



Large
Print

Charles I

King and Collector

I

Do not remove from gallery

Audio tour



Main commentary



Descriptive commentary



Welcome



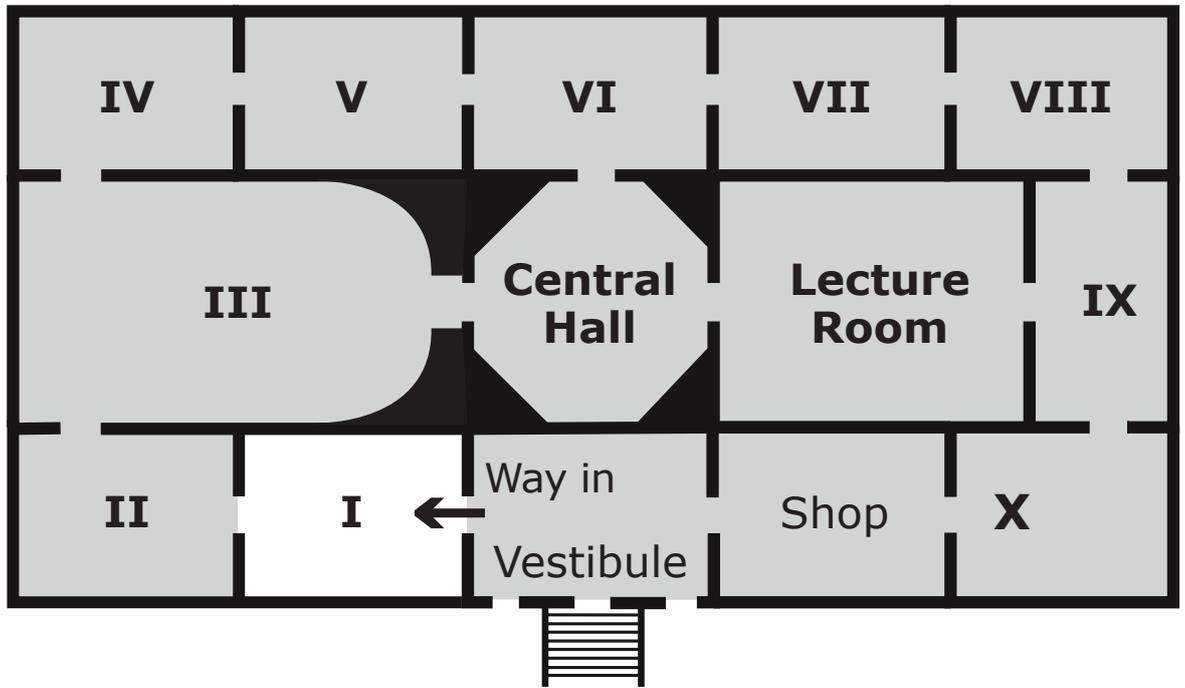
Anthony van Dyck, Charles I in Three Positions



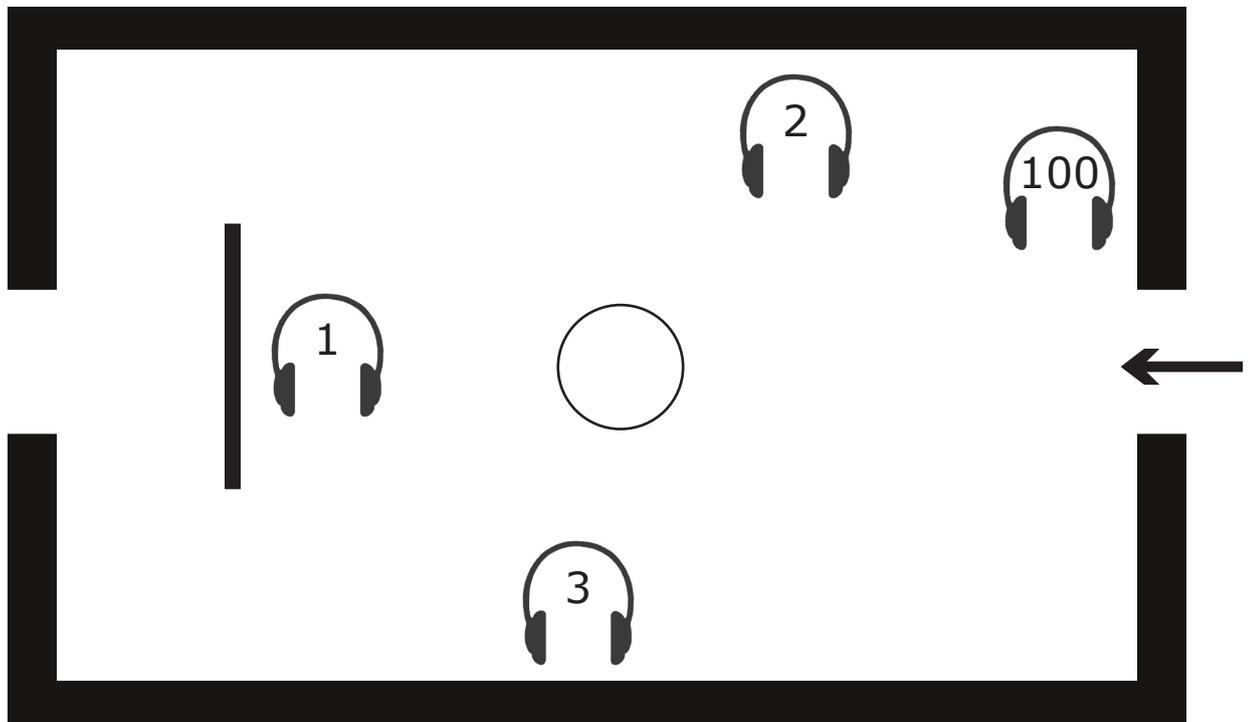
Anthony van Dyck, Henrietta Maria



Peter Paul Rubens, Self-portrait



You are in Gallery I



○ Dieussart, Charles I

Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

Introduction to the exhibition

Page 6

Artists and Agents

Page 8

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**



Charles I

King and Collector

Charles I was King of England, Scotland and Ireland from 1625 to 1649.

A tempestuous relationship between the King and his government sent England into almost a decade of Civil War, and Charles I was eventually overcome by Parliament, imprisoned, tried and found guilty of high treason.

On 30 January 1649, Charles I was executed outside the Banqueting House at Whitehall Palace. This was the first – and last – time that England saw a monarch overthrown by the people.

During his reign, Charles I had assembled one of the most extraordinary art collections in Europe. Following his execution, the contents of the royal household, including the King's legendary collection, were put up for sale and dispersed.

Many works of art were recovered when the monarchy was restored in 1660, but some of the most celebrated pictures had been sold abroad and ended up, most notably, at the Spanish and French courts.

Works formerly in the collection of Charles I are now in the Museo Nacional del Prado, Madrid, the Musée du Louvre, Paris, as well as other public and private collections in Europe and beyond.

'Charles I: King and Collector' reunites many of the King's pictures, sculptures and tapestries for the first time since the seventeenth century, providing an unprecedented opportunity to experience the collection that changed the appreciation of art in England.

Gallery I

Artists and Agents

All collections are formed by an interaction of opportunity, fashion and personal taste.

Charles I grew up in a highly cultured environment, and both his father, James I, and his elder brother, Henry, Prince of Wales (who died prematurely in 1612), showed a great interest in the arts.

However, most works on display in the various royal palaces – including Whitehall, the King's main residence – entered the collection in the years following Charles's accession to the throne in 1625.

This gallery introduces some of the protagonists involved in making and assembling the collection:

the artists, most notably Anthony van Dyck, who was appointed court painter in 1632; the agents and courtiers, who travelled across the continent acquiring pictures; other collectors, such as Thomas Howard, 14th Earl of Arundel, and James I's favourite, George Villiers, 1st Duke of Buckingham; and, most importantly, Queen Henrietta Maria, whose role in shaping the collection has only recently received the attention it deserves.

The collection of Charles I can be reconstructed on the basis of two documents: the 1639 inventory of Whitehall Palace, which was assembled by Abraham van der Doort, Surveyor of the King's Pictures, and the 1649 inventories of the so-called Commonwealth Sale.

If it is known, the labels will indicate where each work was displayed during the reign of Charles I and who acquired it in the Commonwealth Sale.

List of works (clockwise in order of hang)

Wenceslaus Hollar (1607–1677)

Whitehall Palace

1637–1643

Pen and grey ink and watercolour on paper

The British Museum, London

Anthony van Dyck (1599–1641)

Thomas Howard, 14th Earl of
Arundel

c. 1620–1621

Oil on canvas

The J. Paul Getty Museum, Los Angeles

Van Dyck first visited London between October 1620 and March 1621. During this period, he painted Thomas Howard, Earl of Arundel, a grandee of the Jacobean court and one of its most knowledgeable and ruthless art collectors.

Arundel is shown seated, dressed in what a contemporary called his "plain Stuff", and toying with the Lesser George, the badge of the Order of the Garter.

Peter Paul Rubens (1577–1640)

**George Villiers, 1st Duke of
Buckingham, on Horseback
1625**

Oil on panel

Kimbell Art Museum, Fort Worth

Anthony van Dyck **(1599–1641)**

Endymion Porter

1628

Oil on canvas

Private collection

Endymion Porter, Gentleman of the Bedchamber, was one of the King's closest attendants and particularly knowledgeable about art. In 1628, while travelling on diplomatic business through the Southern Netherlands, he met Van Dyck and commissioned this portrait.

He and Van Dyck remained close friends after the artist moved to London in 1632.



Anthony Van Dyck **(1599–1641)**

Henrietta Maria
1638

Oil on canvas

Lent by Her Majesty The Queen

Henrietta Maria had refined tastes and played an active role in cultivating the arts at the Stuart court. After successfully mediating with Pope Urban VIII for Gianlorenzo Bernini to make a bust of her husband, she sought a comparable one for herself.

Van Dyck presumably painted this portrait for Bernini, but it was never sent to Rome. Another bust of Henrietta Maria (Rosenborg Castle, Copenhagen) was eventually commissioned from the Flemish sculptor François Dieussart.

Dieussart's bust of Charles I is on display in the centre of this gallery.



Anthony van Dyck (1599–1641)

Charles I in Three Positions 1635–1636

Oil on canvas

Lent by Her Majesty The Queen

On 17 March 1636, Charles I wrote to Gianlorenzo Bernini in Rome, asking him to make a marble portrait bust “after the painted portrait which we shall send to you immediately”.

Van Dyck here flaunts his powers with paint – melting, mobile features, brilliant highlights in the eyes, and soft, cloudy hair.

Bernini’s bust was destroyed in the fire at Whitehall Palace in 1698.

Van Dyck’s painting fared better: it was kept by Bernini in Rome and exhibited at the Pantheon, where it was apparently much admired by Roman painters of the second half of the century.



Peter Paul Rubens **(1577–1640)**

Self-portrait
1623

Oil on panel

Lent by Her Majesty The Queen

**Whitehall Palace, Little Room between
the Breakfast Chamber and the Privy Gallery.
Edward Bass and Dividend, Commonwealth Sale,
19 December 1651 (£16)**

Anthony van Dyck **(1599–1641)**

Self-portrait with a Sunflower
c. 1633

Oil on canvas

Private collection

Van Dyck was appointed court painter in 1632. He was knighted by Charles I and received a gold chain, which he presents here.

This self-portrait seems to have a symbolic meaning that can be read in various ways.

Perhaps the artist-courtier follows the royal monarch like the sunflower tracks the sun – or the image could be interpreted as a metaphor for painting and the act of looking.

Daniel Mytens (c. 1590–1647)

Self-portrait

c. 1630

Oil on panel

Lent by Her Majesty The Queen

**Whitehall Palace, Little Room between the
Breakfast Chamber and the Privy Gallery.**

**John Hunt and Edward Bass, Commonwealth Sale,
1 March 1653 (£6)**

Anthony van Dyck (1599–1641)

Inigo Jones

1632–1636

Black chalk and pen and brown ink on paper

The Trustees of the Chatsworth Settlement

Architect Inigo Jones was Surveyor of the King's Works. His two most important building projects at court were the new Banqueting House at Whitehall Palace and the Queen's House in Greenwich.

Van Dyck's drawing was made for a series of engraved portraits of famous men and women, known as the 'Iconographie'.

Centre of room

**François Dieussart
(c. 1600–1661)**

Charles I

1636

Marble

The Duke of Norfolk, Arundel Castle

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access & Communities Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2018.



Large
Print

Charles I

King and Collector

II

Do not remove from gallery

Audio tour



Main commentary



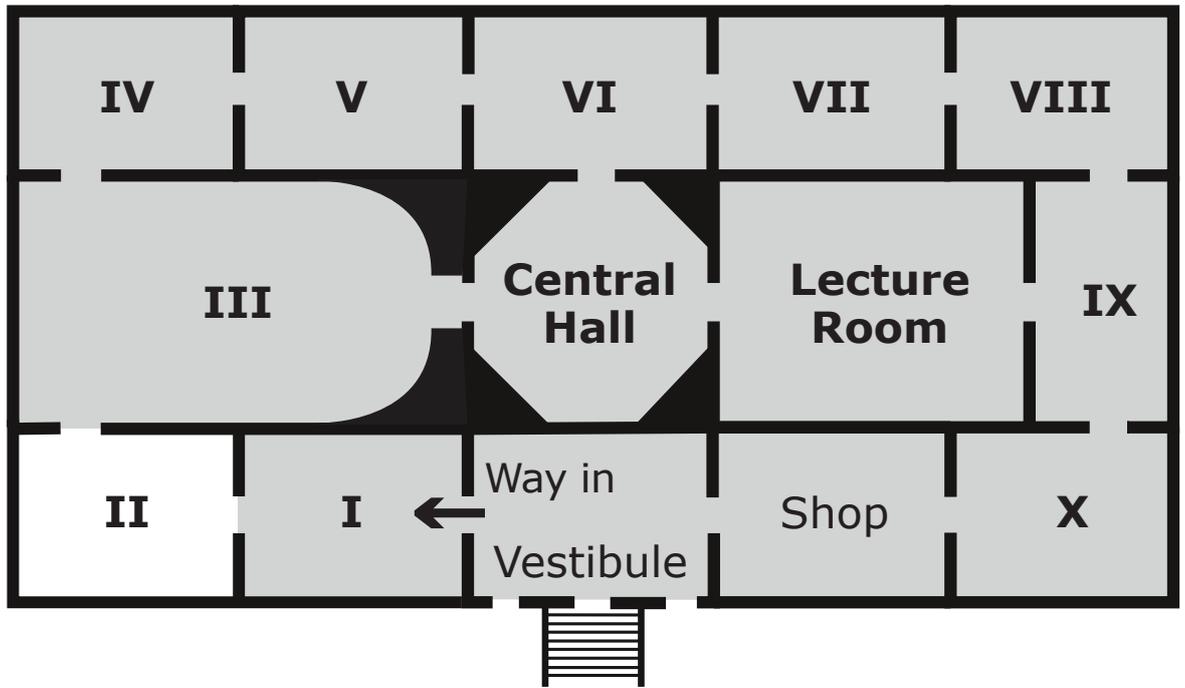
Descriptive commentary



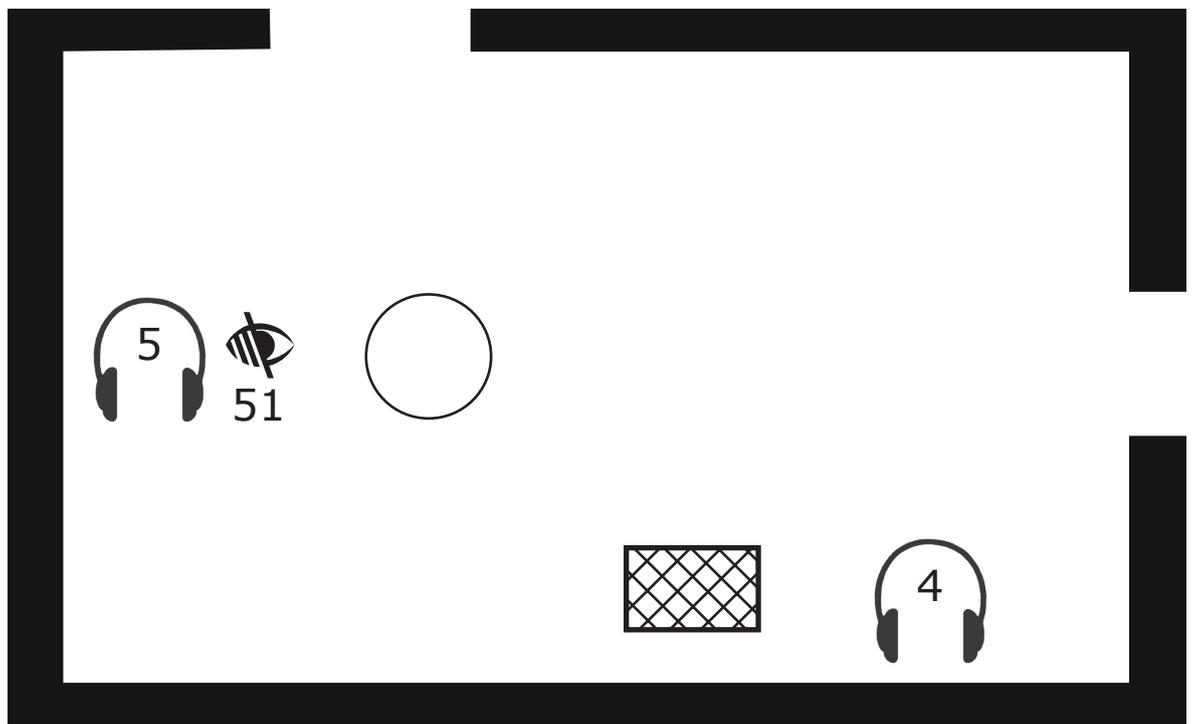
Titian, Charles V with a Dog



51 Peter Paul Rubens, Minerva
Protects Pax from Mars



You are in Gallery II



○ Aphrodite

▣ Showcase

Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

Madrid and Mantua

Page 6

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**

Gallery II

Madrid and Mantua

In March 1623, the 22-year old Prince Charles arrived in Madrid to negotiate his proposed marriage to the Infanta Maria Anna, sister of Philip IV of Spain.

