

**SIR CORNELIUS VERMUYDEN.**

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SINCE the publication of "Sir Cornelius Vermuyden and the Dovegang Lead Mine" in last year's *Journal*, and prior to the appearance of "Vermuyden and the Fens" by Mr. L. E. Harris, evidence has come to light to cast doubt on the identity of the sitter in van Miereveld's painting reproduced facing p. 74. Mr. Harris deals with the matter in an appendix to his work, of which the following is a summary.

The portrait, now in the collection of Mr. Harris, was one of several owned by the late Col. W. F. N. Noel which had been in the possession of the family for generations. Many of these were reproduced in "Fenland Notes and Queries", Vol. VI, 1906, and the one labelled "Sir Cornelius Vermuyden" had always been assumed to be authentic. From Holland, however, comes information that an almost identical portrait in the collection of the family of van Kretschmar, van Veen, of the Hague has always been considered by them to be that of Sir Philibert Vernatti from whom they are descended by virtue of the marriage of Vernatti's grand-daughter Susan with Johan Christian von Kretschmar und Flämischdorf.

There are certainly two points in favour of the van Kretschmar portrait being that of Sir Philibert. On the top right hand of the portrait is a shield containing part of the Vernatti arms impaling those of another family. These arms, however, differ somewhat from those emblazoned in an album once belonging to Vernatti. The other point is that the owner of the Dutch portrait states that the order worn in both portraits is that of San Marco and San Lazzaro of Venice, and it is known that Sir Philibert was created a knight of this order, whereas Sir Cornelius Vermuyden so far as is known was never a member of the Order. And there, pending further research, the matter must rest.