

central painting by Verrio, *The Rape of Ganymede*. The wainscoting is richly carved and the chimneypiece is surrounded by panels of scagliola, a material made from selenite but made to look like marble. Probably imported from northern Italy, this is perhaps the earliest examples of this type of decoration in England. The crimson and gold silk wall hangings, bordered by green, are original and another amazing survival.

## HAMPTON COURT PALACE

(Historic Royal Palaces)

East Molesey, Surrey, KT8 9AU

Tel: 0870 752 7777; [www.hrp.org.uk](http://www.hrp.org.uk)

Open April–Oct Mon–Sun 10–6; Nov–March Mon–Sun 10–4.30. Tickets are for the historic palace and gardens, or garden only or maze only. Joint tickets with other Historic Royal Palace properties possible. Visitors can book tours with historic costumed guides

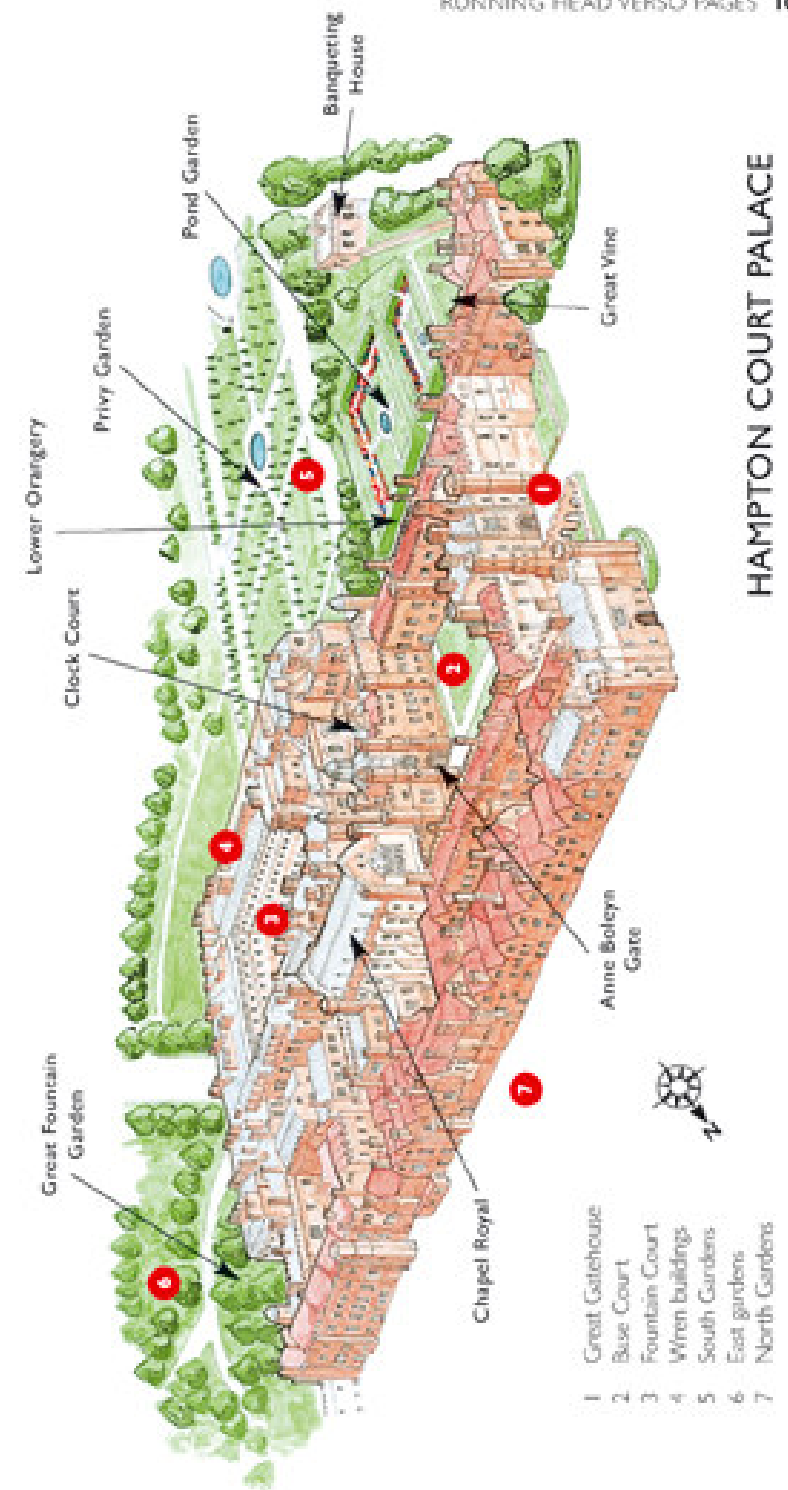
Admission charge

Station: Hampton Court

Cafés and shop

Map p. 378, 4B

Hampton Court Palace, sprawling and magnificent on the north bank of the Thames, is from a distance a fantasy of Tudor turrets and twisted chimney stacks. Formerly the extravagant home of Cardinal Wolsey, it was requisitioned by Henry VIII in 1528, on Wolsey's failure to support the king's desire for a divorce from Katherine of Aragon. It was here that Henry VIII was betrothed to his third wife, Jane Seymour and here, a year later, that Jane died giving birth to Edward VI. Shakespeare may have acted in his own *Measure for Measure* in the Great Hall. Hampton Court was a favoured royal residence of the later Tudors and early Stuarts, a pleasure palace with tennis courts, bowling alleys, a tilt yard and parks stocked with deer and other game. From 1645 Charles I was imprisoned at the palace and, following his execution, it became Oliver Cromwell's country residence. From 1689 Hampton Court was transformed for William III and Mary II by Sir Christopher Wren into a modern Baroque palace, its size and splendour in conscious competition with Louis XIV's Versailles. Suites of King's and Queen's State Apartments were created, outstanding ornamental gardens, with topiary and fountains, and a maze which is still one of the palace's best-known features. The court last visited Hampton in 1737. The State Apartments were opened to the public in the 19th century, shortly after the accession of Queen Victoria, while other parts of the palace were awarded as 'grace and favour' apartments to pensioners of the Crown and others. It was in one of these that, in 1986, a fire broke out, which caused catastrophic damage to some of the King's Apartments. A meticulous restoration campaign has been undertaken, and the refurbished rooms now offer a true sense of the exuberant and rich interiors of the time of William III.



