



Procession of Queen Elizabeth to Blackfriars.
From the Painting at Sherborne, Dorset.

Contributed by JOHN MURRAY, Esq., from Markham's History of England.

QUEEN ELIZABETH'S PROCESSION IN A LITTER TO CELEBRATE
THE MARRIAGE OF ANNE RUSSELL AT BLACKFRIARS, JUNE
16, 1600.

By GEORGE SCHARF, F.S.A., Secretary to the National Portrait Gallery.

PERHAPS the most vivid and attractive of the many pictures that have come down to us from the time of Queen Elizabeth is one in which the Queen is represented seated in a kind of litter, carried on the shoulders of six noblemen, and followed by a large concourse of ladies and gentlemen belonging to her court.

This picture is No. 256 of the present (1866) Exhibition of National Portraits at South Kensington. The cheerfulness of the subject, gaiety of colours, and apparent truthfulness of the representation naturally lead to the desire of obtaining a somewhat more satisfactory explanation than either the official catalogue or any previously published descriptions have as yet afforded. To endeavour to supply some trustworthy information bearing on this subject is the object of my present paper. The earliest record we possess of the picture belongs to the year 1737, when Vertue saw it at Coleshill in Warwickshire, the seat of the Digby family. Vertue's engraving, executed soon after, and accompanied by a sheet of letter-press conveying a fanciful hypothesis of his own, was published in 1742. The picture was subsequently removed to London, and finally to Sherborne Castle in Dorsetshire, whence Lord Digby permitted it to be conveyed, for a few months, to Manchester in 1857, when it formed a principal feature in the Portrait Gallery, No. 64, of the Great Art Treasures Exhibition.

The Manchester Historical Portrait Gallery of 1857 was placed under the able management of Mr. Peter Cunningham, and he, in entering the picture in his catalogue, followed the title adopted by Vertue. The exact title on the engraving, as one of his "Historic Prints," runs as follows:—

"The Royal Procession of Queen Elizabeth to visit the

Right Honble. Henry Carey Lord Hunsdon, Governor of Berwick-upon-Tweed, Captain of the Band of Gentlemen Pensioners, Kt. of the most Noble Order of the Garter, Privy-Councillor and Cousin German to her Majesty by the Lady Mary, sister to Queen Anna Bolen. *The original of this picture was painted (in oyl) at the command of this noble Lord Hunsdon (cir. 1580), and is now in the possession of the Rt. Honble. the Lord Digby, who permitted a limning to be taken in water-colours for the Rt. Honble. Edward Earl of Oxford and Mortimer, and this plate to be engrav'd by their most humble and obedient servant, Geo. Vertue, 1742."*

This inscription, taken altogether, has a gratuitously circumstantial character about it, and the statement here distinguished above by italics can hardly be reconciled with the following frank avowal of the absence of documentary evidence, afforded by Vertue himself, in the pages of letter-press already referred to.

"It is much to be admired that in this picture, so large and historical, there should be no date on it, nor arms, nor other insignia, unless the story was then so well known and remarkably public, that the nobleman who caused it to be done, and to whose honour this ceremonial was performed, might believe it would never be forgot in his family, or to posterity."¹

This at all events is a clear admission that the picture was wanting in date, pedigree, and history.

It had, notwithstanding, retained some glimmering of a tradition which, although wilfully rejected by Vertue, has by his means alone been handed down to us. In a subsequent passage of his Descriptive text, he proceeds: "I was assured, when I waited on² the Rt. Hon. the Earl of Oxford to see it at Coleshill in Warwickshire, October, 1737, that the noble peer, in whose family it has been at Coleshill for fifty or sixty years past, had no certain account handed to him of it, but only that it was painted in memory of Queen Elizabeth's doing honour to a young married couple—uncertain who, or when, or where."

¹ Quoted from Vertue in Nichols's Progresses, vol. i. date 1571, pages 2-8. This letter-press is signed G. V. and dated December 20, 1740.

