XIII.—*Remarks on some Portraits from Windsor Castle, Hampton Court, and Wilton House.* By GEORGE SCHARF, Esq., F.S.A.

Read February 21, 1861.

HAVING in the course of last autumn received permission to examine and make sketches from the vast collection of pictures at Windsor Castle, I gladly availed myself of this opportunity, to examine as thoroughly as possible the very fine and authentic series of early portraits which some of the private apartments contain.

The treasures of Blenheim, of the colleges at Oxford and Cambridge, of Arundel Castle, and Lambeth Palace had already been opened to me; but those collections, either singly or collectively, cannot be compared in importance with the galleries of the royal palaces at Windsor and Hampton Court. Many of the pictures on the venerable walls of these palaces can be traced back as having been the property of the crown in the reigns of Charles I. and even Henry VIII.

As regards the reign of Charles I. we have not only the catalogue of his pictures,* drawn up by one Vander Doort, a Dutchman, about the year 1635, but also another curious document, viz., an appraised inventory of the works of art belonging to that King, with the price that each separate article was expected to fetch, and a note also of the exact sum for which it was sold. The names and descriptions given of the pictures are unfortunately so short and vague that it is not easy to identify them, especially when subjects recur frequently; most, however, of the leading pictures and portraits can be satisfactorily traced.

It is gratifying to ascertain by these means that a considerable number of royal portraits, that formerly hung as a collection in the gallery at Whitehall, did not perish in the great fire which destroyed so much of that palace in 1698. They are still in very good condition, and now hang in a small private apartment known as the Waiting-Room at Windsor Castle. After their removal from Whitehall, they were successively located in Kensington and Hampton Court Palaces.

* A Catalogue and Description of King Charles the First's capital Collection of Pictures, &c., now first published from a MS. in the Ashmolean Museum, transcribed by Mr. Vertue. Published by W. Bathoe, 1757.

It was to this Waiting-Room or entrance to the royal pew in the private chapel at Windsor Castle that my attention was concentrated.

Most of the portraits are of English and foreign sovereigns, and are inscribed with their names. A striking difference may be noticed between the completeness of the painting of the accessories and more minute ornaments of these authentic pictures, when compared with other repetitions that were bestowed probably as marks of favour upon loyal subjects of the period, and still more different from the careless imitations of the present day. The portraits of Henry VI., Edward IV., and Richard III. merit special attention as genuine and favourable specimens of the art of their period; but the head of Richard II. is inferior to that of the full-length figure of the same monarch in the Jerusalem Chamber at Westminster. The Henry IV. also does not impress me so favourably as the one in the possession of the Earl of Essex at Cashiobury, exhibited at the Manchester Exhibition in 1857.*

One portrait, however, belonging to the early part of the sixteenth century, attracted my attention by its extreme simplicity, and by certain peculiarities in the costume and style of decoration.

This portrait has, by the gracious permission of Her Majesty and the Prince Consort, been exhibited to the Society. It has no designation; but it is with the view of eliciting information, and of arriving at some conclusion as to the person represented, that these memoranda have been prepared.

The picture, which is engraved in Plate XIV., is painted on thin oak panel measuring 1 foot $2\frac{3}{4}$ inches by $10\frac{3}{4}$ inches, and exhibits the portrait of a youth of about fourteen or fifteen years of age, on a scale somewhat smaller than life. He is seen nearly to the elbow, with the right hand raised to the breast, and the fingers of the left resting on the front ledge of the picture. The face, turned three-quarters to the right, is round and beardless. The eyeballs are of a light brown colour, and the hair is soft and flowing, and of a very deep chesnut tint. The cap is of a monotonous scarlet glazed with a rich crimson colour, having on the broad turned-up edge two gold rosettes, and a large gold medallion, with an engrailed border, on which is a standing figure of a saint, probably St. John the Baptist, laying his hand on a small figure. The under vest is cloth of gold with a richly-designed pattern all over it in fine white lines. A broad dark brown fur collar covers the shoulders, and the full crimson sleeves, open on the left hand side, show a cloth of gold lining underneath. The white shirt along the front of his neck has on it a broad gold band with a red zigzag pattern. A black

* No. 1 of the British Portrait Gallery Catalogue.

W. Holl sc.

W. Holl sc.

ARTHUR PRINCE OF WALES,

from the original at Windsor Castle.

Published by the Society of Antiquaries of London, 1863.

ribbon passes down both sides of the neck under the shirt in front. From shoulder to shoulder extends a large collar of alternate white and red roses, having gold cords or laces between them, tied in five loops with two tassels. Three of these loops, which are wider than the others, contain large round pearls. The centre rose on his breast is red, and from it hang three large pear-shaped pearls; these touch the rose, without the appearance of any gold-work, link, or chain, to connect them. A gold ring with a red stone is on the third finger of each hand. The brown fur of the broad collar to the mantle has turned very dark, but the hairs appear to have been originally pencilled with great care and delicacy. The background is a rich grassy green with an elaborate pattern of the same colour to represent brocaded hangings. The general tone of the picture is now dull-brown, but it must, when first painted, have looked rich and powerful. It would be idle at the present time to speculate upon the name of the artist, but it was most probably the work of a Flemish painter of considerable skill and refinement in the use of his colours.

Among the peculiarities which drew my attention to this picture was the collar round the neck of the young man, which, although it bore some resemblance in the alternation of the roses and knots to the collar of the Garter, could hardly be the collar of that Order, owing to the absence of the Garter, one of the most important features. On this point I have collected a few notes, which I have appended to the present communication.

The mention of a collar of white and red roses had previously struck me in perusing the catalogue of the pictures belonging to King Charles I.; and on further reference to it I found, among the Whitehall portraits (No. 30, page 113, of Bathoe and Vertue's published edition), the following passage relating to a picture, of which the dimensions unfortunately are not specified:—

Item, a Whitehall piece, The Seventh, being the picture of King Henry VIII. when he was young, painted with two hands, with a red cap, and a collar about his neck of white and red roses, in a red painted and gilded frame.

Before seeing the picture, I remember having been puzzled to imagine what a *collar of roses* really signified. My mind went back to the custom mentioned in Horace of chains and garlands of roses worn at banquets, but the collar now in question had very different associations. The different colours of the roses would clearly indicate the union of the two great houses. In the picture we find that the colours are not combined in one flower, but that roses of these colours alternate.

There is every probability, from its style and costume, that the picture under consideration belongs to the reign of Henry VII.; it certainly does not represent that monarch, but may be one of his sons, either Prince Arthur, who was born September 20, 1486, and died April 2, 1502, or Prince Henry, born June 28, 1491.

Of the Crown pictures of England there still exist earlier catalogues than the time of King Charles I.; but, unfortunately, as late as the sixteenth century, pictures were classed among goods and chattels, and only incidently distinguished from furniture by an additional name or two. In the reign of Henry VIII. A.D. 1542, an inventory was taken of all his furniture and property; another list was taken on the accession of Edward VI., and a list of pictures was made out in the second year of the same reign.

In King Henry's catalogue, page 128, No. 97, I met with the following entry:—

Item, a Table,* with the picture of King Henrye the VIII., being then young.

This seems to correspond with the picture mentioned in King Charles's catalogue; but here we have fewer particulars on the subject. No mention is made either of a red cap or of the hands being shown. The following entry, however, No. 98 of King Henry's catalogue, is much more to our purpose:—

Item, a Table, with the picture of Prince Arthur, wearing like a red cap with a brooch upon it, and a collar of red and white roses.