E.M. Barry and completed in 1876, the suite of galleries was opulent and rich. Recently restored to their period glory, the central octagonal **Rotunda** (Room 36) has green Genoa marble columns, a coloured marble floor, walls of burgundy, green and blue, with white and gilded plasterwork and a domed ceiling of etched glass panels. Between 1885 and 1887 Sir John Taylor added further architecturally important spaces: the **Central Hall**, also recently restored to its Victorian splendour, with richly coloured Venetian wall fabric; and the grand Staircase Hall, an important Victorian space, originally with rich plasterwork, pink stone cladding and polychromatic decoration by J.D. Crace. At the time of writing the latter was closed for restoration, as was Wilkins' Entrance Hall, allowing for only partial viewing of the four Boris Anrep **Mosaic Pavements**, commissioned in 1928–33. The foremost mosaicist working in Britain, Anrep's themes were *The Labours of Life* (west vestibule, 1928), *The Pleasures of Life* (east vestibule, 1929) and *The Awakening of the Muses* (half-landing, 1933). *Modern Virtues* (north vestibule) followed later, in 1952. Portraits of famous British arts figures are incorporated, such as Augustus John (who appears as Neptune); Margot Fonteyn (*Delectation*); Edith Sitwell (*Sixth Sense*); and Bertrand Russell (*Lucidity*).

With the opening in 1897 of the National Gallery, Millbank, built with funds from the wealthy industrialist Sir Henry Tate for the display of British art (now Tate Britain; see Tate, p. 287) further space was released at Trafalgar Square, which was further added to in 1907–11 with new galleries behind Wilkins' west wing, and the building of the Northern Extension in 1970–75. More recently, in 1991, the **Sainsbury Wing** was completed to designs by Venturi, Rauch and Scott, who won the commission after the original scheme, the winner of an architectural competition, was famously denounced by the Prince of Wales as a 'monstrous carbuncle on the face of a much loved friend'. In a modern classical style which acknowledges Wilkins' building, the new wing's main feature is a giant, broad and tall staircase which rises from the entrance foyer up to the main gallery level, with views over Trafalgar Square. Below is the gallery's main temporary exhibition space. The most recent architectural intervention is the new Getty entrance and foyer (Dixon/Jones 2004), which allows entry directly from Trafalgar Square, rather than up the main portico stairs. The sharp white staircase with glossy black wall cladding (a rather undistinguished, corporate look) leads to the main level.