² Meaning *accompanied*. Walpole says,

in his Life of Vertue, that, in 1737, Lord Oxford took him to Lord Digby's at Coleshill: page 994 of Walpole's Anecdotes, edited by Dallaway and Wornum.

The picture was brought to London in 1738.

Vertue then adds : "At length, by particular enquiry and study, I found out the site to be Hunsdon in Hertfordshire ; thither, purposely, I went to see the place, which, upon the first sight, confirmed what I had read of such a visit mentioned in Strype's Annals, in the Queen's progress of the year and date first mentioned (1571)." ³

Walpole, however, deliberately perverted these statements in the following passage from his Life of Vertue : "The next year (1738) he went into Hertfordshire to verify his ideas about Hunsdon, the subject as he thought of Queen Elizabeth's progress. The old Lord Digby, who, from tradition, believed it *the Queen's procession to St. Paul's after the destruction of the Armada*, was displeased with Vertue's new hypothesis." ⁴ Walpole certainly seems to have misrepresented what Vertue had put upon record ; and Granger, vol i., page 219, unfortunately repeats the statement with implicit confidence. Vertue's supposed identification of the locality was a very imperfect one. He merely found a few slight accidental points of resemblance between the house in the picture and a *back-front* of Hunsdon House, represented by a modern engraving given in Nichols's "Progresses of Queen Elizabeth" (vol. i., p. 10, of 1788 edition) ; and even on comparing these points we find merely one trifling example of accordance—namely, that both have a plain circular window within an architectural pediment. The building in the painting is very simple, consisting mainly of badly proportioned Ionic pilasters, an arcade of round-headed arches, having broad entablatures, and a roofing of blue slate in the style of Italian renaissance then so generally prevalent.

The lithographic illustration of this picture, given in the second edition of Nichols's "Progresses," vol. i., p. 283, is worthless ; but it is remarkable that in the small copper-plate, done with extreme care, for the first edition of the same work in 1788, the building has been considerably augmented. The picture, compared with the original, is nearly doubled in height. Lofty square walls, with windows, composed of two storeys, surmounted by a richly decorated roof, with fanciful dormer windows, and tall, smoking, Elizabethan chimneys, are added to the house. These are quite out of accordance

³ Nichols's Progresses, p. 4, note.

⁴ The Earl of Orford's Works, vol. iv. p. 125.

with the lower part, and seem to have been gratuitously added by the engraver!

If Hunsdon House really be the one so prominently introduced in the picture, it is somewhat strange that all the principal persons are either coming directly away from, or passing by, it. I never could feel satisfied with any of the arguments, if such they may be called, advanced by Vertue, or accept the conclusions which he arrived at. His arbitrary and positive manner of specifying Lord and Lady Hunsdon as the persons represented, and the evident discrepancy between his so-called figure of Dudley Earl of Leicester, and all the really trustworthy portraits of him, naturally led me to suspect that his theory was destitute of any solid foundation.

In the theory propounded by Walpole, of the Procession to St. Paul's after the Armada, I felt even less confidence, since we find it so many times related, that on Sunday November 24th, 1588, the Queen went in procession, accompanied by her nobles, the French ambassador, judges, heralds, and trumpeters, all *on horseback*, to St. Paul's. The Queen herself rode from Somerset House to the Cathedral in a *chariot throne*, under a canopy, drawn by two white horses. An engraving by Crispin de Passe, of Queen Elizabeth, taken from a picture by Isaac Oliver, is said to represent her in the dress in which she went to St. Paul's: but I am not aware that this statement is of any long standing or implicitly trustworthy. It is however so recorded on Woodburn's mezzotint copy engraved by the late Charles Turner. The costume of the engraving accords very generally with that of the Queen in Lord Digby's picture. In the latter she wears a lofty framework of jewels on her head instead of a crown; but the broad wire-stretched pieces of gauze, like butterflies' wings, spreading out on each side of her ruff, visible in the engraving, are omitted in the picture. The engraving exhibits the Queen carrying both globe and sceptre, neither of which appears in the Sherborne painting.

