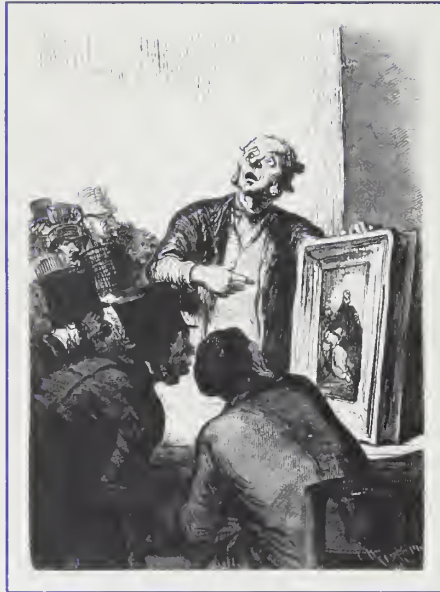




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ANGELICA KAUFFMANN, R.A.
HER LIFE AND HER WORKS

BY DR. G. C. WILLIAMSON

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SELF PORTRAIT OF ANGELICA.

From the original painting in the possession of the Duke of Rutland and hanging at Belvoir Castle. The Duke also owns the original sketch for this portrait.

ANGELICA KAUFFMANN, R.A.
HER LIFE AND HER WORKS BY
LADY VICTORIA MANNERS AND
DR. G. C. WILLIAMSON WITH SEVENTY-NINE
ILLUSTRATIONS IN COLOUR AND IN BLACK & WHITE

NEW YORK
BRENTANO'S
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PREFACE

THE issue of this book was inspired by the discovery in the Royal Academy Library of a certain MS. more fully alluded to in our introductory chapter, but it would have been impossible for the volume to have been written, had we not received a courteous permission from the authorities at the Royal Academy to make use of this document in any way that seemed fit. We desire to express to the Council of the Academy our sincere thanks for the advantage offered to us, and to Donna Stella Vitelleschi for the pains that she has taken in reading and translating the document.

We have been assisted in every possible way by the owners of pictures painted by Angelica, and would like to mention especially the names of certain persons who have gone out of their way to render us all the aid in their power.

At the head of this list stands the name of His Majesty the King, who has graciously permitted us to reproduce one of the pictures in his possession. We have also to thank the Marquis of Ailesbury, Earl Amherst, the Marquess of Bristol, Lord Berwick, Colonel Bonomi, Dr. Lionel Cust, the Marquess Curzon, Baron de Cosson, the Earl of Derby, the Earl of Durham, the Marquess of Exeter, Sir Hugo Fitzherbert, Sir Richard Graham, Lady Hoare, the Earl of Home, Sir John Hall, Sir R. Harvey, Sir H. Holden, Mary Countess of Ilchester, Captain Johnston, Mr. King, Lord Lascelles, Lord Leconfield, Colonel Croft Lyons, the Earl of Morley, Lady Muir, the Duchess of Norfolk, Lord O'Hagan, the Earl of Powis, the Duke of Portland, Viscount and Viscountess Portman, the Duke of Richmond and Gordon, Lord Riddell, the Earl of Rosebery, the Earl of Radnor, Mrs. Birch Reynardson, the Duke of Rutland, the trustees of Lord St. Oswald, Sir Samuel Scott, Lord Southampton, the Earl of Sefton, the Earl of Shaftesbury, the Earl of Stair, the Earl of Strafford, the Duke of Sutherland, Mr. W. H. Stephenson, Sir H. Wake, the Countess of Yarborough, Senator Lanciani, and many other persons.

We are also greatly indebted to Messrs. Agnew, Messrs. Christie, Manson & Woods, Mr. Chas. Davis, Messrs. Knoedler, Messrs. Tooth and the authorities of the Victoria and Albert Museum and British Museum. Much kindly assistance we also owe to several persons who have passed away while this book was in progress, Lord Brownlow, Earl Spencer, Mr. Burdett-Coutts, Mr. Gery Milner-Gibson-Cullum, Sir Edward Coates, and Mr. W. S. Child-Pemberton.

We would like especially to thank Mr. Roberts for very much important information. His collection of documents relative to the painters and paintings of the eighteenth century, and especially to their vicissitudes in the auction room, is not equalled by that of any other writer, and he has with great kindness gone through his lists, and supplied us with many pieces of information respecting pictures which could have been obtained from no one else. We have also to thank him for information respecting engravings, autograph letters, auction sales, etc.

We must not, also, forget to thank the Editor of the *Farington Diary* for kindly permission to quote extensively from his stately volumes, and would like to take this opportunity of saying how grateful all writers on art should be to him, for having rescued those invaluable *Diaries*, and for presenting them, with important notes, as a mine of information in which persons interested in the eighteenth century can dig with the certainty of finding nuggets of value and importance.

For material and for permission to make use of what has already been printed, and for kindly assistance in various directions, we should like especially to thank Col. Bonomi, Mr. Maurice Brockwell, Mr. Bolton, Mr. Caw, Mr. Craigie, Mr. Arthur Dasent, the Hon. Hew Dalrymple, His Excellency Count de Salis, Miss Drücker, Mr. Finberg, Mr. H. W. Grose, Mrs. Gurney, Mr. Helm, Mr. Hurlbutt, Mr. Lamb (the Secretary of the Royal Academy), Mr. Milner, the Rev. Father J. H. Pollen, Mr. Ralph Nevill, Miss D. O. Shilton, Sir Arthur Shipley, and the Hon. Frederic Wallop, while we must not fail to express how indebted we are to all the books hitherto written upon Angelica, especially to Miss Gerard's memoir. We trust that, in making extracts from all these volumes, we have not over-stepped the privileges of gleaning in rich fields, nor gone beyond the limits of justifiable and courteous quotation.

The following discoveries have been made during printing: Mr. Arthur F. Hill, of 140, New Bond Street, has in his possession a very lightly painted and delicately coloured portrait of Miss Harrop, the singer, who married Joah Bates, who conducted the first Handel Commemoration at Westminster Abbey in 1784. This was the portrait exhibited by Angelica at the Royal Academy in 1781, and it has been engraved by Delattre.

Lt.-General Sir Raleigh Egerton has in his possession an oil painting, depicting the awaking of Penelope by Euryclea, which was engraved by Bartolozzi. The picture is at present lent to the Grosvenor Art Gallery at Chester.

There are four Studies in the possession of Major Haldane Macfall, The White House, Perham Crescent, South Kensington, W. 14, which were, in all probability, painted by Angelica.

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SKETCH BY ANGELICA FOR HER OWN PORTRAIT.
*Originally in the Northwick collection, it now hangs at Belvoir Castle by the side of
the oil painting.*

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ANGELICA KAUFFMANN, R.A.
HER LIFE AND HER WORKS

CHAPTER I

INTRODUCTORY

ONLY two women have been elected as full members of the Royal Academy during the whole of its long history, and these two were on its foundation. Of the two, Mary Moser has practically been forgotten, and it is difficult in the present day to appreciate the reasons that caused her exaltation to such an important position. Her work was surely never of such a type as to deserve the place she occupied, as a foundation member of the Royal Academy, and perchance we must seek for the reason of her election in the fact of her relationship to Michael Moser, also a foundation member, who later on became the Keeper of the Academy. With the exception of the decoration of one room, her work is hardly remembered. It is only interesting to students and antiquaries, whereas matters are entirely different with regard to the name of her companion.

While Mary Moser is forgotten, Angelica Kauffmann is remembered, and to such an extent that her name has almost become a household word, and wherever her pictures are recognised, or her decoration is regarded, there is an admiration expressed for it that, at the present day, is not so easy to explain. There have been many women painters in the past. There were many before the days of Mary Moser and Angelica, and there have been many since. Sophonisba Anguisciola is very little more than a name, and, but for the fact that Van Dyck made a portrait of her in his sketch-book, she would hardly be remembered. Of Artemisia Gentileschi still less can be said, and Elisabetta Sirani has been forgotten almost entirely. There are really but three names that have survived, and which represent high technical accomplishment—Madame Vigée Le Brun, Rosalba Carriera, and Angelica Kauffmann—and of the three, Angelica's name is far more frequently mentioned than either of the other two, and she and Madame Le Brun are almost the only two women artists with whose work the ordinary observer is at all familiar.

There was, of course, the clever artist and sculptor, Anne Damer. There was Lady Diana Beauclerk, noted for her graceful and charming designs; there was Maria Cosway, quite an attractive artist, although one whose reputation is largely concerned with the fact that she was the wife of Cosway; there were other artists, such as Lavinia Fontana, Lavinia Zappi, Barbara Longhi, Maria Subleyras, Mary Beale, Constance Mayer, Mrs. Mee, Caroline Watson, Katharine Read, and Rosa Bonheur, who for a while enjoyed a temporary vogue; but their fame has gradually dwindled away, while that of Angelica

Kauffmann has remained fixed, and it is possible that now there are a greater number of persons who have heard of her work than at any previous period since she was born, because any ceiling decoration *in her manner* is attributed to her, furniture painted in *her style* is invariably said to be by Angelica Kauffmann herself, and there are numberless reproductions of her classical scenes readily available, all of which tend to keep her name before the public eye. Her fame probably exceeds even that of any living woman artist; and although the works of Rosa Bonheur will always be of high value, and will be recognised as of importance, it is hardly likely that a hundred years after their death she will be as well remembered as is Angelica Kauffmann in the present day.

The other women artists, as we say, have occupied high positions in the world of fashion of their time, and have been practically forgotten. Angelica is remembered. It is impossible that a fame such as this, so enduring, should have been acquired without merit, and merit, moreover, of a rare—perhaps even of an unique—order. It may be well, therefore, in presenting a new book to the public on Angelica Kauffmann, to try to find out in what her particular merit consisted, and to value it at its proper worth.

It has been suggested that one of the reasons for the popularity of Angelica's work was that she more completely represented the artistic spirit of her age than did any other artist at the time. Her period was that of Reynolds, Gainsborough, Hoppner, Romney and Wilson. They were the greatest English painters of the period. They had followed closely upon the heels of Hogarth, and their work had replaced the fashionable portraiture associated with the work of Lely, Kneller and Dahl, and the severely classical treatment of landscape which we associate with Salvator and with Claude. These five painters struck out a fresh line. Their pictures, whether dealing with portraiture or with landscape, are a more faithful interpretation of what actually existed than anything that had occurred in the pictures produced in England during the preceding century, but the realistic spirit which they endeavoured to introduce failed, it must be confessed, in gaining the support of the fashionable taste of the age. Hogarth had been looked down upon as an artist who was only applauded so far as he was a moralist and a satirist. Wilson was almost wholly neglected by his contemporaries, and lived in penury, while many a landscape artist of quite indifferent skill, who more nearly conformed to the taste of the day, was successful. Reynolds, Gainsborough, Romney and Hoppner did command success, but largely because they were capable of flattery, and were able to flatter more skilfully than any of their less capable rivals. The taste of the period was not actually for realism. It was for neo-classicism, and Reynolds had to conform, in many of his most successful pictures, to the spirit that was abroad, painting his sitters as Muses, as Medea, as Circe, and only quite seldom indulging in that art which he so thoroughly understood of downright, straightforward, realistic portraiture. It was the time of the Society of Dilettanti. It was the period in which classical allusions, stories from the classics, decorations derived direct from the Greek, were all in vogue,



"V. Photo

MADAME DE KRUDENER AND HER INFANT SON

From the picture in the Louvre.



Collection of Capt. H. W. Murray.

ANGELICA KAUFFMANN

A miniature by J. Pastorini, probably after the portrait by Aersels; in Munich. Unfinished and Signed.

and we have evidence in the designs which Flaxman made for Wedgwood, in the work of the Brothers Adam, of Hepplewhite, and Sheraton in furniture, in the buildings by Adam and by Chambers, and in almost all the sculpture of the day, that not only did painting take upon itself this tinge of neo-classicism, but the applied arts of the period were sustained upon exactly the same ideas. Surely one of the reasons why Gainsborough was not appreciated at his proper value was because he so seldom deferred to the prevailing taste; and yet nowadays we realise that the classical works of Reynolds, his "Infant Hercules," for example, were amongst his *least* successful labours, and we ignore the classical spirit and search for the effort to represent the portrait in truthful manner, when we look at his picture of "Mrs. Siddons as the Tragic Muse," and at the "Graces decorating the figure of Hymen," knowing that, in the composition of these pictures, Reynolds was but accepting the pseudo-classical manner of the day, and that which was great in his art was the very part that was unpopular in his time, the realistic element.

Romney, as has been well said, was much more penetrated with the classical spirit than was his great rival. In his groups and in his classical portraits he clad his sitters in classical costumes, the draperies of nearly all his female figures impressing the spectator with a vague resemblance to Grecian art, and probably it was this close response to the taste of the day that enabled him to command a success. Nowadays, however, we understand that he lives as a portrait painter, and not as a representative of pseudo-classicism, and his Shakespearean and classical cartoons are of small value against his far more simple and straightforward portraits.

The vein of neo-classicism descended to those who followed Gainsborough, Reynolds and Romney, but, in the hands of such men as West and Barry it became dull, formal and unconvincing, while the engravers of the day, who were full of the classical spirit that was abroad, are now largely remembered by reason of the translations they made of the designs and scenes for which Angelica Kauffmann was so largely responsible. Of the artists who belonged in complete fashion to the classical school of painting, when classical art was most popular in England, surely Angelica Kauffmann is almost the only one who is really remembered. In several other instances, where the painters of the day ventured into those wide fields of classical and Biblical story, we realise that the results were unsatisfactory, and we now record as their greatest works those which had the least intimate contact with the ideas of the classical school.

There were other and less important people who in Angelica's time were equally well known; and at one moment almost equally appreciated, but now the work of Cipriani, for example, highly accomplished and charming in its way, is regarded as pretty and trivial, and exactly the same thing has occurred concerning the designs of Lady Diana Beauclerk, Pergolesi or Leverton, or the sculpture of Mrs. Damer. Fuseli has dropped out of sight altogether. His work was too eccentric and grotesque to appeal to the popular taste. Hamilton

was a mere echo of other artists; and of those who were connected with the other arts in the form of decoration the name of Zucchi has just survived, but the name of Angelica Kauffmann has always held its own, and is now invariably associated with the decoration of the period. She was the popular leader of the most fashionable art of her time, and it must be remembered that this fashionable art was also the most influential, for all the English fine and applied arts of her period were more or less affected by the pseudo-classical movement.

These explanations do not, however, complete the reasons that exist for her reputation at the present day. There must also be taken into account her own prudish prejudices, which, as has been well suggested, accorded with the ever-present Puritanical feeling of middle-class England. In delineating classical or Biblical scenes it was necessary to represent partially draped figures, and in some cases figures that were entirely nude. Angelica was clever enough to be able to treat these figures in such a manner as to convey no suggestion whatever of nakedness, and it was stated that not one of her works contained anything that could bring the slightest blush to the cheek of a young girl. Moreover, not only did she adopt this special skill with regard to the drapery of the figure, but she impressed this characteristic upon her contemporaries, and upon those who followed her; and during the long period that followed her decease, and which extended away down to the very end of the Victorian Era, there was no English painter, with the one exception of Etty, who, in painting figures, ventured to paint the undraped figure with anything like the same degree of realism as it was customary to present in France. Angelica had laid down certain lines of ultra-refinement and delicacy, in startling contrast to the coarseness of such men as Gilray and Rowlandson and, while the coarseness of their caricatures was resented by those who followed them, the refinement and the daintiness of Angelica's conceptions were appreciated, especially by the middle-class public, and it became necessary all the way through the long period to which we have just referred that artists should adopt the methods that Angelica had always adopted, if their work was to be regarded with favour. It will therefore be recognised, if our reasoning is correct, that the influence Angelica created upon the art of the day was a very important one, and though no one could call her a great painter, or her pictures noble compositions, yet by reason of her complete acquiescence in the artistic taste of her own period, and her skill in rendering it in charming fashion, and with bright, fresh colour, she made a mark upon the art of that time, which continued to be recognised and appreciated down almost to our own period.

During her lifetime she must have enjoyed a much more widely spread renown than did any other artist of the day, not excluding Reynolds, for her work is to be found in nearly every important national gallery in Europe. Technically, her productions may be regarded as inferior to those of many of her own contemporaries, but the hundreds of engravings that were made from her



STUDY BY ANGELICA FOR CUPID DISTRESSED
BY THREE NYMPHS.

*The original from which one of the Derby groups by Spangler was
modelled.*

In the possession of Mr. F. Hurlbutt.



PRINT FROM ANGELICA'S DRAWING OF TWO
NYMPHS ADORNING THE BUST OF THE GOD
PAN

*From it one of the Spangler Derby groups was modelled.
In the possession of Mr. F. Hurlbutt.*



Cupid being reckoned by two Virgins.

Cupid being distressed by three Virgins.

The bust of Pan being decorated by two Bacchantes.

THREE EARLY DERBY BISCUIT PORCELAIN GROUPS.

Modelled by J. J. Spangier after Angelica Kauffmann.

In the possession of Mr. F. Hurlbut, Penzance.

paintings testify to her popularity; and finally, one must not overlook, in this endeavour to understand her merit, the essentially feminine note which she struck, and which has given to her portraits and groups a distinct and abiding charm. She was herself a beautiful creature, and beauty has always a certain definite fascination. She commanded, and almost demanded, a considerable amount of admiration. She probably enjoyed and appreciated all the adulation which she received at the hands of her contemporaries. She seldom attempted anything that was wholly beyond her reach; she had no desire to do strong, powerful work; her aim was to be delightful, charming, engaging. Herself not a person of deep emotions, she seldom revealed in her productions anything of her own inner soul or personal enthusiasms, while she maintained an even level of pleasing productions; and, although it is easy to criticise her draughtsmanship or her technique, her reputation has continued, while that of many of her contemporaries has disappeared, and especially is this the case with regard to her women contemporaries, because some of their best productions only repeated technical effects that could have been done better by men. This was a position for which she never strove, and there is this feminine quality pervading all her work, and giving to it a distinct and very definite character. She was not an aggressive woman, she was not even a woman capable of great emotion, but she never forgot the fact of her own femininity, and she never allows us to forget it when we look at her works. We invariably find grace and charm in them, and these are permanent qualities, of which the world has never had too much. Hence, perhaps, taking all these reasons into account, and thinking also of the romance of her life-story, we begin to understand why Angelica Kauffmann is so well remembered in the twentieth century.

A further and very important evidence of the influence exercised by Angelica upon the art of the day consists in the fact that her pictures were the inspiration for three wonderful groups of Derby biscuit porcelain, which were modelled by her countryman, J. J. Spängler, a Swiss, like herself. The three groups represented, "Three Nymphs distressing Cupid"; "Two Nymphs awakening Cupid"; and, "Two Bacchante decorating the statue bust of the god Pan."

The first group is illustrated in Blacker's *A B C of Collecting Old English Porcelain*.¹ The second group is illustrated in M. L. Solon's *Brief History of Old English Porcelain*:² the second and third groups are on Plate XXXI. of the Victoria and Albert Museum Catalogue of the Herbert Allen Collection of English Porcelain, and there are plates of the coloured examples of the first and third groups in Lady Charlotte Schreiber's Journals.³

The actual groups are now exceedingly rare, and we are indebted to Mr. Hurlbutt for the illustration representing them. He possesses the two latter groups in biscuit, in perfect condition, and also a study for the first of the

¹ B.M. 07805, b 13, 1915.

² B.M. K.T.C. 43a 4, 1903.

³ B.M. 7806, s 9; and see also Burton 07807, l. 22, 1902, and Haslem 7943, f 21, 1876.

groups, painted by Angelica for Spängler, and from which he modelled the group. This was afterwards repeated by her, it is stated, in the form of a larger and more finished picture, and it has been declared that there are similar studies in existence, also the work of Angelica, and also executed for Spängler, representing the other two groups.

There are two other groups, known as those of the Dead Bird, examples of which were in the Bemrose Collection, which were also modelled after Angelica's figures; but these by no means complete the story, because her pictures form the subject of enamel paintings on some of the finest specimens of Worcester, Derby and Swansea porcelain, executed by such masters of their craft as Thomas Baxter, John Brewer, and Humphrey Chamberlain. Moreover, scenes from Angelica's pictures were constantly reproduced at the kilns of Sèvres and Meissen, and are to be found decorating some of the finest productions of each of these important potteries.

It may, however, yet be asked what reason there exists for another biography of Angelica? In addition to all that has been stated concerning her reputation, there has been a very special reason for the production of this book. There has been discovered, in the Royal Academy Library, an important MS. in Angelica's handwriting. It was written in Italian, it has hitherto never been transcribed nor translated. It gives an account of the pictures¹ which she painted, from the time she left England in 1781 until her decease, together with many details respecting them—their size, their description and their cost—and it tells us the manner in which the payment was made to her by the persons who commissioned them. The document is one of considerable importance, because it enables us to come to certain definite conclusions regarding many pictures hitherto ascribed to other artists, and the discovery of this document has been one of the main reasons for a recrudescence of the interest in Angelica, more especially as at the same time there have been found various other documents, diaries and letters relative to her life and work, which have never before appeared in print. Moreover, the only books on Angelica Kauffmann that have yet appeared have been illustrated in very inadequate fashion, and there has not been anything that has even pretended to represent her best works in a satisfactory manner. It was felt, therefore, that the time had arrived when it was desirable that a closer investigation into the merits of Angelica's paintings should be made, and, armed with these new documents, the critics should be in a position to arrive with greater clearness and determination concerning the history of her paintings, and also to decide with absolute certainty about many that had somewhat doubtful attributions.

We have not, however, presented in this book an exhaustive memoir, nor have we provided a documented biography, containing all the available information relative to the painter, or copies of all documents concerning her.

¹ The MS. does not, she herself says, allude to *all* the pictures she painted during that period. Certain portraits a footnote to it (see translation of MS.) states were omitted.

With regard to many a less known artist such a course would have been desirable; for Angelica, it is needless. If all the less important details concerning her career are needed, there is the memoir by Rossi, published in Florence in 1810, Weinhart's translation of it into German, and other works in the same language, to which allusions are made in the Bibliography, and there are the two editions of Miss Gerard's *Memoir*, the first issued in 1892, and the second in the following year; but, inasmuch as all these books are out of print and in consequence not generally available, it seemed desirable that a new volume should be produced, illustrated in such a manner that the undeniable charm of her best works should be adequately appreciated, and that the pages should contain the information really necessary in order that the life of the artist should be properly understood. It, of course, goes without saying that the authors have had to make considerable use of the Italian and German biographies, and of Miss Gerard's very painstaking, if somewhat effusive, memoir; but the new material, for the first time available, has enabled them to refer to many paintings wholly unknown to Miss Gerard, and to certain important scraps of information relative to the artist that have come to light since Miss Gerard's books were issued.

With regard to the new document, considerable pains have been taken to identify the paintings mentioned in it. Of a large proportion of them, however, nothing can be said, because the original paintings were either in Russia or in the various States or countries adjacent thereto, and it is quite possible that many of them perished in the recent war troubles. Even of many others, which are still believed to exist, it has not been found possible to get details, and in consequence part of Angelica's document has to remain without the footnotes which have been supplied to other portions. In many instances, however, the pictures have been found, and the history of some of them has for the first time been made quite clear, inasmuch as the artist has entered into full particulars concerning them.

It was at one time hoped to produce documents, especially bills, relative to the work which tradition has always assigned to Angelica, both in ceiling decoration and in the decoration of pieces of furniture, but this hope has not been justified by results. The most careful search has failed to produce documentary evidence concerning such labours. The most direct evidence for her ceiling decoration is that contained in the Account Ledgers of Old Somerset House now belonging to the Royal Institute of British Architects, where she is recorded as having carried out certain work of this kind for the Council Chamber at Somerset House, panels which now appear in the vestibule at Burlington House. Her signature, moreover, has been found on ceiling work at Chandos House and elsewhere. It is probable, therefore, that she was responsible for many pieces of similar work, and the tradition associating her name with such decoration is of very long standing and of definite character, but, unfortunately, no actual bills or accounts can yet be found proving that she decorated the ceilings of such and such a house at such and such a time.

It is possible that some of the ceilings may have been decorated by Zucchi, or by other notable artists of the time; but there is in them such close general resemblance to the style and design of Angelica that tradition cannot be lightly set aside, and after investigation we are of opinion that there is a solid basis of fact upon which the tradition was built, while it is also true that a careful search has failed to produce the needful documents in support of its conclusions. This matter is, however, referred to at greater length in a separate chapter.



HOPE (A PORTRAIT OF HERSELF)

From the original painting in the possession of the Academy of St. Luke, in Rome.



ANGELICA KAUFFMANN
From the engraving by T. Burke.

CHAPTER II

EARLY LIFE

ANGELICA KAUFFMANN was born in Switzerland, at Coire, the capital of the Grisons, on the 30th of October, 1741. Her father, Johann Josef Kauffmann, was a Tyrolese, his family having lived for centuries in Schwarzenburg near Bregenz. He was a painter of quite ordinary talent. He certainly produced a few portraits, but his main work consisted in church decoration, and that of so simple a character that it is justifiable to apply the word " painter " to him rather than to call him an artist. He was twice married. His first wife was one Maris Sibilla Lohran, and it is recorded that she died in 1740, and that by her he had one son. Very quickly after the decease of his first wife, Kauffmann married again, his second wife being Cleofe (or Kleopha) Lucin (or Luz), a Protestant, from the same district. At the time of her marriage she became a Catholic, and her first and only child was born in October, 1741. The girl was christened Maria Anne Angelica Catherine, but in later years made little use of three of her Christian names, and was generally known by that of Angelica. When she exhibited at the Society of Artists, the name Anne was transformed into Anna, and Catherine was written as Catherina. Anna was also used when she exhibited at the Royal Academy, but by then Catherina had come back again to its more accurate spelling of Catherine. Her surname of Kauffmann was spelled in various ways; at the Free Society it appears as Kaffman, in the Royal Academy catalogues it is generally to be found with one final " n," but sometimes with two, and it seems to be the more accurate fashion, as it certainly is the accepted one, to spell it with two " n's " rather than with one. At the same time, it must be pointed out that Angelica appears herself, in later days at least, to have spelled her name with one " n " only.

Her father's work at Coire was nearly finished when the baby was born, and before Angelica was eleven months old, Kauffmann removed to Morbegno, in Lombardy, where he had other work to carry out. His little girl seems to have been exceedingly precocious. We are told that her first writing lessons were distinguished by the skill with which she had copied the scrolls of ornamentations surrounding her writing-book. These had attracted her far more than the actual copy-book text, while from very early days we read that she used to spend as much time as possible in her father's studio, copying plaster models which he had in use, and endeavouring to make more or less accurate copies of certain prints he had collected.

In *Sir Joshua and His Circle*, by Molloy, it is mentioned that when Angelica, even as an infant, was given bits of chalk to play with, she at once made ornamental hieroglyphics with them on the studio floor, and that, a little later on, before she had learned to write, she was able to draw heads and figures. By the time the child was nine years old she had begun to use crayons, and even to paint in oil, and although some of the neighbours were disposed to think that her father was encouraging his clever child too much, it is clear that the talent the little girl possessed was so definite and unmistakable that she needed little encouragement, and was always eager to devote the time which with other children would have been given to play or to study, to the artistic pursuits which even then attracted her.

By 1752 the family had left Morbegno and settled down at Como. There the bishop of the diocese, Mgr. Nevroni Cappucino, became interested in Angelica, and permitted her to execute his own portrait in pastel. Angelica was at that time only eleven years old, and the bishop is described as a venerable man, of stately and dignified presence, with brilliant eyes and clear complexion, and possessing a long silvery white beard. The child, we are told, was not in the least afraid of the task that was set her; in fact, it has been stated that she herself asked the bishop if she might paint his portrait, and it is said to have proved an acceptable likeness. It certainly pleased the old bishop very much, and its immediate result was a series of commissions from the wealthier inhabitants of the place pouring in upon the youthful artist.

Como was a very attractive place to Angelica. Years afterwards she wrote of it with rapturous recollections. "You ask, my friends," she said, "why Como is ever in my thoughts. It was at Como that in my most happy youth I tasted the first real enjoyment of life: I saw stately palaces, beautiful villas, elegant pleasure-boats, a splendid theatre, I thought myself in the midst of the luxuries of fairyland. I saw the urchin, too—young Love—in the act of letting fly an arrow pointed at my breast; but I, a maiden fancy free, avoided the shaft, and it fell harmless." She then goes on to refer to the district round about Como as being "delicious," says that it was there that she "tasted the delights of friendship, with the charms of nature, and listened with deeper joy than ever to the murmur of waves on that unrivalled shore."

The Kauffmann family were in Como for about two years, and during that time Angelica appears to have received lessons in music, and to have studied history and languages so fully that, in later years, she was able to speak four tongues with equal fluency. Her father had to refuse many of the commissions that were showered upon her, because she was so young, and her time was so fully occupied with her studies that she was unable to give proper time and attention to painting. In 1754 the family left Como for Milan, and there, for the first time, the girl came into actual contact with paintings by the Old Masters.

Very few women were permitted to copy in the galleries of Milan; in fact, it has been said that, for a while, Angelica was the only one who was given that privilege, while another writer states that she had one companion; but

her position as a skilful copyist quickly attracted attention, and the Duke of Modena, Rinaldo d'Este, at that time Governor of Milan, hearing of the young girl who was at work in the gallery attached to his palace, was impressed by her talent and charmed with her simplicity.¹ The Duchess of Modena decided to sit to Angelica for her portrait, and was so pleased with the result that she recommended the young artist to various other personages, and both the Austrian Governor, Count Firmini, and the Archbishop of Milan, Cardinal Pozzobonelli, also took an interest in her, and saw to it that she had access to any of the private collections in the city she desired to visit.

While Angelica was in Milan she lost her mother, who died on the 1st of March, 1757, when her girl was about sixteen.

There is little doubt that the death of Madame Kauffmann at that particular moment was a most unfortunate circumstance for the child, because her father was not at all a wise man, and was so excited by the precocious skill of his daughter, and by the manner in which she was attracting the attention of the important people of the district and bringing in money to the family purse, that he gave her far too much freedom, and flattered her pride to too great an extent. In fact, in these early days Angelica does not appear to have been an agreeable young person, and suffered too much from what, in modern parlance, would be called "a swelled head."

The mother's restraining influence and greater simplicity were sorely needed, and her death was a cause for overwhelming grief, almost consternation, both with father and child, so much so, indeed, that Kauffmann determined at once to leave Milan, with its sad associations. He decided to return to his native village in the Bregenz, where he had the offer of a commission to decorate the church of Schwarzenburg, being warmly recommended for the work by Cardinal Pozzobonelli to his friend Cardinal Roth, who was at the time Bishop of Constance. The father and daughter therefore journeyed back home.

Angelica appears to have assisted her father in the new order for decoration, and it has been stated that she herself was responsible for figures of the Twelve Apostles which she executed after copper-plate engravings from the Venetian painter Piazzetta.

The contrast between her gay life in Milan and the quiet life in her father's old home was, however, considerable. The two Kauffmanns lodged in the house of a goatherd, Michael Kauffmann, the girl's uncle, and at first it is said that the cottage, with its homely fare, annoyed and disgusted the young artist, who had been staying in stately palaces, and eating dainty food at the tables of the wealthy inhabitants of Milan; but gradually the beauty of the secluded village seems to have appealed to her heart and dispelled her discontented feelings. At first, also, she resented the familiarity and the phraseology of her

¹ In *Sir Joshua and His Circle*, we are told, when Angelica went to Milan to study in the Art schools, that she might do so without attracting attention, at a time when girl students were rare, she dressed as a boy, but the secret of her sex becoming known the Governor summoned her to his Court.

own people. She contrasted the goatherd with the exalted personages with whom she had been in contact, and the simple villagers were inclined, on their part, to resent the airs she gave herself, and to be annoyed with her manners and her costume. Furthermore, her father was always talking, in flattering terms, not only of his daughter's skill, but of the way in which she had been received, and these remarks did not tend to make the first few weeks of Angelica's residence in Schwarzenburg as agreeable as they might otherwise have been.

Fortunately, however, the parish priest of the place seems to have taken an interest in the girl and to have spoken in clear language to her respecting her own behaviour, and his advice produced the right kind of result, so that, after a few weeks, she settled down quietly in the place, and was then attracted by the solitude and sombre beauty of the forests that surrounded the village. The parish church was at some little distance from the goatherd's cottage, and she writes later on of having to rise at daybreak, and to trudge in the depth of winter for an hour or two along the country road, with the snow nearly up to her knees, to attend Mass; but this exertion, and her assiduous attention to her religious duties, a marked characteristic throughout the whole of her life, soon dispelled her discontent, and the quiet time gave rise to satisfactory results.

The Cardinal Bishop was pleased with the decoration she and her father carried out. He commissioned other sacred subjects, which were to be painted on the walls of his own villa, and he welcomed both artists later on to his house, where he lodged and entertained them in splendid style. He also sat to Angelica for his own portrait, and then recommended her to various persons round about, so that she was soon in a position to return to Italy, and to pursue her work under more favourable circumstances. It was actually in Constance that the Cardinal's portrait was finished, and thence the father and daughter went to the residence of Count de Montfort, where they remained for some time, while Angelica painted the portraits of various members of his family, and thus they came back to Milan.

By this time Angelica had developed into an exceedingly beautiful girl. Her face is described as of extraordinary sweetness and sensibility. She is spoken of as tall and graceful, quick in intelligence, easily able to speak Italian, French, English and German, and possessed of a beautiful limpid voice of extraordinary flexibility, and, moreover, able to play on the clavichord and the zither with considerable taste. A young musician whom she met at the house of the Count de Montfort strongly recommended her to take up an operatic career, and assured her she would have a brilliant success. Her father, who was not only eager that she should succeed, but greedy for the money which he anticipated his daughter's talent would produce, was favourably disposed towards such a course, and the young musician, who appears to have been really in love with the girl, pressed very strongly, not only his own suit, but his recommendation of a romantic career as an opera singer, begging her to give up her painting and to devote her talents entirely to song.

Once again, an old Italian priest intervened. The Kauffmanns were

devout Catholics, and this old man, whose advice was so useful at the moment, had known Angelica from her childhood.

It is stated that she confided to him the doubts and scruples agitating her mind, and asked his advice. He strongly recommended her to continue her work as a painter, and he pointed out the special difficulties for a Catholic that surrounded the life of an actor. The stage was then in an unsatisfactory condition, and actors were regarded, not only as of an inferior class, but subject to certain responsibilities and regulations, which would surely have prevented her from attending at Mass, and would very likely have gradually drawn her away from the teachings of her faith. It was a difficult moment, and for a while one of much indecision. Angelica had become a popular personage, but was obtaining comparatively small sums for her pictures, while Kauffmann himself earned but little, and what he had, he spent very rapidly. The temptation was a severe one, but it was gradually put aside, and eventually Angelica decided that she would adopt the profession of painting in preference to that of music, and that she would visit other galleries, where she could study the works of the great masters, and endeavour to fit herself in every possible way for success.

As has been pointed out, she commemorated the difficulty she had in making her final choice between the arts of music and painting in an allegorical picture, which she called "A Female Figure allured by Music and Painting." This she produced in 1760,¹ and made several copies of it, one of which she sent to Schopfer at Munich, as late as 1802, and he copied it in chalk.

She and her father then left Milan for Parma, where she diligently studied the works of Correggio. Thence they went on to Bologna, and so to Florence, where they arrived in June, 1762.

Angelica is also said to have visited Piacenza *en route*, and Cremona. In Florence, she at once met with difficulties with regard to work in the galleries. The students objected to her presence; and were inclined to resent it in very unpleasant fashion; but, by making use of the introductions she carried with her, Angelica was enabled at last to have a separate apartment devoted to her, and there she laboured incessantly, copying the principal pictures either in pencil, crayon, or oil, and working exceedingly hard, it is said, from dawn till sunset. She was always an accurate copyist, and her paintings created some attention, so that she had several offers for them, but she was not desirous of selling them, wishing to retain them by her for reference. A certain number of rapid copies she did, however, sell, and by such means sustained herself and her father. For several months she worked in Florence, and then left for Rome, where she arrived in January, 1763.²

¹ See Appendix II under Lord St. Oswald.

² That Angelica Kauffmann was in Rome in 1763 we have definite proof in the MS. list of visitors to the city which Richard Hayward made on the fly-leaf of a catalogue, and which reads thus: "Miss Anglica Coffeman (*sic*) arriv'd at Rome from Florence, 1763."

We are indebted to Mrs. Finberg for this important note.

Here it was that she met the celebrated Abbé Winckelmann, who described her in very flattering terms. In a letter to his friend Franck he thus wrote : " I have just been painted by a stranger, a young person of rare merit. She is very eminent in portraits in oil, mine is a half-length, and she has made an etching of it as a present to me. She speaks Italian as well as German, and expresses herself with the same facility in French and English, on which account she paints all the English who visit Rome. She sings with a taste which ranks her amongst our greatest *virtuosi*. Her name is Angelica Kauffmann."

There is another interesting allusion to this portrait of Winckelmann in a letter he wrote to Heinrich Fuessly, dated Rome, July 13th, 1764. " My portrait," says he, " is finished. The artist, Angelica Kauffmann, has just begun engraving it (quarto size), and Herr Reiffenstein intends doing the same."

Winckelmann also alluded to the picture in a letter written three days afterwards, addressed to Herr Volkmann the younger, at Hamburg, and then, on the 18th of August of the same year, in a letter he wrote to another correspondent, he for a third time alludes to the same picture :—

" My portrait is being done by a rare person. . . . She is very proficient in oil portraits. My own, which has cost thirty sequins, is quarto size. The young woman I am talking about was born at Costniz (others say at Chur), and was brought to Italy by her father, who is also a painter. She speaks German just as if she was a Saxon, also Italian, French and English, therefore, every Englishman who comes to Rome wants his portrait taken by Angelica. I think she can be considered a beauty, and, as far as singing is concerned, she ranks with our best *virtuosi*. Her name is Angelica Kauffmann."

Winckelmann had come to Rome in 1755, fresh from writing his *History of Art*, and had been appointed by Cardinal Albani as custodian of the amazing collection of treasures he possessed in his palace. The German student had speedily become the most learned teacher on Greek and Roman art, Rome had ever seen, the highest authority on classical mythology, called by Oppermann " the sentiment of past ages," and the greatest art critic of the day. His influence upon Angelica Kauffmann, to whom he appears to have been introduced by the wife of Raphael Mengs, was considerable, and it lasted throughout the whole of her life, almost all her knowledge of classic mythology being gathered from him, while she kept up a steady correspondence with him on all kinds of subjects for very many years.

Raphael Mengs had arrived in Rome in 1741, and lived there for three years, where he was employed in copying the works of Raphael in miniature for Augustus III, Elector of Saxony and King of Poland. On his return to Saxony with the completed tiny pictures, he had been appointed special painter to the King, with a substantial stipend, but was then ordered to return to Rome

to execute certain other commissions, and there resided for four more years. During that time, he married a beautiful peasant girl, Margaretha Guazzi, who had sat to him as a model, and she it was who introduced Angelica to Winckelmann. Mengs remained in Rome until 1749, and then returned to Saxony, where he was for three years, but after that he went back again to the Eternal City, thence to Naples, and later on to Madrid, eventually returning to Rome, where he died in 1779.

After being in Rome for a short time, Angelica received an offer to make copies of certain pictures in the Capo di Monte Gallery in Naples, and, as her funds were nearly exhausted, she was glad to accept the commission, and spent some months in Naples, not only preparing these copies, but also painting the portraits of several English travellers of distinction, then residing in the city, and it is said that the trip was an exceedingly profitable one.

In April, 1764, she was back again in Rome, and there she renewed her acquaintance with Winckelmann, and appears to have completed the portrait she had commenced somewhat earlier,¹ and also to have painted a second portrait of the great critic, those now hanging in the galleries of Frankfort and Zurich. It was at Winckelmann's strong advice that she devoted herself to allegorical and classical compositions. All this time she was working very hard at the study of architecture and perspective, but, unfortunately, her sole instructor in perspective was her father, with the consequence that her inaccuracy in draughtsmanship was always marked, and her weakness in perspective and in composition were probably the result of her inability at this moment to receive instruction from anyone else than her father, who was peculiarly ill-qualified to instruct her in either art.

In July, 1765, she was again in Bologna, attracted by the works of the various members of the Carracci family, and then she paid her first visit to Venice, one which had a marked effect upon her later life. Here she made the acquaintance of a lady who styled herself Lady Wentworth, but who was at that time the wife of the English Ambassador, Mr. John Murray. She was Bridget, daughter of Sir Ralph Milbanke, Bart., and her first husband was Sir Butler Cavendish Wentworth, but he had died in 1741. She then married Mr. John Murray, who was His Majesty's Resident in Venice from 1754 to 1765, when he was appointed Ambassador to Constantinople, but by courtesy retained her first name and style.

Lady Wentworth took a great fancy to Angelica, paid her many attentions, and was charmed with her youth, beauty and talent. She offered to take her to London, and painted a glowing picture of the success the young girl would surely achieve in the Metropolis. It has been stated by some writers that Lady Wentworth anticipated some personal popularity by reason of the introduction into London society of this beautiful and clever young artist. This is quite possible, but her generosity to Angelica was very marked, whatever

¹ The portrait which Angelica painted of Winckelmann is an exceedingly clever work, and was regarded by all those who knew him as being an excellent one.

may have been the reasons for it. Angelica herself was delighted at the prospect of seeing England, and under such favourable circumstances. She at once determined to accept the invitation of the wife of the English Minister, who was intending to go to London while her husband made his way to Turkey, and arrangements were made for her father to go to Morbegno while the daughter accompanied her new friend to England.

Rossi tells us, in his biography, that, although Angelica's name was becoming well known in Italy, the Italians were not giving her many commissions, and were paying very poorly for such work as she carried out for them. He explains that it was to the English visitors¹ whom she met in Naples, Rome and Venice that she was indebted for her best commissions, and that they were attracted, not only by her charming personality, but by her undoubted skill in portraiture. That being so, her desire to see more of the English, and to see them in their own country, was only natural, and she grasped at the opportunity afforded her.

One of her biographers, Oppermann, accuses her at this time of forsaking a lover who would have made her far happier than any of the titled or rich husbands to whom she aspired; and another, Steinberg, speaks with annoyance, saying that she sacrificed art to the love of pleasure and the greed for money. That she was poor at this time is quite certain, and the desire to see England, and to paint portraits of Englishmen and Englishwomen, was therefore a great inducement; but we have no definite information respecting any lover such as the one to whom Oppermann alludes, and it should be noted Rossi does not mention him at all.

It has been suggested that the person to whom Oppermann refers was Nathaniel Dance, afterwards Sir Nathaniel Holland. He certainly met Angelica in Rome, and appears to have begun almost at once to pay her attentions, which for a while she accepted quite graciously, so much so that, in the opinion of many visitors in Rome, it was decided that they were about to marry. Dance undoubtedly became very fond of her; in fact, Farington, in his *Diary*, says that "his passion for her was extreme." Probably she did not reciprocate his affection to any fervent extent. He was more in love with her than she was with him, and, overjoyed at the prospect of coming to England, she seems to have let him drift. When, however, she was in England he continued his attentions to her, but by that time she had met Reynolds, and, finding that he was attracted to her, began to have anticipations that he would propose, and therefore became cool and indifferent to the suit of Dance. Farington seems quite clear about this. He implies in very definite fashion that it was expectation that perhaps Reynolds would offer his hand to her that led her

¹ We possess an interesting proof that Angelica painted the portrait of at least one Englishman before she came to England with Lady Wentworth. In Lord Strafford's collection there is a fully signed portrait, 4 ft. by 3 ft., representing, half length, John Byng, the third son of the Hon. Robert Byng. He died in 1764, and this picture must therefore have been painted while she was in Italy.

to put aside Dance. One page in his *Diary*, in which he refers to the matter, is of some considerable interest.

“George Dance,” he says, “went to Italy by Sea. He sailed from Gravesend in December 1758, & did not arrive at Rome till the end of May following—having had a tedious passage, & stopping at Florence where His Brother N. Dance, met Him.—N. Dance (now Sir N. Holland) went to Italy in 1755, having before that period been abt. 2 years with *Hayman* as a pupil, where He became acquainted with Gainsborough.—At Rome He became acquainted with *Angelica Kauffmann*, and became so enamoured of Her, she encouraging His passion, that when He came to England, whither she also came, it was settled between them that they shd. marry.—But in England she became acquainted with Sir Joshua Reynolds, who showed Her much attention, & it is supposed she looked to Him, expecting that He wd. offer Himself to Her. Her reception of Dance having now become more cold, & Her intercourse with Sir Joshua being noticed by Him. He remonstrated with Her in such a manner that she complained of His temper & assigned that as a reason for now refusing to marry Him.—His passion for Her was extreme & He engaged *His Father* to write to Her, but all wd. not do, Her resolution remained unaltered.—Dance sd. she never was beautiful, but there was something amiable & feminine in *Her* appearance that engaged people to Her.”

In another place, in 1797, Farington quite distinctly says that Angelica came to London in the expectation of marrying Dance, with whom she had become acquainted in Rome. He writes thus:—

“1797, Feb. 3. Rigaud said Angelica (Kauffman) was born at a Town on the Lake of Constance. She is a *Grison*. Her Father was an itinerant Painter, but gave up his own practise to forward the education of his daughter. She had a Genius for *music* as well as for *Painting*, and the *stage* had been thought of for her.—At Milan it was determined that she should devote herself to painting.—West said He saw Her at Florence, and reccomended her to many Commissions—from the Duke of Gordon, &c.—she came to England with Lady Wentworth, at that time with an expectation of marrying N. Dance who she became acquainted with at Rome.”

The matter is rendered still more clear by Farington’s account of the death of Dance (then Dance-Holland), which took place in Winchester, on the 15th of October, 1811; and on the way from the Academy, Farington says that Dance’s brother gave him particulars of the death of the Academician, and in this entry in the *Diary* he makes it clear that an arrangement, almost tantamount to an engagement, had taken place between the two artists, and that Angelica had not behaved in a satisfactory fashion to poor Dance.

“He was,” said He (the brother), “as honest a man as in the world, and had very strong affections. The latter was shown in his passionate love of the late

Angelica Kauffman, R.A. With Her He had become acquainted at Rome, & an attachment most sincere on His side grew out of it. They came to England and were then pledged to each other to marry by every possible declaration.— While He was in this state of confidence she witht. explanation or anything preceding it shut Her door against Him. His distress was excessive, even to a degree to quite unman Him in His expressions of grief. At that time he resided in Tavistock row, Covent Garden, and practised His profession History & Portrait Painting; and it was believed by many, that the views of Angelica were then turned from Him to Sir Joshua Reynolds, who was induced by Her personal accomplishments and Her talent in Painting, to pay much attention to Her but probably never with any serious intention.”

There was another lover whom she might have accepted at this moment, for there is a story of her being seen with Nathaniel Dance and another admirer in a box in a theatre in Rome. J. T. Smith, in *Nollekens and His Times*, gives the story, writing thus : “ When Angelica was at Rome previously to her marriage she was ridiculously fond of displaying her person, and being admired ; for which purpose she one evening took her station in one of the most conspicuous boxes of the Theatre, accompanied by Nathaniel Dance and another artist, both of whom, as well as many others, were desperately enamoured of her. Angelica, perhaps, might have recollected the remonstrance of Mrs. Peachum, where she says :

Oh, Polly! you might have toy'd and kiss'd :
By keeping men off you keep them on.¹

However, while she was standing between her two beaux, and finding an arm of each most lovingly embracing her waist, she contrived, whilst her arms were folded before her on the front of the box over which she was leaning, to squeeze the hand of both, so that each lover concluded himself beyond all doubt the man of her choice.” Whether this story is true does not very much matter, but the fact that it was narrated shows us that Angelica was in those days an accomplished coquette, and had not the least objection to her name being associated with those of quite different persons, or in the manner of a flirtation. She was not, however, a person of strong emotions, and was by nature ambitious. She had resolved, when she married, to marry well, to obtain wealth and position, but, as it will be seen later on, the result so carefully prepared for was not by any means satisfactory.

Oppermann, her German biographer, was always prejudiced against English people, and although he refers to her various suitors in Rome, it is possible that he did not intend to allude to Dance, but to some German or Italian painter who was paying her attentions, and whose name has not been preserved. Both he and Steinberg speak in cold, almost contemptuous terms about the English nation, and especially about English artists, for they both of

¹ In the *Beggar's Opera*.

them appear to have resented Angelica's leaving Italy, where they were sure her paintings had been appreciated. They confessed she would obtain far higher prices in England for her paintings, but they did not believe that her work would be properly appreciated or accepted in that country.

Be all that as it may, Angelica left Venice with Lady Wentworth and arrived in Charles Street, Berkeley Square, according to one statement, on the 22nd of June, 1766, but according to another, in the previous year, 1765. She was then either twenty-four or twenty-five years old.

The first picture she exhibited in London was certainly shown at the Exhibition held by the Free Society of Artists in 1765, but it does not follow that Angelica was actually in London at that time; in fact, the catalogue expressly speaks of the picture as exhibited by "Miss Angelica Kaffmann at Rome." It was No. 217 in the catalogue, and was exhibited at Mr. Moreing's great room in Maiden Lane, Covent Garden. It is simply spoken of as "The Portrait of a Gentleman," but a note on one copy of the catalogue declares that it represented David Garrick. It has been said that Angelica could not possibly have seen Garrick at that time, and that therefore her portrait of him must have been a copy from some other work, perhaps even of an engraving; but, in 1763, Garrick had visited the principal towns in Italy, staying a fortnight in Rome, going on to Naples, where he was very popular with the English visitors; visiting Parma, where he was entertained by the Grand Duke; staying for some time in Venice, and then going to Albano, near to Padua, in order that Mrs. Garrick might make use of the mud baths at that place. Then Garrick passed on to Munich and to Spa, reaching Paris about October, 1764. It was, therefore, easily possible that Angelica had seen the great actor, and it is pretty certain that he sat to her for his portrait, while, knowing how popular Garrick was in England, she would naturally think it desirable that the first picture she should exhibit in this country should be her portrait of its greatest actor. Very possibly it was not a successful portrait, because Garrick's countenance was a difficult one to portray, and it needed a far more experienced painter than was this young girl, however clever she might then have been, to do anything like adequate justice to his countenance.

In Fitzgerald's *Life of Garrick*, we find four lines of rhyme, addressed by the actor to Angelica. The author of the book says that the reference has been taken from the Hill MSS., and that the lines were addressed by Garrick to Angelica, when he was sitting to her for his portrait, and run thus:—

"While thus you paint with ease and grace,
And spirit all your own,
Take, if you please, my mind and face,
But let my heart alone."

This gives us the required evidence that Angelica did paint Garrick's portrait, and also shows that he himself does not appear to have been dissatisfied with the result. It also implies some flirtation on the part of Angelica.

It is probable, therefore, that the more usually accepted account of her arrival in London on the 22nd of June, 1766, is the accurate one. She certainly was in this country in that year, and on the 11th of July wrote thus to her father: "I have been told many times that the English, when you meet them in their own country, are apt to forget all the promises of friendship which they made when abroad, but I find this to be quite untrue, and my experience is altogether opposed to this false statement. The Lords and Ladies are very courteous, but they are sincere, and, generally speaking, their words are full of good sense." She spoke of the kindness of Lady Spencer and of Lord Exeter, and to her father she explained that it was Lord Exeter who introduced her to Sir Joshua Reynolds. "I have been," says she, "to visit several of the studios here, but there is none to compare with that of Mr. Reynolds. He is decidedly the first English painter. He has a peculiar method, and his pictures are mostly historical. He has a light pencil, or touch, which produces a wonderful effect in light and shade." Miss Gerard draws attention to the expression "penello volante," which she pointed out is particularly appropriate in speaking of Sir Joshua's special facility, and it shows the happy turn of expression possessed by the painter both in speaking and writing.

One of the earliest—and perhaps one of the most successful—of her portraits was painted in the very year she arrived in London: that representing Miss Conway, afterwards Mrs. Damer, the sculptor. To this we allude later on in the chapter on notable pictures.

Angelica received a most enthusiastic reception when she arrived in London. "She shared," says a contemporary writer, "with hoops of extra magnitude, toupees of superabundant floweriness, shoe-heels of vividest scarlet and china monsters of superlative ugliness, the privilege of being the rage." There is no doubt that part of her success was due to the manner in which she contrived to attract Sir Joshua Reynolds to her side. She speaks of him, in a letter she wrote to her father on the 10th of October, in the following terms: "He is one of my kindest friends, and is never done praising me to everyone. As a proof of his admiration for me, he has asked me to sit for my picture to him, and, in return, I am to paint his." The statement she makes in this letter is perfectly accurate, and the compact was carried out. Her portrait by Reynolds, a whole length, was painted in 1769, and afterwards engraved by Bartolozzi. Hers of the President was done for his friend Mr. Parker, who was afterwards Lord Boringdon, and it still hangs in the gallery at Saltram; it was painted in 1768, and is a three-quarter length. Angelica first sat to Reynolds in October 1766. Leslie and Taylor are inclined to believe that she had arrived in London in the previous year, but their argument seems only to be based upon the fact of her having exhibited in that year, as has been already mentioned, the somewhat feeble portrait of Garrick. If the conjecture is based upon nothing else, it must be put aside. In 1766, when we *know* she was in England, and then aged 25, her name again appears in the catalogue of the Free Society of Artists, but even at that time her address



PORTRAIT OF ANGELICA BY SIR JOSHUA REYNOLDS.
Now belonging to Glasgow Museum.



MRS. JOHN HUNTER (?)
*In Memory of General Stanwick's daughter, lost in her passage from Ireland.
Perhaps Mrs. Hunter posed for the figure.
From the picture in the possession of Messrs. Tooth & Sons*

is given as in Naples, so perhaps she sent off the picture from Italy, or had it sent off, while she was on her way to England. The actual date of that exhibition is not given in the catalogue, but the first exhibition of that Society opened on the 27th of April, and it is probable that the same date applies to the succeeding exhibitions. The picture then exhibited by Angelica was called "A Shepherd and Shepherdess in Arcadia, musing by the side of a Sepulchre, while others are dancing in the distance." The long title of the subject of the picture is very characteristic. The subject had been originally used by Guercino, and it is said that practically the same composition was adopted by Sir Joshua for his pictures of Mrs. Bouverie and Mrs. Crewe. As Sir Claude Phillips pointed out, however, the noblest of all the versions of this subject is that of Nicholas Poussin, now in the Louvre, in which three shepherds and a young girl, classically draped, are grouped about a tomb sheltered by trees. Their attitudes are delightful, and the caressing action bestowed by his female companion upon one of the shepherds is conveyed with the utmost skill. The whole scene and group is poetic without being theatrical. One of the youths is kneeling as he points to the inscription: "Et in Arcadia Ego." These words, Sir Claude added, are textually represented by Reynolds in his picture above named. Her address in the catalogue of the Society exhibition in 1765 had been given as Rome.

It may be well to refer here to the constantly repeated statement that Reynolds not only had a great admiration for Angelica's talent, but that he had towards herself even more tender feelings. Rossi distinctly affirmed this to be the case. Novelists who have dealt with the character of Angelica Kauffmann, naturally cultivated the same idea, but every foreign writer who refers to him attributes to Reynolds something more than ordinary admiration for this young woman of unusual charm and ability. The very fact that she and Reynolds started to paint each other's portraits was sufficient to excite the gossip of the day, and yet, after all, the same thing occurred between Watteau and Rosalba, when the celebrated Venetian pastellist went to pay courtesies to the great French painter.

Biographers have also laid hold of the fact that Reynolds referred to Angelica in his note-book as "Miss Angel," and that on one occasion he wrote the word *fiori* against her name, as though it was his intention to send her a bouquet of flowers, but it must be remembered that the great painter was then a man of forty-five, and that he had painted the portraits of almost all the most beautiful women of his day, several of whom were more attractive than Angelica, and even more likely than she was to use their fascination upon him. Moreover, Angelica never hinted at anything of the sort in her letters to her father, nor could she have told him anything about it when he came to London, because, if she had done so, he undoubtedly would have spread the information far and wide. He was wholly tactless in such matters. Steinberg, in the remarks he makes about Reynolds and Angelica, merely strives to glorify the woman artist, and to do all the harm he can to the English painter.

Contemporary evidence, whether derived from letters or from events that took place at that time, is, however, in favour of the assumption that Reynolds *was* actually smitten with the attractions of Angelica, but his special interest in her must have come to an end very quickly, because, although she sat to him for the first time in the October of 1766, she married the *pseudo*-Count Horn in the November of the following year, and it must, therefore, have been borne in upon her quite quickly that, although at first she thought that Reynolds was going to propose to her, she was mistaken. By this time, however, she had lost Dance, she had lost Fuseli, and she had lost any other chance that seemed to have offered, and then, as we shall see a little later on, she was attracted by a scoundrel. She ought to have been a woman well experienced in love, she had accepted flattering attentions long before she had reached London, and in fact, as Farington shows us, she had almost entered into an engagement with Dance; but she was not insensible to the attentions paid her by the painter who was at the head of his profession, and a man of great mark in the world of fashion. She could see quite clearly, no doubt, that he, who had resisted the flattery and adulation of high-born ladies, had fallen a victim to the simplicity and charm of this youthful artist, and was attracted by her. It did not take her very long to find out, however, that Reynolds was determined to crush the feelings which had arisen in his breast, and that he did not intend to compromise himself. Someone, no doubt, spread the gossip abroad, and when Reynolds found that a charming comedy—a flirtation, if you like, which for a while had a distinctly affectionate basis—being carried on by two persons, both adepts in the art, was the subject of general conversation, he determined it should go no further.

He did not, however, in the very least withdraw his friendship from Angelica, because, three years after her marriage, in the very year in which she is supposed to have painted his portrait, she sat to him, and again in October, 1777, she was sitting to Reynolds, so that his intimacy with her had by no means terminated, although it had not assumed the affectionate aspect which at first she had anticipated would come about.

Even the controversy with regard to Hone in 1775, to which we refer later on, did not really disturb the President's friendship with the youthful artist, because two years after that, Angelica was sitting to him for her portrait. On the other hand, it is quite possible, from her point of view, that the sudden alteration on the part of Reynolds in his attitude towards her, and the fact that the *pseudo*-Count Horn came before her just at the psychological moment, explains her rather precipitous marriage. It was the swing of the pendulum; she had almost certainly thought that she was to be the wife of the greatest artist of the day, and then she had as quickly realised that the attentions of Reynolds had suddenly ceased, and that he had drawn back. She was not the sort of person to put forward her own efforts to engage his affections, or even his attentions, and it is quite possible that, in her mortification, she hastened to accept the suit of this attractive stranger, supposed to be a man of high

rank and wealth, thinking that, as his wife, she would occupy an even more exalted position than she would have done had she married Reynolds.

It has been said by one writer that Angelica was a person who had complete command over her feelings, and that she was of a very calm nature, not capable of great emotion, so that she did not realise that there was anything in the attentions she was receiving at Reynolds's hands. This is not at all likely to have been the case. A woman's intuitive perception seldom leads her astray in such circumstances. No woman in her position could have misunderstood any little delicate attentions on the part of Reynolds, and however calm her feelings, and however good the control she may have had over her emotions, she would at least have been flattered by his attentions. The evidence is distinctly in favour of accepting the statement that he did pay her serious attentions, and that then, suddenly, for some reason or reasons unknown—perhaps because of gossip, or perhaps he was wholly wrapped up in his own art, and had determined that he could pay attention to any woman who sat to him without in the least compromising himself—he altered his behaviour, but throughout the rest of his life he remained her kindly friend and patron, although nothing more. However, Angelica was by this time quite aware that she was an attractive person, and this, no doubt, made her ready to accept, with almost startling rapidity, the advances made to her by the man whom she certainly did not love, but who, unhappily, she afterwards married.

Before, however, we refer to this important event in her career, we are bound to mention that, besides Dance, there were other persons who were in love with her. Fuseli was certainly in love with her, and then it also appears that Mary Moser, the other female Academician, was desperately and hopelessly in love with him.

Fuseli was always in love with different women. He was a dandy, and possessed a ready wit. He was, although a small man, broad-shouldered and well proportioned, with large blue eyes, of an intellectual and energetic aspect, and was always exceedingly polite to women, with at the same time a considerable idea of his own importance. Moreover he was a Swiss, and therefore the more likely to attract the attention of the young artist from the Grisons. It is probable that he did actually propose to Angelica, and this seems more likely because at one time she was exceedingly friendly with the Mosers, and then suddenly there was a great coolness between her and Moser's daughter Mary. It is said that Angelica used frequently to visit the Mosers in Drury Lane, where they lived in Craven Buildings, and Smith tells us that Mary Moser and Angelica Kauffmann often used to meet in the house of Nollekens, and that the old sculptor was very partial to both of them, especially to Mary, who had confided to him her affection for Fuseli, and her trouble that it was so wholly unrequited. Smith prints a letter written by Mary Moser to Fuseli when he was in Rome, and also Fuseli's somewhat cold and unemotional reply. Angelica is referred to in the same letter, which gives an account of the exhibition in 1770, when Mary Moser says, "Angelica made a very great addition

to the show." The pictures to which she alludes were four in number, and are mentioned a little later on.

Yet another man who is said greatly to have admired Angelica was Lord John Cavendish, younger son of the Duke of Devonshire, and even Joseph Zucchi, whose brother Antonio she afterwards married, is said to have been one of her special admirers. There does not appear to be very much evidence in favour of either story, and although, no doubt, there was a great deal of flirtation going on between the Royal Academicians and their two fair companions, Angelica Kauffmann and Mary Moser, it probably ended at that, and there was nothing serious in the way of attachment except on the part of Fuseli and Dance. As events, however, show a little later on, it would have been better for Angelica's happiness if she had accepted either of the persons just named, rather than have fallen a victim to the persuasions of a man who turned out to be to a scoundrel.

For a while she probably resided in London, with her friend Lady Wentworth, but, when her patron became ill ¹ Angelica established herself in apartments in Suffolk Street, Charing Cross. Thence she moved to Golden Square, and there she received her first important sitters. She took the house in 1767 (it is said to have been one of the large ones with tall windows, at the corner of Soho Street), and she gave her address as Golden Square from that time down to 1781, when she left England.

In 1767 her father came over to London, and they established themselves together. The picture which she had painted of Princess Augusta of Brunswick (elder sister of George III) and her infant had made a sensation, and was regarded as a very successful portrait. It used to hang in Hampton Court Palace, but has lately been removed to another place, and was really one of the most agreeable portraits in the Hampton Court gallery. The Princess of Wales, the mother of the King, Princess Augusta, heard of this picture,² and came to Golden Square to see it, and from that moment Angelica became the fashion, and crowds of people desired to have their portraits painted by her.

When she was in apartments, in 1766, she wrote to her father, describing them to him. "I am in a private house," she says, "with excellent people, old acquaintances of my Lady, who has had the goodness to recommend me to them as if I were her own daughter. I have been a month here. The people of the house do everything for me, the handywoman is a mother to me, and the two daughters love me as a sister. The opportunity was so good, and everything suited me so well, that I did not hesitate to secure them, and have taken the apartment for the whole winter. I have four rooms, one where I paint, the other to show my portraits which are finished (it is the custom here for people to come and see work without disturbing the artist). The other two rooms are very small, in the one that is my bedroom there is scarcely room for the bedstead to stand, the other serves to keep my clothes and trunks. For

¹ She died in 1774.

² The engraving made of this picture was dedicated to the Princess of Wales.

the rooms I pay two guineas a week, one guinea for the keep of the manservant, whom I have also to clothe, this is without washing and other small expenses, but I could not dispense with the servant. These are my out-goings, which will appear to you to be very large, but they could not be less. Should you determine on coming this winter, we must take a house, which is very hard to find, and nothing could be had under a hundred guineas a year, unfurnished, and to furnish it would cost four hundred guineas. Consider how expensive all this will be, especially in the winter time, when everything is double in price, the day is twice as short, so that little work can be done."

She then goes on to state that she must live in a suitable part of London, that she cannot receive persons of rank in a mean place, that, being alone, she was hoping to save a great deal of money during the winter, so that when the summer came she could make the change. Her father was evidently anxious to come over at once, but she had desired that he should postpone the journey. She told him that the weather in the winter would not suit him, that she wanted to avoid all unnecessary expense, and that he had better wait a little longer before he came to London.

We gather from her address that she was living at the house of a Mr. Hurnes, a surgeon, and that she was quite comfortable. Kauffmann was wise enough, in consequence of this letter, to put off his own journey until the spring of the following year, and by that time Angelica, who had worked very hard all the winter, was in a position to take a house as she had wished to do.

The visit of the Princess of Wales occurred before her father arrived, because she wrote and told him about it the moment the Princess had left. "Never," she says, "O never, has any painter received such a distinguished visitor." In another letter she goes on to say, "I have finished some portraits which meet great approval. Mr. Reynolds is more pleased than anyone. I have painted his portrait, which has succeeded wonderfully, and will do me great credit. It will be engraved immediately." She then alludes to a visit from Mrs. Garrick, to the fact that Lady Spencer had been with her a couple of days before, that Lord Baltimore had visited her, that the Duchess of Ancaster, who was the first lady at Court, had also been, and that, in a few days, she was to be presented to the Queen.

Her father naturally was very excited to hear all this news; he is said to have carried her letters about with him, and read them to everybody in the village, until every man, woman and child knew about the Princess's visit, and the pictures which Angelica had painted. They knew how successful she had become, and how popular she was with the best people in London.

Of course, there were all sorts of stories concerning her, and many persons, who were jealous of her success, strove to do her harm. Smith tells us that it has been asserted that Angelica studied from the full length male living model, that Nollekens believed that this was so, and that he (Smith) determining to get the best information on the subject, went to Mr. Charles Cramer, one of the original models of the Royal Academy, who told him that he frequently

sat for Angelica at her house in Golden Square, that he only exposed his arms, shoulders and legs, and that her father was always present in the room.

There was another story, that she had gone to the Royal Academy life-schools as in childhood's days she had gone in Italy, dressed as a boy, but there was no truth in that, and the story was only a malicious one, spread about by persons who desired to injure her. Angelica herself was exceedingly particular, almost to the extent of being prudish. On more than one occasion she refused to paint a nude figure, preferring to envelop it in a gauze veil, and amongst her sketches which still remain there are none of them wholly nude, but all are gracefully draped. She was most punctilious on that score, and in the age in which she lived it was desirable that she should be so.

Indirectly, it is to Angelica that we owe an interesting event in connection with the life of Cosway. She was on terms of intimate friendship with Mrs. Hadfield when in Florence, and it was at her strong advice that Mrs. Hadfield came over to England, and brought with her her daughter Maria, who later on became the wife of Richard Cosway. The girl had in early days shown great skill in the use of the pencil, and when quite a child had gained a medal in Florence for proficiency in drawing, and before she was twenty was elected a member of the Academy of Fine Arts in that city. Her mother kept a boarding house on a large scale, and it was the resort of the nobility and gentry of the district. Her father was indulgent, and had high anticipations of her talent. He was flattered by those who came to his wife's house, and looked forward to his daughter becoming a famous artist. Then distress overtook the entire family; the father lost all his money, and the girl decided to enter a convent. It was the strong persuasions of Angelica that prevented this from taking place, and some of Angelica's own earnings paid for the journey the Hadfields undertook when they came to London. They went to rooms in Berkeley Square, and thence migrated in a few months to Hanover Square. Angelica introduced Maria, her young *protégée*, into society, took her with her to Towneley's house in Park Street, Queen's Square; introduced her to the illustrious men of the day, whom she was herself just beginning to know, and at that very house she met Cosway, whom she afterwards married. Angelica was present at the wedding in 1781, and Mrs. Cosway's only child was named Angelica in honour of the friend whose assistance, in time of distress, had been so generous and so free.

Forster is certainly wrong in saying that it was Angelica's portrait of Reynolds that made her name first notable in the annals of English Art. It was not so. She did not finish that picture until 1769, and it was exhibited, *it is said*,¹ at the Incorporated Society of Artists in May of the same year. By then her position was fully assured and she was married. Moreover, the picture was weak, and wanting in force, and although it was admired at the time, it did not add to Angelica's reputation. It represented the President seated at

¹ Where actually this picture was exhibited—if it was exhibited at all—is not clear. It certainly does not appear in the catalogues of the Society of Artists or the Free Society.

a table, his legs crossed, with books about him, in everyday costume, with hair curled. It was greeted at the first moment with some enthusiasm, and the *Public Advertiser* thus referred to it :—

“ While fair Angelica, with matchless grace,
Paints Conway's ¹ lovely form and Stanhope's face,
Our hearts to beauty willing homage pay,
We praise, admire, and haze our souls away ;
But when the likeness she has done of thee,
O Reynolds ! with astonishment we see ;
Forced to submit, with all our pride we own
Such strength, such harmony, excelled by none,
And thou art rivalled by thyself alone ! ”

These were, however, but the attractive words of the newspaper of the day, desiring to speak well of an artist who at that time was specially popular. A little later it was recognised that this portrait of Reynolds was certainly not one of the great works of the artist. A few days after these eulogistic verses had appeared in the *Advertiser*, Goldsmith referred to Angelica in some gay doggerel he wrote. Goldsmith had been invited at the last moment to a dinner-party given in honour of the Horneck sisters, those two lovely girls from Devonshire, and thus he writes :—

“ Your mandate I got,
You may all go to pot !
Had your senses been right
You'd have sent before night.
So tell Horneck and Nesbitt,
And Baker and *his* bit,
And Kauffmann beside,
And the Jessamy Bride,
And the rest of the crew,
The Reynoldses too,
Little Comedy's face,
And the Captain in lace :
Tell each other to rue
Your Devonshire crew,
For sending so late
To one of my state.
But 'tis Reynolds's way
From Wisdom to stray ;
And Angelica's whim
To be frolic like him.
But alas, your good worships,
How could they be wiser ?
When both have been spoiled
In to-day's *Advertiser*. ” ²

¹ “ Conway's lovely form ”—probably this refers to Colonel Johnson's picture of Miss Conway : see chapter on notable pictures.

² The “ Captain in lace ” was Charles Horneck. Mrs. Nesbitt was the lovely woman who sat to Reynolds as Circe. She was Lord Bristol's mistress, and her portrait can be seen in the book on Ozias Humphry, illustrated in colour.

An interesting portrait that was probably painted by Angelica in her early days in England was that of Mrs. Nollekens.

Smith, in *Nollekens and His Times*, refers to it in the following quotation :—

“ The drawing-room contained a three-quarter portrait of Mrs. Nollekens as ‘ Innocence with a Dove,’ painted by her friend Angelica Kauffmann.”

In the same book it is stated that Angelica received fifteen guineas for this picture.

In Letitia N. Hawkins’s *Memoirs* (Vol. I, p. 55) is the following note as to this picture :—

“ She had sat to the elegant artist of the day, Mrs. Kauffmann, better known by her name of Angelica, and had been exquisitely painted with a dove pecking at her ring. It was a beautiful picture, a likeness, and not unfairly flattered.”

Miss Hawkins describes Mary Welch (Mrs. Nollekens) as “ beautiful, so beautiful as to prompt the Marquis of Rockingham to say when she married an artist, ‘ We shall now know from whom you copy Venus.’ ”



THE DUCHESS OF BRUNSWICK, SISTER TO GEORGE III, WITH HER
ELDEST SON, SIGNED AND DATED 1767.

From the original painting in the possession of His Majesty the King.

CHAPTER III

ANGELICA'S FIRST MARRIAGE

THE story of Angelica's first marriage is a familiar one, possessing, as most of such stories do, an element of romance and a strange problem that probably will always remain unsolved. Why a very attractive young woman should have fallen victim to a scoundrel, when there were plenty of suitors about who were worthy of consideration, no one can ever explain, nor is it easy to understand why Angelica, who confided in her father in all the most intimate matters, and who appears never to have taken any other step in her life without his advice, should, under the influence of this arch-adventurer, have kept the whole story of her attachment and engagement from him until it was too late. It is almost as difficult to understand why the man, who was evidently "flying at high game," should have proposed to Angelica at all, because she could hardly have brought him wealth, position, or influence. The man's name was Brandt. He had married a young girl in Germany, and had basely deserted her, leaving her in the deepest poverty. He arrived in London in 1767, and presented himself to society as Count Frederick de Horn, the head of an important Swedish family. He was actually, it is said, valet to the Count, and he appears to have stolen money, papers, jewels and clothes from his master, and then to have come over to England and posed in grand manner, in his master's name.

Doubtless he knew Count de Horn was on his way to England, but was not likely to arrive for another year, and during that time he played his part exceedingly cleverly, took up his abode at Claridge's Hotel, hired a coach, engaged several servants, dressed his two footmen in magnificent livery, and giving every appearance of wealth and rank, was able to pass himself off as the person whom he represented himself to be. Moreover, he professed to be a Catholic, and was a fairly regular attendant at Mass. He must have possessed unlimited impudence, and was, without doubt, a very clever scoundrel.

Angelica is said to have first met him at Dr. Burney's house in St. Martin's Lane, and then he often came to her house in Golden Square, driving up in grand state, and making a vast impression upon her and upon her neighbours.

He told a strange story, that, owing to political difficulties, he was not in good repute in Sweden. He had been away from the country for some considerable time, and had not put in the necessary appearances at the Swedish Court. His enemies had spoken against him, and had represented him to

the King and Queen of Sweden as a conspirator and a dangerous person, and in consequence his life and his liberty were in danger, and the representative of the Swedish Court intended to demand his person from the British Government.

