

# Revealing Thornhill's mythological scene at Hampton Court

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Sir James Thornhill (c1675–1734) was the most successful decorative artist of Baroque England, succeeding and, perhaps, surpassing the Italian Antonio Verrio (c1636–1707), who was responsible for introducing Baroque mural painting into the country in the 1670s.<sup>1</sup> In 1707, the year the old master died, Thornhill, still young and relatively inexperienced, received his greatest secular commission – the ceiling of the monumental hall of the Royal Naval Hospital in Greenwich. His impressive work there, occupying him through the greater part of his career, established Thornhill as the new leading decorative history painter. At long last, an Englishman had achieved prominence in a field previously dominated by foreigners. This also led Thornhill to many major commissions, including the iconic Baroque buildings of St Paul's Cathedral, Blenheim and Hampton Court Palaces. At Hampton Court, where Verrio's last five murals and a series of medallions by the French artist Louis Laguerre (1663–1721) are also to be found, Thornhill decorated the Chapel Royal for Queen Anne, and painted the ceiling of the Queen's State Bedchamber for George I. His mural in the bedchamber was stated by Edward Croft-Murray, and more recently by Simon Thurley, to represent *Leucotoboë restraining Apollo from entering his chariot*, and this reading has been generally accepted.<sup>2</sup> However, recent research into the Baroque State Apartments of Hampton Court has provided the opportunity to reinvestigate Thornhill's enigmatic mythological scene. His mural in fact depicts *The Abduction of Cephalus* (Pl 1),<sup>3</sup> and the artist's use of this myth and the story behind it are examined in detail in this article.

On the death of Queen Anne, the last Stuart, the English Crown passed to George, Elector of Hanover, who became George I in August 1714. The following month, the new King, accompanied by his son George (the King had been divorced in 1694), visited the country so that the succession from the late Queen to the Hanoverian dynasty was orderly and peacefully achieved. The young George was created Prince of Wales, and in October his wife Caroline, the new Princess of Wales, joined him in England, leaving their seven-year-old son Frederick behind in Hanover. The King required the presence of his grandson in Germany as the representative of the House of Hanover, while his son and daughter-in-law would assist him in political and social life in London. In November, the King and the Prince visited Hampton Court, and it was decided that the Queen's State Apartments should be completed so that the princely couple could be appropriately accommodated. Since the death of



1 *The Abduction of Cephalus* by Sir James Thornhill (c1675–1734), 1715. Oil on plaster, 910 x 777 cm. Ceiling of the Queen's State Bedchamber, Hampton Court Palace © Historic Royal Palaces

Queen Mary in 1694, the apartments on her side had been left unfinished, except the Drawing Room or 'Painted Room', which was completed by Verrio in 1705. The King's plans there included a mural in the public bedchamber, for which the coved white ceiling designed by Sir Christopher Wren in the 1690s had been waiting all this time.

The question was to choose the right artist, and this was not an easy task, as the two major political parties had their own ideas and argued on political, artistic and national grounds. The Tory Lord Chamberlain, the Duke of Shrewsbury, favoured Sebastiano Ricci (*bap*1659–1734), a leading Venetian artist who worked in the Italian Baroque tradition, and would have represented continuity with Verrio's work at the Palace; while the Whig First Lord of the Treasury, Lord Halifax, strongly supported Thornhill, by now regarded as the leading English artist of his day. During the quarrel, Halifax asserted that 'if Richi was employ'd he would



2 *King George I* by Sir James Thornhill, 1715. Oil on plaster.  
Detail of the ceiling of the Queen's State Bedchamber, Hampton Court Palace © Historic Royal Palaces

not pay him' for the commission, and that 'Mr Thornhill our Country man has strove against all oppositions & difficulties & now had got near the very Top of the Mountain & his grace [i.e. Shrewsbury] would thro' him down & crush all his endeavours. wick would prevent & discourage all countrymen everafter to attempt the like again'.<sup>4</sup> Nationalism was a strong argument: Halifax won, and Thornhill was appointed.

