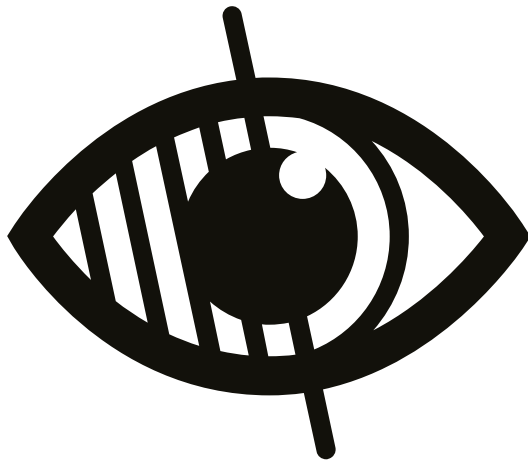


# Large Text Labels

**George IV**  
Art & Spectacle



# Welcome to the Chambers Gallery

The label text follows the order in which works are displayed in the gallery.

Please ask a warden for assistance if you have any difficulty.

# George IV

## ART & SPECTACLE

George IV (1762–1830) had a lifelong fascination with art and architecture and formed one of the greatest collections of paintings and decorative arts in Europe.

The eldest child of George III and Queen Charlotte, George was clever and wilful, and railed against his parents' authority. As a young man he became known for his mistresses, drinking and his dandyish clothes. Satirists issued prints which criticised his lifestyle, and his exploits were recounted with horror in newspapers. In 1811, when his father became unable to rule through mental illness, George was appointed Prince Regent. He became King on his father's death in 1820. He was an unpopular monarch, whose lavish lifestyle was out of touch with a country suffering from economic hardship and political turmoil.

George's collection of art furnished his residences, which themselves were masterpieces designed by leading architects. His carefully choreographed spectacles displayed the magnificence of monarchy, chief among them his coronation. George's purchases remain some of the greatest works in the Royal Collection. His architectural vision created the palaces in London and Windsor still used today.



William Heath, *All the World's a Stage,*  
*and one man in his time plays many parts*, 1824

© Royal Pavilion & Museums, Brighton & Hove

Robert Seymour (1798–1836)

## **The Great Joss and his Playthings**

c.1829

Etching with hand colouring

Seymour's satirical print was made at the end of George's life to criticise his extravagant expenditure and love of 'oriental'-style art and architecture. It shows him as an obese man in Chinese dress surrounded by his spoils, among them Brighton Pavilion (on the shelf behind) and the giraffe he kept as a pet in Windsor Great Park. Such critical prints helped to shape public opinion of George at the time, and continue to colour our view of him today.

Presented in 2017

RCIN 751279

James Watson (c.1739–90) after Catherine Read  
(1723–78)

**His Royal Highness George Prince of Wales  
& Prince Frederick**

c.1766

Mezzotint

As a child George was regarded as the hope of the nation. This print shows him, with his brother Frederick (later Duke of York), holding an olive branch to represent Peace. Despite occasional disagreements, the two brothers remained close until Frederick's death in 1827.

Purchased in 1800

RCIN 605074

Sir Francis Chantrey (1781–1841)

**George IV**

1826

Marble

Here we see George IV dressed as a Roman emperor or general, appearing both lofty and amiable. Chantrey's idealised portrait, created in 1821 at the time of the coronation, became the king's official sculptural likeness. Several versions of the bust were made; this example was intended as a gift for George's favourite brother, Frederick.

Commissioned in 1825

RCIN 2136

Sir William Beechey (1753–1839)

**George IV when Prince of Wales**

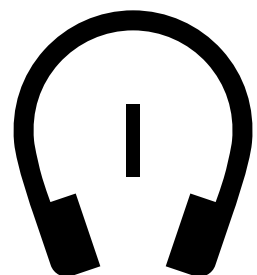
1803

Oil on canvas

Beechey's dashing military portrait was one of George's favourites. It shows him in the uniform of the 10th Light Dragoons, the regiment of which he was given nominal command in 1793. Despite George's military ambitions, as heir to the throne he was forbidden an army career, a restriction which caused him much frustration. This version was commissioned by George as a gift for his brother Edward, Duke of Kent.

Commissioned in 1803

RCIN 400511





Sir Thomas Lawrence (1769–1830)

## Head of George IV

c.1820

Black and coloured chalks

Sir Thomas Lawrence was the greatest portrait painter of George's reign. This drawing from the life formed the basis for a number of paintings of George, including the state portrait of the king in his coronation robes, which is displayed in the final gallery of the exhibition. George and Sir Thomas enjoyed each other's company, and this drawing captures the king in a relaxed and contemplative pose.

Purchased in 2004

RCIN 933873

John Raphael Smith (1751–1812)

after Thomas Gainsborough (1727–88)

**His Royal Highness George, Prince of Wales**

c.1783

Mezzotint with pencil

John Raphael Smith (1751–1812)

after Thomas Gainsborough (1727–88)

**His Royal Highness George, Prince of Wales**

1789

Mezzotint

These prints of George as the handsome young heir to the throne are in the fashionable technique of mezzotint, which allowed the printmaker to reproduce the rich tones of an oil painting. Smith reissued the print a number of times between 1783 and 1813, updating the portrait each time. These two impressions show George's changing appearance between 1783 and 1789. The earlier print has pencil marking on the figure and may have been a proof used by the artist to indicate changes to the plate. If so, Smith struggled to reflect

George's appearance in an accurate yet flattering manner.

Both prints in the Royal Collection by 1900  
RCINs 605110 and 605116

George Stubbs (1724–1806)

**George IV when Prince of Wales**

1791

Oil on canvas

Stubbs's portrait shows George riding in Hyde Park. He wears fashionable dress in the buff and blue colours associated with the Whig politicians who formed the political opposition. George loved clothes and horses, spending lavishly on both. He remained fond of this painting and in 1822 moved it to the secluded retreat in Windsor Great Park where he spent the last years of his life.

Probably painted for George

RCIN 400142

Sir David Wilkie (1785–1841)

**George IV at Holyrood House: A Portrait Sketch**

c.1822–3

Oil on panel

After his coronation in 1821, George travelled to Ireland, Hanover and Scotland. He was the first reigning monarch to visit Scotland since Charles II. His arrival at the Palace of Holyroodhouse in Edinburgh was captured by David Wilkie in a large oil painting, for which this is a study. George is dressed in Field Marshal's uniform and wears the Order of the Thistle, the senior order of chivalry in Scotland.

Purchased in 2018

RCIN 408655

George was a significant patron of portrait miniatures, many of them of himself, commissioned as gifts for friends and family. His favourite miniature painter was Richard Cosway, who produced over seventy such works for George, often showing him in fashionable dress or historical costume. While Cosway worked on a small scale, Henry Bone's large-scale miniatures after oil paintings were equally favoured.

1. Richard Cosway (1742–1821)

**George IV when Prince of Wales**

c.1795

Watercolour on ivory

Presented to Queen Mary, 1940

RCIN 421469

2. George Engleheart (1752–1829)

**George IV when Prince of Wales**

1801–2

Watercolour on ivory

Painted for Princess Augusta;

bequeathed to Queen Victoria, 1857

RCIN 420207

3. Richard Cosway (1742–1821)

**Snuffbox with miniature of George IV when**

**Prince of Wales**

1787–95

Watercolour on ivory, tortoiseshell, enamel, diamonds

Presented to Queen Mary, 1911

RCIN 4412

4. Richard Cosway (1742–1821)

**George IV when Prince of Wales**

c.1783–4

Watercolour on ivory

Bequeathed to Queen Victoria, 1857

RCIN 420005

5. Richard Bull (1721–1805)

**George IV when Prince of Wales**

1793

Watercolour on ivory

Acquired after 1910

RCIN 420984

6. Henry Bone (1755–1834) after

Thomas Phillips (1770–1845)

**George IV when Prince of Wales**

**1818**

Enamel

Presented to Queen Mary

RCIN 421448



# 1762

Birth of George, eldest child of George III and Queen Charlotte, who is granted the title Prince of Wales

# 1783

George comes of age and is given Carlton House as his London residence

# 1795

Marriage of George, Prince of Wales and Caroline of Brunswick

# 1796

Birth of Princess Charlotte of Wales, only child of George, Prince of Wales and Caroline of Brunswick

# 1811

George is made Prince Regent after his father is incapacitated by mental illness

# 1817

Death of Princess Charlotte of Wales

# 1820

George III dies and George ascends the throne as George IV

# 1821

George IV is crowned at Westminster Abbey

# 1830

George IV dies at Windsor Castle

*Throughout the exhibition 'George IV' is used to refer to George throughout his life.*

# Family & Friends

George formed a large and impressive collection of portraits. This included many depictions of his parents and fourteen siblings, and of his Stuart ancestors whose descendants pursued a rival claim to the British throne. George was particularly fascinated by Charles I, himself a great collector, and Charles II, who restored the monarchy in 1660 after the English Revolution.

The miniaturist Richard Cosway, a close friend and artistic adviser during the 1780s and 1790s, painted miniatures of George's sisters and friends. Cosway's elegant portraits were used as tokens of affection between George and his favourite mistress, Maria Fitzherbert. By contrast, George's marriage to Princess Caroline of Brunswick was extremely unhappy, and there are few portraits of her in the Royal Collection.

As Prince of Wales, George gathered his own informal court, frequented by society beauties and politicians who opposed his father's Tory government. His drinking and womanising became the focus of satirical prints, which provide a contrast to the formal, respectful portraits that George so enjoyed. But George also organised serious entertainments at his London residence, among them chamber music concerts, fêtes and at least one celebrity fencing display.



S. W. Fores (pub.),  
*The Prodigal Son*,  
1787

© The Trustees of  
the British Museum

Associate of Sir Peter Lely (1618–80)

**Charles II**

c.1676

Red chalk (offset and worked up)

George bought this drawing as a work by the Dutch artist Adrian van der Werff, whose name is inscribed in the bottom right corner, but the artist has not been identified. The drawing was probably made in preparation for a print of Charles II. It is an offset (made by pressing damp paper against another chalk drawing) that has been worked up in red chalk in the area of the face.

Purchased in 1805

RCIN 912839

Samuel Cooper (1609–72)

**Charles II**

1660/62

Black and red chalks on faded brown paper

Cooper made this drawing as a model for the coinage issued for Charles II after the monarchy was restored in 1660. George gave it to his father, George III, as a present to mark the anniversary of Charles II's restoration on 29 May, although the year of the gift is not recorded.

Presented to George III

by George when Prince of Wales

RCIN 914040

Published by John Bowles (1701?–79) and Carrington  
Bowles (1724–93)

**Coronation Procession of James II (right-hand half)**

c.1790

Etching and engraving with hand colouring

George's fascination with his Stuart ancestors extended to seventeenth-century ceremonies. In the months before he was crowned in 1821, he studied historical precedent by buying numerous prints of the coronation procession of James II in 1685. His close examination of earlier dress and ritual was reflected in the costumes and settings for his own coronation.

Probably purchased in 1821

RCIN 750178

Anonymous

**Thalpolectrum Parturiens: or the Wonderful  
Product of the Court Warming-Pan**

c.1719–66

Engraving

The legitimacy of James Francis Edward Stuart, the 'Old Pretender', son of James II, was challenged in a rumour that he had been smuggled into his mother's bedchamber in a warming pan. This print was intended to throw doubt upon his claim to the throne. The Stuart subject matter, coupled with the portrait of an attractive lady, was undoubtedly the source of the print's appeal for George.

Purchased in 1813

RCIN 603552



Gerard Edelinck (1640–1707)

Jacques III. Roy d'Angleterre &c.

c.1704–7

Engraving

George's interest in the Stuarts saw him form a fine collection of material relating to the heirs of James II, who continued to claim the throne after the king's overthrow in 1688. This French engraving shows the sixteen-year old son of James II as 'James III, King of England'. The title has been printed from a second plate, which was probably added to impressions printed after the sitter assumed the claim to the throne on the death of his father in 1701.

Purchased in 1816

RCIN 603505

English (?)

**Locket containing hair of Charles I**

c.1620 (with additions, 1813)

Gold, enamel, Burmese ruby, diamond

Of all the Stuart monarchs, George was especially fascinated by Charles I, the great collector king. In 1813 he was able to encounter him in person when Charles I's coffin was exhumed from the vault of St George's Chapel, Windsor, at the prince's request. A lock of Charles I's hair was cut and placed in this seventeenth-century locket, which George then presented to his daughter, Princess Charlotte.

Collection of Princess Charlotte;

acquired by Queen Victoria before 1896

RCIN 43778

Bedford Master

(active c. early 15th century)

**Last Judgement from The Sobieski Book of Hours**

c. 1430–40

Illuminated manuscript on vellum

*Original manuscript displayed 15 November 2019 –*

*20 March 2020; facsimile displayed 23 July –*

*1 November 2020*

This book of hours, largely illustrated by one of the greatest fifteenth-century artists, the Bedford Master, was inherited by Cardinal Henry Stuart, second son of James Francis Edward Stuart, from his mother Maria Sobieska. Although the cardinal claimed the British throne as Henry IX, George III awarded him a pension. In gratitude York bequeathed this manuscript to George, Prince of Wales.

Bequeathed to George by

Henry Stuart, Cardinal York

RCIN 1142248

Peter Edward Stroehling (1768–c.1826)

**George III**

1807

Oil on copper

RCIN 404865

**Queen Charlotte**

1807

Oil on copper

RCIN 404863

**Princess Sophia**

1807

Oil on copper

RCIN 404864

**Princess Amelia**

1807

Oil on copper

RCIN 404871

## **Princess Augusta**

1807

Oil on copper

RCIN 404869

## **Princess Mary**

1807

Oil on copper

RCIN 404866

## **Princess Elizabeth**

1807

Oil on copper

RCIN 404870

These paintings show George's parents George III and Queen Charlotte, and five of his sisters. The king and queen are shown with Windsor Castle in the background. The princesses appear in imaginary interiors with the attributes of artistic accomplishments such as embroidery, painting and music.

Stroehling's detailed portraits were painted on copper in the manner of the Dutch cabinet pictures that George loved. Each of these paintings cost 200 guineas (£210), a considerable sum when compared to the 30 guineas (£31 10s) that George paid a year later for the pair of equestrian portraits hanging at the opposite end of this gallery.

Commissioned in 1807

Alfred Edward Chalon (1780–1860)

## Princess Charlotte of Wales

c.1817

Oil on panel

Princess Charlotte was the only child of Caroline of Brunswick and George IV. This portrait is by the Swiss artist Alfred Chalon who was famous for his luxurious depiction of fabrics. It was probably painted shortly after Charlotte's marriage to Leopold of Saxe-Coburg-Saalfeld in 1816. The princess's death in childbirth only a year later occasioned nationwide mourning.

Presented to Queen Victoria, 1853

RCIN 405449



Thomas Rowlandson (1757–1827)

**Filial Piety!**

1788

Etching with hand colouring

When this print was published in 1788, George considered suing the publisher Samuel Fores. It shows him and his drunken friends stumbling into his sick father's bedroom. Such allegations of poor behaviour threatened George's (ultimately unsuccessful) attempt to be made Regent during the king's illness in 1788–9. Unsurprisingly, this impression was not acquired for the Royal Collection until the reign of Queen Victoria.

Purchased by Queen Victoria, probably in 1854

RCIN 810287



Thomas Rowlandson (1757–1827)

**The Golden Apple, or the Modern Paris**

1785

Etching

George purchased this print in 1790. It shows him as the Trojan hero Paris choosing which of three beauties will receive a golden apple. Here, the three beauties are the duchesses of Devonshire, Rutland and Gordon. None was George's mistress, but such prints drove rumours of illicit liaisons. Despite this, George seems to have been flattered rather than offended by the depiction.

Purchased in 1790

RCIN 810123

Thomas Rowlandson (1757–1827)

## Who Kills Fi(r)st for a Crown

1790

Etching with hand colouring

This large satirical print contrasts George's attempt to be appointed Regent in 1788 with the actions of his friend Philippe, duc d'Orléans. At the top, an elegant George is shown as a huntsman whose hounds decorously pursue the British crown. At the bottom, a dishevelled Orléans rides behind a pack of dogs which violently attack a stag wearing the French crown. Orléans was suspected of encouraging discord to advance his own claim to the French throne. The print suggests that although George's actions had been seemly, those of his French counterpart were not.

