Blickling Hall
Illustrated Picture List
The Great Hall

SMALLER PICTURES

ABOVE LEFT-HAND DOOR:
ENGLISH SCHOOL, 18th century, after SAMUEL COOPER (c.1608–72)
Oliver Cromwell (1599–1658) [CMS355469]
The original miniature is in the Buccleuch Collection.

ON LEFT PIER:
ENGLISH SCHOOL, 17th century
James I (1566–1625) [CMS355471]
A small copy of the large state portrait by Daniel Mytens, known only from this and other replicas. One of the Lothian pictures from Newbattle Abbey, which can mostly be identified by the inventory numbers painted on them.

John Chesseell Buckler (1793–1894)
The Great Hall, 1820
Watercolour [CMS355551]
Showing William Ivory’s 1767 rearrangement of the Jacobean staircase, painted white. The artist was the eldest son of John Buckler (1770–1851), whose interest in sketching and architectural draughtsmanship he shared. He exhibited at the Royal Academy between 1810–44, mainly views of churches, ruins and country houses. His ‘Views of Cathedral Churches in England’ (1822) were largely copied from his father’s previously published prints, whilst his ‘Views of Eaton Hall’ in 1826, and in 1827 ‘Sixty Views of Endowed Grammar Schools’ were chiefly done from his father’s drawings. Later works were entirely his own.

BENEATH LEFT LANDING:
ENGLISH SCHOOL, 17th century
George Villiers, 1st Duke of Buckingham (1592–1628) [CMS355467]
The favourite of James I and VI. A copy derived from the Mytens full-length of 1626, at Euston Hall, Suffolk.

AROUND CENTRAL WINDOW:
ENGLISH SCHOOL, 17th or 18th century
Sir James Hobart (1436–1507) [CMS355510]
Attorney-General to Henry VII and Lord Chief Justice. Sir Henry Hobart’s most distinguished ancestor. An imaginary portrait in the dress of a later period, so possibly originally of another sitter altogether. There is a version in the Norwich Civic Portrait Collection.

BENEATH RIGHT LANDING:
ENGLISH SCHOOL, 16th century, after HOLBEIN (1497/8–1543)
Henry VIII (1491–1547) [CMS355468]
One of several copies of a lost original. From Newbattle Abbey.

ON RIGHT PIER:
After Francis Cotes (1726–70)
John, 2nd Earl of Buckinghamshire (1723–93) [CMS355570]
Remodelled Blickling in Jacobean style and built the Orangery. The signed original of 1766, is at Melbourne Hall, Derbyshire. Francis Cotes first made his mark in 1748 as a pastellist. He was a pupil of George Knapt, but used brighter colour than his master, and shows the influence of Carriera and Liotard. During the 1760s he worked more in oils and adopted Reynolds’s portrait style in contrast to the more conservative patterns of Knapt. He was a founder member of the RA. (1768). His house and studio in Cavendish Square were taken over by a later rival of Reynolds, George Romney.

Attributed to William Wissing or Sir Godfrey Kneller (1653–87)
Sir Henry Hobart, 4th Bt (1658–98) [CMS355509]
The victim of the notorious Cawston duel, and father of the 1st Earl of Buckinghamshire.

Attributed to William Wissing or Sir Godfrey Kneller (1646/9–1723)
Sir Henry Hobart, 4th Bt (1658–98) [CMS355509]
The victim of the notorious Cawston duel, and father of the 1st Earl of Buckinghamshire.

General George Monck, 1st Duke of Albemarle (1608–70) [CMS355570]
Masterminded the restoration of Charles II in 1660. The original miniature is in the Buccleuch Collection.
FULL-LENGTH PICTURES

Twelve of a series mostly commissioned from William Aikman (1682–1731) by Lord Hobart, later 1st Earl of Buckinghamshire, for the Long Gallery, in 1729–32. The identity of the sitters derives from the 1793 inventory and is in some cases tentative. Many are in unusually rich 'Kentian' frames, as are other portraits that once hung in the Long Gallery elsewhere in the house: George II on horseback; Henrietta, Countess of Suffolk and Sir John Maynard. William Aikman was born and trained in Scotland, the son of a laird. After five years in Italy and Turkey, he settled in Edinburgh in 1712, but after Kneller's death in 1723, he moved to London.

UNDER LEFT STAIRS:

**William Aikman (1682–1731)**

(?) Sir Thomas Sebright, 4th Bt (1692–1736) or (?) Mr Crawley

[CMS 355533/355605]

Sebright was a Tory, but his reputation as a book collector brought him into Hobart’s Whig circle. A portrait of Mr Crawley was mentioned by a visitor who saw the pictures in 1741.

**Under Right Stairs:**

**Edmund Prideaux (1693–1745)**

[CMS 355554]

A university friend of Hobart and a bibliophile, he drew views of Blickling c.1727. His home, Prideaux Place, Padstow, appears in the background.

**Upper Level (clockwise):**

(?) Sir John Cope (1690–1760)

[CMS 355481]

Lieutenant-Colonel of the 1st Horse Grenadier Guards at this period. MP for Liskeard in 1727–34 and a political crony of Hobart. He was decisively defeated by the Jacobites at Prestonpans in 1745.

Sir Robert Walpole, KG (1676–1745)

[CMS 355487]

The Prime Minister and builder of Houghton Hall; wearing the Chancellor of the Exchequer’s robes.

Sir Thomas Coke, KB, Lord Lovel (1697–1759)

[CMS 355552]

The builder of Holkham Hall, he was created the Earl of Leicester in 1744.

Sir William Leman, 2nd Bt (d.1741 or 1744), 1729

[CMS 355566]

Leman held considerable property in Suffolk. He stands before the Piazza at Covent Garden.

