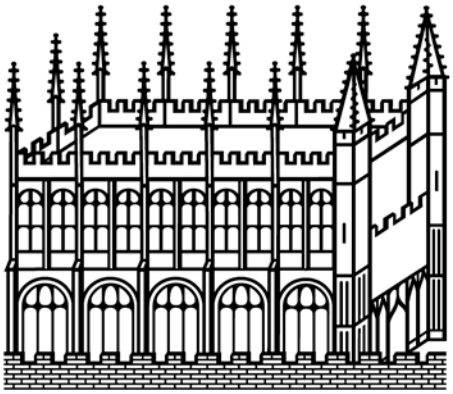

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THE GREAT ARTISTS

ROMNEY

—

LAWRENCE

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GEORGE ROMNEY

AND

SIR THOMAS LAWRENCE, P.R.A.

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"The whole world without Art would be one great wilderness."

ROMNEY

AND

LAWRENCE

By LORD RONALD GOWER, F.S.A.

A TRUSTEE OF THE NATIONAL PORTRAIT GALLERY

LONDON
SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON
CROWN BUILDINGS, FLEET STREET
1882

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PREFACE.

I HAVE been asked to write a preface to these short Memoirs of two very original but unequal portrait painters, Romney and Lawrence.

This enables me to give a line of thanks to a gentleman whose labour in the following pages has caused this book to be of real value to art lovers and historians of the English school of painting. In the admirable catalogue inserted at the close of the work, Mr. Algernon Graves, the son of the well-known art dealer of Pall Mall, has compiled what will be of lasting value in the history of English art; it will also give a better idea than can the account of his life of the astonishing prodigality and energy of Sir Thomas Lawrence, whose fault it certainly was to paint too great a number of portraits.

Lawrence, in fact, made his art into a trade, and there can be no doubt that, had he contented himself with painting one-half the people he did, his name would have stood higher in the records of the great artists. The fact is that for about the last twenty years of his life he painted but little more than the face of his sitter, the rest of the picture being done by his pupils, or rather his assistants; this practice has, of course, much lessened the value of his portraits, and individually I should prefer

such a work as the portrait of "A Countess," a mere sketch in oil of a head, now in the National Gallery, or one of his beautifully drawn pencil studies, to any of the full-length portraits of his Majesty, George IV., in his Garter Robes, to be met with in half-a-dozen of our palaces, and in some of our great country houses.

Lawrence's stumbling-block was his ruling passion for being the leading portrait painter of his day. In order to keep that position he sacrificed care and finish. Let his example be a warning to others, especially to the young portrait painters, on whom it would be well to enforce the precept that one single solidly and carefully painted portrait is worth a gallery full of hastily limned likenesses of people, however popular the painter may be. None of the truly great portrait painters hurried over their work—neither Holbein nor Titian, Raphael nor Velazquez; and the decline in Van Dyck's work becomes marked only after his second visit to England, when Charles and his Court patronised him, and when, in order to keep up with the ever-increasing number of sitters, he "scamped" his work and employed pupils and assistants to finish his portraits.

Luckily, I think, among the rising portrait painters who are now coming to the front, such as Herkomer, Dicksee, and Holl, we have men who emulate in care and completeness even those five great artists that I have named above.

RONALD GOWER.

April, 1882.

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GEORGE ROMNEY.

GEORGE ROMNEY.

From the Portrait painted by Sir Martin Archer Shee in 1799.

CHAPTER I.

BIRTH — PARENTAGE — EARLY STRUGGLES AND SUCCESS — REMOVAL TO LONDON — JOURNEY TO PARIS IN 1764; AND TO ROME IN 1773 — EXTRACTS FROM HIS DIARY — RETURN TO LONDON.

A.D. 1734 TO A.D. 1774.

ROMNEY and Stothard are the most poetic painters of the English School of the eighteenth century. Both loved to represent forms and scenes from the pages of our greatest poets; both had that rarest gift which the artistic temperament can possess, next to that of genius, poetic imagination—a true and intense charm.