Purchased in 1790

RCIN 810385



Miniatures such as these were not only a means of recording a likeness, they could express affection for the sitter. George favoured the fluid brushwork of Cosway, who painted numerous miniatures for the prince between 1780 and 1808. These include portraits of his sisters, his mistress Maria Fitzherbert and his close friend Georgiana, Duchess of Devonshire. Anne Mee received fewer commissions from George, but painted nineteen miniatures to form a 'Gallery of Beauties' of fashionable ladies at the court. Among the beauties was the Marchioness of Hertford, who was part of George's most intimate circle.

I. Anne Mee (1770–1851)

**Isabella, Marchioness of Hertford**

1812–14

Watercolour on ivory

Painted for George when Prince Regent

RCIN 420869

2. Richard Cosway (1742–1821)

**Princess Amelia when a Child**

c.1790

Watercolour on ivory

Probably painted for George when Prince of Wales

RCIN 420003

3. Richard Cosway (1742–1821)

**Princess Sophia**

c.1792

Watercolour on ivory

Probably painted for George when Prince of Wales

RCIN 420001

4. Richard Cosway (1742–1821)

**Princess Mary, Duchess of Gloucester**

c.1795

Watercolour on ivory

Probably painted for George when Prince of Wales

RCIN 420647

5. Richard Cosway (1742–1821)

**Georgiana, Duchess of Devonshire**

c.1774–82

Watercolour on ivory

First recorded in the Royal Collection in 1870

RCIN 420124

6. Richard Cosway (1742–1821)

**Maria Fitzherbert**

c.1789

Watercolour on ivory laid on card

Probably painted for George when Prince of Wales

RCIN 420928

Richard Cosway (1742–1821)

**Maria Fitzherbert**

c.1789

Pencil and watercolour

One of Richard Cosway's finest drawings, this shows George's lover, Maria Fitzherbert, sitting in a rustic glade. She wears a portrait miniature of George around her neck. The pair met in 1784 and secretly married in 1785, although the ceremony was not legitimate as George could not marry without his father's consent. This elegant private commission provides a contrast to the public caricatures of Fitzherbert, who was the frequent target of satirical printmakers.

Probably commissioned by George; purchased in 2019

RCIN 935221

Richard Cosway (1742–1821)

**Caroline, Princess of Wales and Princess Charlotte**

c.1797

Pencil and watercolour

Cosway made this delicate tinted drawing of George's wife, Caroline, and their daughter, Charlotte, a year after Charlotte's birth. George married Caroline, a German princess, in 1795, but the pair disliked each other immediately. As a result, very few portraits of Caroline are in the Royal Collection: this one was owned by the sitter and was acquired only in the Victorian period.

In the Royal Collection by 1883–7

RCIN 452410

John Doyle ('HB') (1797–1868)

## The Throne in Danger

1828

Pen and ink over pencil, coloured with watercolour,  
some changes made to the design in brush

Doyle's drawing is a design for one of the many satirical prints that attacked George in the final years of his reign. It shows him seated on the throne with the Prime Minister, the Duke of Wellington, standing before him while his mistress, Lady Conyngham, peeps through a curtain behind. Wellington and Conyngham both held great influence and this satire expresses public distrust of their power over George.

Purchased in 1957

RCIN 917823



Published by John Marshall Junior  
(active c.1820)

## **The Kettle calling the Pot ugly names**

1820

Etching with hand colouring

In 1820 George tried to dissolve his marriage to Caroline by a bill in Parliament. This satire shows the couple as a pot and kettle hurling insults. The sticks fuelling the flames under the princess bear the names of her supporters Henry Brougham ('Broom'), Alderman Wood and Bartolomeo Pergami, while the 'green bags' refer to the bags of evidence gathered against Caroline. The many satires published at this time were the subject of a government enquiry.

Purchased 2018

RCIN 751290

Alexandre-Auguste Robineau  
(1747–1828)

**The Fencing-Match between the  
Chevalier de Saint-Georges and  
the Chevalier d'Eon**

c.1787–9

Oil on canvas

This painting records a fencing display that took place at Carlton House on 9 April 1787. It shows the Chevalier d'Eon (right) scoring a hit against the Chevalier de Saint-Georges (left). George, Prince of Wales can be seen standing behind the two sparring figures.

Both of the combatants were celebrities. D'Eon was a decorated soldier, diplomat and spy, who had left France for London when Louis XVI came to the throne. In London, D'Eon lived as a woman and earned money through celebrity fencing matches. Saint-Georges, from Guadeloupe, was a master swordsman and a talented composer, who counted Mozart among his acquaintances.

This painting is a rare depiction of life at Carlton House, where George held such entertainments as part of a glittering alternative court that rivalled his father's official establishment.

Probably painted for George  
RCIN 400636



# Private Pursuits

Much of George's patronage was intended to reinforce his public image, but he also collected works to amuse himself in his private hours. Theatrical, view and satirical prints and drawings entertained him after dinner, when (if not hosting a lavish party) he would sit with a close circle of friends looking through portfolios of prints. He read widely, from Classical history to the novels of Jane Austen, which he greatly enjoyed. No precise records of the appearance of George's library at Carlton House survive, but a bill of 1806 indicates that the room was furnished at that date with bookcases, tables and reading stands of ebony inlaid in ivory. The bookcases, their contents, and tables here are from the Carlton House library, although they have been altered in the nineteenth century.

George's collections provided him with a freedom that he did not enjoy in real life. Through his books, prints and drawings he could learn about those countries he was unable to visit in person, and follow the military campaigns in which his father refused to let him participate. His collections are witness to his particular fascination with French history and culture, an interest that would inform his collecting throughout his life.



S. W. Fores (pub.), *A Cool Pipe in Pall Mall!*,  
1800

© The Trustees of the British Museum

Louis Carrogis de Carmontelle (1717–1806)

**Charles-Alexis Brûlart, comte de Genlis**

c.1765

Watercolour with pencil and black and red chalk

Carmontelle specialised in elegant portraits of figures in the household of his employer, the duc d'Orléans, among them this drawing of the seated comte de Genlis. Genlis's wife was lady-in-waiting to the duke's son, Philippe, and was a respected author: George owned many of her books. By 1828, this drawing would have evoked nostalgia for pre-Revolutionary France, with which George was fascinated.

Purchased in 1828

RCIN 913119

Jane Austen (1775–1817)

**Emma: a novel in three volumes**

1816

Printed book

George was an avid reader of novels, and particularly of Jane Austen's sharp social commentaries, keeping a set of her works in each of his residences. *Emma* was dedicated to the prince after Austen was given a tour of Carlton House by his librarian James Stanier Clarke, who hinted that such a dedication would be much appreciated. Austen obliged but was critical of George, deploring his poor treatment of his wife, Caroline.

Presented on behalf of the author

RCINs 1083626 (volume 1),

1080108 (volume 2) and

1080109 (volume 3)



William Hogarth (1697–1764)

**Hudibras: The Frontispiece**

1725

Pen and ink with pencil and wash

**Hudibras sallying forth**

1725

Red and black chalks

These designs were made by Hogarth for two of his illustrations to Samuel Butler's comic poem about an arrogant and incompetent knight, Sir Hudibras (seen in 'Hudibras sallying forth' with his squire Ralpho). George purchased many prints and drawings by the artist.

Purchased in 1813

RCINs 913459–60



Sir Joshua Reynolds (1723–92)

David Garrick

1768

Oil on canvas

George formed a fine collection of paintings by Sir Joshua Reynolds, among them this portrait of the artist's friend, the celebrated actor David Garrick. Garrick is shown in the character of the merchant Kitley from Ben Jonson's *Every Man in His Humour* (1598), a play written to 'sport with human follies'. Kitley's jealous character is captured by Reynolds in Garrick's sideways glance and clenched fist.

Purchased in 1812

RCIN 406984

Thomas Worlidge (1700–66)

**Mr Theophilus Cibber, the Comedian**

1735

Pencil on vellum

The celebrated actor Theophilus Cibber specialised in comic roles. This drawing shows Cibber during the period when he was a leading figure at the Drury Lane theatre in London. George never saw Cibber perform: the actor perished in a shipwreck four years before the prince was born.

Purchased in 1810

RCIN 452429

Various printmakers

**Prints of David Garrick in character**

c.1752–80

Etchings

George made bulk purchases of small theatrical prints, which often cost only a few pence. These all show David Garrick, the most celebrated actor of his day. Many of George's theatrical prints were pasted into volumes to form a 'History of the Stage'. These albums, which were broken up after George's death, included fine etchings such as Thomas Worlidge's portrait (bottom centre) as well as inexpensive prints.

Purchased for George's collection of theatrical prints  
RCINs 654944, 654975, 654977, 654980, 654982,  
654992, 654001–2, 654005

George Vertue (1684–1756)

**William Penkethman as Don Lewis in *Love Makes a Man* by Colley Cibber**

c.1725

Pen and grey wash with watercolour

George purchased this fine drawing of William Penkethman to paste into one of the volumes of his 'History of the Stage'. Penkethman, a celebrated comic actor, is shown as one of the lead characters in the comedy *Love Makes a Man* by Colley Cibber, father of Theophilus Cibber, whose portrait is displayed to the right.

Purchased in 1821

RCIN 913579

John Hoppner (1758–1810)

**Franz Joseph Haydn**

1791–2

Oil on canvas

When Haydn met George in 1791 he described the prince as ‘the most handsome man on God’s earth; he has an extraordinary love of music and a lot of feeling, but not much money.’ George was also struck by his meeting with the composer, commissioning this portrait by John Hoppner. The painting was not finished by the time Haydn left England, but George ordered work on the canvas to cease, appreciating the ‘striking likeness’ that Hoppner had captured.

Commissioned in 1791

RCIN 406987



Biagio Rebecca (1735–1808)

**The Opera House: the auditorium**

c.1793

Watercolour, bodycolour and gum arabic with pen and ink over pencil

The Italian decorative painter Biagio Rebecca worked for George at Carlton House and Brighton Pavilion. This drawing may provide evidence that he also worked at the King's Theatre, or Opera House, in the Haymarket. It has recently been connected with a rebuilding of the theatre in the early 1790s, in which George took a great interest.

Purchased in 1804

RCIN 917079

Giovacchino and Pietro Belli (1756–1822 and 1780–1828)

## Arch of Constantine

c.1808–15

Marble and gilt bronze

Of the three models of antique arches acquired by George from Rome, it was the Arch of Constantine that served as the inspiration for his own great triumphal monument in the aftermath of the Battle of Waterloo. Designed by John Nash, the arch originally stood in front of Buckingham Palace but was later moved to the corner of Hyde Park, where it is now known as Marble Arch.

Purchased in 1816

RCIN 43918



# Napoleonic Wars

Between 1803 and 1815, Europe was dominated by a series of wars prompted by the territorial ambitions of Napoleon Bonaparte of France. Different alliances were formed to prevent Napoleon expanding his influence beyond the French border, and battles were fought from Russia to the Iberian Peninsula. Although he did not have practical military experience, George, as Prince Regent, became the figurehead of the opposition to Napoleon, bringing together a conference of allied powers in London in 1814. He was widely credited with the formation of the alliance that finally defeated Napoleon at the Battle of Waterloo on 18 June 1815.



Published by Pierre Jean (1754–1829)

**Plan de la Bataille d'Austerlitz**

1805

Engraving with hand colouring

The MP Thomas Creevey was at Brighton Pavilion at the time of the 1805 Battle of Austerlitz, in which Napoleon's forces fought the combined armies of Russia and the Holy Roman Empire. He recorded that George and his guests studied maps of the area and discussed the possible outcome of the engagement. This French print was acquired a few months later, once it was known that Austerlitz was a French victory that had allowed Napoleon to expand his influence further through Europe.

Purchased in 1806

RCIN 712608



After Lieutenant Pym (active c.1811)

**French Imperial Eagle of the 8th regiment**

**taken at Barrosa**

**1811**

Etching with hand colouring

This print is dedicated to George, who as Prince Regent was head of the British army. It was published to celebrate the British victory at the Battle of Barrosa, part of the war against Napoleon's French forces which was fought on the Iberian Peninsula. During the fighting, the eagle standard of the 8th Infantry Regiment was captured by British soldiers and brought back to London.

Purchased in 1815

RCIN 750667

Fernando Brambila (1763–1834)

and Juan Gálvez (1774–1847)

**Ruinas de Zaragoza:**

**Vista de la Yglesia del Convento  
de S. José Tomada desde el Patio**

1812

Etching and aquatint

Brambila and Gálvez published this view of the ruined church of the convent of St José Tomada as one of a set of aquatints made in the wake of the siege of the Spanish city of Zaragoza by the French army in 1808. George purchased such prints as a means of informing himself about the progress of the Napoleonic Wars.

Presumably acquired c.1812–13

RCIN 755999.h

French

**Marshal Jourdan's Baton**

1804

Wood, velvet, gold and thread

Marshal Jourdan was a commander of the French army. His baton, a symbol of authority, was found amongst his personal baggage captured at the Battle of Vittoria on 21 June 1813, when a combined British, Portuguese and Spanish army under the Marquess (later Duke) of Wellington defeated French forces. The baton was sent from Spain to be laid 'at the feet' of the Prince Regent, a gift which delighted George.

Presented by Arthur Wellesley,

Marquess of Wellington

RCIN 61176

Queen Charlotte

(1744–1818)

**Letter to the Prince Regent**

22 June 1815

This is one of many messages of congratulation which George received after the Battle of Waterloo. Although George was not present at the battle, he was widely considered to have been the catalyst for the alliance that came together to defeat Napoleon, putting an end, as his mother writes, 'to this melancholy renewal of war'.

Royal Archives

GEO/MAIN/36748

Denis Dighton (1792–1827)

**Russian Army: Officer of the Imperial Guard**

1814

Watercolour over pencil with gum arabic

George formed an important collection of drawings of military uniform, which were kept in his Armoury at Carlton House. He bought this drawing directly from the military artist Denis Dighton, who was appointed military draughtsman to the prince in 1815.

Purchased in 1814

RCIN 915144

Martinet, Paris (publisher)

**Galerie des Enfants de Mars, ou collection des divers uniformes de tous les Corps composant la ci-devant Garde**

c.1817

Printed book

George's interest in military uniform was well known. This book of illustrations of French uniform was a gift from Louis-Philippe, son of Philippe 'Egalité', duc d'Orleans, who had been executed in 1793. Louis-Philippe lived in exile under Napoleon but returned to France after the Battle of Waterloo, and was crowned as King of the French in 1830.

Presented by Louis-Philippe, duc d'Orléans in 1817

RCIN 1082307

Frederick, Baron Eben (1771–1832)

**Observations on the utility of good riflemen both in the infantry & cavalry**

c.1804–6

Baron Eben served as Captain in the 10th (or Prince of Wales's) Regiment of Light Dragoons in 1804–6, and dedicated this manual to his Colonel, the Prince of Wales (later George IV). He was keen to encourage constant practice of aiming and firing, both for the development of manual dexterity and for 'the material influence upon the martial spirit of the whole corps'.

Dedicated to George as Prince of Wales

RCIN 1047356



Sir David Dundas (1735–1830)

**Cavalry formations**

1775

Manuscript with watercolour illustrations

Dundas was a widely respected soldier and writer on military tactics. His experience of action in both Europe and Cuba was brought to bear on this treatise, which examines various theoretical manoeuvres against an unnamed enemy.

Acquired for the library at Carlton House

RCIN 1047113

John Augustus Atkinson (1775–1831)

## **Dragoons and Light Infantry**

c.1805

Ink counterproof with pen and ink, pencil and watercolour

## **Baggage Wagon**

c.1805

Ink counterproof with pen and ink, pencil and watercolour

John Augustus Atkinson specialised in book illustrations, many of them military scenes. These two drawings were probably made in preparation for prints, and then sold once Atkinson had no further need of them. George was an eager collector of such scenes, which showed the adventure and camaraderie of military life that he found so appealing.

