

THE SCUDAMORE PORTRAITS ONCE AT HOLME LACY, AND OFFERED FOR SALE IN 1910.

by Warren Skidmore

There are four known lists of the portraits. Of these, the best is undoubtedly the earliest set down in 1781 by JOHN DUNCUMB (1765-1839). He began a series of volumes in 1804 of what is, after 200 years, still the best history of Herefordshire.¹ It was started under the auspices of Charles, the eleventh duke of Norfolk (1746-1815), who paid Duncumb £2 2sh. a week beginning in 1780 to collect and edit the materials for the history. Clearly one of Duncumb's first efforts was to set down the contents of Holme Lacy where the duke, his patron, lived a part of the year. His duchess, Frances Fitzroy-Scudamore (1750-1820), was still alive in 1781 but was hopelessly insane and cannot have helped in identifying the persons in the portraits. It may have been the duke, or perhaps one of household staff, who gave Duncumb such information as he set down in 1781 about the sitters found in the pictures.

A hundred years later, in 1884, the ninth Earl of Chesterfield (1821-1887) added his *imprimatur* to Duncumb's account of Holme Lacy and its contents, and then added a useful account of the distribution of a part of the pictures after the settlement of the estate of the Duchess of Norfolk who died on 22 October 1820.

It is still useful to look at three later lists set down after Duncumb's account of the portraits. The second of these by JOSEPH GULSTON was published in the *Gentleman's Magazine* in 1825, in an article headed "*List of Pictures at Holme Lacy, co. Hereford, taken by Joseph Gulston, Esq., in 1785.*"²

The third list is taken from a manuscript account of 1828, full of errors, set down by SHEFFIELD GRACE called a "Catalogue of portraits at Holme Lacy in the County of Hereford, residence of Sir Edwyn Francis Scudamore-Stanhope, Bart., of the families of Scudamore, Brydges and Stanhope, 1828."³

¹Duncumb's history was reprinted in three heavy volumes in 1996 at Cardiff by the Merton Priory Press, with a new introduction by Philip Riden. Duncumb was ordained in 1791, and in 1809 was presented to Abbey Dore, which was long a Scudamore living but then in the gift of the Duke of Norfolk. Duncumb was buried in the church there at his death on 19 September 1839.

²*Gentleman's Magazine*, vol. XCV (July-December, 1825), 134-5. Joseph Gulston (1745-1786), who contributed this list, amassed an unrivaled collection of rare prints. At his death it included 23,500 English portraits, 11,000 caricatures and political prints, and 14,500 topographical views. Gulston also noted in 1785 on his visit that "the table in the Servants' Hall at Holme Lacy was twenty-four feet long, and three feet wide of one plank of oak."

³Sheffield Grace was a descendant of the Brydges family, and a cousin in a remote degree of Sir

These three lists have finally been compared to the last, the fourth, taken from the printed sale catalogue of the contents of the mansion at Holme Lacy, Herefordshire and sold at auction "By direction of the Right Honourable Earl of Chesterfield" in 1910.⁴

The combined list which follows begins with Duncumb's long list of 1781 which is included in his account of the house and its decoration. His notes on 54 pictures at the house have been underlined here. To this has been added some of the annotations found in 1785 and of the 15 pictures noticed in 1828, and then finally the notes added to the sale catalogue in 1910.

John Duncumb's list is captioned "Pictures at Home lacy, S b B, 29 August 1781."⁵ This is followed immediately by an introduction:

House. The old house probably of Brick by John Scudamore Esquire [built] within the last 10 years of Henry 8th as appears by the badges of Edward 6th when Prince of Wales, with the initials of **E. P.** in painted glass about the house. -- The chapel was consecrated by John Skipp Bishop of Hereford 11 June 1546 and when rebuilt was again dedicated by Philip Bisse. Bishop thereof on St. Luke's day 1715.

In the reign of King William the house was in a great measure rebuilt by John, 2nd Viscount Scudamore having two fine fronts of reddish stone (Query the scientific name, J.D.) the color of the stone of some parts of this County, added to the old building which remains in part for offices. These fronts have two wings which contain many good apartments, but the management not well contrived.

Hall. In the center of the Park front looking to the Wye, a fine well proportioned Hall (dimensions, J.D.) the wainscot painted like veined wood, rich stucco ceilings, west end, arms of

Edwyn Scudamore-Stanhope, Bt. (1793-1874), the first of the Stanhopes at Holme Lacy, and then of his son, the ninth Earl of Chesterfield (1821-1887). Clearly Chesterfield did not regard Grace with a cousinly affection. Grace listed 70 pictures of which only the first 24 seem to have been anciently at Holme Lacy. Those numbered 25-70 were largely of Brydges, formerly of Coberly, Gloucestershire and elsewhere. This list (not printed here) can be found in the *Large Manuscript Book* at Kentchurch Court, pages 167-174. However, an abbreviated account of strictly Scudamorean interest stemming from Grace's list is found on pages 161-2 of the same book, and excerpts copied in 1992 by the late John S. Hunt have been included here in the comparisons.

⁴This auction included 1126 lots sold by Messers Knight, Frank & Rutley, Auctioneers, on Monday, January 31st, 1910, and on the three following days. Many of the items offered at Holme Lacy were in fact brought there for sale by the tenth Earl of Chesterfield from his other houses. Some of the portraits (and a part of the furnishing) that were not sold in 1910 were then transferred to Beningbrough Hall in Yorkshire and were finally sold there on 10 June (and the three following days) in 1958 after the death in 1957 of Enid, the Countess of Chesterfield. The printed catalogue of this sale has not been seen.

⁵Recorded in the *Large Manuscript Book* at Kentchurch Court, (pages 223-230). The date here as *S b J*, is for the Saints' Day (29 August) of the *beheading* of St. John the Baptist, a strange affectation in dating a civil document. His abbreviations have been expanded and some helpful small words, translations, dates and punctuation have been added to Duncumb's text in square brackets. His notes, not finished copy, also include some queries to be checked later signed "J.D."

Scudamore: modern, 3 stirrups, east end the ancient cross patte fitche, north and south sides Cecil single, all surrounded with Viscount's Coronet & in various compartments crest of Scudamore, a bear's claw issuing from a ducal coronet & surmounted with a Viscounts' Ditto. --

The Chimney piece has the room richly ornamented with carving gilt, with the initials JSF surmounted with Coronet for John 2nd Viscount & and Frances his Lady, daughter of [blank] Cecil Earl of Exeter. In the centre over the Chimney a most capital picture (dimensions, J.D.) of --

First. Charles I, [1600-1649] by Vandyck, an original, the King as if just alighted from his Horse in a Park, walking stick [cane] in right hand, left holding Glove resting on left hip, hat on, white [satin] Jacket, red breeches, white boots with red heels, a page by him carrying a red surtout [overcoat], a groom also holding his horse.