General Sir Robert Rich, 4th Bt (1685–1768), 1729

[CMS 355567]

Of Roos Hall, Suffolk, Rich is shown as Colonel of the 8th Dragoon Guards. He sat for Hobart’s pocket borough in Devon, Bere Alston, in 1724 to 1727, and from 1727 to 1741 he succeeded him as MP for St Ives, Cornwall.

Colonel Harbord Copley Harbord, MP (1675–1742)

[CMS 355555]

MP for Norfolk 1728–34, and an ancestor of Lady Caroline Hobart’s husband, the 2nd Baron Suffield.

**Studio of Charles Jervas (c.1675–1739)**

Charles, 2nd Viscount Townshend (1674–1738)

[CMS 355482]

The noted agricultural pioneer and politician.

**William Aikman (1682–1731)**

William Morden, MP (?1696–1770), 1729

[CMS 355486]

Brother-in-law of Sir John Hobart, 1st Earl of Buckinghamshire, he assumed the name and arms of his uncle Harbord in 1742, the year in which he began Gunton Hall, where there is a later portrait of him in a similar frame.
The Lobby

LEFT WALL:

(? Alexander Nasmyth (1758–1840)
Newbattle Abbey
Gouache
[CMS 355497]
The ancestral home of the Lothians in Midlothian. Born and trained as a portrait painter in Edinburgh, when in Italy in 1782–85 and afterwards, Nasmyth turned increasingly to landscape in both oils and watercolour, also setting up a drawing school. He became a close friend, and painted two portraits, of Robert Burns. His six daughters and a son, Patrick (1787–1831), perpetuated his style of landscape; another son, James (1808–90), became a celebrated engineer and inventor.

Humphrey Repton (1752–1818)
Lady’s Cottage, c.1780
[CMS 353598]
Built for Caroline Conolly, Countess of Buckinghamshire, in 1780/1. On the right is the fountain from Oxnead Hall now at the centre of the Parterre. Humphrey Repton was born in Bury St Edmunds, Suffolk. The successor to Capability Brown, he completed the change from the formal gardens of the early 18th century to the picturesque, and coined the phrase ‘landscape gardening’. He is famous for the ‘red books’, in which he presented ‘before’ and ‘after’ views of parks and gardens to potential clients (eg for Sheringham Hall in Norfolk). He also wrote Observations on the Theory and Practice of Landscape Gardening (1803). He is buried in the churchyard in Aylsham.

? Alexander Nasmyth (1758–1840)
Highland Scenery
Gouache
[CMS 355496]

RIGHT WALL:

James Corbridge
Survey of the Parish of Blickling, 1729
[CMS 353584]
Shows the ‘goose-foot’ pattern of woodland rides that radiated from the west front of the house.

The Brown Drawing Room

NORTH WALL, LEFT TO RIGHT:

Studio of Sir Anthony Van Dyck (1599–1641)
Elizabeth Howard (1613–48 or after)
[CMS 355485]
Granddaughter of the influential Katherine Knyvett, Countess of Suffolk, and daughter of Sir Charles Howard and the much-married Mary Fitz of Fitzford. She was procured a place as Maid of Honour to Queen Henrietta Maria by her grandmother. The last record of her is carrying letters for her exiled royal mistress, and a warrant issued by Parliament for her arrest.

After Sir Anthony Van Dyck (1599–1641)
Charles I (1600–49) and Prince Charles (1630–85)
A contemporary copy of Van Dyck’s ‘Great Piece’ of 1632, without the figures of the Queen and Princess Mary.
[CMS 355514]
Queen Henrietta Maria (1609–69)
[CMS 355545]
The consort of Charles I. The original is at Windsor.

ON SOUTH WALL:

John Michael Wright (1617–94)
An Unknown Young Woman, c.1660
[CMS 355526]
Attributed to Michiel Miereveldt (1567–1641)
James Stanley, Lord Strange (1606–51) [CMS 355478]
Charlotte de la Trémoille (1599–1663/4) [CMS 355477]
The future 7th Earl of Derby and his bride, who heroically defended Lathom House against the Parliamentarians in 1644. Painted at The Hague, 1626. These pictures were part of the Lothian collection. James Stanley’s sister, Anne, was the second wife of Robert Kerr, 1st Earl of Ancram. Miereveld, or Mierevelt, was a prolific portrait painter, who was born and died in Delft but started working for the House of Orange in The Hague in 1607, and subsequently also for the exiled Court of the ‘Winter Queen’. He also had a number of English sitters. Engravings by his son-in-law, William Jacobsz Delff, who had a monopoly of his portraits, contributed greatly to his fame, his linear style being greatly suited to translation in this medium.

Sir John Leslie, 1st Bt (1822–1916)
Lady Constance Talbot, Marchioness of Lothian (1836–1901) [CMS 355493]
Exh. RA 1866. The Marchioness created the Parterre and Terrace in the East Garden, which is visible from this room. Sir John was born in London, but was the second son and virtual heir of Col. Charles Powell Leslie of Glashlough (also known as Castle Lesley), Co. Monaghan, a descendant of Bishop John Leslie of Clogher. He was educated at Christ Church, Oxford, and a captain in the Life Guards, but became a portrait painter. He exhibited at the Royal Academy and also at the British Institute in 1858 and 1860. He was created a baronet in 1876. He lived at Castle Lesley between 1853 and 1867, and was MP for the County of Monaghan.

French School, 16th century
Petrarch (1304–74) [CMS 355512]
Italian poet and scholar. This is an imaginary portrait.

French School, 16th century
Louis XI of France (1423–83) [CMS 355511]
Acquired, with its pendant, by the 3rd Earl of Lothian in 1649, as by ‘Cornille’ (i.e. Corneille de Lyon).

