extant Paintings

i. The Royal Collection, 1504-30

These pictures and their influence on later portrait sets are discussed in Volume 1, pp. 5-7 and 13-17. The results from recent dendrochronology are presented in Table 1 below.

General Literature

Millar, Oliver, Tudor, Stuart and Early Georgian Pictures in the Collection of Her Majesty the Queen (London: Phaidon, 1963), p. 9


Images: Royal Collection Trust/© Her Majesty Queen Elizabeth II 2014

1. King Henry V (1386-1422, reigned 1413-22)
RCIN 403443
Oil on panel, 1504-20
22 ¼ x 14 ¼ in. (56.5 x 36 cm)
Inscription: HENRY THE FIFTH (later)

Portrait source: Possibly based on image of the king made during his lifetime.4

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, p. 50, no. 6

3 This portrait was produced together with the portraits of Henry VI and Richard III (below). For the date, see Vol. 1, p. 13.
2. King Henry VI (1421-1471, reigned 1422-61 and 1470-71)
RCIN 403442
Oil on panel, 1504-20
22 ¼ x 14 in. (56.5 x 35.5 cm)
Inscription: HENRICVS. VI.

Portrait source: Possibly based on a lost life portrait.⁵

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, p. 50, no. 8

3. King Edward IV (1442-1483, reigned 1461-70 and 1471-83)
RCIN 403435
Oil on panel, c.1524-56⁶
27 x 19 in. (67.9 x 47.9 cm)
Inscription: K. Edward ye 4th (later)

Portrait source: Probably based on a lost life portrait that may have been painted in the Netherlands in 1470-71.⁷

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, pp. 50-51, no. 10
Tudor-Craig, Pamela, Richard III (London: NPG, 1973), p. 82, P8

⁵ Ibid.
⁶ Vol. 1, p. 15.
⁷ Ibid.
4. **Elizabeth Woodville (c.1437-1492)**
RCIN 406785
Oil on panel, c.1513-30
15 x 10 ⅝ in. (37.6 x 27 cm)

*Portrait source:* Probably based on a lost life portrait.⁸

**Literature**
Millar, *Tudor, Stuart and Early Georgian Pictures*, p. 51, no. 12

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5. **King Richard III (1452-1485, reigned 1483-85)**
RCIN 403436
Oil on panel, 1504-20
22 ⅓ x 14 in. (56.5 x 35.6 cm)

*Portrait source:* Probably based on a lost life portrait.⁹

**Literature**
Millar, *Tudor, Stuart and Early Georgian Pictures*, p. 51, no. 14

Tudor-Craig, *Richard III*, p. 93, P44

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6. Elizabeth of York (1466-1503)
RCIN 403447
Oil on panel, late 15th century\textsuperscript{10}
15 ¼ x 11 in. (38.7 x 27.8 cm)

\textit{Portrait source:} Probably a contemporary version of a portrait developed during the sitter’s life.\textsuperscript{11}

\textbf{Literature}
Millar, \textit{Tudor, Stuart and Early Georgian Pictures}, p. 52, no. 17

7. Arthur, Prince of Wales (1486-1502)
RCIN 403444
Oil on panel, early 16th century
15 ⅜ x 11 in. (38.8 x 27.9 cm)

\textit{Portrait source:} Probably a contemporary version of a portrait developed during the sitter’s life.\textsuperscript{12}

\textbf{Literature}
Millar, \textit{Tudor, Stuart and Early Georgian Pictures}, p. 53, no. 20

\textsuperscript{10} Vol. 1, p. 6.
\textsuperscript{11} Vol. 1, pp. 6-7.
\textsuperscript{12} Vol. 1, pp. 6-7, 104-05.
ii. Hatfield House, Hertfordshire (Marquess of Salisbury), c.1580s

See Volume 1, pp. 91-93.

General Literature


Images: author, by kind permission of the Marquess of Salisbury

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1. *King Henry V*

Oil on panel, late 16th century
21 x 16 in. (53.4 x 42 cm)

Inscription: HENRICVS

*Portrait source:* Standard portrait derived from the painting in the Royal Collection, 1504-20 (Appendix 1, i).\(^{13}\)

**Literature**

Auerbach and Adams, *Paintings and Sculpture at Hatfield House*, p. 28, no. 1

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\(^{13}\) Vol. 1, p. 92.
2. King Henry VI
Oil on panel, late 16th century
23 x 18 ½ in. (58.5 x 47 cm)

*Portrait source:* Standard portrait derived from the painting in the Royal Collection, 1504-20 (Appendix 1, i).¹⁴

*Literature*
Auerbach and Adams, *Paintings and Sculpture at Hatfield House*, pp. 30-31, no. 3

3. King Henry VI
Oil on panel, late 16th century
16 ¾ x 12 ¼ in. (42.6 x 32.4 cm)
*Inscription:* HENRICVS VI

*Portrait source:* Standard portrait derived from the painting in the Royal Collection, 1504-20 (Appendix 1, i).

*Literature*
Auerbach and Adams, *Paintings and Sculpture at Hatfield House*, pp. 31, no. 4

¹⁴ Vol. 1, pp. 91-92.
4. **King Richard III**

Oil on panel, transferred to canvas, late 16th century
22 ½ x 18 ¼ in. (57.2 x 46.3 cm)

*Portrait source:* Standard portrait derived from the painting in the Royal Collection, 1504-20 (Appendix 1, i).\(^{15}\)

**Literature**
Auerbach and Adams, *Paintings and Sculpture at Hatfield House*, pp. 31-32, no. 5

Tudor-Craig, *Richard III*, p. 82, P6

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\(^{15}\) Vol. 1, pp. 91-93.
iii. Floriated Spandrel Set, c.1580s (various collections)

See Volume 1, pp. 92-93.

1. King Henry V
Private collection
Oil on panel, late 16th century
25 ¼ x 17 in. (64.1 x 43.2 cm)

Provenance: Unknown. It is possible that it was always in the family collection or it might have been purchased by Sarah Cave-Otway, 3rd Baroness Braye, who is known to have acquired a number of paintings in c.1807.16

Portrait source: Standard portrait derived from the painting in the Royal Collection, 1504-20 (Appendix 1, i).

Image: author, by kind permission of Nicholas Fothergill

2. King Henry VI
Leathersellers’ Company, London
Oil on panel, late 16th century
26 ⅜ x 18 ⅜ in. (67 x 47.5 cm)

Provenance: Offered to the Company in 1847 by William Lamboll Bryant (Master, 1849-50), an art dealer based in London; purchased by Bryant at Christie’s in 1844 for 15 guineas; the collection of Jeremiah Harman (1764-1844) of Higham House, Essex.17

Portrait source: Standard portrait derived from the painting in the Royal Collection, 1504-20 (Appendix 1, i).

Image: The Leathersellers’ Company (taken before restoration was carried out in 2012).

3. **King Richard III**
National Portrait Gallery, London (NPG 148)
Oil on panel, late 16th century
25 ⅜ x 18 ⅞ in. (63.8 x 47 cm)

*Provenance:* Given to the NPG in 1862 by James Gibson Craig of Edinburgh; the collection of Mr Brown of Newhall who might have been Robert Brown (d.1834) of New Hall, Carlops, near Edinburgh (owner of New Hall from 1783 to 1832); the collection of General Stibbard.

*Portrait source:* Standard portrait derived from the painting in the Royal Collection, 1504-20 (Appendix 1, i).\(^{18}\)


The portrait of Richard III with gilt spandrels that were applied over the floriated lead-tin yellow spandrels relatively soon after the painting was made. The spandrels were removed by a conservator in 1972.\(^{19}\)


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\(^{18}\) Vol. 1, pp. 92-93.

\(^{19}\) Vol. 1, p. 93.
iv. The Dean and Chapter of Ripon Cathedral, c.1585-1600

See Volume 1, pp. 72, 97-101.

It is probable that this set was made for Newby Hall, North Yorkshire.

General Literature

Hallett, Kirsty, ‘New Light on Royal Portraits’, The Friends of Ripon Cathedral Annual Report (May 2003), 10-13

Images reproduced by kind permission of the Chapter of Ripon Cathedral

1. **King Edward III (1312-1377, reigned 1327-77)**
   Oil on panel
   23 x 17 in. (58 x 43 cm)
   Inscription: EDWARDVS. III.

   Panel: two boards
   Left board (from verso, measured at the top):\(^{20}\) c.8 ¼ inches (c.21 cm)
   Right board: c.9 inches (c.22.5 cm)

   Portrait source: Standard portrait type developed around the 1580s, derived from his tomb effigy.\(^{21}\)

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\(^{20}\) All the following measurements given for the boards were taken from the top unless otherwise stated, and were taken from the verso of the panel.

\(^{21}\) See Vol. 1, p. 60.
2. King Richard II (1367-1400, reigned 1377-99)
Oil on panel
22 ⅔ x 17 in. (57 x 43 cm)
_Inscription:_ RÍCARDVS. ÍI.

_Panel:_ two boards
Left board: c.8 ⅓ inches (c.22 cm)
Right board: c.8 ½ inches (c.21.5 cm)

_Portrait source:_ Standard portrait type based on the Westminster Abbey full-length painting, 1390s.²² Probably first developed for John Lumley, 1st Baron Lumley (c.1533-1609).

3. King Henry IV (1366-1413, reigned 1399-1413)
Oil on panel
23 x 17 in. (58 x 43 cm)
_Inscription:_ HENRICVS. IIII.

_Panel:_ two boards
Left board: c.11 inches (c.28 cm)
Right: c.6 inches (c.15 cm)

_Portrait source:_ Standard portrait type developed around the 1580s.²³ The costume and composition is derived from an engraving of Charles VI of France that was published in the _Recueil des effigies des roys de France avec un brief sommaire des genealogies faits et gestes d'iceux_ (Lyon: Raullant de Neufchatel, 1567) and later, in _Cronica Breve de i fatti illustri de Re di Francia_ (Venice, 1588) by Bernardo Giunti (d.1597).²⁴

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²³ See Vol. 1, pp. 61-64.
²⁴ A copy of the 1567 book is in the Bibliothèque Nationale de France (Rare Books, 4-L37-6) and the BM has a complete set of the Giunti series (1871,0812.4381 to 4443). Roy Strong also records that the portrait was also printed in a work entitled _Cronique abrégé des roys de France_ that was published in Lyon in 1555 (Roy Strong, _Tudor and Jacobean Portraits_, 2 vols).
4. King Henry V
Oil on panel (replica frame)
22 ⅞ x 15 ⅜ in. (57.4 x 39.1 cm)
Inscription: HENRICVS. V.

Panel: two boards
Left board, c. 9 ¾ inches (c. 23.1 cm)
Right board, c. 6 ⅜ inches (c. 16.1 cm)

Portrait source: Standard portrait derived from the painting in the Royal Collection, 1504-20 (Appendix 1, i).

5. King Henry VI
Oil on panel
23 x 17 in. (58 x 43 cm)
Inscription: HENRICVS. VI.

Panel: two boards
Left board c. 9 inches (c. 23 cm)
Right board c. 7 ¾ inches (c. 20 cm)

Portrait source: Standard portrait derived from the painting in the Royal Collection, 1504-20 (Appendix 1, i).

(London: HMSO, 1969), I, pp. 142-43 and II, pl. 276). The Giunti engraving is almost identical to the earlier French image although the decorative trim on the chaperon has been simplified in the Italian version.
6. King Edward IV
Oil on panel (replica frame)
22 ⅞ x 17 in. (57.6 x 43.3 cm)
Inscription: EDWARDVS. IIII.

Panel: two boards (section missing at top right corner, from recto)
Left board: c.8 ¼ (c.21 cm)
Right board: c.9 inches (c.22.5 cm)
(measured at the top).

Portrait source: A version of the standard portrait type derived from the painting in the Royal Collection, c.1524-56 (or an earlier common source) that developed in around the 1580s.25

7. Elizabeth Woodville
Oil on panel
22 ½ x 16 ½ in. (57 x 42 cm)
Inscription: ELIZABETHA VXOR EDWARD IIII

Panel: two boards
Left board (measured at the bottom, verso): c.9 ½ inches (c.24 cm)
Right board (measured at the bottom, verso): c.7 inches (c.18 cm)

Portrait source: Standard portrait derived from the painting in the Royal Collection, c.1513-30 (or an earlier common source) (Appendix 1, i).

Literature
Tudor-Craig, Richard III, pp. 94-95, P48 (the dimensions given here are incorrect)

25 Vol. 1, pp. 103-104.
8. King Richard III
Oil on panel
23 x 16 ⅛ in. (58 x 42.8 cm)
Inscription: RICARDVS. III.

Panel: two boards.
Left board: c.9 ¼ inches (c.23.5 cm)
Right: c.7 ½ inches (c.18.5 cm)

Portrait source: Standard portrait derived from the painting in the Royal Collection, 1504-20 (Appendix 1, i).

Literature
Tudor-Craig, Richard III, p. 94, P47

9. Lady Margaret Beaufort,
Countess of Richmond and Derby (1443-1509)
Oil on panel
23 x 16 ½ in. (58.3 x 42.1 cm)
Inscription (on frame):
MARGARETA MATER HENRÌC VII. COMÌSSA RÌCHMONDÌÆ ET DARBÌA. FVNDÌX COLEGIÒRÌVM CHRT ET IOANÌS CANTÀBRÌGÌA. OBIT ANNO DOMÌNÌ 1509 KALENÌ IVLY

Panel: two boards
Left board: c.7 inches (c.17.9 cm)
Right board: c.9 ½ inches (c.24.3 cm)

Portrait source: Standard portrait type possibly derived from a life portrait by Maynard Weywyck.26

26 Weywyck was paid for painting a picture of her in 1513 to be used by Pietro Torrigiani in the making of her tomb at Westminster Abbey. It is possible that Weywyck based this painting on a portrait that he had developed during her lifetime. See Frederick H epburn, ‘The Portraiture of Lady Margaret Beaufort’, Antiquaries Journal, 72 (1992), 118-40.
10. King Henry VII (1457-1509, reigned 1485-1509)
Oil on panel
22 ⅞ x 17 in. (57.5 x 43 cm)
Inscription: HENRICVS. VII.

Panel: two boards
Left board: c.7 ⅜ inches (c.18.5 cm)
Right board: c.10 inches (c.24.8 cm)

Portrait source: A standard type derived from an original possibly by Maynard Weywyck, c.1502.  

11. Elizabeth of York
Oil on panel
23 x 17 in. (58 x 43.2 cm)
Inscription: ELIZABETHA VXOR HENRICI[V]S. VII.  

Panel: two boards
Left board: c.10 ⅞ inches (c.27 cm)
Right board: 6 ½ inches (c.16.5 cm)

Portrait source: Standard portrait type derived from a late-fifteenth-century life portrait (Appendix 1, i).

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27 See Vol. 1, pp. 105-06.
28 The ‘V’, now worn away, is still visible under the reinforced inscription, which now erroneously reads ‘HENRICIS’.
12. King Henry VIII (1491-1547, reigned 1509-1547)
Oil on panel
23 x 17 ¾ in. (58.1 x 43.5 cm)
Inscription: HENRICVS. VIII.

Panel: two boards
Left board: c.10 ½ inches (c.25.8 cm)
Right board: c.7 inches (c.17.5 cm)

Portrait source: Ultimately derived from a portrait of the king by Hans Holbein the Younger (1497/8-1543).²⁹

13. Katherine of Aragon (1485-1536)
Oil on panel
23 x 17 ½ in. (58 x 44.5 cm)
Inscription: KATHERINA VXOR HENRICI. VIII.

Panel: two boards
Left board (measured at the bottom, verso): c.14 ⅙ inches (c.36 cm)
Right board (measured at the bottom, verso): c.3 ⅚ inches (c.8 cm)

Portrait source: Standard portrait type probably based on a life portrait. The type compares closely to a portrait of the queen in the collection of Lambeth Palace, London, which has recently been found to date from c.1520.³⁰

14. Anne Boleyn (c.1500-1536)
Oil on panel
23 x 17 in. (58 x 43 cm)
Inscription: ANNA BOLLĪNA VXOR HEN VIII

Panel: two boards
Left board: c.2 ⅓ inches (c.6cm)
Right board: c.14 ⅓ inches (c.37 cm)

Portrait source: Standard painted portrait type of unknown origin.31

Literature

15. Jane Seymour (1508/9-1537)
Oil on panel
23 x 17 ¼ in. (57.8 x 43.8 cm)
Inscription: IEANĀ VXOR HENRICVS. VIII

Panel: two boards
Left board: c.2 ¼ inches (c.7cm)
Right board: c.14 ⅓ inches (c.36.4 cm)

Portrait source: A variation of the standard portrait type derived from a painting by Hans Holbein the Younger.32

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31 NPG 668 and 4980(15), MATB database (these records forthcoming); Strong, Tudor and Jacobean Portraits, 1, pp. 6-7.
32 A version possibly by Holbein and dated to c.1540 is in the collection of the Mauritshuis, The Hague (inventory number 278).
16. King Edward VI (1537-1553, reigned 1547-1553)
Oil on panel (replica frame)
23 x 17 ¾ in. (58 x 43.5 cm)
_Inscription:_ EDWARDVS. VI.

_Panel:_ two boards
Left board: c.13 ½ inches (c.34.5 cm)
Right board: c.5 inches (c.12.2 cm)

_Portrait source:_ Standard portrait type derived from a painting by William Scrots (active 1537-53).\(^{33}\)

17. Queen Mary I (1516-1558, reigned 1553-1558)
Oil on panel
23 x 17 in. (58 x 43 cm)
_Inscription:_ MARÍA: REGÍNA.

_Panel:_ two boards
Left board: c.9 inches (c.23 cm)
Right board: c.7 ½ inches (c.19.5 cm)

_Portrait source:_ Derived from a portrait painted in 1554 by Anthonis Mor (1516-1575/6) of which there are autograph versions in the Prado, Madrid and the Isabella Stewart Gardner Museum, Boston MA.\(^{34}\)

\(^{33}\) Vol. 1, pp. 95-96.

\(^{34}\) Vol. 1, p. 96.
v. Longleat (Marquess of Bath), c.1585-1600

See Volume 1, pp. 101-04.

[Images not available]

1. **King Edward III**
   Oil on panel
   22 ½ x 17 ½ in. (57.2 x 44.5 cm)
   *Inscription*: .EDWARDVS. III.

   *Portrait source*: Standard portrait type developed around the 1580s, derived from his tomb effigy (see Appendix 1, iv).

   **Literature**
   Tudor-Craig, *Richard III*, p. 88, P25

2. **King Richard II**
   Oil on panel
   22 ½ x 17 ½ in. (57.2 x 44.5 cm)
   *Inscription*: .EDWARDVS. III.

   *Portrait source*: Standard portrait type based on the Westminster Abbey full-length painting, 1390s (see Appendix 1, iv).

   **Literature**
   Tudor-Craig, *Richard III*, p. 88, P26

3. **King Henry IV**
   Oil on panel
   22 ½ x 17 ½ in. (57.2 x 44.5 cm)
   *Inscription*: HENRICVS. III

   *Portrait source*: Standard portrait type developed around the 1580s (see Appendix 1, iv).

   **Literature**
   Tudor-Craig, *Richard III*, pp. 88-9, P27

4. **King Henry V**
   Oil on panel
   22 ½ x 17 ½ in. (57.2 x 44.5 cm)
   *Inscription*: HENRICVS .V.

   *Portrait source*: Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).

   **Literature**
   Tudor-Craig, *Richard III*, p. 89, P28
5. **King Henry VI**
Oil on panel
22 ½ x 17 ½ in. (57.2 x 44.5 cm)
_Inscription:_ HENRICUS VI

_Portrait source:_ Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).

_Literature_
Tudor-Craig, Richard III, p. 89, P29

6. **King Edward IV**
Oil on panel
22 ½ x 17 ½ in. (57.2 x 44.5 cm)
_Inscription:_ EDWARDVS III

_Portrait source:_ A version of the standard portrait type derived from the painting in the Royal Collection, c.1524-56 (or an earlier common source) that developed around the 1580s (see Appendix 1, iv).

_Literature_
Tudor-Craig, Richard III, p. 89, P30

7. **Elizabeth Woodville**
Oil on panel
22 ½ x 17 ½ in. (57.2 x 44.5 cm)
_Inscription:_ ELIZABETH.REGINA. REGIS.EDWARDI QUARTI

_Portrait source:_ Standard portrait derived from the painting in the Royal Collection, c.1513-30 (or an earlier common source) (see Appendix 1, i).

_Literature_
Tudor-Craig, Richard III, p. 89, P31

8. **King Edward V (1470-1483, reigned 1483)**
Oil on panel
22 ½ x 17 ½ inches (57.2 x 44.5 cm)
_Inscription:_ EDWARDVS - V -.

_Portrait source:_ Fictional portrait; face possibly based on portraits of Edward VI.\(^35\)

_Literature_
Tudor-Craig, Richard III, p. 89, P32

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\(^{35}\) Vol. 1, p. 103.
9. **King Richard III**  
Oil on panel  
22 ½ x 17 ½ in. (57.2 x 44.5 cm)  
_Inscription:_ RICARDO . III .  

_Portrait source:_ Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).

_Literature_  
Tudor-Craig, *Richard III*, p. 89, P33

10. **King Henry VII**  
Oil on panel  
22 ½ x 17 ½ in. (57.2 x 44.5 cm)  
_Inscription:_ .HENRICI.VII.  

_Portrait source:_ A standard type derived from an original possibly by Maynard Weywyck, c.1502 (see Appendix 1, iv).

_Literature_  
Tudor-Craig, *Richard III*, p. 89, P34

11. **King Henry VIII**  
Oil on panel  
24 x 22 in. (61 x 55.9 cm)  
_Inscription:_ HENRICVS . VILL .  

_Portrait source:_ Ultimately derived from a portrait of the king by Hans Holbein the Younger (see Appendix 1, iv).

_Literature_  
Tudor-Craig, *Richard III*, p. 90, P35

12. **Jane Seymour**  
Oil on panel  
22 ½ x 17 ½ in. (57.2 x 44.5 cm)  
_Inscription:_ JEANNA. REGINA. VXOR. HENRICI OCTAVI.  

_Source of portrait:_ A variation of the standard portrait type derived from a painting by Hans Holbein the Younger (see Appendix 1, iv).

_Literature_  
Tudor-Craig, *Richard III*, p. 90, P36
13. King Edward VI
Oil on panel
22 ½ x 17 ½ in. (57.2 x 44.5 cm)
_Inscription:_ EDWARDVS .VI.

_Portrait source:_ Standard portrait type derived from a painting by William Scrots (see Appendix 1, iv).

_Literature_
Tudor-Craig, _Richard III_, p. 90, P37

14. Queen Mary I
Oil on panel
22 ½ x 17 ½ in. (57.2 x 44.5 cm)
_Inscription:_ MARIA REGINA. FILLIA. [SIC] HENRICI. OCTAVI.

_Portrait source:_ Derived from a portrait painted in 1554 by Anthonis Mor (see Appendix 1, iv).

_Literature_
Tudor-Craig, _Richard III_, p. 90, P38
vi. Syon House, Middlesex (Duke of Northumberland), c.1590s

See Volume 1, pp. 104-07.

Images: Collection of the Duke of Northumberland, Syon House

1. **King Edward III**
   - Oil on panel
   - 22 ½ x 16 ½ in. (57.2 x 41.9 cm)
   - *Inscription*: EDWARDVS III

   *Portrait source*: Standard portrait type developed around the 1580s, derived from his tomb effigy (see Appendix 1, iv).

2. **King Richard II**
   - Oil on panel
   - 22 ½ x 16 ½ in. (57.2 x 41.9 cm)
   - *Inscription*: RICARDO. II

   *Portrait source*: Standard portrait type based on the Westminster Abbey full-length painting, 1390s (see Appendix 1, iv).
3. King Henry IV
Oil on panel
22 ½ x 17 in. (57.2 x 43.2 cm)
Inscription: HENRICVS IIII

Portrait source: Standard portrait type developed around the 1580s (see Appendix 1, iv).

4. King Henry VI
Oil on panel
22 ½ x 17 in. (57 x 43 cm)
Inscription: HENRICVS. VI

Portrait source: Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).
5. **King Edward IV**
Oil on panel
22 ½ x 17 in. (57.2 x 43.2 cm)
Inscription: EDWARDVS III

*Portrait source:* A version of the standard portrait type derived from the painting in the Royal Collection, c.1524-56 (or an earlier common source) that developed around the 1580s (see Appendix 1, iv).

6. **King Richard III**
Oil on panel
22 ½ x 17 in. (57.2 x 43.2 cm)
Inscription: RICARDVS III

*Portrait source:* Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).

*Literature*
Tudor-Craig, *Richard III*, p. 81, P1
7. Lady Margaret Beaufort
Oil on panel
15 x 17 in. (38.1 x 43.2 cm)
_Inscription (around the frame):_ MARGARETA. MATER. HENRICI. SEPTIMO

_Pортrait source:_ Standard portrait type derived from an original possibly by Maynard Weywyck (see Appendix 1, iv).

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8. King Henry VII
Oil on panel
22 ½ x 17 in. (57.2 x 43.2 cm)
_Inscription:_ HENRİCI VII

_Pортrait source:_ A standard type derived from an original possibly by Maynard Weywyck, _c_.1502 (see Appendix 1, iv).
9. *Arthur, Prince of Wales*

Oil on panel

22 ¼ x 16 ½ in. (56.5 x 41.9 cm)

*Inscription:* PRINCE. .ARTHVR.

*Portrait source:* Standard portrait type derived from an original possibly by Maynard Weywyck, c.1502 (see Appendix 1, i). ³⁶

*Literature*


Starkey and Doran, eds, *Henry VIII: Man and Monarch*, p. 39, no. 26

vii. Hardwick Hall, Derbyshire (National Trust), before 1601

See Volume 1, pp. 112-16.

General Literature


Images: National Trust (Your Paintings/ PCF)

This image has been removed for copyright reasons

1. *King Henry IV*

   National Trust No. 1129169
   Oil on panel
   21¼ x 17¾ in. (54 x 45 cm)
   *Inscription:* HENRICVS. YE. IV.

   *Portrait source:* Standard portrait type developed in around the 1580s (see Appendix 1, iv).
2. **King Henry VI**  
National Trust No. 1129170  
Oil on panel  
21 x 17 in. (53.3 x 43.2 cm)  
_Inscription:_ HENRICVS. VI  

*Portrait source:* Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).

3. **King Henry VII**  
National Trust No. 1129171  
Oil on panel  
14 ⅛ x 10 in. (36 x 25.5 cm)  
_Inscription:_ Henricus VII (later)  

*Portrait source:* A version of the standard portrait type possibly derived from a painting by Maynard Weywyck, c.1502 (see Appendix 1, iv).  

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37 Vol. 1, p. 115.
4. **King Henry VII**
National Trust No. 1129167
Oil on panel
20 x 17 1/2 in. (51 x 44.5 cm)

*Inscription:* HENRICVS. VII

*Portrait source:* A version of the standard portrait type possibly derived from a painting by Maynard Weywyck, c.1502 (see Appendix 1, iv).

5. **King Henry VIII**
National Trust No. 1129178
Oil on panel
20 x 15 in. (51 x 38 cm)

*Inscription:* HENRICVS. YE.8.

*Portrait source:* A version of a pre-Holbein portrait type.\(^{38}\) Other versions are at the NPG (1376 and 3638) and the Society of Antiquaries, London (LDSAL 333 and 334).

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\(^{38}\) NPG 1376 and 3638, MATB database.
6. **King Henry VIII**  
National Trust No. 1129166  
Oil on panel  
22 x 17 ⅓ in. (56 x 44 cm)  
*Inscription: HENRICVS VIII*

*Portrait source:* Ultimately derived from a portrait of the king by Hans Holbein the Younger (see Appendix 1, iv).

7. **King Henry VIII**  
National Trust No. 1129158  
Oil on canvas  
14 ⅝ x 12 ¼ in. (36 x 31 cm)  
*Inscription: HENRICVS.8.ANGLORUM REX*

*Portrait source:* Ultimately derived from a portrait of the king Hans Holbein the Younger, possibly via a graphic source (see Appendix 1, iv).\(^{39}\)

\(^{39}\) Vol. 1, p. 115.
10. King Edward VI
National Trust No. 1129176
Oil on panel
16 ½ x 14 ¾ in. (42 x 36.5 cm)

Inscription: EDWARD YE. VI

Portrait source: Standard portrait type derived from a painting by William Scrots (see Appendix I, iv).
viii. The ‘Cornwallis Set’, The Royal Collection, c.1590-1610

See Volume 1, pp. 116-18.

General Literature

Millar, Oliver, Tudor, Stuart and Early Georgian Pictures in the Collection of Her Majesty the Queen (London: Phaidon Press, 1963), p. 27

Images: Royal Collection Trust/© Her Majesty Queen Elizabeth II 2014

1. King Edward III
RCIN 404740
Oil on panel
Late 16th century
22 ½ x 17 ½ in. (57.2 x 44 cm)
Inscription: .EDWARDVS. .III.

Portrait source: Standard portrait type developed around the 1580s, derived from his tomb effigy (see Appendix 1, iv).

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, p. 49, no. 1

2. King Richard II
RCIN 404748
Oil on panel
22 ¼ x 17 ¼ in. (57.9 x 43.7 cm)
Inscription: RICARDO II

Portrait source: Standard portrait type based on the Westminster Abbey full-length painting, 1390s (see Appendix 1, iv).

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, p. 49, no. 3
3. King Henry IV
RCIN 402737
Oil on panel
23 x 17 ¾ in. (58.3 x 44.8 cm)
Inscription: HENRICVS III

Portait source: Standard portrait type developed around the 1580s (see Appendix 1, iv).

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, p. 49, no. 4

4. King Henry V
RCIN 402708
Oil on panel
22 ½ x 17 in. (57.1 x 43 cm)
Inscription: HENRICVS V.

Portait source: Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, p. 50, no. 7
5. King Henry VI (1421-71), reigned 1422-61 and 1470-71
RCIN 404196
Oil on panel
22 ⅜ x 17 ⅛ in. (57.7 x 44.2 cm)
Inscription: HENRICVS VI.

Portraits source: Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, p. 50, no. 9

6. King Edward IV
RCIN 403045
Oil on panel
22 ¼ x 17 ½ in. (57.9 x 43.5 cm)
Inscription: EDWARDVS IV

Portraits source: A version of the standard portrait type derived from the painting in the Royal Collection, c.1524-56 (or an earlier common source) that developed around the 1580s (see Appendix 1, iv).

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, p. 51, no. 11
7. Elizabeth Woodville
RCIN 404744
Oil on panel
23 x 17 ⅝ in. (58.4 x 44.7 cm)
Inscription: ELIZABETH REGINA
REGIS EDWARDI QUARTI

Portrait source: Standard portrait derived from the painting in the Royal Collection, c.1513-30 (or an earlier common source) (see Appendix 1, i).

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, p. 51, no. 13

8. Lady Margaret Beaufort
RCIN 404749
Oil on panel
23 x 18 in. (58.2 x 45.3 cm)

Portrait source: Standard portrait type possibly derived from a life portrait by Maynard Weywyck, c.1502 (see Appendix 1, iv).

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, pp. 51-52, no. 15
9. **King Henry VII**  
RCIN 404743  
Oil on panel  
22 ½ x 17 ¼ in. (57.2 x 43.9 cm)  
*Inscription*: HENRICI. VII.  

*Portrait source*: A version of the standard portrait type possibly derived from a painting by Maynard Weywyck, c.1502 (see Appendix 1, iv).

*Literature*  
Millar, *Tudor, Stuart and Early Georgian Pictures*, p. 52, no. 16

10. **Elizabeth of York**  
RCIN 402740  
Oil on panel  
22 ⅞ x 17 ½ in. (58.1 x 44.4 cm)  
*Inscription*: ELIZABETH · REGINA · MATAR · HENRICI · OCTAV  

*Portrait source*: Standard portrait type derived from a late-fifteenth-century life portrait (see Appendix 1, iv).

*Literature*  
Millar, *Tudor, Stuart and Early Georgian Pictures*, p. 52, no. 18
11. King Henry VIII
RCIN 404741
Oil on panel
22 ⅔ x 17 ⅓ in. (57.4 x 44.2 cm)
Inscription: HENRICVS. .VIII.

Portrait source: Ultimately derived from a portrait of the king by Hans Holbein the Younger (see Appendix 1, iv).

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, p. 62, no. 38

12. Katherine of Aragon
RCIN 404746
Oil on panel
22 ⅔ x 17 ½ in. (57.5 x 44.6 cm)
Inscription: CATERINA PRIMA VXOR HENRICI OCTAVI

Portrait source: Standard portrait type probably derived from a life portrait (see Appendix 1, iv).

Literature
Millar, Tudor, Stuart and Early Georgian Pictures, p. 63, no. 41
13. **Anne Boleyn**  
RCIN 404742  
Oil on panel  
23 x 16 ¾ in. (58.2 x 42.5 cm)  
**Inscription:** ANNA BOLLINA VXOR. HENRICI. OCTAVI  

*Source of portrait:* Standard portrait type of unknown origin (see Appendix 1, iv).  

**Literature**  
Millar, *Tudor, Stuart and Early Georgian Pictures*, p. 63, no. 42

14. **King Edward VI**  
RCIN 404747  
Oil on panel  
22 ½ x 17 in. (57.2 x 43 cm)  
**Inscription:** EDWARDVS VI  

*Portrait source:* Standard type derived from a portrait by William Scrots (see Appendix 1, iv).  

**Literature**  
Millar, *Tudor, Stuart and Early Georgian Pictures*, p. 67, no. 51
15. **Queen Mary I**  
RCIN 404739  
Oil on panel  
22 ⅔ x 17 in. (57.4 x 43.4 cm)  

**Inscription:** MARĪA · REGĪNA · FĪLLĒ · HENRĪCĪ · OCTAVĪ

**Portrait source:** Standard type derived from a portrait by Anthonis Mor (see Appendix 1, iv).

**Literature**  
Millar, *Tudor, Stuart and Early Georgian Pictures*, p. 67, no. 54

See Volume 1, pp. 72, 118-23. The set was probably made for Hornby Castle, Yorkshire.

General Literature

Gibson, Robin, ‘The National Portrait Gallery’s Set of Kings and Queens at Montacute House’ in National Trust Yearbook (1975), 81-87

— ‘A Jacobean Gallery of the Kings and Queens of England’, Folio (Spring, 1995), 9-16

National Portrait Gallery, Making Art in Tudor Britain database

Tyers, Ian, ‘The Tree-Ring Analysis of Panel Paintings from the National Portrait Gallery: Group 4.5’ (unpublished report, Dendrochronology Consultancy Ltd., 2011)

Images: National Portrait Gallery, London

1. King William I (1027-1087, reigned 1066-87)

NPG 4980(1)
Oil on panel, with gold leaf
22 ¾ x 16 ¼ in. (56.8 x 41.4 cm)
Inscription: GVLIELMAS. CONQISTER.

Panel: 2 boards, Baltic oak
Left board: 40 14.1 cm
Right board: 27 cm


40 From verso.
41 See Appendix 6, v, p. 160.
2. King Henry I (1068//69-1135, reigned 1100-35)
NPG 4980(2)
Oil on panel, with gold leaf
23 x 17 ½ in. (58.4 x 44.4 cm)
_Inscription:_ HENRCVS I (missing an I)

_Panel:_ 3 boards, Baltic oak
Left board: c.5.2 cm
Middle board: c.24.5 cm
Right board: c.14.3 cm

_Portrait source:_ Probably based on the woodcut of Henry I in T.T.\(^42\)

Close examination of the painting technique indicates that this portrait was painted by the artist who also produced the portraits of Stephen, John and Henry III.\(^43\)

3. King Stephen (c.1092-1154, reigned 1135-54)
NPG 4980(3)
Oil on panel, with gold leaf
22 ¾ x 17 ⅞ in. (57.8 x 44.7 cm)
_Inscription:_ STEPHANVS REX

_Panel:_ 2 boards, Baltic oak
Left board: 13.4 cm
Right board: 30.9 cm

_Portrait source:_ Probably based on the woodcut of Stephen in T.T.\(^44\)

Tree-ring analysis has found that this panel is made of wood from two trees, one of which was also used for the King John panel, and the other for the Henry III panel.\(^45\)

**Literature**

Stoke Prior Brushworks, _1966 Autumn Arts Festival, October 8\(^{th}\)-16\(^{th}\): Stoke Prior Brushworks, Bromsgrove Worcs._ (Birmingham: printed by Sidney Smith, 1966), p. 8, no. 6


\(^{43}\) Vol. 1, pp. 121-22.

\(^{44}\) See Appendix 6, v, p. 162.

\(^{45}\) Vol. 1, p. 122.
4. King Henry II (1133-1189, reigned 1154-89)
NPG 4980(4)
Oil on panel, with gold leaf
22 ½ x 16 ½ in. (57.1 x 41.8 cm)
Inscription: HENRICVS. II.

Panel: 2 boards, Baltic oak
Left board: c.15.6 cm
Right board: c.26 cm

Portrait source: Probably based on the woodcut of Henry II in T.T.\(^{46}\)

This painting is stylistically similar to the portrait of William I and the two panels contain wood from the same tree.\(^{47}\)
However, variations in the painting methods suggest they are by different artists who may have trained in the same workshop.

5. King John (1167-1216, reigned 1199-1216)
NPG 4980(5)
Oil on panel, with gold leaf
22 ¾ x 17 ¾ in. (57.8 x 45.1 cm)
Inscription: JOHANNES REX

Panel: 2 boards, Baltic oak
Left board: c.16.5 cm
Right board: c.27.3cm

Portrait source: Probably based on the woodcut of John in T.T.\(^{48}\)

Infrared reflectography has revealed that John’s beard was originally designed to be a rounded shape without the middle parting, but was altered during the painting stages.

\(^{46}\) Appendix 6, v, p. 162.
\(^{47}\) Vol. 1, p. 122.
\(^{48}\) Appendix 6, v, p. 163.
6. Possibly originally intended to represent King Henry III (1207-1272, reigned 1216-72)
NPG 4980(6)
Oil on panel, with gold leaf
22 7/8 x 17 3/4 in. (58 x 45 cm)
Inscription: EDVARDVS

Panel: 3 boards, Baltic oak
Left board: c.14 cm
Middle board: c.16 cm
Right board: 15 cm

The identity of this sitter and the source of the portrait are discussed in Volume 1, pp. 60-61.

Portrait source: Probably based on the woodcut of Henry III in T.T.49

This portrait resembles the woodcut of Henry III in the T.T. series. However, it is inscribed with the name ‘EDVARDVS’ and there is no indication to suggest that the inscription was applied at a later date. The inscription may have been applied in error; alternatively the portrait may always have been intended as a representation of Edward I, or possibly Edward II and for some reason the woodcut of Henry was used as the source.

49 Appendix 6, v, p. 164.
7. King Edward III
NPG 4980(7)
Oil on panel, with gold leaf
23 x 17 ⅝ in. (58.4 x 44.8 cm)
Inscription: EDWARDVS III.

Panel: 3 boards, Baltic oak
Left board: c.13.5 cm
Middle board: c.21.3 cm
Right board: 9.6 cm

Portrait source: Standard portrait type developed around the 1580s, derived from his tomb effigy (see Appendix 1, iv).

Technical analysis indicates that the artist who painted this portrait also painted the portraits of Henry IV, Edward IV, Edward V and Anne Boleyn. Unusually, in each case the eyebrows were painted at an early stage and the flesh of the face was painted around them.

8. Richard II
NPG 4980(8)
Oil on panel, with gold leaf
22 ¾ x 17 ⅝ in. (57.8 x 44.9 cm)
Inscription: RICHARDVS RX ANGLIA II.

Panel: 2 boards, Baltic oak
Left board: c.18 cm
Right board: c.27 cm

Portrait source: Standard portrait type based on the Westminster Abbey full-length painting, 1390s and possibly also his late fourteenth-century tomb effigy also at Westminster Abbey (see Appendix 1, iv).

The jewels on Richard’s crown and collar were painted by an accomplished artist who may have also been responsible for the jewels on the portrait of Richard III. The two portraits are also painted on wood from the same tree.

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50 Vol. 1, p. 122.
51 Ibid.
9. **King Henry IV**  
NPG 4980(9)  
Oil on panel, with gold leaf  
23 x 17 ½ in. (58 x 44.5 cm)  
Inscription: HENRICVS. IIII

Panel: 3 boards, Baltic oak  
Left board: c.10.2 cm  
Middle board: c.24 cm  
Right board: c.10.1 cm

*Portrait source:* Standard portrait type developed around the 1580s (see Appendix 1, iv).

Henry’s tunic in this painting was originally dark blue but the indigo pigment has faded over the years. When the panel is taken out of its frame, a strip of the original colour can be seen along the bottom edge.

10. **King Edward IV**  
NPG 4980(10)  
Oil on panel, with gold leaf  
22 ½ x 17 ¾ in. (57.2 x 44.8 cm)  
Inscription: EDWARDVS. IIII

Panel: 2 boards, Baltic oak  
Left board: c.17 cm  
Right board: c.27 cm

*Portrait source:* A version of the standard portrait type derived from the painting in the Royal Collection, c.1524-56 (or an earlier common source) that developed around the 1580s (see Appendix 1, iv).

Stylistic similarities and links between the wood used for this panel and for the portraits of Edward V and Anne Boleyn indicate they were produced as a group, along with the portrait of Henry IV.\(^{52}\)

**Literature**  
Stoke Prior Brushworks, *1966 Autumn Arts Festival*, p. 14, no. 21

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\(^{52}\) Vol. 1, p. 122.
11. King Edward V
NPG 4980(11)
Oil on panel, with gold leaf
22 ¾ x 17 ½ in. (57.8 x 44.4 cm)
Inscription: EDWARDVS V

Panel: 2 boards, Baltic oak
Left board: c.24 cm
Right board: c.20 cm

Portrait source: Fictional portrait; face possibly based on portraits of Edward VI (see Appendix 1, v).

12. King Richard III
NPG 4980(12)
Oil on panel, with gold leaf
22 ½ x 17 ¾ in. (57 x 44.8 cm)
Inscription: RICARDVS. REX. ANGLYA. III.

Panel: 2 boards, Baltic oak
Left board: c.14 cm
Right board: c.30.5 cm

Portrait source: Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).
13. King Henry VII
NPG 4980(13)
Oil on panel
22 ½ x 17 ½ in. (57.2 x 44.5 cm)
Inscription: HENRICVS VII.

Panel: 3 boards, Baltic oak
Left board: c.11 cm
Middle board: 22.7 cm
Right board: 10.6 cm

Portrait source: A version of the standard portrait type possibly derived from a painting by Maynard Weywyck, c.1502 (see Appendix 1, iv).

14. King Henry VIII
NPG 4980(14)
Oil on panel
22 ¾ x 17 ¾ in. (58.2 x 45 cm)
Inscription: HENRICVS OCTAVVS.

Panel: 2 boards, Baltic oak
Left board: 28 cm
Right board: 16.8 cm

Portrait source: Ultimately derived from a portrait of the king by Hans Holbein the Younger (see Appendix 1, iv).
15. Anne Boleyn  
NPG 4980(15)  
Oil on panel  
22 ¼ in. x 17 ¾ in. (56.4 x 44.1 cm)  
_Inscription_: ANNA BOLINA VXOR HENRICI OCTAV  
_Panel:_ 2 boards, Baltic oak  
Left board: c.11 cm  
Right board: c.33 cm  
_Portrait source:_ Standard portrait type of unknown origin (see Appendix 1, iv).

16. Queen Mary I  
NPG 4980(16)  
Oil on panel  
22 ½ in. x 17 ¾ in. (57.2 x 45.1 cm)  
_Inscription_: MARY REGYNA ANGLYA  
_Panel:_ 3 boards, Baltic oak  
Left board: 12.4 cm  
Middle board: 20.4 cm  
Right board: c.118.5 cm  
_Portrait source:_ Standard portrait type. This portrait ultimately derives from the portrait by Mor (see Appendix 1, iv). It is also close to the portrait of the queen by Hans Eworth (1540-75), now in the Society of Antiquaries, that was also painted in 1554.
x. Dulwich Picture Gallery, 1618-20

See Volume 1, pp. 72, 124-29.