In 1785, "Charles the First, over the Chimney [in the Great Room] whole-length, in white satin, very fine, by Vandyke, (the same as Strange's print)." Taken away by the Duke of Norfolk shortly before his death to another of his seats.

Lord Chesterfield adds: "Removed by the Duke of Norfolk & I have tried in vain to trace it. It is said by Mr. Scharf to have been a repetition of the picture in the Louvre of which the Duke of Grafton had a replica."

Second. Saint Anne teaching the virgin to read, with angels stewing flowers, large picture by [Pieter] Van Lint as appears by his name - - a fine piece [hung] left of the last.

How this picture came to Holme Lacy is unknown, as is its present location.

Third. Three Cecils, brothers of the Exeter family, when youths, large as life but somewhat damaged, the eldest standing in red; another in in brown sitting playing a lute, right leg over left; the youngest in green stooping to couple two greyhounds; all with hats with large white feathers & slashed sleeves.

Frances (1652-1694), the second Viscountess Scudamore, was a daughter of John, fourth Earl of Exeter. In the 1910 sale it was "no. 778 and described as "VAN DYCK -LIFE SIZE PORTRAIT GROUP of John Cecil, Earl of Exeter, and his two brothers, the earl to the right in red costume, centre figure seated playing a flute, third figure on left leaning over a brace of greyhounds, in gilt frame, 84 in. by 80 in." [Note in margin: Still at Beningbrough in 1958.]

South West End.

Fourth. Frances Digby [1684-1729], Viscountess Dowager Scudamore& her daughter Frances [1711-1750] afterwards Duchess Beaufort by Sir Godfrey Kneller, she standing in green, blue sash, right hand on a table, behind which her daughter when a girl, in pink eating at Peach, a silver chanel urn near the table, whole length.

This was one of the several pictures claimed by Edward Digby (1773-1856), the second Earl Digby, and taken by him to Sherborne Castle.

Centre over West Door.

Fifth. Louis 13th of France [1601-1643] standing, truncheon resting on floor in right hand rich dress, some fleur de liz, open shoes with rich roses, inscribed Louis 13 *agé* 38. [Henri] Beaubrun fuit, [made this] whole length. Collar of the Holy Ghost.

In 1785, "Louis XIII, aged 38, 1639, 'Beaubours fecit,' whole-length, pearl and white

slashed dress; trunk hose, breeches and stockings; staff in his right hand, robe of France.”

Claimed by Earl Digby, to Sherborne Castle.

Sixth. Anne of Austria [1601-1643], his Queen when pregnant with Louis 14th whole length, standing before a chair of state in dress of times, black gown trimmed with gold & jewels, rich embroidered, petticoat, right hand on her body, left hanging down, inscribed “Anne de Austiche Reyne de France agée 38 ans grosse de 3 moi fait par Bolrun en l’an 1638.”

The two foregoing as well as no. 15 in Drawing Room are capital original pictures, & were presented to John, first Viscount Scudamore, when Ambassador in France.]. In 1785, “Anne of Austria, grosse de huit mois, 1638, aged 27, ‘Baeaubrun fecit,’ in black dress, with lace.”

Claimed by Earl Digby, to Sherborne Castle

South side (I think S.E. J.D.)

Seven. Sir John Pakington [1549-1625] of [Westwood, Worcs.], whole length, in the Elizabethan dress white stiped, standing, hat in hand leaves strewed on floor & falling around him - -

In 1785, “Sir John Pakington, whole-length, with an immense ruff; white and black dress and reaching half-way down his thighs; white breeches and stockings in one.” In 1910 it was “no. 768, “A full length portrait, in doublet, trunk and hose, holding sword and cap, in gilt frame 6 ft.6 in. by 4 ft.” Now at Kentchurch Court; see the illustration in *Country Life*, 22 December 1966, page 1689.

This Sir John (1549-1625) was called “Lusty Pakington” by Queen Elizabeth. He was famous for his good looks, his height (over six feet), and his magnificent style of living. He was a great friend of Sir John Scudamore (1542-1623) and named a supervisor of his will.

Eight. Lady [Dorothy] Pakington in rich dress of the times, flowered coat with clouds of flowers, right hand on a table. *This note by Duncumb is an error: N.B. Their daughter and heiress married Scudamore, the Son and heir of John Scudamore, Esquire (see pedigree).*

In 1785, “Lady Pakington, whole-length, red hair, ruff and farthingale, white dress, embroidered with flowers and puffed arms.” In 1910 it was “no. 770, The companion picture – Dorothy, wife of the above. 6 ft. 6 by 3 ft. 9.”

There was a much earlier marriage between William Scudamore (died 1560) and Ursula Pakington, but this couple *were not her parents*. This is Dorothy Smith, only daughter of Humphrey Smith, a silkman of London, and previously the widow of Benedict Barham, an alderman there.

This painting, and a companion to that of her husband, was purchased by John Lucas-Scudamore at the Beningbrough sale in 1958, and are both now at Kentchurch Court. It is also illustrated in *Country Life*, noticed above.

East end – (I think N. perhaps N.E. J.D.)

In the Centre over Door

Nine. Sir James Scudamore, Knt. [1568-1619] Son & Heir apparent to Sir John Scudamore, Knt. Whole length, standing in a rich armour; right hand resting on a tilting spear, left on his hip, Helm and gauntlet on ground by him: his Esquire at a distance in the background holding his horse - - this Scudamore celebrated by Spencer: His armor as above still preserved at Home Lacy - - a fine piece.

In 1785, “Sir James, father of Viscount Scudamore, whole-length, in black and gold armour;

very large, tilting spear in his right hand; white laced apron, flying sash over his shoulder, black boots.” In 1910 this was “no. 770, VAN DYCK – A FULL LENGTH PORTRAIT OF SIR JAMES SCUDAMORE, died 1619 in armour holding a lance with a plumed helmet, a charger, etc. in landscape, gilt frame, 93 in. by 60 in. Sir James was the Scudamore referred to by the poet Spenser in the Fairy Queen.”

Now at Kentchurch Court. See the illustration and note in *Country Life*, 22 December 1966, pages 1689 and 1690. Probably painted by Marcus Gheeraerts (in 1601), and *not* by Van Dyck.

Ten. Whole length, Young lady standing in brownish yellow with a blue sash, leaning left arm on a balustrade, right side above, {of number Nine?} on the left is - [blank].

The identity of the sitter of this painting has not been found. It is probably the “Lady Digby” mentioned in the 1828 list by Gulston and described as “whole-length, leaning on a pedestal; by Sir Godfrey Kneller [1646-1723], very fine.” A very faint note added to Duncumb’s list says “Noel - Gainsborough.” Probably Frances Noel, daughter of Edward Noel, the first Earl of Gainsborough, and the wife of Simon Digby, fourth Baron Digby. Lady Noel was the mother of Frances Digby, third Viscountess Scudamore. However, Lord Chesterfield does not list it with the pictures taken by Earl Digby to Sherborne Castle (who did not descend from the fourth Baron), although it may be there now.