The "Spanish Match" ultimately failed, but the splendour of the Habsburg collection made a lasting impression on the future King.

He returned to London with works by Titian and Veronese, as well as a portrait (now lost) he had commissioned from the newly appointed painter to the Spanish court, Diego Velázquez.

Charles I ascended the throne following his father's death on 27 March 1625. Two months later he married Henrietta Maria, sister of the French King Louis XIII and daughter of Henry IV and Marie de' Medici.

Intent on reflecting his own magnificence by creating a collection that would rival those of the European courts, Charles I purchased the esteemed Gonzaga collection, that had been accumulated by the Dukes of Mantua and included an extraordinary selection of Italian Renaissance paintings and antique sculptures.

In 1629–1630, Peter Paul Rubens visited London on behalf of the Spanish court to negotiate a peace treaty between Spain and England. During his sojourn in England, Rubens painted 'Peace and War', which he presented to Charles I.

List of works (clockwise in order of hang)

Diego Velázquez (1599–1660)

Philip IV

c. 1623–1624

Oil on canvas

Meadows Museum, SMU, Dallas

Algur H. Meadows Collection

Titian (c. 1488/1490–1576)



Charles V with a Dog

1533

Oil on canvas

Museo Nacional del Prado, Madrid

**Whitehall Palace, Bear Gallery. Balthasar Gerbier,
Commonwealth Sale, 21 June 1650 (£150)**

Titian painted this full-length portrait of the Holy Roman Emperor Charles V in Bologna in early 1533, following a work by Jakob Seisenegger dated 1532 (Kunsthistorisches Museum, Vienna).

Charles V was so pleased with Titian's version that, in March 1533, he paid the artist 500 ducats, bestowed on him the title of Count Palatine and appointed him as his official portrait painter.

Charles I received the portrait as a gift from Philip IV, great-grandson of Charles V, during his visit to Madrid in 1623.

Showcase

Busts and Statues at Whitehall Gardens ('The Whitehall Album') c. 1628-1629

(first two series of drawings)

Lent by Her Majesty The Queen

These drawings, reproducing antiquities then owned by the Gonzaga, were probably commissioned by Daniel Nijs for Charles I while he was negotiating the purchase of the collection on the King's behalf.

They were made in Mantua before the sculptures were boxed and shipped to Murano on the first leg of their journey to England.

The 'Crouching Venus', on display in the centre of this gallery, is here identified as Helen of Troy ('elena di troia').

Peter Paul Rubens (1577–1640)

Vincenzo II Gonzaga

c. 1604–1605

Oil on canvas laid down on panel

Saltram, The Morley Collection

Accepted in lieu of tax by HM Treasury and transferred to the National Trust in 1957

**Whitehall Palace, Little Room between the Breakfast Chamber and the Privy Gallery.
Edward Bass and Dividend, Commonwealth Sale,
19 December 1951 (£30)**



51



5

Peter Paul Rubens (1577–1640)

Minerva Protects Pax from Mars
(‘Peace and War’)

1629–1630

Oil on canvas

The National Gallery, London

Presented by the Duke of Sutherland, 1828

Whitehall Palace, Bear Gallery. Edmund Harrison and Dividend, Commonwealth Sale, 8 September 1649 (£100)

Rubens painted this picture during his visit to London in 1629–1630 and presented it to Charles I to mark his successful peace negotiations on behalf of Philip IV of Spain.

Pax (Peace) is protected by Minerva who pushes away Mars (War). The figure of Hymen, holding the torch, and the two young girls to the right have been identified as the children of Balthasar Gerbier, Rubens's host in London and in the service of Charles I at the time.

Anthony van Dyck (1599–1641)

Hendrik van den Bergh
1627–1632

Oil on canvas

Museo Nacional del Prado, Madrid

**Whitehall Palace, Bear Gallery. Jan Baptist
Gaspars, Commonwealth Sale, 2 April 1650 (£29)**

Correggio (1489–1534)

Venus with Mercury and Cupid
(‘The School of Love’)

c. 1525

Oil on canvas

The National Gallery, London. Bought 1834

**Whitehall Palace, Third Privy Lodging Room.
George Greene and Dividend, Commonwealth Sale,
23 October 1651 (£800), or Thomas Baggley**

Pictures by Correggio, such as this one showing Venus with Mercury teaching the young Cupid, were particularly sought after in the early sixteenth century.

Originally painted for Count Nicola Maffei, it was acquired by Charles I as part of the Gonzaga collection. One of the most expensive pictures in the Commonwealth Sale, it sold for £800.

In comparison, Paolo Veronese's 'Mars, Venus and Cupid', shown nearby, sold for £11.

Paolo Veronese (1528–1588)

Mars, Venus and Cupid
c. 1580–1585

Oil on canvas

National Galleries of Scotland

Purchased by the Royal Institution, 1859; transferred to the National Gallery of Scotland, 1867

Hampton Court Palace. Jan Baptist Gaspar, Commonwealth Sale, 28 January 1650 (£11)

Centre of room

Aphrodite (‘The Crouching Venus’)

Roman

Second century AD

Marble

Lent by Her Majesty The Queen

Greenwich Palace. Robert Houghton and Dividend, Commonwealth Sale, 23 October 1651 (£600)

(continued over)

One of the most celebrated antiquities formerly in the Gonzaga collection, this statue shows Aphrodite (Venus), goddess of love, bathing. Surprised by the arrival of an unexpected audience, she turns away in the attempt to cover herself.

The 'Crouching Venus' particularly appealed to seventeenth-century painters: Rubens, for example, adopted the crouching pose in some of his paintings, while Peter Lely eventually acquired the sculpture for his own collection.

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access & Communities Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2018.



Large
Print

Charles I

King and Collector

III

Do not remove from gallery

Audio tour



Main commentary



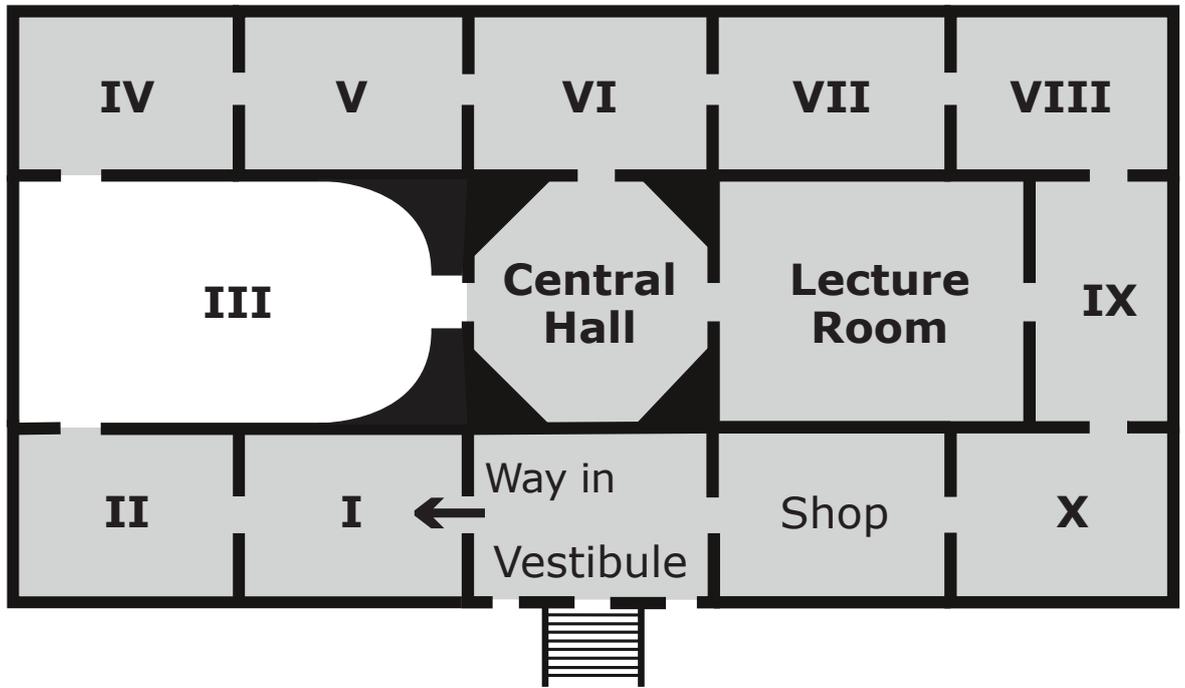
Descriptive commentary



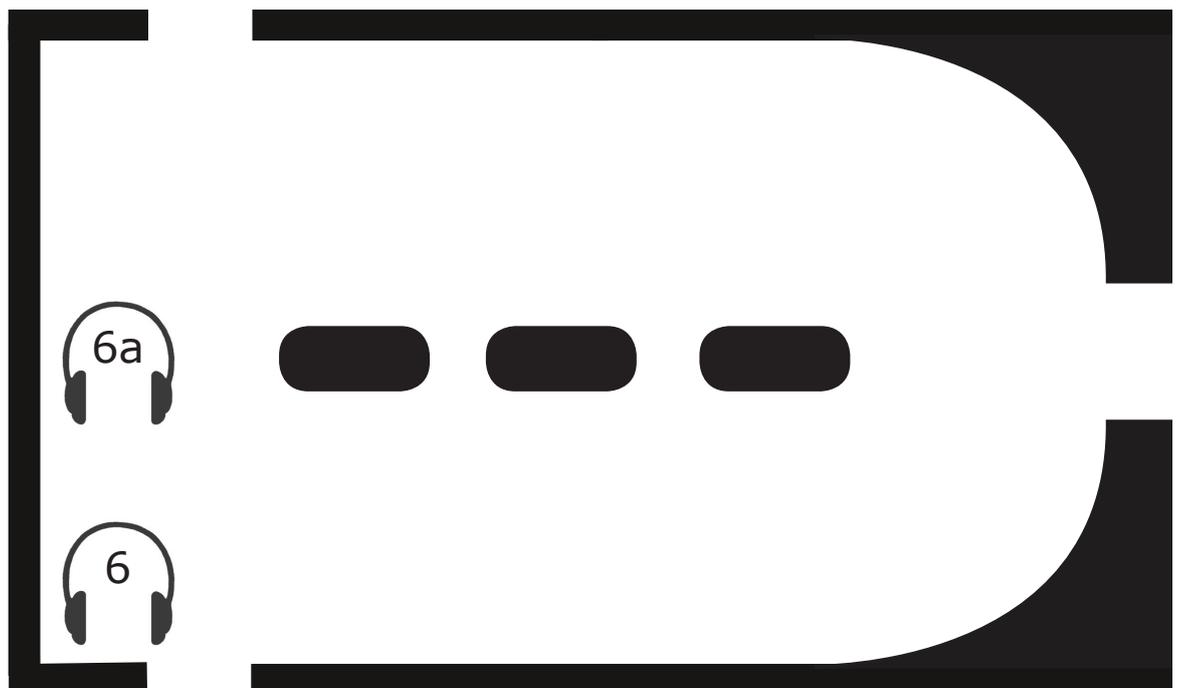
Andrea Mantegna, The Triumph of
Caesar



Andrea Mantegna, The Trumpeters



You are in Gallery III



 Seating

Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

The Triumph of Caesar

Page 6

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**



Gallery III

The Triumph of Caesar

The nine canvases of Mantegna's 'Triumph of Caesar' can be read left to right, starting with 'The Trumpeters' and culminating in the chariot of the victorious Julius Caesar, who is being crowned with a garland of bay leaves by a winged Victory.

There is only scarce documentary evidence regarding the commission of Mantegna's 'Triumph of Caesar', but the series was probably underway by 1485 and completed shortly before the artist's death in 1506.

Thus, Mantegna worked on the 'Triumph' mostly during the reign of Francesco II Gonzaga, Marquess of Mantua, who fashioned himself as a brave and victorious commander.

As a celebration of ruling authority, the series remained politically significant for the Gonzaga, and as such was presumably appreciated by Charles I as well.

Mantegna's 'Triumph of Caesar' displays an imaginative and creative combination of literary and visual sources.

Though Mantegna was able to expand his first-hand knowledge of Roman antiquities during his sojourn in Rome between 1488 and 1490, the 'Triumph of Caesar' does not reproduce any specific artefacts, instead giving free rein to the artist's powers of invention.

List of works (clockwise in order of hang)



Andrea Mantegna (1430–1506)

The Triumph of Caesar:

The Trumpeters

c. 1485–1506

Tempera on canvas

Lent by Her Majesty The Queen

Andrea Mantegna (1430–1506)

The Triumph of Caesar:

The Triumphal Carts

c. 1485–1506

Tempera on canvas

Lent by Her Majesty The Queen

Andrea Mantegna (1430–1506)

The Triumph of Caesar:
The Trophy Bearers

c. 1485–1506

Tempera on canvas

Lent by Her Majesty The Queen

**Hampton Court Palace. Commonwealth Sale
(£1,000 for the series, reserved)**

Andrea Mantegna (1430–1506)

The Triumph of Caesar:
The Vase Bearers

c. 1485–1506

Tempera on canvas

Lent by Her Majesty The Queen

Andrea Mantegna (1430–1506)

The Triumph of Caesar:
The Elephants

c. 1485–1506

Tempera on canvas

Lent by Her Majesty The Queen

Andrea Mantegna (1430–1506)

The Triumph of Caesar:
The Corselet Bearers

c. 1485–1506

Tempera on canvas

Lent by Her Majesty The Queen

**Hampton Court Palace. Commonwealth Sale
(£1,000 for the series, reserved)**

Livia Drusilla

Roman

Mid-second century AD

Marble

Lent by Her Majesty The Queen

Antinous

Roman

First century AD

Marble

Lent by Her Majesty The Queen

Bust of a Young Man

Roman

Mid-second century AD

Marble

Lent by Her Majesty The Queen

**Greenwich Palace. Edmund Harrison and Dividend,
Commonwealth Sale, 23 October 1651 (£40)**

Marcus Aurelius

Roman

Mid-second century AD

Marble

Lent by Her Majesty The Queen

Faustina the Younger

Roman

After AD 161

Marble

Lent by Her Majesty The Queen

This bust shows Faustina the Younger, wife of Marcus Aurelius, who is shown nearby.

This official portrait type was created in AD 161, the year Faustina gave birth to twin boys and her husband became Roman emperor.

At least three busts (of Faustina the Younger or her mother, Faustina the Elder) entered the Gonzaga collection during the sixteenth century, among them Mantegna's "dear Faustina in marble, ancient", acquired in 1506 by Isabella d'Este.