The work started soon afterwards, and by June 1715 Thornhill had completed 'the painting of the bedroom of the Prince and Princess of Wales at Hampton Court' to the great satisfaction of his commissioners. The Board of the Office of Works, including Sir Christopher Wren and Sir John Vanbrugh, stated that it was 'skilfully and laboriously performed' and requested the Lords of the Treasury that the sum of '£457 10s might be allowed him, including all gilding, decoration, and history painting, being at the rate of £3 11s per yard, which price is inferior to what was always allowed to Seignor Vario, for works, in our opinion, not so well executed'.<sup>5</sup> In fact, Verrio had been paid £400, excluding gilding, thirteen years earlier for the painted ceiling, of a similar size and purpose, in the King's Great Bedchamber. The universal praise Thornhill received for this work, and his appointment for the decoration of St Paul's ultimately led him to the highest position. The King appointed him History Painter-in-Ordinary in June 1718, and Sergeant-Painter on the death of Thomas Highmore in March 1720. Two months later, Thornhill was finally knighted on his successful completion of the dome of St Paul's, and became the first native painter to receive this honour. He was also appointed Master of the Painter-Stainers' Company in October that year.

It is unclear whether or not Thornhill was given *carte blanche* to choose the main theme of the mural for the Queen's State Bedchamber, but the King probably ordered the inclusion of portraits of the Hanoverian dynasty, and must have approved the modello before the execution of the final version.<sup>6</sup> The official bedchamber, a public room for the ceremonial *lever* and *coucher* to which privileged members of the court had access, was also used as a tool of propaganda. The coves, transformed into a three-dimensional classical design framing the open sky, contain monochrome pairs of muscular male statues in each corner, and elliptical niches on each side, where oval medallions, surrounded by groups of putti, rest on velvet cushions. These medallions, providing

an opportunity for Thornhill to demonstrate his talent as a portraitist, introduce the principal members of the royal family over three generations. They are also important records as official portraits, particularly the medallions of Prince George and Princess Caroline, which preceded the full-length portraits executed by the court painter Sir Godfrey Kneller in 1716.<sup>7</sup>

Thornhill's medallions, resembling enlarged miniature portraits, show the sitters in head and shoulders format. George I, wearing the Garter with his regalia displayed on the cushion (Pl 2),<sup>8</sup> is enthroned on the west side just above the canopy of the bed.<sup>9</sup> At his side, two pairs of angels present the caduceus of Mercury, the All Seeing-Eye, the sun of Clearness, and the sword of Justice. Another, holding the trumpet of Fame, crowns the King with his laurel wreath. The medallion on the north side shows George Prince of Wales, dressed in his ceremonial Garter robes, his hat adorned with his badge of feathers held by an angel at his side. Another angel represents Heroic Virtue,<sup>10</sup> while others hold respectively the fasces of Royal Power and a laurel wreath alluding to Prince George's status as the heir to the throne. On the south wall, Princess Caroline faces her husband, with a small bunch of roses – a double symbol of Love and England. At her side, angels show a pumpkin and grapes as images of Plenty, the mirror of Prudence, and the shield and helmet of Wisdom.<sup>11</sup> The last medallion, portraying little Frederick, the representative of the House of Hanover in Germany, appears on the east side facing his grandfather the King. On his right, a pair of angels plays with a dove, the symbol of Peace, while on the other side another pair is seen with a lamb, the symbol of Humility. One holds a trumpet in anticipation of his future fame. Thornhill's use of angels holding the attributes of deities grouped around velvet cushions laden with symbols is strongly reminiscent of his earlier ceiling in the Royal Pew of the Chapel Royal (Pl 4).