Purchased in 1807

RCINs 916415 and 916417

Magimel, Paris (publisher)

**Réglement sur l'uniforme des Généraux, des Officiers  
des Etats-majors des armées et des places**

1803

Printed book

Magimel, who issued this book of rules for army uniform,  
was a specialist military publisher.

Acquired for the library at Carlton House before 1815

RCIN 1082268

Henry Bone (1755–1834)

after Annibale Carracci (1560–1609)

**Holy Family ('The Silence')**

1814

Enamel on copper

George commissioned the miniature artist Henry Bone to make a number of enamel paintings after works by leading artists and Old Masters. These were displayed in splendid carved frames. This example is after a painting by Annibale Carracci which was in the collection of George III. By 1816, a group of Bone's enamel copies were hanging in George's bedroom at Carlton House.

Commissioned in 1814 and 1804 respectively

RCIN 404281



Annibale Carracci

(1560–1609), Holy Family  
(‘The Silence’), c.1599–1600,  
oil canvas

RCIN 404762

John Hayter (1756–1818)

**A Report upon the Herculaneum manuscripts,  
in a second letter, addressed, by permission,  
to His Royal Highness The Prince Regent  
1811**

Printed book

George's chaplain John Hayter was one of a number of scholars who tried to read the thousands of damaged papyri which had been discovered at Herculaneum in 1752. George took a great interest in the project, and in 1819 paid the chemist Humphry Davy to attempt to unroll the manuscripts.

Probably presented by the author in 1811

RCIN 1079863

Francesco Panini (1745–1812)

## **Four Views of St Peter's and the Vatican**

c.1770

Etchings with watercolour and bodycolour

George bought these impressive prints, heavily coloured to look like drawings, from a London print dealer, paying 10 guineas for the view with gold paint and 8 guineas each for the three others. Although most of George's brothers travelled to Europe, he was not permitted by his father to leave the country, a prohibition which greatly frustrated him. Such prints allowed him to experience the foreign cultures of which he could otherwise only dream.

Purchased in 1799

RCINs 705163.b, .c, .d and .f

David Allan (1744–96)

**The Opening of the Carnival:**

**The Obelisk near the Porta del Popolo, Rome**

1775

Pen and brown wash with some corrections in pencil  
and on an attached flap at the bottom

The Scottish artist David Allan made a set of lively drawings of tourists in Rome, which was purchased by George in 1812. This shows the opening of the annual carnival, and would have appealed to George as much for its scenes of revelry as for its depiction of Rome's splendid architecture.

Purchased in 1812

RCIN 913351

Giovacchino and Pietro Belli (1756–1822 and 1780–1828)

## Arch of Septimius Severus

c.1808–15

Marble and gilt bronze

Although he never experienced the traditional Grand Tour which allowed his contemporaries to visit Rome, George nonetheless purchased souvenirs of the city. He acquired three models of the great triumphal arches which stood in the ancient Forum, recreations that included the original sculptural figures. A second model from the series is shown opposite.

Purchased in 1816

RCIN 43916



George IV's intense interest in seventeenth-century France led him to collect portraits of the French monarchs and members of their courts, ranging from full-size sculpture to these smaller-scale representations. He favoured works by the enamel painter Petitot, buying some 50 miniatures by the artist, of which at least 27 portrayed Louis XIV. Many of these enamels were set into snuffboxes.

1. Jean Petitot (1607–91)

**Snuffbox with miniature of Louis XIV**

c.1680; snuffbox c.1735

Tortoiseshell, gold, enamel

Acquired in 1919

RCIN 3983

2. French

**Ring with a bas-relief of Louis XII**

early 19th century

Rubelite tourmaline, gold, enamel

Purchased in 1827

RCIN 65381

3. French

**Henri IV**

second half of the 17th century

Appliqué mother-of-pearl, cowrie shell, silver gilt

Possibly purchased in 1789

RCIN 65197

4. Jean Petitot (1607–91)

**Cardinal Mazarin**

c.1661

Enamel

Possibly purchased in 1807

RCIN 421372

5. Jean Petitot (1607–91)

**Portrait of a Lady, called Marie, Marquise de Sévigné**

c.1644–60

Enamel

Probably purchased by George IV;

first recorded in the Royal Collection

during the reign of Queen Victoria

RCIN 421373

6. Jean Petitot (1607–91)

**Louis XIV**

c.1660

Enamel

Probably acquired by George IV when Prince Regent

RCIN 421379

Jacques-Fabien Gautier D'Agoty (1716–85)

**Henri IV, King of France**

c.1741–60

Mezzotint with engraving printed in four colours

This mezzotint is a superb example of early colour printing, but George was probably more interested in it as a portrait of Henri IV, whom, he said, he 'admire[d] almost to the point of extravagance'. Conservation examination for this exhibition has revealed that the print was framed and hung to look like a painting early in its history.

Perhaps purchased in 1811

RCIN 616654

Johann Gottfried Müller (1747–1830)

**Louis Seize**

1792–3

Engraving

The inscription on this fine engraving describes Louis XVI as ‘victim’, suggesting the work dates from around the time of his arrest in 1792 and execution in 1793. It is one of many prints of the deposed Bourbon family that George purchased. George would have prints such as this in mind when he commissioned Sir Thomas Lawrence to paint his own coronation portrait (displayed in the final gallery).

Purchased in 1799

RCIN 617363

Charles Percier (1764–1838)

and Pierre-François-Léonard Fontaine (1762–1853)

**Description des Cérémonies et des Fêtes qui ont  
eu lieu pour le Couronnement de Leurs Majestés  
Napoléon . . . et Joséphine**

1807

Printed book

George acquired this magnificent record of the coronation of Napoleon and Josephine as Emperor and Empress for his library at Carlton House.

Purchased after 1807

RCIN 1046693

Jean-Baptiste Isabey (1767–1855)

## The Congress of Vienna

1815

Pen and ink with wash

The congress which met in Vienna after the abdication of Napoleon in 1814 sought to settle peace in Europe after the turmoil of the Napoleonic Wars. Although the congress declared Napoleon an outlaw, by the time it concluded he was already making his way to Paris in another bid for power, which would culminate in his defeat at the Battle of Waterloo (1815). George bought this impressive group portrait after seeing it exhibited in London in 1820. It probably appealed in part due to his personal pride at the allied defeat of Napoleon.

Purchased from the artist in 1820

RCIN 451893.a



John Raphael Smith (1751–1812) after Sir Joshua  
Reynolds (1723–92)

**His Most Serene Highness Louis Philippe Joseph,  
Duke of Orleans**

1786

Mezzotint

Louis Philippe, duc d'Orléans, spent time in London before the French Revolution. There, he socialised with George and his brothers. Taking the name 'Philippe Égalité' (Equality) for his espousal of revolutionary ideals, Orléans was nonetheless executed with other members of the French Royal Family in 1793. George commissioned the painting on which this mezzotint was based.

Purchased in 1813

RCIN 640933



Baron François Gérard (1770–1837) after Baron Auguste Gaspard Louis Desnoyers (1779–1857)

## **Napoleon le Grand**

1808

Engraving

At £63, this is the most expensive print George ever purchased and one of a large number of prints he bought in the week he finally became Prince Regent. George's enthusiasm for this print was undoubtedly due to his fascination with Napoleon, who had commissioned the engraving to mark his coronation as emperor in 1804, although the print took four years to complete.

Purchased in 1811

RCIN 617722

Charles Parrocel (1688–1752)

**Charles, Prince de Nassau**

c.1725–50

Oil on canvas

**A Man on Horseback**

c.1725–50

Oil on canvas

Parrocel's period of service with a cavalry regiment led him to specialise in equestrian and military paintings. These portraits were first hung in the Armoury on the top floor of Carlton House. George's fondness for them is evident in his choice in 1823 to move them to Royal Lodge in Windsor Great Park, the secluded residence where he largely lived in the last years of his life.

Purchased in 1808

RCINs 403389–90

Adam-François van der Meulen (1632–90)

## The Building of Versailles

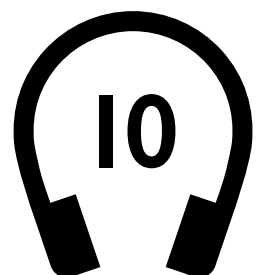
c.1680

Oil on canvas

George was captivated by the court of Louis XIV and by the gorgeous palace which the French king had built at Versailles. He collected a number of scenes of life at Louis's court by the Flemish artist Van der Meulen. This painting was among those George lent to his daughter Princess Charlotte to hang at her residence of Warwick House, just around the corner from Carlton House.

Purchased in or before 1809

RCIN 406554



After Guillaume Coustou the Elder (1677–1746)

## The Marly Horses

c.1740

Bronze

These sculptures once stood in the Circular Room of Carlton House. They are bronze reductions of the large marble sculptures created for Louis XV for the Château de Marly, near Versailles, which were much admired for their dynamic forms. There was an added appeal for the Prince Regent in their association with the *ancien régime*.

Purchased in 1813

RCIN 44189

James Ward (1769–1859)

**Nonpareil**

1824

Oil on panel

**Monitor**

1821

Oil on canvas

James Ward was a superb equestrian artist. He worked in the stables at Carlton House to fulfil his commission to paint three of George's horses, of which two are displayed here. The bay Nonpareil ('Without Compare') was George's 'favourite charger'. The horse stands in front of Windsor Castle, shown before George's extensive renovation which increased the height of the Round Tower.

Commissioned by George

RCINs 405018 (Nonpareil) and 405017 (Monitor)

# Welcome to the Pennethorne Gallery

The label text follows the order in which works are displayed in the gallery.

Please ask a warden for assistance if you have any difficulty.

# Carlton House

Carlton House, on London's Pall Mall, was presented to George when he came of age in 1783. Over the next forty years he created an elegant sequence of colourful interiors, rich in textiles, filled with masterpieces of furniture, sculpture, porcelain and paintings, many of them purchased in Paris in the aftermath of the French Revolution. Among them were Dutch and Flemish Old Master paintings by artists such as Rembrandt, Rubens and Teniers. These hung in carefully arranged groups above elegant furniture with elaborate veneers or incorporating porcelain and hardstone panels with gilt-bronze mounts. At Carlton House George first experimented with schemes in a Chinese fantasy taste, which would later bear fruit at the Royal Pavilion, Brighton.

During the Regency and in the early years of George IV's reign, Carlton House became the centre of court life, its lavish interiors acting as backdrop to increasingly spectacular entertainments. The building, however, suffered from structural defects and in 1827 it was demolished. Its furnishings were reused in the new architectural schemes at Buckingham Palace and Windsor Castle that became the focus of the final decade of George IV's life.



George Cruikshank, *The Grand Entertainment*, 1814

© The Trustees of the British Museum



Attributed to François Rémond (1747–1812)

**Two candelabra**

c.1787

Gilt bronze, enamel

Acquired c.1794

RCIN 2692

English

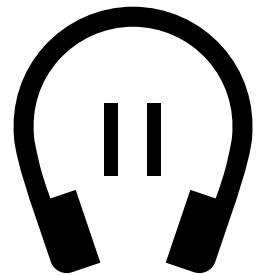
**Two pedestals**

c.1794

Gilded pine, mahogany, composition ornament and marble

Acquired c.1794

RCIN 2592



A key influence on the earliest interior schemes at Carlton House was the *marchand-mercier* (dealer-decorator) Dominique Daguerre. Daguerre acted as a designer but was also able to acquire the older works of French furniture so much admired by George. These candelabra and their associated pedestals, which may follow one of Daguerre's designs, originally formed a set of eight, supplied for the Great Drawing Room (later Throne Room).

Sèvres porcelain factory

**Vase angora or vase angola**

1772

**Vases à batons rompus**

1772

**Vases chapelet**

c.1764–72

Soft-paste porcelain, gilt bronze

George's love of French decorative arts was, above all, apparent in his collection of Sèvres porcelain. At Carlton House he amassed a vast array of vases and dining wares, taking advantage of the sales in Paris following the French Revolution to purchase some of the finest pieces available. These five vases, matched to make a set or garniture, were displayed on the principal floor.

Three of the vases purchased in 1813,  
the remaining pair first recorded in 1826

RCINs 36101, 36103.1–2 and 153.1–2

Thomas Gainsborough (1727–88)

**Diana and Actaeon**

c.1785–8

Oil on canvas

This unfinished work is the only surviving mythological scene by Gainsborough. The artist was known personally to the prince, having worked extensively for George III and Queen Charlotte. George purchased the painting at a bargain price from Gainsborough's nephew. It was recorded in the store at Carlton House, valued at a modest 20 guineas (£21).

Purchased in 1797

RCIN 405077

Adam Weisweiler (1744–1820)

## Commode

c.1785

Oak, mahogany, marble, gilt bronze

George was reliant on several agents to travel to France and buy works of furniture on his behalf. His French confectioner, François Benois, was able to visit Paris even under the travel restrictions imposed during the Napoleonic Wars. Benois bought porcelain, sculpture and items of furniture for Carlton House, among them this elegant commode which was placed in an ante-chamber alongside George's bedroom.

Purchased in 1821

RCIN 2596

# Brighton Pavilion, Windsor Castle & Buckingham Palace

Away from London, George spent much time at the fashionable seaside resort of Brighton. There he rebuilt a seafront residence – today's Brighton Pavilion – in a fantastical 'oriental' style, inspired by the art of China, India and Japan.

As king, George inherited Windsor Castle and Buckingham House. He immediately began to transform these in collaboration with leading architects and interior designers. Under the guidance of John Nash, Buckingham House became the grand Buckingham Palace. At Windsor, Jeffry Wyattville's work in the Gothic

revival style acknowledged the long history of the site, which had been a royal residence since 1086.

As with all George's architectural projects, interiors were designed to accommodate his fine collection of paintings and decorative arts in splendid rooms that provided an appropriate setting for the spectacle of monarchy.

John Samuel Agar (1773–1858)

**The Music Room,**

**Brighton Pavilion**

1838

Etching with aquatint and hand colouring

The Music Room is one of the most spectacular interiors of Brighton Pavilion. Dragons twist around the columns that support the domed roof and wall panels are painted with scenes of Chinese life. The concert shown may be that given by Gioachino Rossini, who performed at the pavilion in 1823.

Acquired by Queen Victoria

RCIN 708000.ai

Humphry Repton (1752–1818)

**West Front of the Pavilion, towards the Garden**

1806

Pen and ink with watercolour over pencil

The landscape designer Humphry Repton produced his so-called 'Red Books' for potential clients. These used flaps to show the changes that Repton proposed to their estates. On seeing the Red Book for Brighton George exclaimed 'not a tittle shall be altered', but his indebtedness meant the plans were not realised.

The Brighton Red Book was later printed for sale with George's permission and both the original and printed copy are displayed here. This opening shows Repton's vision for the west front of the pavilion.

Presented by the artist in 1806

RCIN 918084



Henry Holland (1745–1806)

**Marine Pavilion, Brighton**

1801

Pencil and ink with watercolour over pencil

Holland prepared this small booklet to show possible designs for the Marine Pavilion (now the Royal Pavilion) at Brighton: here he suggests a Chinese-inspired exterior.

Prepared for George when Prince of Wales

RCIN 918957.d

Henry Winkles (active 1819–32)

**The Gallery looking towards the Music Room,  
Brighton Pavilion**

1838

Etching with aquatint and hand colouring

Like many of the Brighton interiors, the gallery was furnished in an eclectic 'oriental' style, with Chinese porcelain and Indian ivory sofas and chairs.

Acquired by Queen Victoria

RCIN 708000.ag

Humphry Repton (1752–1818)

**West Front of the Pavilion, towards the Garden**

1808

Etching with aquatint and hand colouring

The landscape designer Humphry Repton produced his so-called 'Red Books' for potential clients. These used flaps to show the changes that Repton proposed to their estates. On seeing the Red Book for Brighton George exclaimed 'not a tittle shall be altered', but his indebtedness meant the plans were not realised.