Having to some extent pointed out the hitherto received opinions as to the purport of the picture, and recorded my own hesitation in accepting them, I will endeavour to offer a few observations on what I venture to think may be accepted as a reliable interpretation of the scene.

I received the first clue of this from my friend Mr.

J. G. Nichols, F.S.A., during the course of some lectures which I recently delivered at the Royal Institution. Mr. Nichols then expressed to me his belief that the picture related to a visit paid by Queen Elizabeth to Blackfriars ; on which occasion she was carried up a steep hill from the water-side, in a litter, on the shoulders of certain noblemen.

The topographical details I do not attempt to verify ; but it is to be hoped that Mr. Nichols may be induced to pursue this branch of the subject, and to afford us the benefit of his minute research and extensive acquaintance with the historical remains of this locality.

The exact date, and more detailed circumstances, I unexpectedly met with a day or two after, in course of reading Miss Lucy Aikin's excellent, and too much neglected "*Memoirs of the Court of Queen Elizabeth*," in which work, at vol. ii., p. 456, occurs the following narrative :—

"Her Majesty repaired to Lady Russell's house in Blackfriars, to grace the nuptials of her daughter, a maid of honour, with Lord Herbert, son of the Earl of Worcester ; on which occasion it may be mentioned, that she was conveyed from the water-side in a lectica, or half-litter, borne by six knights."

Here unquestionably we have the true subject of the picture. On referring to the second volume of Nichols's "*Progresses of Queen Elizabeth*" (first edition), under the date 1600, I found the following very curious details respecting the preparations for the event, the procession, and the masque performed afterwards.

Rowland Whyte, writing to Sir Robert Sidney, June 23rd, 1600, gives the following account of the festivities :—

"This day se'night her Majesty was at Blackfriars to grace the marriage of Lord Harbert and his wife. The bride met the Queen at the water-side, where my Lord Cobham had provided a lectica, made like a litter, whereon she was carried to my Lady Russell's by six knights. Her Majesty dined there, and at night went through Dr. Puddin's (Paddy's)⁵ house (who gave the Queen a fanne) to my Lord Cobham's, where she supper. After supper the masks came in, as I

⁵ Sir William Paddy. For this emendation I am again indebted to Mr. J. G. Nichols, F.S.A. There is a valuable whole-length portrait of this celebrated

physician belonging to the hall of St. John's College, Oxford. It is No. 234 of the Portrait Exhibition.

writ in my last ; and delicate it was to see eight ladies so prettily and richly attired. Mrs. Fetton leade ; and after they had donne all their own ceremonies, these eight ladys maskers chose eight ladies more to dawnce the measures. Mrs. Fetton went to the Queen, and woed her to dawnce. Her Majesty asked what she was ? ‘*Affection*,’ she said. ‘*Affection*,’ said the Queen, ‘*is false*.’ Yet her Majestie rose and dawnced : soe did my Lady Marquis (of Winchester). The bride was lead to the church by the Lord Harbert of Cardiffe and my Lord Cobham ; and from the church by the Earles of Rutland and Cumberland. The gifts given that day were valewed at £1000 in plate and jewels at least. The entertainment was great and plentiful, and my Lady Russell much commended for it. Her Majesty upon Tuesday came backe again to the court : but the solemnities continued till Wednesday night, and now the Lord Harbert and his faire lady are in court.”⁶

The names of the eight lady-dancers were given by Whyte in a previous letter, dated June 14th, 1600. They occur in the following order :—

1. My Lady Doritye.
2. Mrs. Fetton.
3. Mrs. Carey.
4. Mrs. Onslow.
5. Mrs. Southwell.
6. Mrs. Bess Russell.
7. Mrs. Darcy.
8. My Lady Blanche Somerset.⁷

Mr. Nichols, in a note to the preface to his *Progresses*, p. xiii, says :—

“ They were married in a church ; and the queen passed through Dr. Puddin’s house. The fine conventual one of the Blackfriars was pulled down before, and with it the parochial one of St. Anne, but the latter rebuilt 1597 (Stow’s Survey, p. 375). With a view to illustrate this particular solemnity, the Rev. Mr. Romaine has obligingly searched the parochial registers of St. Andrew Wardrobe and St. Anne, Blackfriars, but finds there ‘no notice of the marriage, or circumstance alluded to.’ The registers of most of the adjoining parishes were consumed in the Fire of London.”