This set was purchased by the former actor and founder of Dulwich College, Edward Alleyn (1566-1626), in four batches, two in 1618 and two in 1620.

General Literature


Images reproduced by permission of the Trustees of Dulwich Picture Gallery

1. King William I

DPG 521
Oil on panel
22 ½ x 17 in. (57.2 x 42.5 cm)

Inscription: WILLIAM CONQVEROR

Panel: 2 boards

Portrait source: Derived from an unsigned portrait engraving of William I published as part of Henry Holland’s Baziliologia (London: Henry Holland, 1618).53 The source for the image was an engraving representing Manfred of Sicily (c.1232-1266) in Dominicus Custos and B. Gewold, Regum Neopolitanorum vitae et effigies (Antwerp: Aug. Vindel, 1605).54

Literature

Stoke Prior Brushworks, 1966 Autumn Arts Festival, p. 7, no. 1

53 See Appendix 6, ix, p. 188.
54 Vol. 1, p. 65.
2. King William II (c.1060-1100, reigned 1087-1100)
DPG 522
Oil on panel
22 ½ x 16 ⅞ in. (57.2 x 42.4 cm)
Inscription: WILLIAM RVFVS

Panel: 2 boards

Portrait source: Based on the engraving of William II in the Baziliologia by Renold Elstrack (1570-c.1625).

Literature
Stoke Prior Brushworks, 1966 Autumn Arts Festival, p. 7, no. 4

This image has been removed for copyright reasons

3. King Henry I
DPG 523
Oil on panel
22 ½ x 17 in. (56.8 x 42.5 cm)
Inscription: HENRY. I.

Panel: 2 boards.

Portrait source: Based on the engraving of Henry I in the Baziliologia by Renold Elstrack.

This image has been removed for copyright reasons
4. King Henry II
DPG 524
Oil on panel
22 3/4 x 16 ½ in. (57.5 x 41.9 cm)
Inscription: HENRY. Ì

Panel: 2 boards.

Portrait source: Based on the engraving of Henry II in the *Baziliologia* (unsigned).

Literature
Stoke Prior Brushworks, *1966 Autumn Arts Festival*, p. 8, no. 7

5. King Richard I (1157-1199, reigned 1189-99)
DPG 525
Oil on panel
22 3/4 x 16 ½ in. (57.5 x 41.9 cm)
Inscription: RICHARD. Í.

Panel: 3 boards.

Portrait source: Derived from the unsigned engraving of Richard I in the *Baziliologia*. The source of the image was the engraving of René I, duke of Anjou (1409-1480) in *Regum Neapolitanorum vitae et effigies*.\(^{55}\)

Literature
Stoke Prior Brushworks, *1966 Autumn Arts Festival*, p. 10, no. 9

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\(^{55}\) Vol. 1, p. 65.
6. **King John**  
DPG 526  
Oil on panel  
22 ¾ x 16 ½ in. (57.5 x 41.9 cm)  
*Iinscription*: K. JOHN.  
*Panel*: 2 boards.  
*Portrait source*: Derived from the engraving of John in the *Baziliologia* by Renold Elstrack.  
*Literature*  
*Stoke Prior Brushworks, 1966 Autumn Arts Festival*, p. 10, no. 10

7. **King Edward I (1239-1307, reigned 1272-1307)**  
DPG 527  
Oil on panel  
22 ⅔ x 16 ½ in. (57.5 x 41.9 cm)  
*Iinscription*: EDWARD. I  
*Panel*: 3 boards.  
*Portrait source*: Based on the engraving of Edward I in the *Baziliologia* by Renold Elstrack.  
*Literature*  
*Stoke Prior Brushworks, 1966 Autumn Arts Festival*, p. 10, no. 13
9. **King Henry IV**
DPG 528
Oil on panel
23 x 18 in. (58.1 x 45.4 cm)

*Inscription:* HENRIE. 4

*Panel:* 3 boards

*Portait source:* Based on the engraving of Henry IV in the *Baziliologia* (unsigned).

*Literature*
Stoke Prior Brushworks, *1966 Autumn Arts Festival*, p. 12, no. 18

10. **King Henry V**
DPG 530
Oil on panel
23 x 18 in. (58.1 x 45.6 cm)

*Panel:* 3 boards.

*Portait source:* Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).
11. **King Henry VI**  
DPG 529  
Oil on panel  
22 ½ x 17 ¼ in. (57.2 x 43.8 cm)  
*Inscription*: HENRIE. 6.  

*Panel*: 3 boards  

*Portrait source*: Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).  

*Literature*  
Stoke Prior Brushworks, *1966 Autumn Arts Festival*, p. 12, no. 20

12. **King Richard III**  
DPG 531  
Oil on panel  
23 x 17 ⅓ in. (57.8 x 44.8 cm)  
*Inscription*: RICHARD. 3  

*Panel*: 3 boards.  

*Portrait source*: Standard portrait derived from the painting in the Royal Collection, 1504-20 (see Appendix 1, i).  

*Literature*  
Tudor-Craig, *Richard III*, p. 88, P24
13. King Henry VII

DPG 532
Oil on panel
21 ¾ x 16 ¼ in (55.2 x 41.3 cm)

Inscription: HENRIE. 7

Panel: 3 boards

Portrait source: Based on the portrait of Henry VII in the Whitehall Mural by Hans Holbein the Younger (1537).  

Literature
Stoke Prior Brushworks, 1966 Autumn Arts Festival, p. 16, no. 26

14. King Henry VIII

DPG 533
Oil on panel
23 x 18 in. (58.4 x 45.7 cm)

Panel: 3 boards

Portrait source: Ultimately derived from a portrait of the king by Hans Holbein the Younger (see Appendix 1, iv).

Literature
Stoke Prior Brushworks, 1966 Autumn Arts Festival, p. 16, no. 28

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56 Vol. 1, p. 106.
15. **Anne Boleyn**  
DPG 534  
Oil on panel  
22 ¼ x 16 ½ in. (56.8 x 42.2 cm)  
**Inscription:** ANN BOLEYN  

**Panel:** 3 boards

**Portrait source:** Standard portrait type of unknown origin (see Appendix 1, iv).

16. **King Edward VI**  
DPG 535  
Oil on panel  
22 ½ x 17 ¾ in (57.2 x 45 cm)  

**Panel:** 3 boards

**Portrait source:** Standard type derived from a portrait by William Scrots (see Appendix 1, iv).

**Literature**  
Stoke Prior Brushworks, *1966 Autumn Arts Festival*, p. 17, no. 31
17. Queen Mary I
DPG 536
Oil on panel
22 ⅞ x 16 ½ in. (58.1 x 41.9 cm)

Inscription: MARY REGYNA ANGLYA

Panel: 4 boards.

Portrait source: Standard type derived from a portrait by Anthonis Mor (see Appendix 1, iv).

18. King James VI and I
DPG 384
Oil on panel
22 ¾ x 15 in. (57.8 x 38.1 cm)

Panel: 3 boards.

Portrait source: Derived from a portrait by John de Critz the Elder (d.1642).\(^5^7\)

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xi. Hever Castle, Kent, after 1618

See Volume 1, pp. 53, 130

General Literature


Provenance


1. William II
Oil on panel
23 x 17 ½ in. (58.4 x 44.5 cm)
Inscription (on frame): WILHELMVS II. REX ANGLIÆ ET DVX NORMANNIAE. ETC

*Portrait source:* Based on the engraving of William II in the *Baziliologia* by Renold Elstrack.

2. King Henry II
Oil on panel
22 ¼ x 13 in. (57.8 x 33 cm)
Inscription (on frame): HENRICVS II ANGLIÆ REX: DUX NORMANIÆ & AQUITANIIÆ: CO: PICTAVIÆ & ANDIGAVIÆ Do HIBERNIAE:

*Portrait source:* Based on the engraving of Henry II in the *Baziliologia* (unsigned).

3. King John
Oil on panel
23 ¾ x 11 ½ in. (60.3 x 29.8 cm)
Inscription (on frame): JOHANNES REX ANGLIÆ DUX NORMANNIÆ COMES PICTAVIÆ & ANDEGAVIÆ Ds HIB

*Portrait source:* Based on the engraving of John in the *Baziliologia* by Renold Elstrack.

4. King Edward I
Oil on panel
23 ¾ x 11 ½ in. (60.3 x 29.2 cm)
Inscription (on frame): EDWARDVS PRIMVS ANGLIÆ REX / DVX AQUITANIÆ CO: PICTAVIÆ & ANDIGAVIÆ Do HIBERNIÆ

*Portrait source:* Based on the engraving of Edward I in the *Baziliologia* by Renold Elstrack.
5. **King Henry IV**  
Oil on panel  
23 ⅓ x 12 in. (60.3 x 30.5 cm)  
*Inscription (on frame):* HENRICVS QVARTVS ANGLIAE & FRANCIÆ REX  
DOMINVS HIBERNIÆ ETC  

*Portrait source:* Based on the engraving of Henry IV in the *Baziliologia* (unsigned).

6. **King Henry V**  
Oil on panel  
23 ½ x 11 ½ in. (59.7 x 29.2 cm)  
*Inscription (on frame):* HENRICVS V ~ ANGLIAE ET FRANCIAE REX ~  
DOMINVS HIBERNIAÆ ~  

*Portrait source:* Based on the engraving of Henry V in the *Baziliologia* by Renold Elstrack.

7. **King Henry VI**  
Oil on panel  
23 ¾ x 12 in. (60.3 x 30.5 cm)  
*Inscription (on frame):* HENRICVS VI ~ D.G. ANGLIÆ ET FRANCIÆ REX ~  
DOMINVS HIBERNIÆ Etc.  

*Portrait source:* Based on the engraving of Henry VI in the *Baziliologia* by Renold Elstrack.

8. **King Edward IV**  
Oil on panel  
23 ½ x 11 ¾ in. (59.7 x 29.8 cm)  
*Inscription (on frame):* EDWARDVS IIII ~ ANGLIAE ET FRANCIÆ REX ~  
DOMINÆ HIBER ~  

*Portrait source:* Based on the engraving of Edward IV in the *Baziliologia* by Renold Elstrack.
Appendix 2

English Royal Portraits – Known Versions

Main Sources

In addition to information gathered from my own visits to museums, galleries, country houses, civic buildings and private collections, the main sources I have used to compile the tables are listed below. Additional sources are referenced, including other sections of this volume.

Heinz Archive and Library, National Portrait Gallery, London (sitter boxes and notes on collections)


National Trust Collections online, <http://www.nationaltrustcollections.org.uk> [accessed 2011-14]

Photographic Survey, Witt Library, Courtauld Institute of Art, University of London

Royal Collection online <http://www.royalcollection.org.uk/collection> [accessed 2011-14]


### WILLIAM I - FROM SETS

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<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
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<td>National Portrait Gallery, London (NPG 4980(1)) (Appendix 1, ix)</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>22 ⅞ x 16 ¼ in. (56.8 x 41.4 cm)</td>
<td>GVLIELMAS. CONQISTER.</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974. (see Appendix 1, ix).</td>
</tr>
<tr>
<td>Dulwich Picture Gallery, London (DPG 521) (Appendix 1, x)</td>
<td>unknown</td>
<td>1620</td>
<td>o/p</td>
<td>22 ½ x 17 in. (57.2 x 42.5 cm)</td>
<td>WILLIAM CONQVEROR</td>
<td>Purchased by Edward Alleyn, 30 Sept 1620; Alleyn bequest to DPG, 1626.</td>
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### POSSIBLY FROM A SET

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<th>Date</th>
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<th>Dimensions</th>
<th>Inscription</th>
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<tr>
<td>Battle Abbey, East Sussex (English Heritage 88055642)</td>
<td>unknown</td>
<td>late 16&lt;sup&gt;th&lt;/sup&gt; century?</td>
<td>o/p</td>
<td>19 ¾ x 15 ¾ in. (50 x 40 cm) (estimate)</td>
<td>WILLIAM. CONQVEROR.</td>
<td>Presumably Webster family at Powdermill House, Battle Abbey; by descent until 1976 when purchased by Battle Abbey for English Heritage; with Philip Mould, Historical Portraits Ltd., April 1991.</td>
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### WILLIAM II – FROM SETS

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<td>after 1618</td>
<td>o/p</td>
<td>23 x 17 ½ in. (58.4 x 44.5 cm)</td>
<td>Frame: WILHELMVS II. REX ANGLÆ ET DVX NORMANIIAE. ETC</td>
<td>Matthew Robinson, 2nd Baron Rokeby (1712-1800) at Mount Moris, near Canterbury, Kent; C.D. Bailey by the early 19th century.</td>
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<td>o/p</td>
<td>22 ½ x 16 ¾ in. (57.2 x 42.4 cm)</td>
<td>WILLIAM RVFVS</td>
<td>Bt by Alleyn, 30 Sept 1620; Alleyn bequest to DPG, 1626.</td>
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(Appendix 1, xi) (Appendix 1, x)
HENRY I – FROM SETS

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<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
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<td>HENRY. İ.</td>
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POSSIBLY FROM A SET

| Formerly in the collection of Sir George Bellew | unknown | probably 17th century | o/p    | 22 x 16 ½ in. (55.8 x 42 cm) | HENRIE PREM. | Unknown |

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<p>| Possibly from a set                                  |        |              |        |                         |                 |                                                                             |
| Arundel Castle, West Sussex (Duke of Norfolk)        | unknown| late 16th - early 17th century | o/p    | 22 x 16 ½ in. (55.9 x 41.9 cm) | STEPHANVS. REX. RAIINED 19. YEARES 9 MO. 1135 The Abye of Faversham   |                                                                             |</p>
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</tr>
<tr>
<td>Dulwich Picture Gallery, London (DPG 525) (Appendix 1, x)</td>
<td>unknown</td>
<td>1620</td>
<td>o/p</td>
<td>22 ¾ x 16 ½ in. (57.5 x 41.9 cm)</td>
<td>RICHARD. I.</td>
<td>Purchased by Edward Alleyn, 25 September 1620; Alleyn bequest to DPG, 1626.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
</tr>
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</tr>
<tr>
<td>National Portrait Gallery, London</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>22 ¾ x 17 ¾ in. (57.8 x 45.1 cm)</td>
<td>JOHANNES REX</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
</tr>
<tr>
<td>(NPG 4980(5))</td>
<td></td>
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</tr>
<tr>
<td>(Appendix 1, ix)</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Hever Castle, Kent</td>
<td>unknown</td>
<td>after 1618</td>
<td>o/p</td>
<td>23 ¾ x 11 ½ in. (60.3 x 29.8 cm)</td>
<td>Frame:JOHANNES REX ANGLÆ DUX NORMANNIÆ COMES PICTAVIÆ &amp; ANDEGAVIÆ Ds HIB</td>
<td>Matthew Robinson, 2nd Baron Rokeby (1712-1800) at Mount Morris, near Canterbury, Kent; C.D. Bailey by the early 19th century.</td>
</tr>
<tr>
<td>(Appendix 1, xi)</td>
<td></td>
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</tr>
<tr>
<td>Dulwich Picture Gallery, London</td>
<td>unknown</td>
<td>1620</td>
<td>o/p</td>
<td>22 ¾ x 16 ½ in. (57.5 x 41.9 cm)</td>
<td>K. JOHN.</td>
<td>Purchased by Edward Alleyn, 25 September 1620; Alleyn bequest to DPG, 1626.</td>
</tr>
<tr>
<td>(DPG 526)</td>
<td></td>
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<tr>
<td>(Appendix 1, x)</td>
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</tbody>
</table>
# HENRY III – FROM A SET

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Portrait Gallery, London (NPG 4980(6)) (identity uncertain) (Appendix 1, ix)</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>22 7/8 x 17 ¾ in. (58 x 45 cm)</td>
<td>EDVARDVS</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Peterhouse College, Cambridge</td>
<td>unknown</td>
<td>c.1565</td>
<td>o/p</td>
<td>c.21 x c.17 in. (c.53 x c.43 cm)</td>
<td>EDWARDVS. REX ANGLIÆ, EIVS NOIS PRIMVS, LICETIÆ DEDIT FUNANDI HOC COLLEGIUM</td>
<td>Commissioned as part of a set of benefactors for the College in c.1565.</td>
</tr>
<tr>
<td>Hever Castle, Kent</td>
<td>unknown</td>
<td>after 1618</td>
<td>o/p</td>
<td>23 ⅓ x 11 ½ in. (60.3 x 29.2 cm)</td>
<td>Frame: EDWARDVS PRIMVS ANGLIÆ REX / DUX AQUITANIÆ CO: PICTAVIÆ &amp; ANDIGAVIÆ Do HIBERNIÆ</td>
<td>Matthew Robinson, 2nd Baron Rokeby (1712-1800) at Mount Morris, near Canterbury, Kent; C.D. Bailey by the early 19th century.</td>
</tr>
<tr>
<td>Dulwich Picture Gallery, London</td>
<td>unknown</td>
<td>1620</td>
<td>o/p</td>
<td>22 ⅔ x 16 ⅔ in. (57.5 x 41.9 cm)</td>
<td>EDWARD. I</td>
<td>Purchased by Edward Alleyn, 25 Sept 1620; Alleyn bequest to DPG, 1626.</td>
</tr>
</tbody>
</table>
## EDWARD III – FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>23 x 17 in. (58 x 43 cm)</td>
<td>EDWARDVS. III.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath) (Appendix 1, v)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>.EDWARDVS. III.</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>Syon House, Middlesex (Duke of Northumberland) (Appendix 1, vi)</td>
<td>unknown</td>
<td>c.1590s</td>
<td>o/p</td>
<td>(22 ½ x 16 ½ in. (57.2 x 41.9 cm)</td>
<td>EDWARDVS III</td>
<td>In the Drummond collection at Albury, Surrey; inherited by the Duke of Northumberland, 1890; moved to Syon House, Middlesex after 1930.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404740) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44 cm)</td>
<td>.EDWARDVS. III.</td>
<td>Probably acquired by Queen Caroline from Lord Cornwallis.</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 4980(7)) (Appendix 1, ix)</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>23 x 17 ⅜ in. (58.4 x 44.8 cm)</td>
<td>EDWARDVS III.</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>The Queen's College, Oxford</td>
<td>unknown</td>
<td>1590s?</td>
<td>o/p</td>
<td>30 x 23 ⅜ in. (76 x 60 cm)</td>
<td></td>
<td>Possibly connected to the series of Constables of Queenborough Castle. 60 The Castle appears in the painting.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 401338)</td>
<td>unknown</td>
<td>late 16th c.</td>
<td>o/p</td>
<td>19 x 14 ⅞ in. (47.9 x 36.8 cm)</td>
<td>EDWARDVS III</td>
<td>First recorded in the RC at Kensington in 1818.</td>
</tr>
<tr>
<td>Trinity College, Cambridge</td>
<td>unknown</td>
<td>1599-1631</td>
<td>o/p</td>
<td>22 x 17 in. (56 x 43 cm)</td>
<td>EDWARDVS. III</td>
<td></td>
</tr>
<tr>
<td>The Queen's College, Oxford</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>22 ¼ x 17 ¼ in. (57 x 43.3 cm)</td>
<td>EDVARDVS. .III.</td>
<td>Unknown.</td>
</tr>
</tbody>
</table>

60 Vol. 1, p. 85, note 387.
## EDWARD, THE BLACK PRINCE – POSSIBLY FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formerly at Clarendon Park, Wiltshire (recorded in the Courtauld photographic survey, Private Collection VII, 1970-72)</td>
<td>unknown</td>
<td>early 17th century?</td>
<td>o/p</td>
<td>22 x 17 in. (56 x 43 cm)</td>
<td>BLACK PRINC</td>
<td>Unknown.</td>
</tr>
<tr>
<td>Christie's, London, 27/7/62, lot 28</td>
<td>unknown</td>
<td>early 17th century?</td>
<td>o/p</td>
<td>22 ½ x 18 in. (57.1 x 45.7 cm)</td>
<td>ἘΤΑΤΙΣ Ὁ 30 (EDWARD THE BLACK PRINC - later?)</td>
<td>Betchworth Castle, Surrey; Onslow collection; Major H.R.N. Porter; bought by Moss; Christie's, London, 27/7/62, lot 28.</td>
</tr>
</tbody>
</table>
## RICHARD II – FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 in. (57 x 43 cm)</td>
<td>RICARDVS. II</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath) (Appendix 1, v)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>RICARDO. II</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>Syon House, Middlesex (Duke of Northumberland) (Appendix 1, vi)</td>
<td>unknown</td>
<td>c.1590s</td>
<td>o/p</td>
<td>22 ½ x 16 ½ in. (57.2 x 41.9 cm)</td>
<td>RICARDO. II</td>
<td>In the Drummond collection at Albury, Surrey; inherited by the Duke of Northumberland, 1890; moved to Syon House, Middlesex after 1930.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404748) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>22 ¾ x 17 ¼ in. (57.9 x 43.7 cm)</td>
<td>RICARDO II</td>
<td>Probably acquired by Queen Caroline from Lord Cornwallis. First recorded in the RC at Kensington in 1818.</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 4980(8)) (Appendix 1, ix)</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>22 ¾ x 17 ¾ in. (57.8 x 44.9 cm)</td>
<td>RICHARDVS RX ANGLIA II.</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>National Portrait Gallery, London (NPG 565)</td>
<td>unknown</td>
<td>c.1600</td>
<td>o/p</td>
<td>23 ¾ x 18 in. (60.3 x 45.7 cm)</td>
<td>RICARDVS II</td>
<td>Transferred from BM, 1879; presented to the BM in 1766 by John Goodman of the Middle Temple.</td>
</tr>
<tr>
<td>Anglesey Abbey, Cambridgeshire (NTIN 515576)</td>
<td>unknown</td>
<td>early 17th c.?</td>
<td>o/p</td>
<td>22 ¾ x 18 in. (56.9 x 45.2 cm)</td>
<td>RICARDO II</td>
<td>Bequeathed to the NT by Huttleston Rogers Broughton, 1st Lord Fairhaven; previous provenance unknown.</td>
</tr>
<tr>
<td>Sotheby's, London 9/7/69, lot 79</td>
<td>unknown</td>
<td>early 17th c.?</td>
<td>o/p</td>
<td>18 x 14 in. (45.7 x 35.6 cm)</td>
<td>RICARDO [II?]</td>
<td>Unknown. (Bought in 1969 by MacAlpine, art dealer).</td>
</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral (library group)61</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>unable to measure</td>
<td>RICARDO II</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
</tbody>
</table>

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61 The Ripon ‘library group’ refers to a group of paintings that now hang in the library in Ripon Cathedral and do not appear to be from the set hanging in the Deanery (Appendix 1, iv). See Vol. 1, p. 97, note 430.
# HENRY IV – FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean and Chapter, Ripon Cathedral</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>23 x 17 in. (58 x 43 cm)</td>
<td>HENRICVS.III.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>HENRICVS. III</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>Syon House, Middlesex (Duke of Northumberland)</td>
<td>unknown</td>
<td>c.1590s</td>
<td>o/p</td>
<td>22 ½ x 17 in. (57.2 x 43.2 cm)</td>
<td>HENRICVS.III</td>
<td>In the Drummond collection at Albury, Surrey; inherited by the Duke of Northumberland, 1890; moved to Syon House, Middlesex after 1930.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 402737)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>23 x 17 ¾ in. (58.3 x 44.8 cm)</td>
<td>HENRICVS. III</td>
<td>Probably acquired by Queen Caroline from Lord Cornwallis. First recorded in the RC at Kensington in 1818.</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 4980(9))</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>23 x 17 ½ in. (58 x 44.5 cm)</td>
<td>HENRICVS. III</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
</tr>
</tbody>
</table>
## HENRY IV – FROM SETS (continued)

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dulwich Picture Gallery, London (DPG 528) (Appendix 1, x)</td>
<td>unknown</td>
<td>1618</td>
<td>o/p</td>
<td>23 x 18 in. (58.1 x 45.4 cm)</td>
<td>HENRIE. 4</td>
<td>Purchased by Edward Alleyn, 8 October 1618; Alleyn bequest to DPG, 1626.</td>
</tr>
<tr>
<td>Hever Castle, Kent (Appendix 1, xi)</td>
<td>unknown</td>
<td>after 1618</td>
<td>o/p</td>
<td>23 ⅔ x 12 in. (60.3 x 30.5 cm)</td>
<td>Frame: HENRICVS QVARTVS ANGLIAE &amp; FRANCIÆ REX DOMINVS HIBERNÆ ETC</td>
<td>Matthew Robinson, 2nd Baron Rokeby (1712-1800) at Mount Morris, near Canterbury, Kent; C.D. Bailey by the early 19th century.</td>
</tr>
</tbody>
</table>

## POSSIBLY FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hardwick Hall, Derbyshire (NTIN 1129169) (Appendix 1, vii)</td>
<td>unknown</td>
<td>1599? (or later?)</td>
<td>o/p</td>
<td>21 ¼ x 17 ⅛ in. (54 x 45 cm)</td>
<td>HENRICVS. YE. IV.</td>
<td>Possibly purchased in 1599; in the gallery of Hardwick New Hall in 1601.</td>
</tr>
<tr>
<td>Christie's, London, 5/3/82, lot 160/2</td>
<td>unknown</td>
<td>late 16th century?</td>
<td>o/p</td>
<td>20 x 17 ¼ in. (50.8 x 43.8 cm)</td>
<td>HENRICVS [?]</td>
<td></td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 310)</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>23 ⅓ x 18 in. (58.7 x 45.7 cm)</td>
<td>HENRICVS III</td>
<td>Purchased July 1870 from Willson &amp; Son. Possibly previously in the Hastings' Collection, Donington Hall, which was sold by Phillips, 25-26 Feb 1869, lot 98.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404745)</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>23 x 17 ½ in. (58.2 x 44.1 cm)</td>
<td>.HENRICVS. .III</td>
<td>First recorded in the RC in 1729.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Private collection</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>23 x 25 ¼ in. (55 x 64 cm)</td>
<td>HENRICVS III</td>
<td>Pumfrey family of Droitwich; given by Pumfrey to E.A. Twiley of St John's, Worcester in 1841; Smith Carington family; Sir George Bellew in 1966; at Salisbury Hall, Herts in 1973; private collection.</td>
</tr>
<tr>
<td>Euston Hall, Suffolk (Duke of Grafton) (in 1955)</td>
<td>unknown</td>
<td>late 16th-early 17th century?</td>
<td>o/p?</td>
<td>22 x 17 in. (55.8 x 43.2 cm)</td>
<td>HENRICVS. III</td>
<td>Thomas Townend 1881; C. Butler 1911.</td>
</tr>
<tr>
<td>Christie's, London, 21/10/49, lot 100</td>
<td>unknown</td>
<td>late 16th-early 17th century?</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57 x 44.5 cm)</td>
<td>HENRICVS. III</td>
<td>Lord Chandos, Trafalgar House</td>
</tr>
<tr>
<td>Sotheby's, London, 24/11/71, lot 11</td>
<td>unknown</td>
<td>late 16th-early 17th century?</td>
<td>o/p</td>
<td>22 x 18 in. (55.8 x 45.7 cm)</td>
<td>HENRICVS. III.</td>
<td>Lord Chandos, Trafalgar House</td>
</tr>
<tr>
<td>Christie's, London, 8/3/2001, lot 213</td>
<td>unknown</td>
<td>early 17th century?</td>
<td>o/p</td>
<td>23 ¼ x 17 ¾ in. (59 x 45.4 cm)</td>
<td>HENRICVS III/ 'Henry the fourth King of England who layd the first stone of his house and left/this picture in it when he gave it to Lental who sold it Cornwall of Burford/ whoe sold it to the ancestor of the Lord Coningesby in the Reign/ of Henry the 6th'</td>
<td>Sotheby's, 28/5/98, lot 359; previous history unknown.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Formerly at Clifton Hampden Manor, Oxfordshire</td>
<td>unknown</td>
<td>early 17th century?</td>
<td>o/p</td>
<td>23 x 17 ½ in. (58.2 x 44.5 cm)</td>
<td>HENRICVS III/ Henry the fourth King of England who layd the first stone of his house and left this picture in it when he gave it to Lental who sold it Cornewell of Burford who sold it to the ancestor of the Lord Coningesby in the Reign of Henry the 6th</td>
<td>Manor House at Clifton Hampden, the home of Christopher Gibbs sale, Christie's, 25 &amp; 26/09/2000, lot 162.</td>
</tr>
<tr>
<td>Sotheby's, London, 15/2/89, lot 251</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>18 ¼ x 14 ¼ in. (46.5 x 37.5 cm)</td>
<td></td>
<td>Appears to be the picture also at Sotheby's on 14/5/86, lot 153.</td>
</tr>
<tr>
<td>Anglesey Abbey, Cambridgeshire (NTIN 515577)</td>
<td>unknown</td>
<td>Possibly 18th century</td>
<td>o/p</td>
<td>22 ⅓ x 17 ½ in. (56.7 x 44.5 cm)</td>
<td>HENRICVS. IIII./Henry the fourth king of England who layd the first stone of this Hous* and left this Picture in it when he gave it to Lenthall whoe sold it to Cornwall of Burford whoe sold it to the Auncesters of the Lord Coningesby in the Reign of Henry the 6th *Hamton Court, Herefordshire.</td>
<td>Owned by the Earl of Essex; Cassiobury Park Sale, Knight, Frank and Rutley, London 1922; Birmingham sale, 1860; with Appleby 1860 from whom bought by Lord Fairhaven; bequeathed to the NT by Huttleston Rogers Broughton, 1st Lord Fairhaven. Probably the picture seen at Hampton Court, Herefordshire by Musgrave in 1796.</td>
</tr>
</tbody>
</table>
## HENRY IV - POSSIBLY FROM SETS (continued)

<table>
<thead>
<tr>
<th>Collection/sale</th>
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<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean and Chapter, Ripon Cathedral (library group)</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>unable to measure</td>
<td>HENRICI IIII.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
</tbody>
</table>

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62 See note 61.
**HENRY V – FROM SETS**

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
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<tbody>
<tr>
<td>Royal Collection, London (RCIN 403443)</td>
<td>unknown</td>
<td>1504-20</td>
<td>o/p</td>
<td>22 ¼ x 14 ¼ in. (56.5 x 36 cm)</td>
<td>HENRY THE FIFTH</td>
<td>First recorded in the 1542 and 1547 inventories.</td>
</tr>
<tr>
<td>(Appendix 1, i)</td>
<td></td>
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<td></td>
<td></td>
<td>(later)</td>
<td></td>
</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ⅜ x 15 ⅜ in. (57.4 x 39.1 cm)</td>
<td>HENRICVS. V.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>(Appendix 1, iv)</td>
<td></td>
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</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>HENRICVS. V.</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O’Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>(Appendix 1, v)</td>
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<td></td>
</tr>
<tr>
<td>Knebworth House, Hertfordshire</td>
<td>unknown</td>
<td>c.1589-95</td>
<td>o/p</td>
<td>2.33 x 2.23 in. (83.8 x 58.4 cm)</td>
<td>HENRY. THE. V.</td>
<td>Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, Christie &amp; Ansell, 3 Sept 1781 (27 August-11 Sept); at Knebworth since at least 1900.</td>
</tr>
<tr>
<td>(Appendix 10)</td>
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</table>
### HENRY V – FROM SETS (continued)

<table>
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<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
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<tbody>
<tr>
<td>Stanford Hall, Leicestershire (Appendix 1, iii)</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td>25 ¼ x 17 in. (64.1 x 43.2 cm)</td>
<td>HENRICVS. V. ANG. REX.</td>
<td>At Stanford Hall since at least the 19th century.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 402708) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>22 ½ x 17 in. (57.1 x 43 cm)</td>
<td>HENRICVS V.</td>
<td>Probably acquired by Queen Caroline from Lord Cornwallis. First recorded in the Royal Collection at Kensington in 1818.</td>
</tr>
<tr>
<td>Dulwich Picture Gallery, London (DPG 530) (Appendix x)</td>
<td>unknown</td>
<td>1618</td>
<td>o/p</td>
<td>23 x 18 in. (58.1 x 45.6 cm)</td>
<td></td>
<td>Purchased by Edward Alleyn, 29 Sept 1618; Alleyn bequest to DPG, 1626.</td>
</tr>
<tr>
<td>Hever Castle, Kent (Appendix 1, xi)</td>
<td>unknown</td>
<td>after 1618</td>
<td>o/p</td>
<td>23 ½ x 11 ½ in. (59.7 x 29.2 cm)</td>
<td>Frame: HENRICVS V ~ ANGLIAE ET FRANCIAE REX ~ DOMINVS HIBERNIAÆ ~</td>
<td>Matthew Robinson, 2nd Baron Rokeby (1712-1800) at Mount Morris, near Canterbury, Kent; C.D. Bailey by the early 19th century.</td>
</tr>
</tbody>
</table>

### POSSIBLY FROM SETS

<table>
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<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
</table>
| Formerly in the collection of Sir George Bellew

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63 Stoke Prior Brushworks, p. 12, no. 19.
<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hatfield House, Hertfordshire (Marquess of Salisbury) (Appendix 1, ii)</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td>21 x 16 in. (53.4 x 42 cm)</td>
<td>HENRICVS</td>
<td>Recorded in inventories at Hatfield at least from 1612.</td>
</tr>
<tr>
<td>Christie's, London, 5/3/82, lot 160/2</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td>20 x 17 ¾ in. (50.8 x 43.8 cm)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sotheby's, London, 19/3/03, lot 18</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td>21 ¼ x 16 ¼ in. (55 x 41 cm)</td>
<td>ENRICVS V</td>
<td></td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 545)</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>28 ½ x 16 ½ in. (57.3 x 41 cm)</td>
<td></td>
<td>Transferred from BM, 1879; given to BM by A. Gifford in 1758.</td>
</tr>
<tr>
<td>The Queen's College, Oxford</td>
<td>unknown</td>
<td>late 16th-early 17th century?</td>
<td>o/p</td>
<td>23 ¾ x 17 ¼ in. (58.8 x 43.9 cm)</td>
<td>Later inscription</td>
<td>Gift from Josephus Smith, LLD, son of Provost Smith, 1761.</td>
</tr>
<tr>
<td>Society of Antiquaries, London (LDSAL 296)</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>22 x 17 in. (55.9 x 43.2 cm)</td>
<td></td>
<td>Provenance unknown; acquired by the Society of Antiquaries before 1770.</td>
</tr>
<tr>
<td>Eton College, Windsor</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>22 x 17 in. (55.8 x 43.2 cm)</td>
<td>HENRICVS. V</td>
<td></td>
</tr>
<tr>
<td>Sotheby's, London, 14/7/93, lot 130</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>22 ½ x 16 ½ in. (55.9 x 41.9 cm)</td>
<td>…RICVS 5</td>
<td></td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Royal Collection, London (RCIN 403442) (Appendix 1, i)</td>
<td>unknown</td>
<td>1504-20</td>
<td>o/p</td>
<td>22 ¼ x 14 in. (56.5 x 35.5 cm)</td>
<td>HENRY THE SIXTH (later)</td>
<td>First recorded in the 1542 and 1547 inventories.</td>
</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>23 x 17 in. (58 x 43 cm)</td>
<td>HENRICVS. VI.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718), 1677-1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath) (Appendix 1, v)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>.HENRICVS VI</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>Leathersellers' Company, London (Appendix 1, iii)</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td>26 ¾ x 18 ½ in. (67 x 47.5 cm)</td>
<td>HENRICVS. VI. ANG. REX.</td>
<td>Acquired in 1847 from William Lamboll Bryant (Master of the Company, 1849-50 and an art dealer with premises in Piccadilly); bought by Bryant at Christie’s, 1844; Jeremiah Harman (antiquary, 1764-1844), Higham House, Essex.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Eton College, Windsor (Appendix 10)</td>
<td>unknown</td>
<td>c.1589-95</td>
<td>o/p</td>
<td>33 ½ x 22 ½ in. (85.2 x 57.4 cm)</td>
<td>HENRY. THE. 6.</td>
<td>Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, Christie &amp; Ansell, 3 Sept 1781 (27 August-11 Sept); given to Eton College in 1848.</td>
</tr>
<tr>
<td>Syon House, Middlesex (Duke of Northumberland) (Appendix 1, vi)</td>
<td>unknown</td>
<td>c.1590s</td>
<td>o/p</td>
<td>22 ½ x 17 in. (57 x 43 cm)</td>
<td>HENRICVS. VI</td>
<td>In the Drummond collection at Albury, Surrey; inherited by the Duke of Northumberland, 1890; moved to Syon House, Middlesex after 1930.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404196) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>22 ¾ x 17 ¼ in. (57.7 x 44.2 cm)</td>
<td>HENRIE. 6.</td>
<td>Probably acquired by Queen Caroline from Lord Cornwallis. First recorded in the RC at Kensington in 1818.</td>
</tr>
<tr>
<td>Dulwich Picture Gallery, London (DPG 529) (Appendix 1, x)</td>
<td>unknown</td>
<td>1618</td>
<td>o/p</td>
<td>22 ½ x 17 ¼ in. (57.2 x 43.8 cm)</td>
<td>Frame: HENRICVS VI ~ D.G. ANGLIÆ ET FRANCIÆ REX ~ DOMINVS HIBERNIÆ Etc.</td>
<td>Purchased by Edward Alleyn, 8 October 1618; Alleyn bequest to DPG, 1626.</td>
</tr>
<tr>
<td>Hever Castle, Kent (Appendix 1, xi)</td>
<td>unknown</td>
<td>after 1618</td>
<td>o/p</td>
<td>23 ¾ x 12 in. (60.3 x 30.5 cm)</td>
<td>Frame: HENRICVS VI ~ D.G. ANGLIÆ ET FRANCIÆ REX ~ DOMINVS HIBERNIÆ Etc.</td>
<td>Matthew Robinson, 2nd Baron Rokeby (1712-1800) at Mount Morris, near Canterbury, Kent; C.D. Bailey by the early 19th century.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Society of Antiquaries, London (LDSAL 330)</td>
<td>unknown</td>
<td>c.1530s</td>
<td>o/p</td>
<td>12 ½ x 10 in. (32 x 25 cm)</td>
<td>Frame: HENRICVS VI</td>
<td>Bequeathed by Rev. Thomas Kerrich, 1828</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 2457)</td>
<td>unknown</td>
<td>c.1540</td>
<td>o/p</td>
<td>12 ½ x 10 in. (31.8 x 25.4 cm)</td>
<td>Frame: HENRICVS .VI.</td>
<td>Purchased from Frederick Yates. Previous history uncertain but possibly from either Bostock Hall, Rushton Hall, or Bladen Castle, the seats of the Bostock, Buxton and Haworth families respectively.</td>
</tr>
<tr>
<td>Government Art Collection (GAC 339)</td>
<td>unknown</td>
<td>c.1540</td>
<td>o/p</td>
<td>14 ½ x 11 in. (37 x 28 cm)</td>
<td></td>
<td>Purchased from Sotheby’s, 1947.</td>
</tr>
<tr>
<td>Hatfield House, Hertfordshire (Marquess of Salisbury) (Appendix 1, ii)</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td>23 x 18 ½ in. (58.5 x 47 cm)</td>
<td></td>
<td>Recorded in inventories at Hatfield at least from 1612.</td>
</tr>
<tr>
<td>Eton College, Windsor</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>16 ½ x 11 ¼ in. (42 x 30 cm)</td>
<td></td>
<td>Purchased by subscription by a group of alumni and presented to the college in 1898.</td>
</tr>
<tr>
<td>Hardwick Hall (NTIN 1129170) (Appendix 1, vii)</td>
<td>unknown</td>
<td>c.1599?</td>
<td>o/p</td>
<td>21 x 17 in. (53.3 x 43.2 cm)</td>
<td>HENRICVS. VI</td>
<td>Possibly purchased in 1599; in the gallery at Hardwick New Hall in 1601.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Formerly at Marwell Hall, Hampshire</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>22 x 17 (55.9 x 43.2 cm)</td>
<td>HENRICVS VI.</td>
<td>Marwell Hall, nr Winchester; H.A. Franklyn, New Place, Shedfield, Southampton, his sale, Christie's, 15/6/56, lot. 13; Lt-Gen. Lord Norrie, Brimpton Mill, Reading &amp; Government House, Wellington, NZ, his sale, Christie's, 24/10/58, lot 34; Mr &amp; Mrs E.J. de Tracy Kelly, Audley House School, Bicester until 1995.</td>
</tr>
<tr>
<td>At Sudeley Castle, Gloucestershire in 1953 (Dent-Brocklehurst collection)</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>18 x 14 in. (45.7 x 43.2 cm)</td>
<td>HENRICVS VI</td>
<td>Lent by J.H. Dent Brocklehurst to 'Elizabeth I and the Royal Houses of Tudor and Stuart', Cheltenham Art Gallery and Museum, 1953.</td>
</tr>
<tr>
<td>Sotheby's, London, 9 July 1969, lot 78</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>18 x 14 in. (45.7 x 43.2 cm)</td>
<td>HENRICVS VI</td>
<td>Unknown.</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 546)</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>21 x 17 ½ in. (53.3 x 44.5 cm)</td>
<td>HENRICVS ..VI.</td>
<td>Transferred from BM, 1879; given to the BM by A. Gifford - 1758?</td>
</tr>
<tr>
<td>Warwickshire Hall</td>
<td>unknown</td>
<td>late 16th-early 17th century?</td>
<td>o/p</td>
<td>22 x 17 ¾ in. (56 x 45 cm)</td>
<td>HENRICVS ..VI.</td>
<td></td>
</tr>
<tr>
<td>Hatfield House, Hertfordshire (Marquess of Salisbury) (Appendix 1, ii)</td>
<td>unknown</td>
<td>late 16th century?</td>
<td>o/p</td>
<td>16 ¾ x 12 ¾ in. (42.6 x 32.4 cm)</td>
<td>HENRICVS VI</td>
<td>Recorded in inventories at Hatfield at least from 1612.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
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</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ⅞ x 17 in. (57.6 x 43.3 cm)</td>
<td>EDWARDVS. III</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath) (Appendix 1, v)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>EDWARDVS III</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>Knebworth House, Hertfordshire (Appendix 10)</td>
<td>unknown</td>
<td>c.1589-95</td>
<td>o/p</td>
<td>33 ¼ x 22 ½ in. (84.5 x 57.3 cm)</td>
<td>EDWARD THE. 4</td>
<td>Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, Christie &amp; Ansell, 3 Sept 1781 (27 August-11 Sept); at Knebworth since at least 1900.</td>
</tr>
<tr>
<td>Syon House, Middlesex (Duke of Northumberland) (Appendix 1, vi)</td>
<td>unknown</td>
<td>c.1590s</td>
<td>o/p</td>
<td>22 ½ x 17 in. (57.2 x 43.2 cm)</td>
<td>EDWARDVS III</td>
<td>In the Drummond collection at Albury, Surrey; inherited by the Duke of Northumberland, 1890; moved to Syon House, Middlesex after 1930.</td>
</tr>
</tbody>
</table>
## EDWARD IV – FROM SETS (continued)

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Royal Collection, London (RCIN 403045) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>22 ¾ x 17 ½ in. (57.9 x 43.5 cm)</td>
<td>EDWARDVS IIII</td>
<td>Probably acquired by Queen Caroline from Lord Cornwallis. First recorded at Kensington in 1818</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 4980(10)) (Appendix 1, ix)</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.8 cm)</td>
<td>EDWARDVS. IIII</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
</tr>
<tr>
<td>Hever Castle, Kent (Appendix 1, xi)</td>
<td>unknown</td>
<td>after 1618</td>
<td>o/p</td>
<td>23 ½ x 11 ¾ in. (59.7 x 29.8 cm)</td>
<td>Frame: EDWARDVS IIII ~ ANGLIAE ET FRANCIAE REX ~ DOMIN’HIBER ~</td>
<td>Matthew Robinson, 2nd Baron Rokeby (1712-1800) at Mount Morris, near Canterbury, Kent; C.D. Bailey by the early 19th century.</td>
</tr>
</tbody>
</table>

