

Burlington Fine Arts Club.



EXHIBITION

OF

PORTRAIT MINIATURES.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1889.

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Frank Simpson

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The Committee, while making every effort to ensure accuracy, feel that they cannot hold themselves responsible for all the names, whether of the Artists or Subjects of the Portraits.

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INTRODUCTION.

WHEN the Committee decided to hold an Exhibition of Miniature Portraits in the Gallery of the Club, several questions had to be considered. First, it seemed advisable to decide what constituted a "Miniature Portrait." One authority had attempted a definition, but had failed egregiously.

Redgrave, in the "Century of Painters," laid it down as follows: "I consider the term as strictly applying to portraits executed in water colour on ivory, or in enamel on copper, and in some few instances, on silver or gold." Were these limitations to be accepted, the great masters in miniature of the 16th and 17th centuries would be entirely excluded.

In fact, it seems well nigh impossible to frame an accurate definition. The Committee, therefore, have agreed to follow the resolution adopted by Her Majesty's Privy Council on Education on the occasion of the Loan Exhibition of Portrait Miniatures at South Kensington in 1865, and to accept all such works as were drawn to a small scale, and were, in respect to manner, of a miniature character, except paintings on porcelain.

With regard to the periods of the art to be represented, the question was more easily settled. The Committee determined to accept specimens from the earliest times to the death of Cosway in 1821. Few, if any, miniature portraits are known to us prior to the time of Holbein, though, if the legend on the back of No. 44 (Case XXXIV.) is to be accepted, written in old French characters, that the portrait represents François de la Rochefoucault, god-father of

Francis I. (and the costume bears out the legend), we could not place the portrait at a much later date than 1495, and the scroll-work surrounding the portrait seems to recal the illuminator's art.

There is, however, one specimen in the present Exhibition which certainly must be accepted as a miniature portrait, and which can claim precedence of Holbein's time by very many centuries. No. 45 (Case III.), contributed by Sir Charles Dilke, is a piece of surpassing interest. It was originally found by Ficoroni in the ruins of Tivoli, and afterwards belonged to Dr. Conyers Middleton. Like nearly all the fine things known at that epoch, it found a home at Strawberry Hill, in Walpole's Collection, and was bought at the sale, in 1842, by C. Wentworth Dilke, Esq. It represents a lady with her boy in her arms, the latter wearing the bulla. Ficoroni thought that it belonged to the age of Alexander Severus; Middleton contends for a yet higher antiquity. It consists of two layers of glass cemented together, and the circular border of the glass is entire, so that it does not appear to have been the bottom of a patera, as has been supposed, but to be complete in itself as a miniature portrait. The lower piece of glass is throughout of a deep blue colour. The upper layer is of the same deep blue, except where we observe a circle of gold near the border and the figures of the mother and child. These portions appear to consist of colourless glass. Thus the figures painted on the under surface of this upper layer of glass are seen as we look down upon it, and the under layer has preserved the painting from injury, so that it is probably as fresh now as when it came (1600 years ago) from the hands of the artist. The method of fixing the gold to the glass, and of joining the blue glass, called sapphire, to the white, colourless layer, was by placing the composition in a furnace, by the heat of which the glass was partially melted.

The death of Cosway in 1821, marks the end of the line of the great artists who, for nearly three centuries, had contributed to this

charming branch of pictorial art, and though a few men continued to gain an existence by its practice, the cheap mechanical processes of photography completely took its place, and up to the present time there are no signs of its revival. It was the earnest wish of the Committee that the Exhibition should assume a chronological form, and that as far as possible the works of each master should be placed together for comparison, but a little thought compelled them to forego the proposed arrangement. The natural objections on the part of collectors and holders of family miniatures to have their treasures separated and disposed in various classes, were found to be insuperable, and the Committee have, in consequence, decided that the specimens contributed by each exhibitor should be kept together as much as possible, irrespective of epoch.

The fashion of painting single portraits "in little" undoubtedly took its origin in the grand art of the illuminator; an art, which was practised by all nations, both Eastern and Western, from the rubrication of capitals and headings, and occasionally true miniatures found on the papyrus rolls of ancient Egypt, as far back as the 18th dynasty, down to the magnificent missal in the Rouen Library, completed in the year 1682 A.D. Every collection affords abundant evidence of the introduction of individual portraits, amongst the gorgeous surroundings of the general illuminated work. The Flemish illuminator especially, carried the drawing and colouring of the heads to a degree of perfection, which came very near that attained by the greatest masters who subsequently practised the art of miniature painting, as the term is understood in these later days.

Direct allusion to this point of contact between these two schools of art, is difficult to obtain, but Vasari, in giving us the life of Giulio Gravata, commonly known as Giulio Clovio, the great Italian illuminator of the 16th century, after enumerating his principal works, finishes thus:—"Of these, I have desired to give the world this notice, that such as cannot see these productions, for they are almost

all in the hands of princes and other great personages, may at least know something of them and of him. I say 'almost' all because I know some private persons who have several cases containing beautiful portraits, by his hand, of sovereigns, of their friends, or of ladies whom they have loved."

In connection with this point, attention may be drawn to Case XXXIV., No. 14, Catherine de Medicis, with a gold background, setting forth this saintly personage, with the wheel and other attributes of the martyr, from whom she derived her name.

Frame 13 might have been cut from an illuminated book. It represents the Doge Andrea Vendramin and his Secretary receiving the Pope's Legate, the date being 1476 to 1478. It has been ascribed to Giovanni Bellini, and the dates would bear out the assertion. The illuminated border represents the very best period of the Italian School. Frames 19 and 21, apparently belong to the large class of portraits, which were frequently attached to the Diplomas of State given to high officials on their appointment by the Venetian Republic. The date is late, 1600, and represents the epoch of decadence, but, as links in the chain of miniature, they are interesting. No. 1 (Case XXXIX.), a drawing founded on one of the celebrated pictures by Holbein, of the More family, has a double interest. A group of portraits has been added on the right of the picture, containing members of the More family not represented in Holbein's drawing, and the whole execution of the piece, in the character of the heads, and the little landscape, introduced at the back of the fresh group, bespeaks the hand of the Flemish illuminator, somewhere about the close of the 16th century.

It has been already mentioned, that *Johannes* or *Hans Holbein* has furnished us with the earliest specimens of the miniature portrait. Mr. Wornum, in his life of the artist, expresses some doubt whether he ever drew in miniature, but Van Mander, who published his life of Holbein in Amsterdam in 1604, expressly tells us that "he

worked equally well in oil and in water colours, he painted also miniatures of especial excellence ; which last art he learned from one, Master Lucas then in London, whom, however, he very soon far surpassed."

It is a pity that the biographer did not give us the surname of this Master Lucas, who had the honour of being Holbein's master, an honour ascribed by Walpole to Lucas Cornelii. This artist was born in the same year as Holbein, 1495. But as the wants of a wife and seven children drove him from Leyden, to seek employment in England, he could hardly have come as a young man, and probably therefore followed, rather than preceded Holbein. There was another Master Lucas, however, *Lucas Horembout*, or *Hornebolt*, who was certainly settled here in 1529, and perhaps earlier. He was one of a family of illuminators. His father Gerard, was a native of Ghent, and came to England about 1525, subsequently returning to Ghent where he died in 1540. His wife Margaret was buried at Fulham, where there exists an interesting brass to her memory. The son Luke or Lucas was a "King's servant" at a higher salary than Holbein ever had, namely, 55*s.* 6*d.* a month, and his death is certainly fixed by a curious entry in one of the household books of Henry VIII. In May 1544, it is stated "Item, for Leuke Horneboutte paynter, wages nil, quia mortuus." His sister Susannah also is spoken of in high terms as an artist, by Guicciardini and Albert Durer. She married John Parker, Treasurer to the King. We may then fairly conclude that Lucas Hornebolt, rather than Lucas Cornelii, was the Master Lucas, alluded to by Van Mander.

There is another witness to the fact that Holbein painted miniatures, one who was more nearly a contemporary of his, than Van Mander himself. Hilliard, his immediate successor, wrote thus : "Holbein's manner of limning I have ever imitated, and hold it for the best." The real date of Holbein's death, so long accepted as

occurring in 1554, was finally settled by the finding of his will, by Mr. A. W. Franks, dated October 7th, 1543, with a note attesting the administration of his goods, dated November 29th in the same year. This change of dates is a factor of enormous importance, when considering Holbein's art work. Pictures and miniatures during the reign of Edward VI. were invariably ascribed to him, but as we now know that Edward was six years old when Holbein died, we must turn elsewhere for the artists who produced them.

Before taking leave of the great name of Holbein, we would direct attention to one specimen of his handiwork in the gallery (No. 2, Case XXXIX.). Although perhaps, strictly speaking, it can hardly be considered a miniature portrait, the Committee were only too glad to accept it. It is a sketch in silver point, of a male head, so tender, so lovely and yet so full of character, that further evidence is hardly required of Holbein's unrivalled power of drawing "in little."

With regard to the miniatures produced in Edward's reign there were two or three artists at work here, who were quite equal to the work. *Gwillim Streetes*, the Dutchman, one of Edward's court painters, in point of technique closely resembled Holbein, and of another artist, a lady too, we have written proof that she painted miniature, viz., *Levina Teerlinck*, a daughter of Simon Benninck, of Bruges, himself a celebrated illuminator. In 1538 she was in Henry's service at a higher salary than Holbein. She is spoken of in the highest terms both by Vasari and Guicciardini. Mr. J. G. Nichols gives many interesting details of her, extracted from the Trevelyan papers, and other sources. At Midsummer, 1547, "Maistris Levyn Teerling, paintrix, was receiving quarterly wages of £11." In 1556 she presented to Queen Mary, as a new year's gift, a small picture of the "Trynitie." In 1558 (the 1st of Elizabeth) she presented "The Queen's picture finely painted on a card," which remained with her Majesty under the care of Mrs. Newton, and had in return "one casting bottell guilt," weighing $2\frac{3}{4}$ oz. In 1561 on the like occasion,

there was presented “by Mrs. Lavina Teerling the Queen’s persone and other personages in a box finely painted.” The paintrix received in return “one guilt salt, with a cover,” weighing $5\frac{3}{4}$ ozs. This lady artist, living in four reigns, evidently in high court favour all the time, and painting in miniature entirely, must have produced many portraits “in little,” some of which ought certainly to have reached our day, but, from want of signature, are probably classed under various headings—Holbein, Hilliard, &c. Attention may be drawn to Case XXXIV., No. 21, a portrait of Edward VI., thin and weak perhaps in tone, but correct in drawing and colour, very probably by her hand. Another artist, *Justus Van Cleef*, who was certainly painting here as late as 1554, was just the artist to excel in miniature. Conscientious in finish, correct in drawing, and according to Van Mander, the best colourist of his time, he combined all the necessary qualities of the miniaturist in oil. He was celebrated for the drawing of the hands, and with the other artists just named may be answerable for some of the numerous apocryphal Holbeins which are running about the world. *Sir Antonio More* certainly painted miniatures. He was sent over to England by Philip of Spain, to paint Queen Mary’s likeness. Charles I. possessed a portrait of Mary painted by him on a small round gold plate. The miniatures of this Queen are very scarce. Her reign was short and troubled, too short to produce the inevitable conventional portraits which invariably accumulate during a long reign, such as Henry VIII., Elizabeth, George III., Louis XIV., &c. *Zuccherò* was for a short time in England, from 1574 to 1580. He painted Elizabeth, Sir Nicholas Bacon, Charles Howard, Earl of Nottingham, and others. Tradition associates him with Nicholas Hilliard, as the joint instructors of Isaac Oliver in miniature painting; it is fair to presume, therefore, that he himself occasionally produced a miniature portrait, and Case XXXV., No. 21, has always been ascribed to him in the family whence it came; but there is no direct evidence that he painted miniatures.

Having now examined as far as possible, the dim and somewhat speculative list of artists who may be regarded as the pioneers of miniature painting, we may get to surer ground.

Up to the reign of Elizabeth, no artist seems to have devoted himself exclusively to portrait miniature as a profession, and it is gratifying to our national pride to think that from this point, for nearly two centuries England stood alone among the nations in keeping up an unbroken chain of artists, who raised the English school of miniature to a higher level than has ever been subsequently attained, either at home or abroad.

Nicholas Hilliard has the honour of heading the list. He was the son of Richard Hilliard of Exeter, high sheriff in 1560. Nicholas was born in 1547, and began life as a goldsmith, a profession which has furnished so many artists to the school of miniaturists. What first led him to try his hand at miniature portraits is uncertain, and finding no instructor capable of directing his studies, he himself tells us, in the tract already spoken of, that he adopted Holbein as his model. He must have made rapid progress, as the Earl of Oxford had his portrait by himself at the age of 13. The influence of the illuminators is very marked in his portraits. His colours are opaque, he employs gold to heighten the effect of jewels, dresses, &c., and his faces present the flat shadowless appearance of the saints of the Missal. A very fine portrait of him by himself is in the present Exhibition, Case IX., No. 10. He was high in favour with Elizabeth and James I. as goldsmith, miniaturist, medallist, &c., and died in 1619. Charles I. purchased from his son, Laurence Hilliard, an extraordinary jewel, bearing portraits of Henry VII., Henry VIII., Edward VI. and Jane Seymour, enamelled on the top with a representation of the Battle of Bosworth, and on the reverse, with the red and white roses. The four portraits (by Nicholas Hilliard) are now at Windsor, the jewel, alas! has long gone the way of so many others. One jewel remains to us, a pearl of great price, and an

historic relic of great interest. By the kindness of Mr. Jeffery Whitehead, its fortunate possessor, the Committee are enabled to include it in the present Exhibition. It consists of a tiny book, bound in shagreen, with lovely gold enamelled clasps, a ruby set in the centre of each clasp ; a miniature of the Duc d'Alençon at the commencement and another of Elizabeth at the end, both by Hilliard. The body of the book is of vellum, and contains prayers written in six different languages in a beautiful hand, penned by the great Queen herself. It fully bears out the assertion that Elizabeth was the most cultured woman of her time, and one who must amply have repaid the pains which old Roger Ascham bestowed on her tuition. Few relics of the great past can compete with this tiny book in appealing to our reverence and national pride. There would seem to be some justification for the appellation of "Old Hilliard" given to Nicholas by some of the old writers, for it seems certain that his son Laurence followed in his footsteps. A warrant of the Council is still extant, dated 1624, ordering the payment to him of £42, for five pictures by him drawn. Laurence was still alive in 1634, but nothing is known of any definite work done by him. One or two other names occur about this time, of miniaturists, about whom little is known. John Shute we are quite ignorant of, and the two artists named Betts are almost as mysterious. Their Christian names were John and Thomas. One miniature by Thomas, is in the present Exhibition, Case XXXIV., No. 7, the Earl of Bristol, but whether the two were brothers, or father and son, is quite unknown.

The next artists to be considered are *Isaac* and *Peter Oliver*, father and son. Walpole thinks the family must originally have been French, as Isaac occasionally signs his name "Olivier," and the notes in his pocket book, which has been preserved, are partly in French and partly in English ; but, on the other hand, he certainly wrote a treatise on limning in English. Be this as it may, he was born in Leicestershire in 1556, and died two years before Hilliard, in 1617.

He was taught drawing by Hilliard and Zucchero, and rapidly rose to distinction. His son Peter is said to have been born in 1604, but it must have been earlier. There is an entry in the catalogue of Charles I. which plays havoc with the dates of the two Olivers. A certain miniature painting is thus set down, "A great limned piece of" the burial of Christ, "which was invented by Isaac Oliver, and was left unfinished at his decease, and now, by his Majesty's appointment, finished by his son Peter Oliver." The size of this great piece is given, $11\frac{1}{2}$ inches by 1 foot $3\frac{1}{2}$ inches, and is signed by Peter Oliver, and dated 1616. Isaac died in 1617 (his will was proved by his widow, Elizabeth Oliver, at Somerset House, on October 30th, 1617, and the entry of his burial is still to be found in the register of St. Anne's, Blackfriars, as October 2nd, 1617). How, then, could his son finish and date the picture a year *before* his father died? Again, if Peter was born in 1604, he would necessarily have been but 12 years of age when he finished and dated his father's picture, which of course is incredible. There must be an error somewhere, but it seems incapable of solution. The same register of St. Anne's gives us also the date of Peter's funeral, December 22nd, 1647. As these three artists mark a sort of epoch in miniature painting, it may be fair to attempt some comparison between their performances. Hilliard tells us he copied Holbein, and whilst, in certain details, he attained the exactitude which marked the treatment of dress, jewels and accessories by the great German, he never reached anything approaching the character and firmness of treatment found in the tiny pictures of Holbein. His faces were flat and shadowless, and entirely lacking in expression. His drawing was correct, even when he attempted the whole length, as in Case XXXIV., No. 23, but chiaroscuro was utterly wanting. Isaac Oliver was immeasurably his superior in expression and general modelling of features, especially in his later portraits, when he had freed himself from the influence of his instructor. He produced some

very noble large miniatures. The "Henry Prince of Wales," and full length of "Sir Philip Sidney," at Windsor, the "Earl of Dorset," in the Jones Collection at South Kensington, and the "Frances Howard, Countess of Essex" (Case III., No. 46), from Lord Derby's Collection, now exhibited at the Club, are as fine as any miniatures ever painted. He occasionally painted also in oil. Vertue mentions portraits of himself, his wife and children, a head of St. John the Baptist and the Holy Family. At Welbeck is a portrait of T. Cavendish, the great sea captain, and in Walpole's time Lord Oxford possessed a portrait of Sir Philip Sidney. His son Peter copied many of the pictures in Charles I.'s Collection in miniature for the King, and his small portraits compare favourably with those of his father, but he does not appear to have attempted any original work which would, in point of size or importance, come up to those we have just mentioned by Isaac. One or two other names about this time may be just mentioned. *Cornelius Jansen* copied many of his own pictures in miniature size, and the celebrated miniature of Milton, at the age of 10, is by him. *Sir Robert Peake*, originally a print-seller on Holborn Bridge, received payment from the Council of State as early as 1612, for "limnings." *Sir Balthazar Gerbier* was originally a retainer in the service of the Duke of Buckingham, and is called by Sanderson a common penman. He attended Buckingham in a mission to Spain, and there is a curious letter extant from the Duchess to her lord, wherein she says: "I pray you, if you have any idle time, sit to Gerbier for your picture, that I may have it well done in little." He wormed himself into the favour of Charles I., and seems to have been as much employed in the diplomatic dirty work of these intriguing times, as with his pencil.

John Hoskins was a fine miniature painter, but the only allusion to him is contained in Graham's English School, where we are only told "that he was bred a face-painter in oil, but, afterwards taking to miniature, he excelled what he did before; that he drew

the king, his queen, and most of his court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." There is a tradition of a son of the same name, and the difference in the signature is supposed to mark the two, but, unfortunately for this theory, there are at least three different ways of writing the I.H., thus: **H H** I.H. If one son is needed to account for the difference, why not two, seeing that there are three known signatures. The son's name is nowhere mentioned in any book of reference, though Redgrave says he painted a miniature of James II., but he does not give any authority for the assertion. Just about this time the art of portraiture received quite a revelation, by the presence in England of the great Antwerp painter, Vandyck. He arrived, by Charles's invitation, in April, 1632. Previous to his time all portraiture had more or less followed the lines of Holbein, and through him of the Van Eyck, or Flemish School. Severe uncompromising treatment, combined with a certain stiffness and want of atmosphere, produced an archaic effect, which, by its very seriousness, compels the admiration of the art student, but in the portraits of Vandyck, replete with life, full of delicate light and shade, reproducing in all their natural grace the lovely models ready to his hand at the court of Charles I., men must speedily have recognised a new dispensation in the portrait art. As Holbein, in the 16th century, in the dawn of "face painting" led the way for Hilliard and Isaac Oliver, so in the 17th century, Vandyck gave the *motif* to *Samuel Cooper*. No words of praise, however great, are too much to bestow on this incomparable artist, and even Walpole's eulogium, pitched as it is in a high key, does not exceed the limits of truth. "If a glass could expand Cooper's pictures to the size of Vandyck's, they would appear to have been painted to that proportion. If his portrait of Cromwell could be so enlarged, I do not know but Vandyck would appear less great by the comparison." The literal truth of this criticism must force itself upon the mind of anyone who has ever

really studied the subject, for it is extremely doubtful whether Vandyck ever produced a portrait, which for strength, broad delineation of character and freedom could surpass many of Cooper's tiny miniatures.

It is a little difficult to say which portrait Walpole had in his mind when he made this comparison. There are several miniature drawings and sketches of the Protector in existence, without doubt by Cooper's hand. The peculiarity of them is, that scarce one is finished. This fact almost lends colour to the story that Cromwell consented to sit to Cooper on condition that there should be no repetition of the portrait. Cooper, one day, was so earnestly engaged in surreptitiously copying the miniature he had commenced from life, that he was aroused too late by the heavy step and stern voice of the Protector, who stretched over the painter's shoulder and took possession of both the miniatures, saying, "Ho! Ho! Master Cooper, none of that, Sir."

These two miniatures descended to Lady Falconberg, and were afterwards parted for a time, but are now both in the Buccleuch Collection. One is quite finished, a three-quarter face, with a white collar and armour, the other has merely a patch of dark colour as background round the head, which is fairly finished, but the armour and collar are only sketched in. There are other portraits of Cromwell in the same Collection, one finished, taken when he was young, by Cooper, and two profiles, one in a corded coat, the other in oil on copper, but these do not resemble Cooper's work.

There are also two in the Devonshire Collection, one in the same three-quarter position, the background entirely filled in with colour, but the armour, &c., not commenced. The other is a profile sketch in pen and indian ink. The background and dress untouched. This sketch is the one from which Houbraken engraved the portrait of Cromwell in the "Heads of Illustrious Persons," though the engraving is a libel on the original. The same sketch probably formed the basis for another profile in the Propert Collection, the latter about the most finished of them all. The portrait in the possession of

Mr. Lawrence is almost identical with the unfinished portrait in the Buccleuch Collection, three-quarter face, and a patch of dark colour just round the head. There is also the picture at Cambridge, in Sidney College, thus described: "Crayon head, looking left, grey hair, paper 14 by 12 inches." There may be others hidden away in quiet nooks, but the above are about all that are generally known. Hardly any public man has suffered more at the hand of copyists than Cromwell. Portraits on vellum, paper, ivory and in enamel, many probably contemporary, or nearly so, others palpably bearing the cloven hoof of fraud of a later date, are one and all as glibly assigned to Cooper as are all Henry VIII.'s to Holbein, or all enamels of Louis XIV. to Petitot.

He was born in 1619, and studied with his uncle, John Hoskins and is said to have lived and painted for many years in France and Holland before settling in his native country, and true it is, that he must be looked upon rather as the painter of the Commonwealth and Charles II., than of the period before the Civil War. 1643 is the earliest dated miniature we have seen, though of course earlier ones may exist. He died in 1672. His elder brother, Alexander, also studied with his uncle, but he went abroad early in life and resided some years in Amsterdam, and at last entered the service of Queen Christina of Sweden, nothing more being recorded of him.

The works of *George Jamesone* are little known in England, but he was called the Vandyck of Scotland, and indeed they are said to have been fellow pupils under Rubens at Antwerp. Besides his large portraits, he painted many miniatures, and a sample of his work is in the Gallery, Frame 3. When Charles visited Scotland in 1633, he sat to him, and rewarded him with a diamond ring off his own finger.

Francesco Cleyn, himself the designer at the King's tapestry works at Mortlake, was the father of several artists in miniature. On a small print of the father, etched by one of his sons, Evelyn wrote "a most pious man, father of two sons who were incomparable

painters in little, all died in London." He also had a daughter named *Penelope*. Vertue mentions a miniature "like Cooper's manner, but not so well" of Dorothea, youngest daughter of Richard Cromwell, October 4th, 1688, signed P. C., and miniatures of very fair execution are occasionally met with, signed with these two letters. It is an interesting question how far the Cleyn family may be credited with many miniatures of the 17th century, which are unsigned, and usually attributed to Cooper, Flatman, Nathaniel Dixon and others. Cleyn taught drawing to that curious little person, *Richard Gibson*, the dwarf, who was page to a lady at Mortlake, and subsequently entered the King's service, for whom he produced miniature copies of the King's pictures, besides original portrait work. He married Anne Shepherd, the same height as himself 3 feet 10 inches, and had nine children, five of whom survived, attaining a natural size. His son Edward, and his daughter Penelope, who married a jeweller named Rose, were known as miniaturists. *David de Grange*, or *des Granges*, was miniature painter to Charles II. in Scotland; he was an engraver as well as miniaturist. He signed his work D. D. G. He was a very unequal painter. There are one or two specimens exhibited here of fair quality, but others turn up occasionally, of by no means first-rate work.

With the restoration of Charles II., a new order of art set in. Lely was now the presiding genius, eminently fitted to be the delineator of the rather wanton beauties of the Court. He well portrayed the reigning character and

" On animated canvas stole
The sleepy eye, that spoke the melting soul."

He taught nearly all the portrait painters of this period, both in great and little, and by Pepys's description in his diary, lived in great state. Amongst the curiosities of miniature of this century, may be mentioned portraits in needlework, an art which has long since died out, but was much in vogue during the Charles's reigns. One specimen is shown here, a likeness of

Charles I., Case XXXV., No. 36, worked by the Princess Elizabeth, who shared her royal father's last imprisonment at Carisbrook Castle. Portraits of the Royal Martyr were also wrought in his hair, cut off for the convenience of the executioner, and dipped in his blood.

Mary Beale was a pupil of Lely's, a daughter of a Mr. Cradock, a clergyman at Walton-on-Thames. The details of her life are more fully known than those of most artists, owing to the fact of her husband keeping a most minute diary of all her doings. The most lucrative year she ever had, realised to her £429. One entry in the diary is of special interest, "Sunday, May 5th, 1672. Mr. Samuel Cooper, the most famous limner of the world, for a face, dyed."

Her son, *Charles Beale*, also painted in miniature, but failing sight soon obliged him to give up work.

Thomas Flatman, another of Lely's pupils, combined miniature painting with the law and writing poetry. His miniatures appear to have been better than his poems. Indeed, Vertue ranks him equal to Hoskins, and next to Cooper, and undoubtedly he painted remarkably well, a very broad touch, sometimes almost bordering upon coarseness, but full of colour and expression.

John Greenhill, the most promising of Lely's scholars, painted many miniatures, Case XXXV., Nos. 37 and 40, are by him. At first very industrious, he soon fell into a dissolute course of life, and died in the flower of his age.

Anne Killigrew combined poetry and miniature painting, she painted James II. and Mary of Modena, and was well thought of. *Gaspard Netscher*, a pupil of Terburg, was invited to England by Sir William Temple, and painted many admirable miniatures in oil on copper. His rendering of female portraits is exceeding graceful and his colour good.

John Dixon painted both in miniature and crayons. Late in life he became concerned in a bubble lottery, Queen Anne, then Princess,

being a large ticket-holder. The affair turned out a failure, and Dixon was ruined. He retired to the country, where he died in 1715. Of *Nathaniel Dixon*, signing himself N. D., nothing is known; but he was an admirable miniaturist, somewhat approaching Cooper in character of work, and especially in his fine treatment of the hair. It is curious that so good an artist should have left no record behind him.

Matthew Snelling was a gentleman who took to miniature painting for amusement, and being evidently a lady's man, would never consent to pourtray the stronger sex. His miniatures are seldom met with.

William de Keyser, a jeweller of Antwerp, painted in miniature, enamel and oil. He came to England under the auspices of Lord Melfort, and was so well received here that he gave up his establishment at Antwerp and settled in England. Shortly after, the Revolution occurred; his business left him, and the pursuit of the philosopher's stone, to which he had recourse in his despair, completed his ruin. He died at the age of 45, but left a daughter, who followed her father's profession. He was not the only painter who was diverted from his legitimate work by the "*ignis fatuus*" of the philosopher's stone; even the great Vandyck himself, led on by Sir Kenelm Digby, neglected his pencil, and spent much time and money in his later years in the futile search for this crowning joy of life.

Thomas Sadler, son of a Master in Chancery, began by painting miniatures for his own amusement. He was a pupil of Sir Peter Lely, and, owing to reverse of fortune, took to drawing miniatures as a profession. Amongst others he painted John Bunyan, which was engraved in mezzotint, and very highly spoken of.

A very charming variety of miniature appears in the 17th century, small portraits executed in lead pencil, then called "plumbago."

The men who practised this method were really engravers, who drew these portraits from life, for the purpose of subsequent engraving. *David Loggan*, *George White*, and his son *Robert*, all worked in this manner. *Thomas Forster* has left many signed portraits in the same medium, but whether he was an engraver or not is uncertain, as there is no account of him anywhere. No. 36 in Case XXXIV., may be commended to anyone who wishes to see to what perfection this art could be brought.

John Faber, the older, worked in plumbago, as well as with pen and ink on vellum. He was a native of the Hague, born about 1660. He came to England, probably about 1698. As a mezzotint engraver, his fame has been overshadowed by that of his son.

Up to this period, miniature portraits, when painted in water colour, were done on card or vellum, those in oil, on panel, silver, copper and slate, but somewhere about the end of the 17th century, ivory was first used as a basis for the painting. It is difficult to fix the exact date, but it was probably during the reign of James II., or early in the time of William III., Case XXXIV., No. 5, a portrait of the Duke of Schomberg is done on a thick plate of ivory, left quite rough at the back, and utterly unlike the thin ivory slips subsequently used. It was supposed to give greater transparency to the translucent colours of the flesh tints, but after all, there is something very charming about the older vellum portraits. When once ivory became the generally accepted basis for water colour miniatures, transparent colours were more freely used than when card or vellum was in fashion. Certainly this was the case in England, but the use of body colour lasted much longer abroad. Painting in "gouache" is to be seen in productions of the French School quite up to the end of the 18th century, indeed it may almost be said that artists who used transparent colour, such as Hall, Isabey, Augustin and a few others were rather exceptions to the rule.

The word miniature, as applied to small portraits, is of com-

paratively recent introduction. Derived from the Latin word "Minium," signifying red lead, in which material all the headings, capital letters, &c., of the most ancient MSS. were drawn, the term came gradually to mean the "miniatura," or picture painted by the great artists—part of the illuminated book.

When first the fashion of single small portraits commenced, they were called "limmings," from the Latin verb "illuminare," meaning "to decorate." Dante uses the word "illuminar" in the same sense. In early English we find the words "enlomyne," "luminen," and "limnen." Whence come to "limn" and "limning."

As late as the Catalogue of Charles I., drawn up by Vanderdoort, the word occurs. The immortal Pepys in his Diary never mentioned the word "miniature," always speaking of "painting in little."*

The next author who treats of the subject is Horace Walpole, and he invariably uses the word "miniature," so that we may fairly place its first introduction some time in the first half of the 18th century.

As we have now exhausted the 17th century, it may be as well to digress for a while, and give some account of enamel portraits, which first made their appearance during the century.

It is wholly unnecessary for us to enter into the question of the antiquity of enamelling, that is, covering a metal surface with a fusible colour.

A great contest has been waged on the subject. Labarte for instance, upholds the theory that enamelling on metal was known to and practised by the Phœnicians and Ancient Egyptians, whilst other authorities contend that what passes for enamel, is nothing more than the filling in of "Champlevé" cavities with pieces of glass, marble, &c., and that the true art of enamelling on metal was unknown prior to the Christian era.

The year 1630 is generally assigned to the first beginning of

* NOTE.—Mr. Murray has been kind enough to give a note on the use of the word "miniature," taken from "Evrard's Popish Plot," page 3, which was published in 1679:—
"She further produced a picture in mignature of the said Chancellor."

enamel portraiture, as we understand it. About that year, *Jean Toutin*, a watch maker of Chateaudun, prepared a scheme of colours, opaque and fusible, which, applied on a layer of white enamel spread on a gold surface, were capable of passing through the fire unchanged. He soon perceived the value of his process, if applied to portraiture, but, not possessing the natural talent of a draughtsman, he called in the aid of one *Isaac Gribelin*, who had at the time established a reputation for his portraits in pastel, which Toutin worked out in enamel. This Gribelin must not be confounded with Simon Gribelin, who visited England about 1700, and amongst other works executed a series of engravings from the Raphael cartoons at Hampton Court. Toutin had a certain number of pupils, but they would appear to have confined themselves to the production of watch cases, rings, &c. Following close on the heels of Jean Toutin in point of time, we come to the great high priest of enamel, *Jean Petitot*, born in Geneva, in 1607. His father was a wood-carver, named Paul Petitot. The family were originally French, but having adopted the Protestant religion, retired to Geneva, where Jean commenced life by enamelling the jewels then so much in vogue. The reputation of Charles I., as the friend and protector of artists, probably induced him to come to England somewhere about 1635, and he showed the King's jeweller specimens of his work far exceeding in beauty anything which was then being produced in this country. He was introduced to Charles by Turquet de Mayerne, a Genevese settled in this country, the King's physician, and a celebrated chemist. Charles at once took Petitot into his service and assigned him an apartment in Whitehall; he ordered Sir Anthony Vandyck to instruct him in the practice of portraiture, and Mayerne to help him with his chemical knowledge to the acquisition of certain colours which his palette still lacked. Petitot was probably accompanied to England by a fellow-worker named Bordier. There is considerable confusion amongst the authorities about the two

Bordiers, Pierre and Jacques. If there were really two men of that name connected with enamel painting they had both worked in England. The only signed piece of Bordier's work known, was the wonderful enamelled jewel presented to General Fairfax after the battle of Naseby, signed, "P. Bordier, fecit." This was in Walpole's Collection at Strawberry Hill.

During the last troubled years of Charles's life Petitot left England and went to Paris somewhere about the year 1645. He was very well received by Anne of Austria, Cardinal Mazarin, and later by Louis XIV. He was here joined by Jacques Bordier, and Pierre passes from the scene. Louis XIV. gave Petitot an apartment in the Louvre, and a pension. In 1650 Petitot and Jacques Bordier married two sisters, Marguerite and Madeline Cuper, and from that time to Bordier's death in 1684, those two men lived and worked together, painting every one of note in the French Court, chiefly from the works of Le Brun, Champagne, Mignard, and the pastels of Nanteuil, as they had done in England from Vandyck and Honthorst. Fearing the consequences of the Revocation of the Edict of Nantes in 1685, Petitot begged permission to return to Geneva. This was refused, and he was thrown into the prison at Fort L'Eveque, where Bossuet endeavoured to convert him. Whether he yielded to force and signed his recantation, or whether his failing health induced the King to release him, is uncertain, but he returned to Geneva in 1687, being then eighty years of age. Sitters still flocked to him, and, to gain rest, he retired to Vevey, where he died suddenly in 1691, aged eighty-four, whilst engaged on a portrait of his wife. Petitot was forty-five years of age at the time of his marriage, but nevertheless had seventeen children by Margaret Cuper, nine sons and eight daughters. The only one of the family who showed his father's talent was Jean. He was born in 1652, and at the age of sixteen was already at work on enamel portraits. His father brought him to England in 1677, where he obtained

the same favour with Charles II. that his father had enjoyed with Charles I.

In 1682 he returned to Paris and married Madeline Bordier. He returned to England in 1695, but the date and place of his death are uncertain.

The great Jean Petitot perfected the art of enamel portraits. From the time when he placidly drew his last breath in the quiet little Swiss town, there is practically but little to say on the subject. Such as he left it, such it is now, and after the lapse of two centuries and a half, although the majority of miniaturists have tried their hands at enamel, as well as water-colour portraits, he still remains "*facile princeps.*" No one has ever approached him.

His portraits of English characters are far scarcer than those of the court of Louis XIV. His stay in England probably did not exceed ten years, and during that time he was almost exclusively employed by Charles I. As political troubles thickened, and men's minds were turned to sterner thoughts, he saw that England was no longer a congenial soil for artistic work, and he retired to Paris. Under the influence of Vandyck, his English portraits are drawn with a freer and bolder touch than he exhibits in his later years.

The present Exhibition is peculiarly rich in the works of the two Petitots, father and son, and especially in signed pieces. First comes the celebrated full-length enamel of Rachel de Rouvigny, Countess of Southampton, dated 1642, the largest portrait which it is supposed Petitot produced. Unfortunately it has been sadly injured. This comes from the Duke of Devonshire's Collection, which includes the Duke of Buckingham, signed and dated 1640, and specially mentioned by Walpole. The Earl of Dartrey has Petitot the younger and his wife, both signed and dated, and from the Collection of Lord Rosebery come two magnificent full length portraits of Louis XIV., and Marie Therese, his wife, in water colour, signed J. Petitot. The "Duchess of Portsmouth," Case XXXIV. No. 63, is signed Petitot fils.

The 18th century commenced badly enough in matters pictorial. It produced giants in literature, but contented itself with pigmies in art.

Kneller was still at work as the leading portrait painter, but a sorry substitute indeed for Vandyck, or even for Lely. The man had undoubted talent, but deliberately sacrificed it on the altar of Mammon. He must have been a past master in the art of what modern art slang calls "pot-boiling," if it be true that, at his death, 500 canvases were found in his studio, the heads touched in by his hand, but waiting for the journeymen assistants to complete them from the stock costumes of the studio, and the wooden arms and hands of the lay-figure. He passed away, but worse remained behind. Jervas, Vanloo and Hudson succeeded in reaching yet lower depths of mediocrity; but perhaps Hogarth was right when he said, "The artist and the age are fitted for each other, and the arts, like water, will find their level." The name of one miniaturist stands out, however, brightly in the midst of the surrounding darkness. *Lawrence Crosse* was really a great artist "in little," not sufficiently appreciated by collectors. Some very fine specimens are in the present Exhibition, and a careful examination of their excellent qualities will place him very near the greatest of the masters of the 17th century. He almost always signed his work with "L. C." interlaced. Like his predecessor, Peter Oliver, he was celebrated for his copies in miniature size of well-known pictures, and he possessed a very fine collection of the works of Hilliard, the Olivers, &c. Two enamellers were at work early in the century—Boit and Zincke. *Charles Boit*, the son of a Frenchman, but born at Stockholm, came to England to follow his trade as a jeweller, but soon changed it for enamel portraits. At first he made so little way that he went about the country teaching children to draw. An escapade with one of his pupils caused his detention in prison for two years, during which time he perfected himself in the art of

enamelling. The prices he obtained for his work appear enormous, receiving for some of his larger plates as much as £500. His greatest work was to be an enamel of Queen Anne, surrounded by her court, the Duke of Marlborough, Prince Eugene, &c. The size of the plate was to be 24 by 18 inches. Boit obtained an advance of £1,000, and erected a special furnace in May Fair. As no enamel had been made of that size since the old days of Limoges, he wasted a large sum in ineffectual attempts to lay a perfect ground. He obtained a further advance of £700, but before much progress had been made, the Queen died, and the plate was never finished. His goods were seized for debt, he fled to France, changed his religion, and was well received by the Regent. As the French had known no enamel painter since the days of Petitot, his works were much sought after ; but he died suddenly in Paris in 1726.

Jean Zurich, son of a jeweller, practised both miniature and enamel portraits, but was soon over-shadowed by his countryman, Zincke.

Christian Richter, also son of a jeweller, came to England and painted miniatures, strongly coloured, resulting from a study of the works of Dahl.

The Genevese *Jacques Antoine Arlaud* was a curious character. He was designed for the church, but preferred miniature painting. He copied the celebrated Leda of Correggio ; but in 1738, in a fit of piety, he destroyed this picture in a singular manner. He cut up Leda anatomically, and presented the different members to his friends. His works were much admired, and he received many medals, which are still preserved in the museum at Geneva.

There is considerable confusion about the various artists belonging to the Lens family. Walpole, however, gives the history of the family pretty clearly. The first of the name was *Bernard Lens*, a painter, who died February 5th, 1708, and was buried at St. Bride's, aged seventy-seven. His son, also *Bernard*, was a

mezzotint engraver and drawing master, and drew for Sturt and other engravers. He died April 28th, 1725, aged sixty-six. It was the son of this engraver, also *Bernard*, the third of the name, who was, in Walpole's words, "the incomparable painter in water-colours." He taught drawing to the Duke of Cumberland, the Princesses Mary and Louisa, and to Walpole himself. He copied many works of Rubens, Vandyck, &c., and, according to Walpole, his copies had all the merits of the originals. He left three sons; the eldest was a clerk in the Exchequer, but the two younger became miniaturists. Their names were Peter and Andrew Benjamin, and their signatures as P. L. and A. B. L. are occasionally met with on miniatures. The whole family were but poor performers.

The man who is best remembered in this reign is *Christian Frederic Zincke*, born in Dresden in 1684, and who came to England in 1706, where he studied with Charles Boit. Walpole goes so far as to say he not only surpassed Boit, but rivalled Petitot.

Perhaps this comparison is best given in Walpole's own words: "Zincke came to England in 1706, where he studied under Boit, whom at length he not only surpassed, but rivalled Petitot. I have a head of Cowley by him, after Sir Peter Lely, which is allowed to excel any single work of that charming enameller. The impassioned glow of sentiment, the eyes swimming with truth and tenderness, and the natural fall of the long ringlets that flow round the unbuttoned collar, are rendered with the most exquisite nature, and finished with elaborate care." Happily, this identical enamel is now in the Gallery, Case XXIX., No. 9, and fully bears out all the panegyric bestowed upon it by Walpole. It certainly is as fine as it can be, but Walpole's remark opens a very large question indeed, which applies not only to Zincke, but to all enamellers, not even excluding the great Petitot; and that question is, the difference between an artist and an art workman. Petitot's "Rachel de Rouvigny," Zincke's "Cowley," or Henry Bone's "Lady Dysart," all in the present Exhibition,

is each in its way perfect, but then Vandyck, Lely and Reynolds furnished the originals, and in these cases the enamellers were merely copyists, or art workmen. When we come to consider the "original" work of these men "*ad vivum*" in the old phrase, could as much be said? In the case of Petitot it is somewhat difficult to name any original work which can strictly be put down to him.

In England, Vandyck, Honthorst and others supplied the originals, whilst in France he copied the portraits of Philip de Champagne, Porbus, Mignard, De Troy and others, and it is really unknown whether Louis XIV., or any members of his family or Court, ever sat to him. In the case of Zincke, the evidence is more easily attainable. His enamels are very plentiful, and he lived so near to Walpole's own time that we may trust his remark, that Zincke increased his terms for a portrait from twenty to thirty guineas, in order to limit the number of his sitters. But compare, for instance, the perfect work of Cowley (copied from Lely) with Case XXXIV., No. 98, a portrait of the Duchess of Buckingham and her son, evidently arranged by Zincke from life. Can any contrast be more complete than the grace of the one, and the bad drawing, dreadful composition, and want of taste displayed in the other? Doubtless, we must make all allowance for that numbing curse which has attached to all artists, in all time, the fact of becoming fashionable. So long as the artist's name is connected with the performance, the public is little apt, and indeed little fitted, to examine the quality, but accepts scamped work and slovenly detail as the evidence of genius!

In the case of Henry Bone the circumstances are somewhat different. He was essentially a copyist, and some of his work is excellent. His "Lady Dysart," previously alluded to, is sufficient to fill us with vain regrets, that Reynolds was not an enameller. Could he but have wrapped his works in the sealing fusion of the

enameller's kiln, what dreams of beauty would have been secured to the world for all time, and we should not be left to sigh over the wrecks of his work, brought about by the sad tricks he played with the chemistry of colours, and the destructive influence of his nostrums in the shape of the mediums he used.

It was during this reign that the erratic meteor, *John Stephen Liotard*, flashed into England, taking London by storm with his long beard and Turkish fez. He painted admirable miniatures, and occasionally tried enamel ; but pastel was his favourite medium. After painting all sorts of people abroad, from Maria Theresa, in Vienna, to the Pashas of Constantinople, he succeeded here so well as to make Reynolds look to his laurels. He paid two visits to this country, leading a wandering life on the Continent during the interval. His works are literally true to nature, but stiff and wanting in ease and grace. He had no power of idealizing, or even refining any portrait he undertook. Devoid of imagination, he appeared incapable of rendering anything but what he saw before his eyes, and yet he was an artist of great merit. We have seen specimens in which the figure is as rigid as a marble bust, but the flesh tints juicy as a Rosalba, and the jewels technically perfect as a Holbein or a Janet. He died about 1790.

Joseph Goupy was celebrated in his time ; he taught the Princess of Wales, and was cabinet painter to the King. His uncle *Louis Goupy*, also taught and practised miniature.

James Deacon took Zincke's house in Covent Garden, and is said to have painted miniatures in a masterly manner. He lost his life by attending a case at the Old Bailey, the day that the gaol fever carried off the Judge, the Lord Mayor, and many of the audience, in May, 1750.

Gervase Spencer was a gentleman's servant, who preferred art to livery. He painted both in miniature and enamel, and especially in the latter case produced many excellent portraits. He died in 1763.

Thomas Worlidge was for many years of his life a miniaturist, then he tried life-size portraits in oil, but with little success. Ultimately he took to producing etchings in the manner of Rembrandt, and made a very good living by them. He also drew heads in lead pencil.

André Rouquet, a Swiss by birth, resided here for many years, and followed Zincke in enamel portraits. He wrote a book "The Present State of the Arts in England," from which much valuable information may be gleaned.

Art in general, and portraiture in particular, had now reached the lowest point of the receding tide, towards the end of the reign of George II., when happily a turn came, and the flowing waters returned, not imperceptibly and gradually, but with leaps and bounds. A noble band of artists arose almost simultaneously, and names which have become household words in art, Reynolds, Hogarth, Gainsborough, Romney and Wilson, brought our national school of painting, by one great effort, to a higher level than it had ever reached before. These sturdy Englishmen dared to think for themselves, to trample under foot the inanities of their immediate predecessors, and to brush aside the cobwebs of tradition which had endeavoured to "crib, cabin and confine" portrait painting within the four corners of a set of rules inexorable and unchanging as the laws of the Medes and Persians.

It was not long before miniature painting felt the influence of this great revival, in many respects the most surprising of all the upheavals in the history of art. From this point, viz., 1760 to 1821, or about sixty years, we shall find an uninterrupted succession of miniature artists, quite bewildering in its number, and in the excellence of many of its members. It is hopeless, in a short memoir like the present, to notice them all; besides, in such a numerous body, there were necessarily good, bad and indifferent. It is better to allude shortly to some of the best and most representative artists, and as for the rest,

the profaners of the human face divine, the daubers and dabblers in this lovely branch of art, oblivion is the happiest fate. Amongst the earliest names of the renaissance, are those of the three enamellers *Michael Moser*, *Jeremiah Meyer* and *Nathaniel Hone*. Like so many other artists in this branch, *Moser's* work was at first connected with jewellery, but he possessed far too high an artistic feeling to content himself long with this lesser occupation. He became manager of the St. Martin's Lane Schools, a Foundation Member and first Keeper of the Royal Academy. He distinguished himself as a painter, modeller, sculptor and medallist, and amongst other works executed the Great Seal of England. His daughter, *Mary Moser*, was a distinguished flower painter, and was also elected an Original Member of the Royal Academy.

Jeremiah Meyer, R.A., born at Tubingen in 1735, died at Kew in 1789, practised chiefly in enamel, but possessed the double appointment of enamel painter to George III., and miniature painter to the Queen. He was a foundation member of the Royal Academy, and a capital artist; his enamels are very tender in colour, the drawing excellent, and in finish remind one of the beautiful work of John Smart. His style was founded upon the work of his contemporary Reynolds, from whom he undoubtedly drew the grace and elegance always found in his later works. These remarks apply equally to his enamels and his water colour miniatures.

Nathaniel Hone painted both in water colour and enamel. He was a foundation member of the Royal Academy, but in consequence of his hatred of Reynolds, formed a very turbulent member of that body. He commenced to paint portraits in oil, life-size, but met with no success, and as he failed to displace Reynolds in popular esteem, he lost no opportunity of vilifying and satirising him. His enamels are better than his water-colour miniatures. He was born in Dublin in 1718, and died in 1784.