Andrea Mantegna (1430–1506)

The Triumph of Caesar:

The Captives

c. 1485–1506

Tempera on canvas

Lent by Her Majesty The Queen

Andrea Mantegna (1430–1506)

The Triumph of Caesar:
The Musicians

c. 1485–1506

Tempera on canvas

Lent by Her Majesty The Queen

Andrea Mantegna (1430–1506)

The Triumph of Caesar:
Julius Caesar on His Chariot

c. 1485–1506

Tempera on canvas

Lent by Her Majesty The Queen

**Hampton Court Palace. Commonwealth Sale
(£1,000 for the series, reserved)**

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access & Communities Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com
© Copyright Royal Academy of Arts, London, 2018.



Large
Print

Charles I

King and Collector

IV

Do not remove from gallery

Audio tour



Main commentary



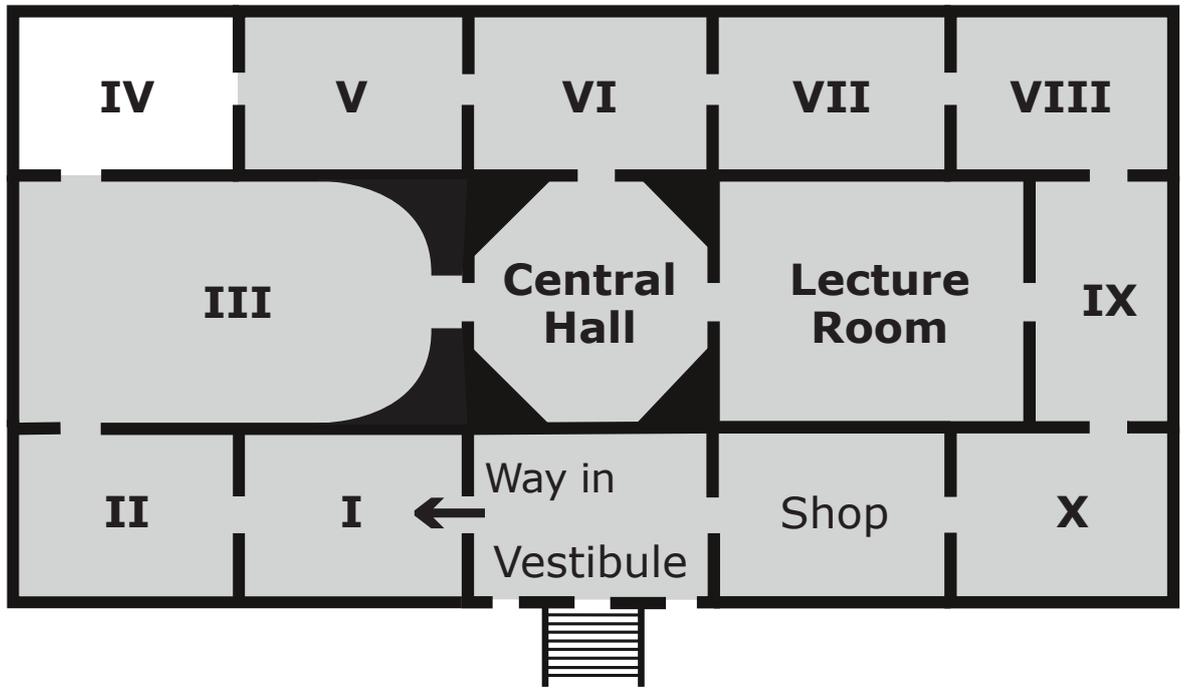
Descriptive commentary



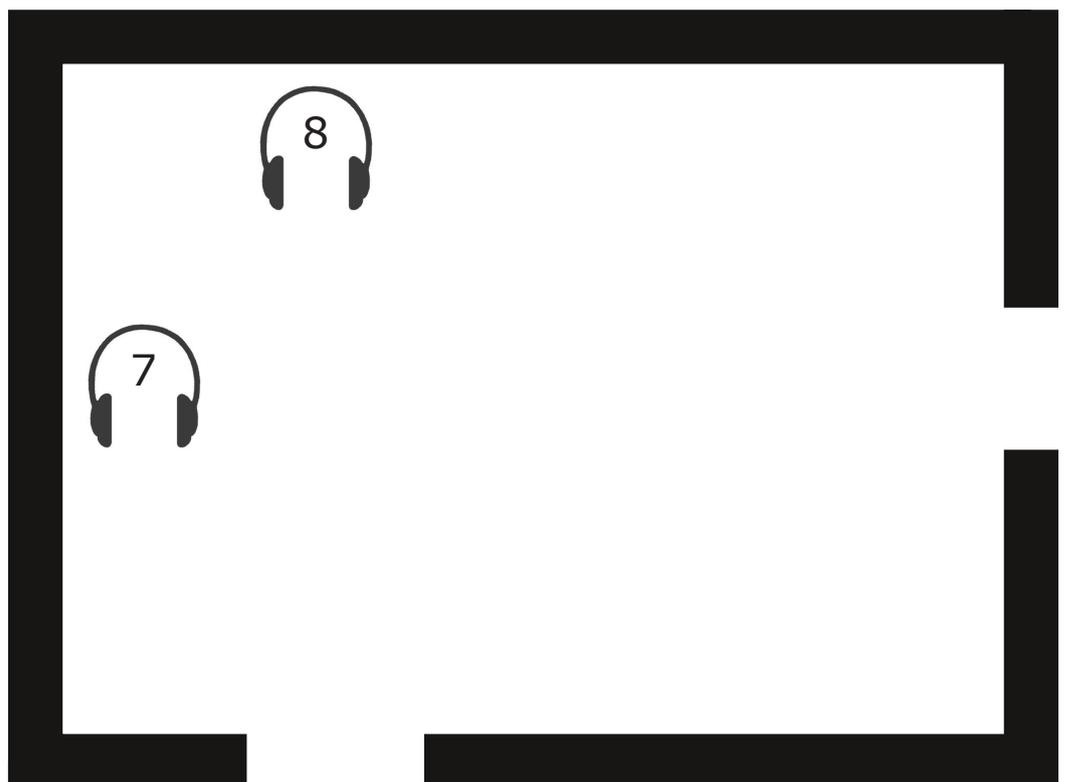
Jan Gossaert, Adam and Eve



Hans Holbein the Younger, "Noli me tangere"



You are in Gallery IV



Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

The Northern Renaissance

Page 6

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**

Gallery IV

The Northern Renaissance

Hans Holbein the Younger lived in England from 1526 to 1528, and again from 1532 to 1540, working for a number of patrons, including merchants as well as courtiers.

By 1536 he was in the service of Henry VIII.

Holbein's most famous picture from this period, the so-called Whitehall Mural, was a monumental family portrait of Henry VIII and Jane Seymour with Henry's parents, Henry VII and Elizabeth of York, commissioned in 1537.

Destroyed in the great fire at Whitehall Palace in 1698, the mural was still a prominent feature at Whitehall during the reign of Charles I.

Charles I owned an impressive array of Northern Renaissance paintings. Curiously, most of the portraits by Holbein in the collection were acquired by Charles I.

Other artists represented in the collection were Albrecht Dürer, Jan Gossaert and Pieter Bruegel the Elder.

Most of the works shown here were displayed in the Chair Room and the Cabinet Room at Whitehall Palace.

List of works (clockwise in order of hang)



Jan Gossaert (c. 1478–1532)

Adam and Eve

c. 1520

Oil on panel

Lent by Her Majesty The Queen

**Hampton Court Palace. Richard Marriott,
Commonwealth Sale, 17 May 1650 (£50 10s)**

Adam and Eve were a popular subject in the sixteenth century, both for Jan Gossaert and Albrecht Dürer. Charles I owned works by both artists, as well as a copy of Dürer's 'Four Books of Human Proportion', which he had received as a gift from Abraham van der Doort.

It has been suggested that this painting inspired John Milton's description of Adam and Eve in the fourth book of 'Paradise Lost' (1667).

Hans Holbein the Younger (c. 1497–1543)

Johannes Froben

c. 1522–1523

Oil on panel

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet. John Hutchinson, Commonwealth Sale, 24 May 1650 (£100)

Hans Holbein the Younger (c. 1497–1543)



‘Noli me tangere’

1526–1528

Oil on panel

Lent by Her Majesty The Queen

Holbein here depicts the dramatic encounter between Mary Magdalene and Christ, whom she mistakes for a gardener. The risen Christ identifies himself by saying “Touch me not; for I am not yet ascended to my father” (John 20:17).

Painted in England in 1526–1528, the picture does not appear in the inventories of the Commonwealth Sale but is documented at Henrietta Maria’s Château de Colombes in France.

Hans Holbein the Younger (c. 1497–1543)

‘Hans of Antwerp’

1532

Oil on panel augmented with canvas

Lent by Her Majesty The Queen

Whitehall Palace, Chair Room.

**Edward Bass and Dividend, Commonwealth Sale,
19 December 1651 (£30)**

Hans Holbein the Younger (c. 1497–1543)

Derich Born

1533

Oil on panel

Lent by Her Majesty The Queen

Derich Born was one of a number of German merchants connected with the Steelyard in London whom Holbein painted during his second sojourn in England from 1532 to 1540.

The Latin inscription on the stone parapet identifies the sitter and records both his age (23) and the year in which Holbein painted the portrait. The directness and confidence of the young man's gaze make this portrait particularly arresting.

Hans Holbein the Younger (c. 1497–1543)

Robert Cheseman

1533

Oil on panel

Mauritshuis, The Hague

Joos van Cleve (active 1505/1508–1540/1541)

Self-portrait

c. 1535–1540

Oil on panel

Lent by Her Majesty The Queen

Whitehall Palace, Chair Room. Richard Wright, Commonwealth Sale, 21 May 1650 (£61 for two)

Joos van Cleve (active 1505/1508–1540/1541)

Katlijne van Mispelteeren
(The Artist's Wife)

c. 1535–1540

Oil on panel

Lent by Her Majesty The Queen

**Whitehall Palace, Chair Room. Richard Wright,
Commonwealth Sale, 21 May 1650 (£61 for two)**

Hans Vredeman de Vries (1526–1609)

Christ in the House of Martha
and Mary

1566

Oil on panel

Lent by Her Majesty The Queen

**Whitehall Palace, Long Gallery. Emanuel De Critz
and Dividend, Commonwealth Sale, 18 November
1651 (£6)**

(continued over)

According to Van der Doort it was a gift from Endymion Porter following a diplomatic visit to the Netherlands in 1634–1635, but the brand on the reverse of the panel suggests that it entered the collection when Charles was still Prince of Wales.

Pieter Bruegel the Elder (c. 1525/1530–1569)

Three Soldiers

1568

Oil on panel

The Frick Collection, New York. Purchase, 1965

**Whitehall Palace, Chair Room. Thomas Greene,
Commonwealth Sale, 1 February 1653 (£5)**

This little panel, a rare example of Pieter Bruegel the Elder painting “en grisaille”, shows a trio of German foot soldiers known as ‘Landsknechte’.

Albrecht Dürer (1471–1528)

**Burkhard of Speyer
1506**

Oil on panel

Lent by Her Majesty The Queen

Whitehall Palace, Chair Room.

**Ralph Grynder and Dividend, Commonwealth Sale,
23 October 1651 (£60)**

Dürer painted this portrait when he visited Venice in 1505–1507. The sitter, Burkhard of Speyer, also appears in Dürer's 'Feast of the Rose Garlands' (Národní Galerie, Prague), commissioned in the same year for San Bartolomeo, the German church in Venice.

Dürer's skill and meticulous attention to detail were much admired by contemporary Venetian artists, such as Giovanni Bellini.

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access & Communities Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2018.



Large
Print

Charles I

King and Collector

V

Do not remove from gallery

Audio tour



Main commentary



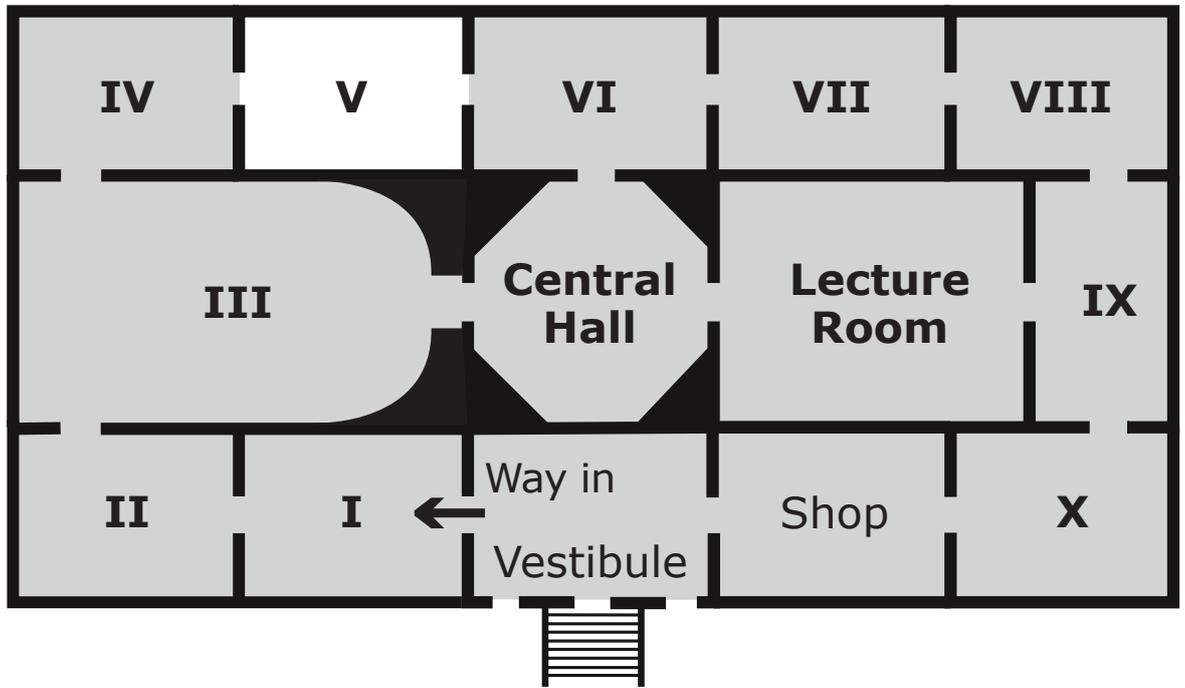
Descriptive commentary



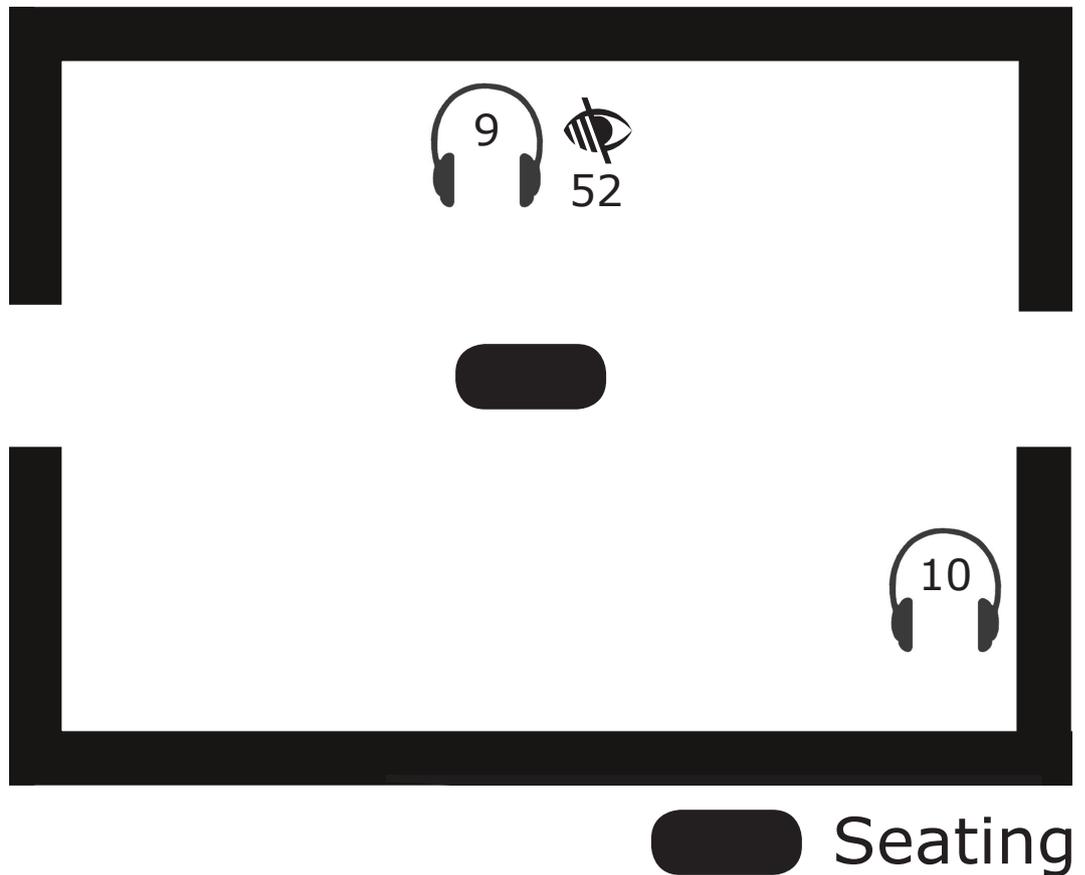
52 Titian, The Supper at Emmaus



Circle of Raphael, 'The Bankes Madonna'



You are in Gallery V



Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

The Italian Renaissance

Page 6

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**

Gallery V

The Italian Renaissance

Charles I showed a particular interest in works from the Italian Renaissance.