The red cap, in the Windsor picture, struck me as a peculiarity. All the other portraits in the apartment either are crowned or wear caps of a dark colour. The gold ornament or brooch in the hat also corresponds exactly with this entry; but King Charles's catalogue alone mentions the introduction of the hands (also a rare occurrence in the Royal series of portraits), entirely omitting any mention of the name of Prince Arthur.

It therefore seems to me very probable that the two brothers were painted in corresponding size for the royal collection; that one had in course of time disappeared; and that the picture of Prince Arthur was catalogued under Charles I. as Henry VIII. when young; an adoption not difficult to account for when we remember the greater importance of the surviving brother. Let us, therefore, with a view of deciding the claims of the two brothers, refer to such portraits of them as have been preserved to us.

* A flat board for writing or painting, an expression still used in Scripture, as, the Tables of the Law, and retained also by the Italians in the word Tavola.

Portraits of Prince Arthur, the eldest son of Henry VII. are extremely rare, and I can at present refer only to a glass painting in a window of Great Malvern Abbey-church, which represents him at the period of his marriage, when in his sixteenth year.^a Prince Arthur's name has likewise been associated with a picture at Hampton Court, known as "The Three Children of Henry VII." to which I shall presently have occasion to refer.^b

Portraits, however, of his brother Henry VIII. are comparatively numerous, and among them the following deserve to be specified, as bearing indications of the dates at which they were executed :

1. The first portrait that I will mention, although not perhaps the earliest, is the kneeling figure of a monarch in the great east window of St. Margaret's church, Westminster, to which the names of Henry VII. and Prince Arthur^c have been assigned. I feel, however, satisfied that it really represents Henry VIII. as a young man, and that the kneeling queen, on the opposite side of the window, is Catherine of Arragon. The massive golden four-arched crown on his head shows him to be a reigning monarch ; and the round, beardless face is far too full and youthful to accord with the known portraits of Henry VII., or to suit the age of that king even at the period of his accession to the throne. The workmanship of the window corresponds very closely with that of the painted glass in King's College Chapel, Cambridge,^d which was completed, as we know by historical documents, between 1526 and 1532. Mr. Winston observes, of the Westminster window, that the work is of the time of Henry VIII., and thinks it may have been executed as late as "1526 or thereabouts."^e The introduction of the pomegranate in an upper compartment, and the figure of St. Catherine above the kneeling queen, clearly show the latter to be Henry's first wife Catherine of Arragon. Her head-dress is of a somewhat earlier date, corresponding, in point of fashion, with that of Elizabeth of York. The face of the king is quite colourless ; the features are carefully moulded, and shaded with a rich brown colour, tinged

^a Carter's Specimens, pl. xiii.; Dresses and Decorations, &c., by Henry Shaw, F.S.A, 1843, vol. ii. pl. 73; also lithographed separately of a large size.

^b A portrait of Prince Arthur is mentioned in King Charles's Catalogue, which I have been as yet unable to identify; it is catalogued under "little heads, most of them painted without hands, upon board, much smaller than life:"—"No. 47. The sixteenth being Prince Arthur in his minority, in a black cap and golden habit, holding in his right hand a white gilly flower, in a red golden frame. Length 1ft. 11in., breadth 7in. A Whitehall piece." This may be a portrait of Prince Arthur mentioned in the catalogue of Henry VIII., but not described.

^c Walcott's Westminster, p. 136.

^d See Archæological Journal, vol. xii. p. 356.

^e Winston, Hints on Glass Painting, p. 180, *note*.

in some places with a madder-red. The expression of the eyes, looking up towards the central subject of our Lord on the Cross, is very earnest, and the eyeballs are painted with the same colour as the rest of the shadows. The hair is very pale yellow. Under the large ermine cape of his crimson mantle may be noticed a broad gold collar, having in the centre a heart-shaped device, pendant from a pearl between two full roses. The collar is entirely of a deep yellow colour. His under-dress is a rich dark blue, with ample folds. His hands are joined in prayer over an open book on a *prie-dieu*, covered with yellow brocade. I needly hardly add, that no trust can be placed in the colours of any details in painted glass, owing to the difficulties of varying tints without inserting lead-lines.

2. A large picture, finely painted on panel, at Hampton Court (No. 313 of the present catalogue), thus described in King Charles's catalogue, page 119, No. 57 :

King Henry VIII. when he was young, with a white scroll of parchment in his hand ; the picture being to the shoulders half a figure so big as the life, in a carved gilded frame. Length, 4ft. 0. A Whitehall piece, said to be done by Jennet or Sotto Cleve.

The King has his hair closely cut, with a small thin beard. He wears a black cap with a medallion, on which are the Virgin and Child in colours, and with a white jewelled feather falling to the left. His dress is yellow, crossed with strings of pearl and slashed with rows of white puffs. His white shirt is brought high up the neck and terminates in a small frill. His eyeballs are dark black-gray. The background is a rich green ; a crimson cushion lies before him. On a scroll in his hand is an inscription from St. Mark xvi. 15.

3. A fine picture on panel, belonging to the Earl Spencer, and probably described also in King Charles's catalogue as follows, page 115, No. 38 :—

The sixth being the picture of King Henry VIII. in his youth, in a gilded doublet, with a glove in his right hand, in a red and gilded frame. A Whitehall piece. 1ft. 0½in. by 8½in.

The picture now measures, within the frame, 11 inches by 7¼ inches. No hair is visible under the cap or beside the ears ; the hairs of the moustaches and beard are very fine and thin. The eyeballs are clear blue-gray. He wears a black jewelled cap with a white feather falling to the left. The sleeves of his doublet are cloth of gold ; the under-dress is of a lavender gray, covered with a beautiful pattern in fine black lines, and with three rows of white puffs down the front of the dress. The white shirt has a high collar fitting close round the neck, which is adorned with a rich pattern in gold, and terminates above in a very small frill. The under-sleeve is gray puffed with white, and there is a brown glove in his right hand. The picture is painted in oil on a very solid piece of English oak.

There is a poor imitation of this picture among the miniatures of the Duke of Buccleuch, which has certainly at some period suffered extensive reparation.^a It deserves mention if only as an exceptional instance of the monarch being represented with bright chesnut eyeballs. This deviation can only be accounted for by the ignorance of the restorer.

4. A circular miniature at Windsor, thus described in King Charles's catalogue, page 46, No. 46:—

Item, done upon the wrong light, a second, in like bigness, in a white turned ivory box, also King Henry VIII.'s picture with a beard, in a black cap and black ribbons about his neck, in an ash-coloured tissue suit in a furred cloak, his name and age in golden letters written on it. Being also one of the number which were given to the King by my Lord Suffolk.

It measures exactly two inches in diameter, and is inscribed in gold on the dark blue background

: H . R .	AN ^o . ETATIS
. VIII	. XXXV ^o : .

The date would therefore be 1525–6. The eyeballs are blue-gray; the hair light brown and very delicate; the eyebrows not marked. His sleeves are lilac with a pattern of black lines on it; his under-vest is in reality a delicate sea-green with a pattern of darker tint on it, and crossed with horizontal stripes of gold, which give it a dull gray appearance at a distance. The miniature is painted on the back of a playing-card, the ace of diamonds. A small paper fastened to the back is marked, “49. In the cubborde within the cabon^t roome at Whitehall, 1638.” King Charles's catalogue shows it to have been one of a series kept in white boxes without crystal to protect them.

