James Thornhill and Decorative History
Painting in England after 1688

Two volumes
VOLUME TWO
Illustrations

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All paintings and drawings are by James Thornhill except where stated.
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John Faber after Joseph Highmore, *Sr. James Thornhill Knt. of Thornhill in Dorset, Hist. Painter to his Maj. King George, & F.R.S.*

1732. Mezzotint
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c. 1711-12. Oil on canvas. Private collection
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Engraving made for the 1707 English edition of Andrea Pozzo’s *Rules and Examples of Perspective proper for painters and architects, etc.*
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The Daily Courant.

Thursday, October 15, 1719.

Continuation of the Journal of the Imperialists at Mosul, from the 19th of September to the 25th of October.

September 19.

At S T Night we worked at the Mine of No. 16 on the Left of No. 10, and carried on our Saps against the Counterbattery, which we converted into the Place of Arms, all which Saps we covered with good Lodgments. We also extended the Lodgment from the Mine of No. 15, towards the Half-Moon, along the Palisades to the Length of 16 Paces, so that we shall soon be in a Condition to work at the Battery, which is to make a Breach in the Mine of No. 20 is much advanced. We had that Night 3 killed, and 24 wounded.

20. Last Night several Defectors come out to us from the Citadel, who report, that General Pignatelli has been killed by one of our Bombe, and that the Befieged were busy in embarking great Part of their heavy Artillery on board the Spanish Ships which lie in the Harbour; Advice was immediately given of this to the British Men of War anchoring at Port Paradise and Pentemeli, to observe the Motions of the Spanish Shipping. We perfected that Night the Saps on the Left of our Attack, and our other Saps, Lodgments and Mines, were considerably forwarded. We had 7 killed and 59 wounded, among the latter are the Ingenier Monti, 2 Captains of the Regiments of Diachen and Lorain, and a Lieutenant of the Regiment of Stratemberg.

21. Last Night we had Advice from divers Parts, that many Diftempers reign in the Spanish Army; which was also confirmed by Baron Wachtendorck, Lieutenant Collonel of the Regiment of Stratemberg, who had been Prisoner among the Spaniards; he says, those Diftempers are of a very malignant Nature, but our Camp is entirely free from any Diftemper. We joyed our Works on the Left of the Attack. Killed 9, among them a Collonel; wounded 42, among whom is Baron Beckendorck, Ingenier Bona, and a Captain of the Regiment of Leffelhout.

22. Our Works advanced considerably last Night. We had Advice, that the Spanish Army was decanted from the Neighbourhood of Rusetta, some way to their former Intrenchments at Fravellia, but others say, they are retired towards Palermo. Killed 9, wounded 65, among whom is a Captain of the Regiment of Barceth.

23. Last Night we sprung a Mine on the Left of the remaining Angle of the walled Way, which leads to the Covered Way, and this with so good Effect, that we took Post ever against that Way on the Palisades of the Half-Moon, and also closed the Communication between the Sallant Angles before the Ravine on the Left, as far as the walled Way and the Palisades.

24. This Morning we began to fire hard with 13 Cannon, with such Effect, that by the Favour of this Fire we made 3 Defectors in the Covered Way, and took Post in it on the Left. We had for these two Nights past 18 killed, among them M. Haun Collonel of the Artillery, and 101 wounded, among whom is M. Schlossinger, another Colonel of the Artillery.

25. The 1st Cannon which Yesterday began to fire have done so much Execution, that the Enemy have abandoned two Blinds which covered their Workmen, after having set them on Fire. Our Saps are carrying on, and our Lodgments on the Palisades are brought to Perfection. According to what Defectors from the Citadel report, the Befieged have already lost above 400 Men, besides 80 wounded and sick. Jull now comes in Advice, that the Marquis de Lede with the Army under his Command, has passed by Barcelona.

From the Paris Gazette, dated Oct. 21.