Eleven. Elderly man [Sir John Scudamore, 1542-1623], whole length, standing right hand on a sort of Truncheon, left on his hip, ruff, rich gloves, red sash around middle, trunk breeches, black jacket with green sleeves, a good piece but damaged, perhaps Sir John Scudamore who died 1623 in his dress as standard bearer to the Band of Gentleman Pensioners, temp. Elizabeth.

In 1785, “Unknown whole-length, full front, small falling ruff, red sash and gloves, staff in his right hand, and buttons all down the front of his black doublet.” This portrait of John Scudamore (now at Kentchurch Court) is in a uniform said to be that of the gentleman pensioners. However J. L. Nevinson in his study of the costume of the pensioners prints a list of the almost 50 of them on service at Michaelmas 1600, and he says that these men, some of noble birth, wore their own dress at court.⁶ Chesterfield identifies it (correctly) as: “Sir John Scudamore, *ob.* 1623.”

Middle Drawing Room

West (south, J.D.) of the Hall various portraits & 6 chairs with backs most beautifully worked with Stories from the Heathen Mythology.

East side beginning at Window.

Twelve. Ancient man [also Sir John as above], three-quarters length, on wood, bald in black with a cloak, right hand on side, left hand on sword, a ruff.

⁶J. L. Nevinson, *Portraits of Gentlemen Pensioners before 1625* (Walpole Society, XXXIV, 1958) 1-13. W. J. Tighe, an authority on both Sir John and the period, thinks that this portrait may very well have been done posthumously and painted perhaps in the 1630s or later. It should be noticed that the face found in this painting seems to be a copy of that found next in number Twelve, the formal portrait painted in 1601.

In 1785 this portrait and number Thirteen are noticed as: “A man and woman in black, both unknown, he with a ruff, cloak, hand on his sword, and black bonnet; she with a row of pearls in her hand, and an anchor around her neck.” In 1910 this was “no. 785, “The companion portrait of Sir John Scudamore, *d. 1571*, in carved gilt frame on panel, 43 in by 34 in. This is an error as it is correctly of the Sir John who died in 1623, and a companion to that of his second wife Mary Shelton next below. Chesterfield also says (in error) that this is “John Scudamore, *ob. 1571*. Sybil Scudamore *ob.* [blank], their recumbent monument is in Holme Lacy church.”

Thirteen. Ancient woman [Lady Mary Scudmore, (died 1603)], three-quarters, on wood, its companion, in black dress of tunic, ruff, a singulen fan in right hand. The above said to be John Scudamore of Home Lacy Esquire who died in 1571 & his wife daughter [Vaughan] of Hergest, Esquire, whose monument in the church.

In 1785, as above. In 1910 this was “no. 784, A three-quarter length portrait on panel of Sybill, wife of Sir John Scudamore, *d. 1580* [sic], in a black gown with jewelled collar, and necklace of pearls in carved gilt frame 43 in by 31 in.”

This is *not Sybil Vaughan*. Sir Roy Strong reproduces the original painting and calls her “probably Elenor, Lady Scudamore.”⁷ However this is also an error as the portrait is dated 1601 (in the upper left hand corner) and *Eleanor Porter*, Sir John’s first wife, died in 1569 at Holme Lacy. This is, correctly, Lady Mary (formerly Shelton), *his second wife*, who died in 1603.

There is also a recent copy of this picture at Kentchurch Court labeled (again in error) as *Ursula Packington* with the Packington arms added. It formerly belonged to Lord Hampton, a Packington descendant.

Fourteen. A child [Charles II], whole length, standing at table in green.

In 1785, “Charles II. when a boy, a long green robe, capped, red table, over the door” [in the Drawing Room]. Chesterfield says this picture is at the National Portrait Gallery, but also says it is *James I*. I cannot find it on their website, and it may be that both of these identities have been rejected there.

Fifteen. A Lady [Anne of Austria], three-quarters, sitting in yellow dress of the time going to give the breast to an Infant with an order appendant to a blue ribbon around his neck - - a fine piece - - this is an original of Louis XIV [1638-1715] when young, presented at his birth to Viscount Scudamore, Ambassador.

In 1910, “Anne of Austria, in yellow, sitting with Lewis XIV when a baby, swaddled up, a blue ribbon n her lap; a curious picture.”

Said to be at the National Portrait Gallery.

Sixteen. Lady [Anne Porter, (d. 1632)], three-quarters, sitting in a rich elegant Elizabethan dress, right elbow leaning on a table & holding a glove - - left hand in her vest - - a good piece but damaged. Inscribed “March IX 1614 No spring till now.”

In 1785, “A most elegant beautiful portrait of a lady sitting in an elbow chair, dressed in

⁷Roy Colin Strong, *The English icon, Elizabethan & Jacobean portraiture* (Paul Mellon Foundation, 1969), no. 1443.

white, with a brown and flowered robe loose, which her arms pass through; a red and black flowered petticoat; the cap, &c. like those of Mary Queen of Scots; she has a ruff; her right hand with a glove on, and a glove belonging to the other hand in it, negligently falling over the corner of a table by her; her left is in her dress; red chair, table and curtain, within a garland of flowers, is inscribed 12 March 1614, under its, “No spring till now;” she has a bracelet of pearl on her left wrist.”

This is a portrait of Lady Anne Danvers (died 1632), wife of Sir Arthur Porter of Llanthony, Gloucestershire. This portrait is by Marcus Gheeraerts the Younger and is frequently said (in error) to be that of Lady Mary Thockmorton (died 1632), wife of Sir James Scudamore of Holme Lacy. The inscription “No spring till now” and the date 12 March 1614 [1614/5] show that it commemorated the marriage of the first Viscount Scudamore to the sitter’s daughter Elizabeth Porter. It was at Holme Lacy in 1785, but was removed at some unknown date and sold in 1859 to the National Portrait Gallery who currently offer a color postcard of it (labeled *in error* as Mary Scudamore) in their gift shop. The original is now at Montacute House in Somerset.

(West. North side 5 Pictures. JD)

Seventeen. Young man, three-quarters, large wig, loose robe, perhaps last Viscount.

Claimed by Earl Digby, to Sherborne Castle.]

Eighteen. Man, three-quarters, large wig, walking cane left hand, snuff colonie coat, dress of Queen Anne’s time, Query [by Duncumb] if not Richard Prince of [Shrewsbury Abbey], Esquire, who married Mary, sister of John, second Viscount Scudamore. It appears by Lady Scudamore account that this picture is at Hom Lacy.