⁶ Sidney Papers, vol. ii. p. 203.

⁷ *Ibid.*, p. 201.

It should, perhaps, be borne in mind that both families were strict adherents to the ancient form of religion, and that several of the friends here present may also have been Roman Catholics.

This change of date, from 1571 to 1600, has the effect of removing from the scene six out of the seven noblemen specially named by Vertue. They all died before the opening of the seventeenth century.

It now remains for me to endeavour to identify the principal persons represented in the picture, taking as my guide the most authentic portraits of the period, following the names of persons known to have been present through means of the curious letters which have just been quoted, and bearing in mind the important instances of those entitled to wear the badge of the Garter, and the date when each individual had attained to that honour. Two figures alone retain the names which Vertue had assigned to them: these are the venerable Earl of Nottingham, to the left, and the Queen herself in the centre of the picture.

It may be observed with reference to the costume of the Queen, that the wide-spreading, radiating ruff, open in front so as to show the neck, appears to be a peculiarity of the Queen's latest years. The open neck was more particularly reserved for unmarried ladies. It does not appear either in pictures or on coins of this reign bearing dates earlier than 1601. Most of the portraits of the Queen, on the coinage especially, exhibit her wearing a small ruff, carried completely round and supported by a high stiff band or collar belonging to the dress, such as was worn during the reign of her predecessor. In this picture, however, a second inner ruff also appears, passing immediately under the chin, and corresponds exactly with a small frill in Lord Salisbury's curious portrait, exhibiting the robe embroidered with eyes and ears. No. 267 of the Kensington Portrait Exhibition.

The bald-headed nobleman standing in front below the Queen, and nearer to the spectator than any other figure in the picture, is clearly Edward, fourth Earl of Worcester, father of the bridegroom, holding a pair of gloves somewhat ostentatiously in his right hand. They were probably intended as a present for the bride, if not for the Queen herself. Scented gloves had already been presented to her majesty on the occasion of several royal visits ;

and it will be observed as somewhat singular that no other gloves are worn or to be seen in the picture.

This earl may be easily identified by a reference to the portrait, No. 380, in the present Kensington Exhibition. The portrait is engraved in Lodge.⁸ The bride, Mrs. Anne Russell (daughter of John Lord Russell, son of Francis, second Earl of Bedford, and of Lady Russell, daughter of Antony Cook, of Giddy Hall, Essex⁹), is the prominent figure in white immediately following the Queen. She wears a widespread ruff, open at the neck, which, as Hentzner¹ observes in his travels, was customary with all the English ladies till they marry. The bride is supported by two older married ladies, whose ruffs completely cover their necks. They are dressed in black and grey, with rich jewels. The lady between the bride and the Queen I take, from the resemblance to her portraits, to be Lucy Harrington, Countess of Bedford, whom I at first supposed to be the Lady Russell spoken of in the letter above quoted. Mr. Nichols, however, has pointed out to me in a recent communication, that Collins was under a false impression when he stated in his *Peerage*² that Lady Russell died so early as 1584. She was living at the time of her daughter's marriage in 1600. I must, therefore, waive my supposition that Lucy Harrington was the actual entertainer of the Queen, and limit her claim to the position she occupies as the then reigning Countess and head of the Russell family. The mother of the bride would naturally be her other supporter, and her figure is at the extreme right end of the picture. Other names of ladies who were present, and who afterwards assisted at the masque, we gather from Rowland Whyte's letter, dated June 14, 1600.³

At the beginning of this year, the Queen gave new year's gifts to most of these ladies, and their names occur in the official list, nearly in the exact order as given, thus :—

“ To Mistress Anne Russell, in guilte plate, K. 11 oz.

