

www.libtool.com.cn

DESCRIPTION
OF
STOWE

Bound by
REM NANT
&
EDMONDS

www.libtool.com.cn



Stout 7/13
M. Robert

M. B. A.

www.libtool.com.cn

www.libtool.com.cn

www.libtool.com.cn

DESCRIPTION

OF THE

HOUSE AND GARDENS

AT STOWE.

www.libtool.com.cn

Digitized by the Internet Archive
in 2015

<https://archive.org/details/stowedescription00unse>

S T O W E.



A DESCRIPTION

OF THE

HOUSE AND GARDENS

OF HIS GRACE THE

DUKE OF BUCKINGHAM AND CHANDOS,

K.G., &c. &c.

AT STOWE,

IN THE COUNTY OF BUCKINGHAM.

L O N D O N :

PUBLISHED BY CALKIN AND BUDD,

Booksellers to Her Majesty,

PALL MALL.

MDCCCXXXVIII.

www.libtool.com.cn

LONDON:

PRINTED BY T. BRETTELL RUPERT STREET, HAYMARKET.

THE GETTY CENTER
LIBRARY

CONTENTS.



DESCRIPTION OF THE GARDENS.

	Page
<i>Corinthian Arch—Pavilion—Congreve's Monument—Lord Chatham's Urn—The Temple of Venus—Boycott Pavilions—Temple of Bacchus—Flower Gardens—Museum—Rotunda—Doric Arch—Temple of Ancient Virtue—Captain Grenville's Monument</i>	1—15
<i>Urn to the Marquess of Buckingham—Temple of British Worthies—Captain Cook's Monument—Altar erected by Louis XVIII.—The Fountain—The Grotto—The Temple of Concord and Victory—The Obelisk to General Wolfe—The Fane of Pastoral Poetry—Lord Cobham's Pillar—The Bourbon Tower—The Queen's Building—The Gothic Temple—The Palladian Bridge—The Temple of Friendship—The Pebble Alcove</i>	17—34

DESCRIPTION OF THE HOUSE.

	Page
<i>The Portico—The Saloon—The Entrance Hall— The Egyptian Hall—The North Portico—The Clarence Rooms—The West Corridor and Staircase—The East Corridor and Staircase— The Wyndham Dressing Room—The Anti- Room and Vestibule—The Chapel—The Billiard Room—The Buckingham Bed and Dressing- Rooms</i>	35—60
<i>The Rembrandt Room—The Breakfast and Small Dining Parlour—The Anti-Library—The Library—The Music Room—The State Drawing Room—The State Dining Room—The State Dressing Room—The State Bed Chamber—The State Closet—The Jewel Closet—The Armoury —The Manuscript Library—The Summer Din- ing Room, &c.</i>	61—96

TO
www.libtool.com.cn

RICHARD GRENVILLE, FIRST EARL TEMPLE.

—◆—
ON GARDENING.

By commerce, Albion, and by arms refin'd,
Sought for the charms of Art and Nature join'd ;
Along the banks of her own Thames she stray'd,
Where the gay sisters of the waters play'd ;
In many a soft meander wildly rov'd,
And grac'd the meadows which their stream improv'd.

She mark'd romantic Windsor's warlike pride,
To Learning's peaceful seat so near ally'd ;
Where TEMPLE's bosom early sigh'd for praise,
Struck with the inspiring fame of ancient days ;
She came where Silver Thames and Isis bright,
Their friendly treasures in one stream unite :
Where princes, prelates, fir'd with patriot views,
By gen'rous gifts invited every muse ;
Where every muse her grateful tribute brought,
And Virtue practis'd what sound Learning taught :
At length her longing eyes and hallow'd feet
Reach'd verdant STOWE's magnificent retreat,
Where fame and truth had promis'd, she should find,
Scenes to improve and please her curious mind :
Each step invention, elegance display'd,
Such, as when Churchill woos the Aonian maid,
And joins in easy graceful negligence,
Th' harmonious powers of verse, with sterling sense :
Such, as when Poussin's or Albano's hand,
On glowing canvas the rich landscape plann'd,

And classic genius strove by mimic art,
Thro' the admiring eye to reach the heart.

Amidst the wonders of each striking scene,
High on the summit of a sloping green,
A solemn Temple, in proportion true,
Magnificently simple, courts the view ;
CONCORD and VICTORY with pride proclaim
This mansion sacred to Britannia's fame,
Whose form* majestic from all hands receives
The various product ev'ry region gives ;
Pleas'd at her feet their choicest gifts to lay,
And homage to her power superior pay ;
The sculptur'd walls her glories past declare,
In proud memorials† of successful war ;
No factious sacrifice to France and Spain
These consecrated trophies can profane ;
For Public Liberty‡ her awful seat
Here fixing, here protects her last retreat ;
Where to the great and good in every shade,
The fragrant tribute of just praise is paid ;
Where the prime beauties, form'd by Nature's hand
Throughout her works in every distant land,
Transplanted, flourish in their native ease,
And, as by magic charm collected, please.—
Here the fair queen of this heroic isle,
Imperial Albion, with a gracious smile,
Confess'd, she lovely nature saw, at last,
Unite with art, and both improve by taste.

* The Alto Relievo in the Pediment.

† The Medallions of the Victories.

‡ The Statue of Public Liberty placed in the middle niche of the Temple.

OF

THE GARDENS.

~~~~~  
WHERE Order in Variety we see,  
And where, though all things differ, all agree,—  
Nature shall join you, Time shall make it grow,  
A Work to wonder at,—perhaps a STOWE.

POPE.

~~~~~

IN the road from London to Stowe are the towns of Uxbridge, Chalfont, Amersham, Great Missenden, Wendover, Aylesbury, Winslow, and Buckingham; which last is distant from London fifty-seven, from Oxford, twenty-five miles.—The principal Inn at Aylesbury, is the George; at Amersham, the Griffin; at Great Missenden, the Buckingham Arms; and at Buckingham, the Cobham Arms. A straight road, of two miles in length, leads through an avenue of trees from Buckingham, through two Lodges, to

A LARGE CORINTHIAN ARCH, OR GATEWAY,

sixty feet high, and sixty feet wide, from whence appears the Garden Front of the House, proudly standing on the

summit of a verdant slope, and encompassed by the Gardens and Park.—The road turns to the right to the New Inn, where travellers are accommodated who come to see the place, and to the entrance into the Gardens by which strangers are admitted.—The road to the House leads through the Arch (in which are dwelling-rooms), into the Park, which is beautifully diversified with hill, valley, lawn, river, and a perpetual change of scene, arising from the numerous buildings intermixed with wood, “bosomed high in tufted trees,” which strike the eye with a most picturesque and ever-varying magnificence.—The distance from the Cobham Arms Inn to the New Inn, is 1 mile, 4 furlongs, and 130 yards; the distance between the Cobham Arms Inn and the North Portico of the House, following the coach road through the Corinthian Arch, is 3 miles, 2 furlongs, and 169 yards. At the South entrance of the Gardens are

TWO PAVILIONS,

supported by Doric pillars, originally designed by Kent, and altered by Signor Borra, Architect to the King of Sardinia.

The view is very striking at first entrance,—of the House, crowning the brow of the opposite hill, and rising from the woods which bound the two extremities of it,—of the Gothic building placed on the summit of another hill on the right hand, sloping to the upper Lake, on which are three Islands. On the small Island to the right of the entrance, embosomed in evergreens, stands

CONGREVE'S MONUMENT,

designed by Kent; the embellishments round which are

intended to express the Poet's dramatic genius. Upon the top sits a monkey viewing himself in a mirror, with this inscription :—

www.libtool.com.cn

Vitæ imitatio

Consuetudinis speculum

Comœdia.

Comedy is the imitation of life, and the mirror of society.

Representations of poetical attributes rest on one side, and on the other is placed this epitaph :—

Ingenio

Acri, faceto, expolito,

Moribusque

Urbanis, candidis, facillimis,

G U L I E L M I C O N G R E V E ;

Hoc

Qualecunque desiderii sui

Solamen simul ac

Monumentum

Posuit COBIAM,

MDCCLXXXVI.

To the sprightly, entertaining, elegant

Wit,

And the polished, candid, easy

Manners,

of WILLIAM CONGREVE,

This

Memorial of his affectionate regret

was erected by

COBIAM,

1736.

On one of the large Islands is a

WHITE MARBLE URN,

originally erected by Hester Grenville, Countess of Chatham, in memory of William, the great Earl of Chatham, her husband, at Burton Pynsent, in Somer-

setshire, his country seat. When her ladyship died, and Burton Pynsent was disposed of, the Urn was given, by John Earl of Chatham, to the Duke of Buckingham, and placed in its present situation. On one side of the Urn is a portrait of Lord Chatham, and on the other, the following inscription, written by Hester Grenville, Lady Chatham :—

To
the dear Memory
of
WILLIAM PITT,
Earl of Chatham,
This marble is inscribed
by Hester
his beloved Wife.

On the pedestal is inscribed as follows :—

Sacred to pure affection,
this simple Urn
stands a witness of unceasing grief for him,
who,
excelling in whatever is most admirable,
and adding to the exercise of the sublimest virtues,
the sweet charm of refined sentiment,
and polished wit,
by gay social commerce,
rendered beyond comparison happy
the course of domestic life,
and bestowed a felicity inexpressible,
on her,
whose faithful love was blessed in a pure return
that raised her above every other joy
but the parental one,
and that still shared with him,
his generous country with public monuments
has eternized his fame.
This humble tribute
is but to soothe the sorrowing breast
of private woe.

On the opposite side of the pedestal is the following inscription, written by William Wyndham, Lord Grenville :

www.libtoul.com.cn

In the year 1831

This interesting memorial
of a near and highly venerated relative,
was, by the kindness of his son,
JOHN EARL OF CHATHAM,
presented to the Duke of
BUCKINGHAM AND CHANDOS,
by whom it is here placed
in remembrance of the early
and long attachment of that great man
to these tranquil scenes,
and of his close connexion
with the family of
their Proprietors.

On the left hand is

A CASCADE,

which falls from the upper into the lower Lake, on the bank of which is

THE HERMITAGE,

designed by Kent, and executed in rough unhewn stone, situated under a rising wood, and commanding a view of the Rotundo placed on the opposite shore.

THE TEMPLE OF VENUS

is a square building, designed and executed by Kent, connected by circular arcades to a Pavilion at each extremity: the fronts of these Pavilions are rusticated: the centre is marked by a large circular recess, in which is an arched doorway; it is decorated with Ionic columns, and over the entrance is this inscription:

VENERI HORTENSI.

Upon the Frieze is the following motto from Catullus :

Nunc amet qui nondum amavit ;

Quique amavit, nunc amet.

Let him love now, who never lov'd before;

Let him who always lov'd, now love the more.

In the centre of the building stands a marble statue of Venus. It was discovered in an excavation near the Palace of the Cæsars at Rome, and was brought from Italy by the Marquess of Chandos. The legs are modern, and have been restored ; but the upper part of the body is beautifully formed, and was a favourite study of the celebrated sculptor, Canova.

From the back part of the building, through an arch corresponding with that in front, is a view of the Buckingham river, of the approach from Buckingham, and of part of the Park.

THE STATUE OF QUEEN CAROLINE,

(CONSORT OF KING GEORGE II.)

is erected on four Ionic columns.—On the pedestal is this inscription :—

DIVÆ CAROLINÆ.

THE BOYCOTT PAVILIONS,

designed by Vanbrugh, and altered by Borra. One of them is made use of as a dwelling-house ; the other stands in the Gardens. Between them is an iron pallisade with gates and lamps, forming the entrance into the avenue immediately conducting to the House from Buckingham. From hence there is a view of a Bridge, over the Oxford river. Upon the brow of the opposite hill is

THE GATE WAY,

through which the road from Oxfordshire leads through an avenue of above a mile in length over the bridge to the House. The gateway was designed by Kent, but was altered and extended by Valdrè. Backed by wood, is

THE TEMPLE OF BACCHUS,

a stuccoed building, of Sir John Vanbrugh's design, the inside adorned with Alto-relievos, representing a sacrifice to Bacchus. This building commands a view over the lake, and a beautiful prospect over the country.

Opposite the north front of the House is

THE EQUESTRIAN STATUE OF KING GEORGE I.

In Armour, with this Inscription :

In medio mihi Cæsar erit—

Et viridi in campo signum de marmore ponam.

COBHAM.

In this front are an Ionic portico, two circular corridors, with twenty-seven Ionic columns, and one pilaster on a side, adorned with marble busts, the walls ornamented with niches and pilasters; four gateways into the courts, two by Valdrè, two by Kent, and two into the Gardens by Leoni.

UPPER FLOWER GARDEN,

in the centre is a large Bason, and a Marble Fountain.

Under the shade of some fine tulip trees is placed a group in stone, representing a Piper and his Dog: this is the work of Caius Gabriel Cibber (father of Colley Cibber, the poet), who also carved the two celebrated figures of Raging and Melancholy Madness, now at Bethlehem Hospital. This

group was formerly at Whitton, the seat of the Duke of Argyle: it represents the Piper, who is described by Daniel De Foe, in his *History of the Plague in London*, as having been taken up for dead in the street, and thrown into the dead cart with other bodies to be buried; but who awoke from his trance, just as those charged with the melancholy office were proceeding to throw him into the pit filled with the dead bodies of the victims of that dreadful calamity; and, after considerably alarming his bearers by sitting upright in the cart and playing upon his pipes, was released from his perilous situation and lived some years.

There is also a large vase of blue marble, ornamented with vine leaves and lions' heads. At the upper end of the Garden stands the Orangery. The building is one hundred and thirty-eight feet in length. The centre forms a Garden Apartment, furnished with sofas, casts from the antique of the Dancing Faun, Cupid and Psyche, and of the Nymph extracting a thorn from her foot, and a beautiful Vase of precious Serpentine, sculptured in Florence. The two wings are filled with orange trees: in the centre of each is a fountain rising out of stone basins, copied from the antique. At the one extremity of the building is a cast from the celebrated statue of the Listening Slave: at the other, a corresponding cast from the Group of Wrestlers. Under a spreading chesnut tree is a Sarcophagus of white marble, discovered by the Duke of Buckingham in an excavation near the tomb of Cecilia Metella, at Rome.

IN THE LOWER FLOWER GARDEN

is an ornamental building, consisting of six rooms, containing a very extensive museum of Natural History. The entire collection of the late distinguished mineralogist, the Abbé Haüy, occupies one room, and consists of nearly ten

thousand specimens, each carefully labelled, and described by his own hand; they are arranged on pyramidical shelves, under glass cases, so that each specimen may be conveniently seen and examined: the whole forming a most valuable illustration of his *Traité de Minéralogie*, in 4 vols., 8vo, Paris : 1822. Over one of the cases is a portrait of the Abbé Haüy.

Two other rooms contain more than six thousand specimens of Mineralogical and Geological substances, collected by the Duke of Buckingham, and systematically classed, and catalogued, according to their names and localities. The fossil remains are also very curious: that of the *Plesiosaurus Dolichodeirus* or long-necked Lizard, which is placed under glass in the centre of one of the rooms, is nearly ten feet long, and is considered the finest and most perfect specimen which has yet been discovered: it was found in the blue lias at Lyme, on the coast of Dorsetshire. A plaster cast of it was made, by permission of the Duke of Buckingham, for the Geological Society, who have also inserted a lithographic representation of it, in one of the volumes of their *Transactions*.

There is also a numerous collection of recent and fossil Shells, systematically arranged; many of the former were presented by Lord Valentia, and brought by him from India, the Red Sea, &c.

Some curious specimens of Coral, Sponges, and other marine substances.

A cabinet of British and Foreign Insects, including some from South America, of great beauty and rarity.

In two of the rooms are about a thousand specimens of stuffed Birds, Animals, Fishes, and Reptiles, all of which are numbered, with reference to a Catalogue Raisonné. Among the more remarkable of them may be noticed the following: a Crocodile, eight feet ten inches long, pre-

served in the act of seizing a Tiger Cat, which it seems to hold with the greatest ease in its widely extended jaws.

The Musk Deer, with their young one, from Java. These beautiful animals, the least of all the Deer tribe, were brought to Stowe alive in the summer of 1823, but died in October following. It is the only instance of their having produced young in this country.

A very large and remarkable Wild Cat, killed on the Mountains of Scotland: preserved in the act of preying on a hare.

A magnificent specimen of the Great Boa Constrictor, the largest ever seen in this country. It measures 32 feet in length, and 2 feet 6 inches in circumference, and is preserved in the act of destroying a deer which is crushed, and expiring in its enormous folds.

The King of the Vultures destroying a Rattle Snake.

A scarlet Ibis, from South America.

Chinese Swallows, with their nest.

A case containing about seventy Humming Birds, of every variety of plumage.

Many very extraordinary Fishes, Lizards, Cameleons, Iguanas, &c. &c.

In other parts of the Museum are miscellaneous articles of curiosity and antiquity.

A Statue of Vishnu the Second, or preserver of the Hindoo Triune Deities. The small figure represents Laeshmi, the Ceres of India, also the preserving power of Nature, and allegorically called the consort of Vishnu. Vishnu is represented with a shell in one hand, and the lotus flower in another: he has four hands, probably signifying Power and Abundance. This very curious statue formerly stood in the inner court of the Palace of the Peishwa Budgee Rao (the last of the Mahratta princes), at Poonah, and was presented to the Marquess of Chandos, by the late Captain Jervoise, R.N.

Various South Sea and Indian Weapons, spears, bows, and arrows, &c.

A collection of Ancient Etruscan Vases:—several of the largest and finest were presented to the Duke of Buckingham by Lucien Buonaparte, Prince of Canino, by whom they were discovered in an excavation upon his estates in Tuscany. Others were brought from Nola.

Large Amphoræ for Wine, from the Ancient Cuma; and one of them encrusted with shells, from the ruins of Julius Cæsar's Villa at Baiæ.

Miscellaneous Sicilian Antiquities.