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Acquired before 1860

RCIN 1150259

Office of Morel & Seddon, attributed to  
Augustus Charles Pugin (c.1768–1832)

**Design for the south elevation of the Dining Room,  
Windsor Castle**

c.1827

Watercolour and bodycolour over pencil

Prepared for George IV; purchased in 1970

RCIN 918386

Office of Morel & Seddon

**Design for the east elevation of the Library  
(the Green Drawing Room), Windsor Castle**

c.1826

Watercolour and bodycolour over pencil

Prepared for George IV; purchased in 1990

RCIN 931282

The firm of Morel & Seddon were responsible for decorating and furnishing the rooms at Windsor and prepared a series of detailed watercolours for George's approval. The Green Drawing Room is designed in a French neo-classical style, while the Gothic Dining Room looks to the medieval history of the site.

Attributed to Jean-Jacques Boileau (active c.1787–1851)

**Design for the carpet for the Large Drawing Room  
(the Crimson Drawing Room), Windsor Castle**

c.1826

Watercolour and bodycolour with pencil

Boileau was a French designer who worked at Carlton House and for George's favoured goldsmiths Rundell, Bridge & Rundell.

Prepared for George IV; purchased in 1990

RCIN 931283

Office of Morel & Seddon

**Design for the west elevation of His Majesty's  
Writing Room, Windsor Castle**

c.1826

Pencil and watercolour

This design for the Writing Room, made for George's approval, shows the specially-commissioned 'poppy ground' silk damask lining the walls.

Prepared for George IV; purchased 1970

RCIN 918393

W.E. King (active 1827–9)

**Silk damask**

1827–9

Described in the invoice as a ‘poppy ground, gold figured tissue’, this is a length of the silk damask designed by Morel & Seddon for the King’s Writing Room, and woven by their usual supplier.

RCIN 68580

Joseph Nash (1809–78)

**Buckingham Palace: the East Front from  
St James's Park**

1846

Watercolour

The architect John Nash transformed Buckingham House into an imposing palace for George. This watercolour records the building's appearance before the addition of the East Front under Queen Victoria. The elegant classical frontage was complemented by the Marble Arch, which provided a grand entrance to the residence until it was moved in 1851.

Commissioned by Queen Victoria

RCIN 919892



Office of Morel & Seddon  
**Inventory of Clocks Etc.**  
**[The Pictorial Inventory]**  
Album of watercolours

While Buckingham Palace and Windsor Castle were renovated, Morel & Seddon prepared an inventory of the contents of Carlton House to enable them to plan the placement of works of art in the new interiors. Each object was illustrated in watercolour and its measurements noted. Annotations show the Pictorial Inventory remained in use into the twentieth century.

Prepared for George IV  
RCIN 935559

Sir Jeffry Wyattville (1766–1840)

**South East View of King George the 4th cottage  
in Windsor Great Park**

c.1830

Pen and ink with watercolour

While Windsor Castle was being renovated, George spent much of his time in a small residence in Windsor Great Park. This 'cottage' was extensively remodelled, as the watercolour by the architect Wyattville shows. In this secluded retreat, George gathered together his closest friends and his favourite works of art.

Purchased in 1994

RCIN 932768

Charles Williams (1796–1830)

**A King-Fisher**

1836

Etching with hand colouring

At his Windsor cottage, George lived in seclusion with a close circle of friends and his advisers, and his mistress Lady Conyngham. Popular opinion ridiculed George's rural bliss, and particularly his love of angling. Here he and Conyngham are shown fishing with his secluded cottage and Windsor Castle behind.

Purchased in 2003

RCIN 630791

George Smith III (active 1774–86)

**Trowel**

c.1780

Silver

The foundation stone of the new gateway at Windsor Castle was laid by George IV himself on his 62nd birthday, 12 August 1824, using this small silver trowel. According to the engraved inscription, the king then presented the trowel to the architect, Sir Jeffry Wyattville.

Presented to Sir Jeffry Wyattville, 1824

RCIN 50426

Rembrandt van Rijn (1606–69)

**Agatha Bas**

1641

Oil on canvas

This arresting portrait has a sliver of painted frame to suggest that the sitter's fan is projecting into our space. George IV acquired it for the considerable sum of 800 guineas (£840) late in his collecting career, soon after purchasing Rubens's *Portrait of a Woman*, valued at the same rate. Acquisitions like this mark Rembrandt's 'arrival' as an Old Master, admired among the greatest names.

Purchased in 1819

RCIN 405352

Attributed to François Hervé (active 1781–96)

**Side chair**

c.1790

Painted and gilt wood, silk damask

Despite their sophisticated design, these chairs, with their fragile neo-classical ornament, were hardly of practical use. Their bold style is characteristic of the work of French *émigré* chair-maker François Hervé, who collaborated with the architect Henry Holland at both Carlton House and Brighton Pavilion.

First recorded at Brighton Pavilion in 1823

RCIN 31831

Rembrandt van Rijn (1606–69)

**Portrait of Jan Rijcksen and his Wife,  
Griet Jans ('The Shipbuilder and his Wife')**

1633

Oil on canvas

This spirited double portrait was the single most expensive painting acquired by George, costing 5,000 guineas (£5,250). It was one of a group of outstanding Dutch works purchased in the first years of the Regency, when, under the influence of his flamboyant advisor Walsh Porter, the prince went on a spending spree of extravagant proportions. The painting hung in the Blue Velvet or Audience Room, a prominent location on the principal floor of Carlton House.

Purchased in 1811

RCIN 405533

Sèvres porcelain factory

**Pot-pourri à vaisseau**

1758–9

Soft-paste porcelain, gilt bronze

The jewel-like colours, the elaborate gilding, the small scene in the style of Dutch artist Teniers, and the technical difficulties of producing a pot-pourri vase in this form, all add up to one of the most outstanding productions of the Sèvres factory in the eighteenth century. For George IV, the additional appeal of this work must have been its provenance: it had formerly belonged to the mistress of Louis XV, Madame de Pompadour.

First recorded in 1826

RCIN 2360





Sèvres porcelain factory

**Vases à monter**

c.1785

Hard-paste porcelain, gilt bronze, onyx

The unusual mottled black and brown glaze of these vases was intended to simulate lacquer. They were among the works purchased by George's French-born confectioner, François Benois, during one of his buying trips to Paris. They were displayed at Carlton House in the Golden Drawing Room or Ante Room on the basement floor.

Probably purchased in 1815

RCIN 253

Adam Weisweiler (1744–1820)

## Commode

1785–90

Oak, ebony, hardstones, tortoiseshell, brass, pewter, mahogany, boxwood, purplewood, gilt bronze, marble

George IV especially enjoyed works of furniture with highly finished surfaces like these colourful plaques of inlaid hardstones (or *pietra dura*). Created in seventeenth-century Florence, the plaques were later incorporated into this elegantly restrained French neo-classical cabinet. This object was displayed in the Blue Velvet Closet at Carlton House.

First recorded in Carlton House in 1807

RCIN 2593

Sir Peter Paul Rubens (1577–1640)

**Landscape with St George and the Dragon**

1630–5

Oil on canvas

In 1814 George traded four paintings from his collection for this single outstanding work by Rubens, depicting Charles I in the guise of St George. The painting had once belonged to the Stuart king. In acquiring it, George was making reference to his own namesake, the patron saint of England, as well as paying homage to Charles I's magnificent artistic patronage.

Previously in the collection of Charles I;

purchased in 1814

RCIN 405356



Georges Jacob (1739–1814)

**Settee**

c.1785

Mahogany, gilt bronze, silk damask

The unusual studded, geometric design of this settee is the work of the prominent Parisian *menuisier* (or chair- and bed-maker) Georges Jacob. It is part of a suite of seat furniture bought by the *marchand-mercier* Dominique Daguerre in one of the earliest phases of the furnishing of Carlton House.

Purchased c.1785–90

RCIN 20590

Jan Both (c.1618–52)

**Landscape with St Philip Baptising the Eunuch**

c.1640–9

Oil on canvas

This Italianate landscape, showing an episode from the life of St Philip, hung in the Blue Velvet or Audience Room at Carlton House, next to Aelbert Cuyp's *The Passage Boat* (displayed opposite). This seems at first a strange pairing – an ideal, religious landscape with a matter-of-fact scene of everyday life in the Dutch Republic. Closer examination reveals the qualities they share – a tranquil atmosphere and golden luminosity.

Purchased in 1811

RCIN 405544

Breguet et Fils

## The 'Sympathique' clock and watch

1814

Mahogany, glass, gilt bronze, clock with silver dial, watch with enamel dial

The Breguets introduced a number of ingenious inventions to clock-making. The prince seems to have been intrigued by the firm's unusual mechanisms and purchased several timepieces from them. This clock was designed to re-set the accompanying watch to the precise time when it was placed in the cradle at the top. Breguet described it as 'sympathique' to suggest the harmony between the two elements.

Probably purchased in 1814

RCIN 2861



Sèvres porcelain factory

**Vases ferrés**

c.1780

Soft-paste porcelain, gilt bronze

Part of the enjoyment George found in the vases produced at Sèvres was the inclusion of small scenes inspired by Old Master paintings. Here two harbour views have been introduced, based on the works of the French artist Claude-Joseph Vernet.

Purchased in 1815

RCIN 2286

Martin Carlin (1730–85)

## Cabinet

c.1783

Oak veneered with tulipwood, purplewood, mahogany and boxwood, marble, gilt bronze, porcelain

This cabinet, richly mounted in gilt bronze, is one of the most opulent and harmonious pieces of furniture from Carlton House. It was undoubtedly commissioned to show off the colourful plaques of porcelain, which are likely to have been purchased directly from the Sèvres manufactory by Dominique Daguerre, who may have had a hand in their design.

Probably acquired c.1790

RCIN 21697



Sir Peter Paul Rubens (1577–1640)

**Portrait of a Woman**

c. 1625–30

Oil on panel

This painting was bought from descendants of the artist's family as a portrait of his wife, Helena Fourment. It was hung in the Bow Room at Carlton House, next to the *Self-Portrait* by Rubens, which was already in the collection.

Purchased in 1818

RCIN 400118

# Carlton House

When George was given Carlton House as his London residence, the building was ramshackle. He employed the architect Henry Holland to renovate the existing residence and add new wings. Holland favoured a fashionable French-inspired neo-classical style and worked on both the exterior of the building and its interior design. His elegant interiors were, however, largely lost after 1805, when George began to take the advice of the collector Walsh Porter. Porter introduced theatrical interiors to act as backdrops to George's art collection and his parties. Carlton House was demolished in the mid-1820s, but its appearance is recorded in a series of watercolour views made shortly before.

Jirouard Le Girardy (active c.1789–1800)

**Design for the decoration of an interior, perhaps**

**Carlton House,**

c.1795

Pen and ink with watercolour and bodycolour

Girardy was among a number of French artists and craftsmen who Holland employed to work at Carlton House. This drawings may be for decoration intended for the residence: each half shows an alternative design for the wall. The imagery is romantic and feminine and may be connected with alterations planned for George's marriage.

Purchased in 1988

RCIN 927995

Henry Holland (1745–1806)

## **Carlton House in March 1784**

Pen and ink with wash, annotated in pencil

The scale of Holland's work at Carlton House is shown by this drawing, and that to the right. The 1784 plan shows much of the pre-existing building, with some of Holland's pencil annotations for alterations. By 1794, the house had become a substantial and elegant residence. The pink sections are those planned in preparation for George's marriage to Caroline of Brunswick.

Prepared for George IV when Prince of Wales

RCIN 918937

Louis Bélanger (1736–1816)

## **The Rebuilding of Carlton House**

c.1783

Pen and ink and watercolour over pencil

The French artist Louis Bélanger was the brother of an architect who worked with Henry Holland at Carlton House. He painted this watercolour of the building just after renovation work had started, and before Holland's major alterations had come into effect.

Royal Collection by c.1900

RCIN 913030

Jirouard Le Girardy

(active c.1789–1800)

**Design for the decoration of an interior, perhaps**

**Carlton House,**

c.1795

Pen and ink with watercolour and bodycolour

Girardy was among a number of French artists and craftsmen who Holland employed to work at Carlton House. This drawings may be for decoration intended for the residence: each half shows an alternative design for the wall. The imagery is romantic and feminine and may be connected with alterations planned for George's marriage.

Purchased in 1988

RCIN 927996

Henry Holland (1745–1806)

**Carleton House, October 1794.**

**Plan of the Principal Floor**

Pen and ink with watercolour and wash

The scale of Holland's work at Carlton House is shown by this drawing, and that to the left. The 1784 plan shows much of the pre-existing building, with some of Holland's pencil annotations for alterations. By 1794, the house had become a substantial and elegant residence. The pink sections are those planned in preparation for George's marriage to Caroline of Brunswick.

Prepared for George IV when Prince of Wales

RCIN 918943

Thomas Sheraton (1751–1806)

**A View of the South End of the Prince of Wales's  
Chinese Drawing Room**

1793

Etching and engraving

The Chinese Drawing Room at Carlton House was the earliest expression of George's fascination with the Far East. The combination of Chinese and Japanese works of art and bespoke furniture was the result of a collaboration between Holland and the French designer Dominic Daguerre. Thomas Sheraton published two views of the room in his *Cabinet Maker's and Upholsterer's Drawing Book*.

Acquired by Queen Mary in 1929

RCIN 1115242



Humphry Repton (1752–1818)

**View from the Principal Floor of Carlton House,  
1808**

Pen and ink with watercolour over pencil

Prepared for George IV when Prince of Wales

RCINs 917091.a and .b

Humphry Repton (1752–1818)

**The Conservatory, Carlton House**

c.1808

Pen and ink with watercolour over pencil

Prepared for George IV when Prince of Wales

RCINs 917090

While Holland and his team worked on the building and its interior, the landscape designer Humphry Repton prepared plans for the garden. These watercolours showed George what might be achieved in the grounds of Carlton House. Repton made the large drawing with a flap (now mounted separately) to suggest raising the ground level to screen the garden from St James's Park. The elegant conservatory was never built.

# Pyne's Royal Residences

Between 1816 and 1819 William Henry Pyne employed a number of artists to make drawings of British royal residences. The drawings were used to make prints for sale by subscription. Among those buildings recorded was Carlton House. These views provide an invaluable record of Carlton House after the alterations to the interior overseen by Walsh Porter, and of the way in which George displayed his collections. Among the works in the exhibition, Rembrandt's *Shipbuilder and his Wife* can be seen in the Blue Velvet Room, and the blue Chinese cistern is displayed in the Rose Satin Drawing Room.

Presumably acquired for the library at Carlton House,  
c.1819

Charles Wild (1781–1835)

**The Blue Velvet Room, Carlton House**

c.1816

Watercolour and bodycolour with gum arabic over pencil

RCIN 922184

Charles Wild (1781–1835)

**The Blue Velvet Closet, Carlton House**

c.1818

Watercolour and bodycolour with gum arabic over pencil

RCIN 922185

Charles Wild (1781–1835)

**The Rose Satin Drawing Room, Carlton House**

c.1817

Watercolour and bodycolour with gum arabic over pencil

RCIN 922180

Charles Wild (1781–1835)

**The Vestibule, Carlton House**

c.1819

Watercolour and bodycolour with gum arabic over pencil

RCIN 922172

Charles Wild (1781–1835)

**The Gothic Dining Room, Carlton House**

1817

Watercolour and bodycolour with gum arabic over etched outlines

RCIN 922189

William Westall (1781–1850)

**The South Front, Carlton House**

c.1819

Watercolour and bodycolour over pencil

RCIN 922169

Ibbetson, Barlow & Clarke

**Mercer's bill**

1790

Here we see George spending lavish amounts on opulent textiles for the interiors at Carlton House, often the greatest expense in any of his decorating schemes. This bill relates to the Bow Room, on the principal floor, which was decorated with green satin, while eagle-patterned white brocade was used in the Music or Circular Room nearby.

