Sizergh Castle

List of pictures and sculpture
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THE ENTRANCE HALL

**ENGLISH SCHOOL, second half of 18th century**
*Long-horned cattle with a cowherd in a landscape*
Oil on canvas, 74 × 89cm

**SCULPTURE**
**ANGLO-ITALIAN, c.1815**
*Thomas Strickland* (1792–1835)
Marble, 77cm high
For biography, see p.9 (Stone Parlour).

THE UPPER HALL

**CLOCKWISE FROM STAIRCASE:**
**FRANCIS HAYMAN (1708–76)**
*The Elopement*
Oil on canvas, 132 × 182cm
This painting (illustrating an episode from Samuel Richardson’s novel *Pamela*, 1740) and its companion are much repainted, but newly restored survivors of Hayman’s decorations of the supper-boxes at the Vauxhall pleasure-grounds in London. Bought at the Vauxhall Gardens sale by the 1st Earl of Lonsdale in 1841, they were acquired for Sizergh at the Lowther Castle sale in 1947.

**LOWER LEVEL:**
**MANNER OF JACOB HUYSMANS** (c.1633–c.1696)
*Sir Marmaduke Dalton* (1655–80)
Oil on canvas, 73.5 × 61cm
Of Hauxwell, Yorkshire, he was the second husband of Barbara Bellasis, the second wife of Sir Robert Strickland’s second son, Walter. Probably painted around the time of their marriage in 1677. Her portrait by Riley is in the Drawing Room.

**OVERDOOR:**
**ENGLISH SCHOOL, 1600**
*Sir Thomas Strickland, KB* (1564–1612)
Oil on panel, 89.5 × 73.5cm
The earliest surviving portrait of a Strickland of Sizergh. Sir Thomas was a minor when his mother, née Alice Tempest, had the Inlaid Chamber created. He was MP for Westmorland in 1601 and 1604–11, and invested as a Knight of the Bath at James I’s coronation in 1603.

**UPPER LEVEL:**
**JOSEPH ALLEN (1770–1839)**
*George Strickland* (1780–1843)
Oil on canvas, 76 × 63.5cm
The eldest son from the second marriage of Cecilia Towneley with Jarrard Strickland of York (1741–95), but for some reason he never succeeded to his father’s estate, and he died unmarried. Allen was a Liverpool portrait-painter.

**UPPER LEVEL:**
**JOSEPH ALLEN (1770–1839)**
*Thomas Strickland Standish* (1763–1813)
Oil on canvas, 75 × 62.5cm
The eldest son of Charles Strickland and the heiress Cecilia Towneley, through whom he inherited the estates of Standish, near Wigan, and Borwick, near Carnforth, in addition to his paternal estate of Sizergh. In 1807 he added the name of the Standish family to his own.

**LOWER LEVEL:**
**ENGLISH SCHOOL, c.1675–85**
*Isabella Stapleton, Lady Pennington*
Oil on canvas, 74 × 61cm
Although labelled Margaret Pennington, an unmarried sister of Thomas Peter Strickland’s second wife, who lived much later than this portrait, another portrait of the same sitter at Muncaster Castle enables her to be recognised as the elder daughter and coheir of John Stapleton, of Warter, Yorkshire, and the wife of Sir William Pennington, 1st Bt (1655–1730), of Muncaster. Their daughter Elizabeth (p.9; Top Passage) married Thomas Peter Strickland.

**FRANCIS HAYMAN (1708–76)**
*An episode from ‘The Mock Doctor’ or ‘The Dumb Lady Cured’*
Oil on canvas, 132 × 182cm
The second of the two Vauxhall supper-box paintings, it was engraved in 1743. Though largely painted by Hayman’s assistants, it may have been designed by Hubert Gravelot (1699–1773). *The Mock Doctor* was Henry Fielding’s adaptation of Molière’s play, *Le médecin malgré lui* (1732). This scene shows Gregory, the fagot-maker, pretending to be a doctor, holding out his palm for his fee, before...
treating the pretend-dumb Charlotte. The picture lost a 15cm strip along the bottom edge, no doubt because of rough usage at Vauxhall. This has recently been repainted, following the evidence of the engraving.

**Edward Caruana Dingli (1876–1950)**

*Lt-Cdr Thomas Hornyold-Strickland, 7th Count della Catena* (1921–83)

Oil on canvas, 84.5 × 56cm

Signed: E.C. Dingli/1947

Mrs Hornyold-Strickland married the late Lt-Cdr Thomas Hornyold-Strickland (1921–83) in 1951, and has lived at Sizergh since 1961. She has four sons and two daughters, the eldest of whom, Henry Hornyold-Strickland, is now head of the family.

Ronald Dickinson took to painting in his retirement, when he was appointed one of the Deputy Lieutenants of Cumbria.

**Over clock:**

**Alexis-Simon Belle (1674–1734)**

*Roger Strickland* (1680–1704)

Oil on canvas, 115 × 89cm

Roger was the fourth (but third surviving) son of Sir Thomas Strickland, who took him into exile at Saint-Germain. His exotic costume is Polish, betokening his appointment as page to the prince de Conti, who was the French candidate for election to be King of Poland in 1697. He subsequently became page to Queen Mary of Modena, but died of smallpox at Toulon when serving with the French army against the English and Imperial forces in 1704. This is the first of the interesting group of portraits at Sizergh by Belle, who around 1700 became the accredited painter of the exiled Stuarts.

**Ronald Dickinson, 1978**

*Angela Hornyold-Strickland, née Engleheart* (b.1928)

Oil on canvas, 81 × 58.5cm

Mrs Hornyold-Strickland married the late Lt-Cdr Thomas Hornyold-Strickland (1921–83) in 1951, and has lived at Sizergh since 1961. She has four sons and two daughters, the eldest of whom, Henry Hornyold-Strickland, is now head of the family.