Specimens of Marbles, Ancient Glass Bottles, Architectural Ornaments, &c. from Pompeii.

A Capital of one of the Columns, from the crypt of the Church in which St. Paul preached at Syracuse.

Models of the Arch of Septimius Severus, at Rome; of the Portico of one of the Temples at Pæstum, of Mont Blanc, and the mountains of Switzerland, &c.

Part of the Mosaic Tesselated Pavement, and other Roman remains, from the lately discovered Baths at Foxcote, near Buckingham.

Fragment of a Figure of Mercury, in Basalt, carrying a lyre in one hand and the caduceus in the other. It was discovered in the ruins of Canopus in 1819, when making a dyke for conducting a canal over Lake Mareotis. Near it was found the curious inscription sent by Mehemed Ali to Sir Sydney Smith.

The Museum and Flower Gardens can only be seen by special permission obtained from the Duke of Buckingham.

THE MARCHIONESS OF BUCKINGHAM'S SEAT,

is a Grotto entirely executed by the late Marchioness, mother of the present Duke, and was her favourite seat. It was named after her, and dedicated to her memory by

the present Duke. On a plain stone, of grey marble, are the following words :

MATER AMATA VALE ! — Beloved Mother, farewell !

THE ROTUNDO

is raised upon Ionic pillars, and ornamented with a statue of Bacchus. The building, designed by Sir John Vanbrugh, was altered by Borra.

In the adjoining wood, on the other side of the Parterre, is

A DORIC ARCH,

leading into the Elysian Fields, built by Richard, Earl Temple, in commemoration of the visit of the Princess Amelia to Stowe.

On the Arch is inscribed

AMELIÆ SOPHIÆ AUG.

To Her Royal Highness the Princess Amelia Sophia.

MDCCLXVII.

together with a Medallion of Her Royal Highness, with this exergue from Horace :

O colenda semper et culta !

O thou worthy of ev'ry honour, and ever honoured !

Through the Arch is seen the Palladian Bridge, and a Castle on the opposite hill. A covered walk leads to a scene planted entirely with evergreens, in the midst of which stands

A GOTHIC CROSS, OF ARTIFICIAL STONE.

THE TEMPLE OF ANCIENT VIRTUE

is a Rotundo of the Ionic order, by Kent; on the outside, over each door, is this motto:

PRISCÆ VIRTUTI.—To Ancient Virtue.

And in four niches within, standing at full length, are the statues of Lycurgus, Socrates, Homer, and Epaminondas, by Scheemakers; with the following inscriptions:

OVER LYCURGUS.

Qui summo cum consilio, inventis legibus,
 Omnemque contra corruptelam munitis optime,
 Patriæ Pater,
 Libertatem firmissimam
 Et mores sanctissimos,
 Expulsâ cum divitiis avaritiâ, luxuriâ, libidine,
 in multa sæcula,
 Civibus suis instituit.

Who having planned, with consummate wisdom, a system of laws, firmly secured against every encroachment of corruption; and having, by the expulsion of riches, banished luxury, avarice, and intemperance; established in the state for many ages, perfect liberty and inviolable purity of manners.
 —The father of his country.

OVER SOCRATES.

Qui corruptissimâ in civitate innocens,
 Bonorum hortator, unici cultor Dei,
 Ab inutili otio, et vanis disputationibus
 Ad officia vitæ, et societatis commoda,
 Philosophiam avocavit.
 Hominum sapientissimus.

Who innocent in the midst of a most corrupted people; the encourager of the good; a worshipper of the one God; from useless speculations and vain disputes, restored philosophy to the duties of life, and the benefit of society.
 —The wisest of men.

OVER HOMER.

Qui poetarum primus, idem et maximus,
 Virtutis præco, et immortalitatis largitor,
 Divino carmine,
 Ad pulchrè audendum, et patiendum fortiter,
 Omnibus notus gentibus, omnes incitat.

The first and greatest of poets; the herald of virtue; the giver of immortality; who, by his divine genius known to all nations, incites all, nobly to dare, and to suffer firmly.

OVER EPAMINONDAS.

Cujus à virtute, prudentiâ, verecundiâ,
 Thebanorum respublica
 Libertatem simul et imperium,
 Disciplinam bellicam, civilem et domesticam
 Accepit;
 Eoque amisso, perdidit.

By whose valour, prudence, and modesty, the Theban commonwealth gained liberty and empire, military discipline, civil and domestic policy; all which, by his death, were lost.

OVER ONE DOOR.

Charum esse civem, bene de republicâ mereri, laudari, coli, diligere, gloriosum est: metui verò, et in odio esse, invidiosum, detestabile, imbecillum, caducum.

To be dear to our country, to deserve well of the public, to be honoured, revered, loved, is glorious; but to be dreaded and hated, is odious, detestable, weak, ruinous.

OVER THE OTHER.

Justitiam cole et pietatem, quæ cum sit magna in parentibus et propinquis, tum in patriâ maxima est. Ea vita via est in cælum, et in hunc cœtum eorum qui jam vixerunt.

Cultivate justice and benevolence, which in an eminent manner is due to relations and to friends, but in the highest degree to our country: by this conduct the path is opened to the mansions of the blessed, and to the assembly of those who are now no more.

CAPTAIN GRENVILLE'S MONUMENT,

a rostral column, erected by the late Richard, Lord Cobham, in honour of Captain Grenville, who fell on the quarter-deck of his ship, the *Defiance*, in action with a French frigate, in May 1747. Upon the top, Heroic Poetry holds in her hand a scroll, with

Non nisi grandia canto.
Heroic deeds alone my theme.

Upon the plinth and on the pedestal are the following inscriptions :

Dignum laude virum musa vetat mori.
The muse forbids heroic worth to die.

Sororis suæ Filio,
THOMÆ GRENVILLE,
Qui, navis præfectus regiæ,
Ducente classem Britannicam
GEORGIO ANSON,
Dum contra Gallos fortissimè pugnaret,
Dilaceratæ navis ingenti fragmine,
Femore graviter percusso,
Perire, dixit moribundus, omninò satius esse,
Quam inertiae reum in judicio sisti;
Columnam hanc rostratam,
Laudans et mærens posuit

COEHAM.

Insigne virtutis, eheu! rarissimæ
Exemplum habes;
Ex quo discas,
Quid virum præfecturâ militari ornatum
Deceat

MDCCLXVIII.

To his Nephew,
 THOMAS GRENVILLE,
 Who,
 Captain of a ship of war,
 In the British Fleet,
 Commanded by Admiral Anson,
 In an engagement with the French,
 Being wounded mortally in the thigh,
 By a fragment of his shatter'd ship,
 Expiring said,
 " How much better is it thus to die,
 " Than to stand arraigned
 " Before a Court Martial*."
 This Naval Column
 was erected
 By Richard Viscount Cobham,
 As a monument of his applause and grief,
 1747.
 From this animating (but, alas! too rare) example,
 Learn,
 When honoured with command,
 What becomes
 An Officer.

Ye weeping muses, graces, virtues tell,
 If, since your all-accomplish'd SYDNEY fell,
 You, or afflicted Britain, e'er deplor'd
 A loss, like that, these plaintive lays record ;
 Such spotless honour, such ingenuous truth,
 Such ripen'd wisdom in the bloom of youth!
 So mild, so gentle, so compos'd a mind,
 To such heroic warmth and courage join'd!
 He too, like SYDNEY, nurs'd in learning's arms,
 For nobler war forsook her peaceful charms ;
 Like him, possess'd of every pleasing art,
 The secret wish of every virgin's heart :
 Like him, cut off in youthful glory's pride,
 He, unrepining, for his country died.

GEORGE LORD LYTTETLTON.

* An Officer in the squadron had, just before the action, been tried by a Court Martial for cowardice.

From this column, the portico of the house is seen obliquely; together with the British Worthies, the Temple of Ancient Virtue, and the Elysian Fields: the freshness of the verdure and of the foliage, the buildings and the water, all unite to make this scene one of the gayest and most cheerful in the gardens.

Two rustic bridges over the grotto river, conduct to

AN URN,

erected by the present Duke of Buckingham, and dedicated to his father, George, Marquess of Buckingham. Upon the Urn is the following inscription :

GEORGIO M. DE BUCKINGHAM,
 Patri amato,
 Viro nobili, et clarissimo,
 Hanc Urnam,
 Mærens, venerans, et exempli memor,
 D. D. D.
 RICHARDUS M. DE BUCKINGHAM,
 A. S. 1814.

TO GEORGE MARQUESS OF BUCKINGHAM,
 A beloved Parent,
 An illustrious and able Statesman,
 This urn is dedicated,
 by
 RICHARD, MARQUESS OF BUCKINGHAM,
 Who, lamenting his loss,
 And venerating his memory,
 Endeavours to emulate his example.
 A. S. 1814.

Upon the front of the pedestal is the following quotation from Cicero :

Hæc est mea, et fratris mei
 Germana patria:
 Hinc enim orti stirpe antiquissima:

Hic Sacra, hic gens,
 Hic majorum multa vestigia.
 Quid plura?

Hanc vides villam,
 Ut nunc quidem est,
 Lautius ædificatam
 Patris nostri studio;
 Qui,
 Cum esset infirma valetudine,
 Hic fere ætatem egit.

Cicero de legib. l. 2.

Amidst these scenes,
 My brother, and myself,
 Have past our earliest years.
 Sprung from an ancient and honourable race,
 We see ourselves surrounded here,
 By all that hereditary feelings
 Can render sacred to us,
 And contemplate the footsteps
 Of those who are gone before us;
 Need more be said?
 Behold this place,
 Improved, extended, and adorned,
 By the hand of a beloved Father,
 Who, under these shades,
 Passed his declining days.

Cicero de legib. l. 2.

On one side of the pedestal is the following inscription,
 from the Poem entitled *Human Life*, by Rogers:

“ When by a good man’s grave I muse alone,
 “ Methinks an angel sits upon the stone;
 “ Like those of old, on that thrice hallow’d night,
 “ Who sate and watch’d in raiment heavenly bright;
 “ And with a voice inspiring joy, not fear,
 “ Says, pointing upward, that he is not here;
 “ That he is risen!”

On the opposite side of the pedestal is the following extract, taken from the *Life of Agricola*, by Tacitus :

Quidquid ex Agricola amavimus,
www.libtool.com.cn

Quidquid mirati sumus,

manet,

Mansurumque est in animis hominum,

in æternitate temporum,

Famâ rerum.

Nam multos veterum,

velut inglorios, et ignobiles,

Oblivio ruet,

Agricola

Posteritati narratus et traditus,

Superstes erit.

Tacit. de Vitâ Agric.

Whatever we most admired and fondly loved in Agricola, remains, and will for ever remain, engraven on the hearts of men, by the hand of fame, in the deep characters of recorded ages. Oblivion has cast over the memory of many who are gone before him, the veil of ignoble and inglorious obscurity. In the annals of history, Agricola lives for posterity.

THE TEMPLE OF BRITISH WORTHIES,

by Kent, is a building cut into niches, wherein are placed the following busts, by Rysbrack, and Scheemakers :

ALEXANDER POPE,

Who, uniting the correctness of judgment to the fire of genius,

by the melody and power of his numbers,

gave sweetness to sense, and grace to philosophy.

He employed the pointed brilliancy of wit to chastise the vices,
and the eloquence of poetry to exalt the virtues, of human nature ;

And being without a rival in his own Age,

imitated and translated, with a spirit equal to the originals,

the best Poets of Antiquity.

SIR THOMAS GRESHAM,

Who, by the honourable profession of a merchant,
 having enriched himself and his country ;
 for carrying on the commerce of the world,
 built the Royal Exchange.

IGNATIUS JONES,

Who, to adorn his country,
 introduced and rivalled the Greek and Roman Architecture.

JOHN MILTON,

Whose sublime and unbounded genius equalled a subject
 that carried him beyond the limits of the world.

WILLIAM SHAKSPEARE,

Whose excellent genius opened to him the whole heart of man,
 all the mines of fancy, all the stores of nature ;
 and gave him power, beyond all other writers,
 to move, astonish, and delight mankind.

JOHN LOCKE,

Who, best of all Philosophers,
 understood the powers of the human mind ;
 the nature, end, and bounds of civil government ;
 and, with equal courage and sagacity, refuted
 the slavish systems of usurped authority
 over the rights, the consciences, or the reason of mankind.

SIR ISAAC NEWTON,

Whom
 the God of nature made to comprehend his works.

SIR FRANCIS BACON, LORD VERULAM,

Who, by the strength and light of a superior genius,
 rejecting vain speculation and fallacious theory,
 taught to pursue truth, and improve philosophy
 by the certain method of experiment.

In the niche of a Pyramid is placed a Mercury, with these words subscribed :

Campos ducit ad Elysios.—Leads to the Elysian Fields.

And below this figure is fixed a square of black marble, with the following lines :

Hic manus ob patriam pugnando vulnera passi,
 Quique pii vates, aut Phœbo digna locuti,
 Inventas aut qui vitam excoluere per artes,
 Quique sui memores alios, fecere merendo.

Here are the bands, who for their country bled ;
 And bards, whose pure and sacred verse is read :
 Those who, by arts invented, life improv'd ;
 And, by their merits, made their mem'ries lov'd.

KING ALFRED ;

The mildest, justest, most beneficent of kings ;
 who drove out the Danes, secured the seas, protected learning,
 established juries, crushed corruption, guarded liberty,
 and was the founder of the English constitution.

EDWARD, PRINCE OF WALES ;

The terror of Europe, the delight of England :
 who preserved unaltered, in the height of glory and fortune,
 his natural gentleness and modesty.

QUEEN ELIZABETH,

Who confounded the projects, and destroyed the power
 that threatened to oppress the liberties of Europe ;
 took off the yoke of ecclesiastical tyranny ;
 restored religion from the corruptions of popery ;
 and by a wise, a moderate, and a popular government,
 gave wealth, security, and respect to England.

KING WILLIAM III.

Who, by his virtue and constancy,
 having saved his country from a foreign master ;
 by a bold and generous enterprize,
 preserved the liberty and religion of Great Britain.

SIR WALTER RALEIGH,

A valiant Soldier, and an able Statesman ;
 who, endeavouring to rouse the spirit of his master,
 for the honour of his country, against the ambition of Spain,
 fell a sacrifice to the influence of that court,
 whose arms he had vanquished, and whose designs he opposed.

SIR FRANCIS DRAKE,

Who, through many perils, was the first of Britons
 that ventured to sail round the globe ;
 and carried into unknown Seas and Nations
 the knowledge and glory of the English name.

JOHN HAMPDEN,

Who, with great spirit and consummate abilities,
 began a noble opposition to an arbitrary court,
 in the defence of the liberties of his country ;
 supported them in parliament,
 and died for them in the field.

SIR JOHN BARNARD,

Who distinguished himself in parliament,
 by an active and firm opposition to the pernicious and iniquitous
 practice of stock-jobbing ;
 at the same time exerting his utmost abilities to increase the
 strength of his country,
 by reducing the interest of the national debt ;
 which he proposed to the House of Commons in the year 1737,
 and, with the assistance of Government,
 carried into effect in the year 1750,
 on terms of equal justice to Particulars and to the State ;
 notwithstanding all the impediments which private interest
 could oppose to public spirit.*

* Many of these inscriptions were written by George Lord Lyttelton.

In the Grotto River are several small Islands ; upon one of them is

A MONUMENT TO THE MEMORY OF CAPTAIN COOK.

It consists of an ancient Sarcophagus, on a pedestal. In the die of the pedestal is a medallion of Captain Cook in marble, and under it, in a tablet,

JACOBO COOK, MDCCLXXXVIII.

Upon another Island, to which the walk towards the house is conducted by two rustic bridges, stands

A SMALL STONE ALTAR,

which was erected by His Most Christian Majesty Louis XVIII, King of France and Navarre, at Gosfield, in the County of Essex, a house belonging to George, Marquess of Buckingham, which that nobleman gave up to the illustrious members of the Royal Family of France, during the lamentable period of the French revolution, which banished them from their legitimate throne and native land. In testimony of his grateful sense of the hospitable and generous assistance which he received from the Marquess of Buckingham, His Majesty directed the following inscription to be placed on one face of the altar, at the same time that he planted some elm trees round the spot :

Hunc locum
 GEORGII MARCHIONIS A BUCKINGHAM,
 Ejusque uxoris, Mariæ Nugent,
 Generositatē,
 Ludovicus XVIII Franciæ et Navarræ Rex,
 Regisque a Fratre nepos,
 Ludovicus Antonius Engolismæ Dux,
 Primum in Angliâ

Habitaverunt.
 Inde,
 Maria Josepha Ludovica Sabaudiaë,
 Franciaë et Navarraë Regina,
 Maria que Theresia Francia Engolisma Ducissa
 Conjuges eorum charissimæ,
 Novæ istis Sedibus successere hospites,
 Has hic ulmos,
 Bene memorum mentium
 Pignora,
 Manu suâ plantaverunt.
 Prid. Kal. Mart. MDCCCIX.
 Crescent illæ, cresces et gratitudo !

This place,
 By the generous munificence of
 GEORGE, MARQUESS OF BUCKINGHAM,
 and of
 Mary Nugent, his Marchioness,
 was inhabited,
 Upon their first arrival in England,
 By
 Louis XVIII, King of France and Navarre,
 And his Nephew,
 Louis Anthony Duke of Angoulême,
 And afterwards
 By their illustrious Consorts,
 Maria Josepha Ludovica of Savoy,
 Queen of France and Navarre ;
 and
 Maria Theresa of France,
 Duchess of Angoulême :
 The Elms around this spot
 were planted
 By their own hands,
 As a Memorial
 Of their unceasing Gratitude.
 A.D. 1809.