Had Romney never painted a portrait (and some of his portraits are second only to those by Reynolds and Gainsborough), his name would even then stand very high among the artists of Britain, for some of his poetic and dramatic compositions are replete with great imaginative power. Romney was to his fingers' ends a true artist, and his faults, those of a want of care and ignorance of anatomy, are amply compensated for by the glory of his colour, by his exquisite sense of beauty, and by an originality that places his name in the front rank of the great painters of his country.

George Romney was born at Beckside, near Dalton, in Cumberland, on the 15th of December, 1734. His father, John Romney, was a carpenter, joiner, and cabinet-maker. His mother was Ann Simpson, of Sladebank, in Cumberland. George was one of a family of nine sons and one daughter.* He seems to have been only for a short time at school, and, before he could have been taught much, was kept at home in order to help his father in his professional work. He early gave proof of the bent of his character by carving small figures in wood; he showed, too, some proficiency in music, and constructed a violin, on which he played tolerably well, and this violin, in after-years, he used to show to his friends with much pride; he was also while a lad passionately fond of mechanics. According to Cumberland, the first thing that turned young Romney's mind to graphic art was the sight of some wood-cuts in a magazine, and a copy of Da Vinci's "Treatise on Painting" containing illustrations. A young painter named Steele, discovering the lad's capacity, engaged the boy cabinet-maker to assist him in his studio, and George Romney agreed to work for four years for Steele, who was to receive a premium of £20. However, the contract was not kept; Steele soon after eloped with an heiress to Gretna Green, and later went to Ireland, where he disappeared. Romney soon followed his employer's example, and in 1756, in a rash moment, won the affection and the hand of a young woman, named Mary Abbott, of Kirkland, who seems to have had good looks, and who was endowed with a most amiable and forgiving disposition, of which, as

* Cunningham's "Lives of the British Painters," new edition, by Mrs. Heaton.

the future conduct of her husband will show, she had great need; for never did a husband wear lighter the fetters of the married state than did Romney. At the age of three-and-twenty he, refusing to accompany Steele to Ireland, began in earnest his career of painter. His first commission was to paint a sign-board for a post-office window at Kendal, the subject a hand holding a letter; but better commissions than this soon followed, and Romney got faces as well as hands to paint. The gentry of Westmoreland flocked round the young artist, and in a few years he had collected enough capital to enable him to carry out the darling ambition of his soul, namely, to practise his art in London. Before leaving Kendal he had attempted to paint some scenes from Shakespeare and other compositions, pictures which he sold by lottery after exhibiting them in the Town Hall in that place. The mere attempt to illustrate the works of the great poet by a youth who had only been educated for a short season, and in a country grammar school of that period, shows that Romney was no ordinary young devotee of art, and that even in these early days he dreamt of attaining fame in the highest walks of his profession. He had amassed the sum of £100, partly by the sale of his lottery pictures, partly by his portraits, although his portraits, when life size, only commanded two guineas per head, and small full-lengths six; out of these £100 he retained thirty, giving the rest to his wife for the support of herself and his two children.

Romney, now in his twenty-seventh year, started at length for London full of high endeavour, courage, and what is still better, faith in himself. A young man thus equipped, although with only £30 in his pocket, is not to

be pitied. It took our artist a week to get from Kendal to the metropolis, which he reached on the 21st of March, 1762.

There he found a lodging near the Mansion House, and, having had some of his pictures sent to him by his wife from Kendal, he invited purchasers to inspect and buy. "The Death of Wolfe" was a very favourite subject with artists at that time, and, in the year following his arrival in London, Romney carried off the second prize of fifty guineas for a painting of that subject at the Society of Arts. This award created discontent amongst some who considered that Mortimer's "Edward the Confessor seizing the Treasures of his Mother" should have had the prize; and to Mortimer the fifty guineas were ultimately given, and poor Romney received but twenty-five guineas as a present. It was on this occasion that he is supposed to have considered himself slighted by Sir Joshua Reynolds, who gave his preference to Mortimer; be this as it may, Reynolds and he were enemies for the rest of their lives.*

Romney's prospects brightened; sitters increased, and, leaving the city for a more fashionable situation, he took up his quarters near Charing Cross, not far from where Reynolds and Hogarth were working. He could now ask five guineas for a head; and he soon made enough money to go on an artistic visit (in 1764) to Paris. Claude Joseph Vernet, the marine painter (grandfather of Horace, and the sire of a family of artists), received the young English painter with kindness, and did him the honours of the