Supposed to have been sold to the National Portrait Gallery, but not found there identified as Richard Prince. There may have been a companion picture of his wife who was buried at Holme Lacy.

Nineteen. John, Viscount Scudamore (first) half length, in armour, ruff, whiskers and sash. Of this, a copy in Dore Parsonage. [Added in margin by Lord Chesterfield, “Now at Sherborne.”]

Chesterfield was later able to purchase this important picture from a Digby heir for £15 and it was returned to Holme Lacy. It is now at Kentchurch Court. In 1910 it was “no. 761, “Bowar [*sic*] – a portrait of John, first Viscount Scudamore, oval, in a square carved frame 29 in. by 24 in.” An illustration appeared in an advertisement for Bulmers Cider for as time with the permission of the Scudamores at Kentchurch. It also is used on the dust jacket of the biography of the first Viscount by Ian Atherton published by the Manchester University Press in 1999.⁸

There is also a companion picture by Edward *Bower* and dated 1642 of the Viscount’s younger brother Sir Barnabas Scudamore, done at the same time.⁹ It is not found in Duncumb’s list

⁸Duncumb’s *whiskers* is what was later known as a mustache. Harry Manly has sent me a lighter enlarged copy of the portrait which shows that the Viscount was indeed wearing armour which does not show on the darker dust jacket on his biography by Dr. Atherton.

⁹Edward Bower (*d.* 1666/7), portrait painter, worked mostly in London. He is apparently “the workman who was servant” to Sir Anthony Van Dyck. Bower has something of Van Dyck’s style, but with a less polished hand when it came to perspective in the portraits of his patrons. His portraits

unless it is the “Unnumbered” picture listed between numbers 32 and 33 described only as “a Gentleman, right hand side of fireplace, *temp.* Charles I.”

The portrait of Sir Barnabas was at Holme Lacy in 1785, and listed as “Next room. Man over the door, in gilt armour, red sash, &re. ruff; oval.” In 1828 it was “14. Sir Barnabas, who defended Hereford for King Charles.” And finally in 1910, no. 764, described as a “Portrait of a Gentleman, in armour, with crimson scarf and white ruff, oval, in a square gilt frame, 29 in. by 24 in.”

Sir Barnabas died in 1652, probably at London. This picture is identical in size and frame description to no. 764 above, and it must have also been painted by Bower as a companion to the portrait of the first Viscount. It is also now at Kentchurch Court.

Twenty. A young man, three-quarters with dress of Queen Anne’s time, yellow & green silk coat with silver frog, large wig, Query if not Honorable John Scudamore [1687-1714] of Cradock [Caradock] brother of James last Viscount Scudamore, and one of the Herefordshire rakes. (is this publicatgion to be had J.D.)

In 1910 this was no. 771, described as “A three-quarter length portrait of John Scudamore, died 1713 in carved gilt frame 49 in. by 39 in.” He was buried at Holme Lacy, (correctly) in 1714.

Twenty-one. Young man, three-quarters, black cloak, perhaps Honorable John Scudamore who died 1688 son and Heir apparent that John first Viscount Scudamore.

In 1910, no. 772 “A three-quarter length portrait of James Scudamore, d. 1668, in landscape, in carved gilt frame 49 in by 39 in.” This was James Scudamore of Caradoc Court in Sellac, father of the second Viscount.

See no. Fifty-four. At St. Giles, Dorset in 1884 according to the Earl of Chesterfield.

West side, next garden Drawing Room.

Twenty-two. Lady [Frances (1652-1694), second Viscountess,], three quarters, sitting in yellowish brown, right hand on the table. In 1910, no. 762, “SIR PETER LELY – A THREE QUARTER LENGTH PORTRAIT OF FRANCES, VISCOUNTESS SCUDAMORE, d. 1694, in carved gilt frame, 49 in. by 39 in.

Sheffield Grace adds in 1828 “Lord Exeter has also her portrait.”

See no. Twenty-three, next below, a companion.

Twenty-three. Gentlemen [John (1649-1697), second Viscount], three quarters, standing, its companion, left arm leaning on a table loose Roman dress, armour & large wig. Perhaps John, second Viscount & his lady Frances Cecil.

In 1785, “Three portraits; two gentlemen and one lady, by Sir Peter Lely, unknown; the lady in an oval.” In 1910, “no. 763 described as John [sic], died 1697, 49 in. by 39 in.” Now at Kentchurch Court. See the illustration in *Country Life*, page 1689, where it is shown in the dining room over fireplace at Kentchurch Court.

of the first Viscount and his brother Sir Barnabas were done at the same time in 1642, probably in his London studio. Bower’s best known painting is one called *Charles I at his Trial* (1649) and he became the master of the Painter-Stainers’ Company in 1661. See the new *Oxford Dictionary of National Biography*.

Sheffield Grace in 1828 adds (in error?): “Sir Anthony Vandyck.”
See no. Twenty-two, next above, a companion.

Twenty-four. Noblemen sitting in black, three quarters, his lady standing by him in yellowish brown, no gloves on, white wand in left-hand. Star on his cloak & George [Knight of Garter emblem] appendant to blue ribbon around his neck: he blacks visage, whiskers [mustache] & lank hair - - a good piece, probably William Herbert [(1580-1630)], third] Earl of Pembroke & and Lady [Mary] Talbot [(1580-16500)] his wife - - it appears from Dowager Lady Scudamore’s accounts that she had his Picture. Then Duncumb added (H. Danvers, Earl of Danby, Lord Chamberlain, initialed JD)

This identification must be left uncertain for the moment. Lady Mary Talbot, the Countess of Pembroke, was the daughter and principal heir in 1616 of Gilbert Talbot, the seventh Earl of Shrewsbury who was a great friend and patron of Sir John Scudamore (1542-1623) and his wife. This might account for a picture of the Herberts being found at Holme Lacy. However Henry Danvers (1573-1644), Earl of Danby, was also a kinsman of the first Viscountess Scudamore.

Said to be at the National Portrait Gallery.

Twenty-five. Charles I, [1600-1647] three quarters.

In 1785, “Charles I in black and white slashed; ribbon around his neck, tags; ruff; left hand negligently holding the handle of his sword; star on his cloak.”

Said to be at the National Portrait Gallery.

Twenty-six. Henrietta Maria [1609-1669], his queen. Ditto.

In 1785, “Henrietta-Marie, hands across.” Said to be at the National Portrait Gallery.

Twenty-seven. James II [1633-1701], oval, half-length, Armour, Garter.

In 1785, “James II. in armour, with long wig, laced cravat, and ribbon across; an oval painting.” Chesterfield says it was at the National Portrait Gallery.

Twenty-eight. Lady, oval, half-length, in blue. Duncumb adds: (Query if Ann Hyde, his first wife.)