“ To the Lady Dorathy Hastings, in guilte plate, K. 10 oz. qr.

“ To Mrs. Marye Fytten, in guilte plate, K. 9 oz. 3 qr. di.

“ To Mrs. Anne Carey, in guylte plate, K. 10 oz. qr.

⁸ Lodge, vol. v. pl. 81.*

⁹ Collins' *Peerage* (1779), vol. i. p. 252.

¹ Paul Hentzner's *Travels in England during the year 1598*, 8vo. ed. London,

1797, p. 34.

² Collins, vol. i. p. 252.

³ Sidney Papers, vol. ii. p. 201.

" To Mrs. Cordall Anslowe, in guilte plate, M. 9 oz. di. di. qr.

" To Mrs. Elizabeth Russell, in guylte plate, K. 17 oz. 3 qrs. di."

The Countess of Bedford, "widowe," and the Countess of Bedford, "junior," both received gifts of plate, the one 51 oz., and the other 19 oz. The Countess of Worcester also received 19 oz. of plate.⁴

It is scarcely probable that the varied group of heads of ladies at this extremity of the picture can ever be individually distinguished by names. I recently visited Woburn Abbey for the express purpose of tracing any likenesses of this period that might still be preserved there. Lucy Harrington, in two distinct portraits, presents the peculiar features which I recognise in the figure already specified in the wedding picture.

I wish, however, in reviewing the remaining portraits, to dwell mainly on those in which I feel most confidence. The noblemen walk two and two, excepting the Earl of Worcester, who stands, as it were, apart. The six knights carrying the Queen wear no insignia of the Garter. The six noblemen preceding her Majesty are all distinguished by the collar of that order, and also by a medallion of the Queen hanging below it by a long ribbon.

In consideration, therefore, of the subject of the picture, we naturally enquire for the bridegroom. He, Lord Herbert, afterwards first Marquis of Worcester, may easily be recognised, with his peculiar face and upturned moustaches (through means of the portrait, also in the Portrait Exhibition, No. 640), carrying the right end of the pole of the Queen's litter, and with his left hand indicating his future wife, who stands immediately behind him. The dignified and aged nobleman, towards the extreme left, looking back, wearing a small black cap, is assuredly the Lord High Admiral, Charles, Earl of Nottingham, created K.G. in 1575. He married Catherine Carey; and next to him is his brother-in-law, George Carey, second Lord Hunsdon, bearing a white wand as Lord Chamberlain. He led the bride to church. He was created K.G. in 1597. Nottingham's son-in-law, Henry Brooke, sixth Lord Cobham, Warden of the Cinque Ports, and created K.G. 1599, walks immediately in front of

⁴ Nichols's Progresses (2nd ed.), vol. iii. p. 464.

the Queen, bearing the sword of state. As the sword, on state occasions, was carried by different persons of high rank and holding various offices, this portrait is ascertained and authenticated by a reference to Hogenberg's very rare contemporary print of him. George Clifford, Earl of Cumberland (who led the bride from the church), is easily identified as the head between Lord Hunsdon and Lord Cobham. He was elected K.G. in 1592. The Earl of Rutland, Roger Manners (Earl from 1588 to 1612), did not receive the honour of the Garter. He led the bride from church, and is probably the left-hand bearer of the pole, looking back, next to Lord Cobham. Another distinguished person, namely, Lord Herbert of Cardiffe, son of the Earl of Pembroke, and resident at Baynard's Castle in the near neighbourhood, would also be expected to be present at such a ceremony.⁵ He, together with Lord Cobham, led the bride to church, and I think his figure is to be recognised as the one bearing the pole between Lord Cobham and the Earl of Worcester. His face is seen directly in profile. He also was not distinguished by the order of the Garter.