Entrance to the National Gallery has always been free. Even during the Second World War, when the collection was removed for safety to old mining caves in Wales, one masterpiece per month was shown at the gallery, at risk in the capital alongside Londoners. During its evacuation, much scholarly study of the collection was undertaken, resulting in published catalogues which set the international standard (see p. 133). The National Gallery is too large to see in full at one visit. Below, ordered by date and school, are the major highlights, many of which are long-established favourites.

Agnolo Bronzino's *Allegory of Venus and Cupid* (c. 1550)



## NATIONAL PORTRAIT GALLERY

St Martin's Place, WC2H 0HE

Tel: 020-7312 2463; [www.npg.org.uk](http://www.npg.org.uk)

Open Mon–Wed, Sat–Sun 10–6; Thur, Fri 10–9

Free

Tube: Leicester Square/Charing Cross

The Portrait Café (basement) is open Sat–Wed 10–5.30, Thur and Fri 10–8.30;

The Portrait Restaurant (3rd floor) is open Sat–Wed 11.45–2.45 (last orders); Thur and Fri 11.45–2.45 & 5.30–8.30 (last orders); Bar open Sat–Wed 10–5, Thur and Fri 10–8.30pm (last orders food), 10pm (last orders drink)

Map p. 382, 2A

Founded in 1856, the first establishment of its type in the world, the National Portrait Gallery's aim was to show images of those who had made Britain great. By virtuous example future generations would be instructed and inspired. As such, the gallery represents the fulfilment of a 19th-century educational ideal. Beginning with the 'Chandos' portrait of Shakespeare, the gallery's first acquisition, an exceptional collection of historical images has been collected over the decades. It includes outstanding examples of the art of portraiture by famous artists, sculptors and photographers and represents distinguished figures from nearly 550 years of British history.

### History of the Gallery

In 1846, stimulated by Thomas Carlyle's *On Heroes, Hero-Worship and the Heroic in History* (1841), which argued that it was the actions of great men that shaped the world, Lord Stanhope made the first (of three) proposals to the House of Lords for the founding of a national portrait collection. In 1856 £2,000 was secured from the government for the purchase of portraits, and in 1859 the museum opened in a small house in Great George Street. Through the collecting efforts of the gallery's first Director, George Scharf (1820–95), the two rooms and staircase were soon woefully inadequate. In 1870 the museum moved to South Kensington where the collection was hung chronologically, with instructive labels (an early instance of the museum caption) and signatures and autograph letters alongside the works. Finally, in 1889, after a spell at the Bethnal Green Museum, where conditions (condensation, a leaking glass roof) proved harmful to the pictures, the government provided a permanent site next to the National Gallery.

W.H. Alexander gave £80,000 for the new building, which was designed by his chosen architect, Ewan Christian (1890–95). The north block is in Florentine Renaissance palazzo style while the principal entrance, on St Martin's Place, is inspired by the delicate terracotta façade of Santo Spirito, Bologna. The three portrait busts, by Frederick

Detail of Holbein's celebrated cartoon of Henry VIII (c. 1536–37)





later were Edward IV's brother, George Duke of Clarence, 'drowned in a butt of a malmsey' in 1478, and the young Edward V and his brother, 'the Princes in the Tower', dispatched here five years later.

Official executions characterise the continuation under the Tudors of the Tower's gloomy history, beginning with the beheading of Sir Thomas More and Bishop Fisher in 1535, canonized as Catholic martyrs for refusing to accept King Henry VIII as head of the Church of England. Henry had married Katherine of Aragon here, and also Anne Boleyn, who was beheaded on Tower Green in 1536. Henry's fifth wife, Catherine Howard, suffered the same fate in 1542. Among the many prisoners of Henry's daughter 'Bloody' Mary (1553–58) were Lady Jane Grey, proclaimed Queen on the death of Edward VI (1553), and beheaded nine days later, along with her husband, Lord Guildford Dudley. Mary's half-sister, daughter of Anne Boleyn, the future Queen Elizabeth I (1558–1603) was held in close confinement here for two months. Thomas Cranmer and Sir Thomas Wyatt, by whose followers the Tower had been attacked, for the last time in its history, were imprisoned here and beheaded in 1554.