His only chance, so he told her, was that she, as his wife, should intercede with the Queen of England for his freedom. Rossi tells us that these were his words: "Only one hope is there of saving me, only one refuge is for me, in thy arms, my angel; reach me thy hand as my wife. Once the holy bond unites me to thee, I am certain the Royal Family, who love you and esteem you, will not give up your husband, or allow him to be carried away to prison and certain death. If I escape now, all will go well. I am innocent, and once I am free and in my own country I will defend myself, I will bring my accusers to shame, and triumph over them, and it will be to you that I shall owe my happiness, my life; but there is not a moment to lose: either you make me your husband at once, or I am a lost man." His words, unfortunately, seem to have made a great impression upon the susceptible painter, and, moreover, he impressed upon her the necessity for keeping the whole matter very secret, and she, for the first time in her life, entered into an arrangement without telling her father anything about it. As has been already pointed out, Nathaniel Dance had been practically engaged to her, Fuseli had proposed to her, it was said that the son of the Duke of Devonshire was ready to make her his wife; and possibly there were others, but whether it was the attraction of the title, or the airs and graces that the man himself possessed, his handsome appearance, or his story of pretended riches, or all combined, certain it is that, thinking she was going to be a Countess, possibly even an Ambassadors some day, and possessed of rank, wealth and position, she met the man on the 22nd of November, 1767, in St. James's Church in Piccadilly, and was there married to him by one of the clergy of the place, a Mr. Baddeley. The two witnesses to the marriage were Annie Horne and Richard Horne,¹ but no one is now able to say who they were, and the mystery of how the man got over the legal difficulties then in force against the marriage of two Catholics, or those which always surrounded the marriage of a foreigner, cannot be explained.

Whether Brandt was in possession of the certificates of baptism of the real Count Horn, and produced them, or whether he forged such certificates, it is impossible to say; but it seems also to be pretty clear that, after the marriage at St. James's, Piccadilly, Angelica insisted upon another marriage at a Catholic Church, and Rossi tells us of a secret visit paid to a Catholic Church in the neighbourhood (probably the Bavarian Chapel in Regent Street, or St. Anselm and St. Cecilia, Lincoln's Inn Fields, the Sardinian Chapel), where a second ceremony took place, but without witnesses or proper formalities.

Here, again, fresh difficulties come into force, since the penal laws were in force in 1767, and it was a crime for any Catholic priest to marry two people

¹ Were they by any chance connections of the Mr. Horne who married Zoffany's daughter?

of his own faith, punishable with death in his case, and with imprisonment in theirs; and there must have been large fees paid to have induced the priest to carry out this ceremony.

Up to this time Kauffmann knew nothing of the matter, but was not a little suspicious, it is said, of the behaviour of the Count, and was uncomfortable respecting his position, referring to it more than once in conversation with his daughter. Eventually, Angelica confessed to her father, and then he tackled the pretended husband, and the reply he received to his letter was of a very unsatisfactory nature. Angelica herself, who was not at that time living with her husband, seems also to have written to him, and to have received a similar unsatisfactory letter, but, up to that time, she had no doubt in her mind as to the legality of her union, and had the utmost faith in her husband.

Meantime the Queen heard something about it, and when Angelica was at Buckingham House, questioned her concerning the marriage; and when Angelica told the Queen she had married Count Frederick de Horn, Her Majesty said she would be glad to see him at Court. Then at once ensued a series of difficulties. The man said that his baggage had not arrived, that he was waiting for a friend, a Swede of high rank, who would present him at Court; also that some of his remittances had gone astray, and he was not in a position at the moment to spend sufficient money to make his appearance in satisfactory fashion, and meantime he urged Angelica to leave England with him, and to postpone for some months a visit to Court.

Shortly afterwards the real Count Frederick de Horn arrived in London, and appeared at Court. He was greatly astonished at being at once congratulated on his marriage, and on learning that his wife was a very beautiful and popular artist. He contradicted the story, and demanded to be brought face to face with the man who had been using his name in this disgraceful fashion. Kauffmann sent for his daughter's husband, and challenged him to give a proper account of himself, but the adventurer took up a high position, loaded the old man with scornful words, accused him of insulting importunities, obtained a considerable sum of money from his wife, and then said that he should carry her away with him.

A little later on he appears to have repented of his anger, and sent a personal friend to call upon Kauffmann, and to inform him that the so-called Count insisted upon his legal rights, but if he could be paid five hundred pounds down he would consent to a legal separation.

Angelica, who had found out by this time that he was quite an impossible man to live with, had grave doubts about his character, and was disposed to agree to the separation, but she was not in a position to pay down the large sum of money that was demanded. She was therefore obliged to decline the proposal.

The scoundrel then took other steps. He obtained the services of some paid bullies, and tried to carry off Angelica, having horses all ready

in waiting, and also arrangements for a boat in which to cross the Channel. That scheme came to nothing; the plot was frustrated. Brandt was brought up before the justices, but for some reason or other, which cannot now be ascertained, the sentence of imprisonment that was passed upon him for conspiracy was annulled, and he was discharged on his own recognisances.

Why, again, at this time he was not confronted with the person whose name he was bearing, it is not easy to understand, for it is said that various letters were reaching Angelica informing her of the different assumed names that Brandt had adopted, and explaining the trick that had been practised upon her. It is stated that a message actually came from the woman whom he had married in 1765, and Angelica was told that she would only too gladly come forward and witness against him in London, if her expenses to England were paid. News, moreover, came from Amsterdam that Brandt had been known in that place by the name of Studerat, that in Breslau he had called himself Rosenkranz, that in Sweden he had been known as Buckle, or Burckle, or Brant, and that he had been pursuing a course of fraud for many months, and in one place in Germany had given himself out as a Colonel in Frederick the Great's army.

Finding it quite impossible to get five hundred pounds out of Angelica the man reduced his demands, first to four hundred and then to three hundred pounds, and at length father and daughter consented to sacrifice their hard-earned money for the sake of peace, although by that time they were fully persuaded that the so-called marriage was wholly illegal and could be treated as null and void. Rossi tells us that a deed of separation was sent to Angelica on the 10th of February, 1768, and that to it was attached the man's signature in the name of Brandt, when it transpired that his mother, Christina Brandt, had been seduced by a Count de Horn, while she was serving as a maid, and that the boy had been taken and brought up in the Count's own household as his natural child, and in this way had got hold of the money and the jewels, and also of the information respecting the family, with which he was able to keep up his sensational appearance.¹ Brandt at length left England, carrying with him the sum of money, and Angelica never saw him again. He died in 1780, in the very year that Angelica, after long persuasion, had consented, at her father's urgent request, to appeal to Rome, with a view to obtaining her freedom. She had long understood that her marriage, from a theological point of view, was invalid, and that it would be quite simple to have the whole thing annulled in proper fashion, so that she could, if she so desired, enter into a fresh and legal union. The marriage was a bigamous one, and although it had been blessed by the Church, it had no legal force whatever. She was, however, very loth to have the whole story reopened, but a few months before she heard of the death of this wretched adventurer she had decided to send all the papers to Rome, and to have the difficulty thoroughly threshed out, and so obtain her freedom. The death of the man happened, it is said, while

¹ Perhaps this explains why the real and the sham Count were never confronted?

the papers were actually on their way to be placed before the highest theological court in the Eternal City.

It is perhaps as well to refer in this place to certain statements made by foreign writers on Angelica concerning the part which they believed Reynolds had in this sad story. Wurzbach, Steinberg, Nagler, and various other writers, all strove to put the blame for the whole series of circumstances upon Sir Joshua Reynolds. They pretended that he originated the plot, that his desire was to get Angelica married, or to bring her name into disrepute, he cared not which; that he had repented of his affection for her, was a despicable character, and was ready to plan any conspiracy in order to do her harm, and also that he himself interviewed this adventurer, arranged the details of his career, saw to it that he was properly introduced to Angelica, and rejoiced when the artist entered into the marriage, feeling that he had accomplished what he had set himself to arrange.

There can most certainly *be no truth in these statements*. Not a syllable of any such story leaked out in the letters or gossip of the day, and had any such tale been current in London at that time, some one of the gossips must have got hold of it, and there would be some record of it in letters that passed to and fro. Moreover, no one who has ever written about Sir Joshua Reynolds has even hinted at the possibility of such a story being true, and there has never been a single word concerning the President's character that would lead one to believe for an instant that he was capable of playing such an infamous part. One of the writers on Angelica implies that the plot was known also to Fuseli and to Dance, and that both of those artists, having been rejected by Angelica, were prepared to do her any harm in their power. It seems pretty certain, however, that Dance was not in England at the time, and although Fuseli's character was not of a very high order, yet no one has ever suggested that he would be a party to such an evil conspiracy. If anyone at all had to do with it, it was probably Nathaniel Hone, for, as will be seen later on, he was an envious, bad-tempered man, bitterly jealous of the success of other people, and disposed to do anything that would injure his rivals. He was very antagonistic to Sir Joshua Reynolds, but he was himself so cordially disliked by his brother Academicians that, if they had thought he was a party to this scheme, they would have attacked him in far more strenuous fashion than they actually did, and Hone's name would have been handed down to succeeding generations with a considerable amount of infamy attached to it. As it is, we simply know Hone as an evil-tempered, despicable person, and there is no evidence whatever that he was concerned in any serious plot to injure the life and career and happiness of Angelica, and in fact there is nothing in all the contemporary literature to support the evil statements which these various German authorities make against English artists. Rossi more lightly refers to those reports, and regards them more or less as fables. He mentions all the accusations, but with a certain amount of doubt as to whether there was very much truth in them, and he distinctly states that some of the rumours that were flying

about London at that time, respecting an intrigue between Reynolds and Angelica, and an attack by the President upon the artist's character, were untrue. The whole affair, doubtless, caused a considerable sensation, and there were of course some artists who were envious of Angelica's success, and ready to say evil things against her, and against her companions, but it is clear, when contemporary literature is closely examined, that she had been the victim of this infamous adventurer, and had only herself to blame for the way in which she had entered into relationship with him.

There is an interesting reference to Angelica, in this very year, in a letter written from Knightsbridge on the 31st of March, 1767, by one of the de Salis family to another member of the same family. The writer says :—

“ Mademoiselle Angelica of Coire is painting here (that is, London) with great reputation, and has twenty guineas for a head. Reynolds, who showed her great attentions upon her arrival, set her prices for her, and I think much too high.”

The same letter gives a curious piece of gossip concerning the well-known quarrel between Lord Townsend and Simon Luttrell. The writer says :

“ The former, somewhat heated with liquor, got into a dispute with the latter at the Opera, and three times gave him the lie, after which he still aggravated the affront by objecting to going out with him that night to fight him, lest he should be assassinated in the Dark. The following morning was, however, appointed, but meantime the affair came to my Lord Granby's ears, who put them both under an arrest, from which they were not released till Lord Townsend had formally ask'd Luttrell's pardon.”

The writer then goes on to speak about Lord Tavistock.

“ Poor Lord Tavistock's untimely death will before you receive this have come to your ears. It was a consequence of a fall from his horse as he was hunting in Hertfordshire. He took his Horse to a low Hedge, at which the Beast rose, but suddenly shrunk back and pitched him over. Hitherto, as the fall was inconsiderable, no damage was done, but unfortunately, he had kept hold of the Bridle, by which means the Horse was constrained to go over likewise, and unhappily came full upon his Head, which he fractured in a terrible manner. The best assistance in London went down to him, and as the Scull had pieces broken out of it, there was no occasion for the Trepan. One fragment alone was of the length of two inches and an half, and of the breadth of one and an half. This was easily extracted, and a Palsy, which had been caused by the Pressure of it upon the Brain, was instantly removed, and all Symptoms were rather favourable, till the seventh Day. Then a second fracture was discovered in the Occiput, and several pieces of the Scull were extracted from thence likewise, but still there were no alarming symptoms; everybody, however, knowing

the Danger and the sudden Transitions from the best to the worst appearances in these cases, was prepared to hear the event which did not happen till the twelfth Day. His Character is done strict Justice to, and the Malevolence of Party itself allows it to be a public loss. Bedford House is at present a scene of great distress, my Lady Tavistock five months gone with Child, and inconsolable, the Duke of Bedford very ill, and the Duchess perpetually fainting away. The Duchess of Marlborough immediately miscarried. Happily for the perpetuity of that family, my Lord Tavistock left two fine Boys, the eldest of which is near three years old, and both of them are very healthy."

The other two bits of information which the same gossipy letter gives us were to the effect that the Duke of Buccleuch expected shortly to be married to Lady Betty Montagu, the Duke of Montagu's daughter, and the person whom the writer styles Mr. "Damer de Wilton's" son to Miss Conway, General Conway's daughter.

Finally, the letter refers to the marriage of General Cary's daughter to Sir Jeffrey Amherst, and says that she was formerly addressed by Mr. Foley, who was then heir-apparent to only seven thousand a year, but she refused him, and upon a great increase of fortune to Mr. Foley, by which the young man became the greatest match in England, they very honourably proposed anew, but Miss Cary persisted in refusing him, and preferred a man old enough to be her grandfather to a young man of five-and-twenty so circumstanced, with a very good figure and unexceptional character. "A very flattering affair, surely," says the writer, "for Sir Jeffrey Amherst."¹

¹ We are greatly indebted to His Excellency the Count de Salis for sending to us from Rome a copy of this letter, and for the permission he was good enough to convey that we might make full use of it.

CHAPTER IV

THE ROYAL ACADEMY AND VARIOUS PICTURES

ROSSI tells us that, after Brandt had disappeared, Angelica threw herself with "almost feverish energy" into her work, while her friends gathered about her and gave her ample commissions, so that she was kept steadily busy, and had little time to dwell upon her misfortunes. All her savings had been exhausted in paying the money Brandt had demanded and carried off, and in the needful legal expenses, so that it was abundantly necessary for her to work hard in order to keep up the establishment in Golden Square.

It was said that, at this very time, the King sat for his portrait to her, expressly in order that he might show his sympathy, and that in consequence she was not only more than ever popular, as an excellent portrait painter, but at times was able to make use of her musical talent, in order to increase her income, and we know that there were several parties given by people prominent in society, at which Angelica sang with great success.

Count Bernsdorff, the Danish Prime Minister, the friend and companion of Frederick Prince of Wales, visited London in 1768, and in a letter dated September 15th refers to Angelica. "She has," he says, "a peculiar and most womanly dignity, which inspires the utmost respect. She is about twenty-seven, by no means a beauty, nevertheless *extremely* attractive. The character of her face belongs to the type Domenichino loved to paint; the features are noble, the expression sweet; it would be impossible to pass such a face without looking at it, and having looked, you must admire, and there are moments when she is absolutely beautiful; thus, when she is seated at her harmonica, singing Pergolesi's *Stabat Mater*, her large expressive eyes are piously raised to Heaven, her inspired look helps the expression of the divine words. At this moment, she is a living St. Cecilia." He then goes on to refer to the unfortunate marriage and separation, speaking of it as a pitiful story, and as a misfortune which had spoiled her life, but he praises the modest quiet way in which she had risen superior to her troubles, and speaks highly of her industry, and of her rapid method of painting.

Angelica, as we have already stated, had begun her exhibiting career with the Free Society of Artists, where in 1765 appeared the portrait of David Garrick and in 1766 the Shepherd and Shepherdess in Arcadia. Then in 1768 she sent in three more pictures to the Exhibition of the Society of Artists, one of Venus and Æneas, another of Penelope, and a third of Hector and Andromache.



HENRY LOFTUS, EARL OF ELY, LADY ELY, THEIR NIECE DOROTHY MONROE, AND
ANGELICA HERSELF AT THE CLAVICHORD, WITH A BLACK SERVANT IN THE
BACKGROUND.

From the printing in the National Gallery in Dublin. Signed and dated 1771.

Now we come to her exhibits at the newly founded Royal Academy, but it is well also to mention that, while faithful in the future to that great Institution of which she was an original member, she exhibited once again with the Free Society, sending in three pictures in 1783, representing Venus, Cupid and Helen.

It is quite unnecessary to refer here to the foundation of the Royal Academy, but it is worth noticing that the names of Angelica Kauffmann and of her friend, Mary Moser, appear in the list of original members, and their portraits in Zoffany's celebrated group, and it is almost incredible that, if there had been any feeling against Angelica arising out of her unfortunate marriage, the King would have accepted her name as an Academician. Moreover, the fact that Sir Joshua nominated her as one of the first Academicians, is surely sufficient evidence that he had nothing whatever to do with any scheme for her injury. She exhibited four pictures at the first exhibition in 1769, all of them classical subjects: "The Interview of Hector and Andromache," a picture which now belongs to Lord Morley; "Achilles discovered by Ulysses amongst the attendants of Deidamia"; "Venus showing Æneas and Achates the way to Carthage," and "Penelope taking down the bow of Ulysses for the trial of her wooers." The Hector and Andromache picture is alluded to by Bernsdorff, and he criticises it somewhat severely. "The defects in her method," he goes on to say "(grave ones, I own), are in my opinion, counterbalanced by the many beauties of thought and feeling with which her work is permeated." He adds, "She shows great wisdom in her choice of a subject. . . . Her composition is full of grace, and the figures have the quiet dignity of the Greek models. Her women are most womanly, modest and loving, and she conveys with much art the proper relation between the sexes, the dependence of the weaker on the stronger, which appeals very much to her masculine critics." Finally, however, he states that the colouring was faulty and the background monotonous. On the whole, we agree that his criticism of the picture was judicious.

To the exhibition of the following year, 1770, she sent four more pictures, "Vortigern, King of Britain, enamoured with Rowena at the banquet of Hengist, the Saxon general," which also hangs at Saltram, and is the property of the Earl of Morley; "Hector upbraiding Paris for his retreat from battle"; "Cleopatra adorning the Tomb of Mark Antony"; and lastly, a strange scene which she took from Klopstock's "Messiah," and which Steinberg calls "a picture full of false sentiment," although Horace Walpole marked against it in his catalogue the words "Not ill." She calls it "Samma the Demoniack, weeping over the ashes of his youngest son Benoni, whom he had killed in his frenzy, and St. John, with the other son, lamenting his distress."

The exhibition of 1770 was referred to by Mary Moser in a letter to Fuseli, in which she says that "Angelica made a very great addition to the show," but she does not specifically refer to any one picture.

To the 1771 exhibition she sent in six works: "The Interview of King

Edgar with Elfrida after her marriage with Athelwold"; "Acontio and Adippe, taken from Ovid, Epistle 19"; "The Return of Telemachus" (*Odyssey*, Book 17); "Erminia finds Tancred wounded and assists in his Relief" (Tasso, Canto 19); The Portrait of a Lady and Child, three-quarters; and a ditto of an artist, kitcat. The "Interview between Edgar and Elfrida," another picture which belongs to Lord Morley, is said by one of her biographers to have raised her reputation in England to the highest point. It was engraved in mezzotint by Ryland, and was an exceedingly popular print. It has been suggested that the portrait of "A Lady and her Child" represented General Stanwick's daughter, and that the mother was gazing at a miniature of the child. It is not very clear, however, whether the miniature in this particular picture does represent a child, or that the attribution is well founded. General Stanwick's daughter's portrait was certainly painted, and the picture was regarded as a memorial one, because the lady represented in it lost her life by shipwreck on her way from Ireland. For this reason it attracted special attention, but it is difficult to determine whether the picture mentioned in the catalogue is the one in question.

The "Portrait of an Artist" which Angelica exhibited has been by some writers declared to be that of Sir Joshua Reynolds. This is almost certainly not the case. The portrait of Reynolds, if exhibited at all, was exhibited at a much later date, and, moreover, one contemporary writer declares that Reynolds's portrait was never exhibited at the Royal Academy. It is impossible now to arrive at a decision, but the portrait may have been sent in unfinished, and completed afterwards. It seems, on the other hand, most unlikely, if the portrait represented Reynolds, it should have been sent to his own Academy as that of "An Artist," and without his name. About that year's exhibition, Mrs. Delany writes thus: "This morning we have been to see Mr. West's and Mrs. Angelica's paintings, introduced by Mr. Crispin, whom I like extremely. My partiality leans to my sister painter, but I like her history still better than her portraits." By "history" probably Mrs. Delany meant the classical subjects in contradistinction to the portraits.

The Viceroy of Ireland, Lord Townshend, was very much attracted by the work of Angelica Kauffmann. He commissioned his own portrait, inviting her to come to Dublin and paint it there, and at the same time to paint portraits of various members of his family. Angelica appears to have spent the autumn of 1771 in Ireland, and to have been received very well by the Irish nobility. She stayed for a while with Mrs. Clayton, daughter of Sir James Donellan, Lord Chief Baron, widow of the Bishop of Clogher, who, in early days, had been the friend of Swift; at her house on St. Stephen's Green; and Mrs. Delany, who knew Mrs. Clayton well, says that the rooms were hung with gold-coloured damask, and furnished with busts and portraits brought by the Bishop from Italy. Mrs. Clayton, she adds, "saw the best of company, and kept a handsome table, six dishes of meat at dinner and six at supper." From that house she is said to have gone on to stay with the Secretary of



Croker, photo

DORCAS BAGWELL, AFTERWARDS MRS. BOUSFIELD.
*From the original painting belonging to Mrs. Bagwell and hanging at Marfield,
Clonmell, Ireland.*

State, Philip Tisdal. Mrs. Tisdal, who was a Miss Singleton, was a woman of great wealth and a distinguished beauty, and she was glad to receive Angelica to her house in Leinster Street, and also at Stillorgan Park, where the artist painted portraits of Tisdal and his wife, and of his two daughters; and, later on, replicas of the portraits of Tisdal himself, for other members of his family. These portraits passed to his descendants, and, until lately, belonged to Mr. Tighe at Ashgrove, Ellesmere, Shropshire.

The painter also went to stay with Lord and Lady Ely at Rathfarnham Castle,¹ and with Lady Caroline Damer at Emo Park. In the picture which Angelica painted of the Viceroy, she represented him with his youngest child in his arms, standing before a large mirror, in which he is showing the baby its own image, and the double effect is very cleverly conveyed.

One of the pictures she painted at Rathfarnham Castle represented Lady Ely's niece, Miss Dolly Monroe, whom Lord Townshend was supposed to admire. She was a celebrated beauty, and Angelica not only painted her portrait separately, but also introduced her, in a group, which she painted of Lord and Lady Ely, in which she herself is depicted playing upon the harpsichord, and Miss Monroe as leaning over the instrument. This particular group is now in the National Gallery at Dublin. It was at one time thought that *two* of Lord Ely's nieces were introduced into this picture, but the more general opinion is that the musician is the artist herself.

Other pictures that Angelica appears to have executed on the occasion of this visit to Ireland were the portraits of Lady Caroline Damer and Lord Milton, which she did at Emo Park, and other portraits of Lord Ferrard and his son, which were at Antrim Castle, one of Mrs. Bousfield, which is still at Marlfield, Co. Tipperary, and a portrait representing Mrs. Clements, at one time in the possession of Colonel Clements. She also painted a picture called "The Death of Sylvia's Stag," for Justice Downes of the Queen's Bench.

Whether at this time she carried out any part whatever of the enormous amount of decorative work attributed to her in Dublin is very doubtful. She may perhaps have prepared the *designs* for some of the ceilings and furniture which are ascribed to her, but it is inconceivable that, as she was in Ireland only six months, she could have painted a number of portraits which are certainly her work, and at the same time have actually painted the decoration of the numerous ceilings, door-panels and tables,² always stated to be her productions. Rossi says that at this particular time she had so many orders for portraits that she was compelled to prepare sketches for them in order to satisfy her numerous patrons, and to promise to complete the pictures at a later time. Perhaps that also was her method with regard to some of the

¹ See note about panels painted at Rathfarnham in the Appendix relating to pictures now in America.

² A fine piece of decoration on a table once at Emo Park had always, it is said, been ascribed to her.

ceiling decoration, and the elaborate work attributed to her in the house then occupied by Mr. Latouche¹ in Merrion Square (later on, the residence of Sir John Banks, K.C.B.); at 18 Rutland Square, afterwards the residence of Lord James Butler; at Lord Longford's house in the same square; at the Church Temporalities House in St. Stephen's Green, at that time the residence of Lord Meath; and at a house later occupied by Dr. Mahaffy, North Great George Street, as well as work both to ceilings and furniture at Emo Park, was only done in the way of pencil sketches and suggestions. Some trifling part of this decoration she may possibly herself have executed, but the greater portion of it must surely have been only designed by her, and carried out by someone else.

She was back again in London in the spring of 1772, and exhibited on that occasion five pictures at the Royal Academy: "Rinaldo and Armida" (Tasso, Canto 17); "Andromache and Hecuba weeping over the ashes of Hector"; a portrait of a Lady in the Italian dress, whole length; the picture entitled "La Pensierosa," a small whole length; and a half-length portrait of Dr. Robinson, Primate of Ireland, exhibited simply as "The Portrait of a Bishop."

It was at this time that, it is stated, she added to her other occupations those of etching and engraving, and produced, amongst other portraits, an excellent one of the art critic, Winckelmann, which also was engraved by Ryland. Of the original etching she sent a copy of Bernsdorff, who writes thus about it: "Angelica has given me a charming present of some etchings of her own doing, which are not to be had in any print shop. Amongst these, I am particularly pleased with a likeness of *our Winckelmann*.² He sits at his desk, his pen in his hand, searching with his eagle eye to discover in Apollo's nose, or the torso of Hercules, where lay their contempt for the Gods." She appears to have etched only about forty-four plates, of which we give a list in the Appendix to this volume. It is a little fuller than Miss Gerrard's, which only includes thirty-five. It is not quite accurate to state that Angelica had commenced etching at this particular period of her life, although to it belong the chief of her etched works, but the portrait of Winckelmann is dated 1764, that of the bust of a Jew, 1762, and an etching called "The Hair Plaiter" bears the date of 1765. Many of them were completed with the assistance of Joseph Zucchi, and bear his name, as well as Angelica's. They were not all original works—the etching, for example, of St. Peter and St. Paul having been taken from Guido's painting in Bologna.

In 1773 she sent in five pictures to the Academy: "Telemachus at the Court of Sparta, discovered by his grief on the mention of his father's sufferings" (*Odyssey*, Book 4); "Trenmor and Imbaca, the moment of her Discovery to Trenmor," taken from Ossian; Portrait of a Lady with her Daughter; "A Grecian Lady at Work";³ and the Holy Family.

¹ See under Lewis and Simmons in List of Pictures.

² There is an example in the B.M.

³ See Appendix II, under Rogers.



ORPHEUS AND EURYDICE

From the colour plate by Thomas Burke published in June 1782

This was the year in which it had been suggested to the Royal Academicians that they should decorate St. Paul's Cathedral, and certain plans and designs were prepared for this work, but it was not carried out. Angelica was one of the persons who offered to take part in it, in conjunction with Sir Joshua Reynolds, Nathaniel Dance, Barry and Cipriani, but the scheme came to nothing, although the artists were all officially selected by the Academy. It was defeated by the veto of Richard Terrick, then Bishop of London, a man whose ignorance of art was colossal.

It was at this time also that many artists, including Angelica, with Reynolds, West, Cipriani, Dance, Mortimer, Barry, Wright, Romney and Penny, were invited to decorate the Great Room of the Society of Arts when it moved to its new home in the Adelphi. It is almost startling to notice that in this list of artists who were invited, Angelica's name was put first. She and the first seven artists mentioned were to paint History; Romney and Penny were to paint Allegory. All of them, including Barry, declined the proposals, although the latter appears to have been distinctly disappointed, because in March 1777, three years after the rejection of the project, Barry offered to carry out the decoration himself, and his proposal was accepted.¹

A long series of works by our artist appeared at the Academies of 1774 and 1775. In 1774 there were five classical subjects and two portraits: "Calypso calling heaven and earth to witness her sincere affection to Ulysses, though she assents to his departure"; "Penelope invoking Minerva's aid for the safe return of Telemachus" (*Odyssey*, Book 4); "Cupid finding Aglaia asleep, binds her to a Laurel"; "Ariadne abandoned by Theseus"; and "Paris and Helen directing Cupid to inflame each other's hearts with love." The two portraits were both of ladies, one declared as a three-quarter length and the other as a small whole length. On the classical picture Horace Walpole makes the comment, "Higher coloured than usual."

The list of those sent in 1775 is still longer. There is a picture of Sappho, another of the despair of Achilles on being informed by Antilochus of the death of Patroclus, which Walpole described as being "in a good style," and in another place as "very good"; "Rinaldo and Armida" (Tasso, Canto 20); "Andromache fainting at the unexpected sight of Æneas on his arrival in Epirus" (Virgil, Book 3); "The Return of Telemachus" (*Odyssey*, Book 17), against which Walpole has written "Very ill," and a Cupid. There are also two sacred pictures, the Madonna and Child, and a Saint John; and three portraits, a gentleman, kitcat, a small whole length of a lady in a Turkish dress, and a kitcat portrait of an artist.

It is said that there was a sensation amongst the Academicians because so very many pictures were sent in by one painter, and that at first four or five of them were not hung. Angelica herself was not very particular concerning the smaller ones, but her father seems to have been distressed on

¹ See History of Royal Society of Arts. H. T. Wood, pp. 70-71.

her account, and to have told her that she was being treated unfairly. In consequence, she took her complaint to Sir Joshua, who had the omitted pictures re-hung, and thus four of them do not appear in their proper place in the catalogue, but appear in a list of omitted pictures, on page 34.

It was in this year that the difficulty happened respecting Angelica and Nathaniel Hone, to which Smith, in his life of Nollekens, refers at considerable length. Hone was, as we have already said, an envious and bad-tempered man, and particularly jealous of the success of Sir Joshua Reynolds. He believed that Sir Joshua as an artist was possessed of very few original ideas, and that almost all his compositions were taken bodily from the works of other painters, especially from the Old Masters; and desiring to do the President as much harm as he could, he painted a picture, which he called "The Pictorial Conjuror, displaying the whole Art of Optical Deception." The picture does not appear to be any longer in existence, and it is therefore impossible to say exactly what it was. Hone himself described it simply as the picture of a Conjuror. It is said to have represented an old man with a wand in his hand, commanding the various pictures by the Old Masters from which the President has plagiarised his compositions, to rise out of the flames. It has also been stated that the old man had a child leaning on his knee, and that in his various incantations these pictures by the Old Masters floated on the air about him. One of the floating figures in the picture was that of a nude woman, and this, it is stated, bore a very distinct likeness to Angelica. The Academicians were very angry at the picture being sent in. They regarded it as an attack upon their President, and in very bad taste, libelling him for plagiarism, and they were also annoyed at the so-called representation of Angelica.

The suggestion that Reynolds took his ideas from the Old Masters and adopted their subjects, set out by Hone in his picture, so nearly approached the truth that it was most undesirable to draw public attention to it. Yet, at the same time, although the Academicians were indignant at this aspect of the picture, it was not easy for them to condemn it on that particular score. The appearance of Angelica in the painting afforded an excellent pretext for rejecting the picture. Everybody knew about the flirtation, as it had gone on years before, and Hone had adopted it as a means of injuring both the President and Angelica. Reynolds, no doubt, was furious at the idea of his name and that of Angelica being brought into intimate association in any picture, but the real cause for the disturbance was, we believe, not so much the figure of Angelica, but the presence of the Old Master pictures, and the cruel suggestion that Hone had made in the whole painting. The libel on Angelica was, however, most gladly made use of by the Academy, in its determination to reject the picture. It was at first actually hung in the exhibition, and then Sir William Chambers, and someone else on the Council of the Academy, came to Mr. Hone, and informed him that it had been rumoured that he had made an indecent figure or caricature of a female artist, and

according to Hone's own statement, "they were sorry such an indelicacy should be offered to the public," or words to that effect. Hone expressed himself as greatly surprised at the accusation, assured the gentlemen that "he had always had the highest esteem for the lady alluded to, both on account of her reputation as an artist, as well as her other accomplishments," offered to alter the picture, and to wait upon the lady in question and explain that he had not intended anything malicious. "The following morning," he says, "two other gentlemen of the Council, together with the one who had been to see him before, came again to call" upon Hone and assured him that, having carefully looked at the figure, they had come to the belief that it was intended to represent a man rather than a woman. Hone jumped at this suggestion and offered to make it clear that it was a man's figure, and then he wrote a letter to Angelica Kauffmann, stating that he had no intention whatever of insulting her. He called twice at her house to explain the matter to her, but on neither occasion was he fortunate enough to find her at home, and therefore it was that he put the matter into writing. Angelica, however, was not satisfied with his explanation, and she replied to him, on the 20th of April, in the following terms: "Sir,—I should have answered yours immediately, but I was engaged in business. I cannot conceive why several gentlemen who never before deceived me—should conspire to do it at this time, and if they themselves were deceived you cannot wonder that others should be deceived also, and take for satyr (*sic*) which you say was not intended. I was actuated, not only by my particular feelings, but a respect for the arts and artists, and persuade myself you cannot think it a great sacrifice to remove a picture that had even raised a suspicion of disrepute to any person who never wished to offend you."

It is quite clear, from this letter, that Angelica herself considered that the portrait was intended to represent her, that she was annoyed at the work, and that she considered Hone ought to withdraw it, even though he had satisfied one or two persons that he had *not* intended to represent her in the painting at all. Hone, however, was not going to lose his chance of poking fun at the President, even though he himself stated that the nude figure was not intended to represent Angelica. The opportunity of pointing out that Reynolds's compositions were most of them plagiarisms was not one to be lost, and he absolutely refused either to alter the picture, or to withdraw it, and took up the ground that as an Academician, "honoured by His Majesty's sign manual, and whose character has been hitherto unimpeached by the breath of slander, during a residence in this capital of upwards of thirty years," the picture should be accepted by the Academy, and should continue to be hung in their exhibition.

The Academicians were, however, not at all satisfied with Hone's action. They resented it very strongly, and on the Tuesday evening before the exhibition they had a special meeting, with the result that, at nine o'clock that evening, a letter was sent to Hone in the following terms :

“SIR,—I am directed to acquaint you that, a ballot having been taken by the council whether your picture, called ‘The Conjuror,’ should be admitted in the exhibition, it was determined in the negative. You are therefore desired to send for the picture as soon as it may be convenient.”

This letter was signed by the Secretary, Mr. F. M. Newton.

It was not the first time Hone had come into conflict with the Academy, because in 1770 he had painted a gentleman in masquerade, and had introduced into the picture a cross, to which the Academicians objected. In accordance with their wishes, he altered the picture, and changed the cross into a punch-ladle, but later on he took out the punch-ladle and replaced the cross, and in his own words, “The cross is here restored, as at first intended, instead of a punch-ladle, which was painted by order of the Council of the Academy for its admittance.”

Hone proceeded to take out an affidavit to state that he did not introduce, or intend to introduce, into his picture any figure reflecting on Angelica, or on any lady whatever, but this did not make matters any better. The Academy held to its decision, and Hone had to remove the picture. He then took out the figure that was said to have been intended for Angelica, and also, he states, “all the other naked figures, lest they should be said to be likenesses of any particular gentlemen or ladies, which Mr. Hone never meant,” and the result of the controversy was that he took a room, which in Smith’s time was a workshop, behind the house of Messrs. Mouchett & Wild, wine merchants, of 70 St. Martin’s Lane, next to old Slaughter’s Coffee House, and there he proceeded to have the first one-man show in London, exhibiting not only this picture of “The Conjuror,” but some sixty-five other works by himself, in justification of the position he had taken up. He calls it “The Exhibition of Pictures by Nathaniel Hone, R.A., Mostly the Works of his Leisure, and many of them in his own Possession.” He printed a little catalogue of eight pages, which is now very rare, and placed on its title-page a motto from Phaedrus: “Nisi utile est quod facimus, frustra est gloria.”¹

It is quite clear that the Academicians were indignant with Hone over the whole transaction. Smith describes his visit to Nollekens, saying that Hone was a tall, upright, large man, with a broad-brimmed hat and a lapel coat buttoned up to the neck, and that he walked up to Nollekens with measured and stately steps, and, folding his arms, saluted him with “Joseph Nollekens, Esq., R.A., how do you do?” Nollekens, says Smith, “who never liked him, answered, ‘Well, now, I suppose you are come to get me to join in the Academy to-night, against Sir Joshua, but you are very much mistaken, and I can tell you more, I never will join you in anything you propose. You are always running your rigs against Sir Joshua, and you may say what you please, but I have never had any opinion of you, ever since you painted that picture

¹ His own copy of the catalogue, having his initials upon it, happens to be in the possession of one of the authors of this book.



ANGELICA, BY HERSELF
In the possession of the Earl of Home



MISS FRANCES CUST AT THE AGE OF 21
Painted in 1770. In the possession of Lord Brownlow
At the back of the picture is Angelica's original receipt for the first payment for the portrait, which is in crayon

of "The Conjuror," as you call it. I don't wonder they turned it out of the Academy; and pray, what business had you to bring Angelica into it? You know it was your intention to ridicule her, whatever your printed paper and your affidavits may say. However, you may depend upon it, *she* won't forget it, if Sir Joshua does.'" Hone appears to have expostulated with Nollekens, told him he was ill-tempered, and announced that he had brought him two prints which he had recently purchased, as a present. Nollekens was not going to be bought over in this fashion, replying, "Well, I don't care. You don't bribe me in that way. I know what you are going to do to-night, and I will vote against you, so you may take your prints back again." Smith explains that Hone, whom he called "the enamel painter," had lately commenced oil-painting on a large scale, and in that branch of art he had not been as successful as he had with regard to miniatures and enamels. It was then he found that Reynolds was carrying away the chief patronage, and this made him so jealous that, Smith says, "he took every opportunity of endeavouring to defame him," with the result that has just been stated. Whether the exhibition was a success, we cannot tell. Smith says the advertisement appeared in several of the public papers; that the pictures were to be seen every day, Sundays excepted, from ten in the morning until seven in the evening, that admission was one shilling, and the catalogues were given away gratis.

The whole thing was annoying to Angelica, and it did Hone also a great deal of harm. The picture of "The Conjuror," according to Redford, passed into the possession of a French nobleman, who in 1790 re-sold it at Christie's for fifteen guineas to a dealer named Knight. It cannot now be traced.

Angelica had always had a *penchant* for lengthy titles to her pictures, and in 1776, when she started to exhibit some English historical scenes, she indulged this to a considerable extent. She sent in five pictures; two were taken from Rapin's *History*, one from Vol. III, p. 129, "The gentle Eleonora sucking the venom out of the wound which Edward I, her royal consort, received with a poisoned dagger from an assassin in Palestine," and the second from Vol. V, p. 26, "Lady Elizabeth Grey imploring of Edward IV the restitution of her deceased husband's lands, forfeited in the dispute between the Houses of York and Lancaster." With these were two other pictures, one entitled "Patience," taken from Mason's *Caractacus*, p. 15: "Her meek hands folded on her modest breast, In mute submission lifts th' adoring eye Ev'n to the storm that wrecks her," and one from Tasso, Vol. II, Canto 16, "Armida in vain endeavours with her entreaties to prevent Rinaldo's departure." With these she sent in the portrait of a gentleman, whole length, which cannot be identified. In the following year there are five more pictures, two scenes from the *Æneid*, "Sylvia lamenting over the favourite stag wounded by Ascanius" (Book VII)—a very popular subject with Angelica, and the other Dido (Book IV). She also sent in a picture of "Maria," from Sterne's *Sentimental Journey*, which she reproduced over and over again; a

picture entitled "Love Punished," and a group of children. In 1778 five more pictures appeared, one of them being quite a new subject for her, and one which she copied again and again, "Leonardo da Vinci expiring in the arms of Francis the First, King of France." Other scenes were a Flora, "Calypso mournful after the departure of Ulysses," and one taken from the 34th Canto of Ariosto, which she calls "A Nymph presiding in the Temple of Immortality receives from the two swans, to be placed in the said temple, the few names they had saved of those whom an aged man (the emblem of Time) had thrown into the river Lethe"; and with these was sent in a portrait of a lady playing on a harp, a small whole length, which, as usual, it is not possible to identify.

A long list of exhibits appears again in the following year, seven items in all, two scenes from Ovid, one representing the death of Procis (*Metam.*, Book VIII), another representing Paris and Ænone :

"When Paris lives not to Ænone true,
Back Xanthus' streams shall to their mountains flow."—*Epistles*.

Then there are three symbolical groups, "A Magdalen," "Conjugal Peace" (two ducks in a basket), "Diana with one of Her Nymphs," and two groups, one representing a nobleman's children, and the other a group of children representing Autumn."

It was at about this time that Fuseli began to criticise Angelica's work. "She pleased," says he, "and desired to please, the age in which she lived, and the race for which she wrought." "The Germans," he explained, styled her "The Paintress of Minds"; and then he adds that "the male and female characters of Angelica never vary in form, feature, or expression from the favourite ideal in her own mind. Her heroes are all the man to whom she thought she could have submitted, though him, perhaps, she never found. Her heroines are herself, and while suavity of countenance and alluring graces shall be able to divert the general eye from the sterner demands of character and expression, can never fail to please."

Hoppner, according to Farington, was more critical. He says: "Smirke, Hoppner, and Batty drank tea with me. Hoppner dwelt much on the general bad taste which prevails in this country. That the silly poetry of Della Cruscan and the works of Angelica (Kauffman) in painting have captivated the publick so as to corrupt the taste. I could not join him in the length he went on this subject."

Pasquin, however, went even further. He says that though she had convinced the world that "she possesses much grace, she has not convinced them that she possesses much truth," and he goes on to say, "I have not seen the works of any female who could draw the human figure correctly; their situation in society, and compulsive delicacy, prevents them from studying nudities, and comparing those studies with muscular motion; though, without such aid, they cannot do more than this lady has effected, which is

to design pretty faces and graceful attitudes, without any authority from nature to warrant the transaction."

"The Earwig" has another criticism of her work, and remarks that "her allegories have too much the air of basso-relievo work." It is clear that the careful critics of her own period were able to see how faulty she was in draughtsmanship, and to detect the over-emotional character of her historical pictures. At the same time, they all agree about the charm of her colouring and composition, and the beauty and decorative effect that she was able to put into many of her groups.

To the criticisms of Angelica's work may be added the following, from *Peter Pindar's* (Dr. Wolcot) *Lyric Odes to Royal Academicians*, 1782, XII, 3 :

" Angelica my plaudits gains,
Her art so sweetly canvas stains,
Her Dames, so gracious, give me such delight :
But, were she married to such gentle Males
As figure in her painted tales
I fear she'd find a stupid wedding Mate."

A comment in a magazine of 1808, after her death, says that her draperies were erroneous, the folds were too numerous and too abrupt, and wholly dissimilar to what would be produced by any species of linen; and to suppose, it adds, that Bacchantes and wood-nymphs wore cloth and silk was preposterous and absurd.

In 1780 Brandt had died, and Angelica was therefore free to marry again, if she so desired. As a matter of fact, her marriage to Zucchi took place in the following year. In that year she sent in six pictures to the Academy: "Religion," a picture based on a book written by Dr. Fordyce, called "The Temple of Virtue"; two classical groups, one called "Modesty embracing virtuous love," and the other two entitled "A Sybil" and "A Vestal." With them she exhibited the design for a fan which it would be particularly interesting to trace, and the portrait of a lady and her daughter, which it is quite impossible to identify. With regard to the design for a fan, we have a reference to an exhibition in that year, to which Sir Joshua took "Little Burney," and in her *Diary* she thus alludes to the visit. She says: "I passed the whole day at Sir Joshua Reynolds's with Miss Palmer, who, in the morning, took me to see some most beautiful fans painted by Poggi, from designs of Sir Joshua, Angelica, West and Cipriani, on leather, they are more delightful than can well be imagined, one was bespoke by the Duchess of Devonshire for a present to some woman of rank in France. It was to cost £30."¹ "MacIvor Percival," in her *Fan Book*, tells us that some of these very fans by Poggi, and the original designs by Angelica, Bartolozzi, West and Cipriani, were sold at Christie's the following year, and that with them was sold an original drawing by

¹ Lady Mayo has a fan that Angelica, it is said, painted herself for Miss Ann Rushout, and which has come to her direct by bequest from the lady's great-niece.

Angelica for a fan, which was issued as an engraving later on, both in stipple and in line engraving, and achieved considerable repute. It was called "The Bust of Pope crowned by the Graces," who are admiring the beauty of his work.

It was in that year that George Keate, the writer, frequently mentioned in Fanny Burney's *Diary*, made the acquaintance of Angelica, and had a long talk with her about her colours. "Accidentally discoursing with Angelica on the subject of colours," he says, "and making some inquiry concerning one of them then on her palette, she informed me that it was prepared from the gums which envelope the Mummies brought from Egypt, and had, if skilfully used, a very happy effect on some parts of painting." Thereupon George Keate wrote a poem to Angelica, which he styles "On the Use of Ground-up Mummies as a Pigment called Mummy Powder," full of the flattery that was so popular at the time, claiming that the dead of Egypt had taken fresh and immortal glory at her hand. The words read thus:—

" 'Tis thus, Angelica, to raise
Your Fame, the East its tribute pays!
Resigns its Dead to your Command,
And claims fresh glory from your hand.

Your Art for Ages shall insure
What Pyramids could not secure!
The scattered Reliques they inshrined
To Your enlivening Touch consigned,

Shall in far happier Forms appear
And new Existence seem to wear.
From You Repute and Power derive,
And Egypt's Kings once more revive."¹

In 1781 Angelica sent in only three works to the Academy: one being the portrait of a lady in the character of a Muse, which Walpole says was a portrait of Miss Harrop, the celebrated singer, and which another marked catalogue declared was the portrait of Mrs. Bates. With it were two classical scenes, "Venus attended by the Graces," and "The Judgment of Paris." The portrait of Miss Harrop went to Lord Exeter, and was the subject of a popular engraving. It has since been sold.

At this time Angelica's father was beginning to break down in health, and was eager to leave England and return to Italy. He had been much worried, first of all, over the Brandt marriage, and then over the attack made upon his daughter by Hone, and it was at his earnest desire that Angelica had taken the steps already mentioned with regard to sending the marriage papers to Rome. He felt that, if he died, she would be all alone, and have no protector. She was at that time exceedingly busy, making various designs which were being reproduced by the engravers of the day, as illustrations for books, and as head- and tail-pieces for the various chapters. At the same time she

¹ See B.M. 1346, K. 31, 1781.





PELEUS AND THETIS

From the original painting in the Ehrich Gallery, New York.

was producing a series of frontispieces for different books, designing some engravings entitled "Morning Amusements," and carrying out some work to be done for Boydell's Shakespeare Gallery, superintending at the same time some engravings that were being made from her pictures. She was not, however, in strong health, and was described by one writer as "a sad-eyed, careworn woman." She had been bitterly disappointed in many ways, and was suffering from profound melancholy, speaking of it in somewhat touching terms in the letter she wrote to Mrs. Fordyce at Putney on the 30th of October, 1780.¹ In that she says that the letter she has received from her friend has "revived her spirits," which were at that time "ever so much oppressed," so that, altogether, it seemed the right moment to consider the question of leaving England, and journeying to some country where there should be more sunshine, and an entire change both of place and occupation.

Whether Antonio Zucchi, whom she afterwards married, had been paying attentions to her for some long time past, we do not know. He and his brother were old friends of the Kauffmanns. They were Venetians, who had spent some time in Dalmatia and had then come over to England, and Antonio had been elected an Academician in the second year of the history of the Academy. He is described as a proud, reserved man, exceedingly upright, and very highly respected. Rossi tells us that he "never aspired to Angelica's hand, but was very much in her society, as she very often worked in the same studio with him, and with his brother Joseph, who was an engraver." Old Kauffmann thought very highly of Zucchi, and was increasingly anxious that his daughter should have the support and protection of a husband. Zucchi had been busy, doing a considerable amount of decorating work for the Brothers Adam, who were responsible for some delightful architectural work at Osterley Park, Syon, Ken Wood, Luton, and many other great houses, and he was gaining additional friends and patrons; but he was by no means a young man—in fact, fifty-five years old, while Angelica was forty-two—and he seems to have felt that as his best decorative work had by that time been accomplished, he was ready to leave England and go back again to Italy.

A young cousin of Angelica's, Rosa Florini,² who had come over with Kauffmann and had lived for some time with them in Golden Square, had just then been married to Joseph Bonomi, the architect, who was also

¹ The original letter was lately in the possession of Mr. Tregaskis.

² From the family records in the possession of Colonel Bonomi we have received the following extracts. They were written by Colonel Bonomi's uncle, Ignatius Bonomi.

He says: In 1775, Joseph Bonomi, father of Ignatius, married Rosa Florini, cousin and ward of Angelica. Angelica had a great affection for her cousin and her cousin's husband, and was godmother to Ignatius Bonomi, and also to Joseph Bonomi (the youngest son of Joseph Bonomi and brother to Ignatius, and father of Colonel Bonomi, who owns the MS.).

Mr. Ignatius Bonomi also mentions that, in 1781, Angelica induced Joseph Bonomi to return to Italy, with a view to permanent residence there with his family, but, owing to his wife's bad health, he returned to England in 1784.—See also in Engravings Appendix under "Faith."

regarded as an excellent teacher of perspective, and she therefore had left the home. Everything seemed to point to the desirability of a change, and accordingly it was decided that such a change should take place, and that the Kauffmanns should leave London and settle down in Italy. Antonio Zucchi thereupon proposed to Angelica, and was accepted; but there does not seem to have been any notable affection on her part for him, although it is clear, from references to him in contemporary letters, that he had admired and deeply respected her, for a great many years, and that this respect had eventually grown into affection.

In his letters to Sir Rowland Winn, alluded to at greater length in our chapter upon Zucchi, the prospective bridegroom speaks in charming phraseology concerning his *fiancée*, saying how the union will contribute to his felicity, how agreeable Angelica was to him, and what a high opinion he had formed regarding her merits as an artist.

Where the marriage took place is not actually known. The marriage settlement was executed on the 10th of July, 1781. It is still in existence, and was for years in the possession of the late Mr. Gery Milner-Gibson-Cullum, who also owned two of Angelica's portraits, those representing Cullum ancestors. In the deed Zucchi is described as having his apartments in St. Anne's parish, Soho, and as a painter; and Angelica is also described as a painter, and of Golden Square, Bloomsbury. She is mentioned as a spinster, which she certainly was in that year, whatever may have been her equivocal position up to that time. The trustees for Angelica's little fortune, accumulated by steady hard work, were Mr. George Keate, the author of the poem just mentioned, Mr. Henry Peter Kuliff, a merchant, who was her banker and man of business,¹ and Mr. Daniel Braithwaite of the General Post Office, a Quaker, whose portrait Angelica had painted. The property they were to hold was the sum of £3350 three per cent. Consolidated Annuities, and £1650 three per cent. Consolidated Reduced Bank Annuities, and this estate was to be held "for the use and benefit of the said Angelica Kauffmann, whether sole or covert, and to enable her to enjoy the dividends, exclusive of the said Antonio Zucchi, her intended husband, who is not to intermeddle therewith, nor any part thereof to be subject to his debts." The deed also gives her power to leave the said sums by will as she shall appoint. Zucchi, on his part, possessed a freehold house in John Street, Adelphi, which was let at £90 a year. He also possessed some Short Bank Annuities which brought in £150 a year, and there were other sums, lent out on interest to different people, which added to his income. The deed was executed tripartite and is fully signed and sealed.²

The little party sailed from England on the 19th of July, nearly sixteen years to the month since Angelica had arrived there with Lady Wentworth. They went first of all to Schwarzenburg, then to Venice, a little later to Rome,

¹ Eventually connected with the firm of Brown, Johnson & Co.

² After Mr. Cullum's death the deed was most kindly lent us by his niece.

presently to Naples, and afterwards back to Rome again. We learn a good deal of Angelica's work during all this time from the recently discovered papers mentioned in the introductory chapter.

That Angelica had been successful in England we learn from Farington's *Diary* in the following entry :—

“ 1793, *Oct.* 26.—Hamilton (R.A.) was well acquainted with Marat. . . Hamilton studied under Zucchi (A.R.A.), to whose house Marat came in the most familiar manner, a knife and fork being laid for him every day. He borrowed from Zucchi at different times about £500, which he could not repay. He professed himself a physician, and cured Bonomi, the architect, of severe complaints twice or three times. . . . This was about 18 years ago, when Marat appeared about 40 years of age. Zucchi at that time courted Angelica Kauffmann, the artist (a foundation member of the Royal Academy), and frequently took Marat with him in the evenings, when he went to visit her.”

“ *Nov.* 6.—Angelica Kauffmann (R.A.), the paintress, made about £14,000 while she resided in England. Her application was very constant. Zucchi (also a Foreign Artist) made about £8000 while he was in England. Angelica is about 48 years of age, Zucchi is near 70 years ¹ old.”

¹ Zucchi in 1793 was 67 (he was born in 1726), Angelica 52, so Farington is not quite correct in his statements.

CHAPTER V

ANGELICA AND RYLAND

THE amazing popularity that came to Angelica early in her career had largely to do with the demand for colour-prints that were made from her paintings and designs. For these no one was more responsible than William Wynne Ryland, who made her acquaintance in 1767, shortly after she arrived in England.

Ryland had a very extraordinary career. His father was a copper-plate printer, who lived in Newgate Street, near to the Old Bailey. He had a family of seven sons, and one of them, the engraver in question, showed from very early days extreme facility in draughtsmanship. His father apprenticed him to Simon François Ravenet, who was at that time established in England; but, on the conclusion of his indentures an opportunity was afforded to the young man of going to Paris, and Ravenet very strongly urged that he should accept the chance. In company, therefore, with Roubillac and another artist, Ryland went over to Paris, but when the other two decided to continue their trip and visit Italy, Ryland determined he would remain in Paris, studying design under Le Bas, profiting by the opportunity of looking at the works of such artists as Watteau, Boucher and Fragonard. He was very successful, so much so that, entering into competition with other students, he was able to wrest from them a gold medal and a scholarship, and therefore, after all, was enabled to go on from Paris to Italy, and study in the Academy in Rome.

For five years Ryland stayed away from England, and then returned to his native country, to use the words of a well known author, "a very polished and courtly young gentleman, of handsome person, of licentious habits, a graceful designer, if not a bold one, and an engraver of skill." He was a very self-satisfied man, and had the advantage of being good-looking, and of speaking French and Italian well. Knowing, therefore, how to make himself agreeable, he soon became personally acquainted with Angelica, having quickly realised that her drawings and sketches were exceedingly suitable subjects for the stipple engravings he desired to make, and for colour-prints.

Ryland's work, on his arrival in England, was appreciated, and very soon he was appointed Engraver to the King. He engraved two full lengths of His Majesty after Ramsay, and one of the Queen after Cotes. The Royal appointment carried with it a salary of two hundred a year. On the strength of that, he married a young country girl, who did not prove at all a satisfactory



CUPID ASLEEP.

From the colour plate By W. W. Ryland.

wife, and he started a London establishment in an important quarter of the town on extravagant lines.

Undoubtedly he was a very skilful engraver, and so, finding that there was a demand for his work, he went into partnership with Mr. Bryer, a printseller, and opened a print-shop in Cornhill, close to the Royal Exchange. Moreover, he took a number of apprentices, of whom eventually Joseph Strutt was the most important.

Ryland's father was an ambitious man. He had been successful, and he was determined that his sons should take a higher position than that which he had himself been able to adopt. Therefore it was that he gave them good education; they were all taught French and Latin, and one of them, Richard, was sent to college. They turned out, however, a very unsatisfactory family. They were ill-bred, pushing people, desirous of shining without the necessary qualifications enabling them to do so, and their means were never sufficiently substantial to enable them to keep up the appearances they wished to adopt.

Richard speedily got into serious difficulties. He was an idle, improvident spendthrift, and, returning from a fox-hunt one night, stopped two ladies, robbed them of what they possessed, and was arrested for the theft. He was tried, condemned, and, according to the harsh laws of that time, was sentenced to death. His brother William exercised all the influence he possessed at Court to save Richard from the consequences of his crime. By that time he had become a close personal friend of Angelica, and he persuaded her to add her requests to his, that his brother might be saved. The Royal pardon was eventually extended to Richard Ryland, and he escaped the terrible fate that was before him, but William became prouder than ever of the position to which he had attained, and which had enabled him to gain such a success.

Angelica had, moreover, entrusted him with a portfolio of her sketches. These, he realised, were of the highest importance to him. He was quite sure that engravings made from them would be popular, and as he was an exceedingly skilful colour-printer, he quickly produced from her water-colours plates that were a pronounced success, and brought high repute both to him and the artist.

All this time he had kept his marriage exceedingly secret, realising that his wife was not a satisfactory person in society, and it would appear that, to Angelica, he came as an unmarried man, attracted by her charm, beauty, and wit, but even more by her ability to produce designs and drawings that were so satisfactory to an engraver from a financial point of view.

We are told that Angelica's father soon realised that a flirtation between the two artists was in progress, and one of the writers about Angelica speaks of the old man coming in suddenly, to the studio when Ryland and Angelica were holding one another's hands as they talked, and were evidently much attracted by one another. Just before that time Ryland had been spending more than he possessed, and had to declare himself a bankrupt, but Angelica's drawings soon set him on his feet again. He paid off all his creditors, exhibited at the Royal Academy, "held up his head and walked about as a free and

prosperous man." The print-selling shop in the City by 1777 had become a great success. Everybody was talking about colour-printing, it was the art of the moment, and amazingly popular; and then, when Ryland made the acquaintance of Bartolozzi, as he did at a little later date, the work progressed with even more satisfactory results, so that, uniting with a third man, Palmer, colour-printing in the hands of these three became a serious art, and one that was rapidly attaining to its highest popularity.

Ryland one day remembered that he had met in Paris a man who had worked for Le Bas, named Seigneuer, a native of Alsace, and he persuaded this man to come over from France and join him. Seigneuer was undoubtedly the most successful colour-printer of the day, but his work for Ryland, Bartolozzi and Palmer did not last very long. He was by no means satisfied with his employers, and, finding an opportunity of setting up for himself, he engaged a number of workmen to assist him, and then accepted commissions from various engravers without absolutely tying himself down to any of them.

After a while, however, news of Ryland's marriage began to leak out. Moreover, there were children in the home in Knightsbridge, whose presence had not even been dreamed of, and Angelica found that she was once again giving her sympathy to a man who was not only utterly unworthy of it, but who was already married. In consequence, she suddenly drew back, and her better designs fell into the hands of other engravers, only one being engraved by Ryland in 1782. Ryland suffered, but, in order to prove to her that he was independent of her assistance, and a prosperous man, he plunged into further extravagance. By that time he had involved himself in a liaison with a young woman, for whom it was necessary to provide a considerable amount of money, and so he was keeping up two establishments, both of them of a somewhat costly nature. In April, 1783, we hear of the birth of a baby by this young woman, and then of her sudden disappearance. Shortly after that, there was no news of Ryland. He was missing from the workshop in the Strand and from the print-shop in Cornhill. His wife and his children at Knightsbridge knew nothing about him, but, all at once, London was placarded by a handbill, offering a reward of three hundred pounds for his person, as he was wanted on a charge of forgery. His disappearance was due, it is said, to the affection he held for his mistress and for her little child, and his forgery had been carried out to enable him to provide for them. The police found him at Stepney, and as he was captured he tried to cut his throat, but was unsuccessful in the attempt. He was taken off to prison, tried, convicted of forgery, and sentenced to death. His friends made every effort to save him, but they were unsuccessful and he perished on the scaffold. An important pamphlet was issued in 1794 concerning his trial. Mrs. Frankau,¹ who gave considerable attention to investigating the details of Ryland's life and career, insists that, in this pamphlet, there was not set forth sufficient evidence for his conviction. She declares that the indictment was "weak and flimsy" and there was "prejudice brought

¹ To Mrs. Frankau's work we are indebted for most of the facts contained in this chapter.



THE TRIUMPH OF VENUS
From the colour print by W. W. Ryland

into the case," insisting that because Ryland was a Catholic, and there was an anti-Romanist feeling agitating the public mind at that moment which found its culmination in the No-Popery Riots of 1780, Ryland was sacrificed on the altar of expediency.

Whether that is so or not, it is quite clear that to the efforts of this unfortunate man Angelica owed very much of her success. He engraved her works with consummate skill and extraordinary dexterity. His colour-prints were works of art, of real and intrinsic beauty, while it is also clear that those who knew him most intimately were not satisfied with the justice of the sentence. Both Bartolozzi and Strange finished plates that Ryland had begun, and these plates after his death were issued for the benefit of his widow and children. Mrs. Ryland was also assisted to open a print-shop, and she continued a business which was said to be fairly successful, and which was, Mrs. Frankau tells us, continued down to 1791, when "the stock of plates and impressions was sold by public auction."

It was dreadful indeed that Ryland's career should have ended in such disaster and ignominy. It was also unfortunate that he should have had so much personal influence upon Angelica. He had declared her to be "his ministering angel." He had paid her all kinds of extravagant attentions, and then, when she found out that he was already married, very naturally she withdrew in mortification from his acquaintance, and perhaps, if she did cherish matrimonial designs with Ryland, her discovery that he was already married induced her to accept Zucchi.

CHAPTER VI

ITALY AND GOETHE

THE little party that left England in July, 1781 (it is said on the 19th of the month), was accompanied by Joseph Bonomi and his wife (born Rosa Florini), who have already been mentioned. There was a considerable amount of luggage, because many pictures were in progress, some just commenced, others nearly finished. Angelica had made up her mind not to return to England, but to set up her studio in Rome or in Naples, and to complete the works already commissioned, hoping for many more orders in the future. The bulk of this luggage was therefore sent on by sea to Naples.

First, the party made their way to Schwarzenburg, for Kauffmann himself greatly desired, once more, to see his native place. He was full of expectations on approaching the village, anticipating that he would find many old friends delighted to welcome him, but, unfortunately, hardly anyone belonging to his family was then living, and as the people whom he had known in his youth had almost all died, he found himself practically a stranger in the place. The fact that the chief houses were occupied by people who were all unknown to him depressed him so much that, although so eager at first to return to his old home, he was more eager to leave it, and to pass on to some other place.

Zucchi and his wife had been quietly enjoying the rest and change. They were in no hurry to move on into Italy, and were satisfied with the peace of the mountain home. They had great respect for one another, and Zucchi, on his part, a deep affection for his wife. She began to appreciate him in those early days, to learn how reliable he was, and also of the great attachment he bore to her. His one desire was to help her in every way, and to save her from all the troubles and worries incidental to an artistic career, and this gradually kindled an affection on her part towards him which the quiet, sauntering wedding tour had emphasised and increased. Kauffmann's distress, however, concerning the deaths of so many of his old friends and neighbours made it desirable that the party should move on quickly, and so they all came to Venice, where Zucchi had been born, and where his people were well known, occupying a good position, people of taste and cultivation, and of some means. There, with his cousins, Angelica and her husband settled down, but Kauffmann now fell ill, and grew rapidly worse, appearing never to have got over his distress at the death of his old friends in Schwarzenburg.

His sister, the mother of Madame Bonomi, came to Venice, to nurse her brother in what was to be his last illness, and she and his devoted daughter were



CYMON AND IPHIGENIA.

From the colour plate by H. W. Ryland.

constantly with him until, in January, 1782, the simple-hearted old man passed away. Within another month he was followed by his sister, who had overstrained herself nursing him, and being a woman of advanced age, had felt, with deep distress, the death of her only brother.

Angelica was overwhelmed, the trouble was almost more than she could bear. She was devoted to her father, she owed him very much for all that had made life happy, and he had helped her towards prosperity. She was also exceedingly fond of her aunt, and Madame Florini's grief over the loss of her brother had only augmented Angelica's distress at the death of her father, so that Zucchi came to the conclusion that he would very soon have another serious illness to contend with, unless they both left Venice. Hence it was that, shortly after the death of Madame Bonomi, the Zucchis left for Naples.

Rossi describes Angelica at this time as much altered in appearance: "a woman," he says, "still in the prime of life, but destitute of all brilliancy of colouring with an expression, grave and pensive," and in his opinion "almost of melancholy." In the portrait she painted of herself, and which now hangs in the Uffizi Palace, she was represented seated on a stone in the midst of a solitary landscape, a portfolio with sketches in one hand, a pencil in the other. Every thought, he says, in describing it, was absorbed in her vocation. "The face," he adds, "was sad and weary, full of resignation, but almost approaching despair," the pleasing gaiety and attractive beauty of her early days gone—"washed away," to use his words, "by one surging wave of sorrow." In this, however, he overstates his case. The picture is not a depressing one. It is not specially cheerful, but there are no signs of despair or sorrow in the countenance.

Her artistic success in Venice had been considerable, for, by a fortunate accident, the Grand Duke and Grand Duchess Paul, of Russia, who afterwards became Emperor and Empress, happened to be staying in Venice, incognito, as Comte and Comtesse du Nord. They visited Angelica's studio, and the Grand Duchess at once conceived a great attachment for her. The artist, at that moment, was engaged on finishing a large picture, a sketch for which she had, in 1778, exhibited at the Royal Academy. She had entitled it "Leonardo da Vinci expiring in the arms of Francis the First." The Grand Duke was pleased with the picture, and requested that it might be completed for him, and delivered to his Minister in Venice, for conveyance to St. Petersburg. As soon as it was known that the Grand Duke and Grand Duchess had paid Angelica this compliment, all the leading people of Venice flocked to her, and quickly she had more orders than she could carry out, especially as the time she could give to portraits was very limited, owing to the serious illness of her father, and then, as we have seen, followed the two deaths, a surging wave of sorrow.

We learn something from her Italian MS. of the work she carried out in Venice. Not only did the Grand Duke take the picture of Leonardo da Vinci, for which he paid 460 Venetian zecchini, but he commissioned two others,

scenes from English History : in one Queen Eleanor depicted at the point of death from the poison she had sucked from the wound Edward I had received in Palestine from a traitor ; and in the companion, the Queen, recovered from the poison by means of an antidote, brought to the King, who was in the deepest affliction, believing she had already passed away.

Then, it would appear that it was in Venice that the artist either met Mr. Bowles (of The Grove, Wanstead) or first corresponded with him. He became one of her chief patrons, was the largest collector of her works in England, and at one time owned practically all her best pictures. He was a member of the family of Bowles of North Aston, and a connoisseur in enamels, miniatures, paintings, and the like, a man of large means, and very generous in his disposition. On Mr. Bowles's decease, his collection and fortune passed to his sister, Rebecca, Lady Rushout, whose husband, Sir John Rushout, became Lord Northwick in 1797, and their son assumed the name of Bowles in addition to that of Rushout. The collection eventually fell into the hands of Sir Charles Cockerell, who, after the death of the third Lord Northwick in 1859, assumed the name of Rushout, having married the eldest surviving daughter of Rebecca Bowles, the first Lady Northwick, and in 1879 almost all Mr. Bowles's pictures came into the market. Miss Gerard was able to trace a few of them, but many of the paintings which he possessed, nearly fifty altogether, cannot now be identified.

In Venice, Bowles commissioned two round, or perhaps oval, pictures, one representing Flora and the other Ganymede. For a Madame Boyer, an Englishwoman, Angelica painted a group representing Beauty led by Prudence ; and for another Englishwoman whose name appears as Mrs. Stange, possibly Strange, she painted the " head of a beautiful woman." She also painted in Venice two small half-length oval portraits of ladies, which she gave to her brother-in-law, Giuseppe Zucchi. For Count Durazzo, the Emperor's Ambassador at Venice, there was an oval representing a Muse playing on the lyre ; for Count Grimani, a portrait of the lady who was destined to be the wife of Grimani's son ; but for these she refused to take any fee, having been indebted to the Grimani family for many advantages. They presented her, however, she tells us, with a fine Venetian ornament.

Then she also painted, for another lady, Her Excellency Donna Chiara Barbaro, a portrait of her young son, which she presented to another brother-in-law, Pietro Zucchi, in order that he might give it to the Barbaro family, from whom he had received a position of some importance. The only other picture which she chronicled as having been painted at that particular time was one representing the Magdalen, which she painted for an engraver known as Joseph Wagner, and for this also she received no payment, gladly making him a present of it.

This list, however, at this stage of her career, is manifestly incomplete, because she does not mention several portraits of Venetian ladies, which she certainly carried out at that time.

In 1782 Zucchi and his wife left Venice and travelled on to Rome. Their

original idea had been to stay, if possible, in Naples, not in Rome, and at first their sojourn in Rome was comparatively short; and thereafter they followed their heavy luggage, which had gone on by sea, to Naples. While in Rome they selected their residence, known as the Casa Zucchi, and commenced to furnish and fit it up. Kauffmann had left behind him a sum of about three thousand five hundred pounds, all of which came to his daughter, together with a number of pictures, and some rather valuable pieces of furniture, so that Angelica and Antonio were able to make their home in Rome quite delightful, and to exhibit their pictures to good advantage. Angelica possessed some works attributed to Vandyck and to Rembrandt, but her chief treasure was a little picture representing St. Jerome, attributed to Leonardo da Vinci, and this always hung in her own particular apartment, carefully shrouded with a silken veil. She used to expose it, as a great compliment, to her special friends.

While the work of decorating the house was in progress, they lived in Naples, and Angelica commenced to copy the paintings in the gallery, and to set up her studio. Queen Caroline, Maria Theresa's daughter, and the wife of Ferdinand the Second, was herself an artist, and a great admirer of our painter. The Royal apartments contained, it is said, engravings of almost every one of Angelica's pictures. The Queen's desire was to associate the artist with her own Court, to give her a prominent and permanent position, and to keep her there as long as she lived. Her Majesty at once started by commissioning an important picture, representing all the members of the Royal Family of Naples, and on this Angelica appears to have been at work in September and October, 1782. She herself says that she painted them each, first, singly on separate canvases, and then grouped them into one big picture, but these by no means completed her schedule of work on the occasion of this first visit to Naples.

Mr. Bowles, at that time commissioned six more oval pictures, representing classical scenes. Another Englishman, a Mr. Borchell (or Burchell), had two oval pictures, representing scenes taken from Shakespeare's plays, one from *Coriolanus* and the other from *The Tempest*. A Mr. Yenn,¹ whom she calls "the associate of Mr. Yorke,"² commissioned a picture of three girls standing by an image of Jupiter, to which a youth is offering up his prayers.

¹ This must surely be John Yenn, R.A., who was one of the first admitted students to the Royal Academy Schools in 1769. He was elected an Associate in 1774, R.A. in 1791, and on the death of Sir William Chambers in 1796 was appointed by George III to be treasurer of the Society, by a warrant, in which he is named Clerk of the Writs at the Queen's House, which was addressed to the Earl of Cardigan, then keeper of the Privy Purse. This treasurer-ship he held until his retirement in 1820, and he died in 1821. In 1771, he gained the Architectural Gold Medal for a design for a nobleman's villa. Under the presidency of Benjamin West, he was one of the members who were suspended on the 24th of May, 1803, at the time that feeling ran very high on the Council, and for a while he, in company with Soane, Copley, Wyatt, and Bourgeois, was suspended from the exercise of his functions. The difficulty was, however, got over, and Yenn, with the others, returned to his duties.

² Angelica's handwriting is very difficult to decipher, but the word in her MS. certainly looks like "Yorke." It is perhaps Horne.

The English Minister at the Court of Naples, Sir William Hamilton,¹ had a picture of Penelope, but for this again the artist refused to accept any recompense. Then, for the eminent advocate Don Domenico Cirillo, a portrait was painted of a little girl playing with a dove; and for another person, Don Vincenzo Ciappo, she painted his own portrait, and presented it to him.

Four other commissions carried out in Naples were for Don Honorato (*sic*) Gaetani, for Princess Czartoriski, for the Director of the Porcelain Factory, Marchese Venuti, and for a Mr. Hassler (of Holland). The picture painted for the Princess represented her own daughter adorning a bust of Minerva with flowers; the one for Mr. Hassler was his wife's portrait (including the hands); and the one for the Director of the Porcelain Factory was his own portrait in half length, and that again was presented to him by Angelica, evidently in gratitude for certain favours she had received from him.

The big picture for the Royal Family does not seem to have been completed in Naples, Angelica probably only taking away the sketches she had made of the different members of the family, and intending to complete the picture in Rome. She was restless in Naples, and eager to see what was being done to her house in Rome, and therefore by December, 1782, we find her back in the Eternal City, settled down in her own residence, where she stayed until 1784, when, having completed the big picture of the Royal Family of Naples, she took it with her, on the 24th of that month, and delivered it over to the Queen.

The fact that she was carrying out this picture quickly brought Royal visitors to her studio. The Emperor of Austria, Joseph II, was at that time in Rome. He claimed her as one of his subjects, as the place where she had been born was, at that time, under the control of the Austrian Monarchy, and he commissioned from her two large pictures for the gallery at Vienna, leaving the subject and dimensions entirely to her, and merely asking that they should be delivered as quickly as possible. Angelica had to stipulate that she must first complete the picture for the Queen of Naples, and a painting that had been commissioned for the Empress Catherine of Russia, and which ought to have been delivered long before. She promised the Austrian Emperor, however, that his commission should be carried out as quickly as possible; but, as a matter of fact it was two years before he received his pictures.

We learn of her life in Rome at this time from a long letter which she wrote to Dr. Fordyce, her old friend, who was at that time living in Warwick Street, Golden Square, and this letter, one of some interest, is given in full :—

“ Rome, December 28th, 1782.

“ It is impossible to describe how very desirous I was to receive a line from the friend I so much value and respect, and whose kind attention to me and to

¹ There is a curious letter from William Beckford to Sir William Hamilton, dated October 12th, 1782. He writes in a bantering way: “ As for Angelica, she is my Idol; so say everything that can be said in my name and tell her how I long to see Telemachus's Papa and all the noble Family.” (*The Life and Letters of William Beckford*, p. 163, by Lewis Melville.) Beckford alludes, we suppose, to Angelica's classical pictures.

those who were dear to me I shall never forget. You cannot imagine, best of friends, with how much pleasure I perused your letter. I was surprized first of all to see from whence it was dated. I rejoiced to find you was at this side of the Channel—I was in hopes you had resolved to cross the mountains—but ah! all my hopes were over when I came to the part of the letter where you say that you were just returning to London. However, I hope it is written in the Book of Destiny that somewhere or other we shall meet once more upon this globe, the which I believe I could quit contented if once more I could pass a few happy hours with the all-harmonious Triad.

“ I am sorry to hear that your worthy brother James enjoys but indifferent health; pray remember me to him and to his most amiable consort, my charming friend. Mr. Zucchi and I never think of the happy moments we enjoyed with ye, without regretting the time we lost in being so late acquainted with the most worthy, the most amiable of human kind, where good hearts and good heads are united together with which one so seldom meets. For the love of friendship do not forget us—believe me, tho’ we are so distant, our hearts and souls are frequently in society with yours.