Madrid, Oct. 3. The King, the Queen, and the Prince of Asturias, set out from hence Yesterday at 4.0 Clock in the Afternoon for the Efficul, after having the Day before visited the Church of our Lady of Atocha. They were to lie last Night at Rosas, and will arrive this Evening at the Efficul. It is advised from Lisbon of the 14th past, that they had Letters there from Rio-Janeiro in Brazil of the 13th of May last, coming by the Way of the Island of Fyly, one of the Azores. and Western Islands, which say, that the Governor of Rio-Janeiro Don Ayres de Saldanha d'Albuquerque, arrived at that Place on the 14th of the last Month after a Voyage of 75 Days; that his Predecessor Antonio de Brito de Meneses died on the 15th after a long Indisposition; that on that 17th a Ship arrived there from Macao in China, which had been 4 Months in her Voyage, and brought Advice that upon her Departure a Ship from Goa put in at Macao. They had Advice by the same Way, that Don Pedro de Almeida Count d'Auffanor, Governor of the Province of the Mines, having Information that the Black design to rise against the White, and had to this End chosen a Leader to whom they had given the Title of a King, had prevented them with so much Prudence, that he disappointed them in their Design, and reduced them to Obedience.

London, October 15.

Yesterday arrived the Mail from Holland of Friday last.

From the Harleian Courant, dated Oct. 19.

London, Sept. 5. Count Vomont the Imperial Ambassador has delivered to Count Colliet, Ambassador of the States-General of the United Provinces, the Emperor's Picture for in Diamonds, which the Emperor has sent to his Excellency in Consideration of his Services at the late Mediation at Passow. Sig. Russini, Ambassador of the Republick of Venice is arrived at Peres.
London, October 15.

Yesterday South-Sea Stock was 117 3/8d. 117 9/16d.

Bank at 143 1/4, 143 1/2, 143 1/4, 143 1/2, 143 1/4. Bank at 143 1/2.


Mercur. Hall, Sept. 21, 1719.

The Directors of the Fund of 140,000l. for affording the Province of the Tickets in the Government's Lotteries, give Notice, that they will sell without any further Restraint or Condition, whatsoever, every Lottery Ticket every Morning from the Office.

Loft an old oval String Watch in a Shagreen Case, forever the property of the Earl of the Morning. B. tween 1 and 43 Clocks, with a Silver Frame, and a Pocket Watch, forever the property of the Earl of the Morning, over the Office, with a Chain and a Silver Frame.

NEWGATE-MARKET.

The Bell Inn, and the two Bouchers Hous. adjoining, are pied by Mr. William Price and Mr. Owen Twyford, and the green Cloth and Shop in the D---et of Mr. Augustus H---y, Chirurg, in the, and all the Merchants in the Town, and the French Carpenter Newe, the French Dr. Clarke of Newe-Square, with whom any Incumberance of old or new, or unclaimed Merchants.

A very convenient Coal-Wharf, Comprising the whole of the Ships at Martham, (besides the two Buca. the God Waterman's Concerns, are to be let. The Reunion on the, and the two Prizes called the Lange-Maren, and the two Negro Lads, about 1,000l. each, in all about 2,000l. each.

The Cupola of the Cathedral Church of St. Paul, London, in the Room of St. Paul's Church-Yard, and the two Prizes called the Lange-Maren, and the two Negro Lads, about 1,000l. each, in all about 2,000l. each.

The Cupola of the Cathedral Church of St. Paul, London, in the Room of St. Paul's Church-Yard, and the two Prizes called the Lange-Maren, and the two Negro Lads, about 1,000l. each, in all about 2,000l. each.

A very likely Negro Man, about 22 Years old, for a Person, being brought on the Foot, and Stabled, to be disposed of. Required at the Office of the Red Lion in Cow-K. near Richmond-Grove.

The Cupola of the Cathedral Church of St. Paul, London, in the Room of St. Paul's Church-Yard, and the two Prizes called the Lange-Maren, and the two Negro Lads, about 1,000l. each, in all about 2,000l. each.
The Bell Inn, and the two Butchers Houses adjoining, occupied by Mr. William Prior and Mr. Owen Twiford, and the great House and Shop in the Occupation of Mr. Augustus Dry, Cheesemonger, are each, and all to be Let by Lease from Christmas next, by the Landlord Dr. Clarke of Hoxton-Square, without any Incumbrance of old Stock, or Income Money to the present Tenants. Up to three Hours in Warwick Lane may be laid into the Inn at Christmas next.

A very convenient Coal Wharf, Compting-House and Shed at Cold Harbour near Watemans Hall, belonging to the said Watermen's Company, are to be Let; the Persons to be treated with concerning the same, are to be met on Wednesday the 21st Instant, about 10 to 2 Clock in the Forenoon at the said Hall.