To complete the political agenda, a selection of arts and sciences are depicted in each corner of the cove in terracotta monochrome, an allusion to royal patronage. The south-east corner is partly obscured by a reddish curtain, thus leaving seven useable spaces into which Thornhill has placed his own version of the Seven Liberal Arts. Reading clockwise from the south-west corner, these are Literature, Painting, Architecture, Mathematics, Astronomy, Music and



3 *The Abduction of Cephalus* by Annibale Carracci (1560–1609), 1601. Oil on plaster. Detail of the ceiling of the Carracci Gallery, Palazzo Farnese, Rome © Ambassade de France en Italie, photograph: Zeno Colantoni

4 *Putti presenting the Regalia, with symbols of Justice, Peace and Plenty* by Sir James Thornhill, 1711. Oil on plaster. Central panel of the ceiling of the Royal Pew, Hampton Court Palace © Historic Royal Palaces

Sculpture.<sup>12</sup> For his design, Thornhill cleverly borrowed some ideas and elements from the adjacent room (the Drawing Room) such as the greenish monochrome festoons, the shells, the pattern of the double triumphal arch, the angels round the coves and the large pinkish curtains, so that the suite of apartments now designed for Prince George and Princess Caroline remains entirely harmonious.<sup>13</sup>

Thornhill's *pièce de résistance* is the depiction of *The Abduction of Cephalus*, represented in the open sky, which was derived from the Greek myth.<sup>14</sup> The Goddess of the dawn, Eos (or Aurora in Roman mythology), fated to fall in love with a succession of mortal youths, eventually becomes bored with her elderly husband Tithonus, and seeks consolation with a young lover, Cephalus, a hunter and Athenian Prince. Cephalus, newly married to his beloved Procris, rejects Eos's advances, causing her to neglect her morning duties. Cupid restores peace in the universe by shooting his arrow at Cephalus, and Eos carries him off to the heavens in her chariot. There Cephalus, passionately in love with his dear wife, resists the seductive goddess. Frustrated by his indifference, Eos fills the young Prince with doubts about Procris' fidelity, and releases him so that he can test her. Cephalus, in disguise, tries to seduce his wife by offering her jewels. Greatly tempted, Procris falls into the trap, at which point Cephalus reveals his identity and drives her away. The unfortunate Procris finds protection from Artemis, the Goddess of the Hunt, who gives her a hound and a javelin which never misses its mark, and sends her back in disguise to Cephalus. Procris challenges Cephalus by offering him the hound and the javelin, and this time he succumbs to the temptation. Learning from their mistakes, the couple are then reconciled. But Procris continues to fear that her husband may be unfaithful again, and spies on him. During a hunt, she hides in a thicket into which Cephalus throws his javelin, convinced a wild beast is there. But to his horror he finds he has killed his wife.

The ancient myth probably owed its popularity across Europe to the play *Favola di Cefalo* by the Ferrarese court poet Niccolò da Correggio (1450–1508),<sup>15</sup> as it continued



thereafter to inspire artists as a classical theme. In the Palazzo Farnese, the monumental cycle of frescoes of *The Love of the Gods*, executed for Cardinal Odoardo by the Bolognese Annibale Carracci (1560–1609), includes a medallion representing Cephalus and Eos (Pl 3).<sup>16</sup> From the 1620s to 1640, the Frenchman Nicolas Poussin (1594–1665) was active in Rome – the magnet for all ambitious European artists – and, using this opportunity to study Italian painting, would have doubtless known the Carracci frescoes. Around 1630, he produced a series of easel paintings on various mythological subjects, and at least two of these show Cephalus's rejection of Eos.<sup>17</sup> Sir Peter Paul Rubens (1577–1640), who played a key diplomatic role in European politics, received a commission from Philip IV of Spain consisting of a series of paintings to decorate his hunting lodge, Torre de la Parada, near Madrid. The series, made around 1636–7, includes the myth *The Abduction of Cephalus*, for which the sketch still exists.<sup>18</sup> The poet Gabriello Chiabrera (1552–1638) wrote a libretto, based on the same myth, for the opera *Il Rapimento di Cefalo*, which was largely composed by Giulio Caccini (1551–1618). On the 9th October 1600, this opera was performed in the theatre of the Palazzo Uffizi,



5 *The Abduction of Cephalus* by Sir James Thornhill, 1710. Oil on plaster, 335 x 173 cm. Ceiling panel of the Dining Room, Hanbury Hall © The National Trust, Michelle Hill and Perry Lithgow Partnership