## POSSIBLY FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
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<tbody>
<tr>
<td>Royal Collection, London (RCIN 403435) (Appendix 1, i)</td>
<td>unknown</td>
<td>c.1524-56</td>
<td>o/p</td>
<td>27 x 19 in. (67.9 x 47.9 cm)</td>
<td>K. Edward ye 4th (later)</td>
<td>First recorded in the 1542 and 1547 inventories.</td>
</tr>
<tr>
<td>Society of Antiquaries, London (LDSAL 297)</td>
<td>unknown</td>
<td>1530s</td>
<td>o/p</td>
<td>19 ¾ x 14 ½ in. (50 x 37 cm)</td>
<td></td>
<td>Unknown.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
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<tr>
<td>Government Art Collection (GAC 1262)</td>
<td>unknown</td>
<td>c.1540</td>
<td>o/p</td>
<td>15 x 11 ½ in. (38 x 29 cm)</td>
<td></td>
<td>J. Hollingsworth; Dept of the Environment (purchased from Christie's, 1951).</td>
</tr>
<tr>
<td>Anglesey Abbey, Cambridgeshire</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>20 ⅞ x 17 in. (52.3 x 43.2 cm)</td>
<td>EDWARDVS III</td>
<td>Bequeathed to by Hulttleston Rogers Broughton, 1st Lord Fairhaven with the house and contents; previous provenance unknown.</td>
</tr>
<tr>
<td>Petworth House, West Sussex (NTIN 485082)</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>23 x 17 ⅓ in. (58.5 x 44 cm)</td>
<td>EDWARDVS III ANGLIA REX</td>
<td>In the collection of the 3rd Earl of Egremont by 1835 thence by descent; on loan from the Egremont private collection.</td>
</tr>
<tr>
<td>Corpus Christi, Cambridge</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>23 x 17 ½ in. (58.5 x 44.5 cm)</td>
<td></td>
<td>Bequeathed by the Rev. William Cole of Milton, 1782.</td>
</tr>
</tbody>
</table>
## ELIZABETH WOODVILLE – FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 16 ½ in. (57 x 42 cm)</td>
<td>ELIZABETHA VXOR EDWARD III</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath) (Appendix 1, v)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>ELIZABETH.REGINA.REGIS.EDWARDI QUARTI</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404744) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>23 x 17 ¾ in. (58.4 x 44.7 cm)</td>
<td>ELIZABETH REGINA REGIS EDWARDI QUARTI</td>
<td>Probably acquired by Queen Caroline from Lord Cornwallis. First recorded at Kensington in 1818.</td>
</tr>
</tbody>
</table>

## POSSIBLY FROM SETS

<table>
<thead>
<tr>
<th>Collection</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ashmolean Museum, Oxford (WA1898.1)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>16 x 12 ½ in. (41 x 32 cm)</td>
<td>ELIZABETH. REGINA. REGIS EDWARDI ANGLIE.</td>
<td>Presented by Elias Ashmole, 1683.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Queens’ College, Cambridge</td>
<td>unknown</td>
<td>c.1590</td>
<td>o/p</td>
<td>22 x 16 ⅜ in. (56 x 41 cm)</td>
<td>ELIZABETH. VXOR. EDWARDVS. III.</td>
<td>Unknown.</td>
</tr>
<tr>
<td>Dunham Massey, Cheshire (NTIN 932347)</td>
<td>unknown</td>
<td>1590-1605</td>
<td>o/p</td>
<td>17 x 12 ½ in. (43.2 x 31.8 cm)</td>
<td>ELIZABETH. REGINA. REGIS. EDWARDI. ANGLIE.</td>
<td>Bequeathed with the house, estate and all the contents of Dunham Massey by Roger Grey, 10th Earl of Stamford</td>
</tr>
<tr>
<td>Private collection</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>15 ⅜ x 13 in. (40 x 33 cm)</td>
<td>ELIZABETH. REGINA. REGIS. EDWARDI. ANGLIE.</td>
<td>Unknown.</td>
</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral (library group)(^{64})</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>unable to measure</td>
<td>ELIZABET. VXOR. EDWARDI. III</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Queens’ College, Cambridge</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>25 ⅓ x 17 in. (64 x 43 cm)</td>
<td>ELIZABETHA. VXOR. EDWARDI. III</td>
<td>Unknown.</td>
</tr>
<tr>
<td>Queens’ College, Cambridge</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>21 x 16 ½ in. (53.2 x 42 cm)</td>
<td>ELIZABET VXOR EDWARDI III</td>
<td>Unknown.</td>
</tr>
<tr>
<td>Queens’ College, Cambridge</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>23 x 17 ⅜ in. (58 x 44.5 cm)</td>
<td>ELIZABETH. REGINA. REGIS. EDWARDI. 4. ANGLIE / (later addition: Coll. Regin. Fund. Altera A.D. 1465.)</td>
<td>Unknown.</td>
</tr>
</tbody>
</table>

\(^{64}\) See note 61.
### EDWARD V – FROM SETS

<table>
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<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ inches (57.2 x 44.5 cm)</td>
<td>EDWARDVS - V -</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>National Portrait Gallery, London</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>22 ¾ x 17 ½ in. (57.8 x 44.4 cm)</td>
<td>EDWARDVS V</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
</tr>
<tr>
<td>Welbeck Abbey, Nottinghamshire</td>
<td>unknown</td>
<td>1590-1610?</td>
<td>o/p</td>
<td>23 x 17 ½ in. (58.4 x 44.5 cm)</td>
<td>EDWARDVS V</td>
<td></td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Royal Collection, London (RCIN 403436)</td>
<td>unknown</td>
<td>1504-20</td>
<td>o/p</td>
<td>22 ½ x 14 in. (56.5 x 35.6 cm)</td>
<td></td>
<td>First recorded in the 1542 and 1547 inventories.</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 148)</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td>25 ¾ x 18 ½ in. (63.8 x 47 cm)</td>
<td>RICARDVS. III. ANG. REX.</td>
<td>Formerly in the collection of Mr Brown of Newhall and before that a General Stibbard. It was presented to the NPG by James Gibson Craig of Edinburgh in 1862.</td>
</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>23 x 16 ⅞ in. (58 x 42.8 cm)</td>
<td>RICARDVS. III.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>RICARDO . III .</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O’Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Private collection (Appendix 10)</td>
<td>unknown</td>
<td>c.1589-95</td>
<td>o/p</td>
<td>33 x 22 in. (83.2 x 56 cm)</td>
<td>RICHARD THE 3.</td>
<td>Probably commissioned by Ralph Sheldon of Weston and by descent at Weston Park, Long Compton, Warwickshire. Weston Park sale, Christie's, 3 Sept 1781, lot 27; Jane, Dowager Marchioness of Conyngham; Christie's, 8 May 1908, lot 39; H.H. Black; Christie's, London, 18 March 1960, lot 147; Philip Mould; Berger Collection, Denver; Christies, London, 1 December 2000.</td>
</tr>
<tr>
<td>Syon House, Middlesex (Duke of Northumberland) (Appendix 1, p. vi)</td>
<td>unknown</td>
<td>c.1590s</td>
<td>o/p</td>
<td>22 ½ x 17 in. (57.2 x 43.2 cm)</td>
<td>RICARDVS III</td>
<td>In the Drummond collection at Albury, Surrey; inherited by the Duke of Northumberland, 1890; moved to Syon House, Middlesex after 1930.</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 4980(12)) (Appendix 1, ix)</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>22 ½ x 17 ⅜ in. (57 x 44.8 cm)</td>
<td>RICARDVS. REX. ANGLYA. III.</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
</tr>
<tr>
<td>Dulwich Picture Gallery, London (DPG 531) (Appendix 1, x)</td>
<td>unknown</td>
<td>1618</td>
<td>o/p</td>
<td>23 x 17 ¾ in. (57.8 x 44.8 cm)</td>
<td>RICHARD. 3</td>
<td>Purchased by Edward Alleyn, 8 Oct 1618; Alleyn bequest to DPG, 1626.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Hatfield House, Hertfordshire (Marquess of Salisbury) (Appendix 1, ii)</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p (transferred to canvas)</td>
<td>22 ½ x 18 ¼ in. (57.2 x 46.3 cm)</td>
<td></td>
<td>Recorded in inventories at Hatfield at least from 1612.</td>
</tr>
<tr>
<td>Formerly Newstead Abbey, Nottinghamshire</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>22 ½ x 16 ½ in. (57 x 41.8 cm)</td>
<td>RICARDO III</td>
<td>Newstead Abbey Nottinghamshire; Newstead Abbey sale, Knight Frank and Rutley January 10th - 14th 1921, lot 603; Philip Mould.</td>
</tr>
<tr>
<td>Capesthorne Hall, Cheshire</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>20 ¼ x 16 ¼ in. (51.5 x 41.3 cm)</td>
<td>RICARDVS III</td>
<td>At Capesthorpe in 1994.</td>
</tr>
<tr>
<td>Welbeck Abbey, Nottinghamshire (Duke of Portland)</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>21 x 16 ½ in. (53.3 x 41.9 cm)</td>
<td>RICARDO III</td>
<td></td>
</tr>
<tr>
<td>Swynnerton Hall, Staffordshire</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>22 x 17 ¼ in. (56 x 44 cm)</td>
<td></td>
<td>Henry Fitzalan, Earl of Arundel; inherited by Sir William Howard (1612-80) who married Mary, sister and heir to the 5th Baron Stafford in 1637 (see Tudor-Craig, Richard III, p. 84 (P12)).</td>
</tr>
<tr>
<td>Anglesey Abbey, Cambridgeshire (NTIN 515573)</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>22 x 17 ½ in. (55.7 x 44.5 cm)</td>
<td>RICARDO III</td>
<td>Bequeathed to the NT by 1st Lord Fairhaven; previous provenance unknown.</td>
</tr>
<tr>
<td>Formerly in the collection of Sir George Bellew</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>19 ¾ x 16 ½ in. (50.2 x 41.9 cm)</td>
<td></td>
<td>Inscribed on the back 'from Apethorpe collection'.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Weston Park, Shropshire (Earl of Bradford)</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>9 ½ x 7 ½ in. (24.1 x 19 cm)</td>
<td>RICARDO III</td>
<td>Unknown.</td>
</tr>
<tr>
<td>Charlecote Park, Warwickshire</td>
<td>unknown</td>
<td>c.1610</td>
<td>o/p</td>
<td>23 ¼ x 14 ¾ in. (59 x 37.5 cm)</td>
<td>RICHA…</td>
<td>Possibly bought in c.1836 from the sale of the contents of Kenilworth Castle, or always at Charlecote.</td>
</tr>
<tr>
<td>Government Art Collection (GAC 1389)</td>
<td>unknown</td>
<td>17th century</td>
<td>o/p</td>
<td>17 ½ x 13 in. (44.5 x 33 cm)</td>
<td>Ricardus III (later)</td>
<td>Bought from John Frere in 1951.</td>
</tr>
<tr>
<td>Arundel Castle, West Sussex (Duke of Norfolk)</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>22 x 17 in. (55.9 x 43.2 cm)</td>
<td>‘RICHRDVS’ (top l., A above and between the H and R as if it has been missed out) and ‘3’ top r.</td>
<td></td>
</tr>
<tr>
<td>Haughley Park, Suffolk</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>24 x 18 ¾ in. (61 x 47.6 cm)</td>
<td></td>
<td>Earl of Derby, Knowsley; Christie's, 3 July 1964, bt. Ivor and Joan Weiss; A.J. Williams, Haughley Park near Stowmarket (in the collection Jan 1973).</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>23 x 16 ½ in. (58.3 x 42.1 cm)</td>
<td>Frame: MARGARETA MATER HENRIC VII. COMTISSA RICHMONDÆ ET DARBIA. FVNDRÌX COLEGÌORVM CHRT ET IOANÌS CANTABRÌGÌA. OBÌT ANNO DOMÌNÌ 1509 KALEND IVLY</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Syon House, Middlesex (Duke of Northumberland) (Appendix 1, vi)</td>
<td>unknown</td>
<td>c.1590s</td>
<td>o/p</td>
<td>15 x 17 in. (38.1 x 43.2 cm)</td>
<td>MARGARETA. MATER. HENRICI. SEPTIMO</td>
<td>In the Drummond collection at Albury, Surrey; inherited by the Duke of Northumberland, 1890; moved to Syon House, Middlesex after 1930.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404749) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>23 x 18 in. (58.2 x 45.3 cm)</td>
<td></td>
<td>Probably acquired by Queen Caroline from Lord Cornwallis. First recorded in the RC at Kensington in 1818.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
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<tr>
<td>National Portrait Gallery, London (NPG 551)</td>
<td>unknown</td>
<td>1550-1600</td>
<td>o/p</td>
<td>27 x 21 ¾ in. (68.6 x 54.9 cm)</td>
<td>Frame: PII FACTI MEMORIAM NVMQVAM OBLITERABIT ÆTERNITAS, top left: Marg. Countess of Richmond</td>
<td>Given to the BM by Dr A. Gifford in 1758. Transferred to the NPG in 1879.</td>
</tr>
<tr>
<td>Hatfield House, Hertfordshire (Marquess of Salisbury)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>15 ¾ x 12 ½ in. (40 x 31.7 cm)</td>
<td>OBIIT · ANNO 1509 3 · KAL: IVLII</td>
<td>Recorded in inventories at Hatfield from at least 1612.</td>
</tr>
<tr>
<td>Capesthorpe Hall, Cheshire</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>9 ¼ x 15 ¾ in (23.5 x 39 cm)</td>
<td>Frame: MARGARETA. MATER. HENRICI. SEPTIM</td>
<td>In the Bromley Davenport collection, 1994.</td>
</tr>
<tr>
<td>Hever Castle, Kent</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td>21 ⅔ x 17 in. (55 x 43 cm)</td>
<td></td>
<td>The Barker Mill family by descent; for sale with Philip Mould Ltd., 2009.</td>
</tr>
<tr>
<td>Swynnerton Hall, Staffordshire</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>27 ¾ x 13 in. (70.5 x 33 cm)</td>
<td></td>
<td>By descent to Lord Stafford.</td>
</tr>
<tr>
<td>The Chequers Trust, Buckinghamshire</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>18 x 15 in. (44.5 x 38.1 cm)</td>
<td></td>
<td>Given by Lord and Lady Lee of Fareham, 1917.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
</tr>
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<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ⅜ x 17 in. (57.5 x 43 cm)</td>
<td>HENRICVS. VII.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath) (Appendix 1, v)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ⅝ x 17 ⅛ in. (57.2 x 44.5 cm)</td>
<td>.HENRICI.VII.</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>Eton College, Windsor (Appendix 10)</td>
<td>unknown</td>
<td>c.1589-95</td>
<td>o/p</td>
<td>33 ⅓ x 23 in. (85.3 x 58 cm)</td>
<td>HENRY THE. 7.</td>
<td>Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, Christie &amp; Ansell, 3 Sept 1781 (27 August-11 Sept); given to Eton College in 1848.</td>
</tr>
<tr>
<td>Syon House, Middlesex (Duke of Northumberland) (Appendix 1, vi)</td>
<td>unknown</td>
<td>c.1590s</td>
<td>o/p</td>
<td>22 ⅝ x 17 in. (57.2 x 43.2 cm)</td>
<td>HENRICI VII</td>
<td>Drummond collection at Albury, Surrey; inherited by the Duke of Northumberland, 1890; moved to Syon House, Middlesex after 1930.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404743) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>22 ⅝ x 17 ¼ in. (57.2 x 43.9 cm)</td>
<td>.HENRICI .VII.</td>
<td>Probably acquired by Queen Caroline from Lord Cornwallis. First recorded in the RC at Kensington in 1818.</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 4980(13)) (Appendix 1, ix)</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>22 ⅝ x 17 ⅛ in. (57.2 x 44.5 cm)</td>
<td>HENRICVS. VII.</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
</tr>
</tbody>
</table>
### HENRY VII – FROM SETS (continued)

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
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</thead>
<tbody>
<tr>
<td>Dulwich Picture Gallery, London (DPG 532) (Appendix 1, x)</td>
<td>unknown</td>
<td>1618</td>
<td>o/p</td>
<td>21 ⅞ x 16 ⅞ in (55.2 x 41.3 cm)</td>
<td>HENRIE. 7</td>
<td>Purchased by Edward Alleyn, 8 Oct 1618; Alleyn bequest to DPG, 1626.</td>
</tr>
</tbody>
</table>

### POSSIBLY FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Society of Antiquaries, London (LDSAL 332)</td>
<td>unknown</td>
<td>c.1520-40</td>
<td>o/p</td>
<td>14 x 11 in. (35.5 x 27.5 cm)</td>
<td></td>
<td>Bequeathed by Reverend Thomas Kerrich, FSA, 1828.</td>
</tr>
<tr>
<td>Trinity College, Cambridge</td>
<td>unknown</td>
<td>1553-1567</td>
<td>o/p</td>
<td>21 ⅜ x 17 in. (55 x 43 cm)</td>
<td>HENRICVS VII REX ANG.</td>
<td>Bequeathed by Robert Beaumont, 1567.</td>
</tr>
<tr>
<td>Christ Church, Oxford</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>14 ⅜ x 10 ⅜ in. (36.8 x 26.7 cm)</td>
<td></td>
<td>Gift from Lord Frederick Campbell, 1808.</td>
</tr>
<tr>
<td>Christ Church, Oxford</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>19 ⅝ x 15 ⅜ in. (49.5 x 40 cm)</td>
<td></td>
<td>Gift from Lord Frederick Campbell, 1800(?).</td>
</tr>
<tr>
<td>Hardwick Hall, Derbyshire (NTIN 1129171) (Appendix 1, vii)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>14 ⅜ x 10 in. (36 x 25.5 cm)</td>
<td>Henricus VII (later)</td>
<td>In the gallery at Hardwick New Hall, 1601.</td>
</tr>
<tr>
<td>Hardwick Hall, Derbyshire (NTIN 1129167) (Appendix 1, vii)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>20 x 17 ⅛ in. (51 x 44.5 cm)</td>
<td>HENRICVS. VII</td>
<td>In the gallery at Hardwick New Hall, 1601.</td>
</tr>
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</table>
HENRY VII – POSSIBLY FROM SETS (continued)

<table>
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<tr>
<th>Collection/sale</th>
<th>Artist</th>
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<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welbeck Abbey, Nottinghamshire (Duke of Portland)</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>23 x 18 in. (58.4 x 45.7 cm)</td>
<td></td>
<td>Unknown.</td>
</tr>
<tr>
<td>Eton College, Windsor</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td></td>
<td></td>
<td>HENRYCVS. VII</td>
</tr>
<tr>
<td>Private collection</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>14 x 10 ¼ in (35.6 x 27.3 cm)</td>
<td>HENRICVS 7</td>
<td>Lent to the English Portrait 1500-1830 exhibition, Sabin Galleries (Nov-Dec, 1970) by Sir Henry Bedingfield, Bart and Victoria Lady Templemore (The Grandison Heritage); formerly in the Northwick Park Collection.</td>
</tr>
<tr>
<td>Sotheby's, London, 12/11/97, lot 31</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>23 ¼ x 17 ¼ in. (59 x 45 cm)</td>
<td>HENRICI · VII</td>
<td>Anon sale, Christie's, 5/7/37, lot 77.</td>
</tr>
<tr>
<td>Nostell Priory, West Yorkshire (NTIN 959398.2)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>22 x 14 ½ in. (56 x 37 cm)</td>
<td></td>
<td>Purchased by private treaty sale from Lord St Oswald, 2010.</td>
</tr>
<tr>
<td>Sotheby's, London, 21/7/65, lot 3</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>22 ¼ x 17 ¼ in. (57.8 x 37.2 cm)</td>
<td>HENRICVS VII</td>
<td>Unknown.</td>
</tr>
<tr>
<td>Helmingham Hall, Suffolk (Baron Tollemache)</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>15 ½ x 11 ¼ in (39.4 x 28.6 cm)</td>
<td></td>
<td>Unknown.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Christie's, New York, 26/1/05, lot 53.</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>17 ½ x 12 ½ in. (44.4 x 31.1 cm)</td>
<td></td>
<td>Mrs Handfield Jones; Christie's, London, 23/5/24, lot 145, sold to Carroll; Mrs Helen A.P. Merriman, Providence, RI; Christie's, New York, 26/1/05, lot 53.</td>
</tr>
<tr>
<td>Formerly at Pitchford Hall, Shropshire</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>13 x 10 in. (33 x 25.4 cm)</td>
<td></td>
<td>Christie's, London, 28 &amp; 29/9/92, lot 551.</td>
</tr>
<tr>
<td>Formerly in the collection of the Saumarez family</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p, transferred to canvas</td>
<td>26 ¼ x 18 ¼ in. (67.5 x 47.5 cm)</td>
<td>HENRICVS · VII · ANG · REX</td>
<td>Possibly Sir Richard Broke (d.1529), Chief Baron of the Exchequer; James St. Vincent, 4th Lord de Saumarez who married on 18th October 1882. Jane Anne, eldest daughter and co-heiress of Captain Charles Acton Broke of Livermere Park, Suffolk; thence by descent in the Saumarez family, Guernsey, until sold, London, Sotheby's, 13/11/96, lot 15; Sotheby's, London, 6/12/12, lot 107.</td>
</tr>
<tr>
<td>Formerly in the collection of the Earl of Ellenborough</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>12 ½ x 7 ¾ in. (31.7 x 19.7 cm)</td>
<td></td>
<td>Sotheby's, London, 11/6/47, lot 59; Christie's, London, 10/4/70.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Society of Antiquaries, London (LDSAL 298)</td>
<td>unknown</td>
<td>c.1600</td>
<td>o/p</td>
<td>22 ½ x 17 ¼ in. (57 x 44 cm)</td>
<td></td>
<td>Gift from Richard Rawlinson, FSA, 1753.</td>
</tr>
<tr>
<td>Society of Antiquaries, London (LDSAL 299)</td>
<td>unknown</td>
<td>c.1600</td>
<td>o/p</td>
<td>22 x 17 ¼ in. (56 x 44 cm)</td>
<td></td>
<td>Bequeathed by Philip Hammersley Leathes, FSA, 1838.</td>
</tr>
<tr>
<td>Lacock Abbey, Wiltshire (NTIN 996319)</td>
<td>unknown</td>
<td>c.1600</td>
<td>o/p</td>
<td>21 ¼ x 15 ¼ in. (55.2 x 40 cm)</td>
<td></td>
<td>Given by Matilda Theresa Talbot who gave the Abbey, the village and the rest of the estate to the NT in 1944, and 96 pictures in 1948.</td>
</tr>
<tr>
<td>Christie's, London, 6/6/47, lot 119</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>22 x 16 ½ in. (56 x 41.9 cm)</td>
<td>Later inscription</td>
<td>Also at Christie's, 9/6/44, lot 125.</td>
</tr>
<tr>
<td>Glasgow Museums, The Burrell Collection (35.632)</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>13 ½ x 11 in. (34.5 x 27.5 cm)</td>
<td></td>
<td>Gift from Sir William and Lady Burrell to the City of Glasgow, 1944.</td>
</tr>
</tbody>
</table>
## ELIZABETH OF YORK – FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>23 x 17 in. (58 x 43.2 cm)</td>
<td>ELIZABETHA VXOR HENRICI[V]S. VII.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 402740) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>22 ¾ x 17 ½ in. (58.1 x 44.4 cm)</td>
<td>ELIZABETH · REGINA · MATAR · HENRICI · OCTAV</td>
<td>Probably acquired by Queen Caroline from Lord Cornwallis. First recorded in the RC at Kensington in 1818.</td>
</tr>
</tbody>
</table>

## POSSIBLY FROM SETS

<table>
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<tr>
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<th>Medium</th>
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<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trinity College, Cambridge</td>
<td>unknown</td>
<td>1556-67</td>
<td>o/p</td>
<td>22 x 17 in. (56 x 43 cm)</td>
<td>ELIZABETH REGINA. MATER HENRICI VIII</td>
<td>Bequeathed by Robert Beaumont, 1567.</td>
</tr>
<tr>
<td>Nostell Priory, West Yorkshire (NTIN 959398.1)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>22 x 14 ½ in. (56 x 37 cm)</td>
<td></td>
<td>Purchased by private treaty sale from Lord St Oswald, 2010.</td>
</tr>
<tr>
<td>Formerly in the collection of the Dukes of Hamilton</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>14 x 10 ½ in. (36 x 27 cm)</td>
<td></td>
<td>By descent to the Dukes of Hamilton; Sotheby's, London, 30/6/05, lot 6.</td>
</tr>
<tr>
<td>Christ Church, Oxford</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>15 ¼ x 10 ¾ in. (38.7 x 27.3 cm)</td>
<td></td>
<td>Unknown.</td>
</tr>
<tr>
<td>Formerly in the Bastard collection</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>22 ¼ x 17 ½ in. (57.5 x 44 cm)</td>
<td></td>
<td>Bastard Collection; Christie's, London, 16/3/84, lot 61.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Formerly at Bramshill House, Hampshire (Lord Brockett)</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>20 ¾ x 16 ¼ in. (52.7 x 42.5 cm)</td>
<td>ELIZABETHA MATER HENRICI . OCTAVI :</td>
<td>Lord Brockett, Bramshill; Sotheby’s, London, 16 July 1952, lot 24; Christie’s, London, 10/12/54, lot 151.</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 311)</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td>22 ¼ in. x 16 ¾ in. (56.5 x 41.6 cm)</td>
<td>ELIZABETHA · VXOR HENRICI · VII ·</td>
<td>Purchased, 1870; previous history unknown.</td>
</tr>
<tr>
<td>Dunham Massey, Cheshire (NTIN 932371)</td>
<td>unknown</td>
<td>late 16th century?</td>
<td>o/p</td>
<td>21 ½ x 16 ½ in. (54.5 x 42 cm)</td>
<td></td>
<td>Bequeathed with the house, estate and all the contents of Dunham Massey by Roger Grey, 10th Earl of Stamford.</td>
</tr>
<tr>
<td>Arundel Castle, West Sussex (Duke of Norfolk)</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>16 x 12 ½ in. (40.6 x 31.8 cm)</td>
<td></td>
<td>Label on verso: ‘I had it from Mr Reynolds of Cambridge but it came from Ickworth in Suffolk and Lord Bristol’s name is still on the back. William Cole.’</td>
</tr>
</tbody>
</table>
## PRINCE ARTHUR – FROM SETS

<table>
<thead>
<tr>
<th>Collection/ sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unknown, formerly at Middleton Park, Oxfordshire (Earl of Jersey)</td>
<td>unknown</td>
<td>c.1589-95</td>
<td>o/p</td>
<td>33 ½ x 23 in. (85.3 x 58 cm)</td>
<td>PRINCE ARTVR</td>
<td>Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, Christie &amp; Ansell, 3 Sept 1781 (27 August-11 Sept), lot 31; Robert Child (1739-82) of Osterley Park, Middlesex; inherited by Sarah Sophia Fane (1785-1867), who married George Villiers, later 5th Earl of Jersey (1773-1859); at Middleton Park in 1861.</td>
</tr>
<tr>
<td>Syon House, Middlesex (Duke of Northumberland)</td>
<td>unknown</td>
<td>c.1590s</td>
<td>o/p</td>
<td>22 ¼ x 16 ½ in. (56.5 x 41.9 cm)</td>
<td>PRINCE. ARTHVR.</td>
<td>In the Drummond collection at Albury, Surrey; inherited by the Duke of Northumberland, 1890; moved to Syon House, Middlesex after 1930.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>23 x 17 ⅞ in. (58.1 x 43.5 cm)</td>
<td>HENRICVS. VIII.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath) (Appendix 1, v)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>24 x 22 in. (61 x 55.9 cm)</td>
<td>HENRICVS. VIII</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404741) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>22 ⅝ x 17 ¾ in. (57.4 x 44.2 cm)</td>
<td>HENRICVS. VIII.</td>
<td>Probably acquired by Queen Caroline from Lord Cornwallis.</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 4980(14)) (Appendix 1, ix)</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>22 ⅝ x 17 ¾ in. (58.2 x 45 cm)</td>
<td>HENRICVS OCTAVVS.</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
</tr>
<tr>
<td>Dulwich Picture Gallery, London (DPG 533) (Appendix 1, x)</td>
<td>unknown</td>
<td>1618</td>
<td>o/p</td>
<td>23 x 18 in. (58.4 x 45.7 cm)</td>
<td></td>
<td>Purchased by Edward Alleyn, 29 Sept 1618; Alleyn bequest to DPG, 1626.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Warwick Shire Hall</td>
<td>unknown</td>
<td>c.1540(?)</td>
<td>o/p</td>
<td>24 x 23 in (61 x 58 cm)</td>
<td></td>
<td>Purchased in 1951.</td>
</tr>
<tr>
<td>Trinity College, Cambridge</td>
<td>unknown</td>
<td>1566-82</td>
<td>o/p</td>
<td>15 x 11 ½ in. (38 x 29 cm)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hardwick Hall, Derbyshire (NTIN 1129166) (Appendix 1, vii)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>22 x 17 ¼ in. (56 x 44 cm)</td>
<td>HENRICVS VIII</td>
<td>Possibly in the 1601 Hardwick inventory.</td>
</tr>
<tr>
<td>National Maritime Museum, London (BHC2763)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>26 x 18 ½ in. (66 x 47 cm)</td>
<td>HENRICVS. VIII ANG. REX.</td>
<td></td>
</tr>
<tr>
<td>Royal College of Physicians, London (X134)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>22 ¼ x 17 ½ in. (57.8 x 44.5 cm)</td>
<td>HENRICVS VIII</td>
<td>Gift from Dr A. Rawlinson, 1747.</td>
</tr>
<tr>
<td>Victoria &amp; Albert Museum, London (620-1882)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p (round)</td>
<td>c.6.5 in diameter (c.16.5 cm)</td>
<td></td>
<td>Bequeathed by John Jones, 1882.</td>
</tr>
<tr>
<td>Helmingham Hall, Suffolk (Baron Tollemache)</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>14 ¼ x 10 ½ in. (36.2 x 26.7 cm)</td>
<td>HENRICVS OCTAVVS</td>
<td></td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 324)</td>
<td>unknown</td>
<td>17th century?</td>
<td>o/p</td>
<td>19 x 13 ½ in. (48.3 x 34.3 cm)</td>
<td>HENRICVS VIII REX ANGLIE.</td>
<td>Purchased, 1871.</td>
</tr>
<tr>
<td>Hardwick Hall, Derbyshire (National Trust 1129158) (Appendix 1, vii)</td>
<td>unknown</td>
<td>unknown</td>
<td>o/canvas</td>
<td>14 ¼ x 12 ¼ in. (36 x 31 cm)</td>
<td>HENRICVS.8.ANGLORUM REX</td>
<td>Gift to the National Trust with Hardwick Hall, 1959.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
</tr>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Christ Church, Oxford</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>12 x 10 ½ in. (30.5 x 26.7 cm)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Knole, Kent (NTIN 129753)</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>29 x 23 ⅛ in. (74 x 60 cm) (enlarged panel)</td>
<td></td>
<td>On loan from the Trustees of the Sackville Estate.</td>
</tr>
<tr>
<td>(Appendix 11)</td>
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<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>23 x 17 ½ in. (58 x 44.5 cm)</td>
<td>KATHERINA VXOR HENRICÍ. VIII</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404746)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.5 x 44.6 cm)</td>
<td>CATERINA PRIMA VXOR HENRICI OCTAVI</td>
<td>Probably acquired by Queen Caroline. First recorded at Kensington Palace in 1778.</td>
</tr>
</tbody>
</table>

**POSSIBLY FROM SETS**

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Merton College, Oxford</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p, transferred to canvas</td>
<td>22 ½ x 17 in. (59.1 x 44.5 cm)</td>
<td>CATERINA PRIMA · VXOR · HENRICI OCTAVI</td>
<td>Unknown.</td>
</tr>
<tr>
<td>National Museum, Wales (NMW A 1607)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>13 x 10 ¾ in. (33 x 27.3 cm)</td>
<td>KATERINA REGINA</td>
<td>Given by Miss C.I. Pettigrew, 1930.</td>
</tr>
<tr>
<td>Petworth House, West Sussex (NTIN 485104)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>22 x 17 in. (56 x 43 cm)</td>
<td></td>
<td>On loan from the Egremont Private Collection.</td>
</tr>
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</table>
KATHERINE OF ARAGON – POSSIBLY FROM SETS (continued)

<table>
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<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hardwick Hall, Derbyshire (NTIN 1129157)</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>13 ¾ x 10 ¾ in. (35 x 27 cm)</td>
<td>Katerina. Dowager. Regina. Angliae (later?)</td>
<td>Gift to the National Trust with Hardwick Hall, 1959.</td>
</tr>
<tr>
<td>Museum of Fine Arts, Boston, Massachusetts (48.1142)</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>22 ¾ x 18 in. (58.1 x 45.7 cm)</td>
<td></td>
<td>Given by Elizabeth Day McCormick; 1948.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td><em>c</em>.1585-1600</td>
<td>o/p</td>
<td>23 x 17 in. (58 x 43 cm)</td>
<td>ANNA BOLLINA VXOR HEN VIII</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404742)</td>
<td>unknown</td>
<td><em>c</em>.1590-1610</td>
<td>o/p</td>
<td>23 x 16 ¾ in. (58.2 x 42.5 cm)</td>
<td>ANNA BOLLINA VXOR. HENRICI. OCTAVI</td>
<td>Probably acquired for the RC by Queen Caroline; first recorded at Kensington Palace in 1818.</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 4980(15)) (Appendix 1, ix)</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>22 ⅔ x 17 ⅛ in. (56.4 x 44.1 cm)</td>
<td>ANNA BOLINA VXOR HENRICI OCTAV</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leeds Trust in 1974.</td>
</tr>
<tr>
<td>Dulwich Picture Gallery, London (DPG 534) (Appendix 1, x)</td>
<td>unknown</td>
<td>1618</td>
<td>o/p</td>
<td>22 ⅓ x 16 ½ in. (56.8 x 42.2 cm)</td>
<td>ANN BOLEYN</td>
<td>Purchased by Edward Alleyn, 30 Sept 1620; Alleyn bequest to DPG, 1626.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Hever Castle, Kent</td>
<td>unknown</td>
<td>late 16th c.-early 17th century?</td>
<td>o/p</td>
<td>31 x 25 in. (79 x 65 cm)</td>
<td>ANNA · BOLINA ANG · REGINA</td>
<td>Formerly in the collection of Mrs K. Radclyffe.</td>
</tr>
<tr>
<td>National Portrait Gallery, London</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td>21 ¾ x 16 ¾ in. (54.3 x 41.6 cm)</td>
<td>ANNA BOLINA · VXOR · HENRI · OCTA</td>
<td>Purchased in 1882 from the Reynolds Galleries; previous history unknown.</td>
</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>unable to measure</td>
<td>ANNA · BOLLINA · VXOR · HENRICI · VIII</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
</tbody>
</table>

65 See note 61.
# JANE SEYMOUR – FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>23 X 17 ¾ in. (57.8 x 43.8 cm)</td>
<td>IEANA VXOR HENRICVS. VIII</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath) (Appendix 1, v)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>JEANNA. REGINA. VXOR. HENRICI. OCTAVI.</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
</tbody>
</table>

# POSSIBLY FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Incription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syon House, Middlesex (Duke of Northumberland)</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>13 ¾ x 10 ¼ in. (35 x 27.3 cm)</td>
<td>In the Drummond collection at Albury, Surrey; inherited by the Duke of Northumberland, 1890; moved to Syon House, Middlesex after some time after 1930.</td>
<td></td>
</tr>
</tbody>
</table>
**JANE SEYMOUR - POSSIBLY FROM SETS (continued)**

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>With the Weiss Gallery, London, 2012</td>
<td>unknown</td>
<td>c.1536-1540s</td>
<td>o/p</td>
<td>16 x 13 in. (40.5 x 33 cm)</td>
<td></td>
<td>Presumably commissioned by her brother Edward Seymour, 1st Earl of Hertford and 1st Duke of Somerset, thence by descent in 1676 through the Earls of Hertford and Dukes of Somerset to the Earls of Elgin and Marquesses of Ailesbury, Tottenham Park, Savernake, Wiltshire; David Brudenell-Bruce, Earl of Cardigan, Savernake Lodge, Wiltshire.</td>
</tr>
<tr>
<td>Montacute House, Somerset (NTIN 597945)</td>
<td>unknown</td>
<td>1590-1610</td>
<td>o/p</td>
<td>25 x 20 in. (63.5 x 51 cm)</td>
<td></td>
<td>Bequeathed by Sir Percy Malcolm Stewart, 1951; received after the death of Lady Stewart, 1960.</td>
</tr>
<tr>
<td>Knole, Kent (NTIN 129744)</td>
<td>unknown</td>
<td>late 16th century</td>
<td>o/p</td>
<td>24 x 18 in. (61 x 48 cm)</td>
<td></td>
<td>On loan from the Trustees of the Sackville Estate.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
</tr>
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</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>23 x 17 ¼ inches (58 x 43.5 cm)</td>
<td>EDWARDVS. VI.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath) (Appendix 1, v)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>EDWARDVS. VI.</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Claire in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>Private collection (Appendix 10)</td>
<td>unknown</td>
<td>c.1589-95</td>
<td>o/p</td>
<td>33 ½ x 21 ½ in. (85.1 x 54.6 cm)</td>
<td>EDWARD THE. 6.</td>
<td>Commissioned by Ralph Sheldon; Weston Park sale, 3 Sept 1781; Mr and Mrs E.J. de Tracy-Kelly, Audley House School, Oxfordshire; Mallams, 5 April 1995; Philip Mould; private collection; Sotheby's, 5 July 2012, lot 195; Christie's, 11 April 2013, lot 43 (sold).</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404747) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>22 ½ x 17 in. (57.2 x 43 cm)</td>
<td>EDWARDVS VI</td>
<td>Probably part of the set acquired by Queen Caroline from Lord Cornwallis. Recorded at Kensington Palace in 1818.</td>
</tr>
</tbody>
</table>
## EDWARD VI – FROM SETS (continued)

<table>
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<th>Collection/sale</th>
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<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dulwich Picture</td>
<td>unknown</td>
<td>1618</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in (57.2 x</td>
<td>EDWARDVS SEXTVS REI ANGLIAE</td>
<td>Purchased by Edward Alleyn, 29 Sept 1618; Alleyn bequest to DPG, 1626.</td>
</tr>
<tr>
<td>Gallery, London</td>
<td></td>
<td></td>
<td></td>
<td>45 cm)</td>
<td></td>
<td></td>
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<tr>
<td>(DPG 535)</td>
<td></td>
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<tr>
<td>(Appendix 1, x)</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Royal Collection,</td>
<td>unknown</td>
<td>c.1550-90</td>
<td>o/p</td>
<td>18 x 12 ¾ in. (45.2 x 32.7 cm)</td>
<td></td>
<td>Possibly first recorded in the Royal Collection during the reign of Elizabeth I.</td>
</tr>
<tr>
<td>London (RCIN 403452)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trinity College,</td>
<td>unknown</td>
<td>1558-1567</td>
<td>o/p</td>
<td>22 x 16 ½ in. (56 x 42 cm)</td>
<td>EDWARDVS SEXTVS REI ANGLIAE</td>
<td>Bequeathed by Robert Beaumont, 1567.</td>
</tr>
<tr>
<td>Cambridge</td>
<td></td>
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<td></td>
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<td></td>
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</tr>
<tr>
<td>Formerly at</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>18 x 15 ½ in. (45 x 39 cm)</td>
<td>King Edward. Y°. VI</td>
<td>Westworth Woodhouse, South Yorkshire; Philip Mould.</td>
</tr>
<tr>
<td>Wentworth</td>
<td></td>
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<tr>
<td>Woodhouse, South</td>
<td></td>
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<td>Yorkshire</td>
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<td></td>
</tr>
<tr>
<td>Syon House,</td>
<td>unknown</td>
<td>late 16th-early 17th century</td>
<td>o/p</td>
<td>18 ½ x 14 ¾ in. (47 x 36.2 cm)</td>
<td></td>
<td>In the Drummond collection at Albury, Surrey; inherited by the Duke of Northumberland, 1890; moved to Syon House, Middlesex after 1930.</td>
</tr>
<tr>
<td>Middlesex (Duke of Northumberland)</td>
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</table>
### EDWARD VI – POSSIBLY FROM SETS (continued)

<table>
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<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anglesey Abbey, Cambridgeshire (NTIN 515443)</td>
<td>unknown</td>
<td>early 17th century?</td>
<td>o/p</td>
<td>20 ¾ x 17 in. (52.8 x 43.2 cm)</td>
<td>ANo DOMINE. M.D.L./ SEPTEMBRIS. XXIX / 'EDWARDUS DEI GRATIA SEXTUS. REX ANGLIAE FRANCIE ET HISPWNE. CT AETATIS SUAE XIII</td>
<td>In the possession of the Cockayne family, Lords Cullen of Rushton Hall, Northamptonshire; anon sale 'From Rushton Hall', 3 May 1884, lot 75, bt by Lord Aldenham; Aldenham sale Sotheby's 24 Feb 1937, lot 12, bt for Lord Fairhaven (according to label on frame) but the label on back suggests it was owned by H. Hucks Gibbs in 1886 therefore possibly not the picture sold at the Aldenham sale. Alistair Laing has suggested if it isn't the Aldenham picture, it may have passed from G.E. Cockayne to Viceroy Gibbs (successive editors of <em>The Complete Peerage</em>).</td>
</tr>
<tr>
<td>Chirk Castle, Wrexham (NTIN 1171164)</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (58.5 x 45 cm)</td>
<td></td>
<td>Previously on loan from the Myddelton Collection; purchased by the NT in 1999.</td>
</tr>
</tbody>
</table>
### EDWARD VI – POSSIBLY FROM SETS (continued)

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hardwick Hall, Derbyshire (NTIN 1129176)</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>16 ½ x 14 ¾ in. (42 x 36.5 cm)</td>
<td>EDWARD YE. VI</td>
<td>Possibly purchased in 1599 and either in the Gallery or the High Great Chamber at Hardwick New Hall, 1601.</td>
</tr>
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</table>
### MARY I – FROM SETS

<table>
<thead>
<tr>
<th>Collection/sale</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Inscription</th>
<th>Provenance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean and Chapter, Ripon Cathedral (Appendix 1, iv)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>23 x 17 inches (58 x 43 cm)</td>
<td>MARIA: REGINA. FILLIA. [SIC] HENRICI. OCTAVI.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
<tr>
<td>Longleat, Wiltshire (Marquess of Bath) (Appendix 1, v)</td>
<td>unknown</td>
<td>c.1585-1600</td>
<td>o/p</td>
<td>22 ½ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>MARIA REGINA. FILLIA. [SIC] HENRICI. OCTAVI.</td>
<td>Bought by Lord Weymouth at the Cobham Sale in 1710; the red seal on the back bears the arms of Henry Ibrackan, MP for Clare in 1661 (he was the son of Henry O'Brien, Baron Inchquin and 7th Earl of Thomond).</td>
</tr>
<tr>
<td>Royal Collection, London (RCIN 404739) (Appendix 1, viii)</td>
<td>unknown</td>
<td>c.1590-1610</td>
<td>o/p</td>
<td>22 ½ x 17 in. (57.4 x 43.4 cm)</td>
<td>MARIA · REGINA · FILLÆ · HENRICI · OCTAVÌ</td>
<td>Probably part of the set acquired by Queen Caroline from Lord Cornwallis; recorded at Kensington Palace in 1818.</td>
</tr>
<tr>
<td>National Portrait Gallery, London (NPG 4980(16)) (Appendix 1, ix)</td>
<td>unknown</td>
<td>1597-1618</td>
<td>o/p</td>
<td>22 ½ in. x 17 ¾ in. (57.2 x 45.1 cm)</td>
<td>MARY REGYNA ANGLYA</td>
<td>At Hornby Castle, Yorkshire since at least 1868; purchased by the NPG from the 10th Duke of Leedes Trust in 1974.</td>
</tr>
<tr>
<td>Dulwich Picture Gallery, London (DPG 536) (Appendix 1, x)</td>
<td>unknown</td>
<td>1618</td>
<td>o/p</td>
<td>22 ¾ x 16 ½ in. (58.1 x 41.9 cm)</td>
<td></td>
<td>Purchased by Edward Alleyn, 29 Sept 1618; Alleyn bequest to DPG, 1626.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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</tr>
<tr>
<td>Corpus Christi College, Cambridge</td>
<td>unknown</td>
<td>1558</td>
<td>o/p</td>
<td>8 ½ x 6 ½ in. (22 x 16 cm)</td>
<td>(later)</td>
<td>Bequeathed by the Reverend William Cole of Milton, 1782.</td>
</tr>
<tr>
<td>Swynnerton Hall, Staffordshire</td>
<td>unknown</td>
<td>16th century</td>
<td>o/p</td>
<td>25 x 17 ¾ in. (63.5 x 45 cm)</td>
<td></td>
<td>By descent to Lord Stafford.</td>
</tr>
<tr>
<td>The Chequers Trust, Buckinghamshire</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>12 ½ x 10 in. (31.8 x 25.4 cm)</td>
<td></td>
<td>Given by Lord and Lady Lee of Fareham, 1917.</td>
</tr>
<tr>
<td>Charlecote Park, Warwickshire (NTIN 533880)</td>
<td>unknown</td>
<td>16th century?</td>
<td>o/p</td>
<td>21 x 16 in. (53.5 x 40.5 cm)</td>
<td>MARIA DEI ANGLIE ÆTATIS · 41 · GRACIA REGINA · 1556 ·</td>
<td>On loan from Sir Edmund Fairfax-Lucy.</td>
</tr>
<tr>
<td>Anglesey Abbey, Cambridgeshire (National Trust 515568)</td>
<td>unknown</td>
<td>17th century?</td>
<td>o/p</td>
<td>15 ¼ x 11 ½ in. (39.3 x 29.5 cm)</td>
<td></td>
<td>Bequeathed to NT by 1st Lord Fairhaven; date of acquisition by Lord Fairhaven unknown; previous provenance unknown.</td>
</tr>
<tr>
<td>Knole, Kent (National Trust 129761) (Appendix 11)</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>29 1/6 x 23 ¾ in. (74 x 60 cm) (enlarged panel)</td>
<td></td>
<td>On loan from the Trustees of the Sackville Estate.</td>
</tr>
<tr>
<td>Collection/sale</td>
<td>Artist</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Inscription</td>
<td>Provenance</td>
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<td>-------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Dean and Chapter, Ripon Cathedral (library group)(^{66})</td>
<td>unknown</td>
<td>unknown</td>
<td>o/p</td>
<td>unable to measure</td>
<td>MARIA. REGINA.</td>
<td>Possibly given to the Deanery by Sir Edward Blackett, 2nd Bt (1649-1718) between 1677 and 1695.</td>
</tr>
</tbody>
</table>

\(^{66}\) See note 61.
Appendix 3

Heroines of Antiquity from Amberley Castle, West Sussex, c.1526

See Volume 1, pp. 27-28.