5. A portrait very similar to the last-mentioned will be found in a finely illuminated page of the *Liber Niger*, or Records of the Order of the Garter, begun by Dr. Robert Aldrydge, Registrar of the Order from 1534 to 1538, and preserved in the custody of the Dean of Windsor.^b The date, 1534, occurs twice on the border of the first page. On page 24, in the left-hand upper corner, is a figure of the monarch kneeling before an altar dedicated to the Holy Trinity, a *prie-dieu* before him, and a canopy with rich blue hangings over his head.

The eyeballs are gray, the beard pale gray and brown, brightened with gold. He wears a large purple mantle and hanging sleeves. The under-dress is gray,

^a No. 2023 of the Catalogue of the Loan Collection at the South Kensington Museum, 1862.

^b See Beltz, *Memorials of the Order of the Garter*, page 408.

The countenance accords with another representation of the same monarch at page 197, where he is depicted as crowned and seated as Sovereign of the Order, at a Chapter held in 1534, the 26th of his reign.^a

The following description is given of it in King Charles's catalogue, page 48, No. 51 :

The eyeballs are pale gray, his beard also gray in short round curls. The dress is slate-coloured, with white puffs separated from each other by dark gray lines (originally silver) forming lozenges. Inscribed in golden letters on the dark blue background, "1536. *Ætatis suæ* 46."

7. A miniature in the royal collection at Windsor is inscribed in gold on the blue background . H R . AN^o.
 . VIII . XXXV.

The eyeballs are quite blue, and the hair falling by the side of his ears is long, thin, and wavy. The face, at first sight, looks youthful, but it is fat, and, on careful inspection, has a worn and very artificial appearance, as if means had been employed to conceal age. The face is turned to the right, and the light is admitted from the spectator's left. He wears a gray dress with a pattern of oak

^a There is an engraving of this in Anstis, Register of the Garter, vol. i. p. 268.

leaves, having their points upwards, each in a lozenge, and expressed in fine black lines, originally silver. A fine small gold chain passes round his neck, and falls down on each side to his chest, between the white shirt and his outer dress. The mantle has a rich brown fur collar and purple sleeves. The centre part of the miniature, which is not quite circular, measures in the widest part $1\frac{7}{8}$ inch. The square card on which it is painted measures $2\frac{3}{4}$ inches in height.

8. A much finer miniature, in the collection of Mr. Magniac,* exactly like the preceding, and most probably the original of it, painted on a prepared parchment such as was sometimes used at that period. The angels on the vermillion ground are much more forcibly drawn, and very German in character. The central portion with a blue ground is completely circular, and measures $1\frac{1}{2}$ inch in diameter. A portion of the bare parchment shows along the lower edge. The Windsor miniature is on a rough paper surface, without the usual preparation.

9. Another portrait of the monarch when beardless, but without any date, is at Windsor. It is circular, painted on card, which measures in diameter $1\frac{5}{8}$ inch. On the dark blue ground is inscribed in golden letters—

REX

HENRICVS . OCT

AVVS.

The eyeballs are bluish gray, the complexion very fair, cheeks pale, and lips a bright red. The drawing of the mouth is very peculiar; the dress is gray, with a brown fur cloak and pink sleeves.

The following entry of King Charles's catalogue, page 47, No. 48, may be compared with it :—

Item, done upon the right light, another and lesser picture, as if it were a copy of the aforesaid picture, without a beard, also in a black cap and a little golden chain about his neck, in an ash-coloured wrought doublet in a furred cloak with crimson sleeves, his name and age written also on it with golden letters, length $1\frac{3}{4}$ inch. Being also one of the limned pictures which my Lord of Suffolk gave to the King.

A small paper pasted on the back is inscribed, "In the cubborde within y^e cabon^t roome at Whitehall, 1638."

* Described in the catalogue of Mr. Magniac's collection, by J. C. Robinson, F.S.A., under No. 193; exhibited in the Loan Collection at South Kensington, 1862.

10. An important portrait of the King is in the court-room of St. Bartholomew's Hospital, London, which is inscribed ^a

ANNO DNI	ÆTATIS . SVÆ
1544	55

It has been engraved by J. Cook for Sir Henry Ellis's Original Letters (Third Series, vol. iii.), and gives a date to the portraits belonging to the Earl of Warwick and the Duke of Manchester, to one at Knole, and to one formerly in the collection of Mr. Barrett of Lee Priory, sold at Christie's in 1859, No. 95 of sale catalogue. The only difference between this and those other pictures is that the black hat here has a large white feather falling to the left, whilst they have no feather. He is dressed in a long dark straight falling gown with hanging sleeves fastened down the front, a collar of white fur round his neck, and a gold chain or jewelled collar across his shoulders. His left hand is raised holding a stick, and the right holds a glove; both hands are bare. The figure is life-size and extends to the knees.

11. A half-length portrait, life size, on panel, at Longleat, in Wiltshire, the seat of the Marquess of Bath.

Inscribed in gold on the dark green background is

ANNO ^{REG} 36	ETATIS . 54.
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The date of the picture is therefore 1544. The eyeballs are gray-brown; the beard grayish. The figure is seen in full, wearing a gold and jewelled dress puffed with white; a large collar extends from shoulder to shoulder, under which a small chain of columns alternating with the letter H supports a disk of gold adorned with jewels. The right hand is seen holding a brown glove. The sleeves of his mantle are cloth of gold and very full, projecting on each side in front of the brown fur trimming.

12. A miniature at Windsor, painted in oil-colours on a circular piece of oak $2\frac{3}{4}$ inches in diameter. According to the inscription on it this would seem to be one of the latest portraits of the monarch, for it adds a year to the age which he actually attained. It is inscribed in gold letters, on the dark green background,

HENR 8 REX ANGL ÆTA . S . 57.

The type corresponds very closely with that already described under No. 10. The eyeballs are gray, and beard and whiskers extremely thin. The large diamond-

^a This date is not quite accurate, as Henry VIII. was born June 28, 1491, and did not enter his 55th year till 1545; the same error may be noticed in No. 12 of this list.

shaped jewel under his fur collar is of a ruby colour, and rendered more brilliant by being painted on red foil or a gold ground. There is a large white feather in his black cap.

The following description from King Charles's catalogue, page 46, No. 45, seems to refer to this picture :—

The first done upon the wrong light, in a round turned white ivory box, being King Henry VIII. in a black cap with a white feather, and silk embroidered doublet, with a furred cloak, length 2 inches. Supposed to be done by Holben, and given to the King by my Lord of Suffolk.

It is observable that the light comes into this picture from the right hand of the spectator, and therefore differs from that in the miniatures previously described.

13. The latest portrait of the King is a curious engraving described by Granger, vol. i. page 95, and bearing date 1548. It is the work of Cornelius Matsis, and expresses the peculiar character of the King so strongly as to have been considered by some as a mere caricature. It is, however, exceedingly well drawn, and accords very much in style of costume, fur tippet, small moustaches, and bloated countenance with the last-named painting.