Florence, to celebrate the wedding of Marie de' Medici and King Henry IV of France by proxy.<sup>19</sup> It must have been greatly acclaimed, as the royal couple commissioned their court poet Nicholas Chrétien, Sieur des Croix, to translate the Italian libretto into French. This new version was used for a further performance, given in September 1606 to celebrate the baptism of the Dauphin, the future Louis XIII.<sup>20</sup> The myth of *The Abduction of Cephalus* alludes to Conjugal Love, a moral extolling the virtues of mutual fidelity, loyalty and trust in marriage, and was thus significant for the royal image. In this context Thornhill's depiction of it for the princely couple at Hampton Court makes perfect sense.<sup>21</sup>

There, in the Queen's State Bedchamber, Thornhill has created a staged setting for the myth, revealed by the curtain which has been drawn back, and the winged male figure in the corner, who, with the help of some putti, pushes the night away. Cephalus, clothed in blue,<sup>22</sup> is shown in his last attempt to reject Eos's embraces, with Cupid in attendance along with amoretti – symbols of love. Eosphorus, the Morning Star, shines above them, while a female figure holds spring flowers in her hand, and another a jug from which water flows. The winged goddess's chariot, drawn by white horses, is ready to depart, as the dawn now breaks over the horizon, and the clouds of night roll away. Tithonus lies still asleep beneath the blanket of night, while Procris reposes



6 *Design for three ceiling panels for Hanbury Hall* by Sir James Thornhill, 1710. Pen and ink on paper, 29.4 x 18 cm © The Samuel Courtauld Trust, The Courtauld Gallery, London

serenely in the lap of Morpheus. Cephalus's inquisitive hound Laelaps, held on a lead by a putto, observes the scene. The scheme is highly appropriate for a bedroom, and in perfect harmony with the natural elements, as the room faces east where the dawn breaks every morning.

Thornhill's sophisticated and theatrical mural derived from a version with which he had first experimented five years earlier for the lawyer Thomas Vernon at Hanbury Hall, Worcestershire. The scene there, originally painted in a small rectangular panel on the ceiling of the Withdrawing Room, shows the principal characters: Cephalus rejecting Eos before her chariot (Pl 5). Above them shines the Morning Star, while below an angel looks after the hound. The room, subsequently converted with its adjacent Lobby into a dining room, has conserved its panel, along with a grisaille, originally part of the lobby. Thornhill's small panel is faithful to his original sketch (Pl 6),<sup>23</sup> apart from the position of the hound, shown sitting on his own in the sketch, and a javelin held in Cephalus's left hand, which has disappeared in the painted version. On the other hand, the central part of the Hampton Court version shows significant differences, along with close similarities with the Hanbury Hall panel. At Hanbury, Eos, wingless, wears a white drapery, and appears on the left-hand side of Cephalus, who holds up his hands as a sign of rejection. In the later version, she appears with wings and in a pink and cinnamon drapery on the other side of Cephalus. He is still clothed in blue, but only raises his right arm. The Morning Star, dressed in yellow, and the hound are in the same position in both cases. The chariot is more prominent and elaborately treated in the early version, while the horse shown in profile on the right-hand side reappears at Hampton. Finally Thornhill has re-introduced the javelin represented in his early sketch, which is now held by the angel behind Cephalus and Eos.

Thornhill's representation at Hanbury Hall seems to have been as puzzling as his later version at Hampton Court, and been associated with different Apollo stories,<sup>24</sup> including 'Aurora, goddess of the dawn, encouraging Apollo, the Sun God, to ride his chariot across the heavens and bring daylight to the earth'.<sup>25</sup> If Eos (Aurora) has been correctly identified, on the other hand the male figure cannot be Apollo, Eos's brother. Apollo is traditionally represented in yellow with a solar disc around his head – symbol of his role as the Sun God – and often shown with a lyre,<sup>26</sup> while the hunter Cephalus, generally clothed in blue, and sometimes carrying a javelin, is normally accompanied by his hound. Thornhill's sketch and panel clearly show Cephalus's attributes, not Apollo's; the chariot is Eos's. To understand fully Thornhill's *The Abduction of Cephalus* at Hanbury Hall, it has to be seen in the context of the other myths of love that