The acquisition of the Gonzaga collection in the 1620s contributed significantly to his holdings of sixteenth-century Italian paintings, but he continued to pursue works by Italian Renaissance artists, most notably Titian.

Upon entering the King's apartments at Whitehall, visitors encountered a stunning selection of works by Titian in the First Privy Lodging Room, including three on display here: the 'Supper at Emmaus', the 'Allocution of Alfonso d'Avalos to his Troops' and the 'Conjugal Allegory'.

Most of the other works in this gallery were also on display at Whitehall.

The portraits, for example, hung alongside self-portraits by Rubens (Gallery I) and Van Dyck, while others were displayed in the Long Gallery leading up to Van Dyck's monumental family portrait, the 'Greate Peece' (Gallery VI).

One of the most expensive paintings in the Commonwealth Sale, the 'Virgin and Child with the Infant St John the Baptist' (then attributed to Raphael) was hung in the King's Bedchamber, suggesting that it had a special significance to Charles I.

List of works (clockwise in order of hang)

Polidoro da Caravaggio (c. 1499–1543)

Psyche Abandoned

c. 1527–1528

Oil on panel

Lent by Her Majesty The Queen

**Whitehall Palace, Long Gallery. Jerome Lanier,
Commonwealth Sale, 14 May 1650 (£42)**

Titian

(c. 1488/1490–1576)

The Allocution of Alfonso d'Avalos
to His Troops

1540–1541

Oil on canvas

Museo Nacional del Prado, Madrid

**Whitehall Palace, First Privy Lodging Room.
Edmund Harrison and Dividend, Commonwealth
Sale, 23 October 1651 (£250)**

Alfonso d'Avalos was one of the most celebrated military figures of his day.

The scene depicted allegedly took place in 1537, when d'Avalos, here accompanied by his son Francesco Ferrante, is said to have addressed his troops with such eloquence that his words alone contributed to the crushing of a mutiny among his forces stationed in Lombardy.



52



9

Titian

(c. 1488/1490–1576)

The Supper at Emmaus

c. 1534

Oil on canvas

Musée du Louvre, Paris, Department of Paintings

Whitehall Palace, First Privy Lodging Room.

Robert Houghton and Dividend, Commonwealth Sale, 23 October 1651 (£600)

In allusion to Leonardo's celebrated 'Last Supper', Titian here shows Christ, following his Resurrection, revealing his identity to two of his disciples.

Originally painted for the Maffei family, the painting arrived in England as part of the Gonzaga collection. Sold for £600 in the Commonwealth Sale, it was the most highly valued work by Titian in the King's collection.

Titian

(c. 1488/1490–1576)

Conjugal Allegory ('The Allegory of Alfonso d'Avalos')

c. 1530–1535

Oil on canvas

Musée du Louvre, Paris, Department of Paintings

Whitehall Palace, First Privy Lodging Room.

John Hutchinson, Commonwealth Sale,

24 May 1650 (£51)

The exact meaning of this allegorical portrait is uncertain. A couple, in the guise of Mars and Venus, are accompanied by Cupid, with his arrows, and two further figures.

The significance of the crystal sphere and the identity of the bearded man, formerly identified as Alfonso d'Avalos, remain mysterious.

Circle of Raphael



Virgin and Child with the Infant
St John the Baptist ('The Bankes
Madonna')

1516–1517

Oil on panel

Kingston Lacy, The Bankes Collection (National Trust)

Whitehall Palace, Bedchamber.

**Robert Houghton and Dividend, Commonwealth
Sale, 23 October 1651 (£800)**

Formerly believed to be by Raphael, and valued at a staggering £800 in the Commonwealth Sale, this panel shows a meeting between the Christ Child and the infant St John the Baptist, who proffers his cross.

While Christ reaches for the cross, his mother, the Virgin Mary, appears to counsel restraint. The figure of Joseph, holding up a candle, is just visible in the darkness of the ancient ruins.

Lorenzo Costa **(c. 1460–1535)**

Virgin and Child

c. 1520–1530

Oil on panel

Private collection

Whitehall Palace, Long Gallery

Correggio (1489–1534)

The Holy Family with St Jerome

c. 1519

Oil on panel

Lent by Her Majesty The Queen

Greenwich Palace. William Proctor,

Commonwealth Sale, 3 November 1649 (£50)

Correggio (1489–1534)

St Catherine Reading

c. 1530–1532

Oil on canvas

Lent by Her Majesty The Queen

Dosso Dossi (c. 1490– c. 1541/1542)

Virgin and Child with Saints

c. 1527–1528

Oil on canvas

Lent by Her Majesty The Queen

**Whitehall Palace, Long Gallery. William Proctor,
Commonwealth Sale, 7 November 1649 (£100)**

Dosso Dossi was the leading court artist of the Este family in Ferrara, but this picture of the Virgin and Child was probably commissioned by the Gonzaga from nearby Mantua. The Christ Child is shown, rather unusually, holding a cockerel.

The identity of the three other figures is not clear, although the elderly woman to the right is likely to be the Virgin's mother, St Anne.

Franciabigio (1484–1525)

Jacopo Cennini ('Il Fattore')

1523

Oil on panel

Lent by Her Majesty The Queen

**Whitehall Palace, Little Room between the
Breakfast Chamber and the Privy Gallery**

Agnolo Bronzino (1503– 1572)

Portrait of a Woman in Green

c. 1530–1532

Oil on panel

Lent by Her Majesty The Queen

**Whitehall Palace, Little Room between the
Breakfast Chamber and the Privy Gallery.
Edward Bass and Dividend, Commonwealth Sale,
19 December 1651 (£100)**

Workshop of Giulio Romano

Sacrifice of a Goat to Jupiter
c. 1536–1539

Oil on panel

Lent by Her Majesty The Queen

Whitehall Palace, Second Privy Lodging Room.
Ralph Grynder and Dividend, Commonwealth Sale,
23 October 1651 (£100 for eleven)

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access & Communities Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2018.



Large
Print

Charles I

King and Collector

VI

Do not remove from gallery

Audio tour



Main commentary



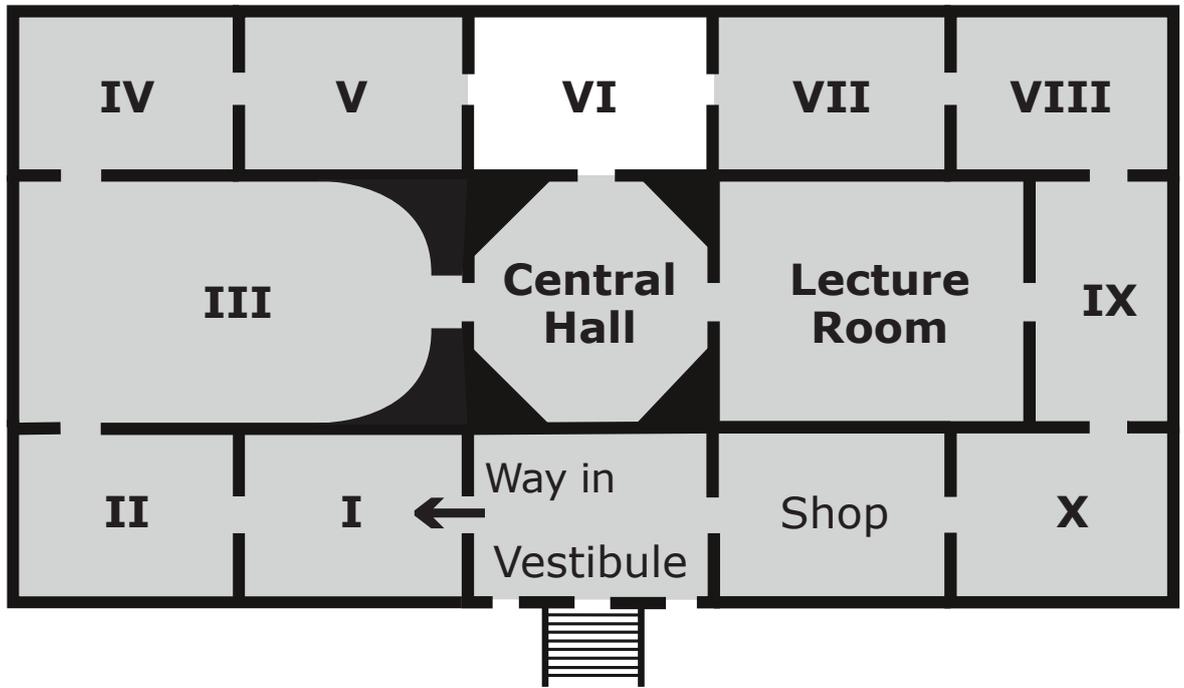
Descriptive commentary



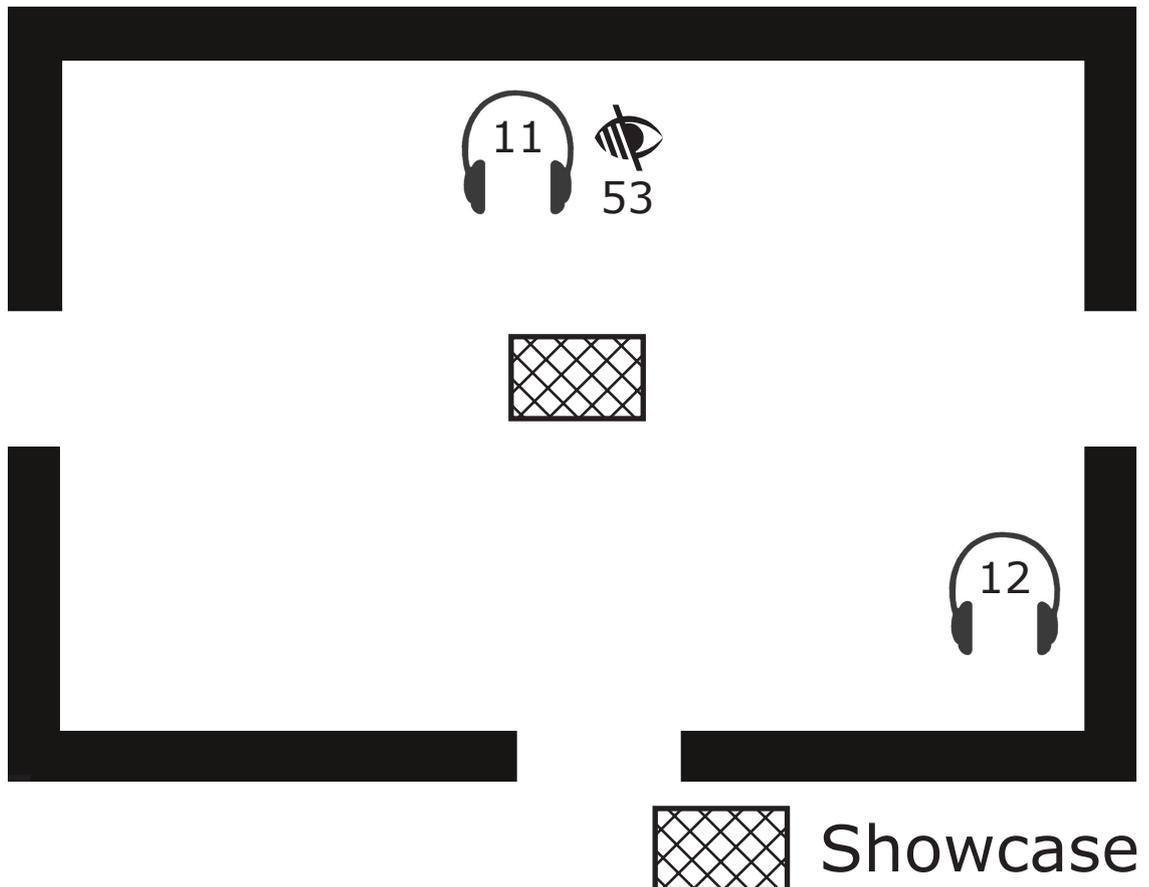
53 Anthony van Dyck, 'The Greate Peece'



William Dobson, Charles II, when Prince of Wales with a Page



You are in Gallery VI



Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

The Royal Portrait

Page 6

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**

Gallery VI

The Royal Portrait

In 1632 Van Dyck was appointed “principalle Paynter in Ordenarie to their Majesties”.

His first major commission upon his arrival in London was a monumental portrait of the royal family for Whitehall Palace, the so-called ‘Greate Peece’, a modern response to Holbein’s Whitehall Mural (now lost).

Van Dyck transformed royal portraiture.

Daniel Mytens, who worked in London from the late-1610s until 1634, first for James I and then for Charles I, had been appreciated for his sharpness of detail.

But Van Dyck introduced a narrative and psychological dimension to royal portraiture that was hitherto unknown in England, creating some of the most iconic images of the King and his family.

William Dobson, who became court painter during the Civil War, was much inspired by Van Dyck and closely followed the example of his illustrious predecessor.

List of works (clockwise in order of hang)

Daniel Mytens (c. 1590–1647)

Charles I

1628

Oil on canvas

Lent by Her Majesty The Queen

Anthony van Dyck (1599–1641)

Charles I and Henrietta Maria

Holding a Laurel Wreath

1632

Oil on canvas

Archbishopric Olomouc

**Somerset House. Possibly John Jackson and
Dividend, Commonwealth Sale, 23 October 1651
(£60)**

Displayed at Somerset House, the Queen's main residence, this double portrait replaced a similar composition by Daniel Mytens (Royal Collection).

The King presents to his wife a laurel wreath, symbol of victory. The Queen in return proffers a sprig of olive, symbolic of peace.



53



11

Anthony van Dyck (1599–1641)

Charles I and Henrietta Maria
with Prince Charles and Princess
Mary ('The Greate Peece')

1632

Oil on canvas

Lent by Her Majesty The Queen

**Whitehall Palace, Long Gallery. Emanuel De Critz
and Dividend, Commonwealth Sale, 23 October
1651 (£150)**

This monumental family portrait shows Charles I and Henrietta Maria with Prince Charles (b. 1630) and Princess Mary (b. 1631). The view of Westminster Hall in the background alludes to the King's power over Parliament and country.

The preparatory oil sketch suggests that Van Dyck constructed the composition in stages; it was not until later that he added the elaborate setting and reconsidered the position of the future Charles II.

Anthony van Dyck (1599–1641)

Charles I and Henrietta Maria with
Prince Charles and Princess Mary
1632

Oil on panel

Lent by Her Majesty The Queen

Anthony van Dyck (1599–1641)

The Five Eldest Children of
Charles I and Henrietta Maria
1637

Oil on canvas

Lent by Her Majesty The Queen

**Whitehall Palace, Breakfast Chamber. William
Geere, Commonwealth Sale, 14 May 1650 (£120)**

This group portrait shows the future Charles II with his four siblings. The giant Lyme Mastiff, a now-extinct breed, appears both disproportional and comic in this context.

The heir apparent wears the same costume as George Villiers, son of the 1st Duke of Buckingham, in a portrait painted a couple of years earlier and shown nearby. George and his brother were “bred up by the King” following their father’s assassination in 1628.