When Gosfield was sold by the present Duke of Buckingham, he removed to this place a memorial so honourable

to the memory of his parents, as well as to the English nation, and inscribed on the opposite face of the Altar, the ensuing explanatory document, viz. :

www.libtool.com.cn

Post reditum
Galliarum solio Ludovicum
Compositamque Deo volente
In Europa pacem
Egregium hoc
Et merito sibi carum
Paternæ benignitatis ac munificentiae
Monumentum

RICHARDUS DUX BUCKINGHAMIÆ ET CHANDOSIÆ,

Gosfilda in hos hortos translatum
Hic inter tot alia
Majorum suorum vestigia
Locum habere voluit.
MDCCCXXV.

Louis the King,
Having been restored
To the throne of France ;
And Peace,
By the blessing of God,
To Europe ;

RICHARD, DUKE OF BUCKINGHAM AND CHANDOS,

Removed from Gosfield
This monument
Of the munificent and splendid
Hospitality of his Parents,
And placed it amidst these scenes,
Surrounded by the Memorials
Of his Ancestors.
A.D. 1825.

From a bench is seen

A FOUNTAIN

of white marble, from whence flows a Spring of the purest water. On a tablet is placed the following inscription from Thomson :

Here pause in silence, while beneath the shade
Of solemn Oaks, that tuft the swelling mounts,
You pensive listen to the plaint of rills,
That, purling down, their dewy murmurs shake
On the sooth'd ear.

The walk leads on to

THE GROTTTO.

The trees which stretch across the water, together with those which back it, and others which hang over the cavern, form a scene singularly perfect in its kind. The front of it is composed of rough stone. The inside is finished with a variety of shells, spars, fossils, petrifications, stalactites, and specimens of minerals. At the upper end is a circular recess, in which are two basons of white marble: in the upper is placed a fine marble statue of Venus rising from her bath, and from this the water falls into the lower bason, from whence it is conveyed under the floor to the front, where it falls into the river through the lower cavern. A tablet of white marble contains the following lines from Milton :

Goddess of the silver wave,
To thy thick embower'd cave,
To arched walks, and twilight groves,
And shadows brown which sylvan loves,
When the sun begins to fling
His flaring beams, me, Goddess, bring.

THE TEMPLE OF CONCORD AND VICTORY,

is a large and beautiful building, decorated with twenty-eight fluted Columns of the Ionic order, and is one of the principal ornaments in the gardens. It was originally

designed by Kent, from the measurements (which it nearly follows) of the Maison Carrée at Nismes; but it was unfinished, particularly in the internal decorations, till the year 1763, when it was completed under the directions of Signor Borra, and dedicated by Lord Temple to Concord and Victory, as a monument of the glories of the War, terminated by the peace of Fontainebleau. On the top are six statues; and the front pediment is adorned with a piece of Alto-relievo, by Scheemakers, representing the four quarters of the world bringing their various products to Britannia. In the frieze of the Portico is this inscription:

CONCORDIÆ & VICTORIÆ.—To Concord and Victory.

On the walls of the Anti-Temple are two Medallions, describing

CONCORDIA FEDERATORUM.—Concord of the Allies.

CONCORDIA CIVIUM.—National Concord.

Over the door is this inscription, from Valerius Maximus:

Quo tempore salus eorum, in ultimas angustias deducta, nullum ambitioni locum relinquebat.

The times with such alarming dangers fraught,
Left not a hope for any factious thought.

In the niche of the temple is placed the statue of Liberty, with this inscription on the pedestal:

Placidam sub Libertate quietem.
Tranquillity secured by Liberty.

And on the pediment,

Anno Salutis, MDCCLXIII.—In the Year of Grace, 1763.

Over this, in a tablet, is the following inscription, from Valerius Maximus:

Candidis autem animis voluptatem præbuerint, in conspicuo posita, quæ cuique magnifica merito contigerunt.

A sweet sensation touches every breast
Of Candour's gen'rous sentiment possess;
When public services, with honour due,
Are gratefully mark'd out to public view.

On the walls are fourteen Medallions to represent the taking of Martinique, &c.; Louisbourg; Montreal; Naval Victory off Belleisle; Fellinghausen; Crown Point; Niagara; Fort du Quesne; Goree, and Senegal; Havannah, and Manilla; Beau Sejour, Cherburgh, and Belleisle; Crevelt, and Minden; Naval Victory off Lagos; Quebec; Guadaloupe, &c.; Pondicherry, &c.—executed from several of the medals of the time.

From this Portico is seen to great advantage the Grecian Valley, adorned by clumps of the finest trees, beautifully disposed; and

AN OBELISK

in the Park, above an hundred feet high, inscribed to Major General WOLFE, who perished on the Heights of Abraham, in the action which preceded the surrender of Quebec to the British arms—with this inscription:

Ostendunt terris hunc tantum Fata.—
The Fates but shew him to the world.

MDCCLIX.

This Obelisk stands upon a hill in the approach from Northamptonshire, which is very magnificent. At the entrance from the Towcester road, are four Lodges, from whence a very broad line of avenue, of four miles in length, cut through the extensive woods of Stowe, is terminated by the Obelisk.—In the other line from the Temple,

is seen a lofty fluted Column, erected to the memory of Richard, Lord Viscount Cobham.

A gravel walk leads by the Statue of Hercules and Antæus, skirting the valley, to

THE FANE OF PASTORAL POETRY.

Here a most pleasing forest-scene presents itself, formed by extensive lawns of the Park, bounded with old oaks. The valley, which is most magnificently terminated by the Temple of Concord and Victory, crowning the slope at the upper end, leads to

LORD COBHAM'S PILLAR,

one hundred and fifteen feet high; erected to his memory by his widow, the Viscountess Cobham; it is adorned on the summit with a statue of his Lordship, who originally laid out these Gardens.

This Monument was designed by Gibbs, but the pedestal has been altered by Valdrè, and enlarged so as to support four Lions on the four angles. On the four principal faces are the following inscriptions:

ON A TABLET OVER THE DOOR.

Ricardo Vicecomiti de Cobham,
Exercituum Britannicorum Marescallo,

Qui in Castris, et in Negotiis

Rempubicam sustinuit;

Et

Elegantiori Hortorum cultu,
His primum in agris illustrato,

Patriam ornavit.

MDCCLXIX.

To Richard, Lord Viscount Cobham, Field Marshal of the British Armies; who served his country as well in the cabinet as the field; and who adorned it by a more elegant system of modern gardening, first illustrated on this spot.

ON A TABLET ON THE OPPOSITE SIDE.

L. Luculli summi viri virtutes quis! Quam multi villarum magnificentiam imitati sunt!

www.libtool.com.cn

TULLY'S OFFICES.

How many have imitated the magnificence of L. Lucullus's Villas! but how few have aspired to emulate his virtues!

ON A TABLET ON THE SOUTH SIDE.

And you, brave Cobham, to the latest breath,
Shall feel your ruling passion strong in death;
Such in those moments, as in all the past,
“ Oh, Save my Country, Heaven!” shall be your last.

A. POPE.

ON A TABLET ON THE NORTH SIDE.

Consult the genius of the place in all
That bids the waters rise, or gently fall;
That helps th' ambitious hill the heav'ns to scale,
Or scoops in circling theatres the vale;
Calls in the country, catches op'ning glades,
Unites the woods, and varies shades from shades;
Nature shall join you; Time shall make it grow
A work to wonder at,—perhaps a STOWE.

A. POPE.

A circular staircase leads up to the top, which commands a view over a great part of the counties of Buckingham, Oxford, Northampton, Bedford, and Hertford.

In the Park, to the westward, is the

BOURBON TOWER,

A circular building of hewn stone, deriving its name from the circumstance of the clumps of Oaks which surround it being planted by the hands of H. M. C. Majesty Louis XVIII. King of France and Navarre, and of the Princes of his Royal house, in commemoration of their visit to Stowe, A. D. 1808, viz. :

CHARLES PHILIP, the King's Brother,—Monsieur.

LOUIS ANTHONY, the King's Nephew,—Duc d'Angoulême.

CHARLES FERDINAND, the King's Nephew,—Duc de Berri.

LOUIS PHILIP,—Duc d'Orleans.

LOUIS CHARLES,—Compte Beaupré.

LOUIS JOSEPH,—Prince de Condé.

LOUIS HENRY,—Duc de Bourbon.

The height of the tower is 65 feet, its circumference 110 feet. Within it are apartments, and a winding staircase leads to the top of the edifice. Four towers are placed round it. Over the door is an inscription on a marble slab, placed by the late Marquess of Buckingham, recording the event from which the building derives its name.

In another part of the tower is another slab of marble, bearing the following inscription, placed by the present Duke of Buckingham :

LUDOVICO REDITO

Hanc tabulam

Posuit

RICHARDUS MARCHIO DE BUCKINGHAM.

A. S. 1816.

LEWIS RESTORED.

THIS TABLET

was placed

by

RICHARD MARQUIS OF BUCKINGHAM,

A. S. 1816.

Near Lord Cobham's Pillar is

THE QUEEN'S BUILDING,

originally designed by Kent; dedicated by George, Marquess of Buckingham, to Charlotte Sophia, Queen of England, Consort to King George III., on the recovery of the King from his illness, A. D. 1789. It has been altered by the addition of a Corinthian Portico standing on an elevated

basement story, with a flight of steps in front, which lead to the interior apartment, decorated in 1790. The room is ornamented with Scagliola columns and pilasters, supporting a trunk ceiling, taken from the design of the Temple of the Sun and Moon, at Rome: at the West end is a Medallion of Britannia dejected, and with her spear reversed; and on the tablet is the following inscription:

Desideriis icta fidelibus
Quærit Patria Cæsarem.

For Cæsar's life, with anxious hopes and fears,
England pours out to Heav'n a nation's tears.

On the East end is a Medallion of Britannia with a Palm branch, sacrificing to Esculapius; and on the tablet is the following inscription:

O Sol pulcher! o laudande, canam
recepto Cæsare felix!

O happy day! with rapture Britons sing
How blest the hour when Heav'n restor'd their King

In the centre of this apartment is a sitting figure of Britannia supporting a Medallion of the Queen.—The figure is as large as life, and is placed on a fluted pedestal, on which is the following inscription:

Charlotte Sophiæ Augustæ,
Pietate erga Regem, erga Rempublicam
Virtute et constantiâ,
In difficilimis temporibus spectatissimæ
D. D. D.

Georgius M. de Buckingham.

MDCCLXXXIX.

To the QUEEN,
Conspicuous for her conduct in a moment of the greatest difficulty,
For her duty to the King,
And for her attachment to the interests of her Country,
GEORGE M. BUCKINGHAM dedicates this monument.

On the walls of the centre compartment of this building are four Medallions, representing

1. Trophies of Religion, Justice, and Mercy.
2. Trophies of Agriculture and Manufacture.
3. Trophies of Navigation and Commerce.
4. Trophies of War.

From this Portico the ground falls very rapidly ; and on the crest of the opposite hill is

THE GOTHIC TEMPLE,

a large building of yellow stone, seventy feet high, built in the style of the Moorish Gothic, and adorned withinside by a collection of old painted glass, consisting of sacred subjects, and of great variety of armorial bearings ; some of which are very finely executed. The principal room is circular, the arches and dome are ornamented with the descents and inter-marriages of the Grenville and Temple Families, in a regular series of armorial bearings from the Saxon Earls of Leicester, to the late Lord Viscount Cobham, and to his sister and heiress Hester, Countess Temple.—On each side is a small circular recess, with painted glass of armorial bearings of different families ; and at the upper end a circular staircase leads to a gallery on the second story, where there are likewise two other recesses, with those of the Saxon Heptarchy.—The tower affords a very extensive view round the country.

In a circular recess, near this temple, embowered in ancient oaks, are placed Statues in stone, by Rysbrack, of the seven Saxon Deities, who gave names to the days of the week ; their titles are engraved in Runic characters.

Through the valley below this building flows the upper Lake, over which is

THE PALLADIAN BRIDGE,

the roof supported by Ionic pillars, and the whole finished after the bridge at Wilton, designed by Palladio. From this Bridge is seen the Rivulet, forming a small Water-fall, which supplies the lake. The Walk leads to

THE TEMPLE OF FRIENDSHIP,

a large Structure of the Tuscan order: on the outside of which is this motto:

AMICITIÆ S.—Sacred to Friendship.

MDCCXXXIX.

The inside is furnished with Busts in white marble, by Scheemakers and others, of Richard, Viscount Cobham, and the political party of which he was a member, *viz.* Frederick, Prince of Wales; the Earls of Chesterfield, Westmorland, and Marchmont; the Lords Cobham, Gower, and Bathurst; Richard Grenville, afterwards Earl Temple; William Pitt, afterwards Earl of Chatham; and George Lyttelton, afterwards Lord Lyttelton.

From thence the walk conducts to

THE PEBBLE ALCOVE.

At each extremity of the large gravel walk in front of the House is a Groupe, in stone, representing Hercules and Antæus, and Hercules and Cacus.

The Gardens contain about 600 Acres; and the circumference, by the outside walk, is 3 miles.

DESCRIPTION
www.libtool.com.cn

OF

THE HOUSE.

A FLIGHT of thirty-one steps, adorned with two Lions on the pedestals, taken from those originally in the Garden vestibule of the Villa Medici at Rome, but now in Florence, leads up to the Portico or Loggia. On each side is a Flower Garden, extending along the entire front of the House, enclosed by a balustrade of iron and Portland stone, surmounted at intervals by vases from the Antique.

In the semicircles over the Ionic Entablature of the centre building, are two Medallions, representing the four Seasons:—there are likewise three other Medallions, in the same position, on each pavilion, *viz.* Venus and Adonis, and two Sacrifices:—over the centre of the east pavilion, the statues of Peace and Plenty; over the west, those of Religion and Liberty: betwixt the statues, in a pannel, at the top of the west pavilion, is the following inscription:

Richardus Comes Temple F.—By Richard Earl Temple.

AT THE EAST END.

Anno Salutis, MDCLXXV.—In the Year of Grace, 1775.

THE LOGGIA,

is formed by six Corinthian columns, three feet seven inches in diameter, and two pilasters;—over the great door and niches is a Bas-relief, representing a Sacrifice to Bacchus, which fills the whole space from pilaster to pilaster. In the Loggia are placed four Antique statues, *viz.* Lucius Verus, from the Braschi collection at Rome; he is leaning against the stem of a date tree, shewing the statue to have been sculptured when he returned conqueror from Syria:—Agrippina, as the Muse of History:—the Emperor Marcus Aurelius Antoninus; this statue was found in the Villa of Alexander Severus, near the Via Ostensis, and was brought from Italy by the Marquess of Chandos;—the Empress Julia, in the character of a Sacrificing Priestess, from the Odescalchi collection.

In the inter-columniations on the sides, are two fine groupes in white marble, one of Venus and Adonis, by Scheemakers; the other of Vertumnus and Pomona, by Delvaux. These groupes were formerly at Canons, the seat of the first Duke of Chandos.

In the recesses are two fine Antique sitting statues, *viz.* a Cybele, and a Juno, in white marble.

The ceiling is divided into three compartments taken from the designs of Palmyra.

In the Loggia stand two large Tazze of Cipolino marble, belonging to the Braschi collection, at Rome, and brought from thence by the present Duke of Buckingham.

A very rich door-case, carved in stone, from the same designs, leads into

THE SALOON;

An oval, lighted by a central opening in a dome. The

ceiling is divided into compartments which diminish towards the centre. The oval light is ornamented with scroll work ; at each end of it are Female Figures, supporting the arms of the first Earl Temple, and of George Marquess of Buckingham.

The Cornice is of the Doric order, with masks of Bacchantes and Satyrs:—above is an attic supporting an alto-relievo, consisting of more than three hundred figures, designed and executed by Valdrè. They are disposed so as to fill the whole circle, and compose a Triumph and a Sacrifice ; they were collected, principally, from the columns of Trajan and of Antoninus ; from the arches of Severus, Titus, and Constantine ; and from other celebrated monuments of Roman grandeur : they are in general nearly four feet high, and are blended with various trophies, spoils, and animals. Over the Loggia Door is the Temple to which the procession leads ; over the Hall door is the Triumphal Arch from which it proceeds. The Cornice is supported by sixteen highly finished Scagliola columns, executed by Bartoli, in imitation of Sicilian jasper ; the bases and capitals are of white marble.

In the walls are sixteen compartments, with trophies in bold relief. In the niches are the following Antique statues in white marble :

Meleager.

The Emperor Augustus.

One of the Muses.

Apollo. In addition to the usual attributes, those of the God of Medicine are attached to this statue ; it was found in the island of Lemnos, and brought from Rome the Duke of Buckingham, in 1829.

A Roman Consul, in the act of speaking.

Brought from Rome by the Duke of Buckingham.

Venus.

Antinous.

Paris, holding out the Apple of Discord.

This statue was discovered by Mr. Gavin Hamilton, near the Ruins of the ancient Lanuvium, between Albano and Velletri, in the year 1771, and was purchased of him by George, Marquess of Buckingham.

In the alternate niches are large Candelabra, richly bronzed and gilt.

The Pavement is of white Carrara marble, in squares of four feet.

THE ENTRANCE HALL.

The ceiling is painted by Kent, and represents the seven Planets; the ruling one, that of Mars, being the likeness of King William III., presents a sword to Field Marshal Viscount Cobham, in allusion to that Prince having given him the command of a regiment.

On the West wall is an Alto-relievo, in white marble, by Banks, of Caractacus, in presence of the Emperor Claudius. Underneath it stands a Cast in bronze, as large as the original, from the celebrated group of the Laocoon, in the Gallery at Florence. It was moulded and chased by Carbonneau, of Paris, who received the gold medal of the Institute for the work.

Opposite to it is an Alto-relievo, in white marble, by Scheemakers, representing Alexander the Great visiting the Tent of Darius; and a Head of Saint Peter, in Mosaic.

There are also several other Statues and Busts, in white marble, among which may be mentioned :

A Roman Senator, found in Herculaneum.

The Goddess Hygeia.

A Bust of the Emperor Nero. Brought from Rome by George, Marquess of Buckingham.

A Bust of the Emperor Liberius, found in the ruins of his Palace, at Capri, and with it was also found the small Cameo of that Emperor, now in the possession of the Duke of Buckingham.