the artist painted there: Ares, the God of War, disarmed by Aphrodite, the Goddess of Love, in the Great Parlour;<sup>27</sup> Boreas, the North Wind, carrying off the Nymph Oreithyia, in the Lobby; and Selene (although represented as Artemis, Goddess of the Moon and the Hunt), and her beloved Endymion the shepherd, in the Bedchamber. The last perfectly mirrors the myth of Eos and Cephalus, and even triumphs over it. Selene, who had learnt from her sister's mistake, asked Zeus to grant both eternal life and youth to Endymion, whereas Eos had only asked him to grant eternal life to Tithonus, causing him to age. Although the ceilings of the Great Parlour and the Bedchamber at Hanbury have subsequently lost their murals, all the relevant sketches have survived, and these document Thornhill's plan precisely.<sup>28</sup>

Interestingly a mural, attributed to the Venetian Giovanni Antonio Pellegrini (1675–1741), on the ceiling of the Fifth State Room at Boughton House, Northamptonshire, a property owned by the Duke of Montagu, also depicts *Cephalus and Aurora* (Pl 7). There the painting, dated 1708–9, shows a fully staged version of the myth.<sup>29</sup> Eos (Aurora), dressed in pink, and Cephalus, clothed in blue (as expected), both sitting in a chariot drawn by white horses, look at Cephalus's hounds held on the lead by an angel, while putti hold small bunches of flowers and Cupid shoots his arrow into Cephalus's heart. The Morning Star shines above them all, while in the top left hand corner male figures push away the night. In the foreground, Hermes watches the departure of the chariot, while Chloris, reclining next to Demeter, is offered a basket of flowers by a youth, all strongly illuminated. Below them, Procris and Artemis, engaged in conversation, and Morpheus and Tithonus, still sleeping in the lower left corner, remain in the dark.

By 1710, Thornhill and Pellegrini were the two candidates still in competition to decorate St Paul's Cathedral, and they obviously knew one another. Thornhill must have seen Pellegrini's mural, and was influenced by the myth, as his composition is reminiscent of his rival's. The top section of Pellegrini's work shows clouds pushed away in the same corner; the middle section illuminates Cephalus and Eos on the chariot with the Morning Star flying above, while the lower section represents the night where Procris and Tithonus are kept away from the new lovers. Thornhill's sketchbook contains a draft of an elaborate version of a very similar theme.<sup>30</sup> In this, the figures of Cephalus and Eos have been inked over, and it seems clear that Thornhill based his Hanbury Hall panel on this draft. The rest of the sketch, which is lightly pencilled, shows Eos's chariot drawn by horses mounted by putti, and led by the Morning Star, along with winged figures, while the sun rises in the background. In the lower right corner, a male winged figure, probably Morpheus, lies asleep. In the other lower corner another group is represented, including a female figure, possibly Procris. On an isolated sheet of the same sketchbook, Thornhill listed a series of classical myths and symbolic groups, which includes 'Cephal: & Aurora', confirmation that he was familiar with this myth.<sup>31</sup>

If Pellegrini and Thornhill revived this ancient myth, they were not the first to introduce it into England. Laguerre had painted a mural depicting *Cephalus and Aurora* at Castle Bromwich Hall in 1698–9. There, Sir John Bridgeman and his wife Mary commissioned the architect William Winde for the redecoration of the castle, including murals for the Great Stairs and Lady Bridgeman's Closet by the French artist.<sup>32</sup> The myth of Cephalus and Eos was designed for the closet, Mary's private room, and was inspired by 'ye 7 Booke of Ovide Metomorphosis, vide Sands Translation his remarks padge



7 *Cephalus and Aurora*, Giovanni Antonio Pellegrini (1675–1741), 1708–9. Oil on plaster, 785 x 462 cm. Ceiling of the Fifth State Room, The Trustees of the 9th Duke of Buccleuch's Chattels Fund, photograph: Mark Asher