RA GEO/MAIN/25094

Attributed to André-Charles Boulle (1642–1732)

## Floor-standing clock

c. 1685

Oak, ebony, brass, pewter, tortoiseshell, gilt bronze

George IV probably bought this clock in the belief that it had belonged to Louis XIV, the so-called Sun King, who took Apollo (the sun god) as his symbol. The gilt-bronze mounts include an Apollo mask, which may indicate a link with the French monarch. The clock was one of many works of art purchased for Carlton House but never displayed there, as space was too limited for George's artistic ambitions.

Purchased in 1820

RCIN 30011

Thomas Gainsborough (1727–88)

**The Three Eldest Princesses: Charlotte, Princess Royal, Augusta and Elizabeth**

1783–4

Oil on canvas

Gainsborough wrote that he had painted ‘this Picture of the Princesses in so tender a light’, a tenderness that seems to reflect George’s own fondness for his sisters. Gainsborough’s use of soft light enhances the subtle colours of the princesses’ clothes, and his positioning of the three sitters suggests their affectionate relationship with one another.

Painted for Carlton House, 1783–4

RCIN 400206

George's fantastical chinoiserie interiors are most often associated with Brighton Pavilion, but he first experimented with the style at Carlton House. Two engravings from the 1790s show a room on the basement floor, decorated with furniture, vases and lighting created in Europe and playfully adorned with 'oriental' motifs. Objects of genuine Chinese porcelain, many with European gilt-bronze mounts, were also displayed in this space, including decorative pagodas and a set of three Chinese vases displaying dragons that were a gift from George's daughter, Princess Charlotte.

Jingdezhen, China, with mounts by Benjamin Vulliamy  
(1747–1811)

**Pair of pagodas**

1800–15 (mounts, c.1820)

Porcelain, gilt bronze

Probably purchased in 1815

RCIN 812





Attributed to Tatham, Bailey & Sanders

**Pair of pier tables**

c.1811

Gilt wood, marble

Purchased in 1811

RCIN 769

Jingdezhen, China, with mounts by Benjamin Vulliamy  
(1747–1811)

**Pair of vases with mounts**

second half of 18th century

(mounts, 1807)

Porcelain, gilt bronze

Purchased in 1807

RCINs 187 and 882

Sèvres porcelain factory

**Three vases (vases chinois)**

1780

Porcelain, gilt bronze

Purchased in 1818

RCINs 36075 and 36076

Attributed to Adam Weisweiler  
(1744–1820)

**Pier table**

c.1787–90

Oak, ebony, gilt and painted bronze, glass

Purchased c.1790

RCIN 181

South China

**Three vases**

late 18th or early 19th century

Porcelain, slip

Presented by Princess Charlotte in 1815

RCIN 11851

Thomas Parker (active 1808–30)

**Coffer-on-stand**

**1813**

Brass-inlaid tortoiseshell, gilt bronze, ebony

George particularly enjoyed this decorative technique, created using intricately cut sheets of brass inlaid into tortoiseshell (or vice versa), known as Boulle-work after the seventeenth-century French furniture maker who invented it. As well as works attributed to Boulle himself, such as the pair of medal cabinets shown nearby, George filled Carlton House with furniture by makers like Parker who revived the technique in the early nineteenth century.

**Purchased in 1813**

**RCIN 21624**

Attributed to André-Charles Boulle (1642–1732)

## Medal cabinet

c.1735

Oak, tortoiseshell, brass

Cabinets to hold medals, of this design, were created for Louis XIV in the first decade of the eighteenth century. In the 1730s further examples, including this pair, were made in Boulle's workshops. At this date they were more likely intended for books or other small works of art. George IV certainly displayed them in the library at Carlton House, although they were surely acquired for their decorative appearance rather than their practical function.

Possibly purchased in 1813;

in Carlton House by c.1818

RCIN 35486

Sèvres porcelain factory

**Pair of mounted vases**

1789–90

Hard-paste porcelain, gilt bronze

Decorated in gold and platinum leaf, these vases were produced at the height of a craze for chinoiserie at the Sèvres factory, their black ground colour inspired by Asian lacquer. At Carlton House they were displayed in the Rose Satin Drawing Room, alongside pieces of Chinese porcelain with gilt-bronze mounts.

Probably purchased in 1812

RCIN 2344

Adriaen van de Velde (1636–72)

**A Hawking Party Setting Out**

1666

Oil on panel

Purchased in 1810

RCIN 406966

Gerrit Dou (1613–75)

**The Grocer's Shop**

1672

Oil on panel

Purchased in 1817

RCIN 405542

Paulus Potter (1625–54)

**Two Sportsmen Outside an Inn**

1651

Oil on panel

Purchased in 1811

RCIN 400942

These three paintings were hung together as a group in the Rose Satin Drawing Room at Carlton House. Each is painted with the same care for detail which George enjoyed. Although the three works are by different artists and were acquired separately, by hanging them together George created a visual symmetry and an overall narrative of a hunting day, from setting out in the morning to stopping for evening refreshment.

Aelbert Cuyp (1620–91)

## **The Passage Boat**

c.1650

Oil on canvas

The large boat is probably the regular ferry to Rotterdam from Dordrecht, Cuyp's home town. It sets sail at dusk, with the fading sunlight and towering clouds as much the subject of the painting as the boats and people. Cuyp's painting was among those hung in the Blue Velvet Room at Carlton House, where Dutch masterpieces were displayed in a rich blue and gold interior.

Purchased in 1814 as part of the Baring collection

RCIN 405344



French School

**William III Garlanded by Victory**

c.1700–30

Bronze

Although George IV spent lavishly on furniture for Carlton House, he also made use of the historic royal collections, including this eighteenth-century sculpture. The appeal of this piece may have been in its martial subject. It was displayed on the Principal Floor, placed, as here, on this secretaire by Levasseur.

Probably purchased in 1755;

first recorded in Carlton House in 1812

RCIN 35463

Etienne Levasseur (1721–98)

## Secrétaire

c.1700 (with later adaptations, c.1770)

Oak, ebony, tortoiseshell, brass, gilt bronze

Levasseur was one of several furniture makers of the late-eighteenth century who revived the taste for Boulle furniture. George IV was equally happy to acquire works by Boulle himself, such as the medal cabinets nearby, or pieces in the revival style. Here Levasseur has adapted a well-known model attributed to Boulle – a chest of drawers – and added the upper section to display a bronze plaque.

Purchased in 1812

RCIN 29945

David Teniers the Younger (1610–90)

**Peasants Dancing Outside a Tavern**

c.1641

Oil on canvas

Teniers's joyful painting shows patrons of a pub dancing to music in the yard. While those dancing concentrate on the music played by the bagpiper under the tree, a young boy at bottom left glances conspiratorially out of the picture to catch our gaze. This painting was hung with other romanticised scenes of daily life in the Rose Satin Drawing Room at Carlton House.

Purchased in 1811

RCIN 406363



Thomas Parker (active 1808–30)

**Coffer-on-stand**

1813

Brass-inlaid tortoiseshell, gilt bronze, ebony

George particularly enjoyed this decorative technique, created using intricately cut sheets of brass inlaid into tortoiseshell (or vice versa), known as Boulle-work after the seventeenth-century French furniture maker who invented it. As well as works attributed to Boulle himself, such as the pair of medal cabinets shown nearby, George filled Carlton House with furniture by makers like Parker who revived the technique in the early nineteenth century.

Purchased in 1813

RCIN 21624

Jan Steen (1626–79)

**A Woman at her Toilet**

1663

Oil on panel

Purchased in 1821

RCIN 404804

Adriaen van Ostade (1610–85)

**The Interior of a Peasant's Cottage**

1668

Oil on panel

Purchased in 1811

RCIN 404814

Godfried Schalcken (1643–1706)

**The Game of 'Lady, come into the Garden'**

late 1660s

Oil on panel

Purchased in 1803

RCIN 405343

George IV acquired these three paintings over a period of nearly twenty years, demonstrating his enduring love of Dutch genre painting. Schalcken's parlour game, showing the artist himself seated on the floor, was owned by Walsh Porter, a collector and connoisseur who advised George on the interior decoration of Carlton House. The Steen is one of the few Old Masters acquired by George after he had become king. In all three paintings, George acquired outstanding examples of the artists' works.

Aelbert Cuyp (1620–91)

**An Evening Landscape with Figures and Sheep**

c.1655–9

Oil on canvas

In 1814, George purchased an important group of Dutch and Flemish paintings formed by the banker Sir Thomas Baring. Among the works he thus acquired were two paintings by Aelbert Cuyp. This view of an imaginary landscape lit by the setting sun is characteristic of Cuyp's fascination with the fall of evening light.

Purchased in 1814 as part of the Baring collection

RCIN 405827

Attributed to François Hervé (active 1781–96)

**Side chair**

c.1790

Painted and gilt wood, silk damask

Despite their sophisticated design, these chairs, with their fragile neo-classical ornament, were hardly of practical use. They are characteristic of the style of French *émigré* chair-maker François Hervé, who worked in collaboration with the architect Henry Holland at both Carlton House and Brighton Pavilion.

First recorded at Brighton Pavilion in 1823

RCIN 31831



Attributed to André-Charles Boulle (1642–1732)

## Medal cabinet

c.1735

Oak, tortoiseshell, brass

Cabinets to hold medals, of this design, were created for Louis XIV in the first decade of the eighteenth century. In the 1730s further examples, including this pair, were made in Boulle's workshops. At this date they were more likely intended for books or other small works of art. George IV certainly displayed them in the library at Carlton House, although they were surely acquired for their decorative appearance rather than their practical function.

Possibly purchased in 1813; in Carlton House by c.1818

RCIN 35486

Sèvres porcelain factory,  
mounts by Pierre-Philippe Thomire (1751–1843)

**Pair of ewers or vases à monter**

c.1782–6

Hard-paste porcelain, gilt bronze

These vivid blue vases are distinguished by their outstanding gilt-bronze mounts, created by the leading *bronzeur* or metalworker of the day, Pierre-Philippe Thomire. George clearly enjoyed their form as he acquired two pairs of ewers, of identical design, within three years of each other.

Acquired in the late 1780s

RCIN 35513.1–2

François Girardon (1628–1715)  
**Equestrian statue of Louis XIV**

c.1696

Bronze



Thomire et Cie

**Pedestal**

1826

Ebonised oak, bronze, gilt bronze

In the wake of the French Revolution, George IV cast himself as guardian of the memory of the *ancien régime*. He acquired this version of a monumental sculpture of Louis XIV that once stood in central Paris, but had been destroyed by the revolutionaries. The prince's agent considered even this reduced version of the original too large for Carlton House but George was determined to buy it and placed it in his Armoury. When the sculpture was later moved to Windsor Castle, he commissioned this new pedestal, its gilt-bronze plaques celebrating Louis XIV's military triumphs.

Sculpture purchased in 1817;  
pedestal commissioned in 1826  
RCINs 31359 and 31360

# Welcome to the Nash Gallery

The label text follows the order in which works are displayed in the gallery.

Please ask a warden for assistance if you have any difficulty.

# The Armoury

George IV's collection of arms, armour and other militaria at Carlton House was renowned. The Armoury was located in five rooms on the attic floor, where the walls and even the ceilings were densely packed with objects. The Armoury contained important works by contemporary makers like Durs Egg and historic European weaponry, as well as gifts and curiosities from across the globe.

I. Algerian

**Pair of pistols**

1800–19

Hardwood, steel, coral, silver

Presented in 1811 or 1819

RCINs 62421 and 62422

2. Turkish (?)

**Pistol**

late 18th century

Steel, silver gilt

Purchased in 1819

RCIN 62922

3. North American and

Durs Egg (1748–1831)

**Flintlock rifle**

1775, with later additions, c. 1802

Maple, steel, brass, silver

Presented before 1804

RCIN 61069

4. First Nations

**Coat**

c. 1800

Caribou skin, leather

Presented in 1807

RCIN 72705

5. Johan Christian Oerter

(active 1747–77)

**Flintlock long gun**

1775

Maple, steel, brass, silver

Presented before 1804

RCIN 61071

6. Peruvian

**Tray**

early 18th century

Silver gilt

Presented in 1825

RCIN 50823



1. Johann Gottfried Hänisch  
(1696–1778)

**Crossbow**

c.1750–75

Steel, mahogany, ebony, horn

Purchased in 1807

RCIN 61425

2. Northern Europe,

German blade

**Rapier**

c.1640

Iron, gold

Presented in 1807

RCIN 62994

3. German (?) with later additions by Rundell,

Bridge & Rundell

**Dress sword**

mid-17th century

Ivory, steel

Purchased in 1802

RCIN 67142

4. English (Birmingham)

**Parade breastplate**

1806

Steel, velvet, silk

Supplied in 1806

RCIN 67162

5. French/German and English

**Small sword and scabbard**

1780

Steel, wood, silver gilt wire

Purchased before 1804

RCIN 61292

6. English or French, German blade

**Arming sword**

1600–25

Steel, iron, wood

Presented before 1804

RCIN 62964

7. Durs Egg (1748–1831)

**Pair of pistols**

1787

Walnut, steel, gold, silver

Purchased in 1787

RCIN 61166

8. Joseph Rodgers & Sons, Sheffield

**Pocket knife**

1821

Steel, mother of pearl

Presented in 1821

RCIN 2451

1. Persian

**Sabre and scabbard**

c.1802

Steel, iron, gold, leather

Presented in 1802

RCIN 62882

2. Persian

**Sword (shamshir) and scabbard**

c.1800

Watered steel, gold, walrus ivory, wood, leather, textile

Purchased in 1809

RCIN 62880

3. Japanese

**Samurai sword and scabbard**

1813

Steel, *shakudo*, gold, lacquer, wood

Presented in 1813

RCIN 72783

4. Hawaiian

**Cape ('ahu'ula)**

c.1824

Feather, bark cloth

Presented in 1824

RCIN 69994



5. Indian

**Dagger and sheath**

1807

Jade, gold, silver, steel, enamel; wood, ruby, emerald,  
textile

Presented in 1807

RCIN 11508

6. Maori

**Club (patu onewa)**

18th century

Basalt

First recorded in the Armoury in 1804

RCIN 62167

7. Indian

**Dagger and sheath**

c.1800

Jade, gold, silver steel, enamel; wood, ruby, emerald,  
textile

Acquired 1802–4

RCIN 11509

8. Indonesian (?)

**Kris and scabbard**

1813

Steel, ivory, wood, gold, diamond

Presented in 1813

RCIN 62064

9. Indonesian

**Kris and scabbard**

1817

Steel, wood, gold, diamond

Presented in 1817

RCIN 62066

10. Indonesian

**Kris and scabbard**

1819

Steel, ivory, wood, gold, diamond

Presented in 1819

RCIN 62065

Sèvres porcelain factory

**Pieces from the Louis XVI Service**

1783–92

Soft-paste porcelain

This service was the most expensive ever to be commissioned from the Sèvres factory by the French monarchy. It was scheduled to take 23 years to complete, owing to the wide variety of shapes and the high number of painted mythological scenes. Only about half of the pieces were finished at the time of Louis XVI's execution. George acquired a large part of the service through one of his favoured porcelain dealers, Robert Fogg, in 1811.

Purchased in 1811

RCINs 58027, 58030, 58035, 58040, 58042 and 58043



# Ceremonies of George IV's Court

Throughout his life George IV shone when he appeared at state occasions. He commissioned new diamond-set insignia and introduced new orders of chivalry in the wake of the Napoleonic Wars. His coronation was the most spectacular event of his life. The king himself was closely involved in all aspects of the ceremony, including the design of his costume and a dazzling diamond headdress. In the months following his coronation George IV visited Dublin, Hanover and Edinburgh to great public acclaim.

I. Rundell, Bridge & Rundell

**Cast of the Imperial State Crown**

1823

Gilt bronze, velvet, ermine

Customarily the precious stones of the Imperial State crown were hired for the coronation and then returned to the crown jewellers. George IV asked for this cast of his crown to be made so that he might have a record of its appearance.

Purchased in 1832

RCIN 50435

2. Rundell, Bridge & Rundell

## **The Diamond Diadem**

1820–1

Diamond, pearl, silver, gold

George IV was keen to include references to the national flowers – roses, thistles and shamrocks – in his coronation. Although these symbols were not felt to be appropriate for the State crown, they were included in this headdress, which the king wore in the procession to Westminster Abbey, over a black velvet hat and surmounted by ostrich feather plumes.