Anthony van Dyck **(1599–1641)**

George Villiers, 2nd Duke of Buckingham, and Francis Villiers
1635

Oil on canvas

Lent by Her Majesty The Queen

**St James's Palace, Gallery. Clement Kynnersley,
Commonwealth Sale, 22 March 1650 (£50)**

William Dobson **(1611–1646)**

Charles II, when Prince of Wales,
with a Page

c. 1642

Oil on canvas

National Galleries of Scotland. Purchased 1935



Anthony van Dyck (1599–1641)

Charles I in Robes of State
1636

Oil on canvas

Lent by Her Majesty The Queen

**Somerset House, Cross Gallery. William Webb,
Commonwealth Sale, 29 October 1649 (£60 for two)**

Anthony van Dyck (1599–1641)

Henrietta Maria with Sir Jeffrey
Hudson
1633

Oil on canvas

National Gallery of Art, Washington. Samuel H. Kress
Collection

Van Dyck here shows the Queen with her servant, the dwarf Jeffrey Hudson, both dressed magnificently for the hunt.

The artist imparts Henrietta Maria with a quiet vivaciousness and elegance that is mirrored in the delicate handling of her dress, her lively young servant and the pet monkey, and in the gentle curves of the curtain and the wispy foliage of the orange tree in the background.

Gerrit van Honthorst (1592–1656)

Charles I

1628

Oil on canvas

National Portrait Gallery, London

Centre of room

Showcase

Abraham van der Doort (c. 1575-1640)

Catalogue of the Collections of
Charles I
1639

The Bodleian Libraries, University of Oxford

This is the working draft for the inventory of the collection of Charles I, compiled by Abraham van der Doort, Surveyor of the King's Pictures.

It was written by a scribe but contains numerous annotations in the hand of Van der Doort, who probably kept this volume with him until his death in 1640.

This page is devoted to the pictures in the Long Gallery at Whitehall. The first work listed is Van Dyck's 'Greate Peece' ('Inprimis ju M and Queene, Prince, and the Princees Maria').

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access & Communities Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2018.



Large
Print

Charles I

King and Collector

VII

Do not remove from gallery

Audio tour



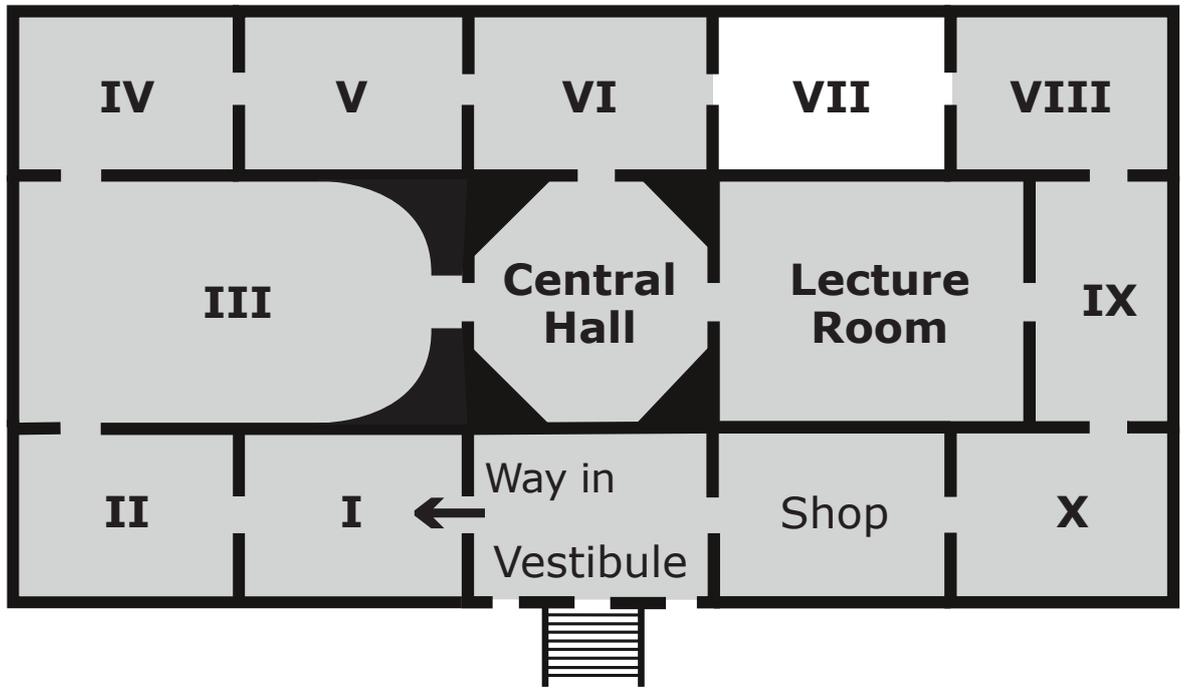
Main commentary



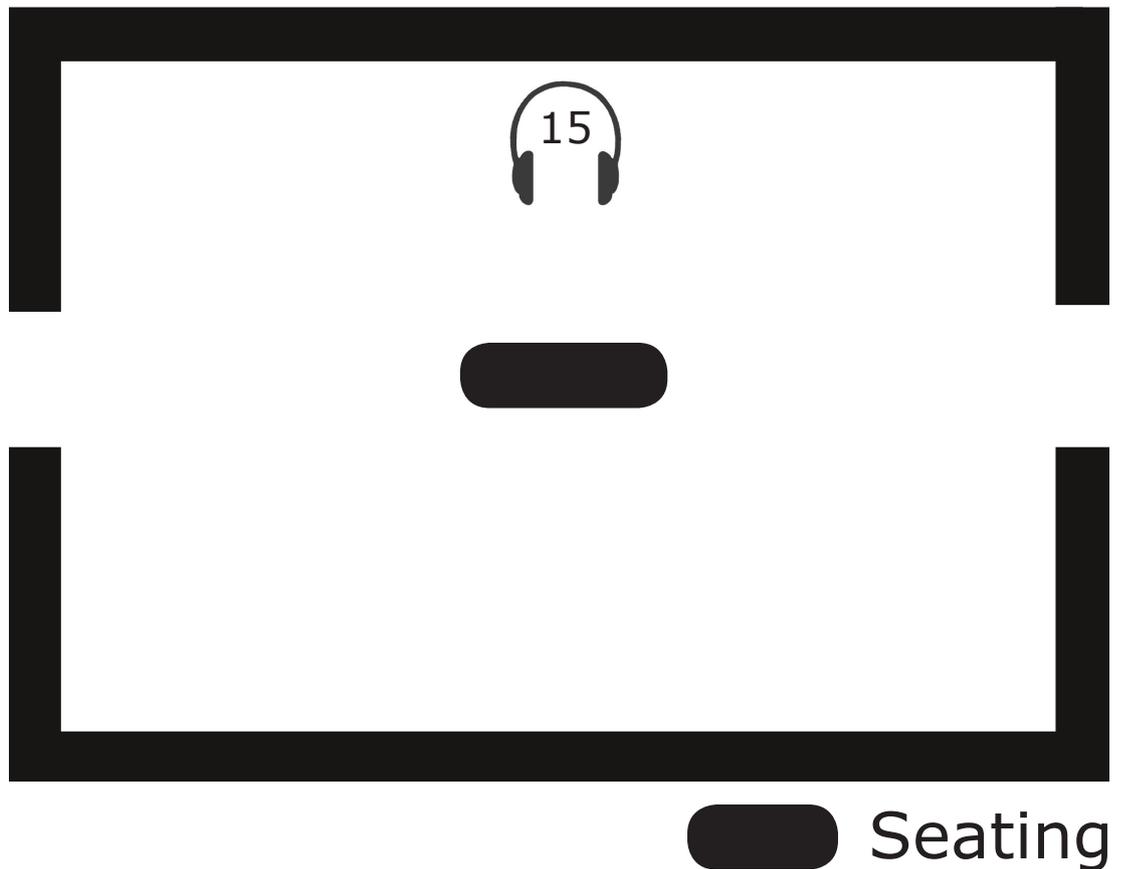
Descriptive commentary



Tintoretto, Esther before Ahasuerus



You are in Gallery VII



Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

The Italian Renaissance

Page 6

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**

Gallery VII

The Italian Renaissance

Charles I appreciated not only Titian but also the Venetian artists of the next generation, namely Jacopo Bassano, Tintoretto and Palma Giovane.

Tintoretto's 'Esther before Ahasuerus' and Palma Giovane's 'Triumph of David' as well as his 'Conversion of St Paul' were hung in the Gallery at St James's Palace, alongside Titian's eleven portraits of Roman emperors (now lost) and Guido Reni's monumental 'Labours of Hercules' (Musée du Louvre, Paris).

Placed on the vista of the Gallery, which was dominated by dramatic biblical and heroic scenes, was Van Dyck's 'Charles I on Horseback with M. de St Antoine' (Central Hall).

Both works by Palma Giovane were bought at the Commonwealth Sale by Edmund Harrison, the Embroiderer of the King's Wardrobe.

Soon after, they were passed on to Philip IV of Spain, adding to the Habsburg's extraordinary holdings of sixteenth-century Venetian painting.

List of works (clockwise in order of hang)

Jacopo Bassano (c. 1510–1592)

The Adoration of the Shepherds c. 1546

Oil on canvas

Lent by Her Majesty The Queen

Wimbledon Manor. Emanuel De Critz and Dividend, Commonwealth Sale (£35)

Jacopo Bassano was particularly celebrated for his down-to-earth realism. The rustic quality of his compositions clearly appealed to Charles I, who acquired no less than 24 paintings by Jacopo and his workshop.



Jacopo Tintoretto (1518–1594)

Esther before Ahasuerus

c. 1546–1547

Oil on canvas

Lent by Her Majesty The Queen

**St. James's Palace, Gallery. Smith (unidentified),
Commonwealth Sale, 18 June 1650 (£120)**

In this scene from the Old Testament, the Jewish heroine Esther appears before her husband, King Ahasuerus, to appeal to him to stop the massacre of all the Jews in the Persian Empire. The King eventually granted her request to spare her people.

The intense colours create an impression of exotic splendour, while the spotlight on Esther heightens the drama of the narrative.

Jacopo Bassano (c. 1510–1592)

The Journey of Jacob
c. 1561

Oil on canvas

Lent by Her Majesty The Queen

Whitehall Palace, Adam and Eve Stairs. Henry Willett, Commonwealth Sale, 7 May 1650 (£50)

Palma Giovane (1548– 1628)

The Triumph of David
c. 1590–1595

Oil on canvas

Museo Nacional del Prado, Madrid

St James's Palace, Gallery. Edmund Harrison and Dividend, Commonwealth Sale, 23 October 1651 (£100)

Palma Giovane (1548–1628)

The Conversion of St Paul

c. 1590–1595

Oil on canvas

Museo Nacional del Prado, Madrid

St James's Palace, Gallery. Edmund Harrison and Dividend, Commonwealth Sale, 23 October 1651 (£100)

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access & Communities Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2018.



Large
Print

Charles I

King and Collector

VIII

Do not remove from gallery

Audio tour



Main commentary



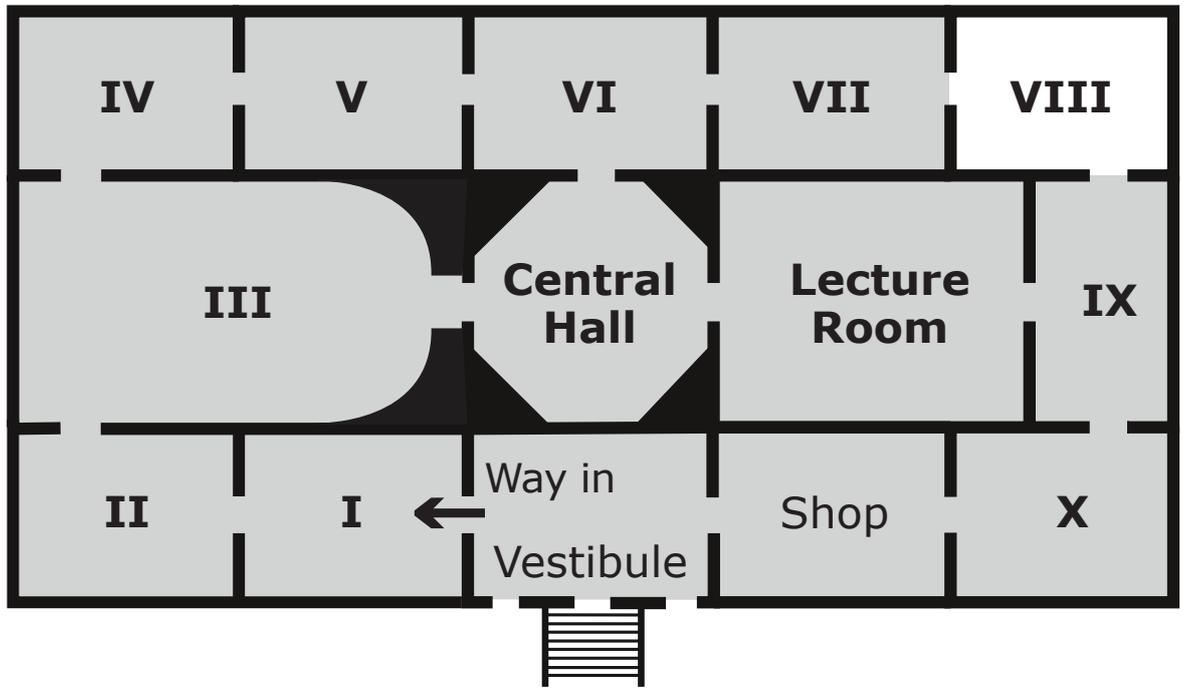
Descriptive commentary



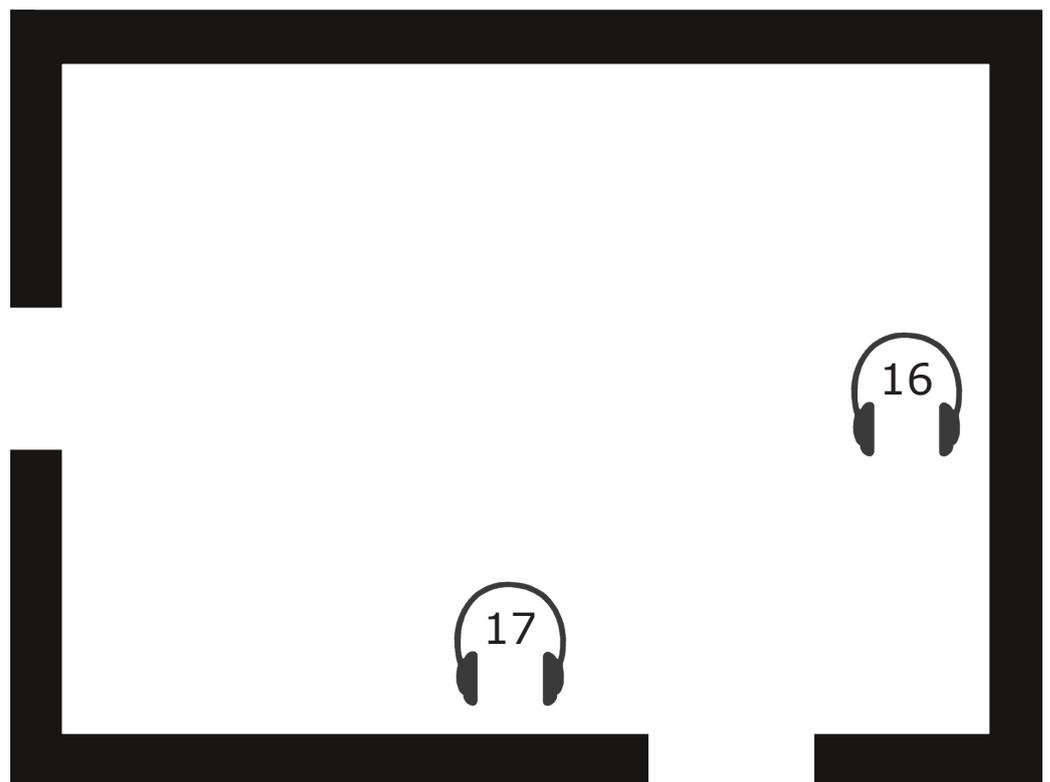
Orazio Gentileschi, The Finding of Moses



Guido Reni and Workshop: The Toilet of Venus



You are in Gallery VIII



Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

The Queen's House

Page 6

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**

Gallery VIII

The Queen's House

Henrietta Maria, born in Paris on 25 November 1609, was the youngest daughter of Henry IV of France and Marie de' Medici.

In 1625, aged fifteen, she married Charles I shortly after his accession to the throne.

Having grown up at the French court, Henrietta Maria had a strong interest in the arts and played an active role in shaping the royal collection in England.

The Queen moved between a number of palaces.