Fireplace Wall:
Studio of or after, Sir Anthony Van Dyck (1599–1641)
The Hon. Margaret Wotton, Lady Tufton [CMS 355484]
Daughter of the diplomat and court official, Edward, 1st Baron Wotton, and wife of Sir John Tufton.

Goddard Dunning (1614–after 1678)
Self-portrait with Still-life [CMS 355476]
Inscribed: ‘ætatis 64 1678.’
The most ambitious of the pioneering English still lifes painted by this amateur artist in the manner of Pieter van Roestraeten (c.1630–1700), who had settled in England in the 1670s.
The Lower Ante-room

ON SOUTH WALL:
ANTON WEISS (1801–51)
Summer Flowers in a Terracotta Vase
[CMS 355527]

JAN FRANS VAN DAEL (1764–1840)
Tulips, Honeysuckle, Peonies and Roses in an Urn
[CMS 355528]
Van Dael was a Flemish painter and lithographer. He first studied architecture at the Antwerp Academy from 1776, despite his early preference for painting, and in 1786 he settled in Paris as a decorator. In 1793 he acquired lodgings in the Louvre next to Gerard van Spaendonck; under the influence of Spaendonck he turned to flower painting in which he specialised for the rest of his life.

ON NORTH WALL:
HENRY SHAW, FSA (1800–73)
Unknown Lady, called Mary Queen of Scots
[CMS 355479]
Mary Tudor, 1882
[CMS 355480]
Two 19th-century colour prints from Strawberry Hill. The pseudo Mary Queen of Scots is after a painting then in the possession of the Scottish historian Patrick Fraser Tytler, but now in the National Portrait Gallery. Mary Tudor is after an original by Hans Eworth, since 1828 in the possession of the Society of Antiquaries. Mary Queen of Scots is now called Unknown Lady.
The Dining Room

ON NORTH WALL:
JAMES GUNN, RA (1893–1964)
*Philip Kerr, 11th Marquess of Lothian* (1882–1940)
[CMS 355573]
A posthumous portrait of the donor of Blickling.

ON EAST WALL:
ANGLO-DUTCH SCHOOL, early 17th century
*Unknown Naval Commander* [CMS 355483]

ENGLISH SCHOOL, early 17th century (?) 
*Sir Philip Sidney* (1554–86)
[CMS 355508]
The poet-soldier, who died at the siege of Zutphen. After a portrait type established by John de Critz, c.1585.

ON WEST WALL:
(?) JOHN DE CRITZ (1555–1641/2)
*Anne of Denmark* (1574–1619)
[CMS 355475]
The consort of James VI and I, whom he married in 1589. John de Critz was a painter of Flemish parentage, brought to England as a child; his sisters married Marcus Gheeraerts the Elder and Younger respectively. He and Robert Peake the Elder (fl. c.1576–1619) became Serjeant Painters in 1607, but Critz seems to have been the preferred painter of the King and Queen.

The Serving Room

ABOVE FIREPLACE:
J.W. WALTON (1816/17–65 or after)
*William, 8th Marquess of Lothian* (1832–70)
[CMS]
The inheritor of Blickling from the widowed Lady Suffield, and its Victorianising transformer and preserver.

The Brown Staircase

GEORGE VERTUE (1684–1756)
Six engravings after various Tudor pictures.
[CMS 3535991-3535996]

After EDWARD BOWER (d.1666/7)
*John Pym* (1584–1643)
[CMS 355548]
Leading Parliamentarian in the years before the Civil War.

ENGLISH SCHOOL, early 18th century
*Rev. John Graile* (1674–1732)
[CMS 355558]
Rector of Blickling.
The Lothian Row

Christoph Heinrich Kniep (1755–1825)
Nine drawings by Goethe’s travelling-companion on a visit to southern Italy and Sicily in 1787. Signed and dated in Naples, 1788, they were probably a commission from the 3rd Duke of Buccleuch, who was in Italy on his Grand Tour in 1787, and whose daughter, Harriet, was to marry the 6th Marquess of Lothian in 1806, as his second wife. Kniep was born into a family of artists, but he received his first real artistic training in Hanover under a theatrical set-painter. He had been in Italy for sometime before accompanying Goethe, and remained there until his death, latterly as Professor at the Academy.

On the Right-Hand Side:
The Temple of Vesta at Tivoli
[CMS 355500]
The Molo in the Bay of Naples
[CMS 355537]

Near Print-Room Door:
English School, early 17th century
Two paintings of Unknown Men
[CMS]

Far End:
John Chesell Buckler (1793–1894)
The East Front of Blickling
Watercolour
[CMS 355557]
The South Front of Blickling 1820
Watercolour
[CMS 355556]

Michelangelo Maestri (d.1812)
Four hand-coloured engravings of Roman wall paintings
[CMS 355525.1-355525.4]

Neapolitan School, c. 1800
Fan decorated with Roman subjects and ornaments, in watercolour and gouache
[CMS 355611]

On the Left-Hand Side:
The Temple of Apollo, beside Lake Avernus
[CMS 355502]
The Theatre at Taormina
[CMS 355504.1]
Mount Etna
[CMS 355536]
A Shepherd by a Ruined Amphitheatre
[CMS 355501]
The Temples at Paestum
[CMS 355503]
The Temple of Juno at Agrigentum
[CMS 355504.2]
The Temple of Minerva Medica, Rome
[CMS 355538]
The ‘O’ Bedroom

ON EAST WALL:

GEORGE RICHMOND (1809–96)

William, 8th Marquess of Lothian (1832–70)
Black and white chalk [CMS 355523]
Commissioned J.H. Pollen to redecorate the Long Gallery. A study for the portrait exhibited at the Royal Academy in 1858. George Richmond was the best known member of a family of English painters. He was a pupil of his father, the miniaturist Thomas Richmond Senior (1771–1837), and also studied at the Royal Academy. In 1850 he was commissioned to paint a portrait of Charlotte Bronte. He was the most sought-after portrait-painter of his day, working variously in oils, coloured chalks, or watercolour. When young, he was a disciple of William Blake, whence the name that he later gave to his son, Sir William Blake Richmond (1842–1921), who painted not only portraits, but classical and allegorical subjects.