This set of paintings representing heroines of antiquity was probably commissioned by Robert Sherburn (c.1454-1536) for Amberley Castle in West Sussex, his residence as Bishop of Chichester. It may have been painted in 1526 in anticipation of a royal visit. Originally there were nine paintings in the group but only eight now survive (now in the collection of Chichester District Council). At Amberley they were incorporated into panelling in a room known as the Queen’s Room and were originally displayed with an accompanying set of heroes. The paintings have been attributed to Lambert Barnard (d.1567/68) who is known to have worked for Sherburn. The Latin verses are based on a ballad entitled The Nine Ladies Worthy that was formerly attributed to Chaucer. The paintings and verses are likely to have been devised by Sherburn using this source.

General Literature


Images: Pallant House Gallery, Chichester (Your Paintings/ PCF)
1. **Semiramis (Assyrian queen)**
   Accession number: CHCPH 0738 A
   Oil and tempera on panel
   45 x 33 in. (114.3 x 86.4 cm)

2. **Lampedo (Queen of the Amazons)**
   Accession number: CHCPH 0738 B
   Oil and tempera on panel
   45 x 33 in. (114.3 x 86.4 cm)
3. **Menalippe (Queen of the Amazons)**
Accession number: CHCPH 0738 C
Oil and tempera on panel
45 x 33 in. (114.3 x 86.4 cm)

4. **Hippolyta (Queen of the Amazons)**
Accession number: CHCPH 0738 D
Oil and tempera on panel
45 x 33 in. (114.3 x 86.4 cm)
5. Xenobia (Queen of the Palmyrenes)
Accession number: CHCPH 0738 E
Oil and tempera on panel
45 x 33 in. (114.3 x 86.4 cm)

6. Thomyris (Queen of the Massagetae and Scythia)
Accession number: CHCPH 0738 F
Oil and tempera on panel
45 x 33 in. (114.3 x 86.4 cm)
7. Sinope (Queen of the Amazons)
Accession number: CHCPH 0738 G
Oil and tempera on panel
45 x 33 in. (114.3 x 86.4 cm)

8. Cassandra (in Greek mythology, the daughter of King Priam of Troy)
Accession number: CHCPH 0738 H
Oil and tempera on panel
45 x 33 in. (114.3 x 86.4 cm)
Appendix 4

A Set of Benefactors at Peterhouse College, Cambridge, c.1565-1617

See Volume 1, pp. 31-32.

This image has been removed for copyright reasons

The portraits of Simon Langham and Robert Smith (© Country Life)
General Literature

Blomefield, Francis, *Collectanea Cantabrigiensa, Or Collections Relating to Cambridge* (Norwich, 1751), pp. 158-61

Fuller, Thomas, *The church-history of Britain: from the birth of Jesus Christ untill the year M.DC.XLVIII* (London: John Williams, 1655), Section 2, p. 32


1. **King Edward I (1239-1307, reigned 1272-1307)**
   Oil on panel, c.1565
   Approx. 21 x 17 in. (53.3 x 43.2 cm)

   Granted the royal charter to the college.

2. **Hugh de Balsham (d.1286), Bishop of Ely**
   Oil on panel, c.1565
   Approx. 21 x 17 in. (53.3 x 43.2 cm)
   *Dendrochronology.* The panel is constructed from two horizontally aligned boards made from Eastern Baltic oak. The last tree-ring found was dated to 1548. It is made of wood from a tree also used to make the Edmunds and Denham panels. The wood is likely to have been felled between 1557 and 1569.

   Founded the college in 1584.

3. **Simon de Montacute (c.1304-1345), Bishop of Ely**
   Oil on panel, c.1565
   Approx. 21 x 17 in. (53.3 x 43.2 cm)

   College benefactor.

---

All the dendrochronological information for this set is taken from Tyers, Ian, ‘Tree-Ring Analysis of a Series of Panel Paintings from Peterhouse College, Cambridge’ (unpublished report, University of Sheffield, 2003) [in the Hamilton Kerr Institute archives]. I am grateful for the HKI for providing access to this report.
4. Simon Langham (d.1376), Bishop of Ely and Archbishop of Canterbury
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)

5. Thomas de Castro-Bernard
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)

6. John Holbroke (d.1437)
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)

7. Thomas Lane
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)

8. John Warkeworth (c.1425-1500)
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)
*Dendrochronology:* The panel is constructed from two horizontally aligned boards made from Eastern Baltic oak. The last tree-ring found was dated to 1549. It is made from wood from a tree also used to make the Denman and Balsham panels. The wood is likely to have been felled between 1557 and 1569.

Master of Peterhouse from 1473 and benefactor to the college.

9. Thomas Denman (d.1500/01)
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)
*Dendrochronology:* The panel is constructed from two horizontally aligned boards made from Eastern Baltic oak. The last tree-ring found was dated to 1545. It is made of wood from a tree that was also used to make the Warkeworth and Balsham panels. The wood is likely to have been felled between 1557 and 1569.

Master of Peterhouse from 1500.

10. Henry Hornby (c.1457-1518)
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)

Master of Peterhouse from 1501 and benefactor to the college.

11. Edmund Hanson
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)

12. Mr Lownde
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)
13. William Martin
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)

14. Thomas Burgoyne
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)

15. John Edmunds (d. in or before 1544)
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)
Dendrochronology: The panel is constructed from two horizontally aligned boards made from Eastern Baltic oak. The last tree-ring found was dated to 1546. It is made of wood from a tree also found in the Ainsworth and Wolfe panels. The wood is likely to have been felled between 1557 and 1569.

Master of Peterhouse from 1522.

16. Robert Shorton (d.1535)
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)

Master of Pembroke College from c.1516. Benefactor to Peterhouse.

17. Tabitha Wolfe
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)
Dendrochronology: The panel is constructed from two horizontally aligned boards made from Eastern Baltic oak. The last tree-ring found was dated to 1542. It contains wood from a tree also found in the Edmunds and Ainsworth panels. The wood is likely to have been felled between 1557 and 1569.

18. Edward North (c.1504-1564), first Baron North
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)

19. Radulph Ainsworth
Oil on panel, c.1565
Approx. 21 x 17 in. (53.3 x 43.2 cm)
Dendrochronology: The panel is constructed from two horizontally aligned boards made from Eastern Baltic oak. The last tree-ring found was dated to 1534. It contains wood from a tree also found in the Edmunds and Wolfe panels. The wood is likely to have been felled between 1557 and 1569.
20. **Robert Smith**  
Oil on panel, c.1565  
Approx. 21 x 17 in. (53.3 x 43.2 cm)  
*Dendrochronology:* The panel is constructed from four horizontally aligned boards made from Eastern Baltic oak. The last tree-ring found was dated to 1551. The wood was felled in 1561 or later. The panel has been constructed slightly differently from the other panels that have been examined and it does not appear to have been produced at the same time. It is possible that this picture is marginally later than the rest.

21. **Andrew Perne (c.1519-1589)**  
Oil on panel, c.1589  
Master of Peterhouse from 1554.

22. **John Whitgift (1530/31-1604), Archbishop of Canterbury**  
Oil on panel, c.1589

23. **Henry Wilshawe**  
Oil on panel, c.1589

24. **Robert Slade**  
Oil on panel, 1616

25. **John Blythe**  
Oil on panel, 1617
Appendix 5

Edward Alleyn’s Set of Sibyls, 1620

See Volume 1, pp. 43-44.

These paintings were purchased by the former actor and founder of Dulwich College, Edward Alleyn (1566-1626), on 3 November 1620. Originally, there were twelve in the group. They were bequeathed to the college with other paintings formerly owned by Alleyn and are now in the collection of Dulwich Picture Gallery, London.

General Literature


Images reproduced by permission of the Trustees of Dulwich Picture Gallery

1. Egyptian Sibyl
DPG 537
Oil on canvas
24 x 17 ½ in. (61 x 44.4 cm)

This image has been removed for copyright reasons
2. *Samian Sibyl*
DPG 538
Oil on canvas
23 x 17 ⅓ in (58.7 x 44.1 cm)

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3. *Cumanan Sibyl*
DPG 539
Oil on panel
22 ½ x 16 in. (57.2 x 40.9 cm)

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4. *Cumaean Sibyl*
DPG 540
Oil on canvas
25 x 17 ¾ in. (63.5 x 45.1 cm)

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5. *Delphic Sibyl*
DPG 541
Oil on panel
22 ½ x 16 in. (57.2 x 41 cm)

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6. *European Sibyl*
DPG 542
Oil on panel
22 ½ x 16 in. (57.2 x 41 cm)

7. *Hellespontic Sibyl*
DPG 543
Oil on panel
22 ½ x 16 ¾ in. (57.2 x 42.5 cm)
8. Persian Sibyl
DPG 544
Oil on panel
22 ½ x 17 in. (57.2 x 43.3 cm)

9. Tiburtine Sibyl
DPG 545
Oil on canvas
22 ½ x 16 ¼ in. (57.2 x 42.5 cm)
Appendix 6

Printed Series of English Kings and Queens

The relationship between printed portrait series (including those in illustrated books) and painted sets is discussed in Volume 1, pp. 49-54 and 60-65.


A series of illustrative woodcut portraits of English kings from William I to Richard III, each of which is printed on a separate page within the book. All the portraits are full lengths.

1. William I, called ‘The Conqueror’ (1027-1087, reigned 1066-87)
   In semi-profile to the right; wearing a long cloak with a fur collar over armour, a tunic, and a crown decorated with crosses and fleurs-de-lis; with a beard, a moustache and hair over his ears; holding a raised sword in his right hand and an orb in his left hand. There are arrows pointing downwards on both sides of the figure.
   *Shield (top left corner):* two leopards.
   *Inscription (above):* Wylllyam Conquerour.

2. William II (c.1060-1100, reigned 1087-1100)
   In slight semi-profile to the right; wearing a long robe with a fur mantle and a crown with crosses and fleurs-de-lis; clean-shaven with straight hair over his ears; holding an orb in his right hand and a sceptre in his left hand.
   *Shield (top left corner):* two leopards.
   *Inscription (top right):* Wylms rufus.
3. **Henry I (1068/69-1135, reigned 1100-1135)**
In profile to the left; wearing a long robe, cloak and a crown with crosses and fleurs-de-lis; clean-shaven with hair over his ears; holding a raised sceptre in his right hand and an orb in his left hand.
*Shield (top right corner):* two leopards.
*Inscription (top left):* Henricus. j.

4. **Stephen (c.1092-1154, reigned 1135-54)**
In semi-profile to the right; wearing a fur mantle over a long robe and cloak, and a crown with crosses and fleurs-de-lis; clean-shaven with straight hair over his ears: holding an orb in his right hand and sceptre pointing downwards in his left hand.
*Shield (top left corner):* three centaurs.
*Inscription (top right):* Stephanus

5. **Henry II (1133-1189, reigned 1154-1189)**
In semi-profile to the left; wearing a long robe, cloak and a crown with crosses and fleurs-de-lis; with hair to his ears and a long, bisected beard; holding a sceptre in his right hand and an orb in his left hand.
*Shield (top right corner):* three lions.
*Inscription (top left):* Henricus. ij.

This image has been removed for copyright reasons

In semi-profile to the left; wearing armour and a regal helmet; with a beard and moustache; astride a lion with his right hand in the lion’s mouth.
*Shield (top left corner):* three lions.
*Inscription (top right):* Richardus. j.
7. **John** (1167-1216, reigned 1199-1216)
   Facing forward; wearing armour and a crown with crosses and fleurs-de-lis; with a bisected beard, a moustache and hair to his ears; holding a raised sword in his right hand and an orb in his left hand.
   *Shield (top left corner):* three lions.
   *Inscription (top right):* Johannes

8. **Henry III** (1207-1272, reigned 1216-72)
   In profile to the right; wearing a long robe, cloak and a crown with crosses and fleurs-de-lis; with long hair and a beard and moustache; holding a sceptre in his right hand and an orb in his left hand.
   *Shield (top left corner):* three lions.
   *Inscription (top right):* Henricus. iij.

9. **Edward I** (1239-1307, reigned 1272-1307)
   In semi-profile to the left; wearing a long cloak over armour, a tunic and a crown with crosses and fleurs-de-lis; with a beard, a moustache and hair over his ears; holding a raised sword in his left hand and an orb in his right hand.
   *Shield (top left corner):* three lions.
   *Inscription (top right):* Edwardus. j.

10. **Edward II** (1284-1327, reigned 1307-27)
    In slight semi-profile to the right; wearing a long robe and crown with crosses and fleurs-de-lis; clean-shaven with hair over his ears; holding a sceptre in his right hand pointing downwards and an orb in his left hand.
    *Shield (top right corner):* three lions.
    *Inscription (top left):* Edwardus. ij.

11. **Edward III** (1312-1377, reigned 1327-77)
    Facing forwards; wearing a long cloak over armour and a crown with crosses and fleurs-de-lis; with a moustache, a long, bisected beard and hair to his ears; holding a raised sword in his right hand with two crowns on it and an orb in his left hand.
    *Shield (top right corner):* three lions quartered with fleurs-de-lis.
    *Inscription (top left):* Edwardus. iij.
12. Richard II (1367-1400, reigned 1377-99)
In semi-profile to the left; wearing a long robe, cloak and fur mantle and a crown with crosses and fleurs-de-lis; clean-shaven with hair over his ears; holding a sceptre in his right hand pointing downwards and an orb in his left hand.
*Shield (top left corner):* three lions quartered with fleurs-de-lis.
*Inscription (top right):* Richardus. ij.

13. Henry IV (1366-1413, reigned 1399-1413)
In slight semi-profile to the right; wearing a long robe, cloak and crown with crosses and fleurs-de-lis; with a beard and moustache and hair over his ears; holding a sceptre in his right hand and an orb in his left hand.
*Shield (top right corner):* three lions quartered with fleurs-de-lis.
*Inscription (top left):* Henricus. iiiij.

14. Henry V (1386-1422, reigned 1413-22)
In profile to the left; wearing a cloak over armour and a closed crown; clean-shaven with hair over his ears (but not the distinctive cropped hair in the paintings of Henry V); holding a raised sword in his left hand and an orb in his right hand.
*Shield (top right corner):* three lions quartered with fleurs-de-lis.
*Inscription (top left):* Henricus. v.

15. Henry VI (1421-1471, reigned 1422-61 and 1470-71)
In semi-profile to the left; wearing a long robe and a closed crown; clean-shaven with shoulder length hair; holding a sceptre in his left hand pointing downwards and an orb in his right hand.
*Shield (top left corner):* three lions quartered with fleurs-de-lis.
*Inscription (top right):* Henricus. vj.
16. Edward IV (1442-1483, reigned 1461-70 and 1471-83)
In semi-profile to the left; wearing a cloak and a fur mantle over armour and a closed crown; clean-shaven with hair over his ears; holding an orb in his left hand and a raised sword in his right hand.
*Shield (top right corner)*: three lions quartered with fleurs-de-lis.
*Inscription (top left)*: Edwardus. iii.

17. Edward V (1470-1483, reigned 1483)
Facing forwards; wearing a long robe and cloak and cap with a closed crown hovering above his head; clean-shaven with hair over his ears; holding a sceptre in his left hand and an orb in his right hand.
*Shield (top right corner)*: three lions quartered with fleurs-de-lis.
*Inscription (top left)*: Edwardus. v.

18. Richard III (1452-1485, reigned 1483-85)
In slight semi-profile to the right; wearing a long robe, cloak and closed crown; with a short beard, a moustache and hair over his ears; holding a broken sceptre pointing downwards in his left hand and an orb in his right hand.
*Shield (top right corner)*: three lions quartered with fleurs-de-lis.
*Inscription (top left)*: Richardus. ii.

**Bibliography**


Images: from a copy in the Henry E. Huntington Library and Art Gallery, San Marino, CA (EEBO/ ProQuest LLC)
ii. [To the reader. Beholde here (gentle reader) a brief abstract of the genealogie of all the kynges of England (London: By Gyles Godet dwellinge in Blacke frier, c.1560-62 (STC 10022)

See Volume 1, pp. 51-52.

A series of 122 half-length woodcut portraits representing the genealogy of English rulers from Noah to Elizabeth I composed of 27 sheets forming a continuous frieze. Only the monarchs from William I onwards will be dealt with here.

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Sheet number 25 of 27 showing the monarchs from Henry IV to Richard III, from a copy at the BL (EEBO/ ProQuest LLC)

Sheet 23

1. William I
In semi-profile to the right; wearing a cloak over armour and a regal helmet; with a long beard and a moustache; holding a raised sword in his right hand and an orb in his left hand. There are arrows pointing downwards around his body like those in the Rastell image (Appendix 6, i).

Shield (above): two leopards.

Inscription below: Willyam Conquerour. i.

2. William II
Facing forwards; wearing a fur-lined cloak over a tunic with a jewel around his neck suspended from a chain, and a crown; with a short beard and a moustache; holding a sceptre in his right hand and an orb in his left hand.

Shield (above): two leopards.

Inscription below: Willyam Rous. ii.
3. **Henry I**
In semi-profile to the left; wearing a cloak, a chain around the neck and a crown; with a beard and moustache; holding a sceptre in his right hand and an orb in his left hand. Very similar face, hair and beard to William II.
*Shield (above):* two leopards.
*Inscription below:* Henry the first.

4. **Stephen**
In semi-profile to the right; wearing a pointed crown; with a long beard and a moustache; holding a sceptre in his right hand and an orb in his left hand.
*Shield (above):* one centaur.
*Inscription below:* Steven.

5. **Henry II**
In semi-profile to the right; wearing a richly decorated tunic, a metal collar and a pointed crown; clean-shaven with short hair; holding a sceptre in his left hand and an orb in his right hand.
*Shield (above):* three lions.
*Inscription below:* Henry the second.

6. **Richard I**
In profile to the left; wearing a cloak over armour and a regal helmet with a large feather on top; with a beard and moustache; opening a lion’s jaw with his hands.
*Shield (above):* three lions.
*Inscription below:* Richard the first.

7. **John**
In semi-profile to the right but facing outwards; wearing a cloak over armour and a regal helmet with a large feather on top; with a beard and moustache; holding a sword in his right hand facing upwards and an orb in his left hand.
*Shield (above):* three lions.
*Inscription below:* John.

8. **Henry III**
In slight semi-profile to the right; wearing a cloak tied in the centre and a crown; with a short beard and a moustache; holding a sceptre in his right hand and an orb in his left hand.
*Shield (above):* three lions.
*Inscription below:* Henry the iii.

9. **Edward I**
In profile to the left; wearing a crown over a wide-brimmed hat; with a long beard and a moustache; holding a raised sword in his right hand and an orb in his left hand.
*Shield (above):* three lions.
*Inscription below:* Edward the first.
10. Edward II
In profile to the right; wearing a crown; clean-shaven; holding a sceptre pointing downwards in his right hand and an orb in his left hand.
*Shield (above)*: three lions.
*Inscription below*: Edward the second.

11. Edward III
In semi-profile to the right; wearing a cloak over armour and a regal helmet with a large feather; with a beard and a moustache; holding a raised sword in his left hand with two crowns on it (as in the Rastell image – see Appendix 6, i) and an orb in his left hand.
*Shield (above)*: three lions quartered with fleurs-de-lis encircled by the garter.
*Inscription below*: Edward the third.

12. Richard II
In semi-profile (nearly full profile) to the left; wearing a cloak with a high collar, chains around his neck and a crown; with a beard and a moustache; holding a sceptre in his left hand pointing downwards and an orb in his right hand.
*Shield (above)*: three lions quartered with fleurs-de-lis encircled by the garter.
*Inscription below*: Richard the second.

Sheet 25

13. Henry IV
In profile to the right; wearing a crown on top of a wide-brimmed hat; with a beard and moustache; holding a sceptre in his right hand and an orb in his left.
*Shield (above)*: three lions quartered with fleurs-de-lis encircled by the garter.
*Inscription below*: Henry the. iii.

14. Henry V
Facing forward; wearing armour and a closed crown; with a beard and moustache; holding a raised sword in his right hand and an orb in his left hand.
*Shield (above)*: three lions quartered with fleurs-de-lis encircled by the garter.
*Inscription below*: Henry the. v.

15. Henry VI
With his body in semi-profile to the left but his head facing outwards; wearing a closed crown over a wide-brimmed hat; clean-shaven; holding a sceptre pointing downwards in his left hand with an orb in his right hand.
*Shield (above)*: three lions quartered with fleurs-de-lis encircled by the garter.
*Inscription below*: Henry the. vi.

16. Edward IV
With his body in semi-profile to the right with his head facing outwards; wearing armour and a closed crown; with a beard and moustache; holding a raised sword in his right hand and an orb in his left hand.
*Shield (above)*: three lions quartered with fleurs-de-lis encircled by the garter.
*Inscription below*: Edward the. iii.
17. Edward V
Facing forwards; wearing a cloak over a richly decorated tunic, a fur collar and a black cap with a feather; with a closed crown hovering above his head; clean-shaven (a boy); holding a sceptre in his right hand and an orb in his left hand.
*Shield (above)*: three lions quartered with fleurs-de-lis encircled by the garter.
*Inscription below*: Edward the v.

18. Richard III
In semi-profile to the left; wearing a closed crown over a wide-brimmed hat; with a beard and moustache; holding a broken sceptre pointing downwards in his left hand and an orb in his right hand.
*Shield (above)*: three lions quartered with fleurs-de-lis encircled by the garter.
*Inscription below*: Richard the iii.

Sheet 26

19. Henry VII (1457-1509, reigned 1485-1509)
In semi-profile to the right; wearing armour with a fur-lined cloak over the top and a closed crown; clean shaven; holding a raised sword in his right hand and an orb in his left hand; with a rose above his head to the right.
*Shield (above)*: three lions quartered with fleurs-de-lis encircled by the garter.
*Inscription below*: Henry the vii.

20. Henry VIII (1491-1547, reigned 1509-47)
Facing forwards; wearing armour with a fur-lined cloak over the top, a Great George on a necklace embellished with the initials ‘H’ and ‘R’ (facing the wrong way) and a closed crown on top of a jewelled hat; with a beard and moustache; holding a raised sword in his right hand and an orb in his left hand.
*Shield (above)*: three lions quartered with fleurs-de-lis encircled by the garter.
*Inscription below*: Henry the viii.

21. Edward VI (1537-1553, reigned 1547-53)
In semi-profile to the left; wearing armour with a fur-lined cloak over the top, a Great George and a closed crown on top of a hat; clean-shaven (a boy); holding a raised sword in his right hand and an orb in his left hand.
*Shield (above)*: three lions quartered with fleurs-de-lis encircled by the garter.
*Inscription below*: Edward the vi.

22. Philip II of Spain (1527-1598)
In profile to the right; wearing armour, a sash and an open crown over a hat; with a short beard and a moustache; holding a raised sword in his right hand and resting his left hand on an orb.
*Inscription below*: Phillip
23. Mary I (1516-1558, reigned 1553-58)
In semi-profile to the left (with her body facing Philip II but her face looking outwards); wearing a dark dress with a high collar and a closed crown on top of a headdress; holding a sceptre in her left hand and resting her right hand on the orb that Philip is also touching. Based on the painted portrait by Anthonis Mor (1516-1575/76).
Shield (above): arms of Philip and Mary encircled by the garter.
Inscription below: Mary.

Sheet 27

24. Elizabeth I (1533-1603, reigned 1558-1603)
In semi-profile to the right; wearing a dark dress, a fur collar and ruff and a closed crown/coronet on top of her headdress; holding a sceptre in her right hand and an orb in her left hand.
Shield (above): Elizabeth’s arms encircled by the garter.
Inscription below: Elizabeth.

Bibliography


iii. Hendrik Goltzius, *The kings and queens of England, 1584-85*

See Volume 1, pp. 52, 61, 64 and 74-75.

Full-length Mannerist figures from William I to Elizabeth I (preceded by a herald); published in the Netherlands but imported into England from at least the 1590s.  

Sheet 4 of 7 depicting Henry III, Edward I, Edward II and Edward III (© Trustees of the British Museum, 1928,1212.42)

**Sheet 1**

1. **William I**
   Facing to the right; wearing a tunic, some armour, a long cloak and a helmet; with a moustache and a short beard; holding a raised sword in his right hand and a shield over his left shoulder (two leopards).

**Sheet 2**

2. **William II**
   Facing forwards; wearing a fur-trimmed brocade tunic, a fur-lined cloak and a crown on top of a wide-brimmed hat; clean-shaven; holding a raised sword in his right hand and a shield on his left arm (two leopards). With an arrow in his chest.

3. **Henry I**
   With his body in semi-profile to the right but his head facing left; wearing a tunic, a fur-lined cloak, a helmet and a shield on a strap over his left shoulder (two leopards); clean-shaven; holding a raised sword in his right hand.

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68 Prints from the series were pasted into a heraldic manuscript produced in England between 1589 and 1593 (BL Royal MS 18 C XVII). See Vol. 1, pp. 74-75.
4. **Stephen**  
Facing to the left; wearing a helmet, a richly-decorated, fur-trimmed tunic and a fur-trimmed cloak; with a moustache but no (or short, obscured) beard; holding a raised sword in his right hand with a shield at his left shoulder (one centaur).

_Sheet 3_

5. **Henry II**  
Facing to the right; wearing a brocade tunic, a fur-lined cloak and a flat-topped hat; clean-shaven; holding a raised sword in his right hand and a shield on his left arm (three lions).

6. **Richard I**  
Facing to the left with his back to the viewer; wearing a brocade cloak with an ermine trim; with a short beard and a moustache; holding a raised sword in his right hand and a shield on his left arm (three lions). With a slain lion at his feet.

7. **John**  
Facing forwards; wearing a tunic, some armour, a fur-lined cloak and a flat-topped hat; with a short beard and a moustache; holding a raised sword in his right hand and a shield on his left arm (three lions).

_Sheet 4_

8. **Henry III**  
Facing to the left; wearing a fur-lined cloak and a flat-topped hat with no brim; clean-shaven; holding a raised sword in his right hand and a shield on his left arm (three lions). With a drooping right eyelid.

9. **Edward I**  
With his body facing to the right but his head facing forward; wearing a tunic, a fur-lined cloak and a crown; with a beard and a moustache; holding a raised sword in his right hand and a shield on his left arm (three lions).

10. **Edward II**  
Facing to the left; wearing an ermine-trimmed tunic, cloak and a crown on a wide-brimmed hat; clean-shaven; holding a sword facing downwards in his left hand with a shield on his left shoulder (three lions).

11. **Edward III**  
Facing to the left; wearing a tunic, some armour, a fur-lined cloak and a regal helmet; clean-shaven; holding a raised sword in his right hand with two crowns on it and a shield on his left arm (three lions quartered with fleurs-de-lis). Wearing a Great George around his neck.
12. Richard II  
Facing to the right with his right hand touching his head; wearing a brocade robe and a fur-lined tunic, a cloak and a crown on a hat; clean-shaven with shoulder-length hair; holding a sword in his left hand facing downwards and a shield on his left arm (three lions quartered with fleurs-de-lis).

13. Henry IV  
In profile to the left; wearing an ermine-trimmed tunic, a fur-lined cloak and a regal helmet; with a moustache and short beard; holding a raised sword in his right hand and a shield on his left arm (three lions quartered with fleurs-de-lis).

14. Henry V  
In semi-profile to the right; wearing armour, a fur-lined cloak and a closed crown; with a short beard and a moustache; holding a raised sword in his right hand and a shield in his left hand (three lions quartered with fleurs-de-lis). Wearing a Great George around his neck.

15. Henry VI  
Facing to the left; wearing a fur-lined cloak and a closed crown; clean-shaven; holding a sword facing downwards in his left hand and a handkerchief in his right hand. With a shield on his left arm (three lions quartered with fleurs-de-lis).

Sheet 6

16. Edward IV  
With his body in semi-profile to the right and his head facing left; wearing a brocade tunic, a fur-lined cloak and a closed crown; with a beard and a moustache; holding a raised sword in his right hand and a shield on his left arm (three lions quartered with fleurs-de-lis).

17. Edward V  
In semi-profile to the left; wearing a tunic, a fur-lined cloak and a cap with a feather with a closed crown hovering over his head; clean-shaven (a boy); holding a sword facing downwards in his left hand and a handkerchief to his eyes in his right hand; with a shield on his left arm (three lions quartered with fleurs-de-lis).

18. Richard III  
In semi-profile to the right; wearing a tunic, a fur-lined cloak and a closed crown; clean-shaven; holding a broken sword in his right hand facing downwards and a sceptre facing downwards in his left hand; with a broken lance at his feet, part of which is through his chest; holding a shield on his left arm (three lions quartered with fleurs-de-lis).

19. Henry VII  
In semi-profile to the left but facing outwards; wearing a tunic embellished with a rose, a fur-lined cloak and a closed crown over a wide-brimmed hat; clean-shaven; holding a raised sword in his right hand and a shield on his left arm (three lions quartered with fleurs-de-lis).
20. Henry VIII
Facing forwards, usual type; wearing armour, a fur-lined cloak and a closed crown over a hat wide-brimmed hat; holding a raised sword in his right hand and a shield on his left arm (three lions quartered with fleurs-de-lis).

21. Edward VI
In semi-profile to the left; wearing a doublet, a fur-lined cloak and a closed crown on top of a wide-brimmed hat; holding a raised sword in his right hand and a shield on his left arm (three lions quartered with fleurs-de-lis).

22. Mary I
In semi-profile to the right; wearing a fur-lined cloak over her dress, a high collar and a closed crown on top of a headdress; with a sceptre in her right hand and a diamond-shaped shield at her left-hand side (three lions quartered with fleurs-de-lis).

23. Elizabeth I
In semi-profile to the left; wearing a richly-decorated dress, a ruff and a coronet; holding a sceptre in her right hand and a diamond-shaped shield at her left side (three lions quartered with fleurs-de-lis).

Bibliography


See Volume 1, pp. 50-51.

A rose surrounded by a garter and surmounted by the crown of England. Conceived by Thomas Talbot (born c.1535) and engraved by Jodocus Hondius (1563-1612). With bust portraits in ovals of Henry VII and Elizabeth of York on either side of the crown. The rose contains coats of arms of Knights of the Garter as well as portrait heads in roundels of Henry VII, Henry VIII, Edward VI, Mary and Elizabeth.
1. **Henry VII**  
In semi-profile to the right; wearing a fur-lined gown and a closed crown on top of a cap; clean-shaven with chin-length hair; holding a sceptre in his right hand and an orb in his left hand.

2. **Elizabeth of York (1466-1503)**  
In semi-profile to the left; wearing a gabled headdress and holding a rose.

*Heads only:*

3. **Henry VII**  
Same type as above.

4. **Henry VIII**  
Facing forwards; with a beard and a moustache; wearing a closed crown on top of a hat.

5. **Edward VI**  
In semi-profile to the right; wearing a closed crown on top of a cap with a feather; clean shaven (a boy).

6. **Mary I**  
In slight semi-profile to the right, wearing a coronet on top of a headdress.

7. **Elizabeth I**  
In semi-profile to the right; with a large ruff that doesn’t meet in the middle and a coronet.

**Bibliography**

Gibson, Robin ‘A Jacobean Gallery of the Kings and Queens of England’, *Folio* (Spring, 1995), 9-16

—‘The National Portrait Gallery’s Set of Kings and Queens at Montacute House’, *National Trust Yearbook* (1975), 81-87


v. T.T. (probably Thomas Talbot), *A booke, containing the true portraiture of the countenances and attires of the kings of England, from William Conqueror, vnto our Soueraigne Lady Queene Elizabeth now raigning together with a briefe report of some of the principall acts of the same kings, especially such as haue bene least mentioned in our late writers. Diligently collected by T.T.* (London: John de Beauchesne, 1597) (STC 23626)

See Volume 1, pp. 50, 53, 60-65, 72 and 122-23.

Woodcut bust portraits in ovals of English rulers from William I to Elizabeth I. Each portrait is on a single sheet printed next to a page of biographical text. The portraits are surrounded by decorative frames with rosettes in each corner.

1. *William I*

   In semi-profile to the right; wearing armour and a regal helmet; with a long beard and a moustache; holding a raised falchion in his right hand with a shield in his left hand (only partially visible). Similar to the Godet type (Appendix 6, ii).

   *Inscription around the head:*
   
   GVILIELMVS CONQVESTOR.

   *Portrait source:* Unknown.
2. William II
In slight semi-profile to the left; wearing a cloak, fur collar and a pointed crown; with a beard and a moustache; holding a sceptre in his right hand and an orb in his left hand. Similar face and beard to the Godet image.

*Inscription around the head:* GVILIELMVS. RVFVS

*Portrait source:* Unknown.

3. Henry I
In semi-profile to the right; wearing an ermine/fur mantle, jewelled collar and pointed crown with fleurs-de-lis; with a beard and a moustache; holding a sceptre in his right hand and an orb in his left hand.

*Inscription around the head:* HENRICVS. I

*Portrait source:* The image might be based on the statue of Henry on the 15th-century choir screen at York Minster. The king’s hair, beard, moustache and collar, in particular, are similar to those on the statue.
4. **Stephen**

Facing forwards; wearing a fur-lined cloak and simple, pointed crown; clean-shaven with hair over his ears; with a deeply-lined face; holding a sceptre in his right hand and an orb in his left hand.

*Inscription around the head:*

STEPHANVS REX

*Portrait source:* The original source for the design may have been an earlier manuscript illustration, possibly the image of the king in Matthew Paris's *Historia Anglorum, Chronica majora, Part III* (1250-59), which is known to have been in the possession of Henry Fitzalan, 12th earl of Arundel (b. 1512, d. 1580), Lord Lumley and Henry, Prince of Wales. ¹⁶²

5. **Henry II**

In semi-profile to the left; wearing a fur mantle, jewelled collar and a pointed crown; with a bisected beard and a moustache; holding a sceptre in his right hand and an orb in his left hand.

*Inscription around the head:*

HENRICVS II

*Portrait source:* The head might be derived from the early 13th-century effigy of the king at Fontevrault Abbey, France. The king has a short beard in both images.

6. Richard I
In slight semi-profile to the right; wearing a jewelled collar, fur mantle, necklace and pointed crown; clean-shaven; holding a sceptre in his right hand and an orb in his left hand.

Inscription around the head: RYCARDVS I

Portrait source: Unknown.

7. John
In semi-profile to the right; wearing a cloak tied in a knot at the left shoulder and a crown with crosses and fleurons; with a beard, moustache and curly hair; holding a sceptre in his right hand and an orb in his left hand.

Inscription around the head: IOHANNES REX

Portrait source: The original source for the design might have been the effigy at Worcester Cathedral (1232) although if so it is at some remove.
8. Henry III
In semi-profile to the left; wearing a cloak fixed with a brooch at the left shoulder and a crown with fleurons and fleurs-de-lis; with a beard and a moustache; holding a sceptre in his right hand and an orb in his left hand. Slightly malformed right eyelid.

Inscription around the head: HENRICVS III

Portrait source: This image appears to be partially based on Henry’s tomb effigy at Westminster Abbey (1291-93). The king’s hair and beard is similar, as is the costume, especially the brooch at the shoulder. The slightly malformed eyelid was probably added to reflect written descriptions of the king. In Holinshed, for example, he is described as being ‘well favored of face, with the lidde of on [sic] of his eyes comming downe, so as it almo
ts covered the apple of the same eye’. This feature was first described in writing by the Dominican friar Nicholas Trevet (d. in or after 1334).

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70 See Vol. 1, pp. 60-61.
9. Edward I
In semi-profile to the right; wearing a fur-lined cloak and a crown with points and fleurons; clean-shaven; holding a sceptre in his right hand and an orb in his left hand.

Inscription around the head: EDVARDVS I

Portrait source: Unknown.

10. Edward II
In semi-profile to the left; wearing a cloak tied in a knot around the neck and a crown with points and fleurons; with a beard, a moustache and hair over the ears; holding a sceptre in his right hand and an orb in his left hand.

Inscription around the head: EDVARDVS II

Portrait Source: Possibly based on the early 14th-century tomb at Gloucester Cathedral.
11. Edward III
In profile to the right; wearing a cloak and a crown with points and fleurons; with long hair, a long beard and a moustache; holding a sceptre with two crowns on it in his right hand and an orb in his left hand.

_Inscription around the head:_
EDVARDVS III

_Portion source:_ Probably based on the 14th-century tomb effigy at Westminster Abbey.

12. Richard II
Facing forwards; wearing a fur or ermine mantle, a jewelled collar and a crown with fleurons; with shoulder-length hair, a moustache and a short, two-point beard; holding a sceptre in his right hand and an orb in his left hand.

_Inscription around the head:_
RICHARDVS II

_Portion source:_ Derived at some remove from the painting now in Westminster Abbey (1390s) and possibly also his late 14th-century tomb effigy also at Westminster Abbey.
13. Henry IV
In semi-profile to the left; wearing a tunic with buttons down the front and a fur collar, a chaperon, a crown and a jewel around his neck suspended from a ribbon; with a short beard and a moustache; holding a sceptre in his right hand and an orb in his left hand.

_Inscription around the head:_ HENRICVS IIII

_Portrait source:_ Based on the standard portrait type probably developed for painted portraits in the 1580s. The costume and composition is derived from an engraving of Charles VI of France that was published in the _Recueil des effigies des roys de France avec un brief sommaire des genealogies faits et gestes d'iceux_ (Lyon: Raullant de Neufchatel, 1567) and later, in _Cronica Breve de i fatti illustri de Re di Francia_ (Venice, 1588) by Bernardo Giunti (d.1597).

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73 See Vol. 1, pp. 62-64.
74 See the Ripon portrait of Henry IV in Appendix 1, iv.
14. **Henry V**
In profile to the right; wearing a fur-lined gown, a jewelled necklace and a closed crown; clean-shaven with the distinctive cropped hairstyle seen in the paintings; holding a sceptre in his right hand and an orb in his left hand.

*Inscription around the head:*
HENRICVS V

*Portrait source:* Derived from the standard painted portrait of the king based on the portrait in the Royal Collection, 1504-20 (Appendix 1, i).

15. **Henry VI**
In semi-profile to the left; wearing a fur-lined gown, a jewelled necklace and a closed crown on top of a cap; clean-shaven with hair to his ears; holding a sceptre in his left hand, right hand not visible.

*Inscription around the head:*
HENRICVS VI

*Portrait source:* Derived from the standard painted portrait of the king based on the portrait in the Royal Collection, 1504-20 (Appendix 1, i).
16. Edward IV
In semi-profile to the right; wearing a gown over a tunic with lines of pearls and jewels down the front, with a closed crown over a cap; clean-shaven with chin-length hair; holding a sceptre in his right hand and an orb in his left hand.

_Inscription around the head:_ EDVARDVS III

_Portrait source:_ Derived from the standard painted portrait of the king exemplified by the portrait in the Royal Collection, 1524-56 (Appendix 1, i).

17. Edward V
With his body facing forward and his head in semi-profile to the right; clean-shaven (a boy) with short curly hair, no hat; with a closed crown and sceptre hovering above his head.

_Inscription around the head:_ EDVARDVS V

_Portrait source:_ Unknown.
18. *Richard III*
In semi-profile to the left; wearing a fur-lined gown, a jewelled necklace and a closed crown on top of a cap; clean-shaven with shoulder-length hair; holding a sceptre in his right hand and an orb in his left hand.

*Inscription around the head:* RICHARDVS III

*Portrait source:* Derived from the standard painted portrait of the king based on the portrait in the Royal Collection, 1504-20 (Appendix 1, i).

19. *Henry VII*
In semi-profile to the right; wearing a fur-lined cloak, a jewelled necklace and a closed crown over a cap; clean-shaven with hair to his shoulders; holding a sceptre in his right hand and an orb in his left hand.

*Inscription around the head:* HENRICVS VII

*Portrait source:* Derived from a portrait painted from the life. This type was engraved by Jodocus Hondius for *Talbot’s Rose* (1589) (Appendix 6, iv).
20. Henry VIII
Facing forward, usual type; wearing a furred gown and slashed doublet, a closed crown on top of a jewelled hat and a Great George on a collar with the initials ‘H’ and ‘R’ facing the wrong way (as in the Godet series, see Appendix 6, iii); with a beard and a moustache; holding a sceptre in his right hand and an orb in his left hand.

Inscription around the head:
HENRICVS. VIII

Portrait source: Derived from a portrait painted from the life. The head of this type was engraved by Jodocus Hondius for Talbot’s Rose (1589) (Appendix 6, iv).

21. Edward VI
In semi-profile to the left; wearing a doublet and ruff, a richly decorated gown and a closed crown over a feathered-hat; clean-shaven (a boy); holding a sceptre in his right hand and an orb in his left hand.

Inscription around the head:
EDVARDVS VI

Portrait source: Derived from a portrait painted from the life. The head of this type was engraved by Jodocus Hondius for Talbot’s Rose (1589) (Appendix 6, iv).
22. *Mary I*

In slight semi-profile to the left; wearing a closed crown/coronet on top of her headdress; holding a sceptre in her right hand and an orb in her left hand.

*Inscription around the head:*
MARIA. REGINA.

*Portrait source:* Derived from a portrait painted from the life. The head of this type was engraved by Jodocus Hondius for *Talbot’s Rose* (1589) (Appendix 6, iv).

23. *Elizabeth I*

In semi-profile to the right; wearing a coronet and a large, full ruff; holding a sceptre in her right hand and an orb in her left hand.

*Inscription around the head:*
ELIZABETH D. G. REGINA.