Somerset House, then known as Denmark House (after Charles's mother, Anne of Denmark), was her main residence. It housed a considerable collection of paintings, including Guido Reni's 'Toilet of Venus', which had been acquired as part of the Gonzaga collection.

During the Commonwealth Sale, Somerset House was allocated to the Trustees as offices, and a number of bedrooms were used to display additional pictures brought there for the Sale.

Another important palace was the Queen's House at Greenwich, which – like the Banqueting House – was designed by Inigo Jones.

Orazio Gentileschi painted the canvases that decorated the ceiling of the Great Hall, as well as a number of paintings that were on display in the same room.

List of works (clockwise in order of hang)

Orazio Gentileschi (1563–1639)

Lot and His Daughters

1628

Oil on canvas

Museo de Bellas Artes de Bilbao

**The Queen's House, Greenwich. William Latham
and Dividend, Commonwealth Sale, 23 October
1651 (£80)**

Orazio Gentileschi (1563–1639)

Joseph and Potiphar's Wife

c. 1630–1632

Oil on canvas

Lent by Her Majesty The Queen

**The Queen's House, Greenwich. George Wilson,
Commonwealth Sale (£50)**



Orazio Gentileschi (1563–1639)

The Finding of Moses

c. 1630–1633

Oil on canvas

Private collection. Courtesy of Pym's Gallery, London

The Queen's House, Greenwich. William Latham and Dividend, Commonwealth Sale, 23 October 1651 (£80)

According to the Old Testament, the infant Moses was hidden in a basket on the banks of the Nile to evade the Pharaoh's order that all Hebrew boys be killed.

Gentileschi depicts the Pharaoh's daughter and her attendants as they discover the future leader of the Israelites.

The painting may have carried a dynastic meaning, celebrating the birth of the future Charles II in 1630.

(continued over)

Gentileschi's 'Finding of Moses' was installed in the Queen's House together with the artist's 'Lot and His Daughters' and 'Joseph and Potiphar's Wife', both on display in this gallery.

Orazio Gentileschi (1563–1639)

Head of a Woman

c. 1630–1635

Oil on panel

Private collection

Whitehall Palace, Little Room between the Breakfast Chamber and the Privy Gallery. Robert Houghton and Dividend, Commonwealth Sale, 16 January 1652 (£4)



Guido Reni (1575–1642) and workshop

The Toilet of Venus

c. 1620–1625

Oil on canvas

The National Gallery, London. Presented by
William IV, 1836

**Somerset House, Gallery. Edmund Harrison and
Dividend, Commonwealth Sale, 23 October 1651
(£200)**

As part of the Gonzaga collection, Charles I acquired a number of works by Guido Reni, including this picture of Venus with the Three Graces lacing her sandals and adorning her with a gold tiara and bracelet.

A mischievous red-haired Cupid holds up a pearl earring, while a putto at the back, a late addition, adjusts a vase of flowers.

Cristofano Allori (1577–1621)

Judith with the Head of Holofernes
1613

Oil on canvas

Lent by Her Majesty The Queen

**St James's Palace, Gallery. George Greene and
Dividend, Commonwealth Sale, 23 October 1651
(£60)**

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access & Communities Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2018.



Large
Print

Charles I

King and Collector

IX

Do not remove from gallery

Audio tour



Main commentary



Descriptive commentary



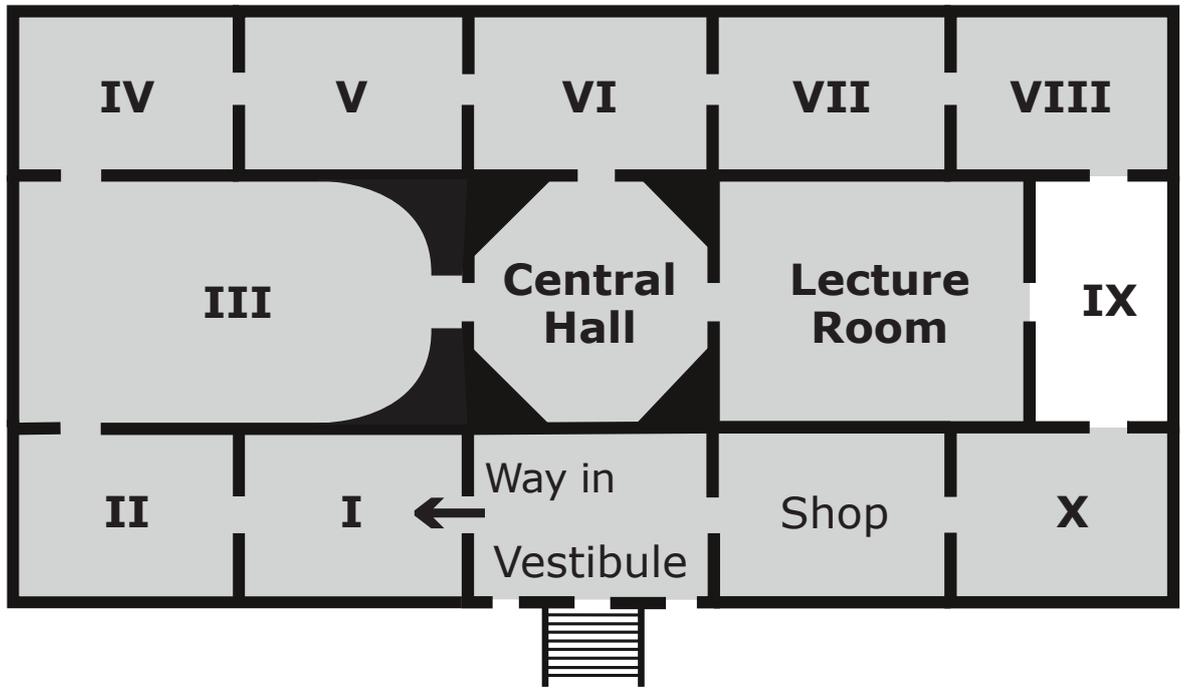
Miniatures and limnings



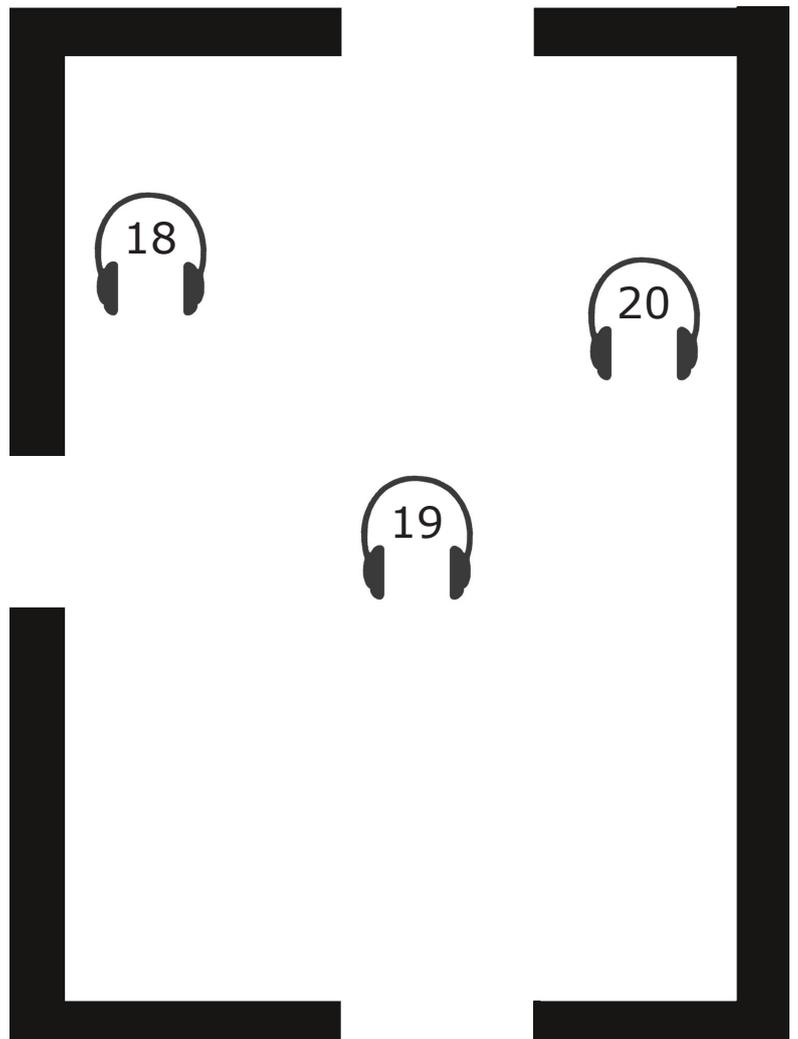
Hubert Le Sueur, Charles I on Horseback



Quinten Massys, Desiderius Erasmus and
Pieter Gillis



You are in Gallery IX



Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

The Whitehall Cabinet

Page 6

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**

Gallery IX

The Whitehall Cabinet

Charles I's Cabinet Room was located at the heart of the King's apartments in Whitehall Palace.

It was here that he could retreat from the busy public rooms and thoroughfares of the palace to enjoy his small-scale pictures, statuettes, reliefs, miniatures, medals and books "in the secrecie of a retired and more solitary place".

The pictures and sculptures on display in the Whitehall Cabinet were a mixture of masterpiece and curiosity, with a strong representation of northern European artists.

Miniatures were kept separately and could be studied on a large table in the centre of the room.

Charles I collected portrait miniatures as well as so-called limnings – miniature versions of some of the most important paintings in the collection, such as Titian's 'Conjugal Allegory' (Gallery V) and Correggio's 'Venus with Mercury and Cupid' (Gallery II).

In 1627–1628, Charles I presented his album of Holbein drawings to Philip Herbert, 4th Earl of Pembroke, in exchange for Raphael's 'St George and the Dragon' (National Gallery of Art, Washington).

In the Whitehall Cabinet, he kept both Raphael's painting and a limning of it as well as bronze statuettes by Francesco Fanelli inspired by it.

List of works (clockwise in order of hang)

Hans Holbein the Younger (c. 1497–1543)

William Reskimer

c. 1532–1534

Black and coloured chalks, pen and brown ink and metalpoint on pale pink prepared paper

Lent by Her Majesty The Queen

Hans Holbein the Younger (c. 1497–1543)

William Reskimer

c. 1532–1534

Oil on panel

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

The Cornishman William Reskimer was appointed Page of the Chamber to Henry VIII in 1526. A descendant of the sitter, Sir Robert Killigrew, presented this portrait to Charles I.

The painting closely follows the preparatory drawing, shown nearby, which Charles I had inherited but gave to Philip Herbert, 4th Earl of Pembroke, in 1627–1628.

Jan Gossaert (c. 1478–1532)

Portrait of a Man Holding a Glove
c. 1530–1532

Oil on panel

The National Gallery, London. Wynn Ellis Bequest, 1876

Whitehall Palace, Cabinet

Quinten Massys (1465/1466–1530)



Desiderius Erasmus
1517

Oil on panel

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Quinten Massys (1465/1466–1530)



Pieter Gillis
1517

Oil on panel

Longford Castle Collection

Whitehall Palace, Cabinet

These portraits of Erasmus, the Dutch theologian and humanist, and Pieter Gillis, a scholar and the town clerk of Antwerp, would have originally been the same size and hinged together.

They were commissioned from Quinten Massys as a gift for Sir Thomas More, their friend in England and Lord Chancellor under Henry VIII.

Paul Bril (c. 1554–1626)

Landscape with Goatherds

c. 1620

Oil on copper

Lent by Her Majesty The Queen

**Whitehall Palace, Cabinet. Henry Woodson,
Commonwealth Sale, 24 May 1650 (£20)**

Adam Elsheimer (1578–1610) after Albrecht Dürer (1471–1528)

Witch Riding Backwards on a Goat
c. 1596–1598

Oil on copper

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet. Jan Baptist Gaspars, Commonwealth Sale, 22 March 1650 (£5)

Orazio Samacchini (1532–1577)

The Risen Christ
after 1564

Oil on panel

Cobbe Collection, Hatchlands Park

Whitehall Palace, Cabinet.

Emanuel De Critz and Dividend, Commonwealth Sale, 18 November 1651 (£5)

Lucas Vorsterman (1595–1675) after Annibale Carracci (1560–1609)

The Agony in the Garden
1627

Engraving

The British Museum, London. Bequeathed by Clayton Mordaunt Cracherode, 1799

**Printing Plate: Whitehall Palace, Cabinet.
Commonwealth Sale (£20, reserved)**

This engraving is based on a small painting by Annibale Carracci (shown nearby), then in Greenwich Palace. It records details now lost in Carracci's painting, such as the sleeping apostles in the shadows.

The copper plate for the print is recorded by Van der Doort in the Cabinet at Whitehall Palace.

Annibale Carracci (1560–1609)

The Agony in the Garden
c. 1596–1597

Oil on panel

Lent by Her Majesty The Queen

Greenwich Palace. William Webb, Commonwealth Sale, 25 October 1649 (£40)

Rembrandt van Rijn (1606–1669)

Portrait of an Old Woman
(‘The Artist’s Mother’)
c. 1627–1629

Oil on panel

Lent by Her Majesty The Queen

**Whitehall Palace, Long Gallery.
Edward Bass and Dividend, Commonwealth Sale,
19 December 1651 (£4)**

At the outset of his career, Rembrandt often used his mother as a model. Although this painting calls to mind some of his early etchings of her, it is probably not a conventional portrait but a genre painting in portrait format known as a "tronie" (meaning "face").

Robert Kerr presented it to Charles I, with two other works then also attributed to Rembrandt: an early self-portrait (Walker Art Gallery, Liverpool) and another painting, now lost, probably by Jan Lievens.

**Robert van Voerst
(1597–1635/1636)
after Anthony van Dyck
(1599–1641)**

Charles I and Henrietta Maria
Holding a Laurel Wreath
1634

Engraving

Lent by Her Majesty The Queen

**Whitehall Palace, The Queen's Little Dressing
Room**

Centre cabinets

Pierre Regnier (c. 1577– 1640)

Medal Commemorating the
Marriage of Charles I and
Henrietta Maria

c. 1625

Silver

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Nicolas Briot (1579–1646)

Medal Commemorating the
Coronation of Charles I
1626

Gold

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Nicolas Briot (1579–1646)

Medal Commemorating the
Scottish Coronation of Charles I
1633

Gold

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Nicolas Briot (1579–1646)

Medal Commemorating the
Return of Charles I to London
after His Coronation in Scotland
1633

Gold

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Nicolas Briot became chief engraver for the Royal Mint in 1633. This medal was struck the same year in commemoration of Charles's return to London after his Scottish coronation in Edinburgh.

The reverse shows a view of London, looking towards Old St Paul's Cathedral. An example of this medal is described in the inventory as being "much worne in the Kings pockett".

Claudius

Roman

AD 43–45

Sardonyx

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet



Hubert Le Sueur (c. 1580–1658)

Charles I on Horseback

c. 1630–1633

Bronze

Ickworth, The Bristol Collection

Acquired through the National Land Fund and transferred to the National Trust in 1956

Whitehall Palace, Cabinet.

**John Jackson and Dividend, Commonwealth Sale,
23 October 1651 (£10)**

In 1630, a monumental equestrian statue of Charles I was commissioned from the French sculptor Hubert Le Sueur (now in Trafalgar Square).

The present statuette, which somewhat differs from the larger version, may be the one that is recorded in the Cabinet at Whitehall Palace, alongside equestrian statuettes by Pietro Tacca and Francesco Fanelli (shown nearby).

Pietro Tacca (1577–1640)

Pacing Horse

1600

Bronze

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet. Remigius van Leemput, Commonwealth Sale, 26 March 1650 (£3 10s)

Speculum Romanae Magnificentiae

1519-1575

The British Library

Whitehall Palace, Cabinet

In the 1540s the French publisher Antonio Lafreri began printing and distributing engravings of Rome's major monuments and antiquities. Bespoke compilations of these prints came to be known as the 'Speculum Romanae Magnificentiae' ('Mirror of Roman Magnificence').

This copy was given to Charles I by William Cecil, 2nd Earl of Exeter. The plate shows the ancient Capitoline Hill, with the celebrated Roman bronze sculpture of the Emperor Marcus Aurelius on horseback in the centre.