Horace Hone was the son, not the brother of Nathaniel, as has been sometimes stated. He was elected Associate of the Academy, but never quite equalled his father as a miniaturist. He died in 1825, aged 69.

William Prewitt was a pupil of Zincke's, who has left us a signed piece, now at South Kensington, showing his master's brilliant colour, but exhibiting the same faults of tonality, which characterise Zincke's work.

Richard Crosse, 1742-1810, born at Knowle, near Cullompton, Devonshire. He was deaf and dumb, an affliction from which one of his sisters also suffered. He came to London, and obtained a premium at the Society of Arts in 1758. He first exhibited at the Royal Academy in 1770, and in 1790 was appointed painter in enamel to his Majesty. He formed an attachment to Miss Cobleigh about 1778, who, however, refused him, and subsequently married Benjamin Haydon, and was mother of B. R. Haydon, the famous historical painter. This blow embittered Crosse's life, and caused him to shun general society. He died at Knowle in 1810. Few contemporary artists excelled him in certain qualities, such as lovely delicacy of colour and conscientious finish, yet retaining quite a character of his own.

Samuel Finney, 1719-1798, eldest son of Samuel Finney, of Fulshaw, Cheshire. His family being in pecuniary difficulties, he came to London to study law, but quitted that profession for miniature painting. In 1765 he was appointed "enamel and miniature painter" to Queen Charlotte. He amassed a fortune sufficient to pay off the incumbrances on the old family estate, and in 1769 retired to Fulshaw, where he became a Justice of the Peace and devoted the remainder of his life to quelling the riots then so prevalent in that part of Cheshire, and in local improvements.

There were two artists named Collins, Samuel and Richard.

Samuel Collins was the son of a clergyman, and educated as an attorney. He took to painting miniatures, and *Ozias Humphry* was his pupil. He practised chiefly at Bath and Dublin, but details of his later life are wanting. *Richard Collins* first exhibited miniatures at the Royal Academy in 1777, and in 1787 was appointed principal enamel and miniature painter to George III., and enjoyed a large share of fashionable patronage. Considering the number of portraits he must have painted it is somewhat curious that more of his work does not appear in collections. Miniatures are occasionally met with, signed R. C., and of course are set down to Richard Cosway, but they probably represent the work of Richard Collins. He died in London in 1831.

Adam Buck painted large portraits in oil, small portraits in crayons, and water colour miniatures. His works as miniatures are not very good, generally profiles, and hard in touch. He first exhibited at the Academy in 1795. He had a brother Frederick, who practised in Ireland.

Richard Cosway, R.A., was born in Tiverton in 1741. He was taken in, whilst a boy, by Mr. Shipley, the proprietor of the drawing school in the Strand, to wait upon the students, and carry in the tea and coffee, which Shipley's housekeeper was allowed to provide, and for which she charged threepence a head. Some of the students, amongst whom were Nollekens, Smith, and others, gave Dick, as the boy was called, instruction in drawing, and finding him to have talent, advised him to try for a prize in the Society of Arts, and in 1755 he obtained a premium of £5 5s. for a drawing, repeating the performance each year up to 1760. Soon after this, he taught drawing in Parr's drawing school, also in the Strand, and painted fancy miniatures, tops of snuff boxes, &c., for the jewellers. With the money thus gained he transformed himself from a very dirty little boy into the smartest of fops, which induced Mat Darley, the famous caricature printseller, to put an etching of him in his window

in the Strand, as "The Macaroni Miniature Painter," a name by which he was ever after known. He lived first in Orchard Street Portman Square, then at No. 4 Berkeley Street, opposite the Duke of Devonshire's wall. At that time he kept a black servant, who seems to have been a literary character, having published an octavo work on slavery. About this time Cosway married Maria Hadfield, daughter of an hotel-keeper at Leghorn or Florence; the celebrated Charles Townley, giving the bride away. From Berkeley Street he removed to Pall Mall, to a house which had previously known many artist tenants. Jervas had lived there; next was Ashley the painter, who married Lady Duckenfield; after him came Nathaniel Hone, who kept a famous black woman in it as his model. Cosway's immediate predecessor was the celebrated "Celestial Doctor Graham" who is said to have exhibited there Emma Lyon, afterwards Lady Hamilton, as Hygeia the Goddess of Health. Cosway's next move was to Stratford Place, the house at the south-west corner with a lion outside it. Before he was really settled there, the terrible verses, said to have been written by Peter Pindar (Doctor Wolcot) were stuck upon his door:—

"When a man to a fair for a show brings a lion,
'Tis usual a monkey the sign-post to tie on;
But here the old custom reversed may be seen,
For the lion's without, and the monkey's within."

He at once gave up the house and removed to No. 20 in the same street, which he occupied up to his death. He furnished his new abode in a most sumptuous manner. Everything of the rarest and choicest description was there in profusion; china, bronzes, inlaid furniture, Persian carpets, old armour, tapestries, &c., filled every room. They had one child, a daughter, who died young, and Cosway had the body preserved in an embalmed state in a marble sarcophagus, which stood in the drawing-room in Stratford Place. On Mrs. Cosway's return to England, after an absence of several years, she caused the body

to be interred in Bunhill Row Cemetery, and sent the sarcophagus to Nollekens, the sculptor, to take care of for a time. It is a curious coincidence, that at the very hour the sarcophagus was being removed to the residence of Nollekens, Cosway died on the road to Edgware, in the carriage of his old friend, Miss Udney, who frequently took him for a drive in his old age. He was eighty years old, and was buried in Marylebone Church. He hardly ever signed his portraits on the front, but occasionally wrote on the back the pompous announcement; "Ric^{du}s. Cosway, R.A., Primarius Pictor Serenissimi Walliæ Principis pinxit."

The account here given of Cosway's early life differs somewhat from the generally received history of him. It is usually recorded, that, sent up to London from Tiverton, he was placed with Hudson the portrait painter, the master of Reynolds. The above has been taken from Smith's book, "Nollekens and his times." Mr. Smith's father, together with Nollekens and others, was a pupil at Shipley's drawing school at the time "Dirty little Dick" was received there, and helped to instruct him in drawing. It seems difficult to throw aside evidence so direct and apparently trustworthy. *Maria Cosway*, his wife, was a good artist. She painted in oil, in miniature, and drew in pencil, designs for engraving. She left her husband for some years, becoming the Superioress of a Nunnery at Lyons, but returned to England shortly before his death.

Ozias Humphry, R.A., was a charming painter, his colour is as brilliant as Petitot's, and yet marked by the same exquisite tonality, whilst the labour he bestowed on the finish of the surface almost rivals the result obtained in the kiln of the enameller. John Smart is the only other artist who reached the same curious enamel like look in water colour. He belonged to an old family at Honiton, in Devonshire, that county which has contributed so largely to the brethren of the brush. He first studied with Samuel Collins, an indifferent miniaturist and a very worthless fellow. Collins fled

from his creditors, and young Humphry returned to Honiton. Determined to make his way, he borrowed a guinea from his mother and set out on his travels, first to Exeter, and then to London, where he entered Shipley's drawing school, at that time the centre which attracted all the men who afterwards became famous. Thence he went to Bath, and lodged with Linley, the musician, whose lovely daughter, afterwards Mrs. Sheridan, then in her ninth year, but already possessing the sweetest of voices, cheered his painting hours by singing to him.

After remaining at Bath for some time, he returned to London, and being a devoted admirer of Reynolds, boldly showed him some of his miniatures. When Reynolds heard that he was from Devonshire, and that his mother was a lace-maker, he exclaimed—"Born in my county, and your mother a lace-maker. Why, Vandyck's mother was a maker of lace!" and immediately took the young painter under his protection. He rented lodgings near his patron at 21 King Street, Covent Garden, and soon got into the full tide of work. In 1773, broken-hearted by the refusal of James Payne, the architect, to accept him as the suitor of his daughter, he determined to travel, and visited Rome with Romney. After an absence of four years he returned to England, and soon after he received, by post, one morning, a letter from Dr. Wolcot (better known as Peter Pindar) dated from Truro, asking him as a personal favour to receive into his house "an uncouth, raw-boned, country lad," about fifteen years of age, with whom he had encumbered himself, and (to use the Doctor's own words) who had "run mad with paint." This youth offered his services to Mr. Humphry to clean his brushes and palettes, and to make himself useful in the common concerns of his house without wages, and all for the pleasure of being with a painter of his knowledge and eminence. The raw-boned lad afterwards became the celebrated John Opie, R.A., and lecturer on painting to the Royal Academy. In 1785 Humphry went to India, and

painted the Rajahs and Begums. In 1788 he returned to England and resumed his profession, and in 1790 was chosen a member of the Royal Academy. He died in March 1810. Romney painted a remarkably fine likeness of him, now at Knowle.

Why is it that so little mention is made in any work on art of *Andrew Plimer*?

Bryan knows him not, nor is he mentioned in Redgrave's "Century of Painters," and yet he was second only to Cosway, and indeed, until comparatively recent times, his work was generally set down to that vain little person. Even the date of his birth is unknown.*

He was born at Bridgewater, and first exhibited miniatures at the Royal Academy in 1786. He is said to have painted subject-pictures in oil, and also to have tried his hand at enamel. He exhibited at the Royal Academy up to 1819, and died in 1837. His brother, *Nathaniel Plimer*, was decidedly inferior to him in every way.

John Smart was at work early in the renaissance of miniature, his first exhibited work bearing date in 1762. The distinguishing features of his work are an exquisite finish of surface, and very correct colour. Without the amalgamating influence of the enameller's kiln such absolute flatness of tints as was obtained by John Smart and Ozias Humphry seems almost incredible. He was largely employed by the Royal Family, and was deservedly one of the most fashionable miniaturists of the day. Like Humphry he spent some years in India, but returned to England, and died in London in 1811, in his seventieth year. He almost always signed with his initials, J.S.

Samuel Shelley was a self-taught genius, born in Whitechapel. He educated himself by copying the works of Reynolds, and has left many historical and poetical subjects treated "in little." In miniature portraits he founded his style upon Cosway, and in the

* Since this was written, information has reached the Committee that Andrew Plimer was born in Bridgewater, 21st December, 1764, and christened in the parish church.

present day many a specimen from his hands passes muster as the work of that artist. In the treatment of the hair, he somewhat resembled him, but the flesh tints are generally in a greyer and cooler key than Cosway's. He died in 1808.

James Nixon was appointed "limner" to the Prince Regent, and "miniature painter" to the Duchess of York—the old word, "limner" had so long passed away, that its revival sounds quite strange. He was an excellent miniaturist, and a first-rate draughtsman. Like nearly all the best artists of this period, he consciously or unconsciously recalls Reynolds in pose, colour, and general treatment. He became A.R.A., and died in 1812.

Henry Bone commenced life as a painter of flowers and landscapes on china, and then came to London and worked as an enameller of watches and the fashionable trinkets of the period.

Desirous of doing better things, he studied the chemistry of fusible colours, fluxes and other details of the enameller's art, with such success that his copy in enamel of Reynolds's "Sleeping Girl," exhibited at the Academy in 1780, at once brought him into public notice. The Prince of Wales, for many years, bought his finest enamels, and he was appointed successively enamel painter to George III., George IV. and William IV. He was elected A.R.A. in 1801, and R.A. in 1811.

The greatest part of his work consisted in copying the pictures of others, both ancient and modern. Titian, Raphael, Murillo and Reynolds supplied him with subjects. He was a prodigious worker, and has left several series of portraits as evidences of his persevering labour. The members of the Russell family, from the time of Henry VII., the Royalists distinguished during the Civil War, eighty-five portraits of the great men of Queen Elizabeth's reign, are but examples of his industry. He occasionally obtained large prices for his enamels.

The "Bacchus and Ariadne" was sold for 2,200 guineas, and

yet in his old age he was compelled to accept the Royal Academy pension. He died in his seventy-eighth year, in 1834.

His son, *Henry Pierce Bone*, executed some enamels from life, but he cannot be said to equal his father in colour or drawing.

One of the most graceful miniaturists of the time was *Henry Edridge, A.R.A.* Many of his portraits remind one of the more finished pencilled portraits of Cosway. The head is always wrought up to the most careful finish, the figure gracefully, but somewhat slightly touched in, the hands beautifully drawn, but sometimes left quite uncoloured. He also executed many portraits on paper, with a lead pencil, and thin washes of Indian ink. He had a great feeling for landscape art, and some of his water-colour sketches, made in France in 1817, possess very considerable merit. He became A.R.A. in 1820, but was then in ill health, both mental and bodily. He had lost, in rapid succession, his two children—a son and a daughter—in the flower of their youth, and he never recovered the blow. He died in 1821, and was buried in Bushey churchyard.

George Engleheart, 1752–1839. A younger son of Francis Engleheart, a member of a noble Silesian family, who came to England in the time of George II., and settled at Kew. Engleheart was a pupil of Sir Joshua Reynolds. In 1790 he was appointed miniature painter to the King. He exhibited numerous miniatures at the Royal Academy between 1773 and 1812, and made a considerable fortune by his art. His work is tender in colour and correct in drawing. The treatment of the hair, the full large eye, and juicy flesh colour, remind one at every turn of the great Cosway. He generally signed E. He had a nephew *J. C. D. Engleheart*, who first exhibited at the Royal Academy in 1802. His works are by no means equal to those of his uncle.

Luke Sullivan, born in 1705, died in 1771, began life as an engraver, and assisted Hogarth in the production of many of his plates. The “March to Finchley” is by his hand. He afterwards

became a fashionable miniaturist. His female portraits were especially successful. He possessed the happy faculty of idealising whilst preserving a strict likeness.

Henry Spicer was one of the numerous art staff of the Prince of Wales, chiefly practising in enamel. His work is marked by chaste colour and correct drawing, and he stands high in the rank of contemporary enamellers.

Charles Sheriff was deaf and dumb. His works are not numerous, but he must have been a very tolerable artist if Mrs. Siddons's recommendation is to be trusted. She writes in 1785, that he was more successful in her portrait than any miniature painter she had sat to.

Samuel Cotes was a younger brother of Francis Cotes, R.A. His father was an apothecary in Cork Street, Burlington Gardens, and Samuel was brought up to his father's profession. He greatly preferred art, and stimulated by his brother's success, took to miniature painting. He succeeded admirably in crayon portraits, and produced some very good enamels; but his water colour miniatures are fair, but not brilliant specimens.

John Plott had a varied experience. He commenced life as clerk to an attorney. Finding art a more congenial employment, he became a pupil of Richard Wilson as a landscape painter, and then assisted Nathaniel Hone in miniature and enamel. He afterwards practised independently, and was a frequent exhibitor at the Royal Academy.

Sir Henry Raeburn, R.A., must strictly be classed as a miniaturist, seeing that his success in that branch of art induced him to leave his trade as a goldsmith and take to portraiture. He became President of the Scotch Academy. He was a vigorous painter, a good colourist, and rarely failed to catch the characteristic traits of his subject.

Anne Foldstone, better known as Mrs. Mee, began work at the

end of the 18th century, though she only commenced exhibiting at the Royal Academy in 1804. She was the eldest daughter of John Foldstone, a painter. There are miniatures signed on the back "Anne Foldstone." Judging by these specimens, her early work far exceeded the efforts of her later years. Though rather too ruddy in colour, the technique is excellent, and the drawing perfect. She was extensively patronised by George IV., and many works by her are at Windsor; but compared with the early work already alluded to, they are but poor performances. They bear a sort of careless, slipshod look, quite second-rate in quality. She lived to a great age, and died in 1851.

John Bogle, who practised in Scotland in early life, moved to London in 1772 and continued an exhibitor until 1792. He almost caught the smooth enamel-like surface of Smart, though hardly equalling him in beautiful colour.

William Grimaldi, born 1751, a pupil of Worlidge's. He practised his art in many provincial towns, and settled in London in 1788. He was miniature painter to George III., Duke and Duchess of York, and George IV. Many specimens by his hand are at Windsor, but he can hardly be placed in the same category as many other artists of the time. He died in 1830.

Charlotte Jones, commenced as an exhibitor in 1801, and was a special favourite of the Princess of Wales, whose portrait she painted a good many times. She was a very good artist, correct in colour and drawing.

Mary Benwell was another very fair miniaturist, first exhibiting in 1761; several of her works were engraved by Houston, Charles Knight, and others.

William Wood, born 1760, ought to be much better known than he is. A recent sale at Ipswich, at the house occupied by his descendants, has brought to light records of his work, and many specimens from his brush come uncommonly near in technique and

beauty to the work of Cosway. By his note books he must have painted an amazing number of most excellent portraits.

One of the curiosities of the period of which we are now treating, was the outburst of female amateur talent. Whether or no set on foot by the example of the fair Swiss, Angelica Kauffman, who took the town by storm in 1765; certain it is, that many lady artists were at work just then whose performances were in many respects equal to the professional work of the period.

Lady Lucan (Margaret Smith, wife of Sir Charles Bingham, Baron Lucan in Ireland) was an accomplished miniaturist. She did many original portraits, but also largely copied the works of the Olivers, Hoskins, Cooper, &c. Two specimens of her work, signed "M. L.," are in the present Exhibition.

Lady Spencer, a pupil of Sir Joshua Reynolds, was an excellent artist, of the Kauffman school. Many of her classical drawings were engraved by Bartolozzi.

Lady Diana Beauclerc, daughter of the Duke of Marlborough, and wife of Popham Beauclerc, both drew and modelled in clay. She painted a celebrated likeness of the beautiful Duchess of Devonshire, and the Bartolozzi engraving of her two daughters, from a drawing by her, became one of the fashionable prints of the day. She drew and modelled many designs for Josiah Wedgwood, which he produced as tablets in his jasper ware, some of which, especially those of children, come very near Flaxman's designs for the great potter in grace of conception and beauty of form.

Miss Frances Reynolds, sister to Sir Joshua, took up miniature painting as an amusement. Dr. Johnson said he sat to her ten times.

Miss Theophile Palmer, niece of Sir Joshua Reynolds, the "Offy" of their family life, and afterwards Mrs. Gwatkin, was a very successful miniaturist.

Mrs. Damer succeeded in a more difficult walk of art than

painting. Walpole's panegyric of her as a sculptress was probably born rather in his heart than in his head. "Mrs. Damer's busts from the life are not inferior to the antique." She was a pupil of Bacon's.

Lady Templetown, Miss Crewe, and others, were really good artists, and supplied Bartolozzi with subjects for engraving, and Wedgwood with designs for his medallions and plaques. A review of the 19th century artists will not detain us long. About the first name met with in this century is that of *Andrew Robertson*. He was born in Aberdeen in 1777. On his arrival in London in 1800, he attracted the notice of Benjamin West, P.R.A., who sat to him for his portrait in miniature. This was the beginning of a successful career, and for many years, on the decline of Cosway and his contemporaries, he occupied the first place in the fashionable world. Many of his pupils became distinguished miniaturists, Sir William Ross amongst the number. Robertson possessed a cultivated mind in many ways; he was a good writer, a first rate musician, and a very charitable man. He died at Hampstead in 1845. His work is always well finished, correct in drawing, but sometimes crude in colour, is rather pretty than vigorous, hardly equalling the quality of his immediate predecessors.

James Holmes was, like Andrew Robertson, possessed of many accomplishments. He was born in 1777, and first apprenticed to an engraver. Subsequently he painted both in oil and water colour, exhibiting genre pictures, generally of a humorous character, as well as portraits. His chief work, however, was that of a miniaturist. He painted George IV. and most of the Royal family. Lord Byron was especially partial to him, and sat to him several times. The fine portrait of the poet, now in the Collection of Isaac Falcke, Esq., was engraved for the collection of Byron's works, and is admirable in every way. His musical talents secured to him the special intimacy of the King, whilst his great conversa-

tional powers and genial nature endeared him to a wide circle of the best society.

One of the most original of the miniaturists of the century was *Alfred Edward Chalon, R.A.* He was born in Geneva in 1780, and with his brother was placed in a mercantile house on the arrival of his family in England. The drudgery of a commercial life was highly distasteful to both brothers, and with his father's consent Alfred entered as a student at the Royal Academy in 1797. He soon acquired a bold dashing style of drawing, which he retained to the end of his life. His miniatures on ivory are full of character, the accessories, such as drapery, lace, &c., touched in with a spirit and elegance peculiarly his own. He is, however, almost better known by his small full-length portraits, nine or ten inches high. Hardly a celebrity in the first half of this century escaped him, and from Her present Majesty downwards, all passed under the hands of Alfred Chalon. Though French in manner, he was a true Englishman in heart, an accomplished musician, keen wit, and most genial host. He survived to a good old age, surrounded by troops of friends, and died in 1860, aged eighty years.

Sir William Ross, R.A., has already been spoken of as a pupil of Andrew Robertson. A delicate child, and debarred on that account from following the usual rough games of boyhood, he amused himself from his earliest years in taking likenesses. When quite young he carried off gold and silver medals from the Society of Arts and Royal Academy. Through his association with Robertson, his daily work was miniature painting, but his ambition was to become an historic painter. He had already gained a medal for an oil painting, "The Judgment of Brutus," and in 1825 he exhibited a large oil painting at the Royal Academy, "Christ casting out the Devils from the Maniacs of the Tombs," but his art-strength, if not his inclination, lay in the direction of miniature portraits, and in that branch he divided with Chalon and Sir William Newton all the

work of the last years of miniature. He painted the whole of the Royal Family of England, of Belgium, and Portugal, and a generation of the best and fairest of his own country sat to him.

It was not his fault if he fell on evil times in the matter of female attire. The high combs, turbans, senseless ringlets half covering the face, and loose slovenly dresses of a short half-century back, contrasted too painfully with the flowing lines and graceful coiffure which enabled Reynolds, Gainsborough, and Cosway to present to us such marvels of female beauty during the latter part of the 18th century. He had all the attributes of a first-rate miniature painter. Refined and accurate drawing, artistic composition, admirable colour, and tasteful arrangement of accessories, would have placed him in the first rank at any epoch of portraiture, whilst his amiable and simple manners and blameless life, endeared him to all who shared his friendship. He died in the same year as his bosom friend, Alfred Chalon, 1860, in his sixty-sixth year.

William Essex deserves mention as an enameller. He had thoroughly studied the chemistry of the subject, and his brother Alfred wrote a treatise on the art of enamelling. He was an admirable draughtsman, and as great as an animal painter as he was clever in delineating the human face.

William Egley, born in 1798 at Doncaster, was apprenticed to a publisher in London. He taught himself the art of miniature painting, and first exhibited at the Academy in 1824. From that year up to 1869 he was a constant exhibitor, and is perhaps the very last artist who did really good work. At this point the history of miniature painting comes to a full stop. The advent of the photographer's camera put an end to the delightful cult which we have been tracing through three centuries of existence.

Foreign Schools.

FRENCH SCHOOL.

It seems hardly right to close this short history without some reference to the foreign schools of miniature painting. The task is by no means so easy as in the case of England, for here the new art struck immediate root, and produced an unbroken series of brilliant artists, who devoted their whole time and talents to painting miniature portraits; in the other case, it was pursued in a casual and desultory manner. As a consequence, the literature relating to the subject is almost *nil*, and until the general outburst in the 18th century, information is very scanty. And yet in France, the art began well, and at about the same time as in England, with the great family of Clouet.

In the year 1475, when Louis XI. was preparing to crush the power of Charles the Bold, Duke of Burgundy, and to annex the fair Duchy to the realms of France, a modest entry appears in the Ducal accounts that a certain Jehan Clouet and Henry Bonem have received the sum of 37 livres 4 sous, for work done. Bonem signs the receipt as carpenter and cabinet worker, and Clouet as painter. From this obscure record, tradition has sought to establish that this Jehan or Jean Clouet was the first of this artistic family, who, in the succeeding century, raised the French school of portraiture to a very high standard. In the accounts of the French Household for the year 1518, the name of Jean Clouet appears as "peintre ordinaire."

This artist is generally known as Jean Clouet II. to distinguish him from his Burgundian father. Whilst the Royal Court was held at Tours (it was moved to Paris in 1525) Clouet married Jeanne Boucault, the daughter of Gacien Boucault, a goldsmith of the town. This marriage must have occurred much earlier than usually stated, as the earliest known work of their celebrated son, François Clouet, the portrait of the Dauphin François, eldest son of Francis I., now in the museum of Antwerp, must have been painted about the year 1524. From an early period in the history of the family, the name of Clouet almost ceased to be used, and they gradually assigned the popular application of Jannet, or Janet, by which name the son, François, is ordinarily known.

In the year 1529, another Clouet makes his appearance. Marguerite of Valois, sister to Francis I., "La bonne reine Margot of the Troubadours," had just married the King of Navarre. In a letter written by her from Fontainebleau to the Chancellor of Alençon, she says she has arranged to take into her service "le peintre, frere de Jannet, peintre du Roy." M. de Laborde thinks this must have been a son of Jean Clouet II., and brother of François; but as the latter only became "peintre du Roy" at his father's death, which certainly occurred long after 1529, there can be little doubt that this Clouet was a brother of Jean Clouet II. and uncle of François. Nothing further is known of this artist, but No. 59, Case XXXIV., a portrait of Margaret of Navarre, sober in tint, accurate in detail, with the heavy impasto common in these early works, and a certain sharpness of outline, telling of Flemish influence, is very probably the work of this unknown Clouet. Jean Clouet II. died in 1541, and François Clouet immediately succeeded him as "peintre ordinaire et valet de chambre." Various entries in the Royal Household accounts carry on the art work of François up to 1570, when he painted the portrait of Elizabeth, daughter of Maximilian II., on her marriage with

Charles IX., son of Catherine de Medicis. Though no official record tells us, he must have lived for some years after this. His portrait of Henri III., at Stafford House, could not have been painted much before 1580, judging by the apparent age of the King; and the very fine miniature of the Duc d'Alençon in the Jones Collection at South Kensington, where he is represented holding the portrait of Elizabeth of England, would date about the same time as the Duke's visit to England to solicit the hand of the Virgin Queen, in 1581. The crayon portraits of the Clouet period form a very interesting, but embarrassing, portion of the art work of the family. Altogether, in the different collections of Europe, probably there are 3,000 known and catalogued, and considering the destruction which has overtaken all old art-work, this large mass would represent but a small portion of what once existed. They vary from nearly life size to that of a miniature and are unequal in merit. Some few, in the breadth and freshness of touch, seem clearly taken from life; others though highly finished, betraying the more mechanical work of an artist versed in engraving, whilst very many are so slovenly and coarse in execution, that they evidently proceed from the hand of a mere copyist, and a poor performer too. In several instances, the same portrait is seen reproduced three or four times over in the same collection. Doubtless some of this mass were actually drawn by the Clouets, but who shall say to which the palm is to be awarded?

As regards the true miniature work of the family the same uncertainty prevails. Of Jean Clouet II. nothing is known; but several specimens still exist, attributed to Francois. Such are the six small whole-lengths, in the Hamilton Collection, of Henri II., Henri III., Charles IX., Catherine de Medicis, Le Grand Dauphin, and Claude of France; the whole-length of the Duc d'Alençon at South Kensington; the bust portrait of Francois I., which was sold in the Addington Collection; Francois II., in the present collection, No. 26, Case XXXV., and last, though not least, the magnificent portrait

of Mary Queen of Scots at Windsor. These are all painted in oil on copper, except the Francois II., which is on slate. Considering that these two artists were continuously employed on portrait painting for nearly a century, it is astonishing how few remain which can, without doubt, be ascribed to either of them ; but a critical examination of this point is outside the limits of our present purpose. Various artists are named from this period up to the middle of the 17th century as miniaturists, but they seem to have combined various pursuits, such as illuminating, engraving, flower and landscape painting, &c., and can hardly be classed in the same category as the English artists of the same time, who executed miniature portraits and nothing else. *Hans Bol*, for instance, 1534-1593, in addition to portraits, seems to have been the forerunner of the Van Blarenberghes, in his microscopic landscape, crowded with numerous figures. Other artists, we find, are *William Baur*, 1600-1640, *Samuel Bernard*, 1615-1687, *Louis Hans*, 1615-1658, *Richard Masson*, and *Jacques Bailly*. When the enamellers arose, *Toutin* and *Petitot*, a fresh start took place, and the introduction of "boites à portrait" by Louis XIV., as presents to diplomatic personages, often enriched by diamonds, bearing the portrait of the great King in enamel, afforded plenty of work to these artists and their successors. It has become so completely the habit to call every enamel portrait of the time a "Petitot," that it seems almost a sacrilege to suggest that other contemporary artists were employed by the State, as well as the celebrated Genevese. *Louis de Chatillon*, 1639-1754, was engraver, enamel painter and miniaturist. According to Mariette, his enamels were in every respect perfect. He produced an amazing number, and yet they are said to be very rare. It is not known that he signed his work, and it is more than probable that many a Petitot portrait really was the work of his hand. Another artist of the same class was *Jacques Philippe Ferrand*, 1633-1732. He was the son of Louis Ferrand, physician to Louis XIII., and attained a position

(according to the French authorities) "hors ligne." *Perrault*, of whom no particulars are known, is spoken of in 1700 as a first-rate enameller. Quite a long list of artists, enamellers and water-colour painters, are found in the accounts of the Ministry of Foreign affairs, as furnishing portraits of the reigning Monarch, for insertion in these boxes. *Mademoiselle de la Boissiere*, *Bourdin*, and *Frederic Bruckmann*, a Swede, who seems to have painted enamels of the king in quite a wholesale manner, judging by two entries in the archives. Here is one of them—Nov. 20, 1696, "Recu de M. de Pontchartrain douze portraits émaillés en bas-relief par Frederic Bruckmann, Suedois a soixante francs, 720 francs." What this enamelling in bas-relief was, it is hard to say. Twice over, he furnished nineteen portraits of the same kind. It is small wonder that portraits of Louis XIV. are so commonly met with. Others of the state artists were *Mademoiselle Chateau*, *Jean Cotelle*, *Jean Ecman*, the family of *Du Guernier*, celebrated also for the lovely fans of the Louis XIV. period, *Henry Cheron*, and his accomplished daughter, *Elizabeth Sophie Cheron*, and *Richard Van Orley*. Amongst the State artists of Louis XV., *Jean Baptiste Massé*, 1688-1767, was the chief. He learned drawing of Jouvenet, and enamelling of Chatillon. *Madame Maubert*, *Jean Adam Matthieu*, *Oudry*, *Penel*, *Jean Prevost*, *Raphael Bachi*, a very wholesale purveyor of Royal portraits, *André Rouquet*, who also wrote many works on art, *Peter Paul Seuin*, who painted large portraits on vellum. The Turenne, on horseback, in the Jones Collection in South Kensington, is by him; *Nicolas Venevault*, and many others. As these artists rarely signed their work, we shall probably never be able to trace their hands by any technical peculiarities. Hitherto, the production of miniature portraits in France had been largely confined to the reigning monarch and the court circle, but in 1720, the talented Italian *Rosalba Carriera* visited Paris, and created quite a *furor* there. She was born in Chiozza, near Venice, in 1673,

and died in Paris, 1757. She worked in oil, water colour and pastel. On her arrival in Paris, she was elected with acclamation a Member of the Academy, and gave quite an impetus to the French school of miniature. She certainly merited all the praise she received. She combined in an unusual degree, grace of design with charming colour. There is a refinement, a tenderness of tint, and delicacy of handling in her portraits, surpassed by no artist of the 18th century, and equalled by few. Ten years before her death she lost her sight, from over application during very many years, but she found consolation in a life of active benevolence, and the sympathy and respect which surrounded her to the last.

Jacques Charlier was of the same period, and worked much for the Court. His portraits are in excellent colour, painted in a broad manner with a full brush. The two *Drouais* were excellent artists. The father, Hubert, 1699-1767, studied under De Troy, and painted in oil, pastel and water colour. His son François Hubert was appointed painter in ordinary to the King, and executed a large number of State portraits for insertion in rings, bracelets and snuff boxes.

We have now arrived at an epoch when miniatures had become almost as numerous in France as in England. As this short memoir is not intended to supply the place of a dictionary of miniature painters, but merely to trace the successive steps in the development of miniature portraits, we shall not attempt to name all the artists who flourished under Louis XVI., and from that time to the melancholy advent of photography, but will merely mention briefly some of the more celebrated. No French artist is better known, not only amongst collectors, but even by the general public, than *Jean Baptiste Isabey*. Born at Nancy in 1767, died in Paris, 1855. His intimate connection with Napoleon, who was very fond of him, and the consequent introduction he thus obtained to all the celebrated men and

women of the time, placed him in a position probably unattained by any other artist. It was said of him that he had painted every celebrated character in Europe. His first introduction to Napoleon was owing to the fact of his having taught drawing to the young Hortense de Beauharnais at the celebrated school of Madame Campan at St. Germain. Under Napoleon, he not only painted miniatures, but arranged all the fêtes and grand receptions of the Tuileries, and invented the coats of arms of the Marshals and others ennobled during that curious epoch in the world's history. The coat of arms provided for Massena is said to have been the joint production of Napoleon and Isabey, a winged Victory figuring among its adjuncts. His long life made him acquainted with various rulers of the French nation. He painted Louis XVIII., Charles X., Louis Phillippe, and was finally provided with a pension in 1854 by the nephew of his first patron, Louis Napoleon. He died in the following year at the age of eighty-eight. Of all the portraits of Isabey, the rarest and most *recherchés* are of the period of the Directory, when Madame Tallien was the queen of fashion, and arrayed herself and her followers in the scantiest of classical costumes, the *decolleté* body and the open skirt giving the beholder a view of as much of nature and as little covering as was consistent with common decency. Isabey has left memoirs of his life, which are of great interest. He thus describes his first commencement:—"I resolved to imitate the example of several of my fellow-pupils (he learned in the studio of David), who made a modest living by any means connected with painting. I made friends with a maker of snuff-boxes, who gave me orders for medallions to insert in the covers, generally copies from Vanloo and Boucher. I received from six to eight francs for each medallion, without the ivory. It was the fashion to wear buttons as large as a five franc piece, painted to resemble cameos, with cupids, flowers, landscapes, &c. I took to this mercantile art work, and received twelve sols for each piece. I also painted pastels for a picture dealer who had a shop under the Colonnade of the Louvre."

Pierre Adolphe Hall bears a reputation in France analagous to that of Cooper and Cosway amongst ourselves. He has been called "Le Vandyck de la miniature." He was born at Stockholm in 1736 and died in Liège in 1793. He painted in oil, pastel, enamel, and miniature. His father was physician to the King, and was ennobled in 1743. Pierre was brought up to the profession, but at the age of 19, found art so much more congenial to his tastes, that he quitted his studies to follow it. He went to Paris in 1760, became a Member of the Academy in 1769, and immediately took the first place as miniaturist. He was never keen for work; devoted to music and hunting, he missed many an appointment in pursuit of pleasure. Gustavus III. sat many times to him, and endeavoured to persuade him to return to Sweden, promising to appoint him Keeper of the Royal Museum. At the approach of the Revolution, Hall found his best customers leaving France among the *emigrés*, and remembering the King of Sweden's promise, he decided to return to his native land. Whilst travelling slowly homewards, he learned the news of the death of his royal protector, and shortly after he himself succumbed to an attack of apoplexy at Liège in 1793. He painted much for the Menus Plaisirs, several of his portraits being set in diamonds in boxes, bracelets, &c. One especially of the Dauphin (Louis XVI.) is mentioned as having been sent to Marie Antoinette on her arrival at Strasbourg in 1770. For the portrait, Hall was paid 111 louis (2,664 francs) and the box in which it was mounted, surrounded by seventy-five brilliants, cost 78,678 francs. Another portrait by him of the Count de Provence, sent amongst the other jewels to the Princess of Savoy, his affianced bride, was set as a bracelet, surrounded by sixteen large diamonds, at a cost of 15,552 francs. Certainly he deserves his high reputation; for lightness of execution, transparent shadows, vigour of tone, and luminous colour, Hall had few equals and fewer superiors.

Louis Francois Aubrey, born in 1767, died in 1851. He learned of Vincent and Isabey, but was decidedly inferior to the latter.

Jean Baptiste Augustin, born in 1759, died of chòlera in Paris in 1832. He became chief miniaturist to Louis XVIII. He never learned from any master, but formed his own style. He was considered second only to Isabey, and the aid of poetry was frequently invoked to extol the beauty of his portraits.

F. Bourgoïn, enameller and miniaturist. He worked for the Menus Plaisirs, and in 1763 received 36 louis d'or for two enamels of the King, painted on gold, one louis for each portrait being paid extra for the gold. His works have sold for considerable prices; a box with medallions enamelled by him, sold by auction in Paris in 1872, realized 10,200 francs.

Charles Guillaume Bourgeois, born in 1759, died in 1832. He painted exquisite profiles on a back ground. He also wrote upon the chemistry of colours used in painting.

Joseph Boze, born in 1746, died in 1831. Besides his talent in miniature, he was a devoted Royalist. He had the courage to give evidence in favour of Marie Antoinette, for which he was thrown into prison, and only escaped the guillotine by the death of Robespierre.

F. Campana, died in Paris in 1786. He painted charming portraits. He painted Marie Antoinette and other members of the Royal family for diplomatic presents. His works have fetched large prices.

Nicholas André Courtois was one of the best enamellers of Louis XVI.'s period. He became a member of the Academy in 1770, and was much employed by the Court of France.

Maxime David, not to be confounded with the painter of the Revolution, was born in 1798. A pupil of Madame de Mirbel. Early in his artistic career he found favour at the Tuileries, and in a comparatively short time amassed a considerable fortune.

Regault seems to have struck out for himself an entirely novel walk in art. He painted classical subjects in miniature to represent onyx cameos, which were set in boxes, bracelets, &c. He carried his

love of the antique to such a length that he signed his name in Archaic Greek characters.

Jean Baptiste Duchesne, born 1770, died 1855. His enamels were the finest of his time. He came to England, and executed for Queen Victoria a series of enamels of the Royal Family, after Sir W. Ross's miniatures. He was also employed to continue the series of Petitot enamels in the Louvre, a work which had been commenced by Welper.

Joseph Ducreux, born 1737, died 1803. He painted in oil, pastel and miniature. In 1769, he was sent to Vienna to paint the Archduchess Marie Antoniette when she became engaged to the Dauphin. He certainly was occupied with the commencement and end of that unfortunate reign, for he drew on a grey paper the portrait of Louis XVI. just as he was leaving the Temple for the scaffold. M. Charles Blanc, who saw the drawing, says that the courage, the fixed eye and worn face, made him shudder as he gazed on it.

L. Durand was a clever artist, an enameller and sculptor in mother-of-pearl. He worked under Louis XV., and furnished the Minister of Foreign Affairs with many enamels of the King, for the usual diplomatic snuff-boxes. A portrait medallion of the King, sculptured in "nacre," and signed L. Durand, is spoken of in the highest terms of praise.

Jean Francois Fontallard, born 1777, died 1858. A pupil of Augustin. He almost rivalled Petitot in the length of his artistic career, for he continued to paint miniatures up to his death at the age of eighty-one.

Jean Guérin, born 1760, died 1836. He was a fellow-pupil with Isabey in the studio of David. He painted Louis XVI. and the Queen, two large miniatures now in the collection of Count de Germiny. As a member of the National Guard at the Tuileries on June 20th, 1792, he assisted, at the peril of his life, in the protection of the Royal family against the fury of the Paris mob. He com-

menced a series of miniatures of the most prominent Deputies of the National Assembly, and later on of the Generals of the Republic, both of which were engraved by Fiesinger. The whole of the original designs of both of these series appear to be lost. In spite of his great talent he was scarcely appreciated during his lifetime. He was never received at the Academy, nor was a single medal ever awarded to him.

Madame de Mirbel, born at Cherbourg in 1796, died in Paris in 1849. Pupil of Augustin. Gifted by nature with charms of person and intellect, she rapidly took the leading place as miniaturist with Louis XVIII., Charles X., and Louis Philippe. Saint alone may be considered to rival her at that epoch. She combined breadth of treatment with delicate finish in a manner rarely met with.

Pierre Pasquier, born at Villefranche 1740, died 1806. Said to be the best enameller of the reign of Louis XVI. It is curious that none of his enamels are known. The Louvre does not possess a single specimen. We are driven to the contemporary records for an opinion as to his performances.

“Le Mercure de France,” in 1769, speaks of an enamel portrait of the King of Denmark done from memory, as being a *chef d'œuvre* of perfection of management in the enamelling kiln. His name appears always with the most favourable notices in the various exhibitions of the time; and he supplied Royal portraits for diplomatic snuff-boxes, many of which have an historical interest. One was given to M. de Vergennes, who brought the news to Paris of the conclusion of a treaty with the Swiss Cantons; another to Messieurs Dean and Lee, American deputies, who in 1778 signed the treaty of alliance between the King and the United States; a third, to the Spanish Admiral, Don Louis Cordova, for his assistance in the operations of the French Fleet in the Channel. This cost 22,512 francs.

Daniel Saint, born at St. Lo 1778, died 1847. He was a

worthy rival of Isabey and Madame de Mirbel. He painted all the members of the Royal and Imperial families, and in various auctions his miniatures have realised very considerable prices.

Jean Sicardi. Of all the first class miniaturists of the period, we know less of Sicardi than any other. He was extensively employed by the court, and probably painted Louis XVI. more frequently than any other artist, for which he always received 360 and occasionally 450 francs, a larger sum than any contemporary artist except Hall. The boxes in which they were mounted were sometimes very costly, such sums as 6,580, 24,830, 9,580 francs being set down as their value.

Jacques Thouron, born in Geneva 1737, died 1790. M. Chaussard, author of "Le Pausanias Français" names him as the sole artist who revived the art of enamelling under Louis XVI., an assertion having little foundation in fact considering that such enamellers as Carteau, Vassal, Courtois, Jacques de Mailly, Pasquier, Weyler and the illustrious Hall, were at work at the same time as Thouron.

The preceding names include all the celebrated artists who belonged to the French School of miniaturists. During the latter half of the 18th century, and early part of the 19th, they were quite as numerous, if not more so, than in England, and considering the mediocrity of many of them, it seems hardly worth while to give details of them all.

Nearly all the leading portrait painters of the French School amused themselves occasionally with miniatures, *Porbus*, *Mignard*, *De Troy*, *Santerre*, *Rigaud*, *Boullonge*, &c., and small portraits by *Philip de Champagne*, *Jean Mark Nattier*, *Largillière* and others, are well known. *Nattier* succeeded so admirably in gouache miniatures, that he seems to the manner born; Marshal Saxe, the Duchess de Villars, Madame Deschappelles, Madame de Pompadour, and others by this clever artist, have appeared here in different collections, in every respect most admirable. Amongst the crowd of professed miniaturists of

the late 18th century there are, perhaps, a few deserving a name—*Roches*, *Duchastelet*, *Delmont*, *Lespiniere*, *A. Vestier*, correct in drawing, but a very poor colourist; *Hypolite* and *J. B. Sauvage*, who painted chiefly in grisaille on a black background; *Boissieu*, inimitable for lead-pencil miniatures, sufficiently fine to be mounted in boxes; *Joseph Bordes*, a pupil of Isabey; *Joseph Boze*; *Madame Cadet*, an enameller; *S. G. Coudris*, also an enameller, a pupil of Girodet, somewhat resembling our John Smart. An artist named *Gonore* was a very expeditious miniaturist. He advertises in the newspapers, in 1786, that he takes perfect profile likenesses, which only require a sitting of three minutes.

Nicholas Jacques, pupil of David and Isabey. He is historically interesting, as it was from a miniature by him of Leopold, then Prince of Saxe-Coburg, afterwards King of the Belgians, that the eldest daughter of Louis Philippe decided to become the wife of Leopold. *A. F. Lagrenée*, son of the charming artist, L. J. F. Lagrenée commenced life as a history-painter, but settled later on to devote himself to miniature. *J. S. Mosnier* painted the Royal family from life, and furnished the usual diplomatic portraits to the *Menus Plaisirs*, *Penel*, *Passot*, *Perin*; *Poumeyrac*, pupil of Madame de Mirbel; *Prudhon*, *Le Tellier*; *Quaglia*, much esteemed by the Empress Josephine; *Rouvier*; *Savignac*, of whom lovers of Blarenberghe must beware, as he nearly equalled the minute scenes of the two masters; *Soiron*, an enameller under the Empire, very well spoken of in contemporary notices. *Madame Villayer Coster*, wife of the genre painter, Coster, is said to have equalled Van Spaendonck in flower painting, and to have succeeded as well in portraiture. *Violet* frequently painted Louis XVI., but was a poor, weak creature—flesh tints painted with port wine, and features exaggerated almost to caricature.

Rudolph Bel, a pupil of Isabey, painted large miniatures in water colour in Isabey's later method.

FLEMISH AND GERMAN SCHOOL.

The great outburst of painting in Flanders, at the beginning of the 15th century, in the person of *Jean Van Eyck*, was in all respects a more wonderful awakening than that which had commenced in Italy in the previous century. There the Renaissance began with slow and laborious steps. Giotto of Pisa, Guido of Sienna, &c., sought painfully and timidly to leave the beaten track, and although the great change proceeded at a quicker rate when Cimabue and Giotto appeared upon the scene, a century or more elapsed before perfection was attained. The Flemish school sprang at once into the full vigour of manhood. Happily for us it is not necessary to take part in the battle royal which has raged almost from the time of Jean to the present, on the subject of his invention of oil medium. Whether he actually invented it, or only brought to perfection and practical use what was described by the old monk, Teofilo, as far back as the 11th century, "*oleum lini, sine aquâ,*" is a point that can never be really settled. The influence of the great triumvirate of Flemish art, Jean Van Eyck and his successors, Roger Van der Weyden and Hans Memling, spread to many lands, especially Holland, France and Germany, and even perhaps tinged the early Venetian school of Italy. Holland's earliest master, Albert Van Ouwater, probably learned direct from Jean Van Eyck himself, during his stay at the Hague, 1422-24. In Germany the old Nordlingen painter, Frederic de Herlen, journeyed to Brussels to study under Van der Weyden, and through Martin Schongauer, of Colmar, Wohlgemuth's great pupil, the mystic Albert Durer, became connected with the originators of Flemish art. The point we wish to establish by those few apparently irrelevant remarks is this, that a school of art prevailed in Germany during the 16th century, which produced artists displaying more or less the same technical qualities as we recognise in *Holbein*, who, together with *Mabuse*, may be said to have been the Apostles of

Van Eyck in this country. Even *Lucas Cranach* the elder, is credited with miniature portraits, then again *Christopher Amberger*, born 1485, was a pupil of the elder Holbein, and imitated the style of Hans so exactly, both in large portraits and in miniatures, that he could easily pose as the real painter of many a likeness that passes for the work of the great Augsburg artist, *Hans Asper*, born 1499. *Hans von Melem*, *Hans Baldung*, *George Pencz*, and others, come in the same category. Later on in point of time, there are a few names which are known to collectors, which may be shortly mentioned, but as a rule specimens by Flemish or German artists are not often met with in this country. *Jean Baptiste Deynum*, born at Antwerp, 1620, signs gouache miniatures of fairly good quality. *Philip Fruytiers*, also born at Antwerp, in 1820, was selected by Rubens to paint himself and family in miniature, which he did wholly to the great man's satisfaction. He died in 1677. *Joseph Werner*, 1637-1710, was rather a distinguished miniaturist. He went to France, and was largely employed by Louis XIV. Then he visited the Court of Innsbruck, and finally settled down in Berlin 1696, as Director of the Academy. *Jacob Christop Le Blond*, born at Frankfort in 1670, visited England and painted miniatures here, though the chief object of his visit was to establish a process of printing mezzotints in colour, which completely failed. Two lady artists tolerably well known in England are *Anna Vasser* and *Henrietta Wolters*. The former, born in Zurich in 1679, was a pupil of Werner, and practised at nearly every Court in Germany. She died 1713. The latter was a Dutch artist, born at Amsterdam in 1692. Peter the Great, whilst learning ship building at Amsterdam, was so taken with her work, that he made her the most handsome offers to go to St. Petersburg, and similar offers were made to her from Berlin, but she declined both, and lived and died at Amsterdam. There was a very good portrait signed by her in the Hamilton Collection.