Said to be at the National Portrait Gallery.

Red Damask Drawing Room next Garden. West.

Twenty-nine. A fruit piece over Chimney Piece which is (beautifully) ornamented with Gibbons’ carving in wood.

Thirty. [Catherine] Graham, Countess of Suffolk, half-length in white lined with blue - - she was very intimate with Francis Digby, Viscountess Scudamore.

In 1785, “Two ladies over the other two doors, both unknown; one in white satin, the other in red.” The other is probably Lady Elizabeth Dolven, no. Thirty-two below.

Said to be at the National Portrait Gallery.

Thirty-one. Honorable Mrs. [Juliana] Mackworth wife of Herbert Mackworth, Esquire, and daughter of William Lord Digby when Miss [Juliana] Digby. Half length in blue.

Thirty-two. Honorable Dame [Elizabeth] Dolven. Wife of Sir John Dolven, Bart., when Miss [Elizabeth] Digby. Half length in pink, both of them by Dahl. They were first cousins to Francis Viscountess Scudamore. [They were daughters of William Digby (1662-1752), fifth Baron Digby, her uncle who had succeeded her father.]

Chesterfield identifies these two pictures as stated, and adds that they were “first cousins of the last Viscountess Scudamore by Kneller, the former signed by him.” There is a note added in another hand about the painter Dahl: “This is an error as the monogram of Godfrey Kneller is on No. Thirty-one.]

Unnumbered. One not noticed a Gentleman, right hand side of fireplace, temp. Charles I.

Perhaps Sir Barnabas Scudamore (not noticed elsewhere by Duncumb), but see the note added to No. Nineteen above.

Thirty-three. In the Red Damask or State Bedroom made chamber adjoining of last piece, flower piece over Chimney Piece which is ornamented with Gibbons’ carving - - this room hung with good tapestry, the birth of Esculapius.

Thirty-four. Dining room, East end of great Hall. Stuco ceiling, ornamented with Viscount Coronet, Oak wainscoat, over Chimney Piece, fruit & flower piece with a Black, China platen & much of Gibbons’ carved work - - Shells, Lobsters, Cochs Pheasants & very fine!

[Note in margin by John Lucas-Scudamore: “Now at Kentchurch.”]

Ante Room to the Dining, enterin House from the North.

Thirty-five. Lady half-length, in blue dress of time of Charles 2nd. [1630-1685].

Said to be at the National Portrait Gallery.

Thirty-six. Ditto. Half-length in red Ditto. Both good pieces supposed to be daughters of 1st Lord Scudamore.

Thirty seven. Man half-length, oval, same as No 23, perhaps John second Viscount.

Thirty-eight, Thirty-nine, Forty. Before the staircase, various ancient pictures in wood.

Forty-one. Sir Arthur Porter [(d. 1630) of Llanthony. Ancient Man, three quarters on wood, in black, grey beard, prayer book in right hand, right side, the Corner, then Arms, quarterly 1st and 4th G[ules] 5 wings in X Porter, 2 Ar[gent] 3 Helmet Sab[le] 3rd B. 3 Cotton Hanks or. Crest on wreath out of ducal Coronel Goats head Ar[gent] Horns mane & beard or - - on left side time standing with an hour glass, one of the quarters of Porters of Llanthony Priory.¹⁰ - - Elizabeth, the Heiress of which married John, first Viscount Scudamore, and [a] descendent of whom has now the Estate. See No. Sixteen, a portrait of his wife.

¹⁰The arms born by the Porters of Llanthony, rather badly set down here by Duncumb.

Forty-two. Lady three quarters on wood, black dress of times, large ruff, many Jewells, flowers which in cuff of her right sleeve, as nosegays are now worn in the Netherlands.

Forty-three. Knight of the Bath, half length on canvas, long lank hair, red ribbon around his neck & badge. Perhaps Sir John Scudamore [(1630-1684)]of Ballingham, Baronet & K. B.

[Not found in the 1910 catalogue, present whereabouts unknown.]

Forty-four. Queen Elizabeth, three quarters on wood, singular rich dress of Pompadour, ornamented with knots of gold cord. In 1785, “Queen Elizabeth, full front, very finely dressed in pompadour and gold, immense ruff, very yellow or red hair, and a fan in her right hand.”

In the 1580s a small industry turned up to supply portraits of the queen. All of them have exactly the same face of the queen, but with different dresses. Sir Roy Strong attributed the six of these pictures known to him in 1969 to John Bettes the Younger (died 1616).¹¹ Bettes was an active “picturemaker” by 1582 but as such he was, according to Strong, one of a very humble kind. He never had the advantage of a sitting by the queen but he was able to manufacture rather wooden likenesses to meet a rising demand from materials that he kept in his workshop. Sir John Scudamore and his wife seem to have purchased still another picture by Bettes, unknown to Strong. It was at Holme Lacy until it was sold at auction in 1910. Its present whereabouts is unknown, and the only dim photograph in the catalogue of the sale will make an identification difficult.

Forty-five. Knight of the Garter on wood, three-quarter length, rich dress, Collar & Garter. Hat & father, the left-hand on Sword, probably Robert Dudley, Earl of Leicester.

In 1785, “Dudley, Earl of Leicester, in a white and gold ribbed waistcoat, a brown cloak with gold buttons dependant from the shoulder, his hand on his sword, little ruffles, feather, beard and whiskers, and collar of the garter.”

Correctly identified, it is now at the National Portrait Gallery.

Forty-six. Man in lawyers dress, with hand three-quarter holding a deed.

Said to be at the National Portrait Gallery.

Forty-seven. Man in scarlet Robes as Doctor of Laws, half length, probably Rowland Scudamore L.L.D., a younger son of the Ballingham family.

Forty-eight. Knight of Garter. Head in distemper, on wood - - collar of the order, white staff in hand. Mole on nose, seal ring on finger charged with demi spread eagle - - a very old man. *Duncumb adds: Query, William Paulet, 1st Marquess of Winchester.*

¹¹Roy Strong, *Gloriana, the portraits of Elizabeth I* (Plimico, 2003), 117-9. This portrait was sold on 3 February 1910 with the contents of Holme Lacy mansion at an auction held by the direction of the tenth Earl of Chesterfield after he sold Holme Lacy. There is an extremely poor photograph of it in the sale catalogue where it was item 729 and described as by Zuccherro (an error), but then more correctly as “a half-length portrait of Queen Elizabeth in state robes, holding a fan, in carved gilt frame on panel, 36 in by 27 in.” Three of the portraits by Bettes that are illustrated in Strong’s book (nos. 116, 117 and 119) show the queen holding a studio fan.

Duncumb's query was correct. This picture of William Paulet is now at the National Portrait Gallery.

