

Anne of Denmark 1574 – 1619

**Attributed to Marcus Gheeraerts the Younger
(1561 or 2 – 1636)**

Oil on panel, about 1612

22 1/2 x 17 1/4 in. (57.2 x 43.8 cm)

Anne of Denmark (1574 – 1619) was the Queen of James I. The daughter of Frederick II of Denmark and Norway, she married James VI of Scotland in 1589, when she was 16 and he was 23. Unusually James went in person to Norway to collect his bride. They had seven children, three of whom survived to adulthood: Henry, Elizabeth and Charles. Anne was a convert to Catholicism although James remained a Protestant all his life. After James's succession to the English throne in 1603, Anne made an important contribution to the social and cultural life at court, particularly by commissioning and performing masques, which were elaborate entertainments involving acting, music and dance. She became an avid collector of paintings and, like her husband, enjoyed hunting. Interestingly, he always sought her approval of his male court favourites.

Anne appears in this head-and-shoulders portrait turning slightly to her left. She is lit from her right

with grey eyes turned towards you. Anne wears black, probably in mourning for her son Henry, Prince of Wales who died on 6th November 1612. Ringlets of curled fair hair rest on her forehead and surround her face, covering the top of her ears. Widening tiers of ringlets spread and rise towards the back of her head, where they carry a fluted black cap. A large pearl and a large jet droplet earring hang together at each ear.

This is a rare instance of a Queen of England depicted in mourning. She wears a black lace fan-shaped ruff and a black veil. Her black dress is edged with black lace around the deep neckline. A black cloak covers her arms and shoulders and rises behind her head surrounding her with a high black arc against a crimson curtain. Beneath her left breast the light catches the ornamented cover of a black locket, which probably contains a picture of the prince.

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Frances Howard, Countess of Somerset 1590 – 1632

**Attributed to the studio of William Larkin
(d.1619)**

Oil on panel, about 1615

22 5/8 x 17 1/4 in. (57.5 x 43.8 cm)

Frances Howard, Countess of Somerset (1590 – 1632) was a famous beauty convicted of murder. She married Robert Carr, Viscount Rochester, a favourite of James I after divorcing Robert Devereux, 3rd Earl of Essex in 1613. Carr had gained his title in 1610 and subsequently became the Earl of Somerset. In 1615 Frances Howard and Viscount Rochester, along with accomplices, were convicted of poisoning Sir Thomas Overbury.

Carr and Overbury had been friends in Edinburgh before travelling together to London. Carr used his influence with James I to win a knighthood for Overbury in 1608, and the friendship continued. But when Carr proposed to marry Frances Howard, Overbury advised that she would do for a mistress, but not for a wife. Overbury had previously ghostwritten poems and love letters for the Viscount. He now circulated 'A Wife', a poem listing virtues a man should seek in a bride. 'A Wife' was

published in 1614 and went through six editions in a year.

The infatuated Rochester told Frances of Overbury's opinions and she became enraged. An assassin was offered £1,000 to kill Overbury. When this failed she intrigued to have him imprisoned in the Tower of London in April 1613, charged with disrespect to the king. The gaoler was bribed, and Overbury slowly poisoned with arsenic and mercury by her accomplices. He died on September 15, 1613. The accomplices were hanged, but although convicted and imprisoned until 1621, the countess and Rochester were later pardoned of their crime.

In the year of her conviction for murder Frances Howard looks glamorous in her revealing dress. Her head and shoulders are set against a black background within a painted scarlet oval. She is lit from her right and her head is slightly turned towards the light so that her left ear, which carries a droplet pearl earring, is towards you rather than her right. The light falls most strongly on her face and on a wide expanse of skin above her very low cut-dress.

Horizontal almond dark grey eyes look expectantly

at you under faint arched brows. Her fair hair is curled away from the dome of her pale forehead and covers the upper half of her left ear. Beneath her fine straight nose are dainty bow lips. A wide circular ruff immediately under her small chin rises high behind her head so that it surrounds her face. It also emphasises the nakedness exposed beneath it by her very low-cut white dress, which curves low between her parted breasts in a wide arc that rises to her shoulders. The white fabric is embroidered with flowers. Over this is a loose-fitting scarlet garment whose straps appear around her shoulders, embroidered with a gold floral pattern.