Upon pedestals of white marble, are two large Antique Vases, of the same material; they were found in the Villa Adriana, and have been engraved by Piranesi. They are covered with Bacchanalian subjects in relief, and the mouldings and decorations of one of them, in which four serpents form the handles, are very bold and curious.

On a pedestal of gray Italian marble, stands a beautiful Statue of Mercury, sustained by the breath of Zephyr, cast in bronze, from the original, by John of Bologna, at Florence. It was brought from Italy by the Marquess of Chandos, in 1817.

A Vase and Pedestal, of Elba granite, finely polished. The Vase, with the handles gracefully formed by serpents entwining, is cut out of a single block.

The Pictures are as follow :—

1. King Charles II.,—whole length.—Presented by him to Sir Richard Temple.
2. Louis XVI., King of France.
3. Sarah Jennings, Duchess of Marlborough.—Given by her to the Right Honourable James Craggs, Secretary of State.
4. George Monk, Duke of Albemarle.
5. Gaston d'Orleans, brother to Louis XIII., King of France.

6. James, Duke of York, afterwards King James II.,—whole length.—Presented by him to Sir Richard Temple.

7. Thomas Howard, Earl of Arundel, K.G. *Obiit* 1646.

8. Henri de Lorraine, Duc de Guise.

Assassinated at Blois, by order of Henry III., 1588.

9. Dr. John Moorcroft.

He is represented holding in his hand an ornamented Bible, partly bound in silver, now in the Library at Stowe.

10. The Marquis de Vieuville,—whole length. *Vandyke.*

This nobleman came to England in the train of the Comte de Harcourt, Ambassador from France to Charles I.; he fought on the King's side at the battle of Auburne Chase, where he was killed. 1642.

11. Anne Hamilton, wife of Robert, third Earl of Southesk.

12. George Brooke, sixth Lord Cobham, K.G. *Obiit* 1558.

13. The Lady Henrietta Berkeley, daughter of George, first Earl of Berkeley. *Obiit* 1710.

14. Maurice of Nassau, Prince of Orange.

15. William, Prince of Orange, afterwards King William the Third.

16. Count de Gondomar, Ambassador from Spain to James I.,—whole length. *Velasquez.*

17. Oliver Cromwell. *Richardson, sen.*

The Boy who is represented tying the Scarf, is Sir Peter Temple, of Stanton Bury, county of Bucks, who was his page, and who gave this picture to Sir Richard Temple, of Stowe, in 1685.

18. Ben Jonson.

19. Barbara Villiers, Duchess of Cleveland,—whole length.
Sir Peter Lely.

20. Edward Russell, Earl of Orford. Admiral, and Commander-in-Chief of the Navy, at the Battle of La Hogue, in 1692.

21. Forde, Lord Grey of Werke, afterwards Earl of Tankerville. *Obiit* 1701.

22. Cosmo III., Grand Duke of Tuscany.

He travelled through England in 1669, and the Journal of his Tour has recently been translated and published from the original MS., still preserved at Florence.

23. Colonel James Stanyan. *Dobson*.

24. Frances Stuart, wife of Charles Stuart, Duke of Richmond and Lenox.

Celebrated in the *Mémoires de Grammont*, as "La Belle Stuart."

25. John Locke.

26. Alexander Pope.—Presented by Pope to the Right Honourable James Craggs. *Hudson*.

A staircase of stone, enclosed by an iron balustrade, winds from the Entrance Hall, down to the

EGYPTIAN HALL,

which forms the Winter, or covered entrance, under the North Portico, and from the Park.

On each side of the lowest steps are two Sphinxes, of stone. The walls are decorated with hieroglyphics and various designs, taken from the Baron Denon's drawings of Egyptian temples and sepulchral monuments. The ceiling is vaulted, and ornamented with a copy of the celebrated Zodiac, discovered in the Temple of Tintyra.

THE NORTH PORTICO

is formed by four Ionic columns, two feet ten inches diameter, and two pilasters: on each side of the steps is the figure of a Lion couchant.

On the east side of the Hall are two dressing rooms and

a bed room, called the CHANDOS ROOMS; and on the west side of the Hall are also a bed room and two dressing rooms, called the CLARENCE ROOMS; in the first of which is a white marble Bust, by Comelli, of His Royal Highness William Frederick, late Duke of Gloucester.

On the toilet table is a service of silver dressing plate.

The following is a list of the pictures :

27. William Camden, the historian.
28. Elizabeth, Queen of Bohemia, daughter of James I.
29. William Dobson. *Obiit* 1646. *Painted by himself.*
30. The Emperor Charles V.
31. Frederick, Elector Palatine and King of Bohemia.
32. John Van Huysum, the flower painter. *Obiit* 1749.
33. John, Duke of Marlborough, on horseback.—Given by him to the Right Honourable James Craggs.
34. King Henry V.
35. Sir Richard Leveson, of Trentham, K.B. *Vandyke.*
36. King Henry VII.
37. Dr. Jonathan Swift, Dean of St. Patrick's.—This picture was presented to Robert, Earl Nugent, by Dr. Dunkin, with some verses.
38. Edward Clinton, Earl of Lincoln, Lord High Admiral, K.G. *Obiit* 1585.
39. A small Portrait of a Woman, unknown.
40. Mrs. Siddons, as the Tragic Muse.—Copied from Sir Joshua Reynolds' celebrated picture, by Mary, Marchioness of Buckingham.
41. William Laud, Archbishop of Canterbury. *Vandyke.*
42. Henry Howard, Marquess of Northampton, K.G. *Obiit* 1614.
43. A small Portrait of a Man, unknown.
44. William Herbert, Earl of Pembroke, K.G. *Obiit* 1630. *Mytens.*

45. Portrait of a Burgomaster, name unknown. Inscribed
"Ætatis suæ 55, 1648." *Frank Hals.*
46. The Chief Baron Comyn; author of *Comyn's Digests.*
47. Catharine of Braganza, Queen of Charles II.
48. An Old Man reading a Letter.
49. Portrait of a Man, in costume of the time of James I.,
 name unknown.
- 50.
51. Thomas, first Lord Coventry, Lord Keeper.
Cornelius Jansen.
52. Right Honourable Joseph Addison.
53. The Burgomaster's Wife. Inscribed *"Ætatis suæ
 47, 1648."* *Frank Hals.*

THE GRAND STAIRCASES

lead to the Bed Rooms in the upper story.

WEST CORRIDOR AND STAIRCASE.

54. The Horrors of War.

Venus is represented endeavouring to restrain the fury of Mars, who is rushing forth from the Temple of Janus, led on by the Harpies of Discord and Revenge, and overturning, in his progress, the Emblems of the Arts and Sciences, alike insensible to the allurements of Venus, and the lamentations of Cybele. A copy from the original of Rubens, in the Florence Gallery, by *Giovanni de l'Era.*

55. Hercules at the Court of Omphale, Queen of Lydia.
Luca Giordano.
56. Venus on a Shell, drawn by Dolphins, and attended by
 Sea Gods, &c. *Luca Giordano.*
57. Portrait of a Man in Armour, unknown.
58. Portrait of a Man, unknown.

59. Leonhard Ritts, "born in 1548, died 1625."
60. Ann Hyde, daughter of Edward, Earl of Clarendon,
and wife of James, Duke of York, afterwards
James II. *Obiit* 1671.
61. James Quin, the Comedian. *Obiit* 1766. *Gainsborough*.
62. Sir Robert Rich, of Gosfield, in Essex. *Obiit* 1581.
63. Catherine Finch, wife of Sir John Wentworth, of
Gosfield Hall, Essex. *Obiit* 1639.
64. Henry Somerset, second Duke of Beaufort, when a boy.
Obiit 1714. *Sir Godfrey Kneller*.
65. Elizabeth Wriothsley, first wife of Ralph, first Duke
of Montague. *Obiit* 1690.
66. Katherine, daughter of Henry Hyde, Earl of Clarendon
and Rochester, and wife of Charles, third Duke of
Queensberry.
67. Elizabeth Cavendish, second wife of Ralph, first Duke
of Montague. *Obiit* 1734.
68. Mary, daughter of Sir Eusebius Isham, and wife of Sir
Fleetwood Dormer.
69. John, second Duke of Argyll. *Obiit* 1743.
70. Sir Christopher Hatton, K. G.
71. Portraits of Two Men in Armour, of the time of
Charles I.
72. Admiral Sir Charles Wager. *Obiit* 1743. *M. Dahl*.

EAST CORRIDOR AND STAIRCASE.

Upon a white marble pedestal stands an ancient Sarco-
phagus, which was found on the road to Tivoli, and was
brought to England by George, Marquess of Buckingham.
It is a chest of white marble, nearly three feet long, by
about twenty inches high: the covering to it represents a
sort of mattress, upon which there is a figure of a boy,
recumbent within the folds of a large snake.

At one end, is the following inscription :

D.M. Antonia Pacuvio filia fecit sibi et Erennio filio suo piissimo Imperatoris Trajani Cæsaris Augusti Germanici servo dispensatori Montaniano.

www.libtool.com.cn

On marble tables, on each side of the pedestal, are two other Sarcophagi : one of them with a very fine alto relievo of a Boar Hunt. It was discovered by the Marquess of Chandos in the year 1817, close to the Appian way, near the tomb of Cecilia Metella, and brought by his lordship to England.

73. John, Duke of Marlborough,—whole length.—Given by him to the Right Honourable James Craggs.
74. James Graham, Marquess of Montrose. *Obiit* 1650.
75. Claude de Mesmes, Comte d'Avaux. *Obiit* 1650.
76. An Unknown Portrait in the costume of a French nobleman, of the reign of Louis XIII.
77. The Right Honourable James Craggs, Secretary of State. *Obiit* 1721.
- 78.
79. King George II.,—a small whole length.
80. Mary, Queen of Scots.
81. The Lady Jane Grey.
82. Henri d'Orleans, Duc de Longueville. *Obiit* 1663.
83. King James I.
84. Mary, daughter and heir to Sir George Curzon, of Croxhall in Derbyshire, and wife of Edward Sackville, fourth Earl of Dorset. ... *Vandyke*.

This Lady is said to have been “accomplished with all virtues, and of an excellent judgment; whom King Charles the First entrusted with the tuition of the Princess his daughter : and she was also Lady Governess of James, Duke of York, in 1638. Her conduct and prudence were so conspicuous that when she died, both Lords and Commons, sitting at Westminster, ordered that her funeral should be at the public expense, and she was buried with great state and solemnity, on September 3, 1645.”

85. John Desborough, General for the Parliament. *Dobson*.
 86. Jane Cromwell, sister to Oliver Cromwell the Protector,
 and wife of John Desborough. *Dobson*.
 87. Maurice of Nassau, Prince of Orange. *Mierveldt*.
 88. Barbara Villiers, Duchess of Cleveland. *Sir Peter Lely*.
 89. "Midsummer Night's Dream." *Fuseli*.

Titania, Queen of the Fairies, Bottom, Fairies attending, &c. &c.

"Come, sit thee down upon this flowery bed,
 "While I thy amiable cheeks do coy,
 "And stick musk roses in thy sleek smooth head,
 "And kiss thy fair large ears, my gentle joy."

ACT IV. SCENE I.

90. "Midsummer Night's Dream." *Fuseli*.

*Oberon and Titania, King and Queen of the Fairies, Puck, Bottom,
 Fairies attending, &c. &c.*

Oberon. "Now, my Titania, wake you, my sweet queen.

Titania. "My Oberon, what vision have I seen?

"Methought I was enamoured of an ass.

Oberon. "There lies your love.

Titania. "How came these things to pass?

"O! how mine eyes do loath his visage now.

Oberon. "Silence, awhile.—Robin, take off this head.—

"Titania, music call: and strike more dead

"Than common sleep, of all these five the sense."

ACT IV. SCENE I.

91. Sir Francis Bacon, Viscount St. Albans.
 92. William Cadogan, Earl of Cadogan, Master-General of
 the Ordnance, and General of all the King's Forces.
Obiit 1726.
 93. Pope Clement XIV. (Ganganelli.) Painted at Rome,
 by the Pope's desire, for George Grenville (after-
 wards Marquess of Buckingham), in 1774.
 94. General Michael Richards. *Obiit 1722*.

95. King George I.,—whole length.
96. Thomas Wentworth, Earl of Strafford, with his Secretary, Sir Philip Mainwaring. ... *Vandyke.*
97. The Marquess of Granby,—whole length.
Sir Joshua Reynolds.
98. Prince Eugene of Savoy.—Given by him to the Right Honourable James Craggs, Secretary of State.
99. John, Count Witgenstein.
100. Louis, le Grand Dauphin, son of Louis XIV.
101. Henry, Prince of Wales, son of James I.,—whole length.
102. Sir Thomas More.
103. Dame Gertrude More, wife of Sir Thomas More.
104. General Lambert. *Obiit 1672. ... Sir Peter Lely.*
105. Portrait of a Lady in costume of the time of Charles I.
106. Thomas Wriothesley, fourth Earl of Southampton, Lord High Treasurer to King Charles II. *Obiit 1667. Sir Peter Lely.*
107. Mary Churchill, Duchess of Montague, daughter of John, Duke of Marlborough. *Obiit 1751.*
108. Sir Kenelm Digby.
109. Thomas Howard, fourth Duke of Norfolk. Beheaded 1572.
110. Unknown Portrait of a Lady.
111. King Edward VI.
112. General Michael Richards, and his Brother, General John Richards. A view of Belgrave in the distance, and the attack upon that town in 1688.
General John Richards was afterwards Governor of Alicant, and refusing to surrender when summoned by the Spaniards, he and his officers were blown up with the fort, on the 3rd of March, 1708.
113. General Lambert and Sir Thomas Fairfax.

114. Andrew Borde, Physician to King Henry VIII.
 115. Edward VI,—small whole-length. ... *Holbein*.
 116. Unknown. *Ætat. suæ* 46, 1622.
 117. William, Lord Vaux. 1575.

THE WYNDHAM DRESSING ROOM

Contains the following portraits :

- Percy Wyndham O'Brien, Earl of Thomond. 1744.
 Lady Catherine, daughter of Charles Duke of Somerset,
 and wife of Sir William Wyndham.
 William Pitt, afterwards Earl of Chatham.
 Lady Elizabeth, daughter of Charles Duke of Somerset,
 and wife of Henry Earl of Thomond.
 Elizabeth, daughter of Sir William Wyndham, and wife
 of the Right Honourable George Grenville.
 Katherine, sister of John, first Lord Gower, and wife of
 Sir Edward Wyndham.
 Miss Katherine, and Miss Elizabeth Wyndham. 1727.
 Charles Wyndham, second Earl of Egremont.
 Alicia Maria, daughter of George, Lord Carpenter, and
 wife of Charles Wyndham, second Earl of Egremont.
 Colonel Speed.

He was killed at the siege of Bergen op Zoom, in 1746.

Henry Percy, ninth Earl of Northumberland,

From the original, by Vandyke, in the collection of the Earl of
 Egremont, at Petworth.

ANTI ROOM AND VESTIBULE.

Upon marble tables are two Vases, from the antique,
 of Porto Venere marble, supported on feet of Giallo Antico.

The following white marble Busts are on pedestals of gray marble :

The Right Honourable George Grenville, ... *Nollekens*.

The Right Honourable Thomas Grenville, ... *Comolli*.

William Wyndham, Lord Grenville, *Comolli*.

Richard, Duke of Buckingham and Chandos, K.G.

Trentanova.

The Portraits of the Grenville, Temple, and Nugent families, are

118. The Right Honourable George Dodington, of Eastbury, Dorset, uncle to Lord Cobham. 1670.

119. Sir Richard Temple. 1650.

120. Captain Thomas Grenville, youngest brother of the Right Honourable George Grenville.

He was killed in action, May 3, 1747, while commanding His Majesty's ship *Defiance*, of 64 guns.

121. Anne Halsey, wife of Richard, Lord Viscount Cobham. 1723.

122. Catherine Grenville, sister to George, Marquess of Buckingham, and wife of Richard Aldworth Neville, first Lord Braybrooke.

An unfinished sketch, painted by Mary, Marchioness of Buckingham.

123. Richard, Lord Viscount Cobham. 1736. ... *Vanloo*.

124. Anna, daughter of Thomas Chambers, Esq. of Hanworth, Middlesex, and wife of Richard, Earl Temple, K.G.

She died in 1777.

125. Lady Mary Grenville, daughter of George, Marquess of Buckingham, and wife of James Everard, Lord Arundell de Wardour *Hoppner*.

126. Robert, Earl Nugent, father of Mary, Marchioness of Buckingham. *Gainsborough*.

127. Mary Nugent, Marchioness of Buckingham, with her son, the present Duke of Buckingham, when a child, whole lengths. *Sir Joshua Reynolds.*
128. Thomas Temple, eldest son of John Temple, of Stowe. *Ætatis suæ*, 23, 1589.
- He was afterwards created a Baronet by James I.
129. Hester Grenville, daughter of Richard Grenville, of Wotton, and wife of William Pitt, first Earl of Chatham.
130. Richard Grenville, first Earl of Temple, K.G. *Obiit* 1779. *Sir Joshua Reynolds.*
131. The Right Honourable Thomas Grenville. *Hoppner.*
132. The Right Honourable George Grenville. *Obiit* 1770. *Sir Joshua Reynolds.*
133. Richard, Earl Temple, now Duke of Buckingham and Chandos, K. G. *Sir William Beechey.*
134. George, Marquess of Buckingham, K.G.; painted after his death. *Jackson.*
135. William Wyndham, Lord Grenville. *Hoppner.*
136. Mary Nugent, Marchioness of Buckingham. *Hoppner.*
137. William Pitt, first Earl of Chatham *Hoare.*
138. Elizabeth, daughter of Sir William Wyndham, and wife of the Right Honourable George Grenville.
139. Lord George Grenville, (now Lord Nugent) and Lady Mary Grenville, (now Lady Arundell) when children. Painted by Mary, Marchioness of Buckingham.
140. Susanna, daughter and heiress of Thomas Spencer, Esq., of Everdon, and wife of John Temple, of Stowe. 1582.
141. Penelope, daughter of Sir Richard Temple, and wife of Moses Berenger, Esq. 1719.
142. George Bubb Doddington, Lord Melcombe, *Obiit* 1762.