Peter Boy, of Frankfort, and his son, Peter the younger, are

occasionally seen in collections, generally as enamellers. They both painted well, drawing and colour both good. The *Dinglinger* family are well known for a variety of art work in the 18th century. *Johann Metchior Dinglinger* was an excellent enameller, but mostly as applied to goldsmith's work. His brother *George Frederic* was painter and enameller to Augustus II., Elector of Saxony. His colour is usually somewhat too glaring. Their sister *Sophie* painted and enamelled many good portraits.

Carl Frederic Thienpondt, born in Berlin 1720, died 1796. Pupil of a French artist named Pesne, who settled in Berlin. Thienpondt was persuaded by Ishmael Mengs to give up large subjects and devote himself to miniature and enamel, in which he succeeded admirably.

Johann Samuel Blackner, born 1771, must have been a prodigy, as he was already known as a miniaturist at the early age of fifteen. He was much employed by the Court, and painted the Duchess of Courland, no less than eleven times. The Brothers *Chodowiecki*, Daniel and Gottfried, born at Dantzic in 1726 and 1728, were excellent miniaturists both in enamel and water colour. The list of artists practising miniature painting during the latter half of the 18th century could be extended very largely, but it seems hardly worth while to load a short memoir with names which mean but little to most English collectors.

One notable exception must, however, be made to this remark. *Henri Frederic Füger*, justly called the Cosway of Vienna, was born at Heilbronn in 1751, died in Vienna 1818. He began his artistic career in Italy, but after seven years sojourn at Rome, fixed himself permanently in Vienna, where he became a member of the Academy of Fine Arts, and Director of the Imperial Gallery of Painting. For delicacy of colour, correct drawing and general refinement, his miniatures will compare favourably with our Cosway, or the charming French artist, Hall.

ITALIAN SCHOOL.

Considering the position occupied by Italy from early ages in relation to all artistic matters, not only as the inheritor of the glories of the classical times, but also as the chosen home of the great protest against crystallised idealism which goes by the name of "Renaissance," when men, wearied of the trammels of the Churchmen, began to think for themselves, and to seek, amongst the beautiful forms of the antique, worthier models than the elongated evangelists of the Byzantine missal; when, even in the sacred branch of art, including the miniature in the illuminated manuscript, the Italian artists in many respects equalled their competitors, it is somewhat strange that they should not have excelled also in portrait miniature. Many names occur in the earlier centuries as presumed painters of miniature portraits, but their general work was probably as illuminators.

Sophonisba Anguisciola, born at Cremona in 1530, died at Genoa about 1620. She belonged to a noble family in Cremona, and was a pupil of Bernardo Campi. Her fame as a portrait painter induced Philip II. of Spain, the great encourager of art at the time, to invite her to Madrid, where she arrived about the year 1560. She taught painting to the Queen of Spain and her sister, and the latter would have risen to great excellence had she not died young. Sophonisba's three sisters, Lucia, Europa and Anna Maria, were also miniature painters, but never rose to the same point of excellence as their elder sister.

Johann Baptiste Anticone was a pupil of Sophonisba, and flourished in Naples towards the end of the 16th century. He was celebrated as a miniature portrait painter for his fine drawing and powerful colour.

Giovanni Fratellini, another celebrated female miniaturist, was born at Florence in 1666. She painted in oil, water colour and

crayons, and at the court of Cosmo III. found abundant employment as a miniature portrait painter. Her pastel portraits are said to have been in no way inferior to those of Rosalba.

Ippolito Galantini, called Il Cappucino, and sometimes Il Prete Genoese, born at Genoa in 1627. He was a monk of the order of Capuchins. A good deal of his miniature work was probably connected with missal illumination, but he taught the art of portrait miniature to the foregoing artist, Giovanni Fratellini.

Padre Felice Ramelli was another ecclesiastic celebrated as a miniaturist. He was born at Asti in 1666, and learned miniature painting from another clerical artist, Padre Danese Rho. The King of Sardinia invited him to his court, where he was largely employed as a portrait miniaturist. Amongst other work, he painted for the King the miniature portraits of the most celebrated painters, many of which he copied from the originals painted by themselves in the Florentine Gallery.

Scipio Capella, who flourished in Naples about 1740, was a very good miniature painter. He was a pupil of Solimena, and, in addition to portrait miniatures, copied many of his master's pictures "in little."

Giuseppe Baldrighi, born at Stradella in 1723, a pupil of Merrici. He also studied in Paris under Boucher, and then returned to Ravenna, where he established a school of miniature painting. He died at Parma, at the age of 80.

Giuseppe Longhi, born at Monza in 1766. He was almost more celebrated as an engraver than as a miniaturist; but, nevertheless, he painted some excellent miniatures. One of Napoleon by him was exhibited at South Kensington of considerable power.

Bianca and *Matilda Festa* were both celebrated as miniature painters in Rome at the latter part of the 18th century. The eldest sister, Bianca, was appointed Professor of Drawing in the Academy of St. Luke.

Giacomo Ardoli, a good miniaturist of the late 18th century. He painted portraits of Napoleon and Josephine, which would have passed muster as good work had not our ideas of the great Corsican and his first Empress been formed on the miniatures of them by Isabey, Aubrey, Saint, &c. The *Cavalière Pompeo Battoni*, born at Lucca in 1708, died at Rome in 1787. Pupil of Domenico Brugieri and G. Lombardi. He painted a vast number of the celebrities of the time in miniature and in larger works almost rivalled Raphael Mengs, then the most esteemed painter. Like so many other artists, he commenced life as a jeweller, and his first essay in miniature painting was the copying a miniature in a snuff-box, which had been entrusted to him to repair. His copy far exceeded the original. *Sophia Giordano*, born at Turin in 1799, died in 1829. A pupil of Maron and his wife, who was a descendant of Raphael Mengs. Her miniatures are excellent. There is a female portrait signed by her, quite worthy to be classed amongst the works of the chiefs of the art. The Queen of them all, *Rosalba Carriera*, has been already mentioned whilst treating of the French School.

The thought may occur to some, that, having alluded to certain Foreign Schools, the Committee ought to have completed their task by including a notice of all countries where miniature portraits were produced, as, for instance, Spain and Portugal, where not only Flemish and Italian artists, but also native talent, was extensively employed in the art of illumination; Sweden, where Christina, Gustavus, and other monarchs largely patronised and encouraged the arts; and Russia, the direct successor to the Greek art of Byzantium.

Such a survey, to be complete, ought to include the East, the cradle of so many of the arts, as well as the West. Indeed, in the case of Japan, the researches of a few experts have furnished us with quite a long list of native artists, whose performances in portraiture, as well as other branches, quite entitle them to be ranked as miniaturists.

The Committee, however, were most unwilling to load this Introduction with unnecessary matter, and therefore decided to notice only such schools and artists as are represented more or less in English collections of miniatures.

In nearly all countries the individual miniature portrait made its appearance about the same time, and as the result of the same antecedent conditions, namely, the art of illumination ; and the same cause and the same epoch saw its final extinction in most European countries. The photographic lens left no room for the limner's skill.

Miniature painting is still in abeyance, the tide still ebbing ; but can it be always thus ? With the increased art-culture and appreciation of the beautiful and true, which is happily permeating the intelligent classes of the present day, it is impossible to believe that the faulty results of a mechanical process can continue to satisfy the art aspirations of the future. The sons and daughters of men are as noble and fair now as when Cooper painted the strong men of the 17th, or Cosway the beautiful women of the 18th, centuries. With materials so worthy of the limner's skill it can but be a question of time when the fascinating art of miniature shall again flourish, awaking from its slumber, refreshed and renewed, striving always onward to greater and greater perfection.

In conclusion, the Committee tender their hearty thanks to the Exhibitors, who have so generously placed their treasures at their disposal. The gracious example set by Her Majesty the Queen, has been followed by nearly all the possessors of historic collections, with the result that the Committee have been enabled to place on the walls of the Gallery some two thousand specimens, embracing many of the finest works ever produced in this branch of art, and one in which our own country has ever held a proud position.

Since the above was written, the Committee have been enabled, through the kindness of the Baroness Burdett-Coutts and J. K. D.

Wingfield Digby, Esq., to exhibit one series of the art work of the Olivers, of considerable historical interest. Probably it is now seen in its entirety for the first time since the Strawberry Hill sale in 1842. In the "Anecdotes of Painting," Walpole gives the curious story thus :—

" Since this work was first published, a valuable treasure of the works of this master, and of his father Isaac, was discovered in an old house in Wales, which belonged to a descendant of Sir Kenelm Digby. The latest are dated 1633, but being enclosed in ivory and ebony cases, and the whole collection locked up in a wainscot box, they are as perfectly preserved as if newly painted. They all represent Sir Kenelm, and persons related to or connected with him. There are three portraits of himself, six of his beloved wife at different ages, and three triplicates of his mistress, all three by Isaac Oliver as is Lady Digby's mother, which I have mentioned before. But the capital work is a large miniature, copied from Vandyck, of Sir Kenelm, his wife and two sons—the most beautiful piece of the size that I believe exists. There is a duplicate of Sir Kenelm and Lady Digby from the same picture, and though of not half the volume, still more highly finished. The last piece is set in gold, richly inlaid with flowers in enamel and shuts like a book. All these, with several others, I purchased at a great price, but they are not to be matched."

J. L. P.

March, 1889.

CATALOGUE.

CASE I.

- 1 MARIE ANDRÈ CHENIER. 1763-1794. French Poet. Executed 1794.
Lent by G. P. BOYCE.
- 2 A. P. BUCHAN. Son of W. Buchan. *Vide 8.*
Mitchell. W. W. ASTON.
- 3 PORTRAIT OF A GENTLEMAN, in a Ruff.
Oil, on copper. G. P. BOYCE.
- 4 MRS. HUTCHINSON, afterwards COUNTESS OF DONOUGHMORE.
W. W. ASTON.
- 5 MR. REYNOLDS. B. E. BRODHURST.
- 6 LADY MACKWORTH.
Mrs. Mee. W. W. ASTON.
- 7 PORTRAIT OF A GENTLEMAN, in large Wig.
Lawrence Crosse. W. W. ASTON.
- 8 WILLIAM BUCHAN. 1729-1805. Scottish Physician. Author of Domestic
Medicine.
Mitchell. W. W. ASTON.
- 9 PORTRAIT OF A GENTLEMAN. Temp. James II.
Lawrence Crosse. Signed. W. W. ASTON.
- 10 SIR WILLIAM HAMILTON. 1730-1803. Ambassador at Naples, and
Antiquary. Married the celebrated Lady Hamilton.
DUKE OF ABERCORN, C.B.
- 11 HON. ROBERT CECIL. Second son of James, 3rd Lord Salisbury.
Ob. 1716.
Arlaud. W. W. ASTON.
- 12 PORTRAIT OF A GENTLEMAN.
Enamel. G. Spencer. 1755. Signed. W. W. ASTON.
- 13 MRS. LLOYD, afterwards MRS. BECKFORD.
John Smart. 1780. Signed. MISS H. E. WARD.
- 14 Called MRS. SIDDONS. 1755-1831.
R. Cosway, R.A. G. BONNOR.

- 15 GEORGIANA, LADY COWPER, wife of William, 2nd Earl.
Enamel. N. Hone. 1750. Signed. Lent by W. W. ASTON.
- 16 JAMES GIBBS. 1674-1754. Architect of St. Martin's-in-the-Fields and Radcliffe Library, Oxford.
Enamel. C. F. Zincke. W. W. ASTON.
- 17 JOHN, 1st DUKE OF MARLBOROUGH. 1650-1722.
Enamel. C. F. Zincke. Signed "C. F. Z." in monogram. W. W. ASTON.
- 18 RACHEL, WIFE OF WILLIAM, LORD RUSSELL. 1636-1723.
Daughter and heiress of Thomas Wriothesley, Earl of Southampton.
W. W. ASTON.
- 19 MAJOR AUBREY.
J. Smart. 1773. Signed. G. BONNOR.
- 20 MRS. HALLIDAY, *née* MOSELEY.
George Engleheart. MRS. BEVAN.
- 21 PORTRAIT OF A GENTLEMAN. Circa 1650.
Oil, on copper. C. BOWYER.
- 22 PORTRAIT OF A GENTLEMAN.
Oil, on copper. REV. JAMES BECK.
- 23 WILLIAM, LORD RUSSELL. 1639-1683. Executed on charge of treason, 21st July, 1683.
Oil, on copper. T. O. BARLOW, R.A.
- 24 DUTCH GENTLEMAN.
Oil, on copper. MISS LUCY COHEN.
- 25 SIR JOHN AUBREY, BT. 1740-1826.
Grimaldi. G. BONNOR.
- 26 PORTRAIT OF A LADY, reclining. G. BONNOR.
- 27 COL. AUBREY.
John Smart, Junr. 1808. Signed. G. BONNOR.
- 28 MADAME DE STÄEL. 1766-1817.
Isabey, 1814. G. BONNOR.
- 29 LADY ATTENDANT ON THE PRINCESS CHARLOTTE.
Enamel. C. Muss. W. W. ASTON.
- 30 ISABELLA BRANT, RUBENS' FIRST WIFE.
Oil, on silver. Signed "N. K." T. O. BARLOW, R.A.
- 31 JAMES GRAHAM, MARQUESS OF MONTROSE. 1612-1650.
Executed 1650.
David de Grange. 1650. Signed. C. BUTLER.

- 32** ADMIRAL SIR WILLIAM PENN. 1621-1670. Father of W. Penn of Pennsylvania.
Oil, on copper. Lent by THE REV. J. BECK.
- 33** PORTRAIT OF A LADY, in black dress. C. BUTLER.
- 34** AN OFFICER.
A. Plimer. SIR GUY CAMPBELL.
- 35** LORD EDWARD FITZGERALD. 1763-1798. Irish Rebel.
SIR GUY CAMPBELL.
- 36** LUCIUS CARY, 2ND VISCOUNT FALKLAND. 1610-1643. Killed at Newbury.
Oil, on copper. S. Cooper. C. BUTLER.
- 37** PAMELA, LADY EDWARD FITZGERALD. Ob. 1831.
Maris. SIR GUY CAMPBELL.
- 38** RICHARD CROMWELL. 1626-1712. Protector, 1658-1659.
S. Cooper. 1643. Signed. C. BUTLER.
- 39** PORTRAIT OF A LADY.
G. Chinnery. Signed. REV. J. BECK.
- 40** JOHN GAY. 1688-1732. Poet.
Signed "A." C. BUTLER.
- 41** PORTRAIT OF A LADY.
French School. MISS LUCY COHEN.
- 42** CHARLES II. 1630-1685.
S. Cooper MARQUIS OF CLANRIKARDE.
- 43** PHILIPPE, DUC D'ORLEANS. 1640-1701. Married Henrietta of England.
French School. MISS LUCY COHEN.
- 44** HONORABLE MRS. TWISLETON.
Geo. Engleheart. REV. J. BECK.
- 45** QUEEN CHARLOTTE. 1744-1818. Queen of George III.
Sketch on paper, Cosway. MISS H. B. BUCKLEY.
Given by Cosway to Jane Smith, daughter of J. T. Smith, of the British Museum.
- 46** PORTRAIT OF A LADY.
A. Plimer. 1786. Signed. REV. J. BECK.

- 47 MISS MARGARET NUGENT, of the Nugents of Donore, Westmeath.
J. Bogle. *Lent by* MRS. JAMES NUGENT.
- 48 SARAH JENNINGS, DUCHESS OF MARLBOROUGH. Wife of
1st Duke of Marlborough. 1660-1744.
Gaspard Netscher. Signed. C. BUTLER.
- 49 CHARLES II. 1630-1685. REV. J. BECK.
- 50 NAPOLEON I. Whole length.
J. Read. Signed. C. BUTLER.
- 51 OLIVER CROMWELL. 1599-1658. MRS. CARTWRIGHT.
- 52 SIR BROWNLOW SHERARD, BART. 1676-1736.
C. F. Zincke. MRS. CARTWRIGHT.
- 53 MARY, LADY SHERARD.
C. F. Zincke. MRS. CARTWRIGHT.
- 54 MRS. SCOTT.
John Bowyer. 1785. Signed. MARQUIS OF CLANRIKARDE.
- 55 GENERAL SCOTT.
R. Cosway. MARQUIS OF CLANRIKARDE.
- 56 PORTRAIT OF A GENTLEMAN.
Luke Sullivan. 1763. Signed. MRS. CARTWRIGHT.
- 57 JAMES BERTIE, 1ST EARL OF ABINGDON. Ob. 1699.
MARQUIS OF CLANRIKARDE.
- 58 PORTRAIT OF A GENTLEMAN, in armour. REV. J. BECK.
- 59 SIR GUY JOHNSTONE.
A. Plimer. SIR G. CAMPBELL.
- 60 QUEEN MARIE ANTOINETTE. 1755-1793. SIR G. CAMPBELL.
- 61 PORTRAIT OF A LADY.
Arlaud. Signed. C. BUTLER.
- 62 SIR GUY JOHNSTONE.
A. Plimer. SIR G. CAMPBELL.
- 63 PORTRAIT OF A LADY.
Enamel. C. BUTLER.
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CASE II.

- 1 HENRY CAREY, LORD HUNSDON. 1526-1596. Master of the Horse to, and cousin of, Queen Elizabeth. Inscribed "An̄o. Dñi. 1605."
N. Hilliard. *Lent by* THE DUKE OF BUCCLEUCH.
- 2 SIR GEORGE CAREY. Nat. circa 1530. Lord Justice of Ireland temp. Queen Elizabeth. Inscribed "Free from all filthie fraude. Anno Dni. 1581. Ætatis suæ 57."
Isaac Oliver. DUKE OF BUCCLEUCH.
- 3 SIR FRANCIS WALSINGHAM. 1536-1590.
N. Hilliard. DUKE OF BUCCLEUCH.
- 4 QUEEN ELIZABETH. 1533-1603.
N. Hilliard. DUKE OF BUCCLEUCH.
- 5 ELIZABETH VERNON, COUNTESS OF SOUTHAMPTON. Wife of Henry, 3rd Earl of Southampton.
John Hoskins. 1620. Signed. DUKE OF BUCCLEUCH.
- 6 SIR FRANCIS KNOWLES. 1556. Inscribed "An̄o. Dñi. Æs. s. 29."
N. Hilliard. DUKE OF BUCCLEUCH.
- 7 PORTRAIT OF A GENTLEMAN, in large ruff. DUKE OF BUCCLEUCH.
- 8 JAMES STANLEY, 7TH EARL OF DERBY. 1606-1651. Devoted adherent of Charles I. Beheaded at Bolton, 1651. His wife conducted the famous defence of Latham House, 1644. (p. 62.)
DUKE OF BUCCLEUCH.
- 9 SIR FRANCIS DRAKE. 1540-1596. Inscribed, "Vive ut vivas."
N. Hilliard. DUKE OF BUCCLEUCH.
- 10 SIR EDWARD OSBORNE? (Lord Mayor of London, 1582.)
N. Hilliard. DUKE OF BUCCLEUCH.
- 11 CATHERINE CAREY, COUNTESS OF NOTTINGHAM. Wife of Charles Howard, Earl of Nottingham. Ob: 1603.
Isaac Oliver. DUKE OF BUCCLEUCH.
- 12 Named THOMAS CLINTON, EARL OF LINCOLN, but probably Edward, 1st Earl of Lincoln, Lord High Admiral. Inscribed "Anno Dni. 1565 Ætatis suæ 59."
DUKE OF BUCCLEUCH.

- 13 HENRY DANVERS, EARL OF DANBY. 1573-1644.
Isaac Oliver. Lent by THE DUKE OF BUCCLEUCH.
- 14 PRINCE RUPERT. 1619-1682.
Nathaniel Dixon. Signed. DUKE OF BUCCLEUCH.
- 15 JAMES, 3RD MARQUESS OF HAMILTON. 1606-1649. Created Duke of Hamilton, 1643. Supporter of Charles I. Beheaded in Old Palace Yard, 9th March, 1649.
P. Oliver. DUKE OF BUCCLEUCH.
- 16 CHARLES II. 1630-1685. DUKE OF BUCCLEUCH.
- 17 SIR WALTER RALEIGH. 1552-1618, DUKE OF BUCCLEUCH.
- 18 EDMUND WALLER. 1605-1687. Poet.
Samuel Cooper. DUKE OF BUCCLEUCH.
- 19 THOMAS OSBORNE, EARL OF DANBY, 1ST DUKE OF LEEDS. 1631-1712. Lord High Treasurer of England.
Signed "S. C., 1685." DUKE OF BUCCLEUCH.
- 20 SIR WILLIAM SCROPE, of Codrington.
Samuel Cooper. 1650. Signed. DUKE OF BUCCLEUCH.
- 21 CATHERINE OF BRAGANZA, when young. 1638-1705.
DUKE OF BUCCLEUCH.
- 22 Called VENETIA, LADY DIGBY. 1600-1633 (?).
Samuel Cooper. 1655. Signed. DUKE OF BUCCLEUCH.
- 23 PRINCESS MARY OF ORANGE. 1631-1660. Daughter of Charles I.
Samuel Cooper. 1647. Signed. DUKE OF BUCCLEUCH.
- 24 WARREN HASTINGS. 1732-1818. Governor-General of India.
DUKE OF BUCCLEUCH.
- 25 ANDREW MARVELL. 1620-1678. Poet and Politician.
F. Cleyn. Oil, on copper. DUKE OF BUCCLEUCH.
- 26 STANISLAS LESCZINSKI. 1677-1766. King of Poland.
DUKE OF BUCCLEUCH.
- 27 A DUTCH STATESMAN of the time of William III.
F. Cleyn (?). DUKE OF BUCCLEUCH.
- 28 GEORGE GORING, EARL OF NORWICH (named Lord Goring).
Ob. 1662. DUKE OF BUCCLEUCH.

- 29 THE CHILDREN OF CHARLES I.
Samuel Cooper. After Vandyck. Lent by THE DUKE OF BUCCLEUCH.
- 30 NAPOLEON I. 1769-1821.
Signed "J. Parent, 1815." SIR GUY CAMPBELL.
- 31 MARY LEPEL, LADY HERVEY. Ob. 1768. W. S. SALTING.
- 32 JEAN BAPTISTE COLBERT. 1619-1683. French Minister of Finance.
W. S. SALTING.
- 33 A LADY, AS DIANA. BARONESS BURDETT-COUTTS.
- 34 CARDINAL DE LA TOUR D'AUVERGNE.
BARONESS BURDETT-COUTTS.
- 35 MADAME VICTOIRE. Daughter of Louis XV. 1733-1799.
BARONESS BURDETT-COUTTS.
- 36 MARIE THÈRESE. 1638-1683. Queen of Louis XIV.
Enamel. BARONESS BURDETT-COUTTS.
- 37 A LADY. Temp. Charles I. BARONESS BURDETT-COUTTS.
- 38 MRS. HARRIOT ELIOT. Daughter of Secretary Craggs.
BARONESS BURDETT-COUTTS.
- 39 GEORGE MONK, 1ST DUKE OF ALBEMARLE. 1608-1670.
BARONESS BURDETT-COUTTS.
- 40 HENRY, PRINCE OF WALES. 1594-1612. Eldest son of James I.
BARONESS BURDETT-COUTTS.
- 41 JAMES CRAGGS, JUN. 1686-1721. Secretary of State.
Enamel. Christian F. Zincke. BARONESS BURDETT-COUTTS.
- 42 LOUISE DE LA VALLIÈRE.
Jean Petitot. BARONESS BURDETT-COUTTS.
- 43 CHARLES DE NEUVILLE. 1542-1616. Seigneur de Villeroi. Secretary
to Charles IX. Inscribed, "Ætat. 45, 1615."
Oil, on copper. Pourbus le Jeune. BARONESS BURDETT-COUTTS.
- 44 PORTRAIT OF A GENTLEMAN. Temp. Elizabeth.
BARONESS BURDETT-COUTTS.
- 45 MADAME LA MARÉCHALE DE L'HOPITAL.
Enamel. J. Petitot, fils. BARONESS BURDETT-COUTTS.

- 46 GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE. 1757-1806.
1st Wife of William, 5th Duke.
Davis Paton, of Edinburgh. *Lent by J. G. CRACE.*
- 47 LADY CAROLINE LAMB. Ob. 1828. Wife of Sir W. Lamb, afterwards
2nd Viscount Melbourne.
Charlotte Jones. J. G. CRACE.
- 48 PORTRAIT OF A GENTLEMAN. J. G. CRACE.
- 49 Named MRS. FITZHERBERT.
R. Cosway. J. G. CRACE.
- 50 MISS REYNOLDS. Sister of Sir Joshua Reynolds.
By Herself. J. G. CRACE.
- 51 MADAME ÉLIZABETH. 1764-1794. Sister of Louis XVI. Guillotined.
J. G. CRACE.
- 52 NINON DE L'ENCLOS. 1615-1705. DUKE OF BUCCLEUCH.
- 53 MISS ANNE CATLEY. Actress. Afterwards Mrs. Lascelles. 1745-1789.
Signed "Gay, 1779." J. G. CRACE.

CASE III.

- 1 JOOST VAN CLEEF (called SOTTO CLEVE). 1500-1536. Painter.
Enamel, after Cleve, by J. H. Hurter. EARL OF DARTREY.
- 2 WIFE OF SOTTO CLEVE.
Enamel, after Cleve, by J. H. Hurter, 1782. EARL OF DARTREY.
- 3 JOHN HENRY HURTER. Born 1734. Enamellist.
Enamel, by Himself, 1782. EARL OF DARTREY.
- 4 "THE COALITION." Half-masks of Lord North and C. J. Fox, from Sayer's
Caricature.
Enamel. EARL OF DARTREY.
- 5 JOSEPH ADDISON. 1672-1719. Statesman and man of letters.
Enamel. Christian F. Zincke. EARL OF DARTREY.
- 6 SIR ISAAC NEWTON. 1642-1727. Geometrician and philosopher.
Enamel, after Lely. EARL OF DARTREY.

- 7** PORTRAIT OF A GENTLEMAN.
Enamel, by Petitot. *Lent by* THE EARL OF DARTREY.
- 8** MADAME PETITOT. Wife of Artist.
Enamel, by Petitot. EARL OF DARTREY.
- 9** PORTRAIT OF A GENTLEMAN.
Enamel, by Petitot fils. EARL OF DARTREY.
- 10** PORTRAIT OF A GENTLEMAN.
Enamel. EARL OF DARTREY.
- 11** OLIVER CROMWELL. 1599-1658.
Enamel, after Cooper, by J. F. C. Hurter. EARL OF DARTREY.
- 12** JEAN PETITOT FILS. Nat. 1652.
Enamel, by Himself. EARL OF DARTREY.
- 13** AN ECCLESIASTIC.
In enamelled frame by Gilles Legarè. Enamel by Petitot. EARL OF DARTREY.
- 14** PRINCESSE DE BERNONVILLE.
Enamel, by Petitot. EARL OF DARTREY.
- 15** PORTRAIT OF A GENTLEMAN. Temp. Elizabeth.
N. Hilliard. EARL OF DARTREY.
- 16** MADAME DE SAVIGNY. Temp. Louis XIV.
Enamel, by Petitot. EARL OF DARTREY.
- 17** GEORGE III. 1738-1820.
Enamel. J. H. Hurter, 1781. EARL OF DARTREY.
- 18** QUEEN CHARLOTTE. Queen of George III. 1744-1818.
Enamel, after Gainsborough, by J. F. C. Hurter. EARL OF DARTREY.
- 19** LADY ANNE WHALEY. Ob. 1826. Daughter of John, Earl of
Clanwilliam, wife of John Whaley, Esq. EARL OF DARTREY.
- 20** PHILIPPE, DUC D'ORLEANS. 1640-1701. 2nd son of Louis XIII.
Married Henrietta, daughter of Charles I.
Enamel, by Petitot. EARL OF DARTREY.
- 21** RICHARD ROBINSON. 1709-1794. Lord Rokeby, Archbishop of Armagh.
Enamel, after Reynolds, by J. H. Hurter. EARL OF DARTREY.
- 22** PORTRAIT OF A GENTLEMAN.
Enamel, by Petitot. EARL OF DARTREY.

- 23 JEAN PETITOT. 1607-1691.
Enamel, by Himself. Lent by THE EARL OF DARTREY.
- 24 LADY ANNE FERMOR. Ob. 1769. 6th daughter of Thomas, Earl of Pomfret. Wife of Thomas, 1st Lord Dartrey and 1st Viscount Cremorne.
Enamel. J. A. Sewe, 1754. EARL OF DARTREY.
- 25 MISS R. BINGHAM.
Enamel. EARL OF DARTREY.
- 26 LOUIS XIV. 1638-1715.
Enamel, by Petitot. EARL OF DARTREY.
- 27 PORTRAIT OF A GENTLEMAN.
Enamel, by Petitot. EARL OF DARTREY.
- 28 THOMAS, 1ST LORD DARTREY. Ob. 1813.
Enamel. EARL OF DARTREY.
- 29 LADY ANNE FERMOR. *Vide 24.*
Enamel, by J. F. C. Hurter, 1785. EARL OF DARTREY.
- 30 ANNE, VISCOUNTESS PRIMROSE. Daughter of Dean Drelincourt.
Enamel, by J. H. Hurter, 1785. EARL OF DARTREY.
- 31 RALPH KNOX.
Enamel, by J. H. Hurter. EARL OF DARTREY.
- 32 Called MARY QUEEN OF SCOTS. 1542-1587.
On Card. Inscribed "A.D. 1565. Ætat. suæ 24." EARL OF DARTREY.
- 33 LADY, with hat. EARL OF DARTREY.
- 34 THOMAS, 1ST LORD DARTREY AND 1ST VISCOUNT CREMORNE.
Ob. 1813. *Vide 28.*
Enamel. J. F. C. Hurter. EARL OF DARTREY.
- 35 MISS BANKS.
Enamel, by C. F. Zincke. EARL OF DARTREY.
- 36 PHILADELPHIA FREAME, LADY DARTREY. Grand-daughter of William Penn.
Enamel, by J. H. Hurter, 1780. EARL OF DARTREY.
- 37 THE SAME. Eighteen years after.
Enamel, by H. Spicer, 1798. EARL OF DARTREY.
- 38 CHARLES I. 1600-1649.
Enamel, after C. Jansen, by J. F. C. Hurter. EARL OF DARTREY.

- 39 HON. RICHARD DAWSON.
Enamel, by J. H. Hurter, 1783. Lent by THE EARL OF DARTREY.
- 40 JAMES II. 1633-1701.
Enamel, by J. H. Hurter, 1782. EARL OF DARTREY.
- 41 SIR PHILIP SIDNEY. 1554-1586. Poet and soldier.
SIR CHARLES W. DILKE, BART.
- 42 FREDERICK V., KING OF BOHEMIA. 1596-1632. Elector Palatine.
Peter Oliver. Signed "P. O." SIR CHARLES W. DILKE, BART.
- 43 HEAD.
Ascribed to Holbein. Inscribed "A.D. 1539. Ætat. 30."
SIR CHARLES W. DILKE, BART.
- 44 JOSEPH ADDISON. 1672-1719. Statesman and man of letters.
Oil, on copper. SIR CHARLES W. DILKE, BART.
- 45 PORTRAIT OF MOTHER AND CHILD. Said to be of the time of
Alexander Severus. 3rd century.
Glass Medallion, with figures in gold leaf. SIR CHARLES W. DILKE, BART.
- 46 FRANCES HOWARD, COUNTESS OF ESSEX. 1594-1632. After-
wards Countess of Somerset. Confessed to having poisoned Sir Thomas
Overbury, in the Tower, for which she was sentenced to death, but was
afterwards pardoned by the King, and died 1632.
Isaac Oliver. Signed. EARL OF DERBY.
- 47 WILLIAM COWPER. 1731-1800. Poet.
SIR CHARLES W. DILKE, BART.
- 48 ANDREW MARVELL. 1620-1678. Poet and Politician.
F. Cleyn (?) EARL OF DERBY.
- 49 MARY SIDNEY, COUNTESS OF PEMBROKE. Ob. 1621. Sister of
Sir Philip Sidney.
Zuccherò. EARL OF DERBY.
- 50 PORTRAIT OF A LADY.
Signed "C. H." SIR CHARLES W. DILKE, BART.
- 51 A SON OF SIR KENELM DIGBY. 1632.
P. Oliver. SIR CHARLES W. DILKE, BART.
- 52 RACHEL DE RUVIGNY, COUNTESS OF SOUTHAMPTON. 1st wife
of Thomas Wriothesley, 4th Earl. Ob. 1640.
Enamel, by Petitot, After Vandyck. J. K. D. WINGFIELD DIGBY.

- 53 PORTRAIT OF A LADY.
Enamel. Petitot fils (?). Lent by SIR CHARLES W. DILKE, BART.
- 54 JOSEPH COLLET. Anno Ætatis 48.
Enamel. C. F. Zincke, 1721. SIR CHARLES W. DILKE, BART.
- 55 SIR HENRY VANE THE ELDER. 1589-1654.
Oil, on copper. SIR CHARLES W. DILKE, BART.
- 56 GERMAN LOVE MINIATURE. 16th century.
SIR CHARLES W. DILKE, BART.
- 57 PORTRAIT OF A LADY.
C. F. Zincke. SIR CHARLES W. DILKE, BART.
- 58 JOHN KEATS. 1795-1821. Poet.
Severn. SIR CHARLES W. DILKE, BART.
- 59 MARY, daughter of Joseph Collet, wife of Richard WARREN.
C. F. Zincke. SIR CHARLES W. DILKE, BART.
- 60 PORTRAIT OF A GENTLEMAN.
Mrs. Mee. J. K. D. WINGFIELD DIGBY.
- 61 PORTRAIT OF A LADY.
Mrs. Mee (Miss Anna Foldstone). J. K. D. WINGFIELD DIGBY.
- 62 MADAME ROLAND. 1754-1793.
On wax. ALFRED COCK.

CASE IV.

- 1 LADY ELIZABETH FOSTER. 1759-1824. 2nd wife of William, 5th Duke of Devonshire. Daughter of 5th Earl of Bristol.
Enamel. DUKE OF DEVONSHIRE.
- 2 GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE. 1757-1806.
1st wife of William, 5th Duke of Devonshire.
After Gainsborough. Signed and dated, but illegible. DUKE OF DEVONSHIRE.
- 3 LORD RICHARD CAVENDISH, M.P. Ob. 1781.
Ozias Humphry. (After Reynolds.) DUKE OF DEVONSHIRE.

- 4 MARQUISE DE MAINTENON, *née* D'AUBIGNÉ (?). 1635-1719. Privately married to Louis XIV.
Signed and dated, but illegible. *Lent by* THE DUKE OF DEVONSHIRE.
- 5 QUEEN CAROLINE, WIFE OF GEORGE II. 1682-1737.
Enamel. L. Carstairs. DUKE OF DEVONSHIRE.
- 6 Called THOMAS HOBBS OF MALMESBURY. 1588-1679. Philosopher.
J. Hoskins. Signed. Dated. Inscribed "Ætatis 81, 1661."
DUKE OF DEVONSHIRE.
- 7 GEORGE JOHN, 2ND EARL SPENCER. 1758-1834.
DUKE OF DEVONSHIRE.
- 8 PORTRAIT OF A LADY, with violet shawl.
Erneste Bersé de Riga (à Rome, 1819). Signed. DUKE OF DEVONSHIRE.
- 9 ELIZABETH CLAYPOLE. 1629-1658. Favourite daughter of Oliver Cromwell.
S. Cooper. Signed "1653." DUKE OF DEVONSHIRE.
- 10 PORTRAIT OF A GENTLEMAN, with pointed beard.
Oil, on copper. DUKE OF DEVONSHIRE.
- 11 PORTRAIT OF A LADY, in uniform. DUKE OF DEVONSHIRE.
- 12 PORTRAIT OF A GENTLEMAN, in a ruff. DUKE OF DEVONSHIRE.
- 13 PORTRAIT OF A LADY, in a ruff. DUKE OF DEVONSHIRE.
- 14 PORTRAIT OF A GENTLEMAN, in scarlet coat.
Oil, on copper. DUKE OF DEVONSHIRE.
- 15 HENRIETTE D'ANGLETERRE. Daughter of Charles I. 1644-1670.
Duchesse d'Orleans.
Enamel. Petitot. DUKE OF DEVONSHIRE.
- 16 ROBERT DEVEREUX, EARL OF ESSEX. 1567-1601. Favourite of Queen Elizabeth.
Isaac Oliver. Signed. DUKE OF DEVONSHIRE.
- 17 PORTRAIT OF A LADY, in red and gold dress.
DUKE OF DEVONSHIRE.
- 18 OLIVER CROMWELL. 1599-1658. (Compare No. 1, Case XXIII.)
S. Cooper. DUKE OF DEVONSHIRE.

- 19 PORTRAIT OF A LADY, in blue dress.
Enamel. Petitot. *Lent by* THE DUKE OF DEVONSHIRE.
- 20 PORTRAIT OF A LADY.
Enamel. Petitot. DUKE OF DEVONSHIRE.
- 21 PORTRAIT OF A GENTLEMAN, in blue coat.
Samuel Cotes. (?) DUKE OF DEVONSHIRE.
- 22 PORTRAIT OF A LADY, in hat and feathers. DUKE OF DEVONSHIRE.
- 23 CHRISTOPHER WANDESFORD. Lord Deputy of Ireland. 1592-1641.
Isaac Oliver. (?) DUKE OF DEVONSHIRE.
- 24 PORTRAIT OF A LADY, in blue dress and powdered hair.
DUKE OF DEVONSHIRE.
- 25 PORTRAIT OF A GENTLEMAN, in ruff and embroidered dress.
DUKE OF DEVONSHIRE.
- 26 PORTRAIT OF A GENTLEMAN, in lace collar and hat.
Dated 1615. DUKE OF DEVONSHIRE.
- 27 ALBERT, ARCHDUKE OF AUSTRIA. 1559-1621.
DUKE OF DEVONSHIRE.
- 28 PORTRAIT OF A YOUNG LADY. DUKE OF DEVONSHIRE.
- 29 LOUIS XIV. 1638-1715.
N. Mignard. DUKE OF DEVONSHIRE.
- 30 PORTRAIT OF A YOUNG LADY. DUKE OF DEVONSHIRE.
- 31 EDWARD VI. 1538-1553.
*Peter Oliver. After Holbein. Signed. Inscribed "Edwardus Princeps Filius
Henrici Octavi Regis Angliæ."* DUKE OF DEVONSHIRE.
- 32 GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE. 1757-1806.
R. Cosway. DUKE OF DEVONSHIRE.
- 33 PORTRAIT OF A LADY.
Sir W. Ross. DUKE OF DEVONSHIRE.
- 34 GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE. 1757-1806.
1st wife of William, 5th Duke of Devonshire.
Enamel. H. Bone. After A. Plimer. Signed. DUKE OF DEVONSHIRE.
- 35 PORTRAIT OF A GENTLEMAN, in black dress and white collar.
Oil. DUKE OF DEVONSHIRE.

- 36 ROBERT DEVEREUX, EARL OF ESSEX. 1567-1601. Favourite of Queen Elizabeth.
Oil. *Lent by* THE DUKE OF DEVONSHIRE.
- 37 GEORGIANA, DUCHESS OF DEVONSHIRE. 1757-1806.
DUKE OF DEVONSHIRE.
- 38 PORTRAIT OF A GENTLEMAN, in blue coat.
R. Cosway. DUKE OF DEVONSHIRE.
- 39 QUEEN MARIE ANTOINETTE. 1755-1793.
J. B. Sauvage. DUKE OF DEVONSHIRE.
- 40 HENRIETTA MARIA. 1609-1669. Queen of Charles I.
John Hoskins. DUKE OF DEVONSHIRE.
- 41 PORTRAIT OF A LADY, with flowers. DUKE OF DEVONSHIRE.
- 42 GEORGIANA, DUCHESS OF DEVONSHIRE. 1757-1806. 1st wife of William, 5th Duke of Devonshire.
R. Cosway. DUKE OF DEVONSHIRE.
- 43 PORTRAIT OF A LADY.
Enamel. C. F. Zincke. DUKE OF DEVONSHIRE.
- 44 THOMAS WENTWORTH, EARL OF STRAFFORD. 1593-1641.
Minister of Charles I.
Samuel Cooper. DUKE OF DEVONSHIRE.
- 45 HENRIETTA MARIA. 1609-1669. Queen of Charles I.
DUKE OF DEVONSHIRE.
- 46 PORTRAIT OF A LADY, with a blue scarf.
Samuel Cooper. DUKE OF DEVONSHIRE.
- 47 PORTRAIT OF A GENTLEMAN, in armour.
Enamel. Petitot. DUKE OF DEVONSHIRE.
- 48 WILLIAM CAVENDISH, 1ST DUKE OF DEVONSHIRE. 1640-1707.
Lawrence Crosse. Signed. DUKE OF DEVONSHIRE.
- 49 CHARLES I. 1600-1649.
Enamel. D. B. Murphy. "1805." DUKE OF DEVONSHIRE.
- 50 MARY II., QUEEN OF ENGLAND. 1652-1694. Wife of William III.
DUKE OF DEVONSHIRE.

- 51 PORTRAIT OF A YOUTH, in blue coat.
Enamel. C. F. Zincke. Lent by THE DUKE OF DEVONSHIRE.
- 52 RICHARD TEMPLE, VISCOUNT COBHAM. 1675-1749.
DUKE OF DEVONSHIRE.
- 53 PORTRAIT OF A GENTLEMAN, in wig and cravat.
Signed Lawrence Crosse. DUKE OF DEVONSHIRE.
- 54 GEORGE VILLIERS, 1ST DUKE OF BUCKINGHAM. 1592-1628.
Favourite of James I. and Charles I.
Enamel. Petitot. DUKE OF DEVONSHIRE.
- 55 PORTRAIT OF A GENTLEMAN, in scarlet coat.
Oil, on copper. DUKE OF DEVONSHIRE.
- 56 QUEEN ANNE. 1664-1714. DUKE OF DEVONSHIRE.
- 57 WILLIAM, 5TH DUKE OF DEVONSHIRE. 1748-1811.
Enamel, by Henry Bone. After Sir Joshua Reynolds. Signed "H. B." DUKE OF DEVONSHIRE.
- 58 PORTRAIT OF A NOBLEMAN, in red robe.
C. Richter. Signed "C. R." DUKE OF DEVONSHIRE.
- 59 OLIVER CROMWELL. 1599-1658.
In Indian ink. S. Cooper. DUKE OF DEVONSHIRE.
- 60 ELIZABETH CECIL, wife of William, 3rd Earl of Devonshire.
S. Cooper. DUKE OF DEVONSHIRE.
- 61 WILLIAM SPENCER. 6th Duke of Devonshire. 1790-1858.
Enamel, by Henry Bone. Signed "H. B. 1813." DUKE OF DEVONSHIRE.
- 62 GULIELMO FIGLIO DI FILIBERTO, PRINCE D'ORANGE DI
CASA NASSAU.
Attributed to Giorgione. DUKE OF DEVONSHIRE.
- 63 FILIBERTO, PRINCE D'ORANGE DI CASA NASSAU.
Attributed to Giorgione. DUKE OF DEVONSHIRE.
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CASE V.

Lent by JEFFERY WHITEHEAD, ESQ.

- 1 AUGUSTA, LADY CHARLES WELLESLEY. Daughter of the Right Honorable Henry-Manvers Pierrepont.
Andrew Robertson.
- 2 GEORGE, LORD BYRON. 1788-1824.
Andrew Robertson.
- 3 VITTORIO, COUNT ALFIERI. 1749-1803. Italian Poet. On the back is written by Lord Byron "Alfieri, given to me by the Lady H. in 1813."
- 4 MISS MARY MACLEOD. Daughter of The Rev. D. Macleod of St. Anne's.
Andrew Robertson.
- 5 SOPHIA, LADY BROWNRIGG. Ob. 1837. Second wife of 1st Baronet.
C. Jagger.
- 6 LADY CAROLINE MONTAGU-SCOTT. Daughter of Henry 3rd Duke of Buccleuch. Married to Charles, Marquis of QUEENSBERRY.
G. Hayter. Signed.
- 7 MISS LOUISA SHARPE. Married to Dr. W. Seyffarth, Artist, Member of the Water Color Society. Ob. 1843.
Andrew Robertson.
- 8 LADY HARRIET MONTAGU-SCOTT. Daughter of Henry 3rd Duke of Buccleuch. Married to William, 6th Marquis of LOTHIAN.
G. Hayter. Signed.
- 9 PORTRAIT OF A LADY.
Sir William J. Newton. Signed.
- 10 LADY CHARLOTTE BENTINCK. (?) Afterwards LADY CHARLOTTE GREVILLE. Ob. 1862.
Mrs. Mee.
- 11 G. J. W. AGAR ELLIS, 1ST LORD DOVER. 1797-1833.
Andrew Robertson.
- 12 ANNE, COUNTESS OF CHARLEMONT. Ob. 1876. Daughter of William Bermingham, Esq., Ross Hill, Co. Galway. Wife of Francis, 2nd Earl.
J. Comerford.

- 13 ROBERT SOUTHEY. 1774-1843. Poet and Writer.
Andrew Robertson.
- 14 LADY HARGRAVES.
H. Millet.
- 15 MISS FANNY KEMBLE. (Mrs. Butler.) 1809-living. Actress and
Authoress.
Charles Hayter. Signed.
- 16 H. ROSS. Father of the Artist.
Sir William Ross, R.A.
- 17 PORTRAIT OF A LADY.
A. Buck.
- 18 LADY MORGAN. Celebrated Writer. 1783-1859.
S. Lover.
- 19 THE HONORABLE ADA BYRON. Afterwards Countess of Lovelace.
1815-1852.
- 20 PORTRAIT OF LADY. 1817.
James Holmes.
- 21 Named FANNY KEMBLE (MRS. BUTLER).
H. Millet.
- 22 LADY TALBOT.
S. Lover.
- 23 MRS. WHITWORTH.
Mrs. Mee.
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CASE VI.

Lent by JEFFERY WHITEHEAD, ESQ.

- 1 DON JOHN OF AUSTRIA. 1545-1578. Spanish naval commander. Natural brother to Philip II. of Spain, who gained the great battle of Lepanto over the Turks in 1571.

- 2 PHILIP IV., KING OF SPAIN. 1605-1665. Son of Philip III., and brother to the Infanta Maria, the intended wife of Charles I. of England.

- 3 DIEGO VELASQUEZ. Painter. 1599-1660.

- 4 LEOPOLD I., EMPEROR OF GERMANY. 1640-1705. Son of Frederick III. Elected Emperor, 1659.
G. Leerman. Signed.
On the reverse is a miniature painting of Leopold I., Emperor of Germany, entering Vienna after the siege, 1683.

- 5 MARIE LOUISE, QUEEN OF SPAIN. 1662-1689. Daughter of Philip, Duke of Orleans, and Henrietta Stuart (daughter of Charles I., King of England). Married, in 1679, Charles II., King of Spain.

- 6 ALBERT, ARCHDUKE OF AUSTRIA. 1559-1621. Son of the Emperor Maximilian II., appointed by Philip II., 1596, Governor of the Low Countries, and succeeded the Duke of Parma in the difficult task of carrying on the war against the Dutch, who had revolted from Spain.