Commissioned for the coronation, 1820

RCIN 31702

3. Probably German, with additions  
by Rundell, Bridge & Rundell

**Sword and scabbard**

c.1750–1820

Sword: steel, gold, diamond, ruby;  
scabbard: wood, fishskin, diamond, gold

Altered in 1820 for the coronation

RCIN 67134



4. George Thurkle (active 1812–26)

**Robe sword and scabbard**

1821

Steel, gold; wood, leather, gold

Rundell, Bridge & Rundell supplied two swords to be worn at the coronation (both displayed here) but in the event the king seems to have only used this one.

Supplied for the coronation in 1821

RCIN 67159

5. Rundell, Bridge & Rundell

**Cup and cover**

1820–1

Gold

During the course of the coronation banquet, the king was offered several gold cups to toast his new reign. Traditionally these were given away to attendants at the coronation. This cup may have been among the pieces used, its lid decorated with symbols relating to the event.

Supplied for the coronation, 1821

RCIN 48383

6. John Whittaker (d. 1831)

**Ceremonial of the Coronation of  
King George IV in the Abbey of St Peter's  
1823**

Printed on japan vellum; gold letterpress, stipple engraving with etching and aquatint, and hand colouring

This monumental volume, with text printed in gold leaf and hand-coloured illustrations, was intended to act as a record of the coronation, showing the figures who participated in the procession. The printing technique was developed in secret by Whittaker. The cost however was prohibitive, and only a small number of copies of the book were printed.

Probably belonged to George IV

RCIN 1005090

**7. Presentation title page to the Ceremonial  
of the Coronation**

1822

RCIN 630743

I. John Meyer (c.1753–c.1830)

**Surcoat**

**1821**

Velvet, silk, gold and silver thread, sequins

George IV's coronation robes, worn to and from Westminster Abbey, included a cloth-of-silver-and-gold doublet and hose, a ruffed collar, a long velvet and ermine mantel and this glittering surcoat, exquisitely embroidered. A small portion of the surcoat is depicted in Lawrence's state portrait of the king (in the nearby gallery).

Supplied in 1821

RCIN 62955

2. John Meyer (c.1753–c.1830)

**Stole**

1821

Cloth of silver, gold thread, silk, gold, sequins

During the coronation the monarch is invested with a number of symbolic objects. The stole, a garment traditionally associated with priestly robes, acts as a reminder of the divine nature of kingship.

Supplied in 1821

RCIN 62953



### **3. Leaf of cloth samples from a scrapbook**

c.1821

Westminster Abbey was decorated for the occasion of the coronation with sumptuous textiles. They included this deep blue and silver damask, which covered the Communion Table, and the gold cloth with roses, to bear the offering at the altar.

Royal Archives, presented in 2006

GEO/ADD/3/85

### **4. Benedetto Pistrucci (1784–1855)**

**Medal commemorating the coronation of George IV**

1821

Silver

Acquired during the present reign

RCIN 443328

I. English

**Royal Guelphic Order of Hanover: Grand Cross collar**

1815 and badge, 1834

Yellow and rose gold

Made for Adolphus, Duke of Cambridge in 1815; later badge

RCINs 442135 and 441584

2. Henry Bone (1755–1834)

**George IV's family order**

c. 1820–30

Enamel, gold, diamond

Presented to Princess Charlotte, sister of George IV

RCIN 441442

3. Attributed to Rundell, Bridge & Rundell

**Order of St John of Jerusalem badge**

c. 1815

Topaz, gold

Acquired in 1816

RCIN 52303

4. Attributed to Rundell, Bridge & Rundell

**Order of the Bath: Grand Cross sash badge**

1814

Gold, enamel

Probably supplied in 1814

RCIN 441287

5. English

**Order of St Michael and St George badge**

c.1825

Diamond, ruby, silver, enamel

Made for Adolphus, Duke of Cambridge in 1825

RCIN 441309

6. English

**Order of the Garter: Lesser George sash badge**

1765

Cast iron

Reputedly worn by George as a boy

RCIN 441813

7. Rundell, Bridge & Rundell

**Order of St Patrick: sash badge**

1812

Gold, diamond, ruby, emerald, enamel

Probably supplied in 1814

RCIN 441287

8. Thomas Gray (active 1787/8)

**Order of the Garter: Lesser George sash badge**

1787–8

Diamond, ruby, sapphire, emerald, gold

Supplied in 1787

RCIN 441151

9. Rundell, Bridge & Rundell

**Order of the Thistle: sash badge**

1812

Gold, diamond, emerald, ruby, enamel

Supplied in 1812

RCIN 441236

10. Edward Murray

(active 1812–53)

**Snuffbox**

1821

Bog oak, enamel, diamond, gold, pearl, paste (glass)

Presented in Dublin in 1821

RCIN 4036

11. Benjamin Wyon

(1802–58)

**Medal commemorating George IV's visit to Ireland**

1821

Bronze

Acquired by Queen Mary

RCIN 447168

12. Attributed to Benedetto Pistrucci (1784–1855)

**Ring with intaglio of George IV**

1821

Carnelian, gold, turquoise, seed pearl

Made for George IV's visit to Hanover in 1821

RCIN 107334

**13. Statutes of the Most Noble Order of the Garter  
1770–1**

George IV was admitted to the Order in 1771

Acquired in 2018

RCIN 1104858

**14. George Hunter & Co., Edinburgh**

**Dirk and scabbard**

1822

Boxwood, steel, gold, silver, cairngorm, aquamarine,  
amethyst, velvet

Made for George IV's visit to Edinburgh in 1822

RCIN 29023

**15. Rundell, Bridge & Rundell**

**Tray**

1820/1

Gold

Supplied for the coronation in 1821

RCIN 50836

Chamberlain & Co., Worcester

(c.1786–1852)

**Pieces from the Harlequin Service**

1807–16

Hybrid-paste porcelain (the 'Regent body')

George was a supporter of the English porcelain factories. One of his largest ever commissions was to the firm Chamberlain & Co., of Worcester, for a dinner, dessert and breakfast service, each piece to be decorated in a completely different pattern. Several hundred original watercolour designs were produced by the firm, largely inspired by Japanese porcelain. The factory also developed a white, glassy form of porcelain paste (or body) for the occasion, named after their patron as the 'Regent body'.

Commissioned in 1807

RCINs 58401, 58403, 58404, 58501 and 58502

# Majesty

George IV's reign was defined by two great architectural schemes. Buckingham House, his childhood home, was transformed into a Palace fit to rival any in Europe, under the architectural eye of John Nash. At Windsor Castle a new sequence of elegant, comfortable apartments were built by Jeffry Wyattville and furnished by the firm of Morel & Seddon.

Despite suffering from ill health and living increasingly out of the public eye, George IV continued to acquire works of art in vast numbers to support his public image. He purchased quantities of silver from the royal goldsmiths Rundell, Bridge & Rundell, with the intention of hosting lavish entertainments. From Sir Thomas Lawrence he commissioned a dazzling series of images of the military heroes and statesmen involved in the Battle of Waterloo and its aftermath.



To this day, any visitor to the royal palaces sees the works George IV acquired, displayed in interiors that are the legacy of this most magnificent patron, collector and king.



Anonymous, after George Cruikshank and William Home, *A Dandy of Sixty*, 1819

© The Trustees of the British Museum

Sir David Wilkie (1785–1841)

**I Pifferari**

1827

Oil on canvas

George formed a significant group of paintings by leading British artists, among them David Wilkie and William Mulready, who were influenced by the Dutch and Flemish Old Masters at Carlton House. These players of the *piffero* (a kind of oboe) are joined by pilgrims as they venerate a statue of the Virgin Mary; this was a Christmas ritual much remarked upon in Rome at the time.

Purchased in 1828

RCIN 405861



William Mulready (1786–1863)

## **The Wolf and the Lamb**

1819–20

Oil on panel

Mulready's painting of a schoolboy being bullied was much admired by contemporaries, who considered that 'the story is well told, the expression is admirable throughout, the touch is delicate, and the colouring forcible, natural, and harmonious.' George is said to have dripped candle wax on the frame of this painting in his eagerness to show it to guests.

Purchased in 1820

RCIN 405539

Edward Bird (1772–1819)

**Village Choristers Rehearsing an Anthem for Sunday**

1810

Oil on panel

Bird's depiction of comically inept musicians hung at Carlton House alongside similar scenes by Adriaen van Ostade. Bird's career was boosted by George's purchase of this work and by his appointment, three years later, as historical painter to Princess Charlotte of Wales.

Purchased in 1810

RCIN 405540

Attributed to David Roentgen (1743–1807)

## Mechanical cylinder bureau

c.1785

Oak and mahogany with gilt-bronze mounts

George enjoyed works of furniture of unusual or novel construction, such as this desk, which contains a reading slope and hidden drawers that spring out when the lock is released. The German-born Roentgen developed mechanical pieces of furniture of such precision and technical perfection that his work was highly sought-after throughout Europe. This desk was believed to have come from the French royal collection, which may have added to its desirability.

Possibly in the collection of Louis XVI  
at Versailles; purchased in 1820

RCIN 293



Sir David Wilkie (1785–1841)

**A Roman Princess Washing the Feet of Pilgrims**

1827

Oil on panel

This painting was purchased as a pair with *I Pifferari* (right) and similarly treats of the pious traditions witnessed annually in Rome. Here noblewomen wash the feet of pilgrims in imitation of Christ's humble service to his disciples; the scene takes place in the church of SS. Trinità dei Pellegrini (Holy Trinity of the Pilgrims).

Purchased in 1828

RCIN 405096

William Mulready (1786–1863)

## The Interior of an English Cottage

1828

Oil on panel

The wife here anxiously awaits the return of her husband, just visible in the distance. George IV acquired this evocation of virtuous family life through the offices of Sir Thomas Lawrence. It hung, along with *The Wolf and the Lamb* and *Village Choristers*, in the intimate rooms at Royal Lodge in Windsor Great Park, where he preferred to live in the 1820s.

Purchased in 1828

RCIN 405095

Breguet et Fils

**Regulator clock**

1819–24

Mahogany case, gilt-bronze mounts,  
silvered dial, zinc and steel

Knowing that George was interested in innovation, a member of the Breguet family sent a drawing of this regulator clock to the king speculatively. The clock contains a small brazier in its base, which may have been intended to ensure the case did not warp when the temperature changed. George took the bait and purchased the clock in the following year.

Purchased in 1825

RCIN 2767



Sir Thomas Lawrence (1769–1830)

**Princess Sophia**

c.1824

Oil on canvas

Sir Thomas Lawrence painted this portrait of Princess Sophia at George's request, along with a portrait of her sister, Princess Mary. Sophia wears the order that George presented to family members on her left shoulder. George hung this portrait in his bedroom, an indication of his fondness for his favourite sister.

Commissioned by George IV

RCIN 403420

Morel & Seddon

**Armchair**

c.1827–9

Gilt mahogany, silk damask

These armchairs form part of a very extensive suite of seat furniture made for George IV's new apartments at Windsor. Originally consisting of fifty-six pieces (twelve sofas, sixteen armchairs and twenty-eight side chairs), the suite cost the enormous sum of £13,886, not including the material for upholstery. The bold design was probably inspired by a leading firm of French chair-makers, Jacob Frères.

Supplied in 1827–9

RCIN 2582

Philippe Bertrand (1663–1724)

## Psyche and Mercury

c.1700

Bronze

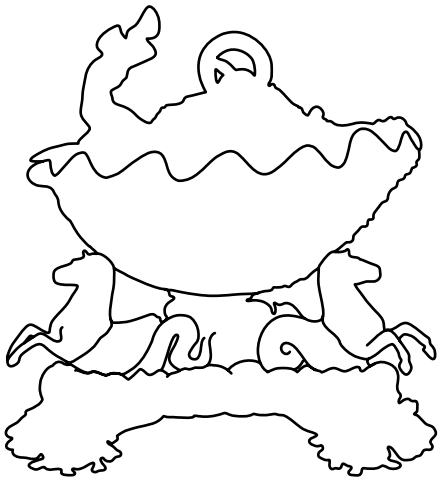
This bronze is characteristic of George's collection, the figures positioned to create drama. The god Mercury assists the mortal Psyche, who is borne on a column of cloud to escape a Fury, representing the underworld. The bronze was purchased from the royal goldsmiths, Rundell, Bridge & Rundell, who as well as silver, supplied the king with sculptures, jewellery, insignia and even on occasion paintings.

Purchased in 1824

RCIN 21641

# The Grand Service

Over the course of 25 years George created one of the most spectacular dining services ever made. It became known as the Grand Service. As well as silver-gilt dining plate the service included works to be displayed on the buffet, traditionally arrayed behind the monarch himself. The royal goldsmiths Rundell, Bridge & Rundell were able to draw on a remarkable pool of artistic talent to design the 4,000 individual elements of the service. Together they created a series of works inspired by gothic, baroque, rococo and neo-classical motifs, on a monumental scale. The service remains in use to this day.



Mark of John Bridge (1755–1834),  
designed by John Flaxman  
(1755–1826)

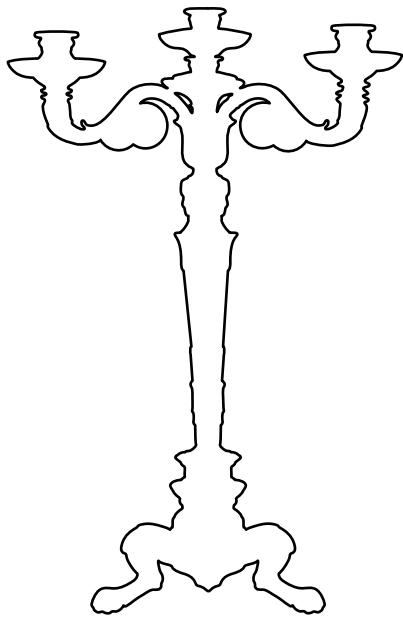
**Two tureens**

**1826/7**

Silver gilt

Delivered in 1829

RCIN 50279



Mark of Paul Storr (1771–1844)

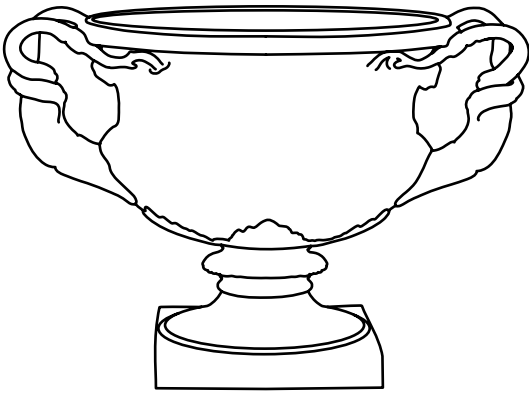
**Pair of candelabra**

**1811–12**

Silver gilt

Delivered 1810–12

RCIN 50827



Mark of Paul Storr  
(1771–1844)

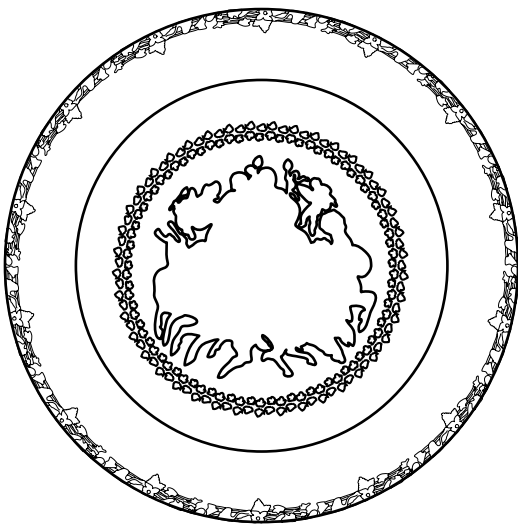
**Two wine coolers**

1812/13

Silver gilt

Delivered in 1813

RCIN 50810



Mark of Paul Storr (1771–1844),  
designed by Thomas Stothard  
(1755–1834)