143. Frances Saunders, Wife of Richard Grenville, of Wotton. 1614 *Cornelius Jansen.*
144. Richard Grenville, of Wotton. *Ætatis suæ* 25.
www.libtoolsgroup.com *Sir Godfrey Kneller.*
145. Elizabeth, daughter of Sir Thomas Temple, of Stowe, and wife of Sir Henry Gibbs, of Hunnington in Warwickshire. 1605.
146. Martha, daughter of Sir Thomas Temple, of Stowe, and wife of Sir Thomas Peniston, Bart., of Leigh, in Sussex.
She died in 1619, and was buried in the church at Stowe.
147. Mary Knapp, daughter of — Knapp, of Weston, in Oxfordshire, Esq., and wife of Sir Richard Temple. 1670.
148. Hester, daughter of Sir Thomas Temple, of Stowe, and wife of Sir John Rous, of Rous-Lench, in Worcestershire. 1640.
149. Hester Temple, wife of Richard Grenville, of Wotton.
Sir Godfrey Kneller.
Upon the death of her brother Lord Cobham, in 1749, she succeeded to his title, and was subsequently created Countess Temple.
150. Hester Sandys, daughter of Miles Sandys, Esq., of Latimers, county of Bucks, and wife of Sir Thomas Temple, Bart.
This Lady was the mother of four sons and nine daughters, who lived to be married, and so exceedingly multiplied, that she saw seven hundred persons descended from her. The fact is affirmed by Dr. Fuller, in his *Worthies of England*, who relates that he bought the truth thereof, by a wager lost on the subject. She died in 1656.
151. Richard Plantagenet Grenville, Marquess of Chandos, 1829. *Jackson.*
152. Richard, Grenville of Wotton. *Ætatis suæ*, 39, 1609.
153. John Temple, Esq., of Stowe, *Ætatis suæ*, 46.

He was the son of Peter Temple, who built Stowe, in 1560.

154. Sir Bevil Grenville, who was killed at the battle of Lansdowne, near Bath, in 1643.
155. The Right Honourable James Grenville. 1740.
www.libtool.com.cn
Hudson.
156. Penelope, daughter of Richard Grenville of Wotton, and wife of Sir John Conway of Bodryddan, Flintshire
She died in 1745.
157. Mary, daughter of Sir John St. Leger, of Aumery, in Devonshire, and wife of Sir Richard Grenville. 1590.
158. Sir John Temple, son of Sir Thomas and grandson of Sir Peter Temple, who built Stowe. *Ætatis suæ*, 34.
159. Sir Richard Temple, Bart. 1650.
160. Susanna, daughter of Richard Grenville, of Wotton. 1621.
161. Richard Grenville, of Wotton. *Obiit* 1604.
162. Maria Temple, eldest daughter of Sir Richard Temple, Bart., first married to Dr. West, Prebendary of Winchester, and secondly, to Sir John Langham, Bart., of Cottesbrooke, in Northamptonshire. 1735.
163. Dorothy Lee, daughter of Edmund Lee, of Stantonbury, Bucks, and wife of Sir John Temple, Knight.
Cornelius Jansen.
164. Mary, daughter of John Giffard, Esq. of Hillesdon, Bucks, and wife of Richard Grenville, of Wotton. 1561.
165. Sir Bernard Grenville, father of Sir Bevil Grenville.
166. Margaret Banks, wife of the Right Honourable Henry Grenville, Governor of Barbadoes.
167. Christian, daughter of Sir Richard Temple, of Stowe, and wife of Sir Thomas Lyttelton, Bart.
168. Sir Peter Temple, Bart. 1622. *Cornelius Jansen.*
169. Edward Grenville, of Foxcote, Bucks. *Obiit* 1661.

The anti-room leads to a passage which forms a dégagement to all the principal rooms.

www.libtool.com.cn
THE CHAPEL,

wainscoted throughout with cedar, adorned with carvings, with a gallery of the same, hung with crimson velvet, under which are seats for the servants.

Within the rails of the Communion Table hang the Colours of the First Provisional Battalion of Militia, which, under the command of the present Duke of Buckingham, volunteered for Foreign Service, and joined the British Army in France, under the Duke (then Marquess) of Wellington. As a tribute due to the Officers and Men who followed him upon this Service, the Duke of Buckingham has placed, on one side of the door of the gallery, the following inscription, on a marble tablet :

THE COLOURS
Which hang in this Chapel,
Belonged to
THE FIRST PROVISIONAL BATTALION
Of MILITIA,
Composed entirely of Volunteers
From the English Militia.

THIS REGIMENT,
Under the Command
Of
RICHARD, MARQUESS OF BUCKINGHAM,
Joined
The British Army in France,
Under
Arthur, Marquess of Wellington,
In the Year MDCCCXIV.

In remembrance
Of
THE OFFICERS AND MEN
Who accompanied him
Upon this Service,
And assisted in setting an example to
Their Countrymen,
RICHARD, MARQUESS OF BUCKINGHAM,
Has preserved
THESE COLOURS,
Which he recommends to the care of
His Descendants.

On the other side of the door, on a corresponding marble tablet, are inscribed the Names of the Officers and Staff of the Regiment, together with a Return of the Quotas of the different Regiments of Militia which formed the Battalion, *viz.* :

Return of
Officers, Non-commissioned Officers, Drummers, and Privates,
OF THE
FIRST PROVISIONAL BATTALION OF MILITIA,
Which, under the Command of
COLONEL THE MARQUESS OF BUCKINGHAM,
Joined the British Army in France,
A.D. MDCCCXIV.

<i>Rank.</i>	<i>Names of Officers.</i>	<i>Regiments from which they came.</i>
Colonel,	MARQUESS OF BUCKINGHAM,	Royal Bucks, or King's own Militia.
Lieut.-Colonel,	WILLIAM LAURENCE YOUNG,	Ditto.
Major,	GEORGE DEAN	Royal West India Rang.
Captains,	{ Francis Pettingall,	Northampton Militia.
	{ William Jones,	Ditto.
	{ Benjamin Vassar,	Royal Bucks.
	{ Robert M. Bates,	Ditto.
	{ William H. Bacchus,	2nd Royal Surrey.
	{ Vincent Beatty,	Royal Bucks.
	{ Edward Temple,	Ditto.
	{ John Fellowes,	Ditto.
	{ John P. Allen,	Wilts.

<i>Rank.</i>	<i>Names of Officers.</i>	<i>Regiments from which they came.</i>
	{ Michael Macnamara.....	Royal Bucks.
	{ William H. Brown,	Ditto.
	{ John Gilman,	Ditto.
	{ Charles Rudge,.....	Worcester.
	{ Robert Glover,.....	Northampton.
	{ James Atcherley,	Worcester.
	{ John Ames,	Wilts.
	{ William Whitby,	1st. Royal Surrey.
	{ Walter W. Carrington,.....	Royal Bucks.
Lieutenants, ..	{ John Harland,	Ditto.
	{ Henry Bowles,	Northampton.
	{ James Grove,	Royal Bucks.
	{ Thomas Shillingford,	Ditto.
	{ Thomas Beale,	Worcester.
	{ Francis Martin,	2nd Royal Surrey.
	{ William Usher,.....	Ditto.
	{ Daniel White,	Wilts.
	{ Malachy Donelan,	Royal Bucks.
	{ John Bridger,	Ditto.
Ensigns,	{ John Moore	Royal Bucks.
	{ William Hobro	Worcester.
Adjutant,.....	Captain John T. Brown,	Royal Bucks.
Paymaster	Lieutenant George Dardis, ...	Ditto.
Quarter-Master,	Ensign John Masters,	Ditto.
Surgeon,	Tobias Ledbroke,.....	Ditto.
Assistant Surg.	{ Lieutenant William Whitby, ..	1st Royal Surrey.
	{ Ensign John Moore,.....	Royal Bucks.

QUOTAS FROM EACH REGIMENT.

<i>Regiments.</i>	<i>Serjeants.</i>	<i>Corporals.</i>	<i>Drummers.</i>	<i>Privates.</i>
Royal Bucks, or King's Own Militia,	15	18	10	427
1st Royal Surrey,	1	2	—	24
2nd Ditto,	4	5	2	86
Worcester,.....	1	7	—	125
Wilts,.....	2	3	—	85
Northampton,	—	8	2	162
Total, ..	23	43	14	909

Serjeant-Major Thomas Meehan,..... }
 Quarter-Master Serjeant Robert Simmons, } Royal Bucks, or King's Own
 Drum-Major Thomas Clarke, } Militia.

Over the communion table is a Copy of the Holy Lamb, by Rubens, in the Wilton Collection: over which are the King's Arms, richly carved. Over the chimney is a very curious antique Shrine, composed of groupes of figures representing the Crucifixion, brought from Antwerp by the late Thomas Astle, Esq.

Opposite to the fire-place is a small Organ which belonged to King James II., and was used in his private chapel at the camp on Hounslow Heath. After the Revolution it was conveyed to Winchendon, the seat of the Lord Wharton, in the County of Bucks; and after that house was destroyed, it was purchased by Mr. Grenville, of Wotton.

Part of the Cedar Wainscot was bought out of a Spanish prize, by the Earl of Bath, to fit up the chapel at Stowe, near Kilkhampton, in Cornwall, the seat of the Cornish branch of the Grenville family, from whence it was brought by Lord Cobham, (who purchased it when that house was pulled down,) to the place which it at present occupies: the remainder came from the chapel at Bulstrode, the seat of the late Duke of Portland. The cedar was worked by Michael Chuke, the carvings by Gibbons. The ceiling is after the design of that at the Chapel Royal St. James's.

On the left of the passage is

THE BILLIARD ROOM.

A large billiard table stands in the centre of the room.

Under the two pier glasses are tables of Oriental alabaster, supported by rich gilt carving; there are, also, two circular tables of Florentine Mosaic, supported by stags' heads and antlers; and other marble and Mosaic tables: upon them are a group, in white marble, of knights on horseback, contending with lances; a copy of the antique statue of the Hermaphrodite; a bronze group of Perseus and Medusa, &c. which were brought from Rome by the Marquess of Chandos.

On the chimney piece is a white marble group of our Saviour and St. John.

170. Portrait of Helena Forman, the second wife of Rubens. *Rubens.*

171. The Queen of Sheba visiting Solomon.

172. Ruins by Moonlight. *Loutherbourg.*
173. Orodes ordering liquid gold to be poured into the head of Crassus. *Nicolas Poussin.*
174. View of Minchen House, Southgate, and the surrounding country.—Painted for the late Duke of Chandos. *Wilson.*
175. Interior of a Church. *Neefs.*
176. Fruit Piece. *Smith of Chichester.*
177. Landscape, with Figures and Cattle. ... *Pynaker.*
178. Return of the Prodigal Son. *Guercino.*
179. A Storm and Shipwreck. *Joseph Vernet.*
180. The Virgin and Infant Saviour, with Saint Joseph sleeping. *Gentileschi.*
Formerly in the Collection of George Villiers, Duke of Buckingham, who gave it to Lady Shrewsbury. *Vide* No. 345.
181. Carnarvon Castle. *Wilson.*
182. View of the Bay of Naples.
183. Fruit Piece. *Smith of Chichester.*
184. View of the Bay of Naples.
185. Tobias's Wedding Night. *Le Sueur.*
From Lord Besborough's Collection.
186. Interior. A Man and Woman seated at a table, &c.
Netscher.
187. A View on the Grand Canal at Venice. ... *Canaletti.*
188. The Marriage at Cana. *Bassano.*
189. A Sea Piece, with Shipping. *Storck.*
190. A Sketch of Figures. *Rubens.*
191. The Virgin and Infant Saviour, in an oval of flowers.
192. A Landscape, with Boys in the foreground, making garlands and festoons of fruit and flowers. *Rubens.*
193. Interior of a Chamber. A Gentleman playing a Guitar and a Lady singing. *Palamedes.*
194. A composition of numerous figures, called the Feast of the Gods. *Rottenhamer.*

195. A Battle Piece. *Vander Meulen.*
196. Boy lighting a Torch at the Flame of a Candle. *Schalken.*
197. Fruit and Flower Piece.
198. View on a River. *Van Goyen.*
199. Fruit Piece.
200. A Woman reading a Letter by Candlelight.
201. Man and Woman, by Candlelight. *Schalken.*
202. A Woman holding a Candle. *Schalken.*
203. A Female Figure recumbent. *Andrea Schiavone.*
204. A Fruit Piece.
205. The Holy Family.
206. A Boy holding a Basket of Fruit. *Milé.*
207. Interior of a Physician's Apartment.
208. Interior of a Church. *Neefs.*
209. Cræsus displaying his Treasures before Solon. *Stalpent.*
210. Landscape. *Loutherbourg.*
211. A Dutch Coast View. *Van Goyen.*
212. A Concert. *Giacomo Bassano.*
213. The Entry of Louis XIV. into Paris, after the Peace of the Pyrenees, with the Statue of Henry IV. on the Pont Neuf. *Vander Meulen.*
214. Landscape, with Cattle.
215. Landscape, with Figures. *Teniers.*
216. Travellers reposing.
217. Storm at Sea.
218. Interior of a Church. *De Wit.*
219. Man and Woman, with Children: the man playing on a pipe. *Rubens.*
220. Interior of a Church. *Neefs.*
221. A Sea Piece. *Vernet.*
222. Conversation and Card playing. *Brakenburg.*
223. Landscape, and Group of Boys with Fruit, &c.

224. A Stag Hunt. *Snyders.*
225. A Boar Hunt. *Snyders.*
226. A Landscape. *Ruysdael.*
227. Ruins of a Building, with Cattle and Figures.
Bergheim.
228. Joseph Carreras. *Sir Godfrey Kneller.*
There was a Portrait of this person in the Houghton Collection,
where he was called a Spanish Poet.
He is stated by Bromley to have been Chaplain to Queen
Catharine of Braganza.
229. The Virgin and Infant Saviour: a very ancient
painting, on a gold ground.
It was procured by the Duke of Buckingham, from the Capuchin
Convent at Syracuse, built upon the site of the church in
which St. Paul preached in that city.
230. The Entombment of our Saviour. *Van Eyck.*
On the reverse of the pannel are two whole-length Figures of
Saints, by the same master.
231. A Sea Piece. *Backhuysen.*
232. Our Saviour bearing his Cross.
233. Ecce Homo! *Van Eyck.*
On the reverse of the pannel are whole-length Figures of St.
Christopher, and the Virgin with the Infant Saviour.
234. Dogs pursuing Hares. *Snyders.*
235. Landscape by Moonlight. *Wynants.*
236. Landscape. *Ruysdael.*
237. A Woman reading a Letter by Candlelight.
238. A Man playing upon the Guitar.

contain the following portraits:

Sir William Stanhope. 1744.

John, Earl Granville. 1742.

Mr. Charles King, Musician. 1740.

The preceding were all members of the "Beef Steak Club," of which Robert, Earl Nugent, was the President. The celebrated actress, Mrs. Woffington, was the only female member; and the fire screen which formerly belonged to the Club-meeting room, is here preserved. It is a large bouquet of flowers, worked on black velvet, and was made out of Peg Woffington's petticoat, presented by herself to the Club.

James Craggs, Esq., Postmaster General in the reign of George I.

Elizabeth, daughter of General Richards, and wife of James Craggs, Esq., Postmaster General

Edward Elliott, Esq., M.P., whole length.

Elizabeth Craggs, wife of Edward Elliott, Esq., M.P. whole length.

Richard Elliott, Esq., M.P.

Harriott, natural daughter of the Right Honourable James Craggs, Secretary of State, by Mrs. Booth, the actress, and wife of Richard Elliott, Esq., M.P.

Mr. and Mrs. Knight, of Gosfield, with Mr. Newsham, whole lengths. *Vanderbank*, 1733.

Anne Craggs, wife of John Knight, Esq., whole length.

Mrs. Knight, of Gosfield, mother of John Knight, Esq.

Michael Nugent, Esq. of Carlanstown, father of Robert, Earl Nugent.

Mr. Newsham.

Miss Newsham.

Lady Carlingford.

Richard, Earl Temple, now Duke of Buckingham and Chandos.

In another room are whole-length portraits of Sir John Hinde Cotton, M.P. for Cambridge, and of Margaret his wife, who was the third daughter of James Craggs, Esq.

THE REMBRANDT ROOM.

The curtains and covers of the chairs and sofas are of China silk worked in silver on a yellow ground. In the centre of the ceiling is a painting by Valdrè, of Venus at her Toilet.

The furniture of this room is principally of Marqueterie : two very magnificent Cabinets, with drawers and secret springs, are elaborately inlaid with ivory, mother-o'-pearl, and coloured woods, representing landscapes, figures, birds, flowers, &c.; they are mounted in or-molu, and in the centre of one of them is a beautiful chasing in silver gilt, of a Bacchanalian subject.

There are two other large Cabinets of Marqueterie, and a Clock of the same, with ornaments in or-molu : it stands about ten feet high, and was formerly in the Palace at Versailles.

On the Sofa Table, which is also of Marqueterie, are Candelabra in or-molu, and an inkstand with miniature Mosaics.

One of the carved and gilt Tables has a beautiful slab of Malachite, and on others are *dejeunés* of old Dresden China ; the Chimney-piece is of Italian white and variegated marble, and on it, and in other parts of the room, are some specimens of elaborately painted vases, &c. in Worcester porcelain.

The magnificent carved and gilt frame which encloses the glass, between the windows, came from the Doge's Palace at Venice.

In the angles of the room, are carved and gilt tripods for lights.