Ronald Dickinson took to painting in his retirement, when he was appointed one of the Deputy Lieutenants of Cumbria.

**Upper right:**

**English School, c.1735**

*Mary Strickland, née Scope* (1702–38)

Oil on canvas, 74 × 62cm

The eldest daughter of Simon Scope of Danby-on-Ure, Yorkshire, she was married to Thomas Peter Strickland as his first wife in 1728. She was the mother of all his children: five sons, and one daughter who died in infancy. Her sister Catherine was married to Roger Strickland of Catterick.

**Lower level:**

**English School, c.1735**

*Rev. Thomas Strickland* (c.1682–1740)

Oil on canvas, 114 × 88.5cm

Thomas was the fifth (but fourth surviving) son of Sir Thomas and Winifred, Lady Strickland, by whom he was brought up at the exiled Stuart court of Saint-Germain. This picture was painted around 1703, when he transferred from the English College at Douai to the Seminary of Saint-Grégoire in Paris. According to Lord Hervey, who was a political opponent, he passed ‘his whole life in gluttony, drunkenness, and the most infamous debauchery’. He also rendered himself odious to the Jacobites by arguing for the acceptance of the Hanoverians. But he did much for his see of Namur, of which the Emperor made him Bishop in 1727, for working in his cause.
Ernest Castelein (1881–1945)
Margaret, Lady Strickland, née Hulton (1867–1950)
Oil on canvas, 175 × 113cm
Signed bottom right: Ern. Castelein.
Second wife of Sir Gerald, Lord Strickland, with whom she created the garden.

C.J. Thorpe
Sir Gerald Strickland, Lord Strickland, GCMG (1861–1940)
Oil on canvas, 111 × 84cm
The eldest son of Cdr Walter Strickland, RN, and Louisa Bonici, through whom he inherited a Maltese title and estates. Becoming a colonial administrator, and ultimately Prime Minister of Malta, he was also an English MP, and was made in 1928 Baron Strickland of Sizergh, which he had rescued by acquiring it from his fourth cousin in 1896. Having no surviving sons, he settled it on his eldest daughter, Mary, wife of Henry Hornyold.

Giuseppe Calì (1846–1930)
Lady Edeline Strickland, née Sackville (1870–1918)
Oil on canvas, 256 × 148cm
Signed: G. Calì/Malta 1902
Daughter of the 7th Earl De La Warr, she was married in 1890 to Gerald Strickland as his first wife. They had two sons, both of whom died in infancy, and six daughters, all but one of whom survived.

THE DINING ROOM
Clockwise starting to right of door to upper hall:
French School, after Sir Godfrey Kneller (1646–1723)
Charles II (1630–85)
Oil on canvas, 99.5 × 79cm
This is one of a pair of paintings of the two last Stuart kings that, though based on portraits by Kneller, were, from their handling, clearly painted in France. The artist seems very close to François de Troy (1645–1730), who made, however, his own rather different portrait of James II from the life (private collection). The two pictures were probably painted for the apartments of Sir Thomas Strickland at Saint-Germain.

Attributed to Alexis-Simon Belle (1674–1734), after François de Troy (1645–1730)?
Mary of Modena (1658–1718)
Oil on canvas, 99 × 79.5cm
Like almost all the French portraits at Sizergh, this one was previously ascribed to Hyacinthe Rigaud (1659–1743), which cannot be right, both on account of its style, and because he never painted the exiled Stuarts. Who did paint it is much harder to determine. The image has clearly been reduced from a three-quarter-length, apparently to make it a pair to the James II. This could suggest that it is the portrait of herself by de Troy that is known to have been owned by the exiled Queen. But the handling seems cruder than de Troy’s, whilst the French frame of c.1700 appears to be original to the picture. This may therefore be an adapted copy by the exiled Stuarts’ painter, Alexis-Simon Belle, of a lost original by de Troy.

French School, after Sir Godfrey Kneller (1646–1723)
James II (1633–1701)
Oil on canvas, 99.5 × 80cm
Why this portrait of James was not painted from the life is not clear, unless it was so that it should harmonise with the portrait of Charles II, which could not have been.

Alexis-Simon Belle (1674–1734)
Princess Louise (1692–1712)
Oil on canvas, 135 × 103cm
The only surviving daughter and last child of James II and Mary of Modena, she died young of smallpox. This portrait was probably painted around 1708–10, when marriage to a grandson of Louis XIV was mooted – hence her being shown fingering orange-blossom. Belle’s pendant of her brother, James III (Government Art Collection), was also at Sizergh until the unfortunate sale of 1896.

Nicolas de Largillierre (1656–1746)
St Margaret, Queen of Scotland (c.1045–93)
Oil on canvas, 135 × 103cm
Signed on the footstool: N. de Largillierre Pinx./A’n. 169[2?]
Margaret was granddaughter of the English King Edmund Ironside, and, after moving in exile from the Continent to Scotland, was compelled to marry King Malcolm III in 1067. She introduced Roman practice (for which, and for her good works, she was canonised in 1250) to the church, and more civilised ways to the court. It was her relic of the True Cross that her son, David I, gave to his monastic foundation, hence its name of Holyrood. This picture of the ancestress of the Stuarts was painted for Mary of Modena, and Gantrel’s engraving of it was dedicated to her by the Scotch College at Douai, which possessed the relic of St Margaret’s head.