*Portrait source:* Derived from a portrait painted from the life. The head of this type was engraved by Jodocus Hondius for *Talbot’s Rose* (1589) (Appendix 6, iv).
Bibliography


Images: from a copy in the Henry E. Huntington Library and Art Gallery, San Marino, California (EEBO/ ProQuest LLC)

A series of maps engraved from copper plates produced in Amsterdam by Jodocus Hondius (1563-1612). The portrait of Lancashire has bust portraits in roundels of members of the House of Lancaster on the left side (Henry IV, Henry V, Henry VI, Henry VII) and members of the House of York on the right side (Edward IV, Edward V, Richard III, Elizabeth of York). Text above the Lancastrian portraits reads: ‘BLESSED ARE THE PEACE-MAKERS’. The map was probably made in c.1610.

1. Henry IV
   The same type as the T.T. image but reversed (for the T.T. images, see Appendix 6, v).

2. Henry V
   The same type as the T.T. image without the crown.

3. Henry VI
   Similar to the T.T. image but reversed, without the crown and with a slightly different face shape and shorter hair.
4. Edward IV
Similar to the T.T. image but reversed and without the crown. The brocade design on the robe is unlike that on the T.T. image.

5. Edward V
Similar to the T.T. image but reversed and with slightly different costume.

6. Richard III
Very similar to the T.T. image but without the crown.
7. Henry VII
Similar to the T.T. image but without the crown. There are also some differences in the costume and a chain with red roses has been added.

8. Elizabeth of York
With a gabled headdress and pearl details on the bodice.

Bibliography


Images: portraits cut from the map of Lancashire (National Portrait Gallery, London: D23855, D23857, D23858, D23859)
vii. *The True and lively Purtractures of the Kinges of England since the Conquest with a briefe Report of the beginning of their Reignes, how long they gouerned, the time when they deceased, and the places where they were interred. As for the rest of their Actes and other metters, I referre you to the reading of the Chronicles, where at large ye may be more informed. But these Pictures serve only for ornament, and the pleasure of the beholders* (London: printed in Shoe-lane at the signe of the Faulcon by Walter Dight, c.1610-12)

See Volume 1, pp. 52 and 64.

A series of full-length engraved portraits of English rulers from William I to James VI and I, plus Henry Frederick, Prince of Wales and Anne of Denmark, printed across 9 sheets that form a continuous roll when displayed together (about 13 ¼ inches/ 33.5 cm high). The figures stand under architectural arches and there is a short piece of biographical text under each. The only known copy (at the Wormsley Library in Buckinghamshire) is hand-coloured. It is not dated but was probably published before the death of Prince Henry in 1612 as the text implies he is still alive. The portrait of the prince resembles images of him by Robert Peake (c.1551-1619) painted between 1605 and 1610.

The title page notes that ‘these Pictures serve only for ornament, and the pleasure of the beholders’. They were probably meant to be displayed on a wall or on panelling where they would have been pasted, framed and hung, or fixed to textile hangings. Some collectors may have had them bound into a book.

The portraits are based on two sources: Hendrik Goltzius’s series of engravings of the kings and queens of England printed in the Netherlands in 1584-85 and T.T.’s *A booke, containing the true portraiture of the countenances and attires of the kings of England, from William Conqueror, vnto our Soueraigne Lady Queene Elizabeth now raigning* (London: John de Beauchesne, 1597) (see Appendix 6, iii and v).

1. **William I**

Facing to the right; wearing armour, an ermine-lined cloak and regal helmet with feather on top; with a beard and a moustache; holding a raised falchion in his right hand and shield over his left shoulder (two leopards). The body and shield are based on the Goltzius image although some changes have been made to the costume and the sword has been swapped for a falchion of the type held by William I in the T.T. series. The face and crown are based on the T.T. portrait.

*Inscription around the head: WILLIAM THE CONQVEROR*

2. **William II**

In slight semi-profile to the left with his head facing forwards; wearing a brocade, ermine-trimmed tunic, an ermine-lined cloak and a pointed crown; with a beard and a moustache; holding a raised sword in his right hand and a shield on his left arm (two leopards). With an arrow in his chest. The body and shield are based on the Goltzius image and the face and crown are based on the T.T. portrait.

*Inscription around the head: WILLIAM: RVFVS*
3. **Henry I**
The body is in semi-profile to the right and the head is facing left; wearing a brocade tunic, an ermine-lined cloak and a pointed crown; with a beard, a moustache and hair over his ears; holding a raised sword in his right hand and a shield on his left arm (two leopards). The body and shield are based on the Goltzius image and the face and crown are based on T.T. portrait.
*Inscription around the head:* HENRY THE FIRST

4. **Stephen**
In semi-profile to the left with his head facing forwards; wearing a brocade tunic lined with ermine, an ermine-lined cloak, gauntlets and leg armour and a helmet with a feather; with a moustache and either no beard or a short, obscured beard; holding a raised sword in his right hand and a shield on his left arm (with a centaur). The body and shield are based on the Goltzius image; the face and helmet are adapted from the Goltzius engraving with some differences. Not related to the T.T. portrait.
*Inscription around the head:* KING: STEPHEN

5. **Henry II**
With his body facing forwards and his head facing right; wearing a brocade tunic, an ermine-lined cloak and a pointed crown; with a beard and a moustache; holding a raised sword in his right hand and a shield on his left arm (three lions). The body and shield are based on the Goltzius image and the face and crown are similar to T.T. portrait.
*Inscription around the head:* HENRY THE SECOND

6. **Richard I**
Facing to the left with his back to the viewer; wearing an ermine-lined cloak and a helmet with a feather; with a short beard and a moustache; holding a raised sword in his right hand and a shield on his left arm (three lions). With a slain lion at his feet. Based on the Goltzius engraving (including the head).
*Inscription around the head:* RICHARD THE FIRST

7. **John**
Facing forwards; wearing a brocade tunic, an ermine-lined cloak and a crown over a hat; with a beard and a moustache; holding a raised sword in his right hand and a shield on his left arm (three lions). The body, hat and shield are based on the Goltzius image and the face is based on the T.T. portrait.
*Inscription around the head:* KING IOHN

8. **Henry III**
In semi-profile to the left; wearing a slashed tunic, an ermine-line cloak and a flat-topped hat; with a beard and a moustache; holding a raised sword in his right hand and a shield on his left arm (three lions). The body, shield and hat are based on the Goltzius image; the face is also taken from the Goltzius engraving but a beard and moustache have been added, as in the T.T. portrait. The king has a drooping right eyelid.
*Inscription around the head:* HENRY THE THIRD
9. Edward I
In semi-profile to the right; wearing a brocade tunic, an ermine-lined cloak and a crown with fleurons; clean-shaven with hair over his ears; holding a raised sword in his right hand and a shield on his left arm (three lions). The body and shield are based on the Goltzius image and the head is based on the T.T. portrait.
_Inscription around the head:_ EDWARDVS THE FIRST

10. Edward II
Facing to the left; wearing a brocade tunic, an ermine-lined cloak and a pointed crown on top of a wide-brimmed hat; with a beard and a moustache; holding a sword facing downwards in his left hand and a shield on his left shoulder (three lions). The body and shield are based on the Goltzius engraving but a beard has been added similar to that in the T.T. portrait.
_Inscription around the head:_ EDWARD THE SECOND

11. Edward III
Facing to the left (head in full profile); wearing a brocade tunic with a red cross on the front, an ermine-lined cloak and a crown with points and fleurons; with long hair and a long beard and a moustache; holding a raised sword in his right hand with two crowns on it and a shield on his left arm (three lions quartered with fleurs-de-lis). The body and shield are based on the Goltzius image and the head is based on the T.T. portrait although it is facing the other way.
_Inscription around the head:_ EDWARD THE THIRD

12. Richard II
Facing to the right with his back to the viewer; wearing an ermine-lined cloak, a gold brocade gown and a pointed crown; with long hair and a short beard and a moustache; holding a sword facing downwards in his left hand with a shield on his left arm (three lions quartered with fleurs-de-lis). The body and shield are based on the Goltzius image; the head is also based on Goltzius’s engraving but a beard and moustache have been added.
_Inscription around the head:_ RICHARD THE SECOND

13. Henry IV
In semi-profile to the right; wearing a brocade tunic, an ermine-lined cloak and a chaperon with a crown on the top; with a short beard and a moustache; holding a raised sword in his right hand and a shield on his left arm (three lions quartered with fleurs-de-lis). The body and shield are based on the Goltzius image and the head is based on the T.T. portrait. The jewel around the neck in the T.T. portrait has also been added.
_Inscription around the head:_ HENRY THE FOVRTH

14. Henry V
Facing to the right (head in full profile); wearing armour, an ermine-lined cloak and a closed crown; holding a raised sword in his right hand and a shield in his left hand (three lions quartered with fleurs-de-lis). The body and shield are based on the Goltzius image and the head is based on the T.T. portrait.
_Inscription around the head:_ HENRY THE FIFT:
15. Henry VI
Facing to the left with his back to the viewer; wearing a brocade tunic, an ermine-lined cloak and a closed crown; clean-shaven with hair to his chin; holding a sword facing downwards in his left hand, a handkerchief in his right hand and a shield on his left shoulder (three lions quartered with fleurs-de-lis). The body and head are taken from the Goltzius image.
_Inscription above left: HENRY THE SIXT_

16. Edward IV
With his body in slight semi-profile to the right and his head facing left; wearing a brocade tunic over armour and a closed crown on top of a cap; clean-shaven; holding a raised sword in his right hand and a shield on his left arm (three lions quartered with fleurs-de-lis). The body is based on the Goltzius image and the head is based on the T.T. portrait.
_Inscription around the head: EDWARD THE FOVRTH_

17. Edward V
In semi-profile to the left; wearing an ermine-lined cloak over a tunic and a feathered-cap; a closed crown and sceptre hovers above his head; clean-shaven (a boy); holding a sword facing downwards in his left hand and a handkerchief in his right hand (weeping); with a shield on his left shoulder (three lions quartered with fleurs-de-lis). Both the body and head are based on the Goltzius image.
_Inscription around the head: EDWARD THE V_

18. Richard III
In slight semi-profile to the right; wearing a tunic over armour, an ermine-lined cloak and a closed crown on top of a cap; clean-shaven with hair to his chin; holding a broken sword in his right hand and a sceptre facing downwards in his left hand; with a broken lance at his feet, part of which is in his chest; with a shield on his left shoulder (three lions quartered with fleurs-de-lis). The body and shield are based on the Goltzius image and the head is based on the T.T. portrait.
_Inscription around the head: RICHARD: THE: THIRD:_

19. Henry VII
In semi-profile to the left; wearing a tunic over armour, an ermine-lined cloak and a closed crown on top of a cap; clean-shaven with hair to his chin; holding a raised sword in his right hand and a shield on his left shoulder (three lions quartered with fleurs-de-lis). The body and shield are based on the Goltzius image and the head is based on the T.T. portrait.
_Inscription around the head: HENRY THE SEVENTH_

20. Henry VIII
With his body in semi-profile to the right and his head facing forward; wearing armour, an ermine-lined cloak and a closed crown on top of a hat; with a beard and a moustache; holding a raised sword in his right hand and a shield on his left arm (three lions quartered with fleurs-de-lis). Based on the Goltzius image (including head).
_Inscription around the head: HENRY: THE. VIII:
21. Edward VI
In semi-profile to the left; wearing a doublet and hose, an ermine line cloak and a closed crown on top of a hat; clean-shaven (a boy); holding a raised sword in his right hand and a shield on his left arm (three lions quartered with fleurs-de-lis). Based on the Goltzius image, including the head.
*Inscription around the head:* EDWARD THE: SIXTE:

22. Mary I
In semi-profile to the right; wearing a closed crown/coronet on top of her headdress; holding a sceptre in her right hand and a diamond-shaped shield at her left-hand side (three lions quartered with fleurs-de-lis). Based on the Goltzius image (including the head).
*Inscription around the head:* QVENNE MARY:

23. Elizabeth I
In semi-profile to the left; wearing a large ruff that does not meet at the front and large wings; holding a sceptre in her right hand and a diamond-shaped shield at her left-hand side (three lions quartered with fleurs-de-lis). Not related to the Goltzius image apart from the shield. Based on a type developed by Isaac Oliver (c.1565-1617) and engraved by William Rogers (active 1584-1604) in c.1595-1603.
*Inscription above left:* QVEENE ELYZABETH.

In slight semi-profile to the right; wearing an ermine-lined cloak over armour and a closed crown over a wide-brimmed hat; with a beard and moustache; holding a raised sword in his right hand and shield on his left arm (the English shield (three lions quartered with fleurs-de-lis) quartered with a gold harp in the bottom left and a red lion on a gold field in the top right). The head is derived from the type by John de Critz the Elder (c.1552-1642). Probably based on a print.
*Inscription above the head:* KING IAMES

25. Henry Frederick, Prince of Wales (1594-1612)
In semi-profile to the left; wearing a doublet and hose, an ermine-lined cloak and a cap decorated with a ribbon; clean-shaven (a boy); holding a raised sword in his right hand and with a shield on his left arm (of the Prince of Wales).
*Inscription above the head:* PRINCE HENRY

26. Anne of Denmark (1574-1619)
In slight semi-profile to the left. Derived from a type by John de Critz the Elder. Probably based on a print.
*Inscription above the head:* QVEENE ANNE

Bibliography

viii. John Taylor, *A Briefe Remembrance of all the English Monarchs, from the Normans Conquest, untill this present* (London: Printed by George Eld for Henry Gosson, 1618) (STC 23736)

See Volume 1, p. 51.

Engraved half-length portraits of English rulers from William I to James VI and I, plus Charles, Prince of Wales. The portrait of Elizabeth is inscribed with the words ‘Compton Holland Excudit’; it has therefore been suggested that Compton Holland (d.1622) engraved the whole series. The 1621 edition of the work (which includes the same images) bears the title ‘Compton Holland excudit’.  

1. William I
In semi-profile to the left; wearing armour and a regal helmet; with a beard and moustache; holding a raised sword in his right hand with a shield at his left shoulder (only partially visible). Similar to the T.T. portrait (for the T.T. series, see Appendix 6, v).

2. William II
In slight semi-profile to the left; wearing a fur collar and a pointed crown; with a beard and moustache; holding a sceptre in his right hand and an orb in his left hand. Similar to the T.T. image with some differences in the face.

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3. *Henry I*
In slight semi-profile to the left; wearing a fur mantle, a jewelled collar and crown with points and fleurs-de-lis; with a bisected beard and a moustache; holding a sceptre in his right hand and an orb in his left hand. Similar to the T.T. image although the face is slightly different.

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4. *Stephen*
In profile to the left; wearing armour and a feathered regal helmet; with a beard and a moustache; holding a poleaxe over his right shoulder and an orb in his left hand. Based on the portrait of Roger II of Sicily (1095-1154) from Dominicus Custos and B. Gewold, *Regum Neapolitanorum vitae et effigies* (Antwerp: Aug. Vindel, 1605). Not related to the T.T. image. The same type was used for the *Baziliologia* in 1618 (see Appendix 6, ix).

5. *Henry II*
With his body in semi-profile to the right and his head facing left; wearing a knotted cloak over his shoulders and a regal helmet; with a short beard and a moustache; holding a raised sword in his right hand and an orb in his left hand. Not related to the T.T. image.

6. *Richard I*
In semi-profile to the left but facing outwards; wearing a cloak knotted at the neck and a regal helmet; clean-shaven; holding a sceptre in his right hand with his left hand holding a lion’s jaw. Not related to the T.T. image.

7. *John*
In semi-profile to the left; wearing a fur-lined cloak and a pointed crown with a cross at the front; with a beard and a moustache; holding a sceptre in his right hand and an orb in his left hand. Not related to the T.T. image.
8. **Henry III**
In semi-profile to the right; wearing a cloak fixed with a brooch at the right shoulder and a pointed crown; with a beard and a moustache; holding a sceptre in his left hand and an orb in his right hand. The costume is similar to the T.T. image but the design differs in the face and crown. No drooping eyelid.

9. **Edward I**
In semi-profile to the right; wearing a fur-lined cloak with a fur collar and a pointed crown; clean-shaven; holding a sceptre in his right hand and an orb in his left hand. Based on the T.T. image.

10. **Edward II**
In semi-profile to the right; wearing a cloak and a closed crown; with a beard and a moustache; holding a sceptre in his left hand and an orb in his right hand. Quite different to the T.T. image.

11. **Edward III**
In profile to the right; wearing a crown with points and fleurons; with long hair, a long beard and a moustache; holding a sceptre in his right hand with two crowns on it and an orb in his left hand. Similar to the T.T. image although the costume is slightly different and the beard is bushier.

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12. **Richard II**
Facing forwards; wearing an ermine mantle, an ermine-lined cloak, a jewelled collar (with a white hart in the centre) and a crown with fleurs-de-lis; with a short, two-point beard, a moustache and hair to his neck; holding a sceptre in his right hand and an orb in his left hand. Similar to the T.T. image with some differences in the face, crown and costume.
13. **Henry IV**
In semi-profile to the left; wearing a chaperon with a crown on top and a jewel around the neck suspended on a ribbon; with a short beard and a moustache; holding a sceptre in his right hand and an orb in his left hand. Based on the T.T. image with some small changes to costume, crown and the shape of the face.

14. **Henry V**
In profile to the right; wearing a fur-lined gown, a jewelled-necklace and a closed crown; clean-shaven; holding a sceptre in his right hand and an orb in his left hand. The costume and pose are similar to the T.T. image but the face is a different shape and the sitter does not have the distinctive cropped hairstyle of the paintings.

15. **Henry VI**
In semi-profile to the right; wearing a fur-lined gown, a jewelled necklace and a closed crown on top of a cap; clean-shaven with hair over his ears; holding a sceptre in his right hand (left hand not visible). Based on the T.T. image but facing the other way and with some differences in the face.

16. **Edward IV**
In semi-profile to the right; wearing a fur-lined gown and a closed crown on top of a cap; clean-shaven with hair to his neck; holding a sceptre in his right hand and an orb in his left hand. Similar to the T.T. image but with some differences in the costume.

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17. **Edward V**
Facing forwards with his head inclined to the left; wearing a fur-lined gown; clean-shaven (a boy) with short, curly hair; with a crown and sceptre hovering above his head. Derived from the T.T. image but facing the other way and with some differences to the costume and crown.
18. Richard III
In semi-profile to the left; wearing a fur-lined gown, jewelled necklace and closed crown on top of a cap; clean-shaven with hair to his chin; holding a sceptre in his right hand and an orb in his left hand. Similar to the T.T. image with some differences in the face and costume.

19. Henry VII
In semi-profile to the right; wearing a fur-lined gown and a closed crown on top of a cap; clean-shaven with hair to his neck; holding a sceptre in his right hand and an orb in his left hand. Very similar to the T.T. image.

20. Henry VIII
Facing forward, usual type; wearing a fur-lined cloak, a jewelled collar with the letters ‘H’ and ‘R’ on it (facing the right way, unlike the collar in the Godet and T.T. images – Appendix 6, ii and v) and a closed crown on top of a feathered hat; holding a sceptre in his right hand and an orb in his left hand. Similar to the T.T. image.

21. Edward VI
In semi-profile to the right; wearing a richly-decorated gown, a jewelled necklace and a closed crown over a feathered hat; clean-shaven (a boy); holding a sceptre in his right hand and an orb in his left hand. Similar to the T.T. image but facing the other way and with some differences in the costume.

This image has been removed for copyright reasons

22. Mary I
In semi-profile to the left; wearing a dress with a high collar, pearls and a jewel at her chest, with a closed crown/coronet on top of her headdress; holding a sceptre in her right hand and an orb in her left hand. Similar to the T.T. image but with slightly different costume.
23. **Elizabeth I**
In semi-profile to the left; wearing a large ruff that does not meet at the front, a richly-decorated gown and a coronet on her head; holding a sceptre in her right hand and an orb in her left hand. Not related to the T.T. image. Based on the Isaac Oliver type engraved by William Rogers.

24. **James VI and I**
In semi-profile to the right; wearing an ermine-lined cloak, a Lesser George, a ruff and a wide-brimmed hat with a feather; with a small beard and a moustache; holding a sceptre in his right hand with an orb at the bottom of the image.

25. **Charles I, as Prince of Wales**
In semi-profile to the left with his head facing forwards; wearing a fur-lined cloak, a sash and a Great George with a large ruff; clean shaven (a boy) and nothing on his head; holding gloves in his right hand.

**Bibliography**


Images: from a copy in the BL (EEBO/ ProQuest LLC)
ix. Holland, Henry, *Baziliologa a booke of kings beeing the true and lively effigies of all our English kings from the Conquest untill this present: with their several coats of armes, impreses and devises: and a brief chronologie of their lives and deaths. Elegantly graven in copper* (London: printed for H: Holland, and are to be sold by Comp: Holland ouer against th’exchange, 1618) (STC 13581)


Single-sheet copper plate engravings with bust portraits in ovals of English royal figures beginning with William I, with biographical information below. Conceived by Henry Holland (1583-c.1649) and sold by Compton Holland (d.1622). Engraved by Renold Elstrack (1570-c.1625) (the majority of the early figures); George Yate (active 1618): (John of Gaunt); Francis Delaram (active 1615-24) (Henry VIII Type A, Mary I, Elizabeth I Type A, Henry, Prince of Wales); Simon de Passe (1595-1647) (Edward VI, James VI and I, Anne of Denmark, Prince Charles) and William Kip (active c.1585-1618) (Elizabeth I Type C).

The original set published in 1618 probably consisted of 26 portraits (the monarchs from William I to James VI and I plus Anne Boleyn and Anne of Denmark) plus a title plate, but the engravings were probably sold separately. They were made to the same size and format to encourage people to collect them and bind them together. Portraits of Edward the Black Prince, John of Gaunt, Mary Queen of Scots, Prince Henry Frederick and Prince Charles were also issued in the same format, probably shortly afterwards.⁷⁷

(Where more than one portrait for a single figure exists, the different types have been defined and labelled by Hind.)⁷⁸

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⁷⁸ Ibid, pp. 120-133.
1. William I

TYPE A: The same type as John Taylor, 1618 (for Taylor’s 1618 series, see Appendix 6, viii).

*Inscription around the oval:* WILHELMVS CONQUESTOR REX ANGLIÆ, DUX NORMANNORUM. ET C.

*Signed:* R. Elstracke sculpsit


*Inscription around the oval:* WILHELMVS CONQVESTOR REX ANGLIÆ DVX NORMANNIÆ

Without signature

2. William II

In semi-profile to the left; wearing a brocade gown, a jewelled necklace and a crown; clean shaven with slightly wavy hair over his ears; holding a sceptre in his right hand and an orb in his left hand. A different type to both T.T. and Taylor, 1618 (for the T.T. series, see Appendix 6, v).

*Inscription around the oval:* WILHELMVS II REX ANGLIÆ ET DVX NORMANNIÆ ET C.

*Signed:* R.E. Sculp

3. Henry I

In semi-profile to the left; wearing a brocade gown and a crown with fleurons; with a moustache, a long, bisected beard and long hair and beard; holding a sceptre in his right hand and an orb in his left hand.

*Inscription around the oval:* HENRICUS PRIMUS . REX ANGLIÆ . ET NORMANNIÆ DUX . ET C

*Signed:* R.E. Sculpsit
4. **Stephen**
In profile to the right. The same type as Taylor, 1618 but reversed and without the orb. Based on the portrait of Roger II of Sicily (1095-1154) from Custos and Gewold, Regum Neapolitanorum vitæ et effigies (Antwerp, 1605).
*Inscription around the oval:* STEPHANUS REX ANGLIÆ COMES BONONIÆ ET MORTANIÆ. ETC
Without signature

5. **Henry II**
In semi-profile to the left; wearing an ermine mantle, a jewelled collar and a pointed crown; with a beard, a moustache and hair over his ears; holding a sceptre in his right hand and an orb in his left. Based on the T.T. image.
*Inscription around the oval:* HENRICUS II ANGLIÆ REX: DUX NORMANIÆ ET ANQUVITANÆ: CO. PICTAVÆ ET ANDIGVÆ DÆ HIBERNIÆ.
Without signature

6. **Richard I**
In semi-profile to the right; wearing armour and a crown over a hat; no beard, a very small moustache and hair to his shoulders; holding a raised sword in his right hand (left hand not visible). Based on the portrait of René I, duke of Anjou (1409-1480) from Custos and Gewold, Regum Neapolitanorum vitæ et effigies (Antwerp, 1605).
*Inscription around the oval:* RICHÆRDÆ I. REX ANG: ET HIERUS: DUX NORMANÆ ET AQUITANÆ CO : PICTAVÆ ET ANDIGAVÆ DÆ HIBERNIÆ.
Without signature
7. John
In semi-profile to the left; wearing an ermine-lined cloak, a richly-decorated tunic and a crown; with a beard, moustache and hair over his ears; holding a sceptre in his right hand and an orb in his left hand.
*Inscription around the oval:* IOANNES REX ANGLIÆ DVX NORMANNIÆ, COMES PICTAVIÆ ET ANDEGAVIÆ D$^{5}$ HOB:
Signed: R.E. Sculpsit

8. Henry III
In semi-profile to the left; wearing a brocade gown and a crown; with a beard, moustache and hair over his ears; holding a sceptre in his right hand and an orb in his left hand. No drooping eyelid.
*Inscription around the oval:* HENRICUS III ANGLIÆ REX. D: AQUITAN: C: PICTAVIÆ ET ANDIGAVIÆ: D$^{9}$. HIB:
Signed: R. Elstrack sc:

9. Edward I
In semi-profile to the left; wearing a brocade tunic over armour and a crown; with shoulder-length hair, a very small moustache and stubble; holding a raised sword in his right hand. The head resembles the portrait of Richard I.
*Inscription around the oval:* EDWARDUS PRIMUS ANGLIÆ REX/DUX AQUITA$^{NLE}$ CO: PICTAVIÆ ET ANDIGAVIÆ: D$^{9}$. HIBERN$^{LIE}$
Signed: R. Elstrack sc:

10. Edward II
In semi-profile to the left; wearing an ermine mantle, a jewelled collar and a crown with fleurs-de-lis; with a short beard, a moustache and hair over his ears; holding a sceptre in his right hand and an orb in his left hand.
*Inscription around the oval:* EDWARDUS SECUNDUS REX ANGLIÆ DUX AQUITA$^{NLE}$ COMES PICAV$^{LIE}$ ANDIGAV$^{LIE}$ ET PONTIEU D$^{9}$. HIBERN$^{LIE}$
Without signature
11. Edward III
In semi-profile to the left; wearing an ermine mantle, a crown over a wide-brimmed hat and a Lesser George; with a moustache, a long beard and long hair; holding a sceptre with two crowns on it in his right hand and an orb in his left hand. Similar to the T.T and John Taylor, 1618 images but in semi-profile rather than full profile.
Inscription around the oval: EDWARDVS III. D. G. ANGLIÆ ET FRANCIÆ REX. DOMINUS HIBERNIÆ.
Signed: R.E. sculpsit

12. Edward, Prince of Wales, called ‘The Black Prince’ (1330-1376)
In semi-profile to the left; wearing a brocade tunic over armour, a Lesser George on a ribbon and a helmet with an ostrich feather; with a long beard, moustache and shoulder-length hair; holding spear in his right hand with his left hand on his hip.
Inscription around the oval: POTENTISS: EDWARDUS PRINCEPS WALLIÆ DUX AQUITANIÆ ET CORNUBLÆ. CO: CESTRIÆ
Signed: R. Elstracke sculpsit

13. Richard II
Facing forward; wearing an ermine mantle, a Lesser George, a jewelled collar and a crown; with a short, two-point beard, a small moustache and hair over his ears; holding a sceptre in his right hand and an orb in his left hand. Based on the Westminster Abbey painting (1390s) with some changes.79
Inscription around the oval: RICHARDUS II ANGLIÆ ET FRANCIÆ REX, DOMINUS HIBERNIÆ ET C.
Signed: R E: sculp:

In semi-profile to the right; wearing a brocade tunic over armour and a crown; with a long beard, a moustache and shoulder-length hair; holding a raised sword in his right hand (left hand not visible).
_Inscription around the oval:_ ILLVSTRISSMVS PRINCEPS IOHANNES GANDAVIENSIS DVX LANCASTRIÆ
Signed: G.Y. sc.

15. Henry IV
In semi-profile to the right but facing outwards. Very similar to the T.T. image but reversed and with some embellishment added to the costume.
_Inscription around the oval:_ HENRICUS QUARTUS ANGLIÆ ET FRANCIÆ REX DOMINUS HIBERNIÆ ET C.
Without signature

16. Henry V
In profile to the left. Very similar face and hair to the T.T. image but reversed, with extra embellishment on the costume and a slightly different shaped crown (flattened to fit in the space). Also, he holds a sword rather than a sceptre in his right hand.
_Inscription around the oval:_ HENRICVS V. ANGLIÆ ET FRANCIÆ REX DOMINUS HIBERNIÆ.
Signed: R.E. sculp:

17. Henry VI
In semi-profile to the left; wearing a fur mantle, a Lesser George and a closed crown; clean-shaven with short hair; holding a sceptre in his right hand and an orb in his left hand. Quite different from the T.T. type and the standard painted portrait. Possibly influenced by the portrait of Henry VI in Lydgate’s _Life of St Edmund_ (note the ermine collar).
_Inscription around the oval:_ HENRICVS VI. D.G. ANGLIÆ ET FRANCIÆ REX DOMINUS HIBERNIÆ ET C.
Signed: R E. sculpsit
18. Edward IV
In semi-profile to the left; wearing a fur-lined gown and a closed crown on top of a cap; clean-shaven with hair over his ears; holding a sceptre in his right hand and an orb in his left hand.
Inscription around the oval: EDWARDUS IIII. ANGLIÆ ET FRANCIÆ REX
DOMINº HIBER:
Signed: R. Elstracke sculpsit

19. Edward V
In semi-profile to the right; wearing an ermine-lined gown with a closed crown hovering above his head; clean-shaven (a boy) with short, curly hair; holding a rose in his right hand (left hand not visible). Developed from the T.T./Taylor, 1618 type.
Inscription around the oval: EDWARDVS QUINTVS ANGLIÆ ET GALLIÆ REX / DOMINVS HYBERNIÆ. ETC.
Without signature

20. Richard III
In semi-profile to the left. Derived from the T.T. image but without the crown. Holding a broken sceptre in his right hand and an orb in his left hand.
Inscription around the oval: RICHARDUS TERTVS ANGLIÆ ET FRANCIÆ REX / DOMINVS HYBERNIÆ. ETC.
Without signature

21. Henry VII
In semi-profile to the left. Similar to the T.T. although reversed and without the crown.
Inscription around the oval: PRUDENTISS: PRIN: HENRICUS VII. D. G. ANGLIÆ / GALLIÆ ET HIBERNIÆ REX. ETC.
Without signature
22. **Henry VIII**  
TYPE A: Facing forward with his body in slight semi-profile to the left; wearing a fur-lined gown, a doublet and a feathered hat with a jewelled necklace; holding a sceptre in his right hand and an orb in his left hand.  
*Inscription around the oval:* UERA EFFIGIES HENRICI. VIII. ANGLÆ FRANČÆ ET HIBERNIÆ. REX FIDEI DEFENS[...]  
Signed: Francisco Delaram Scul

TYPE B: Facing forward, with a feather on his hat facing the opposite way to Type A. Cruder than Type A.  
*Inscription around the oval:* HENRICVS VIII D G ANGLÆ GALLÆ ET HIBERNIÆ REX / FIDEI DEFENSOR  
Without signature

23. **Edward VI**  
In semi-profile to the left; wearing an ermine-lined gown and a cap with a feather. Based on the type by William Scrots (active 1537-53).  
*Inscription around the oval:* EDWARDUS SEXTUS DEI GRATIA ANGLÆ / FRANCÆ ET HYBERNIÆ REX ET C.  
Signed: Si Passeus sculp: L

24. **Mary I**  
In semi-profile to the right; wearing a fur/ermine-lined dress, a small ruff and a headdress; holding a piece of paper in left hand (right hand not visible).  
*Inscription around the oval:* UERA EFFIGIES. MARIÆ. D. G. ANGLÆ. FRANČÆ. ET HIBERNIÆ. REGINÆ  
Signed: Fran: Delaram Sculp
25. Elizabeth I
TYPE A: In semi-profile to the right; with a lined forehead; holding an orb and sceptre in both hands.
_Inscription around the oval:_ UERA EFFIGIES PRUDENTISSIMÆ PRINCIPI
ELIZABETHÆ ANGLIÆ FRANCIÆ ET HIBE REGINÆ ET C.
Signed: Francisco Delaram sculp:

TYPE B: In semi-profile to the left; holding a sceptre in her right hand and an orb in her left hand.
_Inscription around the oval:_ ELIZABETHA D.G. ANGLIÆ, FRANCIÆ, ET HIBERNIÆ REGINA. MORTUA 1602.
Signed: R. Elstrack sculpsit.

TYPE C: Not in an oval but under an architectural arch; looking younger than types A and B; in semi-profile to the left; holding a sceptre in her right hand and an orb in her left hand. Based on an engraving by Crispijn de Passe the Elder (c.1565-1637) made in 1592.
_Inscription below:_ ELISABET D.G. ANG. FRAN ET. HIB. REGINA FIDEI CHRISTIANÆ PROPVGNA: TRIX ACERRIMA
Signed: W. Kip Sculp

26. Mary, Queen of Scots (1542-1587)
In semi-profile to the right; wearing a richly-decorated dress, a ruff and a coronet; holding a sceptre in her right hand and an orb in her left hand.
_Inscription around the oval:_ SERENISSIMA MARIA REGINA IACOB. MAG. BRIT. REG. MATER.
Signed: R: Elstrack sculpsit

27. James VI and I
In semi-profile to the right; wearing a large ruff, ermine-lined gown, a Lesser George and a wide-brimmed hat with a feather; holding a sceptre in his right hand (left hand not visible). Same type as Taylor, 1618.
_Inscription around the oval:_ POTENTISS. IACOBUS D. G. MAGNÆ BRITANNIÆ GALLIÆ ET HIBERNIÆ REX / FIDEI DEFENSOR
Signed: Simon Passæus delin: et sculp

28. Anne of Denmark
In slight semi-profile to the left; wearing a low-cut dress with a high collar; holding a fan in her left hand (right hand not visible).
_Inscription around the oval:_ ANNA DEI GRA[...] MAGNÆ BRITANN[...] FRANCIÆ ET HYB[...]Æ REGINA ET C.
Signed: Simon Passæus sculpsit Lond:

29. Henry Frederick, Prince of Wales
In semi-profile to the right; wearing a ruff, sash and a Great George; holding a white rod in his right hand (left hand not visible).
_Inscription around the oval:_ ILLUSTRISSIMUS GENEROSISSIONUS Q HENRICUS WALLIÆ PRINCEPS: DUX CORNUB: EBOR: ET C.
Signed: Francisco Delaram, Sculp:
30. Charles I, as Prince (1600-1649)
In semi-profile to the left; wearing a lace collar, Great George and sash; holding gloves in his left hand (right hand not visible).
Inscription round oval: VERA EFFIGIES SERENISSMI PRINCIPIS CAROLI MAGNÆ BRITANNIE ET HYBERN: PRINC EBOR ET ALB: DUC:
Signed: Francisco Delaram, Sculp:

Bibliography

Gibson, Robin, ‘A Jacobean Gallery of the Kings and Queens of England’, Folio (Spring, 1995), 9-16

— ‘The National Portrait Gallery’s Set of Kings and Queens at Montacute House’ in National Trust Yearbook (1975), 81-87


Hind, II, pp. 5-7, 115-39, plates 54-65

Levis, H.C., Baziliologia, a Booke of Kings: Notes on a Rare Series of Engraved English Royal Portraits from William, the Conqueror to James I (New York: Grolier Club, 1913)


Images: National Portrait Gallery, London (D23604, D21424, D23657, D9386, D23788, D17819)
John Taylor, *Briefe Remembrance of all the English Monarchs, from the Normans Conquest, untill this present* (London: printed by George Eld, 1622) (STC 23738)

See Volume 1, p. 52

1. *William I*
Hendrik Goltzius type (Appendix 6, iii).

2. *William II*
Hendrik Goltzius type.

3. *Henry I*
Hendrik Goltzius type.

4. *Stephen*
Hendrik Goltzius type.
5. **Henry II**  
Hendrik Goltzius body but with a different head (with a beard and moustache and long hair). Not the same head as that in the Dight image (Appendix 6, vii). Similar face to the *Baziliologia* portrait (Appendix 6, ix)

6. **Richard I**  
Hendrik Goltzius type.

7. **John**  
Hendrik Goltzius body with a face based on the *Baziliologia* image.

8. **Henry III**  
Hendrik Goltzius body with a face based on the *Baziliologia* image.
9. Edward I
Hendrik Goltzius body with a face based on the Baziliologia image (incorrect scale).

10. Edward II
Hendrik Goltzius type (including head).

11. Edward III
Hendrik Goltzius type (including head but with a small beard added).

12. Richard II
Hendrik Goltzius type.

13. Henry IV
Hendrik Goltzius type (including head).
14. *Henry V*
Hendrik Goltzius body and *Baziliologia* head in reverse with a slightly simplified crown.

15. *Henry VI*
Hendrik Goltzius type (including head).

16. *Edward IV*
Hendrik Goltzius body with a head similar to the *Baziliologia* portrait but with only a crown and no hat.

17. *Edward V*
Hendrik Goltzius type (including head).

18. *Richard III*
Hendrik Goltzius body and a head based on the T.T. image (Appendix 6, v).
19. Henry VII
Hendrik Goltzius body and a head taken from John Payne’s engraving of Henry VII published in Francis Bacon’s *The historie of the raigne of King Henrie the Seventh* (London: Matthew Lownes and William Barret, 1622) (STC 1160).

20. Henry VIII
Hendrik Goltzius body and a *Bazilillogia* head (but with a crown).

21. Edward VI
Hendrik Goltzius body and a head from the *Bazilillogia* (with a crown added on top of the cap).

22. Mary I
Hendrik Goltzius body and head.

23. Elizabeth I
The Crispijn de Passe type but with a shield at her side as in the Goltzius image.

24. James VI and I
Not the same type as that used in the Dight series. Semi-profile to the right; wearing a closed crown and an ermine-lined cloak; with a shield on his left arm; holding an orb in his left hand and a sword facing downwards in his right hand.

25. Charles, Prince of Wales
In semi-profile to the left but facing outwards; wearing armour on his upper body and a falling ruff; with a very short beard and moustache; holding a rod in his right hand with his left hand on his hip. With the shield on the Prince of Wales encircled by a garter and surmounted by a crown in the top right.
Bibliography


Images: from a copy in the BL (EEBO/ ProQuest LLC)
Appendix 7

The Norman Earls of Chester, 1578

See Volume 1, pp. 69-70.

Four of the paintings in their current location at Chester Town Hall (image: author)

This set of portraits now hangs at the Town Hall in Chester. The paintings were formerly set into the wainscot in a room at Hooton Hall in Cheshire, the seat of the Stanley family. They were purchased by Sir Thomas Gibbons Frost (1820-1904), Mayor of Chester in 1868 and 1881-82, who presented them to the Town Hall in 1883.

All the portraits are painted on panels made of three vertically aligned boards. The wood appears to be English oak (although this has not been confirmed by dendrochronology). They are much overpainted and the inscriptions recording the names of the sitters appear to have been added at a later date. Each painting is inscribed with the date 1578, which presumably refers to the year in which the set was made.

Images below: Chester Town Hall (Your Paintings/ PCF)
1. **Eadric [Edric] Sylvestris [Edric the Wild] (d.1089?)**
   Accession number: 40
   Oil on panel
   56 ⅝ x 25 in. (144 x 63.5 cm)

2. **Hugh d’Avranches [Hugh Lupus] (d.1101), 1st Earl of Chester**
   Accession number: 41
   Oil on panel
   62 x 29 in. (157.7 x 73.5 cm)
3. Richard d’Avranches [Richard Lupus] (d.1120), 2nd Earl of Chester
Accession number: 42
Oil on panel
62 x 29 ½ in. (157.6 x 75 cm)

4. Ranulf [Randle] le Meschin (d.1129), 3rd Earl of Chester
Accession number: 43
Oil on panel
62 x 29 ½ in. (157.5 x 74.5 cm)
5. Ranulf [Randle] de Gernon (d.1153), 4th Earl of Chester
Accession number: 44
Oil on panel
62 x 30 1/5 in. (157.7 x 76.7 cm)

6. Hugh of Cyfeiliog (1147-1181), 5th Earl of Chester
Accession number: 45
Oil on panel
62 x 30 in. (157.7 x 76 cm)
Accession number: 46
Oil on panel
62 x 30 1/5 in. (157.7 x 76.6 cm)

8. John the Scot (d.1237), 7th Earl of Chester
Accession number: 47
Oil on panel
56 ¾ x 24 ½ in. (144 x 62.1 cm)
Appendix 8

Gloucester Benefactors, c.1600-18

See Volume 1, pp. 75-76.

This group of twelve paintings by unknown artists depicts benefactors to the city of Gloucester. It appears that the paintings were conceived as a series and made over a short period of time, possibly with the exception of the portrait of Thomas Bell. The portraits were probably commissioned by Gloucester’s civic authorities to hang in the building known as the Tolsey. They are now at Gloucester Folk Museum.

General Literature

Frith, Brian, *Twelve Portraits of Gloucester Benefactors* (Gloucester: City Museums and Art Gallery, 1972)


Images: Gloucester Museums Service Art Collection (Your Paintings/ PCF)

1. John Cooke (d. 1528) and Joan Cooke (d.1544/45)
   Accession number: GLRCM: Art01070
   Oil on panel
   32 x 29 ¼ in. (81.3 x 75.5 cm)

   *Inscription (top left):* MA$^8$ JOHN COOKE, MAIOR / OF THE CITIE OF / GLOCESTER / 4 TIMES.

   *Inscription (below):* Though death hath rested these life mates / Their memory survives / Esteemed myrrors may they be / For Majestrats and wives / The School of Crist ye Bartholomews / The Cawsway in ye West / May witnes wch ye pious minde / This Worthy man posset. / This vertuous dame perform’d ye taske / Her husband did intend / And after him in single life / Lived famous to her end. / Their bountye & benificence / On earth remaines allways / Let present past a future time / Still Celebrate y$^8$ praise.$^{80}$

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2. John Falkner (d.1545)
Accession number: GLRCM Art01071
Oil on panel
32 ⅜ x 28 ⅞ in. (82.2 x 73.4 cm)
Inscription (top left): MASTER. IOHN FALKNER. / 3: TIMES MAIOER OF THE CITY OF GLOCESTER

3. Sir Thomas Bell (1486-1566)
Accession number: GLRCM Art01069
Oil on panel
31 ⅜ x 29 ½ in. (79.7 x 74.8 cm)
Inscription (top left): THOMAS BELL. KNIGHT. / 3 TIMES MAYOR OF THE CITTIE / OF GLOSTER.
Inscription (top right): HE DID WEL FOR THE POORE PROVIDE / HI RIGHTEOVSNES SHAL STILL REMAINE / AND HIS ESTATE WITH PRAISE ABIDE / SURPASSINGE GOLD & WORDLY GAYNE
4. Richard Pate (1516-1588)
Accession number: GLRCM Art01074
Oil on panel
22 ½ x 17 ¼ in. (51.1 x 43.6 cm)

5. Sir Thomas White (c.1495-1567)
Accession number: GLRCM Art01065
Oil on panel
26 ¾ x 20 ¾ in. (68.2 x 52.4 cm)
Inscription (top left): S\textsuperscript{16} THOMAS. WHIT. / MARCHLAND. TAILER / OR LONDON.
6. John Haydon (d.1582)
Accession number: GLRCM Art01066
Oil on panel
26 ⅞ x 20 ¼ in. (68.3 x 51.5 cm)
Inscription (top left): IOH / MASTER. HOIDEN. / OF LONDON.