263'.<sup>33</sup> This refers to George Sandys' English translation of Ovid, which had been first published in 1632. This book became a desirable item for any educated English household, and provided an essential companion for artists. Laguerre's new painting, in which patroness and architect were involved as much as the artist, was begun in July 1698.<sup>34</sup> By February 1699 Laguerre had completed the work, and Winde sent a very detailed and enthusiastic letter to Lady Bridgeman. He wrote that 'the peece wch I hope will please yr Ladpe, it is well finished and full of worke', and gave the following description of the scene: 'Cephalus and AURORA are the principall figures – 4 Cupids, a chariot and a pegasus, and cloude'.<sup>35</sup> It would have been interesting to compare this work with Thornhill's later versions, but sadly it has not survived.<sup>36</sup>

Thornhill's commission at Hampton Court for the ceiling of the Queen's State Bedchamber gave him the ideal opportunity and sufficient space to develop this myth fully, which he had been unable to do before – Hanbury Hall is a truncated version. His final scheme is both atmospheric, with the use of bright, soft colours, and subtle chiaroscuro, and cleverly orchestrated, with the use of harmony and drama. With *The Abduction of Cephalus* Thornhill also completed the series of myths of love (or abduction), which Verrio had begun at the Palace, with *Selene and her beloved Endymion* in the King's Great Bedchamber, and *Mars in the lap of*

*Venus* in the King's Little Bedchamber, which complement each other perfectly. Thornhill's mural was carefully planned, as he used this delightful myth both as a symbol of Conjugal Love, and at the same time, through the images of

the Hanoverian dynasty and royal patronage, as a vehicle of propaganda. Almost 300 years later, Thornhill's myth at Hampton Court, which demonstrates the mastery of his Baroque vision, has finally been revealed.