Attributed to Jacques van Schuppen
(1670–1751)
James III, ‘The Old Pretender’
(1688–1766), as Prince of Wales
Oil on canvas, 137 × 106cm
It was the birth of James, raising the spectre of a Catholic dynasty in Britain, that led to the expulsion of James II. Shown here ‘alla romana’ (ie in classical armour), the portrait signalled the prince’s breeching in 1695. It was evidently not done from fresh sittings, since the face-mask is still essentially that of Largillierre’s portrait of the naked boy in 1691 (Scottish National Portrait Gallery). That portrait, or another using the same face-mask, was engraved by Pierre van Schuppen in 1692. It seems most likely that this picture is by his son, who had also been Largillierre’s pupil.

SCULPTURE
After Jean-Baptiste Lemoyne the Younger (1704–78)
Prince Charles Edward Stuart (‘The Young Pretender’) (1720–88)
Gilt plaster, 50cm high
The original of this bust is lost. An earlier cast, bearing the date of it, 1746, is in the Scottish National Portrait Gallery.

THE QUEEN’S ROOM
Clockwise from fireplace:
English School, c.1705
? Thomas Peter (1701–54) and Jarrard
(1704–91) Strickland as boys
Oil on canvas, 122 × 96cm
This picture and the next were reputed to show two of the sons of Robert Strickland of Catterick (1639–1709), Treasurer to Mary of Modena in exile: this one Francis (1691–1746), being led by the hand by her son James III. But both pictures were patently painted in England after 1700 by a provincial artist, yet none of the Stricklands of Catterick returned from exile before 1718, nor does the older boy here display any signs of royalty. They must rather be the two sons of Sir Thomas’s eldest son, Walter (1675–1715), who was allowed to return from Saint-Germain to Sizergh in 1699, and who could never have employed an expensive London portrait-painter. The two boys shown here were founders of the senior and junior lines of the Stricklands of Sizergh.

English School, c.1705
Thomas Peter Strickland (1701–54)
Oil on canvas, 121 × 98cm
This portrait was said to show James Strickland (1684–1714) of Catterick, but it must really be Thomas Peter of Sizergh, who, as eldest son and heir of Walter Strickland, is shown with a blazon of the four chief quarterings of the senior line, on the pedestal beside him (clockwise, from top left): Strickland, Deincourt, Neville and Ward.

Manner of Jacob Huysmans
(c.1633–c.1696)
Alice, Lady Blount, née Strickland
(?1648–80)
Oil on canvas, 125 × 100cm
The elder surviving daughter of Sir Thomas Strickland’s first marriage, to Jane Mosely, Lady Dawney. She was married in 1670 to Sir Walter Kirkham Blount, 3rd Bt (d.1717), of Sodington and Mawley, Worcestershire. They had two sons, both of whom died in infancy.

The Master ‘JH’ (active 1647–66)
Walter Strickland (1647–56)
Oil on canvas, 101 × 89cm
Signed: JH [in ligature]: Pinxit/Arr. 1651: Aeta Sue: 4:
The signature on this picture and its
companion has never been identified for certain. That may be because it is that of Dom Jerome Hesketh, both a pupil of William Dobson and a Catholic priest, who practised as an itinerant portrait-painter in the North (the largest concentration of his work is at Lyme Park, Cheshire [NT]), as a cover for his ministrations as a priest. The two portraits were thought to be of the two known daughters of Sir Thomas Strickland by his first wife, but that is probably because they are wearing skirts (as in fact both boys and girls did, until the former were ‘breeched’ between the ages of six and eight), and because their memory alone was preserved by their having survived to adulthood. The falcon and dog clearly denote this as a boy, however, so he is probably the eldest son, whose extraordinary virtues are sung on his tomb in Kendal church.

**ENGLISH SCHOOL, 1660s**

?Jane Strickland, Mrs Middleton

Oil on canvas, 71 × 58.5cm

Despite their labels, this and the following picture were clearly painted by the same artist at the same date, and are most probably of sisters. The only plausible candidates are the two surviving daughters of Sir Thomas Strickland. The sitter in this one certainly bears no resemblance to the accepted portrait of Barbara Bellasis, Mrs Walter Strickland. Jane Strickland was married to John Middleton (c.1652–1700) of Stockeld, Yorkshire, in 1677. They had no issue and even her date of death remains unknown. The oval seems to have been painted on at a later date – probably to match a portrait of her husband.

?Alice Strickland, Lady Blount (?1648–80)

Oil on canvas, 71 × 58.5cm

Apparently the same sitter as in the three-quarter-length in the manner of Huysmans, but – from her hairstyle – painted a little earlier, and so like that of Mrs Middleton as almost to be her twin.

**The Master ‘JH’ (active 1647–66)**

?Alice Strickland (?1648–80)

Oil on canvas, 102.5 × 90.5cm


This may be a boy or a girl (four siblings of unstated sex are buried in the same tomb as Walter), but the act of plucking apples would seem more appropriate to the latter. In which case, this may be, as labelled, Alice Strickland, later Lady Blount, who was probably the elder of the two surviving children, since she was the first to marry. If not, it may be of her sister, Jane, who was married to John Middleton of Stockeld (c.1652–1700).

**THE DRAWING ROOM**

CLOCKSWISE, STARTING ABOVE DOOR TO DINING ROOM:

The Master ‘JH’ (active 1647–66)

Sir Robert Strickland, MP (1600–71)

Oil on canvas, 70 × 50cm

Monogrammed bottom left: JH

The son of one Sir Thomas, and father of another. He was knighted in 1641 and fought for Charles I in the Civil War, but by the time that this picture would have been painted, the armour was purely emblematic.