* Sir Joshua, indeed, disliked Romney so much that he would not even allude to him by name, but in after-years, when he had to refer to him, spoke of him as "the man in Cavendish Square."

art treasures of the French capital. Romney was most struck by the superb series of Rubens's paintings then in the Luxembourg Palace, and the progress he made in his art on his return to England proved how valuable his study of the great Flemish painter's works had been to him. His fame spread rapidly in London; and he seems to have been especially popular among the gentlemen of the Long Robe, whose portraits he painted in profusion. He now again changed his quarters, this time placing his easel in Great Newport Street, hard by the President's own dwelling.

A group he there painted, of the family of Sir George Warren, created quite a sensation, and soon all London began to flock to Great Newport Street, and, rapidly as he worked, his list of engagements to paint portraits was larger than he could carry out. He was now the fashion, and even Reynolds felt that the tide had turned and that he must look to his laurels. The feud between the painters only increased with the increasing popularity of the younger artist, and Romney showed his resentment by never sending any of his pictures to the exhibitions of the Academy; but he exhibited his portraits in a house in Spring Gardens. Two parties had been formed in society; two "factions," as Lord Thurlow called them; the Chancellor was loud in his praise of Romney, and openly declared that he for one was of the Romney faction. Nor was the painter ungrateful to the Chancellor, for Thurlow's portrait—a splendid full-length, now at Trentham in Staffordshire—is as fine a presentment of the Chancellor as even Reynolds himself could have produced.

Romney was now gaining a clear income of twelve hundred a year; a sum which would now be equivalent to more

than twice that amount; and the wish to see the great works of foreign cities again was strong within him.

Rome was now his goal. Furnished with a letter to the Pope from the Duke of Richmond, and accompanied

MISS SNEYD AS "SERENA."

by the miniature painter, Ozias Humphrey, he started in March, 1773, for the city of the Seven Hills.

The Diary of this journey to Rome—which he kept for his friend, Thomas Greene—very much *contre cœur*, as his son informs us, for he hated every occasion of writing—contains interesting illustrations of the manners

and costumes which immediately preceded the French Revolution. Of the dress of the men in Paris he writes that the principal difference he has observed from that of England is, that "the men, from the prince to the valet de chambre, wear muffs of an enormous size, slung round their waists, and always *chapeau bras*, though the weather is very cold. I have not seen a woman's hat on in any order of people. It is a part of dress which gives much softness to the face, by throwing it into half-shadow of any colour that the wearer chooses." From Paris Romney travelled, by *diligence*, in a day and a half, to Lyons, and was confined there for a week with a cold; and thence by a boat, which was chartered for his party, down the Rhone to Avignon; "but, on the second day, it blew very hard, and obliged us to stop at St. Esprit." His description of the journey is worth transcribing:—

> "The Rhone is a rapid river, and the prospects from it are in general very beautiful. The latter part of the first day we saw a range of very grand mountains, covered with snow, called the Grenoble Mountains. The river, likewise, affords several grand and picturesque views; some of the towns are particularly so, and group well with the hills and rocks. On the way from St. Esprit to Nismes, and about twelve miles from the latter place, is a Roman aqueduct, perhaps the most beautiful specimen of that kind of architecture in the world.
>
> "Nismes is situated facing the south-east, with a range of hills forming the quarter of a circle to the north-west; the plains before it are very extensive, beautiful, and fertile; they are covered with olive-trees, and the ground between each tree is sown with some kind of grain, or planted with vines, &c."

The whole description of Nismes, Avignon, and the incidents of the further journey, especially of that beyond Marseilles, along the shores of the Mediterranean, is

written with a freshness and simplicity, and at the same time an artist's appreciation of the natural beauties of the scenery, and poetic element of the social incidents, which it is very pleasant to read. He disapproves of the conventual system:—

> "The convent of St. Pont, for women, is about a quarter of a mile from this; it is a very large and beautiful building, with a church situate on a little eminence by the side of the river. It is very extraordinary that the policy of so many different nations should suffer so large a proportion of both sexes to be secluded from the world as useless members of society; one may suppose that, upon an average, every twentieth woman, and every fortieth man, are shut up for life, to spend their time in idleness and sloth." "The Nissard women," he says, "are very ordinary-looking; they are remarkably brown and rather masculine; notwithstanding, they are exceedingly pleasing in the dances."