LADY LOUISA STUART, MARCHIONESS OF WATERFORD (1818–91)

The Miraculous Draught of Fishes [CMS 355531]
Dancing Putti [CMS 355532]

ON WEST WALL:

The Madonna and Child [CMS 355534]
Three drawings by this gifted amateur, daughter of Lord Stuart de Rothesay and wife of the 3rd Marquess of Waterford (1811–59). Despite taking Michelangelo and Raphael as her models, she worked almost exclusively on paper, even for her major work, the decoration of the village school at Ford, Northumberland (1861–82).

ENGLISH SCHOOL OF VERCELLI (?), c.1500

The Crucifixion [CMS 355571]
This picture is heavily repainted, making it hard to assess. It seems originally to have been made for, or to have belonged to, a confraternity connected with the Order of Preaching Friars, the Dominicans (or Black Friars), to judge by the spotted dog included, together with a Tau-cross and chalice, in the shield at the bottom of the picture.

ON NORTH WALL:

MILES EDMUND COTMAN (1810–58)

Yarmouth Beach [CMS 355499]
Blakeney Church [CMS 355498]
Two watercolours by the eldest son, pupil and assistant of John Sell Cotman (1782–1842), whose manner and practice he continued.

Leighton. With Rossetti, Morris and Burne-Jones, as well as Hungerford Pollen, he decorated the debating hall of the Oxford Union Society with soon-faded murals illustrating the Morte de’Arthur. He married a daughter of F.R. Leyland of Speke Hall (NT).

Lisa, by Val Prinsep

Lisa, 1867, a figure from Boccaccio’s Decameron.
[CMS 355533]
Val Prinsep was born in Calcutta, son of a civil servant and of one of the beautiful Pattle sisters. He studied under G.F. Watts and met Rossetti, becoming influenced by the Pre-Raphaelites, although his work owes its greatest debt to his friend Leighton. With Rossetti, Morris and Burne-Jones, as well as Hungerford Pollen, he decorated the debating hall of the Oxford Union Society with soon-faded murals illustrating the Morte de’Arthur. He married a daughter of F.R. Leyland of Speke Hall (NT).

William 8th Marquess of Lothian, by George Richmond

Lisa, by Val Prinsep
The Print Room

The prints here originally came from a decayed room in the same wing, but when they were transferred in 1974, their previous arrangement was repeated.

**EAST WALL:**

**E1. PIRANESI, The Arch of Titus**

**E2. AFTER RAPHAEL, The Transfiguration**

**E3. PIRANESI The Colosseum, Rome**

**E4. After DANIELE DA VOLterra, Descent from the Cross**

**E5. PIRANESI Forum of Nerva, Rome**

**E6. After PILLEMENT, Peasants on a Bridge**

**E7. ROMAN SCHOOL, 18th century, Castle and Lake**

**E8. After PHILIPPS DE KONINCK (?) Dutch Landscape**

**E9. After PILLEMENT, Pastoral Scene**

**E10. F. VIVARES after CLAUDE, Coastal scene with a Nymph espied by a youth (Liber Veritatis 139)**

**E11. F. VIVARES after CLAUDE (?) Landscape with two Artists Sketching Ruins**

The doubtful original is in the Royal Collection.

**E12. J.B. CHÂTELAIN and F. VIVARES after CLAUDE, Landscape with Peasants Dancing**

After a picture then belonging to the Duke of Kingston, and now in The Hermitage.

**E13. F. VIVARES after CLAUDE, Landscape with Peasants crossing a Ford**

**E14. F. VIVARES after BAMPFYLDE, The Lake at Stourhead**

**E15. F. VIVARES after CLAUDE, Pastoral Scene in a Landscape.**
NORTH WALL:

N1. PIRANESI, Castello dell’Acqua Giulia

N2. PIRANESI, The Pantheon, Rome

N3. PIRANESI, The Ponte Salaria

N4. P. PILAIA after SEBASTIANO CONNCA, Publius Clodius discovered disguised as a woman at the celebrations of the Bona Dea in Julius Caesar’s House

N5. P.C. CANOT after RICHARD WILSON, Great Bridge over the Taaf

N6. W. ELLIOTT after RICHARD WILSON, Cilgerran Castle

N7. LYREUX after GRIEVE, Le père de famille

N8. J. MASON after RICHARD WILSON, Pembroke Castle

N9. W. WOOLLETT after RICHARD WILSON, Snowdon

N10. W. BYRNE after RICHARD WILSON, Caernarvon Castle

N11. (?) after ZUCCARELLI, Italian Pastoral Scene

N12. M.A. ROOKER after RICHARD WILSON, Cader Idris
SOUTH WALL:

S1. Piranesi, Pyramid of Cestius,
The 2nd Earl's mausoleum in the park
was inspired by this Roman tomb.