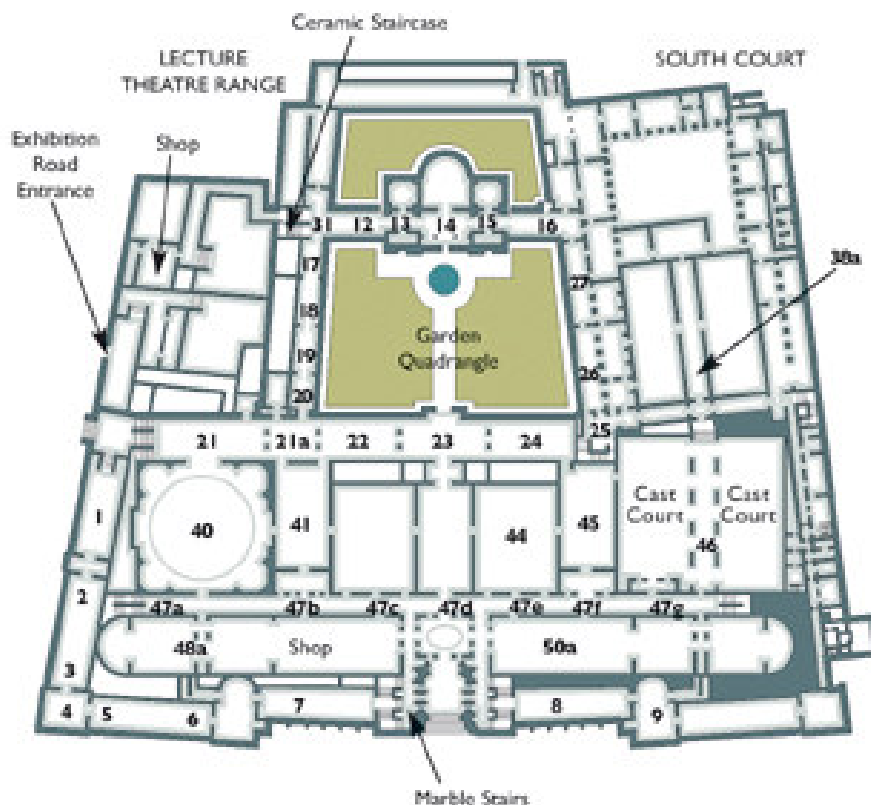
During Elizabeth's reign, the Duke of Norfolk was executed here for intriguing in favour of Mary Queen of Scots. The Earl of Essex, Elizabeth's favourite, was beheaded on Tower Green in 1601. Sir Walter Raleigh was confined here three times (see p. 310 below). The monarch that signed the order for his execution, James I (1603–25), was the last to use the Tower as a residence. In 1605–06 Guy Fawkes was tortured here. During the Civil War (1642–49), the castle was seized by the Parliamentarians and garrisoned with regular troops by Oliver Cromwell, later Lord Protector. Charles II (1660–85), the last King to sleep at the Tower, passed the night here before his Coronation in 1661. Simon Fraser, Lord Lovat, was one of the many noble prisoners brought here after the Jacobite uprisings of 1715 and 1745, and was the last person beheaded in England, on Tower Hill in 1747. Later prisoners in the Tower included John Wilkes (1763) and the Cato Street conspirators (1820). During the Second World War, Rudolph Hess and several U-boat crews were held here, and spies were executed by firing squad within its walls.

### Traitors' Gate and the Royal Palace

The main entrance to the Tower is near the southwest corner of the castle, through Edward I's Middle Tower, rebuilt in the 18th century, over the dry moat and through the **Byward Tower** (1280) ❶. This main gatehouse to the Outer Ward and entrance through the outer circuit of walls is usually closed to the public, but it is well worth asking a Warden to see inside. Along with the Tower's original portcullis, now the symbol of Her Majesty's Government, one room reveals a remarkable painted chimney breast dating from around 1400. On the left, the figures of the Virgin Mary and John the Baptist can be clearly seen, while on the right stand St John the Evangelist and the Angel of Judgement. The wall painting once had a background pattern of fleur-de-lis, lions, and birds on a green and gold ground, which can still be seen decorating the main beam of the room. The central figure of Christ was destroyed during rebuilding of the chimney piece in the early 1600s and the other figures, which formed part of a continuous