- 7 ISABELLA CLARA EUGENIA OF AUSTRIA. 1566-1633. Wife of Albert, Archduke of Austria. Daughter of Philip II. of Spain.

- 8 JOHN SOBIESKI. 1629-1696. JOHN III., KING OF POLAND. Distinguished warrior and accomplished scholar. Proclaimed King, 1674. He raised the siege of Vienna, when attacked by the Turks.
Enamel.

- 9 STANISLAUS LESCZINSKI. 1677-1766. King of Poland and Duke of Lorraine.

- 10 RUDOLPH II., KING OF BOHEMIA. 1552-1612.

- 11 MATTHIAS, KING OF BOHEMIA. 1552-1619. Succeeded his brother Rudolph. He had in his brother's lifetime seated himself on the throne of Hungary and Bohemia, being assisted by the Protestants, whom he favoured.
- 12 LEOPOLD I., EMPEROR OF GERMANY. 1640-1705.
Enamel.
- 13 MARGARET. Wife of Leopold I., Emperor of Germany. (No. 4.)
- 14 FREDERICK II., KING OF PRUSSIA. Called "the Great." Son of Frederick William I. 1712-1786.
- 15 MARIA THERESA, ARCHDUCHESS OF AUSTRIA. 1717-1780. Queen of Hungary and Bohemia and Empress of Germany. Celebrated for the energy with which she defended her right to the Throne guaranteed to her by the Pragmatic sanction. In mourning, such as she continued to wear after her husband's death in 1765.
- 16 MARIA THERESA, ARCHDUCHESS OF AUSTRIA, EMPRESS OF GERMANY. 1717-1780.
- 17 FREDERICK WILLIAM III., KING OF PRUSSIA. 1770-1840. Son of William Frederick II.
- 18 FREDERICK WILLIAM IV., KING OF PRUSSIA. 1795-1861. Son of Frederick William III.
Fiorino. Signed.
- 19 PETER I., EMPEROR OF RUSSIA. 1672-1725. Called "the Great." Son of the Czar Alexis Mikhäilovitch.
Enamel. Charles Boit. Signed.
- 20 CATHERINE II., EMPRESS OF RUSSIA. 1729-1796. Daughter of Prince Anhalt-Zerbst. Married to Charles, Duke of Holstein Gottorp, who ascended the Throne as Peter III.
Enamel, on gold.
- 21 ALEXANDER I., EMPEROR OF RUSSIA. 1777-1825. Son of Emperor Paul.
J. B. Isabey. Signed.
- 22 MARIA FEODOROWNA. Empress of Nicholas I.
- 23 NICHOLAS I., EMPEROR OF RUSSIA. 1796-1855. Son of Emperor Paul.

- 24** ELIZABETH OF VALOIS. 1545-1568. Third Queen of Philip II. of Spain. Daughter of Henry II. of France. Affianced to Edward VI. of England, who died before the celebration of the marriage; afterwards, to Charles, son of Philip II., King of Spain, but ultimately, in 1558, married the King, his father.
Oil, on silver.
- 25** HENRY IV., KING OF FRANCE AND NAVARRE. 1553-1610. Son of Antoine de Bourbon and Jeanne d'Albret, only daughter and heiress of Henri d'Albret, King of Navarre. His life was repeatedly attempted by assassins, and at last he was stabbed to death in his carriage by Ravillac, 14th May, 1610.
- 26** MARIE DE MÈDICIS. 1573-1642. Daughter of Francis I., Grand Duke of Tuscany. Queen of Henry IV. of France, and Regent during the minority of her son, Louis XIII.
- 27** GASTON, DUC D'ORLEANS. 1608-1660. Youngest son of Henry IV. and Marie de Médici; brother of Louis XIII., and uncle to Philip, Duke of Orleans.
- 28** ANNE OF AUSTRIA. 1602-1666. Daughter of Philip III. of Spain. Queen of Louis XIII. of France, Regent during the minority of Louis XIV.
- 29** PHILLIPE, DUC D'ORLEANS. 1640-1701. Second son of Louis XIII. and Anne of Austria. Brother of Louis XIV.
- 30** LOUIS XIV., KING OF FRANCE. 1638-1715. "Le Grand."
- 31** FRANCIS MICHAEL LE TELLIER, MARQUIS DE LOUVOIS. 1641-1691. Prime Minister to Louis XIV. Directed the Administration of War. Founded hospitals, erected Palace of Versailles, Place Vendôme, Hotel des Invalides, &c.
- 32** LOUISE ADELAIDE. Second daughter of the Regent Philippe d'Orleans, afterwards Abbess of Chelles.
Karl Klingstedt. Signed.

- 33 PORTRAIT OF A FRENCH ABBÉ.
Enamel.
- 34 [Removed to Case XXXIX.]
- 35 PORTRAIT OF A LADY.
Enamel.
- 36 JACQUES BENIGNE BOSSUET. 1661-1743. Bishop of Troyes.
Enamel.
- 37 MARIE ADELAIDE DE SAVOIE. 1685-1712. Wife of the Duc de Bourgogne.
Enamel. Mathieu. Signed.
- 38 DUC DE BOURGOGNE. 1682-1712. Eldest son of Louis the Dauphin. Grandson of Louis XIV., King of France.
Enamel. Mathieu. Signed.
- 39 PHILIP, DUKE OF ANJOU. Philip V. King of Spain. 1683-1746.
- 40 LOUIS, LE GRAND DAUPHIN (son of Louis XIV.). 1661-1711.
- 41 GUILLAUME LAMOIGNON. 1617-1677. President of the Parliament of Paris.
Enamel.
- 42 [Removed to Case XXXIX.]
- 43 MICHEL BARON. 1653-1729. Celebrated French comedian.
- 44 CARDINAL DUBOIS. 1656-1723. Prime Minister to the Regent Duc d'Orleans.
Enamel.
- 45 [Removed to Case XXXIX.]
- 46 HYACINTHE RIGAUD. 1659-1743. French portrait painter.
By Himself.
- 47 and 48 [Removed to Case XXXIX.]
- 49 LOUISE DIANE D'ORLEANS. Daughter of the Regent. Married in 1732 Louis Francois de Bourbon, Prince de Conti.
- 50 PRINCE EUGÈNE OF SAVOY. 1663-1736. Son of Comte de Soissons. Commander in the Austrian Army.
Signed "C. T."

51 and 52 [Removed to Case XXXIX.]

53 JOHN LAW OF LAURISTON. 1671-1729. Scotch financier. He went to Paris and ingratiated himself with the Regent Duke of Orleans, and so impressed him with his plans of finance, that by his persuasion the first bank of circulation was established by the Regent in 1716, and also the Mississippi Company.

Enamel. G. Emrich. 1713. Signed.

CASE VII.

Lent by JEFFERY WHITEHEAD, ESQ.

- 1 LOUIS XV. 1710-1774. Called the "Bien Aimè." On the death of the Regent in 1723 Louis assumed the Government, which eventually was left in the hands of Cardinal de Fleury and Madame de Pompadour.
- 2 LOUISE JULIE DE NESLE, COMTESSE DE MAILLY. 1710-1751.
Favourite of Louis XV.
Klingstedt.
- 3 PORTRAIT OF A LADY. Unknown.
Rosalba Carriera. Signed.
- 4 JEANNE-ANTOINETTE POISSON, MARQUISE DE POMPADOUR. 1745. Celebrated favourite of Louis XV. 1721-1764. Madame Pompadour exercised a great influence in artistic industries, also being a designer and engraver of merit.
- 5 MARIE DE VICHY-CHAMBON. MARQUISE DU DEFFAND. 1697-1780. Well known as a patroness of letters, and for her correspondence with Horace Walpole and Voltaire. She became blind in 1753.
- 6 JEAN BAPTISTE MASSÈ. 1687-1767. Engraver and miniature painter.
By Himself. Signed.

- 7 PORTRAIT OF A LADY, white dress and cap with blue ribbons.
Rosalba. Signed.
- 8 LADY, in red dress edged with fur, seated at a table.
- 9 LADY, in small circular diamond frame.
Kant.
- 10 LADY, with hat and wand, wearing a garland of flowers, *à la bergère*.
- 11 MARIE JUSTINE BENOIT DURONCERAY. Madame Favart. 1727-1772.
Actress.
- 12 JEAN MAUDET DE LARIVE. 1747-1827. Tragedian.
De Lassè. Signed.
- 13 LADY. Unknown.
- 14 ANTOINE VESTIER. 1740-1810. Portrait painter.
By Himself. 1786. Signed.
- 15 LADY, with pink dress and ermine, holding a piece of music.
Le Sage. 1777. Signed.
- 16 LADY, in blue dress ornamented with pink ribbons and roses, holding a book.
M. V. Coster. Signed.
- 17 LADY, in white dress and pink sash, holding a wreath of roses.
Dumont. Signed.
- 18 LADY, in pale green dress and pink ribbons seated at a table and holding a miniature.
Chasselat. Signed.
- 19 LADY, white dress and lace shawl.
Heinsor. Signed.
- 20 LOUIS XVI. OF FRANCE. 1754-1793. Second son of the Dauphin Louis, succeeded to the Crown 1774. The King perished on the scaffold, 21st January, 1793.
Richault.

- 21** MARIE ANTOINETTE OF AUSTRIA. 1755-1793. Queen of Louis XVI. Youngest daughter of the Emperor Francis I. and Maria Theresa. Married, 1770, the Dauphin Louis, and ascended the throne 1774. The courage and devotion of the Queen to the King and family on their forcible return to Paris, caused great sympathy. After a trial of two days, sentence of death was pronounced upon her by the Convention, and carried out 16th October, 1793.
- 22** MARIE THÉRÈSE-LOUISE DE SAVOIE CARIGNAN. 1748-1792. Princess de Lamballe. The devoted friend of Marie Antoinette, who appointed her superintendent of her household. Murdered September, 1792. *Martin. Signed.*
- 23** MARIE ANTOINETTE. 1755-1793. In pink dress and lace, with pink turban and white feathers, holding a pink rose. Wife of Louis XVI.
- 24** MADAME GERAÇON DUFFOUR. 1753-1835. Writer of romances. *A. Dubourg. Signed.*
- 25** Called MADAME DE RAMBOUILLET.
- 26** MARIA LOUISA, COMTESSE DE RUTAUT. Married George Bryan, Esq., of Jenkinstown.
- 27** LADY. *On tortoiseshell piqué box. Hall. Signed.*
- 28** LADY. Seated, with a child on her lap, and gentleman in background.
- 29** MADAME DE SABRAN.
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CASE VIII.

Lent by JEFFERY WHITEHEAD, ESQ.

- 1 HONORÉ GABRIEL DE RIQUETI, COMTE DE MIRABEAU. 1749-1791. Son of the Marquis de Mirabeau. The greatest orator of the Revolution, and a fluent writer. This extraordinary man, while crushing the old aristocracy on one hand, repressed the fury of the democratic faction on the other. "Our little mother Mirabeau" was the endearing nickname which the dames des Halles of Paris, who sometimes graced the galleries of the Legislation with their presence, applied to him.
Signed "Vien fils." Joseph Marie Vien.
- 2 MENIÈ. French historical painter.
- 3 JÉRÔME PETION DE VILLENEUVE. 1753-1794. Lawyer, Member of the States General, and Mayor of Paris. Notorious for his hostility to the Royal Family.
- 4 FRANCOIS MAXIMILIEN JOSEPH ISIDORE ROBESPIERRE. 1759-1794. Lawyer and celebrated Member of the States General. He vehemently demanded the beheading of the King, and promoted unscrupulously the execution of his whole family. After he had put a countless host of victims to death, and raised a proportionate number of enemies, in July, 1794, his adversaries became too strong for him, and after a scene of frightful excitement he was condemned to death, his brother, Couthon, St. Just, and Lebas being included in the same condemnation.
- 5 JEAN LAMBERT TALLIEN. 1769-1820. Son of the house steward of the Marquis de Bercy, and clerk in an attorney's office at the outbreak of the Revolution, which cause he embraced. He was secretary of the Commune of Paris, and one of the organisers of the massacre of September. He voted for the death of the King, and contributed to the downfall of the Girondins. He was sent on a mission to Bordeaux, September, 1793, where, during his pro-consulship, he was notorious for his butcheries, cruelties and extortions. On his return he was the leader of the coalition of parties by whom Robespierre was overthrown. He died in extreme poverty, 16th November, 1820.
Keman.
- 6 ALEXANDRE, VISCOUNT DE BEAUHARNAIS. 1760-1794. Husband of Josephine, who afterwards married Napoleon. Member of the National Assembly, in which he embraced the popular side, and afterwards served with distinction in the army of the Rhine, 1792. He was, however, accused by the Jacobins, taken before the Revolutionary Tribunals, condemned and beheaded July, 1794, when he was only 34 years of age.

- 7 DR. JOSEPH IGNACE GUILLOTIN. 1738-1814. It was through him, December, 1789, that the guillotine was introduced into France, but the invention of the machine bearing his name was wrongly attributed to him. The machine was made in Paris by a German machinist named Schmitt, under the direction of Doctor Louis, and the guillotine was at first called Louissette.
- 8 MADEMOISELLE PARISOT.
Bauzie. 1792.
- 9 JACQUES NECKER. 1732-1804. Celebrated financier. Son of a professor of law at Geneva. He was sent to Paris in his youth, and employed in the house of Thelusson, the great banker, and eventually taken into partnership. He realised a very large fortune, and retired from business at forty years of age. He wrote several works on financial affairs, and in 1776 he was appointed by Louis XVI. Director of the Treasury, which office he held, off and on, till 1790.
- 10 LOUIS ANTOINE DE SAINT JUST. 1767-1794. When the Revolution broke out, Saint Just, filled with enthusiasm, became one of its most ardent apostles. He voted for the death of the King, and in an oration full of stern but exaggerated republican sentiments, gave his "reasons." It was this speech that made him famous, and he took a leading part in all the fierce debates of this period. When the political reaction set in, and the party of moderation had got the upper hand in the convention, Saint Just was seized and imprisoned, 27th July, 1794, and ordered to be guillotined next day.
- 11 JEAN PIERRE BLANCHARD. 1753-1809. The first marine aëronaut.
Enamel. Favre pinxt. 1789. Signed.
- 12 EMANUEL JOSEPH, COUNT SIÈYES. 1748-1836. L'Abbé Sièyes, Canon of Chartres Cathedral, and afterwards Vicar-General and Chancellor of the Diocese. He took a prominent part in the deliberations of the National Assembly.
- 13 JEAN THOMAS THIÉBAUT. Painter and architect. 1757-1826.
- 14 BERTRAND BARÈRE DE VIEUZAC. Député du Bigone to the National Assembly.

- 15 GILBERT MOTTIER, MARQUIS DE LAFAYETTE. 1757-1834. He entered the American army at the age of nineteen with the rank of major-general, and served there with distinction during the War of Independence. On the outbreak of the French Revolution he was appointed Commandant-General of Paris, and organised the National Guard, and distributed among the soldiers a tricoloured cockade, namely, blue and red, the colours of the Commune of Paris, and white, the colour of the lilies of France, and these became thenceforth the national colours. In 1815 he was returned to the House of Representatives, convoked by Napoleon on his return from Elba. After the defeat at Waterloo, he spoke strongly against any attempt to establish a dictatorship. He was one of the first to propose Louis Philippe.
- 16 MADAME ANNE GERMAINE DE STÄEL. 1766-1817. Was the only child of Necker (No. 9).
- 17 ANDRÉ ERNEST MODESTE GRÉTRY. 1741-1813. Born at Liège. Celebrated and most popular composer of French operas. At the period of the Revolution he became a zealous Republican, and set some of the revolutionary songs.
- 18 MADEMOISELLE CONSTANCE MAYER. Mistress of Prud'hon the painter. Committed suicide, 1821.
- 19 MADAME GUIZOT (*née* Pauline de Meulan). 1773-1827. Authoress. First wife of François Guizot, French statesman.
- 20 PORTRAIT OF A LADY.
- 21 LOUIS FRANÇOIS AUBRY. 1770-1850. Portrait painter.
Jean Baptiste Augustin. Signed.
- 22 PORTRAIT OF A LADY
Victor Huet. 1803, London. Signed.
- 23 JEAN BAPTISTE ISABEY. 1767-1855. Portrait painter.
Jean Baptiste Augustin.
- 24 NAPOLEON, when GENERAL BONAPARTE. 1769-1821.
Enamel. On the back of a watch; on the side is engraved "Au Vainqueur de l'Italie."
- 25 NAPOLEON I. 1769-1821. Emperor of the French. In coronation robes.
- 26 PRINCE EUGENE DE BEAUHARNAIS. 1781-1824. Viceroy of Italy during the reign of Napoleon, and afterwards Duke of Leuchtenberg and Prince of Reichstadt, son of the Viscount Beauharnais.
Jean Baptiste Isabey.

- 27** HORTENSE EUGENIE, QUEEN OF HOLLAND. 1783-1837. Daughter of A. Beauharnais and Josephine. She married in 1802 Louis Bonaparte, brother of the Emperor.
- 28** NAPOLÉON I., when GENERAL BONAPARTE. 1769-1821.
Jean Baptiste Isabey.
- 29** THE EMPRESS JOSEPHINE. 1763-1814.
- 30** THE EMPRESS MARIE LOUISE. 1791-1847. The Archduchess Maria Louisa, Empress of the French, daughter of the Emperor Francis of Austria. Napoleon's second wife. Married, 1810.
Agricola.
- 31** NAPOLEON I. 1769-1821.
J. Parent. Signed.
- 32** NAPOLEON II., DUC DE REICHSTADT. 1811-1832. Son of the Emperor Napoleon I. and Maria Louisa of Austria.
Jean Baptiste Isabey.
- 33** JÉRÔME BONAPARTE. 1784-1860. King of Westphalia. Youngest brother of Napoleon.
- 34** MARIE ANNE-ELISA BONAPARTE. 1777-1820. Madame Bacciochi, sister to Napoleon I.
Jean Baptiste Isabey, 1804.
- 35** MARIA PAULINE BONAPARTE. 1780-1825. Princess de Borghese, sister to Napoleon I.
- 36** CAROLINE MARIA ANNUNZIATA BONAPARTE. 1782-1839. Queen of Naples. Sister to Napoleon I. Married to Marshal Murat.
- 37** CAROLINE MARIA ANNUNZIATA BONAPARTE, Queen of Naples, and CHILD. 1782-1839.
Janvier, 1803.
- 38** THE EMPRESS MARIE LOUISE. 1791-1847. Archduchess of Austria.
See No. 30.
- 39** JOSEPH BONAPARTE, KING OF SPAIN. 1768-1844. Eldest brother of Napoleon. Created King of Naples 1806, and summarily transferred to the throne of Spain, 1808. He was the only one of his brothers for whom Napoleon professed to care anything.

- 40 GENERAL LAZARE HOCHE. 1768-1797.
- 41 GENERAL MOREAU. 1763-1813. General-in-Chief of the army of the Rhine.
- 42 PIUS VII. (GREGORIO BARNABA CHIARAMONTI.) 1742-1823. He officiated at the coronation of Napoleon at Paris, in the Cathedral of Notre Dame.
- 43 CHARLES TRISTAN, COMTE (afterwards MARQUIS) DE MONTHOLON. 1782-1853. He followed Napoleon to St. Helena, and was one of his executors. Edited the "Memoirs of France under Napoleon." *Chevenet.*
- 44 Called TALMA THE YOUNGER. *Corbet.* 1816.
- 45 MADEMOISELLE ANNE FRANÇOISE MARS. 1779-1847. Celebrated French comic actress. *Enamel.*
- 46 MARQUIS DE NOAILLES. 1756-1804. *C. Henard.* 1800. *Signed.*
- 47 MADAME JEANNE FRANCOISE RÉCAMIER. 1777-1849. The daughter of M. Bernard, banker at Lyons. Married, 1792, to M. Jacques Récamier, banker at Paris. *Jean Baptiste Augustin.* 1801. *Signed.*
- 48 MARQUISE DE NOAILLES. (Wife of 46.) *C. Henard.* 1800. *Signed.*
- 49 LA MARQUISE D'HARCOURT. *Jean Baptiste Isabey.* 1807. *Signed.*
- 50 PORTRAIT OF A LADY. *Jean Baptiste Augustin.* *Signed.*
- 51 PRINCE AND PRINCESS OF ORANGE. About 1780. William VI., Prince of Orange, came to England on invasion of Holland by the French in 1796. He resided in Pall Mall, and died 1806.
- 52 PORTRAIT OF A LADY. *Bel.*

- 53 SUSAN HARRIET CATHERINE. Daughter of Alexander, 10th Duke of HAMILTON. Married in 1832 to Henry, Earl of LINCOLN (afterwards 5th Duke of NEWCASTLE).
Bel. 1822. Signed.
- 54 ALEXANDER, 10TH DUKE OF HAMILTON. 1767-1852. Lord-Lieutenant of Lanarkshire.
Bel. Signed.
- 55 WILLIAM ALEXANDER, 11TH DUKE OF HAMILTON. 1811-1863. Son of Alexander, 10th Duke. Married, 1843, the Princess Mary of Baden, youngest daughter of Charles, Grand Duke of Baden, and the cousin of the Emperor Napoleon III.
Bel. Signed.
- 56 PORTRAIT OF A LADY.
Huet Villiers, 1806. Signed.

CASE IX.

Lent by JEFFERY WHITEHEAD, ESQ.

- 1 MARGARET TUDOR. Daughter of Henry VII. Married James IV. of Scotland. 1489-1533.
- 2 MARIE OF GUISE. Daughter of Claude, Duc de Guise. 2nd wife of James V. of Scotland.
- 3 MARY QUEEN OF SCOTS. Inscribed "Ano. Dni. 1579, M. R." Bale collection. Black dress, ruff, and pearl necklace. 1542-1587.
N. Hilliard.
- 4 JAMES I. OF ENGLAND. 1566-1625. Inscribed "Ano. Dni. 1609. Reqm. 43."
I. Oliver.
- 5 ANNE OF DENMARK. 1574-1619. Queen of James I. Large lace collar, hat with feathers.
I. Oliver.
- 6 Called JAMES I. OF ENGLAND. 1566-1625.
- 7 ANNE OF DENMARK. Queen of James I. 1574-1619.

- 8 ANNE CLIFFORD, COUNTESS OF DORSET. 1589-1676. Wife of
3rd Earl.
Hilliard.
- 9 CATHERINE, COUNTESS OF SUFFOLK.
- 10 NICHOLAS HILLIARD. Inscribed "Nicus Hillyard, Aurifaber. Sculptor
et celebris illuminator, serenissimæ, Reginae Elizabethæ." From Penshurst.
N. Hilliard. 1547-1619. *Engraved in Walpole's "Anecdotes" (Dallaway and
Wornum).*
- 11 UNKNOWN. Inscribed "Ano. Dni. 1594. Etatis Suæ 20."
N. Hilliard.
- 12 LADY SHIRLEY. Wife of Sir W. Shirley.
I. Oliver.
- 15 HENRY PERCY, 9TH EARL OF NORTHUMBERLAND, K.G. 1563-1632.
N. Hilliard.
- 16 WILLIAM CAVENDISH, DUKE OF NEWCASTLE. 1592-1676.
John Hoskins. Signed "J. H., 1646."
- 17 SIR KENELM DIGBY. 1603-1665.
- 18 SIR FRANCIS DRAKE. 1540-1596.
I. Oliver.
- 19 HENRY WRIOTHESLEY, EARL OF SOUTHAMPTON. 1573-1624.
Patron of Shakespeare.
P. Oliver.
- 20 ROBERT CARR, EARL OF SOMERSET. 1589-1616.
Signed "P. O. 1619." P. Oliver.
- 21 FRANCIS BACON, VISCOUNT VERULAM AND ST. ALBANS.
1561-1626.
Signed "I" or "L. C. 1620."
- 22 PORTRAIT OF A GENTLEMAN.
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CASE X.

Lent by JEFFERY WHITEHEAD, ESQ.

- 1 PORTRAIT OF A GENTLEMAN.
Samuel Shelley.
- 2 MRS. HESTER JANE SHERIDAN. 2nd wife of R. B. Sheridan. Daughter
of Dr. Ogle, Dean of Winchester.
Samuel Shelley.
- 3 HENRIETTA, wife of John O'NEILL, 1st Viscount O'Neill. Died 1793.
Samuel Shelley.
- 4 MRS. DELANY.
Samuel Shelley. 1784.
- 5 ELIZA (MISS FARREN), COUNTESS OF DERBY, and DAUGHTER.
Celebrated actress. 1759-1829.
Samuel Shelley.
- 6 MRS. SIDDONS. 1755-1831. Actress.
Samuel Shelley.
- 7 PORTRAIT OF A GENTLEMAN.
Samuel Shelley. 1796.
- 8 SAMUEL SHELLEY. 1750-1808. Miniature painter.
Samuel Shelley.
- 9 MARY CHARLOTTE, wife of Dr. Casbird, and CATHERINE DIANA.
wife of Mr. Richards. Daughters of Robert Jones, Esq., of Fonmore
Castle, near Cardiff.
Samuel Shelley.
- 10 Called ANGELICA MARIA CATHERINE KAUFFMAN, R.A. 1740-1807.
Celebrated painter.
John Smart. 1764. Signed.
- 11 JOHN FITZGIBBON, EARL OF CLARE. 1749-1802. Lord Chancellor
of Ireland.
John Smart. 1767. Signed.
- 12 SHOLTO CHARLES, EARL OF MORTON. 1732-1774. And
KATHERINE, COUNTESS OF MORTON.
John Smart. 1769. Signed.

- 13 COLONEL MONTALBA.
John Smart. 1771. Signed.
- 14 LADY CHARLOTTE JOHNSTON.
John Smart. 1772. Signed.
- 15 DUCHESS OF MONTROSE.
John Smart. 1773. Signed.
- 16 ADMIRAL SIR C. SAUNDERS, K.C.B.
John Smart. 1778. Signed.
- 17 PORTRAIT OF A LADY.
John Smart. 1779. Signed.
- 18 PORTRAIT OF A YOUNG GENTLEMAN.
John Smart. 1780. Signed.
- 19 PORTRAIT OF A LADY.
John Smart. 1783. Signed.
- 20 RIGHT HON. RICHARD BRINSLEY SHERIDAN. 1751-1816.
Dramatic author, orator and statesman.
John Smart. 1785. Signed.
- 21 THE RIGHT HONORABLE JOHN PHILPOT CURRAN. 1750-1817.
Irish advocate, politician and orator.
John Smart. 1788. Signed.
- 22 PORTRAIT OF A CLERGYMAN. Painted in India.
John Smart. 1791. Signed.
- 23 PORTRAIT OF A LADY. Painted in India.
John Smart. 1793. Signed.
- 24 CHARLES, MARQUESS CORNWALLIS. 1738-1805. Distinguished
military commander, and Governor-General of India. Painted in India.
John Smart. 1792. Signed.
- 25 ADMIRAL SIR EDWARD PELLEW, VISCOUNT EXMOUTH.
Distinguished naval commander. Received the honour of knighthood for
his heroic conduct in capturing the "Cleopatra" French frigate, 1814, and
finally advanced to the title of Viscount Exmouth for his gallantry in
bombarding and destroying the fleet and arsenal of Algiers in 1816.
John Smart.
- 26 PORTRAIT OF A LADY.
John Smart. 1798. Signed.

- 27** PORTRAIT OF A GENTLEMAN.
John Smart. 1800. Signed.
- 28** PATRICK COLQUHOUN. 1745-1820. Economist and writer.
John Smart. 1807. Signed.
- 29** ANGELICA MARIA CATHERINE KAUFFMAN, R.A. 1740-1807.
Celebrated painter. On the top of the miniature is written, "Kaufman
Angelica à son amie Adelina Rosalba. For ever. Bologne. 1783."
A. Kauffman, R.A. Signed.
- 30** CAPTAIN G. H. TOWRY, R.N. 1767-1809.
John Smart. Signed.
- 31** THEOPHILA PALMER (MRS. GWATKIN). 1757-1848. Niece to
Sir Joshua Reynolds.
Ozias Humphry. After Reynolds.
- 32** MADAME GAETANO BARTOLOZZI. Wife of the engraver, and mother
of Madame Vestris.
- 33** FRANCESCO BARTOLOZZI, R.A. 1725-1815. Celebrated engraver.
- 34** ABRAHAM REES, D.D. 1743-1825. Professor of mathematics, theology, and
natural sciences.
- 35** GEORGE I. 1660-1727.
J. A. Arlaud.
- 36** SOPHIA DOROTHEA. Queen of George I. 1662-1726. Daughter of
George William, Duke of Zell.
- 37** FREDERICK LEWIS, PRINCE OF WALES. 1707-1751. Son of
George II., and Father of George III. Married Augusta, daughter of
Frederick, 2nd Duke of Saxe-Gotha.
- 38** GEORGE III. 1738-1820.
Enamel.
- 39** CHARLOTTE. Queen of George III. 1744-1818. Daughter of Charles
Louis, Duke of Mecklenburg-Strelitz.
Enamel. Henry Bone, R.A. 1801. Signed.
- 40** GEORGE IV., when Prince of Wales. 1762-1830.
Richard Cosway, R.A.

- 41 Called PRINCESS CHARLOTTE AUGUSTA OF WALES. 1796-1817.
Daughter of George IV. Married Prince Leopold of Saxe-Coburg.
- 42 FIELD-MARSHAL H.R.H. ADOLPHUS FREDERICK, DUKE OF
CAMBRIDGE. 1774-1850.
After a miniature by Saunders. Enamel. Henry Bone, R.A., 1814. Signed.
- 43 CHARITY.
Angelica Kauffman, R.A.
- 44 GEORGE IV., when Prince Regent. 1762-1830.
John G. P. Fischer. Signed.
- 45 FREDERICK, DUKE OF YORK AND ALBANY. 1763-1827. Field-
Marshal Commander-in-chief and Bishop of Osnaburg.
- 46 H.R.H. PRINCE EDWARD, DUKE OF KENT. 1767-1820. Son of
George III. Married Her Serene Highness Victoria of Saxe-Coburg-
Saalfeld.
- 47 QUEEN ADELAIDE. Ob. 1849. Wife of William IV. Daughter of
Duke of Saxe-Meiningen.
Samuel Raven. Signed.
- 48 WILLIAM IV. 1765-1837.
Enamel. Henry Bone, R.A. 1831. Signed.
- 49 WILLIAM IV. 1765-1837.
Andrew Robertson.
- 50 H.R.H. PRINCESS VICTORIA. 1786-1861. Duchess of Kent. Daughter
of His Serene Highness, Francis Duke of Saxe-Coburg-Saalfeld.
W. Allison. 1819. Signed.
- 51 H.R.H. PRINCESS SOPHIA. Daughter of George III. 1777-1848.
- 52 SIR WILLIAM ROSS, R.A. 1794-1860. Miniature painter.
Sir William Ross, R.A.
- 53 Called SIR JOSHUA REYNOLDS. 1723-1792. The first President of the
Royal Academy in 1768.
On the back is the initial "R," designed in floral mosaic.
- 54 SIR THOMAS LAWRENCE, P.R.A. 1769-1830. Portrait painter.
Andrew Robertson.
-
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CASE XI.*Lent by J. K. D. WINGFIELD DIGBY, ESQ.*

- 1 VENETIA, LADY DIGBY. 1600-1633. Wife of Sir Kenelm Digby. Represented as she was found dead in her bed.
Peter Oliver. After Vandyck. Inscribed "The Ladye Digby. A.D. 1633. Æt. 32, m. 4, d. 12."
- 2 LADY CATHERINE HOWARD. Wife of Sir John, son of Sir Kenelm Digby.
S. Cooper.
- 3 ANNE DE ROHAN, PRINCESSE DE GUÉMENÉ. 1584-1646.
- 4 GEORGE WILLIAM, 2ND EARL OF BRISTOL (?) 1721-1775.
Enamel. C. F. Zincke.
- 5 { SIR KENELM DIGBY. 1603-1665. Philosopher.
Peter Oliver. Inscribed "Vindica te tibi."
- 5 { VENETIA, LADY DIGBY. 1600-1633.
Inscribed "Ve. Digby, A.D. 1633. Ætat. 32."
- 6 PORTRAIT OF A GENTLEMAN.
Enamel. C. F. Zincke.
- 7 PORTRAIT OF A LADY OF THE DIGBY FAMILY.
C. F. Zincke.
- 8 PORTRAIT OF A GENTLEMAN.
- 9 LADY ARABELLA STUART. 1575-1615. Cousin of James I., imprisoned in Tower, where she died insane.
Isaac Oliver.

FRAME 1.*Lent by THE BARONESS BURDETT-COUTTS.*

SIR KENELM and VENETIA, LADY DIGBY, and their TWO SONS.

Inscribed "Eq. Van Dyck. Imitatus est P.O., 1635." Peter Oliver.

On right hand side—

LADY ARABELLA STUART. 1575-1615. Died in the Tower.
Isaac Oliver. Signed.

On left hand side—

VENETIA, LADY DIGBY.

Peter Oliver.

FRAME 2.

Lent by THE DUKE OF DEVONSHIRE.

RACHEL DE RUVIGNY, COUNTESS OF SOUTHAMPTON. Ob. 1640.

1st wife of Thomas, 4th Earl of Southampton.

Petitot, 1643. Signed.

FRAME 3.

Lent by SIR WILLIAM DRAKE.

JAMES DOUGLAS, EARL OF MORTON. 1531-1581. Chancellor of
Scotland.

George Jamesone.

CASE XII.

Lent by HER MAJESTY THE QUEEN.

- 1 HENRY BRANDON, 2ND DUKE OF SUFFOLK. 1530-1551. Bearer of
the Orb at the Coronation of Edward VI.
Hans Holbein. Inscribed "Ætatis suæ 5, 6 Sepdem., Anno. 1535."
- 2 ISAAC OLIVER. 1556-1617.
By Himself. Signed.
- 3 ROBERT DEVEREUX, 2ND EARL OF ESSEX. 1567-1601. Favourite
of Queen Elizabeth. Beheaded 1601.
Isaac Oliver.
- 4 GEORGE, 1ST DUKE OF ALBEMARLE. 1608-1670.
S. Cooper.
- 5 JAMES, DUKE OF MONMOUTH. 1649-1685. Son of Charles II.
Executed after the Battle of Sedgemoor, 1685.
S. Cooper.

- 6 ARCHIBALD GEORGE, 9TH EARL OF ARGYLL. Executed, 1685.
Thomas Flatman. Signed.
- 7 FRANCIS, 2ND EARL OF GODOLPHIN. 1678-1766. Married Henrietta,
daughter of John, 1st Duke of Marlborough, who afterwards succeeded to
the title.
Bernard Lens. 1719. Signed.
- 8 GEORGIANA, DUCHESS OF DEVONSHIRE. 1757-1806. 1st Wife
of William, 5th Duke.
R. Cosway.
- 9 GEORGE FREDERICK COOKE. 1756-1812. Actor.
Ozias Humphry. Signed.

CASE XIII.

Lent by J. K. D. WINGFIELD DIGBY, ESQ.

- 1 A SON OF SIR KENELM DIGBY. Compare No. 51, Case III.
Isaac Oliver.
- 2 PORTRAIT OF CHILD.
Pencil, on ivory.
- 3 PORTRAIT OF CHILD.
Pencil, on ivory.
- 4 LADY ARABELLA STUART. 1575-1615. Cousin of James I. Died in
the Tower.
Isaac Oliver. Signed.
- 5 PORTRAIT OF A GENTLEMAN.
Enamel.
- 6 ANNE DE ROHAN, PRINCESSE DE GUÉMÉNÉ. 1584-1646.
- 7 PORTRAIT OF A LADY, with yellow scarf.
Enamel. Gervas Spencer. 1758. Signed.

- 8 LADY LUCY STANLEY (*née* PERCY). Mother of Venetia, Lady Digby.
Isaac Oliver.
- 9 PORTRAIT OF A GENTLEMAN.
Gervas Spencer. 1740. Signed.
- 10 MARY, COUNTESS DIGBY. Ob. 1794. Wife of Henry, 1st Earl.
H. S. Signed.
- 11 HENRY, 1ST EARL DIGBY. 1731-1793.
Nathaniel Hone. 1767. Signed.
- 12 PORTRAIT OF A GENTLEMAN. Called Lord Digby.
Penelope Cleyn. Signed.

FRAME 4.

Lent by JEFFERY WHITEHEAD, ESQ.

PORTRAIT OF A LADY. Possibly la Comtesse de Feuquieres, to whom it
was presented by the artist in 1673.

Petitot.

FRAME 5.

Lent by SIR WILLIAM DRAKE.

MARY TUDOR, QUEEN OF ENGLAND. 1516-1558.

Sir Antonio More.

FRAME 6.

Lent by THE BARONESS BURDETT-COUTTS.

SIR KENELM DIGBY, 1603-1665, and VENETIA, his Wife. (2.)

Peter Oliver. Signed.

CASE XIV.

Lent by JEFFERY WHITEHEAD, ESQ.

All Oil Miniatures.

- 1 PORTRAIT OF A LADY. Early French miniature.
- 2 SIR FRANCIS DRAKE. 1540-1596. The celebrated navigator and admiral.
- 3 ANNCKE HERMANS-ZOON. Ob. 1615. Wife of Frank HALS, the painter.
De Keyser.
- 4 ROBERT BARNEVELT. Common Councilman of the Ward of Billingsgate.
Buried at Epping.
- 5 PORTRAIT OF AN ITALIAN NOBLEMAN.
- 6 MAURICE OF NASSAU. 1566-1625. Stadtholder of Holland and Zeeland.
Miereveldt.
- 7 PORTRAIT OF A NOBLEMAN IN COURT DRESS.
- 8 PORTRAIT OF A DUTCH LADY.
- 9 F. DE MONTHOLON. 1490-1543. French lawyer.
- 10 PORTRAIT OF A GENTLEMAN HOLDING A BOOK.
Spanish.
- 11 Called ELIZABETH. Wife of Frederick V., King of Bohemia. 1596-1662.
Daughter of James I. Dated 1618. Ætat. 22.
- 12 PORTRAIT OF A LADY.
- 13 PORTRAIT OF A PRINCE.
Spanish.
- 14 RICHARD BAXTER. 1615-1691. Nonconformist divine and writer.
- 15 JOHN DE WITT. 1625-1672. Dutch Statesman.
- 16 PORTRAIT OF AN ITALIAN GENTLEMAN.

- 17 PORTRAIT OF A POPE.
- 18 PORTRAIT OF AN ITALIAN GENTLEMAN.
- 19 HERMAN VAN SWANEVELT. Dutch painter. 1620-1690. On the reverse is painted a landscape with lady and cavalier walking by a river.
Swanevelt.
- 20 JAMES STUART, DUKE OF RICHMOND AND LENOX. 1612-1655.
Master of the Household and Lord Warden of the Cinque Ports.
- 21 PORTRAIT OF A GENTLEMAN IN ARMOUR.
- 22 JAMES, MARQUESS OF MONTROSE. 1612-1650. Distinguished loyalist.
Executed, 1650.
- 23 PORTRAIT OF AN ITALIAN.
- 24 MILES CORBET. Parliamentary colonel and one of the judges of Charles I.
Executed at Tyburn, 1662.
- 25 ADMIRAL ROBERT BLAKE. 1599-1657. Celebrated Republican officer.
- 26 JOHN MILTON. 1608-1674. In enamel frame. On the reverse an enamel
of two figures.
- 27 PORTRAIT OF A GENTLEMAN.
- 28 PORTRAIT OF A GENTLEMAN.
- 29 PORTRAIT OF A GENTLEMAN.
- 30 JOHN, DUKE OF LAUDERDALE. 1616-1682.
- 31 PORTRAIT OF A GENTLEMAN.
- 32 PORTRAIT OF AN ITALIAN.
- 33 THOMAS, LORD CLIFFORD OF CHUDLEIGH. 1630-1673. Statesman.
One of the Cabal.
- 34 JOHN MILTON. 1608-1674.
- 35 PORTRAIT OF A GENTLEMAN.
- 36 PORTUGUESE LADY, 17TH CENTURY. Probably one of the ladies who
came to England with Catherine of Braganza.
- 37 PORTRAIT OF A GENTLEMAN.

- 38** GENERAL THOMAS FORSTER. Of Bambrough Castle. Jacobite commander. Fought at Preston, 1715. Committed to Newgate, escaped, and died in Italy.
- 39** SIR THOMAS ESMONDE, afterwards Viscount Bourke. Ob. 1660.
- 40** GENERAL DAVIDSON. Employed by Cromwell in Scotland.
- 41** CATHERINE OF BRAGANZA. 1638-1705. Wife of Charles II.
- 42** QUEEN MARY. 1662-1694. Wife of William III.
- 43** PORTRAIT OF A GENTLEMAN.
- 44** LOUIS AUGUSTE DE BOURBON. Duc de Maine. 1670-1736. French military commander.
- 45** WILLIAM, 2ND EARL OF CRAVEN. 1668-1711.
- 46** PORTRAIT OF A GENTLEMAN IN ARMOUR.
- 47** QUEEN MARY. 1662-1694. Wife of William III.
- 48** JOSEPH ADDISON. 1672-1719. English poet and essayist.
- 49** ADRIAN VAN DER WERFF. 1659-1722. Painter.
Van der Werff. Signed.
- 50** PRINCE RUPERT OF BAVARIA. 1619-1682. Nephew to Charles I.
- 51** NATHANIEL, LORD CREWE. 1633-1721. Bishop of Durham.
S. Cooper.
- 52** PORTRAIT OF A GENTLEMAN.
- 53** PORTRAIT OF A GENTLEMAN.
- 54** ROBERT HARLEY, 1ST EARL OF OXFORD. 1661-1724. Celebrated statesman.
- 55** JOHN, 2ND DUKE OF ARGYLL. 1678-1743. Great military commander and ambassador.
- 56** ARCHIBALD, 1ST DUKE OF ARGYLL. Ob. 1703.
- 57** PORTRAIT OF A FRENCH PRINCE.
"S. du Bois, 1684." Signed.
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CASE XV.

Lent by JEFFERY WHITEHEAD, ESQ.

- 1 Called WILLIAM II., PRINCE OF ORANGE. Married Mary, daughter of Charles I.
S. Cooper. Signed.
- 2 WILLIAM DOBSON. Portrait painter. 1610-1647.
- 3 LUCIUS CARY, 2ND VISCOUNT FALKLAND. 1610-1643. A zealous Royalist, present with the King at Edgehill and the Siege of Gloucester. He fell at Newbury, 1643, fighting in the front rank of Lord Byron's regiment. "Thus Falkland died the generous and the just."
John Hoskins.
- 4 PORTRAIT OF A GENTLEMAN.
D. de Grange. Signed.
- 5 GEORGE, 2ND EARL OF BRISTOL. 1612-1678.
S. Cooper.
- 6 WILLIAM, 1ST EARL OF CRAVEN. 1606-1697.
S. Cooper.
- 7 GEORGE VILLIERS, DUKE OF BUCKINGHAM. 1592-1628. Favourite of James I. and Charles I.
On the reverse—
THE DUCHESS. (Lady Catherine Manners.)
- 8 LUCY PERCY, COUNTESS OF CARLISLE. Wife of 1st Earl. Married 1617.
- 9 OLIVER CROMWELL. 1599-1658. Indian Ink. From the Gage collection.
Signed C. B., fecit, 1738.
- 10 JOHN HAMPDEN. 1594-1643. The Republican leader, killed in an action with the Royalists under Prince Rupert, at Thame, in Oxfordshire.
- 11 JOHN THURLOE. 1616-1668. Secretary of State under the Protector, and under his son Richard Cromwell.
- 12 RICHARD MAJOR. Of Hursley, in Hampshire. This miniature of his father-in-law was bequeathed by Richard Cromwell to Mrs. Pengelley, the wife of his lawyer.

- 13 JOHN LOWTHER. 1st Viscount Lonsdale. 1655-1709.
- 14 MISS BROOK. Afterwards Lady Whitmore. Ob. 1690.
Nathaniel Dixon. 1667. Signed.
- 15 WILLIAM, LORD RUSSELL. 1639-1683. Beheaded 1683.
- 16 WILLIAM, 1ST EARL CADOGAN. A general officer under the Duke of Marlborough. Ob. 1726.
- 17 LUCIUS CARY, 2ND VISCOUNT FALKLAND. 1610-1643.
David de Grange. Signed.
- 18 CHARLES II., KING OF ENGLAND. 1630-1685. In long wig and armour.
Samuel Cooper.
- 19 CHARLES II. 1630-1685.
- 20 JAMES II., KING OF ENGLAND. 1633-1701.
- 21 Called JOHN GAUDEN, BISHOP OF WORCESTER, published the "Eikon Basilike." 1605-1662.
John Hoskins. 1655. Signed.
- 22 MARY II., QUEEN OF ENGLAND. 1662-1694. Consort of William III.
- 23 JAMES II., KING OF ENGLAND. 1633-1701.
Enamel. De Keyser.
- 24 PRINCESS MARY. 1631-1660. Eldest daughter of Charles I. Married William II., Prince of Orange, 1648.
- 25 MARY OF MODENA, 2nd wife of James II., Ob. 1718.
Enamel. De Keyser.
- 26 QUEEN ANNE. 1664-1714.
- 27 Called WILLIAM III. OF ENGLAND, 1650-1702.
- 28 Called MARY II., QUEEN OF ENGLAND. 1662-1694. Consort of William III.
- 29 PRINCESS CLEMENTINA SOBIESKI. Wife of Prince James Stuart, the Old Chevalier.
- 30 JAMES EDWARD STUART, PRINCE OF WALES. 1688-1766. The Old Chevalier, son of James II. and Mary Beatrix d'Este of Modena.

- 31 JAMES EDWARD STUART, PRINCE OF WALES. 1688-1766. The Old Chevalier.
In oil, on copper.
- 32 PRINCE CHARLES EDWARD. 1720-1788. The Young Chevalier. Eldest son of James Stuart, the Chevalier of St. George and Mary Clementina Sobieski.
Enamel.
- 33 PRINCE CHARLES EDWARD. 1720-1788. The Young Chevalier.
- 34 PRINCE CHARLES EDWARD. The Young Chevalier.
Enamel.
- 35 PRINCE HENRY BENEDICT. 1725-1807. Younger son of the Old Chevalier and Mary Clementina Sobieski, named a Cardinal in 1747. The last of the Stuarts.
- 36 JAMES, TWELFTH EARL AND FIRST DUKE OF ORMONDE. 1610-1688. A staunch adherent of the Stuarts during the civil war. Lord-Lieutenant of Ireland.
Enamel.
- 37 MRS. SCROOP.
- 38 ANNE MASON, VISCOUNTESS BRANDON. 1686. Wife of Charles, afterwards 2nd Earl of Macclesfield.
- 39 HAMLET WINSTANLEY. 1700-1761. Portrait Painter and Engraver.
Oil, by Himself.
- 40 Called SIMON FRASER, LORD LOVAT. 1668-1747. When the second rebellion broke out in 1745, he joined the side of Charles Stuart, the Young Chevalier, and was beheaded 1747.
Enamel.
- 41 ANNE, MARCHIONESS OF WHARTON. Ob. 1685. Wife of Thomas, 1st Marquis of Wharton. Daughter of Sir H. Lee, of Ditchley.
- 42 JOHN TRENCHARD. 1662-1723. Son of Sir John Trenchard, who was Secretary of the State, in the reign of William III.
Lawrence Crosse. Signed.
- 43 ANNE, COUNTESS OF WINCHILSEA. Wife of 4th Earl. 1660-1720. Poetess.
Lawrence Crosse. Signed.

- 44** FRANCIS ATTERBURY, BISHOP OF ROCHESTER. 1662-1733.
Suspended for treason and committed to the Tower 1722. Supporter of the Jacobites.
- 45** Called WILLIAM PULTENEY, 1ST EARL OF BATH. 1682-1764.
Celebrated Minister.
- 46** REV. SAMUEL WESLEY. 1662-1735. Poet.