Giuseppe Calì (1846–1930)

Cdr Walter Strickland, RN (1824–67)

Oil on canvas, 135 × 105cm

Signed: G. Calì/1898

The fifth son of Jarrard Edward Strickland, head of the junior line of the Stricklands of Sizergh, and Anne Cholmeley, but the eldest to have issue, which included Sir Gerald, Baron Strickland. His naval service included suppression of the slave trade off Africa, and in the Mediterranean and Baltic fleets. In 1858 he married in Malta Louisa Bonici (1833–1907), which began the family’s association with that island. This portrait is posthumous – probably painted from a carte-de-visite photograph.
Sophie Rude (1797–1867)
Mary Matthews, Mme de La Chere (1823–90)
Oil on canvas, 146 × 94.5cm
Inscribed and dated 1843 on the back.
The daughter of Henry Matthews, of Belmont, Herefordshire (author of Diary of an Invalid, 1820), and Emma Blount, of Ovleton, Herefordshire. Her brother was the Tory lawyer and politician, Henry, Viscount Llandaff (1826–1913), the first Catholic to hold Cabinet Office (as Home Secretary) since the Act of Catholic Emancipation. She married Julien de La Chere, of Paris, and their youngest daughter, Alice, married Alfred Hornyold, father of Henry.

John Riley (1646–91)
Barbara Strickland, née Bellasis (c.1645–1708)
Oil on canvas, 124 × 100.5cm
The seventh daughter of the Hon. Henry Bellasis and Grace Barton, and sister of Thomas, 2nd Viscount Fauconberg. She was married to the former royal page and mayor of Ripon, Walter Strickland (c.1628–71), Sir Robert’s second son, for just a year before his death, bearing him one daughter, Dorothy, who married William Grimston. She was married again, in 1676/7, to Sir Marmaduke Dalton (p.1; Upper Hall), to whom she bore three more daughters.

Michael Dahl (1656/9–1743)
?Anne Strickland, née Salvin (d.1731)
Oil on canvas, oval, 74 × 62cm
Youngest daughter of Jarrard Salvin of Croxdale, Co. Durham (from a branch of which family the Victorian architect Anthony Salvin was later to spring) and Mary, daughter of Ralph Clavering of Callaly Castle, Northumberland. She was married to Walter Strickland of Sizergh in 1700, and bore him the progenitors of the senior and the junior lines, Thomas Peter and Jarrard. It is, however, more than doubtful that both pairs of pictures in this room purporting to be of Walter and Anne Strickland can be so.

Attributed to Jacob Huysmans (c.1633–96)
Sir Thomas Strickland PC, MP (1621–94)
Oil on canvas, 73.5 × 60.5cm
Sir Thomas was an unlucky figure. On the losing side in the Civil War, his efforts to recover his fortunes after it, via a salt tax, only led to deeper trouble, and to the sale of Thornton Bridge to his cousin. The Test Act (1673) resulted in his forfeiting any office, as a Catholic; and the brief reign of the Catholic King James II ended with his following him into exile at Saint-Germain. In 1692 ill-health caused him to retire to an English convent in Rouen, where he died. Twice married, to Jane Mosely, Lady Dawney, in 1646, and to Winifred Trentham in 1674, he had two surviving daughters by the former, and four surviving sons by the latter.

Attributed to Daniel Gardner (1750–1805)
Sir John Lawson, 5th Bt (1744–1811)
Pastel, oval, 25 × 19cm
The penultimate baronet of Brough Hall, Catterick, and father-in-law of Thomas Strickland Standish, via his first wife. Probably painted by this Kendal-born specialist in crayons and gouache before he went to London in 1767/8.
GEORGE ROMNEY (1734–1802)

*Walter Strickland* (1729–61)
Oil on canvas, 121 × 99cm
Eldest son of Thomas Peter Strickland and Mary Scrope, he succeeded to Sizergh on the death of his father in 1754, but only lived to enjoy it seven years. In 1758 he married Margaret Messenger, but they had no children. This picture of 1760 by his Kendal-based contemporary was previously believed to be that of his younger brother and successor at Sizergh, Charles. Romney’s early portrait of the latter, however, showing him fishing by the cascade below Force Bridge on the River Kent, was sold in 1896.

MICHAEL DAHL (1656/9–1743)

*Walter Strickland* (1675–1715)
Oil on canvas, oval, 73.5 × 61.5cm
The eldest son of Sir Thomas Strickland and Winifred Trentham. He joined his father in exile at Saint-Germain, becoming a Groom of the Bedchamber to James II; but in 1699 he obtained permission to return to England to look after his estates, whilst retaining his post of Groom and making several journeys back to France. He married Anne Salvin in 1700, and died when visiting their daughter Mary at her convent in Rouen.

WILLIAM WISSING (1655–87)

*Winifred Trentham, Lady Strickland* (1645–1725)
Oil on canvas, 120 × 96cm
A daughter and coheir of Sir Christopher Trentham of Rocester Priory and of Winifred Biddulph of Biddulph, Staffs. Second wife of Sir Thomas Strickland, she was appointed Under-Governess, under the Marchioness of Powis, to James, Prince of Wales, at his birth in 1688. Fleeing with Mary of Modena to France at the end of the year, she became her devoted companion, Governess to the Prince (1694–5), and Bedchamber Woman (1700) and Keeper of the Queen’s Privy Purse (1701). After the Queen’s death she retired to the English Convent of Poor Clares at Rouen, taking with her the royal portraits now at Sizergh.

AFTER GEORGE ROMNEY (1734–1802)

*Elizabeth Matthews, née Ellis* (1757–1823)
Oil on canvas, 124 × 100cm
Pair to the portrait of her husband, Col. Matthews. Elizabeth was the daughter and heir of Arthur Ellis. The originals of these two portraits were painted in 1786.