Forty-nine to Fifty-three. Five half-lengths on Canvas, an Ancient Woman & four young ones, all in black, probably the wife of Sir James Scudamore, Knt., [1668-1619] and her four daughters.

If this attribution by Duncumb is correct, then this is the only known portrait of Lady Mary Throckmorton. She had *five* daughters born from 1600 to 1608. Present location unknown.

Fifty-four. Man in black, half-length, by the face very like No. Twenty-one.

Said to be at the National Portrait Gallery.

In the East Wing was the apartment of Frances, last Viscountess Scudamore & her closet is finished with various drawings said to have been executed by Pope, Gay & other literate of the time of George I who were much patronized by this lady and often spent their Summers with her at Hom. It was here Pope got acquainted with John Kyrle whom he has celebrated under the title of The Man of Ross. of these drawings one only can now be ascertained a head of Van Dyke, drawn in red & black chalked by Pope; as appears by his name on it & very well executed. There is another head in red chalk very much in the same manner, and a good head of Inigo Jones in black lead pencil –It is well known that these writers, at leisure hours diverted themselves with painting; & that the head of Betterton painted by Pope & given by him to William Murray late Earl of Mansfield was unfortunately destroyed when the house was destroyed by The Rioters in London 7 June 1780,

This ends No. 8 of John Duncan's extracts copied with his permission. T[homas] B[ird].

This ends Duncumb's account of Holme Lacy, the house and its pictures. A most interesting excerpt (that follows) has also been taken from the *Large Manuscript Book at Kentchurch Court written in 1884 by the ninth Earl of Chesterfield (1821-1887)*.¹²

“The personalty of the Duchess of Norfolk was inherited by Lord Digby and other members of the Digby family.

“Mr. Wingfield a Master in Chancery had been appointed receiver of the rents during the period that elapsed between the death of the Duke and Duchess [of Norfolk] she being declared a lunatic by the Court. Mr. Wingfield's first wife was sister of Earl Digby but he [Wingfield] had remarried prior to coming to Home Lacy.¹³

“A large part of the personalty however passed into his possession, notably the pictures. Earl Digby took to Sherborne Castle the 2 full-lengths of Louis 13 & his queen, presents from Louis to Viscount Scudamore when he was Ambassador. Digby also took a fine portrait of the last Lady

¹²Pages 356-8. This extract is preceded (351-6) by a long description by Chesterfield of the alterations, not copied here, made to Holme Lacy mansion in and after 1828.

¹³William Wingfield (died 1858) married Lady Charlotte Maria Digby (died 1807) in 1796, a daughter of Henry Digby (1731-1793), first Earl Digby. It was her brother Edward Digby (1773-1856), the second Earl, who claimed the French portraits and the Digby pictures once at Holme Lacy and took them to Sherborne Castle in Dorset. Wingfield was appointed a Master in Chancery in 1834.

Scudamore who was the daughter of Simon, Lord Digby, and a portrait of the last Viscount Scudamore.

“The remaining pictures, the library, & furniture were offered at a Valuation to my father who unfortunately refused to take them. A sale therefore took place. The fine silver dogs which stood in the saloon fireplace were bought by Mr. Clive of Whitfield. The valuable M.S.S. & books passed at the sale to Mr. [Thomas] Bird, a learned antiquarian, Clerk of the Vell in Hereford and compiler of this M.S.S. volume.¹⁴ - - At his death they were sold. Part were purchased by the British Museum, & part by Robert Phillipps of Longworth who bequeathed them to Saint Michaels Priory, Belmont.

“A fine collection of orange trees was also sold.

“Mr. Wingfield finding great difficulty in removing the large pictures which moreover were nearly all the family portraits, offered them again to my father who then gave him £100 for about 40 pictures!

“The remainder together with miniature drawings & other interesting works of art Mr. Wingfield removed to London. He parted with those in his lifetime to Ralph Beruat but on his death (1858) his sons offered 9 of the old Holme Lacy pictures to my father for £190, who unfortunately refused them and they were sold at Christie and Manson’s sales. Some were bought by the trustees of the National Portrait Gallery.

“I purchased one of the one of them subsequently from the Reverend John Digby Wingfield [(1799-1877)] who had taken it as part of his share of the pictures divided among the sons of Mr. Wingfield.¹⁵ This is a portrait of the first Viscount Scudamore signed E. Bower 1642 - - for this picture I paid £15.

“The catalogues of Holme Lacy pictures in this volume are not very correct. The short list page 161-2 [set down by Joseph Gulston in 1785] is wrong in many points as in saying “the following pictures only were remaining at H. Lacy on possession being taken by the coheirs” in the names of various portraits, &c.

“The Catalog [from 1828] on pages 167-174 is also very incorrect, it was furnished by Mr. S[heffield] Grace [(1788-1850)] a superficial genealogist and lover of peers and pedigrees & a friend of Sir Edwyn’s. He induced my father to have copies taken of several of the Brydges family, Barons & Dukes of Chandos, from original portraits at Stow, etc. His object was to illustrate by portraits the descent of our family from the Scudamore, Brydges, Stanhope as through the intermarriage of the son of Charles, 2nd son of the first Baron Chandos with the eldest sister of the 1st Viscount Scudamore, my father though his grandmother Lady Catherine Brydges was coheir to Home Lacy - - This catalog is a list of several of the pictures which are here and also of those which Mr. Grace wish to have added either as copies or original but never have been added.

“For instance [Grace’s] Numbers Seven, Ten, Sixteen, Seventeen, Twenty, Twenty-one, Twenty-seven, Thirty-seven, Forty-seven & others never were here - - the Chandos series are all copies save numbers Forty-two, Forty-eight, Forty-nine, Fifty which my father brought from

¹⁴Mr. Thomas Bird also set down in another volume a long schedule and abstract of the almost 9000 items that were sent up to London as exhibits in the case in chancery to find the heirs of the Duchess of Norfolk. That volume is now at the Public Record Office at Kew, INDI/23396.

¹⁵This seems to be a confusion as it was John Wingfield *Digby* (1799-1877) who was the clergyman.

Stamwell a place he sold on inheriting Holme Lacy - - Numbers Sixty-five, Sixty-six are only small watercolor likenesses.

“Catalogue on page 223 [by John Duncumb] & following it is tolerably accurate. No. 1 Charles 1st by Vandyck was removed by the Duke of Norfolk shortly before his death to one of his seats. [Probably Arundel Castle in West Sussex.]

“Numbers Four, Five, Six, Seventeen were taken to Sherborne Castle by Earl Digby. Numbers Fourteen (James 1st), Fifteen, Sixteen, Eighteen, Twenty-four, Twenty-five, Twenty-six, Twenty-seven, Twenty-eight, Thirty, Thirty-five, Thirty-six, Forty-five, Forty-six, Forty-eight, Fifty-four, were taken away by Mr. Wingfield. [The Master in Chancery.]