S2. J.B. Châtelain after Dughet,
Figures in a Storm

S3. Piranesi, Trajan’s Column, Rome

S4. (?) after Dughet, Italian Pastoral
Scene

S5. Piranesi, The Temple of Bacchus

S6. W. Dickinson after Reynolds,
Mrs Sheridan as St Cecilia

S7. Granville after Dughet,
Classical Scene with Waterfall
After a picture then belonging to Dr Bragge

S8. (?) After Pieter Van Laer
(Bamboccio), Farrier shoeing a Horse

S9. Granville after Dughet, Scene with
Waterfall
After a picture belonging to William
Lock

S10. Piranesi, Basilica of San Lorenzo
fuori le mura

S11. P.C. Canot after Claude, The
Embarcation of Carlo and Ubaldo

S12. English School, c.1790,
A Young Poet

S13. Donato after Tufnell,
Cupid trying the Point of his Arrow

S14. Donato after Tofanell,
Cupid losing his Arrow

S15. English School, c.1790,
The Poet’s Beloved

S16. J. Mason after F. Lauri, Landscape
with Fishermen drawing in their Net

S17. J. Mason (?) after Lauri (?), Italian
Pastoral Landscape
WEST WALL:

W. PIRANESI, The Temple of Cybele, now called the Temple of Vesta, Piazza della Bocca della Verità.

W. PIRANESI, The Temple of the Sibyl, Tivoli.

W. MASON after DUGGET, Distant View of Tivoli.

W. MASON after DUGGET, The Falls of Tivoli.

W. J. WOOD after DUGGET, Italian Pastoral Scene.

W. J.B. CHÂTELAIN after DUGGET, Scene on a Road with an Ox-cart.

W. GRANVILLE after DUGGET, Classical Scene with Waterfall.

The same print as S9, differently framed.

W. Wilson, Cicero and his Friends at his Villa at Arpinum.
The Lothian Row
Bathroom

ON SOUTH WALL:
JOHN DIXON (1740–1801) after RICHARD COSWAY (1742–1821 and SAWREY GILPIN (1733–1807)
William, 4th Marquess of Lothian, Kt (d.1775)
[CMS 353592]
Treacle print
This is the central part only of an oblong engraving. The 4th Marquess was wounded at the Battle of Fontenoy in 1745, and commanded the cavalry on the left wing at the Battle of Culloden in 1746. He rose to become general in 1770.

After SIGMUND FREUDENBERGER (1745–1801)
Les Chanteuses du Mois de May
[CMS 353593.1]

CHRISTIAN VON MECHEL (1737–1817)
Jeune paysan de la Forêt Noire
[CMS 353591.2]
Paysanne des environs de Zurich
[CMS 353591.3]

After SIGMUND FREUDENBERGER (1745–1801)
La Petite Fête Imprimévue
[CMS 353593.2]

CHRISTIAN VON MECHEL (1737–1817)
Paysanne du Canton de Lucerne
[CMS 353591.4]
Paysan de l’Entlibuch, Bailliage du Canton de Lucerne
[CMS 353591.3]

The West Turret
Bedroom

ON EAST WALL:
Manner of GASPARD DUGHET, 18th century
Classical Landscape
[CMS 355516]

ANTONIO CANALETTO (1697–1768)
Chelsea from the Thames, 1751
[CMS 355474]
The painting shows, from left to right, the greenhouse of the Physick Garden; part of Paradise Row; Turret House (with cupola); Gough House; Sir Robert Walpole’s greenhouse, art gallery and casino; and one end of Chelsea Hospital. The original painting was cut in two; the right half, with the rest of the Hospital and Ranelagh Gardens, is in the National Museum in Havana, Cuba.

Manner of MICHELE MARIESCHI, 18th century
View of the Rialto
[CMS 355473]

ON NORTH WALL:
Attributed to XAVIERO DELLA GATTA (active in Naples, before and after 1800)
La Solfatara, Pozzuoli, near Naples
Gouache
[CMS 355535.2]

ON WEST WALL:
Manner of SAMUEL SCOTT (1702–72)
Blackfriars Bridge
Painted in the early 1760s, when only the first five arches had been built.
[CMS 355472]

Attributed to XAVIERO DELLA GATTA (active in Naples before and after 1800)
The Bay of Naples towards Vesuvius
Gouache
[CMS 355535.1]
San Martino
Gouache
[CMS 355535.3]

JOHN ADEY REPTON (1775–1860)
Muskau Castle, Silesia, c.1821
[CMS 355494]
This unexecuted scheme takes details from Blickling, where Repton rebuilt the clock-tower for Lady Suffield. The castle belonged to Prince Pückler-Muskau, who later visited England and published vivid diaries of his experiences.
The Chinese Dressing Room

ON WEST WALL:
After Sir Thomas Lawrence, PRA (1769–1830)
Lady Amelia Anne Hobart, Marchioness of Londonderry (1772–1829)
[ CMS 355546]
The youngest daughter of the 2nd Earl, Lady Amelia Anne Hobart married Viscount Castlereagh, the future Foreign Secretary and 2nd Marquess of Londonderry, in 1794. Sir Thomas Lawrence was born in Bristol but his father soon moved to keep an inn at Devizes, where his son drew travellers on the way to Bath, in which they settled from 1780 to 1787, before moving to London. In 1787 he was a student at the RA Schools for a short time and exhibited at the Academy of that year. From 1790, with his portraits of the Queen (which she did not herself like) and the actress Elizabeth Farren (Metropolitan Museum of Art, New York), he was enormously successful, being made ARA in 1791, appointed Painter to the King on the death of Reynolds in 1792, and elected RA in 1794. He became President of the Royal Academy in 1820. Lawrence was a man of great taste and made one of the finest collections of Old Master drawings ever assembled. He played a part in founding the National Gallery and in securing the Elgin Marbles for the nation.

ENGLISH SCHOOL, c.1670 (?)
The Children of Sir John Hobart, 3rd Bt [CMS 355492.1-355492.4]
Small paintings on panel depicting four of his six children.