At Lyons he had written also of the women of the place. "The women are of a middle size, with all their forms round and full-grown; full-chested and with necks as round as the Venus de Medici; their faces not very beautiful, and browner than at Paris."

From Nice, on the 25th of May, the friends sailed "with a fair wind" to Mentone within an hour and a half, which is fifteen miles. Here they were taken to the house of a Mr. Albans, "a great merchant and polite gentleman," where they stayed till the 27th, when—

> "At 10 o'clock in the morning, having a fair wind, we set sail for Genoa, which is 145 miles distant. We had a very fine prospect of the coast all the way, which consists of lofty mountains of every form and shape; but in general very steep to the shore . . . After the most delightful voyage imaginable, with a wind that carried us sometimes 14 miles an hour, we reached Genoa about twelve o'clock at night, and continued in the boat in the harbour till three, the time when the gates were opened. . . . . The Genoese women are in general elegant in

their figure, have great ease in their action, and walk extremely well. They are of a good size, are fair, but very pale, which is occasioned by the dress they wear. It is a loose robe of calico or thick muslin, which goes over their heads like a veil, and over their shoulders and arms like a capuchin. They let it fall over the forehead as low as the eyebrows, and twist it under the chin; they generally have one hand up almost to the chin, holding the veil with their fingers, beautifully disposed among the folds, and the other across the breast. They are short-waisted, and have very long trains, which produce the most elegant flowing lines imaginable; so that with the beautiful folds of the veil or cloak, they are, when they move, the finest figures that can be conceived. When the veil is off, you see the most picturesque and elegant hair; it is braided up the back of the head and twisted round several times, and beautifully varied; it is pinned with a long silver pin; where it is not braided, it is flat to the head, with some loose hair round the face."

This close and conscientious observation of the details of costume is characteristic of the portrait painter. After encountering a tremendous storm between Genoa and Leghorn, and a hasty glance at Florence, they arrived at Rome on the 18th of June; and here Romney's filial biographer is at great pains to invent excuses and apologies for his father's very natural withdrawal from society. "Such," says Hayley,* "was the cautious reserve of Romney, which his singular mental infirmity and a perpetual dread of enemies inspired, that he avoided all further intercourse with his fellow-traveller and with all the other artists of his country who were then studying at Rome." Romney's son, however, asserts that the only *enemies* whom Romney was shy towards were *naturally* the friends of Sir Joshua Reynolds, when they came about him—"knowing well that they were so attached to his rival from

* "Life of George Romney," by William Hayley.

personal motives, that he had little chance of candour from them." It was at Rome, however, that Romney first became acquainted with "Wright, of Derby, Harrison the architect, and Marchant, the sculptor in gems; all men highly distinguished for professional talent and private worth."

Among the paintings which he executed at Rome was a remarkable one which he himself called *Providence brooding over Chaos.*

> "It represented a venerable old man borne upon the clouds. He fronted the spectator, and had his arms outspread; his hair was parted on his forehead, and his beard flowing. There was a mild expression in his countenance, and he seemed rapt in the performance of some great operation. The lower part of the picture exhibited a chaotic mass of obscurity and darkness. This picture remained in his gallery in Cavendish Square for some years. It was placed over the copy of the 'Transfiguration,' opposite to the entrance. At the time of Lord George Gordon's riots, in 1780, it excited great alarm in the mind of Mr. Romney, lest it should attract the notice of the rioters, and be regarded as an object of Roman Catholic idolatry, and thus lead to the destruction of his house. It was therefore immediately removed to a back apartment."

His son, however, who regarded this picture, in respect of its subject, "rather as an object of censure than of praise," when he made out the catalogue for the sale of his father's pictures after his death, called it *Jupiter Pluvius;* "borrowing the idea from a representation of that pagan divinity on the column of Marcus Aurelius, to which the figure in Mr. Romney's picture bore some resemblance."