“The rest are still in the mansion. [In 1884.]”

Elsewhere the earl adds his “Notes on Mr. Gulston’s list and descriptions of the Holme Lacy pictures.”¹⁶

Six. Removed by the Duke of Norfolk & I have tried in vain to trace it - - It is said to by Mr. Scharf to have been a repetition of the picture in the Louvre of which the Duke of Grafton had a replica.

Ten. Sir John Scudamore, ob: 1623.

Twenty-two. Gulston is in error, this is a portrait of Mary Sidney, Countess of Pembroke & Sidney’s sister, Pembroke’s mother, probably by Mark Gheeraerts now in the National Portrait Gallery. [Added in another hand: “N.B. This picture has now definitely been attributed to Gheeraerts and is of Thockmorton, Lady Scudamore. Now (1970) on loan to the Tate from the N.P.G.”]¹⁷

Twenty-three. John Scudamore, ob: 1571. Sybil Scudamore - - ob: their recumbent monument is in the Holme Lacy church. [Note: *Both pictures are dated 1601 so this is impossible.*]

Twenty-six. The Honorable Mrs. Mackworth } The Honorable Lady Dolven } first cousins of the last Viscountess Scudamore by Kneller, the former signed by him.

Fourteen. James 1st when a boy.

Fourteen, Sixteen, Twenty-seven, Forty-five, Forty-eight in the National Portrait Gallery by numbers on catalog page 223 supra - -

In Gulston *Twenty, Twenty-two, Twenty-eight, Thirty-two.* he does not name Forty-eight.

Numbers *Seven, Eight, Nine, Ten, Eleven, Thirteen, Twenty-three, Twenty-five, Twenty-six, Twenty-nine, Thirty-one, Thirty-nine.* Still at Holme Lacy.

Twelve, Fourteen, Fifteen at Sherborne Castle.

Twenty-one at St. Giles, Dorsetshire.

The list [Gulston’s] is very incomplete and appears to have been made without good information. As the Duchess of Norfolk was then owner was a lunatic, it may have been difficult to obtain it.

The statement that the walk South Side is nearly half a mile long, is absurd - - it is 800 feet by 30.

The oak table in the Servants Hall was shortened by 10 feet by my father.

[Signed] Chesterfield

¹⁶From pages 367-8 of the *Large Manuscript Book*, by Lord Chesterfield.

¹⁷This note probably added by John Lucas-Scudamore of Kentchurch Court.

Jan. 20, 1884

From Joseph Gulston's list of 1785, not found in 1828 or 1910.

In the Lobby Room.

"Lady [Frances] Noel, daughter of [Edward Noel, first Earl of Gainsborough, and his wife Elizabeth Wriothesley, daughter of the fourth] Earl of Southampton." [This picture of her maternal grandparents was brought with several others to Holme Lacy by Frances Digby, third Viscountess Scudamore.]

"Two French Ladies, unknown, both in ovals".

"[_____] Digby, an Irish Bishop, black, wig and gown."

"Two black portraits over the door, unknown, one like [Sir] Kenelm Digby."

"A man unknown."

Great Room.

"Lady Digby, whole-length, leaning on a pedestal; by Sir Godfrey Kneller, very fine."

"The Dutchess of Norfolk's mother when young, and her grandmother, whole-length, in green-blue mantle; her mother sitting by the side of a font." In 1785, "Duchess of Norfolk's mother when young, and her Grandmother, whole-length, in green blue mantal; her mother is sitting by the side of a font. [Her mother Frances Scudamore (died 1750), married 2ndly Charles Fitzroy-Scudamore; and her grandmother (wife of the 3rd Viscount) was Frances, daughter of Simon, fourth Baron Digby.

"Three figures, whole-length, in Vandyke dresses, called the three Penderils. By the side of the picture. I think it foreign; one of them playing on a Spanish guitar." [The Penderels were five royalist brothers, sons of William Penderel, and tenants at Boscobel (a farm near Shifnal in Shropshire), who helped to conceal Charles II after the battle of Worchester in 1651.]

Drawing Room.

Earl and Countess of of Southampton, by Sir Peter Lely [done about 1661], a fine double-portrait; the earl sitting, black cloak, with a very large star on it; white sleeves; white staff in his hand; blue ribbon; and long hair; his lady is in yellow, standing. [Thomas Wriothesey Noel (1608-1680), the first Earl of Southampton, and his third wife Frances Seymour (1620-1680/1), daughter of the Marquess of Hertford.]. This picture is at the National Portrait Gallery.

A most elegant beautiful portrait of a lady sitting in an elbow chair, dressed in white, with a brown and flowered robe loose, which her arms passthrough; a red and black flowered petticoat; the cap, &c. like those of Mary Queen of Scots; she has a ruff; her right hand with a glove on, and a glove belonging to the other hand in it, negligently falling over the corner of a table by her; her left is in her dress; red chair, table and curtain, within a garland of flowers, is inscribed 12 March 1614, under its, "No spring till now;" she has a bracelet of pearl on her left wrist."

This lady can be no other than the notorious Countess of Essex, who was divorced, and married Car, Earl of Somerset in December 1613. The Spring of 1614 was the first she ever had seen according to her wishes.

[To which the Editor of the magazine adds in a footnote at the bottom of the page: "It may be so; but we are not entirely convinced. According to the old manner of dating, the 12th of March, 1614, was in the Spring of the year 1614-15, whilst the Spring of 1613 (that is 1613-4) was the first after the Countess's shameless marriage. We are inclined to regard the motto "No Spring till now!" rather as a compliment, (not extravagant in those times,) paid to the lady's beauty by the painter or

some other admirer, than as having any particular allusion. Still the portrait may very probably be the beautiful but “rotten branch of the Howards,” as Sir Francis Bacon termed her. If the picture be still at Holme Lacy, the question may be decided by reference to her engraved portraits. Edit.¹⁸