BARTOLOMEUS VAN BASSEN
(1590–1652)
Imaginary Interior with Figures [CMS 355491]
Van Bassen, who was born in Arnhem or The Hague, worked primarily at the latter. He specialised in painting actual or – most usually – imaginary interiors.

ON NORTH WALL:
Four framed fragments of the 18th-century Chinese wallpaper

SIR JOSHUA REYNOLDS, PRA (1723–92)
Elizabeth Fortescue, Countess of Ancram (1745–80)
[ CMS 355524]
Lady Ancram’s eldest son, the 6th Marquess of Lothian, married Harriet Hobart, the 2nd Earl of Buckinghamshire’s eldest daughter, in 1793. By their marriage, Blickling passed to the Lothian family. Sir Joshua Reynolds is historically the most important figure in British painting, as both painter and theorist. He was born at Plympton St Maurice in Devon, where his father was a clergyman, headmaster of Plympton Grammar School, and a former fellow of Balliol. After studying in Rome, he set up in London in 1753, met Dr Johnson, and began rapidly to make a name for himself. He sought consciously to marry the Grand Style with the demands of face-painting (and earning a living), and he succeeded so well that he had 150 sitters a year by 1758, and by 1764 was earning the enormous sum of £6,000 a year. Only Ramsay and Cotes were rivals of any significance. In 1768 when the Royal Academy was founded, it was obvious that Reynolds was the only possible choice for the President. Unlike Gainsborough he employed many pupils and assistants, and his work also differs from Gainsborough’s in being frequently poorly preserved on account of his experimental technical procedures.

MANNER OF GERARD VAN HONTHORST
(1590–1656)
Three Men Examining an Antique Head by Candlelight
[ CMS 355569]
The head appears to be that known as the Emperor Vitellius, a byword for viciousness and gluttony.

BENJAMIN WEST PRA (1738–1820)
Portrait of the Artist’s Wife and Son, Raphael, 1770.
[ CMS 355529]
Apparently, the 2nd Earl of Buckinghamshire commissioned this portrait to send to the Empress Catherine the Great, but did not do so. Came from Pennsylvania Quaker stock, and learned to paint in America, to which he never returned. In 1760 he went to Italy, and spent three years in Rome, Florence, Bologna and Venice. He enjoyed the prestige of novelty – American painters were unknown and the near-blind Cardinal Albani sent for him, to see if he were not a Red Indian. He set up as a portrait painter...
in London in 1763 and was a founder-member of the RA., of which he later became President, thanks to his long and highly profitable association with George III.

DUTCH SCHOOL, c.1640/50
*An Unknown Young Woman*  
[CMS 355547]

**CASPAR SCHMITZ/GASPAR SMITH**  
*(active c.1662–d.1707)*  
*A Lady as a Shepherdess*  
[CMS 355544]

Schmitz first operated in London, and later in Dublin, specialising in small-scale depictions such as this, particularly of St Mary Magdalene, so that he became known as ‘Magdalen Smith’.

**ON EAST WALL:**  
**THOMAS HUDSON** (1701–79)  
*Martha, Lady Drury and her daughter Mary, Countess of Buckinghamshire*  
(d.1769), 1754  
[CMS 355608]

Martha, Lady Drury and her daughter Mary, Countess of Buckinghamshire, by Thomas Hudson

in London in 1763 and was a founder-member of the RA., of which he later became President, thanks to his long and highly profitable association with George III.

**ON SOUTH WALL:**  
**JOHN BAPTIST GASPAR** (active c.1645–92)  
*Portrait of an Unknown Peersess, 1690*  
[CMS 355543]

Gaspars was a ‘drapery painter’, most of whose work was done for other artists, such as Lely, Riley and Kneller.

**ENGLISH SCHOOL, c.1815/20**  
*Emma, Countess Brownlow* (d.1872)  
[ CMS 355520]*

The elder daughter of the 2nd Earl of Mount Edgcumbe, and granddaughter of the 2nd Earl of Buckinghamshire.

**THE SOUTH DRAWING ROOM**

**ON WEST WALL:**  
**ENGLISH SCHOOL after DANIEL MYTENS, 17th century**  
*Sir Henry Hobart, 1st Bt* (d.1626)  
[CMS 355515]  
See the State Bedroom for the original.

**ATTRIBUTED TO THOMAS GIBSON** (c.1680–1751)  
*Henrietta Hobart, The Hon. Mrs Howard, later Countess of Suffolk, in a masquerade dress* (c.1688–1767), c.1720  
(illustration front cover)  
[CMS 355490]

Henrietta was the daughter of the 4th Baronet (killed in a duel in 1698). Her brother was the 1st Earl of Buckinghamshire and she was the beloved aunt of John, 2nd Earl of Buckinghamshire. Between about 1720 and 1734, she was the English mistress of George, Prince of Wales (from 1727, George II). Centre of a wide circle of noble and literary friends including Pope, Gay and Swift. Marble Hill, Twickenham was built, partly to her designs, by Roger Morris, under the supervision of Lord Herbert, later 9th Earl of Pembroke, between 1724 and 1729, and she formed a fine collection of paintings there. Gibson was a leading portrait painter in London from at least 1711 to 1720 when he fell ill. He was an active member of the Academy founded by Kneller in 1711 and painted much in Kneller’s style, but with rather tamer execution. He was known for his modest prices which caused offence to his fellow artists. This picture used to be ascribed to Michael Dahl, but was reattributed to Gibson on the basis of a similar signed and dated portrait of the Hon. Mrs William Townsend of 1719.
ATRIBUTED TO HENRY TILSON  
(c.1659–95)  
Sir John Maynard (1602–90)  
[CMS 355488]  
Protector’s/King’s Serjeant to  
Cromwell/ Charles II, before being  
appointed Lord Commissioner of the  
Great Seal in 1689. His granddaughter,  
Elizabeth, married the 4th Bt and was  
mother of the 1st Earl. This and the  
portrait of Lady Suffolk are in the  
frames that they were put in to hang  
in the Long Gallery. Henry Tilson was  
born in London or Yorkshire, the son  
of Nathaniel Tilson and grandson of  
the Bishop of Elphin. He was a pupil to  
Sir Peter Lely until 1680. After  
travelling to Paris, Venice and Rome  
with Michael Dahl, he returned to  
London in March 1689, where he  
established a successful practice. He  
committed suicide after a love affair  
ended. Robin Simon describes him as  
’a painter of great charm’.