Frances Howard, Countess of Somerset
1590 – 1632



Frances Howard, Countess of Somerset
1590 – 1632



Henry Frederick, Prince of Wales 1594 – 1612

By Robert Peake the Elder (d. 1619)

Oil on canvas, about 1610

68 x 44 3/4 in. (172.7 x 113.7 cm)

Henry (1594 – 1612), eldest son of James I and Anne of Denmark, was held in high esteem as a remarkable prince; intelligent, learned, excelling in feats of arms and an informed and enthusiastic patron of the arts. He took a close interest in the development of the palace gardens at Richmond, having them modelled on those of the Villa d'Este in Tivoli. A fervent Protestant, Henry took an avid interest in foreign affairs and highly approved of the choice of Frederick, Elector Palatine, as a husband for his sister Elizabeth. He died suddenly, probably of typhoid, when the preparations for this marriage were already in hand. Devoted to Elizabeth, his last words are said to have been 'where is my dear sister?'. Elizabeth married Frederick the following year and later became Elizabeth of Bohemia.

Henry is sixteen years old. He is lit from the front, looking fresh faced, clean-shaven and energetic, and stands full length in an interior. Short golden

hair is brushed back from the broad forehead and the angular features of his slender face. Under arched golden eyebrows he turns grey eyes towards you. His left hand is on his hip while his slender right hand, holding gloves, rests on the edge of a table draped with a purple velvet cloth. Under his ears a high wide-open collar, edged with lace, spreads its wings above his broad shoulders. His jacket has an extremely narrow waist. It is embroidered mainly in scarlet with a floral motif over white silk, as are the breeches beneath. Padded short breeches spread wide around his hips above the scarlet stockings that cover long athletic legs. Henry also wears a black garter edged with gold beneath his left knee.

He stands on a Turkish carpet; his shoes are white with spangled rosettes, large pearls at the centre of each. On the table to his right sits a tall narrow-brimmed white hat. The hatband is jewelled and on it a monogram brooch in the shape of the letters 'HP' holds tall white ostrich feathers. 'HP' stands for Henricus Princeps, or Prince Henry. Behind the Prince, to his left, is a crimson curtain and to his right, above the table, a window which looks out onto a view of parkland paths, trees and

water under a changeable sky. This is probably the palace garden at Richmond.

Henry Frederick, Prince of Wales 1594 – 1612



Henry Frederick, Prince of Wales 1594 – 1612



King James I of England and VI of Scotland 1566 – 1625

By Daniel Mytens (1590 – 1648?)

Oil on canvas, 1621

58 1/2 x 39 5/8 in. (148.6 x 100.6 cm)

James I, reigned first as James VI in Scotland from 1567. He became King of Scotland at the age of thirteen months on the abdication of his mother, Mary Queen of Scots, and the country was run until his majority by a succession of Protestant Regents. In 1603 he succeeded to the English throne as James I, uniting the two kingdoms. The brutal murder of his father, Lord Darnley, the violent political intrigue of the Scottish court, a period as a hostage and the imprisonment and execution of his mother by Elizabeth I had given him a constant fear of assassination.

James succeeded to the English throne on the death of Elizabeth I and moved his court from Edinburgh to London. He was an able scholar and theologian and under his patronage the sermon developed into a significant literary form. In 1604 James called together the Hampton Court Conference to answer Puritan demands for Church reform. Here he authorized a new English

translation of the Bible, generally called the King James Version. He supported the bishops of the Church of England against radical Protestant reformers. Roman Catholic disappointment with James led to the abortive Gunpowder Plot in 1605. James also tried unsuccessfully to advance the cause of religious peace in Europe, giving his daughter Elizabeth in marriage in 1613 to Frederick V, the leader of the German Protestants. When, despite this, the Thirty Years War broke out, and Holy Roman Emperor Ferdinand II forced Elizabeth and her husband into exile, he sought to end the conflict by attempting to arrange a marriage between his son, Charles, and the Infanta of Spain, effectively the principal Catholic power.

In spite of such intelligence and good intentions some of his actions made him widely unpopular. Showering money and honours on a succession of young attractive male favourites, such as the Duke of Buckingham, depleted the exchequer and he resorted to suspect means of raising money. James's unshakeable belief in the 'Divine Right of Kings' challenged the authority and privileges of an increasingly self-confident Parliament.