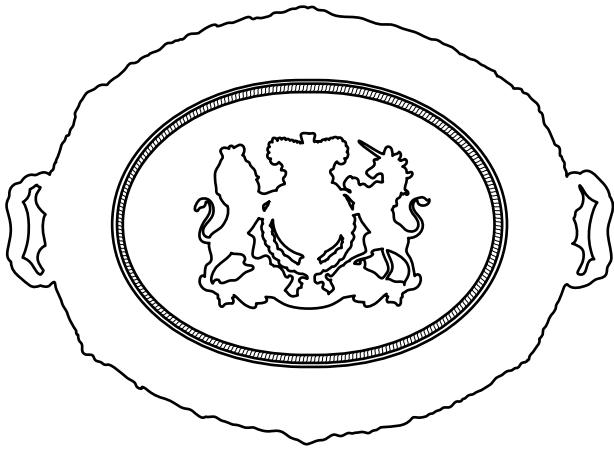
**Dish (Triumph of Bacchus  
and Ariadne)**

1814

Silver gilt

Delivered in 1814

RCIN 51654



Mark of Paul Storr (1771–1844),  
designed by Thomas Stothard  
(1755–1834)

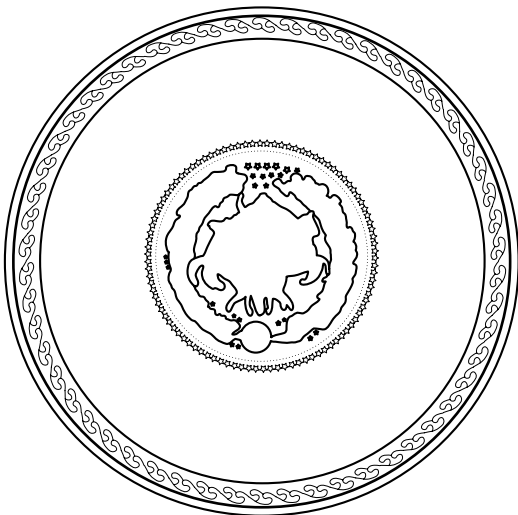
**Tray**

1812/13

Silver gilt

Delivered in 1812 or 1813

RCIN 50837



Mark of Philip Rundell  
(1746–1827),  
designed by John Flaxman  
(1755–1826)

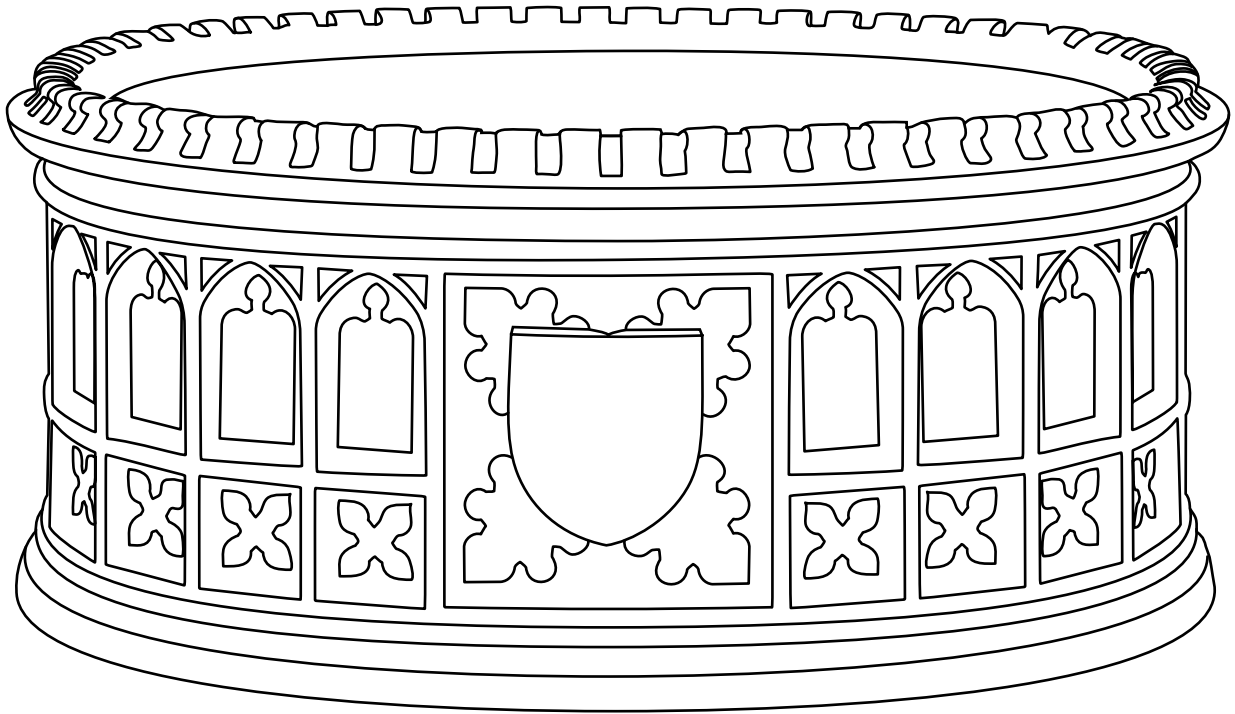
**Shield of Achilles**

1821

Silver gilt

Delivered in 1821

RCIN 51266



Attributed to A.W.N. Pugin  
(1812–52)

**Wine cooler**

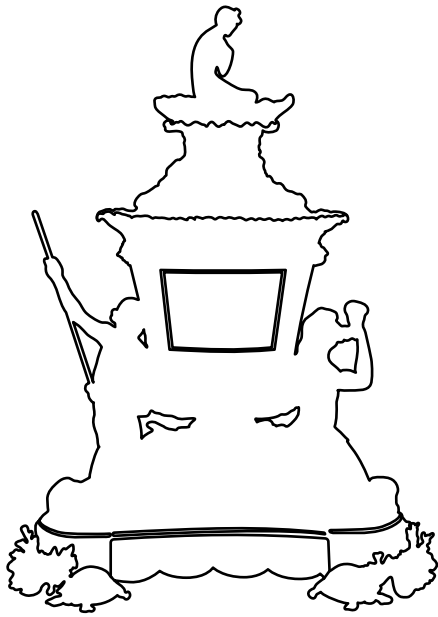
c.1828

Rosewood

Supplied c.1828

RCIN 29884





Mark of John Bridge (1755–1834),  
design attributed to John Flaxman  
(1755–1826)

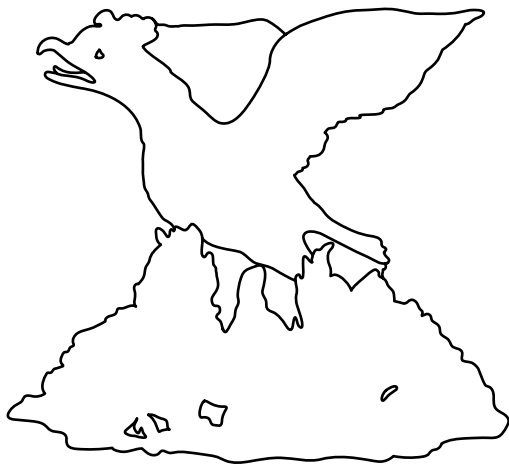
**Pair of bottle coolers**

1827/8

Silver gilt

Delivered in 1828/9

RCIN 50843



Mark of Paul Storr  
(1771–1844)

**Pair of spirit lamps**

1813 (with additions 1817)

Silver gilt

Delivered in 1813;

reworked in 1817

RCIN 50278

Adriaen de Vries (c.1556–1626)

## **Theseus and Antiope**

c.1600

Bronze

George's apartments at each of his residences were liberally adorned with French and Italian bronzes of the seventeenth and eighteenth centuries. This striking work represents Theseus, the legendary king of Athens, abducting Antiope, queen of the Amazons. The dynamic, spiralling pose of the two figures suggests it was intended to be viewed in the round.

Probably acquired by George IV

RCIN 57961

Elisabeth-Louise Vigée-Lebrun (1755–1842)

**Charles-Alexandre de Calonne**

1784

Oil on canvas

Charles-Alexandre de Calonne was controller of finance to Louis XVI. In Vigée-Lebrun's elegant portrait he wears the sash and badge of the Order of the Saint-Esprit. Both sitter and artist were forced to flee France as a result of the turmoil before and during the Revolution. Calonne lived in London, supporting himself and fellow refugees through the sale of his collection of art. Vigée-Lebrun visited London in 1803, where she painted a portrait of George.

Acquired before 1808

RCIN 406988

Morel & Seddon

**Armchair**

c.1827–9

Gilt mahogany, silk damask

These armchairs form part of a very extensive suite of seat furniture made for George IV's new apartments at Windsor. Originally consisting of fifty-six pieces (twelve sofas, sixteen armchairs and twenty-eight side chairs), the suite cost the enormous sum of £13,886, not including the material for upholstery. The bold design was probably inspired by a leading firm of French chair-makers, Jacob Frères.

Supplied in 1827–9

RCIN 2582

William Theed (1764–1817)

**Thetis Returning from Hephaestus  
with the Arms of Achilles**

1805–12

Bronze

The motif of a triton pulling a shell was one that Theed employed repeatedly, not only for full-scale sculpture but also for smaller objects such as salts for George's great dining service, or in the architectural details at Buckingham Palace. Here he invokes a moment from Homer's *Iliad*, showing Thetis, the mother of the Greek hero Achilles, in despair, knowing that her mortal son will soon die.

Purchased c. 1829

RCIN 71833

# The Waterloo Chamber portraits

George first commissioned the renowned artist Sir Thomas Lawrence to create a series of portraits of those who defeated Napoleon in 1814, at the time of the French emperor's exile to Elba. In the aftermath of the Battle of Waterloo, the cycle was expanded to include the military heroes, statesmen and rulers involved in the negotiations of the Congress of Vienna, which redefined Europe and championed diplomacy over warfare. Lawrence's spectacular series of 28 full- and half-length images were his supreme achievement. They were eventually hung after the deaths of both patron and artist, in a newly created gallery at Windsor Castle, known as the Waterloo Chamber.

Leone Leoni (1509–90)

**Emperor Charles V**

c.1555

Bronze

George IV bought this powerful image of chivalry and kingship, together with the bust of Philip II of Spain (shown nearby), from the wealthy collector George Watson-Taylor. He undoubtedly admired Leoni's carefully accurate rendition of sixteenth-century armour as much as the portraits themselves.

Purchased in 1825

RCIN 35325

Sir Thomas Lawrence (1769–1830)

**Clemens Lothar Wenzel, Prince Metternich**

c.1815

Oil on canvas

The Austrian Minister for Foreign Affairs, Metternich, was one of the key statesmen at the Congress of Vienna, involved in the discussions that restructured Europe in the wake of Napoleon's defeat and exile. His diplomatic manoeuvrings earned him the title of 'the coachman of Europe'.

RCIN 404948



Sir Thomas Lawrence (1769–1830)

**Pope Pius VII**

1819

Oil on canvas

Long regarded as Lawrence's greatest portrait, this painting celebrates Pope Pius VII as a symbol of the victory of peace over war. Imprisoned for five years by Napoleon, after his release the Pope became a figurehead for the political and cultural regeneration of Europe. In the background Lawrence shows the new Vatican sculpture gallery, containing looted works that George had been instrumental in returning to Rome after Napoleon's defeat.

RCIN 404946



Sir Thomas Lawrence (1769–1830)

**Charles, Archduke of Austria**

1819

Oil on canvas

The Archduke of Austria had been Commander-in-Chief of the Austrian armies from 1806 to 1809, during which time he was the only allied general who could match Napoleon. Lawrence portrays him as a man of action, set against the smoke of battle, influenced perhaps by Hoppner's image of Admiral Nelson (shown nearby).

RCIN 405140

Sir Thomas Lawrence (1769–1830)

**Ercole, Cardinal Consalvi**

1819

Oil on canvas

Lawrence evidently viewed this portrait, together with that of the Pope, as high points in the Waterloo cycle. He wrote that 'if what I have done here in the portraits of the Pope and the Cardinal be compared only with my own works, I have had complete success'. Cardinal Consalvi was the papal representative at the Congress of Vienna.

RCIN 404940

Sir Thomas Lawrence (1769–1830)

**John, Count Capo d'Istria**

1818–19

Oil on canvas

Lawrence captured the likeness of Capo d'Istria during the Congress of Vienna, where the Count acted as representative for Russia. Capo d'Istria was an enterprising character and eminent statesman, eventually rising to the position of the first president of the newly formed Republic of Greece. Lawrence presents him with an appearance of openness, gazing directly out at the viewer.

RCIN 404947

Leone Leoni (1509–90)

**Philip II of Spain**

c. 1555

Bronze

George clearly wished to identify with the image of a Christian knight. In 1825 he purchased this striking image of a soldier king, together with the Emperor Charles V (shown nearby), dressed in painstakingly rendered armour and insignia. The busts were eventually displayed in the new long gallery at Windsor Castle.

Purchased in 1825

RCIN 35323

John Hoppner (1758–1810)

**Horatio, Viscount Nelson**

1801–2

Oil on canvas

At the heart of Carlton House George created an Admirals Room, to contain four full-length portraits of the naval heroes of the day. Nelson was accompanied by Admirals St Vincent, Keppel and Rodney (hung nearby). Hoppner portrays Nelson as a man of action. This work may have inspired Lawrence when he came to work on the Waterloo portraits.

Commissioned in 1801;

presented by Hoppner's widow in 1810

RCIN 405901

Morel & Seddon

**Pair of armchairs**

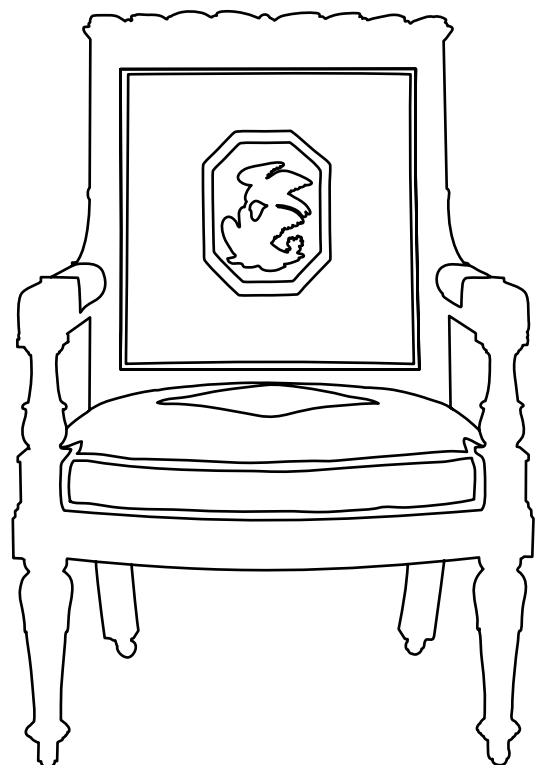
1828 (tapestry, c.1750)

Gilt mahogany, tapestry

These chairs were supplied for the king's new Sitting Room at Windsor Castle, where the style departed from the gothic that dominated in the more public areas, to a French-inspired neo-classicism, suitable for George IV's collection of eighteenth-century furniture. These chairs were newly made for the space but incorporate earlier French tapestries.

Purchased in 1828

RCIN 33498



Sir Francis Chantrey (1781–1841)

**Robert Stewart, Viscount Castlereagh**

1828

Marble

Like the bust of Wellington shown nearby, this portrait was intended for George's new gallery or corridor at Windsor. Castlereagh had been foreign secretary during the Regency and was considered instrumental in the leadership of the alliance which defeated Napoleon in 1815.

Commissioned in 1828

RCIN 35411





Sir Thomas Lawrence (1769–1830)

**George IV**

1821

Oil on canvas

This official state portrait, made to hang in the Throne Room at St James's Palace, was painted over an earlier portrait showing George in Garter robes. It is framed in the heavy frame style typically favoured by Lawrence. The king wears the elaborate robes he designed for his coronation and stands with his hand on the Table of the Great Commanders of Antiquity, a gift from Louis XVIII in recognition of George's role in the defeat of Napoleon.

