

Fig. 25 (right): Long gallery chimneypiece, detail of the head of King David



Fig. 26 (far right): Statue of King James I in the entrance hall

Fig. 27 (right, below): Statue of King James I (detail)



even been suggested that the statue of the royal harpist on the long gallery overmantel bears the king's features.<sup>51</sup> Disappointingly, this is not the case, as can be seen by comparing the head with an authentic image of the king in the form of a statue which now stands in the entrance hall (Figs 25, 26 and 27).

The statue of King James has its own important part to play in the scheme of the state apartment. It shows the king crowned and dressed in coronation robes, a sceptre in his right hand and an orb in his left, the collar and Great George of the Order of the Garter around his neck. The statue has been moved several times, but always at Apethorpe, and there is every indication that it is a

contemporary likeness, the stiff pose, somewhat coarse execution and close attention to costume detail being typical of the Jacobean period. It is made of oolitic limestone of the 'Lincolnshire' type which was also used for the state apartment chimneypieces and was probably quarried locally in Northamptonshire.<sup>52</sup>

John Bridges notes in his *History of Northamptonshire* that in his day the statue was outside, 'on the south' range of the house.<sup>53</sup> Bridges died in 1724<sup>54</sup> so the reference usefully pre-dates the alterations which were made to this part of the building about 1742 when it was given a new façade on the courtyard side.<sup>55</sup> In 1838 the Revd H K Bonney recorded that the original 'front' had

been 'of Architecture similar to that of the [Long] Gallery; but without Columns and Arches, and contained in the Centre, a Niche; in which the Statue ... stood'.<sup>56</sup> His text is accompanied by a reconstruction (Fig. 28). In this position the statue marked the state rooms and would have faced the king when he entered the courtyard on the opposite side. The treatment of the king's face is very generalized with the features somewhat exaggerated, suitable to a figure which was designed to be seen at some distance from below (Fig. 27). In 1790 the Hon. John Byng visited the house and recorded in his diary that the statue was in a sheltered position on the east range 'under the front arcades'.<sup>57</sup> It had probably been removed there half a century earlier, during the remodelling. Considering that it has endured over a century of exposure to the weather, it is in remarkably good condition. The right hand has been replaced in lead and the sceptre which is – and probably always was –

of wood has lost its tip, while the orb has lost its cross.<sup>58</sup> The regalia can be seen complete in a photograph from the 1909 *Country Life* series which shows the statue in the newly created entrance hall (Fig. 29).<sup>59</sup> Like the fireplaces, it may originally have been painted in colours, though all trace of the pigment now appears to have been lost. Painting was standard practice for statuary of the period in England, though not elsewhere, and it was famously condemned by Sir Henry Wotton as a 'barbarisme' of his country.<sup>60</sup>

The statue would have served both as a profession of Fane's loyalty to the king and as a mark of royal favour. Professions of this kind more commonly took the form of painted portraits which were displayed indoors, and this appears to be the only surviving image of King James which stood outside on the house of one of his subjects. Though the figure was almost certainly carved in the king's lifetime it is unlikely that it was taken from the life and an engraved source, or sources, were more probably used. Simon van de Passe's portrait from James's collected *Workes* may have been one of them (Fig. 17), though other

<sup>56</sup> Bonney was the compiler of *Collectanea Apethorpeana* (q.v. above, note 31) from which this quotation is taken [RDRS, I, 258]. His source was 'plans preserved in the Library, as well as an Account given to the Writer, by a very Old Inhabitant of Apethorpe' [ibid.].

<sup>57</sup> RDRS, I, 322.

<sup>58</sup> It was common practice in the early and mid-17th century to add accoutrements to figures in a different material if the main material would have been too fragile or difficult to carve in the right shape. The wooden sword carried by the allegorical figure of Justice on the

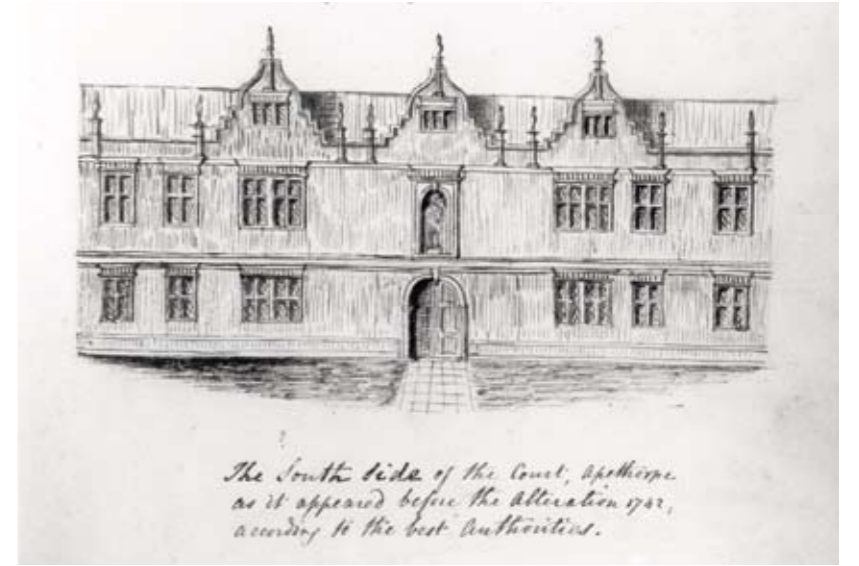


Fig. 28 (facing page, top): 'The South Side of the Court, Apethorpe as it appeared before the Alteration 1742, according to the best Authorities', drawing by the Revd H K Bonney, 1838 [Northamptonshire Record Office, W(A), Miscellaneous, vol. 37]. The statue of King James I is shown in a niche over the doorway

images would have been required for the costume detail appropriate to a standing figure with the doublet and breeches visible, as in Taylor's *Briefve Remembrance* (Fig. 6).

Fig. 29 (above): The entrance hall with the statue of King James, photograph published in *Country Life*, 1909

Mildmay tomb of 1621 in Apethorpe parish church is an example. Another is the alabaster effigy of Sir Hatton Fermor at Easton Neston, Northamptonshire, dated 1662, which holds a wooden sword in one hand and a doused torch, also of wood, in the other. Whether James carries his original sceptre is open to question, however.

<sup>59</sup> Previously it had been in the Victorian front hall, where it appears in a 1904 photograph by Bedford Lemere [RDRS, I, 325, fig. 10.36].

<sup>60</sup> *Elements of Architecture*, London, 1624, 89–90. Wotton served as an ambassador in Italy where statuary was generally left in its natural colour.

<sup>51</sup> Coope, loc. cit.

<sup>52</sup> Sutherland, op. cit., 12, 13–14.

<sup>53</sup> John Bridges, *The History and Antiquities of Northamptonshire*,

Oxford, 1791, 423; Cole, *Apethorpe Hall*, cit., 35, text and note 240.

<sup>54</sup> His text was published long afterwards; see previous note.

<sup>55</sup> Smith, op. cit., 92–5.