Manner of SIR PETER LELY (1618–80)  
An Unknown Young Man  
[CMS 355519]

ON NORTH WALL:  
The Master VM, 1634  
Dorothy Bell, Lady Hobart (d.1641)  
[CMS 355517]  
Widow of the builder of Blickling,  
Dorothy was the mother of sixteen  
children, eleven of whom survived. It  
is not known which painter operating  
in England in the 1630s the letters  
‘VM’ are the initials of. He was  
evidently influenced by Cornelis  
Jonson.

ON EAST WALL:  
Benjamin West, PRA (1738–1820)  
Jocosa Drury, Lady Cust, with her niece  
Lady Caroline Hobart, c.1770  
[CMS 355489]  
Another version of the picture is at  
the elder sitter’s home Belton House  
(NT). (For the artist please see p.14)  

English School, 17th century (?)  
An Unknown Young Woman  
[CMS]

Sir John Maynard,  
attributed to Henry Tilson
The Staircase Gallery

**Florentine School, mid-15th century**

*Panels in the cassone* (linen chest)

*Hercules Killing the Nemean Lion*

*The Rape of Dejanira*

*Triumph of Three* (unidentified) *Kings*  
[CMS 354249]

It seems likely that this *cassone* was acquired by the 8th Marquess of Lothian (1832–70) from the restorer and almost exclusive supplier to the British of such items, William Blundell Spence (1814–1900), sometime between his return to England in 1856 and his death.

**William Aikman (1682–1731)**

(?) *Sir Thomas Sebright, 4th Bt*  
(1692–1736) or (?) *Mr Crawley*  
[CMS 355553/355605]

See the entry on the alternative portrait of one of these two sitters under the Main Stairs.

**Henry Kelsall, MP (1692–1762), 1729**  
[CMS 355606]

Senior Clerk at the Treasury when this was painted, and subsequently a Commissioner of the Land Tax.

The Long Gallery

**FLANKING CHIMNEYPiece:**

**English School, c.1800**

Four small imaginary portraits on copper, inscribed as:

*Edward VI*  
[CMS 355521.1]

*Mary Tudor*  
[CMS 355521.2]

*Richard III*  
[CMS 355521.3]

*Elizabeth I*  
[CMS 355521.4]

The Peter the Great Room

**ON EAST WALL:**

**John Wootton (1682–1764) and Charles Jervas (c.1675–1739)**

*King George II* (1683–1760)  
on horseback  
[CMS 355539]

Painted shortly before 1732, when it was described by George Vertue:

The Queen attended with Several Noblemen came ... to Mr Wottons in Cavendish Square to see ... a great picture of his Majesty painted on horseback a grey horse, for Lord Hubbard the face of the King by Mr Jarvis & all the other parts by Mr Wooton – the Horse, &c. was much approv’d off, but the Kings not thought to be like, was much spoke against.

This painting was originally the central focus in the Long Gallery of the whole-lengths now on the Main Stairs and elsewhere. John Wootton was an English landscape and sporting painter. He specialised very successfully in horse portraits but was also one of the earliest English exponents of landscape in the style of Claude and Gaspar Poussin. Charles Jervas was born in Ireland, but, after studying with Kneller and then spending ten years on the Continent, five of them in Rome, settled in 1709 in London, where his literary friendships quickly assured him success as a portrait-painter and...
copyist of Old Masters. He succeeded Kneller as Principal Portrait Painter to King George II in 1723. His conceit was enormous: once, having copied a painting by Titian, he looked from one to the other and said complacently ‘Poor little Tit! How he would stare.’

Contrary to normal 18th-century practice, Gainsborough painted all his pictures himself and never employed a draperyman.

The State Bedroom

ON EAST WALL:
**Daniel Mytens (c.1590–1647)**
*Sir Henry Hobart, Ist Bt (d.1626)*, 1624  [CMS 355515]
The builder of Blickling in his robes as Lord Chief Justice of the Common Pleas. One of Mytens’s most sensitive portraits. Mytens was probably born in Delft and trained there and in The Hague with, or in the manner of Miereveldt (see p.4) and van Ravestyn, but almost all his career was spent in England, where he is first recorded in 1618 working for the Earl of Arundel. By 1620 he was working for James I, who appointed him Court Painters in succession to Paul van Somer in 1622, and in 1625 he was appointed ‘one of our Picture Drawers’ by Charles I. He was a dominant painter at Court until Van Dyck settled here in 1632. Van Dyck completely outclassed him, however, and he returned to The Hague in around 1634, painting little thereafter.