CASE XVI.

Lent by JEFFERY WHITEHEAD, ESQ.

- 1** ADMIRAL SIR GEORGE ROOKE. 1650-1709.
Enamel.
- 2** Called BARBARA VILLIERS, DUCHESS OF CLEVELAND.
1640-1709.
Enamel. C. F. Zincke.
- 3** JOSEPH ADDISON. 1672-1719. Statesman and man of letters.
Enamel C. F. Zincke.
- 4** ELIZABETH CHURCHILL, COUNTESS OF BRIDGEWATER.
-1714.
Enamel. C. F. Zincke.
- 5** JOHN, 1ST DUKE OF MARLBOROUGH. 1650-1722. English general and statesman.
Enamel. C. F. Zincke.
- 6** CHARLES, 3RD EARL OF PETERBOROUGH. 1658-1735. Distinguished statesman and general.
Enamel.
- 7** SIR RICHARD HOARE. Lord Mayor of London in the memorable year of the Scottish rebellion, 1745.
Enamel. C. F. Zincke.

- 8 Called SIR ROBERT WALPOLE, EARL OF ORFORD. 1676-1745.
Prime Minister to George I. and George II.
Enamel. C. F. Zincke.
- 9 JAMES BUTLER, DUKE OF ORMONDE. 1665-1745. English general.
Enamel. C. F. Zincke.
- 10 CATHERINE COCKBURN. 1679-1749. Distinguished literary lady.
Enamel. C. F. Zincke.
- 11 Called SIR ROBERT WALPOLE, EARL OF ORFORD. 1676-1745.
Enamel.
- 12 CHARLOTTE-MARIA, COUNTESS OF NEWBURGH. Ob. 1755.
Married, 1724, Charles Radcliffe, 3rd but eldest surviving son of Francis,
Earl of Derwentwater.
Enamel. Signed "C. Boit."
- 13 PORTRAIT OF A LADY.
Enamel.
- 14 HENRY ST. JOHN, VISCOUNT BOLINGBROKE. 1678-1751. Eminent
writer and statesman.
Enamel. C. F. Zincke.
- 15 PORTRAIT OF A GENTLEMAN.
Enamel. Signed "G. Spencer, 1753."
- 16 ADMIRAL EDWARD VERNON. 1684-1757.
Enamel. C. F. Zincke.
- 17 CHARLES SPENCER, 2ND DUKE OF MARLBOROUGH. 1706-1758.
Enamel.
- 18 ELIZABETH, DUCHESS OF MARLBOROUGH. Ob. 1761. Daughter
of Thomas, Lord Trevor, and wife of No. 17.
Enamel.
- 19 PORTRAIT OF A GENTLEMAN.
Enamel.
- 20 MARIA GUNNING, COUNTESS OF COVENTRY. Ob. 1760. Wife of
6th Earl.
Enamel. G. Spencer, 1757. Signed.
- 21 REV. SAMUEL MADDEN, D.D. 1687-1765. Irish clergyman and writer.
Enamel.

- 22 FARINELLI. Celebrated singer.
Enamel. C. F. Zincke.
- 23 RICHARD, 1ST EARL TEMPLE. 1711-1779. Celebrated statesman.
Enamel. C. F. Zincke.
- 24 WILLIAM PITT, 1ST EARL OF CHATHAM. 1708-1778. Celebrated statesman.
Enamel.
- 25 WILLIAM FOLKES. Father of Martin Folkes.
Enamel. C. F. Zincke.
- 26 PORTRAIT OF A GENTLEMAN.
Enamel. G. Spencer, 1799. Signed.
- 27 PORTRAIT OF A GENTLEMAN.
Enamel. Signed "Soret, 1783."
- 28 CHARLES WATSON WENTWORTH, 2ND MARQUESS OF ROCKINGHAM. 1730-1782. Prime Minister.
Enamel. W. B., 1786. Signed.
- 29 ELIZABETH CHUDLEIGH, DUCHESS OF KINGSTON. 1720-1788.
Enamel.
- 30 ELIZABETH GUNNING, DUCHESS OF HAMILTON AND ARGYLL.
Ob. 1790.
Enamel.
- 31 JAMES BOSWELL. 1740-1795. Scottish *littérateur* and biographer of Dr. Johnson.
Enamel. N. Hone, R.A., 1763. Signed.
- 32 HORACE WALPOLE, 4TH EARL OF ORFORD. 1717-1797.
Enamel. N. Hone, R.A., 1760. Signed.
- 33 CLARE, Daughter of Sir Thomas GERARD. Ob. 1798.
Enamel.
- 34 GEORGE BRYDGES, LORD RODNEY. 1718-1792. Celebrated Admiral.
Enamel. C. F. Zincke.
- 35 CHARLES COMPTON, 9TH EARL AND 1ST MARQUESS OF NORTHAMPTON. 1760-1828.
Enamel. C. F. Zincke.

- 36 SIR JAMES LOWTHER, 1ST EARL OF LONSDALE. 1736-1802.
Enamel. Perrache, 1789. Signed.
- 37 THOMAS DAWSON, 1ST LORD DARTREY AND 1ST VISCOUNT
CREMORNE. Ob. 1813.
Enamel. J. H. Hurter, 1784. Signed.

CASE XVII.

Lent by JEFFERY WHITEHEAD, ESQ.

- 1 ANNE HILL, COUNTESS OF MORNINGTON. Ob. 1831. Mother of
Arthur, 1st Duke of Wellington, eldest daughter of Viscount Dungannon.
H. Edridge, A.R.A.
- 2 PORTRAIT OF A LADY.
H. Edridge, A.R.A.
- 3 VICE ADMIRAL SIR JOHN POO BERESFORD, BART, M.P.
1769-1844. Escorted Louis XVIII. to Calais on his restoration.
H. Edridge, A.R.A.
- 4 ALEXANDER, 4TH DUKE OF GORDON, MARQUESS OF HUNTLY.
1743-1827.
W. Grimaldi. 1805. Signed.
- 5 PORTRAIT OF A LADY.
W. Grimaldi. 1791. Signed.
- 6 MISS TOBIN.
James Scouler. 1771. Signed.
- 7 LADY ELIZABETH FORTESCUE.
Barnard.
- 8 SIR CHARLES COCKERELL, M.P. 1755-1837. Postmaster-general in
India.
Andrew Plimer.

- 9 Called MRS. MEE. Ob. 1851. Musician, poetess and miniature painter.
Andrew Plimer.
- 10 GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE. 1757-1806.
1st Wife of William, 5th Duke.
Andrew Plimer. 1785. Signed.
- 11 PORTRAIT OF A LADY.
Andrew Plimer.
- 12 MRS. WHITBREAD, afterwards Lady Elizabeth Whitbread. Daughter of the
first Lord Grey.
Andrew Plimer.
- 13 LADY IN BLUE HAT AND FEATHER. Called Georgiana, Duchess
of Devonshire.
Andrew Plimer.
- 14 JOHN ALLAN POWELL. Solicitor.
Andrew Plimer.
- 15 IGNACE PLEYEL. 1757-1831. German musical composer.
Richard Cosway, R.A.
- 16 PORTRAIT OF A LADY.
Richard Cosway, R.A. 1795.
- 17 PORTRAIT OF A YOUNG LADY.
Richard Cosway, R.A.
- 18 MISS MALTBY. Mrs. Elliott, wife of Colonel Elliott, sister to Dr. Maltby,
Bishop of Durham. Miss Maltby calling one day at a friend's house, where
Cosway was visiting, he proposed taking her likeness just as she was then
attired ; Cosway called this lady one of the three Graces.
Richard Cosway, R.A.
- 19 DR. W. PETHER.
Richard Cosway, R.A.
- 20 THE HONORABLE MISS BENTINCK.
Richard Cosway, R.A.
- 21 H.R.H. PRINCESS AMELIA. 1783-1810.
Richard Cosway, R.A.
- 22 Called JAMES TOWNLEY.
Richard Cosway, R.A.

- 23 MRS. GWYN. Wife of Colonel Gwyn. (Mary Horneck.)
George Engleheart.
- 24 MISS ELIZABETH YOUNG. Ob. 1797. (Mrs. Pope.) Actress.
George Engleheart.
- 25 MRS. GWYN. Wife of Colonel Gwyn. (Mary Horneck, the "Jessamy Bride.")
Ob. 1840.
George Engleheart.
- 26 PORTRAIT OF A LADY.
William John Thompson, R.S.A.
- 27 MRS. GARRICK. Actress. Wife of Garrick's nephew.
Richard Cosway, R.A., 1795. Signed.
- 28 WILLIAM MEYER, IN HIS TENTH YEAR. On the back is engraved
"Memorabilis Icon! Hunc patriæ pinxere manus. Meyer, R.A."
Jeremiah Meyer, R.A.
- 29 MRS. MARY ROBINSON (*née* DARBY.) Actress and poetess. "Perdita."
1758-1800.
Ozias Humphry, R.A.
- 30 HARRIET MELLON. Duchess of St. Albans. Ob. 1837. Wife of 9th Duke.
- 31 QUEEN ADELAIDE. Consort of William IV. Ob. 1849.
H. Edridge, A.R.A.
- 32 PORTRAIT OF A LADY.
H. Edridge, A.R.A.
- 33 MRS. SIDDONS. 1755-1831.
Richard Cosway, R.A.
- 34 PORTRAIT OF A YOUNG LADY.
George Engleheart, 1816.
- 35 MISS SIDDONS. Daughter of the celebrated actress.
Richard Cosway, R.A., 1800. Signed.
- 36 SIR WILLIAM MUSGRAVE, BART.
Richard Cosway, R.A., 1792.
- 37 MRS. COWPER.
Maria Cosway.

- 38 PORTRAIT OF A GENTLEMAN.
- 39 JOHN RUSSELL, 6TH DUKE OF BEDFORD. 1766-1839. Patron of letters.
Samuel Collins, 1786. Signed.
- 40 JOHN HORNE TOOKE, M.P., 1736-1812. Divine, philologist and political
writer.
Samuel Collins, 1786. Signed.
- 41 WILLIAM HAYLEY. 1745-1820. Poet and biographer.
Enamel. Jeremiah Meyer, R.A., 1744. Signed.
- 42 THE HONORABLE ADA AUGUSTA BYRON, COUNTESS OF
LOVELACE. 1815-1852.
Richard Cosway, R.A.
- 43 MISS BOLTON. Musician.
"M., 1817." Signed.
- 44 PORTRAIT OF A LADY.
Charles Hayter, 1800. Signed.
- 45 FRANCES ANNE, MARCHIONESS OF LONDONDERRY. Ob. 1865.
2nd Wife of 3rd Marquess.
Signed "R. C."
- 46 WILLIAM SHIELD. Dramatic and musical composer. 1754-1829.
- 47 MISS A. C. A. SCHNEIDER. Niece of Sir W. Congreve, Bart.
William Wood.
- 48 THOMAS DAY. 1748-1789. Author of "Sandford and Merton."
- 49 SIR JOHN HOPE, BART. 1781-1853.
George Engleheart.
- 50 GEORGE, 2ND MARQUIS TOWNSHEND. 1755-1811.
S. Cotes.
- 51 COMMANDER OLIVER HAZARD PERRY. 1785-1820. American
naval officer and author.
William Wood.
- 52 RT. HON. SPENCER PERCEVAL. 1762-1812. Prime Minister.
William Wood.
- 53 ADMIRAL ROBINSON.
William Wood.

- 54 MRS. ROBINSON.
William Wood.
- 55 TURNER ROOPE.
Enamel. H. Spicer, 1797. Signed.
- 56 MRS. HESTER JANE SHERIDAN. Miss Ogle, daughter of the Dean of Winchester, 2nd wife of Richard Brinsley Sheridan.
William Wood.
- 57 PORTRAIT OF A LADY.
William Wood.

CASE XVIII.

Lent by JEFFERY WHITEHEAD, ESQ.

- 1 PORTRAIT OF A GENTLEMAN.
- 2 PORTRAIT OF A GENTLEMAN.
- 3 PORTRAIT OF A LADY.
Luke Sullivan, 1765. Signed.
- 4 PORTRAIT OF A LADY.
- 5 PORTRAIT OF A LADY.
Nathaniel Hone, R.A., 1759. Signed.
- 6 PORTRAIT OF A LADY.
- 7 PORTRAIT OF A GENTLEMAN.
Luke Sullivan, 1764. Signed.
- 8 PORTRAIT OF A GENTLEMAN.
John Bogle, 1777. Signed.
- 9 EDWARD GIBBON. 1737-1794. Historical and miscellaneous writer.
- 10 LADY LOUISA LENNOX. Wife of Lord George Lennox. Ob. 1830.
Luke Sullivan. Signed.

- 11 GENERAL SIR BANNASTRE TARLETON, BART., G.C.B. Cavalry officer in American War of Independence. 1754-1833.
- 12 PORTRAIT OF A LADY.
J. Bogle, 1796. Signed.
- 13 THOMAS TYRWHITT. 1730-1786. Critic and archæologist.
- 14 PORTRAIT OF A LADY.
Gervas Spencer. 1749. Signed.
- 15 Called THE REV. WILLIAM DODD, LL.D. 1729-1777. Popular preacher and writer, and aided by his assiduous courtship of persons of rank, procured the patronage of high order. In 1763, he was entrusted with the education of Philip Stanhope, afterwards the famous Earl of Chesterfield. In February, 1777, he was arrested on a charge of having forged the signature of his late pupil, Lord Chesterfield, to a bond for £4,000. He repaid the money, but was brought to trial, and executed 27th July, 1777.
- 16 PORTRAIT OF A GENTLEMAN.
Gervas Spencer.
- 17 MRS. CATHERINE CLIVE. 1711-1785. Actress.
P.C. Signed.
- 18 PORTRAIT OF A GENTLEMAN.
- 19 PORTRAIT OF A LADY.
- 20 PORTRAIT OF A GENTLEMAN.
Nathaniel Plimer, 1786. Signed.
- 21 EVA MARIA VIOLETTE, MRS. GARRICK. 1724-1823. Wife of David Garrick. Austrian dancer, first appearance at Drury Lane Theatre, 3rd December, 1746.
Luke Sullivan. 1761. Signed.
- 22 JOHANN WOLFGANG GOËTHE. 1749-1832.
- 23 PORTRAIT OF A GENTLEMAN.
- 24 PORTRAIT OF A GENTLEMAN.
- 25 THE HONORABLE CATHERINE GORDON BYRON. Mother of Lord Byron, the poet.
Henry Bone, R.A.
- 26 MRS. POPE.
Edward Dayes, 1761. Signed.

- 27 ADMIRAL DONALD CAMPBELL.
Robert Bowyer. Signed.
- 28 COUNTESS OF SUFFOLK.
- 29 PORTRAIT OF A GENTLEMAN.
- 30 PORTRAIT OF A GENTLEMAN.
- 31 PORTRAIT OF A GENTLEMAN.
- 32 JOHN THOMAS STANLEY, M.P. 1st Lord Stanley of Alderley. 1766-1850.
- 33 PORTRAIT OF A LADY.
- 34 Called GENERAL SIR HENRY CLINTON. Ob. 1795. Commanded
the British Army in North America.
Richard Cosway.
- 35 PORTRAIT OF A GENTLEMAN.
- 36 PORTRAIT OF A GENTLEMAN
- 37 JOSIAH MARTIN, Last British Governor of Carolina.
- 38 MRS. ORGER. Actress.
G. P. Harding. Signed.
- 39 PORTRAIT OF A GENTLEMAN.
George Engleheart.
- 40 PORTRAIT OF A LADY.
C. Fox. Bristol, 1788. Signed.
- 41 PORTRAIT OF A GENTLEMAN.
- 42 THE HONORABLE MRS. WARD. Sister to the Countess of Clare.
Horace Hone, A.R.A. Signed.
- 43 GEORGE DE GREY, 3RD LORD WALSINGHAM. 1776-1831.
Richard Cosway, R.A.
- 44 ROBERT SMITH, M.P. Banker. 1st Lord Carrington. 1752-1838.
Samuel Shelley.
- 45 PORTRAIT OF A GENTLEMAN.
George Engleheart.
- 46 PORTRAIT OF A GENTLEMAN.

- 47 PORTRAIT OF A GENTLEMAN.
- 48 ROBERT, 1ST LORD CLIVE. 1725-1774. Governor-General of India.
- 49 ISABELLA, COUNTESS OF CARLISLE. Ob. 1795.
- 50 ROBERT JEPHSON. 1736-1803. Irish dramatic author.
John Bogle. 1787. Signed.
- 51 MAJOR FRANCIS PIERSON. (?) Killed at St. Helier's, 1781.
- 52 JAMES HEATH. Engraver. 1757-1834.

CASE XIX.

Lent by JEFFERY WHITEHEAD, ESQ.

- 1 CHARLES YOUNG. 1771-1856. Tragedian.
John S. Stump. 1819. Signed.
- 2 MRS. SIDDONS AND CHILD. 1755-1831.
George Chinnery, R.H.A. Signed.
- 3 DAVID GARRICK. 1716-1779. As Kitely in "Every man in his humour."
From G. Daniels' Collection. After Reynolds.
- 4 DR. THOMAS AUGUSTINE ARNE. 1710-1778. Musical composer.
- 5 C. KEMBLE. Eminent actor. 1775-1854.
- 6 BENJAMIN CHARLES INCLEDON. 1764-1826. Vocalist.
Horace Hone, A.R.A. 1773. Signed.
- 7 MRS. SARAH SIDDONS. 1755-1831.
Horace Hone, A.R.A. Signed.
- 8 DAVID GARRICK. 1716-1779.
G. Engleheart.
- 9 DAVID RICH, Manager to Garrick at Drury Lane.

- 10 JACK BANISTER (the younger). Actor. 1760-1836.
- 11 WILLIAM HENRY WEST BETTY. The young Roscius. Made his
début 1804. 1791-1874.
A. Huey. Signed.
- 12 HUGH, EARL PERCY. Afterwards 3rd Duke of Northumberland.
1785-1847.
William Wood.
- 13 P. JEAN. Miniature painter. 1755-1802.
By Himself.
- 14 MRS. SIDDONS. 1755-1831.
William Hamilton, R.A.
- 15 MRS. GRATTON. Authoress.
- 16 PORTRAIT OF A LADY.
Enamel.
- 17 ROBERT BLOOMFIELD. Pastoral poet. 1766-1823.
- 18 PORTRAIT OF A GENTLEMAN.
- 19 PORTRAIT OF A LADY.
Signed "T. T. Barber."
- 20 LADY CHARLOTTE MURRAY. On the reverse is Beethoven's mono-
gram, set with brilliants.
Stroely, of Vienna. Signed.
- 21 PORTRAIT OF A LADY.
- 22 LADY CHARLES SPENCER. Ob. 1812.
Enamel.
- 23 MISS LEAK. Actress.
- 24 Called FREDERICK, LORD NORTH. 1732-1792. 2nd Earl of Guilford.
Prime Minister during the American War.
- 25 LADY SELINA MEADE. Daughter of 2nd Earl of Clanwilliam. Married
to Count Martinitz, A.D.C., Austria, 1821. Ob. 1872.
- 26 MRS. MARY ANNE CLARKE. Mistress of the Duke of York. 1776-1852.
Richard Collins.
- 27 MISS DUNCAN. Afterwards Mrs. Davison. Actress.
Thomas Hargreaves, 1809 (of Liverpool).

- 28 SIR DAVID BAIRD, BART. 1757-1829. He distinguished himself in India, and pre-eminently at the taking of Seringapatam, 1799.
Andrew Robertson.
- 29 GENERAL SIR CHARLES PHIPPS.
Andrew Robertson.
- 30 PORTRAIT OF A GENTLEMAN.
George Engleheart.
- 31 EMMA, LADY HAMILTON. Wife of Sir W. Hamilton, British Minister at Naples. 1761-1815.
Andrew Robertson. Signed. (Hamilton Palace Collection.)
- 32 CAPTAIN E. J. JOHNSTONE, R.N.
Andrew Robertson.
- 33 GEORGE, 9TH MARQUESS OF HUNTLY. 1761-1853.
Andrew Robertson.
- 34 ARTHUR WELLESLEY, DUKE OF WELLINGTON. 1769-1852.
Enamel, by H. Bone, R.A., after Lawrence. Signed.
- 35 HENRY WILLIAM, 2ND EARL OF UXBRIDGE, 1ST MARQUESS OF ANGLESEY, K.G. 1768-1854.
Enamel. Henry Bone, R.A. Signed.
- 36 ARTHUR, DUKE OF WELLINGTON. 1769-1852.
Painted at Paris, by Isabey. Signed.
- 37 GENERAL SIR JOHN MOORE. 1761-1809. Died at Corunna.
F. Ferriere. Signed.
- 38 HORATIO VISCOUNT NELSON. Duke of Brontè. 1758-1805.
Enamel, after Abbot. Henry Bone, R.A. 1826. Signed.
- 39 ROBERT VISCOUNT CASTLEREAGH. 2nd Marquess of Londonderry. 1769-1822.
- 40 ADAM DUNCAN, VISCOUNT DUNCAN OF CAMPERDOWN. 1731-1804. Admiral.
-

CASE XX.

Lent by THE EARL OF DERBY.

- 1 ELIZABETH, QUEEN OF BOHEMIA. Daughter of James I. of England.
1596-1662.
Isaac Oliver.
 - 2 MRS. MARY BEALE. 1632-1697. Painter.
 - 3 QUEEN ELIZABETH. 1533-1603.
N. Hilliard.
 - 4 MARIE THERÈSE. 1638-1683. Wife of Louis XIV.
Enamel. Petitot.
 - 5 HENRIETTA MARIA. 1609-1669. Queen of Charles I.
John Hoskins.
 - 6 SIR FRANCIS DRAKE. 1540-1596.
N. Hilliard. Inscribed "Ætatis suæ 42. Ano. dni. 1581."
 - 7 ROBERT DEVEREUX, EARL OF ESSEX. 1567-1601. Favourite of
Queen Elizabeth.
Isaac Oliver.
 - 8 BEN JONSON. 1574-1637.
Oil, on copper.
 - 9 SIR ROBERT WALPOLE, 1ST EARL OF ORFORD. 1676-1745.
Enamel. C. F. Zincke.
-

CASE XXI.

Lent by MAJOR-GENERAL SOTHEBY.

- 1 THOMAS CROMWELL. Earl of Essex. 1490-1540.
Attributed to Holbein.
- 2 LEONARD BURR.
Inscribed "Leonardus Burr. Ætatis suæ 20, 1549."
- 3 THOMAS RATCLIFFE, 3RD EARL OF SUSSEX. Ob. 1583.
N. Hilliard.
- 4 GEORGE CLIFFORD, 3RD EARL OF CUMBERLAND. 1558-1605.
N. Hilliard. Inscribed "Fulmen aquas que fero."
- 5 JAMES I. 1566-1625.
N. Hilliard.
- 6 QUEEN ELIZABETH. 1533-1603.
N. Hilliard.
- 7 PETER OLIVER. 1601-1660.
By Himself.
- 8 LADY ARABELLA STUART. 1575-1615. Cousin of James I. Imprisoned
in Tower, where she died insane.
Isaac Oliver.
- 9 ANNE OF DENMARK. Ob. 1619. Wife of James I.
Isaac Oliver. Signed.
- 10 FRANCES HOWARD, COUNTESS OF ESSEX. 1594-1632. Afterwards
Countess of Somerset. Confessed to having poisoned Sir Thomas Overbury
in the Tower.
Isaac Oliver. Signed.
- 11 ST. JOHN.
After Leonardo da Vinci. Peter Oliver.
- 12 LADY AND CHILD AS VENUS WITH CUPID.
Peter Oliver.
- 13 MARY MAGDALEN.
Isaac Oliver.

- 14 SIR NICHOLAS CRISPE. Royalist. 1598-1666.
Oil, on copper. Cornelius Jansen.
- 15 SIR CHARLES LUCAS. Executed 1648.
J. Hoskins. 1653. Signed.
- 16 SIR EDMONDBURY GODFREY. Murdered 1678.
J. Hoskins. 1663. Signed.
- 17 JOHN SELDEN. 1584-1654.
S. Cooper.
- 18 JAMES II. 1633-1701
S. Cooper. 1661. Signed.
- 19 CHARLES II. 1630-1685.
S. Cooper.
- 20 CATHERINE FITZGERALD, COUNTESS OF DESMOND.
Her age was uncertain; but the well known rhyme gives it thus :—
“ She lived to the age of a hundred and ten,
And died by a fall from a cherry tree then !”
Signed, but illegible.
- 21 CHARLOTTE DE LA TREMOUILLE, COUNTESS OF DERBY. Wife
of James, 7th Earl. Conducted the famous defence of Lathom House.
Thomas Flatman.
- 22 MRS. SOTHEBY.
Lawrence Crosse.
- 23 CHARLES BEAUCLERK, 1ST DUKE OF ST. ALBANS. 1670-1726.
Nathaniel Dixon. Signed.
- 24 LADY CRISPE. Wife of Sir Nicholas Crispe. (14).
Nathaniel Dixon. Signed.
- 25 ANNE HYDE, DUCHESS OF YORK. 1637-1671. First wife of James II.
S. Cooper.

FRAME 7.

Lent by EARL SPENCER, K.G.

LOUISÈ DE QUÉROUILLE, DUCHESS OF PORTSMOUTH. 1647-
1734.
Signed “W. C.”

FRAME 8.

Lent by JEFFERY WHITEHEAD, ESQ.

FRANCES BROOK, LADY WHITMORE. Ob. 1690.
Bernard Lens.

FRAME 9.

Lent by JEFFERY WHITEHEAD, ESQ.

HENRY BONE, R.A. 1755-1834. Enamel Painter.
Enamel. William Bone. 1842. Signed.

FRAME 10.

Lent by JEFFERY WHITEHEAD, ESQ.

PETER THE GREAT. 1672-1725.
Thomas Wright.

FRAME 11.

Lent by JEFFERY WHITEHEAD, ESQ.

LEOPOLD I. 1790-1865. King of the Belgians.
N. N. Carter, 1823. Signed.

FRAME 12.

Lent by E. C. HEALEY, ESQ.

THOMAS, 3RD LORD FAIRFAX, 1611-1671, and HIS FAMILY (7).
Parliamentary General.
Oil, on copper.

CASE XXII.

Lent by J. GARDNER D. ENGLEHEART, ESQ., C.B.

The 22 Miniatures in this Case are all Painted by *George Engleheart*, but the names are unknown.

FRAME 13.

Lent by J. P. HESELTINE, ESQ.

THE DOGE ANDREA VENDRAMINI AND HIS SECRETARY,
receiving the Papal Legate. 1476-1478.
Attributed to Giovanni Bellini.

FRAME 14.

Lent by JEFFERY WHITEHEAD, ESQ.

CATHERINE HENRIETTE D'ANGENNES, COMTESSE D'OLONNE.
1631-1714.
Petitot (?).

FRAME 15.

Lent by JEFFERY WHITEHEAD, ESQ.

MADAME DE MONTESPAN, MARQUISE DE ROCHECHOUART.
1641-1707.
Petitot (?).

FRAME 16.

Lent by JEFFERY WHITEHEAD, ESQ.

MARQUISE DE MAINTENON, *née* D'AUBIGNÉ. 1635-1719. Afterwards
privately married to Louis XIV.
Petitot (?).

CASE XXIII.

Lent by EDWIN H. LAWRENCE, ESQ.

- 1 OLIVER CROMWELL. 1599-1658. This portrait was said to have been painted when Cromwell was suffering from ague, and was long in the possession of the Lane family, his descendants. A miniature in exactly the same unfinished condition is in the possession of the Duke of Buccleuch.
S. Cooper.
- 2 CHARLES II., when a boy. 1630-1685.
S. Cooper.
- 3 CHARLES II. 1630-1685.
- 4 CHARLES II. 1630-1685.
S. Cooper.
- 5 ROBERT, 2ND LORD BROOKE. Killed at Lichfield, 1643.
S. Cooper.
- 6 SIR MATTHEW HALE. 1609-1676. Chief Justice of England.
- 7 THOMAS MAY. Historian of the English Parliament. 1594-1654
S. Cooper.
- 8 FRANCIS BACON, VISCOUNT VERULAM AND ST. ALBANS.
1561-1626.
Isaac Oliver.
- 9 ALEXANDER POPE. 1688-1744.
- 10 EMMA, LADY HAMILTON. 1761-1815.
S. Shelley.
- 11 PRINCESS AUGUSTA. 1768-1840. Daughter of George III.
R. Cosway.
- 12 MISS PITT.
- 13 PORTRAIT OF A YOUNG LADY.
R. Collins (?).

- 14 } Called DR. JOHNSON. 1709-1784.
 15 } HIS WIFE.
Miss Reynolds.

- 16 } HORATIO, LORD NELSON. 1758-1805.
 17 } LADY HAMILTON. 1761-1815.

- 18 MISS PATON.
Nathaniel Dance, R.A.

CASE XXIV.

Lent by MRS. SINGLETON.

(By George Engleheart.)

- 1 LORD MOUNTJOY.
 2 JANE BLENNERHASSET, LADY HEADLEY. Ob. 1863. 2nd Wife of
 George, 1st Lord.
 3 PORTRAIT OF A LADY, in green hat.
 4 PORTRAIT OF A LADY, in blue hat.
 5 MRS. FISHER.
 6 MISS JANE BEDINGFIELD.
 7 MRS. ABDY.
-

FRAME 17.

Lent by JEFFERY WHITEHEAD, ESQ.

CHARLES II. 1630-1685.

Nathaniel Dixon.

FRAME 18.

Lent by JEFFERY WHITEHEAD, ESQ.

LOUIS XIV. 1638-1715.

P. P. Sevin.

FRAMES 19 & 21.

Lent by JEFFERY WHITEHEAD, ESQ.

VENETIAN DIPLOMA PORTRAITS. Circa 1600.

FRAME 20.

Lent by JEFFERY WHITEHEAD, ESQ.

JACQUE DE LUCCA. Seigneur de Verbecque. 1584. Ætat. 23. Treasurer
to Cardinal Duc Albert of Austria and Archduchess Isabella. Ob. 1625.

CASE XXV.

Lent by MRS. SINGLETON.

1 JOHN SINGLETON.

J. Scouler. Signed.

2 MRS. JANE BALDWIN.

Jeremiah Meyer.

3 SYDENHAM SINGLETON, M.P.

J. Scouler, 1791. Signed.

- 4 CAROLINE ELIZABETH VILLIERS, MARCHIONESS OF ANGLESEY;
and afterwards Duchess of Argyll. Ob. 1835.
A. Plimer.
 - 5 HONORABLE ELIZABETH RUSHOUT. Daughter of 1st Lord Northwick.
Afterwards MRS. BOWLES and MRS. GRIEVE. Ob. 1862.
A. Plimer.
 - 6 PORTRAIT OF A GENTLEMAN, in uniform of the Guards.
George Engleheart.
 - 7 PORTRAIT OF A BOY.
A. Plimer.
 - 8 PORTRAIT OF A GENTLEMAN, in uniform.
A. Plimer.
 - 9 PORTRAIT OF A GENTLEMAN.
C. F. Zincke.
 - 10 MISS PEARSON.
J. Nixon (?)
 - 11 EMMA, LADY HAMILTON, 1761-1815.
Mrs. Mee.
 - 12 FRANÇOISE MAGDALENE DE CLERMONT D'AMBOISE. Marquise
de Gallerand. Married Vicomte de Ruvignée.
Füger.
 - 13 Called JOHN GAY. 1688-1732.
Enamel. C. F. Zincke.
 - 14 LADY LOUISA CORNWALLIS.
A. Plimer.
 - 15 THOMAS VILLIERS, 1ST EARL OF CLARENDON. 1709-1786.
 - 16 LADY MADELINA PALMER.
A. Plimer.
-

CASE XXVI.

Lent by MRS. SINGLETON.

(By Richard Cosway, R.A.)

- 1 MARIA COSWAY.
- 2 ELIZABETH, COUNTESS OF ALBEMARLE. Wife of 4th Earl.
- 3 ELIZABETH VASSALL. Married (1st) Sir Godfrey Webster, and (2nd) Lord Holland. 1770-1845.
- 4 GEORGE IV., when PRINCE OF WALES, in fancy dress. 1762-1830.
- 5 MRS. DANIEL. Wife of J. Daniel, Governor of Masulipatam.
- 6 SIR GODFREY WEBSTER, of Battle Abbey. Ob. 1800.
- 7 FREDERICK, DUKE OF YORK. 1763-1827.

FRAME 22.

Lent by JEFFERY WHITEHEAD, ESQ.

WILLIAM III. 1650-1702.
Oil, on copper.

CASE XXVII.

Lent by JEFFERY WHITEHEAD, ESQ.

ELEVEN SKETCHES ON IVORY.
J. Comerford, of Dublin.

FRAME 23.

Lent by JEFFERY WHITEHEAD, ESQ

WILLIAM THE SILENT, PRINCE OF ORANGE 1533-1584. Stadt-
holder. Assassinated by Balthazar Gerard.
Michel Miereveldt.

FRAME 24.

Lent by JEFFERY WHITEHEAD, ESQ.

MAURICE OF NASSAU. 1567-1623. Stadtholder.
Michel Miereveldt.

CASE XXVIII.

Lent by SIR FRANCIS COOK, BART.

- 1 LOUIS XIII. 1601-1642.
- 2 PORTRAIT OF A GENTLEMAN, in ruff.
Peter Oliver, 1620. Signed.
- 3 OLIVER CROMWELL. 1599-1658.
Enamel. C. Perrot.
- 4 A GENTLEMAN WITH THE ORDER OF THE GARTER.
Isaac Oliver.
- 5 PORTRAIT OF A GENTLEMAN, with large collar.
Oil, on copper.
- 6 PORTRAIT OF A GENTLEMAN, in armour.
Oil, on copper. Samuel Cooper.
- 7 PORTRAIT OF A LADY, in blue dress.

- 8 THOMAS WRIOTHESLEY, 1ST EARL OF SOUTHAMPTON. 1500-1550.
Hans Holbein.
- 9 LADY, in blue dress.
Samuel Cooper. 1656. Signed.
- 10 Called QUEEN ELIZABETH. 1533-1603.
N. Hilliard.
- 11 PORTRAIT OF LADY, in black dress.
John Hoskins. 1656. Signed.
- 12 HENRY, PRINCE OF WALES. 1594-1612. Son of James I.
- 13 Called CHARLES THE BOLD. 1433-1477.
Peter Oliver, after Giorgione.
- 14 HENRY WRIOTHESLEY, 3RD EARL OF SOUTHAMPTON. 1573-1624.
Peter Oliver. Signed.
- 15 FRANCES CECIL, COUNTESS OF CUMBERLAND. Married 1611.
Wife of Henry Clifford, 5th Earl.
S. Cooper. Signed.
- 16 PHILLIP IV. 1605-1665. King of Spain.
Juan de Miranda Careño.
- 17 PHILLIP IV. 1605-1665. King of Spain.
Enamel. Petitot.
- 18 LOUIS XIV. 1638-1715.
Enamel. Petitot.
- 19 PORTRAIT OF A GENTLEMAN.
N. Hilliard. Inscribed "Anno Dni. 1578. Æt. 32."
- 20 PORTRAIT OF A GENTLEMAN.
Velasquez.
- 21 PORTRAIT OF A LADY.
Petitot.
- 22 PORTRAIT OF A LADY.

- 23 PORTRAIT OF A GENTLEMAN, in blue cloak.
T. Flatman. Signed.
- 24 PORTRAIT OF A LADY. With Order.
- 25 PORTRAIT OF A BOY. Probably son of No. 19.
N. Hilliard. Inscribed "Anno Dni. 1575, Ætatis 5."
- 26 PORTRAIT OF A LADY.
Attributed to J. Toutin.
- 27 PORTRAIT OF A LADY IN BLUE.
Lawrence Crosse. Signed.

FRAME 25.

Lent by JEFFERY WHITEHEAD, ESQ.

FRANCIS I. 1494-1547.

FRAME 26.

Lent by SIR WILLIAM DRAKE.

NAPOLEON I. 1769-1821. Painted at Berlin, where Isabey was summoned for the purpose, and sent to Josephine. Was in the Collection at Malmaison.
J. B. Isabey, 1806. Signed.

FRAME 27.

Lent by SIR CHARLES WENTWORTH DILKE, BART.

PORTRAIT OF A GENTLEMAN.

Attributed to a brother of A. Cuypp, but more probably by his father, Jakob Gerritz Cuypp. 1578-1649.

FRAME 28.

Lent by JEFFERY WHITEHEAD, ESQ

NICOLAS BOILEAU. 1636-1711.

FRAME 29.

Lent by JEFFERY WHITEHEAD, ESQ.

JEAN LOUIS DE NOGARET, DUC D'ÉPERNON. 1554-1642.
Painted on alabaster.

FRAME 30.

Lent by JEFFERY WHITEHEAD, ESQ.

JEAN BAPTISTE POQUELIN DE MOLIÈRE. 1622-1673.

FRAME 31.

Lent by JEFFERY WHITEHEAD, ESQ.

MARGARET, DUCHESS OF SOMERSET. Ob. 1880. 2nd wife of
Edward Adolphus, 11th Duke, and eldest daughter of Sir Michael Shaw
Stewart, Bt. In Coronation robes.
Sir William Ross, R.A.

FRAME 32.

Lent by JEFFERY WHITEHEAD, ESQ.

HENRI IV. OF FRANCE. 1553-1610.
Francois Pourbus le Jeune. 1610.

FRAME 33.

Lent by J. GARDNER D. ENGLEHEART, ESQ., C.B.

WILLIAM CHARLES MACREADY, as Richard III. 1793-1873.
J. C. D. Engleheart.

FRAME 34.

Lent by J. LUMSDEN PROPERT, ESQ.

MADAME LA DAUPHINE CHRISTINE DE BAVIÈRE. Ob. 1690.
After De Troy.

ANNE D'AUTRICHE. 1602-1666. Queen of Louis XIII.
After Pourbus.

LOUIS LE GRAND DAUPHIN. 1661-1711.
After Rigaud.

MARIE THERÈSE. 1638-1683. Wife of Louis XIV.
After Mignard.

LOUIS XIV. 1638-1715.
After Rigaud.

LA DUCHESSE DE BOURGOGNE.
After De Santerre.

GASTON, DUC D'ORLEANS. 1608-1660.
After Michel Anna.

LE DUC DE BOURGOGNE. 1682-1712.
After Rigaud.

FRAME 35.

Lent by J. GARDNER D. ENGLEHEART, ESQ., C.B.

MISS MARY BARKER (Mrs. J. C. D. Engleheart) and MISS JANE
BARKER (Mrs. Mylne).
J. C. D. Engleheart.

FRAME 36.

Lent by JEFFERY WHITEHEAD, ESQ.

ROBERT BANKS JENKINSON, 2ND EARL OF LIVERPOOL.
1770-1828.

FRAME 37.

Lent by J. GARDNER D. ENGLEHEART, ESQ., C.B.

MRS. MILLS.

George Engleheart. 1786.

FRAME 38.

Lent by J. GARDNER D. ENGLEHEART, ESQ., C.B.

PORTRAIT OF A LADY.

George Engleheart.

FRAME 39.

Lent by J. GARDNER D. ENGLEHEART, ESQ., C.B.

PORTRAIT OF A CHILD, in a hat.

George Engleheart.

FRAME 40.

Lent by J. GARDNER D. ENGLEHEART, ESQ., C.B.

GEORGE ENGLEHEART. 1752-1829.

J. C. D. Engleheart. 1814. *Signed.*

FRAME 41.

Lent by J. GARDNER D. ENGLEHEART, ESQ., C.B.

MILLICENT ENGLEHEART. Niece of the Artist.

George Engleheart.

FRAME 42.

Lent by JEFFERY WHITEHEAD, ESQ.

H. FUSELI, R.A. 1741-1825.

Enamel. Copy after G. Harlow. J. W. Heigham. 1828. *Signed.*

CASE XXIX.

- 1 CATHERINE II., EMPRESS OF RUSSIA. 1729-1796.
Lent by MISS JAFFRAY.
- 2 FRANCIS, 2nd EARL OF GODOLPHIN, 1678-1766, and his Wife
HENRIETTA, afterwards DUCHESS OF MARLBOROUGH.
Enamel. C. Boit. 1697. Signed. R. S. HOLFORD.
- 3 MISS JANE HARDING.
T. Hargreaves, of Liverpool. Signed 1808. MRS. KEIGHTLEY.
- 4 NAPOLEON I. 1769-1821. R. S. HOLFORD.
- 5 MR. AND MRS. KEIGHTLEY.
T. Hargreaves, of Liverpool. MRS. KEIGHTLEY.
- 6 SIR NICHOLAS POYNTZ. Of Iron Acton, Gloucestershire.
*Attributed to Holbein, but probably by Isaac Oliver, after Holbein's drawing
at Windsor.* R. S. HOLFORD.
- 7 PORTRAIT OF A LADY.
H. Hone. 1783. Signed. C. E. LEES.
- 8 JAMES I. 1566-1625. Inscribed Año Dñi. 1608. Ætatis suæ, 42.
N. Hilliard. R. S. HOLFORD.
- 9 ABRAHAM COWLEY. 1618-1667. Poet.
C. F. Zincke. R. S. HOLFORD.
- 10 THOMAS CROMWELL. Earl of Essex. 1490-1540. "Malleus
Monachorum."
Attributed to Holbein. C. E. LEES.
- 11 DUCHESS DE LONGUEVILLE. 1619-1679.
Petitot. R. S. HOLFORD.
- 12 EMPRESS JOSEPHINE. 1763-1814.
J. B. Isabey, 1809. Signed. C. E. LEES.
- 13 MRS. TICKELL (*née* LINLEY).
T. Gainsborough(?) C. E. LEES.
- 14 CAROLINE OF BRUNSWICK. 1768-1821. Queen of George IV.
DUKE OF LEINSTER.

- 15 PORTRAIT OF A LADY. *Lent by C. E. LEES.*
- 16 MR. TICKELL.
T. Gainsborough (?) C. E. LEES.
- 17 TERESIA, LADY SHIRLEY. Born in Persia. Wife of Sir Robert Shirley,
Ambassador in Persia.
N. Hilliard. EARL OF CARLISLE.
- 18 ALEXIS MICHELOVITZ, CZAR OF RUSSIA. 1630-1676. Father
of Peter the Great. Nicon's Ecclesiastical Reforms carried out in his
reign. Entered into close diplomatic relations with Western Powers.
*Nathaniel Dixon, 1660. Signed. Painted for Lord Carlisle while Minister at
his Court.* EARL OF CARLISLE.
- 19 MARGARET LEVESON GOWER, COUNTESS OF CARLISLE.
Ob. 1824. Wife of Frederick, 5th Earl of Carlisle.
J. Meyer. EARL OF CARLISLE.
- 20 COUNTESS OF PEMBROKE.
Peter Oliver. C. E. LEES.
- 21 ELIZABETH-LAURA, COUNTESS OF WALDEGRAVE. Ob. 1816.
Wife of 4th Earl. R. S. HOLFORD.
- 22 PORTRAIT OF MAN, with collar. Inscribed Año. 1639. Ætatis suæ 57.
Signed "L. H." EARL OF CARLISLE.
- 23 JAMES, 1ST DUKE OF HAMILTON. 1606-1649.
EARL OF CARLISLE.
- 24 LADY FRANCES RADCLIFFE.
Samuel Cllins, 1770. Signed. EARL OF CARLISLE.
- 25 PORTRAIT OF A LADY, in high ruff.
N. Hilliard. EARL OF CARLISLE.
- 26 WILLIAM LENTHALL. 1591-1662. Speaker of Long Parliament.
Samuel Cooper, 1652. Signed. R. S. HOLFORD.
- 27 MARY, COUNTESS OF KILDARE. 1692-1780. Wife of Robert, 19th
Earl. DUKE OF LEINSTER.
- 28 RICHARD CROMWELL. 1626-1712.
Samuel Cooper, 1653. Signed. C. E. LEES.

- 29 LOUIS XIV. 1638-1715.
Petitot. Lent by R. S. HOLFORD.
- 30 PORTRAIT OF A LADY, in lace ruff.
N. Hilliard. EARL OF CARLISLE.
- 31 LADY ARABELLA STUART. 1575-1615.
N. Hilliard. EARL OF CARLISLE.
- 32 PORTRAIT OF A LADY, with long hair.
N. Hilliard. EARL OF CARLISLE.
- 33 LA COMTESSE DE GRIGNAN. 1646-1705.
Petitot. R. S. HOLFORD.
- 34 ELIZABETH, COMTESSE DE GRAMMONT. "La Belle Hamilton."
Signed I.C. DUKE OF LEINSTER.
- 35 PORTRAIT OF A GENTLEMAN, in blue coat.
John Smart. 1772. Signed. T. CLIFFORD SERJEANT.
- 36 EMILY, DUCHESS OF LEINSTER.
Gervas Spencer. 1739. Signed. DUKE OF LEINSTER.
- 37 COUNTESS OF PETERBOROUGH. Wife of 3rd Earl.
Lawrence Crosse. C. E. LEES.
- 38 THOMAS FLATMAN. 1633-1688.
By Himself. Signed. EARL OF CARLISLE.
- 39 CATHERINE HENRIETTE D'ANGENNES, COMTESSE D'OLONNE.
1714.
In enamelled frame by Gilles Legarré, of Chaumont, considered his chef d'œuvre.
Petitot. R. S. HOLFORD.
- 40 GEORGE F. HANDEL. 1684-1759.
William Hogarth. EARL OF CARLISLE.
- 41 THOMAS SACKVILLE, LORD BUCKHURST, 1ST EARL OF
DORSET. Ob. 1608.
Isaac Oliver. C. E. LEES.
- 42 OLIVER CROMWELL. 1599-1658. R. S. HOLFORD.
- 43 PORTRAIT OF A LADY, in black cap.
Gervas Spencer. 1757. C. E. LEES.
- 44 LADY KEPPEL. C. E. LEES.

- 45 MR. TICKELL, Junior.
Thomas Gainsborough (?). Lent by C. E. LEES.
- 45A PORTRAIT OF A LADY, in blue hat and white feathers.
Engleheart. S. E. KENNEDY.
- 46 RICHARD BRINSLEY SHERIDAN. 1751-1816.
T. Gainsborough (?). C. E. LEES.
- 47 JANE, LADY HAREWOOD (?).
W. Wood. DUKE OF LEINSTER.
- 48 PORTRAIT OF A LADY, in black dress and white ruff. C. E. LEES.
- 49 HUMPHREY YATES.
Plumbago. David Loggan. 1676. Signed. MRS. KEIGHTLEY.
- 50 A MEMBER OF THE YATES FAMILY.
Oil. MRS. KEIGHTLEY.
- 51 HESTER YATES.
Plumbago. T. Forster. MRS. KEIGHTLEY.
- 52 LETITIA, BARONESS OFFALY. 1579-1658. Wife of Sir Robert
Digby. DUKE OF LEINSTER.
- 53 JAMES GRAHAM, MARQUESS OF MONTROSE. 1612-1650.
Enamel. C. E. LEES.
- 54 DOROTHY YATES.
Plumbago. T. Forster. 1690. Signed. MRS. KEIGHTLEY.
- 55 ASHURST YATES.
Plumbago. George White. MRS. KEIGHTLEY.
- 56 ARTHUR YATES.
Plumbago. T. Forster. 1710. MRS. KEIGHTLEY.
- 57 OLIVER CROMWELL. 1599-1658. ISAAC FALCKE.
- 58 QUEEN ANNE. 1664-1714.
Enamel. Charles Boit. Signed. PRINCESS VICTOR VON HOHENLOHE.
- 59 LADY. Temp. Francis I.
Ascribed to Janet. J. P. HESELTINE.
- 60 JOHN MAITLAND, DUKE OF LAUDERDALE. 1616-1682. Minister
of Charles II.
Penelope Cleyn. REV. W. B. L. HAWKINS.