The pictures are as follow :

239. Saint Paul. *Spagnoletto.*

240. Judas casting down the Thirty Pieces of Silver in the Temple. *Rembrandt.*
 From the collection of the Earl of Charlemont.
241. A Landscape by Moonlight. *Schwickhardt.*
242. Portrait of a Burgomaster. *Rembrandt.*
 From the Orleans Collection.
243. Prince Maurice of Nassau, and Prince Henry of Prussia, both on Horseback. *A Sketch by Vandyke.*
244. Interior of a Chamber. *Neefs.*
245. An allegorical representation of Air, being one of the Set of Elements, painted by *Luca Giordano.*
 From Lord Besborough's Collection.
246. Rembrandt in the character of a Standard Bearer. *Rembrandt.*
247. The Unmerciful Servant brought before his Lord. *Rembrandt.*

The subject of this excellent Picture is taken from the parable recorded in the 18th Chapter of St. Matthew's Gospel. The Lord is habited in the Asiatic costume ; he has evidently risen with displeasure from his seat, and with one hand resting on a table, and the other, extended, appears to be uttering the severe reproof and sentence contained in the following verses :

" Then his Lord, after that he had called him, said unto him, O ! thou wicked servant, I forgave thee all that debt, because thou desiredst me :

" Shouldest not thou also have had compassion on thy fellow-servants, even as I had pity on thee ?

" And his Lord was wroth, and delivered him to the tormentors, till he should pay all that was due unto him."

The implacable servant, with a countenance agitated by guilt and fear, stands on the right of the Picture, in the custody of two men, one of whom is a young man standing in front, wearing a Morion helmet ; the other is an elderly man.

This Picture was painted in the zenith of the Artist's powers, for a merchant of Amsterdam, from the representatives of whose family, it was purchased by an English collector, who escaped with it in the night before the French troops entered that city during the last war ; and from him it passed to the present Duke of Buckingham.

248. Saint Peter. *Spagnoletto.*
 249. A Negro with a Bow and Arrows. ... *Rembrandt.*
 250. Rembrandt's Wife in the character of Minerva.

www.libtool.com *Rembrandt.*

251. Portrait of a Young Man. Sometimes called "Rembrandt when young." *Rembrandt.*

252. A composition of numerous Figures.—King David is represented playing on the harp, and the Artist has introduced a Portrait of himself playing upon a violin.

This Picture was painted by Lastmann, who was for some time the instructor of Rembrandt. It was purchased by the late Marquess of Buckingham, at the particular recommendation of Sir Joshua Reynolds; as was also the picture No. 250.

253. A Jewish Rabbi. *Rembrandt.*

254. The interior of a Jewish Synagogue, with numerous Figures. *Arnold de Gelders.*

This Painter was a scholar of Rembrandt, and closely imitated his master's style.

255. The Enraged Prisoner. *Rembrandt.*

The subject of this picture is supposed to represent the confinement of John, Duke of Cleves, by his father, for insanity, with two black boys to attend upon him.

There is a duplicate of this subject (except that the black boys are not introduced) in the Royal Collection at Berlin, where it is said to represent Adolphus, grandson of the Prince d'Egmont, who was imprisoned by order of the Duke of Burgundy, for a conspiracy against his own father, who appears at the window above, and against whom, with clenched fists he is vowing revenge. It was exhibited in the Louvre in 1815, and subsequently at St. Cloud, from whence it was claimed and restored in 1815.

A third repetition of this Picture is in the Musée at Dresden.

It has also been called Samson in the Prison House at Gaza.

256. The Angel departing from Tobit and his family. *Rembrandt.*

From the Collection of Nathaniel Hone, Esq. R.A.

257. A Scriptural Subject. ... *School of Rembrandt.*

The next room is

THE BREAKFAST AND SMALL DINING PARLOUR.

The window curtains are of rich crimson figured satin, and the carved and gilt chairs are covered with the same.

The large commode, ten feet high, and all the cabinets and tables in this room, are composed of the finest old buhl : some of them are most beautifully ornamented and inlaid with tortoiseshell and lapis lazuli; that opposite the chimney piece is surmounted by a slab of Verd de Mer marble, it is divided into three compartments, containing porcelain of Oriental, Dresden, Sèvres, and Chelsea manufacture.

The pictures are as follow :

258. Peasants regaling.

This very clever picture, and those numbered 287, 292, and 294, are by the same Artist, whose name is not to be found in any of the Biographical Accounts of Painters, and who appears to be less known than, from the talent displayed in these pictures, he deserves to be.

Each of them is legibly inscribed as follows :

" Giacomo Franceso Cipper Tedeso."

259. The Port of Flushing. *Backhuysen.*

260. Landscape, with Horses and Figures.

261. The Daughter of Herodias with the Head of John the Baptist. *Giulio Romano.*

262. The Marriage of St. Catherine.

On a small scroll is inscribed the following :

1504.

" Andreas Cordelle agij dissipulus

" Jouañis Bellini pinxit."

263. A Woody Landscape. *Ruysdael.*

264. The Resurrection of Christ. *Tintoretto.*

265. Titian's Mistress as Venus. *Titian.*

266. The Death of Adonis. *Rubens.*

267. Interior of a Kitchen, with Portraits of the Artist's Wife and Son. *Teniers.*
268. The Infant Saviour. *Giulio Romano.*
269. The Adoration of the Magi. *Rubens.*
270. La Belle Ferronnière, Mistress to Francis I. of France. *Leonardo da Vinci.*
271. The Adoration of the Magi. *Rubens.*
272. Landscape: Shepherds, with Goat and Sheep. *Cuyp.*
273. The Entombment of Christ. *Hieronymo Bassano.*
274. Architectural Ruins: painted in the style of *Canaletti.*
275. A Companion to the preceding.
276. A View on the Tiber, above Rome.
277. A Ball, in celebration of the Marriage of a Duke of Mantua.
- It is thus inscribed:
- “ *Ballo da Guilermo Gonzague, Duca di Mantoua, depinte da*
“ *Tintoretto, 1562.*”
278. Landscape, with Group of Horses, &c.
279. Landscape, with Cattle. *Engels.*
280. A River Scene, with a Cathedral in the distance. *Van Goyen.*
281. The Adoration of the Magi. *Paolo Veronese.*
282. Landscape, with Group of Satyrs dancing. *Paul Brill.*
283. Orpheus charming the Brutes with his Music. *Hieronymo Bassano.*
284. A Woody Landscape.
285. A Landscape: Companion to the preceding.
286. A Battle Piece. *Bourgonnone.*
287. Peasants singing. *Vide No. 258.*
288. View of Gravelines. *Ruysdael.*
289. A Battle Piece. *Vander Meulen.*
290. The Virgin and Infant Saviour.
291. Conversation at the Door of an Inn. *Wouvermans.*

292. Peasants at Market. *Vide* No. 258.
 293. A Concert. *Giorgione*.
 294. Peasants, with Gipsies, &c. *Vide* No. 258.
 295. The Virgin and Infant Saviour, with Saint Joseph reading.
 296. Head of Saint Francis of Assisi. *Guido*.

THE ANTI LIBRARY,

fitted up with mahogany, and containing an extensive collection of Ancient and Modern Prints, Works on the Fine Arts, Maps, and English Topography and Antiquities. Round the upper part of the room is a gallery of light iron work, communicating with the Library.

Under the Pier Glass, between the windows, stands a large commode of inlaid woods, which contains a very interesting illustration of the private correspondence of Horace Walpole, in twenty-two magnificent volumes, bound in Russia, of an Atlas folio size.

There is also a collection of English Portraits from the earliest period, arranged in sixty portfolios, according to the classification of Granger and Noble, in their Biographical History of England.

Among many other illustrated Books in this room, may be mentioned Lyson's Account of Buckinghamshire, including many beautiful Drawings, in 8 folio volumes; Lysons' Environs of London, in 16 volumes 4to., and De Thou's History of his own time, in 19 volumes, folio.

From the centre of the ceiling hangs a splendid Lamp in or-molu, and under it is a Library Table of cedar and inlaid woods.

On the white marble Chimney-piece, stands a Clock of Parisian workmanship, and the originals in white biscuit porcelain, of the two Figures of Children Reading and Writing, from the manufactory at Sèvres.

THE LIBRARY

www.libtool.com.cn

is seventy-five feet long, by twenty-five feet wide, and is fitted up entirely with mahogany. The window curtains are of blue cloth, with yellow fringe and draperies.

A gallery, of singularly light constructed iron work, surrounds the room on three sides, and the entrance to it is by a small staircase concealed within the wall; the ceiling is richly ornamented, and three cut glass chandeliers are suspended from it. There is a chimney piece and looking glass at each end of the room, with clocks of Parisian manufacture, and alabaster Groups and Vases of beautiful workmanship.

The Library consists of about twenty thousand volumes of printed Books, in all departments of literature, classed according to their subjects:—it was principally collected by the late Marquess of Buckingham, and very much increased by the present Duke.

In the centre of the room are two Globes of the largest size, made by Mr. Dudley Adam: the Celestial Globe differs from those usually made, by being graduated in the same manner as the Terrestrial Globe, by lines of longitude and latitude, on a dark blue ground; the Stars, of seven different magnitudes, are distinguished by foil of different colours, and the Nebulæ are marked in silver.

Opposite to them is a magnificent Chronometer, made by Raingo, of Paris; it is surmounted by an Orrery, which is connected with the works of the clock, both being moved by the same pendulum.

This elaborate piece of mechanism indicates, with the utmost regularity, the hours, the minutes, and the seconds; the days of the month, the signs of the Zodiac, the days of the week, the common, or leap years; the inequality of

the days and nights, the seasons of the year, the movement of the moon round the earth, and of the earth round the sun; the phases of the moon, its age and its eclipses. The Orrery can be disconnected from the clock, and worked by hand, in order that the earth and the moon may be placed in any particular relative position with the sun.

On two tables of Egyptian Porphyry, are small bronze Equestrian Statues of the Emperors Marcus Aurelius and Commodus; an antique bronze Lamp, brought from Rome, by the Marquess of Chandos, and other small bronzes, &c.

On a small marble table is a Vase and Pedestal, surmounted by Cameos, formed entirely of the numerous varieties of Lava and other substances, ejected by Mount Vesuvius.

THE MUSIC ROOM,

which is supported at each end by finely proportioned Scagliola Columns, executed by Bartoli, in imitation of Sienna marble; the capitals are richly gilt, as are the mouldings and ornaments in relief throughout the room. The walls are divided into pannels, with paintings of Arabesque ornaments and other subjects, in variety of colours, principally taken from the designs of Raphael, in the Loggia of the Vatican.

At one end of the room is a recess decorated in the same manner, and in a niche stands an antique statue, in white marble, of Venus rising from the Sea: it was found in excavating the Baths of Agrippa, at Rome, and brought to England by the Marquess of Chandos. The niche is surmounted by festoons of laurel and a lyre, carved and gilt in variegated gold. On each side of the recess is a large and beautiful Vase of alabaster. The ceiling is also painted from the designs of Raphael: the principal compartment

represents the Dance of the Hours, the Seasons, and Aurora round the Sun, from which is suspended a Crystal Chandelier: the figure of Night is seen wrapt in her mantle, retiring behind a cloud. The two oblong compartments contain a Bacchanalian Procession and the Revels of Sardanapalus.

The white marble chimney-piece is Italian; the pannels are of Rosso Antico marble, with ornaments in or-molu. Opposite to the fire-place are two tables of Verd-antique marble; the frames are decorated in a singular style, being inlaid with the same marble; the tablets upon which the or-molu figures are placed are of transparent Oriental alabaster. On each side of the chimney-piece is a table of Giallo Antico marble, in a very richly carved and gilt frame. Two small tables, supported by golden lyres, one of them contains a portion of the inlaid pavement from the Bath of Titus, at Rome, and the other some rare specimens of Oriental agate, ribbon jasper, &c.; the first was brought from Italy, by the Marquess of Chandos, in 1817.

Amongst the various objects in this room may be mentioned the following: an antique chimæra, in white marble, representing the ancient Testudo or Lyre, supported on the extended Wings of a Swan, found in a tomb close to the Villa Adriana, by the Marquess of Chandos. The swan having been supposed by the ancients to sing at the moment of its death, it may not be a far-fetched surmise, that this singularly combined group might have been intended to point out and celebrate the posthumous poetical fame of the person in whose tomb it was found.

An antique figure, in white marble, of a Goat tied to the Stump of a Tree, and a Lion in Giallo Antico, with a group of Boys on his back. These were also purchased at Rome by the Marquess of Chandos.

A copy, in white marble, of Canova's celebrated reclining statue of the Princess Pauline Borghese, the sister of

Napoleon Buonaparte, executed from the original, at Florence, by Signor Trentanova, a pupil of Canova, at Rome. Small copies, in white marble, of the Apollo Belvidere, and the Venus.

A small Obelisk of Rosso Antico marble, supported on the back of an Elephant: it is an exact copy of the Obelisk, in the Piazza di Minerva, at Rome.

An antique group, found at Roma Vecchia, by the Duke of Buckingham, of three Female Figures supporting a Vase, on a truncated column of grey marble.

Two Tripods of Giallo Antico, on bases of white marble and granite, brought from Rome by the Marquess of Chandos.

Several Vases of Alabaster, Giallo Antico, &c. On the chimney are two Heads of Children, in white marble, one of them from the collection of Sir William Hamilton.

The chairs are carved and gilt, and covered with richly ornamented cut velvet, from the Doge's Palace at Venice.

On the floor is an Ottoman of Chinese pink satin, embroidered with dragons and flowers, in gold and coloured threads.

The whole of this room and ceiling were painted by Signor Valdré.

Passing through the Saloon, you enter

THE STATE DRAWING ROOM.

The walls are yellow; the ceiling richly gilt, and from it hangs a large Crystal Chandelier, corresponding with Girandoles of the same, placed in different parts of the room. In the centre of the chimney-piece, which is of Italian white marble, is an Antique Tablet, in bas relief, of oriental alabaster, representing the emblems of a Sacrifice to Bacchus; in the frieze are oval compartments, with fauns gazing in a fountain. The pilasters, and part of the en-

tablature, are of Porphyry. On the chimney-piece stands a Clock, supported by figures, in Biscuit Porcelain, on a base of white statuary marble, and or-molu ornaments, made by Vulliamy. www.libtool.com.cn

The furniture of this room consists of very elaborately carved and gilt chairs and sofa, covered with crimson velvet, which were formerly in the Doge's palace, at Venice; from whence were also brought the magnificent frame which encloses the picture of the Sybil, by Domenichino, and the elegant Pier Tables which stand on each side of the fire-place, being slabs of green marble, supported by boys and dolphins, in a very bold style of carving, and richly gilt.

Opposite the sofa is a small Table, supporting part of the very beautiful inlaid marble pavement, from the Baths of Titus, at Rome; brought from thence by the Marquess of Chandos.

In front of the Pier Glasses, at the end of the room, are two large Circular Vases, of the finest china, standing on bases of white and gold, and supporting a representation, in metal, of Rock-work and falling water, with Vases of oriental alabaster, and Candelabra of remarkably graceful scroll-work, in or-molu. They are said to have been presented by Louis XV. to Madame de Pompadour.

In other parts of the room are several Tables, of various designs, with slabs formed of inlaid marbles, agate, Egyptian alabaster, &c.: upon one of them is a bottle of ancient blue glass, mounted in silver, gilt, from the collection at Fonthill.

The larger Tables are of Giallo Antico; and upon them are some very valuable pieces of Oriental China, and specimens of Ancient and Modern Sèvres, and Dresden Porcelain.

Opposite the windows, and in front, and on each side of the fire-place, are some very fine old China Vases, Beakers, Jars, and Bowls, of the largest size, and of the most beau-

tiful manufacture. The centre Vase was formerly at Font-hill.

On the floor of the room are two Ottomans; one of crimson velvet, with a coverlid of Indian gold tissue; and the other formed out of the cover of Tippoo Saib's State Palanquin. It is worked in gold and silver thread and spangles, with the Royal Tiger stripes, the Emblem of Tippoo embroidered thereupon.

The Sword and Dagger which are laid upon it were found in Tippoo's bedchamber, in the Palace at Seringapatam, immediately after the storming of the fort by the British troops. The handles of both are enamelled in gold, and were probably preserved by Tippoo Saib in remembrance of his father, as they are stamped with the letter H. in the Persian character, signifying that they belonged to Hyder Ali. They were presented to the late Marquess of Buckingham by Richard, Marquess of Wellesley.

In this room are the following Pictures :

297. Hagar and Ishmael. *Pietro da Cortona.*
 298. Peasants.
 299. Boors Regaling. *Ostade.*
 300. Sea Port. *Claude Lorraine.*

This picture was formerly in the collection of the late Earl of Northington.

301. Philip baptizing the Eunuch. *Cuyp.*
 302. Laban searching for the Images in Rachel's tent.

Gerard Dow.

Genesis chap. xxxi. verses 34 and 35.

303. Landscape, with figures. *Claude Lorraine.*
 304. Landscape, with figures in conversation. *Teniers.*
 305. The Holy Family. *Rubens.*
 306. Isabella, Duchess of Sforza. *Luini.*
 307. Head of an Old Woman. *Denner.*
 308. Boy with Birdcage and Cat. *Mieris.*

309. Saint Barbara. *Albert Durer.*
 310. Landscape. *Gaspar Poussin.*
 311. Head of Our Saviour. *Carlo Dolce.*
 312. Head of the Virgin. *Carlo Dolce.*
 313. The Holy Family. *Rubens.*
 314. Interior of a vaulted building, with Soldiers in the foreground, and in the distance the Angel is seen leading St. Peter out of prison. ... *Steenwyck.*

Formerly in the collection of George Villiers, Duke of Buckingham, who gave it to Lady Shrewsbury. (*Vide No. 345.*)

315. The Virgin and Infant Saviour, with St. John. *Rubens.*
 316. Head of Our Saviour; small oval. *Carlo Dolce.*
 317. The Holy Family. *Correggio.*
 318. A Sybil. *Domenichino.*

This picture was formerly in the Orleans Collection, where it was esteemed one of the finest productions of the Master.