Sheffield Grace’s abbreviated list of 1828.¹⁹

1. *Three Cecils, brothers of the 2nd Lady Scudamore and Lord Exeter by Vandyck; over the door.*
2. *Sir John Packington; right hand of door.* [Marked copy.]
3. *His [Packington’s] Lady, sister of Sir James Scudamore [sic]; dining room.* [Marked copy. This is a transparent error, as there is no known portrait of the wife of Sir James Scudamore.]
4. *St. Ann (by Van Lint); over the other door.*
5. *Sir James Scudamore, in armour, in the time of Queen Elizabeth, full length, right of St. Ann.* [Marked copy.]
6. *Sir John Scudamore (three quarters) who purchased a considerable part of the estate in Queen Elizabeth’s time; left of fireplace.* [Marked copy. An error, not the Sir John who died in 1571.]
7. *His lady, formerly Vaughan; next.* [copy.] An error, this should be “formerly Shelton.”
8. *First Lord Scudamore, half; over the door in the dining room.* [Marked copy].
9. *James Scudamore, son of the first, in black; between the windows.* [Marked copy.]
10. *Lady Scudamore, full length, in blue; left of St. Ann.* [Frances, daughter of Simon Digby, fourth Baron Digby. Not found in 1910. See no. 12 below, a companion portrait. Marked later “at Sherborne.”
11. *Second Lady Scudamore, three quarters; between the windows.* [Frances Cecil, see no. 1 above.]
12. *Last Lord, in armour, half length, right of fireplace.* [James Scudamore, died 1716. Not found in 1910, but see no. 10 above, a companion portrait. Marked copy, and later “at Sherborne.”
13. *Honourable John Scudamour, brother of the last, one of the Herefordshire rakes; right hand of the last.*
14. *Sir Barnabas, who defended Hereford for King Charles.*
15. *Sir Barnaby Scudamore, K. B., of Ballingham.*

[To Grace’s abbreviated list John S. Hunt added: “with some few others of less note.”

¹⁸Both Joseph Gulston and the editor were wrong. This picture is actually a portrait of Lady Anne Danvers (died 1632), wife of Sir Arthur Porter of Dauntsey, Wiltshire. It was by Marcus Gheeraerts the Younger, and is frequently said (in error) to be that of Lady Mary Throckmorton (died 1632), wife of Sir James Scudamore of Holme Lacy. The inscription “No spring till now” and the date 12 March 1614 [1614/5] show that it commemorated the marriage of the first Viscount Scudmore to the sitter’s daughter Elizabeth Porter. It was at Holme Lacy in 1785, but was removed at some unknown date and sold in 1859 to the National Portrait Gallery who currently offer a color postcard of it wrongly identified as Mary (Throckmorton) Scudamore in their gift shop. The original is now hung at Montacute House in Somerset.

¹⁹This is headed “List of pictures that were only remaining at Holme Lacy on possession being given to the heirs at law,” and is found in the *Large Manuscript Book*, pages 161-2, now at Kentchurch Court. This book, put together by Thomas Bird, was taken to Beningbrough Hall near York where it was sold at auction in 1958 after the death of Enid, Countess of Chesterfield. It brought only £10 bid by Mrs. Joyce Scudamore, who happily saw that it was forwarded to Lady Patricia Lucas-Scudamore at Kentchurch Court.

Presumably these were numbers 16 to 24 not copied].²⁰

From the 1910 sale catalogue, not found in 1828:

No. 745. A portrait of Frances [Scudamore], Duchess of Norfolk, in a gilt frame 35 in by 27 1/2 in. [See the companion portrait of the Duke, no. 806 below.]

No. 756. A portrait of Sir John Scudamore, d. 1684, in gilt frame 27 in by 24 in. [Sir John Scudamore, Bart., of Ballingham, as a young man].

No. 757. A portrait of Rowland Scudamore, d. 1660, in gilt frame 27 in by 24 in. [A brother of the Sir John, Bart., next above. He died in 1660 aged 18.]

No. 786. Full length portrait of Sir John Scudamore, d. 1623, in gilt frame 71 in. by 45 in. [Now at Kentchurch Court. See illustration and note in *Country Life*, 22 December, 1966, pages 1689 and 1690. In 1785, "Unknown whole length, full front; small falling ruff, red sash and gloves, staff in his right hand, and buttons all down the front of his black doublet."

No. 806. A portrait of Charles Howard, eleventh Duke of Norfolk, d. 1815, in gilt frame 34 in by 27 in. [See the companion portrait, no. 745 above.]

Unidentified in the 1910 catalogue. [There is no reason to think that any of these sitters were Scudamores. They may very well have been members of the Brydges or Stanhope families.]

No. 737. "A 16th century Portrait of a [unidentified] Gentleman in armour, in gilt frame, oval 19 in by 24 in."

No. 738. The companion Portrait of a [unidentified] Gentleman in crimson cloak, in gilt frame, oval 19 in by 24 in. [A companion to no. 737 above, perhaps a brother.]

No. 753. A Portrait of a [unidentified] Gentleman in armour with a white ruff, in gilt frame 37 in by 24 in.

No. 754. A Portrait of a [unidentified] Gentleman , *temp.* Queen Anne, in oval carved and gilt frame 29 in by 24 in.

No. 755. The companion portrait of a [unidentified] lady [*temp.* Queen Anne], in an oval carved frame, 29 in by 24 in. [Presumably the wife of no. 754.]

No. 767. Portrait of a [unidentified] Gentleman, in xvii century costume, dated 1667, in gilt frame 29 in 24 in.

No. 774. A Portrait of a [unidentified] Gentleman, in crimson coat and cloak, in gilt frame 50 in. by 39 in.

No. 795. A portrait of a Lady, in black dress with lace collar, in carved in gilt frame 29 in by

²⁰In Grace's extended list of 70 portraits he includes two other pictures at Holme Lacy: [5.] "Mary, Wife of Sir Gyles Bridges of Wilton Castle, Bart., and eldest daughter of Sir James Scudamore of Hom Lacey and sister of John 1st Viscount Scudamore" and adds *Lord Henniker has also her portrait*. Also [18] "Frances, wife 1st of Henry Somerset, 3rd Duke of Beaufort, and 2ndly of Charles Fitzroy Scudamore" and adds "John Vanderbauh [sic]" and then *the Duke of Beaufort and the Right Hon'ble Charles Bathurst of Lyney Pazrkhave have also her portrait*. These two portraits Lord Chesterfield says were never at Holme Lacy and were rather pictures that Grace hoped his father would get copied.

24 in.

POSTSCRIPT.

There are other potentially useful sources which have not been seen: The present custodians of many of the portraits can not presently be found.

Country Life, 12 June 1909. It has a good many illustrations of Holme Lacy taken just before it was sold while the pictures and furnishings were still in place. The reproductions of pictures was simply not very sharp at this time, and all that I have seen is an early negative photostat of the piece.

History Today, vol. 44 (March 1994). Said to include an article on Sherborne Castle with some notes on the pictures there.

Catalogue of the important contents of Beningbrough Hall, York, [which will be sold ... by Curtis & Henson ... 10 June 1958, and three following days.] The sale catalogue offered a great many items, pictures and furniture, that had been transferred there from Holme Lacy. The Museum of Fine Arts at Boston, Massachusetts (which has some furniture from the sale) has apparently the only copy of sale catalogue in the United States. Not seen.

The National Portrait Gallery has a website with a link "search the collection" which I have not found very useful although a great many pictures once at Holme Lacy are said to be there.

There is a subscription service which lists the prices (but not the purchasers) of works of art. Intended for dealers and collectors; not purchased and probably of little value.