- 61 WILLIAM DANVERS. Nat. 1653.
Lawrence Crosse. Lent by THE REV. W. B. L. HAWKINS.
- 62 LADY HOLDING A BOOK.
Jacques Charlier. J. P. HESELTINE.
- 63 PORTRAIT OF A GENTLEMAN, in a wig.
Lawrence Crosse. REV. W. B. L. HAWKINS.
- 64 PORTRAIT OF A LADY.
Signed "S. C." REV. W. B. L. HAWKINS.
- 65 LADY MARY SACKVILLE. REV. W. B. L. HAWKINS.
- 66 BERNADOTTE. 1764-1844. King of Sweden.
E. Staniforth (after Way). 1820. DR. HAMILTON.
- 67 COL. HENRY WALLOP. Parliamentarian General, and one of the Judges
of Charles I. Member of Cromwell's Council of State. Died in the Tower
1667.
Samuel Cooper. 1654. *Signed.* LORD LYMINGTON.
- 68 HENRY JERMYN, LORD DOVER. 1636-1708.
Samuel Cooper. 1667. *Signed.* REV. W. B. L. HAWKINS.
- 69 A SON OF LOUIS XIV. REV. W. B. L. HAWKINS.
- 70 JOHN DIGBY, 1ST EARL OF BRISTOL. 1586-1653.
REV. W. B. L. HAWKINS.
- 71 MRS. MOORE (*née* HAMILTON). Ob. 1815.
Gervas Spencer. 1755. *Signed.* MRS. HAMILTON CRAKE.
- 72 PORTRAIT OF A LADY.
A. Plimer. REV. W. B. L. HAWKINS.
- 73 LADY MARGARET COVENTRY.
Signed "H. 1655." REV. W. B. L. HAWKINS.
- 74 PHILADELPHIA, MRS. STEPHEN PAYNE GALLWEY. Ob. 1785.
REV. DR. HOLDEN.
- 75 PORTRAIT OF A GENTLEMAN.
S. Cooper. REV. W. B. L. HAWKINS.
- 76 PORTRAIT OF A GENTLEMAN.
Samuel Cooper. 1655. *Signed.* REV. W. B. L. HAWKINS.

- 77 W. N. W. HEWITT.
R. Cosway. *Lent by* SIR PRESCOTT HEWETT, BART.
- 78 PORTRAIT OF A DUTCH GENTLEMAN; on the reverse, his wife.
Enamel. J. P. HESELTINE.
- 79 FRANCIS ATTERBURY. 1662-1733. Bishop of Rochester.
Enamel. C. F. Zincke. J. H. HUTCHINSON.
- 80 ELIZABETH, COUNTESS WALDEGRAVE. Ob. 1816. Wife of
George 4th Earl.
Samuel Shelley. S. E. KENNEDY.
- 81 GOVERNOR BANSE.
Enamel. C. F. Zincke. DR. HAMILTON.
- 82 MAJOR GEARE.
Enamel. C. F. Zincke. J. H. HUTCHINSON.
- 83 PORTRAIT OF A GENTLEMAN. J. H. FITZHENRY.
- 84 MARY LEVINGE, LADY FERRERS. Ob. 1740. Wife of Washington,
2nd Earl.
C. Richter. DR. HAMILTON.
- 85 PORTRAIT OF A LADY. REV. DR. HOLDEN.
- 86 STEPHEN PAYNE GALLWEY. REV. DR. HOLDEN.
- 87 PORTRAIT OF A GENTLEMAN. REV. W. B. L. HAWKINS.
- 88 PORTRAIT OF A GENTLEMAN.
R. Cosway. S. E. KENNEDY.
- 89 PORTRAIT OF A GENTLEMAN.
Plumbago. A. Bosse. Signed. REV. DR. HOLDEN.
- 90 PHILADELPHIA, MRS. STEPHEN PAYNE GALLWEY. Ob. 1785.
Enamel. After Sir Joshua Reynolds. REV. DR. HOLDEN.
- 91 CONCINO CONCINI COMTE DELLA PENNA, MARÉCHAL
D'ANCRE. Assassinated, Paris, 1616, by the order of Louis XIII.
J. P. HESELTINE.
- 92 ELEANOR CALLIGALI. His wife. J. P. HESELTINE.
- 93 LOUIS XVI. As a boy. 1754-1793.
Thouron. MISS JAFFRAY.

- 94 DR. JOHN HEWITT. Tried for treason and beheaded, 1658.
Lent by MISS JAFFRAY.
- 95 J. BERSON. Gentleman of the Chamber to the Chevalier St. George.
Jean Mussard. 1715. Signed. DR. HAMILTON.
- 96 LETITIA BONAPARTE. Madame Mère. 1750-1836. Mother of Napoleon I.
J. B. J. Augustin. Signed. MISS JAFFRAY.
- 97 PORTRAIT OF A LADY.
Nathaniel Hone. 1756. Signed. S. E. KENNEDY.
- 98 MRS. CAPEL LOFFT.
George Engleheart. REV. DR. HOLDEN.
- 99 DUCHESS DE DURAS.
Wilpes. Signed. J. H. FITZHENRY.
- 100 MARIE LESCZINSKA. Wife of Louis XV.
J. P. HESELTINE.
- 101 SIR THOMAS LAWRENCE, P.R.A. 1769-1830.
By Himself. MRS. KEIGHTLEY.
- 102 MADAME ELIZABETH (?). 1764-1794. Sister of Louis XVI. Executed
1794. J. H. HUTCHINSON.
- 103 NAPOLEON I. 1769-1821.
J. B. Isabey. Signed. REV. W. B. L. HAWKINS.
- 104 LADY ANNE HORATIA SEYMOUR. Daughter of 2nd Earl of
Waldegrave. Wife of Lord Hugh Seymour.
R. Cosway, R.A. LADY HARLECH.
- 105 LORD BYRON. 1788-1824.
James Holmes. 1816. Signed. ISAAC FALCKE.
Lord Byron observes in a letter, dated Genoa, May 19th, 1823—"A painter of the
"name of Holmes made, I think, the very best one of me in 1815 or 1816, and from this
"there were some good engravings taken."—*Life and Times of Lord Byron*, vol. iii.
- 106 H.R.H. PRINCE REGENT. (George IV.). 1762-1830.
H. Bone. 1805. Signed. REV. W. B. L. HAWKINS.
- 107 GUILLIAUME BUDÈ. 1467-1540. Librarian of Francis I.
J. P. HESELTINE.
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CASE XXX.

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| 1 | PORTRAIT OF A GENTLEMAN.
<i>Oil, on copper.</i> | <i>Lent by</i> SIR W. DRAKE. |
| 2 | PORTRAIT OF A GENTLEMAN.
<i>Oil, on copper.</i> | SIR W. DRAKE. |
| 3 | A MAN'S HEAD.
<i>Oil, on copper.</i> | SIR W. DRAKE. |
| 4 | A CAPUCHIN MONK.
<i>Oil, on copper.</i> | SIR W. DRAKE. |
| 5 | PORTRAIT OF A MAN, in a grey cap and dress.
<i>Oil, on copper.</i> | SIR W. DRAKE. |
| 6 | COMTESSE DE BENIRON.
<i>Attributed to Palamedes.</i> | SIR W. DRAKE. |
| 7 | LADY, in ruff and red dress.
<i>Oil, on copper.</i> | SIR W. DRAKE. |
| 8 | ANNE COPLEY, LADY MANNERS. Ob. 1814. | H. DRAKE. |
| 9 | MRS. (AFTERWARDS LADY) HARCOURT.
Harcourt. | Wife of the 3rd Earl
H. DRAKE. |
| 10 | COMTESSE DE TOURVILLE.
<i>Sellier.</i> | H. DRAKE. |
| 11 | MRS. FITZHERBERT. 1756-1837. | H. DRAKE. |
| 12 | PORTRAIT OF A GENTLEMAN.
<i>A. Plimer.</i> | H. DRAKE. |
| 13 | MRS. WHITTINGTON.
<i>R. Cosway.</i> | H. DRAKE. |
| 14 | PORTRAIT OF A LADY.
<i>R. Cosway.</i> | H. DRAKE. |
| 15 | THREE CHILDREN WITH A DOG.
<i>S. Shelley.</i> | H. DRAKE. |

- 16 MISS BUTLER. 1810. *H. Edridge.* *Lent by H. DRAKE.*
- 17 MRS. FINCKE. *H. Hone.* H. DRAKE.
- 18 ELIZABETH FOSTER, DUCHESS OF DEVONSHIRE. 1759-1824. *A. Plimer.* H. DRAKE.
- 19 WILLIAM BECKFORD (?) When young. 1760-1844. *A. Plimer.* H. DRAKE.
- 20 PORTRAIT OF A GENTLEMAN. *G. Engleheart.* H. DRAKE.
- 21 MRS. BUTLER. H. DRAKE.
- 22 MISS JOHNSTONE. H. DRAKE.
- 23 EMPRESS JOSEPHINE. 1763-1814. *Isabey.* H. DRAKE.
- 24 COLONEL FULLER. *A. Plimer.* H. DRAKE.
- 25 GEORGE, 1ST DUKE OF ALBEMARLE. 1608-1670. *Oil, on copper. Bestland.* H. DRAKE.
- 26 MRS. FULLER. *A. Plimer.* H. DRAKE.
- 27 MRS. ELIZABETH FRY. 1780-1845. H. DRAKE.
- 28 AIMÉ, DUC DE JOYEUSE. 1561-1587. Admiral of France. *Oil, on copper.* SIR W. DRAKE.
- 29 MARGARET, DUCHESS OF PARMA. 1522-1586. SIR W. DRAKE.
- 30 MARIA THERÉSA OF AUSTRIA, EMPRESS OF GERMANY. 1717-1780. *J. S. Liotard.* SIR W. DRAKE.
- 31 PORTRAIT OF A LADY, in large ruff and grey dress. *Oil, on copper.* SIR W. DRAKE.
- 32 PORTRAIT OF A GENTLEMAN. *Oil, on copper.* SIR W. DRAKE.

- 33 BIANCA CAPELLO. Wife of Francesco de Medici. 1542-1587.
Attributed to Bronzino. *Lent by* SIR W. DRAKE.
- 34 ARMAND DE GONTAUT, DUKE OF BIRON. 1524-1592. Marshal
of France.
Oil, on copper. SIR W. DRAKE.
- 35 JEAN LOUIS DE NOGARET, DUKE D'EPERNON. 1554-1642.
Oil, on copper. SIR W. DRAKE.
- 36 BEATRIX DE BOURBON, DUCHESS OF MILAN. 1418- .
Oil, on copper. SIR W. DRAKE.
- 37 ANNE OF ARRAGON.
Oil, on copper. SIR W. DRAKE.
- 38 PORTRAIT OF A LADY.
Oil, on copper. SIR W. DRAKE.
- 39 PORTRAIT OF A GENTLEMAN.
Oil, on copper. SIR W. DRAKE.
- 40 COUNT VAN DEN BERGHE. After Vandyck.
Oil, on copper. SIR W. DRAKE
- 41 PORTRAIT OF A GENTLEMAN.
Oil, on copper. SIR W. DRAKE
- 42 ISABELLA CLARA EUGENIA. 1566-1633. Daughter of Philip II.
Oil, on copper. Attributed to Coello. SIR W. DRAKE.
- 43 PORTRAIT OF A LADY.
Enamel. Edward Shiercliff, Bristol, 1765. SIR W. DRAKE.
- 44 PORTRAIT OF A LADY.
Crayon sketch. Attributed to S. Cooper. SIR W. DRAKE.
- 45 PORTRAIT OF A LADY. SIR W. DRAKE.
- 46 PORTRAIT OF A LADY.
Vestier. SIR W. DRAKE.
- 47 PORTRAIT OF A GENTLEMAN.
Oil, on copper. SIR W. DRAKE.
- 48 PORTRAIT OF A LADY.
Enamel. Thouron. SIR W. DRAKE.

- 49 MARIE DE MEDICI, QUEEN OF FRANCE. 2nd wife of Henri IV.
1573-1642.
Attributed to Pourbus. *Lent by* SIR W. DRAKE.
- 50 MARQUISE DE VILLETTE. 1757-1822.
L. Sicardi. SIR W. DRAKE.
- 51 MARIE JOSEPHE DE SAXE. Wife of Louis, Dauphin, son of Louis XV.
J. Dumont. SIR W. DRAKE.
- 52 ANNE LOUISE BÉNÉDICTE, DUCHESSE DU MAINE. 1676-1753.
Hall. SIR W. DRAKE.
- 53 MARQUISE DE LA FEUILLADE.
Signed "D." Dumont. (?) SIR W. DRAKE.
- 54 PORTRAIT OF A LADY. 1786.
H. Hone. SIR W. DRAKE.
- 55 PORTRAIT OF A LADY.
Signed "Nattier, 1744." SIR W. DRAKE.
- 56 CATHERINE OPALINSKI. 1680-1747. Wife of Stanilaus, King of
Poland. SIR W. DRAKE.
- 57 BEAUVILLIERS, COMTE DE ST. AIGNAN. 1574-1656.
Attributed to Palamedes. SIR W. DRAKE.
- 58 MARGARET. Wife of Philip III., King of Spain.
Oil, on copper. Gerbier. SIR W. DRAKE.
- 59 PORTRAIT OF A BURGOMASTER OF BASLE.
Holbein. SIR W. DRAKE.
- 60 MADAME DE CHÂTENAY.
Lefevre. SIR W. DRAKE.
- 61 HENRY, MARQUIS OF WORCESTER. Afterwards 7th Duke of Beaufort.
1792-1853.
F. Rochard. SIR W. DRAKE.
- 62 PORTRAIT OF A GENTLEMAN. SIR W. DRAKE.
- 63 MADAME DE ST. LÉON.
Saint. SIR W. DRAKE.
- 64 FREDERICK THE GREAT ON HORSEBACK. 1712-1786.
SIR W. DRAKE.
- 65 PORTRAIT OF A LADY.
A. Vestier. SIR W. DRAKE.
- 66 PORTRAIT OF A LADY.
Oil, on copper. SIR W. DRAKE.
- 67 COMTESSE ST. ROMAIN.
Lazinska Mirbel. 1822. SIR W. DRAKE.
- 68 PORTRAIT OF A LADY. SIR W. DRAKE.

- 69 PORTRAIT OF A GENTLEMAN.
Enamel. Signed "F. N. Barbette, pinxit. 1689." Lent by SIR W. DRAKE.
- 70 PORTRAIT OF A LADY.
Signed "Lié-Louis Périn." SIR W. DRAKE.
- 71 PRINCESS SOPHIA. 1777-1848.
R. Cosway. SIR W. DRAKE.
- 72 MRS. SHERIDAN (*née* LINLEY).
Samuel Collins. Signed. 1778. SIR W. DRAKE.
- 73 JEAN DUMONT. 1700-1731.
By Himself. SIR W. DRAKE.
- 74 CHARLOTTE, MARQUISE DE MONTESSON. Afterwards Duchesse
d'Orleans
Signed "M. V. Coster. 1777." SIR W. DRAKE.
- 75 MARGARET LUCAS, DUCHESS OF NEWCASTLE. 1624-1676.
SIR W. DRAKE.
- 76 FREDERICK HENRY OF NASSAU. 1584-1647.
Pen and indian ink, on vellum. Signed "Johan Wierix f: Anno. 1612."
SIR W. DRAKE.
- 77 MRS. SIDDONS.
Horace Hone. Signed. 1784. SIR W. DRAKE.
- 78 PORTRAIT OF A LADY. SIR W. DRAKE.
- 79 ANNE DE GONZAGUES.
Keman. Signed. SIR W. DRAKE.
- 80 KITTY FISHER. SIR W. DRAKE.
- 81 PORTRAIT OF A GENTLEMAN. SIR W. DRAKE.
- 82 GENERAL WEBB, in armour. SIR W. DRAKE.
C. F. Zincke. Signed. 1715.
- 83 PORTRAIT OF A GENTLEMAN. SIR W. DRAKE.
- 84 PORTRAIT OF A GENTLEMAN.
Ozias Humphry, R.A. 1782. SIR W. DRAKE.
- 85 MADAME DE VILLETTE.
Hall. Signed. SIR W. DRAKE.
- 86 MAURICE OF NASSAU, PRINCE OF ORANGE, AND HIS WIFE.
Johan Wierix. SIR W. DRAKE.
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CASE XXXI.

- 1 THREE PORTRAITS OF MEMBERS OF THE PICKFORD FAMILY.
J. Nixon. (?) *Lent by C. T. PICKFORD.*
- 2 PORTRAIT OF A LADY. Temp. Louis XIV. LORD HASTINGS.
- 3 SIR JACOB ASTLEY, BART. 1630-1724. LORD HASTINGS.
- 4 SIR JACOB HENRY ASTLEY, BART. 1756-1817.
George Engleheart. LORD HASTINGS.
- 5 MAURICE QUENTIN DE LA TOUR. 1704-1788.
By Himself. JEFFERY WHITEHEAD.
- 6 SIR EDWARD ASTLEY. 1604-1653.
John Hoskins, 1651. Signed. Inscribed "Ætat. 47. 1651. I.H."
LORD HASTINGS.
- 7 CAPTAIN BRANSBY.
Thomas Flatman. Signed. LORD HASTINGS.
- 8 CHARLES II. 1630-1685. This miniature was given by Charles II. to Sir
Jacob Astley, 1660. LORD HASTINGS.
- 9 LADY MARY WORTLEY MONTAGU. 1690-1762.
Bernard Lens. 1726. Signed. JEFFERY WHITEHEAD.
- 10 MADAME DE PARABÈRE.
Enamel. LORD HASTINGS.
- 11 WALGRAVE ASTLEY.
Thomas Flatman. Signed. LORD HASTINGS.
- 12 PORTRAIT OF A LADY. Temp. Louis XIV.
Enamel. Petitot. LORD HASTINGS.
- 13 LORD BYRON. 1788-1824. Given by himself to R. H. Hoppner, British
Consul at Venice. JEFFERY WHITEHEAD.
- 14 PORTRAIT OF A LADY, leaning on a table.
Campana. LORD HASTINGS.
- 15 PORTRAIT OF A LADY, in red dress.
Augustin. 1786. Signed. LORD HASTINGS.

- 16 PORTRAIT OF A LADY.
Enamel. Soiron. 1798. Signed. Lent by LORD HASTINGS.
- 17 PORTRAIT OF A GENTLEMAN.
Inscribed "1564. A. 38." JEFFERY WHITEHEAD.
- 18 PORTRAIT OF A LADY, reading music.
Hall. Signed. LORD HASTINGS.
- 19 LOUIS XIV. 1638-1715.
Petitot. LORD HASTINGS.
- 20 PORTRAIT OF A LADY, in pink dress.
Augustin. 1795. Signed. LORD HASTINGS.
- 21 SIR T. ISHAM.
David Loggan. 1681. Signed. JEFFERY WHITEHEAD.
- 22 PORTRAIT OF A LADY.
E. Antissier. 1820. Signed. T. D. MURRAY.
- 23 PORTRAIT OF A LADY. T. D. MURRAY.
- 24 CHARLES JAMES FOX. 1749-1806.
Ozias Humphry (?). After Sir J. Reynolds. JEFFERY WHITEHEAD.
- 25 QUEEN MARY II. 1662-1694.
Plumbago.
Inscribed "Maria, D. G. Angliæ, Scotiæ, Franciæ & Hiberniæ, regina."
JEFFERY WHITEHEAD.
- 26 ADMIRAL SIR GEORGE ROOKE. 1650-1709.
Plumbago. J. Faber. Signed. Inscribed "J. Faber, delineavit in Chatham, A.D. 1705." JEFFERY WHITEHEAD.
- 27 HENRIETTA, DAUGHTER OF 1ST DUKE OF MARLBOROUGH,
AFTERWARDS 2ND DUCHESS. Married 2nd Earl of Godolphin.
Ob. 1733.
Plumbago. T. Forster. JEFFERY WHITEHEAD.
- 28 ADMIRAL SIR JAMES WISHART.
Plumbago. J. Faber. Inscribed "J. Faber, delineavit, A.D., 1704. May 4."
JEFFERY WHITEHEAD.

- 29 CHARLES II. 1630-1685.
Plumbago. R. White, 1702. Signed. Lent by JEFFERY WHITEHEAD.
- 30 WILLEM DE REIDE DE GINKELL, EARL OF ATHLONE. 1640-
 1703.
J. Faber. 1703. JEFFERY WHITEHEAD.
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CASE XXXII.

- 1 MARGARET LUCAS, DUCHESS OF NEWCASTLE. 1624-1676. Wife
 of William Cavendish, 1st Duke. DUKE OF PORTLAND.
- 2 HENRY CAVENDISH, 2ND DUKE OF NEWCASTLE. Ob. 1691.
Signed "H.B." DUKE OF PORTLAND.
- 3 PORTRAIT OF GENTLEMAN.
Oil, on copper. Inscribed "Julii 24, Ætat. 24." DUKE OF PORTLAND.
- 4 MARGARET LUCAS, DUCHESS OF NEWCASTLE. 1624-1676. Wife
 of 1st Duke. DUKE OF PORTLAND.
- 5 JAMES II. 1633-1701. DUKE OF PORTLAND.
- 6 HUMPHREY WANLEY. 1671-1726. English Antiquary and Palæographer.
 DUKE OF PORTLAND.
- 7 JOHN PHILIPS. 1676-1708. Poet. Author of "Splendid Shilling."
 DUKE OF PORTLAND.
- 8 LADY WITH PEARL EARRINGS.
Enamel, on gold. DUKE OF PORTLAND.
- 9 SIR HORACE VERE, LORD VERE OF TILBURY. 1565-1635. General.
 DUKE OF PORTLAND.
- 10 LOUIS XIV.
Petitot. DUKE OF PORTLAND.
- 11 PORTRAIT OF A GENTLEMAN.
Samuel Cooper. DUKE OF PORTLAND.

- 12 Named LADY JANE GREY. 1537-1554. Probably MARY TUDOR.
1516-1558.
Attributed to Holbein. *Lent by* THE DUKE OF PORTLAND.
- 13 Called QUEEN ELIZABETH. 1533-1603.
N. Hilliard. DUKE OF PORTLAND.
- 14 LA COMTESSE DE GRIGNAN (?) 1646-1705.
Petitot. DUKE OF PORTLAND.
- 15 WILLIAM DRUMMOND OF HAWTHORNDEN. 1585-1649.
Isaac Oliver. Inscribed "Ætatis suæ XX. 1606." DUKE OF PORTLAND.
- 16 QUEEN ELIZABETH. 1533-1603.
N. Hilliard. DUKE OF PORTLAND.
- 17 Called QUEEN ELIZABETH. 1533-1603.
N. Hilliard. DUKE OF PORTLAND.
- 18 LORD RICHARD CAVENDISH. Ob. 1781.
W. Pether, 1770. Signed. DUKE OF PORTLAND.
- 19 SIR RICHARD STEELE. 1671-1729.
Peter Lens. Signed. DUKE OF PORTLAND.
- 20 RICHARD HALL. Named JOSEPH ADDISON.
B. Lens. Signed. DUKE OF PORTLAND.
- 21 MARIE JEANNE, COMTESSE DU BARRY. 1746-1793.
DUKE OF PORTLAND.
- 22 PORTRAIT OF A GENTLEMAN.
C. F. Zincke. DUKE OF PORTLAND.
- 23 WALTER, 1st LORD ASTON. Ob. 1639.
Isaac Oliver. DUKE OF PORTLAND.
- 24 BIANCA CAPELLO. 1542-1587. Married Francesco dei Medici.
DUKE OF PORTLAND.
- 25 PORTRAIT OF A GENTLEMAN, in black dress and turned-down collar.
Isaac Oliver. Signed. DUKE OF PORTLAND.
- 26 DUC DE PENTHIÈVRE. 1725-1793. Amiral de France.
DUKE OF PORTLAND.
- 27 PORTRAIT OF A GENTLEMAN, in lace collar. In locket.
DUKE OF PORTLAND.

- 28 PRINCE MAURICE OF NASSAU. 1604-1679.
Lent by THE DUKE OF PORTLAND.
- 29 LADY PYE.
Samuel Cooper. Signed. DUKE OF PORTLAND.
- 30 GILBERT SHELDON. 1598-1677. Archbishop of Canterbury.
Samuel Cooper. DUKE OF PORTLAND.
- 31 MARY, COUNTESS OF KILDARE. Wife of Robert, 19th Earl.
Nathaniel Dixon. Signed. DUKE OF PORTLAND.
- 32 WILLIAM POYNTZ, in a fancy dress. LADY SARAH SPENCER.
- 33 LAVINIA BINGHAM, COUNTESS SPENCER. Ob. 1831: Wife of
George John, 2nd Earl.
R. Cosway. LADY SARAH SPENCER.
- 34 WILLIAM POYNTZ.
A. Plimer. LADY SARAH SPENCER.
- 35 PORTRAIT OF LADY IN BLUE DRESS. LADY SARAH SPENCER.
- 36 LADY ANNE HORATIA SEYMOUR.
R. Cosway. HON. R. SPENCER.
- 37 PORTRAIT OF A GENTLEMAN.
A. Plimer. LADY SARAH SPENCER.
- 38 SIR HORACE SEYMOUR. 1791-1851.
I. B. Isabey. 1820. Signed. HON. R. SPENCER.
- 39 GEORGE JOHN, 2ND EARL SPENCER. 1758-1834. Collected the
Althorpe Library. LADY SARAH SPENCER.
- 40 EDMUND, 8TH EARL OF CORK. 1767-1856.
R. Cosway. LADY SARAH SPENCER.
- 41 STEPHEN POYNTZ.
J. H. Hurter. 1780. Signed. LADY SARAH SPENCER.
- 42 MARGARET GEORGIANA POYNTZ, 1ST COUNTESS SPENCER.
Wife of John, 1st Earl.
J. C. D. Engleheart. After H. Howard, R.A. 1814. Signed.
LADY SARAH SPENCER.
- 43 GEORGIANA, DUCHESS OF DEVONSHIRE. 1757-1806. Wife of
William, 5th Duke.
A Sketch from Nature. By Ozias Humphry. 1783. Signed.
EARL SPENCER.

- 44 OLIVER CROMWELL. 1599-1658.
After S. Cooper. By Margaret, Lady Lucan. Signed.
Lent by EARL SPENCER.
- 45 PORTRAIT OF A GENTLEMAN.
Oil, on card. S. Cooper. EARL SPENCER.
- 46 GEORGE I., KING OF ENGLAND. 1660-1727.
Bernard Lens. 1724. Signed. EARL SPENCER.
- 47 CHARLES, 3RD EARL OF PETERBOROUGH. 1658-1735.
EARL SPENCER.
- 48 PORTRAIT OF A LADY, in yellow gown. EARL SPENCER.
- 49 PORTRAIT OF A GENTLEMAN, in wig and lace ruffle.
Lawrence Crosse. Signed. EARL SPENCER.
- 50 PORTRAIT OF A GENTLEMAN. EARL SPENCER.
- 51 SARAH JENNINGS, 1ST DUCHESS OF MARLBOROUGH. 1660-1744.
C. F. Zincke. EARL SPENCER.
- 52 PORTRAIT OF A CLERGYMAN.
Margaret Lady Lucan. Signed. EARL SPENCER.
- 53 LOUIS XIV. 1638-1715.
Petitot. EARL SPENCER.
- 54 FRANCES WORSLEY, COUNTESS GRANVILLE. Ob. 1743. 1st wife
of John Carteret, 1st Earl.
Enamel. A. Leeman. EARL SPENCER.
- 55 CARDINAL RICHELIEU. 1582-1653.
Enamel. After Philippe de Champaigne. EARL SPENCER.
- 56 PORTRAIT OF A GENTLEMAN.
A. Plimer. EARL SPENCER.
- 57 PORTRAIT OF A LADY AND CHILD.
Nathaniel Dixon. Signed. EARL SPENCER.
- 58 PORTRAIT OF A LADY.
Samuel Cooper, 1661. Signed. EARL SPENCER.
- 59 PORTRAIT OF A LADY.
Penelope Cleyn, '74. Signed. EARL SPENCER.

- 60 PORTRAIT OF A GENTLEMAN.
Oil, painted on gold coin. *Lent by* EARL SPENCER.
- 61 PORTRAIT OF A GENTLEMAN, in a wig.
Enamel. Petitot. EARL SPENCER.
- 62 PORTRAIT OF A GENTLEMAN, in lace collar.
Oil, on card. EARL SPENCER.
- 63 PORTRAIT OF A GENTLEMAN, in a wig.
Oil, on copper. EARL SPENCER.
- 64 PORTRAIT OF A GENTLEMAN, with light beard and ruff.
EARL SPENCER.
- 65 JOHN CARTERET, 1st EARL GRANVILLE. 1690-1763.
C. F. Zincke. EARL SPENCER.
- 66 PORTRAIT OF A YOUTH.
Nathaniel Hone. 1761 Signed. EARL SPENCER.
- 67 PORTRAIT OF A LADY, in black cloak.
H. Peters. Signed. EARL SPENCER.
- 68 SARAH JENNINGS, DUCHESS OF MARLBOROUGH. 1660-1744.
EARL SPENCER.
- 69 RACHEL WRIOTHESLEY, LADY RUSSELL. 1636-1723. Wife of
William, Lord Russell, the Patriot.
C. Boit. Signed. EARL SPENCER.
- 70 ANNE ST. JOHN, COUNTESS OF ROCHESTER. Wife of Henry
Wilmot, 1st Earl.
Samuel Cooper, 1647. Signed. EARL SPENCER.
- 71 NAPOLEÓN I. 1769-1821. Cameo by Morelli. This cameo was given by
Madame Mère to Dr. O'Meara. EARL SPENCER.
- 72 LADY GEORGIANA SPENCER. Afterwards Duchess of Devonshire.
EARL SPENCER.
- 73 PORTRAIT OF A LITTLE GIRL. EARL SPENCER.
- 74 GEORGIANA, COUNTESS COWPER. 2nd wife of William, 2nd Earl.
C. Boit. EARL SPENCER.
- 75 ANNE CHURCHILL, COUNTESS OF SUNDERLAND. 2nd wife of
Charles, 3rd Earl. Ob. 1716.
C. Boit. EARL SPENCER.

- 76 JOHN CHURCHILL, DUKE OF MARLBOROUGH. 1650-1722.
C. F. Zincke. *Lent by* EARL SPENCER.
- 77 PORTRAIT OF A MAN, in a wig.
Bernard Lens. Signed. EARL SPENCER.
- 78 JOHN, 1ST DUKE OF MARLBOROUGH. 1650-1722.
C. F. Zincke. EARL SPENCER.
- 79 PORTRAIT OF A LADY, in brown gown. EARL SPENCER.
- 80 ADMIRAL JOHN BENBOW (?). 1653-1702.
F. Cleyn. EARL SPENCER.
- 81 { SKETCHES.
82 {
83 { *R. Cosway. Purchased at his sale.* MISS JAFFREY.
84 {
85 {
- 86 MRS. FITZHERBERT. 1756-1837.
A. Plimer. 1785. Signed. PRINCESS HOHENLOHE.
- 87 PAMELA, LADY EDWARD FITZGERALD. As Diana.
Mieris. THE HON. MRS. PERCY WINDHAM.

CASE XXXIII.

- 1 ADRIENNE LECOUVREUR. Actress. 1692-1730.
Rouvier, 1782. Signed. SIR WILLIAM DRAKE.
- 2 MARIE SOPHIE LAGUERRE. Singer. 1755-1783.
Hall, 1776. SIR WILLIAM DRAKE.
- 3 THE FAMILY OF THE AMBASSADOR OF DENMARK TO
LOUIS XV. IN 1744.
Hall, 1744. Signed. EARL OF ROSEBERY.
- 4 LOUIS XIV. 1638-1715.
J. Petitot. Signed. EARL OF ROSEBERY.

- 5 PORTRAIT OF A LADY, as Marchande d'Amour.
F. Boucher. Lent by THE EARL OF ROSEBERY.
- 6 MARIE THÉRÈSE. 1638-1683. Queen of Louis XIV.
J. Petitot. Signed. EARL OF ROSEBERY.
- 7 MARQUISE DE MONTESPAN. 1641-1707. Mistress of Louis XIV.
J. Petitot. EARL OF ROSEBERY.
- 8 JOHN, LORD CARTERET, EARL GRANVILLE. 1690-1763.
Enamel. EARL OF ROSEBERY.
- 9 GENERAL BENEDICT ARNOLD. Ob. 1801. Delivered up West Point to
the English in the American War of Independence.
EARL OF ROSEBERY.
- 10 MARIE ANTOINETTE. 1755-1793. EARL OF ROSEBERY.
- 11 GEORGE WASHINGTON, 1732-1799, and MARIE J. P. MARQUIS
DE LA FAYETTE. (?) 1757-1834. This watch was presented to George
Washington by the French colony of Montreal, probably in commemoration
of the Declaration of Independence, 4th July, 1776.
EARL OF ROSEBERY.
- 12 FRANCOISE MARIE DE BOURBON. Mademoiselle de Blois. 1677-
1749. Daughter of Louis XIV. and Madame de Montespan; married
Philippe, Duc d'Orléans, Regent.
J. A. Arlaud. EARL OF ROSEBERY.
- 13 AN OFFICER OF THE "GARDE ROYALE." EARL OF ROSEBERY.
- 14 OLIVER CROMWELL. 1599-1658. EARL OF ROSEBERY.
- 15 LOUISE MARIE ADELAIDE DE BOURBON DE PENTHIÈVRE.
1753-1821. Duchesse d'Orléans, wife of Philippe Egalité.
EARL OF ROSEBERY.
- 16 DUCHESSE DE LA VALLIÈRE. 1644-1710. Mistress of Louis XIV.
EARL OF ROSEBERY.
- 17 DUCHESSE DE CARIGNAN.
Hall. Signed. EARL OF ROSEBERY.
- 18 RICHARD CROMWELL. 1626-1712. EARL OF ROSEBERY.

- 19 MARQUISE DE MONTESPAN. 1641-1707. Mistress of Louis XIV.
Lent by THE EARL OF ROSEBERY.
- 20 PORTRAIT OF A LADY. Temp. Marie Antoinette.
Lequay. SIR WILLIAM DRAKE.
- 21 PORTRAIT OF A LADY. Temp. Marie Antoinette.
Sicardi. Signed. SIR WILLIAM DRAKE.
- 22 MADAME SALTIRE. Dame d'honneur to Marie Antoinette.
Sicardi. SIR WILLIAM DRAKE.
- 23 PRINCESSE DE LAMBALLE. Friend of Marie Antoinette. 1748-1792.
J. Dumont. SIR WILLIAM DRAKE.
- 24 MADAME DE ROHAN.
J. E. Heinsius. SIR WILLIAM DRAKE.
- 25 BARBARA VILLIERS, DUCHESS OF CLEVELAND. 1640-1709.
After Lely. JEFFERY WHITEHEAD.
- 26 NAPOLEON I., 1769-1821, and JOSEPHINE, 1763-1814.
Aubrey. Signed. J. LUMSDEN PROPERT.
- 27 HENRIETTA, COUNTESS OF ROCKINGHAM.
After Lely. JEFFERY WHITEHEAD.

CASE XXXIV.

Lent by J. LUMSDEN PROPERT, ESQ.

- 1 QUEEN ANNE. 1664-1714.
- 2 CHARLES II. 1630-1685.
S. Cooper.
- 3 PRINCE RUPERT. 1619-1682.
- 4 JEAN DE WIERT, BARON DE CROON. Was the first to teach French ladies to take snuff.

- 5 FRÉDÉRIC ARMAND, DUKE OF SCHOMBERG. 1618-1690.
Marshal of France. Killed at the Boyne.
One of the earliest miniatures on ivory.
- 6 JOHN THURLOE. 1616-1668. Secretary of State to Oliver Cromwell.
S. Cooper.
- 7 JOHN, 1ST EARL OF BRISTOL. 1586-1653.
Thomas Betts. Signed "T. B." (A very rare master.)
- 8 JOHN FREDERIC, DUKE OF BRUNSWICK-LUNEBURG. Father of
George the 1st of England.
- 9 MAN IN ARMOUR. In long wig.
Nathaniel Dixon. Signed.
- 10 ROBERT DUDLEY, EARL OF LEICESTER. 1532-1588. Favourite of
Queen Elizabeth.
Isaac Oliver.
- 11 ULRICH VON HUTTEN. 1488-1523.
- 12 Called DAVID RIZZIO. 1540-1566. Secretary to Mary Queen of Scots.
- 13 CHARLES I. 1600-1649.
Gibson (the dwarf).
- 14 CATHERINE DE MEDICI. 1519-1589. Queen of Henry II. of France.
Probably cut from an Illuminated Book.
- 15 JAMES I. 1566-1625.
N. Hilliard.
- 16 MAN IN BROWN VELVET, with white collar.
- 17 SIR JOHN MAYNARD. 1602-1690. Lawyer. Commissioner of Great Seal,
1689.
S. Cooper.
- 18 ALGERNON SIDNEY. 1622-1683. English Republican.
Thomas Flatman.
- 19 ANDREW MARVELL. 1620-1678. Poet and Politician.
Mary Beale.

- 20** GEORGE VILLIERS, 1ST DUKE OF BUCKINGHAM. 1592-1628.
Minister of Charles I.
Isaac Oliver.
- 21** EDWARD VI. 1538-1553.
Levina Teerlinck. (?)
- 22** Called QUEEN ELIZABETH. 1533-1603.
Gold enamelled frame. N. Hilliard.
- 22A** QUEEN JANE SEYMOUR. Ob. 1537. 3rd wife of Henry VIII.
Holbein.
- 23** SIR CHRISTOPHER HATTON. 1540-1591. Minister of Elizabeth, Lord
Chancellor of England.
N. Hilliard.
- 24** JEAN JOUVENET. 1644-1717. French Artist.
Louis de Boullongne, Peintre du Roi. Signed.
- 25** THOMAS MAY. 1594-1654. Historian of Long Parliament.
Samuel Cooper. 1653. Signed.
- 26** DR. JOHN DONNE. 1573-1631. Dean of St. Paul's.
Isaac Oliver.
- 27** HENRIETTA OF ENGLAND, DUCHESS D'ORLEANS. 1644-1670.
Jean Petitot.
- 28** DUCHESS OF QUEENSBERRY. Temp. Queen Anne.
- 29** QUEEN ELIZABETH. 1533-1603.
Attributed to Simon de Pass.
- 30** CHARLES II. 1630-1685.
Jean Petitot. Signed.
- 31** JAMES EDWARD STUART. 1688-1766. The Old Pretender.
Attributed to Petitot fils.
- 32** THE SOMERVILE SHAKESPEARE. 1564-1616.
N. Hilliard.
- 33** SIR FRANCIS DRAKE. 1539-1596.
Isaac Oliver.

- 34 WILLIAM CAVENDISH, 1ST DUKE OF DEVONSHIRE. 1640-1707.
Built Chatsworth.
Bernard Lens.
- 35 LOUIS XIII. 1601-1642.
- 36 SAMUEL BUTLER. 1612-1680. Author of Hudibras.
David Loggan.
- 37 CHARLES I. 1600-1649:
- 38 JEAN BAPTISTE COLBERT. 1619-1683. French Minister of Finance.
Sketch by Jean Petitot.
- 39 CHARLES II. 1630-1685.
Jean Petitot.
- 40 OLIVER CROMWELL. 1599-1658.
S. Cooper.
- 41 MONTAGUE BERTIE, 2ND EARL OF LINDSEY. 1608-1666. Scottish
Captain of the Guards, Charles I.
Peter Oliver.
- 42 MARIE THERÈSE 1638-1683. Queen of Louis XIV.
Sketch by Petitot.
- 43 GEORGE, 4TH EARL OF DARTMOUTH. Supporter of James II.
Died in Tower, 1691.
S. Cooper. 1656. Signed.
- 43A ROBERT DEVEREUX, 2ND EARL OF ESSEX. 1567-1601.
Isaac Oliver.
- 44 FRANCOIS DE LA ROCHEFOUCAULD. Godfather of Francis I.
Ob. 1528.
- 45 WILLIAM HERBERT, 3RD EARL OF PEMBROKE. Ob. 1630.
Peter Oliver. Signed.
- 46 HENRY WRIOTHESLEY, 3RD EARL OF SOUTHAMPTON. Ob. 1624.
Friend of Shakespeare.
Isaac Oliver.
- 47 HENRY, PRINCE OF WALES. 1594-1612. Son of James I.
N. Hilliard.

- 48 THOMAS WRIOTHESLEY, 4TH EARL OF SOUTHAMPTON.
Ob. 1667. Lord Treasurer.
S. Cooper. Signed "S. C., 1642."
- 49 ELIZABETH, QUEEN OF BOHEMIA. 1596-1661. Daughter of James I.
N. Hilliard.
- 50 COL. LILBURNE.
Signed "Samuel Cooper."
- 51 MRS. HOLLOND. Maid of Honour to Queen Elizabeth.
N. Hilliard.
- 52 MARY. Consort of William III. 1662-1694.
Lawrence Crosse. Signed.
- 53 HENRIETTA CHURCHILL, COUNTESS OF GODOLPHIN. 2nd
Duchess of Marlborough (ob. 1733), daughter of John, 1st Duke.
Nathaniel Dixon. Signed.
- 54 GERMAN SCHOLAR.
Holbein.
- 55 LOUIS XIV. 1638-1715.
- 56 JAMES LIVINGSTON, EARL OF CALLENDER. Attempted to rescue
Charles I. from Carisbrooke Castle. Died 1672.
John Hoskins. Signed.
- 57 MADAME VICTOIRE. Daughter of Louis XV. 1733-1799.
- 58 ANNE CLIFFORD, COUNTESS OF DORSET, PEMBROKE AND
MONTGOMERY. She was the lady who rebuilt Skipton, after Lambert's
Siege, and Barden Tower, and returned the famous answer to Sir J.
Williamson, Secretary of State to Charles II., when he attempted to dictate
to her the choice of a member for Appleby, "I have been bullied by an
usurper, I have been neglected by a Court, but I won't be dictated to by a
subject. Your man shan't stand." 1589-1676.
Peter Oliver.
- 59 MARGARET, QUEEN OF NAVARRE. 1553-1615. 1st wife of Henry IV.
Painted by the brother of Jean Clouet II. See Introduction, p. xlix.
- 60 GABRIELLE D'ESTRÉES. 1571-1599. Mistress of Henry IV.

- 61 A DAUGHTER OF THE EARL OF SUFFOLK.
J. Hoskins. Signed.
- 62 CHARLES BRANDON, DUKE OF SUFFOLK. 1484-1545. Married
Mary, sister of Henry VIII., Queen of France (widow of Louis XII).
- 63 LOUISE DE QUÉROUAILLE. Duchess of Portsmouth. 1647-1734.
Mistress of Charles II.
Enamel. Petitot fils. 1685. Signed.
- 64 JOHN DE WITT. 1625-1672. Grand Pensionary of Holland.
Enamel.
- 65 HENRI DE LA TOUR D'AUVERGNE. 1611-1675. Vicomte de Turenne.
Marshal of France.
Enamel. Jean Petitot.
- 66 LOUISE, DUCHESS DE LA VALLIÈRE 1644-1710. In dress of
Carmelite Order.
Enamel. Bordier (?)
- 67 GASTON, DUC D'ORLEANS. 1608-1660.
Enamel. Toutin (?)
- 68 AUGUSTUS II. 1670-1733. Elector of Saxony. King of Poland.
Enamel. George Frederick Dinglinger.
- 69 PHILIP IV., KING OF SPAIN. 1605-1665.
Enamel. Prieur. Signed "1658."
- 70 NICHOLAS FOUQUET, VICOMTE DE VAUX. 1615-1680. French
Superintendent of Finance.
Enamel.
- 71 PORTRAIT OF A GENTLEMAN.
Enamel. P. Huaud. 1678. Signed.
- 72 COMTESSE DE BRISSAC. Temp. Louis XIV.
Enamel. Petitot.
- 73 Called QUEEN ANNE. 1664-1714.
Enamel. Carl Boit.
- 74 NINON DE L'ENCLOS. 1616-1706.
Enamel. Petitot.

- 75 LOUIS XIV. 1638-1715.
Enamel. Petitot.
- 76 Called GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE.
1757-1806. 1st Wife of William, 5th Duke.
Enamel. H. Bone. "Oct. 1794." Signed.
- 77 PRINCESS DE CONTI. Temp. Louis XIV.
Enamel. Petitot.
- 78 LOUIS XIV. 1638-1715.
Enamel. Petitot.
- 79 LOUIS XIV. 1638-1715.
Enamel Locket, with portrait of the King in Wax.
- 80 MARIE DE RABUTIN CHANTAL, MARQUISE DE SÉVIGNÉ.
1626-1696. Writer of the Famous Letters.
Enamel. Petitot.
- 81 A LADY. Temp. Louis XIV. In enamelled Locket.
Enamel. Petitot.
- 82 A LADY. Temp. Louis XIV.
Enamel. Petitot.
- 83 CUPID AND PSYCHE.
Enamel.
- 84 GENTLEMAN. Temp. Louis XIV.
Enamel. Petitot.
- 85 OLIVER CROMWELL. 1599-1658. JOHN HAMPDEN. 1594-1643.
Enamels. Attributed to Petitot fils.
- 86 PHILIP, 4TH LORD WHARTON (Ob. 1696), and JANE GOODWIN,
2nd Wife.
Enamels. Petitot fils.
- 87 LOUIS XIV. 1638-1715.
Enamel. Petitot.
- 88 JOHANN M. DINGLINGER.
Enamel. Thienpondt. 1763. Signed.
- 89 GIRL WORKING BY CANDLE LIGHT.
"G. M. F. 1756." Signed.

- 90 NICOLAS DE LARGILLIÈRE. 1656-1746. French painter.
Enamel. Thienpondt. 1763. Signed.
- 91 LOUIS, PRINCE DE CONDÉ. 1621-1686. (Le Grand Condé.)
Toutin (?)
- 92 WILLIAM III. 1650-1702.
Enamel.
- 93 JAKOB VAN SCHUPPEN. Painter. Ob. 1751.
Enamel. Thienpondt. 1763. Signed.
- 94 WILLIAM THOMPSON. A beggar of Dublin. Aged 114. 1744.
Enamel. R. Barber. Signed.
- 95 MOCH. Painter.
Enamel. Thienpondt. 1763. Signed.
- 96 MEMORIAL PORTRAIT.
Enamel.
- 97 JOHN KEMBLE. 1757-1823.
Enamel. Horace Hone. 1790. Signed.
- 98 CATHARINE, DUCHESS OF BUCKINGHAM, AND HER SON.
Daughter of James II. 3rd Wife of John Sheffield, 1st Duke.
Enamel. C. F. Zincke. 1726. Signed.
- 99 SALVATOR MUNDI.
Reliquiaire. 16th century.
- 100 MRS. SIDDONS. 1755-1831.
Enamel. Horace Hone. 1790. Signed.
- 101 MARIA THERESA. 1717-1780. FRANCIS I. 1708-1765. Parents of
Marie Antoinette.
Enamel.
-

CASE XXXV.

Lent by J. LUMSDEN PROPERT, ESQ.

(Oil Miniatures. Sixteenth and Seventeenth Centuries.)