From a comparison of these portraits there can be little doubt that Henry's eyes were of a clear blue-gray, the only exception being one that has been extensively restored, while those of the portrait under consideration are a full brown. The face likewise is longer than that of Henry VIII., although there is not unnaturally much resemblance in it to that monarch. Of the colour of Prince Arthur's eyes we have, unfortunately, no means of judging; the details of the painted glass at Malvern are executed as usual in brown enamel, and afford us no help; but his mother Elizabeth of York, as seen in the authentic portraits at Windsor, had brown eyes, a colour which may have been imparted to those of her eldest son Prince Arthur, while Henry's eyes resembled his father's.

It seems to me, therefore, more than probable that, although the catalogue of Charles I. describes this picture as a portrait of Henry VIII. when young, it in reality represents his elder brother Prince Arthur; and if so it is of greater value, as affording us an example of a rare portrait in the English series.

The next picture to which I wish to call the attention of the Society is one that has been already mentioned, the well-known picture of three children, at Hampton Court, which is generally attributed to Mabuse. It was engraved by Vertue in 1748, with the following inscription :—

Three children of K. Henry VII. and Elizabeth his Queen—1. Prince Arthur, 2. Pr Henry, 3. P^s Margaret. From the Royal Collection at Kensington Palace. J. Maubeugius Pinxit cir. MCCCCXCVI. To his grace the Most Noble Thomas Duke of Leeds this is most humbly inscribed by GEO. VERTUE.

This picture, when Vertue made his Catalogue for Queen Caroline, in September 1743, was in her closet at Kensington Palace;^a where it seems to have remained till 1748, the date on Vertue's engraving; after which it was removed to Windsor Castle, as we find by the following description in Pote's History and Antiquities of Windsor, published in 1749, page 420.

"In this room, also, is the china closet of that Queen (Caroline), filled with great variety of curious china, elegantly disposed, and the whole room finely gilt and ornamented; over the chimney are the pictures of Prince Arthur and his two sisters, children of K. Henry VII., by Holbein."

The picture is also described in the first edition of Walpole's Anecdotes, the preface of which is dated 1762, as being in the china closet at Windsor.

The description given of Windsor in the English Connoisseur, published 1766, vol. ii. page 202, is taken almost word for word from Pote's account quoted above, and makes the description of Henry VIII. and his two sisters accord with the writing on the back of the picture itself (see post, page 259). These changes of locality seem to have caused some confusion, and to have led Walpole into the belief that there were two distinct pictures in the Royal Collection, one at Kensington and the other at Windsor; see the Anecdotes, edited by Dallaway and Wornum, page 53, note.

The original picture (which I will call No. 1) has, by Her Majesty's kind permission, been exhibited to the Society: the general disposition of the figures will be sufficiently illustrated by the following rough sketch.

In King Charles's catalogue, No. 60, p. 119, this picture is noticed, and, though no names are given, it is clearly identified by the following entry:—

Item, a Whitehall piece, curiously painted by Mabusius, wherein two men-children and one woman-child, playing with some orange in their hands, by a green table; little half figures upon a board, in a wooden frame.

The editor adds, (*Less than the life; now engraved by G. V., Prince Arthur, Prince Henry, Princess Margaret.*)

^a See Catalogues published by Bathoe, page 15, No. 97, and page 31.

In the catalogue of Charles's pictures with valuation prices, it is merely entered thus—

Mabuse, 199, Trois Enfants dans un Tableau,* £10 0s.

There is no mention of this picture in James II.'s catalogue; but on reverting to the old catalogue of Henry VIII. I find the following entry :—

Item, a table wth the pictures of the three children of the Kynge of Denmarke, wth a curtayne of white and yellow sarcenett paned together.

This entry I believe to refer to the painting under consideration, though there may at first be some hesitation about conceding this point. If Henry's portrait is to be recognised there, his clear blue-gray eyes would at once decide the question; but the three children in the Hampton Court picture have all of them decidedly dark brown eyes.

Moreover, the costumes of the children are not those of the reign of Henry VII. but of Henry VIII., and probably not earlier than 1525; while the ages of the children do not correspond with the names given to them by Vertue, for Prince Henry was more than a year and a half younger than his sister Margaret; while it is more than probable from the dress—for instance, the shape

* The above is quoted from a MS. copy in the Royal Library at Windsor, vol. ii. page 42, No. 199.

of the opening for the neck, the necklace, and the ermine for the sleeves—that the second child represents a girl.

In addition to this, the physiognomies are quite unlike those which we are accustomed to find in portraits of English Royal children of that period; whilst they exhibit much more affinity to the family of the Emperor Charles V. whose sister Isabella (Elizabeth) married Christian II., King of Denmark.

This Queen of Denmark was, it must be remembered, the niece of Catherine of Arragon, and therefore nearly connected by marriage to Henry VIII.; that monarch's collection contained a portrait of the Queen, as we find by the following entry in his catalogue—

Item, a table with the picture of Elizabeth of Austria, Queen of Denmarke.

Christian II. married her in 1515, and had five children: John, born 1518; Philip and Maximilian, who died young; Dorothy, born 1520, married to the Elector Palatine; and Christina, born 1523, who had for her first husband Francesco Sforza, Duke of Milan, and for her second Francis Duke of Lorraine. The last of these princesses was the Duchess of Milan whose hand was sought by Henry VIII. and whose portrait was painted by Holbein.*

There exist very interesting engraved portraits of Christian and his Queen, by Jacob Binck, dated 1525;^b and Mr. Carpenter has had the goodness to show me, in the Print Room of the British Museum, a very fine portrait of Christian II., unknown to Bartsch, probably by the same artist, and representing him at a somewhat earlier period of life. The arch over his head is highly decorated with figures and various shields exhibiting armorial bearings of the Danish Principalities. He wears a large flat cap, and broad furred mantle, with the Golden Fleece suspended round his neck, and the hands, admirably drawn, rest on an architecturally ornamented parapet. The King's countenance is rough, with a far from amiable expression. Binck the engraver held subsequently the appointment of portrait painter to the King of Denmark.

In 1523, Christian was compelled to abdicate, and quitted Copenhagen with his family: they carried with them all their personal property, jewels, records, charters, and regalia.^c Hall's Chronicle states that Christian King of Denmark

* See *ante*, p. 7. A fine portrait of her as Duchess of Milan is at Arundel Castle, and her portrait as Duchess of Lorraine was engraved by Agostino Carracci.

^b Nagler, *Kunst. Lex.* vol. i. p. 505; and Bartsch, viii. p. 294, No. 91, 2. In the portrait of the Queen the same kind of ermine sleeves may be noticed that are to be seen in the two youngest children.

^c Univ. History, p. 246.

and his Queen landed at Dover 15th June, 1523, and were lodged in the Bishop of Bath's palace at London; they stayed in England twenty-two days, and passed into Flanders.*

I mention these facts merely to show the intercourse that subsisted between the royal families of England and Denmark at that period. Henry the VIII.'s catalogue of pictures is dated 1542, and Christian died in 1559. From his cruelties and massacres Christian has been called the Nero of the North; but his connection with the Queen of England, and his condition as an outcast, may have created a peculiar interest for his family in our sympathizing country.

It may, however, be observed, and with perfect justice, that a picture of the three children of the King of Denmark might very naturally be found in the collection of a potentate like Henry VIII. nearly related to their mother, but that it was hardly likely to have been several times copied, as it has been, in this country, while no copy has hitherto been met with abroad; a circumstance in itself very remarkable.

(No. 2). Besides the picture in the royal collection, there is a celebrated *replica* at Wilton House, dated 1495, and it has long been very desirable to compare the two; an opportunity has been afforded to the Society by Her Majesty the Queen having most graciously permitted the picture from Hampton Court to be conveyed to these apartments, and Lord Herbert of Lea having allowed his to be brought hither from Wilton House.