“ I am more than I can say obliged to you for the kind notice you take of my couzins, the Bonomis. Mr. Bonomi tells me in every letter he writes, how much you are his friend, and that often he has the honour to be invited to your table; that you assist them with your kind advize in their indispositions. The goodness of your heart has no limits. Mr. Zucchi and I have spent the whole somer at Naples, where I had the honour to paint all the royal family—the greatest attention were shown to me, the queen in particular in occasions express’d herself much in my favour. The portraits of the royal family are all to be in a large picture which consists of the king, the queen, three princes and four princesses. Having finished all the likenesses at Naples, I shall finishe the rest at *Rome, the residence of the arts*. However, I have promised to return to Naples as soon as I have finished that great work, to present it myself to the soverains according to the desire they expressed. In regard to health, thank God I am well, but Mr. Zucchi has been troubled with feavers last summer, and the air at Naples deed not so well agree with him. He is much better since we returned to Rome, where we are just fixing ourselves in winter quarter in one of the finest situations, *Sopra la Trinità del Monte*, which I dare say you remember. Accept my sincerist wishes for the begining of a happy new year. May health, and every other happynes and contentment never leave you. Render my sincerist wishes acceptable to my friend, your brother, and his beloved companion, the charming Henrietta, the friend of my heart. Oh that I could begin the year with ye, that would be enough to end it happy—for a good begining brings a good end.

“ Now remember it is in your power to give me real satisfaction with a few lines by which I hope you will always have it in your power to tell me that you enjoy the most perfect health.

“ Mr. Zucchi desires me to present his sincerist thanks to you for your kind

remembrance of him, and begs you will render his compliments, indeed he says *his most affectionate* compliments acceptable to the two friends above-named. Remember us both to your friend Mr. Brithingam. Excuse a long tedious letter, but I found time always too short conversing with you; which pleasure I wish to live to enjoy again. Adieu, best of brothers and friend, let me hear from you as often as you can, and believe that I shall never cease to be—

“Your most affectionate friend, sister and truly obliged

“ANGELICA KAUFFMANN-Z.

“P.S.—A letter recommended to the care of *Monsieur Barazzi, Banchière à Roma*, will be safe delivered to me.”

Other royal personages who honoured her with commissions were the Archduchess Amelia of Parma and the Archduke Karl Theodore of Bavaria. The house that she had started to decorate in Rome did not, however, suit her. It was in a fashionable part of the city, and Angelica wanted to be further outside the walls, in order that she might obtain some rest and quiet. Zucchi, therefore, took another house for her at Castel Gandolfo, so that, in the intervals of her work, she might slip away into the country, and obtain the desired rest and change. It is said, however, that her visits to this country house were infrequent and of short duration, so overwhelmed was she with work in Rome.

Mr. Bowles, never tiring of works from her hand, ordered in 1782 and 1783 three more paintings: one of Alexander and Apelles, another of Cleopatra and Augustus (? Octavius), and the third “Poetry embracing Painting.” In this latter work, Angelica herself tells us, she introduced her own portrait in the figure of Painting. Mr. Burchell (or Borchell), who had desired to have a painting when she was in Naples, now ordered two more: one of Cordelia, a subject taken from *King Lear*, and the other a classical scene. Mr. Yenn, who has also been referred to, bought a picture of Abélard and Héloïse, Mrs. Bowyer (or Boyer) one of Mark Antony and Cleopatra, and the Duc de Chartres sat to her for his own portrait.

Miss Gerard tells us that Angelica was back in Naples in 1783, but this was probably an error, as she herself refers to her having resided in Rome during that time, and away down to March, 1784, when, as we have already mentioned, she carried back the great picture of the Royal Family, which had then been completed.

All this time she was working under her maiden name, although to some of her letters she added the word “Zucchi” after Kauffmann, or the letter Z preceded by a hyphen, in order to show that she was a married woman. She did not, however, entirely forget England. In 1782 she sent a picture to the Royal Academy, which was entitled “Modesty,” and her address was then given simply as “abroad”; and in 1783 exhibited at the annual show of the Free Society the portrait of a lady and child, and two others called “Helen” and “Cupid.”

There followed for three or four years a time when she did not exhibit,

but in 1786 we find her name back again in the lists. Her health was beginning to improve, the climate of Rome suited her, she had a great many friends round about her, whose numbers were steadily to increase as the years went on; she possessed a delightful garden at Castel Gandolfo, from which she derived great enjoyment, and Rossi tells us "she was not insensible to the charms of pastoral simplicity," while music also gave her the greatest pleasure and gratification. She began to collect books, pictures and statues, and was gladly received into the associations of artists so popular at that time in Italy. She thus became a member of the Academy of St. Luke in Rome and the Academy of St. Clement in Bologna, and also of the Academies of Florence and of Venice. Gradually the signs of despair and sorrow that had marred her appearance faded away, and she began to regain her earlier good looks.

Her work in Rome during 1783 and 1784 was extensive. In February, 1783, she painted a portrait of the celebrated doctor from Lausanne, Monsieur Tissot, who is praised in no measured terms by Voltaire, and is also referred to by Gibbon. For the young Count Brown she painted his own portrait in the following month; and then, for an old patron, Don Honorato (*sic*) Gaetani, she painted a large picture, representing a scene from the romance of Telemachus. He appears to have introduced her to his brother, Monsignor Gaetani, a prelate, and she painted his portrait. The Prime Minister of Naples was to have a large picture, representing the death of Cleopatra; and others of the Neapolitan nobility, such as the Marchesa di Gensano and the Queen's Mistress of the Robes, Donna Carolina Vincenzio, asked for two paintings, that for the former representing a seraph, and for the latter, a portrait of the little Royal Prince, who had recently passed away, the Infante Don Giuseppe. Honorato Gaetani was so pleased with his pictures that, towards the end of the year, he requested three more, two taken from scenes in Tasso's *Jerusalem Delivered*, and the other from a drama by Metastasio. These again delighted him, and in consequence, in January of the next year, a further two, representing classical scenes, were added to his collection.

Meantime, it was not only Italians who were flocking to her studio, but a German, Baron Diedden, desired to have a classical picture of a Muse, in which his wife was to be represented, and followed that by a commission for a companion picture, another Muse, in which also Baroness Diedden was to sit for the face. Then Count Potoçki (of Poland) ordered the portrait of his daughter, standing by a funeral monument which he had erected to the memory of her mother; an Italian Duke (Duca di Chiesi) sat for his own life-sized head, and then wished to have one of his wife.¹

Three English people also gave her commissions: one, Sir James Graham, a young Englishman, who was making the grand tour; another, the Rev. Thomas Brand, his travelling tutor (who afterwards became tutor to Lord

¹ Angelica's double entry under this date is not very easy to understand, but we think that both entries allude to the same person, although in one case the word looks like "Chiesi" and in the other like "Sierri."

Bruce, and died Canon of Ripon); and the third a Mr. Aston, who is spoken of by Angelica in her own list as "an English nobleman," by which she probably means that he was an English gentleman of some position. The Graham portrait we have been able to trace. It still belongs to the family, its present owner being Sir Richard Graham.

We then come to 1784, when her earliest patron was Count Reventlow, a German, the Minister of the Danish Court to the King of Sweden. He requested Angelica to paint a portrait of his wife. He was followed by an Englishman, a Mr. Alleyne Fitzherbert, Envoy Extraordinary to the Empress Catherine, who begged for a portrait of his wife; and that portrait, a very charming one, still hangs at Tissington, in the present possession of Sir Hugo Fitzherbert.

By this time the great picture for the Queen of Naples was completed. The King was depicted standing, having just returned from the hunt, the Queen sitting encircled by her children. Princess Maria Theresa was represented playing the harp, Princess Louisa sitting at a kind of cradle, or children's cart, and holding in her arms an infant child, the Princess Amalia. The Prince Royal, Don Francisco, was standing by his father playing with a greyhound; his sister, Donna Christina, leaning by the Queen's side; and another young prince, Gennaro, sitting upon a cushion, playing with a canary, which he had tied with a ribbon, so that it might be able to fly a little, and yet be drawn back again. In the group were also two hounds, and Angelica tells us in her notes that the Royal Family were all dressed very simply, as the whole picture was to portray a rural scene. At the same time, she completed a separate little picture of Prince Giuseppe, the same child whose portrait she had painted for the Mistress of the Robes. He had died before the completion of the large picture, and she presented the painting to the Queen, who was exceedingly delighted with it, and not only gave her a handsome price for the work, but added the gift of a beautiful jewel, with the Queen's initials in diamonds, and surrounded by twelve big diamonds, which she in her list tells us had an estimated value of seven hundred ducats. We learn that Queen Caroline was delighted at having her favourite artist again with her; that she lodged her in a palace known as the Francovilla Palace, where there was a beautiful garden, with a fine view of the Bay of Naples; that she begged her to give some lessons in drawing to the young princesses, a request which Angelica could hardly refuse; and that she paid her not only high compliments for her consideration to the youthful members of the family, and frequently sat by them when the lessons were being given, but moreover she made handsome presents of beautiful jewellery to Angelica in return for all the care she bestowed upon the Royal children.

It was not only the Royal Family of Naples, however, who bombarded her with orders. Her old patron Honorato Gaetani, requested her to paint the portraits of the young Duchess of Corigliano with her infant son and his nurse, who was in Greek costume, as she had come from a Grecian colony in



**DRAWING IN BLACK CHALK OF LADY
RUSHOUT AND HER DAUGHTER**
*From the collection of John, Lord Northwick.
Purchased at Sotheby's by Mr. W. H. Stephenson.*

Calabria. Madame Brayer (who may perhaps be the same person as Madame Boyer mentioned before) expressed a wish for a large classical picture, Prince Youssouppoff, a Russian, whose name we shall meet with on several other occasions in the list of the patrons of Angelica; commissioned two ovals representing classical scenes, and various persons sat for their portraits. Amongst them was Count Firmian (of Salzburg) and a Mr. Gabriel Rany, a merchant, for whom she painted a portrait of his little girl six years old. Perhaps he had been of some assistance to her in Naples, for we learn that she made no charge for this picture, but presented it to him. Angelica was, however, very ill of a fever for a few weeks while she was in Naples, and she was attended in October by the celebrated doctor, Don Domenico Cirillo, for whom she had painted, two years before, the portrait of a little girl, the daughter of the Marchesa de Scilliano. After her recovery she painted the portrait of this doctor, which she gave him, and the picture is now to be seen in the museum at San Martino at Naples.

This Domenico Cirillo, whom Angelica rather oddly terms, in her first allusion to him, an advocate, was one of the greatest scientific men of the day. His grandfather Nicola had been a famous physician and botanist, his uncle Santi a painter and naturalist. Domenico was born in 1739, and brought up in brilliant scientific surroundings, becoming at the age of twenty-one Professor of Botany in the University of Naples. He also graduated in medicine, and soon came to stand, we are told, at the very front of both professions. Giglioli tells us that he visited France and England, and enjoyed the friendship and society of many of the foremost men of both countries. He was elected a Fellow of the Royal Society before he was thirty, and, amongst his many connections with great men in other lands, had a friendship and a passionate admiration for Linnæus, with whom he corresponded. He put up a monument in his honour in his Botanical Gardens, while Linnæus honoured the enthusiastic and gifted Neapolitan botanist by calling a family of American heathers after his name, the *Cyrillæ*. Cirillo was also one of the first men to report on the necessity for reforming prison life. He paid a visit to the prisons of Naples, and wrote in very forcible phrases against the futility and cruelty of the system there adopted for the repression of crime. He was also an early reformer with regard to hospitals. In very strong language he wrote of the food, of the medicine, and of the attendance in the Neapolitan hospitals, and said that cleanliness and fresh air were far to seek. He protested against the evils which accumulated and multiplied in the hospitals, and the manner in which the simple diseases were complicated by infection. Unfortunately, he became connected with the strange and difficult political life of the time, and was executed in barbarous fashion by King Ferdinand, on October 29th, 1799.¹

Then Angelica carried out commissions in 1784 for two English people: Mrs. Vivian and Mr. Macklin. For the former she painted a small oval classical

¹ See *Naples in 1799*, by Constance Giglioli, 1903. In this book the portrait of Cirillo is only attributed to Kauffmann. The MS. proves that it *was* hers really.

scene, for the latter two circular pictures. More and more, however, she found that the Royal Family were encroaching upon her time. She was a great favourite amongst the Royal Princes and Princesses, and had commenced to give them some instruction in painting with pleasure; but she found, as time went on, that she was expected to give very special attention to them, and her lessons were attended by difficulties, owing to the trammels of Court etiquette. They had to be given under special arrangements, at certain specified times; moreover, so rigid were the regulations that she always had to be dressed in Court costume on these occasions, so that it was impossible to carry on her own work, and equally impossible to obtain any rest or quiet.

Every moment that was free from her own personal commissions had to be devoted to the Royal Family, whose effort, quite clear and unmistakable, was to induce her to give up all her own personal commissions, and to become attached irrevocably to the Court. This was quite out of the question. The strain we are told, became unsupportable. She was certainly treated as honorary Court painter, had a carriage at her disposal, magnificent apartments, received numerous presents, and was handsomely received. She could, however, get no rest, either of mind or of body, and the worry of having to impart to these children the bare rudiments of her art was too much for her; so that at length she had to place the matter before the Queen, and beg to be released from her engagement and permitted to return to Rome. After a while her request was acceded to, although in somewhat grudging fashion, and she left Naples once more for her home. On her return she determined to settle down there for a long time, and her old friends quickly gathered about her.

Her studio was soon full of commissions, and she found herself exceedingly popular, not only with the residents in Rome, but with all the people who flocked to the city from different parts of Europe, while the pictures she painted at this time are, in many respects, superior to those she had thrown off with rapidity in the earlier phases of her career. She had greater command now of her own time, for Zucchi, who, Rossi tells us, not merely appreciated but highly revered his wife's talent, did his utmost to make things easy and comfortable for her in the household. Upon him fell all the care of domestic matters. He relieved his wife of all anxiety in such respects, but he did more even than that.

Zucchi was a man of good personal taste, and of more than average intelligence and cultivation, so that he was able to advise her in her compositions, besides being always at hand as a tactful critic. We are expressly told that, with all his admiration and reverence for her art, he was capable of wise criticism, and arranged that no picture should be completed and sent away without having had the opportunity of talking it over carefully with his wife, and advising her to the best of his ability concerning it.

This being so, Angelica had ample time to give to her work, and a favourable opportunity for throwing her highest talent into it. Not only did Antonio Zucchi, as we have said, relieve her of all the care of her household, but he

purchased her canvases and frames, superintended everything in the way of packing and transport, received her guests, at times entertained them himself when his wife was busy with sitters, and in every way strove to make the home as happy as was possible.

Goethe, who made the acquaintance of Angelica and Antonio Zucchi at this time, and who became an intimate friend both of husband and wife, rather protested against the steady persistence of work. "They have no children," said he; "there is no necessity for them to save. She is earning a fortune. She should only have a certain quantity of work to do every day. She and her husband do not seem to know how to enjoy their good fortune. They are not as happy as they deserve to be." It was, however, impossible, for all that Goethe might say, to stand against the flow of orders. Angelica was the most popular painter in Rome, styled the Mother of the Arts, and in many respects the most popular person, at that time, in the whole city, because she was noted, not only for her painting, but also for her brilliant conversation, and for her skill in music, so that her studio was crowded with admiring patrons, all of whom were anxious to sit to her, or to purchase some of her popular classical pictures.

In the January of 1785, Sir James Hall, an English Baronet, sat for his portrait.¹ In February she was at work on the portraits of two young Polish girls the daughter and the niece of the Countess Gravonski, and in the same month she painted a portrait of a lady for Prince Youssouppoff, Minister to the Court of Sardinia. She then completed the picture for which she had received instruction when in Venice from the Empress of Russia before she had succeeded to the throne. She had selected a classical scene, representing Servius Tullius, as a child, in the palace of King Tarquin, when the flame was seen appearing over the head of the sleeping child. Even that did not finish the work of that busy month, because a life-size head was painted also for the Duke of Courland.

The spring and summer seem to have been just as full of orders as was the earlier part of the year. The Duke of Courland was so pleased with the portrait that she painted for him, that he bought the sketch of the large picture that had been painted for the Empress of Russia, representing Servius Tullius. Evidently this was on a somewhat smaller scale, and then he desired to have the head of a Bacchante, and in June, his wife, and then his daughter of four years old, sat to the artist for their portraits. There were two other requests from Prince Youssouppoff, one representing a figure of Cupid, and the other the portrait of a lady whose name is given as the Countess de Vecchi; and there were many instructions from her old patron Mr. Bowles, but she was not able to complete his work before she had to leave for Naples; and his pictures, which she took with her, when finished were dispatched from Naples on an English ship to London. One of them represented the death of Virgil; another Pliny seated reading, at the time of the great eruption of Vesuvius; and the

¹ Here again the MS. has proved the authenticity of a picture about which little was known, and to which no artist's name had been given.

third—the Mother of the Gracchi showing her jewels—her two boys, and her little daughter, Sempronia. Some other pictures were painted for Polish patrons, the Countess Baccinski and the Countess Gravonski; and the Count de Cères, the brother-in-law of Madame du Barry, who at that time was visiting Rome, asked her to paint the portrait of his wife. A few years later this man and his wife both perished by the guillotine at Toulouse.

Then, on the 20th of July, Angelica left for Naples, and this was to be her last visit to that city. She carried with her, more or less complete, two pictures that the Queen had commanded her to paint: one of the Mother of the Gracchi and her children, the other of Julia, wife of Pompey, fainting at the sight of the bloodstained garment. She finished these two works in Naples, and at the same time painted a half-length portrait of one of the Royal Princesses, Maria Theresa. She was received with great enthusiasm by the Royal Family of Naples, had the use again of a Court carriage, and her fine set of apartments in the Palazzo Francovilla, but again was asked to superintend the drawing lessons of the young princesses, and this work was wearisome to her, and far too great a strain upon her time. Those who were sitting to her for their portraits in Rome followed her on to Naples. Prince Youssouppoff requested that she would paint him a picture representing Ovid in exile dictating a letter to his wife; and the Attorney-General of Naples, Don Nicholas Vicenzio, commissioned a sacred scene, which he intended for his own oratory, representing a Saint in a grotto in the desert adoring the Cross. This Angelica presented to him, in return for his kindness in arranging some legal matters for her.

Then it was that she met Count Paul Skavronsky and his beautiful wife, the niece of Prince Potemkin, the daughter of his sister Helen, who had married Vassili Engelhardt. The Count was at that time Ambassador at Naples. His wife was regarded as one of the most lovely women in Europe. She was the most charming and the most intelligent of the six sisters, all of whom were noted for their good looks. Angelica appears to have taken a great deal of pains over her portrait, and to have painted it twice, once alone, and once with her little girl of four years old, introduced sitting near to her mother, giving her a bunch of flowers.

Here also it was that she met the famous Lady Elizabeth Foster (*née* Hervey), afterwards Duchess of Devonshire, and she commenced a half-length portrait of this beautiful woman, in which, in the distance, she represented the Island of Ischia. She was unable to finish this picture in Naples, and brought it back with her to Rome, where it was completed. It now belongs to the Marquess of Bristol, and hangs at Ickworth. The name of the island depicted in the distance has hitherto remained unknown, and no one has been able to say where the picture was painted or what scene was used in the background. The discovery of Angelica's Italian list has cleared up all these matters of dispute. Finally, just before she left Naples, she painted a portrait of a Prebendary of

Mayence, a certain Count Elitz, and then, in November, she left Naples for Rome, and never again returned to the South of Italy.

To the end of her life she always spoke of the Queen and her sister-in-law, the Empress of Austria, in terms of great affection, and she used to point out with glee and pride the wonderful gifts she had received from the Royal Family of Naples; but she was determined not to attach herself to any Court, and to keep her time as her own, so finding this to be impossible in Naples she left the place finally, and the rest of her life she spent entirely in Rome.

On leaving Naples, the Queen had given Angelica a beautiful cross set in diamonds, as an expression of her grateful thanks for all the attention she had bestowed upon the young princesses.

Angelica therefore came back to Rome, arriving in November, and immediately set to work upon painting a portrait of the Princess Gagarin, with her infant child, a baby of about a year and a half, representing the mother sitting in a shrubbery, holding the child close up to her, while he is playing with and caressing a hound. This picture gave great satisfaction, and was followed almost immediately by the portrait of a Russian prelate, Monsignor Dobrescoff, whom she painted life-size.

He was followed by three other prelates. Père Jacquier, a French priest, who was at that time at the Church of the Trinità di Monti, and who was known as a great astronomer and mathematician, was one of them. There are several references to his learning, and to his great popularity. Miss Cornelia Knight and Lady Knight both allude to him in their letters, in pleasing fashion, and their references are appended to the note about his portrait in Angelica's Italian list. Following him came two other French Abbés: the Abbé de Bourbon, who was a recognised natural son of Louis XV, and the Abbé de Langeard, both of whom sat for their portraits.

Prince Poniatowski of Poland, the nephew of the King of that country, also sat to her, and the Ambassador of the Venetian Republic at the Vatican, Andrea Memo, followed his example. He desired to be depicted wearing a special toga as Procurator of St. Mark, for, during the time he had been Ambassador at Rome, he had been selected for that great position. Count Kastelaf, a Russian nobleman, requested her to paint a portrait of his wife; and Count Skravonski sat himself for his portrait, having been so pleased with the one executed in the previous year for his wife.

Madame Bowyer, who appears to have been a beautiful and fascinating widow, sat twice to Angelica at this time, one portrait having been commissioned by Count Potočki, and the other by Princess Lubomirski, while a friend of the Princess, a certain Count Gutacorsky, followed her example, and sat for his portrait, and Count Kastellai ordered a portrait of his wife.

Another important sitter was Princess Czartoriski, who requested her to paint a portrait of her nephew, Count Henry, who was represented as a Genius, with the attributes of Love; and the Duc de Chaulnes, who had come from

Paris, and was staying in Rome for a while, had two classical pictures, one representing Venus and Adonis, the other Circe with Ulysses.

During that year, Angelica was able to complete the other picture that had been commissioned by the Emperor of Austria. Here, it will be remembered, the Emperor had left size and subject entirely to her, and she adopted the Return of Arminius after his conquest of the legions of Varro, and the Funeral Honours paid to Pallas by Æneas. The pictures were large ones, they still hang in the gallery in Vienna, and they were paid for immediately by Colonel Hartzen, and packed and sent off to the Emperor.

Shortly after their arrival, Colonel Hartzen called again upon the painter, and presented, by order of the Emperor, a beautiful jewel, with his monogram surrounded with diamonds, and a rich gold chain from which it was suspended, also a gold snuff-box, richly enamelled, and, with them, an autograph letter, expressing the Imperial satisfaction in heartfelt terms, saying that the two pictures had been placed in a very important position, the best to be found in the Imperial Gallery, and regarded with great admiration, as representative of the talent of a woman who was the Emperor's subject, and had acquired great celebrity in the art of painting. This gave great satisfaction to Angelica, and, moreover, the remaining part of the year was marked by several other important commissions. She painted the portrait of a lady well known in Florence, the Marchesa Renuccini; the wife of the German Ambassador from Russia, Baron de Krudener, who was then accredited to the Court of Denmark, sat to her with her little boy;¹ the wife of a German at Prague, Count Pricosky, had her portrait painted; a Dutch gentleman, Monsieur Boreel, requested that she would paint the portrait of his daughter; and Mr. Bowles sent her further orders, desiring to possess two more pictures, one a scene from Ariosto, and the other from a poem by Prior. She also painted two portraits for a Mrs. Morgan.

Of the Baroness de Krüdener, wife of the diplomatist Burkhard Alexis Constantin, a few words may be said. She was Julia von Vietinghoff, a strange religious mystic, who in later years believed herself to be a prophetess, and devoted her energies to the spread of somewhat mystical views. In 1721 she deserted her husband, inasmuch as his opinions were not congenial to her own, and published her well-known book, *Valérie*, a volume which, although bitterly attacked on all sides in 1803, was a great success, and she is said to have exercised considerable influence over the Emperor Alexander, pleading with him for reforms in government and for solid advantages towards his people. She died in 1824. Her husband was always in high favour with Catherine II, who made use of his great diplomatic talents in several different countries. He died in 1802.

It was at this time also that the Empress Catherine II sent orders for a second picture for Russia, but it was quite impossible for Angelica to accept the command, so busy was she with work that had already been ordered. It was not until December, 1789, that she was able to complete a picture for which she had received instructions two years before.

¹ Painting now in the Louvre.

This same year was also memorable for the fact that Angelica became a member of that curious society in Rome called the "Arcadians." This we learn from the memoirs of Madame de Staël, and in Lady Blennerhasset's biography (Vol. III., p. 130) there is the following allusion: "Amongst these Romans, Madame de Staël became acquainted with Veri, the author and poet; Rossi (who wrote Angelica's life), and with members of the Roman Arcadian Academy, presided over by the Abbé Godard." This Academy, which had named Goethe an Arcadian Shepherd in 1786, invited Madame de Staël to be present at one of its sittings, and to recite something. The same work mentions that Angelica Kauffmann also was an Arcadian, and certainly no one could be better qualified than she to be a member of this somewhat exclusive society. Vernon Lee, in her *Studies of the Eighteenth Century in Italy*, gives us further information, and describes the proceedings: "The Arcadians all met at the Bosco Paradisio. Heterogeneous, cosmopolitan and rather frivolous Arcadians," she calls them, "very unlike those Metastasio had seen there sixty years before; English milordi led about by tutors, German princes led about by equeries, artists, antiquaries of all nations, Angelica Kauffmann, Piranesi, Gavin Hamilton, Tischbein, Zeoga (a Danish archæologist), and a motley crowd, not knowing very well, nor caring very much, what this Arcadian business might be."

1787 seems to have been just as busy a year as the previous one, and there were quite a number of English people who sat to her: Sir Cecil and Lady Bishop, whose pictures are now owned by the Baroness Zouche; Lord Clive and the Hon. Miss Clive (not Lady Clive, as the MS. gives it), the latter of whose portraits now belongs to Lord Powis; Lady Almeria Carpenter, Mrs. Bryer (or Bowyer of London), whom we have not been able to identify; and her old patron, Mr. Borchell (or Burchell), who had required two more ovals representing classical scenes.

More important, however, than either of these were the sittings she received for the portraits of the Duke of Gloucester's two children, Prince William and Princess Sophia: "the portrait," as Angelica calls it, "painted for the brother of the King of England," an interesting group of two children, which now belongs to Lord Waldegrave.

Not only English people visited her studio in 1787. A Russian nobleman, Count Rossumersky, required the figures of three nymphs to be set in a landscape, and we have evidence of the influx of work in the fact that Angelica herself records that the landscape for this picture was painted by another artist, Philipp Hackert,¹ who represented Ischia in the distance, and that she herself only put in the figures. A Viennese nobleman, Count Flyës, also sat to her for his portrait.

Meantime, she had not wholly neglected her old friends in England, because, in 1786, she had sent in three pictures to the Academy; one the

¹ Jakob Philipp Hackert (1737-1807) was a Prussian landscape painter and engraver, who in 1782 was in the service of the King of Naples, but later on living in Rome and in Florence, in which city he died.

original of the picture of Cornelia, the Mother of the Gracchi, pointing out her children as her treasures, a favourite subject with her, and which we have already seen that she had painted for Mr. Bowles, and in January, 1788, was to repeat for Prince Poniatowski of Poland. The second was called "Virgil Writing his own Epitaph at Brundisium," another subject which she repeated in later years; and the third was the picture she painted for Mr. Bowles, representing Pliny the Younger with his mother.

Then in 1788, another very busy year, she sent in a picture to the Academy, which she describes as "Bacchus teaching the Nymphs to make Verses," a scene adopted from the nineteenth ode of the second book of Horace, and after that three years were to elapse before she had time to send anything to London.

Steinberg, in ironical mood, tells us that in "The Mother of the Gracchi," the children were the sons of the Duke of York, that the lady with jewels, who was leaning against a pillar, was the Queen's Mistress of the Robes, and that the Mother of the Gracchi herself bore a striking resemblance to Lady Wentworth, who had been Angelica's original patron. He was amusingly critical of the picture, and calls it nothing more nor less than a cold, unfaithful representation of a fine subject, dressed up with modern sentiment. Unfortunately, his criticism is not inaccurate. These historical composition paintings were certainly the least satisfactory part of Angelica's work. That she was successful in portraits goes without saying, and she was exceedingly happy in many of her designs, those especially which were prepared for engraving. A proof of the justification of Steinberg's criticism occurred as far back as 1878, when "The Mother of the Gracchi" was sold for £47, the Virgil for £99, the Pliny for £59, but at the same sale the portrait of Lady Northwick was bought by Lord Rosebery at the price of £850. All the three pictures exhibited at the Academy in 1786 were either commissions for Mr. Bowles or were purchased by him afterwards.

Of Angelica's life in Rome at this time we have just a hint in a letter from Mrs. Piozzi, in which she says: "It is said that painting is now but little cultivated amongst Italians. Rome will, however, be the place for such inquiries, Angelica Kauffmann being settled there seems a proof of their taste for living artists; if one thing more than another evinces Italian candour and true good nature, it is perhaps their generous willingness to be able to be happy in acknowledging foreign excellence."

We now come briefly to refer to the events of 1788. Prince Poniatowski not only possessed the picture of Cornelia and the Gracchi, but asked for a companion group representing the "Sentence of Brutus on his Sons." The Russian Minister at the Court of Sweden, Count Rossomorsky, purchased from her the rough sketch which she had prepared for the large picture of the Royal Family at Naples, and then himself commissioned a large picture from her representing Henry IV and Gabrielle d'Estrées. Another Prince Poniatowski, Stanislas, nephew to the King of Poland, sat to her for his portrait,



SELF PORTRAIT OF ANGELICA KAUFFMANN.
From the original painting in the Painters' Gallery in the Uffizi Gallery at Florence.

and at the same time purchased a sketch prepared for a larger picture. So satisfactory were these two considered, that the Prince spoke of Angelica's skill to his uncle, the King of Poland, and he commissioned an important picture, which was painted in the August of that year, representing Augustus, Octavia, and Virgil. The Duke of Courland, an old patron, demanded a picture of Telemachus and Mentor, and, pleased with that, begged to have another of Venus and Adonis; and a Russian official of high rank, one Peter Nesteroff, purchased a picture of a Sibyl.

Then an Italian, a Senator of Rome, Prince Rezzonico, requested her to paint a portrait of his brother, Cardinal Batista Rezzonico, and this picture was so satisfactory that the Pope Rezzonico sent her a gold medal, and the Roman Senator a large silver one, in addition to the price which it had been agreed upon she should receive.

A Superior-General of one of the Orders commissioned an oval representing the Conception of the Blessed Virgin, but Angelica was ever loth to charge the religious for her work, and she presented the picture as a gift to the Superior.

In that same year she completed an important picture of Lady Hervey, with her daughter, a child of about nine years old, who is shown offering her mother a canary. This is one of her notable works.

This was, moreover, the year in which she completed the portrait of herself, commissioned by the Grand Duke of Tuscany, and commenced some time before. It is still to be seen in the Painters Room in the Uffizi Gallery, and so delighted the Grand Duke that he, in addition to the ordinary letter of thanks, sent her a gold medallion with his portrait. Another notable order was from Prince Youssouppoff, who sent to Russia for six portraits of young noblewomen, members of his family, and desired Angelica to depict them all in a family group, with, it is said, himself: a commission which she carried out to his entire satisfaction.

The event, however, of outstanding importance in that particular year is the beginning of Angelica's acquaintance with Goethe. He had come to Rome, suffering from one of his unfortunate attachments, and was leading a very quiet life under an assumed name, when he was attracted by Angelica. He went to see her every Sunday, visited the picture-galleries in her company evening after evening, attended concerts at her house, where he met eminent musicians, read to her his *Iphigenia*, talked over the various events of his life with her, and received from her much sympathy and many kindly suggestions. He speedily became closely attached to Angelica, and at this particular moment was in need of such sympathy as she was able and ready to give, and, on her part, she was also attracted by him, and, as this interest was reciprocal, his letters give us an insight into her inner life. It would not be true to say that there was deep affection between them; there was undoubtedly an admiration on both sides, wholly platonic, as she was many years older than he, but there is no evidence, and not even a suggestion, that the affection went deeper.

She and her husband always seem to have remained at much the same level as regards their mutual intercourse.

Antonio Zucchi was probably not a sympathetic man, he was even spoken of as a gloomy and silent man, but he adored his wife, and was exceedingly proud of her talent. He was not, however, able to give her the congenial sympathy she often desired, and Goethe must have been a fascinating person although a fickle one, a man of extraordinary charm, and possessed of unusual gifts,¹ so it is little wonder that she, who always held the divine gift of poetry in high estimation, was attracted by him, and possibly if she had been a single woman he might have made her his wife. Judging from the events of his after career, and by his wanderings from one enchantress to another, it is probably just as well that Angelica was not free to receive attentions from him. In his letters he speaks of her with enthusiasm. "Her eye," says he, "is so educated, and her knowledge of the mechanism of art so great, her feeling of the beautiful so profound, and she is so inconceivably modest." In another letter he says: "She has something of the nature of Fra Angelico, whose mind was so full of heavenly images, which he depicted with such fidelity that it was impossible for him to give any idea of a demon." When Goethe left Rome, Angelica wrote and told him that parting from him had "penetrated her heart and soul with grief, that her Sundays, which once were days of joy, had become the saddest of days," that she treasured his gift of a little pine tree, which was in her garden, and begged him to give her the satisfaction of hearing from him often, when she will rejoice to know that he is well and content.

A little later on, she wrote to him in fuller terms. She rejoiced then at hearing how comfortable he was in Milan, and said that his health and well-being were as near to her heart as her own. She thanked him most heartily for his letter, which she spoke of as his "dear letter," and referring to a visit she paid to the apartment where he had been living, she said that it felt like "being in a sanctuary or a shrine where one had dwelt whom all honoured," and she regarded the place in which he was then living as being "thrice happy in being blessed with his presence." In another letter she wrote on the fifth of August, 1788, she alluded to the portrait of Lady Hervey² which she was finishing, to the one she was executing for Cardinal Rezzonico, told him that she had commenced the two for the Shakespeare Gallery in London, and the one for the Duke of Courland, and that she was considering the subject of the picture for the Empress Catherine, but as yet had done nothing about it, and was anxious to make it as good as possible. She spoke again with great joy of his visit to Rome, and with intense regret of his departure: "The dear Past," she adds, "it does not do to think of that."

In all these letters, however, she was particularly careful to refer to her husband. She said: "Zucchi thanks you heartily for your kind remembrance

¹ It must be remembered that Goethe was himself skilful with his pencil. I possess two drawings executed by him, clever and interesting portraits.—G.C.W.

² Now belonging to the Drummond family at Megginch Castle.



THE TOMB OF SHAKESPEARE.
From the colour print by Thomas Burke.



THE BIRTH OF SHAKESPEARE.
From the colour print by Thomas Burke.

of him, and desires to continue in your recollection. We speak every day of you."

In another letter she mentioned that Zucchi went with her to see Goethe's room, and that he desired his most friendly remembrances to him; and again, in a long letter, she ends by saying that Zucchi, with other friends, sent kind messages, and that she had been consulting with Zucchi respecting writing that very letter. Her discretion was marked, and in the circumstances needful, as Goethe was an accomplished flirt.

The German biographers of Goethe, in their overwhelming desire to emphasise the fascination the poet undoubtedly possessed, have gone too far in allusions to the intimacy between Angelica and him. The letters are certainly of extreme historic interest. They are full of the sentiment that was an intimate part of life in those days, and of which Angelica had more than her share; and, although from them it is quite clear that there was a strong interest, sympathy and attachment on both sides, that it ever became even a flirtation is exceedingly doubtful, and, at all events, it is certain that it never passed beyond such a stage. Goethe having given her a pine tree, she seems to have sent him a cutting of another, which he planted in the Botanical Garden, and in many of their letters they refer to the two trees: more especially on Angelica's part, there are frequent allusions to the pine which he had planted, and which grew to a considerable height. She told him how she was arranging her rooms, and where she was hanging her pictures, and she asked his advice as regards the light falling upon certain works. On his part, he consulted her respecting *Egmont*, he read the manuscript to her, he paid her the high compliment of talking over part of the tale with her, and took her judgment on a critical point in his narrative.¹ He sat to her for his portrait also. It was not, however, a successful one. He was not pleased with it himself, and Angelica was quite vexed at her failure. When Goethe finally left Rome, he wrote to one of his friends, in his usual gushing style, that he only wished he could "bind himself by closer ties to this fascinating person." It must never be forgotten, however, that, even while consulting with Angelica, and speaking of his deep attachment to her, he was carrying on a flirtation with an Italian girl, then actually staying at Angelica's country house at Castel Gandolfo, and he refers to the very fact in his own diary, mentioning Angelica's intelligence, goodness and consideration when she found out how actively he had been intriguing with this pretty young visitor at her house. Miss Gerard quotes many of Goethe's letters at great length. They are not creditable to the poet's fame, although one can quite understand German biographers of Angelica attaching high importance to them. One of the most interesting specially concerns Angelica's purchase of a picture by Daniele da Volterra, which represented the Burial of Our Lord, and had been described by Tischbein when in the Convent of the Porta del Popolo. Tischbein realised that the picture was an exceedingly fine one, and tried to obtain it. Eventually the monks agreed to sell it for a thousand scudi, but this sum was

¹ He dedicated *Egmont* to her, and she designed the frontispiece for the first edition of it.

far beyond the artist's means. He appears, therefore, to have made a proposal to Angelica, by which she advanced the money and the picture remained with her, and later on, if Tischbein wanted to repurchase, he was to be given the privilege of doing so. It appears, however, from the letter to Goethe, that Zucchi agreed with his wife that the picture was an amazingly fine work, that it was desirable that some definite conclusion should be arrived at with respect to it, and therefore Angelica paid a further sum of money down to Tischbein as his profit on the transaction, giving, it is said, altogether six hundred pounds for the painting; and thus she was able to write to Goethe and say, "The portrait, which is a veritable masterpiece, is *ours*, wholly and entirely, and so long as I live, I shall look at it. . . . At present it is in its case, and will only be shown to people that are capable of understanding it." She hoped very much that Goethe would be able to return to Rome and enjoy the pleasure of looking at it with her. It was to be put in her "big Saal," in the place of a Mercury, which was to be removed to the hall. In the same letter she alludes to the picture which she had painted of herself for the gallery at Florence. She was delighted with the compliment that had been paid her when she was asked that her portrait might be placed with those of more famous artists in the Uffizi, and was even more charmed when they told her that the picture, which had been accepted, was placed quite close to that of Michael Angelo. She says, as already mentioned, that the Grand Duke had honoured her with the gift of a large gold medal, in recognition of the work she had presented to his gallery.

Professor Hume Brown, in his recent life of Goethe, quotes from a letter of a young German artist at the time in Rome, and points out that it gives a lively impression of Goethe in the days "when his natural man found unchecked play." We have not been able to find out who the young German artist was, nor to see the letter. Professor Hume Brown died in 1918, and neither Lord Haldane nor his sister, who revised and issued the book, are able to give us any details concerning the letter from which Professor Brown quoted. The young German artist, however, mentions that an antique statue had been unearthed near a church on the right bank of the Tiber, and on a certain morning there was a gathering of artists to examine it. He says that Goethe came with Tischbein, and that he himself was accompanied by Angelica Kauffmann. All the other people, says the artist, "babbled about the probable date and subject of the statue; Goethe, however, remained silent," and the impression made on this youth was one of coldness and reserve. A little later on, he says, Goethe changed this impression entirely. Leaving the statue, the company adjourned for their midday meal to a modest *trattoria* in the neighbourhood. In the course of the meal, our narrator spilt some wine on the tablecloth, whereupon Goethe playfully pinched his ear, "like some great child." The conversation turning on Michael Angelo, Goethe joined in with the volubility of ordinary mortals after two bottles of wine. At the sight of the work of such an artist, he said, among other things, one could bury pen and pencil. "What,

then, about your Iphigenia?" broke in Tischbein. Goethe cut a grimace, and left the company "like a naughty boy." Subsequently, he was found behind the house at play with a child, to whom he had given the name of Mignon. Driving home with our artist and Angelica, he talked with such loudness and freedom with the *vetturino*, that the lady touched his sleeve to remind him of his indiscretion. On the way they passed St. Peter's, and at sight of its mighty dome Goethe exclaimed that he always had a kind of dread of Michael Angelo, as he seemed to him to exercise a kind of enchanter's spell, even over modern Rome. The pleasures of the day were not yet however over. Before parting, the entire company, with Angelica, adjourned to an *osteria*, and spent the night over their wine, Goethe drinking more than anyone else. "The writer of the letter we are quoting," says Professor Hume Brown, "was equally struck by Goethe's delicate attention to Angelica, and by the abandonment with which one who had for ten years been a Minister of State gave himself up to the company in which he found himself. The company broke up as the bells of the churches tolled three in the morning, Goethe's parting remark being that he must now go home to his Juno."¹

¹ This was a statue which he always called "his Juno."

CHAPTER VII

LADY HAMILTON AND OTHERS

THE year 1789 was marked by two interesting events in Angelica's career. She was approached by Cardinal Ignatius Boncompagni, Secretary of State under Pius VI, with a view to the preparation of a picture to be copied in mosaic for the Holy House at Loretto. The picture itself was not completed until November, 1791, but in 1789 occurred the first hint that Angelica was to prepare the design. The Cardinal was greatly attached to the shrine at Loretto, and desired to adorn it with artistic treasures, and especially with fine mosaics. Most of the designs had hitherto been prepared by Italians, so Angelica was particularly pleased when she heard that the Cardinal thought of placing this commission in her hands. The price she was to receive was comparatively small, but she was perfectly satisfied, regarding her selection as a high compliment, and she set to work to consider various suggestions to be submitted to the Cardinal. It was eventually decided that the picture was to represent Saint Joachim and Saint Anna, with the Blessed Virgin as a child, and the scene depicted was the Holy Child watering a bunch of lilies, while a ray of light descended on her head, and a halo played about her features. Saint Joachim saw the miraculous appearance, and pointed it out to Saint Anna, and the parents were in rapture at the mark of Divine love which had descended upon their child, and praised the Almighty for it.

The other great event of 1789 was the arrival in Rome of the Duchess of Saxe-Weimar, Anna Amalia, a princess of Brunswick-Wolfenbüttel, widow of Duke Ernest the Second, and mother of the reigning Duke. When Goethe left Rome he had gone to Weimar, at that time a town with a high reputation for art and learning, and had strongly advised his various friends to make pilgrimages to Rome to study the antiquities of the city, which were then just receiving careful attention, and to learn lessons from the many works of art the city possessed. The members of the little group of intellectual people then eminent in Weimar were also anxious that the Duchess, a woman of extraordinary gifts and brilliant qualities, who had never yet been to Rome, should journey thither; and it was felt the result would be satisfactory for artists and writers, not only in her own duchy, but in the Eternal City.

The Duchess was a woman of considerable wealth, and a generous patron of art and literature. It is clear that Goethe did his utmost to persuade her to go to Rome, and eventually he was successful. The poet was anxious to raise the standard of artistic feeling in his own country, and to do this he felt



VIRGIN AND CHILD.

From the original printing in the collection of His Eminence Cardinal Mundelein in Chicago, U.S.A.



THE CHILDHOOD OF THE BLESSED VIRGIN.

From the mosaic in one of the Side Chapels in the Holy House of Loretto.

convinced it was necessary that those about him should see the sights he had seen in Rome, and come into contact with the artists then resident in the city. He was particularly anxious also that his friends should meet Angelica, and make acquaintance with various learned antiquaries in Rome, who at that time were in the midst of great discoveries, wonderful sculptures being exposed almost every few weeks by the excavations.

Accordingly Herder, Hackert, Wieland and Frau von Seckendorff left Weimar and settled down for a while in Rome, where they were equally enthusiastic about the wonders of the place, and their letters so impressed the Duchess that she decided, greatly to the joy of the intellectual party in Weimar, to journey to Rome, and remain there for some considerable time. She actually spent two years in Italy. She was accompanied by a large suite, and gathered around her all the important people in the city. Her circle, Rossi tells us, not only included the high ecclesiastics—the Pope, Cardinals and Bishops—but also the various foreign Ministers, the artists, musicians and antiquaries of the place; in fact, everybody who had any claim to consideration seems to have asked for an introduction, and to have visited the Court of the Duchess of Saxe-Weimar.

Very soon she became acquainted with Angelica, and drawn together, Zucchi tells us, by their admiration for Goethe, and their love for art, the two women became close and intimate friends.

The Duchess, in one of her letters to Goethe, says: "I go to Angelica as often as I can, and she comes to me. She is in every way a most lovable woman. Next Friday, I am to sit to her for my portrait. I want to have something of her work. Zucchi has already presented me with several of her drawings." Angelica, in one of her letters to Goethe, writes thus: "That the Duchess has shown herself so gracious to me, I owe to you, my best and dear friend. This gracious Princess honours me with a visit constantly, and she likes me to go to her. She will often speak of you, and then what joy fills my soul." She goes on further to add that the Duchess's circle was an exceedingly pleasant one, and everything was to the best advantage. On her part, the Duchess says: "I have sat twice to Angelica, and the picture promises to be a splendid success. Last time I sat, Herder read for us your poems. That good Angelica was so inspired that the portrait seemed to grow under her fingers."

During the hot summer, when it was impossible for the Royal party to remain in Rome, they went to Naples, and Angelica spoke with great regret of their absence; but a constant correspondence went on between the Royal lady and the artist, and one letter, dated the 7th of September, 1789, may, perhaps, be given in full. The Duchess writes thus:

"The love and friendship which I feel for you, dear Angelica, makes me confident that you will forgive my disturbing your occupations with this letter, but it is *intolerable* to be so long without hearing from you. How is your health, my dear little woman, and are you always busy, always at your

easel? Come to Naples, come to us! Tell dear old Zucchi to bring you, and put before him, in your own sweet way, what splendid designs and beautiful new ideas he will find here. Goethe is going to send you his Tasso, but perhaps you have it already. When you read it, think of the little room in the Villa d'Este; there one can enjoy *it* thoroughly. I will no longer take up your time, which is very much better employed at your delightful art, so farewell, dearest, best of little women; think of me often, as I do of you.—YOUR AMALIE.”

The Duchess found so much at Naples to interest her that she stayed there longer than she had at first intended, and eventually returned to Rome only for a short time, and then went back to her own country. The Duke had instructed Goethe to have the honour of conducting his mother on her return to Weimar, and he was to go out to Rome, meet the Duchess there, and act as escort all the way back. Angelica appears to have been excited at the idea of seeing her loved poet again, but he, with that curious fickle and capricious nature that distinguished him, determined not to go to Rome at all. It might have been thought, from the tone of his previous letters, that he would have been anxious to revisit Rome, and to see his friends there, but, nothing of the kind—he decided he would only go as far as Venice, and when there, saw hardly anybody; the only person whom he visited frequently being Angelica's brother-in-law, Joseph Zucchi.

The Duchess reached Venice in May, 1790, and in June writes to Angelica to describe her safe return to Weimar. “Now that I am again quiet,” she says, “my first thought is to tell you, best of women, of my safe arrival in my own home. I am once more amongst my good people, whom I love, and who love me; still Italy, charming Italy, holds me so firmly that as yet I cannot feel happy or content.” She then proceeds to speak in high praise of Angelica's own portrait, which was in Weimar, and says that a letter is coming to the painter from Goethe respecting it.

In connection with this interesting visit of the Duchess of Saxe-Weimar, there is another matter to be considered, which is not so creditable. Herder, Goethe's friend, was charmed with Angelica when he came to Rome. He became exceedingly friendly with her, and the friendship, although not actually on dangerous lines, seems to have approached in that direction.

Herder's letters to his wife respecting Angelica are ridiculous. He sings rhapsodies about her perfection. He speaks of her as being dearer to him than anybody else in Rome, and says that the impression she had made upon his mind was indelible, and “that after bitter months of solitude he had found her as a lily which Heaven had vouchsafed to him as a blessing and as a reward.” He speaks about her “strangely tender, loving soul,” and regards the friendship of this “dear and noble woman” as a gift that Heaven had sent him, filling his letters with foolish and emotional remarks concerning Angelica, wishing that he had known her earlier, saying that his friendship, founded upon the



ANGELICA IN THE CHARACTER OF DESIGN LISTENING TO
THE INSPIRATION OF POETRY
From the colour-print by T. Burke.

purest esteem and love, would grow stronger year by year, and using other phrases quite as absurd as these.

After a while the emotion seems to have evaporated. Whether Madame Herder put her foot down in definite fashion, or whether the whole thing was simply a silly flirtation on Herder's own part, cannot now be stated, but here again the German biographers of Angelica fly off into rhapsodies just as foolish as they did with regard to Goethe, and they do not seem to have understood that their remarks tend to soil the fair fame of the artist, while they in no wise enhance that of either Herder or of Goethe.

Wieland seems to have been almost as unwise. He also speaks of his "love" for Angelica, of his "intense admiration" of her work, of his "high regard" for her personal character. He presented her with his books and pamphlets as though he were handing them to a goddess, and his rhapsodies are at times almost more maddening than are those of his two companions. It is no doubt a tribute to Angelica's powers of fascination that these three men of intellect were at her feet, but their letters about her have an unpleasant sound, although there seems to have been no justification on her part for these flirtations.

It must not be thought, however, that during this busy year all her time was given to attending at the Duchess of Saxe-Weimar's Court. It was far from being so.

Alderman Boydell's name appears now for the first time in her list. He required two pictures, one from *Two Gentlemen of Verona*, the other from *Troilus and Cressida*. They were for the Boydell Shakespeare, and were engraved for that work. We have been reminded that at the sale of the Shakespeare Gallery in 1805, the picture from *Troilus and Cressida* was sold for £73 10s. and the one from the *Two Gentlemen of Verona* fetched £64 1s. These prices, it should be pointed out, were relatively high, for out of nearly two hundred pictures that were sold, from which the engravings were made, only about a dozen realised more than the "Diomedé" from *Troilus and Cressida*. It is said that Alderman Boydell published more than sixty plates from subjects painted by Angelica, but that his comment was that her representations of females were very much more successful than those of men, and for this he added a somewhat ribald remark, which it is unnecessary to quote in these pages.

Mr. Bowles, her old patron, then sent for two more pictures, ovals: one representing Margaret of England taken by robbers in a wood, the other Lady Jane Grey receiving the Constable of the Tower; and, curiously enough, in a sale at Sotheby's, February 5th, 1920, the letter appeared, mentioning these two pictures, saying that they were being sent to Leghorn for dispatch to London, and she herself, in her letter, expressly states that the two pictures were sent "to Livorno" that they might be forwarded to Mr. Bowles.

Another English patron was the Mrs. Brayer (or Bowyer), whom we have not been able to identify. Her picture was of Telemachus and Mentor. Then the

wife of the Minister to Russia at the Court of the King of the Two Sicilies, Countess Skavronsky, who has already been mentioned, sat again for her portrait, at the request of her uncle, Prince Potemkin, to whom the picture was sent in August of that year. In this particular picture done in 1789 she was wearing antique Grecian dress, and crowning with a garland the helmet of Prince Potemkin, who had commissioned and paid for the picture.

A large portrait was executed in the same month for a gentleman in Poland, whose name Angelica does not give, and then at last she was able to complete the picture that had been ordered a long time before by the Empress Catherine. It was a very large one, and represented Achilles, discovered, when amongst the maidens at the Court of King Lycomedes, disguised in feminine attire. This picture, Angelica tells us, was sent off by way of Ancona and Trieste for Russia, and at one time it hung in the Hermitage Gallery. Whether it is there now, or even in existence, who can tell?

In the same year there was commissioned a religious picture for the Colleoni Chapel in the Cathedral of Bergamo. This was by instruction of Cardinal Carrara, and represented the Holy Family: the Virgin and Child, St. John as a child with a lamb, and St. Joseph. It seems to have given great satisfaction, and Angelica was highly complimented on it.

We must not omit to mention that in her manuscript she specially records the completion of the portrait of the Duchess of Saxe-Weimar already alluded to. In it she was depicted seated at a table, beside a bust of Minerva, and near by were a few books with the titles of two living authors at the Court of the Duchess. We shall not be far wrong if we surmise that the "authors" were Goethe and Herder. We must also mention Fanny Burney's reference to Angelica's in 1789, as it is of considerable interest. She wrote thus:—

"Colonel Goldsworthy has just sent me in a newspaper, containing intelligence that Angelica Kauffmann is making drawings from Evelina for the Empress of Russia! Do you think the Empress of Russia hears of anything now besides Turkey and the Emperor? And is not Angelica Kauffmann dead? Oh, what an Oracle! for such is the paper called."

The extract is from *The Oracle* of July 11th, 1789, and after mentioning Angelica Kauffmann at Rome, the entry thus proceeds: "She is said to have nearly finished three drawings from Miss Burney's 'Evelina,' Miss Lee's 'Recess' and Mr. Pratt's 'Emma Corbett,' for the latter of which the author is already indebted to her for four beautiful designs, illustrating four of the most affecting scenes. She is also engaged on some Historic Pieces for the Empress of Russia, as are the drawings from 'Evelina' and 'Emma Corbett.'" ¹

A curious set of circumstances arose in this year, concerning Angelica Kauffmann and her sister artist Madame Vigée Lebrun. Madame Lebrun had been journeying from Turin by way of Parma and Bologna to Florence;

¹ See Austin Dobson's edition of Mme. d'Arbly's *Life and Letters*.



DRAWING IN BLACK CHALK OF THE HEAD OF LADY HAMILTON.

circa 1702.

*From the collection of John, Lord Northwick,
Purchased at Sotheby's by Mr. W. H. Stephenson in 1920*

and when in Florence she visited the Uffizi Gallery, and amongst other portraits was attracted by the one of Angelica. In one of her letters written at this time, she says: "I noticed with a certain pride the portrait of Angelica Kauffmann, one of the glories of our sex." From Florence, in November, 1789, Madame Lebrun moved on to Rome, whence, on the 1st of December, she wrote to her old friend, Hubert Robert, a long letter, in which Mr. Helm, her biographer, says she gives him her impressions of the city, describing in glowing terms her emotions at the sight of the paintings of Raphael and Michael Angelo. Then it was that, being in the same city with Angelica, she went to visit her, and in her letter to Robert writes thus concerning the painter: "I found her very interesting, apart from her talents, on account of her intelligence and her knowledge. She is a woman of about fifty,¹ very delicate, her health having suffered in consequence of her marriage in the first instance with an adventurer who had ruined her. She has since been married again, to an architect, who acts as her man of business. She has talked with me a great deal and very well, during the two evenings that I have spent with her. Her conversation is agreeable, *elle a prodigieusement d'instruction, mais aucun enthousiasme, ce qui, vu mon peu de savoir, ne m'a point électrisée.*"

Madame Lebrun continues her letter with further reference to Angelica. "Angelica," says she, "possesses some paintings by the great Masters. I saw several of her own works; her sketches pleased me more than her pictures, because their colouring is like that of Titian. I dined with her and with our Ambassador, Cardinal Bernis, whom I had dined with three days after my arrival. He placed us both at table by his side. He had invited several strangers, and several of the diplomatic staff, so that we were thirty at the table, the Cardinal doing the honours most gracefully, although for himself he never ate more than two dishes of vegetables; but the curious part was yet to come. This morning I was awoke at seven, and the family of the Cardinal de Bernis was announced. I was astonished! I arose in great haste, and they entered; this family consisted of five great big footmen in livery, who came to demand from me, as the guest of their master, a 'buonomano.' I was informed that they came for some drink money. I wished them good-morning."

The extraordinary circumstance in connection with this visit is that seven years afterwards, Herder, who was evidently not at all aware of the fact that Angelica and Madame Lebrun had already met, and were on terms of agreeable friendship, wrote a letter from Weimar, dated September 10th, 1795, announcing the fact that Madame Lebrun was coming to Rome, and saying that he was sure that she would desire to see Angelica. At that very time, Madame Lebrun was in Russia, spending her time in St. Petersburg, whence she had come from Vienna, leaving that city in April, 1795. The journey had taken three months, and it was in July of 1795 that the artist exile appeared in the capital of Russia and twenty-four hours after her arrival had the message to say that she would be received by the Empress Catherine II. Her reception was an exceedingly

¹ Angelica Kauffmann was, in fact, forty-eight at that time.

kindly one, the hospitality of the Russian nobility was displayed towards her on a very generous scale, and Madame Lebrun remained for some considerable time in that country, which Angelica had never visited, but which possessed many of the choicer examples of Angelica's own work. It is quite clear that Lebrun was there in 1796, because Lebrun's important picture of two of the Empress's grandchildren, which now hangs at Gatschina, is dated in that very year, and although it is possible that she may have intended, after leaving Russia, to visit Italy, it is equally certain that she did not do so, because she went direct from St. Petersburg, in 1800, to Berlin, then on to Dresden, Weimar, Gotha, and eventually to Paris, where she arrived in 1802.

Miss Gerard, who quotes the letter from Herder, does not say where she has obtained the reference to it, but it seems probable that the writer was quite unaware that the two artists had already met. Herder's letter is worth quoting, because of the manner in which he speaks of Madame Lebrun. It reads thus :—

“ To Madame

Angelica Kauffmann-Zucchi, Rom.

Weimar, den 10th Sept., 1795.

“ Madame Le Brun, from Copenhagen, a lady of singular talent, both in art and poetry, and possessed of many accomplishments and agreeable qualities, is desirous on her approaching visit to Italy to make the acquaintance of the charming Angelica, and who is there, who visits Rome, be he virtuoso or artist, who does not desire *her* friendship ?

“ *Madame Lebrun* is sister to Doctor Munter, who was in Italy some years ago. Her father, a very worthy man, died lately. Her knowledge of Italy surprises me, and, if the climate suits her, it is her intention to establish herself in that interesting country for a residence of some years.

“ Will you permit, my honoured friend, that this note should act as a Mercury to your antechamber, and introduce to you Meyer, who leaves this in a few weeks for Rome, and will present himself charged with a long letter from me ?

“ Farewell, gentle mistress of the new art and of modest beauty.

“ My wife desires her devoted remembrance. It is so long since you have written that you must have forgotten us, but we have not forgotten you.

“ Once more farewell. My kind regards to Herr Zucchi.

“ HERDER.

“ I do not know if Herr Lebrun¹ accompanies his wife. He is a very

¹ The reference to Herr Lebrun is a further evidence of how little Herder must have known about the people concerning whom he was writing, because Lebrun had divorced his wife in 1794, and he certainly was not possessed of considerable property, although he had engaged in great speculations. He died owing very heavy debts, and amongst the list was an obligation to his one time wife of 104,000 francs. “ He had been,” says Helm, “ for many years almost a cipher in her life, but it is not surprising to find he died in debt to her, for she was very generous in helping him after the date of his divorce. This ex-husband died himself in 1813.”



THE FOURTH EARL OF BRISTOL, BISHOP OF DERRY
From the original painting at Ickworth
The spire of Derry Cathedral is depicted in the painting on the right of the Bishop

worthy man, of considerable property and great speculations with half Europe. Farewell."

1790 and 1791 were years that were full of work for Angelica. In the January of 1790 two pictures were painted for Mr. Matthews of London, both classical subjects. He had obtained two other pictures representing Modesty and Vanity in the previous year. In April she was engaged upon a picture for Prince Youssouppoff, who already possessed so many of her works. In May she was painting a picture for Mr. George Keate, the author of the poem which has been quoted already. It was a "scene in Arcady" that she represented for him, the subject being taken from one of his own poems, the love of a father for his daughter.

Then Mr. Jenkins, the banker in Rome, a well-known collector of that time, sat to her for his portrait, and desired her to introduce into the picture portraits of his niece, Anna Maria and his pet dog, with the Coliseum in the distance. He had been very generous to Angelica, and therefore she declined to accept any payment for this picture, but he presented her in return with a life-size marble head: "a basso-relievo," she says, "on a dark background, in the manner of cameos," probably meaning an alto-relievo, and also two beautiful jewels, one composed of an antique cameo, the other an amethyst set in gold, on which was engraved a representation of the Blessed Virgin.

In June of that year a notable man crossed her path, the Bishop of Derry, 4th Earl of Bristol. She painted his picture, half-length, representing him sitting next a pedestal on which was a marble bust of Mæcenas, and this painting belonged to the late Sir R. Hervey Bruce, a member of the same family as the Bishop, and hangs at Down Hill, Londonderry. It has hitherto been ascribed to Madame Vigée Lebrun, and is so alluded to in the family catalogue and also in Mr. Helm's book on that artist; but the description of it coincides in every respect with Angelica's own account of the picture, and moreover, there is a letter in existence (which will be printed in the Life of the Bishop of Derry now in course of preparation) in which he writes in terms of intimate friendship regarding the artist, and refers to the very picture in question.

Then it was, at last, she was able to complete the picture for the Holy House of Loretto. She finished it in January, 1791, and it was paid for in June. It appears to have given much satisfaction. The original sketch for it passed eventually to the Vatican, after the picture had been reproduced in the Vatican mosaic works for the Holy House.

A specially noteworthy picture painted in that year was a large one representing the three daughters of the great banker, Thomas Coutts. This picture belonged to the late Mr. Burdett-Coutts, and hung in the house where the Baroness lived for so many years in Stratton Street. It was sold at Christie's in 1922. Angelica states that the scene in the background was the lake and

temple of the Villa Borghese, where, she adds, these three sisters used to love to go frequently, with their father and mother.

Another English commission was that received from Mr. Spalding for the portrait of the daughter of an English lady known as Madame Ciciaporcia. The lady was the daughter of Sir John Stuart, and the sister-in-law of Sir John Hippisley. She sat for her portrait in June, 1791. There was also some work carried out for Mr. Macklin of London, and four more small pictures for Mr. Bowles of London; but her most notable English commission in that year was one she had from Sir William Hamilton that she might paint his wife. William Beckford had many years before written to Sir William Hamilton about Angelica. "As for Angelica," he says, "she is my idol, so say everything that can be said in my name, and tell her how I love to see the picture of Telemachus." We have not been able to trace the picture of Lady Hamilton, but the sketch for the head came into the possession of Lord Northwick, and appeared in the sale of his drawings in November, 1920. It was illustrated in the catalogue, and by the kind permission of its present owner we are able to reproduce it.

It bears an inscription to the effect that it was a drawing by Angelica Kauffmann of Lady Hamilton, done "some time about" 1792, but Angelica's own list tells us that it was executed in December, 1791. Lord Northwick also possessed the black chalk drawing of the picture of his wife and daughter. The original painting belongs to Lord Rosebery, but the drawing was sold in the Northwick sale, and is also, by kind permission of its new owner, reproduced in this volume.

With reference to the picture of Lady Hamilton, an exceedingly important letter, addressed by Angelica Kauffmann to her, came recently to light, and for the loan of this autograph letter, which we reproduce in facsimile, we were greatly indebted to the late Mr. Leggatt, to whom it then belonged. It would appear from it that the picture painted in 1791 either disappeared for a while, or was a very long time in reaching its destination, and apparently it had only been found just before this letter was written, 31st December, 1793. The Bentons, who are referred to in it, were patrons of Angelica, and their name occurs more than once in her Italian list. The reference to Mr. Abbot we have not been able to identify. The underlined words in its penultimate sentence perhaps refer to Sir William Hamilton, whose wife Lady Hamilton had become some two years before; but their strange reticence and the manner in which they are underlined give to them unusual importance and lead us to wonder whether they form a cryptic allusion to new lovers who had just come upon the scene. The allusion is not to Lord Nelson, who certainly was in the Mediterranean in 1793, but whose friendship with the famous beauty did not commence till September, 1798, when he reached Naples fresh from his victory at Aboukir. The curious word in the postscript is probably a phonetic form of spelling "Cadogan," and in that case it refers to Lady Hamilton's mother, who had assumed the name of Mrs. Cadogan.



MINIATURES OF SUSAN, FRANCES AND SOPHIA COUTTS

Daughters of Thomas Coutts and afterwards Countess of Guilford, Marchioness of Bute and Lady Burdett. At one time in the possession of the late Baroness Burdett-Coutts. Susan and Frances are in one group. Susan and Sophia in the other. Believed by the Baroness to have been painted in Rome

“ Rome, Dec. the 31, 1793.

“ My Lady !

“ It was a long time since I had the honour to see a line from you, My Lady—so that I begun to suspect your Ladyship had put me in perfect oblivion—however the letter I recd from the hands of Mrs. Benton convinces me of the contrary so that still I can flatter myself to live in your remembrance—all I can say is that your Ladyship bestows your Kindness upon one truly gratefull my Respect and Esteime towards you My Lady is truly sincere—and unalterable.

“ I much lament the loss sustaind by Mr. Abbot it is hard to loose dear Relations, or Friends—but such is the lot of those who live—and we must submit to the will of Heaven.

“ Mrs. Benton and Mr. Abbot are both very respectable persons—I should be happy if I could render them any service.

“ I was glad to hear from Sir William that your Ladyships portrait at last was found had your Ladyship made a longer Stay in Rome—I should have produced a better Picture—approaching nearer to a Model inimitable—and so excellent in mind, and person—

“ tomorow a new year begins, may it be happy to you My Lady, with numberless years to come, may Heaven bestow every blessing on you, and *those who are dear to you.*

“ I will not be tedious to you, only permit me to beg for the continvance of your Kindness—and now and then please to bestow on thought of one who has the honour to be with the greatest Respect

“ My Lady your Ladyships

“ most obedient most . . . Servt

“ ANGELICA KAUFFMANN-Z.

“ P.S.—my Husbands Respectful compts waite on you My Lady—and I also beg to render my Compts. acceptable to Mrs. Cadeghen.

“ I enclose this in the letter I write to Sir William Hamilton, that it may not be lost like my former letters.”

Of instructions from Russia, Angelica this year had several, notably those from the Princess of Holstein-Beck. This lady purchased, first of all, the sketch for the Loretto picture, for which she gave Angelica sixty guineas, and then a small reproduction of the same picture, so delighted was she with the sketch. Later on she asked for a reproduction of the celebrated picture, already referred to, in which Angelica represented herself with two allegorical figures of Painting and Music, at the moment when she is saying farewell to Music, having decided to give herself up entirely to Painting. One representation of this, probably the original, belongs to the Trustees of Lord St. Oswald, the other is, no doubt, somewhere in Esthonia.

Another Polish Count requested her to paint a portrait of his wife, and the

Countess Gaetano Potočki sat to her in March, 1791. In the same year she painted a large picture for the Prince of Waldeck, which was sent to him in Vienna; and shortly afterwards a portrait of the Baroness Perron of Turin.

It would also appear that the Princess of Holstein-Beck had a third representation of the Loretto picture, because in May, 1791, Angelica refers to painting another example of it, very carefully drawn, and well finished, but this did not complete the story of replicas, for a certain Dr. Pellegrini, who was a physician of Venice, required yet another of the same picture. Angelica particularly states that this was a replica of the one bought by the Princess of Holstein-Beck, but adds that she painted it with the same amount of love and care for Dr. Pellegrini of Venice, that it was finely framed, and sent off in July, 1791. Another Venetian doctor sat to her at the same time, her husband's nephew Dr. Francesco Zucchi. He had come to Rome to stay with his uncle, and while there sat to Angelica. She does not expressly state that she gave him the picture, but as there is no mention of any payment, it was probably carried out as a present.

Others executed in the same year were a portrait of the Countess Poniatowski, niece of the King of Poland, and a portrait of Baron Renterholm, Chamberlain to the King of Sweden. It would also appear that she painted one or two other pictures for Prince Youssouppoff, but, owing to the fact that she had repeated her information concerning certain portraits two or three times in her list of pictures, it is not easy to say with certainty whether the works mentioned in the concluding pages of the list are in every case fresh works or a repetition of those mentioned before.

In this same year she sent two pictures in to the Academy, evidently two of those executed for Mr. Bowles, "The Death of Alcestis," and "Virgil reading before Augustus and Octavia," and this was also the year in which a quarrel occurred between her and the celebrated Italian engraver, Antonio Morghen. He had been responsible for the engraving of several of her pictures, and she had been on terms of friendship with him and his wife; but he appears to have changed in his reproduction some part of her picture, which annoyed Angelica exceedingly, and she declined to permit him to place her name to the engraving. His brother Raphael Morghen, did exactly the same thing. In his opinion, the portrait that he was engraving was not accurately drawn; he thought the man should have been represented taller than he actually was. He made an addition to the picture, carrying out his own ideas. Angelica was furious with him, and a severe quarrel ensued between her and the Morghen family. This quarrel appeared to have lasted for the rest of her life.

Four other pictures belong to 1791. The most important of them was the portrait of the Princess of Holstein-Beck, in which Angelica represented her sitting next to a small table, on which was a marble bust of her father, the late Prince. In the same picture was the portrait of the daughter of the Princess, with her husband, Count, and Countess Tolstoy, the Count

My lady!

Some Dec. 31, 1798

It was a long time since I had the honor to be told from you My lady - that I ought to direct your ladyship that I am in perfect Obession - however the letter of it from the hands of Mr. Benton - Governor and of the contrary to that that I can neither say that I live in want remember and all I can say is that your ladyship be more your kind regards upon me with grateful my respect and Eternity towards you My lady is truly sincere - and unalterable.

I much lament the loss sustained by Mr. Bent which is the loss of those in the lives - and one more subject to the will of Heaven Mr. Benton and Mr. Bent are both very respectable persons - I should be happy to read one or the other - I should be happy to read that you are ladyship's health at last restored

had your ladyship made a longer stay in town - I should have produced a better picture - approaching nearer to a model is unimpaired - and so excellent in mind, and person... however a new year begins, may it be happy to you - My lady, with much respects to your family, may Heaven bestow every blessing on you, and those who are dear to you.

I will not be tedious to you, only permit me to beg for the continuance of your kind regards - and news and then please to bestow on tonight of one who has the honor to be with the greatest respect

My lady, your lady ships most obedient and affectionate servant
Angelica Knapp ma: d.

By my husbands respectful compliments on you My lady - and I also beg to render my compliments to Mr. Gageham - I enclose this for the letter I directed to Mr. Williams Hamilton - that it may not be lost - his my former letter.

ORIGINAL LETTER FROM ANGELICA TO LADY HAMILTON.

Dated Dec. 31, 1798.
At one time in the possession of the late Mr. Leggatt.
See page 87.

holding a book in his hand, as, Angelica said, he was a lover of literature, and his greatest pleasure was to collect beautiful prints and books. She appears to have made sketches for the heads in this portrait in January, and then to have set the work aside for a month, and to have completed it in February or March. The price arranged for it was 800 zecchini, and this was paid in three instalments. The picture was engraved by Raphael Morghen.

The other works which belong to the same year are a portrait of General Narischkin of Russia, in which he is represented seated at a table in the act of writing, gazing with great admiration at a marble bust of the Empress on a pedestal beside him; a portrait of the Princess Santo Croce portrayed as Lucretia in the act of killing herself, which was sent to the King of Poland; and a scene representing Flora and Hygeia, which was carried out for a person living in Palermo whose name Angelica has omitted to mention.

CHAPTER VIII

THE DEATH OF ZUCCHI

ANGELICA'S work in 1792 included two important pictures, representing a Roman architect, Novosielski, who had settled in London, and his wife. They were both at that time on a visit to Rome, and sat to her. These were companion pictures, and appear to have given much satisfaction. Novosielski had made a name in London as the architect of His Majesty's Theatre. His portrait is now to be seen in the Edinburgh Gallery. The wife's portrait, which is the better of the two, was lost sight of for a great many years, but turned up at Christie's in 1920, and aroused some enthusiasm. It represented the Countess in a white muslin dress, with a black scarf over her arms, a seated figure, in a landscape, with a wicker basket on her knees. According to the inscription, it was painted in 1791. It is quite probable that it was commenced in that year, because Angelica, in her register, speaks of both the pictures as "finished" in March, 1792. The portrait of the Countess was purchased by a Liverpool collector for about fourteen hundred pounds, and we are indebted to him for permission to reproduce it here.

Another interesting Italian picture painted in that year represented a poetess, Signora Fortunata Fantastici, whom Angelica calls "a marvellous improviser of verses." This picture is now in the Uffizi. It represents the lady as a Muse, in the act of declaiming. This was not a commission, but was done by the artist as a token of friendship, and, at the same time, an oval replica of the head was painted by Angelica that she might keep it herself in memory of her friend. The picture was engraved by Raphael Morghen.

A subject picture was carried out for a certain lady living at Turin, Marchesa de Prie, representing Abraham and Hagar; and a classical picture was painted for the Princess of Holstein-Beck, the Esthonian magnate who had already commissioned several works from Angelica. This represented Love and Psyche. Angelica's notes inform us that in 1791 the Princess parted with it to the Princess of Dessau, who had greatly admired it. The only other portraits that she records as carried out in this year were, first, a commission for Baron de Meerman, a Dutchman, at The Hague, who had the portraits painted of two pretty young women who attracted his attention. One was the daughter of Giovanni Volpato the engraver, the other the wife of one of his sons. They were depicted as Tragedy and Comedy; but it is not quite clear whether this picture was actually commissioned by Baron de Meerman, or, what is perhaps more probable, that when he saw it, he was taken with its charm, and glad to



THE COUNTESS FELICIA REGINA NOVOSIELSKI.

*From the original painting now in the possession of Mr. James King.
Signed and dated Rome, 1771.*

The painting was left by the Countess to her daughter Ursula, who bequeathed it to her niece Mrs. Else. Thence it came to her son and to the latter's nephew and from him to Mr. Gaskell who sold it in 1920.

The husband's portrait is in the Edinburgh Gallery.

purchase it. Finally, she records painting the portrait of a German lady, the Countess Stolberg. She is depicted sitting, with a book open in her hand, in which are some verses written by her husband on the death of a little daughter, in the Isle of Ischia. Angelica depicted her sitting on a rock, with the sea in the background, and the island in the far distance.