7. William Goldston (d.1569)
Accession number: GLRCM Art01073
Oil on panel
26 ¾ x 20 ¼ in. (67.6 x 51.6 cm)
Inscription (top right): WILLIAM GOLDSTON.
8. Joan Goldston (d.1579)
Accession number: GLRCM Art01072
Oil on panel
15 ¾ x 19 ¾ in. (65.6 x 49.9 cm)
_Inscription (top left):_ JOENE GOLDSTON

9. Gregory Willsheire (d.1585)
Accession number: GLRCM Art01063
Oil on panel
26 ¾ x 20 ¾ in. (68.3 x 52.7 cm)
_Inscription (to the left and right of the head):_ GREGORT WILLSHEIRE: OF GLOSTER.
10. *Isabel Wetherstone (b. 1555?)*
Accession number: GLRCM Art01068
Oil on panel
26 ½ x 20 ¾ in. (67.4 x 52.5 cm)
*Inscription (top left):* ISABEL. WETHERSTONE.

11. *Thomas Poulton (d. 1608)*
Accession number: GLRCM Art01067
Oil on panel
27 x 20 ¼ in. (68.5 x 52.8 cm)
*Inscription (top right):* THO. POVLTON.
*Inscription (bottom):* THOMAS POVLTON OF TWEAXBERE, BENEFACTER TO THE CITIE OF GLOCESTER. / HE GAVE VNTO THE SAME CITIE OF GLOSESTER, 60, POWNDES FOREVER.
12. John Thorne (c.1545-1618)
Accession number: GLRCM Art01064
Oil on panel
30 ¾ x 22 ¼ in. (77.3 x 56.5 cm)
Inscription (around the head): AETATIS A SUA. 72 DNl / 1618
Inscription (bottom): Mr. John Thorne Late Alderman of ye city of Glof & once Maior who gave a Basson & yewer to / ye same City to remaine from (p.20) Maior to Maior for ever to ye poore of ye prth of St. Niclas yereley / to be paid for ever vi s. viii d. & he have more for a Sermon (?)for every yeare to be preached in / ye same pr h Church vi s. viii d. & hath (?) his free Land for the p’for’ing thereof / he Departed ys life ye 4th day of march 1617. ye prise of the Basson & yewer xxx L.81

81 Transcription taken from Frith, Twelve Portraits, p. 19.
Appendix 9

The Constables of Queenborough Castle, Kent, 1597-1603

See Volume 1, pp. 80-86.

This set of three-quarter-length portraits on panel were produced between 1597 and 1603 for Sir Edward Hoby (1560-1617) who was Constable of Queenborough Castle at that time. Including a portrait of Hoby himself, the set probably numbered 20 paintings in total and is likely to have been made for the hall at Queenborough. By 1629 the set was no longer at the castle (which was demolished shortly after 1650) and the portrait of Hoby was separated from the set at this point. The majority of the paintings entered the collection of Sir John Tufton (1623-1685) and were included in the sale of his goods in London in 1686. Sixteen subsequently entered the collection at Penshurst Place in Kent, possibly at this time. They were seen there by George Vertue (1684-1756) in 1728. Only two remain in the collection. Some appear to have been given away to descendants of the sitters and others may have been destroyed.

General Literature

Anonymous letter, Gentleman’s Magazine, 56: 1 (1786), 5-6


Harris, John, The History of Kent (London: Midwinter, 1719), pp. 376-77

Johnson, Thomas, Iter plantarum investigationis ergo susceptum... (London(?): A. Mathewes, 1629)


The following is a list of all the Constables of Queenborough from John Foxley to Sir Edward Hoby with information about the paintings where it is known.

1. **John Foxley**
   Constable from 1362
   *History of the painting*: Seen by Vertue at Penshurst in 1728.

   *Description*: Depicted kneeling before Edward III and receiving a royal patent from the king.\(^8^2\)

2. **John of Gaunt (1340-1399), Duke of Lancaster**
   Oil on panel
   43 ½ x 34 in. (110.5 x 87.6 cm)
   Constable from 1376

   *Inscription*: JOHANNES FILIVS QVARTVS/ EDVARDI TERTII REX/ CASTELLA ET LEGIONI/ DVX LANCASTRIÆ/ CONSTABVLARIVS CASTEL/ DE QVEENEBOVRG QVIN/ TO OCTOBRIIS ANNO/ REGNI EDW. TERTU ANN/ GLIÆ 50 FRANCIÆ 37

   *History of the painting*: At Badminton, Gloucestershire by 1752 where it remains.\(^8^3\)

   *Description*: Three-quarter length, in armour. Wearing a surcoat with the arms of Castile and Leon impaling France and England quarterly. Sword in left hand and sceptre in right hand. Garter badge in the top left corner and inscription in the top right.

   *Literature*
   Committee of Council on Education, Science and Art, *Catalogue of the first special exhibition of national portraits ending with the reign of James II on loan to the South Kensington Museum, April 1866*, revised edn (London, 1866), p. 2, no. 4


3. **Robert de Vere (1362-1392), 9th Earl of Oxford**
   Constable from 1384
   *History of the painting*: Seen by Vertue at Penshurst in 1728.

4. **Sir Arnold Savage (1358-1410)**
   Constable from 1392
   *History of the painting*: Seen by Vertue at Penshurst in 1728.

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\(^8^2\) *Vertue II*, p. 51.
\(^8^3\) It was seen by John Loveday in 1752 (Sarah Markham, *John Loveday of Caversham, 1711-1789: The Life and Tours of an Eighteenth-Century Onlooker* (Salisbury: Russell, 1984), p. 481).
5. William Scrope (c.1351-1399), Earl of Wiltshire
Constable from 1396

Inscription: GVLIELMVS LE SCROPE/ FILIVS BARON LE SCROPE/ COMES WILTONÆ/ THESAVRARIVS ANGLÆ/ DOMINVS MANIÆ
CONSTABVLARIVS/ CASTRI DE QUEENEBCVRGH/ 15 IVNII ANO RICH 2/ VICESIMO 1397

History of the painting: Seen by Vertue at Penshurst in 1728. At some point the portrait entered the collection of the Scrope family at Danby Hall, Yorkshire.84

Description: Three-quarter length, holding white rod in proper right hand. Depicted as the King of the Isle of Man and shown wearing a crown and an ermine-lined cloak. He also wears a garter collar. Arms in the top left corner, inscription in the top right. A nineteenth-century lithograph of the painting is in the collection at the NPG (NPG D4832).

6. Sir Hugh Waterton (d. 1409)
Constable from 1399

History of the painting: Seen by Vertue at Penshurst in 1728.

7. John Cornewall (d. 1443), Baron of Fanhope
Constable from 1403

History of the painting: Seen by Vertue at Penshurst in 1728. Walpole noted in his Anecdotes of Painting that this portrait had been given by Mr Perry, the last master of Penshurst, to a Mr Velters Cornwall, a descendant of the sitter.85 It was in the collection of Sir Geoffrey Cornewall at Newcote, Hereford in 1939.86

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84 An image of the portrait was printed in John Henry Metcalf, A Great Historic Peerage: The Earldom of Wiltes (London: Chiswick Press, 1899), plate 3, with the caption ‘From an oil painting in the possession of Simon Conyers Scrope, Esquire, at Danby Hall, Wensleydale, Yorkshire’. The portrait matches the other known paintings from the set in style and has the inscription in the top right corner.
8. Thomas Arundel [Fitzalan] (1353-1414), Archbishop of Canterbury
Oil on panel
46 x 39 in. (116.8 x 99 cm)
Constable from 1408

*History of the painting:* Seen by Vertue at Penshurst in 1728 where it remains.

*Description:* Three-quarter length, dressed in episcopal robes and black cap with a cushion and open book on the table in front of him and a cross and mitre in the background. A copy of the painting on canvas is at Lambeth Palace, London.

*Literature*

9. Gilbert de Umfreville (died in c.1422)
Constable from 1413
*History of the painting:* Seen by Vertue at Penshurst in 1728.

10. Humphry Stafford (1402-1460), 1st Duke of Buckingham
Constable from 1449
*History of the painting:* Seen by Vertue at Penshurst in 1728.

11. John Norwood
Constable in 1461
*History of the painting:* Seen by Vertue at Penshurst in 1728.
12. **George, Duke of Clarence (1449-1478)**

Oil on panel  
45 x 36 in. (114.3 x 91.4 cm)  
Constable from 1461

*Inscription:* GEORGIUS/ DUX CLARENCIÆ/ CONS. CAST. DE/ QUEENEBVRGH/ ANN° IX EDW 4


*Description:* Three-quarter length, in armour, holding sword in proper left hand and rod in the right. Standing in the opening of a tent made of cloth of gold. Inscription in top right corner and the garter badge in the top left.

*Literature*

Committee of Council on Education, Science and Art, *Catalogue of the first special exhibition of national portraits ending with the reign of James II on loan to the South Kensington Museum, April 1866*, revised edn (London, 1866), p. 6, no. 25

Cust, *Illustrated Catalogue of Early English Portraiture*, p. 76, no. 16

Steinberg, 'A Portrait of George, Duke of Clarence', pl. A, p. 37

Strong, *The English Icon*, p. 49, fig. 45


13. **Thomas Wentworth**

Constable from 1483

*History of the painting:* Seen at Penshurst by Vertue in 1728 where it remains.

*Description:* Three-quarter length, dressed in purple gown with black cloak holding a document. Standing by a green-covered table.
14. Christopher Colyns
Oil on panel
44 x 31 in. (111.8 x 78.7 cm)
Constable in 1485

_Inscription:_ CHRISTOPHERVS COLLIVS, CONST/ ABVLARIVS CASTRI DE QVEENEBOVRG/ 20 AVG., ANNO 2d RICH. 3'

_History of the painting:_ Seen at Penshurst by Vertue in 1728. The portrait was in the possession of George Collins of Ham, Devon in 1806 and C.T. Collins Trelawny in 1867.

_Description:_ This portrait appears to have been quite unlike the others. An engraving of it that was published in the _Gentleman’s Magazine_ in 1806 shows the sitter depicted to his waist, in armour, depicted in the arched gateway of the castle (not to scale), behind a chain and flanked by two other officials, possibly sergents-at-arms. The inscription is written above the sitter, across the top of the castle where there are two windows with a figure at each, one of which (a woman?) wears a crown. A battle is taking place on the top of the castle. The image accords with a description given by Vertue in 1728. The iconography probably relates to an event that took place while Colyns was Constable.

_Literature_

15. William Cheyney
Constable in 1485

_History of the painting:_ Seen at Penshurst by Vertue in 1728.

16. Sir Anthony Browne (c.1500-1548)
Constable from 1485
Not seen at Penshurst.

17. Francis Cheney (d.1512)
Constable from 1510
Not seen at Penshurst.

18. Sir Thomas Cheyne (c.1485-1558)
Constable from 1512
_History of the painting:_ Seen at Penshurst by Vertue in 1728.

19. Sir Robert Constable (d. 1591)
Constable from 1558
_History of the painting:_ Seen at Penshurst by Vertue in 1728.
20. Sir Edward Hoby (1560–1617)
Constable from 1597

_Inscription:_ SPARSA & NEGLECTA COEGI

_History of the painting:_ Seen at the home of a Revd. Skelton in Gillingham in 1629.\textsuperscript{87}

\textsuperscript{87} Johnson, [not paginated, A4(?)].
Appendix 10

The Weston Set, c.1589-95

See Volume 1, pp. 107-12 and 134-41.

The portraits detailed below were probably produced as a set between 1589 and 1595 for Weston in Warwickshire.\(^{88}\) They were probably commissioned by Weston’s builder, Ralph Sheldon (c.1537-1613). It is likely that they were displayed in a frieze below the cornice in a large room known in the 18th century as the Great Drawing Room. The paintings were sold at Christie’s, London in 1781 as separate lots and only some are known to survive. The surviving portraits are dispersed.

General Literature


Rodd, H., *A Catalogue of Authentic Portraits: Painted in oil, on pannel and canvas, miniatures, marble busts, &c. ... the whole of which are now offered for sale at the prices affixed / by H. Rodd* (London: printed by J. Compton, Middle Street, Cloth Fair, 1824)


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\(^{88}\) For a discussion of the likely date, see Vol. 1, pp. 111-12.
1. **King Henry V**

Oil on panel, arched top

\[c.33 \times c.23 \text{ in.} (83.8 \times 58.4 \text{ cm})\]

**Inscription:** HENRY. THE. V.

**Portrait source:** Standard portrait derived from the painting in the Royal Collection, c.1504-20 (Appendix 1, i).\[^{89}\]

**Provenance**

Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, 3 Sept. 1781, lot 24 (erroneously called Henry IV), bought by Ward; at Knebworth since at least 1900.

Seen by Vertue in 1737 and Walpole in 1768.

Image: author (taken at an angle to avoid glare)

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2. **King Edward IV**

Oil on panel, arched top

\[33 \frac{1}{4} \times 22 \frac{1}{2} \text{ in.} (84.5 \times 57.3 \text{ cm})\]

**Inscription:** EDWARD THE. 4.

**Portrait source:** Standard portrait derived from the painting in the Royal Collection, c.1524-56 (Appendix 1, i).\[^{90}\]

**Provenance**

Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, 3 Sept. 1781, lot 26, bought by Ward; at Knebworth since at least 1900.

Seen by Vertue in 1737 and Walpole in 1768.

Image: author

\[^{89}\] Vol. 1, p. 109.

\[^{90}\] Ibid.
Eton College, Berkshire

This image has been removed for copyright reasons

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3. King Henry VI
Oil on panel, arched top
33 ½ x 22 ½ in. (85.2 x 57.4 cm)
Inscription: HENRY. THE. 6.
Panel: 3 boards
Dendrochronology: Eastern Baltic oak felled in 1584 or later.91

Portrait source: Standard portrait derived from the painting in the Royal Collection, c.1504-20 (Appendix 1, i).92

Provenance
Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, 3 Sept 1781, lot 25 (erroneously called Henry IV), bought by Ward; given to Eton College by in 1848.

Seen by Vertue in 1737, Walpole in 1768 and John Loveday in 1747.

4. **King Henry VII**

Oil on panel, arched top
33 ½ x 23 in. (85.3 x 58 cm)

*Inscription:* HENRY THE. 7.

*Panel:* 3 boards

*Dendrochronology:* Eastern Baltic oak felled in 1578 or later. Contains wood from the same tree as the Richard III panel so must date from 1579 or later.  

*Portrait source:* Standard portrait type derived from an original possibly by Maynard Weywyck, c.1502.  

*Provenance*

Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, 3 Sept 1781, lot 28 (bought by ‘Silby W’); given to Eton College in 1848.

Seen by Vertue in 1737, Walpole in 1768 and John Loveday in 1747.

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Other Private Collections

5. King Richard III
Oil on panel, arched top
33 x 22 in. (83.2 x 56 cm)
Inscription: RICHARD THE 3.
Panel: 3 boards
Dendrochronology: Eastern Baltic oak felled in or after 1579. Contains wood from the same tree as the Henry VII panel.

Portrait source: Standard portrait derived from the Royal Collection painting, c.1504-20 (Appendix 1, i).95

Provenance
Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, 3 Sept 1781, lot 27 (bought by Ward); Jane, Dowager Marchioness of Conyngham (1833-1907), 36 Belgrave Square, London; her executor’s sale, Christie’s, 8 May 1908, lot 39; H.H. Black, Kingswood, Surrey; his sale, Christie’s, London, 18 March 1960, lot 147; Mr & Mrs E.J. de Tracy Kelly, Audley House School, Chesterton, Oxfordshire, until 1995; Audley House sale, Mallams, April 25 1995, lot 38; private collection, England; Michael Estorick, London; Philip Mould Ltd.; in the Berger Collection, Denver Art Museum until sold at Christie’s, London, 1 December 2000, sale 6397, lot 12; private collection.

Seen by Vertue in 1737 and Walpole in 1768.

Literature
W.M.B. Berger Charitable Trust, 600 Years of British Painting: The Berger Collection at the Denver Art Museum (Denver: Denver Art Museum, 1999), pp. 28-9


6. **King Edward VI**

Oil on panel, arched top
33 ½ x 21 ½ in. (85.1 x 54.6 cm)

**Inscription:** EDWARD THE. 6.

*Portrait source:* Derived from a portrait attributed to William Scrots (active 1537-53), a good version is in the Royal Collection (RCIN 405751) (formerly owned by Lord Lumley).

**Provenance**

Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, 3 Sept 1781, lot 34 (bought by Poole); H. Rodd, *A Catalogue of Authentic Portraits*, London, 1824, 14 (no. 37); Mr and Mrs E.J. de Tracy-Kelly, Audley House School, Chesterton, Bicester, Oxon; Audley House School sale, Mallams, April 25th 1995; Philip Mould Ltd.; private collection; Sotheby's, London, 5 July 2012, lot 1095; Christie's, London, 11 April 2013, lot 43.

Seen by Vertue in 1737 and Walpole in 1768.

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National Portrait Gallery, London

7. Thomas Wolsey (1470/1-1530), royal minister, archbishop of York and cardinal
NPG 32
Oil on panel, arched top
33 x 22 in. (83.8 x 55.9 cm)
Inscription: CARDINAL WOOLSEY
Panel: 3 boards
Dendrochronology: Eastern Baltic oak felled in or after 1567.97

Portrait source: The only known easel portrait type of Wolsey, of uncertain origin.98

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97 MATB database (NPG 32).
Contemporaries known to have owned portraits of him: Archbishop Matthew Parker (Lambeth Palace, London, by 1575);\textsuperscript{99} John Lumley, 1\textsuperscript{st} Baron Lumley (by 1590);\textsuperscript{100} Elizabeth Talbot, Countess of Shrewsbury (Bess of Hardwick) (Hardwick New Hall, Derbyshire, purchased 1599);\textsuperscript{101} Thomas Sackville, 1\textsuperscript{st} Earl of Dorset (Knole, part of a set, c.1608).\textsuperscript{102}

Provenance
Probably commissioned by Ralph Sheldon (1537-1613) for Weston Park, Warwickshire; Weston Park Sale, 3 Sept 1781, lot 38 (bought by ‘Silby W’, given by Strong as ‘W. Selby’); Strong says is was possibly the portrait sold by H. Rodd in 1824 (lot 142) along with several of the other Weston portraits, but this is probably not the case as the dimensions given for that picture are c.25 x 20 inches;\textsuperscript{103} purchased by the Gallery from Messrs Graves in 1858.

Seen by Vertue in 1737, Walpole in 1768 and John Loveday in 1747.

Literature
National Portrait Gallery, \textit{Making Art in Tudor Britain} database


Shaw, \textit{Details of Elizabethan Architecture}, p. 13

\textsuperscript{99} For Matthew Parker’s collection, recorded in an inventory in 1575, see William Sandys, ‘Copy of the Inventory of Archbishop Parker’s Goods at the time of his Death; communicated by William Sandys, Esq. F.S.A., in a Letter to Sir Henry Ellis, K.H., F.R.S. Secretary’, \textit{Archaeologia}, 30 (1844), 1-30.

\textsuperscript{100} For portraits owned by Lumley, recorded in a 1590 inventory, see \textit{The Lumley Inventory and Pedigree: Art Collecting and Lineage in the Elizabethan Age}, ed. by Mark Evans (London: Roxburghe Club, 2010).


\textsuperscript{102} For portraits in the Knole set see Appendix 11.

\textsuperscript{103} Strong, \textit{Tudor and Jacobean Portraits}, I, p. 335; Rodd, \textit{A Catalogue of Authentic Portraits}, p. 47.
Other Paintings (Whereabouts Unknown)

8. Elizabeth of York
In the 1781 sale, there is a ‘Queen Elizabeth’ (lot 29). In the list it comes after Henry VII and before Emperor Charles V, Prince Arthur and Henry VIII, suggesting it was Elizabeth of York rather than Elizabeth I. It was bought by ‘Silby W’. Vertue recorded seeing Elizabeth of York (‘H 7. his Qu’) with the set in 1737.

9. Arthur, Prince of Wales
Oil on panel, arched top
33 ½ x 23 in. (85.3 x 58 cm)

Provenance
Weston Park Sale, 3 Sept. 1781, lot 31 (bought by Hughes, presumably for Robert Child (1739-82) of Osterley Park, Middlesex, who acquired the painting in the same year); inherited in 1793 by Child’s granddaughter, Sarah Sophia Fane (1785-1867), who married George Villiers, later 5th Earl of Jersey (1773-1859); at Middleton Park, the Earl of Jersey’s Oxfordshire home, in 1861, along with the portrait of Robert Devereux, 2nd Earl of Essex, from the same set; current location unknown.

A watercolour drawing of the portrait by Edward Edwards, dated 1781 (the year of the Weston sale) was formerly in the collection of Horace Walpole at Strawberry Hill. It was purchased by the Earl of Derby in 1842. An engraving of this drawing was published in the Archaeologia in 1870.

Seen by Vertue in 1737 and Walpole in 1768.

Literature


104 Vol. 1, p. 110.
10. King Henry VIII
Oil on panel
33 x 26 inches (83.8 x 66 cm)

Provenance
Weston Park sale, 3 Sept. 1781, lot 32 (bought by ‘Silby W’); H. Rodd sale, 1824; Christie’s, 8 May 1908, lot 38 (listed with Richard III).

Seen by Vertue in 1737 and Walpole in 1768.

Literature
Rodd, *A Catalogue of Authentic Portraits*, p. 21, no. 59

11. Thomas Cromwell (c.1485-1540), Earl of Essex
Weston Park Sale, 3 Sept. 1781, lot 39 (bought by Poole). Seen at Weston by Vertue in 1737 and by John Loveday in 1747.

*Contemporaries known to have owned images of him*: Matthew Parker (Lambeth Palace, before 1575); John Lumley (before 1590); Bess of Hardwick (Hardwick New Hall, before 1601); Thomas Sackville (Knole, in a set, c.1608).

12. Sir Thomas More (1478-1535), Lord Chancellor
In the 1781 sale, lot 40 (bought by Crosland). Seen by Vertue at Weston in 1737.

*Contemporaries known to have owned images of him*: Parker (Lambeth Palace, by 1575); Lumley (before 1590); Dorset (Knole, in a set, c.1608).

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105 Vol. 1, p. 111.
13. Robert Devereux (1565-1601), 2nd Earl of Essex
Oil on panel, arched top
34 ½ x 21 ⅞ in (82 x 55 cm)
*Portrait source:* Derived from the type by William Segar (c.1564-1633).

*Contemporaries known to have owned images of him:* Lumley (before 1590); probably Henry Howard, Earl of Northampton (before 1614).

*Provenance*
Weston Park Sale, 3 Sept. 1781, lot 45 (bought by ‘Silby W’); purchased by Messrs Moon and Graves in 1853; formerly in the collection of the Earl of Jersey at Middleton Park, Oxfordshire. Sold by H. Rodd in 1824.

*Literature*
Rodd, *A Catalogue of Authentic Portraits*, p. 15, no. 41


14. Charles V (1500-1558), Holy Roman Emperor
In the 1781 sale, lot 30 (bought ‘Silby W’)

*Contemporaries known to have owned images of him:* the Crown (three portraits were recorded in 1542 and 1547 included one on stained cloth and one with Maximilian I and Ferdinand; one was recorded at St James’s Palace in 1549/50); Robert Dudley, Earl of Leicester (Kenilworth Castle, by c.1578); Lumley (before 1590); Bess of Hardwick (Hardwick New Hall, by 1601); Robert Hare (London house, by 1611).

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15. **Francis I (1494-1547), King of France**

In the 1781 sale, lot 33, listed as ‘Francis King of Franca’ (bought ‘Silby W’). Seen by Vertue at Weston in 1737 and by Loveday in 1747. Loveday identified the sitter as Francis I.

*Contemporaries known to have owned images of him:* the Crown (three portraits of him were recorded in 1542 and 1547 including one with this wife and a fool and one of him when young, one recorded in 1549/50);\(^{111}\) Bess of Hardwick (at Northaw in the 1540s and possibly at Hardwick New Hall by 1601); probably Robert Hare.

16. **Catherine de Medici (1519-1589)**

In the 1781 sale, lot 35 as ‘Queen Mother of France’ (bought ‘Silby W’).

*Contemporaries known to have owned images of her:* possibly Robert Cecil, Earl of Salisbury (an extant portrait is in the collection at Hatfield House).

17. **Henry III (1551-1589), King of France**

In the 1781, lot 36, listed as ‘Henry King of France’ (bought ‘Silby W’). It is more likely to have been Henry III than Henry II because it comes after the Queen Mother of France. Vertue recorded seeing ‘Hen of Fran’, which may have referred to this picture or the portrait of Henry IV.

*Contemporaries known to have owned images of him:* Lumley (before 1590); Bess of Hardwick (Hardwick New Hall, by 1601); possibly Salisbury (an extant portrait is in the collection at Hatfield House).

18. **Henry IV (1553-1610), King of France**

In the 1781 sale, lot 37, listed as ‘Henry of Bourbon King of France’ (bought ‘Silby W’). Vertue recorded seeing ‘Hen of Fran’, which may have referred to this picture or the portrait of Henry III. If we assume all the paintings were produced at the same time, the inclusion of this portrait gives us a *terminus post quem* of 1589 for the set.

*Contemporaries known to have owned images of him:* Lumley (before 1590); probably Salisbury (Hatfield House, by 1611);\(^{112}\) probably Northampton (by 1614).

19. **Fernando Álvarez de Toledo (1507-1582), 3rd Duke of Alva**

In the 1781 sale, lot 41 (bought ‘Silby W’).

*Contemporaries known to have owned images of him:* Leicester (Kenilworth Castle, by c.1578); Lumley (before 1590); probably Bess of Hardwick (Hardwick New Hall, by 1601).

\(^{111}\) *1542 Inventory*, pp. 90, 93, no. 671, 734, 740; *Inventory of Henry VIII*, pp. 237, 385, nos. 10576, 10636, 10645, 15414.

20. Count of Egmont, probably Lamoral (1522-1568), Count of Egmont
In the 1781, lot 42 (bought ‘Silby W’).

Contemporaries known to have owned images of him: Leicester (Kenilworth Castle, by c.1578); William Cecil, Baron Burghley (Theobalds, Hertfordshire, 1580s?); Lumley (before 1590).

In the 1781, lot 43 (bought by Poole).

22. Alexander Farnese (1545-1592), Duke of Parma
In the 1781 sale, lot 44 (bought ‘Silby W’).

Contemporaries known to have owned images of him: possibly Elizabeth I (a portrait of him seems to have entered the royal collections during her reign); Burghley (Theobalds, c.1580s?); Lumley (before 1590); Dorset (Knole, in a set, c.1608); possibly the Salisbury (an extant picture is at Hatfield).

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Appendix 11

The Knole Set, c.1608

See Volume 1, pp. 141-65.

The portraits detailed below are all part of a set in the collection at Knole House, Kent (National Trust). Unless otherwise stated, the portraits were probably commissioned together by Thomas Sackville, 1st Baron Buckhurst and 1st Earl of Dorset (1535/36-1608) in 1607 or early 1608.115 It is likely that they were originally displayed in a frieze beneath the cornice in the room now known as the Cartoon Gallery.116

The measurements
The measurements given are for the panels, not the frames, which are nailed to the recto of each. The frames are slightly proud of the panels but their size varies. On the portrait of John Wyclif, for example, the frame is flush with the panel at the top and sides but c.0.3 cm proud at the bottom. On the portrait of Thomas More, the frame is c.0.6 cm proud at the sides (measured at the bottom of the panel), c.0.2 cm at top and c.0.2 cm at the bottom. On the portrait of the Earl of Surrey, the frame is c.0.6 cm proud of the panel at bottom, c.0.8 cm at the right side (from recto), c.0.5 cm at the left side and c.0.5 cm at the top. For the portraits of Henry VIII, Mary I, Elizabeth I and the Earl of Cumberland (all later additions to the sets), there is a bigger difference between the panels and frames than for the rest of the set.

* These measurements were taken by dendrochronologist Ian Tyers. They are more accurate than the other measurements, some of which were taken while the panel was still on the wall.

Other notable versions
The other notable versions given are paintings of the same basic portrait type that are known to date, or possibly date, from the Tudor or Jacobean period. Dates and attributions are given where known. All are painted on panel unless otherwise stated. The intention is not to provide a comprehensive list of all extant versions, but to provide some examples of other versions and to give an indication of how widespread the portrait type was.

Dendrochronology
In July and September 2012 and January 2013, dendrochronologist Ian Tyers examined twenty-two of the forty-four paintings currently in the set.117 A summary of the findings is given for each of these paintings. All the wood in the panels examined was found to derive from oak grown in the Eastern Baltic. The number of boards used to make the

panels varies across the set, but all are vertically aligned. All of the boards are joined with tongue and groove joints apart from those identified as later additions to the set.

Of the panels analysed, Tyers identified the following groups, the panels in each of which can be linked by the presence of wood from common trees:

Group A: Essex, Gardiner, William the Silent (sapwood present), Nottingham, Francis of Guise, Northampton and Salisbury (1591-1605)
Group B: Surrey, Walsingham, Drake, John of Austria, Duke of Bourbon, Henry of Guise (terminus post quem: 1605)
Group C: Norris, Dorset, Wilford, Mildmay, Bancroft, Montmorency (terminus post quem: 1586)
?Group D: Friar Bacon; Burghley (terminus post quem: 1591).

General Literature

Bridgman, John, An Historical and Topographical Sketch of Knole in Kent; With a Brief Genealogy of the Sackville Family (London: Lindsell, 1817), pp. 18-31


Sackville-West, Lionel, Knole House: Its State Roomes, Pictures and Antiquities (Sevenoaks: Salmon, 1906), pp. 28-31


Willis, H.N., Biographical Sketches of Eminent Persons whose portraits form part of the Duke of Dorset’s collection at Knole, with a brief description of the place (London: Stockdale, 1795)

Images: unless otherwise stated, the images are the author’s own, taken with the assistance of Edward Town
1. **Thomas Wolsey (1470/71-1530), royal minister, Archbishop of York (1514-1530) and cardinal**

Knole inventory number: 25
Oil on panel, 31 ½ x 24 5/6 in. (79.5 x 63 cm)
Profile to the right, holding a scroll in right hand.

*Inscription on ribbon:* ~ CARDINAL ~ / ~ WOLSEY [end broken off]
Blue paint visible in the bottom right spandrel.

*Portrait source:* The only known easel portrait type of Wolsey, of uncertain origin. This version is unusual because almost all of the extant paintings show him facing to the left. It is likely that it was copied from a printed source. It is similar to the engraving by Magdalena de Passe or Willem de Passe, published in Henry Holland’s *Heroologia* (1620) and may have been taken from a common source. According to seventeenth-century annotations in a surviving copy of the *Heroologia*, the portrait was taken from a painting at Richmond, which was believed to have been painted by Hans Holbein the Younger (1497/98-1543).119

*Other notable versions:* (All facing left) Bodleian Library, Oxford (acquired 1750); Christ Church, Oxford (x 2, one by Sampson Strong, 1610-11); Corpus Christi College, Cambridge; NPG 32 (from the Sheldon set at Weston Park, c.1590s); Trinity College, Cambridge (1585-96, in a set). After Sampson Strong, possibly post-1625: Christ Church, Oxford (on canvas); Magdalen College, Oxford (x 2, one on canvas); Auckland Castle, Durham (on canvas); Colchester and Ipswich Museums; Bishop’s Palace and Gardens, Wells (acquired after 1829, on canvas).

*Possible reasons for inclusion:* Wolsey was an important and powerful royal minister under Henry VIII.

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120 Vol. 1, p. 163.
Contemporaries known to have owned portraits of him: Archbishop Matthew Parker (Lambeth Palace, London, by 1575);\textsuperscript{121} John Lumley, 1\textsuperscript{st} Baron Lumley (before 1590);\textsuperscript{122} Ralph Sheldon (Weston, Warwickshire, c.1589-95, NPG 32);\textsuperscript{123} Elizabeth Talbot, Countess of Shrewsbury (Bess of Hardwick) (Hardwick New Hall, purchased 1599).\textsuperscript{124}

Literature

\textsuperscript{121} For Matthew Parker’s collection, recorded in an inventory in 1575, see William Sandys, ‘Copy of the Inventory of Archbishop Parker’s Goods at the time of his Death; communicated by William Sandys, Esq. F.S.A., in a Letter to Sir Henry Ellis, K.H., F.R.S. Secretary’, \emph{Archaeologia}, 30 (1844), 1-30.

\textsuperscript{122} For portraits owned by Lumley, recorded in a 1590 inventory, see \emph{The Lumley Inventory and Pedigree: Art Collecting and Lineage in the Elizabethan Age}, ed. by Mark Evans (London: Roxburghe Club, 2010).

\textsuperscript{123} For Sheldon’s collection, see Appendix 10.

2. John Wyclif [Wycliffe] (d. 1384), theologian, philosopher and religious reformer
Knole inventory number: 26
Oil on panel
31 ½ x 26 in. (80 x 66.5 cm) (the frame is almost exactly the same size as the panel).
Semi-profile to the right, holding a staff in right hand.
Inscription on ribbon: ~ JOHN ~ / ~ WICKLIFFE ~
Blue paint visible on the top right, top left and bottom left spandrels.

Portrait source: The portrait is clearly related to a painted portrait currently identified as Robert Langton (1470-1524) the ecclesiastic, pilgrim and benefactor of Queen’s College, Oxford. The portrait of ‘Langton’ is on canvas laid on panel and measures 34 ¾ x 27 ¾ inches (87 x 70.5 cm). It was on sale at Christie’s, London on 9 July 2014 as an ad vivum portrait of Langton, Venetian School, c.1512-13. The head is very close to the image of Wyclif in the Knole set, although the sitter faces the other way. In both paintings the sitter is wearing dark robes, a cap and is holding a similar pilgrim’s staff. The ‘Langton’ portrait has an inscription at the top right that reads ‘Robertus. Langton. doctor: et r:’. According to a reference to the picture published in Notes and Queries in 1858, the painting was formerly at Annesley Hall, Nottinghamshire, the residence of the Chaworth family. It is possible that this painting was originally intended to represent Wyclif; the inscription appears to be from a later date and, according to the proceedings of the Archaeological Institute in November 1851, it has been applied over an inscription identifying the sitter as Wyclif. The Knole portrait certainly appears to be derived from it, possibly via a print. An anonymous woodcut published in a French translation by Simon Goulart of Theodore Beza’s Icones published in Geneva in 1581 (figure 1) uses the same type although the staff is not visible.

125 Christie’s, London, ‘Old Master and British Paintings’ (9 July 2014), sale 1539, lot 139.
127 ‘Proceedings of the Archaeological Institute’, November 7th 1851, The Literary Gazette, no. 1817 (1851), p. 779. The portrait was presented to the society by Henry Payne and the similarity to the portrait of Wyclif at Knole was acknowledged. The information about the inscription was repeated in The British Quarterly Review, 28 (July and October 1858), p. 396.
**Figure 1:** Woodcut of John Wyclif by an anonymous artist from Theodore Beza’s *Les vrais pourtraits des hommes illustres en piété et doctrine*, trans. S. Goulart (Geneva: Jean de Laon, 1581) (National Portrait Gallery, London, D24011)

*Other notable versions:* Portrait of ‘Robert Langton’, early 16th century? at Christie’s, London on 9 July 2014 (see above); formerly in the collection of the Earl of Denbigh at Newnham Paddox, Warwickshire (facing to the left);128 Leicester Museums Services (facing to the left, possibly later, donated 1898).

**Possible reasons for inclusion:** Wyclif was viewed as a proto-Protestant for challenging the authority of the papacy and was celebrated internationally as an early reformer of the church. He was also a celebrated alumnus of the University of Oxford. At the time the Knole set was produced, Thomas James, librarian of the Bodleian, was writing his *Apologie for John Wickliffe* (1608). Sackville was Chancellor of the University Oxford and a patron of the Bodleian library and may have been influenced by James’s work.

**Contemporaries known to have owned portraits of him:** Parker (Lambeth Palace, by 1575).

**Literature**
Anon, ‘Portraits of Wyclif’, *Athenaeum* (Sept 17, 1892)


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129 Vol. 1, p. 164.
3. King Henry VIII (1491-1547, reigned 1509-1547)
Knole inventory number: 27
Oil on panel
Enlarged panel: approx. 29 x 23 ¾ in. (74 x 60 cm). Additional sections of wood have been added on all sides of the panel measuring c.2 in. (5 cm) at the top and bottom and c.2 ½ in. (6 cm) at the sides (although the addition strips are not straight).
Inscription on ribbon: ~ HENRY ~ / ~ THE ~ VIII TH ~
No blue paint visible.

4. Sir Thomas More (1478-1535), Lord Chancellor
Knole inventory number: 28
Oil on panel, 31 x 25 ¼ in. (79.2 x 64 cm)
Semi-profile to the right, holding scroll in right hand.
*Inscription on ribbon:* ~ S\textsuperscript{R}. ~ THO\textsuperscript{S}. ~ / ~ MORE ~ K\textsuperscript{T}. [end broken off]
Blue paint possibly visible in the top right and bottom left spandrels.
*Panel:* ?3 boards (some splits).

*Portrait source:* Ultimately derived from the portrait by Holbein (in the Frick collection, New York) but probably taken from a printed source.

*Other notable versions:* Although derived from the same source, this version does not compare closely to other extant paintings. The composition and costume have been much simplified. A similarly simplified version is at Trinity College, Cambridge (painted after 1583).

*Possible reasons for inclusion:* More was an important figure under Henry VIII who played a significant role in the debate about church reform in England. He was executed at the same time as John Fisher. He was also a celebrated humanist scholar.

*Contemporaries known to have owned portraits of him:* Parker (Lambeth Palace, by 1575); Lumley (before 1590); Sheldon (Weston, c.1589-95).

*Literature*
Strong, *Tudor and Jacobean Portraits*, I, pp. 227-31

5. *Thomas Cromwell* (c.1485-1540), *Earl of Essex, statesman*

Knole inventory number: 29
Oil on panel, 31 ¼ x 25 ½ in. (79.5 x 64.5 cm)*
Almost full profile to the left, holding a piece of paper/ parchment in his left hand.

*Inscription on ribbon:* THOŚ. CROMWELL ~ / E. ~ OF ~ ESSEX ~
No blue paint visible.

*Panel:* 4 boards.

*Dendrochronology:* Group A. All four boards derive from the same tree (also present in the Gardiner, Nottingham, Salisbury, Francis of Guise, Northampton and William the Silent panels). The last tree-ring found in this panel was dated to 1579. The wood used for the all the panels in Group A was felled between 1591 and 1605.

*Portrait source:* Ultimately derived from the portrait by Holbein (in the Frick Collection, New York) but quite far removed from the original.

*Other notable versions:* Corpus Christi, Cambridge; NPG 1727 (after Holbein, late 16th century); NPG 1083; Petworth House, West Sussex (on canvas). The type was engraved for the *Heroologia* in 1620 from a painting at Richmond Palace, according to the 17th-century annotations.

*Possible reasons for inclusion:* He was a powerful figure under Henry VIII who helped to establish Royal Supremacy in England and facilitate the king’s divorce. In his *Acts and monuments* (1563), John Foxe stressed Cromwell’s significance in helping to shape the beginning of the English Reformation. A play entitled *The true chronicle historie of the whole life and death of Thomas Cromwell* was published in 1602.

*Contemporaries known to have owned portraits of him:* Parker (Lambeth Palace, by 1575); Lumley (before 1590); Sheldon (Weston, c.1590s); Bess of Hardwick (Hardwick New Hall, by 1601).

*Literature*

Strong, *Tudor and Jacobean Portraits*, I, pp. 112-14
6. Henry Howard (1516/17-1547), Earl of Surrey, poet and soldier
Knole inventory number: 30
Oil on panel, 31 ¼ x 25 ½ in. (79.5 x 64.8 cm)*
Semi-profile to left, holding a carnation or pink in his right hand.

Inscription on ribbon: ~ EARL ~ OF ~ / ~ SURREY ~
No blue paint visible.

Panel: 3 boards.

Dendrochronology: Group B. All three boards derive from the same tree (also present in the Walsingham, Duke of Bourbon and Henry of Guise panels). The last tree-ring found was dated to 1581. The wood used for all the panels in Group B cannot have been felled before 1605.

Portrait source: Unknown source. This portrait depicts Surrey as a young man but it is not taken from any of the known drawings of him as a young man by Holbein. The identity of the sitter has been questioned, but the likeness corresponds generally to other portraits of Surrey. For example, the face is similar to a large, full-length painting of Surrey as an older man also at Knole (a version of NPG 5291) and it is certainly conceivable that both paintings depict the same sitter.

Other notable versions: There is a version on canvas at Arundel Castle, probably after the Knole version. Vertue saw what was probably a later copy in the Earl of Oxford’s collection at Wimpole in 1739.132

Possible reasons for inclusion:133 As a poet, Surrey was an early influence on Sackville.134 In his poem ‘Sacvyles Old Age’ (1566-74), Sackville referred to him as a ‘jewell off englishe verse’ and wrote of him that he ‘syttyst hyest in the house off

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133 Vol. 1, p. 164.
fame. He was particularly praised for his love poetry. This may explain why he is depicted as a youth and holding a flower, a token of love.

Contemporaries known to have owned portraits of him: William Herbert, 1st Earl of Pembroke (Baynard’s Castle, London, by 1562); Thomas Howard, 4th Duke of Norfolk (Kenninghall, Norfolk, by 1578); Philip Howard, 13th Earl of Arundel (Howard House, by 1588, possibly the same picture as the previous); Lumley (before 1590).

Literature
Strong, Tudor and Jacobean Portraits, I, pp. 307-08

7. Stephen Gardiner (c.1495-1555), royal administrator, Bishop of Winchester (1531-1551 and 1553-1555) and theologian
Knole inventory number: 31
Oil on panel, 31 ¼ x 25 ¼ in. (79.5 x 64 cm)*
Semi-profile to the left, holding book in left hand.
Inscription on ribbon: STEPH[135], ~ GARDINER ~ / B[135], OF ~ WINCHESTER
Blue paint possibly visible on the upper right spandrel.
Panel: 3 boards.

135 Ibid, pp. 7 and 9.
138 Inrolment of Deeds &c and Inventory of Plate, Pictures, Wardrobe, &c. Duke of Norfolk (1578), Arundel Castle MS Bibliotheca Norfolciana.
139 For portraits at Howard House in 1588, see Philip Temple, The Charterhouse (New Haven and London: YUP, 2010), pp. 265-78.
Dendrochronology: Group A. Contains wood from the same tree as the Essex, Salisbury, Nottingham, Francis of Guise, Northampton and William of Silent panels. The last tree-ring found in this panel was dated to 1577. The wood used for all the panels in Group A was felled between 1591 and 1605.

Portrait source: The only known portrait type. Probably copied from another painting.

Other notable versions: Ancient House, Museum of Thetford Life (on canvas); Bodleian Library, Oxford (possibly acquired in c.1750); on sale at Christie’s, London, 22 November 1935 (inscribed 1602); Corpus Christi, Oxford (facing to the right); Gray’s Inn, London; Hardwick Hall (1599); Oxburgh Hall, Norfolk (inscribed 1556, purchased 1872); Plas Newydd, Anglesey (1570-99); Trinity Hall, Cambridge (on canvas); Trinity College, Cambridge (1585-96, in a set). The position of the hands varies. None match the composition of the Knole version exactly.

Possible reasons for inclusion: Gardiner was a significant figure in the story of the English Reformation. He also played an important diplomatic role in negotiations with France and the papacy and helped to restore Catholicism under Mary I. He had an international reputation as a theologian. Despite being generally despised by Protestants under Elizabeth I, he was recognized as a learned man and clever politician.

Contemporaries known to have owned portraits of him: 13th Earl of Arundel (Howard House, by 1588); Lumley (before 1590); Bess of Hardwick (Hardwick New Hall, purchased 1599); Henry Howard, Earl of Northampton (Northampton House, by 1614).

Literature

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140 Vol. 1. p. 163.
8. John Fisher (c.1469-1535), Bishop of Rochester (1504-1535), cardinal and theologian

Knole inventory number: 32
Oil on panel, 31 ½ x 24 5/6 in. (79.8 x 63 cm)
Semi-profile to the right, open book in right hand.

_Inscription on ribbon:_ FISHER ~ B[.~ OF ~] ~ ROCHESTER ~

No blue paint visible.

_Portrait source:_ Probably derived from a printed source rather than the painted portrait by Holbein, from which a number of other extant portraits derive. This version more closely resembles late sixteenth-century prints, notably the engraved portrait by Philips Galle (1537-1612) published 1572 (figure 2) although the costume is slightly different.