The Hampton Court picture is without a date. It is painted on oak, and has on the back of it the following inscription, written roughly in black ink :

Henry huit^{me} Roy d La Grande Bretagne. avec ses deux Soeures

*Marie Espousa Louis XII Roy de France en suite
Brandon.*

Margarite spouse Jaques III Roy d'Escoffe

On a small piece of paper, also at the back, the name "Mabuge" is traceable. The left-hand figure, it may be observed, wears a necklace. This is wanting in

* xv. yere of Hy. 8. Hall's Chronicle, page 657. See also State Papers of Henry VIII. vol. vi. p. 155-8.

the Wilton picture; which is a further evidence, taken with the omission of the leaves and stalks from the cherries on the table, that the latter is in reality an old unfinished copy of the Queen's picture.

The Wilton picture appears to be less carefully finished, and the figures are on a smaller scale; but it is painted on oak panel in precisely the same manner, except with less spirit. On the face of it are inscribed the names of the children, as will be seen by the reduced fac-simile annexed; the writing is rough, and apparently written with a pen at no very distant period. It is certainly not coeval with the picture, and the manner in which the names have been inserted is irrespective of the moulded surfaces over which they are written. The writing has been in several parts effaced.

In the *English Connoisseur*, published 1766, vol. ii. p. 170, I find this picture thus described:—

Three children of King Henry VII.—Arthur, Prince of Wales; Henry, about three years old (was afterwards King Henry VIII.); and Mary, who married the King of France.—*Hans Holbein*, the father.

Four other repetitions of this picture are known to exist in collections of considerable importance, which I will describe as Nos. 3—6.

(No. 3). The one formerly belonging to Richard Cosway, Esq., and afterwards at Strawberry Hill, deserves the first mention. It is of the same size as the Hampton Court picture, and, notwithstanding the badness of its condition and a good deal of clumsy patching up, retains traces of a very good and genuine picture. Walpole himself records it in his *Description of Strawberry Hill*,^a as—

Prince Arthur, Prince Henry, and Princess Margaret, children of Henry VII., by Mabuse, from Cosway's Collection.

^a Lord Orford's Works, 4to. vol. ii. p. 512.

The picture is on panel, and seems to have been exposed to great heat at some time, as the paint is shrivelled up and the cracks have been filled, in many places, with a raw red colour, which imparts a peculiar general tone to the whole picture. The hands are carefully drawn, and the child in the left corner wears a necklace, but the fruit is not so well painted as in the Hampton Court picture. It was purchased by J. C. Dent, Esq., of Sudeley Castle, for thirty guineas. *See* Strawberry Hill sale catalogue, 20th day's sale, No. 75, page 201.

(No. 4.) The next example of this subject is at Corsham House, the seat of Lord Methuen, in Wiltshire, and is correctly designated by Dr. Waagen (*Galleries of Art*, vol. iv. page 395) as "an early but moderate copy." It is described in the *English Connoisseur* (1766, vol. ii. page 27), when at the residence of Paul Methuen, Esq., in Grosvenor Street, as follows:—

The portraits of three of Henry VII.'s children, viz. Prince Arthur, Henry VIII., and Princess Mary, who was afterwards Queen of France and Dutchess of Brandon, by a hand not certainly known.

The picture is painted on panel and very highly varnished. It is superior to the Wilton picture, and is about 1 foot 7 inches in width (sight measure). The shadows are very black in tone, but the forms are very carefully modelled. It was exhibited at the British Institution in 1857 (No. 73 of the Catalogue). Britton in his "*Historical Account of Corsham House*," 8vo. 1806, page 48, No. 121, adopts the usual designation "Henry VII.'s three children, Mabuse," and gives the measurements of the panel 20 inches by 14 inches.

(No. 5.) A painting at Longford Castle, the seat of Lord Folkestone. It is numbered 106 in the catalogue, and painted on panel, in coarse and heavy colours. Dr. Waagen says of it (vol. iv. page 358):

Of the various cotemporary repetitions of this picture, this specimen, which was in the collection of Charles I., approaches nearest to the original at Hampton Court, and proceeds, no doubt, from the master's hand.

(No. 6.) A chiaroscuro repetition of this subject was, in Vertue's time, at the Duke of Leeds' at Kiveton. Walpole calls it in his *Anecdotes* (page 53 of Dallaway and Wornum's edition), "a neat little copy of, or rather his original design for it, in black and white oil-colours."

It will be seen that every inscription, either on these pictures or affixed to the back of them, belongs to no earlier period than the eighteenth century, whilst the entries in the catalogues, supposing that they refer to the same picture, merely specify "*Trois enfans*," "*Two men-children and one woman-child*," and "*The Three Children of the King of Denmark*." The last is

tolerably specific, and the catalogue which contains it was written in the time of Henry VIII. It becomes, therefore, an important question how far this designation may be accepted. My own feeling, in consideration of the reasons I have given, is decidedly in favour of it, notwithstanding that the number of repetitions of the picture, regarding it as foreign and of foreign subjects, would seem against it. But, it may be alleged that the supporters of Catherine of Arragon may have taken some interest in children so nearly connected with her; and that in the reign of Mary, a near relation of theirs, Philip II. occupied the English throne; and that even in later times, when James I. married a Danish princess, and her brother Christian IV. paid long visits here, there might have been some motive for having such pictures carefully copied and repeated. The Wilton picture might very well be a copy (unfinished as before stated) made at the commencement of the seventeenth century.

It must, moreover, be borne in mind that there is great probability from the entry in King Charles's catalogue as "a Whitehall piece," that the picture there described formed part of the collection of Henry VIII.; while in his catalogue there is no entry which could be considered to apply to this painting, excepting that of the three children of the King of Denmark.

I may be thought very bold in thus bringing forward the question and thereby raising doubts upon portraitures which, if they are what they have been supposed to be, we must naturally wish to possess. But I venture upon this step in the hope of eliciting truth, and with the sincere desire of obtaining some further and better means of authentication.^a

I have ascertained, through favour of the Danish Legation, that no portraits

^a Since this communication was read I have received a note from that distinguished antiquary Mr. Planché, Rougecroix, dated Feb. 28, 1861, from which the following is an extract:—

"I take the first opportunity of assuring you that I am strongly of your opinion respecting the Windsor portraits, and consider the evidence of the catalogue you quote as all but conclusive. The three children, I have little doubt, will prove to be those of the King of Denmark, and not of Henry VII. an error which has been supported by the likeness of the child supposed to be Prince Henry, in Lord Herbert's copy, to the portraits of Henry VIII. in his manhood, but not at all borne out by the features of the same child in the original picture, independently of that child being more probably a girl than a boy. On my return to town next week, I will (if you have not looked to the point already) see how the ages correspond with those of the family of the King of Denmark. On the other picture, also, the catalogue seems to throw a clear light; and if you are positive as to the collar being composed of red and white roses (the red having the place of honour) it must have been painted after the union of the houses; and I see no reason to dispute the probability of its being intended for Prince Arthur. The nose is not so aquiline as that of King Henry VII., but the general contour of the face resembles his; and it has since occurred to me that (as well as I can recollect) there is much in it of the character of Elizabeth of York—just compare them and let me know—that would account for the supposed likeness to Edward IV."

of the children of Christian II. are known to exist in Denmark; nor does there seem to have been any in the Castle of Fredericksborg, which was destroyed by fire with most of its contents Dec. 17, 1859. This, however, may to a certain extent be accounted for by the exiled state of the father.