In the following year we have an interesting allusion to Angelica in Lady Knight's *Letters*. She writes on the 23rd of August in 1793, concerning the portrait of Miss Knight :—

“ I don't know whether I ever told you of Madame Angelica, whom we knew in England, and who resides here. We have always been very intimate with her. She often desired us to give her leave to paint my Cornelia, but we declined, my purse not being of length sufficient to repay her for the time she has not only the power for making such good use of, but the money she gains by it; however, at length it has been consented to. Cornelia has been drawn a half-length, seated, with her pencil in her hand, books beside her, and the beginning of the drawing of a column for the first naval victory. She is dressed in white, with a purple mantle and a purple riband on her head. On her girdle, Madame Angelica had placed a cameo of the head of Minerva, but we got her to alter it, and put in a medallion of Angelica's head, lettered with her name. Famous as she is, in all she does, yet this is said to be the very best portrait she has ever painted, and pleases everybody. To say truth, it gives me great pleasure, for it's very like Cornelia, and seems to express the goodness which she really has.”

The picture must have been a pleasing one. It was known to exist in 1890, and was then sold to Mr. Benjamin of Bond Street, but since his decease it has been lost sight of. Miss Knight appears to have come into close contact with Angelica, and to have corresponded with her on many occasions. In her autobiography she refers to the letters she wrote to Angelica respecting war troubles; one of these letters we quote later on when reference is made to Angelica's troubles when the French invaded Rome.

The second Viscount Palmerston was in Rome in 1792, and for him Angelica painted a half-length, life-size portrait of his little girl, then about three years old. She had probably painted his own portrait years before. Lord Palmerston was a cultured man, travelling to extend his knowledge in matters of art and learning; he had paid a visit to Gibbon at Lausanne, and had come on to Rome, in order to study the antiquities of the Eternal City. He had sat in the House of Commons, and had served at the Treasury and the Admiralty, but he took no particular interest in politics, being far more interested in art and classical study. He had been childless by his first wife, but in 1783 he had taken as his second wife a sister of Benjamin Mee, a Director of the Bank of England, and her portrait by Romney hangs at Broadlands, the St. Barbe house which had been slightly altered by Lord Palmerston's father in 1736-8, and to which he made considerable additions.

He was intimately acquainted with Gavin Hamilton, who is described as "painter, excavator and dealer in antiquities"; and Hamilton was one of the persons whom Lord Palmerston went to see as soon as he arrived in Rome. No doubt it was through Hamilton's introduction that Angelica had the instructions to paint the portrait of Frances Temple, who in later years became the wife of Vice-Admiral Bowles and died in 1838.

Lord Palmerston employed Henry Holland as his professional adviser with regard to Broadlands, and the decoration and additions to that house are largely due to the advice of Holland. Certain oval panels in the drawing-room ceiling have always been attributed to Angelica. It is quite possible that she gave Lord Palmerston the designs for them. He may have even commissioned the sketches from her, because, at the very time that he was acquainted with her, the drawing-room and saloon at Broadlands were being decorated for him, and it is but natural to imagine that he would ask from Angelica designs or ideas connected with its decoration. That she could have carried them out herself was impossible, because she was at that time resident in Italy, and did not return to England, but the panels have a close resemblance to her work, and in all probability she was responsible for their design.

Broadlands eventually came to Lord Mount Temple, then to Mr. Evelyn Ashley, and his son, Colonel Wilfrid Ashley, who now owns the place.

Another English nobleman who was then in Rome was Lord Berwick, and his portrait was painted, in what Angelica calls "Spanish costume," while Lady Berwick asked for a portrait of her daughter, Miss Hill, who afterwards became Lady Bruce and eventually Lady Ailesbury. This picture represented her attired as a Muse, and now belongs to Lord Ailesbury and hangs at Saver-nake Forest. Another commission from Lord Berwick represented Venus sitting on a couch, playing with Cupid, and this belongs to his successor in the title, and hangs at Attingham Hall.

To these we have another allusion in the life of Dr. Edward D. Clarke, published in 1825. Clarke was at that time acting as tutor and travelling companion to the young Lord Berwick, who, with his mother and sisters, had made a journey to Italy, and writing home in December, he thus states: "Lord Berwick is employing Angelica Kauffmann in painting, and I am now selecting passages from the poets for her to paint for his house at Attingham." As we shall see in the next year, a second classical picture was obtained, and it is curious to notice that both the paintings were put up for sale by Robins, the eminent auctioneer, in 1827. The "Venus and Psyche" fetched £131 5s., the "Bacchus and Ariadne" £120 15s., but as both paintings still hang at Attingham, it is to be presumed that they were bought in by the family. The portrait of the young nobleman himself represents him in a pale blue slashed costume with elaborate rosettes upon his breeches, and similar smaller ones upon his shoes. His hat is plumed, and he carries a sword. This is the costume that Angelica, for some unknown reason, calls Spanish.



Steigh, Photo.

**PYSCHÉ SHOWING TO VENUS THE WOUND WHICH CUPID
HAS INFLICTED ON HER**

*From the original painting belonging to Lord Berwick.
Royal Academy, 1796.*



Steigh, photo

BACCHUS AND ARIADNE.

From the original painting in the possession of Lord Berwick.

The names of two other Englishmen appear in her register, and to both of them she attaches the phrase "English noblemen," referring thus to Mr. Rushout and to Mr. David Kerr, men of means, no doubt, but not noblemen, as she styles them. Mr. Rushout, who was probably Sir John Rushout (foreigners are never able to understand our knighthoods or baronetcies), purchased a picture representing Ulysses in the island of Circe. David Kerr sat for his own portrait, a life-size half-length. This, unfortunately, we have not at present been able to trace. In the same year also Angelica records painting the portrait, to which we have just alluded, of Miss Cornelia Knight, and expressly states that it was painted by the artist out of friendship.

Besides these, Count Czernichef, a Russian, commissioned an interesting picture which Angelica said represented three portraits. It depicted the Count's daughter, with a pencil in her hand, as if she was going to sketch the representation of a marble bust of her father, which stands on a pedestal near by. At the same time the young Count, the eldest son, was seen embracing this marble bust. The group appears to have given great satisfaction, so much so that the Count himself sat for his own portrait, but whether he was on the point of going back again to Russia, or was a man of great affairs, and could scarcely spare the necessary time, we do not know. Angelica says that this portrait was painted, "very daringly," in one single sitting of four hours, and yet she herself emphasises the fact that the likeness in it was considered to be very remarkable. Then, by a curious note in her list, she corrects the information respecting the triple group just mentioned. Whether she actually painted it in the way described is not very clear. "The intention," she says, "was that it should have been so," but she goes on to say that, instead of the portrait of the young Count, she depicted that of the Dowager Countess, the mother of the young lady who is sketching her husband's marble bust. Very probably this is the more correct description of the picture, and Angelica, in going through her register, suddenly discovered that she had made a mistake in having entered the original intention, and not the ultimate decision.

A Genoese patrician sat to her in 1793, the Marquis Spinola. He is depicted at a small table on which are some books, wearing a fur-trimmed gown, and holding in his hand a book, half-open. For Count Lepel of Berlin she painted a picture representing Agrippina, and it seems possible that for the same person, although the statement is not very clear in her register, she produced another picture, representing Ganymede. For a Polish statesman from Warsaw of well-known name, Count Sobieski, she painted a life-size head and bust, and that appears, according to her register, to have completed the pictures she produced in that year, or at least those she regarded as of sufficient importance to note down in the list.

In the following year, 1794, Mr. Bowles had four more small pictures, representing classical subjects. Another Englishman alluded to was Mr. Henry Benton, whose wife sat for her portrait. Benton, like one or two mentioned

in the previous year, is recorded in the register as an "English nobleman," but was probably just simply a man of position and means. Mrs. Benton was depicted as a Muse, holding in her hand papers on which some musical notes are recorded.

In this year Angelica produced a portrait of Lady Gertrude Villiers, the daughter of Lord Grandison, a half-length life-size figure, seated. This belongs to the Villiers-Stuart family, and hangs at the family seat in Waterford. These were not, however, the only English persons who visited her. Lord Berwick ordered a further picture, and of this, representing Ariadne and Theseus, she gives a much fuller description towards the end of her register, feeling that the first allusion was not sufficiently full of detail. We have already mentioned it a page or two back. Then Lord Plymouth required a picture depicting his two children as Love and Psyche. This now belongs to Lord Amherst, and here, again, Angelica gives an ampler description of the picture on the supplementary pages of her register.

Sir Robert Harvey had three pictures, one a copy of her portrait of Sir Joshua Reynolds, another a small canvas representing a child holding a dove in his hand, and there was a third.

Lord Bruce, afterwards Marquis of Ailesbury, whose *fiancée*, Miss Hill, had already sat to Angelica now posed for his portrait, and this, in which he is represented standing by a table, on which is a map of Sicily, now belongs to the present Marquis. The picture of Lord Berwick in "Spanish costume," Angelica says in her MS., was 11 spans by 6 ft. 6 in. and cost 220 zecchini, whereas this one of Lord Bruce in the same kind of costume was only 5 spans 11, by 4 spans 7, and only cost 120 zecchini.

Yet other pictures belonging to the same year are those of the Arcadian poetess and improviser, Signora Bandettini of Lucca, whom Angelica says was termed "Amaryllis" in the Arcadian Society, to which we have already alluded, and who was depicted as a Muse reciting; one of the Countess Kinsky, executed for her father, Prince Kinsky of Vienna, in which she is depicted making a garland; and a head of Count Serpenti of Milan.

Another English commission was from a Mr. Thomas Brooke, who may probably have been a member of the family of Brooke of Norton Priory, and perhaps the Thomas Brooke who was born in 1760, and who married a daughter of Sir Thomas Cunliffe. His portrait was painted in Spanish costume, in black, and Angelica also painted a portrait of his wife half height, attired as a Muse, seated and leaning against a lyre.

The most important order she received in that year, however, was for the picture of Prince Augustus Frederick, who sat to her wearing Highland military uniform. To this she refers, on some of the loose sheets attached to her register, mentioning that, at her request, he sent to Scotland expressly for the costume. She says that there was a white greyhound depicted in the foreground of the picture, and in the background was a mountainous landscape, and then mentions that the attitude of the Prince was full of dignity, and that



CAROLINE, COUNTESS OF CARLISLE.

From the original painting belonging to the Duke of Sutherland.

she regarded the dress as very picturesque. It was during this visit to Rome that the Prince, who was afterwards Duke of Sussex, married (April 4, 1793) Lady Augusta de Ameland, daughter of John (Murray) 4th Earl of Dunmore, by whom he had two children, Colonel Sir Augustus d'Este and Lady Truro. The marriage was followed by a second ceremony at St. George's, Hanover Square (December 4, 1793), but it was deemed a violation of the Royal Marriage Act, and declared null and void by the Prerogative Court and dissolved in August, 1794. Perhaps the portrait painted by Angelica was intended as a present for the bride?

For a merchant in Monaco, Signor Dall'Armi, she painted a portrait of his wife; for Count Brown of Livonia, a historical picture, representing Pyrrhus as a child. For Princess Esterhazy, who had been born Princess Galitzine, she painted her portrait, and mentions that the lady was dressed "gracefully" in white. Apparently this was so satisfactory that the Dowager Princess Esterhazy then sat to Angelica, and she also was represented in white. Then came two ecclesiastical commissions, one from an abbot in Bologna, Abbot Grandi, a picture of St. Joseph and the Infant Child, and another from the Abbot of St. Biagius, who was also a prince, representing Our Lord with the Samaritan woman at the well; and in this same year she painted a portrait of Magdalen Volpato, the wife of Volpato the engraver, which she presented to her as a mark of affection. It was engraved by Raphael Morghen, and in the same year she painted another representing three young women, singing from an open music book, but omits to mention who they were, or for whom the picture was intended. She also painted Lady Knight's head life-size, and gave it to her. The only other picture of importance in the year's record was painted for a person whom she calls Mrs. Smith, the wife of Mr. Ceas. We have not been able to identify this lady. The picture must have been a rather interesting one, as the sitter was depicted in white veiling, with arms and shoulder bare, loosening one of her veils before a looking-glass, which stood on a richly adorned dressing-table, covered with various ornaments.

This year, 1795, was the last of those which Angelica deals with in detail. The remaining portion of the document consists of odd leaves; it is not easy to find out whether the references are duplicates of others which precede them, or whether they actually refer to other pictures. The leaves are also full of notes respecting the exchange of the day, the payments for certain pictures, and the manner in which Angelica, through her agents or her bankers, received the various sums due to her.

It was in this same year that Angelica suffered a great loss by the death of her kind and faithful husband, Antonio Zucchi, to whom we refer in a separate chapter. She began to have troubles at the same time with regard to the attack upon Italy by the French, and to the fact that, in consequence, the number of visitors to Rome was rapidly diminishing, so that it was difficult to get orders, and even more so to obtain payment for them. In October of that year she wrote in grave anxiety to her trustee and solicitor in England,

Mr. Kuliff, asking about pictures she had dispatched to him nearly a year ago, in the following terms :—

“ROME, October, 1795.

“DEAR SIR,—I hope my letter, dated *November 18th*, has reached your hand before now. I acknowledged in the same the receipt of my dividend, paid to me by your orders by our friend Mr. Cavaggi.

“I had also the pleasure to learn the other day from Mr. Jenkins that the ships, upon which my pictures were loaded, escaped being taken by the French. I hope to have this news soon confirmed. With this opportunity I thank you kindly for your attention and goodness towards me.

“With my most affectionate compliments to Mrs. Kuliff, I remain, with the most sincerest esteem,

“Sir,

“Your most obliged humble servant,

“ANGELICA K.-Z.

“P.S.—It is a very long time, I have not heard from my worthy friend Mr. Braithwaite. I hope he is well. Should you happen to see him, pray give him my kindest compliments.”

This letter was accompanied by one from Zucchi, perhaps the last of any importance he was able to write, and in it he inquired concerning the sale of his house in John Street, Adelphi, and as to different loans he had made, one of £600 to Sir Rowland Wynn,¹ and another of £80 to £100 to an Italian artist, Locatelli, respecting both of which he was becoming anxious. Count Leopold Stolberg, the poet and artist who had addressed an ode to Angelica, commencing thus—

“Immortality embraced thee,
Wisdom was thy teacher,
Aurora baptized thee,”

also speaks in his communication to her of the grave danger and immense risk in transporting her finished pictures to their different destinations, warning her that very likely many of them would never reach the place to which they were addressed, and that there was a fear that the owners would be unable to send the money for them to her. In another letter she received about this same time from Mr. Kuliff, he also expressed anxiety lest the interest on money she had invested in English funds might not be regularly paid, and even if so paid, how it was to be sent out to her in Italy. The year, therefore, that had commenced so cheerfully, and with such important orders, did not close in satisfactory fashion.

¹ See details concerning this in a later chapter.



LADY LOUISA MACDONALD.

From the original painting belonging to the Duke of Sutherland.

CHAPTER IX

LAST DAYS

WHEN we come to consider the work that Angelica did in 1796 we have not the same careful register of pictures to help us, but there are some odd leaves fastened to the document, which refer to the pictures she was painting, and to personal matters concerning money, interest and exchange, the notes of which are interspersed with the records of the pictures.

It was in 1796 that Angelica came into contact with Mr. Forbes, an English gentleman then visiting Rome, for whom she painted a large picture called "Religion," the meaning of which Rossi, her biographer, seems to have quite misunderstood. In alluding to it he says, quite truly, that Angelica was "in all manner of her life a perfect Christian, and that the attacks made upon religion and the desecration of holy objects were her bitterest trials," but then says that she painted the picture called "Religion" as a protest against infidelity, and in a hope that the representation of "Faith, Hope, and Charity" might rekindle faith amongst believers. In this, he goes too far. Angelica had no such high motives in this picture. Her ideas were simpler, and Mr. Forbes, who purchased the picture, wrote thus concerning it:—

"During my stay in Rome in the year 1796, I enjoyed the greatest pleasure in cultivating the friendship of Angelica Kauffmann; I had at all times free access to her studio, where I passed many delightful hours.

"I was with her when she put the finishing touches to her picture 'Suffer little children to come to Me.' I gladly embraced this opportunity of introducing the sublime description of 'Religion' and her lovely train, which I had copied from a sermon by Doctor Horne, of Norwich, before I left England, in the hope that I should engage Angelica to paint me a picture upon that exalted theme. She entered deeply into the spirit, and said she had every hope of giving me satisfaction."

Her own rough record of her work in 1796 begins in January. She states that she was then painting the portrait of Her Highness the Princess of Dessau-Ferra, and adds that in February she received payment for a half-length picture of "Venus at her Toilet" painted for Princess Esterhazy, and that in March she began a bust portrait of Count Gravonski, a Polish noble, while we learn, a little later down in the same page, that this particular portrait was paid for on the 1st of April, by the sum of twenty zecchini in gold.

In March of the same year, she mentions receiving the payment for the picture of St. Joseph and the Infant, painted for Abbot Grandi (or Brandi); and in April records beginning to paint a picture for the Bishop of Münster, to represent Christ blessing little children, and probably the one to which Mr. Forbes alludes. It would appear that this gave great satisfaction, because in November of the same year she announces that she is starting work upon a picture of the Virgin for the same client.

In April, she was at work on a portrait of the Duchessa di Poli, and alludes to a picture of three girls singing, which she had painted for Lord Holland, and to a picture of "Cupid and Psyche," which she had painted for the Princess of Dessau. Then we have a reference to a payment from Mr. Rushout (afterwards second Lord Northwick), for the picture of "Ulysses and Circe," and to the payment of the Duchessa di Poli for her picture, while, at the same time, she commenced a portrait of Madame Riz. This lady was better known under a different name. She was Wilhelmina Enke, afterwards created Countess of Lichtenau, and the mistress of Frederick William II, King of Prussia. She was the daughter of a musician of the Royal Chapel, and there is an allusion to her in Moritt's letters, together with some curious details of her friendships. She also wrote her own *Memoirs*, issued in German in 1808, and in French in 1809, and she exercised a considerable influence on the politics and life of her day. Her marriage with M. Rietz (or Riz) was one merely of arrangement and for appearance' sake.

The only other allusions to pictures in 1796 are notes that in September Angelica finished the picture of the Virgin as a young girl, and that in November she began the picture for the Bishop of Münster. We have, however, two interesting references to her, one in a letter of April 20th, written by Lady Knight, and another in Malvini's *Life of Canova*. The letter of April 20th was addressed to Peter, the second son of Jerome, Count de Salis, who, after the death of his elder brother Charles, member for Reading, succeeded to the property of his mother, who was Mary, daughter of Charles, Viscount Fane; and settled down upon his estate in Ireland, but eventually came to England, where he died in 1807. He was well acquainted with Angelica, and appears to have known her in Switzerland before she came to England, and she gave him her portrait, which she painted, specially for him, in the Grisons peasant costume, which she was wearing when first he made her acquaintance.¹ Lady Knight also refers to the Count and Countess de Salis, parents of Count Jerome and to their house at Hillingdon, where occasionally they resided. They had made the acquaintance of the person to whom Count Jerome addressed his letter. In it, Lady Knight writes thus:—

"I rejoice at your having got such agreeable neighbours [that is, the Count and Countess de Salis]. Madame Angelica has a profound respect for them. The painter you mention we hear of as having painted a small head of Angelica,

¹ A similar portrait, probably a replica, she sent to Schwarzenburg.

the copy of which is placed upon Cornelia's girdle in a picture Madame Angelica painted of my Cornelia half-length. It is, I think, the best portrait she ever painted, though the head she has done of me has been very much approved of. They were both presents to us."

This letter refers, it may also be noticed, to the picture of Miss Knight, to which we have alluded under the year 1792. The painting of Angelica in peasant costume is, according to the present Count de Salis, a particularly charming painting, but, from the fact that it hangs in his country residence in Switzerland, it has not been possible to obtain an illustration of it. Besides, his own poor health has prevented him from supplying us, as he had hoped to do, with copies of other letters, referring to Angelica, written to different members of his family. He tells us that the connection between Angelica and the de Salis family was a close and intimate one, that they had a great admiration for her talent, and that, in the family correspondence, which fills many volumes, there are many allusions to her, and always in agreeable terms.

The reference to her with regard to Canova,¹ which appears to belong to about this date, reads thus :—

"Canova's friends were in the habit of reading books on art and history to him while he worked, so that he might increase his learning. One day they read that a portrait of Giorgione painted by the artist was in Widmann's collection. Recollecting a joke perpetrated at Venice some few years earlier, Canova decided to play the same prank on the art critics in Rome. He purchased a 16th-century canvas of a Holy Family which he scratched off, and painted instead a head of Giorgione, imitating his manner and touch. Prince Rezzonico and Prince d'Este were in the secret, and the former announced, at one of the frequent dinners given to artists and men of letters, that his nephews, the Widmanns, had had the portrait of Giorgione restored and were sending it to Rome to have it criticised. A week later, the Prince said the picture was on its way, and after another week that it had arrived in Rome. Finally, at a largely attended dinner—amongst the guests being Angelica Kauffmann, Gavin Hamilton, Volpato, Gian Gherardo dei Rossi, the painter Cavallucci and a certain Burri, a celebrated picture restorer—d'Este came in, breathless and dusty, bearing the precious case, well corded and sealed, under his arm. When the canvas was unpacked, a general chorus went up of 'Giorgione! Giorgione! Very much a Giorgione!' The grave critics were in ecstasies of admiration of the style, the technique; and effects of light and shade. Burri alone found fault with the restoration of the right eye; but A. Kauffmann opposed him violently and the argument grew hot. Canova entered in the midst of it and was immediately assailed with

¹ See Malvini's *Life of Canova*.

questions as to his opinion of the picture. The Master examined it minutely without uttering, then remarked :—

“ ‘ It seems to me a good picture, but I understand nothing of painting; had it been a statue I would have ventured an opinion.’ The discussion became more animated than ever. Gian Gherardo dei Rossi begged the Prince to allow him to have the picture copied by some Portuguese of whose school he was the esteemed Director—a permission gladly accorded. The copy was sent to Lisbon and the original remained in Prince Rezzonico’s possession, who left it by will to dei Rossi in memory of the well-conceived joke.”

It will be noticed that Volpato is here alluded to, and it may be of interest to add that Domenica Volpato was at one time engaged to Canova, and that Raphael Morghen, to whom we have lately made allusion, engraved the picture that Angelica painted of Domenica’s father, Giovanni Volpato the engraver. The picture was painted about 1795.

1797 supplies another interesting reference to Angelica in a letter, hitherto unpublished, written by the Bishop of Derry, fourth Earl of Bristol, from Trieste. There seems to be a certain element of doubt as to whether this letter ever reached Angelica. It is now in the possession of the Rev. Sydenham H. A. Hervey, who purchased it, some years ago, from a descendant of the Mrs. Burroughs who is alluded to therein, and to whom the Earl-Bishop gave this letter of introduction. She and her husband, Archdeacon Burroughs, were then travelling in Italy, and as the letter came from the family it is possible that it was never delivered, or, if presented, Angelica may have returned it to Mrs. Burroughs, that she might retain it. Probably, however, the letter never reached Angelica. It reads thus :—

“ Trieste, 5th of December, ’97.

“ MY EVER DEAREST ANGELICA,

“ You, who love the Bishop of Derry so well, will not refuse your friendship or hospitality to the wife of the Archdeacon, especially as she carries with her such a strong personal title to recommendation. Mrs. Burroughs is impatient to make your acquaintance, both as an artist and a friend of mine. You will find her sufficiently versed in that art over wch you gave so fortunate a preference to Painting—wch has so well testify’d her gratitude for the Preference.—Adieu, dear Angelica,

“ & remember Mrs. B. as the friend of your Devoted friend,

“ BRISTOL.”

The letter is addressed to “ Mrs. Angelica Kauffmann, Trinità de Monte, Rome.”¹

¹ We were indebted for permission to make use of this letter to the late Mr. W. S. Child-Pemberton, who had for some time in preparation a memoir of the Earl-Bishop.

The allusions to pictures in the pages referring to 1797 are few. In January, Angelica began a picture of "David and Nathan," for which 300 crowns were paid by Cardinal Zelada; and at the same time she speaks of completing the sketch for the picture of "Religion" for Mr. Forbes. Then she alludes to a portrait of Miss Lambton as a small child, and to a full-length portrait of Mr. Lambton. These belong to Lord Durham, and hang at Lambton Castle. She painted two pictures this year as gifts, one a representation of "Our Lady of Good Counsel" for a person whom she refers to as Stabio, and the other a portrait for a barrister, Costanzi.

For Lord Holland she completed the picture of three young girls, and a pendant to it, representing "Peace playing with Pluto." Then she refers to the portrait of the Countess de Lichtenau, and adds that the same lady of whom she there speaks as the Countess Ritz, required a picture of "Christ and the Samaritan Woman," one of several replicas of the subject; and a little later down on the same page we find that these were all duly paid for.

On the 9th of September she began to paint her big picture of "Religion," and in November a portrait of Abbot Hervas, but the only other allusion is to the fact that the paintings commissioned by the Bishop of Münster were paid for.

The next year, 1798, is the last about which we have any allusions in her own handwriting to her paintings. In February she began to paint the portrait of the person whom she calls the Citizen-General L'Éspinasse, and the fact that she so designates her sitter reminds us that at that moment Rome was in the hands of the French, and that everything was in great confusion. Miss Knight refers to this portrait in the following letter, but it must be pointed out that she is somewhat unjust to the General, whose portrait Angelica painted gratuitously. It was done by her own desire, as an acknowledgment of the kind and courteous treatment she had experienced at his hands, her house being specially exempted from having soldiers billeted in it.

Miss Knight writes thus:—

"The foreigners who were obliged to remain at Rome were naturally anxious to obtain correct accounts of what was passing elsewhere. Of this number was the excellent Angelica Kauffmann, who was civilly treated, however, by the French, as they rather paid court to artists, though one of their generals and his aide-de-camp made her paint their portraits gratuitously, and all the pictures they found in her house belonging to Austrians, Russians, or English, were carried off by them. These were tolerably numerous, as there had been for some time past no means of forwarding them to their respective destinations.

"I used to send her the news in terms of art, calling the French 'landscape painters' and the English 'historical painters'; Nelson was Don Raffaell: but I recollect being puzzled how to inform her that our fleet was gone to Malta, until I thought of referring her for the subject of 'the picture' to a

chapter of the Acts of the Apostles, well knowing that the book in which that island was mentioned was not likely to be opened by the inspectors of the post."

This surely was true! Miss Knight then goes on to say that to another lady she was in the habit of writing in similar fashion, but adopting another class of cipher, alluding to objects in use in millinery, ribands and trimmings, and under cover of a letter dealing with feminine attire and written in chatty fashion conveying valuable and important information.

It was at that time exceedingly difficult to obtain money, save paper money, which for a long time had no value at all. Another "Citizen" Angelica mentions was "Citizen Barass," who, she says, was a French Count, and for whom she painted a picture of Achilles.

Another gift she records was that of the portrait of the Abbot Hervas, which she commenced in the previous November, and which she particularly mentions she gave to him. In August, the word "Citizen" appears again. "I have finished the portrait of 'Citizen (Countess) Thierry,' paid for, one hundred zecchini"; and this, with the exception of an allusion to a head commissioned by Herr Girming, of Frankfort, completes the references to her own pictures, in this newly discovered MS. The only other references are concerned with payments to and from her bankers.

Attached to these particular sheets are some rougher ones, partly in her own writing, and partly that of someone else. They show many corrections and deletions, and appear only to be fuller and more detailed descriptions of pictures painted in previous years. The notes in Angelica's hand appear to be rough descriptions, intended to be added to her own previous register. Other parts are quite certainly not in her own handwriting, and are merely repetitions of information already given. They are, however, all printed, in order that the MS. may be presented in full.

In 1797 Angelica sent in one picture to the Academy, the last she ever exhibited. She only speaks of it as "The Portrait of a Lady of Quality," and we are unable to identify the sitter.¹

As to her later years, we have very little information. In one letter, written on the 12th of October, 1799, she speaks of the prospect as gloomy beyond expression, and says that the losses she had sustained were "stupendous," so that, at a time of life when she had flattered herself she might enjoy a little comfort and ease, she has to work harder than ever. She does, she adds, look forward to a certain amount of quiet, though the "whole State has been plundered of all that is valuable in every branch," and then at the end of the letter she settles down to make the best of it, saying that "a resigned mind is able to endure the distress of this world."

We have already made mention of the sketch of the picture of "Religion," for Mr. Forbes. It was the largest she had ever attempted, a canvas seven feet high by nine feet wide, and a composition of eleven life-size figures. It

¹ Miss Gerard says it represented Lady Harcourt, but on what authority is not stated.



ROBERT DALRYMPLE, 3RD. GUARDS. *Amor, photo*
From the original portrait at Oxenfoord Castle.



PORTRAIT OF THE ARCHITECT NOVOSIELSKI.
From the original bequeathed to the Edinburgh Gallery by Mrs. Stewart.

was not satisfactory, although at the time it received many compliments, was engraved by W. H. Worthington, and eventually presented to the English nation. Mrs. Jameson, who was a severe critic of Angelica's work, speaks of it as "intolerably tame." This was rather harsh criticism, but the work was not attractive, and lacking in the vivacity and general skill in composition marking Angelica's early efforts. The colouring was, however, good, and the actual brush-work careful and satisfactory. The allegory was very much overwrought, and the picture reflected the trouble that had come upon Angelica, and the loss of energy that had naturally ensued. It is evident that her friends did rally round about her, gave her as many commissions as they possibly could, and treated her with every possible consideration, but the result was not wholly satisfactory. We learn, moreover, from the *Diary* of Captain Robert Dalrymple,¹ who sat to her at the time, and testifies to her charm and fascination, that she was in poor health. His notes, never before published, read as follows :—

" *March 5th*, 1802. I had a letter from Lord Northwick dated from London 6th Jany saying that by my brother's desire, he enclosed me a letter of recommendation for Angelica Kauffman.

" *March 6th*. I called on Angelica Kauffman with the letter that Lord Northwick had sent me. This lady is a Paintress and I fancy one of the first genius's in Europe in her profession. She seems to be about 65 years of age, is remarkably mild and gentle in her manners, and speaks English perfectly, having been 15 years in our Country, where she met with the most flattering encouragement.

" *March 22nd*. I passed an hour and a half with Angelica Kauffman, there were a number of others with her.

" *March 27th*. I went and passed a couple of very agreeable hours with Angelica Kauffman.

" *March 30th*. On my return from the Monte Cavallo, I sat an hour to Angelica Kauffman for my portrait. She thinks my likeness will be a very strong one. She is a most aimiable woman, and the more one sees of her the more one esteems her. We always converse in Italian, which I now understand tolerably well. When sitting for my portrait she wishes me to talk during the whole time, and upon such subjects as interest me most. By this means the countenance becomes more animated and of course can be drawn to much greater advantage. Angelica Kauffman has done a beautiful likeness of the Princess Labanoff. The sight of this was what in fact induced me to sit for my portrait."

" *April 1st*. I have met him (Campo Vecchio) several times at Angelica Kauffman's.

¹ He was the sixth son of Sir John Hamilton-Dalrymple-Macgill, 4th Bart., was in the 3rd Guards, and killed at Talavera. His two elder brothers became successively 8th and 9th Earls of Stair.

" *April 5th.* Sat for an hour to Angelica Kauffman for my portrait.

" *April 19th.* Sat for an hour to Angelica Kauffman for my portrait.

" *April 26th.* Spent the evening with Angelica Kauffman. I like this lady more and more every time I see her. I sat to her for my portrait this morning for the last time. It is so very strong a likeness that everybody speaks of it. A German addressed me last night at the Ball saying that tho' he had never seen me before, he was sure he must have seen my portrait at Angelica Kauffman's.

" *April 30th.* Sat a good while with Angelica Kauffman.

" *May 6th.* Called on Angelica Kauffman in evening. Poor woman, she was yesterday seized with a fever, and she is worse to-day.

" *May 18th.* Called on Angelica Kauffman who is greatly better; but did not see her.

" *May 27th.* Called and saw Angelica Kauffman's pictures.

" *May 29th.* Called upon Angelica Kauffman; she has had a second fever and is very thin. She seems much flattered by my attention in calling upon her, and making such frequent enquiries.

" *June 3rd.* Paid a long visit to Angelica Kauffman. She is greatly better, and able to walk about the room.

" *June 5th.* In the evening I called and took leave of Angelica Kauffman. She is a most amiable and agreeable woman, and I have been infinitely happy in her acquaintance. We were mutually sorry to part, and the sentiments we entertain towards each other being founded on the sincerest friendship and esteem. She is to finish my portrait as soon as she is able and to forward it to England thro Mr. Hoare. I paid her 40 sequins for it (20£) and ten crowns (£2 5s. 5d.) for the frame."

The important picture, of which we have here such full details, now belongs to the Earl of Stair, and hangs at Oxenfoord Castle. By his permission, it appears amongst our illustrations, but for the extracts from the diary, and the letter from Captain Dalrymple, quoted later on, we are indebted to Lord Stair's uncle, Mr. Hew Dalrymple.

Another person who alludes at this time to Angelica was Miss Wilmot, who travelled in Italy with Stephen, second Earl of Mount Cashel, and in her journal, April 17th, 1803, she thus refers to the painter, and incidentally also to Angelica's friend, the Earl-Bishop of Derry, whom Miss Wilmot evidently regarded as a wicked old reprobate.¹

" So much of sculpture have I passed through, and so much of admiration have I experienced, that, if wonder had any petrifying powers, I might long since have turn'd into stone. Indeed I suspect this metamorphosis did take place, and but for a visit I paid to Angelique Kauffman, I might have remain'd so till doomsday, but her promethean influence which animates

¹ He was !

everything she touches, tingled me into existence once again, nor can I think of her without a flash of admiration such as her nature is calculated to inspire, independent of the talent which has rendered her name so celebrated. She allows us to sit with her often in the mornings, as her delicate state of health makes confinement necessary; her appearance has so much more of mind than body, that one forgets she is more than halfway past to another world, which seems anticipated in her countenance tho' view'd through so much fancy that genius counteracts her piety and in advance she sees a mythologic Heaven reflected in her imagination. Her delightful mildness of manners and sweetness of voice soothes one like the effect of plaintive musick, and the pale transparency of her complexion one attributes less to her declining health, than to the idea that no other light has ever shone on her, but the silver beams of the moon. She speaks when you like of her profession, but it is so secondary an object in one's visit to her House, that we forgot to ask for her Pictures till the third time we were in her company. She still continues painting, tho' but slowly, and she seems highly consider'd amongst modern artists. One of her pictures of the latest invention, is the 'Parting of Coriolanus and his Family,' which is extremely beautiful in the design as well as in the execution. However, in general, Portraits are what occupy her pencil, and more her pencil than her genius. Lord Bristol, the Bishop of Derry, lives in her neighbourhood. As his house is an exhibition of the fine arts, we went to see it, and were amused as well with its contents as the singularity of the arrangement. He is the patron of all modern artists, whose wives he not only associates with as his only female company, but has their pictures drawn as Venuses all over the house. His three favourite mistresses are beautifully represented as Juno, Minerva and Venus in the Judgement of Paris. Tho' he is one of the greatest curiosities in conversation, so great a reprobate is he in the most unlicensed sense of the word, that the English do not esteem it a very creditable thing to be much in his society, excepting only where curiosity particularly prompts. I have often seen him riding and driving past our windows and his appearance is so very singular that I must describe it to you. His figure is little, and his face very sharp and wicked; on his head he wore a purple velvet night-cap, with a tassel of gold dangling over his shoulder and a sort of mitre to the front; silk stockings and slippers of the same colour and a short round petticoat, such as Bishops wear, fringed with gold about his knees. A loose dressing gown of silk was then thrown over his shoulders. In this Merry Andrew trim he rode on horseback to the never-ending amazement of all Beholders! The last time I saw him, he was sitting in his carriage between two Italian women dress'd in white Bed gown and Night Cap like a witch and giving himself the airs of an Adonis. The stories one hears of him are endless, both in the line of immorality and irreligion, and in general he contrives to affront everyone he invites to his table. To counterbalance all this, he admires the Arts, supports the Artists, and spends such a quantity of money in Italy that amongst other rarities which he has purchased, he has also

purchased Friends. However, his residence at Rome has thoroughly confirm'd the idea which most Foreigners have of the English character being the most bizarre in the world, bizarre but generous." ¹

We see, by these letters and by the Dalrymple diary, that various friends were certainly doing their best to help Angelica in this time of difficulty, and we ought also to mention that two Scotsmen, Lord Montgomery, afterwards Earl of Eglinton,² and Colonel Macdonald, who were bold enough to go to Rome in those days, were persuaded to help the artist by sitting for their portraits. These, which were carried out by Angelica in national Scottish costume, were about the last important portraits she was able to execute.

She had, however, brought to fruition a scheme which had been in her mind for a long time, the idea of painting, for the parish church of Schwarzenburg, a large canvas, representing the Blessed Virgin crowned by the three Persons of the Trinity, and this, under the gravest difficulty, she was able to complete and send to her native place. She then started two fanciful pictures, one representing Coriolanus with his family, which she was not able to complete at that time; and the other depicting a young girl who had sat down to rest upon a newly made monument, and, wearied with gathering flowers, had fallen asleep.

During the completion of this, Angelica was attacked by a more severe illness. It commenced with a chill, and rapidly developed into pneumonia, and for a long time she was in a critical condition. Eventually, however, she recovered to a certain extent, and then the physicians ordered her to leave Rome. Her cousin Antonio was with her, and she went to Florence and Bologna, and thence to Como, where she had not been since she was a child. Antonio there left her, going on to visit relations of his at Bregenz. After a while, Angelica journeyed to Venice, to see her late husband's relations, returned to Florence by way of Padua and Bologna, went on to Perugia, where she was treated with the greatest possible respect; and by October was back again in Rome, delighted to be amongst her friends. Here she found a letter from her native Canton, giving a full account of the way in which her picture had been welcomed. She was told that an erection had been put up outside the church to receive the crowds of persons who thronged from the neighbouring villages to view it, and that it had been accepted with great satisfaction and delight. Few things gave her greater joy than this letter.

On her return to Rome she was able to complete the Coriolanus picture; and the King of Sardinia, with his Queen, visited her studio and are stated to have sat to her for the preliminary sketches for their portraits. Again she met Canova, renewed her acquaintance with him and became friendly with him.

¹ See *An Irish Peer on the Continent*, 1920, pp. 177-179.

² Lord Montgomery's picture, now at Eglinton Castle, is dated 1800, but we do not find it in Angelica's MS.—evidence that this MS., although so important, does not, as she expressly states, record all the paintings Angelica wrought. Some perhaps she forgot to enter.

He had the greatest admiration for her talent; and, in fact, asked her to sketch some figures of Cupid, which he executed from her designs in low relief in marble, for a frieze. Soon, however, commissions were at an end, and all was disturbance and tumult in Rome. Napoleon's success was just then at its height, his armies were entering Italy, and everything in the way of art work was stopped. It was more than ever difficult for Angelica to obtain her remittances from England, and to add to her distress, her health again broke down. All the work that she did during the few opening years of the century was executed in spite of constant attacks of illness and under grave difficulties, but her courage was persistent, and she struggled on as best she could. We hear of her during April, 1805, from an interesting letter which has never before appeared in print, and which she addressed to Captain Robert Dalrymple, who was the writer of the *Notes from a Diary* just quoted:—

“ Rome, Apl. the 19, 1805.

“ MUCH HONOURED FRIEND,

“ Vain is the attempt to express the joy with which I recd your kind and obliging letter date Feb. 24. The agreeable surprise at the sight of it can only be compared to that when unexpected I had the happiness to see you at Como. Accept then my sincerest thanks for your kind remembrance of me, and be assured I never shall forget the happy hours spent in your society. The same impression I am certain remains in the heart of every one that has had the satisfaction to know you, and to converse with you. Your letter is dated from Chatham which place I have seen when I leaft England on my way to Margate where I embarked for Ostend. At Chatham I was recomended to a gentleman by whose means I saw a Man of War then in that port. A most beautifull sight indeed, and what greatly surprised me was to find at the same gentleman's house a small but chosen collection of pictures kept with the greatest elegance. I saw also the Cathedral at Rochester a most beautiful Gothic building. I dare say your journey to Scotland was pleasant and all your friends must have seen you with joy, especially your worthy father—but I can well suppose the pains of parting, but what else is our life, but a mixture of joy and sorrow, of the later perhaps a greater dose. I am much obliged to you, my worthy friend, for the kind interest you take respecting my health. Thank God I am perfectly well, and have been so all this winter past, have also been much occupied with historical subjects and portraits. We have had some travellers here this winter of Northern Nations but few English except the Duchess of Cumberland, the Mountcashel¹ and Cloncurry Family who I believe are preparing for their departure. We expect the return of the Holy Father about the middle of next month. Poor Cardinal Borgia who was to have accompanyd the Pope to Paris was taken ill at Lyons, and died much

¹ See Miss Wilmot's journal, just mentioned.

lamented by all those who had the honour to be acquainted with him; and to the literary world in general he was a very respectable man.

“Great alterations are supposed to happen in Italy tho’ all is mysterious at present and will be so till after the coronation of the King of Italy, great festivities will be at Milan. I wish I could entertain you with something relative of the fine arts. The excavations at Ostia are continued, tho’ nothing very sublime has yet been found. Several fragments of statues, some columns, some remains of a Temple, not yet decided to what Deity it was dedicated. There was something mentioned to increase or add a wing to the Museo Clementino and to call the addition the Museum Ostiense. The triumphal arch of Setimus Severo has been intierly discovered down to the antient pavement. The same is now doing with the Arch of Constantine. The government has made acquisition of all ancient statues and fragments, who were in the possession of several sculptors and they are all to be situated as they are in the Museum where the Inscriptions were placed, and these are to be situated in another part of the Museum, but all that does not replace the losses sustained.

“The Queen of Naples has made an excavation at Pompeii. She discovered the habitation of some private person ornamented with paintings of which I saw some drawings. One represented Diana bathing seen by Acteon the moment he is turned into a stag, with two dogs who begin to attack him. The other picture is Mars and Venus with two cupids playing with the helmet and shield. There was a portico with a cortile with a fountain where she found a small statue of a Hercules with a stag in bronze. The paintings, they say, are very fine, the figures near as large as life. How many beautiful things would they find on that spot if excavations were encouraged. My good friend Canova is constantly producing fine works. Of the Bust he then made of Bonaparte he has made a beautiful statue, colossal with the spear in one hand and the globe with the figure of victory in the other. No encumbrance of drapery nothing but the clamys as the antients used to represent their hero’s. The mother of the French Emperor is also in sculpture, seated like the Agripina who was at the Capitol. There is also the statue of the sister of the Emperor, who is married to the Prince Borghese. Now Canova is preparing to go to Vienna to erect the fine monument he had finished in memory of the Princess Cristina. This was in work when you was at Rome. The colossal statue of the King of Naples is near finished and a beautiful group will soon appear of Theseus killing the Centaur. These were the chief works of that incomparable man. There is another genius in sculpture, a Dane, his name is Zoowals,¹ he has made a fine statue of Jason which does him great honour. Amongst the painters there is Camuccini,² who has done a fine picture, the death of

¹ Is this A. K.’s attempt at spelling “Thorwaldsen”? We think it is, as his “Jason” was finished about then, and admired by Canova.

² Vincenzo Camuccini, painter of Biblical and classical subjects, born and died at Rome.

Virginia finely expressed, there are some other artists of great merit, but in present times little encouragement. The death of Lord Hervey the Bishop of Derry has been a great loss to many artists, especially in present times. Now all that collection of ancient and modern paintings are to be sold, with a great number of fine columns, statues and other things of that kind, he had destined for a great building in Ireland. I have now only room left on this paper to beg you to continue to keep me in your remembrance. I will not despair to see you once more on the Banks of the Tiber which your presence rendered very interesting and memorable to me.—I remain with unalterable esteem most sincerely your friend and most obliged servant,

“ANGELICA KAUFFMAN.¹”

“P.S.—My cousin is truly sensible of your kind remembrance of him; and all my friends who had the honour of seeing you, often inquire after you, they rejoice to know that I had heard from you and desired me to give their respects to you. Cavalier Venuti in particular, and all none excepted. *May every happiness attend you.*”

In the year following this letter, Angelica was able to get from Rome to Albano, and Rossi gives, a letter which she addressed, in September, 1806, to Mr. Bowles of Wanstead. It tells us something of her state of mind, and also makes allusion to Joseph Bonomi, to whom we refer a little later on. Thus she writes :—

“Albano, 20th Sept., 1806.

“MUCH RESPECTED FRIEND,

“Before this reaches you Mr. Bonomi, to whom I wrote this month, I hope, according to my request, has informed you that I have in due time received your obliging favour.

“I find myself in this delightful place since August 20th last. This change of air was necessary for the better restoration of my health, which has suffered so much by the long, lasting rheumatic pains suffered in my breast, but now, thank God, the air has been so beneficial to me that all my complaints are vanished and my spirits recovered.

“I hope this will find you and all those dear to you in good health. Remember me to them most affectionately. All hopes of peace are, I fear, vanished. I am sorry for it, for many reasons. The picture was and is ready for exportation. I shall remain in this place all this month, if the weather continues good, and perhaps part of the next. The situation is beautiful, but we are now and then visited with some shocks of an earthquake, which have done considerable damage in most of the neighbouring places. Here they were not very sensible, thank God! I should have been much alarmed.

¹ There are many odd and quaint misspellings in this letter. To make it more easily readable and to do away with a constant use of the word *sic* we have corrected almost all of them.

“ Pardon me for being thus tedious to you before I conclude, repeating my sincerest, kindest, warmest thanks to you for all your kindness, for all the attention you have for me, which I do not know how to deserve, nor have I words to express the sincere attachment with which I am, and shall be as long as I exist,

“ Your truly obliged and humble servant

“ and affectionate friend,

“ ANGELICA KAUFFMAN.”

Shortly after, she fell ill again, but, despite this constant weakness, retained a great deal of her charm and fascination, and when she went for her accustomed drive through the streets of Rome, she was greeted with enthusiasm by the people, while every stranger who visited the city was desirous of being presented to her. The last pictures she was able to execute were a portrait of the little daughter of the Duke and Duchess of Miranda, and a Magdalene, which she painted for Count Pezzoli of Bergamo, afterwards engraved by Folo. This was a delightful little picture, and marked by lightness of touch and brilliancy of colouring. Then she was able to get away to Tivoli for a little while, and, while there, wrote to her old friend in England, Mr. Forbes, a letter Miss Gerard gives, and which is worth repeating :—

“ My kindest and warmest thanks have this time been longer delayed on account of a little excursion made into the country. I passed near three weeks at Tivoli, about twenty miles from Rome, a charming place, so much sung and praised by Horace, where he had his villa, of which, however, little or nothing remains. More is yet to be seen of the villa of Mæcenas and the villa Adriana and some others, but destructive Time has reduced all to the pleasures of imagination—perhaps a melancholy pleasure, to see only poor remains of the greatest magnificence. Oh ! that you, my friend, could see this place, or that I could once more have the happiness to see you in dear England, to which my heart is so much attached, and where I should once more see you, my worthy friend, with the greatest joy. Too happy should I think myself to be the bearer of the picture I had the pleasure of executing for you. In peacable times it would not, perhaps, have been amongst the impossible things; could I, however, find in the meantime a safe opportunity of getting it conveyed to you, I shall certainly not lose it, as I long you should have at least this token of my gratitude for the many and numberless obligations for all the favours you continue to bestow on me. It makes me very happy that you and all your family are well. Be so kind as to remember me to them in the most respectful manner.

“ I beg for the continuance of your friendship, and have the honour to be with the greatest esteem and gratitude,

“ Your most obliged humble servant and friend,

“ ANGELICA KAUFFMANN.”

This is really the last episode of her life we are able to narrate. After writing the letter she had to take to her bed, and while there, employed her time in going through her papers, and destroying a large quantity of them. She arranged her affairs and welcomed such friends as were able to come and see her, and whom she felt in a position to receive. She received the last Sacraments of the Church and the ministrations for the dying from the priest she had known for years during her residence in Rome, and her cousin Johann watched over her with great care and tenderness. He was the only person in the room on the 5th of November, 1807, when she quietly passed away, without sigh or pain, at the age of sixty-six. We are able to give a letter written by Bonomi concerning her death, dated two days after the sad event took place. He writes thus :—

“ DEAR SIR,

“ This morning I received a letter from my correspondent in Rome, Dr. M. A. Borsi, concerning the death of Mrs. Angelica Kauffmann, which I shall transcribe word for word.

“ ‘ Rome, 7th Nov., 1807.

“ ‘ DEAR SIR,

“ ‘ What for some time I foresaw, after about twenty days’ confinement in bed, with the greatest tranquillity of spirit, always present to herself, having twice received the blessed sacrament, and two days before extreme unction, perfectly resigned, courageously met the death of the righteous, Thursday last 5th instant, at half past two in the afternoon, the great woman, the always illustrious holy, and most pious Angelica Kauffmann. I shudder in acquainting you with such unfortunate news, knowing the grief it will cause to you and to Mrs. Bonomi. I shall now relate the particulars of her illness and funeral. During her severe illness, all her numerous friends did what they could to restore her, and every one was grieved in apprehension of losing her; you may easily believe more than I can express, how much their grief increased at her death; I only, therefore, shall mention, that they vied with each other in endeavouring to perform their last duties in the most decorous obsequies, celebrated this morning in the church of S. Andrea delle Fratte, conducted by Canova and other *virtuosi* friends.

“ ‘ The church was decorated as is customary for nobles. At ten o’clock in the morning the corpse was accompanied to the church by two very numerous brotherhoods, fifty capuchins and fifty priests. The bier was carried by some of the brotherhood, but the four corners of the pall by four young ladies properly dressed for the occasion; the four tassels were held by the four first gentlemen of the academy; these were followed by the rest of the academicians and *virtuosi*, who carried in triumph two of her pictures; and every one with large wax tapers lighted.’

“ This is the melancholy account I thought it my duty to transmit to you, as one of her most intimate friends. I shall take the first opportunity of communicating to you any further intelligence I may receive on this subject.

“ I have the honour to be,

“ Dear Sir,

“ Your obedient humble servant,

“ JOSEPH BONOMI.

“ 76 Great Titchfield Street,

“ Monday afternoon, Dec. 21st, 1807.”

Farington in his *Diary* alludes briefly to this actual letter, writing thus :—

“ 1807. December 23.—(At the General Assembly of the Royal Academy West) read the letter which was a translation of a letter recd. by Bonomi from Rome informing Him of the death of Angelica Kauffman (R.A.) at Rome, on the 5th of Novr. last, & mentioning many particulars of Her piety & resignation. It was resolved that a copy of the letter should be entered upon the records of the Society.—Hoppner then observed that the death of Academicians had not hitherto been noticed with proper respect. He therefore moved & it was agreed to unanimously, that upon the death of an Academician, a General Assembly should be convened to receive a report of it.

“ Tresham then began to speak. Whether the vacancy made by the death of Angelica shd. be filled in *Febry. next*.—I replied that upon the death of Wm. Hamilton the Academy going only by the *printed book*, acted upon the original law & filled the vacancy made by His death; but the printed book is a *false representation*; the original Law made in 1769 was repealed on the 12th of Novr. 1770 and no further entry respecting it appears upon the records.—It stands then that 3 months notice shall be given to the Academicians of a vacancy of an Academician before it is filled up.—I then referred to the books, showed them the law & the repeal of it, & they became convinced that it ought not to be otherways than that 3 months notice should be given & consequently that Angelica Kauffman’s seat cannot be filled before Febry. 1809.—Soane agreed with me strongly. Tresham was the only one that hesitated, but He agreed to it, & it was resolved unanimously to act agreeably to the Law of 1770.”

There was great distress in Rome when the news came that Angelica had passed away. She was regarded as one of the notabilities of the city, and her talent was so highly esteemed that there was a desire that she should have a public and a “very honourable” funeral. The arrangements, the papers of the time tell us, were of the most splendid character, the mourners met together and walked in procession to the Church of San Andrea delle



ANGELICA AT HER EASEL.

*Stated to have been drawn in Rome towards the end of her life by Henry Edridge, A.R.A.
From the original drawing in the possession of Dr. G. C. Williamson and framed in
the mount and frame specially designed by Edridge for his work.*

Fratte, Via di Propaganda, where they were received by her cousin Johann, by Canova, and by her two special friends, the architect Uggieri and the sculptor Carlo Albacini. All the members of the Academy of St. Luke who happened to be in Rome at the time were in the procession, and carried the pall, while many representatives of Academies all over Italy, and from France and Portugal, with other Societies, took part in it, so that we are told it was one of the longest funeral processions Rome had ever seen. Two of Angelica's finest religious pictures were carried into the church, and placed one on either side of the altar, and in a prominent position a bust of herself in marble, finished by Canova only a month before her decease, was exhibited.

At her particular request, Angelica was buried by the side of her husband, in the third small chapel on the right of the church, but shortly after her decease the husband's body was taken to another grave near by, and her coffin was laid in the place that had previously been occupied by that of Antonio Zucchi. This was done at the request of her executors, for it was Angelica's last expressed desire to lie actually in the place where her husband had been buried. Later on, Johann and other members of the family erected a handsome monument over her grave, which bears the following inscriptions :—

XP

ANTONIUS . PETRUS . FRANC . F. ZUCCHIUS.
 VENETUS . IN . DEUM . AMORE . IN . PAUPERES. (a word evi-
 PICTURAE . LAUDE . CONCELEBRATUS. dently omitted
 H. S. E. here)
 VIX . A. 69. M. 7. D. 26. OB. VII. KAL. JAN.
 AB . ORBE . SERVATO . 1795.
 ANGELICA KAUFFMANN.
 LACHRYMIS . ET . TRISTITIAE . DAMNATA . MARITO.
 DULCISSIMO . ET . BENIGNISSIMO.
 CONTRA . VOTUM . POSUIT.
 A. H. S. E.
 ANGELICA . JOANNIS . JOSEPHI . F. KAUFFMANN.
 DOMO . SCHWARZENBERGIO.
 CUI . SUMMA . PICTURAE . LAUS.
 CENOTAPHIUM . IN . AEDE . PANTHEI . PRO-
 MERUIT . SED . IPSA . SE . IN . HOC . MONUMENT-
 TO . QUOD . ANTONIO . ZUCCHIO . POSUERAT.
 INFERRI . JUSSIT.
 UT . CUM . VIRO . CONCORDISSIMO.
 POST . FUNUS . ETIAM . HABITARET.
 ANNOS . NATA . 66 . DIES . 6
 OBIT . ROMAE . NON . NOV. 1807.
 AVE . MULIER . OPTIMA . ET . VALE . IN . PACE.

(Translation)

CHRIST

Antonio Pietro Son of Francesco Zucchi
 a Venetian. For the Love of God and of the Poor
 and for Fame in Painting
 Here Lies Entombed

He Lived 69 Years 7 months 26 Days, and died on the 26th of May,
 In the Year of the World's Redemption 1795.

Angelica Kauffmann
 To Tears and Sorrow condemned for a Husband
 Most Sweet and Most Benign
 Even against his own Wish has dedicated (this monument)

Also Here Lies Buried Angelica Daughter of Johann Josef Kauffmann
 Of a Schwarzenburg Family
 Of the Greatest Renown in Painting
 Who Merited a Cenotaph in the Church of the Pantheon
 But She Herself in this Tomb
 Which She had erected to Antonio Zucchi
 Gave Orders to be Interred
 So that with a Husband who was most Congenial to her
 She might after Sepulture also Dwell
 She was Aged 66 Years and 6 Days
 She died at Rome the 5th of November 1807
 Hail! Most Excellent Woman and in Peace Farewell!¹

Her bust, the work of Peter Kauffmann, was placed in the Pantheon, with all ceremonial and honour. In addition to the monument erected in Rome another similar bust to her honour was set up in the church in Schwarzenburg, and an anonymous writer in *The Athenæum* of 1880 speaks of his visit to the place, and describes the bust. He says:—

“ It is a medallion bust of Italian workmanship in marble. Below is an inscription of which I send you a copy. The words of the inscription are most curiously run together, but, I believe, are correctly copied.

“ Der V. Nov. MDCCVIII. in LXVI. Jahre ihres alters in Rom gestorbene Frau Angelica Kauffmann der erstender Maler Künstler, der Grossen Wohlthäterin der Armen und Kirche, der Zierde ihres Vaterlande des Zumstehen Andenken von ihren Freunden under Bendarckvollet gewidmet den XII. Juni. MDCCCIX.

¹ We are greatly indebted to Mr. H. W. Grose of Christ College, Cambridge, for assistance in respect to both the Latin inscription and its English rendering.

“ Sie war als Mensch als Christ als Künstler gross auf Erden
Willst Du, hier u dort dir ü Andern nützlich werden.
Wie sie Ehre Ruhn erzwingen haben
Schätze Tugend Benutz Talente des Schöpfers Gaben.”¹

Johann Kauffmann’s curious letter of the 13th of November to Madame Bonomi speaks thus concerning the erection of the bust :—

“ In these days is celebrated in the church of the Rotunda (Pantheon) the anniversary of our Cousin Angelica, and her bust will be placed as suggested by your late husband. A memorial marble will also be erected in St. Andrea delle Fratte with an inscription. A similar one, but of greater expense, is actually executing in her own country, with every function suitable to the occasion. Here, likewise, a magnificent requiem has been made with about two hundred Holy Masses in suffrage of her soul, besides many other things performed in her honour, so that since the death of Raphael Urbino till now a similar funeral has not been made at Rome.

“ On Thursday, 29th November, 1808, the marble bust in the Pantheon was uncovered. On this occasion a solemn funeral service was celebrated, at which the Academicians of St. Luke assisted.”

Angelica Kauffmann’s will was a document of enormous length, in German. It does not seem desirable to print anything like the whole of it, and Miss Drücker has been good enough to prepare for us an abstract in English, which includes a reference to all the legacies mentioned in the will, and the names of all the legatees. The document is of some considerable interest, and it proves that Angelica was in no need of receiving any bequests from her husband, as she was herself possessed, even after the difficulties occasioned by the invasion of Rome, of an ample sufficiency.

She was not unmindful of the services she received from her servants, one of whom had been in her service for fifteen years, and another for more than thirteen years, and these services she most carefully recognises in the document, and left to her servants substantial bequests. She speaks of her husband as her “ beloved husband,” and to his relations sent all the silver that bore his initials upon it, and various other possessions, including drawings, which had

¹ The following may be given as a translation of this inscription :—

“ To Mrs. Angelica Kauffmann, who died V. November 1807 in Rome, in the 66th year of her age, one of the first painter artists, the great benefactor of the poor and the church, the ornament of her Fatherland, this memorial is erected by her friends in grateful memory.
12 June, 1809.

“ She was great on earth as human being, Christian and artist.
Do you wish to be useful here and there to yourself and others?
As she won honour, fame and peace,
Prize virtue, use talents, gifts of the Creator.”

all been bequeathed to her by her husband, and which now, with the addition of many books, a table clock made in England by the royal clockmaker, a pair of globes, and a handsome bequest of gold ducats and jewellery, she returned to her husband's nephew, and to his family.

The remainder of her property goes, as would naturally be expected, to the Kauffmanns; Rosa Bonomi, who had spent so much of her life with Angelica, receiving her jewels and silver, and the larger proportion of her money. She appears to have remembered all her Kauffmann relatives, to have done her best to see that they were fairly treated in the division of her money.

She speaks in her will of unfinished pictures or pictures that had been completed, but not forwarded; and instructs her executors that they should be sent to the persons for whom they were intended, and she then describes in some detail her own collection of paintings and engravings, which was to be sold and the money to go to the Kauffmann relations, or, if they were well off, to the poor of the district where her father had been born.

Her principal executor was Volpato the engraver, and she names him and his companions because of their knowledge of English, Italian and German.

The will is furthermore of importance, because it reveals the existence of other branches of the Kauffmann family, whom she particularly names, and adds that, if they make a claim on her property, she gives each of them a hundred florins. She did not anticipate this bequest being, however, demanded, because she expressly states that these cousins were not in want. The will is eminently characteristic of Angelica, both in the charming way in which it is drawn, the devout feeling which inspires it, and the skill and wisdom with which she apportions her goods to her various relatives and to those who were connected with her on her husband's side.

So passed away a fascinating woman whose life had been one long romance, who had passed through misfortune and trial to serene happiness and who to the last retained an amazing capacity for work and that extraordinary charm which attracted all who knew her and caused her in her own period to be regarded as one of the greatest of painters styled the Mother of all the Arts.

CHAPTER X

ANTONIO ZUCCHI

MISS GERARD, in her memoir of Angelica Kauffmann, has fallen into error concerning some money, which she declares had been lent by Zucchi to the Winn family, and she has also accepted the customary tradition that, in the work carried out by Zucchi in the way of decoration for the Brothers Adam, he was often assisted by Angelica. Mr. Maurice W. Brockwell, in the stately catalogue that he prepared for Lord St. Oswald of the pictures and works of art at Nostell Priory, has ably combated both these statements, and has been able, by using the original documents still preserved at Nostell, to solve the mystery of the money which Zucchi is supposed to have lent to Sir Rowland Winn, and also to go a long way towards upsetting the theory which Miss Gerard and most of the writers on Angelica have accepted. It will therefore be well to give some attention to Zucchi, in a chapter specially dealing with his career, and we are permitted by the Trustees of the late Lord St. Oswald to quote the important letter which is contained in the catalogue, and to refer to Mr. Brockwell's decisions.¹ It is, perhaps, the more desirable that these two questions should be dealt with in this place, because the volume to which reference has been made, having been issued in a limited edition, is not likely to fall into the hands of the general reader, who may only be interested in the life and career of Angelica and her husband.

So far as is known, Antonio Pietro Zucchi was born in Venice in 1726, and received his art education under his father, Francesco, who, in his turn, had been instructed by his father, Andrea, by his uncle Carlo, and by two near relations, known as Francesco Fontebasso and Jacopo Amigoni.

Andrea (born *circa* 1675), the first important member of this family of decorative artists, was a successful scene-painter, who, after having obtained a certain reputation in Venice, was invited to Dresden, where he carried out some work in the theatre of the city. He appears to have gone on to various other towns in Germany, notably to Augsburg and to Magdeburg, where he was again employed in the theatres, and, later on, to have returned to Venice, where he adopted the profession of an engraver,² and produced a series of plates, after

¹ We are greatly indebted also to Mr. Brockwell for permission to quote *in extenso* his luminous descriptions of the Nostell pictures, and the important discoveries he made concerning them.

² There was another engraver, Lorenzo Zucchi (1704-1779), who was probably a member of the same family, perhaps a brother of Francesco.

the most popular paintings in Venice, most of which were published by Lovisa. Amongst these works were engravings after paintings by Titian, Tintoretto, Veronese, Longhi and others. Moreover, he produced a set of twelve prints of Venetian costume, which are of importance with regard to the particular topic with which they deal. This Andrea died in 1740.

His two sons appear to have been Francesco (b. *circa* 1698) and Carlo (b. date unknown). The former adopted his father's profession of an engraver. He also went to Dresden, not as a scene-painter, but in order that he might engrave some plates from pictures in the gallery, and most of his important engravings are from paintings well known and popular in Dresden at the time. Two of his best were after works by Rubens, one the portrait of a Spaniard, and the other of one of Rubens's wives. He died in 1764.

Of the other brother, Carlo, we know very little. He appears to have taken up his father's earlier profession as a scene-painter, and also to have produced some paintings of historic scenes, in conjunction with Fontebasso and Amigoni, both of whom seem to have been cousins of the Zucchi family. From our point of view, however, he is most interesting as mainly responsible for the artistic education of his nephew, Antonio Zucchi (1726-1795), who learned architectural drawing and perspective from him, and painting in oil from the two cousins just alluded to.

Antonio had a brother Giuseppe (1730-1790), who was also an engraver, and to him we have already alluded. The earliest works of Antonio with which we are acquainted are historic and religious pictures, and in a church in Venice, St. Jacopo, there is an altarpiece painted by him. He tired of these large compositions, however, and his handling was more suitable to smaller work. He painted a few landscapes, and then realised that his *métier* lay in decoration, his particular skill being apparent in designs for such work, based to a certain extent upon the fresco decoration recently discovered in Pompeii.

When Robert Adam, in his twenty-sixth year, set out on his travels to France and Italy in 1754, he made the acquaintance of two men, who afterwards worked with him, Clérissseau and Zucchi. Clérissseau he met in Paris. He was an architect, seven years older than Robert Adam. He won the Grand Prix de Rome in 1746, and eventually came to London, and exhibited some water-colour drawings at the gallery in Spring Gardens. He is interesting to Englishmen from the fact that Sir William Chambers received a considerable amount of instruction at the hands of this distinguished French architect. Clérissseau afterwards went to Russia, was appointed Imperial Architect by Catherine II, and was responsible for the erection of the picture-gallery at Petrograd.

Adam persuaded Clérissseau to go with him to Italy, and eventually the two men worked together, at Spalato. It seems possible that Robert Adam on this occasion made also the acquaintance of Zucchi, and that he was one of two draughtsmen who were certainly with Adam at Spalato. There is not, however, much authority for this statement. Mr. Swarbrick says that some of the plates of the book on the Palace at Spalato are certainly inscribed "Zucchi sculp";

but he says that this probably refers to Giuseppe Zucchi, who was Antonio's brother, and not to Antonio himself.

In or about the year 1760, James Adam, the brother of Robert, left England for his visit to Italy, and it is certain that he was accompanied by one of the Zucchi, which of them however, is not very clear. His own journal, quoted by Swarbrick, says "Clérisseau, Zucchi and I went out to visit Farsetti, but missed him." It is therefore evident that Clérisseau went with James Adam upon his tour, just as he had accompanied Robert Adam a few years earlier; and as one of the Zucchi was of the party, it seems probable that Robert Adam had made their acquaintance upon the occasion of his visit, and introduced them to his brother. Whether, however, he who accompanied James was Antonio or Giuseppe yet remains to be proved, but it is generally accepted that both of them, Antonio and Giuseppe, came to England with James Adam, and that from 1763, when Adam returned home by way of Florence, Bologna and Parma, the work carried out for the two architects by the Zucchi commenced. It was undoubtedly of considerable interest, and we can see good examples of it at Osterley, Ken Wood, Syon, Luton House, and in other of the important buildings for which the Brothers Adam were responsible.

Antonio Zucchi became an Associate of the Royal Academy in 1770, and exhibited with it on several occasions, his pictures, as a rule, representing ancient buildings and ruined temples. Amongst other work which Zucchi carried out, there is a considerable amount of decoration at Nostell Priory, more especially on the various panels and on the ceiling in the little drawing-room. This is the work in which it has been said that Angelica helped Antonio Zucchi. The statement has been made in very definite terms. Mr. F. G. Stephens, who was for many years art critic of *The Athenæum* and a member of the Pre-Raphaelite Brotherhood, writing in his paper in 1880, distinctly says that Angelica stayed at Nostell for a long time, and was an honoured guest. Mr. Brockwell, however, points out that there is no contemporary evidence to support this conclusion; that, if Angelica was in the house for long, there must have been some allusion to it in the family letters; and, moreover, that the Zucchi letters which are preserved at Nostell tend to an entirely opposite decision. Zucchi was at Nostell in 1766, and Mr. Brockwell quotes a letter from him, dated the 16th of August in that year, in which he sends to Sir Rowland Winn a plan of the saloon then being built, and some details respecting the four large pieces of decoration he was to execute for it. That appears to be the very year in which Antonio Zucchi first came to England, therefore the Nostell work was some of the earliest he carried out. Sir Rowland Winn, in writing to Robert Adam on September 27th, 1767, acknowledges the receipt of "Zucchi's pictures"; and Robert Adam himself, writing to his patron on the 15th of the same month, says: "I send enclosed a note from Zucchi of the library pictures, and he desires me to let you know, that if you incline to pay him for these only, he will be perfectly satisfied." Sir Rowland seems to have agreed to this proposal and to have sent Zucchi a hundred pounds; and

Adam, writing to him on the 6th of October, encloses Zucchi's receipt for the money. Other work was carried out for Sir Rowland a little later by the same artist, and on the 7th of October, 1773, Zucchi acknowledges receipt of three hundred pounds, and these documents Mr. Brockwell reproduces *in extenso*. There is, it will be noticed, no reference in either of these letters to the assistance of any other person in the preparation of this painting nor any allusion to a visit of Angelica to Nostell.

The work carried out by Zucchi seems to have given Sir Rowland Winn much satisfaction, and it was continued, Zucchi carrying out a great deal of decoration in the house, until at length Sir Rowland was indebted to him for quite a considerable sum. Part of this, Sir Rowland paid down at the time, the other part was left to be paid at a more convenient moment; and Mr. Brockwell prints in full an interesting letter written by Zucchi to his patron on the 8th of September, 1780, concerning the balance of the amount. Zucchi, no doubt, as Mr. Brockwell suggests, was at that time beginning to put his affairs in order, intending to marry Angelica, and to leave England with her; and therefore he suggested to Sir Rowland that the part of the money still due should be settled by means of a bond (or a bill) to fall due at a later date. The letter is agreeable and pleasant, and at the same time is written with considerable respect. In it he enclosed the bond to which he referred, and asked Sir Rowland to put his seal to it in the presence of two witnesses, suggesting that one of the two should be the house carpenter, Andrew Adams, inasmuch as he was a person well known to Zucchi, and that therefore his signature would carry conviction. He goes on to refer delicately to the report that he was about to enter into what he calls "the conjugal state." He says: "The report you heard of the intention I have to enter in the conjugal state is not without fondasion (*sic*), and I hope it will contribute much to my felicity, as the person who is to be my companion is in every respect agreeable to my wishes, and her merit as an artist is sufficiently known to the world by the greatest number of prints published after her woorks" (*sic*). He then goes on to state that he was sending specimens of Angelica's prints to Sir Rowland, to his London house, in order that they may be presented to Lady Winn, "as productions of an artist of her own sex," and this, surely, is quite sufficient evidence, as Mr. Brockwell points out, that Angelica had not been previously known to the Winns, and the theory that she had worked at Nostell therefore falls to the ground. The little parcel of prints was left at St. James's Square, because Zucchi wrote again on the 9th of June, 1781, from Angelica's own house in Golden Square, a letter in which he stated that he had called and left the parcel, containing some of the prints after her pictures, "for Lady Winn," and adds that he was about to leave England in a fortnight's time. The details respecting the bond or bill are clearly set forth in his later letter of the 26th of June. He then wrote to Sir Rowland to this effect: "I was greatly pleased to learn, by your last obliging favour, that the few prints presented to Lady Winn meet with so kind a reception. Angelica, who painted the originals,



PARIS AND HELEN

From the original painting belonging to the Earl of Home



THE POWER OF LOVE

From the original painting belonging to the Earl of Home

is not left (in)sensible of the honour conferrd (*sic*) upon her, & joins with me in presenting her Respects to Sir Rowland and Lady Winn. . . . I hope you will find no difficulty to pay in due time (according to the Bond of £657 19.0), it will be the Twelfth of September next, the interest and £257.19.0 of the capital; the remaining of the £400 I shall leave in your hands (receiving the interest of the same) till such time as my circumstances shall permit." This letter gives us the information concerning the £400 to which Miss Gerard alludes as though it was a debt for some money lent by Zucchi to Sir Rowland. She says that Zucchi wrote a querulous letter in October, 1795, from Rome, concerning a debt of £600 which was due to him from Sir Rowland Winn, and which he regarded as a bad debt, but Miss Gerard is in error in all this statement. The sum was *not* £600 but £400. It was *not* for a loan which Zucchi had made to Sir Rowland, but was the balance due to him on the work he had carried out at Nostell. It was *not* in dispute, it had been accepted definitely. It certainly was unpaid in March, 1788, when it is alluded to in some correspondence between Zucchi and his agents Kuliff & Co.; but before that time Sir Rowland had died, and the sixth Baronet had succeeded, as a minor, to the title and estates. Moreover, in April, 1788, it *was* actually paid to Zucchi by the widow of the fifth Sir Rowland, and therefore, in 1795, there was no debt due to Zucchi from the Winns. Whether the anxious letter to which Miss Gerard refers ever existed, we cannot tell; there was certainly no reason for it, and there must have been serious confusion in the mind of Miss Gerard, which has been entirely set right by the documents Mr. Brockwell was enabled to discover and to print.

Respecting the life of Zucchi in Italy, we have already written in previous chapters, but without allusion to the fact that in 1790 Antonio's health began to give way, and he had a paralytic stroke which affected his hands, so that he was unable to carry out the designs upon which he had been constantly engaged, and further, was prevented from attending to the business of the household, which, as we have mentioned, was gladly assumed by him, to save his wife the trouble. He therefore sent to Schwarzenburg for a young cousin of Angelica's, Anton Josef Kauffmann, who joined the little household in Rome, and took over much of Zucchi's work in the management of the home. Antonio's health, however, did not improve, and the troubles and difficulties that surrounded his circumstances in Rome were a source of great anxiety to him. He was somewhat of a pessimist, and in money matters always looked on the darker side of things. All this tended towards ill health. A second stroke followed upon the first, and then came an attack of jaundice; and in January, 1795, after a very short illness, Antonio Zucchi passed away, at the age of 69.

During their married life, it is clear that the two partners had become more deeply attached to one another than at first seemed likely to have been the case, and when her husband died Angelica was overwhelmed by the blow. "The dreadful solitude," to which she alludes in a letter written about this time, was

a great affliction, and she was plunged in grief by the decease of the husband to whom she owed so much, and to whom, in later years, she had given such full affection. In the inscription which she put upon his tomb, she speaks of him as the "sweetest, kindest of husbands."

Miss Gerard makes a considerable point respecting Zucchi's will. She speaks of it as harsh and cold, and seems to imply that it displays a want of regard for Angelica. He certainly left his wife very little. She herself, in writing to Kuliffs, the bankers, speaks of the irreparable loss she had sustained by the death of her "worthy husband, friend, and best companion," saying that "to her he had left only the half-interest of his short annuity," and the other half went to his nephew. She consulted the solicitors respecting the will: "What I must do," she says, "to come to the possession of my little share, ye will be so good as to tell me, as I am totally ignorant about these matters and melancholy affairs." And in a further letter to the same agents she says, alluding to the various legacies which he had left to his own family: "I have a high regard to the family of my deceased husband, and *approve* of what he has done in favour of them."