A likely Negro Man, about 22 Years old, fit for a Footman, being brought up to a House and Stable, to be disposed of. Enquire at Mr. Spurtelli's at the old Red Lion on Cock-hill, near Ratch-don Cross.

The Cupola of the Cathedral Church of St. Paul, London, painted by Mr. Thornhill, representing eight of the principal Halls of the Acts of that Apostle, and so many Prima Porta, by his Direction being near limited by the bell Engravers, viz. Simondar, Vandergucht, &c. Beaviss, Baron, and Debold, will be ready to be delivered about Christmas next to Subscribers only, no more being to be printed than shall be subscribed for. Subscriptions are taken in, half a Guinea down, and half a Guinea at Delivery, by E. Cooper in Halfmoon-Street in the Strand, at the Great Print-Shop the Corner of Hennings-row in St. Martin's-lane, J. Round in Exchange-Alley, E. Cowie and T. Bowles in St. Paul's Church-yard, Mr. Clements, Bucklefeather in Oxford, Mr. Crownfield in Cambridge, the Royal Hospital Coffee-house in Greenwich, and Mrs. Lyndley at Bath; at which Places a Proof Print may be had.

To be Sold by AUCTION, This Day, the 15th Instant, next Door to the Charity School in Salisbury Court near Fleet Street, the Household Goods of a Gentleman leaving off House-keeping, consisting of fine Linen Beds and Bedding, Window Curtains, Glases, Draperies, Chairs, Tables, Ushers, fine Pictures, China, all sorts of Kitchen Furniture, fine Linen, and several other curious Things. The Sale will begin at 12 at Noon precisely. The House to be Let.

On Wednesday the 21st Instant, at 3 in the Afternoon, at the Marine Coffee-house in Birch-lane, will be exposed to Sale by the Canvass, Term of 10 Years and a Quarter from Christmas next, in a large new built House, well fitted up, with good Ware-houses, Vaults, Stables, &c. thereto belonging, lying within the great

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Advertisement for Thornhill's St Paul's engravings

Daily Courant, 15 October 1715
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The west front of Chatsworth
Completed c. 1703
Fig. 99
Plan of the ground floor of Chatsworth
Engraving from Colen Campbell’s *Vitruvius Britannicus*, vol. 1, London, 1715 (colour added)
Fig. 100

The great hall at Chatsworth, seen from the north end. Painting by Louis Laguerre and ‘Ricard’; original carving by Samuel Watson

Original decoration 1692-94
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*The Apotheosis of Julius Caesar*

1692-94. Oil on plaster, painted on the hall ceiling at Chatsworth
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The Expulsion of Caesar's Murderers

1692-94. Oil on plaster, painted on the hall ceiling at Chatsworth
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*Caesar Sacrificing at a Temple*

1692-94. Oil on plaster, painted on the east wall of the hall at Chatsworth
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William Henry Hunt, the hall at Chatsworth showing Talman’s original staircase
1827. Watercolour. Trustees of the Chatsworth Settlement
Fig. 105

Caius Gabriel Cibber, one of two carved pedestals and mythological figures outside the west front of Chatsworth

c. 1688. Derbyshire stone
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The courtyard wall of the hall, with carved military trophies, seen from the west

c. 1691
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Antique style busts, once displayed in the courtyard, now by the greenhouse at Chatsworth

c. 1691
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Louis Laguerre, *The Apotheosis of Caesar*, preliminary drawing for the hall ceiling at Chatsworth

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Louis Laguerre, *The Murder of Julius Caesar*, on the north wall of the hall

c. 1692-94. Oil on plaster
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Louis Laguerre, *The Murder of Caesar* (detail)
c. 1692-94. Oil on plaster
John Sturt after Andrea Pozzo, *Explication of [...] the Points of the Eye and of the Distance*

Engraving made for the 1707 English edition of Andrea Pozzo's *Rules and Examples of Perspective proper for painters and architects, etc.*
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Samuel Watson after Louis Laguerre, *The Murder of Caesar*

c. 1694. Pencil on paper. Trustees of the Chatsworth Settlement
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Louis Laguerre, *Death, Pluto and the Three Fates*, at the north end of the hall ceiling

c. 1692-94. Oil on plaster
Louis Laguerre (painted decoration), Antonio Verrio (altarpiece) and Samuel Watson (reredos), the chapel at Chatsworth

c. 1689-91
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View of the chapel ceiling from the Duke's gallery
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Early eighteenth-century engraving after a statue made for the Royal Exchange
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The west stairs at Chatsworth

c. 1707-08
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Plan of the second floor of Chatsworth
Engraving from Colen Campbell’s *Vitruvius Britannicus*, vol. 1, London, 1715 (colour added)
Fig. 121

