

PORTRAITS OF EDWARD VI FROM HAMPSHIRE COLLECTIONS

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IN the course of making a study of the iconography of Edward VI, several portraits of that King have been traced to Hampshire collections. The problems arising from investigating the history of these pictures underline the desirability of making a general survey of portraits in Hampshire collections in co-operation with the National Portrait Gallery. Two such surveys are being carried out in Lincolnshire and Rutland.¹

Of the three portraits to be discussed in this article, only one has an unbroken documented pedigree of ownership for more than a hundred years. This is the panelled full length study of the young Prince painted *c.* 1540 now in the possession of Mr. Francis Harvey of 4 St. James's Street, London, but once the property of Sir Richard Worsley of Appuldurcombe. It is an early copy of Holbein's portrait of Prince Edward, presented by the artist as a New Year's gift to Henry VIII in 1538/9, now hanging in the Smithsonian Institute of Art, Washington. Had the Worsley version not once belonged to that great 17th century collector, Thomas Howard, Earl of Arundel, and been engraved by Hollar in 1650, its early history would be as obscure as the other two portraits to be mentioned.²

The existence of the second picture was discovered quite by chance, as a result of enquiries made to Agnew's about another portrait, now at St. Thomas's Hospital. A fading label on the back of this fine head and shoulders version of the Windsor three-quarter length of Edward VI, painted *c.* 1545, provided clues to its earlier history – 'Capt. H. A. Franklyn, New Place, Shedfield, Southampton (Marwell Hall, Winchester)'. From the relevant section of the Victoria County History of Hampshire and from various county directories it was possible to piece together further clues; much that was discovered however had to be excluded owing to the inadequate nature of the documentary evidence.

Marwell is traditionally the scene of the marriage between Henry VIII and Jane Seymour. Edward VI is supposed to have visited the Hall on his Southern Progress of 1552. His initials E.R. were carved in stone over the porch of the old house, that was rebuilt in 1816. Edward VI granted Marwell to his uncle Sir Henry Seymour in 1551, and it was in the possession of that family until 1625, passing by inheritance and marriage through the hands of the Mildmays and Paulet St. John's. Until 1858 there was continuity of ownership. In 1867 the Hall passed into the possession of the Standish family who remained there until *c.* 1934. Unfortunately there is no proof (as yet) that the portrait of Edward VI belonged to the Seymour family in the early period of the Hall's history. Following the death of Captain E. W. Standish in 1933 there was a sale of the Hall and its contents, when presumably Captain Franklyn acquired the picture.

¹ In Lincolnshire the survey is being carried out by the Lincolnshire Local History Society.

² Full pedigree of ownership: In the 17th century at Stafford House, in the collection of the Earls of Arundel; sold in 1720; bought by Sir Richard Worsley

of Appuldurcombe; bequeathed by him to the Earl of Yarborough; sold from the Yarborough Collection at Christie's 12th July 1929 (Lot 40) to the present owner for 9,500 gns.

The present owner, Mr. Pelham Borley, resides at Agadir, so the picture is in the custody of Agnew's. Mr. Borley obtained it from another London art dealer in 1954.³

Such gaps in near contemporary knowledge of the movement of pictures from owner to owner are by no means unusual or surprising. A few years ago, I was attempting to trace the whereabouts of a portrait known as 'Sir William Shelley', sold from the Shelley-Rolls Collection at Avington Park by Harris & Co. of Jewry Street, Winchester, on 24th July, 1951 (Lot 10009). The buyer remained anonymous; the price paid was £30. The quest proved to be long, laborious, and completely unsuccessful.

There is a portrait of Edward VI in the collection of Captain W. Tyrwhitt Drake at Bereleigh, near Petersfield. It is one of a series of Kings and Queens of England, beginning with Henry VI, a typical studio production of the late 16th century. A similar group may be seen at Dulwich, commissioned by the College's founder, Edward Alleyn, c. 1600. The Bereleigh Edward VI belongs to the second regnal pattern, associated with the name of William Scrots (Stretes), dating from c. 1550. Other versions are to be found at Windsor, and in the possession of Lord Fairhaven. The history of the Bereleigh Edward VI appears to be completely unknown.⁴

Two recent articles published in *The Amateur Historian* have some bearing on the problems raised in this paper.⁵ But clearly, a look at some of the historical material more specifically associated with Hampshire collections would be of greater use to members of the Field Club. This I propose to do in a further article.

Acknowledgements

The bulk of the material in this article is derived from my late father's, Launcelot Surry, m.s., *Portraits of Edward VI*.

I should like to thank the County Archivist, Mrs. E. Cottrill, M.A., for her assistance with problems arising from the Marwell Hall and Avington Park investigations.

³ Captain Standish died 30th November 1933; his former solicitors report that papers in their possession relevant to the sale have long since been destroyed.

⁴ There is a brief reference to this portrait in O. Millar's *The Tudor, Stuart and Early Georgian Pictures in*

the Collection of Her Majesty the Queen, London, 2 vols., 1963, vol. 1, 66.

⁵ T. R. Leach: *The Recording of Family Portraits*, in vol. vi, no. 3, 1964, 74-79; E. J. Priestley, *Illustrating Local History*, in vol. 7, no. 2, 1966, 59-63.