## VICTORIA & ALBERT MUSEUM

### BASEMENT AND LEVEL 1



- 1–7: Europe 1500–1800
- 8–9: Europe and America 1800–1900
- 11–20: Renaissance 1400–1600
- 21–24: Renaissance 1200–1650
- 25–27: Northern Europe
- 38a: Photography
- 40: Dress (Fashion Gallery)

- 41: Asia
- 44–45: Asia
- 47a–g: Asia
- 46: Medieval 300–1500
- 48a: Raphael Cartoons
- 50a: Sculpture

German hinges). The long **Metalwork Gallery** is on level 3, Galleries 114a–e, famously described by H.G. Wells in his 1900 novel *Love and Mrs Lewisham*: 'As one goes into the South Kensington Art Museum from the Brompton Road, the Gallery of Old Iron is overhead to the right. But the way thither is exceedingly devious and not to be revealed to anybody ... the gallery is long and narrow ... and set with iron gates, iron-bound chests, locks, bolts and bars, fantastic great keys, lamps and the like'. One of the major works is the 'Hereford Screen'. Designed by Sir George Gilbert Scott, it was hailed as 'the grandest, most triumphant achievement of modern architectural art' at the International Exhibition of 1862. It has recently undergone an £800,000 restoration.

### Ceramics (Level 6, Galleries 132–145)

*NB: At the time of writing, the Ceramics Galleries were closed until further notice.*

Ceramics have been an important component of the museum since its foundation. The Ceramics Galleries occupy the entire top floor, making immediately apparent the astonishing range, depth and sheer magnitude of the collection. Key examples are shown in the various period galleries, but it is here that the history of pottery and porcelain manufacture can be studied uninterrupted. The collection is truly international, ranging from the Far East and Imperial China to the Ottoman Empire and Europe. Among the outstanding examples are nine pieces of **Medici porcelain**, the first European attempts at copying Chinese blue and white porcelain, which reached Europe in the 16th century. Made in the Grand Duke of Tuscany's workshops in the Boboli Gardens, Florence, only 60 of these rare and precious pieces are known.

As well as grand Exhibition pieces, the **19th-century collections** concentrated on Italian majolica, French Renaissance pieces and Limoges, important examples of which came from the collection of Ralph Bernal (sold through Christie's over 32 days); the Soulages collection; and that of George Salting, whose astonishing collection, covering several areas, came to the museum in 1910.

Much 18th-century European porcelain came with the Jones collection in the 19th century (see *Europe 1500–1800* below), and excellent British pieces from the collection of Lady Charlotte Schreiber. The **British collection** includes medieval pottery, English delft and comprehensive collections of the great potteries and porcelain manufacturers, well known names such as Lowestoft, Coalport, Wedgwood, Chelsea, Worcester and Bow.

Twentieth-century pieces include British studio pottery, works by Bernard Leach and Lucie Rie, and European works such as Picasso's c. 1954 vase, *An Artist at his Easel*.

### Glass (Level 4, Galleries 129 & 131)

The excellent glass collection ranges from ancient Egyptian items to contemporary pieces, including commercial glass as well as works of art. Fifteenth- and 16th-century Venetian goblets, decorated with coloured enamels; 17th-century engraved glass, German goblets, early English glass, including pieces by Jacopo Verzelini, who taught the art of glassmaking in Elizabethan England; 18th-century drinking glasses, high Victorian pieces and 20th-century and contemporary items are shown in the split-level

## WALLACE COLLECTION

Hertford House, Manchester Square, W1U 3BN  
 Tel: 020-7563 9500; www.wallacecollection.org  
 Open Mon–Sat 10–5, Sun 12–5  
 Free  
 Tube: Bond Street  
 Restaurant and shop  
 Map p. 381, 1D

Built in 1776 for the 4th Duke of Manchester, Hertford House lies on the north side of handsome Manchester Square and is home to a remarkable collection of works of art. The collection was formed by successive members of the Seymour-Conway family, Marquesses of Hertford, and Sir Richard Wallace, natural son of the fourth marquess. Sir Richard Wallace's widow bequeathed the collection to the nation in 1897, on condition that nothing was added or removed from it, and so the Wallace Collection remains today, its mix of paintings, furniture and decorative arts retaining much of the atmosphere of a grand aristocratic town mansion, as Hertford House was in its heyday.