*The Fall of Phaeton* on the west stairs at Chatsworth

c. 1707-08
Fig. 122

Antonio Verrio, *The Triumph of Cybele* on the great stairs at Chatsworth

c. 1690. Oil on plaster
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*Apollo and Diana* on the staircase ceiling at Stoke Edith

c. 1705. Oil on plaster (destroyed)
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_Apollo_
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Jove
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Francis Clein, illustration to Book 2 of Ovid's *Metamorphosis*

Engraving made for George Sandys's *Ovid's Metamorphosis Englished, Mythologiz'd and represented in Figures*, Oxford, 1632
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Louis Laguerre, scenes from the story of Phaeton in the second drawing room at Chatsworth

c. 1690. Oil on canvas
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*The Fall of Phaeton* in the coving of the second drawing room

c. 1690. Oil on canvas
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Pencil and pen on paper
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Artist unknown, medal commemorating the coronation of William and Mary
1689. Gold medal (also stamped in silver and copper)
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Peter Vandrebanc after Antonio Verrio, *The Triumph of Charles II*

Engraving on two sheets after Verrio’s painting in the King’s drawing room at Windsor
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*The Rape of the Sabine Women* on the north wall of the upper saloon at Chatsworth 1707-08. Oil on plaster
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Detail of the upper saloon north wall
1707-08. Oil on plaster
Nicholas Poussin, *The Rape of the Sabine Women*

1630s. Oil on canvas. The Louvre, Paris
Fig. 137

Romulus, from the north wall of the upper saloon
1707-08. Oil on plaster
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The Rape of the Sabine Women

c. 1705. Oil sketch. Private collection
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*The Rape of the Sabine Women* from the artist’s sketchbook (f. 32r)

Pencil and pen on paper. British Museum
Fig. 140

Nicolas Poussin, *The Rape of the Sabine Women*

1630s. Pen and wash on paper. Trustees of the Chatsworth Settlement
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Johann Rottenhammer, *The Rape of the Sabine Women*

c. 1604. Oil on copper. Trustees of the Chatsworth Settlement
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Apollo and Daphne from the artist’s sketchbook (f. 3v)

Pen and wash on paper
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Pluto and Proserpina

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Romeyn de Hooghe, *Marauding French Soldiers*

Engraving from Abraham de Wicquefort’s *Advis Fidelle aux Veritables Hollondais*, The Hague, 1673
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Central detail of the upper saloon north wall

1707-08. Oil on plaster
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Artist unknown, *William Cavendish (later 1st Duke of Devonshire) on horseback*

c. 1660. Oil on canvas. Trustees of the Chatsworth Settlement
Fig. 147
Anthony Van Dyck, *Charles I on horseback*

Oil on canvas. National Gallery, London
Fig. 148

The south wall of the upper saloon at Chatsworth

1707-08. Oil on plaster
Fig. 149
Detail of the south wall of the upper saloon
1707-08. Oil on plaster
Fig. 150

Detail of the south wall of the upper saloon

1707-08. Oil on plaster
Fig. 151

The Cavendish insignia in the coving of the south wall of the upper saloon

1707-08. Oil on plaster
Fig. 152

*Justice* in the corner of the south wall of the upper saloon

1707-08. Oil on plaster
Fig. 153

_Hersilia and Romulus among the Gods_ on the ceiling of the upper saloon

1707-08. Oil on plaster
Fig. 154

Hersilia and Juno on the ceiling of the upper saloon

1707-08. Oil on plaster
Part of the east elevation of the King William Building, Greenwich, with the entrance to the painted hall
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Inside the vestibule of the painted hall, Greenwich
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The lower hall of the painted hall, Greenwich, from the east end
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Central section of the lower hall ceiling: *William and Mary surrounded by Virtues*

1708-14. Oil on plaster
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East end of the lower hall ceiling
1708-14. Oil on plaster
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West end of the lower hall ceiling
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The upper hall of the painted hall, viewed from the lower hall
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Upper hall ceiling, Greenwich
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Engraving from [John F. Lampe and Thomas Lediard], *Britannia. An English Opera*, London, 1732
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Plan of the hall showing the three phases of Thornhill’s scheme