OVER DOOR TO PASSAGE:

ENGLISH SCHOOL, 1760–70

*Arthur Ellis*
Oil on canvas, oval, 52 × 42cm
The father of Elizabeth Matthews.

ENGLISH SCHOOL, c.1700

*Anne Strickland, née Salvin* (d.1731)
Oil on canvas, 73.5 × 61cm
For biography, see p.6, a somewhat later portrait of the same sitter.

WILLIAM OWEN (1769–1825)

*Col. John Matthews, MP* (1755–1826)
Oil on canvas, 74.5 × 61.5cm
This third portrait of Col. Matthews, as he liked to be called after his service as colonel of the 1st Regiment of the Herefordshire militia during the Napoleonic wars, shows him in old age. Having retired to Herefordshire,
he had bought an estate at Clehonger, where James Wyatt had built Belmont for him (1788–90), and had become MP for Hereford (1803–6).

**John St Helier Lander (1869–1944)**  
*Alfred Hornyold (1850–1922)*  
Oil on canvas, 90 × 70cm  
Signed: *John St. Helier Lander/1912*  
The youngest son of Vincent Hornyold, of Blackmore Park, Worcestershire, and the father of Henry Hornyold-Strickland.

**French School, c.1880**  
*Alice Hornyold, née de La Chere*  
(1856–1943)  
Oil on canvas, 90 × 70cm  
Youngest daughter of Julien de La Chere and Mary Matthews, she was married to Alfred Hornyold in 1888.

**John Opie (1761–1807)**  
*Dr John Matthews (1755–1826)*  
Oil on canvas, 75 × 62.5cm  
Great-grandfather of Alice de La Chere, the wife of Alfred Hornyold. The same sitter as in the Romney copy and as in the much later portrait of him by Owen, but as a fashionable young physician, in his robes as a doctor of medicine. A label on the back records that this was painted for 10 guineas in 1784, the year in which Matthews delivered the Gulstonian Lectures, after resigning as physician to St George’s Hospital, and just before he retired to the country. Opie was the sensation of the day, ‘The Cornish Wonder’, who had been brought to London by Dr John Wolcot three years before, and exhibited his first major subject-picture, *The School* (Loyd Collection), at the RA the same year as he painted this portrait.

**English School, c.1700**  
*Walter Strickland*  
(1675–1715)  
Oil on canvas, 74 × 88.5cm  
For biography, see p.7, a somewhat later portrait of the same sitter.

**Sculpture**  
*French, manner of Louis-Félix de la Rue, 19th-century*  
*Three Putti playing*  
Bronze, 28cm high

**The Stone Parlour**

Clockwise, starting to right of window:  
**English School, early 19th-century**  
*Katherine Hoskyns, née Gregory*  
(1679–1726)  
Oil on canvas, 43.5 × 36cm

*Philip Hoskyns*  
(1667–1738)  
Oil on canvas, 43.5 × 35.5cm

*John Hoskyns (b.1618)*  
Oil on canvas, 43.5 × 35.5cm

*Elizabeth Hoskyns, née Scudamore*  
Oil on canvas, 43 × 35cm  
These four copies or pastiches were probably painted for Col. Matthews early in the 19th century, to provide ‘ancestors’ for his new house, Belmont. They represent the parents and grandparents of his mother, Jane, who was the daughter of Philip Hoskyns of Bernithan Court, Herefordshire (whose origins account for his having bought an estate in that county).

**English School, late 17th-century**  
*Sir William Gregory, MP*  
(1624–96)  
Pastel, 29 × 34cm  
Grandfather of Katharine Gregory, Mrs Hoskyns. A principled lawyer, and very briefly Speaker of the House of Commons (1679), he was removed from office as a baron of the Exchequer by James II in 1685, for ruling against the King’s dispensing power, but was appointed a judge of the King’s Bench under William III. He suffered from gallstones, whose effects seem visible in this portrait.

**Charles Whymper (1853–1941)**  
*A Blackcock*  
Watercolour, 36 × 38cm  
The blackcock was the Matthews family crest.

**William Hobday (1771–1831)**  
*Anne Matthews*  
(1793–1864)  
Oil on canvas, 59 × 48.5cm  
Anne would appear to have been one of the youngest daughters of John Matthews and Elizabeth Ellis (m.1778).
J **ohn** Opie (1761–1807)

*William Matthews* (1722–99)
Oil on canvas, 74.5 × 62 cm
The father of John Matthews by his wife Jane, daughter of Philip Hoskyns. He lived at Burton, in Linton, Herefordshire. His son presumably commissioned this portrait at the same time as his own, from Opie, whose study of Rembrandt made him particularly good at depicting old age.

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J **ohn** Ferneley Y **erneley** (1780–1862)

*Thomas Strickland* (1792–1835) and horse in the hunting field Oil on canvas, 84.5 × 97 cm
Signed: J. Ferneley/Melton Mowbray/1819
Because of the specialist painter, this attractive portrait is more of the horse than the man. The second son of Thomas Strickland Standish and Anastasia Lawson, he succeeded in 1813 to the Strickland estate of Sizergh and the Standish estate of Borwick, whereas his elder brother Charles succeeded to Standish and took it as his name. Thomas later married Gasparine de Finguerlin (p. 12; Top Passage).

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W **illiam** L **ane** (1746–1819)

*Alfred Matthews* (1792–1873)
Coloured chalks, 36 × 29 cm
Signed: W. Lane Del./1808
One of the eight sons of John Matthews, done at the age of sixteen.