- 1 GASTON DUC D'ORLEANS. 1608-1660.
Oil, on copper. Unknown.
- 2 GEORGE, 1ST DUKE OF ALBEMARLE. 1608-1670.
Oil, on copper. Sir P. Lely.
- 3 CHARLES MORDAUNT, 3RD EARL OF PETERBOROUGH. 1658-1735.
Oil, on copper. Gonzalez.
- 4 PRINCE RUPERT. 1619-1682. Nephew of Charles I.
Oil, on copper. Sir P. Lely.
- 5 HENRIETTE DUCHESSE D'ORLEANS. 1644-1670. Daughter of
Charles I.
Oil, on copper. Unknown.
- 6 HENRY VIII. 1491-1547.
Oil, on copper. Unknown.
- 7 JOHN SELDEN. 1584-1654.
Oil, on copper. S. Cooper.
- 8 THOMAS, 3RD LORD FAIRFAX. 1611-1671.
Oil, on copper. S. Cooper.
- 9 HENRIETTA MARIA. Queen of Charles I. 1609-1669.
Oil, on copper. Vandyck.
- 10 SHAKSPEARE. 1564-1616.
Oil, on copper. Unknown.
- 11 JAMES DRUMMOND, 4TH EARL OF PERTH. Lord Chancellor of
Scotland. Ob. 1716.
Oil, on copper. Unknown.
- 12 QUEEN ELIZABETH. 1533-1603.
Oil, on copper. Unknown.
- 13 SHAKSPEARE. (Engraved by Wivell). 1564-1616.
Oil, on gold. Unknown.

- 14 GOVERNOR OF BREDA.
Oil, on gold. Velazquez.
- 15 CATHERINE CAREY, COUNTESS OF NOTTINGHAM. Wife of
1st Earl. Ob. 1603.
Oil, on copper. P. Oliver. Signed.
- 16 JAMES, DUKE OF MONMOUTH. 1649-1685. Son of Charles II.
Beheaded, 1685.
Oil, on copper. Unknown.
- 17 PRINCESS ELIZABETH. 1533-1603.
Oil, on slate. Sir Antonio More.
- 18 JOHN EVELYN. 1620-1705.
Oil, on copper. Unknown.
- 19 CHARLES BRANDON, DUKE OF SUFFOLK. 1484-1545. Married
Mary Queen of France, sister of Henry VIII.
Oil, on panel. Holbein.
- 20 ADRIAN VAN DER WERFF. 1659-1722.
Oil, on copper. By Himself.
- 21 WILLIAM DUCKETT.
Oil, on copper. Zucchero.
- 22 Called MARIE STUART. 1542-1587.
Oil, on copper. N. Hilliard. Signed.
- 23 JAMES I. 1566-1625.
Oil, on copper.
- 24 COLONEL JOHN DUCKETT.
Oil, on copper. Francesco Cleyn.
- 25 PRINCE CHARLES, 1630-1685, and PRINCE JAMES, 1633-1701. After-
wards Charles II. and James II.
Oil, on a Brunswick dollar. Unknown.
- 26 FRANCIS II. OF FRANCE. 1543-1560.
Oil, on slate. Janet.
- 27 JOHN MILTON. 1608-1674.
Oil, on copper. S. Cooper.
- 28 MALE PORTRAIT. In ivory box.
Oil, on copper. Unknown.

- 29 FEMALE PORTRAIT. Unknown.
Oil, on copper. Unknown.
- 30 DON JOHN OF AUSTRIA. 1545-1578.
Oil, on copper. Janet.
- 31 AN INFANTA OF SPAIN.
Oil, on copper. Unknown.
- 32 ROBERT NANTEUIL. 1623-1678. Engraver.
Gouache, on paper. By Himself.
- 33 GERARD TERBURG. 1608-1681.
Oil, on copper. By Himself.
- 34 CARLO DOLCE. 1616-1686.
Oil, on silver. By Himself.
- 35 WILLIAM LENTHALL. 1591-1662. Speaker of the House of Commons.
Oil, on copper. S. Cooper.
- 36 CHARLES I. 1600-1649.
Needlework. Princess Elizabeth.
- 37 CATHERINE OF BRAGANZA. 1638-1705. Wife of Charles II.
John Greenhill. Signed.
- 38 PIERRE MIGNARD. 1610-1695. French Painter.
Oil, on copper. By Himself.
- 39 QUEEN MARY I. 1516-1558.
Oil, on copper. Sir Antonio More.
- 40 CHARLES II. 1630-1685.
John Greenhill. Signed.
-

CASE XXXVI.

Lent by J. LUMSDEN PROPERT, ESQ.

(Water Colour Miniatures. Eighteenth and Nineteenth Centuries.)

- 1 MARQUIS DE CONDORCET. 1743-1794.
Unknown.
- 2 CHARLES JENKINSON, 1ST EARL OF LIVERPOOL. 1727-1808.
R. Cosway.
- 3 CHRISTINA, QUEEN OF SWEDEN. 1626-1684.
Latinville. Signed.
- 4 EMPRESSES JOSEPHINE and MARIE LOUISE. Wives of Napoleon I.
Isabey.
- 5 GENERAL BERTHIER. Prince of Wagram. 1753-1815. General under
Napoleon I.
Isabey. Signed.
- 6 PIETRO METASTASIO. 1698-1782.
Unknown.
- 7 FEMALE PORTRAIT. Temp. Directoire.
Unknown.
- 8 MADAME ELIZABETH. Sister to Louis XVI. 1764-1794. Guillotined.
Dumont. Signed.
- 9 LADY ANNE HORATIA SEYMOUR. Wife of Lord Hugh Seymour.
A. Plimer.
- 10 FEMALE PORTRAIT.
Rosalba Carriera.
- 11 FEMALE PORTRAIT.
R. Cosway.
- 12 MARIE ADELAIDE, DUCHESSE DE BOURGOGNE. 1685-1712.
N. L. 1712. Signed.
- 13 MADAME DU BARRY. 1746-1793.
Ormolu frame by Gouthière Campana. Signed.

- 14 A COUNTRY FAIR.
Van Blarenberghe. Signed.
- 15 DAME GRACE DUCKETT.
Ozias Humphry, R.A. Signed.
- 16 ANTONIO CANOVA. 1775-1822.
Füger.
- 17 ROBERT BURNS. 1759-1796.
Unknown.
- 18 MADAME LE BRUN (and CHILD). 1755-1842.
Le Brun.
- 19 MONSIEUR J. A. CHAPTAL. Comte de Chauteloup. 1756-1832.
Arlaud. Signed.
- 20 LADY O'NEILL, Wife of 1st Viscount.
Hamilton. Signed.
- 21 MARIE CAROLINE, QUEEN OF NAPLES. (Wife of Ferdinand IV.)
1752-1814. Sister of Marie Antoinette.
Füger.
- 22 PORTRAIT OF A GIRL IN GIPSY DRESS.
Unknown.
- 23 MARIA THERESA, OF AUSTRIA, EMPRESS OF GERMANY.
1717-1780.
Liotard.
- 24 PRINCESS ELIZABETH. Daughter of George III. 1770-1829. (Wife of
Landgrave of Hesse Homburg.)
Smart. Signed.
- 25 FEMALE PORTRAIT. Unknown.
R. Cosway.
- 26 ROSALIE DUGAZON. 1755-1821. Actress.
Sicardi.
- 27 COMTESSE DE CAYLA.
Augustin. Signed.
- 28 ELIZABETH GUNNING. Duchess of Argyll. (Wife of 5th Duke.)
Ob. 1790.
N. Plimer.

- 29 GUILLAUME ANDRÉ REAL. 1752-1832.
Dumont. Signed.
- 30 PORTRAIT OF A GENTLEMAN.
A. Plimer. Signed.
- 31 MADAME COUTTEAU.
Isabey. Signed.
- 32 MALE PORTRAIT.
R. Cosway.
- 33 GEORGE IV. (As an infant.) 1762-1830.
R. Cosway.
- 34 ELEANOR, COUNTESS OF EGLINTON. (Wife of Hugh, 12th Earl.)
(Married in 1772.)
R. Cosway.
- 35 MARIA LINLEY (MRS. RICHARD TICKELL).
R. Cosway.
- 36 JOHN KEMBLE. (As Hamlet.) 1757-1823.
R. Cosway.
- 37 REBECCA BOWLES, LADY NORTHWICK. (Married in 1766.) Wife
of 1st Baron.
N. Plimer.
- 38 MADAME RECAMIER. 1777-1849.
Augustin.
- 39 MADAME ROYALE. Daughter of Louis XVI. Riding on a Goat. Nat. 1778.
Drouais. Signed.
- 40 MRS. MOFFATT.
R. Cosway. Signed.
- 41 MR. MOFFATT.
R. Cosway. Signed.
- 42 LADY MELBOURNE (*née* MILBANKE).
R. Cosway.
- 43 CHARLES MAURICE DE TALLEYRAND. Prince de Benevent.
1754-1838.
Unknown.

- 44 PORTRAIT OF A LADY.
Unknown.
- 45 LOUIS XVI. MARIE ANTOINETTE AND THE DAUPHIN.
In Ivory Etui. Unknown.
- 46 PORTRAIT OF A LADY.
R. Cosway.
- 47 SIR E. PAGET.
R. Cosway.
- 48 RICHARD COSWAY, R.A. 1740-1821.
By Himself.
- 49 LADY E. PAGET.
R. Cosway.
- 50 PORTRAIT OF A LADY.
R. Cosway.
- 51 GEORGES LOUIS LECLERC, COMTE DE BUFFON. 1707-1788.
In Ivory Etui. Unknown.
- 52 MEMORIAL LOCKET. Containing Hair of Lord Nelson. Presented by
Lady Hamilton to Admiral Collingwood.
R. Collins. Signed.
- 53 JEAN PAUL MARAT. 1744-1793. (Assassinated by Charlotte Corday.)
Unknown.
- 54 RING. Containing Portraits of Napoleon, Marie Louise and The King of Rome.
Isabey.
- 55 FIVE RINGS.
- 56 PORTRAIT OF A LADY.
R. Cosway.
- 57 CHARLOTTE GORDON, DUCHESS OF RICHMOND. Ob. 1842.
Wife of Charles, 4th Duke.
R. Cosway.
- 58 MISS NEWCOME.
R. Cosway.
- 59 GEORGE IV. 1762-1830.
R. Cosway. Signed.

60 MALE PORTRAIT.

R. Cosway.

61 PORTRAIT OF A LADY.

Unknown.

62 VARIOUS MINIATURES, set as Rings, Locketts, &c.

63 PORTRAIT OF AN EYE.

*Unknown.*64 ELIZABETH, COUNTESS GROSVENOR. (Married in 1819.) Wife of
Richard, 2nd Marquess of Westminster.*Sir T. Lawrence.*

65 LADY HAMILTON. 1761-1815.

N. Plimer.

66 MISS RUSHOUT.

N. Plimer.

67 JEAN BAPTISTE GREUZE. 1725-1805.

Unknown.

68 MARY, DUCHESS OF MONTAGU. (Married in 1730.)

Artist unknown.

69 JOHN TILLOTSON. 1630-1694. Archbishop of Canterbury.

Mrs. Beale.

70 MRS. HARLOWE. Actress. 1765-1852.

James Nixon. Signed.

71 GIRL'S HEAD. Engraved as "La Coquette."

Fragonard.

72 JACK BANNISTER. Actor. 1760-1836.

H. Edridge.

73 DAVID GARRICK. 1716-1779.

Unknown.

74 BUST OF A LADY IN PROFILE. Black background.

Bourgeois.

75 MALE AND FEMALE PORTRAITS. Unknown.

In enamel and green frame. Unknown.

- 76 MRS. FITZHERBERT. 1756-1837.
R. Cosway.
- 77 MRS. ROBINSON. "Perdita." 1758-1800.
Miss Offie Palmer.
- 78 RICHARD BRINSLEY SHERIDAN. 1751-1816.
G. Engleheart.
- 79 OFFICER IN VOLUNTEER UNIFORM.
R. Cosway.
- 80 MRS. MEYER.
J. Nixon.
- 81 MRS. C. J. FOX AND CHILD.
Ozias Humphry, R.A.
- 82 PORTRAIT OF A GENTLEMAN.
R. Cosway.
- 83 FRANCES BURNEY. (MME. D'ARBLAY.) 1752-1840.
Shelley.
- 84 GEORGE ROMNEY. 1734-1802.
By Himself.
- 85 MISS GUTHRIE.
R. Cosway.
- 86 MRS. REID.
Unknown.
- 87 A LADY AND HER BABY.
Shelley.
- 88 ANDRÉAS HOFER. 1767-1810. Tyrolean Insurgent Bard.
Unknown.
- 89 PORTRAIT OF A LADY.
Smart.
- 90 SIR JOHN PRICE.
Smart.
- 91 PORTRAIT OF AN OFFICER.
Shelley.

- 92 LADY MARY WORTLEY MONTAGU. 1690-1762.
Turkish Artist. Unknown.
- 93 MADAME DE POMPADOUR. 1721-1764.
Charlier.
- 94 JAMES MACPHERSON. (Author of Ossian.) 1738-1796.
Unknown.
- 95 ELIZA FARREN. Countess of Derby. 1759-1829.
J. Nixon.
- 96 MADAME RÉCAMIER (?). 1777-1849.
Unknown.
- 97 PRINCE CHARLES EDWARD STUART. 1720-1788.
Sir Robert Strange.
- 98 SIR HARRY VANE. 1612-1662. Parliamentarian leader.
After Sir P. Lely.
- 99 PORTRAIT OF A GENTLEMAN.
Gervas Spencer. Signed.
- 100 J. J. ROUSSEAU. 1712-1778.
In tortoiseshell box. Unknown.
- 101 PORTRAIT OF A LADY.
S. Cotes. Signed.
- 102 EMPEROR AND EMPRESS OF AUSTRIA.
Unknown.
- 103 PRINCE CHARLES EDWARD STUART. 1720-1788.
Unknown.
- 104 MR. PARSONS. Last Auditor of the Exchequer.
Unknown.
- 105 PORTRAIT OF A LADY.
Unknown.
- 106 PORTRAIT OF A LADY.
J. Meyer, R. A.
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CASE XXXVII.

- 1 SAMUEL HORSLEY. 1733-1806. Bishop of St. David's, Rochester,
St. Asaph. *Lent by* MISS HORSLEY WHITEMAN.
- 2 JOHN BRAHAM. 1774-1831. English vocalist and composer.
Saint. 1816. *Signed.* C. BUTLER.
- 3 RIGHT HONORABLE SIR JOHN SINCLAIR, 1ST BARONET, Author
of the Statistic Account of Scotland. 1754-1835.
A. Plimer. SIR TOLLEMACHE SINCLAIR.
- 4 THOMAS TOMKINS.
Enamel. Henry Bone. 1801. *Signed. After Sir Joshua Reynolds.*
EARL OF MAYO.
- 5 PORTRAIT OF A LADY.
Huet Villiers. 1809. *Signed.* C. DRURY E. FORTNUM.
- 6 FRANCIS HORSLEY. Brother of No. 1.
F. Gillis. *Signed.* MISS HORSLEY WHITEMAN.
- 7 LADY SINCLAIR. (Wife of No. 3.)
W. Wood. SIR TOLLEMACHE SINCLAIR.
- 8 HONORABLE MRS. WILLIAM CAVENDISH. Ob. 1863. (Wife of
No. 9.) Mother of present Duke of Devonshire.
HON. MRS. FREDERICK PONSONBY.
- 9 WILLIAM CAVENDISH. 1783-1812. Father of present Duke of
Devonshire.
R. Cosway. HON. MRS. FREDERICK PONSONBY.
- 10 LADY MACDONALD.
SIR TOLLEMACHE SINCLAIR.
- 11 MARIA COSWAY. Married Richard Cosway, 1781.
W. KEMP-WELCH.
- 12 PORTRAIT OF A LADY. Temp. Louis XVI.
E. Donzel. *Signed.* SIR TOLLEMACHE SINCLAIR.
- 13 THOMAS SEDDON. As a child. 1821-1856. Painter.
Hull. COLONEL H. C SEDDON, R.E.

- 14 PORTRAIT OF A GENTLEMAN.
Jeremiah Meyer, R.A. (?). Lent by C. DRURY E. FORTNUM.
- 15 WILLIAM CAVENDISH. 1783-1812. Father of present Duke of Devonshire.
HON. MRS. FREDERICK PONSONBY.
- 16 LOUISA TOLLEMACHE, COUNTESS OF DYSART. 1745-1840.
H. Bone. After Sir Joshua Reynolds. SIR TOLLEMACHE SINCLAIR.
- 17 WILLIAM CAVENDISH, 1783-1812, and his brother GEORGE
CAVENDISH. 1784-1809.
R. Cosway. HON. MRS. FREDERICK PONSONBY.
- 18 CHARLES BUTLER, Q.C. 1750-1832. Author and lawyer.
J. Barry. HIS HONOR JUDGE STONOR.
- 19 PORTRAIT OF A GENTLEMAN.
Samuel Collins, of Bath. 1785. MISS HORSLEY WHITEMAN.
- 20 CHARLES BUTLER, Q.C. 1750-1832. Author and lawyer. (Same as
No. 18.)
Samuel Collins, of Bath. 1774. Signed. HIS HONOR JUDGE STONOR.
- 21 PORTRAIT OF A LADY. Temp. Louis XIV.
Enamel sketch. Petitot fils. R. S. HOLFORD.
- 22 MUNGO PARK. African traveller. 1771-1805.
HENRY A. DE COLYAR.
- 23 PORTRAIT OF A GENTLEMAN.
R. M. Tautz, 1761. Signed. J. H. FITZHENRY.
- 24 WILLIAM LYGON, LORD ELMLEY, afterwards EARL BEAUCHAMP.
1747-1816.
W. Behnes. HON. GERALD PONSONBY.
- 25 MRS. MARY TIGHE. 1773-1810. Poetess.
J. Comerford. EARL OF MAYO.
- 26 HENRIETTA, COUNTESS OF BESSBOROUGH, Ob. 1821, and two
sons, JOHN WILLIAM, EARL OF BESSBOROUGH, and SIR
FREDERICK PONSONBY.
S. Shelley. LORD DE MAULEY.
- 27 RIGHT HON. SPENCER PERCEVAL, M.P. 1762-1812. Prime Minister.
A. Plimer. Signed. CAPTAIN H. B. MURRAY.

- 28 HON. ROBERT BOYLE. 1626-1691.
Peter Lens. Signed. Lent by F. T. READ.
- 29 MADEMOISELLE MARS. 1779-1847. Actress.
Chapon. 1820. Signed. H. A. RIGG.
- 30 DR. HICKS. Dean of Worcester.
C. Richter. F. T. READ.
- 31 CHARLES MORDAUNT.
George Engleheart. F. T. READ.
- 32 MARY WEBB, COUNTESS OF SHAFTESBURY and LADY BARBARA
ASHLEY (afterwards LADY DE MAULEY). Wife and daughter of
5th Earl.
Richard Collins. LORD DE MAULEY.
- 33 JOHN, 10TH EARL OF WESTMORLAND. 1759-1841.
George Engleheart. HON. SIR S. PONSONBY FANE.
- 34 PORTRAIT OF A GENTLEMAN.
Roch, of Bath, 1782. Signed. COLONEL MALET.
- 35 HORACE WALPOLE, 4TH EARL OF ORFORD. 1717-1797.
Nathaniel Hone. LADY DOROTHY NEVILL.
- 36 CHEVALIER D'EON. 1728-1810.
Scotti. EARL OF MAYO.
- 37 HONORABLE GEORGE NEVILL. LADY DOROTHY NEVILL.
- 38 PORTRAIT OF A GENTLEMAN.
A. Plimer. CAPTAIN H. B. MURRAY.
- 39 C. LOUIS LÉBOULANGER. F. T. READ.
- 40 ANNA MARIA, COUNTESS OF MINTO. Ob. 1829. Wife of 1st Earl.
MRS. ROBERT MAYNE.
- 41 COMTE DE CHASTELLAIN.
Poirier. EARL OF MAYO.
- 42 LADY HAMPSON.
G. Engleheart. HON. SIR S. PONSONBY FANE.
- 43 PORTRAIT OF A LADY. H. A. RIGG.
- 44 MISS POOLE.
J. Naish. Signed. F. T. READ.

- 45 LADY MILBANK.
Lawrence Crosse. Lent by F. T. READ.
- 46 LADY MALET. COLONEL MALET.
- 47 NELL GWYNNE.
Lawrence Crosse (?) F. T. READ.
- 48 JOHN, 10TH EARL OF WESTMORLAND. 1759-1841.
A. Plimer. CAPTAIN H. B. MURRAY.
- 49 CATHERINE HYDE, DUCHESS OF QUEENSBERRY. 1700-1777.
Wife of 3rd Duke.
C. F. Zincke. 1717. Signed. EARL OF MAYO.
- 50 FRANCIS, 2ND EARL OF GODOLPHIN. 1678-1766.
N. S. Signed. Possibly N. Salway. EDWARD A. NEVILL.
- 51 SARAH SOPHIA, COUNTESS OF JERSEY. Ob. 1867. Granddaughter
of Robert Child, wife of 5th Earl.
Richard Collins. COLONEL MALET.
- 52 HONORABLE CATHERINE NEVILL.
Samuel Collins. EDWARD A. NEVILL.
- 53 ELIZABETH, DUCHESS OF SUTHERLAND. 1765-1839. Wife of
1st Duke.
A. Plimer. 1786. Signed. F. J. ROUSE.
- 54 NANCY PARSONS, VISCOUNTESS MAYNARD (MRS. ANNE
HORTON). GENERAL MACKENZIE.
- 55 LADY ANNE LINDSAY OF BALCARRES. Author of song "Auld
Robin Gray." Afterwards LADY ANNE BARNARD. 1750-1825.
CAPTAIN H. B. MURRAY.
- 56 CATHERINE SHORTER, LADY WALPOLE. 1st wife of Sir Robert
Walpole.
Possibly N. Salway. EDWARD A. NEVILL.
- 57 MISS WILKES.
Ozias Humphry, R.A. EARL OF MAYO.
- 58 LUKE PEAD.
Thomas Flatman. Signed "T. F." JOHN MALCOLM OF POLTALLOCH.
- 59 ADMIRAL SIR C. SAUNDERS, K.C.B. Ob. 1775.
J. Smart. 1773. Signed. HON. SIR S. PONSONBY FANE.
- 60 SIR JAMES RUSHOUT, 2nd Bart. Ob. 1705.
Enamel, on gold. HON. GERALD PONSONBY.

- 61 PORTRAIT OF DUTCH GENTLEMAN.
L. G. Terburg. *Lent by G. SALTING.*
- 62 HONORABLE MRS. G. DAWSON DAMER.
I. Isabey. Londres, 1820. Signed. LADY LESLIE.
- 63 JOSEPH ADDISON. *Æt. 32. 1672-1719.*
C. F. Zincke. C. E. LEES.
- 64 P. RADFORD.
J. Leakey, Exeter. W. T. RADFORD.
- 65 WILLIAM WORDSWORTH. 1770-1850.
D. B. Murphy. EARL OF MAYO.
- 66 MRS. RADFORD.
J. Leakey, Exeter. W. T. RADFORD.

CASE XXXVIII.

- 1 PORTRAIT OF A LADY.
A. Plimer. EARL OF WHARNCLIFFE.
- 2 MRS. FITZHERBERT. 1756-1837. EARL OF WHARNCLIFFE.
- 3 PORTRAIT OF A LADY.
Roch (?) EARL OF WHARNCLIFFE.
- 4 HENRI IV. OF FRANCE. 1553-1610. EARL OF WHARNCLIFFE.
- 5 THOMAS, LORD SEYMOUR, of Sudeley. Beheaded 1549.
EARL OF WHARNCLIFFE.
- 6 J. EDWARD WORTLEY MONTAGU. 1713-1776. Husband of Lady
Mary Wortley Montagu. EARL OF WHARNCLIFFE.
- 7 LADY MOUNTJOY. EARL OF WHARNCLIFFE.
- 8 LADY MARY WORTLEY MONTAGU. 1690-1762.
EARL OF WHARNCLIFFE.
- 9 JAMES, 1ST LORD WHARNCLIFFE. 1776-1845.
EARL OF WHARNCLIFFE.

- 10 LUCY PERCY, COUNTESS OF CARLISLE. Married 1660. Wife of
James Hay, 1st Earl.
J. Hoskins (?) *Lent by* THE EARL OF WHARNCLIFFE.
- 11 PORTRAIT OF A LADY. EARL OF WHARNCLIFFE.
- 12 MRS. DANIEL. EARL OF WHARNCLIFFE.
A. Plimer.
- 13 PORTRAIT OF A LADY. EARL OF WHARNCLIFFE.
R. Cosway.
- 14 MRS. ROBINSON. "Perdita." 1758-1800. EARL OF WHARNCLIFFE.
A. Plimer.
- 15 PORTRAIT OF A LADY. EARL OF WHARNCLIFFE.
A. Plimer.
- 16 MADAME DE GENLIS. 1746-1830. French authoress. EARL OF WHARNCLIFFE.
- 17 ELIZA FARREN, COUNTESS OF DERBY. 1759-1829. EARL OF WHARNCLIFFE.
R. Cosway.
- 18 MADAME STORACCI. EARL OF WHARNCLIFFE.
W. Grimaldi. 1795. Signed.
- 19 CATHERINE II. OF RUSSIA. 1729-1796. EARL OF WHARNCLIFFE.
- 20 MADAME DE POMPADOUR. 1721-1764. EARL OF WHARNCLIFFE.
Mademoiselle Vallayer de l'Academie. 1771. Signed.
- 21 RICHARD CROMWELL. 1626-1712. EARL OF WHARNCLIFFE.
John Hoskins. 1655. Signed.
- 22 GEORGIANA, DUCHESS OF DEVONSHIRE. 1757-1806. Wife of
William, 5th Duke. EARL OF WHARNCLIFFE.
R. Cosway.
- 23 JOHN MAITLAND, DUKE OF LAUDERDALE. 1616-1682. EARL OF WHARNCLIFFE.
Lawrence Crosse. Signed.
- 24 ROSALIE DUGAZON. 1755-1821. Actress. EARL OF WHARNCLIFFE.
J. B. J. Augustin.
- 25 PORTRAIT OF A LADY. EARL OF WHARNCLIFFE.
F. Dumont.

- 26 MARIA JOSEPHE DE SAXE. Married in 1747 to the Dauphin, son of Louis XV.
Sicardi. *Lent by* THE EARL OF WHARNCLIFFE.
- 27 PORTRAIT OF A GENTLEMAN.
Sicardi, 1785. Signed. EARL OF WHARNCLIFFE.
- 28 PORTRAIT OF A LADY.
Hall. Signed. EARL OF WHARNCLIFFE.
- 29 SOPHIE ARNOULD. 1744-1803. Actrice de l'opera.
EARL OF WHARNCLIFFE.
- 30 PRINCESS DE LAMBALLE. 1748-1792. Murdered 1792.
EARL OF WHARNCLIFFE.
- 31 PORTRAIT OF A LADY.
Chasselat. Signed. EARL OF WHARNCLIFFE.
- 32 ANGELICA CATALANI. 1782-1849. The famous singer.
Saint. Signed. EARL OF WHARNCLIFFE.
- 33 MARIE ANTOINETTE. 1755-1793.
Madame Villayer Coster, 1782. Signed. EARL OF WHARNCLIFFE.
- 34 MRS. CHAPMAN.
George Engleheart. Signed. MISS HORSLEY WHITEMAN.
- 35 FREDERICK CHARLES WILLIAM, DUKE (AFTERWARDS KING) OF WURTEMBERG. Ob. 1816. Married Charlotte Amelia, Princess Royal of England.
HON. GERALD PONSONBY.
- 36 JANE, COUNTESS OF WESTMORLAND. Ob. 1857. 2nd Wife of John, 10th Earl.
HON. SIR S. PONSONBY FANE.
- 37 FRANÇOISE, COMTESSE DE GRIGNAN. 1646-1705. Daughter of Madame de Sévigné.
Petitot. R. S. HOLFORD.
- 38 GENERAL THE HONORABLE E. P. LYGON. Ob. 1860.
John Smart, junior, 1806. Signed. HON. GERALD PONSONBY.
- 39 ARCHDUKE ALBERT OF AUSTRIA. 1559-1621.
Oil, on copper. HON. GERALD PONSONBY.

- 40 CATHERINE DENN, COUNTESS BEAUCHAMP. Ob. 1844. Wife of William, 1st Earl.
J. Isabey. Lent by THE HON. GERALD PONSONBY.
- 41 ISABELLA CLARA EUGENIA. 1566-1633. Daughter of Phillip II. of Spain. Wife of Archduke Albert of Austria (No. 39).
Oil, on copper. HON. GERALD PONSONBY.
- 42 SIR CHARLES E. KENT.
A. Plimer. 1785. Signed. HON. GERALD PONSONBY.
- 43 BRIDGET IRETON. Married in 1646. Daughter of Oliver Cromwell.
Nathaniel Dixon. Signed. F. T. READ.
- 44 WILLIAM LYGON, 1ST EARL BEAUCHAMP. 1747-1816.
George Engleheart. Signed. HON. GERALD PONSONBY.
- 45 REBECCA, LADY NORTHWICK. Wife of 1st Lord. Married in 1766.
R. Cosway. Pencil drawing. HON. GERALD PONSONBY.
- 46 JOHN, 1ST LORD HUTCHINSON OF ALEXANDRIA, G.C.B. 1757-1832. 2nd Earl of Donoughmore.
George Engleheart. Signed. HON. GERALD PONSONBY.
- 47 ANTHONY, 2ND EARL OF SHAFTESBURY. 1652-1699.
Lawrence Crosse. (?) EARL OF MAYO.
- 48 HENRIETTA, COUNTESS OF BESSBOROUGH. Ob. 1821. Wife of Frederick, 3rd Earl.
C. Jagger, of Bath. HON. GERALD PONSONBY.
- 49 WILLIAM F. PALMER. Ob. 1828.
Short. F. J. ROUSE.
- 50 HOFRATH BAUER, M.D. Of Nuremberg. 1796. (*Pastel.*)
HON. GERALD PONSONBY.
- 51 PORTRAIT OF A GENTLEMAN. J. H. FITZ-HENRY.
- 52 FRAU BAUER. Wife of No. 50. (*Pastel.*)
HON. GERALD PONSONBY.
- 53 J. C. W. A. MOZART, 1756-1791, and his wife, CONSTANCE WEBER.
FRITZ REISS.
-

CASE XXXIX.

- 1** FAMILY GROUP OF THE MORE FAMILY, founded on one of the Holbein drawings for the large picture. Contains portraits of SIR JOHN MORE, one of the Justices of the Queen's Bench (1518), ob. 1533. SIR THOMAS MORE, nat. 1480, Lord Chancellor of England, 1530-1533; beheaded in the Tower, 1535. JOHN MORE. ANNE CRESACRE (afterwards married to John More). MARGARET ROPER, daughter of Sir Thomas, and married to William Roper, of Canterbury, ob. 1544. ELIZABETH DAUNCEY (second daughter of Sir Thomas, married to John Dauncey). CÆCILIA HERON, third daughter of Sir Thomas, and married to Giles Heron, of Shacklewell. (Behind the curtain). HENRY PATTENSON (Sir Thomas More's family fool, and presented on his fall "to my Lord Mayor and his successors"). These figures were all in Holbein's picture, but the artist has added to the present picture, THOMAS MORE (son to John More), MARIA SCROOP, his wife, and their two sons, of whom the eldest, Thomas, renounced the family estates, joined the priesthood, and wrote the Life of Sir Thomas, published 1627.
- This group was probably the work of a Flemish illuminator. See Introduction, p. viii.*
Lent by MAJOR-GENERAL SOTHEBY.
- 2** A PORTRAIT OF A YOUNG MAN, in silver point.
Hans Holbein, 1543. Signed. FREDERICK LOCKER LAMPSON.
- 3** ANNA MARTOFFIN. Inscribed "Anna Martoffin Johan von Reines Fraw was. 23 Jar Alt. 1528."
FREDERICK LOCKER LAMPSON.
- 3A** EDWARD HYDE, EARL OF CLARENDON. 1608-1674.
Pierre Duguernier. MRS. DANVERS TAYLOR.
- 4** SIR BEVILE GRENVILE. 1595-1643. Killed at the Battle of Lansdowne.
David de Grange. Signed. CHARLES CHICHESTER.
- 5** FRAME, CONTAINING SIXTEEN ORIGINAL SKETCHES FOR MINIATURES.
Richard Cosway, R.A. LORD TWEEDMOUTH.
- 6** FRAME, CONTAINING FIFTEEN ORIGINAL SKETCHES FOR MINIATURES.
Richard Cosway, R.A. LORD TWEEDMOUTH.
- 8** MR. BUTTS.
Ozias Humphry, R.A. AVELING GREEN.
- 9** PORTRAIT OF A GENTLEMAN. 17th century. Gold enamelled frame.
JEFFERY WHITEHEAD.
- 10** PORTRAIT OF A LADY.
Petitot. JEFFERY WHITEHEAD.

- 11 MLLE. DE BORCÈLE.
Petitot. On Vellum. Lent by JEFFERY WHITEHEAD.
- 12 LOUIS XIV. *Petitot. Enamel.* JEFFERY WHITEHEAD.
- 13 LOUIS XIV. *Petitot. Enamel.* JEFFERY WHITEHEAD.
- 14 MADAME DE DREUX. *Petitot. On Vellum.* JEFFERY WHITEHEAD.
- 15 JEAN PETITOT. 1607-1691.
By Himself. Enamel. From George IV. collection. JEFFERY WHITEHEAD.
- 15A, 15B & 15C. *Three Miniatures by J. SMART. Lent by MRS. JOHN TOWNSEND, viz.:*
15A ELIZABETH TOWNSEND. Wife of Col. Samuel Townsend. 1772.
15B GILBERT FORD, ESQ. 1765.
15C MRS. GILBERT FORD, afterwards MRS. SAMUEL TOWNSEND.
1765.
- 16 GEORGE III. *Richard Collins.* MRS. HIGFORD BURR.
- 17 MARGARETTA COLLINS. 1776. *Richard Collins.* MRS. HIGFORD BURR.
- 18 MRS. SALES. 1771. *Richard Collins.* MRS. HIGFORD BURR.
- 19 PORTRAIT OF A LADY. *Ozias Humphry. Signed.* MRS. HIGFORD BURR.
- 20 MR. BONEYMAN. 1778. *Richard Collins.* MRS. HIGFORD BURR.
- 21 MRS. GIPPS. 1773. *Richard Collins.* MRS. HIGFORD BURR.
- 22 PORTRAIT OF A CHILD. *Richard Collins.* MRS. HIGFORD BURR.
- 23 AN OLD MAN, after Sir Joshua Reynolds. *Richard Collins.*
MRS. HIGFORD BURR.
- 24 PORTRAIT OF A GENTLEMAN. *Richard Collins.*
MRS. HIGFORD BURR.

SNUFF BOXES (in Case XXXIX.).

- 1 ANGELICA CATALANI. 1782-1849. Singer.
Enamel. JEFFERY WHITEHEAD.
- 2 PORTRAIT OF A LADY. Temp. Louis XV. JEFFERY WHITEHEAD.
- 3 PORTRAIT OF A SPANISH LADY. JEFFERY WHITEHEAD.
- 4 PORTRAIT OF A LADY. *Füger.* H. DRAKE.
- 5 MRS. FITZHERBERT. 1756-1837.
A. Plimer. GEORGE BONNOR.
- 6 PRINCESS ELIZABETH PARAKANOFF. Daughter of Empress
Elizabeth of Russia and Prince Ragumowski. Murdered by order of
Catherine II.
Hall. Signed. JEFFERY WHITEHEAD.

SNUFF BOXES (continued).

- 7 NINON DE L'ENCLOS. 1615-1705. *Lent by* SIR WILLIAM DRAKE.
- 8 MARIE ANTOINETTE. 1755-1793.
Hall. Signed. SIR WILLIAM DRAKE.
- 9 NINON DE L'ENCLOS. 1615-1705.
Enamel. JEFFERY WHITEHEAD.
- 10 PORTRAIT OF A LADY. *Enamel.* LORD HASTINGS.
- 10A GEORGE III. and QUEEN CHARLOTTE. H. H. GIBBS.
- 11 PORTRAIT OF A GENTLEMAN. Temp. Louis XIV. 1622-1673.
Enamel. JEFFERY WHITEHEAD.
- 12 GASTON, DUC D'ORLEANS. 1608-1660.
Enamel. Petitot. R. S. HOLFORD.
- 13 MARIE ANTOINETTE. 1755-1793. This miniature formerly belonged to
Madame Touriel, Gouvernante des Enfants de France.
Madame Campana. LORD HASTINGS.
- 14 ARMAND, DUC DE RICHELIEU. 1696-1788.
DUKE OF BUCCLEUCH.
- 15 GEORGE IV. 1762-1830. When Prince of Wales.
Richard Cosway, R.A. S. E. KENNEDY.
- 16 PORTRAIT OF A LADY.
Samuel Shelley. JEFFERY WHITEHEAD.
- 17 JOSEPH BONAPARTE, KING OF SPAIN, and JULIE CLARY,
his wife. 1768-1844.
Enamel. Constantin. Signed. JEFFERY WHITEHEAD.
- 18 PORTRAIT OF A GENTLEMAN.
Hall. Signed. LORD HASTINGS.
- 19 HONORABLE MISS WARD.
Edridge. SIR WILLIAM DRAKE.
- 20 LOUIS XV. 1710-1774. JEFFERY WHITEHEAD.
- 21 PORTRAIT OF A LADY.
Sicardi. H. DRAKE.
- 22 MISS SUTHERLAND.
G. Engleheart. H. DRAKE.
- 23 DUCHESSE DE VENTADOME.
Vestier. 1782. Signed. LORD HASTINGS.
- 24 MADAME LOUISE DE FRANCE. 1737-1787. Daughter of Louis XIV.
Enamel. Nattier. SIR WILLIAM DRAKE
-

CASE XL.

*Collection of Miniatures by Richard Cosway, R.A.,
and Contemporary Miniaturists.*

Lent by E. JOSEPH, ESQ.

The Names being copied from his Catalogue.

In Centre of Case.

HONORABLE ANN, HARRIET, AND ELIZABETH RUSHOUT.

Three daughters of John Rushout, 1st Lord Northwick.

A. Plimer.

1 RICHARD COSWAY, R.A. 1740-1821.

*Inscribed on the back: "Richard Cosway, Esq., R.A. The first of painters,
and my particular friend. Drawn in London by Stubble, 1792. Belonging
to Maria Cologan."*

2 MRS. COSWAY. Maria Hadfield.

R. Cosway.

3 PORTRAIT OF A GENTLEMAN.

4 PORTRAIT OF A LADY.

5 PORTRAIT OF A YOUNG LADY, with black hat and feathers.

6 PORTRAIT OF A LADY, in a white dress.

7 PORTRAIT OF A LADY, in a frilled dress.

8 HONORABLE ELIZABETH RUSHOUT. Third daughter of Lord Northwick.

A. Plimer.

9 PROFILE OF A LADY, in a yellow dress.

J. Nixon.

10 PORTRAIT OF A LADY.

11 PORTRAIT OF A LADY.

12 PORTRAIT OF A LADY.

13 PORTRAIT OF A LADY.

- 14 PORTRAIT OF A LADY.
- 15 PORTRAIT OF A LADY.
- 16 PORTRAIT OF A LADY, in a white hood.
R. Cosway.
- 17 SOPHIA, LADY YARBOROUGH. Ob. 1786. Wife of C. A. Pelham,
1st Lord Yarborough, with their eldest daughter.
- 18 PORTRAIT OF A LADY.
John Smart. Signed.
- 19 PORTRAIT OF A LADY, in a white mob cap,
- 20 PORTRAIT OF A LADY, in a white dress.
- 21 ELEANOR, COUNTESS OF EGLINTON. Wife of Hugh, 12th Earl.
- 22 SIR WILLIAM TWYSDEN.
- 23 LADY ELIZABETH FOSTER. 1759-1824. Second wife of William,
5th Duke of Devonshire.
- 24 MARCHIONESS OF SALISBURY.
- 25 MRS. DAWSON DAMER.
- 26 PORTRAIT OF A LADY, in a white dress.
- 27 PORTRAIT OF A GENTLEMAN, in a blue coat.
R. Cosway, 1791. Signed.
- 28 PORTRAIT OF A LADY.
R. Cosway. Signed "R. C."
- 29 MRS. SIDDONS. 1755-1831.
- 30 PORTRAIT OF A LADY, in a white frilled dress.
- 31 PORTRAIT OF A LADY, in a white frilled dress.
- 32 PRINCESS CHARLOTTE AUGUSTA OF WALES. 1796-1817.
Signed "R. Cosway, February, 1807."
- 33 MRS. NIXON, of Jamaica.

- 34 PORTRAIT OF A LADY.
- 35 ELIZA FARREN, COUNTESS OF DERBY. 1759-1829.
- 36 HARRIET MELLON, DUCHESS OF ST. ALBANS.
- 37 GEORGIANA, DUCHESS OF DEVONSHIRE. Holding a child.
- 38 PORTRAIT OF A LADY, with high head-dress.
- 39 PORTRAIT OF A LADY.
- 40 PORTRAIT OF A LADY.
- 41 PORTRAIT OF A LADY.
- 42 PORTRAIT OF A LADY, in a brown dress.
- 43 PORTRAIT OF A LADY.
- 44 REBECCA, LADY NORTHWICK.
- 45 PORTRAIT OF A LADY, with powdered hair.
- 46 PORTRAIT OF A LADY.
- 47 GEORGE IV., when PRINCE OF WALES.
- 48 PRINCE LOUBOVMIRSKY.
- 49 PORTRAIT OF A LADY.
- 50 PORTRAIT OF A LADY, in a black dress.
- 51 PORTRAIT OF A LADY. (Maria Edwardes.)
- 52 PORTRAIT OF A GENTLEMAN.
- 53 PORTRAIT OF A GIRL.
- 54 PORTRAIT OF A LADY.
- 55 COMMANDER BOND, of the Chinese Expedition.
- 56 LADY ELIZABETH FOSTER. 2nd wife of 5th Duke of Devonshire.
Horace Hone. Signed.
- 57 THE RIGHT EYE OF MRS. FITZHERBERT. Cosway set the fashion
of painting the eye alone in a miniature, which was set in a ring or locket.

- 58 PORTRAIT OF A LADY.
- 59 PORTRAIT OF A LADY.
- 60 MRS. MARY ROBINSON. "Perdita." 1758-1800.
R. Cosway.
- 61 PORTRAIT OF A LADY.
A. Plimer, 1757. Signed.
- 62 LADY WALDEGRAVE.
- 63 SIR WALTER SCOTT.
- 64 GEORGE, PRINCE OF WALES, in fancy dress.
- 65 PORTRAIT OF A GENTLEMAN.
- 66 LADY NORTHWICK.
A. Plimer.
- 67 PORTRAIT OF A LADY.
- 68 PORTRAIT OF A GENTLEMAN.
R. Cosway, 1789. Signed.
- 69 PORTRAIT OF A LADY. Nelson's daughter.
- 70 GEORGE IV., when PRINCE OF WALES.
- 71 ELIZABETH, LADY PORCHESTER. Wife of Henry, Lord Porchester.
Countess of Carnarvon. Ob. 1813.
- 72 HENRY, LORD PORCHESTER, 2ND EARL OF CARNARVON.
- 73 MARIA COSWAY, with a chapeau de paille.
- 74 LADY STUART OF CASTLE MILK.
- 75 LADY PULTENEY.
- 76 ANDREW STUART OF CASTLE MILK.
- 77 CAROLINE OF BRUNSWICK. 1768-1821. Queen of George IV.
R. Cosway, 1795. Signed.
-

CASE XLI.**FRAME 1.***Lent by C. H. HAWKINS, ESQ.*

PORTRAIT OF A LADY.

Oil. Van der Helst.

PORTRAIT OF A LADY. Dated 1600. Ætatis 23.

Oil.

ROBERT HARLEY, EARL OF OXFORD. 1661-1724.

Oil.

JACOB HALL. The rope dancer and comedian. Temp. Charles II.

Oil.

PORTRAIT OF A GENTLEMAN.

Oil.

PORTRAIT OF A GENTLEMAN.

Oil.

PORTRAIT OF A GENTLEMAN.

*Oil.***FRAME 2.***Lent by C. H. HAWKINS, ESQ.*

PORTRAIT OF A GENTLEMAN.

Oil.

BARTOLOMÉ GONZALES. 1564-1627. Painter.

Oil. By Himself.

THE EMPEROR FERDINAND II. OF GERMANY. 1573-1637.

PORTRAIT OF A GENTLEMAN.

Oil.

PORTRAIT OF A LADY.

Oil.

PORTRAIT OF A GENTLEMAN.

Oil.

PORTRAIT OF A GENTLEMAN, in a ruff.

C. Janssen.

ANONYMOUS.

Per E. JOSEPH, ESQ.

- 1 DUCHESS OF DEVONSHIRE.
Meyer.
- 2 FANNY DAWSON.
- 3 PORTRAIT OF A LADY.
Engleheart.
- 4 PORTRAIT OF A LADY.
J. Smart, 1775.
- 5 PORTRAIT OF A LADY.
J. Smart.
- 6 R. B. SHERIDAN.
R. Cosway.
- 7 R. B. SHERIDAN.
R. Cosway.
- 8 MRS. COSWAY.
R. Cosway.
- 9 PORTRAIT OF A GENTLEMAN.
R. Cosway.
- 10 PORTRAIT OF A GENTLEMAN.
S. Shelley.
- 11 PORTRAIT OF A LADY.
S. Shelley.
- 12 MRS. ROBINSON (an Actress).
- 13 PORTRAIT OF A LADY.
A. Buck.
- 14 PORTRAIT OF A LADY.
A. Buck.
- 15 PORTRAIT OF A GENTLEMAN.
W. Wood.

- 16 PORTRAIT OF A LADY.
- 17 MADAME DE POMPADOUR. Represented as Ganymede.
Boucher.
- 18 PORTRAIT OF A LADY.
- 19 PORTRAIT OF A LADY.
- 20 PORTRAIT OF A GENTLEMAN.
Largillière.
- 21 PORTRAIT OF A LADY.
- 22 PORTRAIT OF A LADY.
- 23 LOUIS XIV.
Enamel. Petitot.
- 24 DUC DE BOURGOGNE. 1682-1712.
Enamel. Petitot.
- 25 CARDINAL MAZARIN.
- 26 POPE CLEMENT IX.
- 27 PORTRAIT OF A GENTLEMAN.
- 28 MADAME DE LA VALLIÈRE.
Enamel. Petitot.
- 29 PORTRAIT OF A GENTLEMAN.
Enamel. C. F. Zincke.
- 30 PORTRAIT OF A GENTLEMAN.
- 31 MADAME DE LA VALLIÈRE and MADAME DE MAINTENON.
Enamels. Petitot.
- 32 PORTRAIT OF A LADY.
Enamel. C. F. Zincke.
- 33 PORTRAIT OF A GENTLEMAN.
- 34 BISHOP OF MAYENCE.
P. Boy.

FRAME Lent by EDWIN H. LAWRENCE, ESQ.

Containing FIFTEEN finished and unfinished MINIATURE SKETCHES by SAMUEL COOPER. On the back of some of them can be traced Cooper's signature, and in the same hand the names of some of the persons they represent.

- 1 MRS. PRICE PHILLIPS.
- 2 BARBARA VILLIERS, DUCHESS OF CLEVELAND. 1640-1709.
- 3 PORTRAIT OF A LADY.
- 4 CATHERINE OF BRAGANZA.
- 5 ELIZABETH ROSSE.
- 6 PORTRAIT OF A GENTLEMAN.
- 7 COUNTESS OF SUSSEX.
- 8 PORTRAIT OF A LADY.
- 9 MRS. PRIESTMAN.
- 10 W. WIGNALL. Painter.
- 11 HEAD OF A LADY.
- 12 MRS. FRYBERGE.
- 13 MY FATHER ROSSE.
- 14 MRS. ROSSE.
- 15 PORTRAIT. Unknown.