Annotated detail of a plan from Colen Campbell’s *Vitruvius Britannicus*, vol. 1, London, 1715
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Proposed plan and elevation for a Royal Naval Hospital, from Wren’s Office
Both c. 1695. Pen and wash
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Plan of the Royal Naval Hospital at Greenwich

Engraving from Colen Campbell’s *Vitruvius Britannicus*, vol. 1, London, 1715
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The first phase of building at the Royal Naval Hospital (to 1710)

Architectural graphic by Andrew Donald for John Bold's *Greenwich: an architectural history*, p. 133
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[Jan Griffier the elder], *Panorama of Greenwich with London in the distance*

c. 1705-06. Oil on canvas
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[Jan Griffier the elder], *Royal Yachts on the Thames at Greenwich*

c. 1712. Oil on canvas
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Simon Gribelin, *The King William and Queen Mary Buildings at Greenwich*

Unpublished engraving, 1699.
Fig. 175
Nicholas Hawksmoor’s annotated plan of the Royal Naval Hospital

C. 1701. Pen and wash, RIBA
Fig. 176
Oil sketch for the lower hall ceiling
C. 1707. Oil on canvas, V&A Museum, London
Fig. 177

Charles Wild, *St George's Hall, Windsor*

c. 1815. Watercolour made for W.H. Pyne’s *Royal Residences*, 1819
Fig. 178

[J.F. Rigaud] after Antonio Verrio, *The Apotheosis of Charles II*. Detail of a drawing of the ceiling of St George’s Hall

c. 1805. Pencil on paper, The Royal Collection
Fig. 179
Antonio Verrio, *Charles II*. Fragment from the ceiling of St George’s Hall, Windsor 1682-84. Fresco, The Royal Collection
Fig. 180

*Mary II and William III.* Detail of the centre of the lower hall ceiling

1708-14. Oil on plaster
Fig. 181
Artist unknown, *Edward VI and the Pope*

c. 1548-49. Oil on canvas
Fig. 182

Artist unknown, *Allegory of the Reformation*

Fig. 183

South-east corner of the lower hall ceiling

1708-14. Oil on plaster
Fig. 184

*John Flamsteed and Thomas Weston observing the moon* in the south-east corner of the lower hall ceiling

1708-14. Oil on plaster
Fig. 185

*The Revolution, or the Landing of the Prince of Orange.* South wall of the upper hall

1718-25. Oil on plaster
Fig. 186

*The Accession, or Landing of King George at Greenwich.* North wall of the upper hall

1718-25. Oil on plaster
Fig. 187

A Protestant history of England

Woodcut from *The Protestant’s Crums of Comfort*, 1690
Fig. 188

Jan Wyck, *The Prince of Orange (William III) on horseback*

1689. Oil on canvas
Fig. 189

George Bower, *The Landing of William at Torbay in 1688*

1688. Silver medal (reverse; also issued in gold)
Fig. 190

R. Arondeaux, *The Landing of William at Torbay*

1688. Silver medal (also issued in gold)
Fig. 191

*The Prince of Orange Lands at Torbay*

c. 1718. Pen and wash on paper. British Museum
Fig. 192

*The arrival of George I at Greenwich*

c. 1718. Pen and wash on paper. British Museum
Fig. 193

*The Prince of Orange Lands at Torbay*

c. 1718. Pen and wash on paper. British Museum
Fig. 194

*The Royal Cavalcade, or Landing of King George at Greenwich*

c. 1718. Pen and wash on paper. British Museum
Fig. 195 (detail of 194)
Fig. 196

*The Landing of King George at Greenwich*

c. 1718. Pen and wash on paper. National Maritime Museum
Fig. 197

Upper section of the west wall at Greenwich

1725-26. Oil on plaster
Fig. 198

*George I and his family* on the west wall at Greenwich

1725-26. Oil on plaster
The royal grandchildren on the west wall at Greenwich
1725-26. Oil on plaster
Fig. 200

Anthony Van Dyck, *Charles I, Henrietta Maria and their two eldest children*

1632. Oil on canvas
Fig. 201

*Self-portrait* on the wall of the upper hall

c. 1725. Oil on plaster