Francesco Fanelli (1577–after 1641)

Cupid on Horseback

c. 1635–1640

Bronze

Victoria and Albert Museum, London. Given by
Dr W. L. Hildburgh FSA

**Whitehall Palace, Cabinet. Edward Gravenor,
Commonwealth Sale, 22 March 1650 (£7 10s)**

Francesco Fanelli (1577–after 1641)

St George and the Dragon

c. 1635–1640

Bronze

Victoria and Albert Museum, London. Given by
Dr W. L. Hildburgh FSA

**Whitehall Palace, Cabinet. Edward Gravenor,
Commonwealth Sale, 22 March 1650 (£7 10s)**

Wall hung cabinets



Hans Holbein the Younger (c. 1497-1543)

John More

c. 1526-1527

Black and coloured chalks on paper

Lent by Her Majesty The Queen

Hans Holbein the Younger (c. 1497-1543)

Anne Cresacre

c. 1526-1527

Black and coloured chalks on paper

Lent by Her Majesty The Queen

Hans Holbein the Younger (c. 1497-1543)

Sir John More

c. 1526-1527

Black and coloured chalks on paper

Lent by Her Majesty The Queen

Hans Holbein the Younger (c. 1497-1543)

Henry Brandon

c. 1541

Watercolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Hans Holbein the Younger (c. 1497-1543)

Charles Brandon

1541

Watercolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Isaac Oliver (c. 1565-1617)

Princess Elizabeth

c. 1610

Watercolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

John Hoskins (c. 1590-1665)

Henrietta Maria

c. 1632

Watercolour on vellum

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Isaac Oliver (c. 1565-1617)

Anne of Denmark

c. 1611-1612

Watercolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Peter Oliver (1589-1647)

Charles I, when Prince of Wales
c. 1620

Watercolour on vellum paid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Nicholas Hilliard (1547-1619)

James I
c. 1609-1615

Watercolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Isaac Oliver (c. 1565-1617)

Charles I, when Duke of York
c. 1611-1616

Watercolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Nicholas Hilliard (1547-1619)

Henry, Prince of Wales
1607

Watercolour and bodycolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Isaac Oliver (c. 1565-1617)

Henry, Prince of Wales
c. 1610

Watercolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Nicholas Hilliard (1547-1619) after Hans Holbein the Younger (c. 1497-1543)

Edward VI
c. 1600

Watercolour and bodycolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Nicholas Hilliard (1547-1619) after Hans Holbein the Younger (c. 1497-1543)

Jane Seymour

c. 1600

Watercolour and bodycolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Nicholas Hilliard (1547-1619) after Hans Holbein the Younger (c. 1497-1543)

Henry VIII

c. 1600

Watercolour and bodycolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Nicholas Hilliard (1547-1619) after Hans Holbein the Younger (c. 1497-1543)

Henry VII

c. 1600

Watercolour and bodycolour on vellum laid on card

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

**Attributed to Isaac
Oliver (c. 1565-1617)
after Hans Holbein the
Younger (c. 1497-1543)**

The Dance of Death: The Prince
c. 1610-1615

Watercolour with gold paint on paper

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Peter Oliver (1589-1647) after Correggio (1489-1534)

Venus with Mercury and Cupid ('The School of Love')

1634

Watercolour and bodycolour on vellum

Lent by Her Majesty The Queen

**Whitehall Palace, Cabinet. John Embree,
Commonwealth Sale, 21 May 1650 (£50)**

Peter Oliver (1589-1647) after Correggio (1489-1534)

Venus and Cupid with a Satyr
1633

Watercolour and bodycolour on vellum

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet.

George Greene and Dividend, Commonwealth Sale, 23 October 1651 (£80)

**Peter Oliver (1589-1647) after Titian
(c. 1488/1490-1576)**

Conjugal Allegory ('The Allegory of Alfonso d'Avalos')

1629

Watercolour and bodycolour with gold paint on vellum

Lent by Her Majesty The Queen

**Whitehall Palace, Cabinet. John Hutchinson,
Commonwealth Sale 24 May 1650 (£51)**

**Peter Oliver (1589-1647) after Raphael
(1483-1520)**

St George and the Dragon

1628

Bodycolour and gold paint on vellum

Lent by Her Majesty The Queen

Whitehall Palace, Cabinet

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access & Communities Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2018.



Large
Print

Charles I

King and Collector

X

Do not remove from gallery

Audio tour



Main commentary



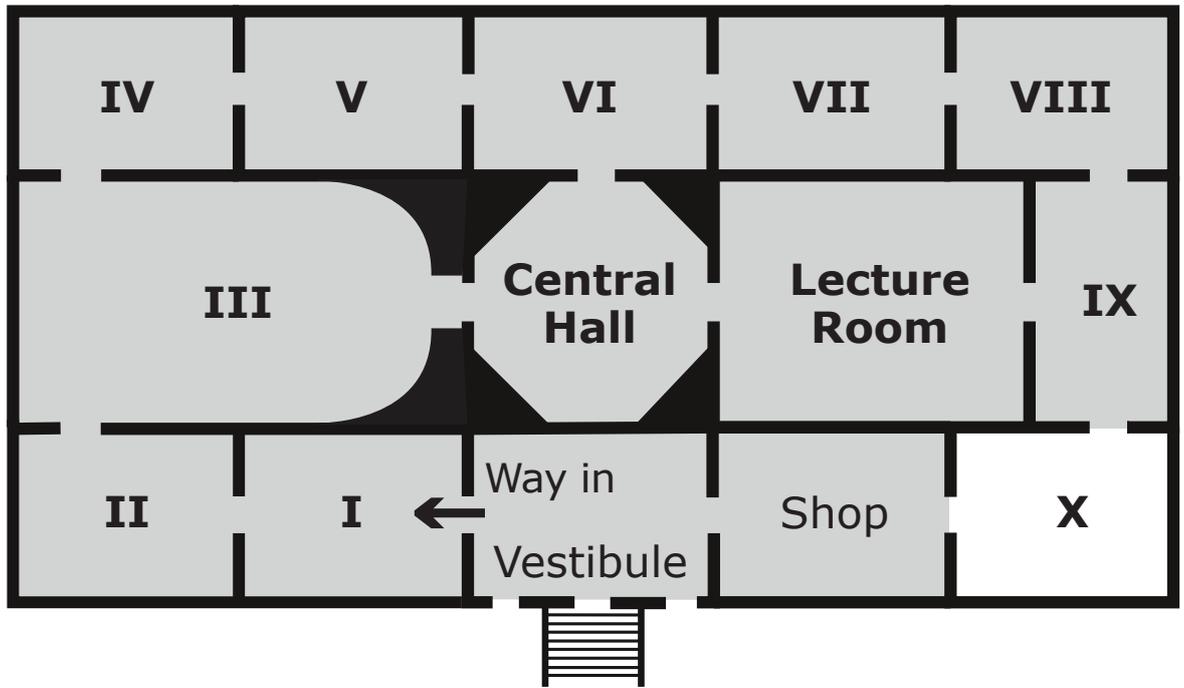
Descriptive commentary



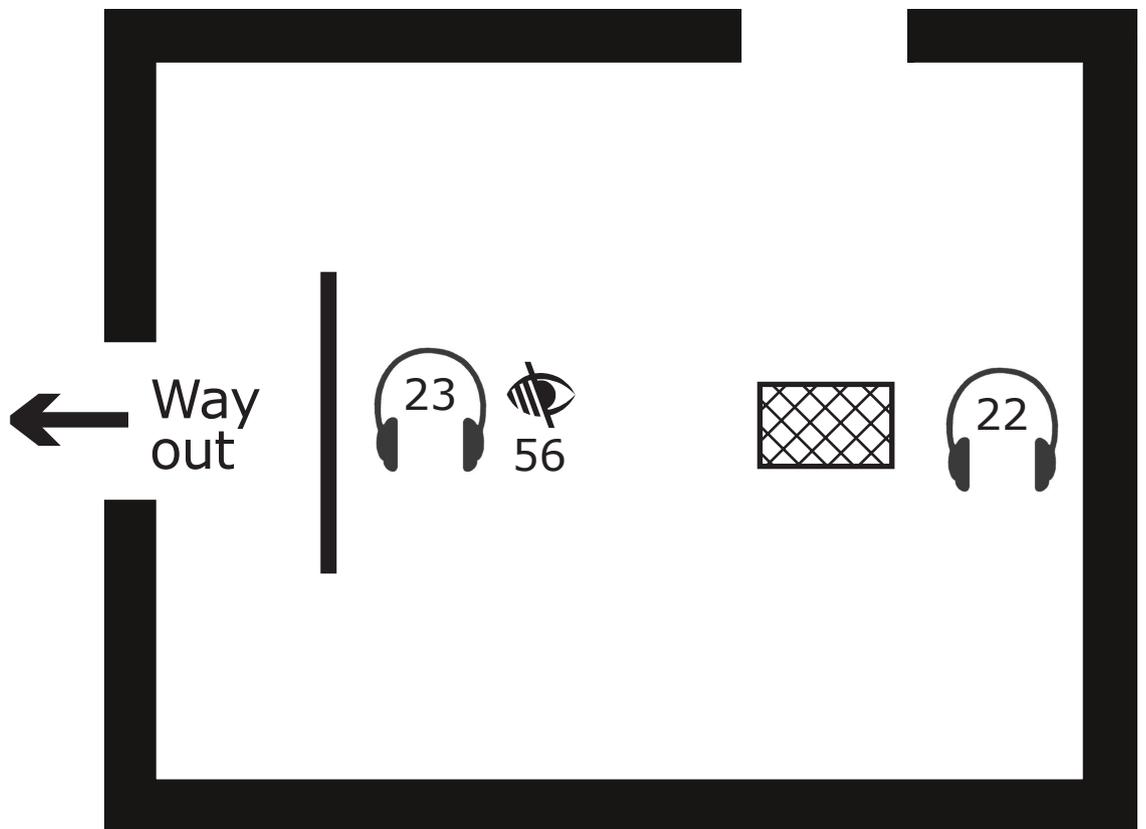
Anthony van Dyck, Cupid and Psyche



56 Peter Paul Rubens, Landscape
with St George and the Dragon



You are in Gallery X



 Showcase

Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

Van Dyck and Rubens In England

Page 6

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**

Gallery X

Van Dyck and Rubens in England

Following his arrival in England in 1632, Van Dyck worked almost exclusively as a portraitist, for the royal family as well as the English aristocracy.

'Cupid and Psyche' is his only mythological painting to survive from this period.

Van Dyck died on 9 December 1641, aged 42, and was buried at Old St Paul's Cathedral.

Arguably the most accomplished portraitist of his day, he had absorbed Titian's mastery of visual narrative.

This Venetian influence had brought to his work a psychological and spatial depth, giving it a distinct grandeur and gravitas that clearly appealed to his royal patron.

Charles I was executed on 30 January 1649.

On his way to the scaffold erected outside the Banqueting House at Whitehall, he walked past the monumental ceiling paintings by Peter Paul Rubens that celebrated the reign of his father, James I, and which symbolised the artistic ambition that had characterised his own reign.

Rubens had once famously described Charles as “the greatest amateur of paintings among the princes of the world”.

List of works (clockwise in order of hang)



Anthony van Dyck (1599–1641)

Cupid and Psyche

1639–1640

Oil on canvas

Lent by Her Majesty The Queen

**Whitehall Palace, Long Gallery. Robert Houghton,
Commonwealth Sale, 8 October 1651 (£110)**

'Cupid and Psyche' is Van Dyck's only mythological painting to survive from his time at the Stuart court.

The story depicted is from the so-called 'Golden Ass' of Apuleius: Psyche, sent to the underworld by Venus to bring back a small dose of Proserpine's beauty, yields to the temptation of opening the box that contains it.

As a punishment she is sent into a deep sleep, but Cupid eventually comes to the rescue and awakens her from her slumber.

Anthony van Dyck (1599–1641)

Margaret Lemon

c. 1638

Oil on canvas

Lent by Her Majesty The Queen

**St James's Palace. Jan Baptist Gaspari,
Commonwealth Sale, 22 March 1650 (£23)**

Van Dyck modelled this portrait of his mistress, Margaret Lemon, on Titian's 'Woman with a Fur Coat' (Kunsthistorisches Museum, Vienna), which was on display in the First Privy Lodging Room at Whitehall Palace alongside other works by Titian.

In early 1640 Van Dyck married Mary Ruthven, the teenage daughter of a Scottish nobleman and maid of honour to Henrietta Maria.

Anthony van Dyck (1599–1641)

Self-portrait

c. 1640

Oil on canvas

National Portrait Gallery, London

Van Dyck painted this self-portrait shortly before his premature death in 1641. The deliberately loose brushwork seems to be a tribute to Titian, while the drooping moustache adds a sense of melancholy to the composition.

The sunflower adorning the elaborate seventeenth-century frame calls to mind Van Dyck's 'Self-portrait with a Sunflower' (Gallery I).

Anthony van Dyck (1599–1641)

Charles I and the Knights of the Garter in Procession

c. 1639–1640

Oil on panel

Ashmolean Museum, Oxford. Accepted by HM

Government in lieu of Inheritance Tax from the estate of the 10th Duke of Rutland and allocated to the Ashmolean Museum, 2002

**Whitehall Palace, Store. Margaret Wagstaff,
Commonwealth Sale, 16 July 1650 (£5)**

This long, narrow oil sketch, arguably the most ambitious of Van Dyck's paintings 'en grisaille', shows the annual procession of the Order of the Garter, with the King at the rear beneath a canopy.

The design was probably intended for a series of tapestries in the Banqueting House, celebrating the Order, but the project was never completed.



56



Peter Paul Rubens (1577–1640)

Landscape with St George and
the Dragon

1630–1635

Oil on canvas

Lent by Her Majesty The Queen

Whitehall Palace, Store.

**William Latham and Dividend, Commonwealth
Sale, 23 October 1651 (£150)**

Rubens probably started working on this picture during his sojourn in England, but he did not complete it until he was back in Antwerp. It was acquired by Charles I in 1634–1635.

St George is shown handing the princess her girdle, with which she will lead the defeated dragon back to the city.

The features of St George strongly resemble those of Charles I, and the landscape can be identified as a view of the Thames looking south, with Lambeth Palace to the left.

Peter Paul Rubens (1577–1640)

The Apotheosis of James I and
Other Studies

c. 1628–1630

Oil on panel

Tate: Purchased with assistance from the National Heritage Memorial Fund, Tate Members, the Art Fund in memory of Sir Oliver Millar (with a contribution from the Wolfson Foundation), Viscount and Viscountess Hampden and Family, the Monument Trust, Manny and Brigitta Davidson and Family, and other donors, 2008

Centre of room

Showcase

Anthony van Dyck (1599-1641)

Italian Sketchbook
1621-1627

The British Museum, London. Accepted by HM Government in lieu of Inheritance Tax and allocated to the British Museum, 1957

Van Dyck kept this sketchbook as an 'aide-memoire' during his sojourn in Italy between 1621 and 1627, recording the paintings he saw on his travels. More than a quarter of these drawings are devoted to Titian.

One of the works he copied in his sketchbook, Titian's 'Venus and Music', was later acquired by Charles I. The figure of the reclining Venus may have served as a model for Van Dyck's 'Cupid and Psyche'.

Titian, 'Venus and Music', c. 1550. Oil on canvas, 138 x 222.4 cm. Museo Nacional del Prado, Madrid.

© Museo Nacional del Prado

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2018.