Above the Frame is COOPER'S POCKET BOOK, in which these Miniatures have been preserved, which is a fine example of the binder's art of the period, with original silver clasp.

A FRAME containing 27 Miniatures, lent by H. H. GIBBS, ESQ., viz:—

- 1 LADY FRANCES COOPER, daughter of David, 3rd Earl of Exeter, and wife of Sir Anthony Ashley Cooper. Shaftesbury and Addington Collections.
Samuel Cooper.
- 2 ANNE, eldest daughter of Robert HUCKS, of Aldenham, wife of Oliver Cramer COGHILL. In a Ring set with Diamonds.
Samuel Finney.
- 3 SARAH, youngest daughter of Robert HUCKS, of Aldenham, wife of Thomas Buckeridge NOYES. In a Ring set with Diamonds.
Mrs. Carwardine.
- 4 HARRIETT, eldest daughter of Antony GIBBS, of London, wife of George Gibbs, of Belmont, co. Somerset. Painted in May, 1814.
Richard Cosway.
- 5 DOROTHEA BARNETTA, 2nd daughter of William HUCKS, of Knaresborough, and Eleanor, his wife (No. 26).
Richard Crosse (?).
- 6 THE RIGHT HONOURABLE SIR VICARY GIBBS, Lord Chief Justice of the Common Pleas, 1813.
Belonging to his granddaughter, Mrs. Hayley, of Catsfield Place, Sussex.
- 7 ROBERT HUCKS, of Aldenham, M.P. for Abingdon, 1722. Painted about 1720.
An Italian Enamelist.
- 8 ELEANOR, eldest daughter of William HUCKS, of Knaresborough, and Eleanor, his wife (No. 26). The hair is dressed with pink powder.
Richard Crosse.
- 9 GEORGE HENRY GIBBS, of London and Aldenham. Painted about 1804, in Oil.
James Leakey, of Exeter, 1773-1865.
- 10 THOMAS NOEL, 2ND LORD BERWICK.
Richard Cosway.
- 11 PORTRAIT of (one of the Bristol family of Farre?), dressed in a furred gown and bands.
Unknown.
- 12 SARAH, daughter of Henry COGHILL, of Aldenham, wife of Robert HUCKS (No. 7).
Mrs. Carwardine. Signed P. (the C. probably hidden by the Frame).
- 13 SIBELLA, daughter of George Abraham GIBBS, of Exeter. Painted in Oil.
James Leakey, of Exeter.

- 14 GEORGE, PRINCE OF WALES. Ivory, slightly shaded. The ground black.
H. de Janvry. Signed H. J., 1796.
- 15 ROBERT HUCKS, of Aldenham, son of Robert Hucks (No. 7), and Sarah,
his wife (No. 12). Painted in 1762.
Samuel Finney.
- 16 LADY ARABELLA STUART. Shaftesbury and Addington Collections.
Peter Oliver.
- 17 HARRIETT, 6th daughter of Robert HUCKS, of Aldenham (No. 7), and
Sarah, his wife (No. 12). Painted about 1760. In a Brooch set with Rubies.
Unknown.
- 18 ELIZABETH, QUEEN OF BOHEMIA, daughter of King James I.
Addington Collection.
J. Hoskins, sen.
- 19 PRINCE JAMES EDWARD STUART. Hamilton Collection.
Unknown.
- 20 CAROLINE, PRINCESS OF WALES. A Companion Picture to No. 14.
H. de Janvry.
- 21 SARAH, COUNTESS OF SUFFOLK (afterwards Viscountess FALK-
LAND), daughter of Thomas INWEN, and Sarah (Hucks), his wife.
Hamilton Collection.
Zincke. Enamel.
- 22 CATHERINE, COUNTESS OF ANGLESEY (afterwards Duchess of
BUCKINGHAM), daughter of King James II. and Catherine Sedley.
Normanby Collection.
Zincke. Enamel.
- 23 CHARLES THE SECOND. Hamilton Collection.
S. Cooper.
- 24 FRANCES CERJAT KENNETH, daughter of Major MACKENZIE, wife
of Sir Vicary GIBBS (No. 6).
Richard Cosway.
- 25 OLIVER CROMWELL. Grindlay Collection.
S. Cooper (?). Signed (apparently) S.C. interlaced, and dated 1656.
- 26 ELEANOR, daughter of Thomas BARNETT, of Knaresborough, wife of
William HUCKS, of the same town.
Richard Crosse (?).
- 27 CHARLES THE FIRST. In Oil.
Unknown.

THE FAIRFAX JEWEL.

This enamel was presented to Sir Thomas Fairfax by Parliament, after the battle of Naseby, in November, 1645. (J. Sprigge, *Anglia Rediviva*, p. 256.) The work was carried out entirely by *Pierre Bordier*, and with the diamond sides, not now in existence, cost £700. After the death of Fairfax it was sold to John Thoresby, and in 1764, at the sale of the Thoresby Collection, was bought by Horace Walpole for £10 10s. At the Strawberry Hill sale it was sold (11th day, Lot 41), for £21 to John P. Beavan. It now belongs to Lord Hastings. It is signed "P. B. fecit," and there is a representation of the Battle on the back of the portrait of Fairfax.

Lent by LORD HASTINGS.

On Table in Centre of Gallery.

QUEEN ELIZABETH'S PRAYER BOOK.

"With six prayers composed by Her Majesty, in a spirit of true devotion, "and written by herself in English, French, Latin, Greek and Italian, on vellum, "in a charmingly neat hand, on 65 pages. At the beginning is a beautiful "miniature of the DUKE D'ALENÇON, and at the end another of QUEEN ELIZABETH, "both by *Nicholas Hilliard*, circa 1570, and of the highest possible quality. It "is 3 in. high by 2 in. wide, bound in shagreen, with gold enamelled clasps. "In the centre of each is a ruby.

"It formerly belonged to James II., who gave it to the Duke of Berwick, from "whom it passed to Horace Walpole, then to the Duchess of Portland, at whose "sale, 24th May, 1786, Lot 2950, it was bought for Queen Charlotte for £106 1s., "who left it to one of her ladies-in-waiting, through whom it came to the Dowager "Duchess of Leeds, from whom it passed into the late owner's hands.

"It is described in Vol. 79, 1786, of the 'Universal Magazine.'

"Also 'Walpole's Anecdotes of Painting,' 1826 edition, Vol. 1, p. 290, under "the head of 'Nicolas Hilliard,' states that at Strawberry Hill there was her (Queen "Elizabeth's) prayer-book, with the heads of herself and the Duke of Anjou (an "error, as it is the Duke d'Alençon), and was sold at the Duchess of Portland's sale."

Lent by JEFFERY WHITEHEAD, ESQ.



LIST OF ARTISTS.

The Biographical Notes are extracted from Redgrave's Dictionary of Artists of the English School; Graves' Dictionary of Artists, 1760-1880; Bryan's Dictionary of Painters and Engravers; Siret's Dictionnaire des Peintres; and the Catalogue of the Miniature Collection exhibited at the South Kensington Museum, 1865.

The Nos. refer to the PAGES of the preceding Introduction and Catalogue.

A

- "A," 3.
 "A., 1564," 89.
 ABBOTT (After), 59.
 AGRICOLA, CHARLES JOSEPH. German school. 1779. 29.
 ALLISON, W. Portrait painter, who exhibited 1817. 36.
 F. Allison was a miniature painter, who exhibited 1790-1799.
 ANTISSIER, E. 1820. 89.
 ARLAUD, BENOIT. Ob. 1719.
 ARLAUD, JAMES ANTHONY. 1668-1743. Born at Geneva 1668, employed at Paris by the Duc d'Orleans, and came to London 1721, where he met with much encouragement. xxviii., 1, 4, 35, 96, 109.
 ARLAUD, LOUIS-AIME. Born 1752. Much in vogue at the Court of Louis XVI.
 AUBREY, LOUIS FRANÇOIS. 1767-1851. Pupil of Vincent and Isabey. He exhibited at the Salon from 1798 to 1833, obtained several medals, and was decorated in 1832. lv., 97.
 AUGUSTIN, JEAN BAPTISTE JACQUES. 1759-1832. Painter to Louis XVI., the Imperial Court, and succeeding royalty in 1819, exhibited 1791-1831. He is stated to have worked in enamel and ivory. Madame Augustin, wife of the above, was also a miniature painter, and exhibited in the Salons of 1822 to 1827. lvi., 28, 30, 82, 88, 89, 109, 110, 120.

B

- "C. B., 1738," 44.
 "H. B.," 90.
 "W. B., 1786," 49.
 BARBER, T. T. Exhibited 1794 to 1829. 58.
 BARBER, R., 104.
 BARBETTE, F. N. 1689. 87.
 BARNARD, 50.
 BARRY, J., 116.
 BAUZIE. 1792. 27.
 BEALE, CHARLES, xx.
 BEALE, MARY. 1632-1697. Pupil of Sir P. Lely. She also painted oil portraits. xx., 98, 112.

- BEAUCLERC, LADY DIANA, xliv.
 BEHNES, W. 1794-1864. Began life as a Portrait painter, and finally adopted sculpture. Exhibited 1820 to 1840. 116.
 BEL, RUDOLPHE. Pupil of Isabey. Exhibited in the Salons, 1822-1824. Signed "Bel." 30, 31.
 BELLINI, GIOVANNI, viii., 64.
 BELLINI, JACOPO. 1400. Venetian painter.
 BENWELL, MARY, xliii.
 BERSE, ERNEST, DI RIGA. 1819. Painted at Rome. 13.
 BESTLAND, 84.
 BETTES, JOHN, xiii.
 BETTES, THOMAS. 16th century. Brother of John Bettes, and described as an illuminator of church books. xiii., 98.
 BLARENBERGHE, LOUIS VAN. 1719-1780. The most perfect miniaturist in the production of microscopic pictures of the 18th century. One of his tiny pictures, representing a fête champêtre, with numerous figures, was set in a finger ring. 109.
 BLARENBERGHE, HENRI JOSEPH VAN. 1741-1825. French painter in water colour, son of the preceding. He helped his father in his work, and nearly equalled him in minuteness.
 BOGLE, JOHN. Practised in Scotland 1769-70. Came to London 1772, and exhibited to 1794. xliii., 4, 54, 55, 57.
 BOIS, SIMON DU. 1684. Pupil of Wouverman, and is said to have died in England. 43.
 BOIT, CHARLES. Enamel painter. Came to London 1683. On the death of Queen Anne, he went to Paris and died there, 1727. xxvii., 20, 48, 76, 79, 94, 102.
 BONE, HENRY, R.A. 1779-1855. Enamel painter. He first worked at the Bristol China works, and came to London 1779, where he made enamels for watches and jewellery. Subsequently he practised painting miniatures on ivory, but ultimately adopting enamelling, he was appointed enamel painter to George III., and exhibited up to 1834. He copied numerous pictures of Vandyke and Reynolds. xxx., xl., 14, 16, 35, 36, 55, 59, 82, 103, 115, 116.

- BONE, HENRY PIERCE. xli.
- BONE, WILLIAM, 63.
- BORDIER, JACQUES. French enameller, and brother-in law of J. Petitot, whom he assisted in his miniatures, executing the hair and backgrounds. xxv., 102, 112.
- BORDIER, PETER. Nothing of this artist is known, except that he executed the "Fairfax Jewel," presented to General Fairfax after the battle of Naseby, which is in the present exhibition, 136.
- BOSSE, A. 1610-1678, Pupil of J. Callot. 81.
- BOUCHER, FRANÇOIS. 1704-1770. French painter and engraver. 96, 131.
- BOULLONGNE, LOUIS DE. 1609-1674. Pupil of Blanchard, and painter to Louis XIV., 99.
- BOURGOIS, C G. A. 1759-1832. French artist, celebrated for his profile portraits on a black ground. He wrote a book on the chemistry of colours. His portraits are thus described: "Les figures semblent prêtes a parler et les moindres details en sont exécutés avec une vérité saisissante." lvi., 112.
- BOURGOIN, F., lvi.
- BOWYER, JOHN, 4.
- BOWYER, ROBERT. 1758-1834. Probably a pupil of J. Smart. Exhibited 1783-97, and was appointed water colour painter to George III. 56.
- BOY, PETER. Enameller. Lived in Frankfort in the middle of the 18th century. lxii., 132.
- BOZE, JOSEPH, lvi.
- BRONZINO, ANGIOLO ALLORI. 1502-1572. This Florentine painter did portraits of the most celebrated people of his time. 85.
- BUCK, ADAM. Born in Cork, and exhibited at the R.A., 1795-1833. He had a brother, Frederick, who also painted miniatures. xxxv., 18, 131.
- BURR, LEONARDUS, 61.
- C**
- "I. C., 1764," 78.
- "I." or "L. C., 1620," 32.
- "P. C.," 55.
- "R. C.," 53.
- "S. C., 1685," 6.
- "S. C.," 80, 135.
- "W. C.," 62.
- CAMPANA, F. 1786. lvi., 88, 108, 125.
- CARRIERA ROSALBA. 1675-1757. Studied at Venice, and travelled over Europe, producing miniatures and pastels of notabilities at the various Courts. She became blind ten years before her death. Her sister Jeanne Carrieria also painted pastels and miniatures. lii., 23, 24, 108.
- CARSTAIRS, L. Enamel. 13.
- CARTER, NOEL, N. 1826-1833. Exhibited oil portraits. 63.
- CARWARDINE, Mrs., 134.
- CHALON, ALFRED EDWARD, xlvi.
- CHAPON. 1820. 117.
- CHARLIER, JACQUES. Stated to be a pupil of Boucher, whose works he copied in miniature. He was miniature painter to the King. liii., 80, 114.
- CHASSELAT, PIERRE. Pupil of Vien. Ob. 1814. 24, 121.
- CHATILLON, LOUIS DE, 1.
- CHEVENET, 30.
- CHINNERY, GEORGE, R.H.A. First exhibited pastels 1766, and miniatures in 1791 to 1846. He spent 50 years in India and China, and died at Macao. 3, 57.
- CLEEF, JUSTUS VAN, xi.
- CLEVE (After), 8.
- CLEYN, FRANCIS. He had two sons. Francis (1625-1650), and John who died young. Penelope Cleyn, his daughter, painted miniatures in the manner of S. Cooper. Signed "P.C." xviii., 6, 11, 95, 106.
- CLEYN, PENELOPE, xix., 40, 79, 93.
- CLOUET, FRANCIS (son of Jean Clouet, the younger). Painter to Francis I., Henry II., Francis II., Charles IX., and Henry III. of France. He inherited the surname of his father Jehannet, called Janet. xlvi., 79, 101, 106, 107.
- CLOUET, JEAN, xlvi.
- COELLO, Alonzo Sanchez. 1515-1590. Pupil of Raphael and Antonio More. painter to the Court of Portugal, and Philip II. of Spain. Coello had a daughter who painted oil portraits. 1564-1612. 85.
- COLLINS, RICHARD. 1755-1831. Pupil of J. Meyer, and exhibited 1777-1818. He divided with Cosway and Shelley, the fashionable sitters of the day. xxxv., 58, 65, 111, 117, 118, 124.
- COLLINS, SAMUEL. Practised at Bath about 1750, and went to Dublin about 1762. Signed "S. C." with a date. xxxv., 53, 77, 87, 116, 118.
- COMERFORD, JOHN. 1773-1835. Practised at Dublin, where he attained a high reputation, especially for his male portraits. 17, 69, 116.
- CONSTANTIN, 125.

- COOPER, ALEXANDER, xviii.
- COOPER, SAMUEL. 1609-1672. Pupil of his brother Alexander, and of J. Hoskins, both miniature painters. He lived much abroad, where, as in his own country, his works were and are much valued. Many oil miniatures on copper are attributed to this artist. Signed "S. C.," with date. xvi., xvii., xviii., 3, 6, 7, 13, 15, 16, 37, 38, 43, 44, 45, 62, 65, 70, 71, 77, 80, 85, 90, 92, 93, 94, 97, 98, 99, 100, 101, 105, 106, 107, 133, 134, 135.
- CORBET. 1816. 30.
- CORNELLI, LUCAS, ix.
- COSTER, Madame VILLAYER. 1744-1818. Née Anne Vallayer. Painter of portraits, and flowers, and fruit in vases. ix., 24, 87, 120, 121.
- COSWAY, RICHARD, R.A. 1740-1821. Began practising his art by drawing heads and fancy miniatures for snuff boxes, and was elected to the R.A. in 1771. His miniatures were the fashion of the day, and he also excelled in full length portraits in pencil, the faces being finished in colours. Occasionally signed in full on the back. xxxv., 1, 3, 4, 14, 15, 35, 39, 51, 52, 53, 56, 65, 69, 81, 82, 83, 87, 92, 95, 108, 109, 110, 111, 112, 113, 115, 116, 120, 122, 123, 125, 126, 127, 129, 131, 134, 135.
- COSWAY, MARIA CECILIA LOUISA. A native of Italy, where she studied art, and at her father's death came to England and painted miniatures. She married in 1781. xxxvii., 52.
- COTES, SAMUEL. 1734-1818. Brother of Francis Cotes, R.A., under whom he studied. He worked in pastel, enamel and ivory, and ranked high in his art. Exhibited 1760-1789. xlii., 14, 53, 114.
- COURTOIS, NICHOLAS ANDRE, lvi.
- CROSSE, LAWRENCE. Ob. 1724. Painter of the time of Queen Anne. Signed "L. C." interlaced. xxvii., 1, 15, 16, 46, 62, 72, 78, 80, 93, 101, 118, 120, 122.
- CROSSE, RICHARD. Ob. 1810. Enamel painter to the King, and also produced miniatures on ivory, and small whole lengths in water colours. He exhibited 1760-1796. xxxiv., 134, 135.
- CUYP, JAKOB GERRITZ, 72.
- D**
- "D.," 86.
- DAMER, Mrs., xlv.
- DANCE, NATHANIEL, R.A. 1734-1811. Portrait painter, who studied under F. Hayman. Acquiring a large fortune by his marriage, he entered Parliament, took the name of Holland, and renounced his profession. In 1800 he was made a Baronet. 66.
- DAVID, MAXIME, lvi.
- DAYES, EDWARD. 1761-1804. Pupil of William Pether, the mezzotinter and miniature painter. Dayes became a well-known painter in water colours, and Thomas Girtin was his pupil. 55.
- DEACON, JAMES, xxxi.
- DE GRANGE, DAVID. 17th century. Engraver. Signed "Dd. G." xix., 2, 44, 45, 123.
- DE SANTERRE (After), 74.
- DE TROY (After), 74.
- DINGLINGER, SOPHIE FREIDERICKE. 1736-1791. Practised as a miniature painter at Dresden. lxiii., 102.
- DIXON, JOHN, xx.
- DIXON, NATHANIEL. There is no account of this painter of 17th century. Signed "N. D." with a date. xxi., 6, 45, 62, 67, 77, 92, 93, 98, 101, 122.
- DOLCE CARLO, 107.
- DONZEL, E. French, Louis XVI. 115.
- DROUAIS, HUBERT. French artist. 1699-1767. Worked in oil, pastel and miniature. Pupil of de Troy. lii.
- DROUAIS, FRANÇOIS HUBERT, son of the preceding artist, but the dates of his birth and death are uncertain. He was painter in ordinary to Louis XVI. liii., 10.
- DUBOURG, A. Second half of 18th century. French school. 25.
- DUCHESNE, JEAN BAPTISTE, lvii.
- DUCREU, JOSEPH, lvii.
- DUGUERNIER, PIERRE, 123.
- DUMONT, FRANÇOIS. 1751-1831. Pupil of Girardet. Exhibited 1789-1830.
- DUMONT, JEAN, 24, 86, 87, 97, 108, 110, 120.
- DURAND, L., lvii.
- E**
- EDRIDGE, HENRY, A.R.A. 1769-1821. Pupil of W. Pether, as an engraver. His early works are on ivory, and he made full length miniatures in pencil, finishing the face in colours. He also painted landscapes in water colours. xli., 50, 52, 84, 112, 125.
- EGLEY, WILLIAM, xlvi.
- ELIZABETH, PRINCESS (Needlework), 107.
- EMRICH, G. 1713. French enameller. 23.
- ENGLEHEART, GEORGE. 1752-1829. Pupil of Sir J. Reynolds. Exhibited R.A. 1773 to 1812. In 1790 he was appointed miniature painter to the King, and his works were mostly on ivory, but occasionally enamel. xli., 2, 3, 52, 53, 56, 57, 59, 64, 66, 68, 75, 79, 82, 84, 88, 113, 117, 121, 122, 125, 131.

ENGLEHEART, JOHN COX DILLMAN. 1783-1862. Nephew and pupil of George Engleheart and exhibited 1801-1828, when owing to failing health, he retired from his profession. xli., 73, 74, 75, 92.

ESSEX, WILLIAM, xlvii.

F

"G. M. F., 1756," 103.

FABER, JOHN. 1721. Engraver, who was one of the first workers in mezzo-tint. He drew pencil portraits on vellum which are signed in full. xxii., 89, 90.

FAVRE. 1789. French enamel. 27.

FERRAND, JACQUES PHILIPPE, 1.

FERRIÈRE, F. Of Swiss extraction. He exhibited 1793-1822. Signed in full. His son L. Ferrière exhibited miniatures, 1817-1828. 59.

FINNEY, SAMUEL, xxxiv., 134, 135.

FIORINO, 20.

FISCHER, JOHN GEORGE PAUL. 1786-1875. Pupil of H. Bamberg, of Hanover. Came to England 1810, and painted Queen Charlotte and the Royal Family. Exhibited 1811-1875. 36.

FLATMAN, THOMAS. 1633-1688. Educated for the legal profession, he took up the study of art and distinguished himself as a miniature painter, after the manner of S. Cooper. Signed "F." xx., 39, 62, 72, 78, 88, 98, 118.

FOLDSTONE, ANNE (afterwards Mrs. Mee). 1851. Was painter to George IV., and exhibited 1804-1837. xlii., 1, 12, 17, 18, 68.

FONTALLARD, JEAN FRANÇOIS, lvii.

FORSTER, THOMAS. Beginning of 18th century. Pencil portraits on vellum, signed and dated. No particulars of the artist are known. xxii., 79, 89.

FOX, CHARLES. 1749-1809. Began life as a bookseller at Bristol, and then, through misfortune, took to art, producing landscapes, portraits and miniatures. Signed "C. Fox, Bristol, 1788." 56.

FRAGONARD, JEAN HONORÉ. 1732-1806. Pupil of Chardin and Boucher. His wife, Marie Ann Gérard, was distinguished as a miniature painter. 112.

FÜGER, FREIDERICH HEINRICH. 1751-1818. German painter who chiefly lived at Vienna. lxiii., 68, 109, 124.

G

GAINSBOROUGH, T. 1727-1788. Certain miniatures are attributed to this artist. 76, 77, 79.

GAINSBOROUGH (After), 12.

GAY. 1779. 8.

GERBIER, SIR BALTHAZAR. 1591-1667. Painter and architect. Came to England 1613, and accompanied Prince Charles and Buckingham to Spain. xv., 86.

GIBSON, RICHARD. 1615-1690. Known as the "Dwarf." Studied under F. Cleyn, and afterwards imitated the manner of Lely. He painted Cromwell's portrait, and taught drawing to Queen Anne. xix., 98.

GILLIS, F., 115.

GIORGIONE, 16.

GIORGIONE (After), 71.

GONZALES, B. 1564-1627. 105, 130.

GOUPY, JOSEPH, xxxi.

GRANGE, DAVID DE (*see* De Grange).

GREENHILL, JOHN. 1649-1676. Pupil of Lely. xx., 107.

GRIBELIN, ISAAC, xxiv.

GRIMALDI, WILLIAM. 1751-1830. Enamel and water colours. Pupil of Worlidge. Miniature painter to George III. and IV., and exhibited 1768-1830. Signed "Grimaldi." xliii., 2, 50, 120.

GUÉRIN, JEAN, lvii.

H

"H., 1655," 80.

"C. H.," 11.

"L. H.," 77.

HALL, PIERRE ADOLPHUS. 1739-1794. Pupil of d'Eckhard and Reichart. He displayed a wonderful delicacy of outline and great taste in colour. lv., 25, 86, 87, 89, 95, 96, 121, 124, 125.

HAMILTON, WILLIAM, R.A. 1751-1801. Portrait painter. 58, 109.

HARDING, GEORGE PERFECT, F.S.A. Son of Sylvester Harding, miniature painter. He exhibited 1802-1840, and copied, in water colours, portraits for illustrating historical works. 56.

HARGREAVES, THOMAS, 58, 76.

HARLOW, G. (After). 75.

HAYTER, CHARLES. Portrait painter, who practised in crayons and miniatures. Exhibited 1786-1832. 18, 53.

HAYTER, SIR GEORGE. 1792-1871. Son of Charles Hayter. Portrait painter, and practised miniature painting, and in 1815 was appointed painter of miniatures to the Princess Charlotte. 17.

HEIGHAM, J. W. Enamel. 1828. 75.

HEINSIUS, J. E. German painter, who painted for the Court of Louis XV. 97.

HEINSOR, 24.

HENARD, C., 30.

HELST, B. VAN DER. 1613-1670. Dutch portrait painter. Stated to be a pupil of Rembrandt. There were two sons who painted portraits. 130.

HILLIARD, NICHOLAS. 1547-1619. Apprenticed to a goldsmith. He studied miniature painting from the works of Holbein, and was appointed painter to Queen Elizabeth and James I. His miniatures are minutely careful and true, the jewelled ornaments being exquisitely finished. xii., 5, 9, 31, 32, 60, 61, 71, 72, 76, 77, 78, 91, 98, 99, 100, 101, 106, 136.

HILLIARD, LAWRENCE. Son of N. Hilliard, and succeeded him as the Royal painter.

HOGARTH, WILLIAM. 1697-1764. This celebrated artist is claimed as the painter of No. 40, p. 78.

HOLBEIN, HANS. 1495-1543. Came to England 1526, and painted Henry VIII. and his Court. viii., ix., 11, 38, 61, 71, 76, 86, 91, 99, 101, 106, 123.

HOLMES, JAMES. 1777-1860. Educated as a water colour painter, and attempted oil portraits. His chief practice was in miniatures. Exhibited 1798-1849. xlv., 18, 82.

HONE, HORACE, A.R.A. 1755-1825. Practised both in enamel and water colours, and was appointed miniature painter to the Prince of Wales, and exhibited 1772-1822. Signed "H. H." with date. xxxiv., 56, 57, 76, 84, 86, 87, 104, 128.

HONE, NATHANIEL, R.A. 1718-1784. Practised both in oil and mainiature, and was the first artist of his day, especially in enamel. Signed "N. H." xxxiii., 2, 40, 49, 54, 82, 94, 117.

HORNEBOLT, or HOREMBOUT, LUCAS. ix.

HOSKINS, JOHN. 1664. Painted miniatures of Charles I. and his Court. Signed "J. H." It is stated that he had a son—John—who painted James II. in 1686, and that he signed "J. H.," but this is not certain. xv., xvi., 5, 13, 15, 32, 44, 45, 60, 62, 71, 88, 101, 102, 120, 135.

HUAUD. 1678. Two brothers, natives of Geneva, studied enamel under Petitot, after his retirement from France. They subsequently painted in Berlin. 102.

HUET, VICTOR. 1803. 28.

HUEY, A., 58.

HULL, 115.

HUMPHRY, OZIAS, R.A. 1742-1810. Pupil of Samuel Collins, of Bath, and in 1766 painted miniatures of the Royal Family. After spending some years in India he returned to London, and was much patronised. He possessed much of the character of Reynolds. xxxvii, 12, 35, 39, 52, 87, 89, 92, 109, 113, 118, 123, 124.

HURTER, JOHN HENRY. 1734. Native of Switzerland, who practised enamel. 8, 9, 10, 11, 50, 92.

HURTER, J. F. C. Brother of above, and also painted in enamel. 9, 10.

I

ISABEY, JEAN BAPTISTE. 1767-1855. Pupil of Girardet, Claudot, Dumont and David. Painter to Napoleon I. and the Imperial Family, and subsequent Kings of France. liii., 2, 20, 28, 29, 30, 59, 72, 76, 82, 84, 92, 108, 110, 111, 119, 122.

J

JACQUES, NICHOLAS, lx.

JAGGER, CHARLES, 1800-1827. Practised at Bath. 17, 122.

JAMESONE, GEORGE, xviii., 38.

JANET (*see* CLOUET).

JANSEN, CORNELIUS, xv., 62, 130.

JANVIER. French School. 1803. 29.

JANVRY, H. DE, 135.

JEAN, P. 1755-1802. Exhibited 1787 to 1802. 58.

JONES, CHARLOTTE. Died 1847. Miniature painter to Princess of Wales, and exhibited up to 1823. xliii., 8.

JUAN DE MIRANDO CAREÑO, 71.

K

"N. K.," 2.

KANT. French school, Louis XV. period. 24.

KAUFFMAN, ANGELICA MARIA CATHERINE, R.A. 1740-1807. Swiss by birth, but studied art in Italy, and came to England in 1765. Her principal works are in oils. 35, 36.

KEMAN. End of 18th century. French. Signed in full. 26, 87.

KEYSER, WILLIAM DE. 1647-1692. Brought up as a jeweller, he practised in miniature, enamels and oils. He came to England in the reign of James II., but his business was ruined by the revolution. He left a daughter, who painted oil miniatures. xxi., 41, 45.

KILLEGREW, ANNE, xx.

KLINGSTEDT, KARL GUSTAVE. 1657-1734. Painted small pictures for snuff-boxes, and is said to be the inventor of painting in Indian ink (?). 21, 23.

KNELLER, xxvii.

L

"N. L., 1712," 108.

LAGRENEE, A. F., lx.

LARGILLIÈRE, NICOLAS. 1656-1746. This French portrait painter visited England several times, and eventually settled at Paris, where he painted the principal men of the day, and was called the Vandyk of France. 132.

LASSÉ, DE. Second half of 18th century. French school. 24.

LATINVILLE. 108.

LA TOUR, MAURICE QUENTIN, 88.

LAWRENCE, Sir THOMAS, P.R.A. 1769-1830. Pupil of N. Hone, and well known as portrait painter to George III. and IV. 82, 112.

LAWRENCE, Sir THOMAS (After), 59.

LEAKEY, JAMES, 1773-1865. Painted miniatures in oil at Exeter. 119, 134.

LEBRUN, MARIE LOUISE E. 1755-1842. Wife of S. B. Lebrun. Pupil of Joseph Vernet, and painted portraits at the early age of 16. After her marriage, she travelled in Europe and painted portraits of the principal European royalties. 109.

LEEMAN, A., 93.

LEERMAN, G. German. End of 17th century. Oil. 19.

LEFEVRE, ROBERT. 1756-1830. Pupil of Regnault, and exhibited portraits up to 1827. 86.

LELY, Sir PETER, xix., 105.

LELY, Sir PETER (After), 8, 97, 114.

LENS, BERNARD. 1680-1740. Miniature painter and enameller to George II. He left two sons, who were miniature painters—Andrew Benjamin and Peter Paul. xxviii., 39, 63, 88, 91, 93, 95, 100.

LENS, PETER, 91, 117.

LEONARDO DA VINCI (After), 61.

LEQUAY, CHARLES ETIENNE. 1762. Pupil of the Sèvres China Manufactory, and painted chiefly on porcelain. 97.

LE SAGE (*see* Sage).

LIOTARD, JOHN STEPHEN. 1702-1790. Of Swiss birth. He travelled much in the East, but eventually came to London, and painted the Princess of Wales and her sons. He practised on ivory and enamel. xxxi., 84, 109.

LOGGAN, DAVID. 1630-1693. This engraver studied under De Pass and Hondius, and drew miniature portraits in plumbago with great delicacy and truth. xxii., 79, 89, 100.

LOVER, SAMUEL. 1797-1868. Practised at Dublin and exhibited in London, 1832-1848. 18.

LUCAN, MARGARET, Lady, xlv. 93.

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"M., 1817," 53.

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MARTIN. Second half of 18th century. French school. 25.

MASSÉ, JEAN B. 1687-1767. Pupil of Jouvenet and Chatillon. French engraver and miniature painter. 23.

MATHIEU, JEAN ADAM. 1698-1753. Enamel. 22.

MEE, Mrs. (*see* Ann Foldstone).

MEYER, JEREMIAH, R.A. 1735-1789. Of German birth and pupil of Zincke. In 1764 he was miniature painter to the Queen and enameller to the King. He studied Reynolds, and attained great power and elegance. xxxiii., 52, 53, 67, 77, 114, 116, 131.

MICHEL, ANNA (After), 74.

MIEREVELDT, MICHEL J. 1568-1641. Pupil of J. Wierix, the engraver, who painted portraits of the House of Nassau and others. He came to England during the reign of Charles I. 41, 70.

MIERIS, 95.

MIGNARD, NICOLAS. 1605-1668. Portrait painter to Louis XIV. and his Court. 14.

MIGNARD, PIERRE. 1610-1695. Brother of above, painted much in Italy, and was recalled to France by Louis XIV., and succeeded Le Brun as painter to the King. 107.

MIGNARD (After). 74.

MILLET, H. 18.

MIRBEL, Madame de. Pupil of Augustin. French school. lviii., 86.

MITCHELL, I.

MORE, Sir ANTONIO. 1519-1576. This eminent Flemish painter came to England to paint the portrait of Queen Mary, for Philip II. xi., 40, 106, 107.

MORELLI, 94.

MOSER, MICHAEL, xxxiii.

MURPHY, D. B. 1805. Lived in Dublin, end of 18th century, and was afterwards painter to Princess Charlotte. He exhibited miniatures in London, 1800-1827. 15, 119.

- MUSS, CHARLES. 1779-1824. Enamel painter to George III. and IV., and chiefly copied the old masters. Exhibited 1800-1823. 3.
 MUSSARD, JEAN. Exhibited 1763-1768. 82.

N

- NAISH, JOHN. Brother of William Naish. Miniature painter, who exhibited 1783-1800. There was also Edward Naish, who exhibited miniatures 1811 to 1820, and also practised in India. 117.
 NANTEUIL, ROBERT, 107.
 NATTIER, JEAN MARC. 1685-1766. French portrait painter of Louis XIV. period. He lost his fortune in the speculations of Law, during the Regency. lix., 86, 125.
 NETSCHER, GASPARD. 1636-1684. Pupil of G. Terburg. He painted historical and fabulous pictures, but was more successful in portraits, and came to England in the reign of Charles II. xx., 4.
 NEWTON, Sir WILLIAM JOHN. 1785-1869. Miniature painter to Queen Adelaide, and exhibited 343 miniatures. 1808-1863. 17.
 NIXON, JAMES, A.R.A. 1741-1812. Miniature painter to the Duchess of York, and exhibited 117 miniatures, 1765-1807. xl., 68, 88, 112, 113, 114, 126.

O

- OLIVER, ISAAC. 1556-1617. Pupil of Hilliard and also studied under Zucchero. He painted Queen Elizabeth, Mary Queen of Scots and many other celebrities—some full lengths. He sometimes practised in oils. Signed with the monogram "I.O." xiii., xiv., 5, 6, 11, 13, 14, 31, 32, 37, 38, 39, 40, 60, 61, 65, 70, 76, 78, 91, 98, 99, 100.
 OLIVER, PETER. Birth uncertain, ob. 1647. Son of above, whom he equalled as a miniature painter. He made water colour copies of celebrated pictures. Signed "P. O." xiii., xiv., 6, 11, 14, 32, 37, 38, 40, 61, 70, 71, 77, 100, 101, 106, 135.

P

- PALAMEDES, 83, 86.
 PALMER, MISS THEOPHILE, niece of Sir Joshua Reynolds. xliv., 35, 113.
 PARENT, J. 1815. 7, 29.

- PASQUIER, PIERRE, lviii.
 PASS, SIMON DE. 1591-1644. Well-known engraver of portraits of the time of Queen Elizabeth and James I.
 PATON, DAVIS. Scotch portrait painter about 1750, who painted miniatures. 8.
 PEAKE, SIR ROBERT, xv.
 PÉRIN, LIÉ LOUIS. 1753-1817. Pupil of Sicardi. He also painted pastels. 87.
 PERRACHE. 1789. Enamel. 50.
 PERROT, C., 70.
 PETERS, H., 94.
 PETHER, WILLIAM. 1731-1795. Mezzo-tint engraver, who commenced as a portrait painter, both in oil and miniature. Exhibited 1781-1794. 91.
 PETITOT, JEAN. 1607-1691. Son of Paul Petitot, a wood carver in Geneva. Came to England in 1635, accompanied by one of the Bordiers, probably Jacques. He immediately entered the service of Charles I., and copied the works of Vandyck, &c., in enamel. He left England about 1645, when the Civil War commenced, and went to Paris. He painted Louis XIV., and all the celebrities of his Court. At the Revocation of the Edict of Nantes in 1685, being a Protestant, he retired to Geneva, and died suddenly, whilst painting a portrait of his wife, in 1691. xxiv., xxv., xxvi., 7, 9, 10, 11, 12, 13, 14, 15, 16, 22, 38, 40, 60, 64, 71, 76, 78, 88, 89, 90, 91, 93, 94, 95, 96, 99, 100, 102, 103, 116, 121, 124, 125, 132.
 PETITOT, JOHN. 1650-1754. Son of above. Practised with success in London. His colours are not so delicate as his father's, whom he did not equal. 7, 9, 102, 103, 116.
 PHILIPPE DE CHAMPAGNE (After), 93.
 PLIMER, ANDREW. 1837. Nothing is stated of this popular artist, except that he exhibited in ivory and enamel, 1786-1830. Sometimes signed A. P. xxxix., 3, 4, 14, 50, 51, 68, 80, 83, 84, 92, 93, 95, 108, 110, 115, 116, 117, 118, 119, 120, 122, 124, 126, 129.
 PLIMER, NATHANIEL. 1751-1822. Brother of above, who exhibited 1787-1815. Signed N. P. 55, 109, 110, 112.
 PLOTT, JOHN, xlii.
 POIRIER, 117.
 POURBUS, FRANCIS LE JEUNE. 1570-1622. French portrait painter, who also produced historical and religious pictures. 7, 73, 86.
 POURBUS (After), 74.
 PREWITT, WILLIAM, xxxiv.
 PRIEUR, PETER. An enamellist, of Genoa, in the 17th Century. He is said to have married the sister of Petitot—Marie Petitot. Three signed pieces of his work are known. 102, 103.

R

- RAEBURN, SIR HENRY. xlii.
- RAVEN, SAMUEL. Not mentioned. Portrait of Queen Adelaide. 36.
- READ, J. Not mentioned. Miss Katherine Read is mentioned as the painter of a miniature of Hayley, the poet. 4.
- REGAULT, lvi.
- REYNOLDS, MISS FRANCES. 1729-1807. The youngest surviving sister of Sir J. Reynolds, who copied her brother's pictures in miniature. xliv., 8, 66.
- REYNOLDS, SIR JOSHUA (After). 12, 16, 35, 81, 89, 115, 116, 124.
- RICHAULT, 24.
- RICHTER, CHRISTIAN. Ob 1732. Native of Sweden. Came to England 1702, and painted oil portraits, but is best known by his miniatures. He also tried enamel. Signed "C. R." xxviii., 16, 81, 117.
- RIGAUD, HYACINTHE, 22.
- RIGAUD (After), 74.
- ROBERTSON, ANDREW. 1777-1845. Pupil of Alexander Nasmyth. Came to London in 1801, and entered the school under the patronage of B. West. He attained a great reputation as a miniature painter. His brother Alexander was a pupil of Shelley, and followed his brother as a miniature painter. xlv., 17, 18, 36, 59.
- ROCH. 1782. S. T. Roche painted miniatures at Bath early 19th century. 117, 119.
- ROCHARD, FRANÇOIS. 1798-1858. French artist, who came to London about 1820, succeeding his brother, Simon James Rochard, as a miniature painter, and exhibited 1820-1855. 86.
- ROMNEY, GEORGE. 1734-1802. Portrait painter. 113.
- ROSALBA (*see* CARRIERA).
- ROSS, SIR WILLIAM CHARLES, R.A. 1794-1860. Pupil of Andrew Robertson. Failing in historic pictures, he successfully adopted miniature painting, and was appointed painter to Her Majesty and many European royalties. In his time photography appeared, and arrested all further progress in this beautiful art. xlvi., 14, 18, 36, 73.
- ROUQUET, ANDRÉ, xxxii.
- ROUVIER. 1782. French miniature painter. Exhibited 1779-1782. 95.

S

- "H. S.," 40.
- N. S., (?) N. SALWAY. Mentioned as a mezzotint engraver of portraits, about 1750. 118.
- SADLER, THOMAS, xxi.
- SAGE, P. LE. 1763. Established himself in Holland. 24.
- SAINT, DANIEL. 1778-1847. Pupil of Regnault and D'Aubry. Exhibited 1804-1839. lviii., 86, 115, 121.
- SAUNDERS (After), 36.
- SAUVAGE, JOSEPH B. 1733. French painter in pastel, miniature and ivory, 15.
- SCOTTI, 117.
- SCOULER, JAMES. Exhibited 1761-1787. Signed in full. 50, 67.
- SELLIER, 83.
- SEVIN, P. P., 67.
- SEVERN, 12.
- SEWE, J. A. 1754. 10.
- SHELLEY, SAMUEL. 1750-1808. Founded his style on Reynolds, and often treated his miniatures allegorically. xxxix., 33, 56, 65, 81, 83, 113, 116, 125, 131.
- SHERIFF, CHARLES, xlii.
- SHIERCLIFF, EDWARD. 1765. Practised at Bath, end of 18th century. 85.
- SHORT, 122.
- SHUTE, JOHN, xiii.
- SICARDI, JEAN. Louis XVI. period. lix., 97, 109, 121, 125.
- SICARDY, LOUIS, or SECARD. Died 1825. Exhibited miniatures at the Salon, 1791-1819. 86.
- SIMON DE PASS, 99.
- SMART, JOHN. 1740-1811. Pupil of Daniel Dodd, and fellow student of Cosway, and practised exclusively in miniature. He exhibited 1760-1811, and spent above five years painting in India. Signed "J. S.," with a date, adding "I." to his Indian pictures. xxxix., 1, 2, 33, 34, 35, 78, 109, 113, 118, 124, 127, 131.
- SMART, JOHN, jr. Ob. 1809. Son of above. Exhibited 1800-1808. Signed "J. S., jr." 2, 121.
- SMART, SAMUEL PAUL. Exhibited miniatures, 1774-1797.
- SNELLING, MATTHEW, xxi.
- SOIRON, FRANÇOIS. 1755-1813. Enamel painter of Geneva. 89.
- SORET. 1763. Enamel. 49.

SPENCER, GERVAS. D. 1763. Began life as a gentleman's servant, and afterwards successfully practised miniature painting on ivory and enamel. Signed "G. S." xxxi., 1, 39, 40, 48, 49, 55, 78, 80, 114.

SPENCER, LADY, xliv.

SPICER, HENRY. Pupil of G. Spencer, and practised on ivory and chiefly enamel. Exhibited 1765-1804. xlii., 10, 54.

STANIFORTH, E., 80.

STRANGE, SIR ROBERT. 1721-1792. Of Scotch birth. He fought for Prince Charles, and escaped to Paris, where he studied under Le Bas. Returning to London, 1751, he became the first engraver of his day. 114.

STREETES, GWILLIM, x.

STROELY, of Vienna. 58.

STUMP, JOHN S. Ob. 1863. He exhibited miniature portraits, often of theatrical characters, 1802-1849. 57.

SULLIVAN, LUKE. 1705-1771. Pupil of T. Major, engraver, and was an assistant to Hogarth. He also excelled in miniature painting and exhibited 1764-1770. Signed initials "L. S." xli., 4, 54, 55.

SWANEVELT, HERMAN. 1620-1690. Dutch landscape painter and engraver. 42.

T

"C. T.," 22.

TAUTZ, R. M. 1761. 116.

TEERLINCK, LEVINA. Daughter of Simon Benninch of Bruges, a well known illuminator. She painted miniatures during the reigns of four monarchs, Henry VIII., Edward VI., Mary and Elizabeth, but no signed piece of her work is known. x., 99.

TERBURG, L. G. (? Gerard). 1608-1681. Dutch painter of genre pictures, who excelled in small portraits. 107, 119.

THIENPOND, C. F. 1720-1796. Enameller of Berlin. lxiii., 103, 104.

THOMPSON, WILLIAM JOHN, R.S.A. 1771-1845. Scotch portrait painter, who produced a few miniatures. Exhibited 1796-1843. 52.

TOURON (Thouron), JACQUES. 1737-1790. Of Geneva. He came to Paris early in life and exhibited enamels, 1781-1782. lix., 81, 85.

TOUTIN, JEAN. A watchmaker of Chateaudun in the 17th century. About 1632 he first produced portraits in enamel, assisted by Isaac Gribelin, a pastel painter. He is generally considered the first artist who painted small enamel portraits, though he can hardly be said to have invented a process, which had been employed by the artists of Limoges for generations. xxiv., 72, 102, 104.

TOUTIN, HENRI. Son of the preceding. No particulars are known of him, except that he lived at Blois, and assisted his father in artistic work. The Imperial Treasure Chamber at Vienna possesses the portraits of Anne of Austria and Louis XIV. Signed "H. Toutin."

V

VALLAYER DE L'ACADEMIE, Mlle. (*see* "Coster").

VAN DER HELST (*see* Helst).

VANDYCK, 105.

VANDYCK (After), 7, 37, 85.

VELASQUEZ, DIEGO. 1594-1660. Pupil of F. Herrera and F. Pacheco, and celebrated Spanish portrait painter. 71, 106.

VESTIER ANTOINE. 1786. French portrait painter. 24, 85, 86, 125.

VIEN, JOSEPH MARIE, the elder Vien. 1716-1809. French painter of history and portrait. A pupil of LeGrand and Giroton. He was named painter to the King, 1788. His daughter, Maria Joseph Vien, painted portrait and miniature. 26.

VILLIERS, HUET. French painter, who exhibited 1799-1812. 31, 115.

W

WERFF, A. VAN DER. 1659-1722. Dutch painter. His brother, Peter Van der Werff (1665-1718), copied the works of Adrian and painted small portraits. 43, 106.

WHITE, GEORGE. 1671-1734. Son and pupil of Robert White, who practised in oil and miniature, but chiefly as an engraver, especially mezzo-tint. xxii., 79.

WHITE, ROBERT. 1645-1704. Pupil of David Loggan, engraver. He engraved portraits on copper from the life, and drew small portraits on vellum. xxii., 90.

WIERIX, JOHAN. 1550. Eminent Dutch engraver. 87.

WILPES, 82.

WINSTANLEY, HAMLET. 1700-1761. Engraver and pupil of Sir G. Kneller, and painted several portraits. 46.

WOOD, WILLIAM. 1760-1809. Exhibited 1788 to 1807. xliii., 53, 54, 58, 79, 115, 131.

WOBLIDGE, THOMAS, xxxii.

WRIGHT, THOMAS. 1792-1849. Engraver and portrait painter. Pupil of Henry Meyer, the engraver. 63.

Z

ZINCKE, CHRISTIAN FREDERICK. 1684-1767. Came to England 1706, and studied enamelling under C. Boit. His enamels were much patronised, and he painted George II., the Royal Family, and the leading people of that day. In 1746 his eyesight failed, and he retired from his profession. xxix., 2, 4, 7, 8, 10, 12, 15, 16, 37, 47, 48, 49, 60, 68, 76, 81, 87, 91, 93, 94, 95, 104, 118, 119, 132, 135.

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