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S **culpture**

**Attributed to Joseph Nollekens** (1737–1823)
*Head of the young Bacchus*
Marble, 26 cm high

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**The First-Floor Passage**

**Clockwise, starting to right of door to old dining room:**

**J. de Lagesseau, 1870**
*Alice de La Chere, later Mrs Hornyold* (1856–1943)
Drawing, oval, 36 × 26 cm
Signed: J. de Lagesseau/1870
For biography, see p. 8 (Drawing Room). Pair to the portrait of Berthe de La Chere (opposite).

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**Van den Anker**
*Alice de La Chere, later Mrs Hornyold* (1856–1943), *as a child* Overpainted photograph, 20 × 25 cm
Signed: Diseriphot/Van den Anker pinx.
Pair to the portrait of Alice de La Chere (opposite).

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**British School, early 19th-century**
*Cows coming through a gate onto a country track*
Oil on canvas, 60 × 50 cm

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**Edward Caruana Dingli** (1876–1950)
*Sir Gerald Strickland, Baron Strickland of Sizergh* (1861–1940)
Oil on board, 66 × 36.5 cm
Signed: E.C. Dingli/38
Depicted in his robes as a Knight Grand Cross of the Order of St Michael and St George. For his biography, see p. 3 (Upper Hall). The full-scale version of this portrait is in Malta.

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**van den Anker**
*Gaston and Alice de La Chere as children* Overpainted photography, 20 × 25 cm
Signed: Diseriphot/Van den Anker pinx.
Pair to the portrait of Alice de La Chere (opposite).

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**J. de Lagesseau**
*Berthe de La Chere* Drawing, oval, 36 × 26 cm
Signed: J. de Lagesseau
One of the daughters of Julian de La Chere and Mary Matthews (see biography on p. 6; Drawing Room), and thus a niece of Henry Matthews, Viscount Llandaff (see biography on p. 10; Old Dining Room). She looked after him in later life, and he left to her the Matthews heirlooms that subsequently passed to her nephew, Henry Hornyold-Strickland. Pair to the portrait of Alice de La Chere.
E.C. Dingli/1934

27cm (1787–1861), C

20cm (A

20cm

26.5cm (1817–56)

20cm (1780–1860)

115cm

and Eleanor Matthews

E.C. Dingli/1934

C

c

Mary

C

V, late 19th-century

S

34cm

S

S

H

34cm

Verdier/1843

M

(1876–1950)

M

(1790–1860)

40cm

(1793–1864),

(1781–1860)

M

(1876–1950)

85cm

Elizabeth

D

D

E

D

85cm

(1796–1874)

(1771–1831)

c

Matthews of Belmont (p.7; Drawing

UPPER LEFT:

ELIZABETH MATTHEWS (1781–1860)

Self-portrait painting cherries

Oil on canvas, 40.5 × 34cm

The artist was one of the six daughters of John Matthews.

UPPER LEVEL:

BRITISH SCHOOL, c.1845/50

Charlotte Hornyold, née Langdale (d. 1904)

Watercolour, 53 × 40cm

LOWER RIGHT:

SAMUEL SHELLEY (c.1750–1808)

Jane (1787–1861), Elizabeth (1781–1860), and Eleanor Matthews (1784–1861)

Black chalk and watercolour, 21 × 27cm

The three elder daughters of John Matthews of Belmont, portrayed by a more refined artist (who was also a painter in miniature) than that of the younger daughters.

OVERDOOR:

LAFAYETTE

Alice Hornyold, née de La Chere (1856–1943)

Hand-coloured photograph, oval, 35.5 × 26.5cm

For biography, see p.8 (Drawing Room).

EDWARD CARUANA DINGLI (1876–1950)

Mary Hornyold-Strickland, née Strickland, CBE (1896–1970)

Oil on canvas, 111 × 85cm

Signed: E.C. Dingli/1934

Henry was the only son of Alfred Hornyold and Alice de La Chere. In 1920 he married Mary Strickland, adding her name to his in 1932, after Sizergh and its estates were transmitted to them both. In 1950 he donated these to the National Trust. Henry Hornyold-Strickland was Lord Lieutenant of Westmorland from 1957 to 1965.

Jarrard Edward Strickland (1782–1844)

Photograph of a drawing of c.1815

30.5 × 20cm

Grandfather of Sir Gerald, Lord Strickland. The drawing itself recently reappeared locally, unrecognised, and was acquired by the family.

LOWER LEVEL:

ALFRED EDWARD CHALON (1780–1860)

Henry Matthews, later Viscount Llandaff (1826–1902)

Oil on canvas, 111 × 85cm

Signed: Verdier/1843

For biography, see p.6. Her portrait in the Drawing Room was painted in this same year, which was probably that of her marriage.

LOWER LEVEL:

WILLIAM HOBDAY (1771–1831)

Anne (1793–1864), Mary (1790–1860) and Charlotte Matthews (1796–1874)

Watercolour, 21 × 27cm

The three younger daughters of John Matthews of Belmont (p.7; Drawing Room) and Elizabeth Ellis.

SCULPTURE

?FRAUO-NEETHERANDISH, c.1700

Marine Venus

Ivory, 19cm high

FRENCH, late 19th-century

Nymph with flowers in her bonnet, contemplating billing doves

Ivory, 32cm high

THE OLD DINING ROOM

CLOCKWISE STARTING TO LEFT OF FIREPLACE:

UPPER LEVEL:

ELIZABETH MATTHEWS (1781–1860)

Henry Matthews (1789–1828)

Oil on canvas, 43 × 34cm

Painted by his sister in Montem dress of Eton. He was the fifth son of John Matthews, became a Fellow of King’s College, Cambridge, and was called to the bar. Having travelled abroad for the sake of his health in 1817–19, he published in 1820 his Diary of an Invalid, which was a great popular success. Appointed Advocate-Fiscal of Ceylon in 1821, he died seven months after being promoted to Chief Justice. He married Emma Blount of Ovleton Manor, Herefordshire, by whom he had an only son, Henry, later Viscount Llandaff, a daughter Mary, who was to marry Julian de La Chere, and another daughter, Helen, who became a nun.