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- 1 For Verrio, see Cécile Brett, 'Antonio Verrio: his career and surviving work', and Brett Dolman, 'Antonio Verrio and the royal image at Hampton Court', *The British Art Journal*, 10.3 (2009/10): 4–28.
- 2 Edward Croft-Murray, *Decorative Painting in England 1537–1837*, 2 vols, London 1962, 1:269. Simon Thurley, *Hampton Court: A Social and Architectural History*, New Haven & London 2003, 247. In Croft-Murray's words: 'The ceiling in question, the main subject of which is Apollo and Leucothoë, is a pleasantly coloured, well preserved and easily accessible example of Thornhill's mature style, but calls for no special comment' (Croft-Murray, op cit, 75). According to legend, Leucothoë (Leucothea in Greek), a beautiful mortal princess, was loved by Apollo, who disguised himself as Leucothoë's mother to gain entrance to her chambers. The pictorial representation traditionally shows Apollo and Leucothoë in her chambers.
- 3 *Explore Hampton Court Palace*, Historic Royal Palaces 2010, 48. In his *Deliciae Britannicae*, Bickham described the allegory as 'Aurora, rising out of the Ocean in her golden Chariot, drawn by four White Horses' (George Bickham, *Deliciae Britannicae*, London 1742, 102). Croft-Murray clearly disagreed with this interpretation.
- 4 G. Vertue, *Note Books*, 1:45.
- 5 *Treasury Papers*, 192:68, 20 October 1715. The equivalent of £457.10s today would be roughly £37,000.
- 6 *Sketch design for the ceiling of the Queen's State Bedchamber at Hampton Court Palace* by Sir James Thornhill, 1714–5. Oil on canvas. 73.5 x 64 cm. Soane Museum Collection, inv no. P126 (HR). The painted version is faithful to the modello, with the exception of one or two details, which are noted below. There is also a drawing in the Royal Collection: *Design for the Queen's State Bedroom*, Hampton Court by Sir James Thornhill. 1714–5. Pen and brown ink with grey wash over pencil on paper. 27.1 x 19.8 cm (RCIN917762). According to Croft-Murray, another drawing related to the ceiling was in the late Sir Oliver Millar's Collection. Its current location is unknown. Sketches of alternative designs for the walls are mentioned in the British Museum Collection (British Museum, inv. no. 1884,0726.40.43r-44r-45r)
- 7 *George II, when Prince of Wales and Caroline of Ansbach, when Princess of Wales* by Sir Godfrey Kneller, 1716. Royal Collection, RCIN406073 and RCIN405313.
- 8 These include the sceptre, missing in the modello.
- 9 The King appears in the same pose and costume as in the head and shoulders portrait after Kneller, now in the National Portrait Gallery (*George I* after Sir Godfrey Kneller, c1714. National Portrait Gallery, inv no. NPG488). This may indicate that Thornhill painted his medallion of the King from Kneller's portrait, rather than from life. The other likenesses were probably, and in the case of the absent Prince Frederick, certainly based on existing portraits.
- 10 The modello shows only Hercules' attributes (club and lionskin). The angel representing Heroic Virtue, and that of Cleanness, appear to be derived from Caesar Ripa's *Iconologia or Moral Emblems*, London 1709, nos. 317 and 49. This book was a valuable source for artists.
- 11 The grapes and the shield do not appear in the modello.
- 12 Among a list of subjects in Thornhill's sketchbook appears the '7 librl : Arts.' (British Museum, inv. no. 1884,0726.40.144v). In Classical Antiquity, these comprised Grammar, Rhetoric, Logic, Arithmetic, Astronomy, Geometry, and Music. After 1500, Architecture, Sculpture, and Painting, regarded previously as crafts, gained recognition as noble Arts, and acquired equal status with the others. Thornhill substituted Literature for the Trivium, and Mathematics for Arithmetic and Geometry, to leave space for the Visual Arts.
- 13 Thornhill was familiar with Verrio's work, particularly at the Palace, where he himself undertook the decoration of the Chapel Royal for Queen Anne in the early 1710s. He had possibly worked with Verrio as an assistant in the 1700s as well, as his sketchbook contains some details from the Queen's Drawing Room and a copy of the mural of the King's Bedchamber (British Museum, inv no. 1884,0726.40.113v–114r).
- 14 Ovid, *Metamorphoses*, Book VII.
- 15 Edmund G Gardner, *Dukes and Poets in Ferrara*, Kessinger Publishing 2006, 484. Correggio's play, in *Ottava rima* and interspersed with choral interludes, was performed for the marriage of Guilo Tassoni and Ippolita de' Contrari in January 1487.
- 16 The cartoon for this, which is attributed to his brother Agostino Carracci, belongs to the National Gallery. *Cephalus carried off by Aurora in her Chariot* by Agostino Carracci, c1597. National Gallery, inv no. NG147.
- 17 *Cephalus and Aurora* by Nicolas Poussin, c1629–30. Hovingham Collection. *Cephalus and Aurora* by Nicolas Poussin, c1630. National Gallery, inv no. NG65. It seems that Poussin painted two further versions of the same subject (Humphrey Wine, *The Seventeenth Century French Paintings*, National Gallery Company 2002, 300–1). One of the four paintings may have well been executed for Cassiano dal Pozzo, Poussin's major patron and friend in Rome.
- 18 *Aurora abducting Cephalus* by Sir Peter Paul Rubens, c1636–7. National Gallery, inv no. NG2598.