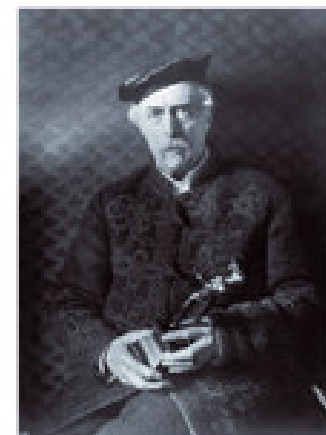
The collection comprises important 18th- and 19th-century British portraits, mainly collected by the first and second marquesses, and a large collection of 17th-century Dutch and Flemish pictures, collected by the third marquess. Its chief importance and glory, however, is the exceptional collection of 18th-century French painting, sculpture, furniture, porcelain and *objets d'art*, amassed by the fourth marquess and unparalleled in this country. In this area the Wallace collection outdoes both the National Gallery and the V&A. It was the fourth marquess who purchased two of the museum's greatest treasures: Fragonard's *The Swing*, and Frans Hals's *Laughing Cavalier*. Sir Richard Wallace added an extensive collection of medieval and Renaissance works as well as the important collection of arms and armour, the latter second only to the Royal Armouries.

Richard Seymour-Conway, 4th Marquess of Hertford (1800–70) spent much of his life in France, in Paris in an apartment on rue Lafitte, and at the Château de Bagatelle in the Bois de Boulogne. Collecting was an obsession, made possible through the extraordinary works of art on the market following the French Revolution. He purchased works by the leading 18th-century painters Boucher, Watteau, Fragonard, Lancret and Greuze, as well as items by the finest French cabinet makers such as Boulle and Riesener. On his death in 1870 Hertford House was bought by his natural son, Sir Richard Wallace, from his cousin, the fifth marquess. To contain the collection, Sir Richard and his French wife altered and extended the house, most importantly adding to the rear the Great Gallery, designed by Thomas Ambler. The collection was open to a select public, via a separate entrance on Spanish Place. Following Lady Hertford's bequest to the nation, much was done to retain the house's palatial character, which opened to the public in 1900.

Recent redevelopment (Rick Mather) has provided the museum with its first dedicated exhibition space, a watercolour gallery and a lecture theatre. The new rooms are in the basement, accessed by steps from the central courtyard, which has been glazed and is now the museum's restaurant, Bagatelle, named after the family's French house. With its fountain and potted palms, it has the air of a late Victorian or Edwardian conservatory, and is a pleasant and sedate place to eat.