The last picture is from Windsor Castle, and has been exhibited to the Society through the kindness of Her Majesty; it is a remarkable piece of physiognomy. The accompanying rough sketch will recall it to the recollection of those who are acquainted with the original; which is painted on thin panel, measuring 1 foot 5 inches by 1 foot $\frac{1}{2}$ inch. It represents a young man wearing a large black cap with a medallion on one side of it. The eye-balls are gray, the hair very dark brown, and the complexion fair. The face is quite smooth and beardless, lips thick and red, with a very peculiar projection of chin and lower lip. The dress is a greenish gray, puffed with white, and with a black mantle covering the shoulders. The Order of the Golden Fleece is suspended round his neck by a narrow black ribbon. A sprig of rosemary, admirably painted, is held in his left hand; the right hand rests on a ledge before him; there are no rings on the fingers. The background is of a dark turquoise blue. In the medallion on his hat is a figure of the Virgin crowned, and wearing a blue mantle. No gold is used in the picture. The colouring is fresh and clear, very carefully finished, and probably by one of the best Flemish painters.

This picture has been named Charles VIII. of France, but on examining the features there can be little doubt that it represents the Emperor Charles V. at an early period of his life.* The very peculiar mouth, which at later times

* In the British Museum is a curious medallion ($3\frac{1}{2}$ inches in diameter) carved in boxwood, representing Charles V. also beardless, and with the same peculiar mouth; he is in half length, turned to the left, and holding a pomegranate. Round it is the inscription—

CHARLES · R · DE · CASTILLE · LEEON · GRENADE · ARRAGON · NAVERR · CECILIS.

it must, therefore, have been executed between 1516, when Charles succeeded to the crown of Spain, and 1519 when he was elected Emperor.

he wisely concealed with a moustache and beard, is here shown without reserve. It is the earliest picture that I have seen of the emperor; the nearest portrait to it, in point of age, with which I am acquainted, is at Knole, in Kent, and appears to be also the work of a good Flemish painter.

On referring to the MS. catalogue of King Henry's pictures, already quoted, I found my surmise fully borne out, as to its being a portrait of the Emperor, by the following entry (No. 99).

Item, a table, with the picture of the Emperour, his doublet being cut [slashed], and a rosemarye branch in his hand.

With regard to the medallion in his bonnet, having a figure of the Virgin standing on a crescent, and the legend "Sancta Maria ora pro nobis," I may mention that it is a device which I have several times observed in connection with the Insignia of the Golden Fleece.

These are all the points that I would, for the present, dwell upon. I feel it a very great honour to have been permitted to bring these pictures to the notice of the Society; and I cannot conclude without expressing my cordial thanks to Mr. B. B. Woodward, F.S.A., the Queen's Librarian, for his kindness in affording me every facility in my researches, and in taking charge of the pictures from Windsor, which form the subjects of my remarks.

I must further point out the great value of the manuscript catalogue of King Henry's pictures, as affording a very important means of obtaining earlier information on pictures in England than any hitherto published. It would, in my opinion—from the variety of works of art incidentally mentioned, and sometimes even carefully recorded in its pages—admit of illustration and editing from various sources; and, if printed, would form a volume of extreme usefulness for the guidance and service of all who are interested in subjects of this nature.

GEORGE SCHARF.

NOTE UPON COLLARS.

COLLARS were evidently favourite decorations in the fourteenth and fifteenth centuries: not only do we find in mediæval inventories of that period frequent descriptions of ornaments of this kind formed of precious materials, and enriched with jewels and enamel, but many sovereigns appear to have had collars of their

“Livery,” as they were termed, which they bestowed as marks of favour or friendship on persons of various ranks and of both sexes.^a

It has been frequently stated that Richard II., in addition to his favourite device of a white hart—a device worn as a badge by his partisans—had a livery collar of broom pods (*planta genista*). That he himself wore such a collar is shown by the remarkable portrait of him at Wilton.^b The decoration does not, however, appear to be in any way connected with the white hart, which is fastened on his breast lower down; and there can be little doubt that it is the French collar of *cosses de geneste*, and was worn probably out of compliment to the French monarch.^c

Henry of Bolingbroke on ascending the throne as Henry IV. retained his well-known livery collar of SS, which had not only been used by him as Duke of Lancaster,^d but had, it is thought, been derived from his father, John of Gaunt. The origin and meaning of this collar have never been determined, and several explanations of its enigmatical letters have been proposed.^e It occurs very frequently on monumental brasses and effigies of persons of both sexes and various degrees during the reigns of Henry IV., Henry V., and Henry VI. It is found worn by Knights of the Garter, as, for instance, by Lord Camoys, 1419, Trotton, Sussex; the Earl of Westmerland, 1426, Staindrop, Durham; the Duke of Somerset, 1444, Wimborne, Dorset; and Thomas Duke of Clarence, at Canterbury; but other Knights of the Garter are represented without this decoration,^f and it appears on the effigies of very many persons quite unconnected with the Order.^g

^a For further information respecting the subject of collars, see Anstis, Register of the Order of the Garter, vol. ii. p. 110; Ashmole, Institution of the Garter, p. 218; a Memoir by Mr. Beltz, in Retrospective Review, 2nd Series, vol. ii. p. 500; and a series of papers by Mr. J. G. Nichols, in Gentleman's Magazine, 1842, pt. I. pp. 157, 250, 378, 477; pt. II. pp. 353, 595; 1843, pt. I. p. 258.

^b Engraved by Hollar, and in Shaw's Dresses and Decorations of the Middle Ages.

^c Richard had collars with broom pods which are described in the inventory as of the French King's Livery, see Kalendars and Inventories of the Exchequer, vol. iii. p. 354, 357.

^d See Kalendars and Inventories of the Exchequer, vol. iii. p. 322, 323.

^e Setting aside the older theories, such as that of the letters being the initials of S. Simplicius, I may mention that Mr. Beltz suggests *Souvenez*, Willement *Souverayne*, Mr. J. G. Nichols *Seneschallus*.

^f For instance, the Earl of Warwick, 1439, at Warwick.

^g A few examples will suffice:—Sir Thomas Massingberde and Lady, c. 1405, Gunby, Lincolnshire; Sir William and Lady Bagot, 1407, Bagginton, Warwickshire; Sir John Wilcotes, 1410, Great Tew, Oxon; Sir Thomas Swynborne, 1412, Little Horkesley, Essex; John Perient and wife, 1415, Digswell, Herts; Thomas FitzAlan, Earl of Arundel, 1416, Arundel, Sussex; Edward de la Hale, 1431, Okewood, Surrey; Sir Edward Benstead, 1432, Bennington, Herts; Thomas de St. Quantyn, 1445, Harpham, co. York; John Barnard, 1451, Isleham, Cambridgeshire; Lord Hungerford, 1455, Salisbury Cathedral, &c.