- 19 John S Powell, *Music and Theatre, 1600–1680*, Oxford University Press 2000, 165–7. Tim Carter, *Journal of Seventeenth-Century Music*, University of Illinois Press 2003, 1–2. Caccini conducted the performance, which involved an ensemble of 100 singers and instrumentalists, before an audience of 3000 gentlemen and 800 ladies. The opera was the centrepiece of a lavish pageant, costing the enormous sum of 60,000 scudi.
- 20 Powell, *ibid.* *Le Ravissement de Cépbalé*, containing a 'cantique présenté a Monseigneur le Dauphin, le jour de son baptesme', was the first pastorale to be published in France (1608). Elizabeth Jacquet de la Guerre (1665–1729), a protégée of Louis XIV, composed the opera *Cépbalé et Procris* in his honour, to a libretto by Joseph-François Duché de Vancy, which was loosely based on the Greek tale. Introduced by a prologue celebrating the glory of the Sun King, it was first performed on 15 March 1694 at the Académie Royale de Musique.
- 21 In view of his amorous exploits, the emphasis on Conjugal Love seems to have had little effect on the Prince of Wales. Henrietta Howard, Countess of Suffolk, appointed Lady of the Bedchamber to Princess Caroline, was for many years his principal mistress.
- 22 In the modello, Cephalus' clothes are grey. Thornhill may have used a fugitive or cheaper pigment in place of the precious ultramarine.
- 23 *Design for three ceiling panels – Dining Room, Hanbury Hall, Worcestershire* by Sir James Thornhill, c1710. Pen and brown ink on paper, 29.4 x 18 cm. Witt Collection, inv no. D.1952.RW2225. The sketches for the Great Parlour and the Lobby are on the same sheet of paper as that of the Drawing Room.
- 24 Croft-Murray, op cit n2, 270. James Lees-Milne, 'Hanbury Hall, Worcestershire', *Country Life*, 1431 (1968): 69. Lees-Milne, *English Country Houses, Baroque, 1685–1715*, Hamlyn Publishing 1970, 130.
- 25 *Hanbury Hall and Garden*, The National Trust 2010, 20.
- 26 In his sketchbook, Thornhill wrote a list of gods and goddesses with their symbolic colours, in which 'Appollo. Bright yellow' appears (British Museum, inv. no. 1884,0726.40.106r). Elsewhere in the same sketchbook, rough sketches of Apollo show him with a solar disc and a lyre in his hand (British Museum, inv no. 1884,0726.40.12r, 13v, 14r).
- 27 This has not been identified by the National Trust (op cit n25, 22). However the sketch is clear enough for the subject and principal characters to be identifiable (see n23). In the centre, the couple, sitting on a cloud, is surrounded by other figures. The male figure, with a helmet and a spear, is Ares, while the female figure next to him is Aphrodite, attended by Cupid at her feet.
- 28 *Bedchamber at Hanbury* by Sir James Thornhill. c1710. Pen and brown ink with brown-grey wash on paper, 17.7 x 19.5 cm. British Museum, inv. no. 1865,0610.1345. This was perhaps never carried out. See also n23 above.
- 29 With Marco Ricci, Pellegrini was invited to England in 1708 by Charles Montagu, the British Ambassador at Venice, then Earl and later first Duke of Manchester. The work must have been commissioned by the Duke of Montagu soon after, and completed before his death in 1709. At his death, payments were still owed to craftsmen, including £80 to Thornhill for painting a coach and chariot. (Geoffrey Beard, *Craftsmen and Interior Decoration in England, 1660–1820*, Bloomsbury Books 1981, 140). Tessa Murdoch, *Boughton House: the English Versailles*, Faber and Faber 1992, 73. Boughton House also contains a series of murals by Louis Chéron (1660–1725), his largest surviving decorative commission.
- 30 c1710. Graphite with pen and brown ink. 35.6 x 23.1 cm. British Museum, inv no. 1884,0726.40.34v. The work is believed by the museum to represent *Leucothoë restraining Apollo from driving his chariot*.
- 31 British Museum, inv no. 1884,0726.144v.
- 32 The works were all in oil on canvas, including the Great Stairs, which was thought by Croft-Murray to be oil on plaster (Croft-Murray, op cit n2, 1:251).
- 33 *Ibid.*, 63. Letter of 19 February 1698/9.
- 34 A fascinating correspondence from Winde to Lady Bridgeman, now in the archive of the Earl of Bradford, reveals the involvement of all three in the creation of the design (*ibid.*, 62–3). Laguerre received 'the sum of 7 guineas for a picture about 7 foote, 2 inches square' in March 1699 (*Country Life*, 9 May 1952, 1408).
- 35 Croft-Murray, op cit n2, 63. Laguerre was asked to paint the overdoor panel to complete the decoration of the closet. By the autumn of the same year, Lady Bridgeman and Winde were in correspondence about the new design, and Winde suggested she should have 'a continue-action of the History of Cephalus ye wife of whom presents her husband with a dogge & Iaveling, her name is Procris and afterward by chance kill[ed] by her Husband'. The panel depicted *Procris giving the Spear to Cephalus*.
- 36 In the 1960s, the Castle, unoccupied since the death of the Dowager Countess of Bradford in 1936, was in very bad condition, and was sold by the Bridgeman family. The painting of the Great Stairs was removed and sent to Weston Park, the family's principal property, where it is today. The fate of the other works is unknown.