ELIZABETH MATTHEWS (1781–1860)

Self-portrait painting cherries

Oil on canvas, 40.5 × 34cm

The artist was one of the six daughters of John Matthews.

UPPER LEFT:

BRITISH SCHOOL, c.1845/50

Charlotte Hornyold, née Langdale (d. 1904)

Watercolour, 53 × 40cm

UPPER RIGHT:

BRITISH SCHOOL, c.1845/50

Vincent Hornyold (1818–1902)

Watercolour, 53 × 40cm

Vincent Hornyold of Blackmore Park, Worcestershire, and his wife Charlotte were the parents of Alfred Hornyold (p.8; Drawing Room).

LOWER LEFT:

WILLIAM HOBDAY (1771–1831)

Anne (1793–1864), Mary (1790–1860) and Charlotte Matthews (1796–1874)

Watercolour, 21 × 27cm

The three younger daughters of John Matthews of Belmont (p.7; Drawing Room) and Elizabeth Ellis.

LOWER LEVEL:

ALFRED EDWARD CHALON (1780–1860)

Henry Matthews, later Viscount Llandaff (1826–1913)

Watercolour, 27 × 20cm

Son of Henry Matthews (p.10; Old Dining Room) and Emma Blount, he was born in Ceylon, and raised in his mother’s religion, as a Catholic, although his father had stipulated that he should not be sent to a Catholic school. After a career as a lawyer, he embarked in 1868 on one as a Conservative politician, becoming in 1886 Home Secretary, the first Catholic to hold Cabinet office. In 1895 he was raised to the peerage. When he died, the Matthews heirlooms passed to his niece, Berthe, aunt of Henry Hornyold(-Strickland).
THE LINENFOLD ROOM

CLOCKWISE, STARTING TO LEFT OF FIREPLACE:

After J.H. Newman
Thomas Hornyold (1791–1859)
Oil on canvas, 42 × 26cm
Signed: J H Newman 1853
This is a one-eighth-size replica of the original in the Guildhall, Worcester, painted by the artist himself. The sitter was Henry Hornyold(-Strickland’s great-great-uncle. He died without issue.

George Romney (1734–1802)
Rev. William Strickland (1731–1819)
Oil on canvas, 104 × 86cm
The second son of Thomas Peter Strickland (1701–54), William Strickland received a Jesuit education in the Netherlands, taught philosophy at Liège, and was ordained a priest in 1766, returning to England to serve in the Jesuit mission at Stonyhurst in Lancashire. He had renounced his claim to the Sizergh estate, which in 1761 passed from his elder brother, Walter (see p.7; Drawing Room), to his younger brother, Charles. This intriguing portrait, which probably dates from the time of Romney’s brief return to the North-West from London in 1765, shows him as a gentleman scholar in his library.

British School, c.1880
Henry Matthews, Viscount Llandaff (1826–1913)
Oil on canvas, 36.5 × 29cm
Painted from a photograph. For biography, see p.10 (Old Dining Room).

J. T. Tuite (active 1818–40)
Landscape with Fishermen mending Nets
Oil on canvas, 75 × 61cm
Signed lower right: J.T. Tuite/1840
Tuite seems to have lived in Boulogne.

British School, 1812
Rev. Arthur Matthews (1788–1840)
Oil on board, 58 × 40cm
The fourth son of John Matthews, shown as a fellow of Brasenose College, Oxford, at the age of 24.

Joseph Slater (c.1779–1837)
Members of the Matthews Family
Five coloured chalk drawings
Signed and dated 1821 and 1832

Thomas George (1790–1840)
John Holder Matthews (1783–1849)
Watercolour and grey wash, 21 × 17.5cm
Inscribed on mount: George 1833

THE SECOND-FLOOR LANDING

E. Smith, 1841
Mrs Thomas Ledmore
Watercolour, 23.5 × 28.5cm
Mrs Ledmore lived in King Street, Hereford, and was Housekeeper to Col. Matthews at Burton, Herefordshire.

THE BOYNTON ROOM

Flemish School, 1574
The Crucifixion
Oil on panel, 75 × 57.5cm
This precise picture would appear to be by an artist working in Bruges, such as Pieter Pourbus the Elder (Gouda 1524–Bruges 1584).

THE BINDLOSS ROOM

Left of Door:
Ascribed to Lazzaro Pisani (1854–1932)
Lady Edeline Strickland, née Sackville (1870–1918)
Oil on canvas, 80 × 62.5cm
Lady Edeline’s father, Reginald, 7th Earl De La Warr (1817–96), had been portrayed by Pisani – presumably in Malta – when she was six. The present portrait would appear to have been painted about a decade after her marriage to (Sir) Gerald Strickland (later Lord Strickland of Sizergh) in
1890. It looks as though it may have been cut down, which may account for the absence of any signature or date.

OVER DOOR:
After John Hoppner (1758–1810)
Lady Mary, Lady Elizabeth and Lord George Sackville
Colour mezzotint, 81 × 61 cm
Lady Edeline Sackville’s father, 7th Earl De La Warr, inherited Knole in 1870, but when he also inherited Buckhurst in 1873, his younger brother, Mortimer, later 1st Baron Sackville, successfully maintained that Knole should pass to him. The original of this reproductive print was one of many Sackville heirlooms sold in the late 19th century. It is now in the Metropolitan Museum in New York.