ON WEST WALL:
**William Watts (1752–1851)**
*View of Blickling from the North End of the Lake*, c.1796  [CMS 355549]

**Edward George Bulwer-Lytton, 2nd Earl of Liardet (1794–1879)**
*Trees in Blickling Park*, c.1860  [CMS 355601]

**Sir Edmund Fairfax-Lucy**
(b. 1945)
*Hanging Silk in the Peter the Great Room*, 1986  [CMS 355600]

**John Wootton and Charles Jervas**
*King George II on horseback*, by John Wootton and Charles Jervas

**Caroline Conolly, Countess of Buckinghamshire**, by Thomas Gainsborough

**John Hobart, 2nd Earl of Buckinghamshire**, by Thomas Gainsborough

The Document Room

**ON WEST WALL:**
**W1. Photograph of John Sell Cotman**  
(*1782–1842*)  
*Sir Nicholas Dagworth*  
[CMS 353619]
A reproduction of Cotman’s etching of a brass in Blickling church, 1814. Sir Nicholas built the first house on this site in 1378.

**W2. English School, Photograph of: Sir Thomas Erpingham (1357–1428)**  
[CMS 353620]

**ON NORTH WALL:**
**N1. William Watts (1752–1851)**
*View of Blickling from the North End of the Lake*, c.1796  
[CMS 355549]

**N2. Follower of Rev. James Bulwer**  
(1794–1879)  
*Trees in Blickling Park*, c.1860  
[CMS 355601]

**N3. Sir Edmund Fairfax-Lucy**  
(b. 1945)  
*Hanging Silk in the Peter the Great Room*, 1986  
[CMS 355600]

**N4. The Secret Garden**, c.1900  
Photograph  
[CMS 353634]

**ON SOUTH WALL:**
**Thomas Gainsborough, RA (1727–88)**
*John Hobart, 2nd Earl of Buckinghamshire* (1723–93), 1784  
[CMS 355540]
Painted in court dress with his peer’s cloak, evidently for this room, so as to consort with the depictions of the sovereign to whom he owed his title, and of the Tsar to whom he had been accredited as ambassador.

**Caroline Conolly, Countess of Buckinghamshire**, 1784  
[CMS 355540]
The 2nd Earl’s second wife likewise painted in court dress, with her cloak and coronet behind her.

Gainsborough was born in Sudbury, Suffolk, but studied in London from 1740 to 1748 under Hubert Gravelot and Francis Hayman (see p.6), from whom he learned to paint small-figure portraits and conversation-pieces. He did so from about 1748 to 1759 in Ipswich, where he also painted small landscapes in the manner of Jakob Ruysdael. From 1759 to 1774 he greatly expanded the range and scale of his portraits, painting the fashionable visitors to, and inhabitants of Bath. His last years were spent in London, in Schomberg House in Pall Mall, where rows with the Royal Academy caused him to exhibit his own pictures.
E1. REV. JAMES BULWER (1794–1879)
A Cedar in Blickling Park, c.1860
[CMS 355395]

E2. FOLLOWER OF REV. JAMES BULWER (1794–1879)
The Mausoleum, Blickling Park, c.1860
[CMS 355610]

E3. THOMAS GIRTIN (1775–1802)
Watercolour [?]
Jedburgh Abbey, in the Scottish Borders, was founded by King David I for Augustinian Canons c.1138. Girtin visited the site in 1796 and 1800, and made a number of watercolours of it.
Jedburgh Abbey
[CMS 355495]

[CMS 353587]
Philip Kerr left Blickling Hall to the National Trust. Miss Footner was a watercolour portrait painter. She was the daughter of Harry Footner, MICE, Civil Engineer, and was educated at Cheltenham College. She studied art in Liverpool, London and abroad. She obtained a free studentship at RA Schools and exhibited at the RA, Liverpool, Manchester, Oldham, Bath and Düsseldorf. She died on 19 October 1961.

ON SOUTH WALL:

S1. JACOB HOBREKEN (1698–1780) after HANS HOLBEIN (1497/98–1543)
Anne Boleyn, 1738
Engraving, done for Thomas Birch’s Heads of Illustrious Persons of Great Britain (not published until 1747–52).
[CMS 353640]

S2. SIMON DE PASSE (c.1595–1647)
Sir Henry Hobart, 1st Bt (d.1626)
[CMS 353623]
The builder of the Jacobean house.

S3. JOHN HOBART, 1ST EARL OF BUCKINGHAMSHIRE (1693–1756)
[CMS 353624]
A reproduction of Faber’s mezzotint after Hudson’s portrait.

S4. D. GUERCISSIMOUFF
John Hobart, 2nd Earl of Buckinghamshire (1723–93)
Engraved in St Petersburg, 1766.
[CMS 353594]

S5. WILLIAM ASSHETON HARBOURD, 2ND BARON SUFFIELD (1766–1821) and LADY CAROLINE HOBART, LADY SUFFIELD (D.1850)
[CMS 353625]
Photographs of two portraits painted by Karl Anton Hickel (1745–98), and now in a private collection.
[CMS 353626]

S6. LADY ALICE GALSFORD (D.1892)
Constance, Marchioness of Lothian (1836–1901), c.1870
Photograph [Taken by Lady Alice (?) If not, then of what (?)]
Lady Alice was the younger of the two sisters of Constance’s father-in-law, the 7th Marquess.
[CMS 353627]

S7. WILLIAM, 8TH MARQUESS OF LOTHIAN (1832–70)
Photograph of a painting by George Frederic Watts (1817–1904).
[CMS 353630]

S8. LADY ALICE GALSFORD (D.1892)
Constance, Marchioness of Lothian (1836–1901), c.1870
Photograph [Taken by Lady Alice (?) If not, then of what (?)]
Lady Alice was the younger of the two sisters of Constance’s father-in-law, the 7th Marquess.
[CMS 353627]

S9. THE PARTERRE AT BLICKLING, EARLY 20TH CENTURY
Photograph
[CMS 353628]