But his principal work at Rome was the copy of a group from Raphael's "Transfiguration," which was then pre-

served in the church of San Pietro in Montorio. The Rev. John Romney records that, after the refusal of an offer of one hundred guineas for this work from the Duke of Richmond, it was sold at the auction of his pictures for six guineas. At Rome, Romney studied hard for a year and a half, copying the frescoes and cartoons of Michel-angelo and of Raphael. The ceilings of the Sistine Chapel and the halls of the Vatican were his academies, and much they taught him; but he also worked from nature, and made many studies of the beautiful living models of which Rome is so prolific.

The feelings with which Romney left Rome are those of many modern travellers, expressed in the language of a hundred years ago.

> "After a good night's rest (at the Monte Rossi), the hurry of departing being over, my affections began to revive, and some-thing hung about my heart that felt like sorrow, which continued to increase till I reached the summit of Mount Viterbo. I arrived there about half an hour before the vetturino; indeed I had hastened to do so, as well knowing it would be the last time I should see Rome. I looked with an eager eye to discover that divine place. It was enveloped in a bright vapour, as if the rays of Apollo shone there with greater lustre than at any other spot upon this terrestrial globe. My mind visited every place, and thought of everything that had given it pleasure; and I continued some time in that state, with a thousand tender sensations playing about my heart, till I was almost lost in sor-row—think, O think, my dear Carter, where you are, and do not let the sweets of that divine place escape you; do not leave a stone unturned that is classical; do not leave a form unsought out that is beautiful; nor even a line of the great Michel Angelo."

The letter is dated from Venice, where Romney was studying Titian. He says, "Upon the whole I am very

glad I did not make any studies from his works in Rome or Florence, being thoroughly convinced that a just idea of Titian can never be formed out of Venice. His great works are of a much higher order, and of a very different character from those in Rome."

Romney returned by land to Paris, where he arrived penniless; and thence, after borrowing the necessary funds, to London, which he reached on the 1st of June, 1775—where he found awaiting him "A Poetical Epistle to an Eminent Painter," beginning:—

> "Blest be the hour, when fav'ring gales restore
> The travell'd artist to his native shore!"

and continuing five hundred lines of eulogy in a similar strain.

CHAPTER II.

WORK IN LONDON — PORTRAITS — AMBITION TO ILLUSTRATE SHAKESPEARE AND MILTON—LADY HAMILTON—SECOND VISIT TO PARIS—GREAT PROJECTS OF HIS LATER DAYS—FAILING HEALTH—RETURN HOME AND DEATH.

A.D. 1775 TO A.D. 1802.

ON his arrival he took a large house in Cavendish Square, in which Francis Cotes, R.A., had resided till his death in 1770, and which after Romney's death was occupied by Sir Martin Shee, P.R.A.; and here for the next twenty years his career was one of enduring and complete success. The only blot—but it is a serious blot—in that well-spent life of the painter was, that in all these prosperous years he almost entirely neglected his wife and children; only twice did he visit them, and only when broken in health and crushed in spirit did he return home, then only to die. This is indeed, as Allan Cunningham says, "a sore blemish" in the character of the great artist.

There was much unmeant flattery in Reynolds's jealousy of Romney's success, and this "the man in Cavendish Square" must have felt; but it detracts not a little from our esteem for Sir Joshua that the two rivals he had to

fear, Gainsborough and Romney, were for many years neither of them on speaking terms with the President.

It was about this time that Romney painted a series of portraits, now at Trentham, of the Gower family; the largest of them is that group of dancing children, that made so brilliant a show at the Winter Exhibition of works by the "Old Masters" at the Royal Academy in 1875; a painting that Allan Cunningham has commended as being "masterly and graceful." It is only within the last score of years that Romney's paintings (which appear but rarely in sale-rooms) have fetched great prices; but now a fine example by him commands as high a price as correspondingly good works of Reynolds and Gainsborough.

Not a few of Romney's portraits have a charm beyond those of his greater rivals. No artist could impart more voluptuous grace and loveliness to his female portraits, when his model was as passing beautiful as Emma, Lady Hamilton, than did George Romney.