![Figure 2: Line engraving by Philips Galle (1537-1612) from *Vironum Doctorum de Disciplinis benemerentium Effigies XLIII* (Antwerp, 1572) (National Portrait Gallery, London, D35482)](image)

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Possible reasons for inclusion: Fisher was remembered as a great scholar and an early advocate of humanism at Cambridge University. He was an important figure as an opponent of the English Reformation. He was internationally celebrated as a Catholic martyr. In 1584 he was included in André Thevet’s *Les vrais pourtraits et vies des hommes illustres*... among the notable figures of the Latin church.

Contemporaries known to have owned portraits of him: Lumley (before 1590).

Literature
Strong, *Tudor and Jacobean Portraits*, I, pp. 119-121

9. Thomas Cranmer (1489-1556), Archbishop of Canterbury (1533-1555) and theologian

Knole inventory number: 33
Oil on panel, 31 x 25 in. (79 x 63.5 cm)
Semi-profile to the left, holding open book in left hand. 
_Inscription on ribbon:_ THO\(^\circ\), ~ CRANMER ~ ARC\(^\dagger\). / B\(^p\). ~ OF ~ CANTER [end broken off]
Blue paint visible in bottom left spandrel.

_Portion source:_ It is likely that this version was copied from another painting. He is depicted with a beard, which suggests that it is based on a source produced in the last few years of his life or after his death.

Other notable versions: Lambeth Palace (x2, one on canvas).

Possible reasons for inclusion: A former Archbishop of Canterbury, a prominent figure in the English Reformation and a Protestant martyr. Former resident of Knole.

Contemporaries known to have owned portraits of him: Parker (Lambeth, by 1575).

Literature
Strong, *Tudor and Jacobean Portraits*, I, p. 56

\(^{143}\) Vol. I, p. 163.
\(^{144}\) Ibid.
National Trust (Your Paintings/ PCF)

**10. William of Nassau (1533-1584), Prince of Orange, known as William the Silent**

Knole inventory number: 34
Oil on panel, 31 ½ x 27 ¼ in. (79.9 x 69.2 cm)*
Semi-profile to the right.

*Inscription on ribbon:* ~ WILL_M. ~ 18. ~ PRINCE ~ / ~ of ~ ORANGE ~ 1583
Blue paint visible on the bottom left spandrel.

*Panel:* 4 boards.

*Dendrochronology:* Group A. The last tree-ring found was a sapwood ring dating from 1590. This provided a felling date range of between 1591 and 1605 for the group.

*Portrait source:* After Adriaen Thomas Key, c.1579 (two versions are known, one in the Rijksmuseum, Amsterdam and one at the Mauritshuis, The Hague). Almost certainly copied from a painting. Displays higher skill than the rest of the set.

*Other notable versions:* Bodleian Library, Oxford (acquired 1750); Westwood Manor, Wiltshire (possibly later); Thyssen-Bornemisza Collection, Madrid.

*Possible reasons for inclusion:* He was the leader of the Dutch Revolt and, after his assassination in 1584, was viewed as a Protestant martyr.

*Contemporaries known to have owned portraits of him:* Robert Dudley, Earl of Leicester (Kenilworth Castle, by c.1578); Lumley (before 1590); probably Elizabeth I.

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145 Vol. 1, p. 152.
146 Vol. 1, p. 145.
147 For all portraits at Kenilworth in c.1578 see Elizabeth Goldring, ‘The Earl of Leicester’s Inventory of Kenilworth Castle, c.1578’, *English Historical Review*, 2 (2007), 37-59.
11. Queen Mary I (1516-1558, reigned 1553-58)
Knole inventory number: 35
Oil on panel
Enlarged panel: approx. 29 1/6 x 23 ¾ in. (74 x 60 cm). Additional sections of wood have been added on all sides of the panel measuring c.2 ½ in. (6 cm) at the top and bottom and c.2 ¾ in. (7 cm) at the sides (although the addition strips are not straight). The frame is slightly bigger than most of the others; it is around 2 in. (5 cm) larger than the panel on all sides.
Inscription on ribbon: ~ QUEEN ~ / ~ MARY ~
No blue paint visible.

A later addition to the set. The head may have been cut down from a three-quarter-length picture of Mary in the ‘Passage Roome between the great Dining Roome and the Chappel’ in the 1706 inventory and/or the portrait described by Vertue in 1731 as ‘Qu Mary.I, her face pretty good’.

12. William Herbert (1506/7-1570), 1st Earl of Pembroke, soldier and magnate

Knole inventory number: 36
Oil on panel, 31 ½ x 24 ½ in. (80 x 62 cm)
Semi-profile to the right, holding a rod of office.
_inscription on ribbon: ~ WILL^M. ~ HERBERT ~ / ~ E ~ OF ~ PEMBROKE ~
Blue paint possibly visible on the top right spandrel.

_Portrait source_: Unknown source. Although a number of portraits of Pembroke survive, I have found no other versions of this portrait type.

_Possible reasons for inclusion_: Pembroke was an important statesman who rose to greatness under Edward VI and continued to play an important role in politics under Mary I and in the early years of Elizabeth I’s reign.

_Contemporaries known to have owned portraits of him_: possibly Parker (Lambeth Palace, ‘Th’erle of Pembroke’ listed in the 1575 inventory which could mean the first or second earl); possibly Leicester (Kenilworth Castle, by c.1578 – could be the first or second earl); Lumley (before 1590).
13. John Dudley (1504-1553), Duke of Northumberland, royal servant
Knole inventory number: 37
Oil on panel, 30 ⅔ x 26 in. (78 x 66 cm)
Semi-profile to the left.
*Inscription on ribbon:* ~ JOHN ~ DUDLEY ~ DUKE OF ~ NORTHUMBERLAND
No blue paint visible.

*Portrait source:* Unknown. Probably copied from another painting.

*Other notable versions:* There is a version on canvas at Penshurst Place, Kent, which may be after the Knole portrait.

*Possible reasons for inclusion:* He was a member of the council set up to govern during Edward VI’s minority. He proclaimed Lady Jane Grey queen following the death of Edward and was subsequently executed for treason.

*Contemporaries known to have owned portraits of him:* Possibly Parker (Lambeth Palace: ‘Th’erle of Warwick’ is recorded in the 1575 inventory which may refer to Northumberland’s previous title, or may refer to Ambrose Dudley, 3rd Earl of Warwick).

*Literature*
14. Friar Roger Bacon (c.1214-1292?), philosopher and Franciscan friar
Knole inventory number: 38
Oil on panel, 31 x 22 ⅝ in. (79 x 57.5 cm)*
Profile to the left.
Inscription on ribbon: FRIER ~ / ~ BACON ~
No blue paint visible.
Panel: 6 boards.
Dendrochronology: ?Group D. The last tree-ring was dated to 1577. Adding the minimum expected number of sapwood rings provides a terminus post quem of c.1585. One board from this panel is a close match to one board from the Burghley panel and it is possible that they derive from the same tree. If so, the panel cannot have been made before 1591.

Portrait source: Unknown; probably a graphic source.

No other known versions.

Possible reasons for inclusion:¹⁵¹ Bacon was a celebrated figure in the history of the University of Oxford, of which Thomas Sackville was Chancellor.

Contemporaries known to have owned portraits of him: Sir Christopher Blount and Lettice, Countess of Leicester (Essex House, by 1596, possibly formerly in the collection of the Earl of Leicester).¹⁵²

¹⁵¹ Vol. 1, p. 164.
¹⁵² For portraits at Essex House in 1596, see Oxford, Bodleian Library, MSS English History c.120 fol. 35ff.
15. Henry Fitzalan (1512-1580), 12th Earl of Arundel, magnate
Knole inventory number: 39
Oil on panel, 31 x 25 ⅔ in. (79 x 65 cm)
Semi-profile to the right.
Inscription on ribbon: HENRY ~ E ~ OF ~ ARUNDEL ~ / ~ L D. STEWARD ~ OF ~ YE. HOUSE ~
No blue paint visible.

Portrait source: A version of the standard portrait type of Arundel, traditionally attributed to Steven van der Meulen (active 1543-68). Probably copied from another painting.

Other notable versions: on sale at Christie’s, London, 10 December 1943, lot 141; NPG 4693 (1560s, purchased 1969, facing left); NPG 5296 (1565, purchased 1980); collection of Nick Spencer, Daneway House, Gloucestershire (inscribed 1562, formerly in the collection of Thomas Howard, 4th Duke of Norfolk, then Lord William Howarth of Naworth Castle, purchased at Sotheby’s, London in 1996); formerly in the collection of Commander Phillips (the Lumley portrait, sold at Christie’s, 23 November 1979, lot 135).

Possible reasons for inclusion: He was a powerful statesman in the early years of Elizabeth’s reign. A committed Roman Catholic, he fell from favour after leading a party that aimed to depose the queen and crown Mary, Queen of Scots. Arundel was also a collector of books and paintings and was Chancellor of the University of Oxford, 1558-89.

Contemporaries known to have owned portraits of him: Lumley (before 1590).

Literature
Grosvenor, Bendor, ‘The identity of ‘the famous painter Steven: Not Steven van der Meulen but Steven van Herwijck’, The British Art Journal, 9.3 (2009), 12-17


16. Thomas Radcliffe (1526/27-1583), 3rd Earl of Sussex, Lord Lieutenant of Ireland
Knole inventory number: 40
Oil on panel, 30 x 25 ½ in. (76 x 65 cm)
Semi-profile to right, holding rod of office in his right hand.
Inscription on ribbon: ~ THO~ R ~ RATCLIFF ~ / ~ E ~ OF ~ SUSSEX ~
No blue paint visible but detected in paint sampling.

Portrait source: All extant portraits of Sussex use the same face type dating from c. 1565. After he was appointed Lord Chamberlain in 1572, he was generally shown holding the white rod of office, as in this portrait. The Knole portrait is close to versions at Anglesey Abbey and the NPG (NPG 312) although there are differences in the costume.  

Other notable versions: Anglesey Abbey, Cambridgeshire (purchased from Ettington Park in or after 1946, the rod of office is a later addition); Hardwick Hall (painted on pine); Menton, musée du Palais Carnolès, France; NPG 105 (probably last quarter of 16th century, purchased 1860); NPG 312 (purchased 1870); formerly at Shrubland Park, Suffolk; Woburn Abbey, Bedfordshire.

Possible reasons for inclusion: Sussex was Lord Lieutenant of Ireland, Lord Lieutenant of the North and Lord Chamberlain under Elizabeth I.

154 Vol. 1, p. 152.
Contemporaries known to have owned portraits of him: Parker (Lambeth Palace, by 1575); Lumley (before 1590); possibly Bess of Hardwick (extant portrait at Hardwick Hall, but not listed in the inventory of 1601).

Literature
Strong, Tudor and Jacobean Portraits, I, pp. 308-1

17. William Cecil (1520/21-1598), 1st Baron Burghley, royal minister
Knole inventory number: 41
Oil on panel, 31 ½ x 26 ¾ in. (80 x 66.7 cm)*
Semi-profile to the right, rod of office in right hand.
Inscription on ribbon: W\textsuperscript{M}. CECIL · BARON BURLEIGH ~ / L\textsuperscript{D}. TRESURER · OF · ENG\textsuperscript{D}. ~
Blue paint visible in the bottom right spandrel.
Panel: 4 boards.
Dendrochronology: ?Group D. The last tree-ring found was dated to 1583. Adding the minimum number of sapwood rings provides a terminus post quem of 1591. One board strongly matches a board in the Friar Bacon panel, which may derive from the same tree.

Portrait source: Based on a portrait type of Burghley in Garter Robes traditionally attributed to Marcus Gheeraerts the younger (1561/62-1636) (he does not wear Garter Robes in this portrait, but does wear the Lesser George. A version similar to the Knole portrait in costume is at Provand’s Lordship, Glasgow (Glasgow Museums). Other notable versions: (In Garter Robes) Bodleian Library, Oxford (bust portrait, acquired 1752); Burghley House, Lincolnshire (three-quarter-length); Burrell Collection, Glasgow Museums (c.1585, three-quarter-length); Hatfield House (c.1590, three-quarter-length, on canvas); Hatfield House (inscribed 1597, bust portrait); NPG 362 (three-quarter-length, purchased 1873); NPG 1905 (bust portrait, acquired 1921); NPG 525 (bust portrait, transferred from the BM, 1879); on sale with Philip Mould Ltd, 2014 (1590s, formerly at Stanford Hall, Leicestershire); Syon House, Middlesex (bust portrait). (Not in Garter Robes) Provand’s Lordship, Glasgow Museums (bust portrait).
Possible reasons for inclusion: Burghley was a leading statesman under Elizabeth I. He secured Sackville’s appointment to the Privy Council in February 1586 and Sackville succeeded him as Lord Treasurer in 1599.

Contemporaries known to have owned portraits of him: Parker (Lambeth Palace, by 1575); Lumley (before 1590); Bess of Hardwick (Hardwick New Hall, by 1601); Northampton (Northampton House, by 1614).

Literature

Strong, Tudor and Jacobean Portraits, I, pp. 29-32

18. Sir Christopher Hatton (c.1540-1591), courtier and politician
Knole inventory number: 42
Oil on panel, 31 ½ x 26 ¾ in. (79.8 x 67 cm)
Semi-profile to right, holding scroll in right hand. 
Inscription on ribbon: S<sup>R</sup>. CHRISTOPH<sup>fr</sup>. ~ HATTON ~ / L<sup>D</sup>. ~ CHANCELLOR [end broken off]
Blue paint possibly visible in the bottom left spandrel.

Portrait source: Unknown source. Uses the main face-type of Hatton from which most extant paintings derive.

Other notable versions: No other known versions of this particular type.

<sup>155</sup> Vol. 1, p. 163.
Possible reasons for inclusion: Hatton was Sackville’s predecessor as Chancellor of the University of Oxford, he was an important statesman and courtier under Elizabeth I.

Contemporaries known to have owned portraits of him: Lumley (before 1590).

Literature
Strong, *Tudor and Jacobean Portraits*, I, pp. 133-38

19. Queen Elizabeth I (1533-1603, reigned 1558-1603)
Knole inventory number: 43
Oil on panel
Enlarged panel: approx. 29 1/6 x 23 ¾ in. (74 x 60 cm). Additional sections of wood have been added on all sides of the panel measuring c.2 in. (5 cm) at the top and bottom and c.2 ½ in. (6 cm) at the sides (although the addition strips are not straight).
Inscription on ribbon: ~ QUEEN ~ / ~ ELIZABETH ~
No blue paint visible.

A later addition to the set. The head may have been cut down from a three-quarter-length picture of Elizabeth in the ‘Passage Roome between the great Dining Roome and the Chappel’ in the 1706 inventory.

Literature
Haags Gemeentemuseum, *De Eeuw van Shakespeare*, p. 61, no. 40


156 Vol. 1, p. 164.
158 Maidstone, KHL, U269 E 79/2, fol. 4r.
20. Robert Dudley (1532/33-1588), Earl of Leicester, courtier and magnate
Knole inventory number: 44
Oil on panel, 31 1/2 x 26 in. (80 x 66 cm)
Semi-profile to the left, holding rod of office in his left hand.
Inscription on ribbon: ROB¹. DUDLEY · E · OF · LEISTER ~ / L⁰. STEW¹⁰. OF · THE · K⁸. HOUSE
No blue paint visible.

Portrait source: Based on the portrait type traditionally attributed to Sir William Segar (c.1564-1633), c.1587. The portrait in the Lumley collection in 1590 was listed in the inventory as ‘draune bye Segar’ (not known to survive). Most of the paintings face to the left. The Knole portrait is likely to have been copied from another painting.

Other notable versions: Corpus Christi, Cambridge (bust); Hatfield House (three-quarter-length); Kenilworth Castle, Warwickshire (c.1588, bust); Parham Park, West Sussex (purchased 1945); Penshurst Place, Kent; University College, Oxford (three-quarter-length); Ripon Deanery, Yorkshire (bust portrait); Warwick Castle; Yale Center for British Art (three-quarter-length, in Garter Robes, facing right).

Possible reasons for inclusion:¹⁵⁹ Leicester was an important figure during the reign of Elizabeth I and he preceded Sackville as Chancellor of Oxford (1564-1585).

Contemporaries known to have owned portraits of him: Pembroke (Baynard’s Castle, by 1562); Parker (Lambeth Palace, by 1575); Lumley (before 1590); Blount and the Countess of Leicester (Essex House, by 1596); Bess of Hardwick (Hardwick New Hall, by 1601).

Literature
Strong, Tudor and Jacobean Portraits, I, pp. 191-96

¹⁵⁹ Vol. 1, pp. 163-64.
21. Sir Francis Walsingham (c.1532-1590), statesman

Knole inventory number: 45

Oil on panel, 31 ½ x 25 ½ in. (79.8 x 64.8 cm)*

In semi-profile to the left, holding a piece of paper/ parchment in his left hand.

Inscription on ribbon: [End broken off] [F]RAN$ S$. WALSINGAM ~ K$ T$. ~ /

No blue paint visible.

Panel: 4 boards.

Dendrochronology: Group B. The last tree-ring found was dated to 1580. Contained wood from the same tree as the Surrey, Duke of Bourbon and Henry of Guise panels and wood from another tree, also present in the Drake and Don John of Austria panels. The wood used for all the panels in Group B cannot have been felled before 1605.

Portrait source: Based on the portrait attributed to John de Critz (c.1552-1642).

Other notable versions: on sale at Christie’s, London on 10 July 1931, lot 107; Kingston Lacy, Dorset (c.1585-88, three-quarter-length, facing to the right); NPG 1807 (three-quarter-length, probably by John de Critz the elder, c.1585); NPG 1704 (head, facing to the right); Royal Collection (c.1585, on canvas); formerly in the collection of Lord Wharton (at Christie’s, London on 17 November 1948, lot 72 and probably again, 11 November 1949, lot 127).

Possible reasons for inclusion: Important statesman under Elizabeth I. Sackville went with him to France as part of an embassy tasked with negotiating the Anjou marriage.

Contemporaries known to have owned portraits of him: Lumley (before 1590).

Literature

Strong, Tudor and Jacobean Portraits, I, pp. 321-22
National Trust (Your Paintings/PCF)

22. George Clifford (1558-1605), 3rd Earl of Cumberland, courtier and privateer

Knole inventory number: 46
Oil on panel, 1790s, possibly by Francis Parsons (d.1804)
30 x 23 3/4 in. (76 x 60.2 cm). The frame is significantly larger than the panel, around 3/4 in. (c.2cm) on all sides.
Semi-profile to left.
Inscription on ribbon: [End broken off] [G]EORGE ~ CLIFFORD ~ / ~ E ~ OF ~ CUMBERL[O]. [end broken off]
No blue paint visible.
Panel: Tropical hardwood, in use at a later date.

A later addition to the set but possibly replacing an earlier portrait.160 Supplied by the portrait painter Francis Parsons in 1793 and possibly painted by him.161

Portrait source: The portrait is similar to an engraving by Robert Vaughan (1616-21) (figure 3).

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**Figure 3:** Line engraving of George Clifford, 3rd Earl of Cumberland by Robert Vaughan (National Portrait Gallery, London, D25164)

*Possibly reasons for inclusion:* A portrait of him may have been added to the set after his daughter, Anne Clifford, married Richard Sackville, 3rd Earl of Dorset (1589-1624) on 25 February 1609. If he was included originally, it may have been because he was an important courtier who played a role in the Armada campaign.

**Literature**

Strong, *Tudor and Jacobean Portraits*, I, p. 58
23. Thomas Howard (1538-1572), 4th Duke of Norfolk, nobleman and courtier

Knole inventory number: 47
Oil on panel, 31 ½ x 26 in. (79.9 x 66.5 cm)
Semi-profile to the right, holding a rod of office in his right hand.

Inscription on ribbon: THOŚ. HOWARD ~ / DUKE ~ OF ~ NORFOLK [end broken off]
No blue paint visible.

Portrait source: Derived from a portrait by Hans Eworth (d.1574) in a private collection (1562). No other versions of this particular type are known.

Possible reasons for inclusion: Sackville’s son Robert married Margaret Howard, Norfolk’s daughter, in 1580. Before his downfall, Norfolk was the premier peer under Elizabeth I. He was executed in 1572 for his part in the Ridolfi plot to depose the queen and crown Mary, Queen of Scots. Sackville was a commissioner at his trial. Before his death, Norfolk was a neighbour of Sackville’s in Sussex.

Contemporaries known to have owned portraits of him: 13th Earl of Arundel (his son) (Howard House by 1588); Lumley (before 1590).

Literature
Strong, Tudor and Jacobean Portraits, I, p. 233

162 Vol. 1, p. 163.
24. Sir John Norris (c.1547-1597), military commander
Knole inventory number: 48
Oil on panel, 31 ½ x 25 ½ in. (79.8 x 64.3 cm)*
Semi-profile to the right, holding a rod of office in his right hand.
Inscription on ribbon: S[R]. JOHN ~ / ~ NORRIS
No blue paint visible.
Panel: 3 boards.
Dendrochronology: Group C. The last tree-ring found was dated to 1507. Contains wood from the same tree as the Wilford, Mildmay and Bancroft panels. A terminus post quem for group C is 1586.

Portrait source: Unknown.

Possible reasons for inclusion: Norris was a celebrated military leader who played a significant role in the Armada campaign. He was praised for his ‘warlike prowesse and manly courage’ in a dedicatory verse in Edmund Spenser’s Faerie Queene (1590) and described by William Camden as ‘a man very well skilled in Martiall discipline, valiant against any danger, and very famous for that which he had already done’.  

Literature
Haags Gemeentemuseum, De Eeuw van Shakespeare, p. 68, no. 79

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163 Vol. 1, p. 163.
25. Charles Howard (1536-1624), 2nd Baron Howard of Effingham and 1st Earl of Nottingham, naval commander

Knole inventory number: 49
Oil on panel, 31 ½ x 25 ½ in. (79.9 x 64.6 cm)*
Semi-profile to left, holding rod in left hand.

Inscription on ribbon: CHA\(^3\). HOWARD ∼ E ∙ OF ∼ / NOTTINGAM ∼ L\(^D\). ∼ ADMIRAL
No blue paint visible.

Panel: 4 boards.

Dendrochronology: Group A. Contains wood from the same tree as the Essex, Gardiner, Salisbury, Francis of Guise, Northampton and William the Silent panels. The last tree-ring found was dated to 1581. The wood used for the all the panels in Group A was felled between 1591 and 1605.

Portrait source: A version of a portrait type of Nottingham that was established around 1600. The same face type was used in the Somerset House Conference, 1604 (NPG 665). Probably copied from a painting.\(^{165}\)

Other notable versions: Royal Collection (c.1580-1604).

Possible reasons for inclusion:\(^{166}\) Nottingham was made Lord High Admiral in 1585 and was celebrated for the leading role he played in the defeat of the Spanish Armada in 1588. He was involved in peace negotiations with Spain in 1604 and took part, with Sackville, in the Somerset House Conference. His achievements and fame were celebrated in a dedicatory verse in Spenser’s *Faerie Queene* (1590).

Contemporaries known to have owned portraits of him: Pembroke (Baynard’s Castle, by 1562); Lumley (before 1590).

Literature

\(^{165}\) Vol. 1, pp. 151-52.
\(^{166}\) Vol. 1, p. 163.
26. Sir Francis Drake (1540-1596)
Knole inventory number: 50
Oil on panel, 31 ½ x 25 ½ in. (80 x 65 cm)*
Semi-profile to the left, left hand resting on a globe.
Inscription on ribbon: S⁻FRANŚ⁻~ / ~ DRAKE ~ Kᵀ⁻~
No blue paint visible.
Panel: 5 boards.
Dendrochronology: Group B. Contains wood from the same tree as the John of Austria panel. The last tree-ring found was dated to 1589. The wood used for all the panels in Group B was felled no earlier than 1605.


Other notable versions: Another version of the NMM portrait is at Drake’s former home, Buckland Abbey, Devon and a contemporary copy of this picture is owned by Plymouth City Council.

Possible reasons for inclusion: Drake was the first Englishman to circumnavigate the globe and he played a significant role in the defeat of the Spanish Armada. He was famous around the world. According to John Stow, ‘many Princes of Italy, Germany, and others as well enemies as friends in his life time desired his picture’.168

Contemporaries known to have owned portraits of him: Catherine de Medici (Hôtel de la Reine in Paris, before 1589); Lumley (before 1590); Plymouth Town Hall had a painting copied from a portrait at Buckland Abbey in 1594.170

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167 Vol. 1, p. 163.
169 For portraits in this collection see Kerrie-Rue Michahelles, ‘Catherine de Medici’s 1589 Inventory at the Hôtel de la Reine in Paris’, Furniture History, 38 (2002), 1-39 (p. 17).
27. Thomas Sackville (c.1536-1608), 1st Baron Buckhurst and 1st Earl of Dorset, poet and administrator

Knole inventory number: 51
Oil on panel, 31 ¼ x 26 ⅜ in. (79.5 x 67 cm)*
Semi-profile to the right, rod of office in right hand.
Inscription on ribbon: THOŚ. SACKVILLE · E · OF · DORSET / L D. TRESURER · OF · ENG ·
No blue paint visible.
Panel: 4 boards.
Dendrochronology: Group C. The last tree-ring found was dated to 1578. Contains wood from the same tree as the Bancroft and Montmorency panels. A terminus post quem for group C is 1586.

Portrait source: Based on the standard portrait of Sackville, attributed to John de Critz the elder. Possibly copied from a three-quarter-length life portrait at Knole.¹⁷¹

Other notable versions: Bodleian Library, Oxford (three-quarter-length, on canvas, donated by 1st Duke of Dorset, 1735, probably post-1625); Knole (x 2, both three-quarter-length, c.1601); NPG 4024 (three-quarter-length, 1601, purchased 1957); New College, Oxford (bust portrait).

¹⁷¹ Vol. 1, p. 152.
**Possible reasons for inclusion**:\(^{172}\) He owned Knole and probably commissioned the set.

**Literature**

Strong, *Tudor and Jacobean Portraits*, I, p. 67

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National Trust (Your Paintings/ PCF)

28. **Sir James Wilford (c.1517-1550), soldier**

Knole catalogue number: 52

Oil on panel, 31 \(\frac{1}{2}\) x 25 \(\frac{1}{2}\) in. (79.8 x 64.6 cm)*

Semi-profile to right, wearing armour.

*Inscription on ribbon:* \(S^R\). ~ JAMES ~ / ~ WILFORD ~ K\(^T\). ~

No blue paint visible.

*Panel:* 3 boards.

*Dendrochronology:* Group C. The last tree-ring found was dated to 1511. Contains wood from the same tree as the Norris, Mildmay and Bancroft panels. A *terminus post quem* for group C is 1586.

*Portrait source:* A version of the only known portrait type of him.\(^{173}\) The linear style of the costume suggests a graphic source has been used.

*Other notable versions:* Coughton Court, Warwickshire (c.1575, with an image of Haddington Town in the top right); Swynnerton Hall, Staffordshire.

*Possible reasons for inclusion:*\(^{174}\) James Wilford was widely celebrated as a military hero. He distinguished himself at the Battle of Pinkie on 10 September 1547 for which he was knighted. In 1548 he participated in the capture of Haddington in Scotland. In Richard Tottel’s *Miscellany* (1557), a collection of songs and sonnets known by

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\(^{172}\) Vol. 1. p. 164.

\(^{173}\) Vol. 1, pp. 150, 152.

\(^{174}\) Ibid.
Sackville, there were two verses about Wilford: ‘Upon Sir James Wilforde’s death’ and ‘Verses written on the picture of Sir James Wilford knight’.\textsuperscript{175}

*Contemporaries known to have owned portraits of him:* Lumley (before 1590).

Possible reasons for inclusion: Whitgift was Archbishop of Canterbury at the time Thomas Sackville was Lord Treasurer. He was a church reformer, scholar and book collector and became a member of the Privy Council at the same time as Sackville.

Literature

New Gallery, *Exhibition of the Royal House of Tudor*, pp. 116-17, no. 378

Strong, *Tudor and Jacobean Portraits*, I, pp. 328-29

30. Sir Walter Mildmay (1520/21-1589), administrator
Knole inventory number: 54
Oil on panel, 31 ¼ x 26 in. (79.3 x 65.7 cm)*
Semi-profile to left.
Inscription on ribbon: SÍ. WALTER ~ / MILDM [end broken off]
Blue paint visible on the bottom right spandrel.
Panel: 3 boards.
Dendrochronology: Group C. The last tree-ring found was dated to 1516. Contains wood from the same tree as Norris, Wilford and Bancroft. A terminus post quem of 1586 can be applied to the group.

Portrait source: Possibly based on one of the three portraits of Mildmay at Emmanuel College, Cambridge.

Possible reasons for inclusion: He was Chancellor of the Exchequer and a Privy Councillor under Elizabeth I. He had an interest in humanism and founded Emmanuel College, Cambridge.

176 Vol. 1. p. 163.
Contemporaries known to have owned portraits of him: Leicester (Kenilworth Castle, by c.1578); Emmanuel College, Cambridge, founded by Mildmay, acquired portraits of him in 1574, 1579 and 1588.

31. Thomas Egerton (1540-1617), later 1st Viscount Brackley, Lord Chancellor (Baron Ellesmere in 1608)
Knole inventory number: 55
Oil on panel, 31 x 26 ⅞ in. (79 x 67 cm)
Semi-profile to the left, holding a piece of paper/parchment.
Inscription on ribbon: THOÆ, ~ EGERTON ~ / ~ BARON ~ OF ~ ELSMERE
No blue paint visible.

Portrait source: Derived from a portrait type dated by Strong to c.1596, of unknown origin. There are numerous extant portraits that use the same face type but show him in peers’ robes.

Other notable versions: Corpus Christi College, Cambridge (called John Foxe, on canvas); Montacute House, Somerset (1596-1603, three-quarter-length, purchased 1989); NPG 3783 (three-quarter-length, acquired 1950); formerly at Sutton Place (on sale at Christie’s, London, 19 November 1972, lot 180; University of London Library (on canvas).

Possible reasons for inclusion: Ellesmere was made Lord Chancellor in 1603 and was an important royal servant in the latter years of Elizabeth I’s reign and under James VI and I.

Literature
Strong, Tudor and Jacobean Portraits, I, p. 23

177 Tittler, The Face of the City, p. 42.
32. **Thomas Howard (1561-1626), 1st Earl of Suffolk, naval officer and administrator**

Knole inventory number: 56

Oil on panel, 31 ⅜ x 25 in. (79.7 x 63.6 cm)

Semi-profile to the left, holding rod of office in left hand.

*Inscription on ribbon:* ~ THO S ~ HOWARD ~ / ~ E ~ OF ~ SUFFOLK ~

No blue paint visible.

*Portrait source:* Unknown. The likeness corresponds to a half-length portrait of Suffolk that was recorded by Strong as being in the collection of the Earl of Carlisle at Naworth in 1969 and to a portrait of him on canvas now in the Museum of Thetford Life (accession no. THEHM : DS.34). Other portraits of him include a bust at the NPG (NPG 4572) and full-length portraits of him in Garter Robes at the National Maritime Museum (BHC2788) and at Rangers House, Blackheath (English Heritage).

No other known versions of this type.

*Possible reason for inclusion:* He was the brother of Margaret Howard, Thomas Sackville’s daughter-in-law after 1580. As Vice-Admiral, he played a leading role in the Cadiz expedition in 1596. He was made a Privy Councillor by James VI and I and became one of his most trusted advisers.

*Contemporaries known to have owned portraits of him:* Northampton (Northampton House, by 1614).

*Literature*

Strong, *Tudor and Jacobean Portraits*, 1, pp. 359-60

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178 Vol. 1. p. 163.
33. King James VI and I (1566-1625, reigned England 1603-1625)
Knole inventory number: 57
Oil on canvas, 32 ⅜ x 25 ⅗ in. (82 x 65.3 cm)
Inscription on ribbon: ~ KING ~ JAMES ~ / ~ YÊ, ~ FIRST ~
No blue paint visible.

A later addition to the set.¹⁷⁹

Oil on panel, 31 ⅓ x 27 in. (79.6 x 68.4 cm)*
Semi-profile to the left, wearing armour.
Inscription on ribbon: FRANCIS ~ DUKE ~ / ~ of ~ GUISE ~ 1563
Blue paint visible in the bottom right spandrel.
Panel: 4 boards.
Dendrochronology: Group A. Contains wood from the same tree as Essex, Gardiner, Nottingham, Northampton, Salisbury and William the Silent. The last tree-ring found was dated to 1581. The wood used for the all the panels in Group A was felled between 1591 and 1605.

Portrait source: Unknown. Probably derived from a printed source.

No other known versions.

Possible reasons for inclusion: The House of Guise was a powerful aristocratic family in France during the sixteenth century. Francis of Guise was a Catholic leader during the Wars of Religion. He was shot and killed by a Huguenot assassin during the Siege of Orléans in 1563, which led Catherine de Medici, the regent of France, to negotiate a truce (Edic of Amboise, 1563), ending the first phase of the Wars of Religion. As the brother of Mary of Guise (1515-60), he was the great-uncle of James VI and I.

Contemporaries known to have owned portraits of him: Possibly William Cecil, Baron Burghley (Theobalds, Hertfordshire, c.1580s: ‘Admiral of France’ – but could be Gaspard II de Coligny (1519-72)); Mary, Queen of Scots (before 1586); possibly Sheldon (Weston, c.1590s: a ‘Duke of Guise’ was sold along with the rest of the set in 1781); a ‘picture of one of the howse of Gwyse’ was in the Great Gallery at Somerset House in 1619.

35. Henry Howard (1540-1614), Earl of Northampton, courtier and administrator

Knole inventory number: 59
Oil on panel, 31 ½ x 25 ½ in. (79.9 x 64.5 cm)*
Semi-profile to the left.

Inscription on ribbon: HARRY ~ HOWARD ~ / · E · OF ~ NORTHAMPTON
Blue paint visible in the bottom left spandrel.

Panel: 4 boards (one a narrow fillet).

Dendrochronology: Group A. Contains wood from the same tree as Essex, Gardiner, Nottingham, Francis of Guise, Salisbury and William the Silent. The last tree-ring found was dated to 1580. The wood used for the all the panels in Group A was felled between 1591 and 1605.

Portrait source: Derived from the standard face-type of Northampton, which was used in the Somerset House Conference, 1604 (NPG 665).

Other notable versions: Petworth House, West Sussex; a copy of the Petworth painting on canvas on sale at Sotheby’s, London, 30 April 1980, lot 207 (probably seventeenth century).

Possible reasons for inclusion: Northampton was Margaret Howard’s uncle (he was the second son of Henry Howard, Earl of Surrey). He was appointed to the Privy Council by James VI and I in 1603 and was present at the Somerset House Conference in 1604, along with Sackville. He became one of James’s most trusted advisers.

Literature
Strong, Tudor and Jacobean Portraits, I, p. 234

183 Vol. 1. p. 163.
National Trust (Your Paintings/ PCF)

36. Robert Cecil (1563-1612), 1st Earl of Salisbury, politician and courtier
Knole inventory number: 60
Oil on panel, 31 ⅜ x 25 ½ in. (79.7 x 64.6 cm)*
Semi-profile to the left.
Inscription on ribbon: [End broken off] [R]OB\T. CECIL · E · OF · SALSBURIE ~ /
PRINCIPAL ~ SECRETAR [end broken off]
Blue paint visible in the bottom left spandrel.
Panel: 4 boards.
Dendrochronology: Group A. Contains wood from the same tree as the Essex, Gardiner, Nottingham, Francis of Guise, Northampton and William the Silent panels. The last tree-ring found was dated to 1581. The wood used for all the panels in Group A was felled between 1591 and 1605.

Portrait source: Derived from the type by John de Critz the elder, c.1602 of which there are many extant versions. The type was used in the Somerset House Conference, 1604 (NPG 665).

Other notable versions: Corpus Christi, Cambridge; Hatchlands, Surrey; several at Hatfield House; NPG 107 (by de Critz the elder, dated 1602); Old Schools, Cambridge (c.1602-3); St. John’s, Cambridge (x 2, one in Garter Robes); Trinity College, Cambridge (1607-21, in an oval)

Possible reasons for inclusion: Robert Cecil was a sometime business partner of Sackville (for example, they acquired a patent together in 1598 for the manufacture of starch) and a close associate. Both were present at the Somerset House Conference in 1604. Cecil was Secretary of State under Elizabeth I and James VI and I.

Contemporaries known to have owned portraits of him: Lumley (before 1590); in 1607 de Critz was paid by Salisbury for four portraits of himself to give to the Constable of

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\[184\] Vol. 1. p. 163.
Castile; the French ambassador; Lady Elizabeth Guildford and Sir Henry Wotton, ambassador in Venice.  

Literature
Strong, *Tudor and Jacobean Portraits*, I, pp. 273-75

37. Richard Bancroft (c.1544-1610), Archbishop of Canterbury (1604-1610) and Protestant theologian

Knole inventory number: 61
Oil on panel, 31 ½ x 25 ½ in. (80 x 64.5 cm)*
Semi-profile to the right, right hand resting on book.
Inscription on ribbon: RICH[D]. BANCROFT ~ / [section missing] · OF ·
CANTERBURIE ~
No blue paint visible.
Panel: 3 boards.
Dendrochronology: Group C. The last tree-ring found was dated to 1569. Contains wood from the same tree as the Norris, Wilford and Mildmay panels, and from another tree, also present in the Sackville and Montmorency panels. A terminus post quem for group C is 1586.

*Portrait source:* This is a version of the only known portrait type of Bancroft, date unknown but possibly devised in c.1600 before he became Archbishop of Canterbury.  

This version is almost certainly copied from another painting. It is close to a version at Fulham Palace, London.

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186 Some of the versions bear the arms of Canterbury and some do not (Strong, *Tudor and Jacobean Portraits*, I, p. 17). However, as none of the other paintings in the Knole set have arms (apart from *Unknown man, called Admiral Blake* – a later addition), this cannot be taken as an indication of the date the version in the Knole set was produced.
Other notable versions: Fulham Palace, London (dated 1597); Jesus College, Cambridge; another version at Knole (c.1600, oil on panel, 45 x 32 in., recorded by Vertue in c.1731, in the Outer Wardrobe in 1799 and in the Organ Room in 1828);188 Lambeth Palace (x3, all oil on canvas); Longford Castle, Wiltshire; NPG 945 (after 1604); New College, Oxford; on sale at Sotheby’s, London on 12 February 1942, lot 60 (probably again at Christie’s, 19 June 1953, lot 29); on sale at Sotheby’s, London, 25 July 1973, lot 238; Trinity College, Cambridge (c.1575-1607); Trinity Hall, Cambridge (on canvas); University Library, Cambridge.

Possible reasons for inclusion:189 Bancroft was Archbishop of Canterbury at the time the set was made.

Literature
New Gallery, Exhibition of the Royal House of Tudor, p. 112, no. 362

Ingamells, The English Episcopal Portrait, pp. 109-111


Strong, Tudor and Jacobean Portraits, I, p. 17

188 ‘Vertue IV’, p. 18.
189 Vol. 1, p. 163.
National Trust (Your Paintings/ PCF)

38. Unknown man, called Admiral Blake
Knole inventory number: 62
Oil on panel, 30 ¾ x 24 in. (77.2 x 61.2 cm)*
Semi-profile to the right.
Inscription on ribbon: ADMIRAL ~ / ~ BLAKE ~
No blue paint visible.
Panel: 3 boards. The panel uses butt joints rather than the tongue and groove joints used across the set. It is a slightly different size to the rest of the set and chipped paint on the bottom edge indicates that it has probably been cut down from a larger panel.
Dendrochronology: The last heartwood tree-ring found was dated to 1602 and there were two sapwood rings. The wood used for this board was felled between c.1610 and c.1626. It is likely, therefore, that the panel was constructed at a later date than the rest of the set.

A later addition to the set. This portrait has been cut down from a larger painting and was painted at a later date from the rest of the set. The costume is too early for the portrait to represent Robert Blake, known as Admiral Blake (c.1598-1657) and the face does not resemble known portraits of him. In 1929 the portrait was identified as a member of the Fenner (Venour) family, possibly Captain George Fenner (c.1540-1618) in which case it may be a posthumous portrait. It has also been suggested that it might represent Lord William Howard (1563-1640), a portrait of whom was listed with the set by Vertue in 1728, but this is unlikely as the portrait does not resemble known images of him.

Vol. 1, pp. 149-50.
Phillips, History of the Sackville Family, II, p. 423. The College of Arms have identified the coat of arms on the portrait as probably belonging to the Venour family and Richard Leathes has suggested that the portrait represents Captain George Venour the (Richard Leathes, ‘Farewell Admiral Blake: A long overdue welcome to Captain George Venour (Fenner)’ (unpublished research, 2011), I am grateful to the author for allowing me to use this research). However, the arms and the naval scene appear to have been painted over the background and might, therefore, be later additions.
39. Called Alfonso d’Avalos (1502-1546), Marquis of Pescara and Vasto, Italian condottiero

Knole inventory number: 63
Oil on panel, 31 ½ x 26 in. (80 x 66 cm)
Inscription on ribbon: ALPO. D’AVALOS ~ / ~ MARQ8. DEL GUASTO. 1546
Blue paint visible in the bottom left spandrel.

The identity of this sitter is uncertain as it does not resemble other known portraits of Vasto and appears to depict an older man.⁹³ It is possible that it may depict another Marquis of Pescara and Vasto, or Fernando Alvarez de Toledo, 3⁴ Duke of Alva (1507-1582), Spanish general and governor of the Spanish Netherlands, who had a similar beard. It has also been suggested that it could depict Andrea Doria, also an Italian condottiero.⁹⁴ The sitter wears the insignia of the Order of the Golden Fleece around his neck; Vasto, Alva and Doria were all members of the order.

In an English translation of Gilles Corrozet’s *Les divers propos memorables des Nobles & Illustres hommes de la Chrestienté*, published in 1602, an anecdote about Alfonso d’Avalos (d.1546) could explain why he might have been depicted with a long beard.⁹⁵ According to Corrozet, in 1543-44 Vasto sent a message to his French opponent, the young Francis of Bourbon, Count of Enghien (1519-1546), claiming Enghien’s beard ‘was too little for him to have the hardinesse to meete him in battel’. The Frenchman replied that ‘it was not with their beards that the French did use to fight: but that as this was the oficle of their swords: so with the sword he came to seeke him and to offer him battell.’

*Portrait source:* Unknown.

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⁹³ Discussed in Vol. 1, pp. 146-47.
No other known versions.

Possible reasons for inclusion: Vasto was a Spanish-Italian condottiero who fought for the Spanish at Pavia and commanded the imperial forces in Italy under Charles V. He was celebrated as an exemplary soldier and courtier.

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National Trust (Your Paintings/ PCF)

40. John of Austria (1547-1578), illegitimate son of Emperor Charles V, Spanish military commander
Knole inventory number: 64
Oil on panel, 31 ⅜ x 27 in. (79.7 x 68.7 cm)*
In profile to the left.
Inscription on ribbon: DON ~ JOHN ~ / D ~ AUSTRIA ~
No blue paint visible.
Panel: 5 boards.
Dendrochronology: Group B. Contains wood from the same tree as the Drake and Walsingham panels. The last tree-ring found was dated to 1597. The wood used for all the panels in Group B was felled no earlier than 1605.

Portrait source: Based on an engraving published in Emmanuel van Meteren, Belgische ofte Nederlantsche historie, van onsen tijden (Delft: J.C. Vennecool, 1599) (figure 5).

196 Vol. 1, p. 146.
Figure 5: Engraving of John of Austria from in Emmanuel van Meteren, Belgische ofte Nederlantsche historie, van onsen tijden (Delft: J.C. Vennecool, 1599), facing fol. xcvij (Musée des beaux-arts, Rennes)

No other known versions.

Possible reasons for inclusion: As half-brother of Philip II, John of Austria (known as Don John of Austria) was a powerful figure in Spain in the sixteenth century. He was a military leader and Governor-General of the Low Countries from 1576.

Contemporaries known to have owned portraits of him: Burghley (Theobalds, c.1580s?).