Large
Print

Charles I

King and Collector

Wohl

Central Hall

Do not remove from gallery

Audio tour



Main commentary



Descriptive commentary



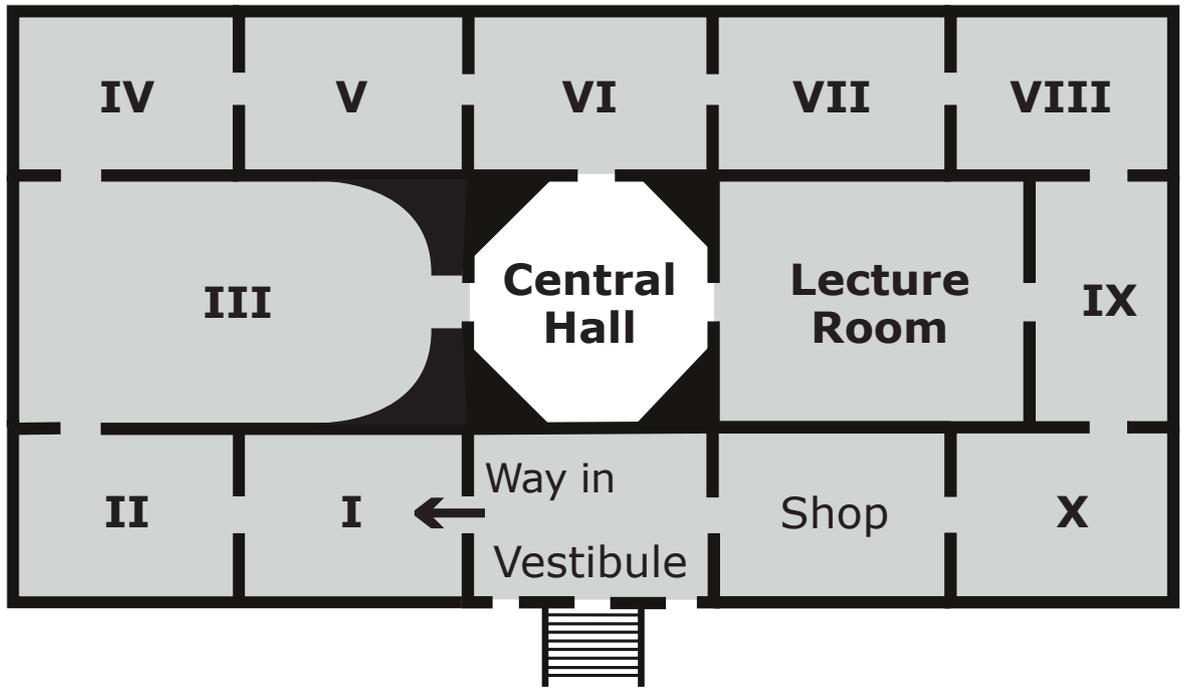
54 Anthony van Dyck, Charles I in
the Hunting Field



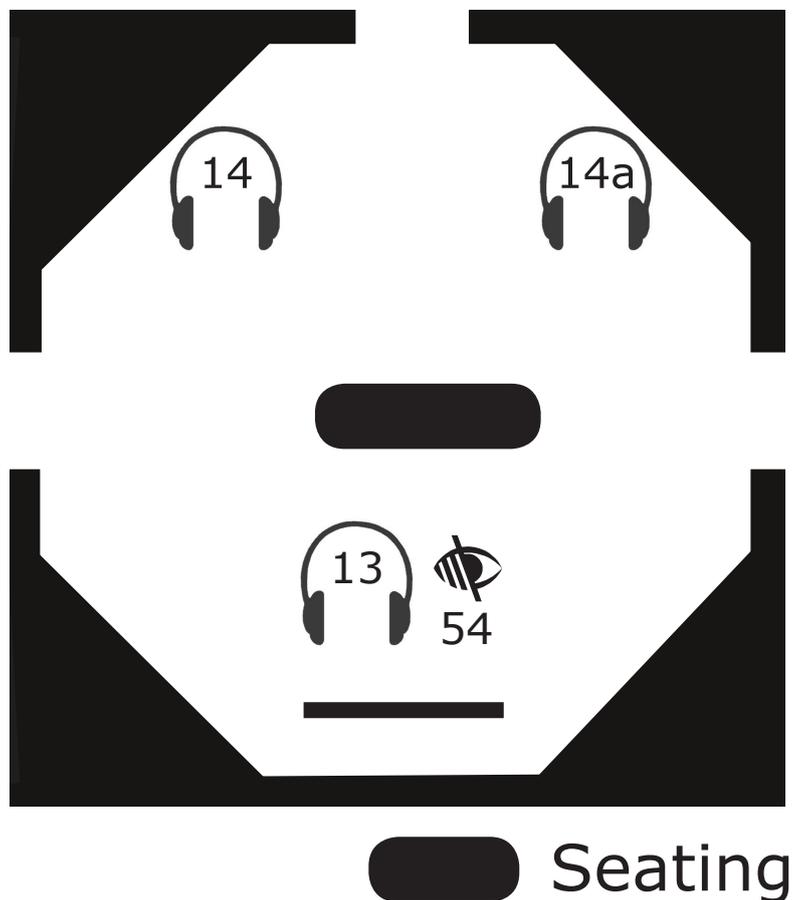
Anthony van Dyck, Charles I on
Horseback with M. de St Antoine



Anthony van Dyck, Charles I on
Horseback



You are in
The Wohl Central Hall



Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

Charles I in the Hunting Field

Page 6

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**

Wohl Central Hall

Charles I in the Hunting Field

Charles I commissioned two monumental equestrian portraits from Van Dyck, here shown side by side for the first time.

During the same period, Van Dyck also painted 'Charles I in the Hunting Field', depicting the King elegant and at ease in a shimmering silver doublet, accompanied by his favourite courtier, Endymion Porter, holding his horse.

'Le Roi à la ciasse' is listed in Van Dyck's 1638 memorandum to the King, but it is not known where this picture was originally displayed.

However, it is tempting to assume that it replaced a portrait of Charles's mother, Anne of Denmark, which was moved to the Bear Gallery at Whitehall Palace in the 1630s.

'Charles I in the Hunting Field' does not appear in the inventories of the Commonwealth Sale, and it is possible that it was one of the pictures Henrietta Maria took with her to France when she went into exile in 1644.

List of works (clockwise in order of hang)

Anthony van Dyck (1599–1641)

Charles I on Horseback

c. 1635–1636

Oil on canvas

Lent by Her Majesty The Queen

**Whitehall Palace, Chair Room. John Boulton,
Commonwealth Sale, 22 November 1649 (£46)**



54



13

Anthony van Dyck (1599–1641)

Charles I in the Hunting Field

c. 1636

Oil on canvas

Musée du Louvre, Paris, Department of Paintings

Anthony van Dyck (1599–1641)

Charles I

c. 1632–1636

Black chalk on paper

Rijksmuseum, Amsterdam. Purchased with the support of the Vereniging Rembrandt

Van Dyck's only surviving portrait drawing of Charles I, this sketch shows the King wearing a broad-brimmed hat, reminiscent of the one in 'Charles I in the Hunting Field' and gazing straight at the viewer.

The fashionable "lovelock", worn on one side, is a prominent feature in all of Van Dyck's portraits of the King.



Anthony van Dyck (1599–1641)

Charles I on Horseback with
M. de St Antoine

1633

Oil on canvas

Lent by Her Majesty The Queen

**St James's Palace, Gallery. Hugh Pope,
Commonwealth Sale, 22 December 1652 (£150)**

This monumental equestrian portrait shows Charles I, accompanied by his equerry M. de St Antoine, in the guise of a Roman emperor. It was designed for the vista of the Gallery at St James's Palace.

The composition is based on Rubens's 'Duke of Lerma' (Museo Nacional del Prado, Madrid), which Charles would have seen in Philip IV's Casa Real at Valladolid.



Anthony van Dyck (1599–1641)

Charles I on Horseback
c. 1637–1638

Oil on canvas

The National Gallery, London. Bought 1885

Hampton Court Palace, Prince's Gallery. Balthasar Gerbier, Commonwealth Sale, 21 June 1650 (£200)

Van Dyck's second equestrian portrait of Charles I is more moody and atmospheric than the earlier 'Charles I on Horseback with M. de St Antoine'. Its landscape pays tribute to 'Charles I in the Hunting Field'.

At the Commonwealth Sale, the nearby oil sketch sold for a respectable £46 and the finished portrait for £200, a record price for Van Dyck.

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access & Communities Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2018.



Large
Print

Charles I

King and Collector

Lecture

Room

Do not remove from gallery

Audio tour



Main commentary



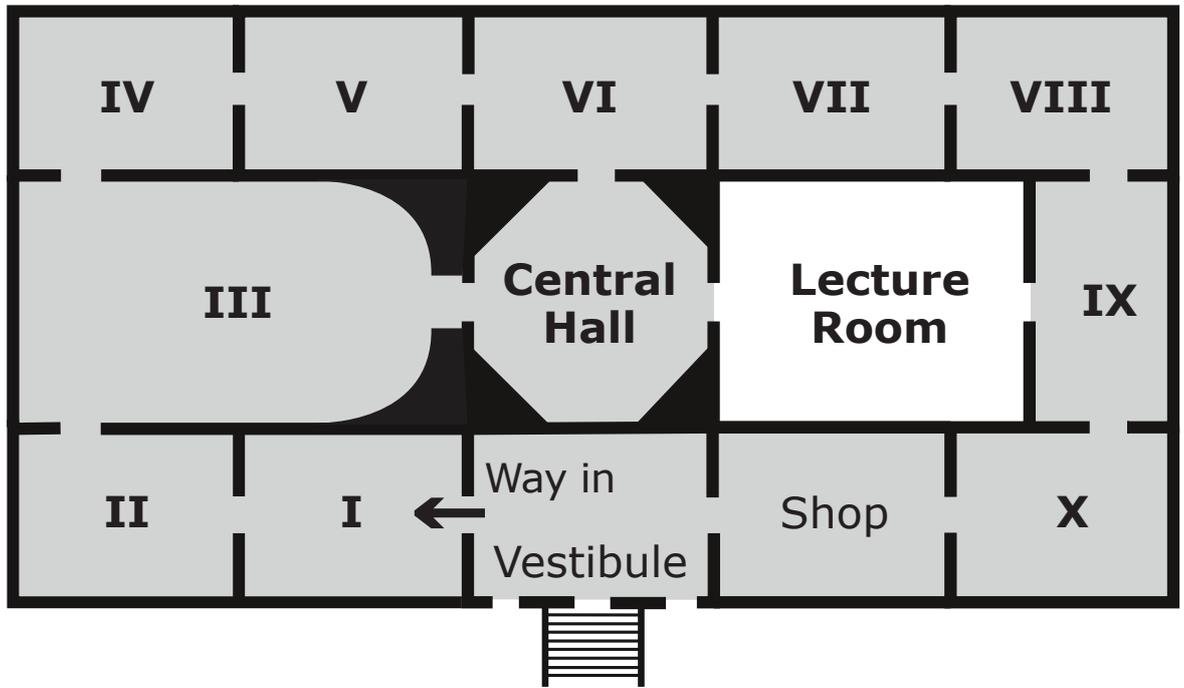
Descriptive commentary



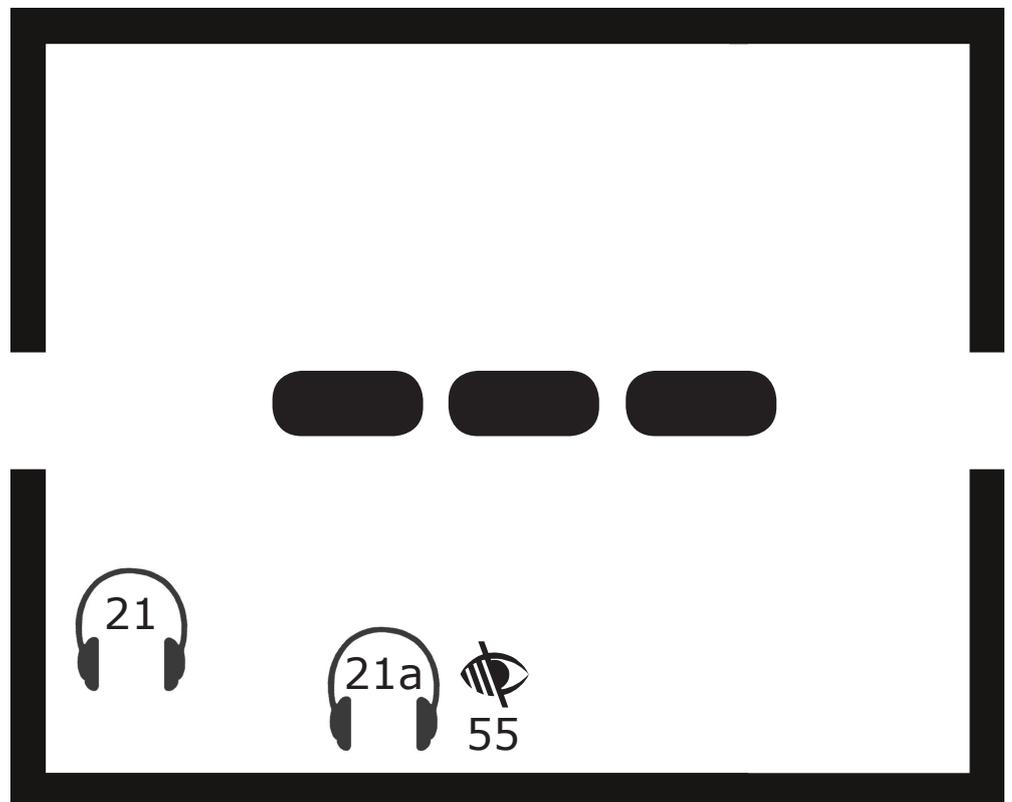
The Mortlake Tapestries



55 Mortlake Workshop, after Raphael,
The Miraculous Draught of Fishes



You are in the
Lecture Room



 Seating

Charles I

King and Collector

Main Galleries:

27 January – 15 April 2018

Contents

Page 4

The Mortlake Tapestries

Page 6

Raphael's Cartoons

Page 8

List of works

Sponsored by



BNY MELLON

RA250 Anniversary Partner

Exhibition organised
in partnership with



**The production of RA large print guides is
generously supported by Robin Hambro**



Lecture Room

The Mortlake Tapestries

In 1619, James I established England's first tapestry workshop at Mortlake, near London.

Traditionally woven in Brussels, tapestries had long been appreciated at court for their ability to convey princely magnificence through scale and grandeur.

The most ambitious tapestries produced at Mortlake were the 'Acts of the Apostles'. The four on display in this gallery depict episodes from the lives of St Peter ('The Miraculous Draught of Fishes', 'The Death of Ananias') and St Paul ('The Blinding of Elymas', 'The Sacrifice at Lystra').

Woven between 1630 and 1641, the tapestries are based on designs by Raphael.

The German artist Francis Cleyn was employed to devise the elaborate borders: the royal coat of arms is positioned centrally at the top of each tapestry, and an intricate lattice of putti and cartouches expand on the narrative of the central scene.

The tapestries were among the most valuable works in the royal collection. It is not known for where they were originally intended, and their absence from the inventories of the Commonwealth Sale suggests that they were no longer in the collection by 1649.

Raphael's Cartoons

In 1515, Pope Leo X commissioned Raphael to design a set of tapestries for the Sistine Chapel.

Raphael's ten cartoons depicting the Acts of St Peter and St Paul were the basis of the Pope's personal contribution to the chapel's already comprehensive decorative scheme, which included impressive fifteenth-century frescoes and Michelangelo's recently completed ceiling (1508-1512).

Made in Rome, Raphael's preparatory cartoons – from the Italian 'cartone' (large piece of paper) – were sent to Brussels to serve as the model for the tapestries.

Cut into strips, they were distributed among tapestry weavers to work on individual sections, which were eventually combined. Woven from the back, the final tapestries show Raphael's original compositions in reverse.

It is unusual for working drawings of this scale to survive, yet Raphael's designs are of such high quality and finish that they were appreciated as independent works of art.

The success of the compositions was reflected by their popularity: both François I of France and Henry VIII of England commissioned tapestries of their own, produced from copies after Raphael's designs.

In 1623, Charles, when he was Prince of Wales, bought seven of the cartoons to ensure his tapestries were of the utmost quality. The cartoons were among the few items that were retained by the Commonwealth following Charles I's death.

List of works (clockwise in order of hang)

**Mortlake Workshop after
Raphael (1483–1520),
borders designed by
Francis Cleyn
(c. 1582–1658)**

The Death of Ananias

c. 1630–1631

Wool, silk and gilt-metal-wrapped thread

Mobilier national, Paris



55



21a

Mortlake Workshop after Raphael (1483– 1520), borders designed by Francis Cleyn (c. 1582–1658)

The Miraculous Draught of Fishes
c. 1636–1637

Wool, silk and gilt-metal-wrapped thread

Mobilier national, Paris

Probably the best known scene of the series, the 'Miraculous Draught of Fishes' shows Christ with Peter and Andrew.

After an unsuccessful night fishing, Christ asks them to cast their nets one more time, only for a miraculous haul to appear. The fish held by the putti in the seventeenth-century borders appropriately expand on the narrative of Raphael's scene.

**Mortlake Workshop after
Raphael (1483–1520),
borders designed by
Francis Cleyn
(c. 1582–1658)**

The Blinding of Elymas

c. 1631–1636

Wool, silk and gilt-metal-wrapped thread

Mobilier national, Paris

**Mortlake Workshop after
Raphael (1483–1520),
borders designed by
Francis Cleyn
(c. 1582–1658)**

The Sacrifice at Lystra

c. 1639–1640

Wool, silk and gilt-metal-wrapped thread

Mobilier national, Paris

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access & Communities Manager



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2018.