Edward IV., issuing from another and a rival branch of the royal family, naturally adopted a new livery collar, if he had not already made use of it shortly before his accession:^a it was composed of two of his badges, the sun in its splendour and the white rose, while a third, the white lion of March, was added as a pendant. This collar appears on the effigies of James fifth Lord Berkeley and his son, 1463, in Berkeley church, Gloucestershire;^b and also on the brass of Judge Yelverton (who died about 1470), at Rougham, Norfolk.^c A fine example may be noticed on the tomb of Sir Robert Harcourt, K.G., at Stanton Harcourt, Oxon,^d who died in 1472; he is represented with a collar ornamented with suns and roses alternately, and having the lion pendant. A knight of the Erdington family at Aston, in Warwickshire^e, date about 1470, has round his neck suns and roses arranged alternately and united by chains; the central ornament is a sun placed in the midst of a rose, and from it hangs the lion. Other examples may be seen on brasses and effigies; for instance, Sir John Say, 1473, at Broxbourne, Herts;^f Sir John Crosby, 1475, at St. Helen's, Bishopsgate;^g Thomas Colte and wife, 1475, Roydon, Essex;^h Sir Anthony Grey, 1480, St. Alban's, Herts;ⁱ Jenkin Smith and wife, c. 1480, Bury St. Edmund's.^k One of the latest examples of the collar of suns and roses is on the fine enameled brass in Little Easton church, Essex, representing Henry Bouchier Earl of Essex, K.G., and his wife Isabella Plantagenet. The Earl died 1483, and both he and the Countess are represented with collars of suns and roses.^l It was probably a collar of this kind which was bequeathed by John Blount Lord Mountjoy to his son, in 1485, under the name of his chain of gold, with a lion of gold set with diamonds.^m

Although not strictly collars, the necklaces of two ladies may be worth noticing, both of which seem to be derived in part from the royal livery. These are on the effigies of the wife of Sir John Crosby, 1475, at St. Helen's, Bishopsgate, and of the Countess of Arundel, in Arundel church. In one instance the necklace is composed of roses united by bunches of leaves, in the other of suns and roses placed alternately and joined by links formed of two sprigs of oak with acorns.ⁿ

^a The sun, it is well known, is supposed to have been derived from the appearance of three suns at the battle of Mortimer's Cross. The old livery collar of the Dukes of York was composed, it would seem, of falcons and fetterlocks (vii. linkettz et vi. faucons blancs). See Kal. and Inv. Exch. vol. iii. 346.

^b Gough, *Monumental Effigies*, vol. ii. pl. lxxv.i.

^c Gough, vol. ii. pl. lxxxviii.

^d Hollis, *Monumental Effigies*; Gough, vol. ii. pl. xc.

^e Hollis, *Monumental Effigies*.

^f Waller's *Brasses*.

^g Gough, vol. ii. pl. xciii.; Stothard, *Mon. Eff.*

^h Gough, vol. ii. pl. xcv.

ⁱ Ibid. vol. ii. pl. c.; Boutell's *Brasses*.

^k Boutell's *Series*.

^l Waller's *Monumental Brasses*, pl. xiv.

^m *Testamenta Vetusta*, p. 386.

ⁿ Stothard, *Mon. Effigies*, where it is not quite correctly engraved.

Richard III. retained the Yorkist collar, substituting for the lion pendant his own badge, a boar. This collar with its pendant may be seen on the effigy of a knight of the Neville family, at Brancepeth, Durham ;^a the suns and roses are there combined so as to form the *rose en soleil* ; the lady reclining by the side of the knight has a collar of suns and roses placed alternately, with a merely ornamental pendant.

On the accession of Henry VII. it seems probable that recourse was had again to the old Lancastrian collar of SS. Examples, however, of such decorations on monuments became rare towards the close of the fifteenth century. In a signet used both by Henry VII. and Henry VIII. the royal arms are surrounded by a collar of SS, terminating at each end in a portcullis, between which is suspended a rose. This form of collar may be likewise seen on the portrait of Sir Thomas More as Chancellor. On the effigy of Sir John Cheney, Lord Cheney and K.G., in Salisbury Cathedral, who died in 1489, is a collar of SS of unusual length, to which is attached a portcullis, in front of which hangs a rose by a small chain.^b Edward Stafford Earl of Wiltshire, who died in 1499, is represented on his monument at Luffwick, Northamptonshire,^c with a collar of SS. By his will, dated 1498, he bequeathed to his cousin, the Earl of Shrewsbury, his collar of the King's livery.^d

Though we do not obtain much material to illustrate this point of costume from monuments, we now begin to derive some assistance from pictures. Of the portraits of Henry VII. the greater number represent him wearing a broad and rich collar of gold, of irregular outline, thickly studded with jewels. Examples of this may be seen in the large picture in the Provost's Lodge, Eton, and in two of the portraits in the Society's Collection. A smaller portrait, however, also in the Society's Collection, bequeathed by Mr. Kerrieh in 1828, furnishes us with a remarkable instance of a collar, as will be seen by the annexed woodcut. It is composed of a rose-like ornament and a knot placed alternately. The rose-like ornament is evidently in open work, and consists of a dark stone, probably a ruby, with a scalloped setting of gold ; above and at the sides of this are three loops resembling in outline the leaves of a rose, but open, and of a green colour ; below are two loops of a different form, both represented white ; from the central jewel proceed rays. It is possible

^a Stothard, Effigies ; Surtees' Durham.

^b Gough, vol. ii. pl. cxxx.

^c Gough, vol. ii. pl. cxix.

^d Testamenta Vetusta, p. 437.

that there may be in this ornament a reminiscence of the old Yorkist badge, the *rose en soleil*, which Henry VII. may have used in respect of his wife; but the tints are green and white, the colours of the Tudor family. The knots, it will be seen, have three loops and two tassels, each loop inclosing a pearl. The rose-like ornaments differ in tint, the larger leaves being in one green and in the next white, while the smaller leaves are of those colours reversed.

In the inventory of the jewels of Prince Henry, made in the year 1504, an entry occurs^a which may to a certain extent illustrate the device on the collar, viz. :—

11. Item, a rose of rubeis, sette in a rose white and grene, w^t iii. fayr perles, yeven by my Lorde Chaumbrelayn, poisaunt di. oz.

In the same inventory a curious collar is mentioned, which, from its donor, may have belonged originally to Prince Arthur. It is thus described^b :—

6. Item, a collar of golde w^t rede roses and white enameld w^t pauncis w^t wyres of pynnes, yeven by my Lady Princes [Catharine of Arragon] A^o xix^o, poisaunt xvijj oz.

The same collar occurs in the inventory of the jewels of Henry VIII.^c :—

14. Item, a collar of golde wrought w^t paunsis and roosis white and redde wayinge xvijj oz. quart.

It was, however, during the reign of Henry VII. that one of the most ornamental and important English collars was introduced, viz. the Collar of the Garter, though it is not till the reign of Henry VIII. that we find any distinct mention of it in the printed Statutes of the Order; in those enacted 14 Hen. VIII. (1522) chapter 38 is as follows :—

38. Item, pour avoir mēillieure cognoissance des chevaliers qui seront du dict ordre, le Souverain d'icelluy veult et ordonne, par le vouloir et consentement de toute la compaignie, que doiresnavant chascun chevalier d'icelle aura et portera en apert et ouvertement ung collier d'or autour de son colle, pesant trente onces du poix de Troie et non oultre, le quel collier sera fait par pieces en facon de Jarretieres, au millieu des quelles Jarretieres aura une double rose, l'une rose de rouge et l'autre dessus blanche, et a l'autre une rose blanche et le rose rouge par dessus; et auboute du dict collier sera mise et attaché l'imaige de Saint George, &c.