James I is shown full-length and seated slightly to the right, his hands resting on the arms of the chair upholstered in crimson and gold. He is lit from his left. His dark brown hair is brushed back over his ears to reveal his wide forehead. His large black sunken eyes have an anxious and weary expression under the high arches of his grey eyebrows. Under his long bony sensitive nose his neat thin moustache and beard are greying too.

Around his neck his lace-edged ruff has many layers. He wears the scarlet full robes of the Garter over a suit of white satin. The robes spread wide to hide the arms of his chair and rest on the floor at either side of him. These might provide protective layers too thick for any assassin's stiletto to penetrate. His narrow cream-coloured shoes have white bows and rest on a Turkish carpet. On a table to the right that is covered by a crimson gold-embroidered cloth stands a black hat adorned with a jewelled hatband and white ostrich plumes. On the tapestry behind his chair is the Tudor rose under a scroll at the top of the painting inscribed with the Latin motto 'BEATI PACIFICI', meaning 'Blessed are the peacemakers'.

**King James I of England and VI of Scotland
1566 – 1625**



King James I of England and VI of Scotland
1566 – 1625



Elizabeth, Queen of Bohemia 1596 – 1662

By Robert Peake the Elder (d. 1619)

Oil on canvas, about 1610

67 1/2 x 38 1/8 in. (171.3 x 96.8 cm)

Elizabeth, Queen of Bohemia, (1596 – 1662) was the only surviving daughter of James I and Anne of Denmark. Prince Henry was her devoted elder brother until his sudden death in 1612. In the following year, at the age of sixteen, Elizabeth married Frederick, a staunchly Protestant German prince. This marriage was intended by her father to advance the cause of religious peace in Europe. The wedding festivities included a masque written by Thomas Campion and designed by Inigo Jones.

Frederick was elected King of Bohemia in 1619, but after a year reigning in Prague, Bohemia was conquered by the army of the Holy Roman Emperor Ferdinand II. Elizabeth and Frederick, the 'Winter King and Queen', lost their lands along with Bohemia in the Thirty Years War and were exiled to the Hague. After Frederick's death in 1632, Elizabeth was active in the Protestant cause on the Continent, but finally returned to England after the Restoration of Charles II to the throne. She died in

1662 and was buried in Westminster Abbey.

Many in Protestant Europe regarded her as a heroine because of her long struggle. Her daughter Princess Elizabeth engaged in philosophical dialogue with Descartes and introduced his work to German professors. At the end of his life Descartes pleaded on behalf of Elizabeth's family with Queen Kristina of Sweden for the return of the Palatinate lands.

Elizabeth of Bohemia stands full length in a very wide bellshaped dress with a very narrow waist. Amber coloured curtains are drawn back at the top corners of the picture. Under the curtains and behind Elizabeth is the large light golden cushion of a settee embroidered with a bold brown leaf pattern. The ivory coloured silk cloth of her bodice and sleeves are delicately embroidered with fine horizontal lines. On closer inspection they are found to be rows of minute green, gold and scarlet floral emblems. On the front of her dress these lines run horizontally with some vertical lines. Beneath the hem the pointed toes of narrow white shoes appear resting on the carpeted floor.

The carpet has a geometric pattern in grey, ochre

and brown so that the entire picture has a russet and golden warmth. Extending from the V-neck opening to her bodice a wide semi-circular lace collar spreads across her shoulders, before circling high behind her head. A necklace of large pearls encircles her slender neck. Her high forehead gives her head an egg-like shape. Her eyebrows arc round into a long slender nose above her pretty bow mouth and little chin. Her hair is gathered high above her face into a russet coloured ball. A pearl-studded floral design makes a circle around the outline of her hair. In the centre of her hair nestles an elaborate jewelled brooch in the shape of a huge diamond at the bottom of which a large pearl is suspended above her face.

Elizabeth, Queen of Bohemia 1596 – 1662



Elizabeth, Queen of Bohemia 1596 – 1662



George Villiers, 1st Duke of Buckingham 1592 – 1628

Attributed to William Larkin (d. 1619)

Oil on canvas, about 1616

81 x 47 in. (205.7 x 119.4 cm)

George Villiers (1592 – 1628) came to court in 1614 and rapidly achieved a position of great power. His fun-loving confident personality and handsome looks won the favour of King James I and an appointment as his private secretary. His advancement continued as he showed James kindness and made him feel that he was looked after. This portrait almost certainly commemorates his installation as a Knight of the Garter in 1616. In 1618 he was created Marquis of Buckingham, and in 1623, when he attempted to arrange the marriage of Prince Charles to the Spanish infanta, he was rewarded with a dukedom. After failing in this mission he promoted a course of war with Spain. This won him brief popularity with Parliament, which he then lost during expeditions to Cádiz and La Rochelle which he led as Lord High Admiral.