It must be borne in mind that Angelica was not a poor woman. She had been very successful in her work, had succeeded to some money from her father, and had put aside considerable sums. Her own will, an abstract of which we print, is evidence that she was not in need of such money as her husband could have left her, and she realised that there was a greater need that it should go to his brothers and his nephew, to whom Zucchi actually bequeathed it. In the affidavit she made respecting his decease, she first of all declared that Antonio Zucchi, on the 24th of March, 1796, "deposited his will," and that at nine o'clock on the 26th of December in the same year he "departed this life"; that a debt due to him by Locatelli was left to his nephew; that of his short annuities half was left to her, and the other half to his brothers and his nephew; and that the cash he left behind him, amounting to some £4800, also went to the same near relatives. There was no particular generosity on her part in accepting her husband's decisions, because she was not in need of the money. Very likely she was aware of his intentions, and we are disposed, after considering the matter in the light of more recently discovered documents, to think that Miss Gerard did not realise what property Angelica herself possessed, and therefore, in her volume, exaggerated what she calls the want of regard on the part of Zucchi for his wife, and equally exaggerated the generosity which she attributes to Angelica, in respect to the little estate left behind by her husband.

Zucchi was buried in the church of St. Andrea della Fratte, where a monument was erected to his memory, and, as we have mentioned, his body was later removed from the place where it had been deposited, in order that Angelica's remains, by her own particular wish, might be laid on the very spot where her husband had been buried.

Zucchi's portrait was drawn by Alessandro Longhi, and appears as an

engraving in his work on important Venetian painters, issued in 1762. Zucchi was responsible for the frontispiece to Adam's *Works in Architecture*, which was engraved by Bartolozzi, and many of his own paintings and designs were the subjects of satisfactory engravings. Two of his friends were Cipriani and Bonomi, and they appear to have worked with him at some of the decoration that was carried out for the houses erected by the Brothers Adam. It is, of course, *possible* that Angelica may have assisted him on some occasions; she certainly did *not* do so at Nostell, and we have no evidence whatever, save a sort of general tradition, that the two artists worked together upon any decoration, in fact, the probability is rather the other way.

As we have already seen from Farington's *Diary*, Zucchi made about £8000 while in England. He probably did not earn much more after he left this country with Angelica, besides which he was by that time a man of some fifty years and not in very sound health.

CHAPTER XI

SOME NOTABLE PICTURES

WE have already in our introductory chapter alluded at some length to the reasons why Angelica's paintings created a special impression at the time, and were received with enthusiasm.

It is for the same cause—their decorative charm—that they owe their present-day popularity not only as paintings, but notably in the form of colour-prints.

Angelica's art was always decorative, not always pictorial. Even her very poorest, her most insipid, productions have this merit. It is needless to say that her draughtsmanship was weak. "Strength," as a well-known critic has laid down, "is a masculine virtue, and one of the great attractions of Angelica's pictures is that they are essentially feminine."

Moreover, she accepted the tradition of her time and the pseudo-classic spirit of her age, while she happened to coincide with the period in which colour-printing was at its zenith, and its exponents, Bartolozzi, Ryland, Cipriani and others, seeking subjects suitable for their production, when Angelica was in a position to give them all they needed.

When she came to London she found in full swing the greatest artistic movement that England had ever witnessed, with the art of portraiture at its best. The pseudo-classical ideas had, of course, their bearing even upon portraiture. Reynolds in his magnificent productions was depicting his sitters in semi-classical attire, no other form of costume being deemed suitable. Angelica could not do less than follow his example, but she was far less ably equipped for the contest. Her composition was often unsatisfactory, her figures too frequently criticised as monotonous, and her scheme of colouring lacked magnificence and rich effect.

Yet there was always a charm and fascination about the result, and the feminine qualities of softness and tenderness themselves helped to enhance it. Moreover, there was invariably a certain sense of delight in her productions which gave them grace and charm, and which rendered them peculiarly suitable for reproduction as engravings. Dramatic situations were beyond her, and it was unfortunate that under the guidance of Winckelmann and Herder she often attempted to depict the fiercer passions of humanity, because they were uncongenial to her, and the result was wholly unsatisfactory.

In portraiture she was a distinct success, especially when she painted women. With men she was not so happy. Nagler says they are "timid-



ELIZABETH, WIFE OF JOHN AUGUSTUS, LORD HERVEY, WITH HER LITTLE DAUGHTER,
AFTERWARDS MRS. ELLIS.

From the original painting hanging at Ickworth in the possession of the Marquess of Bristol.

looking fellows," and the criticism is a just one. Several of her female portraits are, however, particularly attractive.

The eccentric Bishop of Derry, fourth Earl of Bristol, was a great admirer of her art, and at Ickworth there is to be found a good collection of her works. After her return to Italy we find him writing from Naples in 1796 to his favourite daughter, Lady Elizabeth Foster: "What say you to my idea of a gallery of German painters contrasted with a gallery of Italian painters, from Albert Dürer to Angelica Kauffman,¹ and from Cimabue to Pompei Battoni, each divided by pilasters into their respective schools—Venetian for colouring, Bologna for composition, etc.?" Lady Elizabeth's reply to this wonderful idea is not to be found.

One of the best of Angelica's portraits is the picture of this Lady Elizabeth Foster, *née* Hervey, afterwards Duchess of Devonshire. The newly discovered manuscript states that the head of this portrait was painted at Naples and the remainder finished in Rome in 1786. Lady Elizabeth was apparently suffering from financial distress at the time, as the MS. further records the fact that the final payment of the picture did not take place till 1793! The entry goes on to state that the view of sea and mountain in the distance represents the "Isola d'Ischia," a fact up till now unknown. Lady Elizabeth Foster was one of the most fascinating women of her day; she married in 1809 William Cavendish, fifth Duke of Devonshire, and was successor to the famous Georgiana, Duchess of Devonshire. Gibbon expressed the warmest admiration for her gifts, both of mind and body.² At Ickworth also is the picture of the Bishop himself, represented seated, and beside him is a picture of his Cathedral at Derry; and another pleasing work in the same house is the representation of Elizabeth, Lady Hervey, with her little daughter, afterwards Mrs. Ellis.

Another specially agreeable female portrait is the one at Belvoir Castle, of a lady in a garden, supposed to be a portrait of the artist herself, and signed "Angelica Kauffmann Pinxt." A drawing of this picture was sold recently at Sotheby's from Lord Northwick's sale, and is evidently the original sketch for the painting. It was bought by the Duke of Rutland and now hangs at Belvoir in the same gallery with the original painting.

Perhaps, however, one of the most attractive of all is Angelica's portrait of Miss Conway. This is alluded to by Lady Mary Coke, when she was writing to her sister Lady Stafford, on August 22nd, 1766, in these terms: "I went to Lady Ailesbury's and found her and Mr. Conway were going to a Paintress who is just arrived from Italy (Angelica Kauffmann, who came over from Italy in 1766), and was brought over by Lady Wentworth, the same who drew a picture of Mr. Garrick, which was shown, I am told, in the exhibition. I went with them and saw the picture she was painting of Miss Conway (now

¹ The Bishop was wrong as to Angelica's nationality: she was Swiss, not German; but, after all, that part of Switzerland then belonged to Austria.

² *The Two Duchesses*, by Vere Foster, p. 118.

eighteen). It was like, and appeared to me to be well done, but too large, as you would take it for a very big woman."

This Miss Conway afterwards became the Honourable Mrs. Damer, the celebrated sculptress, and friend of Horace Walpole. The picture Lady Mary Coke refers to is the one from which one of our coloured illustrations is taken. The painting is now in the possession of Colonel Campbell Johnston, to whose family it was bequeathed by Mrs. Damer.

This portrait was a wonderful *tour de force* for a young artist, and its instant success probably brought her many more commissions. To-day it is as fresh as if only just painted. The likeness was evidently an excellent one, and bears out the description of Mrs. Damer's personal appearance taken from a contemporary: "She was fair, with luxuriant hair; her face a perfect oval, her features marked yet delicate; her nose aquiline; her mouth showed strong decision of character, being firmly closed, though with a merry smile; her eyes full of thought and spirit, her head well set on a long neck. She was gay and witty in society, and had most fascinating manners."¹

Yet another portrait worthy of special comment is the one that belongs to Lord Sefton, and hangs at Croxteth Park. It is of that celebrated and somewhat eccentric personage, Lady Craven, afterwards Margravine of Anspach, so well known in eighteenth-century annals. This charming picture was painted in Lady Craven's girlhood, and she thus alludes to it in her *Memoirs*, describing her various portraits: "Angelica Kauffmann painted one for me a fortnight before I was married to Mr. Craven. It is a Hebe. I sat for it and made a present of it to Colonel Colleton's widow, who had given me £500 to deck me out in wedding-clothes. She was godmother to my second daughter, the present Countess of Sefton, and left her that picture by will when Maria was only two years old, and that which delighted her father hung up in his dressing-room for years; she has never asked for it, and I dare say never will."²

Lady Craven was the youngest daughter of Augustus, fourth Earl of Berkeley, and in her seventeenth year she married William Craven, who two years later became sixth Baron Craven. This portrait, therefore, represents the sitter when she was about seventeen, and in the demure-looking damsel depicted by Angelica there is little trace of the lady who in later years somewhat shocked the conventions of her none too strait-laced world. Angelica, in this work, seems rather under the influence of the French school in the treatment of the drapery, and, like most of her work, the colour scheme is fresh and pure.

¹ *Three Generations of Fascinating Women*, by Constance, Lady Russell. This picture is probably the one mentioned in the newspaper, *The Advertiser*, in the following lines:—

"While fair Angelica, with matchless grace,
Paints Conway's lovely form and Stanhope's face,
Our hearts to beauty willing homage pay,
We praise, admire, and gaze our souls away."

The lines go on with a reference to Angelica's portrait of Reynolds.

² *The Beautiful Lady Craven*, by A. M. Broadley and Lewis Melville, Vol. II. p. 117.



LADY ELIZABETH BERKELEY, AFTERWARDS COUNTESS OF CRAVEN AND MARGRAVINE OF ANSPCHA.
From the original painting belonging to the Earl of Sefton.

The dejected-looking eagle drinking out of the cup was a favourite theme with her, and a frequent accessory of paintings of Hebe and other classical subjects.

Lord Morley possesses at Saltram several interesting pictures, among others the portrait of Reynolds alluded to in a previous chapter. Lord Exeter has still at Burghley many fine works, perhaps the best and most interesting being the beautiful portrait of Anne Montgomery, Marchioness Townshend, and her eldest son Lord William Townshend, represented as Cupid holding a dove. This Anne Montgomery was the daughter of Sir William Montgomery, Bart., of Magbie Hall, Peebles. She was a famous beauty and is the figure in white on the right of Sir Joshua Reynolds's picture of "The Three Graces," in the National Gallery. She was the second wife of George, first Marquis Townshend. Angelica's picture was engraved by T. Cheesman, and a good impression of the print is regarded as one of the collector's prizes.

Lady Yarborough also possesses another smaller version of the same picture, purchased from the sale of the Townshend Collection in 1904 at Christie's.

At Burghley also are some of Angelica's representations of the story of Abélard and Héloïse—always a favourite subject with her; and also some good examples of what were called her "classicalities," with the well-known picture of "Fame adorning the Tomb of Shakespeare." Lord Exeter has in addition to all these a very large collection of engravings after Angelica's works, of great interest and value. At Burghley is the fine portrait of Angelica, by her great admirer the excellent painter Nathaniel Dance. In it the artist has represented her more as a woman than as a Muse, and it was probably an excellent likeness of the artist as she was when she first appeared in London.

Lord Home possesses, at "The Hirsell," an important collection of pictures by Angelica, including two classical scenes, "Paris and Helen" and "The Power of Love." The most notable work, however, is a characteristic self-portrait of Angelica, depicting her as a woman in early life, with a somewhat serious expression. Her hair, in this picture, is darker than it is in any other portrait she painted of herself. Angelica was a personal friend of Abigail, Countess of Home, and the tradition in the family is that she stayed at "The Hirsell" when she painted the portraits of Lord and Lady Home.

Perhaps, however, the most beautiful collection of Angelica's portraits is at Althorp, where one of her greatest patrons, Lord Spencer, lived. Here is a delightful group—George John Lord Althorp, afterwards Earl Spencer; Georgiana, afterwards Duchess of Devonshire; and Henrietta, afterwards Countess of Bessborough. Another important portrait in the same house is that of Margaret, Countess of Lucan.

There is one reason why in the present day many of Angelica's works do not receive the honour to which they are entitled. It is because so many of them have been cleaned, restored, and renovated; and Angelica's touch was so light, and her glazes were so thin, that the act of restoration frequently spells ruin to her best pictures. It is only when we see a charming portrait, unrestored,

untouched, like that of Miss Conway, that we can realise how excellent her best work was.

Angelica generally signed her pictures—she seems to have invariably done so in the case of her larger and more important works—but many that are certainly by her are unsigned. Her general signature on her works was “Angelica Kauffmann Pinxt.,” but sometimes she added a Z after Kauffmann, “Kauffmann-Z.” Her paintings are generally in good condition; she probably learnt from R. Mengs, who was her master in Italy, a good method of using her colours; the canvases are seldom cracked, and the flesh tints upon them are wonderfully unfaded.



MARGARET, LADY LUCAN

From the original painting, hanging at Althorp Park in the possession of the Earl Spencer

CHAPTER XII

ANGELICA'S DECORATIVE WORK

ANGELICA was before all things a poetical painter, mingling the charm of classical allegory and sentiment with the delight of line and colour. These peculiar gifts of hers were especially adapted for the *genre* of decoration, and the fertility of her invention and the grace of her composition easily made her pre-eminent in this branch of Art.

We find in the contemporary¹ memoirs of her day frequent mention of Angelica's being employed in this particular work. Unfortunately, in many cases the writers have not specified the actual mansions she was employed to decorate, but the many references to her decorative work are proof (if proof were wanted) of how much time and labour she gave up to this branch of her art, and also to her great popularity in the public estimation as a specially gifted decorative artist.

The Brothers Adam frequently employed Angelica to decorate their houses, and some of her best work is still to be seen in London to-day, where on the ceilings and walls of its mansions her delicate and facile designs have found free expression in all their charm of colour.

On the subject of Angelica's decorative work we may quote the remarks by Mr. Stratton in *The English Interior* : " Colour effects were vital to the style, and apart from flat colour washes and painted ornament, many rooms owe their fascination largely to the exquisite panel paintings of Cipriani, Antonio Zucchi, and Angelica Kauffmann, the three principal artists who entered whole-heartedly into the spirit of the Adam style. Ceilings offered the widest field for the work of these decorative painters."²

We may also refer to some notes made by Soane the architect on his interleaved copy of " a bitter pamphlet " printed in 1780 by " Robert Shanahan Gent.," a pseudonym for Robert Smirke the painter, the father of Sir Robert Smirke. On p. 30 of this pamphlet Soane has this footnote : " The late Mr. Robert Adam was certainly a man of uncommon talents, of amiable disposition and of unassuming manners, a friend to artists of every description, and although he overlooked or underrated the great qualities of Mr. Shanahan, he patronized on all occasions Angelica, Zucchi, Clérisseau and Hamilton." " Mr. Adam also deserves great praise for banishing from interior

¹ Smith's *Nollekens and His Times*, Vol. I, p. 305; Leslie and Taylor's *Life of Sir Joshua Reynolds*, and many other authorities.

² *The English Interior*, by Stratton, p. 47.

decorations the heavy architectural ornaments which prevailed in all our buildings until his time.”¹

Among the thousands of people who visit the Royal Academy year by year, very few realize that Angelica's work adorns the vestibule of that august institution. The *Dictionary of National Biography* states that the ceiling of the Council Chamber of the Royal Academy at Burlington House is by her. This is a mistake; it is by Benjamin West. The four paintings by Angelica are on the vestibule ceiling. They were originally at Somerset House, and were moved to Burlington House when the Academy changed its place of residence. They represent “Genius,” “Design,” “Composition” and “Painting,” and were engraved by Bartolozzi, and are, in the words of Mr. Percy Macquoid,² “graceful in composition, rich in colour, and are the best things of the kind produced by a woman in this country.”

We know that Angelica was well remunerated for these paintings, for an interesting note in the *Journal of the Royal Institute of British Architects* (22nd December, 1892, p. 108) tells us that she received for her four paintings £100.

The entire entry reads thus, taken from the account ledger of Old Somerset House now in the possession of the Royal Institute of British Architects:

No. 7. Christmas 1779 to Mids. 1780.

William Pilton, wireworker, to bookcases in the Royal Academy Library, 243 feet 3 inches, cost £19 5s. 10½d.

Edward Watson, for ornaments.

Sir Joshua Reynolds, Knight, for a picture painted in the library ceiling of the Royal Academy, 30 guineas.

Angelica Kauffman, four pictures in the ceiling of the Lecture room, £100.

John Baptist Cipriani, painting a frieze 20 feet long, 5 feet 6 inches high for the great staircase (as detailed) “in Chiaro-oscuro,” £105. A smaller frieze for ditto, £42. Four historical pictures in colours in the cove of the Royal Academy Library, each £31 10s. = £126, making a total of £273.

Benjamin West, painting five pictures for the ceiling of the Lecture room to the R.A., £125.

Biagio Rebecca, painting four large heads in colours and eight small ones in chiaro-oscuro for the ceiling, £10.

J. F. Rigaud, a semi-circular painting in chiaro-oscuro over the door in the anti-Exhibition room, £36 15s. Two bas-reliefs for the same room, £21.

Richard and John Cobbett, glaziers.

(Sir) William Chambers' percentage on £17,394 12s. 2¾d. = £434 17s. 3½d.³

¹ See *Architecture of Robert and James Adam*, by Arthur Bolton, p. 105.

² *English Furniture. The Age of Satinwood*, by Macquoid, p. 181.

³ From an article, by Wyatt Papworth, on Somerset House. Mr. Papworth condensed the entries and we quote from his condensed account.



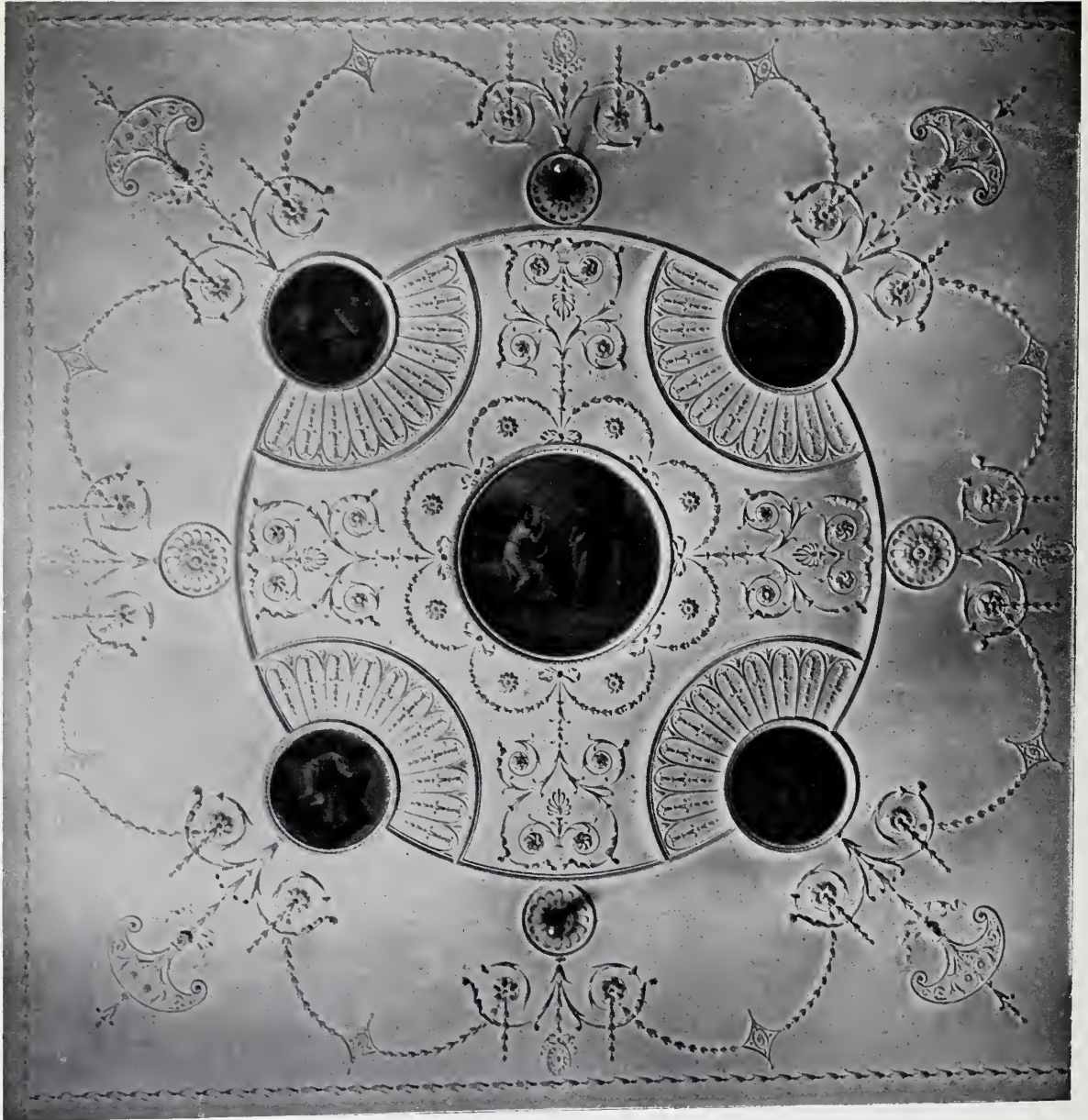
COMPOSITION.

From the engraving by Bartolozzi after Angelica's painting in the ceiling now in the vestibule of the Royal Academy of Arts, Burlington House



ENGRAVING OF "DESIGN"

By Bartolozzi from the painting by Angelica now in the ceiling of the vestibule of the Royal Academy of Arts, Burlington House



CEILING

*At 20, St. James's Square, London.
(The Medallions are painted in monochrome).*

This entry is specially interesting as it is the *only* instance we have been able to discover of payment for Angelica's decorative work, but it shows that she was considered a competent artist in that class of art.¹

Mr. Bolton, in *Architecture of Robert and James Adam*,² has some remarks on the method employed by the artists of the period when decorating ceilings. He states: "Many of the ceiling paintings by Angelica Kauffmann and others at this period were painted on drawing-paper and pasted in position. It was thus possible for the lady artist to paint her decorative works in her own studio." The advantage of this method is obvious.

It is very likely that Angelica as a rule provided designs only and the finished works were painted by her assistants. It is unfortunate that she did not as a rule sign her ceiling paintings. She has, however, done so in one case, where, at Chandos House, the medallions in the back parlour or drawing-room ceiling are actually signed by her. This so far is the *only* specimen of decorative work known to us that has even her initials upon it; in all other cases we have to rely on tradition, travellers' notes, or memoirs. Chandos House, a notable example of eighteenth-century architecture, has lately passed into the possession of the Earl of Shaftesbury. The subjects seem to be Angelica's favourite "Gods and Goddesses," and the colouring is remarkably fresh and brilliant. The house contains other finely painted ceilings, and it may be assumed that Angelica was responsible at any rate for the *designs* of all of them, if not for the actual paintings. Chandos House was built for James, third and last Duke of Buckingham and Chandos. The old house is well preserved and cared for by its owners.

Perhaps one of the finest mansions decorated by Angelica was 20 St. James's Square, built originally for Sir Watkin Williams Wynn. This was for many years the home of the present Duchess of York, but has now passed into the hands of the well-known firm of estate auctioneers, Messrs. Hampton & Sons. The ceiling of the dining-room, built originally for a music-room, and a small room on the ground floor, are stated to be Angelica's work, and the style is certainly such as she adopted. The paintings in the dining room are in this case actually painted on foolscap paper, and are her favourite classical subjects; the centre medallion being supposed to represent the story of "Alexander resigning his mistress Campaspe to Apelles." The smaller ovals surrounding it represent the fine arts and are charming in design and colour.

Brewer, in his *Dictionary of Phrase and Fable*, states that Campaspe was handed over by Alexander to Apelles, who drew her—

"Cupid and my Campaspe played
At cards for kisses: Cupid paid."—J. LYLIE.

The episode was a favourite theme with Angelica, and T. Burke engraved it in stipple.

¹ Sir Joshua's figure of "Theory" is still to be seen at Burlington House.

² Vol. I, p. 286.

Angelica probably decorated a fine house, 20 Portman Square, now owned by Lord Islington. The paintings have always been attributed to Angelica, and as we have already mentioned that she was a personal friend of the Home family, it is highly probable that this intimacy led to her being employed by the Brothers Adam when in 1773 they decorated this house for Lady Home. It is unlikely that Angelica was employed for the decorative painting throughout the whole house. The painting over the chimney-piece in the morning-room, though resembling her style, is in monochrome, which would be unusual for her work; it is, however, either the original or a copy of her picture, "Erminia," which was engraved by Bartolozzi; but the designs and general treatment of the paintings in the other rooms are suggestive of her treatment, especially the ceilings of the small drawing-room and the ball-room—one subject, "Dido before Æneas"—being specially fine.

At No. 39 Berkeley Square (Lord Queenborough's) is a fine ceiling in one of the upstairs drawing-rooms, certainly in Angelica's style, the centre medallion representing one of the classical subjects so beloved of the painter—the nymph Euphrosyne disarming Cupid; the smaller ovals, Nymphs and Cupids, soft and charming in colour.

Mirrors and looking-glasses were largely employed by Robert Adam in the decoration of his houses, and at South Kensington there is a spirited drawing by Angelica of a classical subject for a panel to be placed above a mirror; on the back of the drawing in Angelica's own handwriting are instructions regarding dimensions, etc.

At Stratford House (now Derby House), Angelica is supposed to have been responsible for nearly all the ceiling paintings. That in the ball-room represents the "History of Cupid and Psyche," and in the dining-room is a medallion of "The Nymph Aglaia bound to a tree by Cupid," another of the artist's most favourite subjects. An additional interest is attached to this painting, for dining there one day, Miss Thackeray's attention was drawn to the painting on the ceiling. When she was told by Sir John Leslie (the then owner of the house) the history of Angelica Kauffmann, it interested her so much that she was inspired to write *Miss Angel*, the delightful novel, well-known to all Angelica's admirers.

Mr. Ingleson Goodison, in an article on "Painted Decoration" in *The Architectural Review* for January, 1914, reproduced a ceiling painting by Angelica at 3 Adelphi Terrace, and he states that other ceilings attributed to Zucchi and Angelica Kauffmann are to be found at Nos. 1A, 4, 5 and 7 Adelphi Terrace; No. 9 John Street, and 3 Adam Street, Adelphi, etc.

Angelica was frequently employed by the "Adelphi" to decorate the accessories of their houses—chimney-pieces, mirrors, and also the satinwood furniture then becoming the fashion.

Cipriani, Pergolesi, and Hamilton were also employed in this way. Unfortunately the bills and records for these pieces have in very few cases survived,

and in most instances we can only differentiate Angelica's from that of other contemporary artists by the general similarity of line and design to her other performances.

There is a well-founded tradition that she painted a table at Emo Park, the residence of Lord Portarlington in Ireland, and in various standard works on furniture examples are given of commodes that were, it is said, decorated by her. In Mr. Macquoid's work, *The Age of Satinwood*, there are some fine reproductions of such examples of Angelica's skill. Litchfield's *Antiques Genuine and Spurious*; *English Furniture of the Eighteenth Century*, by Herbert Cescinsky, and *The Book of Decorative Furniture*, by Edwin Foley, all contain information on painted furniture, and give examples that are by their authors attributed to Angelica. It is to be regretted that the Victoria and Albert Museum does not contain any authentic example of this painted furniture, to serve as a guide to the student who wishes to compare the work of Hamilton, Cipriani, Angelica and other artists.

At Luton Hoo, now the residence of Lady Ludlow, there are a chimney-piece and a ceiling declared to have been painted by Angelica, the subject on the mantelpiece, "Ferdinand and Miranda," being taken from *The Tempest*. Luton Hoo was rebuilt by the Brothers Adam for Lord Bute, and was decorated by Zucchi and Angelica. It was partly burnt down in 1843, but has been restored.

106 Piccadilly, now the St. James's Club, and originally the Earl of Coventry's house, contains a ceiling painting attributed to Angelica. This work was probably one of the first decorative undertakings by the artist after her arrival in London. We know this, because the coloured design for the ceiling done by Robert Adam is dated June 1765, and is in the Soane Museum; but in 1768 Adam was still dealing with the mirrors and girandoles for this house, so the painter would have had plenty of time to finish her panels before the final completion of the mansion.

The ceiling, as we see it to-day, has suffered some alteration: the eagles, etc., surrounding the centre medallion were added by Comte de Flahault, who made this house his home about 1854.

That famous Ladies' Club, the Lyceum, also in Piccadilly, has a fine ceiling painting in its drawing-room, very possibly from the brush of Angelica, to whom it has always been attributed.

At 20 Queen Anne's Gate, the residence of Lord Riddell, the ceiling paintings are ascribed to Angelica. In one of the drawing-rooms there is a centre medallion, "Cupid asleep," one of Angelica's favourite subjects, and one which was engraved by W. W. Ryland, that ill-fated engraver. Another drawing-room has a fine ceiling, the centre medallion representing Diana with her nymphs and hounds. The smaller ovals surrounding it are painted with female figures, with peacocks, etc., depicted with much spirit and vivacity, the colouring throughout being harmonious, and the whole scheme of decoration well thought out and conceived.

Angelica was employed with Bonomi and Edward Burney to assist in the decoration at Portman House, then known as Montagu House, the residence of the well-known Mrs. Montagu, called the "Queen of the Blue Stockings." The date of Angelica's paintings in the reception room is given as 1781 the year of her marriage to Zucchi.¹

Mr. Beresford Chancellor, in *The Private Palaces of London*, thus describes this house: "The reception room is decorated if anything more elaborately than the other apartments, and here evidence of the work of Angelica Kauffmann is peculiarly observable: six pictures, originally intended as decorations for over-doors, being from her brush. The subjects are taken from Shakespeare's plays, and one of them, that of 'Cordelia's dead body on the bier,' is of great merit, and far superior to the rest; although it is really unfair to judge these works as pictures at all, when they are merely intended as mural decorations. Unfortunately, however, they have been framed, which undoubtedly weakens the effect they were meant to produce."

At No. 12 Grosvenor Square are two ceilings attributed to Angelica. In the front drawing-room the large centre medallion represents "Venus attired by the Graces," that in the back room "Apollo playing the Lyre to his Companions," while the smaller ovals depict Nymphs and Cupids. The colouring is fresh and unfaded, and has much charm and grace.

At Syon House the ceiling of the red drawing-room is attributed to Angelica, and the dining-room contains some painted rectangular² classical panels by her, one of them being a copy of the "Aldobrandi Marriage" in the Vatican. These panels are unusually highly finished. Angelica probably did even more decorative work at Syon House, and there is a great deal of painting in the house from the brush of Antonio Zucchi, her husband.

It is impossible to describe, in detail, all the houses where it is supposed Angelica was employed. At Harewood House, Lord Harewood's residence in Yorkshire, completed by Robert Adam, it seems fairly certain that she decorated a ceiling, that of the music room, and perhaps painted plaques in three other rooms, for we have been informed by Mrs. Pope Hennessey that in her researches for her book, *Madame Roland*, she came across information to the effect that the revolutionist Marat knew Angelica, that he resided for some time at Harrogate, and paid a visit to Harewood House to see Angelica, whom he found there at work. This story seems probable, for Marat afterwards sold a strange concoction in Paris which he called "Eau de Harrowgate." He

¹ See Leslie and Taylor, *Life of Sir Joshua Reynolds*, Vol. II, p. 487: "Mrs. Montagu still kept the throne, however, reinforcing her failing powers by the increased splendour of her new palace in Portman Square, which Mr. Adams had built for her, and Cipriani and Angelica had helped to decorate," etc., etc.

² "Red Drawing-room. The ceiling has a deep cove which, together with the central *flat*, is all set out in octagons and diamonds rather small in scale. These have been painted with figures by Angelica Kauffmann, too small for their position, and so emphasised by light blue grounds and little red crimson circles, as to produce a spotty effect that is somewhat distracting."—*Syon House* (A. Bolton).

also is stated to have lived for some time at Newcastle before going to Harrogate.¹

Mr. Bolton, in his work on the Brothers Adam, gives various allusions to Angelica's work at Harewood House. He there states that the ceiling of the music-room has medallions ascribed to her, and in the "Great Gallery" are some painted ovals over mirrors which are also supposed to be her work and certainly are very much in her manner.

We have mentioned in a former chapter that Angelica painted the portraits of the second Lord Palmerston and also that of his daughter. There exists a well-founded tradition that she was employed in decorative work at Broadlands (Lord Palmerston's home), and the painted figures that fill the oval panels of the drawing-room ceiling there are ascribed to her.²

Sir S. Scott at Westbury, Brackley, has a very interesting room decorated with a series of twenty panels that are said to have been the work of Angelica, consisting of twelve oval pictures of classical scenes, and a ceiling containing five circular paintings in oil all removed from Montague House, Portman Square, by Sir S. Scott's father, and originally forming part of a circular boudoir. The decoration on the panels appears very much like the work of Pergolesi, or possibly Cipriani or Zucchi; but the ten oval panels and the five circles in the ceilings may well have been the work of Angelica, especially the

¹ In Phipson's work on Jean Paul Marat, p. 13, he alludes to Marat's residence in England, 1767-1778, and to his frequent presence at old Slaughter's Coffeehouse, where, he says, he met the painter Zucchi and the architect Bonomi. He says that Marat then lodged near by, in St. Martin's Lane, and called himself Doctor, his object being, it is stated, to improve himself by consulting the practice of different countries. He adds that Marat, from his classical reading, occasionally suggested mythological subjects for Zucchi's brush, while Bonomi, on two or three occasions, is said to have derived benefit from his medical knowledge, and he refers to the Farington Diary of December 6th, 1793.

On p. 47, he says that at Zucchi's house there were always a knife and fork laid for the necessitous *ami du peuple*, and their intimacy was further cemented by repeated borrowings on the part of the guest, totalling in all some five hundred pounds, advances which the author conjectures enabled him to finance his various literary ventures, but which he says, Marat was never in a position even partially to repay. He says that Zucchi frequently took Marat with him to Angelica's evening receptions in Golden Square, and he adds that Marat requited the hospitality and the benefactions of his friend, according to his own statement, by that peculiarly base form of treachery, the seduction of Zucchi's fiancée. He informs us that Brissot's Memoirs (Vol. I., p. 336) state that Marat made this boast himself some years later to Brissot, but the author considers that the probability of the story is, that it was a libel invented to enhance his own prestige, because his conduct was certainly discreditable, and the statement rests on the unsupported testimony of a singularly unreliable witness. He does not think that the story is at all credible, or that, for a single moment, Angelica would have connived at the dishonour of her prospective husband. On p. 115, he speaks of Marat's entanglements, which he termed "espousals in the presence of the sun," and says that amongst the names of the ladies connected with Marat's name appears that of Angelica Kauffmann. He adds that Mr. Bax vigorously combats the suggestion that Madame Macquet was one of Marat's Inamoratas, and he queries also the name of Mademoiselle Fleury, the actress.

² See *Country Life*, April 7th, 1923.

ceiling ovals. They recall Angelica's work, and in some instances resemble drawings by her which have been the subject of engravings.

It will be well here to quote two allusions to Angelica that have been brought to light by Mr. Bolton in his investigations concerning the works of the Brothers Adam, and which he gives in the volume already alluded to. He says that in May, 1770, a certain Sarah Pitsala, the widow and executrix of Francis Pitsala, was paid a balance of £260 5s. for paintings done at Shelburne House, and at the same time Zucchi the painter was paid his bill for painting at the same house the balance of his account, £312, while "Mrs. Angelica" appears as receiving forty guineas "for painting a picture of Lady Shelburne, but not being a likeness was not taken."

The other allusion is in connection with Lord Stanley's house in Grosvenor Square. Mr. Bolton says that on one of Adam's sketches, he has endorsed this statement: "Frame for Mrs. Angelica's two pictures over the doors, in the first drawing-room, at Lord Stanley's, Grosvenor Square." Mr. Bolton states that this work was done between 1773 and 1775, but has been destroyed.

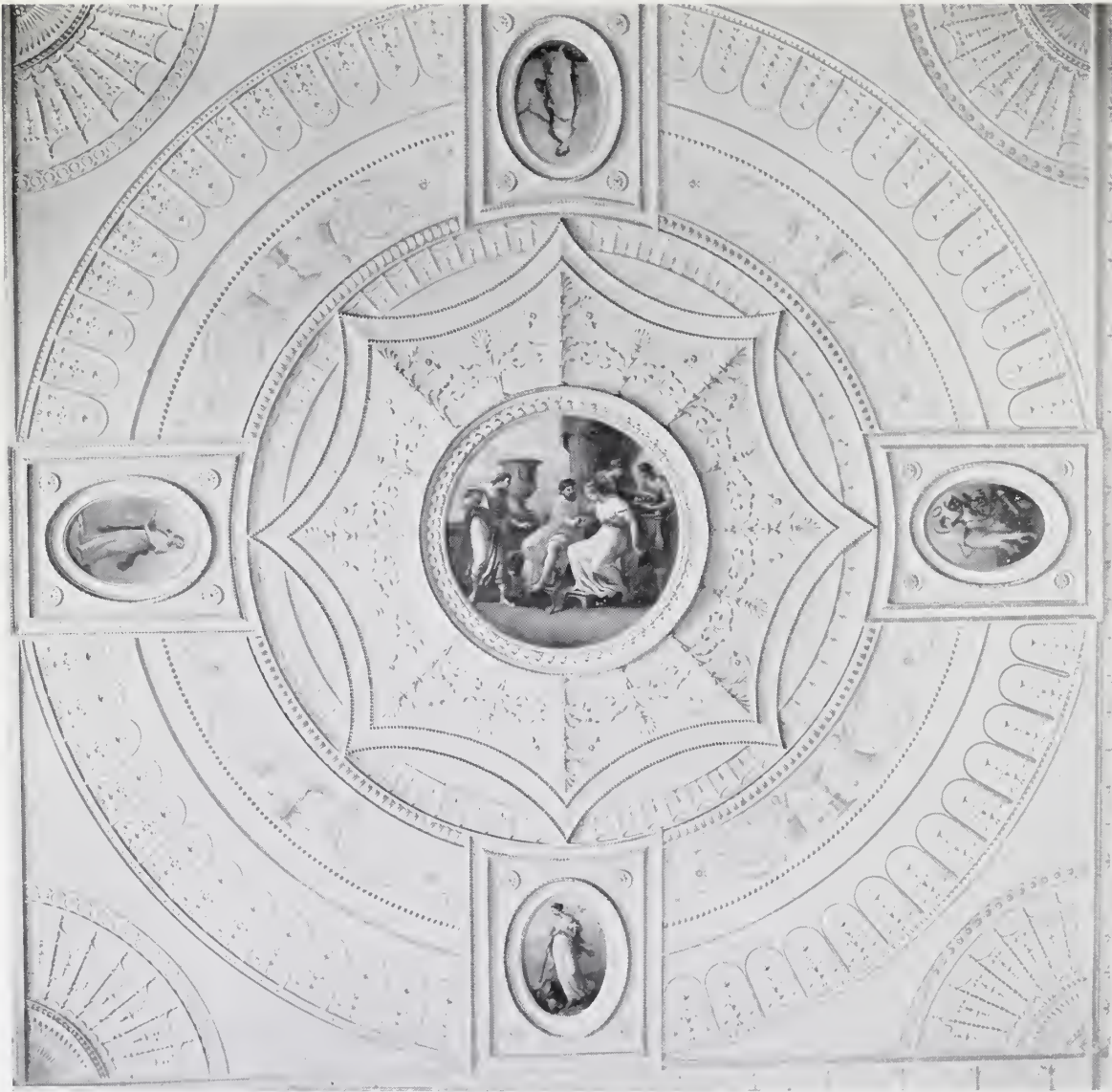
Lady Shelburne, in her diary of 1768, refers to the decoration executed by Zucchi thus: "We saw some ornaments for our ceilings, and a large architectural picture painted for the antechamber, with which, however, my Lord is not particularly pleased."

Recently there have come to light some interesting examples of furniture, the decoration upon which is attributed (and with some degree of evidence) to Angelica. If, however, she was responsible for it, it must either have been executed long before it was erected in its place, or else her connection with it was confined to sending the designs for the work, from which others could paint, or, alternatively, that the panels were sent out abroad to her, and returned with her decoration upon them. In the latter case we should have anticipated finding some allusion to them in the newly discovered MS., but there appears no allusion, and it is therefore probable that, as must have been the case with a great deal of the decoration attributed to Angelica, she was responsible for the designs only, and that other people usually carried out the actual decoration.

The pieces in question came from Clytha Park, near Bath, and were erected in 1790, forming part of a gaming room. The building in which they were placed was a sort of octagonal tower, built purposely to receive them, and attached to the house, so that gambling could go on in a quiet undisturbed building. There was a gaming table in the centre of the room, and some chairs, but these had been disposed of before Mr. Mallett, to whose consideration we are indebted for the information concerning this furniture, was able to buy the pieces which we illustrate. He eventually bought the candlesticks, the mirror over the mantelpiece, the two side tables, and the mantelpiece itself; and he was told that the furniture had never been touched or disturbed from the time it was erected at Clytha Park in 1790, till last year, when he purchased the things.



THE CENTRE OF THE CEILING
In the Boudoir at 20, Portman Square, London.



THE CENTRE OF THE CEILING
In the Ballroom at 20, Portman Square, London.



Beeson, photo

DETAILS OF THE CENTRAL MEDALLION IN THE CEILING OF THE DRAWING ROOM
AT 20 QUEEN ANNE'S GATE.

By permission of Lord Riddell.



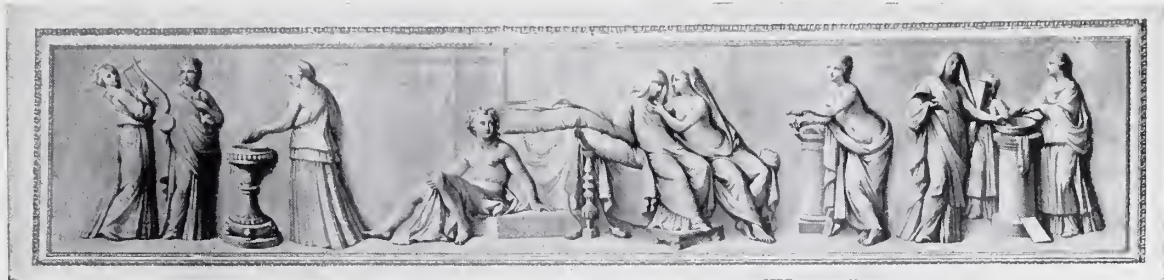
Beeson, photo

PAINING IN THE CEILING OF THE LIBRARY AT 20
QUEEN ANNE'S GATE.

By permission of Lord Riddell.



PART OF THE DECORATION BY ANGELICA AT SYON HOUSE



ANOTHER PART OF THE DECORATION BY ANGELICA AT SYON HOUSE
*The subject is a copy of the famous classical painting "The Aldobrandini Wedding" now
in the Vatican Library*



CHIMNEY PIECE IN THE GROUND-FLOOR SITTING ROOM AT 20
PORTMAN SQUARE

Showing a painting attributed to Angelica.



CHIMNEY PIECE

At 20, Portman Square, with painting in monochrome attributed to Angelica and either the original or a copy of her painting of "Erminia" engraved by Bartolozzi

It will be seen that there is a circular piece of decoration in Angelica's manner on the mantelpiece, and there is some decoration in her style on the side-tables. The two candlesticks were not decorated by her, but are illustrated, because they are of unusual character, and the fact that they formed part of the suite of furniture; but on the mantelpiece there is a rectangular panel, two circular panels, and four others, all of which have designs upon them very much in Angelica's manner.

It has been a task of no little difficulty to trace really *authentic* specimens of decorative works from Angelica's brush. It is certainly curious that, while floods of literature have been devoted to the description of the architecture of Adam houses, the decorative paintings in them have never received the careful care and attention that their merit deserves. If owners of these paintings would only have them photographed it is possible that, by careful comparison with the drawings and prints of the various contemporary artists, much information would be gained concerning the subjects and authorship of these works; while a search in private archives should produce information in the way of bills and letters which would throw light on a rather difficult and obscure subject.

Owners of these beautiful mural decorations ought to realise that, owing to their immovable position, they are especially exposed to serious danger from two causes—fire and the breakage of water-pipes.

Were these paintings well photographed, if slight damage were done, it would be possible to restore them to their original design, but very few owners have taken the trouble to have a record of such decorative paintings prepared, and every few years fire and water take their dismal toll of Angelica's delicate world of dryad, faun, and nymph.

The writer of the biographical notice of her in the *Dictionary of National Biography* has these sympathetic and just words concerning her. He says: "The grace and charm of her work are undeniable, her colouring, though often crude, is warm and fresh, and she excelled in house decoration of the ornamental type in vogue in her day."



PART OF THE DECORATION OF A GAMING
ROOM AT CLYTHA PARK, BATH.
See page 130.



MANTEL-PIECE IN A GAMING ROOM AT CLYTHA PARK, BATH.
See page 130.

MEMORANDUM OF PAINTINGS BY
ANGELICA KAUFFMANN

MEMORANDUM OF PAINTINGS BY ANGELICA KAUFFMANN

AFTER HER RETURN FROM ENGLAND, WHICH WAS IN THE MONTH OF OCTOBER 1781, WHEN SHE WENT TO VENICE ¹

(A LITERAL TRANSLATION FROM THE ORIGINAL ITALIAN BY SIGNORA VITELLESCHI)

- VENICE. For H.I.H. grand Duke of Russia a picture of about 3 English feet : representing a subject in English History. Eleanor on the point of death from the poison that she had sucked in the wound that Edward 1st had received from a traitor while at the war in Palestine.
Dec. 1781.
- Feb. 1781. For the same Grand Duke another picture very similar; Queen Eleanor having recovered from the poison by means of an antidote is brought to Edward who believed her to be dead. At the moment he is surprised by the Queen's approach he was in the deepest affliction.
(written so, but probably 1782.)
Picture acquired by the aforesaid Grand Duke of the same size painted in England. It represents the death of Leonardo da Vinci when Francis 1st of France came to visit him. He is turning to look at Leonardo dying and embraces him with his arms round him. 460 Venetian Zecchini.
- Painted at For Madme Boyer in London a (Circle) round 2 ft. 2 representing beauty led by prudence and crowned by the Husband. Paid 25 guineas.
VENICE, March, 1782.
- VENICE. 1782. For Mr Bowles, London. Two rounds of 1 ft. 2 represents Flora showing a peasant the way to paint the flowers. A Cupid rises from the flowers and the peasant displays great attention. The other one represents Ganymede playing at dice with a Cupid. For the Pair, 50 Guineas.²
To Mrs. Stange a resident of England in Venice the head of a beautiful woman, etc : paid 15 guineas.
To Giuseppe Zucchi at Venice. Two small ovals half-length, of ladies given by the artist to the above named.
- VENICE. 1782. To Signor Giuseppe Wagner engraver. Small oval half length representing the Magdalen, given by the artist to the above named.
- VENICE. To Count Durazzo, the Emperor's Ambassador at Venice. Small oval half length representing a Muse playing the lyre—given by the artist to the above named.
- VENICE. For His Excellency Signor Marc Antoni Grimani half length portrait of the bride Cornaro di S Polo who was destined to be the wife of Grimani's son.³ As the artist refused payment for this portrait she was given instead a beautiful " pagliesco " (a Venetian ornament).

¹ Angelica's handwriting is not easy to decipher. Every endeavour has been made to give the MS. as she wrote it, and her curious spellings have been copied as well as they could be made out. In a few instances correct names have been given where it is evident that Angelica's memory or handwriting are at fault. It should be noticed that this list covers a period of twenty-five years and yet is evidently not complete. We know of at least one picture dated 1800 that is not mentioned in it. See note on page 174.

² Perhaps the one engraved for Boydell in 1781.

³ This was engraved in 1791, and in 1893 was in the possession of the Marchese Grimani.

- VENICE. For Her Excellency Signora Chiara Barbaro a portrait of the young son of Signora Barbaro,¹ given by the artist to her brother in law Pietro Zucchi who is the intendent of the House of Barbaro to whom he presented the above picture.
The above picture was painted by the artist at Venice between the first of October 1781 when she arrived there, and the 7th April 1782, when she left for Rome and Naples.
- NAPLES. For Mr Bowles of London two ovals of two English feet by one foot four, June, 1782. representing Cephisa with her lover finding Cupid asleep in the wood of Sdallia,² the picture expresses the surprise of the two lovers.—The other Cephisa in the act of cutting Cupid's wings whilst he is asleep, and her lover is trying to prevent her, but he does not succeed and again he looks amazed—the two pictures for 60 guineas.
- NAPLES. For Mr Borchell of London two large ovals of one English foot six by one foot Agosto. 1782. two :—representing Coriolanus when his mother and wife presents to him his young son etc : The other represents a scene taken from Shakespeare's comedy "The Tempest" etc : etc : the two pictures for 60 guineas.
- NAPOLI. For Mr Yenn³ associate of Mr Yorke small picture of about one English Sept. 1782. foot representing a subject particularly well known to the above—one sees the statue of Jupiter—a youth praying to the statue & indicating three lovely maidens who stand aside. 30 guineas.
- NAPLES. 1782. For Chevalier [Sir William] Hamilton, Plenipotentiary of England to the court of Naples, one large oval of two English feet by one foot seven.—representing Penelope working & two maidens assisting her, given by the artist to Chevalier Hamilton.
- NAPLES. For Don Domenico (Dr. Crillo), advocate, a long shaped oval of two feet by one foot one, half length portrait of a little girl playing with a dove—the little girl is the daughter of the Marchesa di Scilliano.
- NAPLES. Don Vincenzo Ciappo portrait of the above given to him by the artist.
- NAPLES. 1782. For His Excellency Don Honorato Gaetani a picture of three English feet, ten by two feet nine, representing Telemachus on the Island of Calypso, where the Goddess keeps Mentor aside to give a chance to her nymphs to delight Telemachus who has enamoured one of them (Eucaris). Paid in 100 neapolitan ounces.
- NAPLES. For the Princess Czartoresky in Poland a portrait two English feet, seven by two feet one; whole length figure, it is the portrait of Princess's young daughter adorning with flowers the bust of Minerva which is in a garden—30 guineas paid by Signor Cioja in Rome on the 20th April 1783.
- NAPLES. For Cavalier Marchese Venuti director of the valuable Porcelain in Naples Oct. 1782. half length portrait of the above including the hands, given to him.
- NAPLES. For Mr Hassler of Holland half length portrait including hands of Madame Oct. 1782. Hassler. paid 40 venetian Zecchini.
- NAPLES. The portraits of all the Royal Family of Naples, life size heads, painted Sept. and Oct. 1782. first singly on separate canvases to be afterwards painted all together in one big picture whole length figures. The above portraits are :

¹ Engraved in 1781, and in 1893 in the possession of Almero Barbaro, of Venice.

² These are, in all probability, the two pictures now at Chantilly.

³ See our reference to Mr. Yenn in the letterpress.

The King the Queen Prince Francesco, Prince Gennaro, Prince Giuseppe, Princess Maria Teresa, Prince Maria Luisa Princess Cristina, Princess Maria Amelia.

- ROME. At Rome from 6th November 1782. For Mr Bowles of London circular
Nov. 1782. picture of two English feet consisting of two figures representing Poetry embracing Painting who is listening eagerly to the suggestions of Poetry, given by the artist to the above named, because the figure representing Painting is the portrait of herself Angelica Kauffman.
- ROME. For Mr Borchell of London two ovals one foot long—10 inches wide each—
Dec. 1782. representing Cordelia invoking Jupiter to assist her father King Lear who is in danger of being betrayed—subject taken from Shakespeare. The other represents Cleone desolate on the body of her young son who has been murdered whilst walking through a wood etc: the two pictures for 30 guineas.
- ROME. For Mr Bowles of London two circles on copper of one English foot one.
Jan. 1783. representing Alexander & Apelles & the other one Cleopatra lying at the feet of Augustus begging for mercy.¹ The two pictures for guineas. 60.
- ROME. For Mr Yenn of London a circle of two feet two, representing Abelard
Feb. 1783. offering marriage to Heloise but she refuses and prefers to be his mistress. 30 guineas.
- ROME. For Mrs Boyer of London a (circle) round of two feet two, representing
Feb. 1783. Marc Anthony's death and Cleopatra assisting him, and one of the maidens is offering him a cup of very strong wine which Marc Anthony had asked for so as to hasten his death. 25 guineas.
- ROME. For the Duc de Chartres of Paris the portrait of the above on canvas 4
Feb. 1783. spans by 3—6 half length figure sitting including hands, for 40 Louis d'or, sent to Paris and paid for on 21st March with 180 crowns.
- ROME. Monsieur Tissot² of Lausanne celebrated doctor, a portrait of the above on
Feb. 1783. canvas four spans, half length figure including hands—given to the above by the artist.
- ROME. For the young Count Brown the portrait of the above on canvas four
March. 1783. spans, half length figure including hands—agreed for 80 Zecchini. Paid for on 3rd May 1783.
- ROME. For Monsignor Gaetani, prelate,³ the portrait of the above on Canvas not
Sept. 1783. including hands—received on account 30 crowns—paid for in full on the 5th September for the total of 24 Zecchini—the price settled on for portraits of that size.
- ROME. For his Excellency Don Honorato Gaetani a picture of three english feet
ten, by two feet nine—representing Telemachus in the Grotto of Calypso when the Goddess makes her Nymphs cease their song of praise to Ulysses, as she sees that Telemachus is getting sad. He, the Goddess and Mentor are sitting at a table banqueting—Calypso offers food to her new guests. This subject is taken from the romance of Telemachus by Mr. Fenelon. Paid for in Neapolitan ounces, 100, which is about 120 Zecchini.
- ROME. For his Excellency the Marchese della Sambuca, Prime Minister in Naples,
a picture, large of Roman spans 8, by three spans 3; whole length figure,

¹ Probably the one engraved by Burke.

² Gibbon in his *Memoirs* alludes to Dr. Tissot thus: "The situation and beauty of the Pays de Vaud, the long habits of the English, the medical reputation of Dr. Tissot, and the fashion of viewing the mountains and glaciers, have opened us on all sides to the incursions of foreigners." Voltaire also refers to him as "Célèbre médecin de Lausanne."

³ In 1893 this was in the Gallery in the Palace of Capo di Monte.

- representing Cleopatra's death. One sees the dead Queen lying on a rich canopy, beautifully dressed one of the maidens also dead and the other one is arranging some ornaments on the dead Queen. Having spoken to two officers of Augustus who had come to see what had happened, she also falls to the ground dead from poison,—Plutarch's life of Marc Anthony. Sent to Naples on the 20th December 100 Zecchini paid for on 16th January. 1784.
- ROME. For the Baron Diedden—German, an oval of 3 spans 3; full length figure of a Muse with a lyre and writing music; the head of the goddess is the portrait of the Baroness, wife of the above, 40 Zecchini paid for on 9th December. 1783.
- ROME. For the Marchesa di Genzano of Naples, An oval of 3 spans 3; a half length Madonna with a full length seraph caressing her hand. it was paid for with 60 neapolitan golden ounces, which are about 80 Zecchini.
- ROME. For Madame Carolina Vincenzio of Naples, the Queen's mistress of the robes. Small oval portrait of the late Royal Prince, Infante Don Giuseppe life size head including hands present to the above.
- ROME. For His Excellency Don Honorato Gaetani of Naples. An oval 3 spans by 3 spans, representing the nymph presiding at the temple of immortality and receiving the medals with the names of those who must be maintained for ever. These are brought by the Swans to the Nymph; who goes to the edge of the river to receive them and then carries them to the Temple on the mountain top. One can see the Temple in the distance, & many medals with names upon them floating in the river, while the swans only pick up those which are to be kept. Taken from Ariosto.
Another oval, same size; representing Erminia in pastoral attire, writing her adventure on the bark of the trees; there are a few sheep & a distant landscape, the subject taken from Tasso's "Gerusalemme Liberata."
Another similar representing Constance in the desert island whilst sculpting her adventure on a hard stone taken from Metastasio's "Isola disabitata."
- ROME. Another similar representing Silvia sitting by a spring dressing her hair, gazing at herself in the water; Daphne is hiding amongst the bushes and looking at her. Taken from Tasso's "Aminta." The above 4 ovals together with the picture of Calypso giving hospitality to Telamachus in his grotto; the above 5 were paid for by 858 neapolitan ducats.
Jan. 1784.
- ROME. For His Excellency Baron Diedden—German. An oval 3 spans by 2 spans. The portrait of the Baroness Diedden full length painted as a Muse touching the lyre and going to write music. 40 Zecchini.
- ROME. For Sir James Graham,¹ English chevalier, the portrait of the above on canvas paid 24 Zecchini half the sum as paid for at the first sitting.
December.
- ROME. For Mr Brand,² English Reverend, a portrait of the above on canvas life size head, not including hands, half the sum paid for at the first sitting paid for and receipted 24 Zecchini.
December.

¹ Belongs to Sir Richard Graham, Bart.

² Extracts from Lady Knight's Letters, p. 81, footnote :—

"The Rev. Thomas Brand was travelling tutor to Sir James Graham, and afterwards to Lord Bruce also. He died Rector at Wath, in Yorkshire, and Canon Residentiary of Ripon Cathedral."

P. 139. Letter from Genoa, May 2, 1789 :—

"We have many correspondents who are travellers and who let us partake of their tours. Amongst these, the Rev. Mr. Brand regularly corresponds with us. He is a very judicious traveller. He is at present with Lord Bruce, and it was to him I was indebted for the protection of the Earl of Ailesbury with Her Majesty."

- ROME. For Mr Aston, English nobleman the portrait of the above on canvas life
December. size head, not including hands, half the sum paid for at the first sitting
paid for and receipted on 19th March. 24 Zecchini.
- ROME. For the Duca di Chiesi son of the Duca di Bracciano portrait of the above
December. on canvas life size head not including hands, paid for on 4th March.
1784. 24 Zecchini.
- ROME. For the Count Potowsky of Poland the portrait of the daughter of the above,
December. little girl seven years old, on canvas 6 spans ten by 5 spans. Life size
full length figure, she is beholding the flowers which are growing by the
tomb which contains her dead mother and two urns containing the ashes
of her two sisters. The urns complete this wonderful funeral monument
which is situated in a park, or rather in a sort of wood; the girl is dressed
in white with a few mourning ribbons about her costume. 100 Zecchini,
it was paid for on 18th November, 222 crowns, that is 110 Zecchini.
- For the Duca di Sierri son of the Duca di Bracciano the portrait of the
Duchess, wife of the above, life size head on canvas, paid for on 6th March.
1784. 24 Zecchini.
- ROME. 1784. For Count Reventlow, German, Minister of the Danish Court to the King
Begun 13th of Sweden. the portrait of the Countess,¹ wife of the above, life size
January. figure, three quarters, till just below the knees on canvas 5 spans 10 by
4 spans 8—100 Zecchini received the half of the payment on 13th January
as per custom to be paid at the first sitting when beginning the picture
that is 50 Zecchini Paid for and receipted in April.
- ROME. For Mr Fitz-Herbert. English the portrait of wife of the above on canvas; ²
March. 1784. 5 spans and a half—half length life size figure including hands—60 Zecchini
received on account on 4th March. 60 crowns paid for and receipted in
April.
- Painted in ROME The big portrait picture of the Royal Family of the King of the two Sicilies ³
and brought portraits life size full length figures, in one big picture, representing a
to NAPLES pedestal with antique vase in a garden with boscage. The King is
24th March, standing and is supposed to have just returned from the hunt, the Queen
1784. is sitting encircled by her children. Beside her is a sort of cradle or a
childrens mail cart. Princess Maria Teresa is playing the harp, Princess
Donna Luisa is sitting on the said cradle and is holding in her arms the
infant child Princess Maria Amelia. The Prince Royal, Don Francesco,
is standing beside his father and playing with a grey hound; Princess
Donna Cristina, is leaning on the Queen and Prince Don Gennaro, is
sitting on a cushion playing with a canary which he has tied by a ribbon
so as to let it fly. There are also two hunting hounds. All the Royal
Family are dressed simply and the whole picture portrays a rural scene.
Another small picture is the portrait of the late young Prince Don Giuseppe,
who died before the big picture was done and therefore this painting was
done by order of her Majesty the Queen. The above work included
certain expenses of transport from Rome to Naples. It was paid for

¹ An illustration of this portrait (from an unknown source) appears in Mr. Witt's famous Library of Illustration in Portman Square. The lady was Frederica Juliana Schimmelmänn (1763-1816), and the daughter of Count Schimmelmänn, First Minister to Frederic II. She married Count Reventlow in 1779. He was then Danish Minister at Stockholm, but in 1784 he was transferred to the Court of St. James's. The Countess was a very beautiful woman and considered very clever. She had no family, and all her estate went to her sister's son, including a fine place in Holstein known as Emkendorff, near Rendsburg. This now belongs to Count Reventlow Criminil, who before the war was often in London, and he is believed to possess the portrait painted by Angelica.

² This picture is now at Tissington, in the possession of Sir Hugo Fitzherbert, Bart.

³ Engraved in 1783. In 1893 in the Gallery at Capo di Monte.

during the first days of November 1784 with 4317 neapolitan ducats and her majesty the Queen made the gift of a beautiful jewel with the Queen's initials in diamonds and surrounded by 12 big diamonds beautifully mounted. The value of the jewel is estimated at 700 ducats.

- NAPLES. For the Prince Youssouppoff of Russia. Two ovals of about three feet with
Aug. 1784. two figures each—representing Procris receiving a gift from Diana a hunting hound and an arrow which could never fail to wound. The other is Cephalus drawing out from Procris's bosom the arrow which had wounded by mistake, the two for 100 Zecchini paid for on 6th September. 1784.
- NAPLES. 1784. For Donna Carolina Vicenzio, Head Mistress of the Robes of the Queen of Naples, a picture with the life size portraits, as far as the knees, of two young ladies, nieces of the above and likewise of the above's young daughter; the three are grouped together holding a garland of myrtle symbolizing Friendship. The above picture was given to the above named by the artist.
- NAPLES. For the Count of Firmian of Salsburg. The portrait of the artist herself
Sept. 1784. painted by her, life size head including hands—30 Zecchini paid for on 8th October. 1784.
- NAPLES. For Mr. Gabriel Rany, merchant, life size head including hands on canvas
of the daughter of the above, a little girl six years old—presented to the above.
- NAPLES. For Don Honorato Gaetani a picture with three portraits¹ the young
Oct. 1784. Duchess of Corigliano with her infant son and his nurse; the latter dressed in her national Greek costume as she comes from a Grecian Colony in Calabria. The child is a full length figure² and the two women are portrayed to the knees and are both sitting figures, paid for on 8th October with 100 ounces which is about 120 Zecchini.
- NAPLES. For Don Domenico Cirillo, celebrated doctor, of Naples, the portrait of
Oct. 1784. the above.³ life size figure to the knees, including hands—given to the above by the artist.
- NAPLES. For Mr Maklin of London two circles (rounds) of 2 feet 3, with figures
representing Virtue as a child when Jupiter descended from Heaven gives her to Adversity to be educated. The other is Affliction leaning on the knees of Hope and Time showing her in the future brightness—the two for 60 guineas.
- NAPLES. For Madame Brayer, of London, a circle (round) of 2 feet 3; with figures
representing the following. The Consul Postumius sent for a courtesan called Espava, to appear before him and his mother in law Sulpicia; he asked the courtesan to reveal to him or to his mother in law, all that happened at the Bacchanals; for he knew that the courtesan had been to them. He assured her that he would do no harm to her if she told him faithfully the truth. He knew that the greatest orgies were indulged in during those festivities, and he wanted to put a stop to it. The picture portrays the shame and confusion of the courtesan and the consul's mother in law trying to calm and persuade her—paid for 30 guineas.
(The Lady's name may be Brouwer.—*Editors.*)

¹ This picture is reproduced in a study by M. A. D'Ayale entitled *A Kaufmann à Napoli in Napoli Nobilissima*, Tome VII. 1898. It is there stated that it hangs in the Palazzo Corigliano in Rome, in Piazza St. Domenico Maggiore. See Hautecour's *Rome à la fin du XVIII^e siècle*.

² See a photo in the "Witt Collection," representing a picture in the Palazzo Vecchio, Florence.

³ This picture is now in the Museum at San Martino, Naples. See *Naples in 1799*, by Giglioli.

- NAPLES.
Oct. 1784. For Mrs. Vivian of London a small oval about 1 foot in length with a principal figure and another in the distance, representing Silvia gazing at herself in the fountain and adorning her hair with flowers. Daphne is watching her without being seen. From Tasso's "Aminta," 15 guineas. The above pictures were sent from Naples to London on an English ship on 8th October. 1784.
- ROME.
Jan. 1785. For Sir James Hall—English chevalier, portrait of the above,¹ life size head on canvas, not including hands, paid for on 20th February. 24 Zecchini.
- ROME.
Feb. 1785. For the Countess Grabonski of Poland, portrait of the young daughter of the above—life size head on canvas, not including hands. 24 Zecchini. Another similar of Mlle Sobolenski niece of the above Countess. 24 Zecchini. on 6th February; on 18th February they paid up in full.
- ROME.
For the Prince Youssoupoff of Russia, Minister to the Court of Sardinia, the portrait of a lady. copied from the other portrait—head on canvas not including hands. 24 Zecchini paid for on 17th March 1785.
- ROME.
Feb. 1785. For Her Majesty the Empress of all the Russians a big picture² width 10 English feet 6; length 8 feet 6, Life size figures representing Servius Tullius as a child sleeping on a seat in the apartment of King Tarquinius Priscus—the said child was the son of a woman slave in the Kings house, a flame was seen to appear over the sleeping child's head,—the mother, the queen and the other women rushed full of amazement to inform King Tarquin of this phenomenon. The King beheld the miracle and prevented the young maidens from extinguishing the flame with water as they meant to do. The picture depicts the moment when the king forbids them to pour the water. In the picture are also various figures representing the King and Queen's suite. The width is 14½ roman spans, the length 12 spans paid for on 9th July with 600 Zecchini.
- ROME.
February. For his Highness the Duke of Courland a life size head on canvas not including hands, representing a Ceres. 25 Zecchini, paid for the first days of February. 1785.
- MARCH.
For the Countess Baccinska of Poland, portrait of the above life size head, canvas not including hands, 25 Zecchini, paid for on 6th April. For the above Countess the portrait of her daughter taken from a coloured drawing life size head on canvas not including hands 25 Zecchini paid for on 6th April. 1785.
- 31st March.
For the Prince Youssoupoff of Russia a figure of Cupid sitting meditating some mischief or amorous tangle—study from life picture of great effect and expression, paid for on 31st March 80 Zecchini.
1785.
For his Highness the Duke of Courland a picture of about 3 feet representing Servius Tullius as a child when asleep in the apartment of King Tarquinius Priscus, one beheld the flame over his head and the King stopped the people from pouring water over the flame. This is the moment depicted. This picture beautifully finished served as a model for the big picture painted for the Empress of Russia paid for on 13th April. 100 Zecchini.
- May.
For the Prince Youssoupoff a portrait of Countess de Vechi, life size head not including hands, an oval. 25 Zecchini.

¹ Belongs to Sir John Hall, Bart., Dorset Square.

² This does not appear in the Catalogue of the Hermitage Gallery.

- May. For his Highness the Duke of Courland an oval the head of a Bacchante, a bust, without hands, to be a pendant of the other of Ceres, above mentioned, paid for on 3rd June. 25 Zecchini.
- June. For Count du Barry¹ otherwise Count de Ceres de Toulouse, of France, the portrait of the Countess, wife of the above life size head, not including hands, an oval, 25 Zecchini.
- June. For his Highness the Duke of Courland the portrait of his wife the Duchess²—life size head, not including hands—an oval 25 Zecchini. The portrait of the four year old Princess, the Duke's daughter—an oval life size half length figure including hands, and a small basket of flowers. 35 Zecchini.
- July. For the Countess Grabonska, of Poland, an oval—portrait of the daughter of the above life size head taken from a coloured drawing paid for. 24 Zecchini.
- NAPLES.
20th October. For Mr Bowles of London. On this date a case containing three pictures of 4 English feet by 3 feet 6 was sent from Naples to London on an English ship to the above gentleman. They represent Virgil ill and nearing his death, writing his epitaph in the presence of his two friends the poets Varius and Tucca who are sorrowful at the approaching loss of their friend. The muse in sadness guards safely the writings of the Aeneid which the Poet had destined to the flames—the bust of Augustus is on a pedestal as his great protector, 60 guineas.
- Pliny the younger at the time of the great eruption of Vesuvius retired with his mother to a courtyard of his house at Cape Miseno where he was staying' He retired there on account of the earthquake caused by the eruption, and taking with him a book of Tito Livy which he was studying, and sitting beside his mother he was attentively writing his notes when suddenly a friend of his Uncle, a Spaniard who happened to be there, interrupted him and scolded him for staying there reading instead of running away and saving himself. The picture³ depicts this moment one sees the mountain in the distance and the rough sea, and some far off figures flying for safety. 60 guineas.
- Cornelia, mother of the Gracchi, receiving the visit of a noblewoman a friend of hers who shows her all her beautiful jewels, and asks Cornelia to show her hers. Cornelia then shows her sons Tiberius and Caius just home from their daily school to her friend together with her little daughter Sempronia saying "These are my most precious jewels." The picture depicts this moment⁴—60 guineas on 20th January these pictures were paid for with 180 guineas.
- NAPLES from 20th July till 12th November, 1785. For her Majesty the Queen of Naples. Two pictures same size as above ones mentioned. One represents the same subject of Cornelia mother of the Gracchi, dealt with, differently, but portraying the same moment. The other represents Tullia, wife of Pompey; she faints at the sight of the blood stained garment that a slave shows her. Pompey had sent

¹ Barry-Cères (Le Comte Jean du) dit Le Roué, beau-frère de la fameuse comtesse du Barry; naquit à Levignac, près de Toulouse, en 1722, et fut guillotiné dans cette dernière ville le 17 Janvier 1794. Il arriva à l'âge de vingt-huit à Paris, où il mena une vie d'intrigues et débauches, dont la du Barry faisait les frais. Il se montra d'abord partisan de la révolution, et fut nommé Colonel d'une des légions de la garde nationale; mais bientôt il désapprouva les innovations des révolutionnaires, fut arrêté après le 10 août 1792, et condamné à mort par le tribunal révolutionnaire établi à Toulouse.—*Nouvelle Biographie Générale*.

² There is a portrait of a Duchess of Courland by Angelica in the Gallery at Aschaffenburg, and another one in Dresden.

³ Engraved by Burke.

⁴ Engraved by Bartolozzi. Sold in the Rushout sale for 140 guineas. Its size was 60 by 45.

him to change that stained garment for a clean one, for he was attending at the election of the Ediles, where a riot ensued, and his garment got stained by the blood of a man who was wounded whilst close to him. The picture portrays Tullia fainting and a few maidens are assisting her and expelling the slave.

A small half length portrait of the Royal Princess Donna Maria Teresa. The two above mentioned historical pictures were paid a little more than the usual price of 60 guineas each; in payment for the small portrait of the Princess and also for having given a few drawing lessons to the two Princesses, her Majesty the Queen gave Angelica, when she left, a beautiful cross set in diamonds, the use of the court carriage and an apartment in the Palazzo Francavilla for the whole time she remained in Naples—Therefore for the two historical pictures with their frames, the expenses of wooden cases and transport from Rome to Naples, a total sum of 1122 neapolitan ducats was paid, plus the diamond cross and the other things above mentioned.

NAPLES.

For the Prince Youssoupoff of Russia a picture 4 English feet by 3 feet 6 with figures representing Ovid at Pontus, lying on his couch nearing his end and writing his letter to his wife, he is supported by the Genius of Poetry, and love is breaking his bow in half, the cause of his misfortune having been his writing "De Arte Amandi." One sees in the background a cold and sterile landscape and in his chamber there are three small silver statuettes representing Augustus, Livia and Tiberius, which had been given to him from Rome as he himself mentions, Paid for on 11th January 1786. 100 Zecchini for the above mentioned. A small picture of 2 feet 6 by 1 foot 6; representing Hymen caressing some doves; and other symbolical emblems. Paid for on 29th April. 1786. 40 Zecchini.

NAPLES.

Oct. 1785.

For Don Nicolas Vicenzio, attorney general of Naples, a small picture of about 1 foot with one figure representing Saint Mary Eqiziaca (*sic*) in a grotto in the desert adoring the cross. Given to the above.

LADY FOSTER'S
portrait.

For Lady [Elizabeth] Foster, her portrait,¹ half length figure to below the knees, sitting in a boscaje; in the distance one sees the Isola d'Ischia—on canvas, 4 feet by 3 feet 6. The head was painted at Naples and the remainder finished after at Rome—120 Zecchini.

On 2nd August 1793 received from Mr Jenkins on behalf of Lady E. Foster for payment 50 L stg—exchange being 49½

For the Countess Skavronsky of Russia wife of Count Skavronsky of Russia, Minister at Naples. [Count Paul Skavronsky]

NAPLES.

Oct. 1785.

The portrait of the said Countess ² and of her little daughter age 4 years. The mother is sitting at the foot of a tree in a park just over half length figure, the little girl, full length figure, sitting next to her mother playing

¹ Belongs to the Marquis of Bristol, and hangs at Ickworth.

² In the *Memoirs of Count Roger de Damas* (1787-1806) it is stated: "Potemkin's affection for the daughters of his sister Helen and Vassili Engelhardt was carried to excess. There were six of them: Anna (1740-1820); Varvava (1750-1815), married to Prince Serge Galitzine; Catherine (1761-1829), married to Count Paul Skavronski, who was Ambassador at Naples; Tatiana (1767-1841) married to Lieut-General M. S. Potemkin, and afterwards to Prince N. Youssoupoff." "Prince Potemkin brought another of his nieces to see me. She had come to spend a few days with him on her way to Naples, where her husband was Minister, and he did not wish, he said, that I should be deprived of seeing one of the prettiest women in the Empire. She was Countess Skavronsky."