319. Portrait of Raffaele. *Raffaele.*

From Lord Besborough's collection.

320. Portrait of Rubens' wife. *Rubens.*

This picture formerly belonged to Sir Joshua Reynolds, with whom it was a great favourite. The following Memorandum at the back is in the handwriting of Sir Joshua:

"Rubens his wife, painted in order to be introduced with her son in a large picture of fruit, in the possession of Lord Bute."

321. Jupiter and Danæ. *Titian.*
 322. The Baptism of our Saviour. *Albano.*

From the Orleans collection.

323. A Landscape. *Ruysdael.*
 324. Head of the Virgin, by candlelight. ... *Schalken.*
 325. A Landscape. *Ruysdael.*
 326. Saint Catherine. *Albert Durer.*

327. A Landscape. *Gaspar Poussin.*
 328. A Flemish Chateau. *De Cort.*
 329. Sea Piece, with Shipping. *Van Os.*
 330. Rubens' Family. *Rubens.*

From the collection of the late Duke of Cumberland.

331. The Virgin and Infant Saviour, with St. John.
Rubens.

332. Judith with the Head of Holofernes. *Paolo Veronese.*

333. The Virgin and Infant Saviour. *Vandyke.*

Formerly in the collection of George Villiers, Duke of Buckingham,
 who gave it to Lady Shrewsbury. (*Vide No. 345.*)

334. Salvator Mundi. *Murillo.*

335. A Battle Piece. *Wouvermans.*

336. Ruins. *Salvator Rosa.*

From Mr. Ottley's collection.

337. A small Battle Piece. *Wouvermans.*

338. The Exposure of Moses. *Nicolas Poussin.*

From the Orleans collection.

339. The Finding of Moses. *Salvator Rosa.*

From the collection of the late Mr. Ottley.

340. The Assumption of the Virgin *Murillo.*

341. An Interior—Man and Woman Drinking. *Teniers.*

342. A Rocky Landscape *Salvator Rosa.*

From Mr. Ottley's collection.

343. A small Battle Piece. *Wouvermans.*

344. Vertumnus and Pomona. *Tintoretto.*

345. Mercury and Venus teaching Cupid to read.

Correggio.

This picture, as well as that by Vandyke, No. 333, and the Nos.
 314 and 380, formerly belonged to George Villiers, second
 Duke of Buckingham, by whom they were given to Anna
 Maria Brudenell, Countess of Shrewsbury, who, after her
 second marriage to George Rodney Brydges, Esq., resided at
 Avington, in Hampshire, from whence the pictures were
 lately removed.

346. Venus reclining. *Titian.*

From Gavin Hamilton's collection.

347. Boy and Old Woman, by Candlelight. *Schalken.*

348. Adam and Eve. www.libtool.com.cn

THE STATE DINING ROOM.

The walls are hung with Tapestry, of Brussels manufacture; the subjects consisting of Triumphs of Ceres, Bacchus, Venus, Mars, and Diana.

The two chimney-pieces are of Sienna and White Marble; over each is a piece of carving—the subject of one is a Goddess conducting Learning to Truth; of the other, Mercury conducting the Tragic and Comic Muses to Mount Parnassus.

The Chairs are of mahogany, carved, and partly gilt, and covered with Gobelin Tapestry; the subjects of which are taken from Æsop's Fables. A large Couch, covered with Turkish Embroidery, of very rich and massive gold, on blue cloth.

At each end of the room is a finely carved mahogany Side-board; on one of them is a large Alabaster Plateau, with the figures of Niobe and her children, from the original in the Gallery at Florence; upon the other is a large group in or-molu, forming the centre of the collection of gold plate: it was modelled for a fountain by the Prussian artist, Schadow. The principal figure is Britannia sitting, holding a spear in one hand, and a winged figure of Victory in the other: at her feet, and forming the four corners of the pedestal, are reclining figures holding urns, to represent the four principal rivers which were victoriously passed by the armies of England during the last war, *viz.*, the Tagus, the Ebro, the Garonne, and the Seine. The arms of Portugal, Spain, Languedoc, and Paris, are chased on the respective urns; and on the bronze plinth is inscribed, in letters of gold,

GEORGIO REGNANTE !

WELLINGTON !

Between the windows are Pier Glasses, with Marble Tables, and various specimens of Oriental China, in Vases, &c.

STATE DRESSING ROOM.

The walls are also hung with Brussels Tapestry, wrought by subscription for the Lord Viscount Cobham, and other Officers who served under the Duke of Marlborough. The subjects represent the operations of the siege of Lisle, where Lord Cobham commanded the covering army; the battle of Wynendael Wood, and the functions of the cavalry, in the army of the Allies. Similar sets were worked for the Duke of Marlborough, at Blenheim; for Lord Cadogan, at Caversham; for the Duke of Argyle, at Inverary; for Lord Orkney, at Cliefden; for General Lumley, at Stanstead; and for General Webb.

The Window-curtains are of the richest Genoa cut velvet, with flowers of various colours, on a white ground: the Ottoman, the carved and gilt Chairs, and Settees, are covered with the same magnificent material, which came from the Doge's palace, at Venice.

A Table of Verd-antique marble stands between the windows, upon which are specimens of china, enamelled dishes, &c.

Opposite the chimney-piece is a Japan Chest, beautifully inlaid with mother-o'-pearl: it was brought by Lord Cobham from Vigo, after the storming of that place by the British army in 1719.

On each side of the door is a Commode of rich japan; on one of them is a sitting figure of Apollo, in Terra Cotta; it was brought from Italy by the Marquess of Chandos,

in whose presence it was dug out of the ruins of Pompeii, in the year 1817. There is also an antique Terra Cotta of a Satyr.

Three Cabinets of Pietra Dura, with Vases of oriental alabaster and white marble; Obelisks of porphyry, &c.

On one side of the chimney is a magnificent Cabinet, inlaid with Lapis Lazuli, Jaspers, Cornelian, Pietra Dura, &c.: it was brought from the Palazzo Borghese, at Rome, by the Marquess of Chandos.

In the centre of the room is a Table inlaid with specimens of Italian marbles; and upon it stands an inkstand of Sicilian Jasper, and silver filigree, which formerly belonged to Pope Sixtus V., also brought from Rome by the Marquess of Chandos.

349. King George III.,—whole length. ... *Ramsay.*

350. King William III.

351. Charlotte, Queen of George III.,—whole length.

Ramsay.

352. Richard Temple, Viscount Cobham.

Sir Godfrey Kneller.

THE STATE BED CHAMBER.

The walls are hung with crimson damask, and the chairs, window curtains, and bed furniture, are of the same material.

The ceiling is ornamented with the Insignia of the Order of the Garter, and is supported by fluted Corinthian columns, in white and gold.

The chimney-piece is of white marble. Under the pier-glass, between the windows, is a toilet-table, covered with crimson velvet and gold embroidery, with a toilet-glass and service of gold plate, and rich Turkish glass.

Several India Japan Cabinets contain sets of Oriental China, Dresden Porcelain, &c.

In the recesses near the windows, are two Chinese Figures of a Mandarin and a Lady, and a very extensive collection, consisting of more than 160 pieces, of Majolica, or Raffaele ware, some of it bearing the arms of the Colonna, and other noble Italian families. It was purchased at Florence, and brought to England by the Duke of Buckingham.

In the centre of the room is a Table, inlaid with specimens of Italian marbles, supported by four dolphins, in a rich gilt frame. Upon it stands a Model, in mother-o'-pearl, of the famous Porcelain Pagoda, at Nankin, in China.

Between the table and the window, is a Chinese Temple, formed of mother-o'-pearl, mounted on India japan, and supported by four lions in old pea-green china.

The bed stands upon an elevated dais, closed by a balustrade of polished brass. It is covered with a quilt of white satin, embroidered in gold, and at the head of the bed are the Royal Arms, upon the Bag of State which held the Seals of Office when Earl Temple was Keeper of the Privy Seal, in the early part of the reign of King George the Third.

On each side of the chimney are two elaborately carved and gilt Robe Chests, one composed of Gophir, the other of Sandal wood, from Fonthill.

On the floor is an Ottoman of white satin, embroidered in gold and coloured silks; and two gilt chairs, ornamented in the same manner, stand in front of the bed.

The Pictures are as follow :

353. Frederick, Prince of Wales.

354. Augusta, Princess of Wales.

355. King Charles I., on horseback, attended by M. de St. Simon.

A copy by *Sir Godfrey Kneller* from the original picture by *Vandyke*.

356. Paul, Emperor of Russia.

Presented by himself to Lord Grenville, when Secretary of State.

357. The Virgin and Infant Saviour. *School of Rubens.*

358. Christian VII., King of Denmark.

Angelica Kauffmann.

Presented by himself upon his visit to Stowe, in 1768.

THE STATE CLOSET.

The walls are covered with very rich Indian silk of many colours. The table in the windows has a toilet of silk, embroidered with silver, and a splendid service of Chinese Silver filigree plate. A looking-glass, with a frame of massive silver, chased, is over a table of the same material, very elaborately chased with flowers and scroll work, and there are also two stands of similar workmanship. All these articles were brought from Avington, having formerly been the property of the Countess of Shrewsbury, to whom they were probably given by George Villiers, Duke of Buckingham.

There are specimens of the same kind of silver furniture at Knole, and also at Hardwick, where Mary, Queen of Scots resided.

Opposite the table stands a superb Cabinet of Ebony, from the Fonthill collection: the front consists of an Architectural Façade: the niches in the centre are filled with small groups in or-molu, by Bouchardon, being models in miniature, by that distinguished French sculptor, for the embellishment of a fountain constructed by him in Paris. They are placed within columns of Rosso Antico: the pannels of the drawers are of Lapis Lazuli and blood-stone, set with rubies and emeralds.

On the cabinet stands a Bason and two Vases of Mazarin blue Sèvres Porcelain, and on each side is a Table of Florentine Mosaic, in pietra dura. In the centre, under

a glass shade, is a Portrait of Her Majesty, Queen Victoria, modelled in wax, by Weigall, 1837.

The side of the room opposite the window is formed into a door, and entirely covered with looking-glass, enclosed in a silvered frame, and surmounted by ornaments also in silver.

A small Ottoman of silver and blue silk, with flowers embroidered in coloured silks.

The Pictures are :

359. Raffaele. *Pietro Perugino.*
 360. Martin Luther. *Holbein.*
 361. Elizabeth, daughter of Philip, Lord Wharton, and
 second wife of Robert, third Earl of Lindsey.
 362. William Shakspeare.

This painting, commonly known as the "Chandos Head of Shakspeare," is supposed to represent the only genuine portrait of the Poet, and no picture within the last hundred years has been more frequently copied and engraved.

It was probably painted by Burbage, the first actor of "Richard the Third" who is known to have handled the pencil.

It then became the property of Joseph Taylor, the poet's "Hamlet," who, dying about the year 1653, left it by will to Sir William D'Avenant. At the death of D'Avenant, in 1663, it was bought by Betterton the actor; and when he died, Mr. Robert Keck, of the Inner Temple, gave Mrs. Barry, the actress, forty guineas for it. From Mr. Keck, it passed to Mr. Nicholl, of Minchendon House, Southgate, whose only daughter and heiress, Margaret, married James, Marquess of Carnarvon, afterwards Duke of Chandos, from whom it descended in right of his wife, Anna Eliza, the late Duchess, to the present Duke of Buckingham and Chandos.

363. King Henry VIII., when young. *Holbein.*
 364. Margaret of Parma, Gouvernante of the Netherlands,
 natural daughter of the Emperor Charles V.
Holbein.

From the collection of Baron Fagel.

365. Robert Bertie, third Earl of Lindsey.

366. Sir Thomas Wharton, Knight of the Bath.
367. Portrait of a Gentleman, unknown.
368. Portrait of a Man holding a Letter. ... *Holbein.*
369. Rubens' Wife. ... *Rubens.*
370. John Calvin.
371. Philadelphia, daughter of Robert Cary, Earl of Monmouth, and wife of Sir Thomas Wharton.
372. Anne Hamilton, wife of Robert, third Earl of Southesk.
373. A female Figure holding a Cup and Cover.
School of Leonardo da Vinci.
374. Portrait. Unknown. ... *Rubens.*
375. William Herbert, Earl of Pembroke, K.G. *Mytens.*
376. Anne Boleyn, second Queen of Henry VIII.
Holbein.
377. King Edward V.
378. King Edward VI.
379. William, ninth Earl of Glencairn. *Obiit 1664.*
380. The Lady Guilford, wife of Sir Henry Guilford, Master of the Horse to King Henry VIII. *Holbein.*
381. Jeffery Hudson, Charles the First's Dwarf, on horseback.
382. William Cecil, Lord Burleigh.
383. Francis Russell, second Earl of Bedford, K.G.
384. Madame de Montespan.
385. King Charles I. and Queen Henrietta Maria.
Vandyke.
386. Cardinal Fleury, a crayon drawing, by *Robert Pine, 1740.*
387. Katharine, wife of George Villiers, Duke of Buckingham, 1626. ... *Mytens.*
388. Elizabeth, Queen of Bohemia, daughter of King James I. ... *Mytens.*
389. Mrs. Behn, the Dramatic Writer.

THE JEWEL CLOSET

is entirely wainscoted with old japan, presented by Frederick, Prince of Wales, and his Princess, to Richard, Earl Temple. It contains, among many other articles of curiosity, some elaborate specimens of Chinese carving in ivory, in various forms. A large Cabinet, formed entirely of amber, from the Fonthill collection; and several other carvings of amber, &c.

A beautiful Nautilus shell, mounted in silver, gilt, boldly chased, surmounted by Neptune on a dolphin, enriched with jewels; it stands on a circular ivory plinth, carved by Benvenuto Cellini.

An ivory tankard, with elaborate carving, representing the rape of the Sabines, mounted in silver, gilt. A collection of Chinese silver filigree-work. Seventeen Miniatures, painted by Indian artists, representing portraits of the Descendants of the race of Akbar, together with one of Tippoo Suldaun. The window is glazed with painted transparent porcelain from Malmaison, the seat of the Empress Josephine.

There is also a small Dressing Room above, entirely fitted up with japan.

THE ARMOURY.

A small staircase of oak, concealed within the walls, lighted by a lantern of stained glass, leads down from the Library into a small vaulted Hall, with windows of stained and ground glass, the walls of which are hung with armour: three Figures stand on the pavement, one dressed in a complete suit of Norman-chain Armour; another in a suit of Armour worn by a Bill-man in the reign of Queen Elizabeth;

and a third in the arms and costume of a Persian Warrior. There is also the figure of an armed Highlander, dressed in the Stuart Tartan. Amongst the Arms are some that belonged to Tippoo Saib. www.libtool.com.cn

Under the window is a very ancient Oak Chest, the front of which is elaborately carved in Gothic style. It formerly stood in the Jerusalem chamber, within the Palace at Westminster, and was used to contain the vestments for the priests, in the service of Westminster Abbey, before the Reformation.

Over the door leading to the Manuscript Library, is a most curious Alto-relievo in stone, brought from Castle Hedingham, in Essex, the seat of the Veres, Earls of Oxford, representing the battle of Bosworth Field. Richard the Third lies prostrate on the ground with his crown under the horse's feet of the conquering Richmond: the achievements of the Knights are emblazoned upon their respective shields, and at each end stand the figures of Henry the Seventh and his Queen, by whose marriage the white and red roses of York and Lancaster were united. Under it is suspended a sash of white silk, worn by Prince Charles Edward Stuart, at the Battle of Culloden. It was taken with his baggage, and fell into the hands of Mr. Rauworth, the messenger, who brought the first news of his defeat, and it was given by him to Mr. Ancell, of the Secretary of State's Office, who gave it to the late Mr. Astle, whose son presented it to the Marquess of Buckingham, in 1818.

Over the other door is a curious portrait of Henry the Eighth, carved in wood, and coloured as a picture.

From the vaulted roof of this hall, hangs a lamp of bronze and or-molu, and the whole forms a singular contrast with the Grecian splendour of the suite of apartments up stairs.

THE MANUSCRIPT LIBRARY

is fitted up entirely in the Gothic style, by the late Sir John Soane, who was the architect employed, and whose designs for the decoration of this room were correctly modelled from the ornaments of Henry VII's chapel in Westminster Abbey. In the centre of the vaulted ceiling is a circular shield, filled with armorial bearings, seven hundred and nineteen in number, of the Grenville, Temple, Nugent, and Chandos families.

The window frames are carved in oak, and glazed with stained glass borders. The Bookcases are glazed in bronze frames. The window curtains of crimson silk, with gold fringe; the chimney-piece of black marble, with appropriate or-molu ornaments; and on the opposite end of the room is a corresponding recess, in which is placed a beautiful carved Ebony Cabinet, which came from Fonthill.

Over the chimney-piece, the door, and the recesses, are carved Gothic Canopies.

On frames of crimson velvet, over the chimney, and opposite the recess, is an extremely curious and valuable collection of Original Miniatures, of which the following is a catalogue.

1. King Charles II.
2. Mary Queen of Scots.
3. Louis, the Dauphin, son of Louis XIV.

Given to Mrs. Grenville, wife of the Rt. Hon. George Grenville, by
Clara de Marsilly, Viscountess Bolingbroke.

4. Madam Mary Davis, Mistress to King Charles II.;
some time a Comedian in the Duke of York's
Theatre.

5. Barbara Villiers, Duchess of Cleveland; copied from a miniature by Cooper. *Mrs. Rosse.*
6. King Charles I. www.libtool.com.cn
7. Frederick, King of Bohemia.
8. Elizabeth, Queen of Bohemia.
9. Richard, Earl Temple, now Duke of Buckingham and Chandos, K. G.
10. Mary, Marchioness of Buckingham.
11. Richard, Duke of Buckingham and Chandos, when a boy, with Henry Tomkins, Esq.
12. Mary Grenville, afterwards Marchioness of Buckingham, 1775.
13. Robert, Earl Nugent.
14. Mary, Queen of Scots.
15. Mary I., Queen of England.
16. King Charles I.
17. Edward Seymour, Duke of Somerset. Lord Protector.