### *The Wallace Fountain*

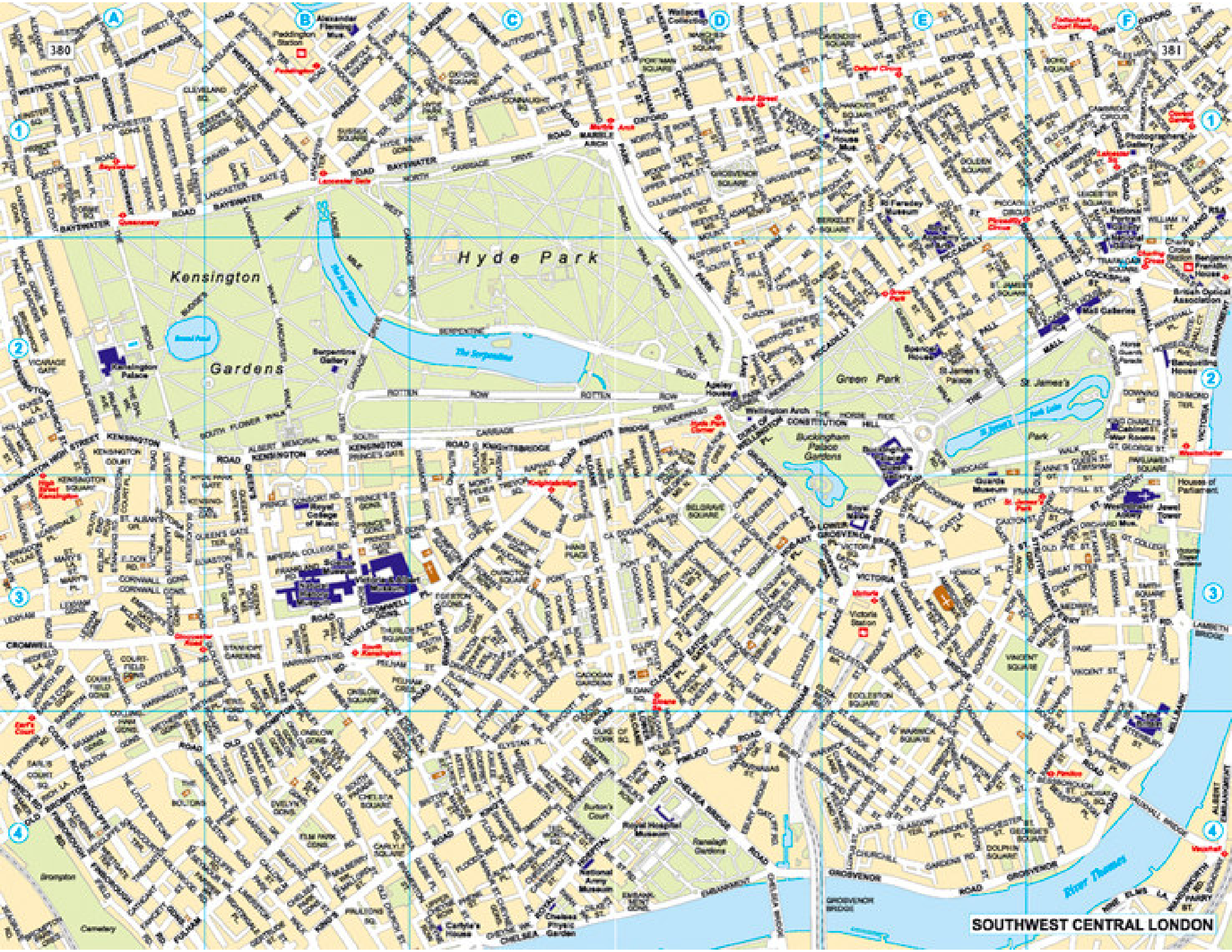
On the front lawn of Hertford House stands a Wallace Fountain, one of the type of 50 donated by Sir Richard Wallace in 1872 to the city of Paris, where they have become known simply as 'wallaces'. Designed by Charles-August Labourg, the fountains provided a free supply of clean water, and were enthusiastically received by pedestrian Parisians. The ornamental dome of the fountain is supported by four caryatids representing the gowned goddesses of Simplicity, Temperance, Charity and Kindness, distinguishable by their knees, whether left or right, covered or bare. Eighty-two Wallace Fountains can now be found in different parts of Paris, with at least six in other French cities and towns, and others in more than 20 cities worldwide, with one most recently installed in Macao (the second in Asia after Tokyo).



Sir Richard Wallace (1818–90) was born Richard Jackson, son of the twenty-eight-year-old Agnes Jackson, *née* Wallace, with whom the eighteen-year-old fourth marquess of Hertford had an affair. Richard was brought up in Paris by his grandmother Maria Fagnani, Lady Hertford, known as Mie-Mie. In 1835 his increasingly reclusive father purchased the Château de Bagatelle in the Bois de Boulogne, where from 1842 he employed Richard, unacknowledged as his son but having adopted his mother's maiden name, as his secretary, managing the growing collection of Hertford paintings and rare *objets d'art*.

In the year of his father's death in 1870, Richard Wallace inherited the estate and was caught up in the Siege of Paris and the painful birth of the Second Republic. Staying on in the city, he paid for an ambulance and a hospital bearing the Hertford name. Beleaguered by the Prussians and forced to accept a humiliating peace, the city's violent suppression of the Paris Commune in the following year persuaded Wallace to remove his art collection to London for safe-keeping, offering the 50 fountains as a farewell gift.





Hyde Park

Kensington

Kensington Gardens

Green Park

SOUTHWEST CENTRAL LONDON

River Thames

The Serpentine

St James's Park Lake

Buckingham Palace Gardens

Imperial College London

Victoria Station

Royal Hospital Museum

Albert Embankment

Paddington Station

Royal Farnham Museum

Photographers' Gallery

British Optical Association

St James's Palace

St James's Park

St James's

St James's Palace

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