Although he had become the second most successful portrait painter in London—gaining the immense sum (for those days) of nearly £4,000 a year—Romney would not give up Shakespeare and his creations for the more lucrative, but less noble, art of portrait painting. The works of the great dramatist inspired the painter's imagination, now that he was at the height of his renown, as they had done when he was an artist unknown to fame, painting portraits for two guineas a head at Kendal. It was at this time that he produced those fine mythological pictures which have reference to the youth or infancy of the bard—of these, *The Infant Shakespeare nursed by Tragedy and Comedy*, now at Petworth; and its companion, *The Infant*

THE PARSON'S DAUGHTER. By Romney.
In the National Gallery.

Shakespeare attended by the Passions, and *Alope*, an unfinished but fine work, were all painted about this period. As to his manner of working at this time, "he mostly," says the artist's son, "painted a gentleman's three-quarters portrait in three or four sittings; especially if no hands were introduced . . . During the spring months he frequently had five sitters a day, and occasionally even six. The only time he had for fancy subjects was in the intervals between the sitters, or when they disappointed him; and having a canvas at hand, he often regarded such a disappointment as a schoolboy would a holiday. He often wrought thirteen hours a day, commencing at eight, or earlier, and, except when engaged out, which was not frequently, prolonging his application till eleven at night."

Alderman Boydell's scheme of forming a gallery, the subjects to be taken from Shakespeare's poems and plays, was entered into warmly by our painter, and met his fancy for illustrating the matchless creations of the poet; but fond as he was of Shakespeare, his ardour soon cooled on learning that while for his picture for the gallery, a scene from *The Tempest*, only six hundred guineas was paid, Reynolds and West each received one thousand for theirs.

No artist was ever more influenced by beauty than George Romney: it was his fate to meet and be intimate with one of the most extraordinarily attractive women that even England has ever seen. I refer, of course, to Emma, Lady Hamilton, maid of all work, model, mistress, ambassadress, and pauper. Imagine a perfect form, and a face as fresh and as divinely fair as Hebe's—eyes that could express the deepest passion, and melt in the softest languor —a mouth like a rosebud, the clear white brow framed by

a profusion of deep auburn hair, on which the sun seemed continually to shine. Her form and limbs, till they lost their contour from too much adipose tissue, served as well as her matchless face for the painter's or the sculptor's art; and she loved to represent some well-known figure of a goddess, or to throw her graceful form into an attitude which recalled the inspired fancies of the most voluptuous creations of the pencil or the chisel. If Romney painted that superb creature once, he certainly did scores of times—and in how many different attitudes, and in what a variety of characters—as Hebe, and as a Bacchante; as a Sibyl, and as Joan of Arc; as Sensibility, and as St. Cecilia; as Cassandra, and as Iphigenia; as Constance, and as Calypso; as Circe, and as Mary Magdalen; and in many of these characters not only once, but frequently.

No wonder the poor wife in the North was forgotten while "the divine lady," as Romney fondly called Lady Hamilton, was inspiring him with so many forms of loveliness in Cavendish Square.

In 1790 Romney made another expedition to Paris. It was the eve of the great Revolution, but the storm was only then rumbling onwards from the south, and Paris was still unstained with blood. Hayley (a forgotten poetaster, now only remembered through his pompous life of the artist), in his "Life of Romney," mentions that the Marquis of Stafford, the father of our then Ambassador in Paris, "had ever shown a particular regard for Romney, and as his son, the Ambassador, expressed a similar disposition," he was invited to accompany Lord Gower's chaplain, Dr. Warner, to Paris. Romney's biographer, Hayley, and the Rev. Carwardine,

were of the party. They lodged in Paris at the Hôtel Modène, and found in my grandparents, Lord Gower—(Sutherland as he was then called)—and his Scotch wife, an artist herself of no mean skill, excellent hosts to do them the honours of the galleries and studios of the French capital. The Orleans Gallery (then the finest private collection of paintings in the world, so soon to be dispersed by its infamous owner, Egalité d'Orleans, who had inherited those priceless art treasures) was the first visited: here the future King of the French, Louis Philippe, accompanied the party over his father's palace, and his governess, Madame de Genlis (whose clever face even Romney's brush failed to make attractive), was of the company. The two artists then in Paris, whose works Romney most admired, were David, the future regicide, and leader of the classical school of painting, and Greuze; both of these painters he met at dinner at the Ambassador's table. They visited with David the galleries of the Luxembourg, where Romney had, a second time, an opportunity of admiring the superb paintings it contained—and that stately allegory of a queen's life by Rubens, which is now in the Louvre.