Commissioned in 1821

RCIN 405918



Sèvres porcelain manufactory

**Pair of vases japon**

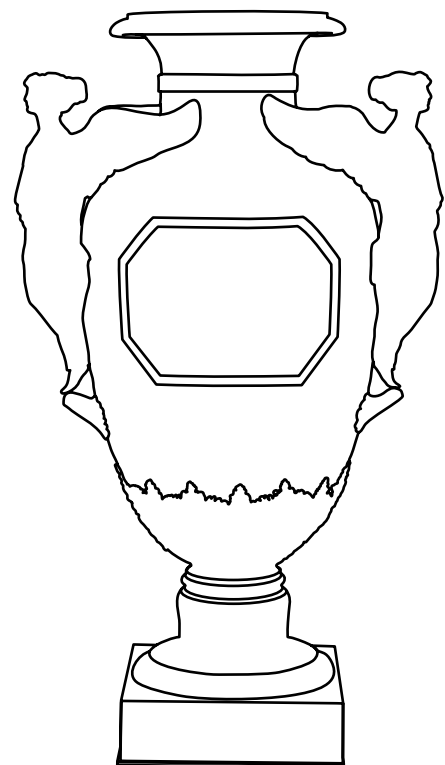
c.1792–3

Hard-paste porcelain, metal, gilt bronze

George displayed these vases in his private residence at Windsor, Royal Lodge, suggesting he was particularly fond of them. Their rich purple ground colour was intended to resemble porphyry. The vases are of an unusual form: in order to accommodate the winged figures, the bodies have been lengthened by metal additions, painted to match the porcelain.

Purchased in 1814

RCIN 537



Pierre-Philippe Thomire (1751–1843); Benjamin Lewis  
Vulliamy (1780–1854)

## Mantel clock

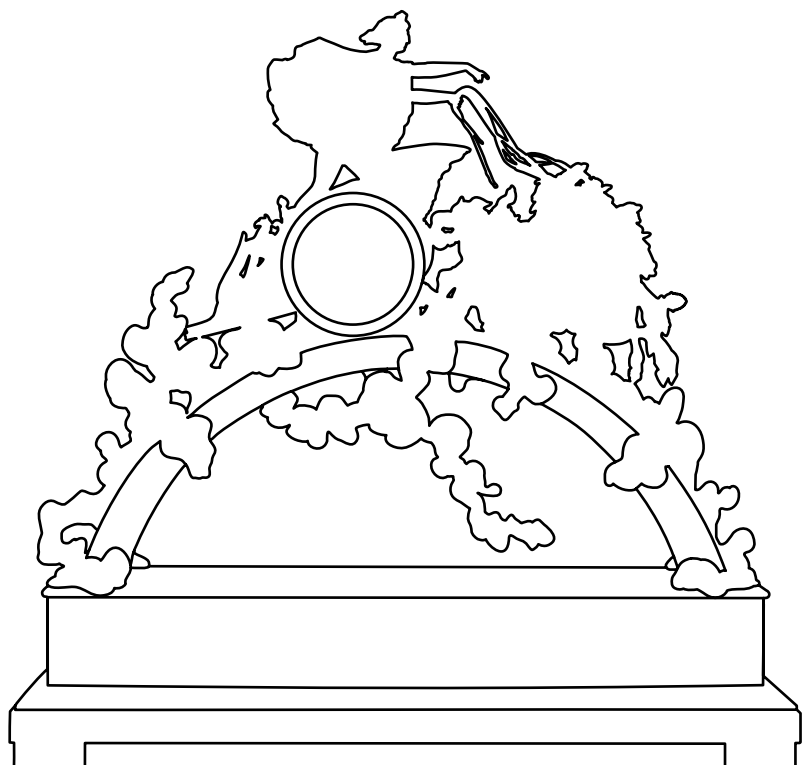
c.1810

Gilt bronze, marble, blued steel

The clock dial in this work plays a secondary role to the dramatically sculptural case, in the form of the sun god, Apollo, in his chariot. Thomire demonstrates his skill in creating a sense of movement and time passing – there is an urgency to the motion of the horses and the wind tearing at Apollo's cloak; even the ephemeral clouds are rendered in bronze.

Purchased in 1810

RCIN 2764



Tatham, Bailey & Saunders

**Pier table**

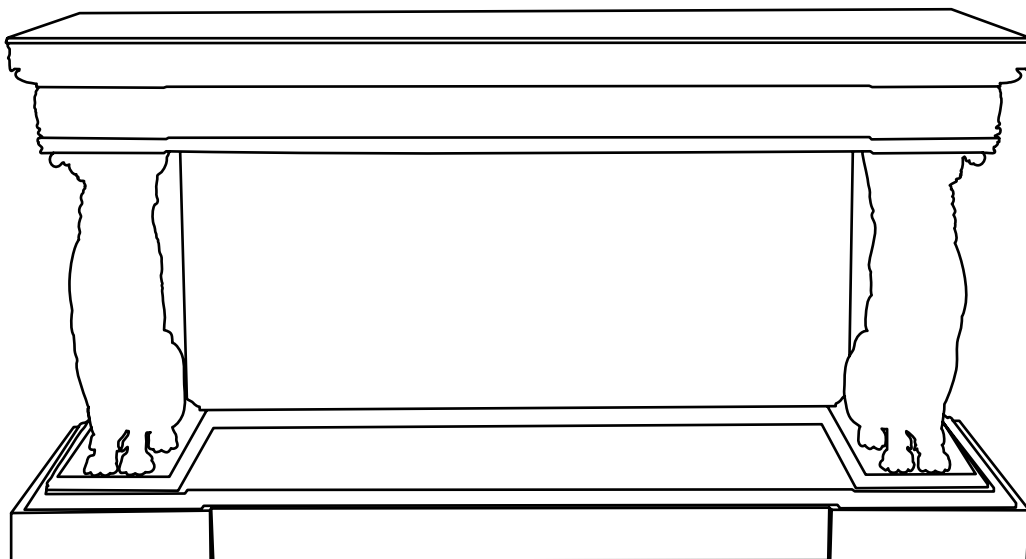
1814–5

Giltwood, mirror glass, marble

Originally created for Carlton House, this table was refurbished in the 1820s for use at Windsor Castle, under the direction of Morel & Seddon. It displays many of the features of this late phase of George IV's taste: monumental sculptural supports, here in the form of griffins, a large mirror plate and a platform base.

Purchased in 1815

RCIN 33809



Morel & Seddon

**Pair of armchairs**

1828 (tapestry, c.1750)

Gilt mahogany, tapestry

These chairs were supplied for the king's new Sitting Room at Windsor Castle, where the style departed from the gothic that dominated in the more public areas, to a French-inspired neo-classicism, suitable for George IV's collection of eighteenth-century furniture. These chairs were newly made for the space but incorporate earlier French tapestries.

Purchased in 1828

RCIN 33498

Sir Francis Chantrey (1781–1841)

**Arthur Wellesley, Duke of Wellington**

1828

Marble

Chantrey originally created a likeness of Wellington, the great military hero and victor at Waterloo, in 1820. George IV acquired this copy a few years later, to be displayed in a series of busts of friends, family, political allies and cronies that ran the entire length of the new 170-metre-long gallery at Windsor Castle, adjacent to the king's own private apartments.

Commissioned in 1828

RCIN 35422



Sir Joshua Reynolds (1723–92)

**George Brydges, 1st Lord Rodney**

1788–9

Oil on canvas

The Admirals Room, George's pantheon of naval heroes at Carlton House, contained two portraits by Reynolds of Admirals Keppel and Rodney. Rodney was a close ally of George, describing him as 'our great, amiable and Royal friend'. Both this painting and the portrait of Nelson are framed in specially commissioned 'Admiral frames', with naval-themed cartouches, made by the skilled wood-carver Edward Wyatt in 1808.

Commissioned in 1788

RCIN 405899

Morel & Seddon

**Pair of armchairs**

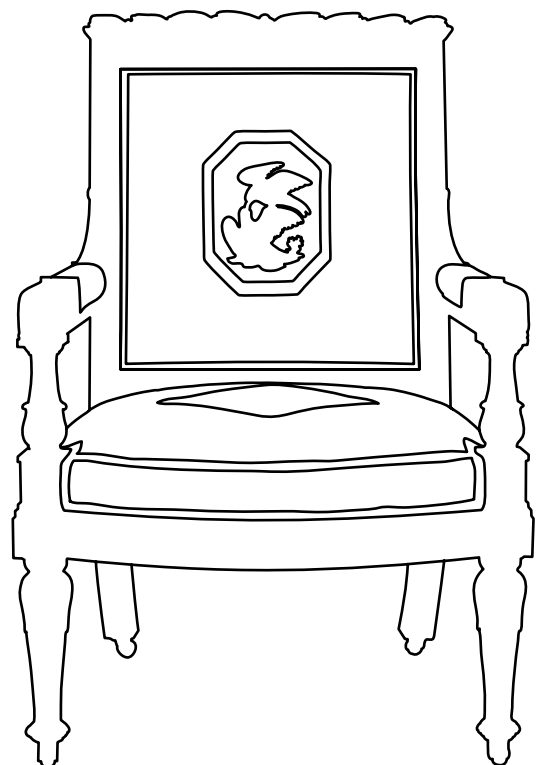
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Purchased in 1828

RCIN 33498

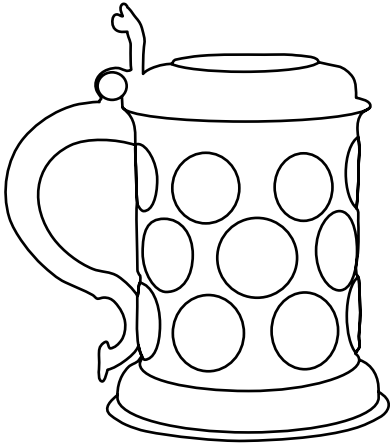




# George's Kunstkammer

Decorative cups of this type, often incorporating exotic materials, were largely produced in Germany in the seventeenth century. Such pieces were brought together in 'Kunstkammern' or cabinets of wrought objects.

George collected around 70 cups in this style, almost all purchased from the royal goldsmiths Rundell, Bridge & Rundell in the 1820s. Occasionally Rundells would enhance an object by adding precious stones and they would often include a turntable so that the king could view each piece in the round.



Heinrich Sadeler,

Hanover

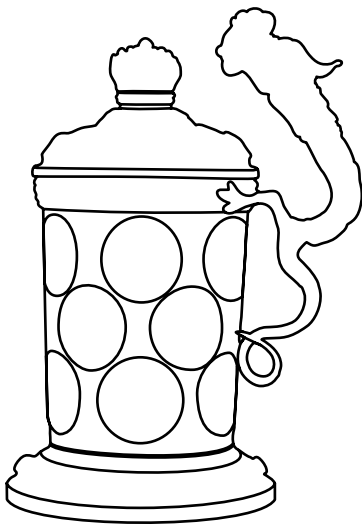
**Tankard**

1665

Silver gilt

First recorded in 1819

RCIN 50555



Probably north Germany

**Tankard**

c.1678 (with later additions)

Silver gilt, diamond, sapphire,  
pink sapphire, emerald, amethyst,  
turquoise, ruby

In the collection of Frederick,

Duke of York; purchased in 1827

RCIN 50602



Mark of D.G., south Germany  
or Austria, ivory carving attributed  
to Johann Gottfried Frisch  
(active 1689–1716)

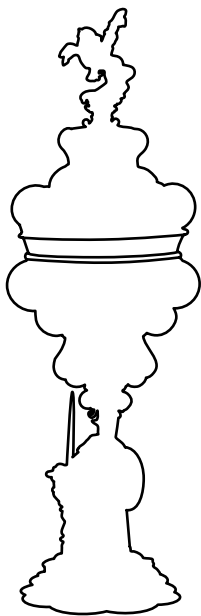
**Cup and cover**

c.1700 (with later additions)

Ivory, silver gilt, ruby, emerald,  
turquoise

Purchased in 1823

RCIN 50554



Friedrich Hillebrandt  
(b. 1555), Nuremberg

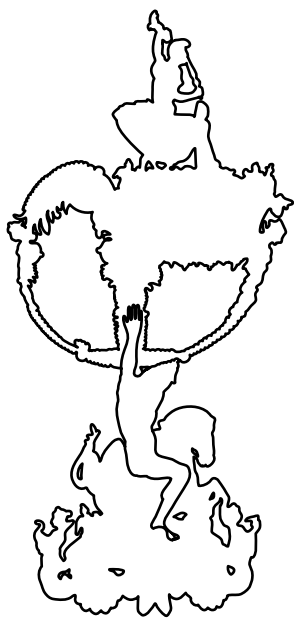
**Standing cup  
and cover**

c.1596

Silver gilt

First recorded in 1826

RCIN 51282



Nikolaus Schmidt

(c.1550/5–1609), Nuremberg

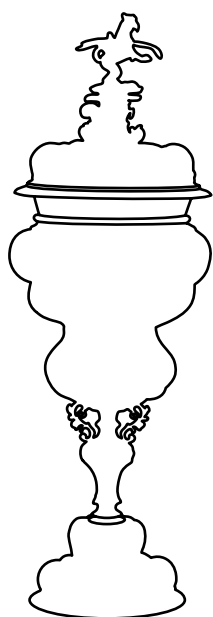
**Nautilus cup**

c.1600

Nautilus shell, parcel-gilt silver

Purchased in 1823

RCIN 50603



Georg Schyrer

(active 1596–1634),

Nuremberg

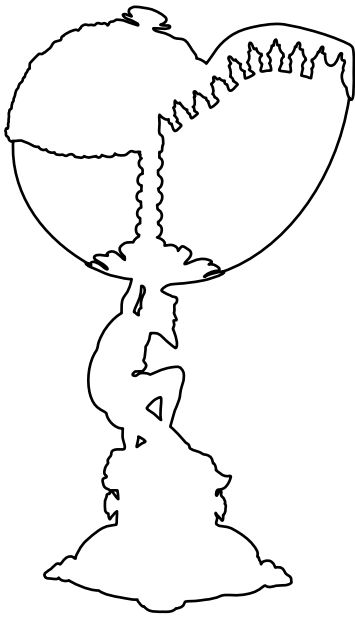
**Standing cup and cover**

1605–9

Silver gilt

First recorded in 1826

RCIN 51443



Lorenz Biller II (1649–1726),  
Augsburg

**Nautilus cup**

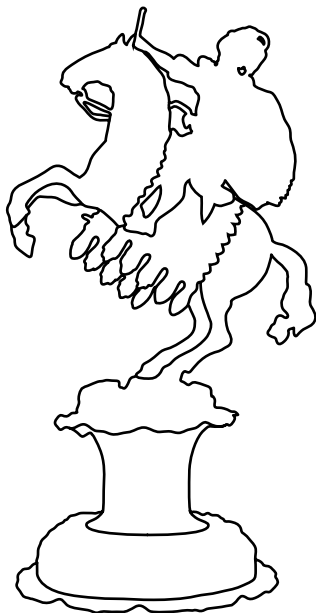
late 17th century

(with later additions)

Nautilus shell, silver gilt, diamond,  
ruby, garnet, sapphire, emerald,  
turquoise

Purchased in 1826

RCIN 50610



Heinrich Mannlich

(c.1625–98), Augsburg

**Statuette of a**

**warrior on horseback**

c.1675

Silver gilt

First recorded in 1826

RCIN 51060

Sir Thomas Lawrence (1769–1830)

**Sir Walter Scott**

1820–6

Oil on canvas

George greatly admired the writing of Walter Scott and in 1815 invited him to dinner at Carlton House. He was ‘enchanted by Scott, as Scott with him’. Scott shared George’s love of historical ceremony and helped choreograph the king’s magnificent visit to Edinburgh in 1822, incorporating many long-forgotten traditions. Their mutual enjoyment of such spectacle is clear from Scott’s description of George IV’s coronation: ‘those who witnessed it have seen a scene calculated to raise the country in their opinion and to throw into the shade all scenes of similar magnificence from the Field of the Cloth of Gold down to the present day’.

Commissioned in 1820

RCIN 400644