The next that I shall touch upon is the gaily-dressed slim figure standing between the bridegroom and his father. The richness and peculiar ornamentation of the dress remind me of the well-known full-length portraits of Sir Walter Raleigh, bearing date 1602. Nor does it seem utterly improbable that this figure might have been intended for him. The prominent part taken by Lord Cobham in the ceremonial here represented, and the circumstance of Raleigh having been joined with him on a special mission to Flanders, from which both had only just returned (see Oldy's *Life of Raleigh*, p. 134), tend materially to strengthen the supposition. Again, the introduction of Raleigh in a position of such high favour with his sovereign would only serve to mark with still greater emphasis the fact that the Earl of Essex, the Queen's former favourite, was not only absent from the scene, but, at this very juncture, languishing in disgrace. It is somewhat remarkable that seven of the principal noblemen represented in this picture sat the following year as commissioners at the trial of Essex. Their names, according to Camden's *Annals*,⁶ are as follows:—1, Earl of

⁵ Collins (1779), vol. iii. p. 122; Lodge, vol. v., pl. 86.

⁶ P. 633, as printed in Kennett's *History of England*.

Nottingham ; 2, Earl of Worcester ; 3, Earl of Cumberland ; 4, Earl of Hertford ; 5, Lord Hunsdon ; 6, Lord Cobham ; 7, Lord Howard of Walden.

On the other hand, it must be admitted that the position of the figure now under consideration, by being brought so distinctly within a family group, and completely filling the only space between the Earl of Worcester and his bridegroomson, would most probably have been connected with them by near ties of relationship. In that case, the personage in question might possibly be taken for Thomas, the second son of the Earl of Worcester, and brother to the bridegroom. He was sent by the Privy Council to Scotland, to notify the Queen's death in 1603. He was created K.B. the following year, and held the office of Master of the Horse to Queen Anne of Denmark. He was created Viscount Somerset of Cassell in 1626.⁷ There certainly is, as Mr. Nichols subsequently remarked to me, a tinge of family likeness about the countenance.

But, of all persons, the one most naturally to be found in this position would be Edward Russell, the third Earl of Bedford, and husband of Lucy Harrington, already mentioned. With the purpose principally of identifying this nobleman in the picture, I visited Woburn Abbey, and there met with two very characteristic portraits of him. Both were distinguished by a wart on the left cheek towards the mouth, a part of the face which in this picture unfortunately falls into shadow. I could not, however, recognise any decidedly satisfactory points of identity about the features ; nevertheless, allowance must be made for the difference of years, as one of the Woburn pictures bears date 1616, and the other appears to have been painted still later. This Earl seems always to have led a secluded life, and never distinguished himself by any public action. His decease took place in May, 1627. He did not receive the honour of the Garter ; and the absence of this badge, combined with the extreme elegance and richness of the figure in question, considerably increases the probability of the Earl having been the person really intended by the painter.

The last figure to which I shall invite attention is on the extreme left hand, in advance of the Earl of Nottingham, and appears to be Thomas, first Lord Howard of Walden,

⁷ Vide Collins's *Peerage*, 1812, vol. i. p. 229 ; and Edmondson's *Tables*, vol. i. p. 20.