NOTE.—Ivan Dolgorouki says: "She was the nicest of Marie Engelhardt's daughters; her husband, Count Paul Martinovitch Skavronsky, seems to have been chiefly known for his eccentricities." A portrait of the Countess by Angelica Kauffmann is reproduced in *Les Portraits Russes des XVIII^e et XIX^e Siècles*, a very rare book, a copy of which is in the Library of the National Portrait Gallery.

- with her and she holds a basket of flowers which she presents to her mother,—150 Zecchini the heads were painted at Naples and the picture finished later at Rome—paid for on 1st. June. 1786.
- NAPLES. For the Count Eltz, prebendary of Mainz etc; etc, half length portrait
Oct. of the above including one hand. 40 Zecchini. paid for on 30th October.
1785.
- ROME. For the Prince Gagarin of Russia, the portrait of the Princess on canvas
life size full length figure with her infant son aged one year and a half
also full length figure. The infant is caressing a hound, his mother
sitting in a bosage is holding the child close to her by some ribbons
whilst he is playing with the dog. 200 Zecchini. plus for 8 prints at the
price of one Zecchino each. 8 Zecchini paid for on 11th March.
- ROME. For Monsignor Dobrescoff of Russia a portrait of the above head life size
Jan. 1786. not including hands on canvas. 24 Zecchini.
- ROME. Père Jacquier,¹ Frenchman, a priest of Trinita di Monti at Rome great
1786. astronomer and mathematician etc, portrait of the above on canvas
including hands 4 feet 6 painted by the artist to be kept by herself.
- ROME. For Monsieur L'Abbé de Bourbon (recognised natural son of Louis XV
Jan. 1786. of France) portrait of the above, over half length figure, life size on
canvas 4 feet 6—100 Zecchini paid for on 19th April. 1787.
- ROME. For Monsieur L'Abbé de Langeard, Frenchman, portrait of the above on
Jan. canvas of 2 spans 6—head life size, including one hand paid for on 14th
March—40 Zecchini.
- ROME. For the Prince Poniatowsky of Poland nephew of the King portrait of
January the above—life size head, not including hands on canvas of 3 spans 6
showing part of the uniform with the ribbon and order of St. Stanislas,
this picture was to serve as model for the big one, full length figure, life
size. 24 Zecchini.
- ROME. For his Excellency Andrea Memo, Ambassador of the Venetian Republic
May. at the Vatican, portrait of the above; half length figure including one
hand—an oval—wearing the toga of procurator of St Mark as he had
been elected as such whilst he was Ambassador at Rome.—40 Zecchini
given to the above by the artist.
- ROME. For the Count Kastellai of Russia portrait of the Countess, wife of the
May. above on canvas including hands, 4 spans $\frac{1}{2}$. 90 Zecchini. paid for on
2nd March 1787.
- For Madame Bouwer widow of General Bouwer, German in the service of
Russia. (The name may perhaps be Brouwer.—*Editors*.)
- ROME. Portrait of Madame Bouwer life size head not including hands painted in
May. an oval—24 Zecchini paid for on 24th October.

¹ Of Père Jacquier, Miss Cornelia Knight, in her autobiography, thus writes: "He was a thoroughly good Christian, but by no means bigoted, and his intimacy with the philosophers made some people suspect his religious principles. . . . When some secret enemy wrote to the Bishop of his diocese, to complain of his frequenting the society of Voltaire and Madame du Châtelet, that prelate answered 'he wished those personages were always in such good company.'"

Again, in Lady Knight's *Letters*, p. 352, there is a further reference to Père Jacquier, as follows:—

"Our best friend is a Père Jacquier, a monk famous throughout Europe for his great knowledge; he is near seventy. Next week we go to spend a week at Albano, where he gives my family one house and resides next door to us. He commands all things here. He has at his merit, a dispensing order from the Pope to go when and where he pleases." On p. 70 Lady Knight goes on to say, "My daughter has had given her by the Père Jacquier the best antique hand in Rome."

- For Count Potowsky of Poland portrait of the above full length figure size 18 inches—80 Zecchini the above portrait is for the Princess Gubomirska and will be paid for by her, paid for on 24th March. 1790.
- ROME. For Monsieur le Duc de Chaulnes of Paris. Two pictures on canvas of 5
May. spans 6, with two figures each. One represents Venus and Adonis when the goddess tries to persuade him not to go hunting during her absence. The other is Circe with Ulysses who is lying on a couch and the Goddess is sitting beside him on the same couch next to a table on which food is prepared according to the customs of the ancients—The two for 70 louis d'or which is about 170 Zecchini,—paid for on 23rd July.
- ROME. For the Count Gutacorsky, of Poland, portrait of the above—life size
June. head not including hands—on canvas paid for—34 Zecchini.
- ROME. For Count Skavronsky, Russian Minister at the court of the King of
June. the two Sicilies, portrait of the above—life size head, not including hands—an oval on canvas—Zecchini 38.
- ROME. For Princess Czartoriski Gubomirski of Poland, portrait of the above—
June. full length figure of 18 inches on canvas 4.6—80 Zecchini the portrait life-size full length figure of the young Count Henry, nephew of the above, on canvas 7 spans, portrayed as love that is to say as a Genius with the attributes of love, landscape for background—200 Zecchini received on account for above picture 310 Roman crowns on 1st July. On 24th March 1790 received from Mr. Thomas Jenkins full payment of said sums.
- ROME. For Madame Morgan of Ireland, the two portraits in one single picture of
June. Mr. and Mrs. Teigh—full length figures of about 18 inches—Mr. Teigh's wife is Mrs. Morgan's daughter—160 Zecchini half of the sum was paid in June when the above went away the remaining half 80 Zecchini to be paid on delivery of the picture paid for on 18th July. 1788 by the Bank of Mr. Jenkin's.—*Angelica's orthography is of a very varied order. The names might even be Morghen and not Morgan.* [EDITORS.]
- ROME. For his Majesty the Emperor Joseph the second, Two pictures about
Sept. 1786. 10 spans wide and 7 spans in height—finished about the middle of September 1786, with many figures of about 4 spans; representing the following subjects:—
The defeat of Quintilius Varus¹ and Arminius returning triumphantly to his woods where he is met by his wife and fair maidens who dancing with joy throw flowers to the victorious hero who is followed by his soldiers who are carrying Varus' booty and the ensigns of the Roman Eagles Arminius' wife kneels before him and presents him with a garland. The hero is animated with his triumph and gives orders for all Varus' booty to be put together. The old Bard standing next to a rustic altar raises his arms to thank the Gods for the Victory obtained and in the distance of the wood one sees the Roman soldiers prisoners.—450 Zecchini.
The other represents young Palantis killed in battle²; he is being carried on a bier of branches and leaves. Eneas mourns him and covers him with a rich garment which had been given him by Dido and he wraps his head round with a lovely veil; many Trojan ladies are beside the bier mourning for the young Prince's death, and the old man goes away in great grief

¹ No. 1610 in the Vienna Gallery: see p. 372 in Catalogue of 1907.

² No. 1611 in the Vienna Gallery: see p. 372 in the Catalogue of 1907. Both pictures are signed and dated Rome, 1786.

- as he was the tutor of the deceased who had been given to him to be educated by Evander—the subject is taken from Virgil—450 Zecchini, on 4th December 1786 received payment from his eminence Cardinal Hartzen with 1926 roman crowns for the two above mentioned pictures which were packed upon the same day to be sent off immediately to Vienna. On the 15th April the above named Cardinal Hartzen brought and presented by order of the Emperor, a beautiful jewel with Joseph the Second's monogram and a chain to wear it on; the whole surrounded with diamonds; also a gold snuff box richly enamelled and very finely worked, together with an autograph letter of the Emperor expressing his satisfaction in very heartfelt terms, and saying that he had the two pictures placed at once in the best place of the Imperial Gallery as perennial homage to the talent of a woman and his subject—[She really was a Swiss by birth]—who had achieved celebrity in the art of Painting.
- Sept. 1786. For Marchese Renuccini of Florence portrait of the Marchese, wife of the above; on canvas of 4'6 half length figure including hands, paid for on 22nd June. 1787. 100 Zecchini.
- ROME.
September. For Baron de Krudener, German Ambassador of his Majesty of all the Russians, at the court of Denmark. The portrait of the Baroness wife of the above; ¹ painted on canvas, 6 spans; life size figure to half the legs; sitting and next to her her young son, it composes a group of two portraits, 150 Zecchini, Half the sum was paid at the first sitting with 75 Zecchini, on 17th September 1786, paid for in full on 11th March. 1787.
- ROME.
November. For Mr Bowles of London sent to him the first days of December two rounds of 1 English feet each, painted on copper, with figure representing Angelica showing herself to Sacripante who is sitting grieving on the bank of a small river (Ariosto) The other is Henri and Emma ² when Henri pretends to be a diviner so as to have an opportunity to see Emma and to urge her to agree to his suit, subject taken from a poem of Prior, the two for 60 guineas paid for on 5th December. 1787.
- For Count Pricosky, German of Prague, for Prince Waldeck. Portrait of the Countess wife of the above—half length figure, life size, including hands 90 Zecchini, 45 Zecchini paid at the first sitting on 3rd February 1787, paid for in full on 3rd July.
- For Monsieur Boreel, of Holland, half length portrait including hands, of the young daughter of the above,—90 Zecchini, paid for on 27th April with 192 Roman crowns the value of 90 Zecchini the young girl is pourtrayed as Elbe.
- ROME.
Feb. 1787. For Count Rossomersky, of Russia, for the figures of three Nymphs extinguishing Cupid's torch in the waters which spring forth from a mountain rock—Cupid lies asleep a little apart. The landscape with view of Ischia is painted by Philip Hackert and the figures by Angelica—56 Zecchini. paid for by Mr. Santini on 17th June. 1789.
- ROME.
March. For Chevalier Sir Cecil Bishop, English, portrait of the above,³ life size head, including one hand; an oval 45 Zecchini, paid 22 Zecchini on 6th March at the first sitting.
- April. The portrait of Lady Bishop,⁴ wife of the above, picture to be pendent to one of her husband—45 Zecchini 22 Zecchini were paid for on 4th April Mr Jenkins paid in full on 23rd April. 1788.

¹ This picture is in the Louvre.

³ Belongs to Baroness Zouche.

² Engraved by Burke in 1792.

⁴ Belongs to Baroness Zouche.

- April. For Lord Clive—English—half length life size portrait of the above on canvas of 4·6 paid for on 31st August. 100. Zecchini.
- April. For Lady Clive, sister of the above named. portrait of Lady Clive¹ same size as her brother's. 100 Zecchini. The two pictures were paid for in full by Mr. Boyer on 31st August with 430 crowns which is 200 Zecchini.
- April. For Count Flyës of Vienna portrait of the above² on canvas 4·6 full half length 100 Zecchini, paid for on 26th October.
- April. For His Royal Highness the Duke of Gloucester, brother of the King of England. On canvas of 4·6 the portraits of his son Prince William and of his daughter Princess Sophie, both children and on the same canvas, life size full half length figures, 150 Zecchini. Packed and sent off on 12th September paid for by Mr. Jenkins.³
Lady Almeria Carpenter, English life size head, including one hand portrait of the above, an oval paid for by Mr Jenkins. 45 Zecchini.
- ROME.
Aug. 1787. For Mrs Bryer of London, a picture; height 3 spans 6, width 4·6; representing Bacchus dictating some verses to the Nymphs of the woods who are attentively listening to him, and some writing down what Bacchus is dictating. Some Satyrs are hiding behind the trees and bushes, listening attentively—the figures are about 2 spans in height the subject is taken from the Odes of Horace—60 guineas. The said sum was paid on 2nd February. 1788. [*Perhaps Brouwer.*]
For Mr. Borchall of London, An oval, height 1 span 1, width 2 spans 2 representing Thisbe and Pyramus the subject taken from a comedy of Shakespeare, 30 guineas.
Another small oval for the above Mr. Borchall of London, with small figures representing Eurydice when bitten by the snake—15 guineas. The two above pictures were packed up and sent off on 12th September 1787 paid for, both sums on 2nd February 1788.
- Jan. 1788. For his Highness Prince Poniatowsky of Poland, finished two pictures for the above width 7 spans; height, 5·4 with figures of 3 span 5 representing the sentence of Brutus on his sons at the moment when he gives the order to the lictors to obey him, the amazement of his colleague the consul Collatinus and of other figures in the picture. The picture has great power of expression in depicting the father's firmness and the despair of the sons,—200 Zecchini.
Cornelia mother of the Gracchi when she shows her sons to a noblewoman who was showing her her jewels, it is a gentle reproach to vanity and shows the beautiful nature of a good mother. This picture is very expressive and portrays gentleness,—200 Zecchini. These two pictures were paid for on 27th January 1788.
- Jan. 1788. Finished a half length on canvas of 6 spans 6, the portrait of the artist Angelica Kauffman⁴ to be placed in the lovely collection of portraits of painters, painted by themselves and in the Gallery of the Grand Duke of Tuscany at Florence—sent as a gift in the month of February 1788, The above portrait was accepted by the Grand Duke and he sent her as a gift a gold medallion of his portrait.

¹ Belongs to the Earl of Powis and hangs at Walcot Park.

² This may perhaps be the portrait in the Figdor collection, Vienna.

³ They belong to the Earl Waldegrave.

⁴ This now hangs in the Uffizi Gallery in Florence.

- January. For Count Rossamorsky of Russia, Minister Plenipotentiary at the court of Sweden. Finished a picture on canvas of 6 spans 6; with figures of 3 spans $\frac{1}{2}$, representing Henry IV in the hesitation between Glory and Love at the moment when his General finds him resting in a little wood next to his mistress, the beautiful Marquise Gabrielle d'Estrees at the sight of his friend the General, Henry understood at once the motive of his coming and he decided to leave his mistress and to follow Glory, his mistress swoons; Cupid tries to retain Henri and shows him the lovely Lady, Morne gives his arm to the King who staggering, follows him. The said Allegory is taken from Voltaires *Henriade*—150 Zecchini. For the above Count Rossamorsky the rough finished drawing done for the big picture of the Royal Family of Naples, on canvas of 5 spans paid for by Mr. Santini on 17th June 1789, 50 Zecchini.
- ROME. Finished in April, 1788. For his Highness Prince Stanislas Poniatowsky, nephew of the King of Poland,—portrait of the above Prince full length life size figure, wearing officers uniform looking towards a big statue (painted the colour of white marble) representing Liberty placed on a round pedestal with bas reliefs, with figures of a woman symbolical of agriculture and commerce. Painted on canvas of 12 spans by 8 spans 8—250 Zecchini—received on account on 27th April 400 crowns received 189. On 12th May in full payment of above portrait and the other head on canvas which served as model for the big picture.
- Finished first days of May, 1788. For Lady Hervey, English noble-woman,¹ On canvas; height 10 spans 6, width 7·6 portrait of the above Lady full length life size figure and of her daughter, child about nine years old, who is offering her mother a sweet little canary bird. The Lady is sitting in a park beside some trees, as if she were reading, one of her hands is hidden by the book which she is holding; her other hand is holding the hand of the child who with her other hand is showing the little bird to her mother. This group is gracefully composed, the landscape is light and adorned with flowers and grass, the whole forms a delightful picture, 300 Zecchini,—it was paid for on 27th April 1788. The picture was sent to London towards the end of August.
- ROME. July, 1788. For Prince Youssouppoff of Russia six portraits of young noblewomen taken from the paintings of their heads, which the Prince sent for from Russia so that they should be painted all together in one single picture, life size half length figures. The whole composes a family portrait, 200 Zecchini paid for by order of the above named Mr. Jenkins on 18th July 1788. The picture was sent off towards end of August.
- ROME. Aug. 1788. For his Majesty the King of Poland, finished a picture on canvas of about 8 spans 7, with figures about 4 spans 6 representing Augustus, Octavia and Virgil. Virgil is reading the sixth book of his *Æneid*, wherein he speaks of Marcellus to Augustus and Octavia, Octavia falls down in a faint, Augustus is trying to assist her as likewise two women who have rushed to help the Princess—the Poet remains motionless and amazed at the effect which his writing had on Octavia's soul. The surrounding is of fine Architecture with an ornamented pedestal adorned all round with figures in bas relief. On the pedestal is a rich gold vase. Through one of the arches one sees in the distance a part of the temple of Jupiter Tonans and a part of the Capitol. The price of this picture as

¹ This picture hangs at Megginch Castle, Errol, N.B., and belongs to the Drummond family. It is mentioned in Angelica's letter to Goethe of 5th August, 1788.

per printed price list, for figures of the dimension above mentioned—is 330 Zecchini. This picture was consigned to Marchese Antici, Minister of his Majesty, who by order of His Majesty paid for it on same day 30th August. 330 Zecchini.

- ROME. For the Prince Rezzonico, Senator of Rome, portrait of the Cardinal Giovanni Battista ¹ brother of the said Prince, life size on canvas of 8 spans, nearly full length figure namely till much below the knees 120 Zecchini—paid for on 29th December 1788 and received as well the gift of a gold medal from the Pope Rezzonico ² and a big silver one from the above named Prince Rezzonico Roman Senator.
- Sept. 1788.
- September, 1788. For the Reverend Father Guizziani, Superior General of the P. P. Teattini, an oval representing the Conception of the Virgin Mary, life size half length figure including hands presented as a gift by the artist to the above Reverend Father.
- ROME. Finished For his Highness the Duke [Peter] of Courland a picture of 5 spans 8 with in October, figures of about 3 spans,³ representing Telemachus with Mentor in the 1788. Island of Calypso when the goddess gave him some food and beverage, and the Nymphs are singing the praises of Ulysses, Telemachus becomes sad, the goddess sees it and orders the Nymphs to cease singing—150 Zecchini
- Another similar for the said Duke representing Venus and Adonis ⁴ when the goddess is sitting on a couch caressing young Adonis and begging him not to go boar hunting, Cupid is playing with the swan etc.—510 Zecchini paid for on 10th December with 649 roman crowns and consigned to Signor Santini who paid for the packing case etc.
- ROME. For Mr Peter Nesteroff, of Russia, half length figure of a woman, including Oct. 1788. hands, with a turban round her head, representing a sybil—35 Zecchini, paid for and consigned on 17th October. 1788.
- ROME. For Mr Boydell of London print merchant and Alderman of London and Feb. 1789. engraver. Two pictures height 7 spans 3, width 10 spans small life size full length figures representing two scenes taken from Shakespeare's tragic comedies finished during February. 1789. The one is taken from the comedy called "The two gentlemen of Verona" and represents Valentine and Proteus with Sylvia the daughter of the Duke of Milan and Valentine's sweetheart; Giulia, the sweetheart of Proteus is unbeknown to him disguised as one of his pages on attendance to him; he does not recognise her and she sadly watches the unfaithfulness of her lover Proteus who is making love to Sylvia, his friend Valentine's sweetheart, Valentine interferes and reproaches him harshly. Settled for 200 guineas; that is 459 Zecchini.
- The other represents a scene where Cressida wife of Troilus ⁵ being a prisoner in the camp of the Greeks, is in the tent of Calchas the great Priest and her father, she is in amorous conversation with Diomedes, Troilus comes during the period of Armistice to visit the camp, accompanied by Ulysses and another warrior. He sees his wife in loving discourse with Diomedes and he wants to rush into the tent to catch them by surprise, but Ulysses and the other keep him back by force. The scene is rose-tinted, by torch-

¹ This is mentioned by Angelica in her letter to Goethe of 5th August, 1788.

² Pope Clement XIII is the one alluded to. He was Carlo Rezzonico of Venice, and Pope in 1758.

³ In Miss Gerard's time (1893) this belonged to the then Duke of Courland.

⁴ The same.

⁵ Engraved by Schiavonetti in 1792. The picture in 1893 belonged to Mrs. Swinnerton-Hughes of

- light, settled for 200 guineas, that is 450 Zecchini. The two said pictures were paid for by Mr Jenkins and sent on 3rd April 1789 and paid for with 1811 roman crowns at the exchange of 4½ per pound Sterling by letter exchange payable within three months drawn on Mr. Boydell of London and given by the said Mr Jenkins who paid the said sum.
- ROME. For Her Highness the Duchess of Saxe Weimar widow and mother of the
March, 1789. reigning Duke, March. 1789.
Portrait of herself the Duchess¹ on canvas 7 spans by 5 spans 4, half length figure sitting beside a table on which are a marble bust of Minerva and a few books with the titles of two living authors at the court of the above Duchess—120 Zecchini paid for on 16th May. 1789.
- May, 1789. For Mr Matthews of London two small ovals of 10 inches wide one half length figure each, representing Modesty and Vanity,—8 guineas each, total 16 guineas paid for by Mr Flackenman on 25th May. 1789.
- ROME. For Mr Bowles of London sent these pictures to Livorno (Leghorn) the
May, 1789. first days of August. Two ovals;² height 3 spans 9, representing Margaret of Anjou Queen of England, attacked by robbers in a wood and robbed of everything whilst she was fleeing from the Kingdom, when the robbers were quarrelling over each others share of the stolen booty, Margaret finds the way to escape with her small son the heir to the crown. But she comes across another assassin in the forest, who also wants to attack her, so she gathers up all her courage and she shows him the young Prince telling him to save the life of his King. The robber remains amazed—this is the moment depicted in the picture—she is afterwards escorted out of the Kingdom by that same robber. 30 guineas. The other represents Lady Jane Grey, Queen of England, when a prisoner in the Tower;³ the High Constable of the Tower informs her that she is shortly to be decapitated and he asks her to give him a souvenir. The young Queen without betraying any emotion gives him a small book in which she had written many memories of her life—this is the moment depicted by the picture, one sees another figure of a maiden weeping—30 guineas paid for on 2nd January. 1790.
- ROME. For Mrs Brayer of London a picture; width 4 spans 4, height 3 spans 6,
May, 1789. with figure representing Telemachus with Mentor in the Island of Calypso of Ulysses, Telemachus becomes sad the goddess sees it and tell the Nymphs to cease singing this is the moment of the picture, there are other Nymphs offering fruits to the guests—60 guineas. paid for on 2nd January.
- ROME. For Mr Matthews of London two small ovals of 10 inches, with one half-
June. length figure, each representing Memory and Meditation; 8 guineas each for the two. 16 guineas paid for on 2nd January, 1790.
- ROME. For Countess Skavronsky of Russia wife of the present Minister of Russia
July, 1789. at the court of the King of the Two Sicilies. The portrait of the above Countess painted on canvas 7 spans by 5 spans 4, life size, half length figure, till the knee, dressed like the antique that is to say wearing a Grecian garment. She is crowning with a garland the helmet of Prince Potemkin named the Taurus, who was her Uncle and for whom this picture is "painted"—120 Zecchini, paid for on 26th August by Signor Gaspare Santini.

¹ There are several allusions to this painting in the letters which passed at about that time between Angelica and Goethe.

² Engraved by Bartolozzi.

³ Engraved by Bartolozzi.

- ROME.
July, 1789. For a life size head taken from a small miniature—by order of a gentleman of Poland—paid for on 4th July by Signor Valle. 40 Zecchini.
On the last day of August 1789. the total sum of payment received for the pictures done in Italy, from October. 1781 was 14690 Zecchini.
- ROME.
Oct. 1789. For the chapel of Bartholomew Colleoni at Bergamo ordered by his Eminence the Cardinal Carrara a picture;¹ height 9 spans 6, width 5 spans 10, with figures a little smaller than life size, representing the Holy Family that is to say the Virgin the Holy Child, St. John as a child, with the lamb, and St Joseph. The Blessed Virgin is sitting at the foot of a tree and she is holding the hand of the child Jesus who is standing beside her, caressing the lamb which the child St John offers him. St Joseph is standing and picking some fruit off the tree next to the Blessed Virgin—The picture is graceful and devout—settled for 200 Zecchini sent off on 15th March 1790. paid for on 8th May with 430 roman crowns.
- ROME.
Dec. 1789. For Her Majesty the Empress of all the Russians, a big picture² width 14½ roman spans height 12 spans, with life size coloured figures, representing Achilles being discovered whilst disguised in Feminine attire, he is with the maidens of Deidameia, daughter of King Lycomedes, Ulysses and his companion Diomedes were showing some valuable merchandise to the Princess amongst which are an helmet, a shield and a sword; whilst the maidens were admiring the rich wares and jewels, young Achilles suddenly picked up the shield and brandished the sword, threatening playfully the maidens, and in this way he was found out by Ulysses who had been trying to find him. The moment of the picture is when Princess Deidameia, half kneeling is holding back Achilles and begging Ulysses not to take him away from her court, some of the maidens are frightened and the other's surprised. the group is well formed and expresses the subject clearly. The said picture is a pendant to another one of Servius Tullius, painted in the year 1785, 600 Zecchini. On 8th May 1790 Mr Thomas Jenkins paid the sum of 600 Zecchini in full payment. The above picture was sent off at the beginning of July via Ancona and Trieste etc;
- ROME.
Jan. 1790. For Mr Matthews of London a picture, width 7 spans; height 5 spans, with figures about 3 spans and 2 inches,—representing Alcestis' death taken from the tragedy of Euripides, it is the moment when Queen Alcestis nearing her end, recommends her two sons to her husband King Admetus. There are other figures of men and women weeping for the coming loss of their Princess. 100 guineas.
For Mr Matthews of London a picture representing Virgil reading to Augustus and Octavia the sixth book of the Æneide, wherein he speaks of Marcellis, Octavia swoons, Augustus tries to assist her, likewise two women who have rushed to help her; one of whom looks angrily at the poet for having been the cause of her mistress's distress, meanwhile Virgil looks amazed seeing the effect that his writing had on Octavia's soul. 100 guineas, sent both pictures at the end of July, paid for.
- ROME.
April, 1790. For his Excellency Prince Youssoupoff of Russia, A picture 6 spans and 9 inches by 4 spans 8, with figures about 3 spans representing Venus persuading Helen to love Paris who has been sent to Helen by Cupid,

¹ In the Bergamo Gallery. Engraved in 1795.

² This is not mentioned in the Catalogue of the Hermitage Gallery.

- 100 roman Zecchini Mr Thomas Jenkins paid above sum on 8th May, 1790,—picture sent off on 10th July.
- ROME. For Mr George Keate of London, width 6 spans and 1 inch, with figures about $2\frac{1}{2}$ spans representing a scene in Arcady taken from a poem of Arcady written by the above named. It shows the love of a father for his daughter when he meets her again, after having lost her and thought her to be dead. He had erected a monument in memory of her and he used to go there often and offer sacrifices in her honour. On her return to Arcady with her future husband she is led by the Shepherds to a venerable old man greatly esteemed and loved by the Shepherds, so that she should receive his blessing. They find him at the monument offering his sacrifice and there he recognises his daughter whom he thought was dead. 50 guineas.
- ROME. For Mr Thomas Jenkins,¹ English—a picture; height 6 spans width 4 spans 6, the portrait of the above and of his niece Anna Maria, likewise the portrait of the pet dog—full length figures about $3\frac{1}{2}$ spans—country landscape with the Coliseum seen in the distance—the said picture was painted out of friendship, and the artist was given a beautiful ancient life size marble head being a bas relief set on a dark background in the manner of cameos, representing one of the nephews of Augustus. It is wonderfully preserved and it is by an excellent and expert artist. She was given also two lovely jewels, namely an antique cameo and an amethyst on which is engraved the image of the Blessed Virgin. This Amethyst is an oval of 2 inches set in gold, to be worn as a pendant round the neck.
- ROME. For My Lord Bristol—Bishop of Ireland, portrait of the above;² life size half length figure, sitting next to a pedestal on which is a marble bust of Maecenas, painted on canvas height 5 spans 10, width 4 spans 2, handed to the painter, Mr More to be sent off, on 24th September paid for on 25th October by order of the said Mr More through the banker Torlonia who paid it with 258 roman crowns which is the value of 120 Zecchini.
- ROME. For Mr [*name omitted*] of Palermo two half length figures on canvas about 4 spans representing the goddess Flora and the goddess Hygeia who is the goddess of health.—80 Zecchini—Hygeia paid for on 22nd November by Signor Cacciatori.
- ROME. For the Holy House of Loreto ordered by his Eminence the Cardinal Secretary of State by command of the reigning Pope, Pius VI. a picture for the altar of the church of the Holy House of Loreto³ to be done in mosaic for the above church, height 12 spans; width $7\frac{1}{2}$ spans representing St Anne, St Joachim and the young child the Blessed Virgin who is watering the plant of a Lily, the which flower is the symbol of purity; a ray of sunshine descends on the Blessed Virgin and St Joachim shows the ray of light to St Anne who remains in admiration. The said picture was finished in January 1791 and paid for on 5th June 1791. 250 Zecchini, as arranged.
- Jan. 1791. For her Highness the Princess Holstein-Beck of Russia the finished picture in small, the figures of about 3 spans which she used doing the

¹ Mr. Jenkins was a banker in Rome and a well-known collector and antiquary.

² This picture is at Downhill, Londonderry, and belonged to the late Sir R. Hervey Bruce. Hitherto it has been ascribed to Madame Vigée Lebrun, as have others of Angelica's paintings.

³ Still in the Santà Casa in Loretto in mosaic. The original painting is in the Vatican Gallery.

altar picture for the church of the Holy house of Loreto, representing St Anne, St Joachim, and the Blessed Virgin as a little girl—bought by the said Princess Holstein-Beck for 60 Zecchini.

- ROME.
Jan. 1791. For Thomas Coutts Esqre Banker of London a big picture;¹ height 10 spans, width 8 spans 2. The life size full length portraits of the three daughters of the above. They are all dressed alike in white attired like the muses or the graces; two of them are sitting in a charming boscage, next to a pedestal on which is the bust of Minerva. The other one is standing kneeling with one knee against where the two others are sitting holding each others hand and she holds a wreath of ivy over the head of one of them—the picture is very graceful and bright and one see the lake and temple of Aesculapius of the Villa Borghese, called Pinciana, at Rome where the three above named sisters used to love to go frequently with their father and mother—This picture was finished in January 1790. 300 guineas. Mr Thomas Jenkins paid the sum on 8th April 1791. The picture was sent off on 4th June.
- ROME.
Feb. 1791. For his Excellency the General and Senator Nariskin of Russia the portrait of the above on canvas height 7 spans; life size half length figure, sitting leaning on a table in the act of just going to write and looking with admiration at a marble bust of the Empress of Russia, which is on a pedestal beside the table, the said portrait was paid for in full by the above at his last sitting. 130 Zecchini.
- ROME.
Feb. 1791. For her Highness the Princess Holstein-Beck of Russia a small picture with figure of about 2 spans representing St Anne, St Joachim and the Virgin as a little girl, watering the Lily symbol of purity. The said small picture served as model for the altar picture for the church of Loreto; where it will be executed in mosaic—this said model was bought by the above named Princess for 60 Zecchini.
- ROME.
Feb. 1791. For her Highness the Princess Holstein-Beck of Russia a big picture with four life size portraits; namely, the portrait of the above named Princess sitting next to a small table on which is a marble bust of the late Prince, her father. Standing leaning against the table is the Prince Bariatinsky, son of the said Princess; likewise standing is the Countess Tolstoy, daughter of the said Princess. The Countess is leaning with one hand on her husband Count Tolstoy's shoulder; and he is holding a book in his hand; as he loves literature and his greatest pleasure is to collect the most beautiful prints and books. The heads for above portraits were done in January. 1791, and the whole picture completed after. The price was arranged for 800 Zecchini. Received from Mr Thomas Jenkins on 4th February by order of the said Princess—200 Zecchini on account.²

¹ This belonged to the Baroness Burdett-Coutts, and hung in her house in Stratton Street, London. It was sold after the death of Mr. Burdett-Coutts.

² In reference to the Holstein-Beck portrait (which was engraved by Raphael Morghen) it may be of interest to quote here from a Memoir by Princess Maria Bariatinski, entitled *My Russian Life*. She describes the beautiful Château at Yvanovskoe (in the Government of Koursk), the home of her husband's family, and then goes on to state: "In the Château, too, one could study and enjoy the pictures of the great Italian Masters of all schools. At Yvanovskoe there was the great family portrait of the Princess Catherine Bariatinski, *née* Princess Schleswig-Holstein, by Angelica Kauffmann, the Swiss painter of the eighteenth century, of which the reproductions are so well known, being scattered all over the world. Of the Princess herself it was said that she had such a fiendish temper that when her death was announced to her bailiff he died of joy on the spot."

After describing several priceless treasures of pictures in the Château, the Princess then writes, "Alas! everything was looted or destroyed in the Revolution."

On 24th November 1791 received on account from Mr Jenkins 300 Zecchini.

On 3rd August 1792 received from Mr Jenkins to complete payment 300 Zecchini.

For her Highness the Princess Holstein-Beck of Russia a picture with life size figure,¹ not full length representing the portrait of the Artist, Angelica Kauffman with two Allegorical figures representing Painting and Music in the moment when the Artist Angelica Kauffman says good-bye to Music who is trying to seduce her with her charm, Angelica is holding Music's hand as a final adieu, and she gives herself up entirely to Painting who shows her in the distance the temple of Glory where she will be able to arrive by the road of drawing and painting. The price of the above picture was settled for 240 Zecchini paid for by Mr Jenkins to be sent off to the Princess on 8th July. 1792.

ROME.
March, 1791.

For Count Gaetano Potowsky of Poland the portrait of Countess Potowsky, wife of the above; life size full length figure in the act of placing the flowers on the tomb of a son of hers, deceased, this picture was begun on 1st March 1791 and payment on account was received of 110 Zecchini received on 30th January 1792, 110 Zecchini in full settlement of the portrait which was sent off on same day.

ROME.
March, 1791.

For his Highness the Prince of Waldeck, a big picture; height 10 spans 1; width 12 spans 1; with life size figures representing the priestess Hero in the temple of Venus, sitting in front of the goddess's image. She is surrounded by various vestal virgins who are making the preparations for the sacrifice in commemoration of the death of Adonis; to this ceremony young men also were admitted. The moment of the picture is when Leander whilst approaching the image sees the young priestess Hero there, he gazes at her in wonderment and falls in love with her. The image is of bronze (Brass) and represents the Goddess weeping and Cupid breaking his bow in half—one sees on the pedestal in marble "bas relievo" the parting of Adonis from Venus etc, 600 Zecchini. received on account from Signor Gaspare Santini 400 Zecchini, for said picture on 2nd March 1791, Received on 4th June, 200 Zecchini. from the said Signor Santini in full settlement of above picture which was consigned to him rolled and packed up carefully, ready to be sent to Vienna to the above Prince.

ROME.
May, 1791.

For the Baroness Perron, of Turin, the portrait of the above on canvas; life size, head and shoulder not including hands, 40 Zecchini, paid for and consigned on 11th June, 1791.

For her Highness the Princess Holstein-Beck, a small picture with figures of about 3 spans representing St Anne, St Joachim and the Blessed Virgin a child, watering the plant of a Lily, the symbol of purity—the said small picture very carefully drawn and well finished, served as model for the altar picture for the church of Loreto, which was to be afterwards worked in mosaic at Rome. The above Princess bought this small picture for 60 Zecchini.

ROME.
June, 1791.

For Mr Spalding—English, a picture; height 5 spans 10, width 4 spans 8, with full length life size figure of a little girl of six years sitting in a bosage, holding some blue bells and other country flowers in her hand, by her side is a tambourine. This dainty picture is the portrait of the

¹ This picture may be the one in Lord St. Oswald's collection; or Angelica may have painted two versions of the subject.

daughter of Mrs "Cicciapercia"¹ English, paid for 18th August. 120 Zecchini.

- ROME.
June, 1791. For her Excellency the Princess Santocroce, portrait of the above on canvas of about 6 spans, portraying her as Lucrezia the Roman when just going to kill herself, but her raised arm holding the dagger is withheld by a hand painted in the picture, as if a visionary hand. The said picture is to be sent to the court of Poland—paid for on 18th August. 80 Zecchini.
- ROME.
1791. For the Doctor Pellegrini, physician of Venice, a small picture with figures of about 3 spans; representing St Anne, St Joachim and the Blessed Virgin as a child, the latter is watering the Lily symbol of purity—a ray of sunshine descends on the Virgin, St Joachim shows it to St Anne who remains lost in admiration. This said picture served as model for the altar afterwards copied in mosaic for the church of Loreto. This said picture is a replica of the first one which was bought by her Highness the Princess Holstein-Beck but Angelica Kauffman painted this one with the same amount of Love and care for the above Doctor, Pellegrini of Venice, it was finely framed and sent off in July. 1791.
- ROME.
1790. For Doctor Francesco Zucchi, physician of Venice, life size portrait; head on canvas of the above—sent off to Venice in July, 1791 it had been painted during Doctor Zucchi the artist's nephew's stay in Rome, where he had come to visit his Uncle Antonio Zucchi, Angelica Kauffman's husband.
- ROME.
July. For Mr Maklin of London a picture; height 5 spans $\frac{1}{2}$, width 4 spans $7\frac{1}{2}$ with three figures of 3 spans $\frac{1}{2}$ representing Old and Young Tobias both bowed to the ground adoring the divinity and the greatness of God, whilst the Angel having resumed his celestial form, bids them farewell—80 guineas, paid for in full in June. 1794.
- ROME.
August. For Mr Bowles of London four small pictures; width 2 spans $\frac{1}{2}$ height 1 span 11, with figures of about 1 span $\frac{1}{2}$, representing:—
- No. 1. The Blessed Virgin with the Child Jesus, and the Child St John with the lamb, the Blessed Virgin is sitting beside the trunk of a tree and the two children are caressing the lamb.
- No. 2. Jesus Christ resurrected appears to Martha and Magdalen.
- No. 3. The prophet Nathan foretelling to David the punishment of his sin.
- No. 4. The prophet blind Ahijah,² Jeroboam's wife comes to consult him about the health and the fate of her son; settled for 25 guineas each, total 100 guineas, paid for on 3rd April.
- ROME.
Dec. 1791. For Chevalier Hamilton, Minister Plenipotentiary of his Majesty the King of Great Britain at the court of Naples.
The portrait of Lady Hamilton³ the wife of the above; life size half length figure, portrayed as the character of comedy with one hand she is lifting up a curtain as if just coming out to appear before the public, and the other hand is raised and holding up a mask which she has taken off her face; she is garbed in classical style in thin and light material, her hair is partly hanging loose on her shoulders, and partly tied round the forehead; she is a very expressive and effective figure. 120 Zecchini.

¹ Mrs. Cicciapercia was the daughter of Sir John Stuart, Bart., and sister-in-law of Sir John Hippisley.

² In 1893 the pictures of Nathan and of Ahijah belonged to Mr. Joseph Pyke, of Devonshire Place House, Marylebone Road.

³ Engraved by Morghen.

- ROME. For her Highness (?) born Countess Poniatowsky, niece of the King of
Feb. 1791. Poland, the portrait of the above on canvas of about 4 spans; life
size head including hands, 60 Zecchini, 30 Zecchini were paid at the
first sitting on 9th January. 1791, paid in full for on 17th April. 1792.
- ROME. For his Excellency, Baron Renterholm, chamberlain of his Majesty the
March. King of Sweden, the portrait of the above on canvas, height 6 spans 4,
width 5 spans; life size, half length figure seated dressed as an ancient
Roman Senator, he is looking at an marble bust representing his father.
The bust is on a pedestal, on which is depicted a characteristic
Swedish senator's hat and a civic wreath. One sees in the background
of the picture a monument erected in memory of his parents bearing a
few inscriptions denoting it. He is holding an unfolded scroll in his
hand—120 Zecchini begun on the 28th March. 1792. 60 Zecchini,
paid for at the first sitting, paid for in full on 7th July. 1792.
- ROME. For Signor Novosielska, Roman architect, settled in London, two portraits
Finished in of the above and his wife¹; painted on canvas 6 spans 4 by 5 spans, half
March, 1792. length life size figures. 120 Zecchini each The two pictures were con-
signed to Mr Jenkins and packed by him on 26th April. On same date
Mr Jenkins paid above sum in full.
- ROME. 1792. For Baron de Meerman, Dutchman of The Hague, a picture width 7 spans
2, height 5 spans 9, with two life size figures representing the two Muses,
Tragedy and Comedy with their attributes. The heads are the portraits
of two very pretty young women, friends of the artist, she painted them
as Muses for her own pleasure. The two young ladies are; the one
representing the Muse of tragedy is the daughter of Mr Giovanni Volpato
the celebrated engraver and she is the wife of Mr. Raphael Morghen the
most renowned engraver. The other lady is the wife of one of the sons
of the above named Volpato. This picture was bought by the above
named Baron de Meerman of The Hague of the sum of 240 Zecchini.
- ROME. For Signora Fortunata Fantastici of Florence, poetess and marvellous
May, 1792. improviser of Verses. A half length life size portrait of the above²
on canvas; height 4 spans 3, width 3 spans 7, representing her as
a Muse in the act of declaiming The above picture was done by the
artist as a token of friendship.
An oval with the life size replica of the head of the above Fortunata
Fantastici which the artist did to keep for herself in memory of her
friend.
- ROME. 1792. For the Marchesa de Prie of Turin a picture; height 5 spans 9½ width 4
spans 7½ with figures of 3½ spans representing Abraham telling Hagar to
leave with Ishmael, the son paid for on 12th June. 1793. 150 Zecchini.
- ROME. 1792. For her Highness Princess Holstein-Beck of Russia a picture height 10
spans width 7 spans 6, with life size figures, representing Love and Psyche
at the moment when Psyche having just returned from Proserpine has

¹ The man's portrait is in the Edinburgh Gallery. His wife's portrait belongs to Mr. James King of Liverpool. It was sold at Christies in 1920 for £1312 10s. and thus described:—

“PORTRAIT OF THE COUNTESS FELICIA REGINA NOVOSIELSKA, a great friend of the Artist,
“In white muslin dress, with black scarf over her arms, her hair bound with white muslin, seated
in a landscape, with a work-basket on her knees.

“Painted in Rome, 1791.

“49 in. by 39½ in.”

Novosielska built His Majesty's Theatre in London.

² Now in the Uffizi Gallery, Florence.

opened the small vase of beautifying ointment which she had been forbidden to open and which she ought to have brought to Venus. She remains stunned and half fainting from the odorous steam which emanates from the open vase. Love after having replaced the ointment in the vase, comforts Psyche and dries her tears with her hair. This picture is full of grace and very effective, also noteworthy for its landscape portraying rocks and bosage surrounding the entrance of Hades. 300 Zecchini. The above picture was bought by the Princess of Dessau for the above sum in 1796.

- ROME. 1792. For the Count Stolberg of Germany the portrait of the Countess Stolberg on canvas, 5 spans 11 by 4 spans 7, full half length figure sitting on a rock, the sea in the background and the Isola d'Ischia in the distance. She is sitting and her expression is sad; she holds an open book in her hand, in which are written some verses by the Count, her husband, on the death of one of her little daughters who died in Isola d'Ischia—120 Zecchini, paid for on 16th October. 1793
- ROME. 1793. For Lord Palmerston, English, the half length life size portrait of a little girl about three years old, the daughter of the above Lord—painted on canvas; 2 spans 10 by 2 spans 4—40 Zecchini paid for through Mr Jenkins. 17th August.
- ROME. 1793. For his Excellency Count Czernichew of Russia, On canvas height 6 spans 4, width 5 spans, two half length portraits representing the young Countess, daughter of the above; She is sitting holding a drawing book and a pencil in her hand as if she were going to draw the portrait of her father, from his marble bust which is on the pedestal. The young Count, the eldest son of the above is embracing the marble bust of his father, Count Czernichew. This picture can really be said to portray three portraits and is very effective—210 Zecchini paid for on 28th February. 1793.
- There is an error concerning the above picture: the figure embracing the marble bust is not the portrait of the young Count as the first intention had been that it should be; it is instead that of the Dowager Countess, mother of the young Countess, who is embracing her husband's marble bust.
- ROME. 1793. For his Excellency Count Czernichew of Russia, On canvas, an oval life size head, portrait of the above Old Count, not including hands, painted very daringly in one single sitting of four hours, the likeness is remarkable, 40 Zecchini paid for on 18th February. 1793.
- ROME. March, 1793. For his Excellency Marchese Paolo Spinola, Genoese patrician portrait of the above; on canvas 5 spans 10 by 4 spans 4, life size full length figure, sitting at a small table in which are some books etc; wearing an every day home dress that is to say with valuable fur on. He is holding in his hand a half open book. 120 Zecchini, paid for on account on 2nd March. 1793. 150 crowns paid for in full on 6th July.
- ROME. 1793. For Mr Rushout, English nobleman a picture¹ width 5 spans 9; height 5 spans 4, with figures of about 3 spans representing Ulysses in the Island of Circe in the moment when after having bathed himself and now wearing a dignified attire he is sitting at a table on which are prepared fruits of all kinds, he is being served by four of Circe's maidens. But he refuses to take any kind of food, so long as the said goddess does not restore

¹ Engraved by William Bond.

- to their human form, his companions which she, the said goddess had changed into beasts. 300 Zecchini.
- ROME. 1793. For Lord Berwick, English, portrait of the above Lord¹ wearing Spanish costume—full length life size figure—sitting, on canvas height 11 spans, width 6 spans 6, 220 Zecchini. paid for through Mr Jenkins by order of the above Lord on November. 1793.
- ROME. 1793. For Lady Berwick—English noblewoman. The portrait of Miss Hill, now Lady Bruce daughter of the above; life size full half length figure, attired as a Muse with a garland of flowers and with her hand resting on a lyre, 120 Zecchini, received from Mr Moore on 8th November, by order of Lord Bruce, the entire payment with 258 crowns.²
- ROME. 1793. For Lady Knight—English noblewoman the portrait of Miss Cornelia Knight³ daughter of the above, half length life size sitting. In one hand she holds a pencil, as she is very fond of drawing, and she has with her various volumes of the books she has written. On canvas 4 spans 6 by 3 spans 6. This portrait was done by the artist out of friendship.
- ROME. 1793. For the Count Lepel of Berlin life size half length figure representing Agrippina holding in her arms the Golden urn containing the ashes of her late husband Germanicus. On canvas height 4 spans 6 width 3 spans 6. 50 Zecchini paid for on 31st October. 1793.
- ROME. 1793. A small picture with a figure of about 1½ spans representing young Ganymede giving Jupiter's eagle to drink out of a bowl. The idea was taken from a beautiful ancient cameo. On canvas height 2 spans 4, width 2 spans 10.
- ROME. 1793. For Count Sobowlesky of Poland, statesman, of Varsovia, portrait of the above, life size head and bust not including hands 40. Zecchini. At the first sitting on 1st September, the above Count paid 20 Zecchini the half of the total. Paid for in full on 6th November. 1793.
- ROME.
Nov. 1793. For Mr David Kerr—English nobleman, the portrait of the above life size full half length figure sitting, On canvas 6 spans by 5. 120 Zecchini, Paid for on account at the first sitting on 15th November. 120 crowns. Paid for in full on 25th March. 1794. with 138 crowns.
- ROME. 1793. For Lord Berwick, a picture⁴; height 10 spans, width 7 spans 6 with life size figures, representing Venus sitting on a couch playing with Cupid who is smiling at having wounded Euphrosyne's hand with one of his arrows. Euphrosyne is grieving about it and showing Venus her hand. 300 Zecchini; By order of the above Lord Berwick, Mr Thomas Jenkins paid the said sum on 16th November. 1793.
- ROME. 1794. For Mr Bowles of London 4 small pictures, height 2 spans width 2 spans 2 with the following subjects represented by half length figures.
- No. 1. Praxiteles giving to his mistress Phryne the lovely little statue of Cupid which he had made.
- No. 2. The beautiful courtesan Phryne trying to seduce the philosopher Zenocrates he resists her but he does not succumb to her seductions.
- No. 3. The nymph Egeria presenting Numa Pompilius with the copper shield which was supposed to have been sent from the Gods.

¹ At Attingham, in possession of Lord Berwick. Illustrated in *Country Life*, Feb. 1921.

² Belongs to the Marquess of Ailesbury, and is at Savernake Forest. $\frac{3}{4}$ length. (See portrait of Lord Bruce.)

³ This picture is described at length in Lady Knight's *Letters*, p. 190.

⁴ Belongs to Lord Berwick, and hangs at Attingham Hall, Shrewsbury.

- No. 4. Roman Charity (that is to say Grecian) a young woman feeding with the milk from her breast, her old mother who is in prison and has been condemned to die of starvation as punishment for a crime which she had committed. These four small pictures were finished during March. 1794. And the price is 30 guineas each and the price for the four is 120 guineas. The above sum was received from Signor Lavaggi by order of Messrs Kuliff & Grellet of London to whom Mr Bowles had paid the sum of 126 L stg. It was paid on 15th December 1794 the which sum at the exchange of 49½ realised 623, 70 roman crowns.
- ROME. For Signora Teresa Bandettini of Lucca, poetess and wonderful improviser
March, 1794. whose Arcadian nom-de-plume is Amaryllis, the portrait of the above, attired as a Muse in the act of reciting and wearing an ivy wreath. On canvas; height 5 spans 10 width 4 spans 3, half length life size figure—given by the artist to the above.
- ROME. For his Highness Prince Kinsky of Vienna, the portrait of the young Countess
March, 1794. the daughter of the above named Prince. On canvas, height 5 spans 10 width 4 spans 3, half length, life size figure. The pose is a very graceful one, she is walking in a park surrounded by boscage, and she is holding in her hand various flowers which are entwined as if to make into a garland 120 Zecchini, paid for on 24th April 1794. with 258 scudi (crowns).
- ROME. For Mr Henry Benton, English nobleman, the portrait of the wife of the
May, 1794. above named Henry Benton. On canvas, height 11 spans, width 6 spans 6 full length, life size figure. She is sitting richly attired as a Muse holding in her hand a paper that is to say a papyrus on which are written notes of Music. This picture was begun on 5th—May—220 Zecchini. received from the above named on 5th May, the half of the payment that is 110 Zecchini which were paid by Mr Jenkins with 236, 50 crowns. During September Mr Jenkins paid up the sum in full and the picture was sent off to him to deliver it.
- ROME. For Lord Grandison the portrait of Lady Gertrude Villiers¹ daughter of the
May, 1794. above named Lord, on canvas, height 5 spans 10 width 4 spans 7, half length life size figure, sitting The picture was begun on 6th May—120 Zecchini. paid for on 28th July. 1794.
- ROME. May. For the Count Serpenti of Milan, An oval life size head on canvas the
1794. portrait of the above said Count 40, Zecchini paid for on 17th May. 1794.
- ROME. June. For Sir Robert Hervey, An oval, life size head on canvas the portrait of
the above named English Knight—40 Zecchini.
On canvas, a small child (a putto) holding a dove in his hand, half length life size figure—40 Zecchini. The copy of a picture by the Knight Reynolds² being the half length life size portrait of Angelica Kauffman 50 Zecchini. The above pictures were paid for by the said Lord on 14th June, 1794.
For Lord Berwick. A picture³ height 10 spans width 7 spans 6, with life size figures representing Ariadne deserted by Theseus; she is on a richly adorned couch by a rock on the sea shore. and is weeping. Bacchus

¹ Belongs to the Villiers-Stuart family, and hangs at Dromana, Co. Waterford, Ireland. [See List of Pictures.]

² Belongs to Sir Robert Harvey, Bart., of Langley Park, Slough.

³ Belongs to Lord Berwick, and hangs at Attingham Hall, Shrewsbury.

has been led to her by Cupid who by lifting an edge of a rich material which forms a sort of pavilion, shows to Bacchus the disconsolate Ariadne; 300 Zecchini received through Mr Thomas Jenkins by order of the above named Lord the payment of the picture with 645 crowns.

- ROME. March. For Lord Plymouth, on canvas, height 6 spans 2, width 5 spans the portraits of the two children,¹ that is to say the son and daughter of the said Lord Plymouth, they are painted as Love and Psyche, full length life size figures, The boy is nude, he is standing and embracing the little girl who is sitting, she is dressed in white gauze veilings, the background is a light landscape with flowers, grass, etc; 200 Zecchini.
- ROME. Jan. 1795. The life size head on canvas, portrait of Signor Giovanni Volpato² the celebrated engraver—gift of the artist to the above named.
- ROME. Jan. 1795. The life size head on canvas portrait of Lady Knight—given by the artist to Lady Knight.
- ROME. 1795. On canvas height 3 spans 8, width 5 spans 4, representing three life size half length figures, of young women who are singing in front of a table on which is a small music desk with an open music book on it. This picture is notable for the varied expressions of the three heads. 150 Zecchini.
- ROME. April, 1795. For Signor Dall' Armi of Monaco a merchant, an oval life size head, the portrait of the wife of the above named. 40 Zecchini. paid for by the above on 4th April. with 88 crowns.
- ROME. April, 1795. For Thomas Brooke Esq³ English gentleman, on canvas, height 5 spans 10, width 4 spans 7. The portrait of the above; life size, half length till below the knee, dressed as a Spaniard in black—120 Zecchini.
- On canvas the same size as above picture the portrait of the wife of the said gentleman, full half length figure, attired as a muse sitting and leaning against a lyre, 120 Zecchini. On Friday 20th April received from the said Mr. Brooke as order drawn on his banker Mr Jenkins for the payment of 240 Zecchini, being the price settled on for the two portraits and which is to be paid when the portraits are finished. This order was paid for on 26th August. 1795.
- ROME. May, 1795. For Lord Bruce. English, On canvas height 5 spans 11, width 4 spans 7, the portrait of the said Lord,⁴ half length, life size figure, dressed as a spaniard. 120 Zecchini. paid for on 27th May through Mr. Moore by order of the said Lord with 258 crowns.
- ROME. May, 1795. For Mrs Smith wife of Mr Ceas, on canvas, height 5 spans 11, width 4 spans 7 life size half length figure, portrait of the said Lady, dressed in light material and white veilings the shoulders and arms are bare; she is loosening one of her veils in front of a looking glass which is on a richly adorned dressing table on which are various feminine ornaments. 120 Zecchini.
- ROME. 1795. For Count Brown of Livonia, on canvas height 6 spans 6, width 8 spans 9, An historical picture with figures nearly life size representing Pyrrhus as a child being saved from the massacre of the Royal Family in Epirus

¹ Belongs to Earl Amherst, and hangs at Montreal, Sevenoaks. [See fuller description in List of Pictures.]

² Engraved by Morghen. Illustrated in *The Life of Canova*.

³ This Thomas Brooke would possibly be a member of the family of Brooke of Norton Priory. He was perhaps the Thomas Brooke (b. 1760) who married a daughter of Sir Thomas Cunliffe.

⁴ Belongs to the Marquess of Ailesbury, and is at Savernake Forest. He stands by a table on which is a map of Sicily. He is in black costume, puffed and slashed.

and being brought to Illyria. He is brought there to the King Glaucus, so that the King should give him refuge. The picture depicts the moment when the child Pyrrhus carried in the arms of his nurse and accompanied by one of her soldiers is laid at the feet of the King and Queen who are sitting. They admire with tenderness the child who on his knees on the floor is holding on to the Kings robe with his little hands as if he were begging him for help and pity—In this picture are also other figures of men and maidens belonging to the suite of the King & Queen. 500 Zecchini. On 12th December received from the said Count Brown a bill of exchange payable after 60 days from this date and received this sum from the Banker Signor Romanelli, paid with 1298 crowns in notes, The Zecchino is 2,58 crowns. On the 6th December this picture was sent for Vienna. Via Trieste.

- ROME.
June, 1795. For her Highness Princess Esterhazy (born Princess Galitzine) German, on canvas, height 3 spans width 2 spans 6 portrait of the above including hands; nearly half length figure dressed gracefully in white life size,—60 Zecchini. paid for through Mr Abbate Syrili on 26th August.
- ROME.
July, 1795. For her Highness the Dowager Princess Esterhazy of Germany, on canvas, height 3 spans, width 2 spans 6, the life size portrait of the above, including hands, nearly half length figure dressed gracefully in white, 60 Zecchini. Paid for through Mr Abbata Syrili on 26th August.
- ROME.
Sept. 1795. For a commission given to Abbott Grandi, Bolognese. On canvas, height 4 spans width 3 spans life size half length figure of St Joseph with the infant Jesus full length figure. 80 Zecchini. On 1st September 1795 received on account of the above named. 80 crowns.
- ROME.
Nov. 1795. On canvas life size head including hands, the portrait of Magdalen Volpato, born Riggi of Milan given to the above by the artist.
- ROME.
Nov. 1795. For his Highness the Prince and Abbot of St Biagius in Germany. On canvas height 5 spans 2, width 7 spans 4 two life size half length figure representing Our Lord Jesus Christ with the Samaritan woman at the well. 120 Zecchini.
- ROME.
Nov. 1795. For his Royal Highness Prince Augustus Frederick of England. On canvas height 12 spans width 7 spans 7, life size full length figure the portrait of the said Prince, wearing the Scotch Highlander military uniform. He is standing and beside him is a white greyhound—The background is a mountainous landscape 150 Zecchini.

ODD LEAVES PASTED IN.

- January, 1796. On 20th January begun the portrait of her Highness Princess Dessau-Ferra. 270 Zecchini paid for on 5th February. At the exchange of to-day. 170 Zecchini are 106 crowns.
- On 1st February received 25 crowns being the interests for November and December 1795, on One Hundred (Shares or property) of Monte Comun.
- On 10th February received from the Stock of London 50 L stg and 5 shillings which at the present exchange of 52 are 256 crowns.
- On 17th February received from the Bank of Signor Santini by order of the Princess Esterhazy for a half length figure portrait Venus at her toilet. 120 Zecchini. which represents 240 crowns.
- On 9th March begun a bust, the portrait of the young Count Graborska of Poland received the half of the payment which is 20 Zecchini.

- On 10th March received from Abbot Grandi [or Brandi] the full payment for the picture of St Joseph with infant Jesus—including packing case the price was settled for 80 Zecchini, that is 93 crowns.
- On 1st April received the full payment for the portrait of the young Count Graborska. 20 Zecchini. in gold.
- Received on account from Ottavio Bodono of 53 crowns whilst he has promised to pay by 4 crowns monthly till complete extinction of his debt 2 crowns.
- On 7th April begun to paint the picture for the Baron Suffagar in Dureste [Munster]. It represents Christ blessing the children, width 10 spans 5, height 8 spans 7. 400 Zecchini.
- On 9th April the portrait of the Duchess di Poli; height 2 spans and 3 inches. 180 Crowns.
- On 17th March received from Lord Holland for the picture of the three girls singing, half length figures 315 crowns that is to say 120 Zecchini at to-day's exchange.
- On 22nd March received from her Highness Princess Dessau for the picture of Cupid drying Psyche's tears, the sum of 300 Zecchini at the exchange if 21½ which is 645 crowns. Life size full length figures.
- On 15th April 1796. from John Rushout Esqre, received a cheque for 150 L stg, for the picture of Ulysses and Circe with her four Nymphs Paid for on 18th March with 776,25 crowns.
- Received the interests on one Hundred Loughi di Monte (shares) for January and February. 50 crowns.
- On 16th April begun the portrait full length life size figure of Countess Riz.¹
- Received from the Duchess di Poli for her picture already mentioned 150 crowns.
- On 5th May given to Antonio 15 crowns for my particular expenses.
- On 19th May paid 66 crowns to Christopher Prosperi which added to the 46 crowns paid in advance on deposit completes the full payment of 112 crowns.
- On 5th September 1796 finished the picture of the Virgin as a young girl watering the Lily. 80 Zecchini.
- On 5th October received 50 crowns from Linoghi di Monte [shares] for July and August.
- On 14th August received from Signor Lavaggi by order of Messrs Kuliff and Grellet 57 L.stg, 15 which at the exchange of 64 is 369,60 crowns. A payment which is due in June of 505 lire of which I receive for first time lire. 7.—10.
- On 1st November 1796 given to Antonio notes for the value of 8 crowns.
- On 17th November begun the picture of the Virgin for the Bishop Suffragarico Dureste height 10 spans and 2 inches width 7 spans ½. On 1st December gave Antonio 15 crowns in notes.
- On 1st January 1797 given to Antonio for my small expenses 13 crowns; of which he spent 7 crowns, 6 and 6.
- 1st February given Antonio 17 crowns of which he spent 9 crowns.
- 1st March gave Antonio 10 crowns.
- In April spent for a silk dress and some linen handkerchiefs 6 crowns.
- January 1797 begun the picture of David being reproached by the prophet Nathan half length figures on imperial canvas, for Cardinal Zelada.

¹ This was Wilhelmina, Countess of Lichtenau, mistress of Frederick William II of Prussia. There is an allusion to her in Moritt's *Letters*, p. 288, together with some curious detail of her friendships. The Countess was the daughter of a musician of the Royal Chapel in Berlin.

- Received in payment for this picture 300 crowns Done the small sketch of the picture of Religion with all her suite for Mr Forbes.
- Done the picture of Our Lady of good Counsel for Stabio, as a gift.
- The portrait of the Barrister Costanzi a gift.
- Finished another picture of the three young girls and a pendant to this, one representing Peace playing with Pluto who is represented as a child.
- The portrait of Miss Lambton as a small child,¹ personifying Pysche, full length. 140 Zecchini. The full length figure portrait of Mr Lambton. 220 Zecchini.
- On 19th July 1797 received from his Royal Highness Prince Frederick Augustus 250 Zecchini which at the exchange of to-day is 705 crowns. This is the payment for the portrait of his Royal Highness, full length figure dressed as a Highlander.
- Finished in July the replica of the picture of Christ with the Samaritan women for the Countess Ritz,² that is to say Countess Liechtenau. 120 Zecchini.
- Finished the replica of the picture of the three girls, received payment on 6th August. 120 Zecchini.
- On 27th August received from Signor Ferdinando Acquarini 220 Zecchini, for the portrait, full length figure of Madame Gugielmina Ritz Countess of Liechtenau³ received another 120 Zecchini for the picture of Christ with the Samaritan (woman). These pictures were ordered by the above gentleman and paid for,—total sum, 340 Zecchini.
- On 1st September gave Antonio for my own small expenses 13 crowns.
- On 1st October gave Antonio 9 crowns.
- On 9th September begun to paint the picture of Religion.
- On 8th November began the portrait of the Abbot Hervas; just the head, received in payment of which. 80 Zecchini.
- Received on 15th December 1797 from Signor Torlonia by order of the Baron Druss Bishop of Munster the sum of 600 Zecchini in double romans which is 2109. This is the payment for the two pictures already mentioned which were painted for the said Baron Drusse.
- On 17th February 1798 painted the portrait of the citizen General L'Espinasse—presented to him as a gift by the artist.
- Replica of the portrait of Abbot Hervas given by the artist.
- In May begun a picture for Citizen Barass, French Court. Finished the picture of Achilles; figures of about 2½ spans. Painted the portrait of Mr Germing of Frankfort, life size head on canvas 40 Zecchini.
- On 1st June 1798, life annuity of San Luigi de Francesi (St Louis of the French an institute) was paid with detached notes that is to say the sum of 350 crowns.
- On 22nd June 1798 received a letter from Messrs Kuliff Grellet & Co of London informing they have in hand to my credit the interest of £5000 at 3 per cent; that is £76-15-0 (half year) The which interest I passed on to Signor Donat Orsi and Sons of Florence, who sent me a receipt for the above sum which they hold at my disposal together with other sums. Therefore I have at my disposal at Donat Orsi and Sons of Florence. 3514.
- On 30th August, 1798 finished the portrait of Citizen Countess Thierry half length figure, paid for 120 Zecchini.

¹ Belongs to the Earl of Durham, and hangs at Lambton Castle. It is No. 41 in his catalogue.

² See note concerning Countess Lichtenau on previous page.

³ See note concerning Countess Lichtenau on previous page.

On 31st August received a letter from Messrs Donat Orsi and Sons of Florence enclosing a letter of Kuliff Grellet & Co informing the said Messrs Donat Orsi of Florence to enter into my account and hold at my disposal the sum of L.stg 50-0-0 this being the interest of 3350.

On 16th November 1798 received a letter from Kuliff and Grellet informing me that they sent instructions to Donat Orsi & Sons to credit me with the sum of the interests of Lstg. 5000, which added to the short annuity comes to L.stg 82-0.

(The following descriptions of pictures are translated from two loose double sheets of paper, which are loose and enclosed in the manuscript. They are undoubtedly in the autograph of Angelica Kauffmann, as they are her personal descriptions of her work.)

LIST AND NOTES OF THE PICTURES PAINTED BY ANGELICA KAUFFMANN.

1788. For his Highness Prince Poniatowsky nephew of the King of Poland. Junius Brutus in the act of condemning his sons to death. Brutus having ascended the tribunal, the culprits were brought to him, and after he had heard the judgment, he sentenced them all to death, including his own sons.
- This is the moment portrayed in the picture. History says that one of the sons became desperate and that the other one begged and implored his father to have mercy on them; but it was in vain. I therefore painted these two sons, one in utter despair and the other one stretching out his hands to his father begging for mercy. The father does not look at him, but turning towards the lictors he intimates to them to carry out his orders and do their duty. Collatinus is present, and his face in the picture, reveals his surprise and painful confusion, at beholding the rigorous firmness of Brutus, as his nephews also were guilty of the same crime. This picture is rich with various figures amongst which is the slave Vindicus with the expression of bitter regret and repentance at having denounced them. The pendant of this picture is the one representing Cornelia mother of the Gracchi; being visited by a friend of hers who brings her all her golden chains and other jewels to show her. Cornelia presents her sons to this friend and says to her; these are my jewels and my treasures; I painted this same subject for a friend of mine in London, but with some variation of composition the figures are half life size, like those in the picture of Brutus. [The following from X to Z is written as a continuation to above, but has been crossed out in pencil.—*Note of the Translator.*] ^x I believe that my friend has already the print of Cornelia's picture engraved by Bartolozzi, therefore it is useless I should give further detailed description of this picture. The figures are of about 3 feet.^z

[The following from W to Y is written in a different handwriting or perhaps the same but very small and crushed, it is equally crossed out in pencil.—*Note of the Translator.*]

^w Some of the dates of some of the pictures when they were painted, have been confused in making a list of them and many of the portraits have not been recorded at all in the list, so as not to tire the writer or the reader.^y

1791. Big picture with numerous life size figures painted for the Prince of Waldeck. It represents the first meeting of Leander and Hero in the temple of Venus—Hero the priestess of Venus is before the image of the Goddess

and she is assisted by various maidens who are getting ready for the sacrifice in commemoration of the death of Adonis, to which sacrifice the young men were allowed to intervene, so as to behold the young maidens assembled there. The moment depicted in the picture, is when Leander having approached nearer to the image, he sees the young priestess Hero, he gazes at her with rapturous wonderment and falls in love with her. The image is in bronze and represents the Goddess weeping over the death of Adonis, and Cupid breaking his bow. The pedestal is of marble and on it is represented Adonis's departure from Venus. One sees the sea in the distance. The width of this picture is 12 spans and the height 10 spans.

1790. Also the one of the fables as pendant to the following one, for Prince Youssouppoff of Russia, Venus persuading Helen to Love Paris who has been led into Helen's apartments by Cupid. Paris is bewildered at the sight of such beauty. The pendant of this is the one representing Ovid in exile, sitting writing his fables. He is already advanced in years and he is being assisted by the Geniis of Poetry, whilst Love breaks his bow, as it had been love which had been the cause of all the poets' unhappiness.

For a lady friend in London 1787 turn the page and you will find the date 1788.—a picture representing Bacchus dictating verses to the Nymphs of the Woods who are eagerly listening to him some of them are writing down on their tablets the verses which Bacchus is dictating to them. There are also some Satyrs who are listening from behind the bushes. The background of this picture represents a landscape. The subject is taken from the ode 19 of Horace. The pendant of this picture is the one of Telemachus in the Island of Calypso whilst the Goddess is offering food to him and to Mentor. She is assisted by various Nymphs and some of them are singing Ulysses' praises. Telemachus becomes sad and the goddess stops the singing, this is the moment depicted in the picture. The figures are of about 3 spans.

1789. Turn the page and you will find the dates 90 & 91 The picture of the Holy Family for the Chapel of Bartholomew Colleoni ordered by his Eminence Cardinal Carrara it was generally liked And so was the one which I did, to be reproduced in mosaic for the church of Loreto, representing St Anne, St Joachim and Mary the Virgin as a little Girl, watering the Lily emblem of purity; whilst a Luminous ray descends on her from Heaven. She lifts her eyes heavenwards and St Anne who is sitting and St Joachim who is beside her, watch her with admiration. The novelty of sacred poetry being introduced into a subject which had been many times dealt with before by excellent Masters, was generally liked and approved of.

1796. My latest finished works are a picture for the Bishop Suffragamo of Munster. 10½ spans by 8 spans in height representing Christ sitting in front of Peter's house (of which one sees a slight portion) blessing the children; whilst, lifting his eyes to Heaven He Blesses one child by placing his hand on him, with the other hand he is holding another child close to him some of the Apostles are beside him, and there are several women who are bringing children of various ages to be blessed by Jesus In all there are 13 figures. This picture is noteworthy for the beauty of the subject and it is also very interesting on account of the variety of characters depicted. The figure of Christ is especially liked and approved of as it is considered that his face expresses

ANGELICA KAUFFMANN

great dignity and sweetness. The inspiration was taken from the Gospels of St Luke and of St Mark. Another picture for the above named gentleman, height 10½ spans by 9 spans. It represents the Annunciation. The composition of this picture is considered new and different from other pictures treating this subject. It is quite plain and simple and only consists of the Angel, the Virgin and the Holy Ghost who appears in full Glory His splendour fills with Light the small room where the Virgin was in when the Angel appeared to her. In the face of the Virgin is expressed, or at least I meant to express it the moment of transition from Her astonishment to Her acceptance and resignation. She is kneeling with her thoughts already turned towards Heaven. The Angel is standing clothed in white and indicates to her, the Holy Ghost, Spiritus Sanctus superveniat. in te.—

A picture of life size half length figures representing Peace playing with the God Pluto still a child. She brings him a branch of Olive.

[The following descriptions are on other loose leaves of manuscript.]

Notes of the works of Angelica Kauffman. The prophet Ahijah already blind, Jeroboam's wife comes to consult him about the health and fate of her son, On the face of the woman is expressed the greatest surprise at having been recognised by Ahijah tho' he is blind and at having been told the fate of her son, before she even addressed the prophet.

The prophet Nathan tells David what will be the punishment for his crime. In this picture is depicted the great firmness of the prophet and David's confusion in hearing pronounced the words "Tu es ille vir" This picture was painted for Cardinal Zelada. The figures are life size half lengths.

No. 1.

A picture height 10 spans width 7 spans with life size figures representing Love and Pysche, in the moment when Pysche having returned from Proserpine contrary to the orders she had been given, she opens a small vase containing a liquor (for beautifying) which she was to bring to Venus. The fumes which emanated from the opened vase have made her nearly faint and swoon. Love comforts her and wipes her tears with her own hair. The subject enabled me to depict a very tender and delicate expression, and the picture is really interesting The background of the picture is the doorway of Hades surrounded by rocks and bosage.

Her Highness Princess Anhalt-Dessau possesses this above mentioned picture.¹ The artist also did the portrait of the Princess Dessau when the said Princess was in Rome.

No. 2.

A picture width 5 spans, height 5 spans 4, with figures of about 3 spans representing Ulysses in the Island of Circe at the moment when having come out of the bath and being dressed in dignified garments, he is sitting next to a table on which are various kinds of fruits, which are being offered to him by four of the most beautifull young maidens of Circe. She comes up to him and tries to coax him to take some food, but he refuses to take any food or beverages whatsoever, If Circe does not first restore to their human forms, his companions whom she, Circe, had transformed into beasts. This picture belongs to an English cavalier (Knight?).

¹ This still belongs to the Prince of Anhalt-Dessau.

- No. 3. For Count Lepel of Berlin, life size half length figure representing Agrippina holding in her arms the golden urn which contains the ashes of Germanicus her husband.¹
- No. 4. For MyLord Berwick a picture, height 10 spans width 6 spans with life size figures representing Venus sitting on an antique couch,² she is playing with Love and smiling at the complaints of Euphrosyne, who looks very distressed and shows Venus her hand which Cupid had slightly wounded with his arrow. This picture is enriched by accessories which are adequate and suitable to the subject depicted.
- No. 5. This picture is the pendant of the above,³ and for the same Lord Berwick. It represents Ariadne abandoned by Theseus and moaning over her cruel fate. She is lying on a rich couch by the sea on the shore, and Bacchus having been led there by Cupid, gazes at her beauty. Cupid by lifting up an edge of a beautiful material which forms a pavilion shows the disconsolate woman to Bacchus. The face of the woman expresses sorrow, the face of Bacchus expresses rapturous surprise and the face of Love expresses tenderness and compassion.
- No. 6. Portraits of the two children of Lord Plymouth.⁴ Two beautiful children personifying Love and Psyche embracing. The background of this picture is a lovely park. The figures are life size.
- No. 7. For the Count Brown of Livonia, On canvas, height 6 spans 6 width 8 spans 9 an historical picture representing Pyrrhus as a child when having been saved from the massacre of the Royal Family in Epirus he is brought to Illyria and taken before King Glaucus for refuge and protection. The moment depicted in the picture is when the little Pyrrhus brought in by his nurse and a few soldiers is laid at the feet of the Queen Beroe. They both admire with tenderness the child who gets up and holds on to the King's robe as if he meant to implore his help. In this picture are also other figures representing men and maidens belonging to the suite of the King and Queen; there are also other accessories to fill in the background of the pictures. Taken from Plutarch's life of Pyrrhus.
- No. 8. Another picture of the same dimensions which is in England. It represents Alceste's death, she is assisted by her husband Admete and by her two sons, the eldest of whom kisses the hand of his mother who is dying. There are also various figures of men and women who are weeping over Alcestes death. This subject gives a lot of scope for expression and these two above mentioned pictures have been carefully studied by me in the accuracy of their drawing. Their colouring is vigorous and transparent.
- No. 9. Three small pictures with half length figure representing the following subjects Praxiteles giving to his mistress Phryne the beautiful statuette of a cupid, which he had produced in sculpture.
- No. 10. The beautiful courtesan Phryne trying to seduce the Philosopher Zeno- crates who however resists her and does not let himself be conquered by her wiles.
- No. 11. The Nymph Egeria offering to Numa Pompilius the metal shield which was said to have fallen from Heaven,

¹ This belongs to the Princess of Anhalt-Dessau.