British School, c.1920
Lady Margaret Sackville (1881–1963)
Oil on canvas, 89 × 60 cm
Lady Edeline Strickland’s youngest sister.

LEFT OF WINDOW:
Alexander Blaikley (1816–1903)
Constance, Lady De La Warr (1848–1929)
Pencil and pastel, 77.5 × 58 cm
Signed and dated 1871
Lady Edeline’s mother, eldest daughter of the politician and author, Alexander Cochrane-Baillie, 1st Baron Lamington, and Annabella Drummond. She was married to Reginald, 7th Earl De La Warr in 1867, and secondly, in 1902, to the Rev. Paul Wyatt, Chaplain of the Savoy.

The Top Passage

Starting opposite tapestry and moving from left to right:
After John Hoppner (1758–1810)
Capt. John Whitby, RN
Oil on canvas, 74 × 61 cm
Captain and Mrs Whitby had an only daughter, Theresa, who in 1827 was married, as his second wife, to Frederick West (1799–1862), of Ruthin Castle, grandson of the 2nd Earl De La Warr.

After John Hoppner (1758–1810)
Mrs John Whitby
Oil on canvas, 74 × 61 cm

After Sir Henry Raeburn (1756–1823)
General Henry Wynyard
Oil on canvas, 74 × 61 cm
General Wynyard came from a military family. In 1793 he married Lady Matilda West, younger daughter of the 2nd Earl De La Warr and Mary, daughter of Lt Gen. John Wynyard.

John Hoppner (1758–1810)
Lady Georgianna West/Buckley (d.1832)
Oil on canvas, 73.5 × 61 cm
Eldest daughter of John, 2nd Earl De La Warr (1729–77) and Mary Wynyard. She married Edward Percy Buckley in 1782.

Opposite window:
Attributed to Hamlet Winstanley (1694–1756)
Elizabeth Strickland, née Pennington (b.1679)
Oil on canvas, 73.5 × 61 cm
The daughter of Sir William Pennington, 1st Bt (1655–1730) and Isabella Stapleton (p.1; Upper Hall). She was first married to Dr John Archer (d.1735) of Oxenholme, and then to Thomas Peter Strickland as his second wife. This picture was probably painted during her first marriage, by a painter born and based in Warrington.

Right of window:
Edward Hasell-McCosh, 1970
Pointer with dead game
Oil on canvas, 122 × 122 cm

Left of window, from left to right:
French School, 1815
Rose-Henriette Peronne de Sercy, Baronne de Finguerlin (b.1773)
Oil on canvas, 74 × 58 cm
Indistinctly signed: F.V. Douine (?)/1815
A Creole orphan niece of the notorious Mme de Genlis, governess to Philippe Egalité’s children, and mother of some of them, Henriette was taken by her on the outbreak of the French Revolution to England and then to Hamburg, where she married the banker Johann Conrad Matthiessen in 1796. Their daughter Emma Conraine (1801–31) was married to Charles Standish (1790–1863), the eldest son of Thomas Strickland Standish, in 1822. In 1801 Henriette divorced Matthiessen and married the Swiss Baron Henri de Finguerlin de Bischinsen. Their daughter, Gasparine, was married to Charles’s younger brother, Thomas Strickland of Sizergh (1792–1835).

French School, c.1835
Gasparine-Ilda de Finguerlin, Mrs Thomas Strickland (1805–46)
Oil on canvas, 84 × 64 cm
The younger daughter of the second marriage of Henriette de Sercy, she was married in Paris to Thomas Strickland of Sizergh in 1824. From her hairstyle and dress, this portrait would appear to have been painted a decade later. As she is wearing black, and the dexter (left-hand) coat of arms is left blank, it may have been painted in her widowhood and sent to Sizergh, expecting that the Strickland arms would be added to it. Less than sixteen months after Thomas’s death she was married again, to Roger de Montesquiou, comte de Fezensac, which may account for their having been left blank. She was for a period lady-in-waiting to Queen Adelaide.

SCULPTURE
E. Bertuzzi
Female Bather
Signed: E. Bertuzzi Roma 1875
Marble, 81 cm high
**THE BANQUETING HALL**

**OVER FIREPLACE:**

**JOHN FERNELEY (1782–1860)**

*Fox and duck*

Oil on canvas, 98 × 121.5cm

Signed bottom right: J. Ferneley Pinxt./1813

**OVER CUPBOARD:**

**NICHOLAS POCOCK (?1741–1821)**

*Conway Castle*

Oil on canvas, 76.5 × 116.5cm

Signed on the boat: N. Pocock 1794

**OPPOSITE FIREPLACE:**

**ENGLISH SCHOOL, late 17th-century**

*An unknown man in armour*

Oil on canvas, 124 × 99cm

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**THE INLAID CHAMBER**

**P. ATKINSON, 1805**

*View of Sizergh Castle from the South*

Oil on canvas, 83.5 × 193.5cm

Signed: P. Atkinson pinx. 1805

This picture is rather curiously executed in brown monochrome, apparently to harmonise with the antiquarian air of the panelling when it was inserted as an overmantel into the adapted chimneypiece. The artist is unknown, but was clearly provincial. There was, however, a James Atkinson who is recorded as a travelling house-painter turned portrait-painter at Darlington at the end of the 18th century. But thereafter, ‘a gentleman found him the means to become a surgeon, and secured him a post in India, where, by the aid of his taste for higher accomplishments in life, he pushed his fortune and sent his aged parents £200 a year for their lives’: was he the son of this P. Atkinson?

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Text by Alastair Laing

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Designed by Matt Bourne

Front cover picture Roger Strickland; by Alexis-Simon Belle (Upper Hall)