To avoid a trial Charles dissolved Parliament and Buckingham became known as the Commons's

‘grievance of grievances’. In 1628, when preparing an expedition to France at Portsmouth, Buckingham was assassinated by an aggrieved naval officer at the relatively young age of thirty-six.

In this full-length portrait George Villiers stands angled slightly to the left, towering above you in his newly acquired robes and chain. Most Knights of the Garter would wear their red over-garments closed at the front, but George has thrown his open to reveal his shapely legs. With the Garter under his left knee he turns his muscular right leg towards the light, the inside of his right foot towards you. George is twenty-five and wears a white silk slashed jacket and short padded trunkhose, white stockings and pale yellow shoes with silver-blue rosettes. Much is done to emphasise his personal beauty. He has the long legs, slim hands, thick dark hair, clean-shaven pale skin, beautiful red lips and grey-blue eyes admired by his contemporaries.

His right hand rests on a table covered with a purple cloth, while his left hand is on his hip. A black hat with huge ostrich plumes sits on the table. Metallic purple curtains, like smooth tinfoil, hang in angular curves above him to the left and right. The picture

employs unnatural proportions in Villiers's anatomy to create an air of the superhuman. His upper body is extremely elongated suggesting an immense height, which is accentuated by making his face seem to float high above his shoulders.

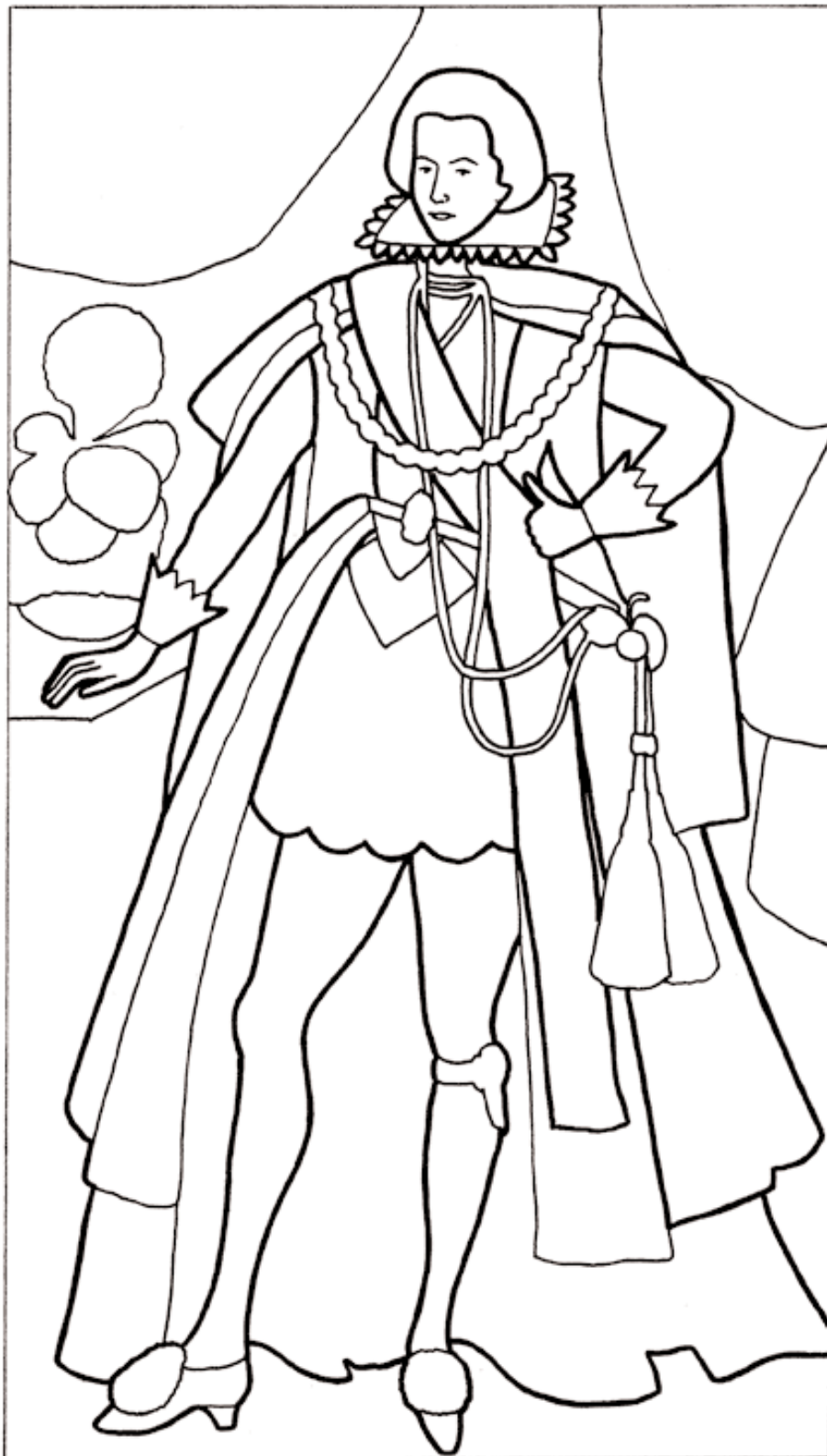
A semi-circular collar rises beside his face with its baseline, immediately under his smooth chin, parallel to his shoulders. The gap between them is widened by hiding the outline of his shoulders with a dark cape, which is clasped at his neck and falls behind his back.