² Already alluded to in the List. Belongs to Lord Berwick.

³ Already alluded to in the List. Belongs to Lord Berwick.

⁴ Already alluded to in the List. Belongs to Earl Amherst.

- No. 12. For his Royal Highness the Prince and Abbot of Blasy. on canvas height 5 spans 2 width 7 spans 4 two life size half length figures representing Jesus Christ with the Samaritan woman at the well. The expression of dignity depicted in Jesus Christ and the earnest attention with which the woman is listening to him. render this picture very interesting. This picture is very accurate and exact in its drawing and it has been painted with great richness of colour.
- No. 13. The portrait of his Royal Highness Prince Augustus Frederick of England, on canvas, height 12 spans width 7 spans 7, full length figure, standing wearing the national uniform of the Scotch military Highlanders. There is also a white greyhound The background of this picture is a mountainous landscape The figure of the Prince is full of dignity, and the dress very picturesque. The prince sent to Scotland for this costume on purpose so as to be painted in it.
- No. 14. David reproached by Nathan by means of a parable pronounces his own judgement. The moment of the picture expresses Davids confusion when he hears the prophet pronounce the words. Thou art the man, Second book of Kings. Chapter XII.
- No. 15. A picture $10\frac{1}{2}$ spans by 8 spans, representing Christ sitting blessing the children whilst resting His hand on the head of one of them. to give his blessing, with the other hand he is holding another child close to him. His eyes are lifted towards Heaven. Some of the Apostles are with him, and some women are bringing to him children of all ages so that they should receive Jesus Christ's blessing. There are 13 figures in all. The Subject is taken from St. Luke's Gospel. This picture is noteworthy for the beauty of the subject and the variety of the characters depicted and especially Christ's figure and expression is interesting, as it is full of sweetness and dignity.
- A picture of $10\frac{1}{2}$ spans by 9 representing the Annunciation. This picture is particularly liked because of its great simplicity of composition which is considered to be quite a novelty; for it consists of the Angel, The Virgin and the Holy Ghost who appears in full glory, and splendour of which illuminates Mary's small room in which she was when the Angel appeared to her. Mary's face expresses the transition from fear to resignation; she is in the act of kneeling. The Angel is standing clothed in white and he is indicating the Holy Ghost to her.
- Peace playing with the god Pluto who is still a child and she presents him an Olive branch; life size half length figures.

I omit to describe the greater part of the portraits I have done.

(As can be judged by the reader, there can be no doubt as to Angelica Kauffmann having written these two loose leaves of description herself.—TRANSLATOR'S NOTE.)

(The final line of the manuscript proves that it is not a complete but only a partial list of Angelica's works during the period alluded to.—EDITOR'S NOTE.)

LIST OF WORKS BY, OR ATTRIBUTED TO,
ANGELICA KAUFFMANN ARRANGED
UNDER OWNERS' NAMES

LIST OF WORKS BY, OR ATTRIBUTED TO, ANGELICA
KAUFFMANN ARRANGED UNDER OWNERS' NAMES

- AILESBUURY, THE MARQUIS OF,
*Savernake Forest,
Marlborough.* Portrait of Miss Hill, afterwards Lady Bruce, three-quarter length, attired as a Muse. Signed "Angelica Kauffmann: pinx: Roma. 1792."
Described by A. K. in her Italian List.
- Portrait of Lord Bruce, three-quarter length, standing by a table, with two fingers of his right hand resting on a map of Sicily. The sleeves of his blue-and-black costume are puffed and slashed. "Dressed as a Spaniard" according to A. K.
Signed "Angelica Kauffmann pinx. Roma. 1795."
This picture appears in A. K.'s Italian List.
- Portrait of Mary Bruce, Duchess of Richmond, seated and in a Turkish dress. 2 feet square. Attributed to Angelica Kauffmann.
- AMHERST, THE EARL,
*Montreal,
Sevenoaks.* Portrait of Other Archer, sixth and last Lord Plymouth of the old creation, and a portrait of Lady Maria Windsor, afterwards Lady Downshire, at the age of about four or five.
N.B.—Lady Plymouth, the mother of the above-mentioned persons, after the fifth Lord Plymouth's death, married Lord Amherst.
This group is in A. K.'s Italian List.
- ANTROBUS, SIR COSMO,
BART.
*Amesbury Abbey,
Salisbury.* Papius and his mother. Circular. 24½.
Exhibited at the New Gallery in 1900 (170).
Engraved by Burke.
- ASHLEY, COL. WILFRID,
M.P.,
Broadlands. Portrait of the second Viscount Palmerston. Also a Madonna and Child copied by A. K. and bought by Lord Palmerston in Italy in 1764 for £30.

- BAGWELL, MRS.,
*Marlfield,
Clonmel,
Ireland.*
- Portrait of Dorcas Bagwell, who married Benjamin Bousfield of Lakelands, County Cork. Life size. The lady left no family, and when a widow lived at Marlfield for some years with her bachelor nephew, Colonel William Bagwell. She is believed to have died in 1827. It was engraved in 1771.
- Portrait of lady in an Eastern dress. Head and shoulders only. The dress is soft pale yellow. It is not known whom the person represents.
- BEIT, The late
MR. ALFRED.
- The Judgment of Paris. Sold to him by Messrs. Agnew (1371).
Classical Subject. Sold to him by Messrs. Agnew (1372).
Another ditto. Sold to him by Messrs. Agnew (1373).
(The above three pictures were afterwards sold to Scott Fowles, of New York.)
- BENTINCK, MRS.,
60 Cadogan Square.
- Beauty governed by Reason and rewarded by Merit. Circular, 25 inches.
Purchased at Christie's, April 20th, 1918. Lot 1909.
Believed to have been engraved by Pollard.
- BERWICK, THE LORD,
*Attingham Hall,
Shrewsbury.*
- Portrait of Thomas, second Lord Berwick. Painted by Angelica in Rome, 1793. Signed and dated. The portrait is not in the costume of the period, but Lord Berwick wears a fancy costume of pale blue with plumed hat. Called by A. K. a "Spanish costume."
Described by A. K. in her Italian List.
A large classical picture of Bacchus and Ariadne. 8 ft. × 5 ft.
Described by A. K. in her Italian List.
A companion picture of Psyche showing to Venus the wound which Cupid has inflicted on her.
Engraved in 1791.
Royal Academy, 1796 (29).
Described by A. K. in her Italian List.
Portrait of the Hon. William Hill, afterwards third Lord Berwick. He was Minister to the Court of Sardinia. It is not known for certain whether this picture is by Angelica or not.



LADY BETTY FOSTER, afterward's DUCHESS OF DEVONSHIRE.
From the original painting at Ickworth belonging to the Marquess of Bristol.

N.B.—There is a room at Attingham in the style of Angelica, and attributed to her, but as the house was not built until 1785 it cannot date from her English period, unless the panels were prepared for another house, and were put into Attingham after Angelica had left England for Italy. The room is an exceedingly pretty round boudoir with six panels, painted doors and ceilings.

- BEVAN, MR. ROBERT P., Two small pictures.
14 *Adamson Road,*
Hampstead.
- BRESCIA, MUNICIPAL Picture representing the Nativity of St. John the
MUSEUM OF, Evangelist, at one time in the collection of the
Italy. Count Martinengo, and referred to in Rossi's
biography.
It is signed "Angelica Kauffmann. Roma." and
dated 1800.
- BOWRING, MR. ALGERNON, Penelope and her dog.
30 *Eaton Place.* Angelica Kauffmann, said to be portrait of (full
length).
Angelica Kauffmann (half-length).
- BRAMSTON-NEWMAN, COL., Picture representing the Bath of Adonis.
Hotel Majestic,
Vichy.
- BRISTOL, Lady Elizabeth Foster, afterwards Duchess of
THE MARQUIS OF, Devonshire. Seated, hair slightly powdered,
Ickworth Park. hat on the head. Dress, white. There is a
miniature set in pearls hanging down in front,
a gold and black sash around the waist, and
held on her lap by her left hand; the right elbow
rests on a rock. Scenery behind.
Painted when she was Lady Elizabeth Foster.
Elizabeth Christian, second daughter of Frederick,
fourth Earl of Bristol, and Bishop of Derry;
married first, in 1776, to John Thomas Foster,
of Dunlee, County Louth; and secondly, in 1809,
to William Cavendish, fifth Duke of Devonshire.
She died in 1824.
Signed "Angelica Kauffmann pinxt. an. 1786."
Described in the Italian MS.

Elizabeth, Lady Hervey, and her little girl afterwards Mrs. Ellis. A lady seated, full face, fair hair, curled, with a white ribbon across top of head. Dress, yellow, with a blue overdress, open in front, showing lace tucker, chain round neck. She is holding her little girl in her lap, with fair hair, dressed in white. Scenery in the background.

Elizabeth, daughter of Colin Drummond, of Megginch, wife of John Augustus, Lord Hervey, second son of Frederick, fourth Earl of Bristol, and Bishop of Derry. The daughter, Elizabeth, married in 1798 Charles Rose Ellis, who was created, 1826, Lord Seaford. She died in 1803.

Frederick Augustus Hervey, fourth Earl of Bristol, Bishop of Cloyne and Derry. Seated; body and face both turned to the sinister. Dress, episcopal costume, the coat and knee-breeches being gray; the right hand is on a table, the left holds a paper. A picture of Derry Cathedral stands on the right side of figure.

Engraved by James Bromley for Gage's *Thingoe*. Frederick Augustus, third son of John, Lord Hervey, by Mary his wife, daughter of General Nicholas Le Pell; born 1st August, 1730, married Elizabeth, daughter of Sir Jermyn Davers. Succeeded to the earldom in 1779, and died 8th July, 1803.

BROOKE, MR. R. M.,
Norton Priory,
Runcorn.

Two classical pictures.
Mentioned in her Italian List.

BROOKE,
SIR RICHARD, BT.

At one time had two circular pictures, "The Triumph of Venus" and "Cimon and Iphigenia." 25 inches in diameter.

The above two pictures were sold at Christie's, and it is not known who now possesses them.

He also had a portrait of Angelica as Design listening to Poetry. All three were exhibited in Wrexham in 1876, Nos. 327-327a and 900.

BROWNLOW, THE LORD,
Belton House,
Grantham.

Portrait of Miss Frances Cust at the age of $2\frac{3}{4}$. Painted in 1779. The picture measures about 23×20 , but of these sizes, the frame is responsible for a width of about four inches. The child died in 1785. Pasted on the back of the

frame is the following receipt: "Miss Frances Cust, aged $2\frac{3}{4}$. Drawn by Mrs. Angelica Kauffmann, June 1779.

"Received June 8, 1779, from Lady Brownlow, the sum of 6 Guineas, being the first half Payment for an oval portrait in crayons by me, Angelica Kauffmann."

BRUCE, The late SIR
R. HERVEY, BT.,
Downhill,
Londonderry.

Earl of Bristol. Bishop of Derry. Three-quarter length. 50×40 . Seated profile to right. His left elbow rests on the arm of a chair, his head supported on his left hand. There is a bust of Mæcenas on a pillar at the right of the picture and a view of mountains in the background. Italy, 1790.

This is the picture mentioned in Angelica's Italian MS. It has up till now been attributed to Madame Lebrun and is so described in Helm's life of that artist.

(The entry in the MS., however, proves it to be Angelica's work.)

BURDETT-COUTTS, W.,
M.P., The late,
Holly Lodge,
Highgate.

At one time had a large portrait of Thomas Coutts' three daughters, afterwards Lady Guildford, Lady Bute, and Lady Burdett. 92×71 .

Mentioned by A. K. in her Italian List.

Sold at Christie's in 1922. Lot 41. £273.

He also had Angelica's miniatures of the same ladies. Their present owner is unknown.

BESSBOROUGH,
THE EARL OF,
22 Portland Place

Portrait of Henrietta Spencer, afterwards Countess of Bessborough. $28\frac{1}{2} \times 24$. Bought at the Claud Ponsonby Sale in 1908 for £105.

CHURCHILL,
CAPT. SPENCER,
Northwick Park

At this house there are three fairly large and five small paintings, and one portrait, thus:—

Ariadne abandoned by Theseus.

Probably the picture exhibited at the Royal Academy in 1774 (145).

The despair of Achilles on the death of Patroclus.

Probably at the Royal Academy, 1775 (170).

Bacchus instructing the Nymphs.

Probably the picture exhibited at the Royal Academy in 1788 (217).

Portrait of the artist.

Nymph and Cupid.

Nymph scattering flowers over the tomb of Shakespeare.

Eurydice.

Cordelia.

A portrait of John Rushout, second Lord Northwick, painted by Angelica in Rome (see signature), 1794.

At the sale of Lord Northwick's collection of pictures (July 28, 1859) the following works by Angelica were catalogued :—

190. The Departure of Hagar.

1148. Achilles discovered amongst the Daughters of Lycomedes (this picture fetched 29 guineas), and

1204. Cephalus and Procris with Cupid (this picture fetched 61 guineas and was sold to a Mr. G. R. Smith).

The names of the present owners cannot in either case be traced.

We are indebted to Dr. Lionel Cust for most of this information.

MISS CLARKE,
8 Peter Street,
Tiverton,
Devon.

Picture representing Venus and Cupid. Venus is seated on a bank under a beech-tree, dressed in white with red drapery over one shoulder, and across her knees. Cupid is at her knee, very angry, because a bee has stung him in the hand. He is holding up his hand to show to Venus. Venus holds up an arrow, and points out how much more pain he will give to someone with it. There are two doves seated next to the goddess, and a view in the distance. The canvas is signed "Angelica Kauffmann."

COATES, MAJOR, The late
SIR E., BT., M.P.
Queen Anne's Lodge,
Queen Anne's Gate,
S.W.

Picture representing the death of Mark Antony, painted in oil, circular, 25½ inches in diameter.

Engraved.

Picture representing "Ispala before Posthumio," painted in oil, circular, 25½ inches in diameter.

Engraved by Delattre.

(?) Since sold at Sotheby's.

Portrait representing Sterne's "Maria," in oil, circular, 5¼ inches in diameter.

Engraved.

Picture representing a girl with a basket of flowers, painted in oil, oval, 10 inches by 7¼.



SILHOUETTE OF ANGELICA, "TAKEN FROM LIFE AT ROME, MARCH
1796" BY CHARLES HEATHCOTE TATHAM.
From the original in the possession of the Baron de Cosson.

- COOK, SIR HERBERT, BT., *The representation of a Homeric Legend. In four Compartments. Nos. 1 and 4 measuring $28\frac{1}{2} \times 58$. Nos. 2 and 3, $28\frac{1}{2} \times 27$.*
At his Office in St. Paul's Churchyard,
E.C.
 The first scene represents Achilles dressed as a maiden; the second, the Graces making robes for Pandora; the third depicts two handmaids holding them up, and the box which is eventually to be given to Epimetheus; and the fourth scene represents the entrance of Ulysses. The picture is fully described by Mr. Maurice Brockwell in the third volume of the Doughty House Collection, under No. 419.
- COSSON, CHARLES
 ALEXANDER BARON DE,
 77 *Via Ghibellina,*
Florence, Italy.
 The silhouette of Angelica Kauffmann, life-size, tinted in black on a paper which, on the silhouette side, has been coloured reddish. It may have been done by casting the shadow of Angelica's head on the paper by means of a candle or lamp, and then outlining the shadow and tinting it black. Below the head, in a handwriting which looks like that of Baroness de Cosson's grandfather, Joseph Bonomi the elder, is written "Angelica Kauffmann, taken from life at Rome, March 1796. C. H. T.," and a little lower. "Then Angelica was 55 years and 5 months old because she was born 30th October 1740." The 6 in the first date appears to have been written over an 8 in a darker ink, and the 30 in the second is likewise written over what may have been a 20. But what has every appearance of being the original inscription by the maker of the silhouette appears at the bottom of the back of the sheet. It reads: "Angelica Kauffmann (Zucchi). Drawn from the life at Rome March 1796."
 This C. H. T. was in all probability Charles Heathcote Tatham, architect, draughtsman and etcher, born 1770, who studied in Italy, and was elected a Member of the Academies of Rome and Bologna. He died in 1842.
- COUREAU, MR. B.
 (Address unknown.)
 Messrs. Agnew sold to this person a picture by Angelica called "Morning Amusement."

- CULLUM, The late MR. GERY MILNER-GIBSON-,
Hardwick Hall,
Ipswich. Portrait of Susanna Lady Cullum. Half-length, full-face, wearing a white cap on her head with ribbons. Costume red, with white muslin over the shoulders, and lace sleeves, and a cloak edged with fur. She holds a book in her left hand, and has her forefinger in it. The picture is inscribed "Dame Susanna Cullum, died 17 November, 1784, in her 72nd year. By Angelica Kauffmann." Susanna was the daughter and co-heir of Sir Thomas Gery of Great Ealing, Middlesex, Knight, Master in Chancery, by Elizabeth his wife, niece of Sir John Witte-wronge, Bart. She married at Ely Chapel, Holborn, on November 30th, 1731, as his second wife, Sir John Cullum, fifth Baronet.
- Portrait of the Rev. Sir John Cullum, sixth Baronet, F.R.S., F.S.A.
 Half-length, seated, full-face, short grey wig, gown and bands. Inscribed, "Rev. Sir John Cullum, Bart., died 1783, aged 53, by Angelica Kauffmann."
- He was John, eldest son of Sir John Cullum, fifth Baronet, by Susanna his second wife, daughter and co-heir of Sir Thomas Gery, Knight, and was born 30th June, 1733, and married Peggy, only child of Daniel Bission of Essex. He died October, 1785, aged 52, leaving no issue.
- The picture is engraved in the *History of Antiquities of Hawstead and Hardwick*, by John Cullum. (See D.N.B., Vol. XIII., p. 283.)¹
- Mr. Gery Milner-Gibson-Cullum also possessed the original marriage contract between Angelica Kauffmann and her second husband. This passed at his decease into the possession of Mrs. Gurney, who kindly lent it to us.

- CURZON, THE MARQUESS,
 K.G. He possesses two portraits of members of the family by Angelica, that hang at Kedleston, and also one of her familiar classical subjects.
- N.B.—Zucchi did a great deal of work at Kedleston, and it is said that Angelica took some part also in this work. There are a series of chiaroscuro

¹ See Farrer's *Suffolk Portraits*.



Farman, phot.

SUSANNA, LADY CULLUM, DAUGHTER OF SIR THOMAS GERY.
From the original painting at one time in the possession of the late Mr. Gery Milner-Gibson-Cullum.



MISS FIENNES-CLINTON
Of Cromwell, Notts, afterwards Mrs. Turnpenny
Ob. 1811.
In the possession of Mr. Cyril Davenport

paintings at Kedleston, scenes in English history, painted by Rebecca, "from Angelica Kauffmann," on the walls of the great circular saloon.

- DAVENPORT, MR. CYRIL,
St. Leonards-on-Sea. Miniature on ivory of Miss Fiennes-Clinton, of Cromwell, Notts, afterwards Mrs. Turnpenny, *circa* 1797.
- DAVIS, MR. L. C.,
147 *New Bond Street,*
W. Portrait declared to represent the artist. She is depicted seated on a green chair, and in the act of playing the harp. She wears a white low-necked dress with green scarf, and a dove-grey cloak, and in her hair is a white ostrich plume. By her side stands a gilt table with mask heads, supporting a large bowl. The background is a green curtain.
The picture appears to be a genuine work by Angelica, but it is not clear that it is her own portrait.
- DERBY, THE EARL OF,
Knowsley. The Return of Telemachus. A long picture, originally designed as a "sopra-porta." The composition comprises seven figures. Penelope, having descended a flight of steps at the extreme left, embraces her son. She is dressed in a white robe with gold flowers on it. Telemachus wears a green tunic or chiton. An elderly female, perhaps Euryclea, raises both arms in admiration. Vases for perfume are in the corner. The picture is tamely painted with strong local colours on the various dresses. The tints are broken and the shadows are strong and heavy.
2 ft. 2 in. × 5 ft. 4 in.
At one time in Grosvenor Square.
Royal Academy, 1775 (174).
No. 85, *see* p. 45, in the Scharf catalogue, 1875.
The Parting of Ulysses and Penelope. On the extreme right is a circular altar adorned with blue fillets and branches, with a Greek word inscribed on a medallion in front. A bearded warrior with clasped hands approaches and gazes with an expression of great solicitude upon a matronly female, seated in a fainting state, upon a chair. Two armed attendants are behind, to the left, and two women attend

the fainting lady. The golden sacrificial vessels stand on the ground between the group of females and the altar.

Scharf states that the composition is far superior to, and much more effectively coloured than, the companion picture, No. 85, but he is uncertain respecting its actual subject. 2 ft. 2 in. × 5 ft. 4 in.

At one time at Grosvenor Square.

No. 88, *see* p. 46, in catalogue already alluded to.

Edward, twelfth Earl of Derby, with Lady Elizabeth Hamilton his first wife, and their infant son, afterwards thirteenth Earl. Small half-length figures, with their son, a naked child, between them. The Earl, dressed in a Spanish or fancy costume, of crimson slashed with white, a falling Vandyke collar, and white stockings, is seated towards the left, and lifting his right hand for the chair to take hold of. Lady Elizabeth, who was the only child of James, sixth Duke of Hamilton and Brandon, attired in blue, is seated looking towards the spectator, holding the child with both hands on the end of a sofa. The background consists of a somewhat circular wall and tall column, around which a green drapery has been picturesquely arranged. Two spaniels lie on the ground in the right-hand corner.

“The figures,” says Scharf, “appear small and separate, the divided action of the child destroys all feeling of simplicity and unity.”

Signed in brown on the dark yellow pedestal of a vase on the right side.

Small upright square 4 ft. 1 × 3 ft. 3½.

No. 187, *see* p. 106, in catalogue as above. The picture was a legacy from Lady Charlotte Hornby. Exhibited Nat. Portrait Ex. 1867 (694).

Also a small picture of Angelica and the Muse of Poetry, purchased from Agnews (4184).

This picture is now in London at Derby House.

DOWNSHIRE, THE
MARQUIS OF,
East Hampstead.

He has two pictures (titles unknown).



EDWARD, 12TH EARL OF DERBY, WITH LADY ELIZABETH HAMILTON
HIS FIRST WIFE AND THEIR INFANT SON, AFTERWARDS 13TH, EARL.

*Bequeathed to Lord Derby by Lady Charlotte Hornby.
From the original painting at Knowsley.*



THE COUNTESS OF DERBY AND HER SON
ANGELICA HERSELF IS REPRESENTED PLAYING ON THE HARP.
In the possession of a member of the Johnston family (address unknown).

- DRUMMOND FAMILY,
Megginch Castle,
Errol, N.B. Portrait of Lady Hervey and of her daughter.
Full-length life-size figures. The girl is represented offering a canary to her mother.
Mentioned in Angelica's Italian List.
- DUBLIN NATIONAL
GALLERY. Family Group of Henry Loftus, Earl of Ely, Lady Ely, their niece Dorothy Monroe, and Angelica at the clavichord.
9 ft. 5 in. × 7 ft. 9 in. Signed and dated 1771.
No. 200.
Portrait of Dolly Monroe. 1771.
A Portrait of William Hickey.
(Reproduced in Hickey's *Memoirs*.)
- DURHAM, THE EARL OF,
Lambton Castle. Portrait of William Henry Lambton, Esq. (1764-1797).
Portrait of Miss Lambton, afterwards Mrs. Cavendish, as Psyche.
Items 40 and 41, pp. 12 and 13 in the privately printed catalogue of the pictures at Lambton Castle, issued in 1899.
Both mentioned in A. K.'s Italian List.
- DIGBY, MR. G. WINGFIELD,
Sherborne Castle. Portrait of Mary, Countess Digby, wife of Henry, seventh Lord and first Earl Digby, and daughter of John Knowler, Esq., Recorder of Canterbury.
She survived her husband a few months, and died, Feb. 26th, 1794.
Three-quarter length, seated, wearing a white satin dress and a gold sash. A medallion of gold with a man's head on it is at her breast, a large lace collar is fastened round her throat by a pearl necklace, her hair is turned back, and is not powdered. 36 × 28.
- EDINBURGH GALLERY. Novosielski the architect, portrait of, 39 × 50.
Mentioned in A. K.'s Italian List.
- EGLINTON, THE EARL OF,
Eglinton Castle,
Ayrshire. Life-size full-length portrait of Lord Montgomery, afterwards Earl of Eglinton, in Highland costume.
Painted in Rome, signed and dated 1800.
- EHRICH, THE BROTHERS,
Ehrich Galleries,
New York. Picture representing Peleus and Thetis. 37 × 40½.
The man is approaching the girl, who is lying fast asleep. It has been engraved.
Portrait of the artist with a child, probably a relative. 24 × 20.

The child is the prominent figure in the picture, and holds a whip in one hand, and rests the other upon a drum. It is in white, with a mob cap. By the side is the portrait of a woman, said to be that of the artist. The picture is rather different from Angelica's usual style, but the owners possess a statement by Mr. Algernon Graves to the effect that it is quite a genuine work by Angelica.

Mr. Graves bought a picture of A. K. at Christie's in 1876 for £105. This may be the one (?).

EXETER, THE MARQUIS
OF,
*Burghley House,
Stamford.*

The Marchioness Townshend and her son, Lord William Townshend, as Cupid.

Signed "Angelica Kauffmann pinxt." Life-size, three-quarter length.

(One of Angelica's finest works.)

A pair of ovals :

Prudence resisting Love.

Love conquering Prudence.

Oval. Abelard soliciting the hand of Eloise.

Engraved by Scorodomoff.

Oval. Abelard presenting Hymen to Eloïse. Engraved by Osborne.

Cleopatra decorating Mark Antony's Tomb. Royal Academy, 1770 (118).

Engraved by Burke.

Small Oval. Fame decorating the tomb of Shakespeare. 10 × 12 in.

Aethra and Theseus. (This is dark in colour for Angelica's work.)

Small picture. Marriage of St. Catherine. (This is probably a copy.)

Penelope weeping over the Bow of Ulysses.

Engraved by Bartolozzi. 8 × 10 in.

Lord Exeter used to possess a portrait of Miss Harrop, 57 × 47, but it was sold at Christie's in 1888 to Sir G. Donaldson for £378.

Another portrait of the same lady, 23 × 19½, was sold in 1917 to "Wallis" for £73 10s.

N.B.—Nathaniel Dance (Angelica's rejected lover) painted a charming portrait of her, which now hangs in the blue drawing-room at Burghley. He has depicted her three-quarter length, hold-

ing a portfolio and crayon in her hand. She is elaborately attired in a mauve dress with lace ruffles and fur stole.

MISS FARWELL,
*The Priory,
Burnham Beeches.*

Portrait of Henrietta, wife of Rev. Dr. James Fordyce, Presbyterian Divine and poet, representing her at the grave of Fingal (from Ossian). Small full length. Engraved in mezzotint by Valentine Green.

FITZHERBERT, SIR HUGO,
BART.,
Tissington.

Portrait of Alleyn Fitzherbert, afterwards Lord St. Helens. Represented in a light-blue suit. 31 × 26.

Exhibited Nat. Portrait Ex. 1867 (670).

Portrait of Lord St. Helens' mother, Mrs. Fitzherbert. Life size.

Mentioned in A. K.'s Italian List.

Portrait of Selina Fitzherbert, afterwards Mrs. Knight. Three-quarter size.

FITZWILLIAM, THE HON.
MRS. CHARLES,
*Warwick Road,
Leamington.*

Portrait of Lady Rockingham, wife of Charles, Marquis of Rockingham, of Wentworth House, Yorkshire, who died in 1782. She was Miss M. Bright of Badsworth Hall, Yorkshire, and died in 1804. The picture is an oval; the lady is represented reading a letter. The portrait was given to Lord Fitzwilliam in 1744, and left by Lady Charlotte Fitzwilliam, when she married, in 1764, Mr. Dundas, afterwards first Lord Dundas.

FORT, MRS. SEYMOUR,
23 *Montagu Street,
Portman Square.*

Portrait of Daniel Braithwaite. Three-quarter oval, represented in brown coat. Mr. Braithwaite was a personal friend of Angelica, and is mentioned by her in a letter from Rome (*see* Miss Gerard's book). The picture at one time belonged to Mr. Alfred Martineau, Braithwaite's great grandson.

FOSTER, MR. W. H.
(Address unknown.)

Classical subject. Sold to Mr. Foster by Agnew's (723).

FOWLES, MR. SCOTT,
New York.

The Judgment of Paris.

Classical Subject.

Another ditto.

At one time in the possession of Mr. Alfred Beit.
See also under Beit.

- GARRICK CLUB. Mrs. Hartley (Elizabeth White), 1751-1824. Full-length figure, No. 438.
- GILBEY, The late
SIR WALTER. He possessed at one time a commode in the Adam style, decorated by two panels said to have been painted by Angelica. He also had a chimney-piece which was formerly in the house occupied by Sir Joshua Reynolds in Leicester Square, and this was declared to have been decorated by Angelica.
- GLENCONNER, THE LATE
LORD,
34 *Queen Anne's
Gate*. Andromache, painted on copper in an oval.
The Study of a Profile.
The two pictures are referred to on p. 12 of the catalogue of the pictures in the Tennant Gallery, issued by Heinemann, no date. They were acquired from Agnew's.
- GOLDIE, MR. JOSEPH,
31 *Upper Phillimore
Place, Kensington*. Three water-colour studies.
Miniature of Zucchi.
- GOLDIE, MRS.
(Mother of the above.) In this lady's possession are some of the diamond ornaments that were left by Angelica to members of the Bonomi family, others have been distributed to various members of the same family. At one time this lady possessed a picture by Angelica, representing Joseph Bonomi's infant son; this has been sold, and cannot now be traced.
- GOLDSCHMIDT, MR. A.
(Address unknown.) Feeding Swans. Sold to him by Agnew's (8662).
Perhaps the picture exhibited at the Royal Academy in 1778 (175).
Pair of Oval Pictures. Sold to him by Agnew's. (8684 and 8685.)
- GRAHAM, SIR RICHARD,
BART.,
88 *North Gate,
Regent's Park*. Portrait of Sir James Graham.
Mentioned in Angelica's Italian List.
- GRIFFITHS, MRS. PERCIVAL,
*Sandwichbury,
St. Albans*. Sketch of Mrs. Cosway, at one time in the Wellesley Collection.
- HALL, SIR JOHN, BART.
Dorset Square. Portrait of Sir James Hall.
Mentioned in Angelica's Italian List.

- HARTREY, DR.,
Beedings,
Pulborough,
Sussex. Picture, representing a subject from Tasso's *Jerusalem*.
Orlando under the spell of Armida. It was engraved by Bartolozzi.
- HARVEY, SIR ROBERT,
BART.,
Langley Park,
Slough. Two life-size oval portraits of Mr. and Mrs. Harvey, also a copy made by Angelica after the picture of herself painted by Sir Joshua Reynolds. *All these are mentioned in her Italian List, also several classical pictures.*
- HEINZ, MR. H. G.,
Pittsburg, Pa. A group of five figures, approaching a man, who appears to be coming out of a kind of tent. The five figures include one of a very old man with a white beard, two women, and two others who appear to be attendants, who hold staves in their hands. The scene is doubtless a classical one.
- HENEAGE, MRS.,
Coker Court,
Somerset. Three pictures representing classical subjects.
- HARCOURT,
THE VISCOUNT,
Nuneham. Portrait of the Countess Harcourt.
Royal Academy 1797.
Engraved by Bartolozzi.
- HOARE, LADY,
Stourhead,
Zeals (S.O.),
Wilts. Two portraits, both representing the wife of Sir Richard Colt Hoare, who was a friend of the artist. In one case she is seated against a pillar, dressed in a red costume. On the pillar is the bust of a woman. This is perhaps the painting that was at the Royal Academy in 1773 (166).
In the other portrait Lady Hoare is in white, with her hands lifted in supplication, and she is the central figure of a group surrounding a classic altar, upon which stands the statue of a man. The picture is entitled "A Sacrifice to Vortigern."
Royal Academy, 1774.
- HOLDEN, BRIG.-GEN.
SIR H. C. L., K.C.B.,
Gifford House,
2 St. John's Park,
Blackheath. Portrait of Mrs. Mosely, painted about 1770. 50 × 40. She is represented standing, facing the spectator, leaning her left arm on a pedestal, and she is dressed in a loose white gown, pale crimson and gold embroidered cloak, and the latter she is holding with her right hand to her

- side. There is a green curtain to the left. Mr. Milner of the N.P.G. has seen the picture, and pronounces it to be a genuine work.
- HOLT, MR. W. J.,
57 *Montagu Square*,
London. Prudence, Beauty and Love.
Sold to Mr. Holt by Agnew's (2938).
- HARRINGTON, THE EARL OF,
OF,
Elvaston Castle,
Derby. Portrait of Lady Harwood, three-quarter length, in
ermine and crimson robes.
Picture of Rinaldo and Armida.
- HOME, THE EARL OF,
The Hirsell,
Coldstream,
Berwick. Self portrait of Angelica.
Shown at the exhibition of National Portraits in
1867 (531). Oval, 24 × 18.
Three-quarter length of Abigail, Countess of
Home. 50 × 40.
Classical scene. Paris and Helen. Engraved by
Valentine Green. 50 × 40.
Perhaps the picture exhibited at the Royal Academy,
1774 (147).
Scene from Ossian. The Power of Love. En-
graved by Ogborne. 50 × 40.
- ILCHESTER, MARY,
COUNTESS OF,
Holland House,
Kensington, W. Portrait of Angelica Kauffmann by herself, half-
length, facing the spectator. Rose-coloured
dress with white front trimmed with gold.
Hanging in the Print room, No. 116. Described
on p. 85 of the privately printed catalogue of the
pictures (1904).
- JOHNSTON, CAPT. C.,
44 *Chelsea Park*
Gardens. Three-quarter length portrait of Miss Conway,
afterwards Mrs. Damer, in white dress and
pale yellow drapery and mauve sash. Signed
and dated 1766.
There is an interesting reference to this picture in
a letter which Lady Mary Coke wrote to her
sister, the Countess of Stafford, on the 2nd of
August, 1766. She says: "I went to Lady
Ailesbury's, and found her and Mr. Conway
were going to a painter who has just arrived
from Italy, and was brought over by Lady
Wentworth, the same who drew a picture of
Mr. Garrick, which was shown, I am told, in
the exhibition. I went with them, and saw
the picture she was painting of Miss Conway.



Hon.^{ble} ANNE DAMER ,

Portrait of Hon. Anne Damer

It was like, and appeared to me to be well done, but too large, as you would take for a very big woman." (*See Percy Noble's book on Anne Damer, p. 30.*)

JOHNSTON, another member of the family. (Address unknown.) The Countess of Derby and her son, portraits of the.

KING, HIS MAJESTY, THE, *Buckingham Palace.* Portrait of the Duchess of Brunswick, at one time at Hampton Court. Full length, turned to the right. She holds a child in her arms on an altar in front of her. She is dressed in white with an orange-coloured mantle, lined with light blue; she wears sandals.

On canvas, 8 ft. 11 in. by 5 ft. 11 in. wide.

On the left, at the foot of the column, is the signature: "Angelica Pinx. A° 1767."

To the left, on a vase, the inscription:—

Carol. ILLE de Bruns. & Prin. Hered.
A. MDCCLX. M. Jul. apud Enisdorff VIC-
TORIA et A. MDCCLXIV. M. Jan. apud
Lond. AMORE. Coron.

Augusta, the eldest daughter of Frederick, Prince of Wales, was born on the 31st of July, 1737, and was married to the Duke of Brunswick on the 17th of January, 1764. By him she became the mother, among other children, of Caroline, Princess of Wales, and of Duke William Frederick. "Brunswick's fated chieftain," who fell at Quatre-Bras. In 1767, when this portrait was painted, she was in England on a visit.

The child in her arms must be her eldest son Charles George Augustus, who was born 8th February, 1766, and died 1806.

[*See Mr. Ernest Law's Catalogue.*]

Queen Charlotte and a child.

KING, MR. JAMES,
1 & 2 *Brown's*
Buildings, Exchange
Street West,
Liverpool.

Countess Felicia Regina Novosielski. Canvas. 50 × 40. From the collection of the late Holbrook Gaskell, Esq., of Erindale, Frodsham, Nr. Chester.

Seated, three-quarters right, in landscape; in white dress with black scarf or mantle round

- her shoulders, white turban headdress, holding in her lap a basket with a book.
Signed on tree-trunk, "Angelica Kauffman Pinx, Romae 1791."
Sold to Mr. King at Christie's in 1920 for £1312 10s.
Mentioned by A. K. in her Italian List.
- KNIGHT, MR. CHARLES,
2 Stone Buildings,
Lincoln's Inn.
Picture representing a female figure, perhaps a guardian angel, watching over two children who are asleep. 16 × 14.
- KNOEDLER, MESSRS.,
Old Bond Street.
Picture of Miss Mary Townshend, daughter (second?) of the Hon. Thomas Townshend, sister of the first Baron (afterwards Viscount Sydney), born 1733, died unmarried. From the Sydney Collection at Chislehurst. 28 × 36. She is represented seated, tracing out with a needle upon a cushion a design which is to be embroidered.
Portrait of Viscountess Midleton. 28 × 36. The lady is represented seated before a piece of apparatus with a handle and reel, which apparently is for the purpose of straining or reeling off on to a bobbin certain pieces of silk. She has it upon her knee. She has an ermine stole thrown over her shoulders. Her hair is dressed with a turban, and with a jewel in front of it.
- LECONFIELD, THE LORD,
Petworth Park.
Picture representing Diomed and Cressida. Cressida is seated on the right, holding Diomed's left hand. He stands facing her. In the foreground on the left is a basket, in the background are two figures. Canvas 62½ × 87½ inclusive. No. 60 in the recent catalogue by Mr. Collins Baker.
- LEGGATT BROS., MESSRS.,
St. James's Street.
Mrs. Dayrell.
Sold to Leggatts by Agnew's (1711).
Girls with Basket of Flowers.
Sold to Leggatts by Agnew's (5091).
- LEGH, THE HON. PIERS,
43 Norfolk Square.
The Webb Family (see Webb) (an offering to Ceres).
- LEVEN AND MELVILLE,
THE EARL OF,
1 Sussex Square,
London.
Portrait of the Artist.
Bought at the Northwick Sale in 1879 for £110 5s.



AN OFFERING TO CERES.

*Painting representing Sir John and Lady Webb, their daughter Barbara, afterwards Countess of Shaftesbury and their son. Also Lady Webb's brother and Sir John Webb's eldest daughter
From the original belonging to the Hon. Piers Lough.*

LITCHFIELD GALLERY.
3 *Bruton Street.*

There were at one time in the possession of this Gallery four oval panels, each $25\frac{1}{4} \times 19$, representing Venus, Juno, Diana and Aurora.
Four circular panels, each 13 inches in diameter, representing the Arts and Sciences.
Four oval panels, 12×8 , representing Cupids as the seasons.
One oval panel 26×16 , depicting Aurora, and one large circular panel, 2 ft. 9 in. diameter, painted *en grisaille*, and illustrating Music and Sculpture.
All these panels were removed from a ceiling in the Adam style at Ashburton House, when that building was destroyed, and they were declared to have been the work of Angelica, or at least to have been designed by her.

LEWIS AND SIMMONS,
MESSRS.,
Bond Street, London.

In 1908 this firm possessed a small bureau ornamented with a painting attributed to Angelica.
In 1915 they had in their New York Galleries the oval painting of Angelica painted in Ireland, when she was the guest of the family of Latouche of Greystone Castle, Dublin County. It was presented by her to the Latouche family, from whom Lewis & Simmons bought it.

LONDON,
THE BRITISH MUSEUM.

1. Study for a Picture. A young man, scantily clothed, sitting on the ground, and looking up, with hand outstretched.
Signed and dated Angelica Kauffmann, R.A., 1771.
Black chalk on brownish paper, heightened with white. 11×19 in.
Bequeathed by R. Payne Knight, Esq., 1824.
2. The Judgment of Paris. Paris, sitting l., egged on by Cupid at his elbow, offers the apple to Venus, whom the three Graces are unrobing. At her feet are two doves billing; at the r., frisking sheep. Pen-and-ink and sepia wash, heightened with white; $3\frac{1}{4} \times 13\frac{1}{4}$ in.
Purchased May 1846.
3. The Death of Adonis. Adonis lying back supported l. by a nymph, while Venus, r., bends over him and tries to staunch his wound.
Chalks on brownish paper; $14 \times 11\frac{1}{2}$ in.

4. A Sacrifice to Ceres. Before a statue of Ceres. placed near trees at the r., a priestess is pouring into a tripod, while a girl, met by a boy, brings bread on a platter from the r., and another girl prepares to wreath the statue with a garland. Behind the priestess sits a woman motioning a child to silence, and a little beyond, l., two seated women sing, while a third, standing by them, plays a lyre; further off, a dance of youths and maidens.

Pen-and-ink and sepia wash; $8 \times 13\frac{1}{4}$ in.

Nos. 3 and 4 were purchased March 1847.

5. The Letter. Half-length figure of a girl seated at a table facing r., leaning on her elbow and reading over the letter which she has just written.

Black chalk and stump; 4×5 in.

Purchased October, 1872.

6. Fortitude. A female figure seated turned to r., but looking l., with one arm resting on a column, and a lion at her feet.

Black chalk and stump; circle, 12 in. diam.

Engraved in stipple by G. Scorodomoff and published Feb. 1777.

Purchased October, 1875.

7. Paris brought to Helen. Paris led by Cupid from the r., approaching a couch on which Venus sits with Helen.

Black chalk on gray paper; 10×15 in.

Purchased May, 1885.

Probably a sketch for the picture Angelica sent to the R.A. in 1774 (147).

8. A Bacchante. A whole-length figure of a Bacchante holding a tambourine in one hand and a thyrsus in the other.

Pencil on warm gray paper, heightened with white; 16×10 in.

Purchased October, 1886.

LONDON,
THE NATIONAL
GALLERY.

Religion.

Royal Academy, 1780 (22). Bequeathed by Mr. Forbes.

Lent to Plymouth 1913 (2). Engraved by Bartolozzi.

[Not now exhibited.]



THE COUNTESS OF ALBEMARLE

Ob. 1824

From the original painting dated 1773 in the possession of Mr. J. Pierpont Morgan

- LONDON,
THE NATIONAL
PORTRAIT GALLERY,
St. Martin's Lane.
- Portrait of herself, oval, half length, in a white dress with yellow scarf. She rests her right hand, holding a porte-crayon, on a portfolio; the other, *without a ring*, is raised to her breast. John Simpson, No. 1485.
Crayon drawing of Benjamin West, P.R.A. Dated 1763. No. 1649.
- LONDON,
THE VICTORIA AND
ALBERT MUSEUM.
- Portrait in oil, representing Emma Hart, Lady Hamilton, painted at Naples, 1796. Canvas, 18 × 13. No. 579-75.
Picture representing a sleeping nymph watched by a shepherd.
Painted on copper. Oval, $12\frac{3}{4} \times 15$. Signed. No. 24-'86.
Picture representing a Nymph drawing her Bow on a Swain.
Copper, oval, $12\frac{3}{8}$ by 15. Signed.
Sketch of Classical Figures.
Paper, $11\frac{1}{2} \times 10$. Dyce bequest.

DRAWINGS

Iris sent to Helen to bring her to behold the fight between Paris and Menelaus. Design for a semicircular panel above a mirror. From the collection of Benjamin West. Acquired by the testator in 1908.

In ink. Iris sent to Helena to bring her to behold the fight of Paris and Menelaus. At back a sketch to show disposition of the finished painting.

Pen and wash. Semi-circular. ($5- \times 11-$), E. 4013-1919.

Bernard H. Webb bequest.

A Female Figure measuring a globe. From the collection of Benjamin West. Acquired by the testator in 1906.

In pencil 197 and Pen and wash. { Angelica Kauffmann.
($5\frac{3}{4} \times 3$). *In an oval.* E. 4014-1919.

Bernard H. Webb bequest.

Grief. Three studies of figures, one of a head and one of a hand. From the collection of Benjamin West. Acquired by the testator in 1906.

Pen and ink. ($6\frac{1}{4} \times 11$). E. 4016-1919.

Bernard H. Webb bequest.

In the Dyce Collection, in the same museum, there are four drawings, as follows:—

Armida and Medoro (Orlando Furioso).

The Shepherdess, seated on a bench, with a crook on her shoulder, taking her lover's likeness on the bark of a tree; he is seated, and turns to show his

profile to advantage; another female stands looking on; sheep are resting at their feet. In water-colour. Width 7 inches. Height 5 inches. 740.

Sketch of Classical Figures. A maiden placing a helmet on the head of a young warrior. They are standing near an altar where incense is burning in the tent; another maiden is preparing his shield, and two others and a sentinel are assembled near a second tent in the distance. A sketch partially in oil colours. Height 11 inches. Width 10 inches. 741.

Seated Figure of Fame, holding a trumpet in her right hand, and between her knees. In pencil, washed with bistre. A circle of 3 inches in diameter.

Landscape with three of the Muses. The centre one is about to hang her lyre to the branch of a tree; the second, seated near, has a flageolet lying at her feet; the third is in the distance drawing. Indian ink and bistre, washed and heightened with white. Width 10 inches. Height 8 inches. 743.

Drawing in sanguine, representing a young man between the figures of Wisdom and Pleasure.

Drawing representing Winter, a group of figures near to a fire. Cupid assisting in increasing the flames.

Drawing in sanguine, representing Meditation.

Drawing in black and white, representing Tragedy and Comedy, two figures holding masks.

A portrait of a Lady in miniature.

Sketch in Indian ink of classical figures.

LORETTO, THE HOLY
HOUSE OF.

Mosaic, representing the Childhood of The Blessed Virgin, in which She is depicted watering a lily. It is in one of the side chapels of the Basilica.

LOTHIAN, THE MARQUESS
OF,
Newbattle Abbey.

Cabinet-size portrait, representing William, fifth Marquis of Lothian, standing in a wooded landscape, beside his horse. P.

Companion portrait, similar in size, representing the Marchioness of Lothian (Elizabeth Fortescue), seated, with a child in her arms, afterwards Lord Ancrum. $29\frac{1}{2} \times 24\frac{1}{2}$. P.

Exhibited Royal Acad., 1885 (19).

Exhibited Grafton Gallery, 1894 (167).

LYONS,
COLONEL CROFT.

Small whole-length picture, entitled "Morning Amusement." (*See under Rogers.*)

The picture represents a lady in a white and gold Turkish habit, working at a tambourine. The lady is seated on a richly coloured carpet of orange and green. There appear to be the letters "S. W." and a date 1782 upon the canvas on the left, but it is difficult to make them out plainly.



ELIZABETH FORTESCUE, MARCHIONESS OF LOTHIAN, WITH HER CHILD.
(AFTERWARDS LORD ANCRUM) ON HER KNEES.
From the original painting at Newbattle Abbey.

Young, ph. to



Young, photo

WILLIAM, 5TH MARQUESS OF LOTHIAN, WHEN IN COMMAND OF THE 11TH
DRAGOONS.

From the original painting at Newbattle Abbey.

It has been said to be a portrait of Lady Hester Stanhope or Lady Mary Wortley Montagu, but neither of these attributions can possibly be correct, as dates would forbid. It is more probable that it represents a Miss Mary Tennyson (or Tenison). It was engraved by W. W. Ryland. Mrs. Lybee Powis in her journal for 1776 saw it at Stourhead and thus writes, "A sweet picture by Angelica, a lady in a white and gold Turkish habit working at a tambourin."

THE MANCHESTER ART
GALLERY.

The Artist in white dress.
On canvas 3 ft. 2 ins. high by 1 ft. 8 ins. wide.
Sold to the Gallery by Agnew (30).

MARTINEAU, MR. P. H.,
12 Upper Berkeley
Street, W.

Small oval portrait of Angelica Kauffmann holding a palette and brushes. Painted by herself as a gift to her friend, Dr. Batty, of Fairlight Lodge, near Hastings, and left by him to his daughter, Mrs. Philip Martineau, the grandmother of the present owner. The portrait remained at Fairlight Lodge until 1920, when the property was sold. Mrs. Batty was a Miss Braithwaite, and, her portrait, also by Angelica Kauffmann, was sold at Christie's by Mrs. Turner, a granddaughter. The portrait was engraved in stipple by W. Ridley, and appears in the *European Magazine* for 1809.

MONK, MISS,
*Eaton Mansions, Sloane
Square, London.*

Small picture of a Cupid and Venus, or Cupid and a nymph. The nymph appears to have taken away Cupid's bow and arrows, and is kneeling on the ground.

MORGAN, MR. J. P.,
New York.

Portrait of the Countess of Albemarle. Ann, youngest daughter of Sir John Miller, 4th Bart., of Chichester, and Froyle Place, Co. Hants., by Susan, daughter of Matthew Combe, M.D., of Winchester; married, at Bagshot Park, Windlesham, Surrey, on April 20, 1770, George Keppel, third Earl of Albemarle; died on July 3rd, 1824.
To waist, seated in a chair, directed to left, head turned and looking at spectator nearly full face; low pink dress which is nearly entirely concealed by the creamy white mantle; pink cap with white lace, strings and puffed cloak; left

hand partly hidden in the folds of the cloak, but showing a four-row pearl bracelet with a centre-piece of miniature of a man in a blue coat and white stock (probably her husband); fair hair, grey eyes. Canvas, 29 × 24.

Painted in 1773.

Exhibited. Old Masters, 1873. No. 154 (Earl of Albemarle).

Purchased from the Earl of Albemarle's collection at Quidenham Hall, Norfolk, by Messrs. Thos. Agnew & Sons, and by them sold to Mr. Pierpont Morgan.

Note.—The same Countess of Albemarle, with her only son, William Charles, fourth Earl of Albemarle, was painted in 1777, a few years after her husband's death, by Romney, and this picture was exhibited by the Earl of Albemarle at the Old Masters, with the above portrait, in 1873.

MAYO, THE COUNTESS OF, *A fan painted by Angelica for Miss Anne Rushout and bequeathed by her to her great niece, the late Lady Maria Ponsonby, who was Lady Mayo's mother. The subject of the decoration is Venus advising Helen in her choice.*
Stratford Place,
Oxford Street.

MASSARENE AND FERRARD, *Portraits of Lord Ferrard and his son.*
THE VISCOUNT,
Antrim Castle.

MORLEY, THE EARL OF, *John, first Lord Boringdon.*
Saltram Park,
Nr. Plymouth.
Signed A. K. Half-length.
Portrait of herself playing the guitar. Three-quarter length. 50 × 40 in.
Sir J. Reynolds. Three-quarter length.
Painted in 1768. 49 × 39½.
Exhibited Royal Academy, 1876 (45).
Ulysses discovering Achilles.
Penelope hanging up the arms of Ulysses. Royal Academy, 1769.
Venus meeting Æneas. Royal Academy, 1769.
Hector taking leave of Andromache. Royal Academy, 1769.
(Mrs. Parker, in a letter to her brother, August 24th, 1775, mentions these pictures as having been painted by Angelica Kauffmann on Mr.

- Parker's order. He also bought two which had been painted on another commission and left on the Artist's hands.)
A Woman in Neapolitan costume.
- MUNDELEIN, HIS
EMINENCE CARDINAL
ARCHBISHOP,
Chicago, Illinois.
Pastel picture, representing the Madonna and Child. The Holy Child is standing erect upon a bed, and is being embraced by the Madonna. About His Head is a halo of light. In the background are two seraphs' heads.
- MURRAY, CAPT.,
Roehampton.
He has a miniature portrait of Angelica by J. Pastorini, whose father was an engraver and a friend of Angelica's. It is rectangular, unfinished, and on ivory.
- NORFOLK, THE DUKE OF,
Arundel Castle.
Three-quarter length picture of Mary Blount, Duchess of Norfolk, as an elderly lady, in a blue costume, with lace veil and cap. There is a coronet beside her on the left of the picture, and ermine drapery on the right.
Engraved by Lacour.
- PARIS,
THE LOUVRE.
Portrait of Madame de Krüdener and her infant son. She is represented seated, holding two arrows in her hand. The child is leaning over her, and is stretching the bow which he holds. One hand is in the centre of the bow, the other, holding the string, rests upon his mother's knee. The background is a large tree.
Mentioned by A. K. in her Italian List.
- PECK-HARLAND, MR.
GEORGE.
(The late.)
Head of the artist, in white dress and headdress, painted on metal. Oval, $6\frac{1}{2} \times 5$.
Exhibited at the Women's Exhibition, 1900.
Portrait of Mrs. Elizabeth Boughton, Lady of the Bedchamber to Queen Adelaide (before she came to the throne), afterwards the wife of the first Lord Templetown. Ob. 1823.
She is represented in white classical costume, with a gold band in her hair, and is holding a figure of Britannia. Oval, $28\frac{3}{4} \times 24$.
Also a scene from "Cymbeline." Imogen and Iachimo. A letter received from Leonatus. Oval, $13\frac{1}{2} \times 17$.
Another scene. Nymphs with Cupid's weapons. Oval, $7\frac{1}{4} \times 6$.

All the above pictures were sold in June, 1920, at Christie's, the portrait of the artist being Lot 150, Lady Templetown Lot 86, and the two other scenes 87 and 88.

- POPE, HIS HOLINESS THE, *Rome.* Portrait of Angelica herself. Joachim and St. Anne, with the Blessed Child Mary watering a lily. For the Holy House of Loretto. A design for a mosaic.
- PORTARLINGTON, THE EARL OF, *Chesham Place.* Portrait of Lady Caroline Damer. Oblong. Seated with a dog. Three-quarter length. 45 × 47. Exhibited Royal Academy, 1878 (64). Portrait of Angelica by herself. About 30 × 25. Both fine works.
- PORTLAND, THE DUKE OF, *Welbeck Abbey, Worksop.* Small whole-length portrait of lady in a white dress and a large black hat with feathers, standing in a landscape, and holding a branch of trailing roses in her right hand, and some cut flowers in her left. Canvas, oval, 28 × 24. On a square measuring 30 × 25 $\frac{1}{4}$.
The picture was one of a number of works sent down from the Duke's London house to Welbeck in 1823. The list of pictures then sent was very inadequate, and several of the items, including this one, have no names.
N.B.—There was a portrait of the Duchess of Devonshire in the collection in 1788, and it seems just possible that the above work may be a portrait of Georgiana, Duchess of Devonshire. We are indebted to Mr. Richard Goulding for this information.
- O'HAGAN, THE LORD, *16 Eaton Square.* Portrait of Angelica by herself.
- POWIS, THE EARL OF, *Walcot Park, Shropshire.* Three-quarter length portrait, representing Miss Charlotte Clive, daughter of the first Lord Clive. She is wearing a pink dress and a large hat. 51 × 48. Exhibited National Portrait Exhibition, 1867 (700), and Royal Academy, 1910 (189). *Mentioned by A. K. in her Italian List.*
- RADNOR, THE EARL OF, *Longford Castle.* The Hon. Philip Bouverie-Pusey (1746–1828), second son of Jacob, first Viscount Folkestone,



MARY BLOUNT, DUCHESS OF NORFOLK.

From the original painting at Arundel Castle.

The Duchess had good taste in architecture and decoration and personally supervised the erection of Norfolk House which was begun in 1712.

by his second wife, the Hon. Elizabeth Marsham. He inherited the Pusey estates from the sisters of his uncle by marriage, John Allen-Pusey, and assumed the name of Pusey in 1784. The Rev. Canon Pusey was his second son.

See p. 43 of the small catalogue of the Radnor pictures, issued in 1910. 24 × 22.

Three-quarter face in an oval, turned to the right, blue eyes, fair curling hair, flowing over a falling collar, edged with lace. Maroon drapery and dull gold waistcoat.

RAVENSWORTH, THE LORD, 1. John Simpson, father of Maria Susanna, Lady Ravensworth. Canvas, 50 × 40. Seated, slightly to l., head three-quarter to r., in a fancy Van Dyck costume, red doublet, slashed blue, red breeches with blue rosette, Van Dyck collar and cuffs, red mantle lined blue over his l. shoulder, his l. elbow rests on a stone pedestal and his r. hand rests on his l. knee. Stone urn or vase above pedestal to r., column to l. and sky background.

Signed and dated Angelica Kauffmann, 1777. This picture is a life-size version of the small w.l. portrait in the National Portrait Gallery at one time called John Palmer the actor but now correctly ascribed.

2. Lady Anne Lyon, m. John Simpson. Mother of Maria Susanna Lady Ravensworth. Canvas, about 50 × 40. C. 1770. To the knees standing, three-quarter r.; in a white-and-gold dress with blue drapery or mantle hanging from her shoulders, held by her r. hand, her l. hand resting on pedestal of column to r., foliage or trees in background to l.

3. Anne, wife of John Simpson of Bradley. Canvas, about 60 × 40. Elderly. Seated three-quarters r. in red-and-blue dress; lace veil hanging from hair to shoulders, which are draped with white cambric (?), holding a book with both hands on yellow-covered table to r.; dark yellow curtain to l., stone wall to r., sky in middle distance.

Signed "Angelica pinxt. 1767."

- REYNARDSON, COL.
 ACLAND-HOOD,
*Holywell, Stamford,
 Lincolnshire.*
 (The picture belongs to
 Holywell Hall, Lincs.)
 Portrait of Lady Cust, the wife of Sir J. Cust, Speaker of the House of Commons (1761-1770), whose son was created first Lord Brownlow, in recognition of his father's services. Lady Cust was Etheldred Payne of Hough-on-the-Hill, Lincolnshire. She had two daughters, who became respectively Mrs. Yorke of Erdigg and Mrs. Reynardson, both being the late Col. Birch-Reynardson's great-grandmothers.
- ROCHFORD, MR.,
*Cahir Abbey, Cahir,
 Co. Tipperary.*
 Two pictures representing the great-grandfather and great-grandmother of the owner, John Rochfort of Carlow and his wife Dorothea, born Burgh of Kildare, called Beauty Burgh. The pictures were examined some years ago by Sir Hugh Lane, and pronounced to be genuine and unusually fine works.
 Their elder daughter married Sir Matthew Blakiston.
- ROGERS, MR. B. G.
 (Address unknown.)
 Apollo rewarding merit. Sold to him by Messrs. Agnew (4141).
- ROGERS, MR. CHARLES B.,
 1914, *La Salle Avenue,
 Minneapolis.*
 Picture entitled "Morning Amusement"; in 1784, when engraved, and then in the possession of Henry Hoare, afterwards belonging to the Queensberry family, and in 1918 purchased by a Mr. Sawyer from the present Marquis of Queensberry. Sold to Mr. Rogers by Edmund D. Brooks of Minneapolis, a dealer of good repute, accompanied by a certificate from Mr. Algernon Graves, dated Jan. 20th, 1916, in which he stated his opinion that it was a genuine work by Angelica Kauffmann, and probably the picture exhibited at the Royal Academy in 1773 as "A Grecian Lady at Work." It probably represents a Miss Mary Tennyson (or Tenison).
 N.B.—In the possession of Colonel Croft Lyons is another version of this picture. Angelica frequently painted replicas of her own pictures.
- RUTLAND, THE DUKE OF,
Belvoir Castle.
 Portrait of a lady in large hat, holding a basket of flowers. It is supposed to be a portrait of the artist herself. Signed.
 The Duke also possesses the original sketch in pencil for the same picture, which was purchased in 1919 at the sale at Sotheby's of the drawings from the collection of John, Lord Northwick.



MORNING AMUSEMENT

From the original painting in the possession of Colonel Croft Lyons

Picture, representing the death of a stag. 26 × 30.
 Pair of pictures in oil, painted on copper, representing Eloïse and Sterne's Maria.

- RICHMOND AND GORDON,
 THE DUKE OF,
Goodwood, Sussex.
- Portrait of Mary, third Duchess of Richmond; small full-length, seated, in Turkish costume, on a sofa with crimson cushions. She wears a long, loose lilac robe, lined and bordered with ermine, over a close-fitting dress and loose trousers of white gauze and gold; part of the tunic lined with green; gold slippers and a gold and gauze turban on the head; in her hands she holds a roll of embroidery, a work-table covered with green standing on the left side. 2 ft. 6 in. by 2 ft.
- No. 108, *see* page 47 in the privately printed catalogue of the Goodwood pictures, issued in 1877.
- Jean Maxwell, fourth Duchess of Gordon; half-length, seated, in a fanciful green dress, hair dressed high, somewhat classical, long white sleeves, and a reddish drapery round her, a bow in the arms, and quiver on the table under her right arm; cameo brooch and gold ornaments.
- No. 100, p. 167, as above.
- This picture hangs at Gordon Castle, and was painted in 1772.
- Exhibited Manchester Art Treasures Exhibition, 1857 (80).
- ROSEBERY, THE EARL OF,
Berkeley Square.
- Portrait of Lady Northwick and child. Large oval, 50 × 42. (*See under* Stephenson for an original sketch for this picture.)
- Engraved by Bartolozzi.
- This was sold at the Northwick Sale in 1879 to "Davis" for £850 10s.
- La Bergère des Alpes. Engraved by Dickenson, 1787; and also engraved by Bartolozzi.
- This was sold to "Davis" at the Northwick Sale for £441.
- Gualtherius and Griselda (oval).
- This was sold to "Davis" at the Northwick Sale for £430 10s.
- Cupids at play. (Small circles, pair.)

This was sold at the Northwick Sale to "Mansfield" for £115 10s.

Horace and Virgil. (Small ovals, pair.)

Sold at the Northwick Sale to "Vokins" for £73 10s. the pair.

Lavinia and Palemon.

Sold at the Northwick Sale to "Greig" for £94 10s.

Damon and Musidora.

This, under the title of Rinaldo and Armida, was sold at the Northwick Sale to "Davis" for £220 10s.

Lord Rosebery also has at The Durdans a fine Angelica, "Venus robed by the Graces."

This was sold at the Northwick Sale to "Davis" for £535 10s.

Lord Rosebery acquired all these pictures from the Rushout Collection, Northwick Sale, sold at Christie's in 1879.

ROYAL ACADEMY OF
ART, THE,
*Burlington House,
London.*

"Design."

Full-length female figure, less than life-size, seated, studying the "Torso" column in the background. Canvas, 52 × 59½ (oval).

Exhibited at the Royal Academy, 1883 (163).

Four oval panels, Genius, Design, Composition and Painting done by Angelica for the ceiling in Somerset House. They were transferred in 1837 to the National Gallery and then to Burlington House, where they can be seen on the ceiling of the Entrance Hall.

ROYAL PHOTOGRAPHIC
SOCIETY, THE,
66 Russell Square.

In a ceiling of this house there is a series of panels, declared to have been painted by Angelica.

ROLT, MRS.

In 1910 this lady exhibited at the Burlington Fine Arts Club a portrait of the Painter (8).

ST. OSWALD, THE LORD,
*Nostell Priory,
Wakefield.*

Angelica Kauffmann hesitating between the Arts of Music and Painting.

Three nearly full-length figures, rather less than life-size. In the centre Angelica, wearing a low-cut white dress, with a yellow-blue sash, and a yellow head-dress, turns her head towards the figure of Music, whose left hand she clasps as she

bids her farewell. Music, in a red dress, is seated, and with her right hand holds an open music score on her lap; a wreath of convolvuli is on her head. On the right is Painting, clad in blue tunic with yellow sleeves, and a red scarf which flutters in the breeze; her hair is bound in a fillet; a palette and brushes are in her left hand; with her right she points to the distant Temple of Fame, in which Angelica's name will be duly inscribed. Landscape setting to the right, an architectural background on the left. Canvas, 58 × 86 in.

Inscribed on Angelica's sash: "Angelica Kauffn Sc. & P. Pinxt. Rome 1794."

Formerly in the collection of Mrs. Strickland at Cokethorpe, and subsequently in that of Mr. Clement Cottrell Dormer, of the same place. Sold November 12, 1908 (No. 158), at Knight, Frank and Rutley's, when it was acquired by Lord St. Oswald for 560 guineas through Messrs. Agnew (2761).

This may possibly be the picture that was executed for the Princess of Holstein-Beck, or more probably—as that is dated in the MS. 1792—a replica of it done two years later.—(EDS.)

Angelica frequently painted her own portrait. Examples are to be found at Buda-Pesth (No. 748), Munich (No. 1432), standing before her dressing-table; in the Uffizi at Florence, holding a crayon in one hand and a sketch-book in the other; and elsewhere. For the one in the Manchester Art Gallery (No. 232) it is claimed that it may be intended as "part portrait and more a 'Muse of Painting.'"

Another picture of the same subject (44 × 32 in.) "was bought at Christie's, 1883, for £173, by Forbes, Esq."

The justice of a French writer's remark that "Angelica's heads have much of the divine majestic beauty of Guido" can be established by a comparison of the figure of Music in this picture with that of Cleopatra in Guido Reni's canvas (No. 7) in the Small Drawing Room. (M. B.)

ANGELICA AND MEDORO

Medoro, in armour and in a red costume, is with his dagger inscribing on the trunk of the tree to the left the name of Angelica. To the right a girl, in a tight-fitting pink dress and a loose blue mantle, reclines on the bank beneath the spreading branches of a tree. Canvas, $41\frac{1}{2} \times 35$ in.

The inscription carved on the tree, "ANGELICA ME . . ." may be taken as the artist's signature as well as having an added significance in the scene painted.

In a Chippendale frame.

Companion picture to those which follow. These are "the six pictures intended to go over the doors" of this room.

In this set of pictures the introduction of the name of Angelica has a double significance, while her connection with Orlando, the Roland of the French romances, may be intended as a compliment to Sir Rowland Winn. This is not altogether certain, as we know little as to how and when these six pictures came to be painted; they seem to have been mentioned in the Inventory of 1805 as being "in the style of Angelica Kauffmann."

Boiardo took Orlando for the hero in his poem "Orlando Innamorato," and made him fall in love with Angelica, an infidel princess of exquisite beauty and consummate coquetry. This daughter of Galaphron, King of Cathay, had come all the way from Asia for the purpose of sowing dissension among the Christian knights in the fabulous wars of Charlemagne against the Saracens.

Ariosto, in his *Orlando Furioso*, made Angelica fall in love with Medoro, an obscure youthful squire, and represented Orlando as driven mad by jealousy and indignation. Orlando continued in this state during the greater part of the poem.

As regards this picture, a somewhat similar motive is found in a drawing by Angelica in the Victoria and Albert Museum; in it a shepherdess is inscribing her lover's likeness on the bark of a tree. (M. B.)

ANGELICA AND MEDORO

Angelica, wearing a pink dress and white draperies, stands on the steps at the entrance to a palace. She is attended by two women; two dogs are by her side. With outstretched arms she welcomes Medoro, who, clad in a light blue robe, advances from the left.

Canvas, $41\frac{1}{2} \times 35$ in. In a Chippendale frame.



TWO STUDIES FOR THE DRAPED FIGURE.

*From the collection of John, Lord Northwick.
Purchased at Sotheby's by Dr. G. C. Williamson in 1920.*

ANGELICA AND MEDORO

Angelica, in a white dress and pink mantle, lovingly approaches Medoro, who stands by an embattled tower. To the right is his shield-bearer. To the left is a poor woman in a tattered attire and with a child in her arms.

Canvas, $41\frac{1}{2} \times 35$ in. In a Chippendale frame.

ANGELICA AND MEDORO

Angelica, in a red dress, points with outstretched right hand towards the left. With her left hand she grasps the arm of the seated Medoro, whose helmet rests on a rock to the right. The scene takes place by the sea-shore.

Canvas, $41\frac{1}{2} \times 35$ in. In a Chippendale frame.

ANGELICA AND MEDORO

Angelica, in yellow, is seated on a couch, and her sandals are being removed. To the right is a female attendant dressed in red, and holding a cuirass; by the latter's side are a helmet and shield.

Canvas $41\frac{1}{2} \times 35$ in. In a Chippendale frame.

ANGELICA AND MEDORO

Medoro, seated beneath a tree, is being crowned by Angelica, whom he is kissing. Flowers are strewn on the ground before them. In the right background are armed soldiers. A parrot is perched on the branch of a tree.

Canvas, $41\frac{1}{2} \times 35$ in. In a Chippendale frame.

The foregoing descriptions, notes and references are all taken by kind permission from Mr. Maurice Brockwell's book on Nostell Priory.

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| SEFTON, THE EARL OF,
<i>Croxteth Hall,</i>
<i>Liverpool.</i> | Portrait of Lady Elizabeth Berkeley, three-quarter length, in white dress, with blue drapery. She was afterwards Lady Craven and Margravine of Anspach. |
| SHAKESPEARE MEMORIAL
GALLERY, THE,
<i>Stratford-on-Avon.</i> | Portrait of Shakespeare (taken from Vertue's engraving), and below it a charming design of Fame adorning the tomb of Shakespeare, which was engraved by Bartolozzi. This Shakespeare picture is illustrated in the <i>Connoisseur</i> for January, 1913. |
| GILLIES-SMITH,
MISS MARGARET,
<i>The Latch,</i>
<i>North Berwick.</i> | Portrait of Consul Gemini. At one time in the possession of Sir J. Gibson-Craig, second baronet.
Three-quarter length. Signed and dated.
Portrait of Cardinal Martinelli. This is not signed. |

- SOUTHAMPTON, THE LORD,
*Rockcliffe Park,
Darlington.* Portrait of Lady Abinger, whole-length, seated; costume, a white dress, decorated with fleurs-de-lis. Size, about 2 ft. \times 3.
- SPENCER, THE EARL,
*Althorp Park,
Northamptonshire.* Family group,¹ including portraits of John, Lord Althorp, afterwards second Earl, with his sisters, Georgiana, Duchess of Devonshire, and Harriet, Countess of Bessborough. 1771. Exhibited National Portrait Exhibition, 1867. (400.) 48 \times 38.
Margaret, Countess of Lucan. 1767. Exhibited International Exhibition, 1862. (209.)
Portrait of Angelica by herself.
Portrait of Lord and Lady Spencer, in a group.
- STAIR, THE EARL OF,
*Oxenfoord Castle,
Dalkeith,
Midlothian.* Portrait of Captain Robert Dalrymple, of the Third Guards.
Signed. This is the picture referred to in Captain Dalrymple's diary.
- STEEL, MISS,
11 *Bardwell Road,
Oxford.* Small picture painted on copper (oval, 13 \times 10), representing a shepherdess seated on a rock, having her crook lying at her feet, and two sheep close by. She is represented making a garland of flowers, which is partly finished, and there are other flowers lying in her lap. The companion picture, called "Una and the Lion," was at one time in the possession of the owner's father, but passed from his hands some years ago, and was sold by Christie's for its then owner.
- STEPHENSON, MR. W. H.,
10 *Salisbury Road,
Leicester.* Drawing in black chalk of the head of Lady Hamilton, inscribed "Drawing by Angelica Kauffmann of Lady Hamilton, some time about 1792." Purchased at Sotheby's from the sale of the drawings of the late John, Lord Northwick. Lot 382. 14 \times 16 $\frac{3}{4}$.
Drawing of Lady Rushout (Northwick) and her daughter. Black chalk. Oval. 13 \times 10 $\frac{1}{2}$.
Purchased at Sotheby's from the sale of the late John, Lord Northwick. Lot 383.
Two studies from a draped model. Black chalk. 11 \times 16 $\frac{3}{4}$ each. The model in each case is

¹ This portrait is let into the wall over a chimney-piece at Althorp. The grouping is excellent. The two ladies are seated in a garden; Lord Spencer is standing.

- represented as seated in a chair. Purchased at Sotheby's from the sale of the drawings of the late John, Lord Northwick. Lot 384.
- STRAFFORD, THE EARL OF, *Wrotham Park, Herts.* Portrait of John Byng (1740-1764), third son of the Hon. Robert Byng. Half length, face three-quarters to the right, short wig, plum-coloured dress, his right hand on his hip, and with his left hand he is turning over the pages of a quarto volume, which lies on a marble-topped table. Background, an Italian landscape. 4 ft. $1\frac{3}{4} \times 3$ ft. $3\frac{1}{2}$.
- The chief importance of this picture is that, as Mr. Byng died in 1764, it must have been painted by Angelica before she arrived in England, where she did not come until 1765. It is the earliest known portrait of an Englishman by her, and is fully signed.
- Lord Strafford has also two classical scenes representing Coriolanus.
- SUTHERLAND, THE DUKE OF, *Dunrobin Castle, Sutherland.* Large group, depicting Granville, first Marquis of Stafford, and the Marchioness of Stafford, with their five daughters, afterwards Lady Louisa Macdonald, the Countess of Carlisle, Lady Anne Vernon Harcourt, Lady Georgiana Elliot and the Duchess of Beaufort.
- Three-quarter length life-size portrait of Caroline, Countess of Carlisle, daughter of the first Marquis of Stafford, represented drawing water from a fountain into a shell, which she holds in her hand.
- Three-quarter length life-size portrait of Lady Louisa Macdonald. The sea is in the distance, and an anchor is represented behind the sitter.
- TENNANT, THE LATE SIR CHARLES. There were at one time in this collection three pictures by Angelica.
The Head of a Lady.
St. Cecilia.
The Portrait of a Child.
- All three were sold to Sir Charles Tennant by Messrs. Agnew.
- TOOTH, MESSRS. A. & SONS, *Bond Street, London.* In the possession of this firm was a portrait of Mrs. John Hunter. 30×25 . The picture is the same one as that engraved by Bartolozzi in

- 1772, which was painted in memory of General Stanwick's daughter, who was lost in her passage from Ireland. It is suggested that Mrs. John Hunter, whose name is attached to the picture, may have posed for the figure.
- TURNER, MR.
(Address unknown.) Portrait of Captain Read, in white dress with lace Vandyck collar and white cloak, holding a scroll. 30 × 24½. Picture presented by Sir Carl Meyer to the Red Cross sale of April, 1918 (Lot 1905) and sold to Mr. Turner for £315. With it was sold an autograph letter from the artist, relating to the portrait.
- TURNER, MRS. CHRISTOPHER,
*Kiplin,
Yorkshire.* A Portrait of Lady Almeria Carpenter.
- UNKNOWN OWNER. In the possession of an unknown owner in Sweden is the portrait of a man in a black-and-white slashed costume with rich lace collar and cuffs, standing by a pedestal upon which is a bust of Pallas. He rests one arm upon the pedestal, and in his hand holds his hat, which is ornamented by a jewelled clasp, supporting two ostrich feathers. With the other hand, he holds his sword.
- VERNON, SIR EDWARD,
BART. He had a picture of Peleus and Thetis.
- VEREKER, THE LATE COL.
THE HON. CHAS. S.,
had in his possession. Armida.
Exhibited in Leeds 1868. (1026.)
Venus showing Carthage to Æneas.
Exhibited in Leeds 1868. (1281.)
Engraved by Bartolozzi.
- VILLIERS-STUART
FAMILY,
*Dromana,
Co. Waterford.* Portrait of Lady Gertrude Villiers, about 5 ft. × 4 ft. She is represented dressed in white, with a black scarf edged with gold. She is seated against a red curtain. The portrait was probably painted about 1794, when her age would be about nineteen.
Lady Gertrude Villiers married Lord Henry Stuart, the fifth son of John, the first Marquess of Bute. They had several sons, the eldest of whom inherited Dromana, and took the double



LADY ALMERIA CARPENTER.