Literature

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197 Vol. 1, p. 145.
41. Charles III (1490-1527), 8th Duke of Bourbon, constable of France (1515-1521), known as the ‘Constable of Bourbon’

Knole inventory number: 65
Oil on panel, 31 ½ x 27 ⅛ in. (79.8 x 69 cm)*
Body in semi-profile to the right, head facing left.
Inscription on ribbon: THE ~ CONSTABLE ~ / ~ of ~ BOURBON ~ [end broken off, probably a date missing - 1527]
Blue paint visible on the bottom left and right spandrels.
Panel: 4 boards.
Dendrochronology: Group B. The last tree-ring found was dated to 1571. Contained wood from the same tree as the Surrey, Walsingham and Henry of Guise panels. The wood used for all the panels in Group B cannot have been felled before 1605.

Portrait source: Unknown source. The sitter’s facial hair and headwear corresponds to late sixteenth-century French engravings by Léonard Gaultier (c.1561-c.1635) and Thomas de Leu (c.1555-1612).

No other known versions.

Possible reason for inclusion: Bourbon was a powerful nobleman of French royal blood. He was made Constable of France in 1515 but later rebelled against the French king, Francis I, and fled the country to serve the Holy Roman Emperor Charles V. He fought for the Emperor at the Battle of Pavia and led the imperial army in an assault against the papacy in 1527 known as the Sack of Rome, during which he was killed and the pope was taken prisoner.

See Vol. 1, p. 145.
Contemporaries known to have owned portraits of him: possibly the Crown (a portrait of the ‘Duke of Bourbonne’ was listed in the 1547 inventory); Pembroke (Baynard’s Castle, by 1562); Lumley (before 1590).

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National Trust (Your Paintings/PCF)

42. Henry of Lorraine (1550-1588), 3rd Duke of Guise, leader of the Catholic League during the French Wars of Religion
Knole inventory number: 66
Oil on panel, 31 ½ x 27 in. (80 x 68.3 cm)*
Semi-profile to the right.
Inscription on ribbon: ~ HENRY ~ DUKE ~ / ~ of ~ GUISE ~ 1588
Blue paint visible on the top right spandrel.
Panel: 3 boards.
Dendrochronology: Group B. All three boards derive from the same tree (also present in the Surrey, Walsingham and Duke of Bourbon panels). The last tree-ring found was dated to 1576. The wood used for all the panels in Group B cannot have been felled before 1605.

Portrait source: This is a version of the standard portrait type of Henry, which shows the facial injury he sustained at the Battle of Dormans in 1575. Numerous paintings and prints survive that use the same face type although he is usually depicted in different costume, wearing a ruff rather than a collar. The immediate source of this portrait is not known.

Other notable versions: A similar portrait on paper stuck to panel is at Hatfield House (in a set).

**Possible reasons for inclusion:** Henry was the son of Francis of Guise. He formed the Catholic League in France in 1576. The party was supported by the Spanish crown and was therefore seen as a great threat to Protestant England. He was assassinated in December 1588 by the bodyguards of King Henry III. His death featured in Edward Marlowe’s *Massacre at Paris* (1593).

**Contemporaries known to have owned portraits of him:** Mary, Queen of Scots (by 1586); Lumley (before 1590); possibly Sheldon (Weston, c.1590s: a ‘Duke of Guise’ was sold along with the rest of the set in 1781); possibly Robert Cecil, Earl of Salisbury (a portrait described in the 1629 inventory of Salisbury House, London as ‘the Duke of Guises’ may be the extant portrait of Henry; a ‘picture of one of the howse of Gwyse’ was in the Great Gallery at Somerset House in 1619.

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**National Trust (Your Paintings/PCF)**

**43. Alexander Farnese (1545-1592), Duke of Parma and Piacenza, Governor of the Spanish Netherlands from 1578-1592**

Knole inventory number: 67

Oil on panel, 31 ½ x 26 5/6 in. (80 x 68 cm)

Semi-profile to the right.

**Inscription on ribbon:** ALR. FARNESE ~ / ~ PRINCE of PARMA. 1592

Blue paint visible on the top left spandrel.

**Portrait source:** The head appears to be based on a life portrait by Otto van Veen (1556-1629), c.1585-90 (Musées Royaux des Beaux-Arts de Belgique, Brussels).

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200 See Vol. 1, p. 145.
202 Payne, ‘An inventory of Queen Anne of Denmark’s ‘ornaments, furniture, householde stuffe, and other parcells’ at Denmark House, 1619’, p. 38.
Other notable versions: A contemporary portrait at Hatfield House on paper pasted onto wood is after the painting by Otto van Veen (in a set).

Possible reasons for inclusion: Parma was regent of the Netherlands (1578-1592) where he maintained Spanish control. He fought against William the Silent during the Dutch Revolt. He led the Spanish in their attempted invasion of England in 1588.

Contemporaries known to have owned portraits of him: Possibly the Crown (a portrait of him seems to have entered the royal collections during Elizabeth’s reign); Burghley (Theobalds, c.1580s?); Lumley (before 1590); Sheldon (Weston, c.1590s); possibly Salisbury (an extant picture is at Hatfield).

Literature
National Maritime Museum, Armada, p. 129, no. 7.3 (the van Veen portrait).

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National Trust (Your Paintings/PCF)

44. Henry I (1534-1614), Duke of Montmorency, Constable of France, leader of the Politiques during the French Wars of Religion
Knole inventory number: 68
Oil on panel, 31 ½ x 27 ¼ in. (80 x 68.8 cm)*
Semi-profile to the left.
Inscription on ribbon: HEN Y. ~ DE ~ MONTMORENCY / 2d. ~ CONSTABLE ~ of FRANCE ~ 1611
Blue paint visible on the bottom left spandrel.
Panel: 4 boards.
Dendrochronology: Group C. The last tree-ring found was dated to 1576. Contains wood from the same tree as the Sackville and Bancroft panels. A terminus post quem for group C is 1586.

203 Campbell, The Early Flemish Pictures, p. xxix
Portrait source: Unknown source. An engraving of him by Thomas de Leu, c.1608-10, shows him in similar costume, with the sash, but quite a different face and beard.

No other known versions.

Possible reasons for inclusion: From 1593, Montmorency was Constable of France. He was a Roman Catholic and an important figure in the French Wars of Religion under Henry IV.

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204 See Vol. 1, p. 145.
## Table 1

**Dendrochronology – Early Pictures in the Royal Collection**

<table>
<thead>
<tr>
<th>Name of Sitter</th>
<th>Dimensions</th>
<th>Type of wood</th>
<th>Date of last tree-ring</th>
<th>Terminus Post Quem</th>
<th>Probable date of painting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arthur, Prince of Wales</td>
<td>15 3/8 x 11 in. (38.8 x 27.9 cm)</td>
<td>Eastern Baltic oak</td>
<td>1433</td>
<td>1441*</td>
<td>1500-1520</td>
</tr>
<tr>
<td>(RCIN 403444)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elizabeth of York</td>
<td>15 ¼ x 11 in. (38.7 x 27.8 cm)</td>
<td>Eastern Baltic oak</td>
<td>1458</td>
<td>1466</td>
<td>1490s</td>
</tr>
<tr>
<td>(RCIN 403447)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry V</td>
<td>22 ¼ x 14 ¼ in. (56.5 x 36 cm)</td>
<td>Eastern Baltic oak</td>
<td>1496 (shared tree with Henry VI and Richard III)</td>
<td>1504</td>
<td>1504-20</td>
</tr>
<tr>
<td>(RCIN 403443)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry VI</td>
<td>22 ¼ x 14 in. (56.5 x 35.5 cm)</td>
<td>Eastern Baltic oak</td>
<td>1487 (shared tree with Henry V and Richard III)</td>
<td>1504</td>
<td>1504-20</td>
</tr>
<tr>
<td>(RCIN 403442)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard III</td>
<td>22 ¼ x 14 in. (56.5 x 35.6 cm)</td>
<td>Eastern Baltic oak</td>
<td>1488 (shared tree with Henry V and Henry VI)</td>
<td>1504</td>
<td>1504-20</td>
</tr>
<tr>
<td>(RCIN 403436)</td>
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</tr>
<tr>
<td>Edward IV</td>
<td>27 x 19 in. (67.9 x 47.9 cm)</td>
<td>Eastern Baltic oak</td>
<td>1516</td>
<td>1524</td>
<td>1524-56</td>
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<td>(RCIN 403435)</td>
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* Ian Tyers has suggested that the early date for this panel could mean that the single board from which it was made could have been wider than usual and therefore considerably trimmed, or that the painter re-used an old panel (Tyers, ‘Royal Collection, 2013’, p. 17).
Sources

Ian Tyers, ‘Tree-Ring Analysis of Panel Paintings from the Royal Collection’ (unpublished report, Dendrochronology Consultancy Ltd., October, 2010) and ‘Tree-Ring Analysis of Panel Paintings from the Royal Collection’ (unpublished report, Dendrochronology Consultancy Ltd., January 2013). I am grateful to the Royal Collection for allowing me to cite information from these reports.


Dating Paintings from Dendrochronology

The *terminus post quem* given in this table and those following has been calculated by the dendrochronologist (Ian Tyers, whose methodology is outlined in his reports). The young wood on the outer edge of the tree, known as sapwood, was usually removed before panels were constructed so the difference between the two dates in most cases represents the addition of the minimum number of sapwood rings (usually eight for Eastern Baltic oak). In the few cases where sapwood was found to be present, fewer years, if any, needed to be added to the date of the last tree-ring. Wood was usually left to season for a minimum of around two years after the tree was felled before it was used to make panels so it is probable that most of the paintings were produced after the date given in the ‘*terminus post quem*’ column.

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205 The majority of English panel portraits from this period were painted on Eastern Baltic oak.
<table>
<thead>
<tr>
<th>Sitter</th>
<th>Collection</th>
<th>Dimensions</th>
<th>Type of wood</th>
<th>Date of last tree-ring</th>
<th>Terminus Post Quem</th>
<th>Currently dated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henry VII</td>
<td>Anglesey Abbey (NT)</td>
<td>16 ½ x 12 in. (44.7 x 31 cm)</td>
<td>Eastern Baltic oak</td>
<td>1480</td>
<td>1488</td>
<td>1512-20</td>
</tr>
<tr>
<td>Henry VIII</td>
<td>Anglesey Abbey (NT)</td>
<td>14 ½ x 9 ½ in. (37 x 24 cm)</td>
<td>Eastern Baltic oak</td>
<td>1492</td>
<td>1500</td>
<td>c.1520</td>
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<tr>
<td>Henry VIII</td>
<td>NPG 4690</td>
<td>20 x 15 in. (50.8 x 38.1 cm)</td>
<td>Eastern Baltic oak</td>
<td>1499</td>
<td>1507</td>
<td>c.1520</td>
</tr>
<tr>
<td>Richard III</td>
<td>Society of Antiquaries LDSAL 321</td>
<td>12 ½ x 8 in. (32 x 20 cm) (arched top)</td>
<td>Eastern Baltic oak</td>
<td>1500</td>
<td>1510 (same tree as Edward IV LDSAL 320)</td>
<td>early 16th century</td>
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<tr>
<td>Edward IV</td>
<td>Society of Antiquaries LDSAL 320</td>
<td>12 ½ x 8 in. (32 x 20 cm) (arched top)</td>
<td>Eastern Baltic oak</td>
<td>1502</td>
<td>1510 (same tree as Richard III LDSAL 321)</td>
<td>early 16th century</td>
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<tr>
<td>Henry VIII</td>
<td>NPG 1376</td>
<td>22 ½ in. x 16 ¾ in. (57.2 x 42.5 cm)</td>
<td>Eastern Baltic oak</td>
<td>1504</td>
<td>1512</td>
<td>c.1535-1540</td>
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<td>Henry VIII</td>
<td>NPG 3638</td>
<td>23 x 17 ½ in. (58.4 x 44.5 cm)</td>
<td>Eastern Baltic oak</td>
<td>1513</td>
<td>1521</td>
<td>c.1535-1540</td>
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<td>Edward IV</td>
<td>NPG 3542</td>
<td>13 x 10 ¼ in. (33 x 27.3 cm)</td>
<td>Eastern Baltic oak</td>
<td>1478</td>
<td>1486</td>
<td>c.1540</td>
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<tr>
<td>Edward VI</td>
<td>NPG 1132</td>
<td>17 ¼ x 12 ¼ in. (43.8 x 31.1 cm)</td>
<td>English oak</td>
<td>1527</td>
<td>1537</td>
<td>after 1542</td>
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<tr>
<td>Edward VI</td>
<td>NPG 442</td>
<td>18 ¾ x 11 in. (47.3 x 27.9 cm)</td>
<td>Eastern Baltic oak</td>
<td>1529</td>
<td>1537</td>
<td>c.1546</td>
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Sources


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<th>Name of Sitter</th>
<th>Collection</th>
<th>Dimensions</th>
<th>Type of wood</th>
<th>Date of last tree-ring</th>
<th>Terminus Post Quem</th>
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<td>Edward IV</td>
<td>Anglesey Abbey (National Trust)</td>
<td>21 x 17 ¼ in. (53.4 x 44.3 cm)</td>
<td>English oak (shared tree with NPG 546)</td>
<td>1557</td>
<td>1567</td>
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<td>Richard III</td>
<td>NPG 148</td>
<td>25 ⅜ x 18 ½ in. (63.8 x 47 cm)</td>
<td>Eastern Baltic oak (shared tree with Leathersellers’ Henry VI)</td>
<td>1569</td>
<td>1577</td>
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<tr>
<td>Henry VI</td>
<td>Leathersellers’ Company, London</td>
<td>26 ⅞ x 18 ⅞ in. (67 x 47.5 cm)</td>
<td>Eastern Baltic oak (shared tree with as NPG 148)</td>
<td>1569</td>
<td>1577</td>
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<td>Elizabeth of York</td>
<td>NPG 311</td>
<td>22 ¼ in. x 16 ⅛ in. (56.5 x 41.6 cm)</td>
<td>Eastern Baltic oak</td>
<td>1579</td>
<td>1584</td>
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<tr>
<td>Anne Boleyn</td>
<td>NPG 668</td>
<td>21 ⅜ x 16 ⅞ in. (54.3 x 41.6 cm)</td>
<td>Eastern Baltic oak</td>
<td>1576</td>
<td>1584</td>
</tr>
<tr>
<td>Henry IV</td>
<td>NPG 310</td>
<td>23 ⅜ x 18 in. (58.7 x 45.7 cm)</td>
<td>Eastern Baltic oak (shared tree with NPG 545)</td>
<td>1577</td>
<td>1585</td>
</tr>
<tr>
<td>Elizabeth of York</td>
<td>Anglesey Abbey</td>
<td>16 ¼ x 11 ½ in. (43.9 x 31.2 cm)</td>
<td>Eastern Baltic oak</td>
<td>1577</td>
<td>1585</td>
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<tr>
<td>Henry V</td>
<td>NPG 545</td>
<td>28 ½ x 16 ⅜ in. (57.3 x 41 cm)</td>
<td>Eastern Baltic oak (shared tree with NPG 310)</td>
<td>1579</td>
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<tr>
<td>Henry VI</td>
<td>NPG 546</td>
<td>21 x 17 ½ in. (53.3 x 44.5 cm)</td>
<td>English oak (shared tree with Anglesey Abbey Edward IV)</td>
<td>1547</td>
<td>1567 (see Edward IV, Anglesey Abbey)</td>
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<tr>
<td>Richard II</td>
<td>NPG 565</td>
<td>23 ¾ x 18 in. (60.3 x 45.7 cm)</td>
<td>Eastern Baltic oak</td>
<td>1579</td>
<td>1587</td>
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</table>
Sources


National Portrait Gallery, *Making Art in Tudor Britain* database

### Table 4

**Dendrochronology – The ‘Hornby’ Set (NPG), 1597-1618**

<table>
<thead>
<tr>
<th>Name of Sitter</th>
<th>Collection</th>
<th>Dimensions</th>
<th>Type of wood</th>
<th>Date of last tree-ring</th>
<th>Terminus Post Quem</th>
</tr>
</thead>
<tbody>
<tr>
<td>William I</td>
<td>NPG 4980(1)</td>
<td>22 ¾ x 16 ¼ in. (56.8 x 41.4 cm)</td>
<td>Eastern Baltic oak</td>
<td>1584 (match: Henry II)</td>
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<tr>
<td>Henry I</td>
<td>NPG 4980(2)</td>
<td>23 x 17 ½ in. (58.4 x 44.4 cm)</td>
<td>Eastern Baltic oak</td>
<td>1547</td>
<td>1555&lt;sup&gt;206&lt;/sup&gt;</td>
</tr>
<tr>
<td>Stephen</td>
<td>NPG 4980(3)</td>
<td>22 ¾ x 17 ¾ in. (57.8 x 44.7 cm)</td>
<td>Eastern Baltic oak</td>
<td>1581 (match: John and Henry III)</td>
<td>1592</td>
</tr>
<tr>
<td>Henry II</td>
<td>NPG 4980(4)</td>
<td>22 ½ x 16 ½ in. (57.1 x 41.8 cm)</td>
<td>Eastern Baltic oak</td>
<td>1585</td>
<td>1592</td>
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<tr>
<td>John</td>
<td>NPG 4980(5)</td>
<td>22 ¾ x 17 ¾ in. (57.8 x 45.1 cm)</td>
<td>Eastern Baltic oak</td>
<td>1581 (match: Stephen)</td>
<td>1592</td>
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<tr>
<td>?Henry III</td>
<td>NPG 4980(6)</td>
<td>22 ⅞ x 17 ¼ in. (58.4 x 45 cm)</td>
<td>Eastern Baltic oak</td>
<td>1586 (match: Stephen)</td>
<td>1592</td>
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<td>Edward III</td>
<td>NPG 4980(7)</td>
<td>23 x 17 ¾ in. (58.4 x 44.8 cm)</td>
<td>Eastern Baltic oak</td>
<td>1581</td>
<td>1589</td>
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<tr>
<td>Richard II</td>
<td>NPG 4980(8)</td>
<td>22 ⅛ x 17 ½ in. (57.8 x 44.9 cm)</td>
<td>Eastern Baltic oak</td>
<td>1581 (match: Richard III)</td>
<td>1588</td>
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<tr>
<td>Henry IV</td>
<td>NPG 4980(9)</td>
<td>23 x 17 ½ in. (58 x 44.5 cm)</td>
<td>Eastern Baltic oak</td>
<td>1580</td>
<td>1588</td>
</tr>
<tr>
<td>Edward IV</td>
<td>NPG 4980(10)</td>
<td>22 ½ x 17 ⅛ in. (57.2 x 44.8 cm)</td>
<td>Eastern Baltic oak</td>
<td>1586 (match: Edward V and Anne Boleyn)</td>
<td>1589</td>
</tr>
<tr>
<td>Edward V</td>
<td>NPG 4980(11)</td>
<td>22 ⅛ x 17 ½ in. (57.8 x 44.4 cm)</td>
<td>Eastern Baltic oak</td>
<td>1581 (Match: Edward IV and Anne Boleyn)</td>
<td>1589</td>
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</tbody>
</table>

<sup>206</sup> The dating of this panel is based on one narrow board that has probably been considerably trimmed and as such it is likely to be a misleading result. Based on the analysis of this painting alongside the other portraits in the group, it is almost certain that the panel was produced around the same time as those used for the rest of the set.
<table>
<thead>
<tr>
<th>Name of Sitter</th>
<th>Collection</th>
<th>Dimensions</th>
<th>Type of wood</th>
<th>Date of last tree-ring</th>
<th>Terminus Post Quem</th>
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<tbody>
<tr>
<td>Richard III</td>
<td>NPG 4980(12)</td>
<td>22 ½ x 17 ¾ in. (57 x 44.8 cm)</td>
<td>Eastern Baltic oak</td>
<td>1580 (match: Richard II)</td>
<td>1588</td>
</tr>
<tr>
<td>Henry VII</td>
<td>NPG 4980(13)</td>
<td>22 ¾ x 17 ½ in. (57.2 x 44.5 cm)</td>
<td>Eastern Baltic oak</td>
<td>1574</td>
<td>1582</td>
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<tr>
<td>Henry VIII</td>
<td>NPG 4980(14)</td>
<td>22 ⅞ x 17 ¾ in. (58.2 x 45 cm)</td>
<td>Eastern Baltic oak</td>
<td>1582</td>
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<tr>
<td>Anne Boleyn</td>
<td>NPG 4980(15)</td>
<td>22 ¼ in. x 17 ⅜ in. (56.4 x 44.1 cm)</td>
<td>Eastern Baltic oak</td>
<td>1585 (match: Edward IV and Edward V)</td>
<td>1589</td>
</tr>
<tr>
<td>Mary I</td>
<td>NPG 4980(16)</td>
<td>22 ½ in. x 17 ¾ in. (57.2 x 45.1 cm)</td>
<td>Eastern Baltic oak</td>
<td>1577</td>
<td>1585</td>
</tr>
</tbody>
</table>

**Source**

Ian Tyers, ‘The Tree-Ring Analysis of Panel Paintings from the National Portrait Gallery: Group 4.5’ (unpublished report, Dendrochronology Consultancy Ltd., 2011)
### Table 5: Portrait Sets of English Royal Figures

<table>
<thead>
<tr>
<th>Sitter</th>
<th>Theobalds (1580s?)</th>
<th>The Lumley Collection (before 1590)</th>
<th>Ripon Deanery (c.1585-1600)</th>
<th>Longleat House (c.1585-1600)</th>
<th>Syon House (c.1590s)</th>
<th>Weston (c.1589-95)</th>
<th>Hardwick New Hall (before 1601)</th>
<th>The ‘Cornwallis’ Set, Royal Collection (c.1590-1610)</th>
<th>The ‘Hornby’ Set, NPG (1597-1618)</th>
<th>Robert Hare’s Collection (before 1611)</th>
<th>Dulwich (1618-20)</th>
<th>Hever Castle (1618 or later)</th>
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</thead>
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<tr>
<td>William I</td>
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<td>William II</td>
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Table 6
Dendrochronology – The Weston set

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<th>Name of Sitter</th>
<th>Collection</th>
<th>Dimensions</th>
<th>Type of wood</th>
<th>Date of last tree ring</th>
<th>Terminus Post Quem</th>
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<tr>
<td>Henry VI</td>
<td>Eton College</td>
<td>33 ½ x 22 ½ in. (85.2 x 57.4 cm)</td>
<td>Eastern Baltic oak</td>
<td>1584</td>
<td>1584</td>
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<tr>
<td>Richard III</td>
<td>private collection</td>
<td>33 x 22 in. (83.2 x 56 cm)</td>
<td>Eastern Baltic oak (shared tree with Henry VII)</td>
<td>1572</td>
<td>1579</td>
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<tr>
<td>Henry VII</td>
<td>Eton College, Berkshire</td>
<td>33 ½ x 23 in. (85.3 x 58 cm)</td>
<td>Eastern Baltic oak (shared trees with Richard III)</td>
<td>1570</td>
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<td>Thomas Wolsey</td>
<td>NPG 32</td>
<td>33 x 22 in. (83.8 x 559 cm)</td>
<td>Eastern Baltic oak</td>
<td>1559</td>
<td>1567</td>
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**Sources**


National Portrait Gallery, *Making Art in Tudor Britain* database  

Ian Tyers, ‘Tree-Ring Analysis of 10 Panel Paintings from Eton College, June 2009’ (unpublished report, Dendrochronology Consultancy Ltd., 2009)
Table 7

English Royal Portraits at Hardwick New Hall, 1601*

<table>
<thead>
<tr>
<th>Sitter</th>
<th>Location in 1601</th>
<th>Evidence for date</th>
<th>Surviving painting (and date current assigned to it)</th>
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<td>Edward II</td>
<td>Gallery</td>
<td>Possibly one of 21 unnamed pictures bought in 1599.</td>
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<tr>
<td>Richard II</td>
<td>Gallery</td>
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<tr>
<td>Henry IV</td>
<td>Gallery</td>
<td>Possibly one of 21 unnamed pictures bought in 1599.</td>
<td>1500-1699, o/p (NTIN 1129169)</td>
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<td>Henry V</td>
<td>Gallery</td>
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<tr>
<td>Henry VI</td>
<td>Gallery</td>
<td>(Painted cloth at Northaw in the 1540s). Possibly one of 21 unnamed pictures bought in 1599.</td>
<td>16th century, o/p (NTIN 1129170)</td>
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<tr>
<td>Edward IV</td>
<td>Gallery</td>
<td>(Painted cloth at Northaw in the 1540s). Possibly one of 21 unnamed pictures bought in 1599.</td>
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<tr>
<td>Richard III</td>
<td>Gallery</td>
<td>(Painted cloth at Northaw in the 1540s). Possibly one of 21 unnamed pictures bought in 1599.</td>
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<tr>
<td>Henry VII</td>
<td>Gallery</td>
<td>1 portrait at Northaw in the 1540s (plus a painted cloth). Possibly one of 21 unnamed pictures bought in 1599.</td>
<td>1. 16th century, o/p (NTIN 1129171) 2. 16th century, o/p (NTIN 1129167)</td>
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</tbody>
</table>

*Unless otherwise stated, the dates are taken from the entries for each picture on the National Trust Collections website: <http://www.nationaltrustcollections.org.uk> [accessed 31 January 2014]
<table>
<thead>
<tr>
<th>Sitter</th>
<th>Location in 1601</th>
<th>Evidence for date</th>
<th>Surviving painting</th>
</tr>
</thead>
</table>
| Henry VIII          | 1 in the High Great Chamber; 1 in the Gallery | 1 portrait at Northaw in the 1540s (plus a painted cloth). Possibly one of 21 unnamed pictures bought in 1599. | 1. c.1535-36, o/p (NTIN 1129178) 2. 16th century, o/p (NTIN 1129166) 3. Probably post 1601, o/c (NTIN 1129158) 
|                     |                                           |                                                                                   | **208**                                                                          |
| Katherine of Aragon | Gallery                                   | Possibly one of 21 unnamed pictures bought in 1599.                               | 1. 16th century, o/p (NTIN 1129157)                                                |
| ?Anne Boleyn (‘Quene Anne’) | Gallery                               | Portrait of ‘quene Anne’ at Northaw in the 1540s.                                 |                                                                                  |
| Edward VI           | 1 in the High Great Chamber; 1 in the Gallery | Portrait of Edward VI purchased in 1599.                                         | 1. Date unknown, o/p (NTIN 1129176)                                                |
| Mary I              | 1 in the High Great Chamber; 1 in the Gallery | Portrait of ‘queene marie’ purchased in 1599.                                     |                                                                                  |
| Philip II           | Gallery                                   | Possibly one of 21 unnamed pictures bought in 1599.                               | 1. 16th century, o/p (NTIN 1129159)                                                |
| Elizabeth I         | 1 in the High Great Chamber; 2 in the Gallery, one smaller than the other; 1 in the Low Great Chamber | 1 portrait of Elizabeth purchased in 1599.                                        | 1. Full length, o/c, c.1598-99 (NTIN 1129128) 
|                     |                                           |                                                                                   | **209**                                                                          |


**208** The date given for this portrait on the NT website is 1530-69 but the accompanying text states that it is most probably post-1601. The style of the portrait and the fact it is on canvas indicates that it is a 17th century picture.

**209** On the NT website this portrait is given the date 1592 but a date of c.1598-99 was assigned to it by the NPG in 2013: Tarnya Cooper, ed., Elizabeth I and Her People (London: National Portrait Gallery, 2013), pp. 68-69 (no. 10).
## Table 8
### Knole Sitter Comparison

<table>
<thead>
<tr>
<th>Sitter</th>
<th>Knole</th>
<th>Baynard’s Castle (1561/62)</th>
<th>Lambeth Palace (1575)</th>
<th>Kenilworth Castle (c.1578)</th>
<th>Theobalds (1580s?)</th>
<th>Lumley collection (1590)</th>
<th>Essex House, 1596</th>
<th>Weston (1590s?)</th>
<th>Hardwick New Hall (1601)</th>
<th>Northampton House (1614)</th>
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Sources


Essex House: Oxford, Bodleian Library MSS English History c.120 fol. 34ff, An Inventorie taken the 23rd daie of Aprill, 1596, of all the goods of the right honorable the Countesse of Leicester, and the righte worshipful Sr Christopher Blounte, Knighte, in Essex-house.

Weston: A Catalogue of all the Elegant and Rich Houshold Furniture, the Capital Library of well-chosen Books, Linen, China, Pictures, Prints and Drawings [...] of the Late William Sheldon, Esq; dec. At his Seat, called Weston, near Long Compton, in the County of Warwick, (London: Christie & Ansell, 1781)


<table>
<thead>
<tr>
<th>George Vertue's 1728 list (2 columns, left column first, right column starting with Friar Bacon)</th>
<th>H.N. Willis's list (published 1795)</th>
<th>1799 inventory</th>
<th>Old labels on the frames/ panels (the names in italics are not certain as the labels have been removed or obscured)</th>
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<td>John Whitgift, archbishop of Canterbury</td>
<td>Don John D'Austria</td>
<td>176. John of Austria</td>
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<td>2 Wickliffe</td>
<td>Thomas Sackville, earl of Dorset</td>
<td>Marquis del Guasta</td>
<td>177. Called Alfonso d'Avalos, 4th Marquis of Vasto</td>
</tr>
<tr>
<td>5 Rob'. Dudley</td>
<td>Don John of Austria</td>
<td>Constable of Bourbon</td>
<td>180. Charles III, 8th Duke of Bourbon</td>
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<td>7 S'. John Norris</td>
<td>Robert Dudley, earl of Leicester</td>
<td>Henry Howard, Earl of Northampton</td>
<td>182. Henry Howard, Earl of Northampton</td>
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<td>8 Walsingham</td>
<td>Richard Bancroft, archbishop of Canterbury</td>
<td>H. de Montmorency, 2nd Constable of France</td>
<td>183. Henri I de Montmorency</td>
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<td>11 Card. Wolsey</td>
<td>Sir Francis Walsingham, Secretary of State</td>
<td>Friar Bacon</td>
<td>186. Roger Bacon (c.1214–1292?)</td>
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<td>12 S'. Nic. Bacon</td>
<td>Charles Howard, earl of Nottingham, lord high admiral</td>
<td>John Wickliffe</td>
<td>187. John Wyclif</td>
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<td>Fisher Bp of Rochester</td>
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<td>Tho Howard Erl Suffolk</td>
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<td>Frier Bacon</td>
<td>Roger Bacon, called Friar Bacon</td>
<td>Henry, Earl of Arundele</td>
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<td>Bancroft Arch Bp. Cant.</td>
<td>Stephen Gardiner, bishop of Winchester</td>
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<td>Don John Austria</td>
<td>Thomas Howard, duke of Norfolk</td>
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<td>30 his Son</td>
<td>Charles, duke of Bourbon, constable of France</td>
<td>Queen Elizabeth</td>
<td>205. Robert Dudley, Earl of Leicester</td>
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<td>31 Du. Bourbon. ye Constable of France</td>
<td>John, duke of Bourbon</td>
<td>C. Howard, Earl of Nottingham</td>
<td>206. Elizabeth I</td>
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<td>Sir Christopher Hatton</td>
<td>Sir J. Norris</td>
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<td>Sir Walter Mildmay</td>
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<td>T. Radcliffe, Earl of Sussex</td>
<td>211. Robert Cecil, 1st Earl of Salisbury</td>
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<td>213. Thomas Howard, 1st Earl of Suffolk</td>
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<td>39 Sir William Herbert, earl of Pembroke</td>
<td>Archbp Whitgift</td>
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<td>214. Unknown man, called Admiral Blake</td>
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<td>215. Sir Walter Mildmay</td>
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<td>217. William I, Prince of Orange</td>
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<td>Lionel Sackville-West's list (published 1906)</td>
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<td>Alexander Farnese, Prince of Parma</td>
<td>Henry, Duc de Montmorency</td>
<td>27. Henry VIII</td>
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<td>5 Admiral Blake</td>
<td>Charles, Duke of Bourbon</td>
<td>Henri de Lorraine, Duc de Guise</td>
<td>29. Thomas Cromwell, earl of Essex</td>
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<td>Don John, Duke of Austria</td>
<td>Alphonso d’Avalos, Marquis del Guasto</td>
<td>31. Stephen Gardiner</td>
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<td>8 Henry of Lorraine, Duke of Guise</td>
<td>Alphonso d’Avalos, Marquis del Guasto</td>
<td>Captain Venor (labelled as Admiral Blake)</td>
<td>32. John Fisher</td>
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<td>11 John Dudley, Duke of Northumberland</td>
<td>Harry Howard, Earl of Northampton</td>
<td>Robert Cecil, 1st Earl of Salisbury</td>
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<td>12 William Herbert, Earl of Pembroke</td>
<td>Robert Cecil, 1st Earl of Salisbury</td>
<td>King James I</td>
<td>36. William Herbert, 1st Earl of Pembroke</td>
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<td>13 Henry Howard, Earl of Northampton</td>
<td>King James I</td>
<td>Thomas Howard, 1st Earl of Suffolk</td>
<td>37. John Dudley, Duke of Northumberland</td>
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<td>Sir Thomas Egerton</td>
<td>38. Roger Bacon</td>
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<td>Bridgman, 1817</td>
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<td>Sir James Wilford</td>
<td>Thomas Sackville, 1st Earl of Dorset</td>
<td>42. Sir Christopher Hatton</td>
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<td>19 John Fisher, Bishop of Rochester</td>
<td>Thomas Sackville, 1st Earl of Dorset</td>
<td>Sir Francis Drake</td>
<td>43. Elizabeth I</td>
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<td>20 Thomas Cromwell, Earl of Essex</td>
<td>Sir Francis Drake</td>
<td>Charles Howard, 1st Earl of Nottingham</td>
<td>44. Robert Dudley, Earl of Leicester</td>
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<td>Sir John Norris</td>
<td>45. Sir Francis Walsingham</td>
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<td>George Clifford, 3rd Earl of Cumberland</td>
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<td>25 Sir Christopher Hatton</td>
<td>Sir Francis Walsingham</td>
<td>Robert Dudley, Earl of Leicester</td>
<td>49. Charles Howard, 2nd Baron Howard of Effingham and 1st Earl of Nottingham</td>
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<td>26 Cardinal Wolsey</td>
<td>Robert Dudley, Earl of Leicester</td>
<td>Queen Elizabeth</td>
<td>50. Sir Francis Drake</td>
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<td>27 Sir Francis Walsingham</td>
<td>Queen Elizabeth</td>
<td>Sir Christopher Hatton</td>
<td>51. Thomas Sackville, 1st Baron Buckhurst and 1st Earl of Dorset</td>
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<td>28 Sir Francis Drake</td>
<td>Sir Christopher Hatton</td>
<td>William Cecil, Lord Burghley</td>
<td>52. Sir James Wilford</td>
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<td>Henry Fitzalan, 12th Earl of Arundel</td>
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<td>Henry Fitz Alan, Earl of Arundel</td>
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<td>William Herbert, 1st Earl of Pembroke</td>
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<td>Queen Mary</td>
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<td>Sir Walter Mildmay</td>
<td>Queen Mary</td>
<td>Sir Thomas More</td>
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<td>Thomas (son of Henry) Ratcliffe, Earl of Sussex</td>
<td>Stephen Gardiner, Bishop of Winchester</td>
<td>Stephen Gardiner, Bishop of Winchester</td>
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<td>Earl of Surrey</td>
<td>Thomas Cromwell, Earl of Essex</td>
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<td>Thomas Cromwell, Earl of Essex</td>
<td>Henry VIII</td>
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<td>John Wickliffe</td>
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<td>68. Henry I, Duke of Montmorency</td>
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**Missing from Bridgman**  
Francis, Duke of Guise  
Montmorency

**Missing from Phillips**  
William I, Prince of Orange

**Listed in the room but not with the main set**  
Earl of Surrey  
James VI and I

**Additional**  
Charles of Lorraine, Duke of Guise  
John, Duke of Bourbon and Auvergne
Sources


H.N. Willis, *Biographical Sketches of Eminent Persons whose portraits form part of the Duke of Dorset’s collection at Knole, with a brief description of the place* (London: Stockdale, 1795)

Maidstone, KHLC MS U269/E5, fols 15-16, *Furnishings and pictures at Knole* (1799),

John Bridgman, *An Historical and Topographical Sketch of Knole in Kent; With a Brief Genealogy of the Sackville Family*, London: Lindsell, 1817

Lionel Sackville-West, *Knole House: Its State Roomes, Pictures and Antiquities* (Sevenoaks: Salmon, 1906)

Illustrations

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Figure 1: Paintings of Henry VI’s son Prince Edward, Edward IV, Edward V and Henry VII at St. George’s Chapel, Windsor, 1475 (© Country Life)

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Figures 2 and 3: (from left) Edward IV by an unknown artist, c.1510, oil on panel, 12 ½ x 7 ¾ in. (32 x 20 cm) (arched top) (LDSAL 320) and Richard III by an unknown artist, c.1510, oil on panel, 12 ½ x 8 in. (32 x 20.5 cm) (arched top) (LDSAL 321) (Society of Antiquaries, London (Your Paintings/ PCF))
**Figure 4:** Edward IV by an unknown artist, 1530s, oil on panel, 19 ⅜ x 14 ½ in. (50 x 37 cm) (LDSAL 297, Society of Antiquaries, London (Your Paintings/PCF))

**Figure 5:** Henry VI by an unknown artist, c.1530s, oil on panel, 12 ⅝ x 10 in. (32 x 25 cm) (LDSAL 330, Society of Antiquaries, London (Your Paintings/PCF))
Figures 6-7: (left to right) Henry VI, c.1540, oil on panel, 12 ½ x 10 in. (31.8 x 25.4 cm) and Edward IV, c.1540, oil on panel, 13 x 10 ¼ in. (33 x 27.3 cm), both by unknown artists (NPG 2457 and 3542, National Portrait Gallery, London)

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Figures 8-9: (left to right) Henry VI, c.1540, oil on panel, 14 ½ x 11 in. (37 x 28 cm) and Edward IV, c.1540, oil on panel, 15 x 11 ½ in. (38 x 29 cm), both by unknown artists (GAC 339 and 1262, Government Art Collection, London (Your Paintings/PCF))
Figure 10: Pietro Vermigli (1500-1562) by an unknown artist, c. 1560, oil on panel transferred to canvas, 23 ½ x 21 ½ in. (59.7 x 54.6 cm) (NPG 195, National Portrait Gallery, London)

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Figure 11: The Great Chamber, Chastleton House, Oxfordshire (© National Trust Images/ Chris Lacey)
Figures 12 and 13: Cumaean and Erythraean Sibyls, Chastleton House, Oxfordshire, c.1610-15 (© National Trust Images/ Chris Lacey)

Figures 14 and 15: Engraved portrait of Henry VII by Jodocus Hondius, detail from Talbot’s Rose, 1589 (for a full image of the print, see Appendix 6, iv) (© Trustees of the British Museum, 1848,0911.244) and Henry VII from T.T., A booke, containing the true portraiture of the countenances and attires of the kings of England (London: John de Beauchesne, 1597) (EEBO/ ProQuest LLC)

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Figures 18-19: Detail of Edward III’s gilt copper tomb effigy at Westminster Abbey, London, 1386 (© Dean and Chapter of Westminster) and Edward III from T.T., *A booke, containing the true portraiture of the countenances and attires of the kings of England* (London: John de Beauchesne, 1597) (EEBO/ ProQuest LLC)
Figure 20: Detail of Henry III’s gilt copper tomb effigy at Westminster Abbey, London, 1291-93 (© Dean and Chapter of Westminster)

Figure 21: Possibly Henry III (called Edward II) by an unknown artist, c.1597-1618, oil on panel, 22 ⅞ x 17 ¾ in. (58 x 45 cm), from the Hornby Castle set of kings and queens (NPG 4980(6), National Portrait Gallery, London)
Figure 22: Detail from Hendrik Goltzius, *The kings and queens of England*, 1584-85, sheet 4, showing the head of Henry III (© Trustees of the British Museum)

![Figure 22](image)

Figure 23: Detail of the inscription, top left of NPG 4980(6) (National Portrait Gallery, London)

![Figure 23](image)

Figure 24: Details of the inscriptions on the portraits of Henry I and John in the Hornby Castle set of kings and queens (NPG 4980(2) and 4980(5)), National Portrait Gallery, London

![Figure 24](image)
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Figures 25 and 26: Portrait of Richard II by an unknown artist, 1394-95, oil on panel, 84 x 43 ¼ in. (213.5 x 110 cm) and detail of Richard II’s gilt copper tomb effigy at Westminster Abbey, London, 1394-96 (both © Dean and Chapter of Westminster)

Figure 27: Engraved portrait of Charles VI of France from Cronica breve de i fatti illustri de Re di Francia (Venice: Bernardo Giunti, 1588), plate 53 (© Trustees of the British Museum, 1871,0812.4434)
Figure 28: Detail of Henry IV’s marble tomb effigy (with Queen Joan) in Canterbury Cathedral, Kent, c.1410-20 (© Bridgeman Education)

Figures 29 and 30: Called Henry VI (Henry VII?), oil on panel, 36 x 29 in. (91.3 x 73.7 cm) and Edward VI, oil on panel, 35 x 30 in. (88.9 x 76.2 cm), both attributed to Sampson Strong (c.1550-1611), 1607 (Christ’s Hospital of Abingdon (Your Paintings/ PCF))
Figure 31: *Figure Byrsa Londinensis vulgo the Royal Exchange* by Wenceslaus Hollar (1607-1677), interior view of the Royal Exchange, London, c.1647, etching (© Trustees of the British Museum, Q.6.35)

Figure 32: *The Royal Exchange* by Frans Hogenberg (1539/40-1590), interior view of the Royal Exchange, London, c.1569, engraving (© Trustees of the British Museum, 1880,1113.3671)
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*Figure 33:* Upper end of the Old Dining Room at Weston, Warwickshire. Engraving published in Henry Shaw, *Details of Elizabethan Architecture* (London: William Pickering, 1839), pl. 3
Figure 34: View of the Old Drawing Room at Knebworth published in *Country Life*, 14 April 1906 (Look and Learn)

Figure 35: Detail of the inscription on a portrait of Thomas Wolsey (NPG 32) (National Portrait Gallery, London)
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Figures 37 and 38: Detail of the frames on the Mary I (top) and John Fisher portraits (bottom left from recto) (images: author)
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Figure 41: Top edge of the Nottingham frame and panel (author)

Figure 42: Detail of the Earl of Nottingham portrait in infra-red light (author)
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Figure 44: Detail of the Wolsey portrait in infra-red light (author)
Figure 45: Line engraving of Thomas Wolsey by Magdalena de Passe (1600-1638) or Willem de Passe (1597/8-1636/7), published 1620 (National Portrait Gallery, D33083)

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Figure 46: John Fisher by Hans Holbein the Younger (1497/8-1543), c.1532-34, black and coloured chalks, brown wash, pen and ink, brush and ink on pale pink prepared paper (Royal Collection Trust/© Her Majesty Queen Elizabeth II 2014, RCIN 912205)
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Figure 49: East return of the south bay, showing the painted cornice (author)

Figure 50: Detail of the cornice in the south-east corner (author)

Figure 51: Detail of the stencil design on the cornice in the south-east corner (author)
Figure 52: Flower painting, south-east wall (author)

Figure 53: Detail of flower paintings on the south wall (author)
Figure 54 and 55: John Fisher panel, verso, with visible nail holes at the corners and along the sides and detail of one of the nail holes on the Earl of Essex panel (both author)

Figure 56: Detail of nail holes on the ‘Norris’ panel (author)

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Figures 60 and 61: (from left) John Wyclif, mezzotint by George White, 1710-35 (© Trustees of the British Museum, 1902,1011.6664) and John Wyclif, engraving by Richard Godfrey, 1781 (image from Francis Grose, *The Antiquarian Repertory* (London: E. Jeffery, 1807-09), vol. 4, p. 644)

Figure 64: John Dudley, Duke of Northumberland, line engraving by Richard Godfrey, 1786 (National Portrait Gallery, London, D4687)

Figures 65: Detail of the blue paint in the upper spandrels of the Wyclif portrait (author)
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Figure 72: Cornice label on the east wall (image: author)