afterwards Earl of Suffolk, Constable of the Tower. He was elected Knight of the Garter, 1597. His portrait is well known; there is a fine whole-length of him at Woburn Abbey, dated 1608, and another, taken in later years, at Castle Howard. It was this nobleman who observed the stores of gunpowder under the Parliament House, which led to the apprehension of Guy Fawkes. We must admit that the various faces introduced in the picture are not remarkable for boldness or decision of character. This is, perhaps, owing to a weakness on the part of the artist, whose work is neat and clean, and with a purity and delicacy of colour which are extremely agreeable. But the mild treatment of the features renders positive identification a matter of considerable difficulty. Flattery would scarcely be withheld from the countenance of the Queen, and, as in the already quoted representation of her Majesty, contributed by the Marquis of Salisbury to the present Exhibition, no absolute reliance can be placed upon it, in the light of strict portraiture. "Age" certainly was not allowed to "wither her." Some of the ornaments upon the Queen's hair, in No. 359, the Marquis of Exeter's, show a close resemblance to those in the Sherborne Castle picture. The badges worn on the ladies' left arms do not appear to have any special significance, nor do they exhibit any particular feature in common. Judging by the delicate and careful way in which the picture is painted, combined with a considerable amount of judicious management of light and shadow, blended with elaborate finish, I infer that it is the production of some skilful person not altogether in the habit of working in oil colours. The painting reminds me of the miniatures of Isaac Oliver,—or, more correctly, *Olivier*, since he invariably signs his works in this manner. Olivier, like his illustrious successor, Van Dyck, was a resident in Black Friars, and would only have been depicting a scene with which he was familiar. To him, therefore, rather than to Marc Gheeraedts, I would assign its execution. Isaac died at his house in the Black Friars in 1617, aged sixty-one or sixty-two. He was buried in St. Anne's Church in that parish.⁸ It is much to be regretted that no monogram, date, or indication of the painter's name has hitherto been detected. The picture is painted on fine canvas in opaque colours, and with much body of

⁸ Walpole's Anecdotes, edited by Dallaway and Wornum, p. 182.

paint. Vertue, in his engraving, has introduced feet to the figure of the bride, which do not appear in the original picture. The steep ascent of the ground, and roughness of the irregularly-shaped paving-stones, are carefully expressed in the painting. The shadows from the figures are more decidedly marked than in most pictures of this period. With regard to the distant landscape, no importance can be attached to the various features there represented. Numerous instances could be adduced of absurdly fanciful backgrounds being introduced behind well-known buildings, the latter being, in themselves, most accurately portrayed. Every Dignitary in the picture is bareheaded, with the exception of the Lord High Admiral, who wears a small close-fitting black skull-cap. No person carries a hat in his hand. Two or three females among the distant spectators wear high-pointed hats, but they are very remote. The dresses are minutely painted, and there is a total absence of gilding throughout the picture. None of the men wear earrings; all the noblemen's cloaks are black satin, and of the short Spanish cut. All legs are remarkably thin. The shoes are uniformly white, with ties of same colour on the instep. All the courtiers, with the exception of the Earl of Cumberland, wear full-spreading lace ruffs.

A repetition of this painting is said to be at Lord Ilchester's, and it would be interesting to ascertain whether the proportions of that picture remain the same, and whether the central house exhibits such additional upper stories, roofs, and chimneys, as to justify the features shown in the engraving in the first edition of Nichols's "Progresses," already referred to.

There appear to have been two great houses at Black Friars, immediately near the smaller one of Lady Russell's, as the following letter from Chamberlain to Carlton shows:—"June 13, 1600. We shall have the great marriage on Monday, at the Lady Russell's, where it is saide the Queene will vouchsafe her presence, and lie at the Lord Chamberlain's or the Lord Cobham's." Lord Cobham had married Frances Howard, daughter of the Earl of Nottingham, and widow of the Earl of Kildare, which readily accounts for the Lord High Admiral's prominent position. The Lady Cobham is probably among the crowd of attendants following the bride. It would also have been very satisfactory to

identify the Countess of Nottingham, that enemy of Essex, whom Queen Elizabeth handled so roughly three years later on her death-bed, but the materials are scarcely sufficient.

A limning, or drawing in water-colours, of Queen Elizabeth's procession, in her visit to Hunsdon, was sold among the Earl of Oxford's pictures, March 13, 1741-2. It is No. 46, the last entry but one, in the catalogue, and was purchased by Mr. Rudge for the sum of £51 9s. This limning was in all probability the one alluded to by Vertue, as having been taken for Lord Oxford, by special leave from the owner.