*From the original painting belonging to Mrs. Christopher Turnor and hanging at
Kiplin, Yorks.*

- name of Villiers-Stuart. It is a descendant of this son who owns the picture at present. Lady Gertrude died in 1809, while still young. *The picture is mentioned by Angelica in her Italian list.*
- WAKE, SIR HEReward,
BART.,
*Courteen Hall,
Northampton.* Portrait of Lady Wake, born Fenton, represented with her child of about three years old, who was afterwards Sir William Wake, the eighth Baronet. The picture is a three-quarter length, and Lady Wake is in a pale blue costume.
- WALDEGRAVE, THE EARL.
*Chewton Priory,
Bath.* Portrait representing His Royal Highness Prince William Frederick and his sister, Princess Sophia Matilda of Gloucester, as children, with a dog. It was painted in Rome, and is signed and dated 1787. The picture is now at 20, Bryanston Square, and is mentioned in *A. K.'s Italian List*. Exhibited Royal Academy 1889. (144.)
Two portraits in one picture of Horace Walpole, fifth Earl of Orford, and Anne Damer. The former is standing with his left arm resting on a pedestal, and is in a brown costume, with a lace collar. Anne Damer is in a grey dress, trimmed with lace, has her hair dressed very high, and her right arm is resting on a table.
Lord Waldegrave has also a 3 ft. 10 in. oval table, and two small circular tables to match, with painted top and appliqué medallions in water-colour painted by Angelica. The last-named picture and the pieces of furniture are at Chewton Priory.
- WALDY, THE REV. J. E. Portrait of the Artist holding a Palette. 30 × 24. Exhibited National Portrait Exhibition, 1867. (539.) Exhibited in Leeds in 1868. (1034.) Exhibited New Gallery (Guelph Exhibition), 1891. (289.)
- WATSON, THE REV.
WENTWORTH,
*Rockingham Castle,
Northamptonshire.* Portrait of Frances, daughter of the Rt. Hon. Henry Pelham, and wife of Lewis, first Lord Sondes.
- WEBB FAMILY, THE.
(See under LEGH, HON.
PIERS.) A large painting representing Sir John and Lady Webb, their daughter Barbara, afterwards Countess of Shaftesbury, and their son, with Lady

Webb's brother, and Sir John Webb's eldest daughter, a maiden lady, all in a group, represented as making an offering to Ceres. Extreme size 78 × 62.

- WHITBY, THE REV.
HUMPHRY,
*St. Mary's Presbytery,
Graham Street,
London, S.W.* Three-quarter length portrait of Miss Hay, represented as an elderly lady. She wears a black costume and a white cap, and is engaged on some tatting work. The portrait bears some resemblance in treatment and style to that of Dame Susanna Cullum at Hardwick.
- WILLIAMSON, DR. G. C.,
*Burgh House,
Hampstead, London.* The Tragic Muse. Seated figure. Black chalk. 16 × 11.
A woman walking, black chalk. $15\frac{1}{4} \times 9\frac{3}{4}$.
Purchased at Sotheby's from the sale of the drawings of the late John, Lord Northwick.
Dr. Williamson also possesses the portrait of Angelica Kauffmann by Henry Edridge, A.R.A. She is represented full length, viewed to the left, seated beside her easel, on which is an unfinished canvas. Her right hand is in her lap, and grasps a palette and brushes. Her left arm rests on the easel. She wears a short-sleeved bodice and full skirt, flaring lace collar, and has short curly brown hair. It is in pencil, heightened with colour. Rectangular, on paper, $6\frac{1}{4} \times 10\frac{3}{4}$. It was painted in Rome towards the end of the artist's life.
It is in the original frame and mount as designed by Edridge and supplied to him.
Purchased from the Wellesley Collection and numbered 456 in Mr. Wellesley's privately printed catalogue.
- YARBOROUGH, THE
COUNTESS OF, BARONESS
CONYERS AND
FAUCONBERG,
*Brocklesby Park,
Lincolnshire.* Portrait of Anne (Montgomery) Marchioness Townshend. From the Townshend Collection. In a white dress, holding an arrow, and her eldest son, Lord William Townshend, as Cupid holding a dove; landscape background. $25\frac{1}{2}$ in. by $19\frac{1}{2}$ in.
Exhibited at the National Portrait Exhibition, South Kensington, 1867. Engraved by T. Cheeseman.
Anne Montgomery was the daughter of Sir William Montgomery, Bart., of Magbie Hill, Peebles.



TWO STUDIES FOR THE DRAPED FIGURE.
*From the collection of John, Lord Northwick.
Purchased at Sotheby's by Mr. W. H. Stephenson in 1920.*

She was a famous beauty, and is the figure in white on the right of Sir Joshua Reynolds' picture "The Three Graces" in the National Gallery. She was the second wife of George, first Marquis Townshend. Her daughter Charlotte married George, sixth Duke of Leeds, tenth Lord Conyers, and thirteenth Lord D'Arcy de Knayth. She was therefore the great-great-grandmother of Marcia, Countess of Yarborough, Baroness Conyers and Fauconberg, who bought this picture at Christie's on the 5th March, 1904, for 360 guineas.

ZOUCHE, THE BARONESS. Portraits of Sir Cecil and Lady Bishop.
Mentioned in A. K.'s Italian list.

There are many examples of Angelica's work to be found in Foreign Galleries. The following may especially be mentioned :—

Bergamo. Chapel of Colleoni. An Altarpiece mentioned by A. K. in her List, painted in 1789.

Dresden Gallery. A Portrait of the Artist, one of Princess Mary of Courland (illustrated in Bryan's Dictionary), and a scene depicting Ariadne and Theseus.

Florence. Palazzo Vecchio. Portrait of the Duchess of Corigliano and her son and the nurse.

Florence. Uffizi Gallery. Portrait of the Artist, mentioned by her in the Italian MS., Portrait of Stanislas, King of Poland, and Portrait of Fortunata Fantastici, also mentioned in the Italian MS.

Darmstadt. Portrait of Christian VII. of Denmark.

Frankfort. Portrait of the Abbé Winckelmann.

Munich. Portrait of the Artist. Portrait of the Crown Prince of Bavaria in the costume of a Knight of St. Hubert; Portrait of Prince Nicolas Esterhazy, and a Picture representing Christ with the Woman of Samaria.

Naples. Capo di Monte Gallery : Large Group of the Royal Family painted in 1783; and Portrait of Ferdinand, King of Naples.

Naples. San Martino Gallery : Portrait of Dr. Cirillo.

Paris. The Louvre, see picture already mentioned of Madame de Krudener.

Petrograd. There were at one time several works by Angelica in the Hermitage Gallery and in various Palaces.

Rome. Academy of St. Luke : A picture called Hope; a portrait of herself.

Schwarzenburg. Altarpiece representing the Coronation of the Blessed Virgin painted in 1799; also the Artist's own portrait.

Vienna. Two enormous classical scenes.

Vienna. Figdor Collection : Portrait of Count Fries with a Bronze figure,
probably a picture alluded to by A. K. in her Italian MS.
Weimar. Portrait of Goethe.
Zurich. Portrait of Abbé Winckelmann.

In addition to these there are a vast number of copies of paintings by the Old Masters made by Angelica in existence. There is quite an important series of them at Goodwood, in the possession of the Duke of Richmond and Gordon.



F. R. Hess, photo

ZEUXIS SELECTING MODELS FOR HIS PICTURE OF HELEN OF TROY.
In the possession of the Annmary Brown Memorial at Providence, Rhode Island, U.S.A.



TELEMACHUS RETURNING TO PENELOPE.

*From the original painting belonging to Mr. E. A. Filene and lent in 1921 to the
Museum of Fine Arts in Boston, U.S.A.*

PICTURES BY ANGELICA KAUFFMANN IN AMERICA

There is an important picture representing Telemachus returning to Penelope, in the possession of Mr. E. A. Filene. It is a small painting, 1 metre in height, 1.26 metre in width, and it was lent to the Museum of Fine Arts in Boston in 1921.

At the Ann Mary Brown Memorial in Providence, Rhode Island, there is a painting by Angelica, depicting Zeuxis selecting models for his picture of Helen of Troy. This measures 31 inches by 43, and appears, from the photograph of it taken by Mr. John R. Hess, to be an important and very charming picture.

At the Ann Mary Brown University in Providence there is also a panel portrait, representing a young woman, seen to below the bust. It measures 8 inches by 5 $\frac{5}{8}$, and depicts the sitter in a pink dress, white lace fichu, powdered hair, flat straw hat decorated with artificial pink roses. It is signed by the artist.

Mrs. Henry S. Thompson, of Concord, Mass., has in her keeping a portrait of John Apthorpe and his two daughters, which belongs to Mr. Robert East Apthorpe, of Salem. John Apthorpe (1720-1760) sat for his portrait to Angelica in Rome about 1760. The portraits of the two daughters, one of whom became Mrs. Wheelwright, are said to have been added by the artist at a later date. John Apthorpe was drowned on his voyage to England. He is represented in a red velvet coat with knee breeches, with gold buttons and gold embroidery on the cuffs and the facings of the coat, bluish-green waistcoat with gold buttons and gold embroidery, white lace ruffles, white stockings, powdered wig with black bow. He has a black ribbon about his neck, a white neckerchief and white lace jabot. He is holding in his hands his engraved gold snuff-box, and there is a ruby ring to be seen on the little finger of his right hand. His right arm is resting on a table on which is an obscure object which may be a gilded urn. He is seated in a gilded chair, upholstered in dark green, and behind him, draped to form the background, is a dark brownish-green curtain.

The elder child is in a low-necked, short-sleeved, greenish-white dress, the sleeves trimmed with double rows of long white ruffles. With one hand she clasps her sister's hand, and her other hand she is resting on her sister's left shoulder. She has dark-brown eyes.

The younger child has blue eyes, and yellow curly hair with a fresh complexion. She is in a low-necked yellow dress with short sleeves, trimmed

with white lace. She wears a pearl bracelet on her left wrist, which is fastened with tiny pink ribbon. The picture measures $52\frac{1}{2} \times 37\frac{1}{4}$.

Miss G. Blankenship, of 117, South Third Street, Richmond, Vermont, owns a portrait of Mrs. Thomas Charles Millington and her son John. It is painted on canvas, and measures $35\frac{1}{4} \times 26\frac{7}{8}$. It was painted in London in 1780 or 1781, and was brought to America by Mr. John Millington in 1847. Mrs. Millington is represented holding her son on her knee. Her left arm is about the child, and with her right she holds a bunch of purple grapes. She is wearing a low-necked, long-sleeved gown of pale yellow with a pale rose-pink over-dress, and a filmy white scarf about her shoulders. She has a jewel on her breast. Her hair is dark brown, brushed up from her forehead high on the top of her head, and decorated with a string of small pearls and a greyish silk turban.

The boy has reddish-yellow hair and dark-blue eyes. He wears a low-necked, short-sleeved dress of white, reaching nearly to his ankles, and a blue sash. His feet are bare. With his right hand he holds the stem of the bunch of grapes that his mother had in her palm, and he is pointing at it with his left hand.

The background represents a landscape with tree and foliage.

The same lady had her portrait done in pastel by Bartolozzi, and from the drawing the artist made an engraving, which is only entitled "Mrs. Millington."

Mr. Millington, who brought the picture to America, lies buried in the old graveyard in Williamsburg, near the wall, close to the Wythe House.

In the possession of Mrs. Walling of 59, River Street, Boston, is a miniature by Angelica, representing Abraham and Hagar, and on the back of the parchment on which it is painted are the words in Angelica's writing "Abraham & Agara." It measures $4 \times 3\frac{1}{4}$, and depicts four figures, a man reclining, and a woman nearly nude sitting close to him, in the background a tall woman in drapery, and near by an attendant peeping in through a curtain. The curtain is of dark green, the drapery on the couch soft bright blue, the drapery around the figure of the woman, pink. The tall woman who is standing in the rear is in brown, the attendant is in green, with a gold belt. The miniature has its original bevelled edge glass cover to it, and it is bound with a thin piece of old red morocco leather. The owner states that it also bears Angelica's signature.

There were four drawings sold at the Goldstein sale in America in 1920. They were as follows:—

A red chalk drawing of a classic head, medallion-shaped, five inches in diameter.

A red crayon drawing touched with black charcoal, representing figures holding bunches of grapes. $7 \times 9\frac{1}{2}$.

A drawing in charcoal and white chalk, representing a full-length female figure, half reclining. $7\frac{3}{4} \times 10$. This was signed A. K.

A sepia drawing, studies of five heads, two being of young women, two of bearded men, and one of a child. $6\frac{1}{2} \times 6\frac{1}{2}$. All four drawings were probably by Angelica, although one only was signed.

There were two paintings sold in America on the 17th of November, 1920. They had been bought at Christie's in 1902, and both were originally painted for No. 7 Portland Place. Both were attributed to Angelica. One was called "Homage to Diana," the other "The Triumph of Venus," and each measured 2 ft. $5\frac{1}{2}$ in. high by 6 ft. 2 in. in length.

A set of panels attributed to Angelica, illustrating the story of Telemachus and Calypso, were sold at the Anderson Galleries in New York to Mr. Flook for 8,300 dollars. It is possible that these may be identified with ten panel pictures that Angelica is said to have painted for Rathfarnham Castle in 1772, and which are stated to have belonged to Mr. Freund.

In the possession of the University of Pennsylvania at Philadelphia is a portrait of Dr. John Morgan, painted by Angelica in Rome in 1764. It hangs on the grand staircase of the Medical Society, Dr. Morgan having been the founder of that particular branch of the University. He brought the picture back with him to America, together with a portrait of the artist, painted by herself; the latter cannot now be traced. It is not known what building is represented in the distance, since the painting was executed to Dr. Morgan's own particular instructions in Rome, and, although it is alluded to in his Journal, details concerning the picture are not given. It is impossible to say whether it is signed or not, because it is in a heavy frame, covered with glass, and hangs high up on the Rotunda wall, but the tradition has always been accepted that it is signed by the artist.

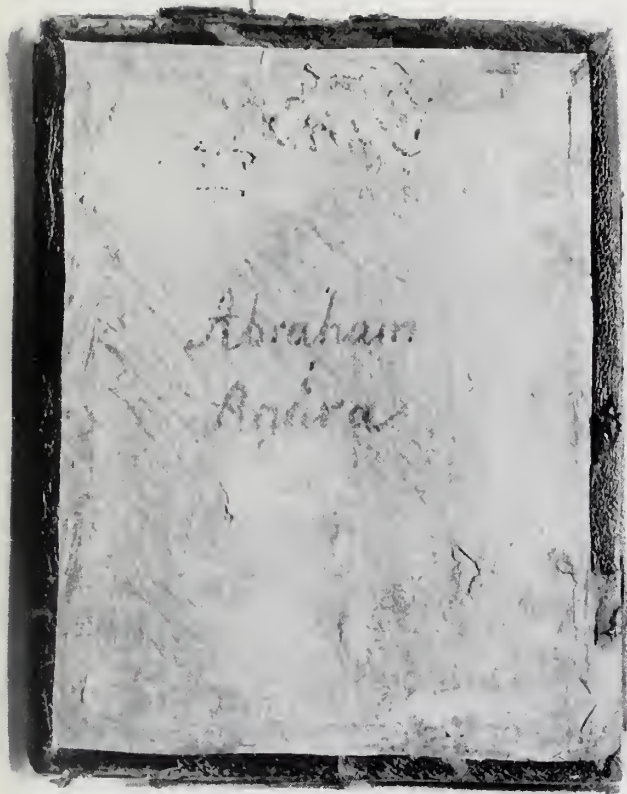
John Smart painted a portrait of Angelica in 1764 in miniature, and that is believed to be in a private collection in America.

PORTRAITS OF ANGELICA BY SIR J. REYNOLDS.

There are three portraits of Angelica by Sir Joshua Reynolds still known to be in existence, although it is not very clear where two of them now are. Earl Spencer has the best, a portrait dated 1773. This was engraved by Bartolozzi. Mr. E. F. Watson exhibited at the Grosvenor Gallery in 1883 a fine portrait, 84×62 , dated 1777, and there was in the Thwaites Collection a somewhat similar portrait, but only measuring $25\frac{1}{2} \times 22$, dated 1777, and purchased at the sale by Messrs. Agnew.

SOME ETCHINGS BY ANGELICA KAUFFMANN

<i>Subject</i>	<i>Date</i>
Susanna surprised by the Elders.	1763
Holy Family.	
Repose in Egypt. An Angel with a dish. After Barroccio.	
Marriage of St. Catherine of Siena. After Correggio.	1780
Venus with the Body of Adonis on her knees.	1770
Juno with the Peacock.	1770
Hebe, holding a shell in her right hand.	1780
Urania measuring the Globe.	
Simplicity with Doves. After a portrait of Mrs. Nollekens.	
Hope. Figure of a Woman with a turban on her head, her arms resting on an anchor. Large Oval.	1781
Rinaldo crowned with flowers by Armida, two knights in the distance.	1780
Calypso and Ulysses swearing eternal fidelity.	
Winckelmann seated at his desk preparing to write.	1764
A Young Man leaning on his left hand.	
Bust of a Jew, leaning on a stick.	1762
Bust of a Man (in profile). In the left-hand corner are the letters A. K.	
Man with turban, leaning on books, a pencil in his hand.	1763
Woman, nude to waist, bare feet, sitting with her back to spectator on stone steps.	1770 and 1780
The Hair Plaiter.	1765, 1780 and 1804
A Woman with a veil, one end knotted in her hair, the other falling on her shoulder. Both hands support a book, over which her head is bent.	1770
Female figure weeping over a monumental urn. (In memory of General Stanwix's daughter, lost in her passage from Ireland.)	1767
A Woman reading from a large book.	1781 and 1770
A Woman (half-length) leaning on her elbow, holding a ribbon.	1804
Bust of a Woman, profile to the right.	
Head, in profile, of a Young Woman.	1770
L'Allegra. Oval.	1779
La Penserosa. Oval.	1779



ANGELICA'S HOLOGRAPH INSCRIPTION THE
REVERSE OF THE MINIATURE



MINIATURE BY ANGELICA REPRESENTING, ABRAHAM,
HAGAR AND SARAH.

In the possession of Mrs. A. C. Walling of Boston.

<i>Subject</i>	<i>Date</i>
Head of a Woman with flowers in head-dress.	1768
Mother and Child with apple.	1763 (Florence)
Herself. (Done in London.)	1770 and 1780
Two Philosophers.	1763
Bust of an Old Man.	1763
Study of the head of an Old Man.	1762
St. Peter, rebuking his brother Apostle, St. Paul.	
Sappho ¹ conversing with Homer. From the original by Antonio Zucchi.	1781
Cow in a Meadow.	
Mother and Child. (Done in Venice.)	1766 and 1780
A Woman seated.	
Accademia Filarmonica.	
Anatomicorum Princeps.	
An Old Man and a Young Woman.	1762
Old rough Man. (Done in Ireland.)	1763
A Jew looking up.	
A Young Child with a book.	1781

There are fine examples of many of the etchings in the British Museum and in the Cottonian collection in Plymouth.

¹ This is also called "History and Music." It was the last etching executed by Angelica in England, and she herself is said to have been the model for the "Sappho."

LIST OF THE CHIEF ENGRAVINGS AFTER ANGELICA
KAUFFMANN

Title.	Shape.	Remarks.	Engraver.	Date.
Abelard offering Hymen to Eloisa.	Circular.		Ogborne.	1785
Abra.	Oval, upright.		Burke.	1783
Achilles discovered by Ulysses.	Rectangular.		Facius.	1786
Achilles lamenting the death of Patroclus.			Ryland.	
Adoration.				
Affectionate Sisters.	Rectangular.		Ogborne.	1797
Aglaia bound by Cupid.	Circular.			1796
Ahijah foretelling the death of Abijah.	Rectangular, upright.		Bartolozzi.	1795
Alcestis sacrificing her life to save that of her hus- band.			Kinnigen.	
Alexander resigning Cam- paspe.	Circular.		Burke.	1786
Andromache fainting at the sight of Æneas.				
Andromache weeping over the ashes of Hector.			Burke ; also Lucien ; also Dickinson ; also Ryland.	1772 1785
Angelica and Sacriponte.	Circular.		Burke.	1792
Do. as Design.	Do.		Do.	1787 1789 1781
Do. as Painting.			Do.	
Angelica's portrait in Dresden.	Rectangular, upright.		Schultze.	
Angelica's portrait with a mask.	Rectangular, upright.		Morghen.	
Do. with three men.			Do.	
Angelica Kauffmann.	Rectangular, upright.		Audouin.	1789
Do.	Oval.		Ridley.	1809
Do.	Do.		Bause.	1794
Do.	Octagon.		Ranch.	
Do.	Oval.		Bartolozzi.	1780
Do. hesitating between Painting and Music.				
Antelope.			Bartolozzi.	
Apollo and his companion.			Do.	

Title.	Shape.	Remarks.	Engraver.	Date.
Arcadia. Aristides requested to sign the ostracism for his own banishment.	Rectangular, upright.	Mezzotint.	Dickinson.	1774
Bacchanalian Nymphs. Beauty. Beauty and Prudence. Birth of Shakespeare. Blind Man's Buff.	Circular. Do. Oval. Rectangular.		Bartolozzi. Pollard. Ryder. Bartolozzi. Bartolozzi and P. W. Tomkins.	1789 1782 1784 1783 1781
Boy and Girl.	Do.		Tomkins.	1781
Calais. The Snuff Box, from Sterne's <i>Sentimental Journey</i> .	Circular.		Delattre.	1781
Calypso calling Heaven to witness her affection for Ulysses.	Rectangular.		Jos. Zucchi.	1776
Catullus and Lesbia. Celadon and Amelia.	Oval. Do.		Sherwin. Siegrist ; also Taylor.	1784 1791 1781
Charlotte. Christ appearing to the Marys. Churchill's Poems, Frontis- piece to.	Circular. Rectangular, upright.	Line.	Ragona. Bartolozzi.	1794
Cleone. Cleopatra adorning the tomb of Mark Antony. Cleopatra persuading Melea- ger.	Oval, upright. Rectangular upright. Rectangular.	Mezzotint.	Do. Burke ; also Ryland. Bartolozzi.	1772 1778 1783
Cleopatra and Augustus. Clorinda, Death of. Coelia. Conjugal Peace (two ducks in a basket).	Oval, upright.		Bartolozzi. Do. Burke.	1779
Cordelia. Coriolanus appeased by his family.	Oval.		Bartolozzi. Do.	1785
Cornelia, Mother of the Gracchi.	Rectangular.		Do.	1788
Corsica. Cullum, Sir John.	Rectangular, upright.		Do. Basire.	1778
Cupid and Aglaia. Cupid disarm'd by Euphro- sine.	Oval.		Bartolozzi. Burke.	1784
Cupid and Psyche.	Rectangular, upright.		Marcuard.	

Title.	Shape.	Remarks.	Engraver.	Date.
Cupid asleep.			Le Noir.	
Cupid finding Aglaia asleep.	Rectangular.	Mezzotint.	Burke.	1786
Cupid tied to a Tree.	Circular.		Ryland.	1777
Cupid sleeping on the lap of a Woman.	Oval.		Ogborne and Bartolozzi.	1784
Cupid's Pastime. This has fetched 12 guineas.	Do.		G. S. and J. G. Facius.	1783
Cymon and Iphigenia.	Circular.		Ryland.	1782
Choice of Paris.			Ryland.	1778
Damon and Delia.			Bartolozzi.	
Damon and Musidora.	Oval.		Knight.	1782
Death of Alcestis.			Bartolozzi.	
Death of Eloisa.	Circular.		Ryland.	1782
Death of Procris.	Do.		Fielding.	1784
Design.	Oval.		Bartolozzi.	1787
Diana and one of her Nymphs.	Circular.		Marcuard.	
Diana preparing for the hunt.	Oval.		Bartolozzi.	
Diana.			Do.	
Death of Mark Antony.			Delattre.	
Dido invoking the Gods.	Oval, upright.		Delattre and Bartolozzi.	1780
Duchess of Devonshire and Viscountess Duncannon.			W. Dickinson.	
Electra and Chrysothemis.	Circular.		Harding.	1786
Eleonora sucking the poison.	Rectangular.		Ryland.	1780
Elfrida and King Edgar.	Do.		Ryland; also Bartolozzi.	1786 1786
Lady Elizabeth Grey im- ploring Edward IV. to restore her lands to her son.	Do.		Bartolozzi; also Ryland.	1780
Eloisa.	Oval.		Ryland.	1779
Emma Corbett.			Ryland; also Pariset and Baren- ille, and in colour, Bartolozzi.	
English Lady and Child.				1779
English Lady as Psyche.				
Erminia and Tancred.	Oval.		Hogg.	1784
Eurydice.	Do.	Colour.	Bartolozzi.	1790
Exeter, Countess of, with a Lyre.				
Fair Alsacienne, The.			Bartolozzi.	
Faith. ¹			Ryland.	1776

¹ In this engraving the figure of Faith is a portrait of Rosa Bonomi, Angelica's ward, and the wife of Joseph Bonomi. This information is conveyed to us by Colonel Bonomi, the grandson of Rosa, who is depicted in the print.



DR. JOHN MORGAN

*Founder of the Medical School of the University of Pennsylvania and Professor of the
Theory and Practice of Medicine 1765-1780.
From the original painting at the University.*

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Cupid finding Aglaia asleep.	Rectangular.	Mezzotint.	Burke.	1786
Cupid tied to a Tree.	Circular.		Ryland.	1777
Cupid sleeping on the lap of a Woman.	Oval.		Ogborne and Bartolozzi.	1784
Cupid's Pastime. This has fetched 12 guineas.	Do.		G. S. and J. G. Facius.	1783
Cymon and Iphigenia.	Circular.		Ryland.	1782
Choice of Paris.			Ryland.	1778
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Damon and Musidora.	Oval.		Knight.	1782
Death of Alcestis.			Bartolozzi.	
Death of Eloisa.	Circular.		Ryland.	1782
Death of Procris.	Do.		Fielding.	1784
Design.	Oval.		Bartolozzi.	1787
Diana and one of her Nymphs.	Circular.		Marcuard.	
Diana preparing for the hunt.	Oval.		Bartolozzi.	
Diana.			Do.	
Death of Mark Antony.			Delattre.	
Dido invoking the Gods.	Oval, upright.		Delattre and Bartolozzi.	1780
Duchess of Devonshire and Viscountess Duncannon.			W. Dickinson.	
Electra and Chrysothemis.	Circular.		Harding.	1786
Eleonora sucking the poison.	Rectangular.		Ryland.	1780
Elfrida and King Edgar.	Do.		Ryland; also Bartolozzi.	1786 1786
Lady Elizabeth Grey imploring Edward IV. to restore her lands to her son.	Do.		Bartolozzi; also Ryland.	1780
Eloisa.	Oval.		Ryland.	1779
Emma Corbett.			Ryland; also Pariset and Barenille, and in colour, Bartolozzi.	
English Lady and Child.				1779
English Lady as Psyche.				
Erminia and Tancred.	Oval.		Hogg.	1784
Eurydice.	Do.	Colour.	Bartolozzi.	1790
Exeter, Countess of, with a Lyre.				
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Title.	Shape.	Remarks.	Engraver.	Date.
Fatima. Felicity, from Collins' Eclogues. Female walking in a wood comes upon Cupid. Fine Arts.	Oval, upright.	An illustration.	Bartolozzi. Do. Do.	
Flight of Paris and Helen. Friendship.	Circular.		Ryland. R. Marcuard.	1781
Flora. Flora for Thomson's <i>Seasons</i> .	Oval, upright.	Illustration for Bell.	Bartolozzi.	1782
Flower Girl. Fortitude.	Oval, upright. Circular.		Spilsbury. Scorodomoff.	1785 1777
Four parts of Painting.	Ovals.	Invention, Design, Composition and Colour- ing.	Bartolozzi.	
Garde à vous. Girl by the Seashore, Ship in distance. (Picture at Dresden.)	Oval, upright. Rectangular.		Porforali. Kruger.	1790
Girl with Garlands. Griselda. Group of Children. Gualtherius and Griselda.	Oval.		Bartolozzi. Do. Do.	1794
Hammond's <i>Elegies</i> , Title.	Circular.		Bartolozzi; also Delattre.	1787
Hampe, John Henry. Handkerchief, The.	Oval. Circular.	Mezzotint.	Burke. Delattre and Bartolozzi.	1782
Harmony. Hector reproaching Paris. Henry and Emma.	Rectangular. Circular.		P. Bettelini. Facijs. Burke; also Bartolozzi.	1788 1792
Harrop, Miss. Hermione. History. Hope nursing Love.	Oval, upright. Circular.	Colour.	Delattre. Bartolozzi. Do. Ryland; also Bartolozzi.	1775
Horace. Humility.	Rectangular.		Bartolozzi. Do.	1792
Industry. Innocence (Mrs. Nollekens).	Oval, upright.		G. S. and J. G. Facijs. Bartolozzi and Marcuard.	1779 1782

Title.	Shape.	Remarks.	Engraver.	Date.
Joseph Sold by his Brethren. Joseph telling his Dream.	Rectangular. Do.	Mezzotint. Do.	Murphy. Murphy; also an engraving by Godby.	1796 1796 1798
Joseph sold.	Do.		Godby.	
Judgment of Paris.	Oval.		Bartolozzi.	1708
Juno borrowing the Cestus of Venus.	Circular.		Ryland.	1777
Jupiter and Calista.	Circular.		Burke.	1782
Lady and a Knight.	Rectangular.		Bartolozzi.	1783
Lady contemplating on her Lover's picture.	Oval.		Scorodomoff.	
Lady in a Turkish Dress.	Oval, upright.		Ryland.	1775
L'Allegra.			Bartolozzi.	1779
L'Amour dort.			Tomkins.	
Laura.			Bettani.	
Liberal Fair.			Bartolozzi.	
Lodovica Hammond.			Do.	
Madona (<i>sic</i>) and Child.	Oval.		White.	1780
Mallett's Ariosto.				
Margaret of Anjou and the Robber.	Oval, upright.		Bartolozzi.	1798
Messalina sacrificing to Venus and Cupid.	Do.		Burke.	1783
Miranda and Ferdinand.	Do.		Tomkins and Bartolozzi.	1786
Mirror of Venus.	Circular.		Trotter.	1787
Modesty embracing virtuous Love.				
Moral Emblems, a set.	Rectangular, upright.		Taylor.	
Morning Amusement.			Bartolozzi; also Ryland.	
Muse for Scott's Poems.	Oval.		Cardon.	1808
Muses Crowning Bust of Pope.			Tomkins.	1783
Music.	Oval, upright.		Watts.	1783
Nymphs awakening Cupid.			Le Noir.	
Nymphs after bathing.			Bartolozzi.	
Old and Young Woman.	Circular.		Hardy.	
Painting.	Oval, upright.		Birchall.	1781
Palemon and Lavinia.	Oval.		Taylor.	1782
Papirius and his Mother.	Circular.		Burke.	1780
Paris and Helen.	Do.		Hogg.	1786
Paris and Oenone.			Bartolozzi.	

Title.	Shape.	Remarks.	Engraver.	Date.
Parting of Helen and Andromache.	Rectangular.	Mezzotint.	Watson.	1772
Passions, The.	Oval, upright.		Bartolozzi.	1777
Patience.			Ryland.	
Paulus Emilius educating his Children.			Bartolozzi.	
Peleus and Thetis.	Circular.		Macklin.	1786
Penelope.			Bartolozzi.	
Penelope awakened by Euroclea.	Rectangular.	Mezzotint.	Burke.	1773
Penelope taking down the bow of Ulysses.	Oval.		Bartolozzi and Ryder.	1791
Penelope weeping over the bow of Ulysses.	Do.		Bartolozzi and Delattre; also L. L.	
Perseverance.	Oval, upright.		Ryland.	1777
Picturesque Amusement.	Rectangular.		Bettelini.	1787
Pliny reproved.			Burke.	1794
Poetry.			Bartolozzi; also Ryder.	1784
Pomona.			Bartolozzi.	
Portrait of a Lady in an Eastern Dress.				1777
Portrait of a Lady playing the Harp.				1778
Portrait of a Lady as Nurse.				1780
Portrait of a Group of Children as Centaurs.				1788
Portrait of a Gentleman.				1755
Portrait of a Lady.				
Portrait of a Group of Children of a Nobleman.				1799
Portrait of a Gentleman, full length.				1777
Portrait of a Lady, full length.				1772
Postumio and Ispalda.	Circular.		Delattre.	1786
Power of Love.	Do.		Ogborne.	1786
Power of Music.	Do.		Hogg.	1786
Practical Exercises.	Rectangular.		Bettelini.	1787
Rainbow, The. (Four parts.)			Bartolozzi.	
Religion.	Rectangular.		Worthington and Bartolozzi.	1812
Rhodope in love with Æsop.	Oval, upright.		Bartolozzi.	
Rinaldo and Armida.	Do. do.		Bartolozzi; also Hogg.	1784
Rinaldo arresting the arm of Armida.	Rectangular, upright.	Mezzotint.	Green.	1775
Rosalinda.			Bartolozzi.	

Title.	Shape.	Remarks.	Engraver.	Date.
Rural Sports. Rushout, Lady, and her daughter. 16 × 14. In red this has fetched £120, in colour much more.			Bartolozzi. Burke.	1784
Sacrifice to Ceres. Sacrifice to Pan. Sallocia Girl with Box. Sappho. Sappho inspired by Love. Seasons, The. (Set of four.)	Oval, upright. Do. do.		Bartolozzi. Ryland. Bartolozzi. Pye. G. S. and J. G. Facius. Gabrieli and Bartolozzi.	1782 1774 1778
Selim, or The Shepherd. Servius Tullius.	Rectangular, upright.		Kirk.	1793
Shakespeare's Birth. Shepherdess of the Alps. Simplicity.	Oval. Rectangular, upright.		Bartolozzi. Do. A. K. and Zucchi.	1794 1776
Sincerity. Sitting alone (?). Socrates in his prison. Stanwix. The General's Daughter. Sterne's Maria. Swans, Nymphs receiving Tablets from. Sylvia and Daphne. Sylvia's Stag, Death of.	Oval. Oval, upright.	Colour.	Bartolozzi. Pastorini. Bartolozzi. Ryland; also Lucian. Bartolozzi. Jenkins.	1774
Tancred and Clorinda. Tancred and Erminia. Telemachus in Sparta. Telemachus, return to Pene- lope. Telemachus and Mentor. Theseus finding his Father's Sword. Three Graces.	Rectangular. Rectangular. Do. Circular. Rectangular, upright.	Mezzotint.	Bartolozzi. Do. Burke. Ryland. Bartolozzi. Fielding. Macret.	1784 1799 1784
Tomb of Shakespeare. Tragedy and Comedy. Troilus and Cressida. Turkish Lady at her Devo- tions. Townshend, Marchioness.	Oval, upright. Rectangular.		Bartolozzi. Do. Schiavonetti. Bartolozzi.	1782 1795 1756
Ulysses and Calypso.	Rectangular.	Mezzotint.	Cheesman. Dawe; also Zucchi.	1776

Title.	Shape.	Remarks.	Engraver.	Date.
Ulysses parting from Calypso.	Do.		Ryland.	1777
Ulysses discovered.	Do.		Scorodomoff.	1782
Una.	Oval, upright.		Burke.	1783
Urania.	Rectangular, upright.		A. K. and Zucchi.	1781
Vanity and Modesty.			Bartolozzi.	
Veillez amants si l'Amour dort.			Lorieux and Bartolozzi.	
Venus attired by the Graces.			Bartolozzi, and per- haps Watson also.	
Venus R.	Circular.		Le Noir.	1787
Venus crowned by Cupid.	Rectangular.		Marcand.	1784
Venus showing Æneas Carthage.	Rectangular, upright.		Bartolozzi and Ryder.	1791
Venus and Cupid.			Bartolozzi.	
Venus in her Chariot.			Rose Le Noir.	1782
Venus and Helen and Paris.			Ryland.	
Verona, Two Gentlemen of.	Rectangular.		Schiavonetti.	1792
Vestal, The.			Bartolozzi.	
Virgil.			Do.	
Virgil reading the Æneid.			Do.	
Virtue.			Do.	
Vortigern and Rowena.	Rectangular.		Ryder.	1803
Wanderer, The.			Bartolozzi.	
Werter.				
Werter and Charlotte.	Circular.		Canali.	
Winter.	Do.		Bartolozzi.	1782
Women, four with a Gar- ment.			Dumel.	
Women, one with a Lyre.			Bartolozzi.	
Worship of Bacchus.			Ryland.	1776
Young Couple.			Morghen.	
Young Girl with Birdcage.			Bartolozzi.	
Zeuxis and Juno.			Bartolozzi.	
Zobeide, the beautiful Moor.			Do.	

There are some fine examples of prints after Angelica in the Cottonian Collection in Plymouth.

Whitman's *Print Collector's Handbook* gives the following note concerning prints after Angelica :—

"*Stipple Engravings in Colours or Monochrome.*"—The first price given represents always impressions finely printed in colours, the second figure stands for really good Print States, in monochrome, with margins. Proofs would cost about double.

	Engraver.	Colours.	Monochrome.
After A. Kauffmann :		£	£
Cupid bound to a tree	Ryland.	25	5
Ludit Amabiliter	"	18 to 20	8
Venus Attired by the Graces	Bartolozzi.	50	30 red
Lady Rushout and Daughter	Burke.	350	90 red
Rinaldo and Armida	"	150	25
Cupid binding Aglaia	"	Pair 140	40
Una and Abra	"	" 100	30
Angelica Kauffmann as Design	"	75	15
Duchess of Devonshire and Sister . .	Dickenson	50	25
Marchioness of Townshend and Child .	Cheesman	75	15

A BRIEF LIST OF THE CHIEF PICTURES BY ANGELICA THAT HAVE BEEN SOLD AT AUCTION

EVERY effort has been made by the authors to identify the pictures by Angelica Kauffmann that have been sold by auction, but in a large number of cases it has been quite impossible to do so, by reason of the fact that these works of art have passed into the hands of dealers, who in their turn have disposed of them to their customers, and who are not prepared to supply the names of the customers in question. The following list includes a number of such instances. In some cases, by the courtesy of the auctioneers, the authors have been enabled to give information concerning the prices that the pictures realised, and the names of the purchasers at the sale.

In some instances it has not been possible either to supply the name of the purchaser or the amount realised, and in one case, that of the miniature of the artist by herself, which belonged to Mr. Whitehead, and was exhibited by him in 1891 at the Guelph Exhibition at the New Gallery, the authors have been unable to find any information whatever concerning the present owner or any sale of the portrait by auction. All they can say is that the miniature was at one time in Mr. Jeffery Whitehead's possession, and that at his decease it was sold.

They are specially indebted to Messrs. Christie, Manson and Woods and to Messrs. Agnew for information contained in this list.

- 1792. Venus and Adonis. Sold by H. Lyte to White for £74 11s.
- 1795. Two Circles, Jupiter and Calisto, Orpheus and Eurydice. Sold by Calonne for £70 7s.
- 1802. Triumph of Bacchus and Ariadne. Oil. William Hamilton, R.A. sale, also two allegorical subjects on gold grounds.
- 1825. Zadig. Sold by Sir T. Barnard to Gilmore for £113.
- 1830. Scene from *Two Gentlemen of Verona*. Sold by J. Green to Bone for £52 10s.
- 1859. Cephalus and Procris with Cupid. Sold by Lord Northwick to G. R. Smith for £64 1s.
- 1869. Portrait of the Duchess of Devonshire in a White Dress and Straw Hat, seated in a Landscape. Sold by Lord Howard de Walden to Wright for £162 15s.¹

¹ Possibly the picture of Lady Elizabeth Foster (afterwards Duchess of Devonshire) now at Ickworth.

1879. Aspasia, Palus, Cupid, Aglaia. Sold by Sir C. Rushout for £152 5s.
 Venus chiding Ganymede. Sold by Sir C. Rushout to Pollen for
 £241 10s.
 Aspasia and Palus, Cupid, Tibullus, etc. Sold by Sir C. Rushout to
 George, for £56 14s.
 Queen Margaret and the Robber. Sold by Sir C. Rushout to Donald-
 son for £68 5s.
 Lady Jane Grey, etc. Sold by Sir C. Rushout to Donaldson for
 £68 5s.
 Praxiteles, Phryne, and Zenocrates. Sold by Sir C. Rushout to Rudd
 for £72.
 Henry, Emma, Sacripante and Angelica. Sold by Sir C. Rushout to
 Vokins for £69.
 Euphrosyne, Cupid; Cupid and Aglaia. Sold by Sir C. Rushout to
 Sir E. Scott for £115 10s.
 Zeuxis, Juno, etc. 44 × 32. Sold by Sir C. Rushout to Donaldson
 for £136 16s.
 Telemachus and Calypso. 44 × 32. Sold by Sir C. Rushout to
 Permain for £189.
 Pliny at Misenum. Sold by Sir C. Rushout to Jacobson for
 £59 17s.
 The Judgment of Paris. Sold by Sir C. Rushout to Smith for £462.
 Ulysses in the Island of Circe. Sold to Eyles for £105.
 Virgil writing his Epitaph. Sold to Aldis for £99 15s.
 Cornelia, Mother of the Gracchi. 60 × 45. Sold to Aldis for £147.
 Hector and Paris. 44 × 32. Sold to Aldis for £120 15s.
 Achilles discovered by Ulysses. 44 × 32. Sold to Wilson for £126.
 Cleopatra and Augustus, Alexander and Campaspe. Sold to Engel
 for £57 15s.
 Scene from *Temple de Gnide*. Sold to Pyke for £110 5s.
 Cleopatra passing the Cup. Sold to Bassett for £68 5s.
1883. Virgil Asleep—Horace's Dream. Sold by Walker to Grindlay for
 £173 5s.
1886. Lady and three Children. Sold by Anon for £173 5s.
 Gentleman and three Sons. Sold by Anon for £63.
1890. Politianus. Sold by Medley to Frickenhaus for £69 6s.
 Quarrelling over Cards. Sold by Medley to Frickenhaus for £52 10s.
 Griselda. 12½ × 10½. Sold by Wells to Agnew for £220 10s.
 Portrait of a Lady. 29 × 24. Sold by Houldsworth to Bowring for
 £115 10s.
1894. Children with Fruit. 23 × 29. Sold by Denistown to Agnew for
 £262 10s.
 Children with Bird's Nest. 23 × 29. Sold by Denistown to Agnew
 for £210.



THE MARCHIONESS TOWNSHEND AND HER ELDEST SON LORD WILLIAM TOWNSHEND AS "CUPID."
From the original painting in the possession of the Countess of Yarborough, Baroness Conyers and Fauconberg.

1895. Nymph and Sleeping Cupid and Companion. Sold by Anon to Leggatt for £120 15s.
Sir J. Reade eighteen years old. Sold by Reade to Agnew for £147.
1896. Picture of Nymphs and Cupid. Oval, 10 × 12½. Sold by Hawkins to Gribble for £141 15s.
Lady with Blue-and-gold Dress. Oval, 25½ × 22. Sold by Hawkins to Colnaghi for £73 10s.
Mrs. Yates. Signed and dated Rome, 1794. Sold for £73 10s.
Teresa Bandettini. 50 × 36½. Sold by Goldsmith to Agnew for £73 10s.
(See page 165.)
1897. Judgment of Paris. Circle. Sold by Hirsch to Gribble for £162 15s.
1901. Portrait of the Artist, in White, and with Lilac Scarf. Sold by McKay to Fairfax Murray for £94 10s.
1902. The Blind Fiddler. 8 × 9½. Sold by Barton to Lorent for £71 8s.
1903. Lady with White Dress and Blue Scarf, seated. 50 × 40. Sold by Sir R. Affleck to Eyles for £131 5s.
1904. Anna Montgomery and her eldest Son, Lord William Townshend, as Cupid holding a dove.¹ Engraved by Cheesman. 23½ × 19½. Exhibited at National Portrait Exhibition, 1867 (429). Sold by Townshend Trustees to Vokins for £378.
George, First Marquis Townshend and the Family of his first wife Baroness Compton. Sold by Townshend Trustees to C. Davis for £115 10s.
Prudence, Temperance, Fortitude and Justice. 11½ circles. Sold by Capt. A. Campbell to Sotheran for £199 10s.
Zeuxis arranging the pose for the picture of Juno. 31 × 44. Sold by J. Corbett to McLean for £131 5s.
Second Lord Spencer, Duchess of Devonshire and Children in Landscape. 44 × 56. Sold by E. J. Lowe for £152 5s.
1905. Una and the Lion. Oval, 12½ × 10. Sold by Agnew to Colnaghi for £52 10s.
Set of four Classical Scenes. Sold by Col. Baldock to Usher for £115 10s.
Ariadne. Oval, 10½ × 7½. Sold by Schaeffer to Permain for £89 15s.
1906. Miss Anne Braithwaite. Oval, 23 × 19. Sold by H. D. Turner to P. Nelke for £420.
Lady in Blue Dress. 29 × 24½. Sold by J. H. North & Co. to Lewis & Simmons for £75 12s.
Paris and Ænone. Oval, 7 × 6. Sold by Lady Currie for £58 16s.
Lady working Embroidery and Lady arranging Flowers. (A pair), 34 × 28. Sold by Anon to Colnaghi for £60 18s.
Angelica divided between Painting and Music. Signed Rome, 1794. 58 × 56. Sold for £650.

¹ This now belongs to Lady Yarborough.

1906. The Blind Fiddler. Panel, $8 \times 9\frac{1}{2}$. Sold by J. R. Lorent to Schroeder for £65 2s.
1909. Georgina, Duchess of Devonshire, in White Cloak. $28\frac{1}{2} \times 24\frac{1}{2}$. Sold by C. A. C. Ponsonby to More for £73 10s.
1910. John, First Earl of Sheffield, in Slashed Doublet. 93×56 . Engraved by J. R. Smith. Sold by Sheffield Trustees to Cohen for £173 5s.
1911. A Lady in Pink Dress with Blue Scarf. Oval, $29\frac{1}{2} \times 24$. Sold by Mrs. Skinner to Sabin for £126.
1912. Prudence, Beauty and Love. Circle, 25×14 . Sold by Anon to Agnew for £78 15s.
Una and the Lion. On Copper. Oval, $13\frac{1}{2} \times 10$. Engraved by Burke. Sold for £8 8s.
1913. Portrait of Lady in Red Dress. Oval, $27\frac{1}{2} \times 22$. Sold by Sir T. C. C. Western to Dyer for £50 8s.
Mrs. Siddons as Cassandra. Sold by R. P. Attenborough for £57 15s.
1914. Asleep. 10×8 . Sold in January for £73 10s.
Bacchanals Dancing. 43×57 . Sold for £42.
1915. "Love weighed in the Balance." Painted on panel. This picture does not appear to have been actually sold.
1918. A Girl in Yellow Dress holding a dove. $28\frac{1}{2} \times 28\frac{1}{2}$. Sold by Earl of Carnarvon to Tooth for £105.
Cupid bound. Circular. Sold by Earl of Carnarvon to Tooth for £54 12s.
Paris and Helen. 25×25 . Sold by Earl of Carnarvon to Gooden and Fox for £89 5s.
Vortigern and Rowena. $34\frac{1}{2} \times 50$. Exhibited R.A. 1770. Sold by Earl of Carnarvon to Cooling for £89 5s.
Portrait of Captain Read, in White Dress, with lace Vandyke Collar and White Cloak, holding a Scroll, with autograph letter from Artist relating to portrait. $30 \times 24\frac{1}{2}$. (Red Cross Sale.) Sold by Sir Carl Meyer to Turner for £315.
Beauty Governed by Reason and Rewarded by Merit. Circular, 25 in. Sold by Rev. H. V. S. Eck to Gilbertson for £33 12s.
1919. Portrait of Mrs. Pockington, wife of Roger Pockington of Winthorpe, Notts. in White Dress, standing by a Vase. $36 \times 28\frac{1}{2}$. Sold by Mrs. Senthouse to Clutterbuck for £105.
Three Young Children with Birds and Flowers. 24×29 . Sold by Anon to A. Tooth for £65 2s.
Portrait of a Lady in Pink Dress and Slashed Sleeves. Sold by Anon to T. Ward for £50 8s.
1920. Mars, Venus, Cupid and Andromache mourning over the armour of Hector. Circle, 37 in. Sold by Hon. J. Biddulph to Tooth for £126.
Portrait of a Lady as "Sophonisba." $32\frac{1}{2} \times 25\frac{1}{2}$. Sold by Earl of Clarendon to Pawsey and Payne for £65 2s.

1920. Figures supplicating a Priest at the entrance to a Temple. 81×138 .
Dec. 22.
The Triumph of Venus, and Cimon and Iphigenia, a pair. Circular,
25 in. Sir R. Brooke's sale.
1921. Lady Hamilton. Signed and dated 1791. 50×40 . Lot 133.
Portrait of Mrs. Elizabeth Boughton, who married the First Lord
Templetown, and died 1823. She was a Lady of the Bedchamber
to Queen Adelaide, and is represented in white classical costume,
with a gold band in her hair, holding a figure of Britannia. Sold at
Christie's.
A scene from Cymbeline. Imogen reading to Iachimo the letter
received from Leonatus. Oval, $13\frac{1}{2} \times 17$. Sold at Christie's.
Nymphs with Cupid's Weapons. Oval, $7\frac{1}{4} \times 6$. Sold at Christie's.
Lady Jane Grey giving her Table-book to Sir John Gaze, before her
execution; and Queen Margaret and the Robber. A pair, each
oval, $31\frac{1}{2} \times 25$. Sold at Christie's, Dec. 22, 1920.
Love in the Balance. Cupid and a Butterfly in the opposite pans of
a Pair of Scales. Signed. Said to have been sold at an auction sale
in London.
1922. Archibald Lord Montgomerie, in the dress of the 42nd Highlanders.
Signed and dated, Rome 1800. Size $86 \times 56\frac{1}{2}$. Bought in.
Three daughters of Thomas Coutts. Baroness Burdett-Coutts' Sale.
 92×71 . Christie's, May 1922. Lot 41. £273. *Mentioned in the
Italian List*. The Miniatures of these ladies by the same artist did
not appear at the sale and had, it is believed, been transferred to
another member of the family.
1923. Portrait called Lady Mary Wortley Montagu. 24×20 . Bought in.
1924. Penelope hanging up the bow of Ulysses, and Venus showing Æneas
the road to Carthage. 35×27 . £35. Also Jupiter and Calisto,
ovals 11×8 . Christie's. 15 guineas.
Mr. Simpson of Bradley Hall. $29\frac{1}{2} \times 24$. Sold for £37 16s. Mrs.
Cane (Henrietta Dorothea Johnstone) 1765. 35×27 . Sold for
£105. Both from the Sneyd Heirlooms sale.
Lady Yorke, the wife of Sir Joseph Yorke, playing a spinet. $29\frac{1}{2} \times 24\frac{1}{2}$.
Sold for £89 5s.
- N.B.—Many of these pictures can be identified with those given under
owner's names, see p. 177, but we have abstained from such identifi-
cation except in cases where identity is absolutely sustained.

PICTURES EXHIBITED AT THE ROYAL ACADEMY AND AT
THE EXHIBITION THAT PRECEDED IT

KAUFFMANN, Miss Anna Angelica Catherine, R.A. (afterwards Madame
Zucchi), Painter. Elected R.A. in 1768.

Golden Square.

1769. 61. The interview of Hector and Andromache.
62. Achilles discovered by Ulysses amongst the attendants of Deidamia.
63. Venus showing Æneas and Achates the way to Carthage.
64. Penelope taking down the bow of Ulysses for the trial of her wooers.
1770. 116. Vortigern, King of Britain, enamoured with Rowena, at the
banquet of Hengist, the Saxon general.
117. Hector upbraiding Paris for his retreat from battle.
118. Cleopatra adorning the tomb of Mark Anthony.
119. Samma the Demoniac weeping over the ashes of his youngest
son Benoni, whom he had killed in his frenzy, and St. John with
the other son, lamenting his distress. (“*Not ill.*”—Walpole.)
1771. 113. The interview of King Edgar with Elfrida, after her marriage with
Athelwold.
114. Acontio and Adippe, taken from Ovid, Epist. 19.
115. The return of Telemachus. (*Odyssey*, Bk. XVII.)
116. Erminia finds Tancred wounded, and assists in his relief. (Tasso,
Canto xix.)
117. The Portrait of a Lady and Child, three-quarters.
118. A Portrait of an Artist, Kitcat. (*Zucchi.*)
1772. 127. Rinaldo and Armida. (Tasso, canto xvii.)
128. Andromache and Hecuba weeping over the ashes of Hector.
129. A Portrait of a lady in the Italian dress. Whole-length.
130. La Pensierosa. A small whole-length.
131. A Portrait of a Bishop. Half-length. (*Dr. Robinson, Primate
of Ireland.*)
1773. 163. Telemachus at the Court of Sparta, discovered by his grief on the
mention of his father’s sufferings. (*Odyssey*, Bk. IV.)
164. Trenmor and Imbaca, the moment of her discovery to Trenmor,
taken from Ossian.
165. Portrait of a lady with her daughter.
166. A Grecian Lady at Work.

1773. 167. A Holy Family.
1774. 142. Calypso calling heaven and earth to witness her sincere affection to Ulysses, though she assents to his departure.
143. Penelope invoking Minerva's aid for the safe return of Telemachus. (*Odyssey*, Bk. IV.)
144. Cupid finding Aglaia asleep, binds her to a laurel.
145. Ariadne abandoned by Theseus.
146. Portrait of a lady. Three-quarters.
147. Paris and Helen directing Cupid to inflame each other's hearts with love.
148. Portrait of a Lady. A small whole-length.
1775. 168. Portrait of a Gentleman. Kitcat.
169. Sappho.
170. The despair of Achilles on being informed by Antilochus of the death of Patrocles. (" *In a good style.*"—Walpole.)
171. A Madonna and Child.
172. Rinaldo and Armida. (Tasso, canto xx.)
173. Andromache fainting at the unexpected sight of Eneas on his arrival in Epirus. (Virgil, Bk. III.)
174. The Return of Telemachus. (*Odyssey*, Bk. XVII.)
396. A Lady in a Turkish dress; small whole-length.
397. Portrait of an artist. Kitcat.
398. St. John.
399. A Cupid.
1776. 155. The tender Eleanora sucking the venom out of the wound which Edward I, her royal consort, received with a poisoned dagger from an assassin in Palestine. (Rapin's *Hist.*, Vol. III, p. 129.)
156. Lady Elizabeth Grey imploring of Edward IV the restitution of her deceased husband's lands, forfeited in the dispute between the houses of York and Lancaster. (Rapin's *Hist.*, Vol. V, p. 26.)
1776. 157. Patience. " Her meek hands folded on her modest breast. In mute submission lifts th' adoring eye, Ev'n to the storm that wrecks her." (Mason's *Caractacus*, p. 15.)
158. Armida in vain endeavours with her entreaties to prevent Rinaldo's departure. (Tasso, Vol. II, canto xvi.)
159. Portrait of a gentleman. Whole-length.
1777. 192. Sylvia lamenting over the favourite stag wounded by Ascanius. (Virgil's *Æneid*, Bk. VII.)
193. Dido. (Virgil's *Æneid*, Bk. IV.)
194. Maria near Moulines. (See Yorick's *Sentimental Journey*.)
195. Love punished.
196. A Group of Children.
1778. 174. Leonardo da Vinci expiring in the arms of Francis I, King of France.

175. A Nymph presiding in the Temple of Immortality, receives from the two swans to be placed in the said temple, the few names they had saved of those whom an aged man (the emblem of Time) had thrown into the river Lethe. (*Vide* Ariosto, canto xxxiv.)
176. Calypso mournful after the departure of Ulysses.
177. A Flora.
178. Portrait of a Lady playing on the Harp. Small whole-length.
1779. 162. The Death of Procis. (Ovid, *Metam.*, Bk. VII.)
163. A Magdalen.
164. Paris and CEnone. "When Paris lives not to CEnone true, Back Xanthus' streams shall to their mountains flow." (Ovid, *Epist.*)
165. Diana with one of her Nymphs.
166. Conjugal Peace.
167. A Nobleman's Children.
168. A Group of Children representing Autumn.
1780. 22. Religion. See *Temple of Virtue; a dream*, by J. Fordyce, D.D.
39. Modesty embracing Virtuous Love.
196. Portrait of a lady and her daughter.
300. A Sybil.
321. Design for a fan.
367. A Vestal.
1781. 67. Portrait of a lady in the character of a Muse. (*Mrs. Bates, late Miss*———. "*Miss Harrop, a celebrated singer.*"—Walpole.)
169. Venus attended by the Graces.
153. The Judgment of Paris.
1782. 102. Modesty.

ROME.

1786. 86. Cornelia, the Mother of the Gracchi, pointing to her children as her treasures.
196. Virgil writing his own epitaph at Brundusium.
214. Pliny the Younger, with his mother at Misænum. (See Pliny's 20th letter to Tacitus.)
1788. 217. Bacchus teaching the Nymphs to make Verses. (Hor., Bk. II, Ode 19.)
1791. 214. Death of Alcestis.
246. Virgil reading the 6th Aeneid before Augustus and his sister Octavia.
1796. 29. Euphrosyne wounded by Cupid complaining to Venus.
1797. 53. Portrait of a Lady of Quality.

SOCIETY OF ARTISTS.

Angelica (Miss Kauffman)

1768. (*Special*) 1. Venus appearing to Æneas in the character of a huntress.
 2. Penelope taking down the bow of Ulysses.
 3. Hector taking leave of Andromache.

FREE SOCIETY.

Miss Angelica Kauffman at Rome.

1765. 217. A Portrait of a Gentleman (*David Garrick*).
 1766. 105. A shepherd and shepherdess in Arcadia, moralising at the side
 of a sepulchre, whilst others are dancing at a distance.

Mrs. Angelica Kauffman,
Naples.

1783. 7. Lady and Child in the characters of Venus and Cupid.
 100. Cupid.
 163. Helen.

SOME AUTOGRAPH LETTERS BY ANGELICA KAUFFMANN
THAT HAVE BEEN SOLD AT AUCTION

The following autograph letters have come up for sale.

- October 30th, 1780. From Golden Square to Henrietta Fordyce, speaking about her late father, Dr. William Fordyce.
- April 5th, 1794. From Rome, in German, to Professor Beker, speaking of studies of drawings she had made for her friends, and saying that, done on a small scale, they have injured her sight.
- November 4th, 1780. From Golden Square, in the third person, in English, to the Count de Salis, speaking of her husband's illness and of their intended journey.
- December 6th, 1794. To Miss Georgiana Keate, in English, from Rome, respecting the present of a drawing.
- August 31st, 1784. From Naples to Mr. Thane, questioning the suitability of a subject for a picture that he had suggested.
- November 20th, 1784. From Rome to Mr. Thane, saying that the engraving of the picture she had already painted for him is going forward, and referring to the choice of the subject for the picture now being considered.
- April 30th, 1785. From Rome, acknowledging the receipt of some pictures, and concerning a painting of the Magdalen, giving a message from Mr. Zucchi, and saying that, although comfortably settled in Rome, she did not despair of seeing London again.
- December 28th, 1779. To a person whose name does not appear, speaking about a picture that was going to be sent to Newcastle, and saying that the price of the portrait was twenty guineas. The picture was probably one of a Mrs. Bell, and in the packing case she says that she has put some mezzotint prints and engravings.
- April 4th, 1789. From Rome, to an unknown personage, saying that the pictures would be sent to Leghorn, and that she was drawing upon the owner at the bank of Mr. Jenkins for the sum of 400 guineas, the agreed-upon price for the two pictures. The letter was probably to Mr. Bowles.
- February 4th, 1796. From Rome, announcing the death of her husband. "My worthy husband friend, and the best companion."
- December 31st, 1793. Apparently to Lady Hamilton, saying that she had heard from Sir William that the portrait was found, and saying that she wished that there had been a longer stay in Rome, in order that a better portrait might have been produced.

ABSTRACT OF THE WILL OF ANGELICA
KAUFFMANN

Translated from *Zeitschrift für Bildende Kunst*.

Vol. 24, pp. 294-300

I, Maria Anna Angelica Kauffmann, of Schwarzenburg in Bregenz Forest, diocese of Constance (born, as it happened, in Chur in Graubunden), widow of the deceased Anton Zucchi, make this my will.

I desire to be buried in the Friars Church of St. Andrea in the same chapel where the body of my husband lies, and I desire on the day of my burial or the days following 100 Masses may be said for my soul, and I give for each, 30 kreutzer, the clergyman of my parish to read 20 Masses, and I give for each of these, 2 silver thalers¹ for each Mass, and I give to the poor of my parish 100 silver thalers.

I give to Ant. Brandimarte, who has served me more than 15 years, if still in my service at the time of my death, 1000 silver thalers, his bed with two mattresses, bolster, pillows and covering, two pairs of sheets, two pairs of coverings, winter and summer, and everything belonging to the said bed, his summer and winter livery, and to all others in my service under 5 years, two years' wages.

To my maid, Maria Perikoli, who has served me about 13 years, if in my service at the time of my death, 1000 silver thalers, her bed, with all thereunto belonging, all my personal linen and clothes.

To my maid-servants, 25 silver thalers each.

To Margaritha Mazzatelli, who has nursed me in several illnesses, 50 silver thalers, but if with me in my last illness, then 100 silver thalers.

To Dr. Franz Zucchi, of Venice, nephew of my beloved husband, 100 gold ducats, all my English and French books, the table clock made in England by the royal clockmaker, and the two globes, with their stands, also made in London.

All the silver marked Z shall be given immediately after my death by my executors to the said Dr. Franz Zucchi, also all the egg-shaped and round paintings with their square frames, the figures carved on stone or wood, which all belonged to my husband, as also many drawings by him of architecture or ruins of old monuments of various parts, which he bequeathed to me, and which I now bequeath to the said Dr. Zucchi in remembrance of his cousin (*sic*) Anton

¹ A thaler = *circa* three shillings.

Zucchi, to dispose of as he likes. The large ruined architectural painting, painted by my husband with orientally clothed figures, I give to my brother-in-law, Joseph Zucchi, in remembrance of his brother; if he be dead, then to Dr. Franz Zucchi; if the said Joseph be living at my decease, then I give him 100 gold ducats.

To Elizabeth, wife of Dr. Franz Zucchi aforesaid, my straw-coloured diamond ring, and to her daughter, Angelica, another straw-coloured diamond ring.

To Mrs. Anna Rizetti, *née* Zucchi, niece of my said husband, another straw-coloured diamond ring.

As all I possess has been attained by my work and industry, having from earliest childhood devoted myself to the study of painting, so now I can dispose of the fruits of my industry as I will, favouring those who, either out of respect or duty, were considerate towards me. Therefore I bequeath to my dear cousin, Rosa Bonomi, *née* Florini, daughter of Anna Maria Kauffmann, £1000 sterling in the London Bank, the capital, as well as £150 sterling interest in the three per cents.; and to her husband, Joseph Bonomi, £100 for his trouble in supporting my business agent, H. Braithwaite. I desire my said cousin shall have the same at once; in case of her death in my lifetime, the same to be divided among her daughters in equal portions; in case of their deaths, then to be invested for charitable uses in my fatherland Schwarzenburg. To the said Rosa Bonomi my few jewels in the black casket which are as follows: a pair of bracelets of small but fine oriental pearls, 7 clasps on each bracelet, with 2 miniature paintings set in brilliants, one of my father, the other of my husband, and two good paintings; a pair of earrings with beautiful brilliants, and a necklace of chosen fine brilliants, a clasp for a necktie, a flower for the hair, all in chosen brilliants, a ring with a small emerald set in brilliants and another with an emerald set in brilliants. I also bequeath to the said Rosa Bonomi a small silver tea-service, consisting of a tea-pot, milk-jug and a tea-caddy with a figure of a sitting Chinese on the top, all wrought in silver. All this I bequeath to Rosa Bonomi, *née* Florini, daughter of Anna Maria Kauffmann, only sister of my father Joseph Kauffmann, as a token of my love.

Of the residue of my stock invested in the London Bank, which consists of a capital of £3350 sterling at $3\frac{1}{2}\%$, I make the following bequests: The whole of my said capital to my cousins, Casimir, Johan and Josef Anton Kauffmann, sons of Jodok Kauffmann, brother of my late father, they giving my best friend, Mr. Braithwaite, £100 in my name and paying the lawyer's expenses and so forth.

I desire that my fortune in my fatherland, consisting of 17,790·37 florins in currency of the empire, shall be divided among my cousins, living in my fatherland or neighbourhood, included among these my cousin Johann Anton Florini, son of Anna Maria Florini, *née* Kauffmann, living with his family in Morbegno in Veltelino, and also my cousin Barbara Ramerio, *née* Kauffmann, daughter of Jodok Kauffmann, also living in Morbegno. The heirs of this capital therefore are Johannes, Kasimir and Josef Anton Kauffmann and their

sisters and brothers, children of Jodok, and their cousins, children of (*sic*) Michael—Franz Xavier and Anna Maria Kauffmann, brothers and sister of my said father deceased, and I desire my said three cousins to make partition of the same and to reward well the person who, together with my cousin Kasimir, has for many years looked after my affairs there, and also the incumbent of Schwarzenburg.

I bequeath to my said cousin Johann Kauffmann all my German and Italian books, all my engravings together with the pictures painted by me and all bound engravings, the two large lay figures made in Paris, with the various clothes, used for study of draperies, also various men's and women's costumes, the middle-sized and small lay figures, all ancient statues of clay, dishes, ancient instruments, designs and drawings made by me, whereof, however, the worst are to be burnt. I also bequeath to my said cousin Johann Kauffmann my portrait painted by the celebrated painter in London, the Knight Reynolds. Also the portrait of my late husband, Anton Zucchi, begun by me but never finished, the painted head of my father and that of Councillor Reiffenstein and other friends, all these heads on canvas, some of which are copies; I having given the originals to divers friends.

There are also two very beautiful drawings made by my deceased husband, under glass, and two smaller ones under glass, as also ten views of Rome and the neighbourhood of Naples engraved by Cunejo, very rare engravings, these are framed and under glass; also all implements belonging to my studies, colours, brushes; all these I bequeath to my cousin, Johann Kauffmann, but with the request that if he sell any of them, he shall share the proceeds with my cousin Kasimir, in recognition of his industry in the care of my concerns in my fatherland.

All the linen, tablecloths, sheets, towels and so forth, not bequeathed to Brandimarte and Maria Perikoli, all other beds and their curtains and whatsoever to the said beds belongs, the large and small looking-glasses, tables and arm-chairs, the piano made in England, the English repeater clock made out of fine wood, well-made figures with their stands, all big and little silver spoons, I bequeath to my said cousin, Johann Kauffmann, leaving it to him whether he give any to his sister, Barbara Ramerio, but desiring him to give her in my name 50 gold ducats, as I, knowing his honesty and uprightness, have no doubt he will do. I also leave to my said cousin, Johann Kauffmann, the paintings, at the time of my death finished or unfinished, in my studio, to sell the same and share the proceeds with his brother, or his most needy sister.

If in my studio there should be any works which were ordered, the proprietors to be at once notified, wherever they may be, so that they may be delivered, after payment has been made, whether the entire payment, or the residue due, and the money disposed as above said, in preference though to the sisters of my cousins Johannes and Kasimir Kauffmann.

There remains only my large collection of engravings of old masters to dispose of, the larger part consisting of splendid examples, and these shall be

sold by my heirs and executors, the proceeds to be disposed of as I shall later declare; among these I include my small collection of paintings of old masters, mostly of Venetian work, and the same consists of the following paintings: A fine painting by Titian, 3 half-figures, portraits of the old family Cornaro of Venice.

Another painting, by Titian, of a Holy Family, comprising SS. Hieronimus and Magdalene, half landscape, half architecture. A very fine painting by Paris Bordone, pupil of Titian, representing a young woman between two old ones, one of whom offers her a mirror, life-size figures in a field; a very allegorical and pleasant subject, of good drawing and extraordinary colour, in perfect preservation.

Another beautiful painting on a panel, representing the holy Jerome in the Wilderness, a figure half life-sized kneeling before the Cross. I received this picture as a Leonardo da Vinci, a painting worthy of this master and well preserved.

Another painting, a self-portrait by Morone von Bergamo, the merit of which artist is well known.

Another portrait, of Vittorio the sculptur, painted by Jacob Bassano, and another portrait painted by Paolo Cagliari, the Veronese, representing Henri III, King of France.

A very beautiful head by Vandyke, another by Mierevelt, both painted with extraordinary skill.

Another painting representing the Judgment of Midas, by Andrea Schiavone.

A painting by Parmigianino after a painting by Correggio, representing the mother of God, the child and the Holy Catharine. A head with two hands, representing a Christ, by Rocco Marconi, Venetian work.

Two very fine views, by the famous Canaletto, and another, egg-shaped, giving a view of Venice.

A small landscape by Stolberg, a Flemish painter, and a small landscape by Zuccarelli.

Two other small landscapes painted on copper, six paintings of flowers, other larger paintings, views of England, modern paintings. Among these paintings is a copy of a portrait by Rembrandt, painted by me in the Gallery Gerini in Florence.

I hope these paintings, which I bought at high prices, will, together with the aforesaid engravings (all good impressions), be sold by my heirs and executors at a good price, which will be a considerable sum, the interest of which shall be distributed among the descendants of my cousins, the poorer families, who, owing to the deaths of their parents, are no longer my heirs, whether in or out of the fatherland. Should all the children of my cousins be dead, then the interest shall go to the Kauffmann line in the Bregenz Forest, and if there be no poor among them, then to the poor of Schwarzenburg.

I desire my anniversary may be kept with ten holy Masses and that eight florins may be distributed among the poor attending them.

I name as my executors, together with my cousin Johann Kauffmann, my two friends, Mr. Joseph Volpato and Mr. Karl Ambrose Riggi, who both understand the English language and I believe also the German, and I give to each of these two gentlemen 100 gold ducats for their trouble.

Should my cousin, Johann Kauffmann, die before me, then I name in his place my cousin Johann Anton Kauffmann as my executor, together with the other two gentlemen, as the said Johann Anton understands the Italian language.

I appoint as my heirs, as well of the capital in my fatherland as of my property in the commune of Cento de Monti in Rome, my cousins' children of Jodok, Michael and Xavier Kauffmann, brothers of my late father, and Johann Anton Florini, son of Anna Maria Florini, only sister of my said father.

I must here remark there was another brother of my father, called Anton Kauffmann, who in his early years showed a talent for painting; he however left his fatherland and all his relations when young, without ever giving any sign of life, until the family learned casually that he had settled in Thionville in Lorraine, had become a painter, had married and had a family of four children, three sons and one daughter; the three sons took service under the Bodyguard of Charles III of Spain, one died, another left the service and it is not known if he is alive, and the third, after serving 18 years, was given by that Court a civil appointment, as is usual. All this I learnt casually, as I had no communication with them. The daughter married and was the heiress of a rich cousin. As these cousins are not in want and are strangers to me, I do not name them as legatees, but if they make a claim on my property, I give to each 100 florins.

I therefore desire that all I have written here with my own hand may, after my death, be exactly carried out.

I, the above-named Maria Anna Angelica Kauffmann, of Schwarzenburg in Bregenz Forest, diocese of Constance, widow of Antonio Zucchi, born in Venice, deceased, to avoid all disputes among my friends, here remark that a brother of my father, called Simon Kauffmann, when young, went to Alsace, where he settled and, after many years, died there, and none of his children are now living.

I confirm this—Maria Anna Angelica Kauffmann, widow of the deceased Antonio Zucchi, Venetian.

I hereby ratify that I, the abovesaid Angelica Kauffmann, on 17 June 1803 closed and sealed my will and placed it among the Acts of Mr. Bortolo, notary in Rome, but as the human will and reason changes until death, I herewith add and alter some things, while in my right mind, having my senses, sight and hearing, although ill in body, lying in bed.

As the aforesaid Joseph Volpato has passed to a better life and Carl Ambrose Riggi is always ill and in a grave condition of health, I name in their place as executors of my will, Mr. Karl Albagini, and give him 100 silver thalers.

I bequeath to his wife, Mrs. Flavia Albagini, a pair of diamond earrings tipped with mother-of-pearl.

I bequeath to Mr. Peter Kauffmann, sculptor, 50 silver thalers.

To the Hospital of the Holy Ghost in Rome, one thaler.

To Mrs. Angelica Guattani one of my rings with a green stone set in brilliants.

To the Abbate Angelo Uggeri 100 thalers to enable him to continue his work.

To my servants now in my service, Anton Brandimarte, Maria Perikoli, Veronika Gresli, Margaritha Ferini, 50 thalers each beyond what I have already bequeathed to them in my will.

Should this not be regarded as part of my will, then I desire these bequests to be made as gifts and to be of the same strength as the bequests made in my will.

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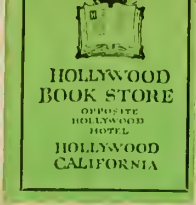
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