The form and ornaments of this collar are admirably shown in the gold seal of Henry VIII. appended to the English counterpart of the treaty between France and England, dated 18th September, 1527.^d The reverse has the royal arms, around which is disposed the collar of the Garter, formed of double roses inclosed

^a Kal. and Inv. Exch. vol. iii. p. 394. See also, for red, white, and green roses, Willement's Regal Heraldry, p. 63.

^b Kal. and Inv. Exch. vol. iii. p. 393. It was "yeven to the King by my Lorde Prince anno xxii^o."

^c Kal. and Inv. Exch. vol. ii. p. 263.

^d Engraved in the Archæologia, Vol. XXXV. pl. xxii.

in garters, linked together by knots with four loops and four tassels, and from one of the former hangs the George. The same collar is also seen well displayed on the monumental brass at Hever,^a of Sir Thomas Bullen, Earl of Wiltshire, K.G., who died 1538. Here the garters inclosing roses are very large, so as almost to conceal the knots between them; no George is visible. Other instances are to be found in the portrait of the Duke of Brandon at Woburn, and in that of Sir Henry Guldeford, at Windsor Castle, painted by Holbein in 1527.

The origin of the collar of the Garter may be traced back to an earlier date than the ordinance of Henry VIII. in sundry ways: Ashmole^b and Anstis^c have collected several instances in which a collar is alluded to during the reign of Henry VII. and the early part of the reign of Henry VIII. For instance, Philip, King of Castile, was invested with a collar when he was installed K. G. in 1506; John de Vere, Earl of Oxford, K.G. in his will, dated 10th April, 1509, bequeathed to his cousin John de Vere "his coler of garters and red roses of gold." At the creation of Henry Lord Stafford as Earl of Wiltshire, 3 Feb. 1 Henry VIII. (1510), after he was invested with his robes of state the collar of the garter was put about his neck to denote his being a knight of that order. Among the insignia sent in 1503 to Guido Ubaldo, Duke of Urbino, was a collar, and it is stated to be alluded to in the MS. Book of Statutes sent to the Emperor Maximilian, and dated 5 Jan. 1508, as well as in a similar book that belonged to Edward Stanley, Lord Monteagle, elected K.G. in 1514. In these documents it is described, according to Ashmole, as "a gold collar coupled together by several pieces of links in the fashion of Garters, with a vermillion rose, and the image of St. George hanging thereat."

The existence of the collar during the reign of Henry VII. is further shown by an entry in the inventory of Prince Henry's jewels, made in 1504, and already alluded to^d:—

47. Item, a coller of garters of gold, conf xxii garters and xxii laces, w^t a George on horsbacke, poisaunt togeders xxx oz. di. quart.

This same collar is described among the jewels of Henry as king; and another collar with a greater number of garters;^e viz.—

12. Item, a coller of golde, conteynyng xxvj garters knytte togidders w^t xxvj laces of golde for Kinges waryng, waynge xxviij oz. quart. di.

^a Waller's Brasses.

^c Anstis, Register of the Garter, vol. ii. p. 121.

^e Kal. and Inv. Exch. vol. ii. p. 263.

^b Ashmole, Institution of the Garter, p. 222.

^d Kal. and Inv. Exch. vol. iii. p. 399.

The collar of the garter is also to be seen on the tomb of Sir Giles Daubeney, K.G., in Westminster Abbey, who died in 1507. The roses are there very small in proportion to the garters, which are linked together with knots of gold cord in two loops elaborately interlaced, and having four tassels.

It is probable that some variations are to be found in the forms of the collar; since, in the illuminations of the Black Book of the Garter,^a dated 1534, all the collars but one are formed of garters inclosing the red cross of St. George; the exception is a figure of Henry VII., where the roundels are very small, and have plain black centres.

In any case however the garters form so essential a feature in the collar, that it is not likely that the collar worn by Prince Arthur in the picture which has been described is in any way connected with the Order.

It has occurred to me as a question, whether the knots to be seen in that collar could, by any accident, have been described in the inventories as pansies; for the form of the loops is not unlike the petals of that flower. This however seems to be improbable, from the mention of *laces* in describing the garter collar in the same inventory. A pansy moreover is especially mentioned in two other entries^b as a device.

10. Item, a fayr balais w^t iij greate perles sett in a paunsey, poisaunt dī oz.

12. Item, a fayr ruby set in a pauncey w^t iij fayr perles yeven by the Master of the Rolles, poisaunt dī oz

In the inventory of jewels belonging to Henry as king we find this entry :^c

20. Item, a devise of golde of paunsis, wayinge vij oz. iij quarters di.

The heartsease or pansy flower was occasionally used as an ornament at this period, as appears from a curious portrait in the Society's collection, from which the annexed woodcut has been made. The portrait is an Italian picture of the latter half of the sixteenth century, possibly painted by Antonello da Messina; it was supposed by Mr. Kerrich to represent Bartolomeo Liviano d'Alviano. He is richly dressed and with long hair; in his cap appears the ornament in question, which seems to have been composed of jewels; the two upper leaves of the flowers are red, the three lower white.

^a Some of these are engraved in Anstis, Register of the Garter.

^b Kal. and Inv. Exch. vol. iii. p. 394.

^c Ibid. vol. ii. p. 264.

The occurrence of the heartsease or pansy reminds me of a very beautiful miniature belonging to the Duke of Buccleuch, and formerly the property of King Charles I., in which this flower occupies a prominent position.*

The description in the Catalogue of King Charles's Collection, page 47, No. 49, is as follows :

Item. Done upon the right light, another King Henry VII., when he was young, without a beard, holding in his hand some three little flowers called Heart's-ease, and a lady's hand toucheth his heart; whereon is written with some golden letters, being in a round old turned box of wood, wherein another round little carved frame is, in which the picture is set. Length, 1 in.

Brought from Germany and given to the King by the Lord Ambassador, Sir H. Vane.

This description seems very correct, excepting as to the size. The front of his dress is embroidered in gold with a vase of fire, which the hand of the lady seems about to take hold of. The gold letters along the top of her arm are A · CORDE · COR · TRAHO. Around the inside of the frame and on the blue background is inscribed in gold characters HENRICVS · VII · D.G. ANGLIÆ · ETC. REX. The diameter of the miniature (sight-measure) is $1\frac{7}{8}$ inch.

The source whence the miniature was obtained naturally leads one to question whether it is an English subject at all. Vanderdoort, in making his Catalogue for Charles I., simply followed what he saw before him. But there is great reason to doubt the genuineness of the inscription on the blue ground. The costume and countenance at once forbid the acceptance of it as a portrait of Henry VII. when young; it belongs evidently to the close of his reign or the commencement of that of Henry VIII. It would, in some respects, do for the latter monarch, though the thin dark-brown curling hair and the decidedly brown eyeballs do not accord with the authenticated portraits of him. I would, however, venture to suggest, that, *if English at all*, this miniature may have been intended for Prince Arthur. The heartsease here held in the hand has no doubt some special signification; this flower again appears prominently on a miniature portrait of the Queen of Bohemia when young, in the Royal Collection, page 49, No. 54, of Vanderdoort's Catalogue.

I cannot conclude this long note, without acknowledging the assistance which I have received in compiling it from our Director, Mr. A. W. Franks.

* Contributed to the Manchester Exhibition, 1857, and to the Loan Collection at South Kensington, 1862, No. 2018.