Nicholas Hilliard.

This very curious original Miniature, as well as the Numbers 25, 61, and 70, were given to Mrs. Grenville, wife of the Rt. Hon. George Grenville, by her grandfather, Charles, Duke of Somerset.

There is also in this collection a very interesting little volume, in its original crimson velvet binding, containing various useful calendars and tables. It appears to have been given by the Protector Somerset, for a token of remembrance, to some friend, as there are sentences from the Psalms, written in his own hand, and dated "*frome the Towarr, the day before my deth, 1551. E. Somerset.*"

18. Unknown.
19. Percy Wyndham O'Brien, Earl of Thomond.
20. Unknown.
21. Algernon, Earl of Northumberland, afterwards Duke of Somerset.
22. John Knight, Esq., of Gosfield, Essex.

23. Unknown.
24. Mrs. Knight of Gosfield, afterwards married to Robert Nugent, created Earl Nugent.
25. Jane Seymour, Queen of King Henry VIII., and mother of King Edward VI. (*Vide No. 17.*)
26. John Newsham, Esq., of Chadshunt, Warwickshire.
27. The Rev. Dr. Charles O'Connor, author of the "*Rerum Hibernicarum Scriptores Veteres.*"
28. Maurice, Prince of Orange.
29. Ann Craggs, wife of John Newsham, Esq.; secondly of John Knight, Esq; thirdly of Robert Nugent, afterwards Earl Nugent.
30. The Princess Stolberg, wife of Charles Edward Stuart, commonly called the "Young Pretender,"
Given by her to George, Marquess of Buckingham, at Rome, in 1774.
31. Robert Nugent, Esq., afterwards Earl Nugent.
32. Charles XI. King of Sweden.
33. The Elector of Bavaria.
34. Anna Chambers, wife of Richard, first Earl Temple, K. G.
35. Richard, first Earl Temple, K. G.
36. Mary Nugent, Marchioness of Buckingham, 1783.
37. George, Marquess of Buckingham.
38. Hester Grenville, Countess Temple.
39. Madam de Maintenon. *Petitot.*
40. Henry Fielding, the Novelist.
41. The Electress of Bavaria.
42. John Knight, Esq., of Gosfield.
43. Sir William Temple.
44. Algernon, Duke of Somerset.
45. King Charles II.

This picture was sent by Charles II. in 1651, to Henry, Lord Beauchamp, eldest son of William, Marquess of Hertford,

with his request, that it might be given to the son, of which Mary, Lady Beauchamp, daughter of Arthur, Lord Capel, was then delivered; and that it might pass for ever in succession to the next of blood of the Lord Hertford, whom he acknowledged as his nearest of kin, descended from Mary, Queen of France, daughter of their common Ancestor, Henry VII. This son, afterwards William, Duke of Somerset, died in 1671, without issue; leaving a sister, the Lady Elizabeth Seymour, his Heir general, who married Thomas, second Earl of Ailesbury.

This picture was delivered to her eldest son, Charles, Lord Bruce, afterwards third Earl of Ailesbury, in 1708, by his grandmother, Mary, Lady Beauchamp, above mentioned, then re-married to Henry, first Duke of Beaufort*.

From the said Charles, third Earl of Ailesbury, it came to his daughter, Mary, Duchess of Richmond, at whose decease it passed to Anna Eliza, Duchess of Buckingham and Chandos, the daughter and heiress of James, the last Duke of Chandos, who was the son of Henry Brydges, Marquess of Carnarvon, and of Mary, his wife, the daughter of Ann, who was the first wife of Charles, the third Earl of Ailesbury, above mentioned.

On each side of the frame, are the descents of the present Royal Family, and of the family of James, Duke of Chandos, from Henry VII., King of England; one branch ending in Her Most Gracious Majesty, Queen Victoria; the other in Richard, Earl Temple, son of the Marquess of Chandos, and grandson of the present Duke of Buckingham and Chandos, K. G.

* The original letter from the Duchess of Beaufort to Lord Bruce, is preserved with the miniature. It is as follows:

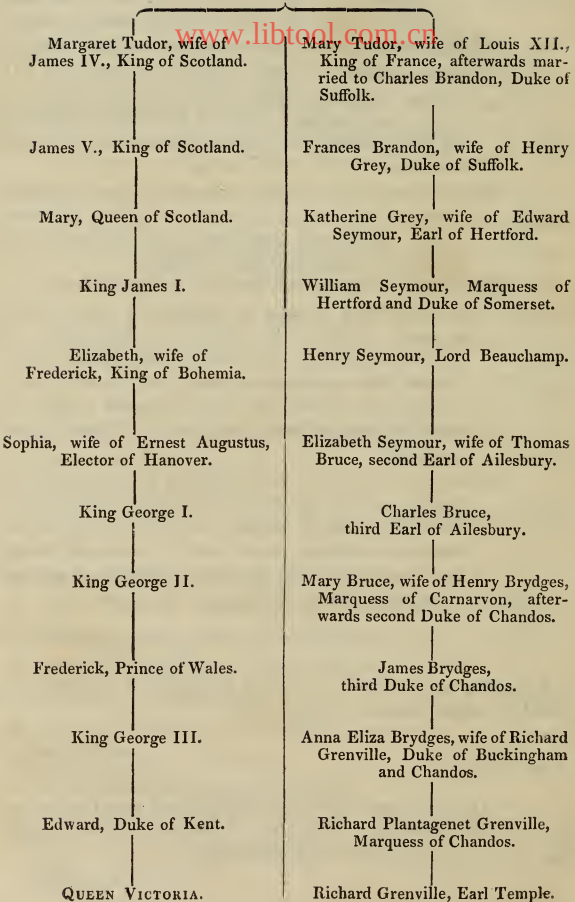
April 23, 1708.

“ LORD BRUCE,

“ This picture was sent to my Lord Beauchamp, when I lay in of my son, the Duke of Somerset. I now give it to you, and make it my request that it may never be given from his Grandchildren.

“ M. BEAUFORT.”

KING HENRY VII.



46. Elizabeth Percy, wife of Charles, commonly called the
 “Proud Duke of Somerset.”

47. Robert Rich, Earl of Holland.

48. Louis XIV., King of France.

Given to Mrs. Grenville by Clara de Marsilly, Viscountess Bolingbroke.

49. Unknown.

50. James, Duke of York, afterwards King James II.

51. George Villiers, first Duke of Buckingham.

52. Matthew Prior.

53. Unknown.

54. Lady Mary Grenville, 1798, now Lady Arundell.

55. Madame Elizabeth, of France.

Given by the Comte d'Artois, afterwards Charles X., King of France, to Mary, Marchioness of Buckingham, 1797.

56. Anna Eliza, the late Duchess of Buckingham and Chandos, when Countess Temple, 1798.

57. Unknown.

58. Anne Boleyn, Queen of Henry VIII.

59. Unknown.

60. Unknown.

61. Thomas, Lord Seymour of Sudley, Lord High Admiral, and brother to the Protector Somerset. (*Vide No. 17.*)

62. Unknown.

63. Gustavus Adolphus, King of Sweden.

Presented by him to Sir Henry St. George, who was sent to invest him with the Order of the Garter.

64. Unknown.

65. Lucy Harington, Countess of Bedford. *Peter Oliver.*

66. Mary, Queen of Scots, and Henry Darnley.

67. Unknown.

68. Madame de Maintenon.

69. King William III.

70. The Lady Jane Grey. (*Vide No. 17.*)

www.libtool.com.cn

OPPOSITE THE CHIMNEY-PIECE.

71. John Knight, Esq.

72. Alexander Pope.

Given by him to Mrs. Knight.

73. The Rt. Hon. James Craggs, Jun., Secretary of State.

74. James Craggs, Esq., Post-Master General.

75. Mrs. Knight.

76. The Princess Amelia, daughter of King George II.

Given by her to Anna, Countess Temple, 1766.

77. Mrs. Craggs, wife of the Post-Master General.

78. Sarah Jennings, Duchess of Marlborough.

79. General Michael Richards.

80. The Elector of Brandenburg.

81. Augusta, wife of Frederick, Prince of Wales.

Given by her to Anna, Countess Temple.

82. Lady Elizabeth Germain.

83. Lady Elizabeth Germain.

84. Gilbert Sheldon, Archbishop of Canterbury. *Obiit*
1677.

85. Elizabeth Drax, married first to Augustus, fourth Earl
of Berkeley; and secondly to Robert Nugent, after-
wards Earl Nugent.

86. Unknown.

87. Ben Jonson, 1623. *Peter Oliver.*

88. A View in Venice. *Canaletti.*

89. Unknown.

90. Mary, Queen of Scots; an impression on Mother-o'-
Pearl, from a plate then in Dr. Mead's possession.

91. Unknown.

92. Mr. Robert Paston.
93. Unknown.
94. Unknown. www.libtool.com.cn
95. Mrs. Knight.
96. Unknown.
97. Roger Hope Elletson, Esq.
98. Harriett, Lady Delamere. *Cosway.*
99. Unknown.
100. Sir Richard Gamon, M.P. for Winchester.
101. Unknown.
102. Margaret Nicol, wife of James, Marquess of Carnarvon, afterwards Duke of Chandos.
103. Richard, Earl Temple, now Duke of Buckingham and Chandos, K. G.
- 104.
105. King Charles II.
106. King Charles I.
107. Unknown.
108. Unknown.
109. Napoleon Buonaparte; painted when he was in Italy,
1810. *Menghini.*
110. Louise de la Querouaille, Duchess of Portsmouth.
From an original picture at Malahide Castle, County Dublin.
111. Mr. and Mrs. Knight of Gosfield, and Mr. Newsham, Jun.
From the original picture, by *Vanderbank.*
112. Lucy Harington, Countess of Bedford.
Nicholas Hilliard.
113. Sir Richard Grenville, Ætat suæ 29, Anno Dom. 1571.
114. John, Duke of Marlborough.
115. King William III.
116. A View in Venice. *Canaletti.*
117. Mary, Queen of Scots.
118. Unknown.
119. Mr. Newsham, Jun.

120. Unknown.
 121. Unknown.
 122. Unknown.
 123. Unknown. www.libtool.com.cn
 124. Unknown.
 125.
 126. James Brydges, third Duke of Chandos.
 127. Unknown.
 128. Mrs. Lloyd of Aston. *Saunders*.
 129. Unknown.
 130. Philip, fourth Lord Wharton, with his wife, Jane,
 daughter of Arthur Goodwin, of Winchendon,
 Bucks.
 131. James Brydges, first Duke of Chandos.
 132. James Brydges, first Duke of Chandos.
 133. Louis XIV., King of France.
 134. Unknown.
 135. Unknown.
 136. Anna Eliza, Marchioness of Buckingham, 1815.
 George Hayter.
 137. The Hon. Mrs. Leigh, of Stoneleigh Abbey.
 George Hayter.
 138. James Brydges, first Duke of Chandos.
 139. Unknown.
 140. Unknown.
 141. Unknown.
 142. Queen Anne.
 143. Unknown.

The centre table, the pier tables, and library chairs, are of ebony, with ivory ornaments; and the two small circular tables of Italian marble, are supported on columns of ebony and gold.

The arm chairs, which are of ebony, elaborately carved, belonged to Sir Peter Paul Rubens, and were brought

from his house at Antwerp. The other chairs, also of ebony, were formerly Cardinal Wolsey's, and came from his palace at Esher.

In this room is a most valuable collection of Manuscripts, consisting of about two thousand volumes, classed according to their subjects, *viz.*: Ancient Irish Manuscripts; and others relating to the History of Ireland; Saxon and Norman Charters, from the year 697; Ecclesiastical and Topographical, Parliamentary and Political; including a large number of Original Letters and State Papers, from the reign of Henry VII. to that of George III.; Heraldical and Genealogical, comprising a most extensive series of Grenville and Temple Family Evidences, from the reign of Henry III., and altogether forming a most important treasure of English and Irish historical and political learning, equally interesting and valuable to the Historian and Antiquary.

The collection includes that of the late Thomas Astle, Esq., Keeper of the Records in the Tower of London; and the invaluable Irish Manuscripts formerly belonged to Charles O'Connor, of Belanagare, the Historian of Ireland. His grandson, Dr. O'Connor, the venerable, amiable, and excellent librarian of Stowe, here passed the days of his learned age, surrounded by the inestimable literary riches of his native land, the earliest Western station of learning and revealed religion. The elaborate work, in four volumes, quarto, composed by this reverend and learned man, in this library, and privately printed at Buckingham, entitled "*Rerum Hibernicarum Scriptores Veteres*," will hand his name down to posterity, whilst it preserves from oblivion, and the hand of Time, the chronicles and records deposited in this room, the translation of which, contributed to compose that great national undertaking. The Catalogue *Raisonné* of the Manuscripts in this library, also written

by Dr. O'Connor, is a splendid monument of erudition and research. It is in two volumes, quarto, and was privately printed at Buckingham.

In a glass casket, on one of the tables, is a Lock of Hair, taken from the corpse of Mary Tudor, youngest daughter of Henry VII., and Queen of Louis XII. of France, when her coffin was opened, in the church of Saint Mary, at Bury St. Edmunds, September 6, 1784. It was given by Sir John Cullum, who was one of the persons present, to the late Duchess of Portland; at the sale of whose Museum, (Lot 1385,) in 1786, it was purchased by the Duke of Chandos. The late Duchess of Buckingham was lineally descended from this Princess by her subsequent marriage with Charles Brandon Duke of Suffolk, as is shewn by the pedigree attached to the Miniature of King Charles the Second, above described.

The Ottoman is covered with purple silk, embroidered in gold, and it formerly belonged to King Henry VII.

Beyond this room, on the east side, are a small Library and other private apartments, occasionally occupied by the present Duke.

On the west side is

THE SUMMER DINING ROOM,

Containing the following pictures :

390. Elizabeth, daughter of Philip, Lord Wharton, and second wife of Robert, third Earl of Lindsey.
391. Robert Bertie, third Earl of Lindsey.
392. Jane, daughter of Arthur Goodwin, of Winchendon, Bucks, and wife of Philip, fourth Lord Wharton.
393. Philip, fourth Lord Wharton.
394. Philip, second Earl of Chesterfield. *Obiit* 1713.

395. Elizabeth Dormer, eldest daughter and co-heir to Charles, Earl of Carnarvon, and third wife of Philip, second Earl of Chesterfield.

396. Anna Maria Brudenell, daughter of Robert, second Earl of Cardigan, and wife of Francis Talbot, eleventh Earl of Shrewsbury. *Verelst.*

This lady, so unhappily celebrated for her gallantries with George Villiers, Duke of Buckingham, and the consequent duel and death of her first husband, was afterwards married to George Rodney Brydges, Esq. of Avington, where she resided, and from whence this picture was lately removed.

397. Elizabeth Gunning, wife of James, sixth Duke of Hamilton. *Henry Morland.*

398. Louis XVI., King of France. *Duplessis.*

From the Collection of the Duchesse de Berri.

399. Marie Antoinette, Queen of France. *Duplessis.*

From the Collection of the Duchesse de Berri.

400. Madame de Montespan.

401. A small whole-length Portrait of a Lady, sitting near a table.

402. "La Belle Menuisière;" Mistress to Louis XV.

From the Collection of the Duchesse de Berri.

403. The Lady Shelley: habited as a Shepherdess.

404 Abraham Symonds, a celebrated Medal Engraver in the reign of Charles II.

In a Catalogue, made in 1720, of the pictures at Avington, from whence this portrait was brought, it is said to have been painted by Sir Robert Howard, who is designated by Evelyn, in his Diary, as "*a pretender to all arts and sciences.*" The present specimen is a proof that he was tolerably skilful in one of them.

405. Portrait of a Gentleman, unknown.

406. Maria Gunning, wife of George William, sixth Earl of Coventry. *Henry Morland.*

407. } A set of Four Pictures, called "The Progress of
to }
410. } "Vice." *Mortimer.*

411. The Destruction of the Cities of Herculaneum and Pompeii, by an Eruption of Mount Vesuvius, August 24, A.D. 79. *Martin.*

This picture was painted for the Duke of Buckingham.

On the right of the spectator is seen the City of Pompeii, and on the left, in the extreme distance, the City of Herculaneum: the Cities of Retina and Oplontis are nearer the coast.

The foreground is in front of Stabia, and on the right may be distinguished the Stabian Way, winding from the Gate of Pompeii, and covered by the multitudes who are escaping from the impending destruction.

The elder Pliny, who had perceived the Eruption from the Island of Misenum (distant fifteen miles), where he was stationed in command of the Roman fleet, is supposed to be just arrived with his ships to assist the escape of the fugitives, and is seen embracing his friend Pomponianus.

The time selected for representation in the picture is in the early part of the eruption, before the destruction of the cities was far advanced, although the stream of boiling liquid from Vesuvius has partly covered Herculaneum, and the shower of ashes has already commenced, and is approaching the foreground of the picture, as is seen by the falling of burning stones, which the figures are endeavouring to ward off.

The elevation of the foreground, on which the principal figures are seen, is three hundred and forty-eight feet above the level of the sea.

The scale of proportion may be observed by the figures on the beach, which is more than three hundred feet below the eye of the spectator, and by tracing the figures along the Stabian Way, up to Pompeii, where the distance becomes so great that the figures are lost. The buildings of Pompeii will then supply the scale; the Great Theatre, which stands near the centre of the city, being two hundred feet in width.

The height of the crater is here represented four thousand feet above the level of the sea.

The length of the suite of Apartments through the House is 454 feet, that of the Offices is 462 feet; the whole extent is therefore 916 feet.

FINIS.

www.libtool.com.cn

www.libtool.com.cn

www.libtool.com.cn

Hal's 4's

47.
50/31

B 50

GETTY CENTER LIBRARY



3 3125 00107 7318

www.libtool.com.cn