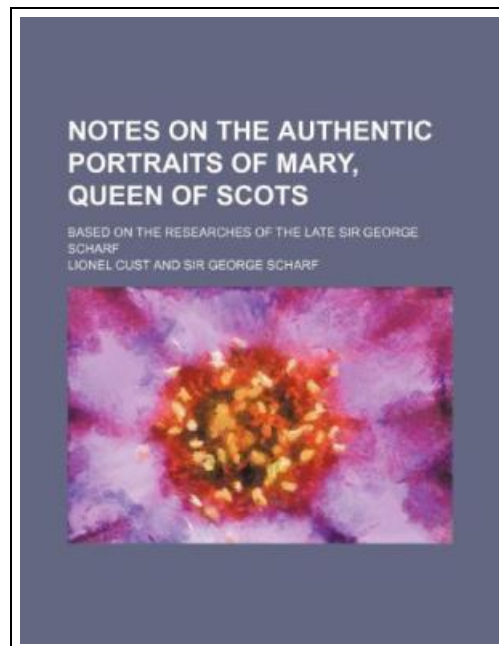


## Notes on the Authentic Portraits of Mary, Queen of Scots; Based on the Researches of the Late Sir George Scharf



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## NOTES ON THE AUTHENTIC PORTRAITS OF MARY, QUEEN OF SCOTS; BASED ON THE RESEARCHES OF THE LATE SIR GEORGE SCHARF



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Rarebooksclub.com, United States, 2012. Paperback. Book Condition: New. 246 x 189 mm. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1903 Excerpt: .with no nostril indicated, and the chin somewhat rounder and fuller. Generally speaking the hand of the artist is better discerned in the much-damaged and badly restored portrait at the National Portrait Gallery than in that at Hardwick. In the costume, where the details are the same in character, the ruff in the National Portrait Gallery portrait is more defined at the neck, the white partlet or chemisette extends to, but not over, the shoulders, the black lace (or jet?) collarette is slenderer, better defined, and less obtrusive, and the strings of the ruff are of equal length. The white slashes, which are so conspicuous in the dress in the Sheffield portrait, are less so in the other, where they seem rather to indicate the juncture of the sleeves with the bodice of the dress, than actual slashes and pulling of the stuff through. In the National Portrait Gallery portrait the white lawn of the veil is diaphanous, but clearly visible, and falls behind the arms on either side of the body, being clearly seen below the right arm, which rests upon the table. In the Sheffield portrait the veil is so diaphanous that it can hardly be seen over the black dress, and on the right side it is not seen at all between the body and the table. In the National Portrait Gallery portrait the ornaments, jet, enamel, and gold, are very finely executed, although they have in some cases been damaged by the...



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