

what has since been called the Somerville Portrait of Knox : of which engraving a fac-simile is here laid before the reader. In 1849 the same engraving was a second time published in Knight's Pictorial History of England. It was out of this that I first obtained sight of it ; and as soon as possible had another copy of the engraving framed and hung up beside me ; believing that Mr. Knight, or the Society he published for, had made the due inquiries from the Somerville family, and found the answers satisfactory ; I myself nothing doubting to accept it as the veritable portrait of Knox. Copies of this engraving are often found in portfolios, but seldom hung upon the walls of a study ; and I doubt if it has ever had much circulation, especially among the more serious readers of Knox. For my own share, I had unhesitatingly believed in it ; and knew not that anybody called it in question till two or three years ago, in the immense uproar which arose in Scotland on the subject of a monument to Knox, and the utter collapse it ended in—evidently enough not for want of money, to the unlimited amount of millions, but of any plan that could be agreed on with the slightest chance of feasibility. This raised an inquiry as to the outward appearance of Knox, and especially as to this Somerville Likeness, which I believed, and cannot but still believe, to be the only probable likeness of him anywhere known to exist. Of its history, what can be recovered of it is as follows :

On the death of the last Baron Somerville, some three or four years ago, the Somerville Peerage, after four centuries of duration, became extinct ; and this picture then passed into the possession of one of the representatives of the family, the Hon. Mrs. Ralph Smyth of Gaybrook, near Mullingar, Ireland. This lady was a stranger to me ; but on being applied to, kindly had a list of questions with reference to the Knox portrait, which were drawn up by an artist friend and sent to her, minutely answered ; and afterwards, with a courtesy and graceful kindness ever since pleasant to think of, offered on her coming to London to bring the picture itself hither. All which accordingly took effect ; and in sum, the picture was entrusted altogether to the keeping of these inquirers, and stood for above three months patent to every kind of examination,—until it was, by direction of its lady owner, removed to the Loan Gallery of the South Kensington Museum, where it still hangs. And in effect it was inspected, in some cases with the greatest minuteness, by the most distinguished artists and judges of art that could be found in London. On certain points they were all agreed ; as, for instance, that it was a portrait in all probability like the man intended to be represented ; that it was a roughly executed work ; probably a copy ; certainly not of earlier, most likely of later date, than Godfrey Kneller's time ; that the head represented must have belonged to a person of distinguished talent, character, and qualities.

I was informed by Mrs. Ralph Smyth that she knew nothing more of the picture than that it had, as long as she could remember, always

hung on the walls of the Somerville town-house in Hill Street, Mayfair,—but this lady being still young in years, her recollection does not carry us far back. One other light point in her memory was a tradition in the family that it was brought into their possession by James, the thirteenth Baron Somerville ; but all the papers connected with the family having been destroyed some years ago by fire, in a solicitor's office in London, there was no means either of verifying or falsifying that tradition.

The vague guess is that this James, thirteenth Baron Somerville, had somewhere fallen in with an excellent portrait of Knox, seemingly by some distinguished artist of Knox's time ; and had had a copy of it painted,—presumably for his mansion of Drum, near Edinburgh, long years perhaps before it came to Mayfair.

Among scrutinizers here, it was early recollected that there hung in the Royal Society's rooms an excellent portrait of Buchanan, undisputably painted by Francis Porbus ; that Knox and Buchanan were children of the same year (1505), and that both the portrait of Buchanan and that of Knox indicated for the sitter an age of about sixty or more. So that one preliminary doubt,—Was there in Scotland about 1565, an artist capable of such a portrait as this of Knox's—was completely abolished ; and the natural inquiry arose, Can any traces of affinity between these two be discovered ?

This question was carefully examined into by competent artists, and the result was strongly in favor of the genuineness of the picture. Carlyle concludes :

This is all the evidence we have to offer on the Somerville Portrait. The preliminary objection in respect to costume, as we have seen, is without validity, and may be classed, in House of Commons' language, as "frivolous and vexatious." The picture is not an ideal, but that of an actual man, or, still more precisely, an actual Scottish ecclesiastical man. In external evidence, unless the original turn up, which is not impossible, though much improbable, there can be none complete in regard to such a matter ; but with internal evidence to some of us it is replete, and beams brightly with it through every pore. For my own share, if it is not John Knox, the Scottish hero and evangelist of the sixteenth century, I cannot conjecture who or what it is.

### THE EARLY KINGS OF NORWAY. By Thomas Carlyle. Harper Bros.

In the introduction to this book, Carlyle gives the sources of his information. He says :

The Icelanders, in their long winter, had a great habit of writing, and were, and still are, excellent in penmanship, says Dahlmann. It is to this fact that any little history there is of the