Inscribed at the bottom left on the carpeted floor is the name added at a later date and spelt as follows: George Villiers Duke of Buckingham.

George Villiers, 1st Duke of Buckingham
1592 – 1628



George Villiers, 1st Duke of Buckingham
1592 – 1628



Francis Bacon, Viscount St Alban 1561 – 1626

**By John Vanderbank (1694 - 1739), after
an unknown artist**

**Oil on canvas, 1731 (the original about 1618)
50 1/4 x 40 3/8 in. (127.6 x 102.6 cm)**

Francis Bacon, Viscount St Alban, (1561 – 1626), was one of the great intellectual figures of Jacobean England. A lawyer, philosopher, essayist and scientist, Bacon is regarded as the founder of experimental science in this country.

In 'The Advancement of Learning', published and presented to King James I in 1605, Bacon proposed a reformation of the traditional principles of knowledge and learning. He argued for reform in order to provide practical knowledge for 'the use and benefit of men' and the relief of the human condition. While pursuing the advancement of learning, Bacon ascended the ladder of state service. His political ambitions, thwarted by Elizabeth I, flourished with James I. Knighted in 1603, he was then steadily promoted to a series of offices, including Solicitor General, Attorney General, and eventually Lord Chancellor. Three years later he was indicted on charges of bribery

and forced to leave public office. He then retired to his estate where he devoted himself to literary, scientific and philosophic work.

This portrait shows Francis Bacon in his parliamentary robes while serving as Lord Chancellor. Wearing a tall black hat with a wide brim, he stands in imposing black and gold parliamentary finery against a scarlet velvet curtain.

His dark chestnut hair spreads wide to cover his ears and is cropped just beneath them. His right cheek is towards you and offers the suggestion of a gentle smile. His eyebrows are raised high and horizontal, giving him an optimistic expression. A wide circular lace-edged ruff, gathered high under his ears and chin, reaches half way across his shoulder. A thick moustache surrounds his mouth and his bearded chin rests on the ruff. Bacon turns his right shoulder towards you. Behind his shoulder a window opens onto a landscape of treetops and clouds that catch the glow of the sun under ultramarine skies.

The grey silk sleeve of Bacon's right arm emerges at the shoulder from his robes of Chancellor and holds the handle of a walking stick in the lower right

hand corner. The Chancellor's intensely black padded robes are thickly embroidered in gold around the opening at the shoulder, and along the sides at front and back, with a bold geometric pattern. The pattern frames his grey sleeve and is made of squares joined in a long wide band. Each square has sides formed by ladder patterns. At the corners of each square are gold embroidered fabric buttons. Bacon's left hand holds a folded piece of paper while resting on the edge of a table. Under his hand lies the Chancellor's red seal bag bearing the golden image of a standing lion.

Francis Bacon, Viscount St Alban 1561 – 1626



Francis Bacon, Viscount St Alban 1561 – 1626