On returning to London, Romney was possessed of what afterwards proved an unfortunate ambition: he longed to surround himself, in some vaster building than his house in Cavendish Square, with the mouldings of the finest fragments of antiquity. For this purpose he commenced building a large house at Hampstead, and wrote to Rome to his friend Flaxman to send him a vast number of casts taken from the finest statues in the galleries of the Vatican. Of these schemes he writes, in 1794, to Hayley, "I had

formed a plan of painting 'The Seven Ages,' and also 'The Visions of Adam with the Angel,' to bring in 'The Flood,' and 'The Opening of the Ark,' which would make six large pictures. Indeed, to tell you the truth, I have made designs for all the pictures, and very grand subjects they are. My plan is, if I live and retain my senses and sight, to paint six other subjects from Milton—three where Satan is the hero, and three from Adam and Eve;—perhaps six of each. I have ideas of them all, and I may make sketches; but, alas! I cannot begin them for a year or two, and if my name was mentioned, I should have nothing but abuse, and that I cannot bear. Fear has always been my enemy: my nerves are too weak for supporting anything in public." A sad letter, and full of dim forebodings, too soon to be fulfilled.

Romney's friends fell fast around him, struck down in the midst of the battle of life; Gibbon the historian was the first to die, and then Cowper went out of his mind, and sunk into a state of hopeless insanity. Romney himself became terribly melancholy; he lost nerve power, and although he tried what visits to the sea at the Isle of Wight could do for him, no good came to him until Flaxman appeared on the scene and cheered the poor sufferer by his kind thoughtfulness and warm sympathetic nature.

Romney became calmer in spirit, but the power of his painting was gone for ever. It was in 1797 that he bade Cavendish Square a lasting farewell, for now the new house which he had planned and built, and in which he looked forward to pass many years of leisure, if not of work, was nearly completed. He was now sixty-three, not an old man as to years, but it was rather late in life to

hope to start a new house, or to attempt a fresh career of artistic labour. His imagination was still full of poetic schemes and subjects, and many of his ideas he sketched, hoping that the time might come, when in his new house and large studio surrounded by the casts that Flaxman had sent him, he would be able to carry out his ambitious designs from Milton and Shakespeare. But it was not fated that any of those wishes should be realised; the end was nearer at hand than Romney or his friends imagined. "I found Romney," writes Hayley at this time, "much dejected in his mansion on the hill at Hampstead, for want of occupation and society." In April, 1799, he again writes of his "grief of foreseeing that Romney's increasing weakness of body and mind afforded only a gloomy prospect for the residue of his life." "Sunt lacrymae rerum, et mentem mortalia tangunt." Then at last, when feeling unable to do more than gaze wistfully on the "cart loads" of unfinished paintings in his room, did the poor dying artist bethink him of the deserted wife who still waited so patiently for him down in the North—and of his children, children to whom he had been all his life a father but in name. To these he returned in the summer of 1799, like a wearied child; and at Kendal, soothed and tended by these long-neglected relations, he gradually sank into a state of unconsciousness; life flickered on, however, till the 15th November, 1802. He had lived nearly sixty-eight years.

Romney rests in the place of his birth, Dalton. A man of intense sympathy, he wanted strength both in his character and in his art; kind to all but to those to whom kindness was essentially due, he cannot be considered more than a man of great gifts without the highest, that of the

LORD DERBY AND HIS SISTER. By Romney.

In the possession of the Earl of Derby.

sense of duty. But his own forgave him, and it is not for others to cast a stone on the memory of an erring brother. As an artist Romney ranks among the greatest of our painters, both as a portraitist and painter of imaginary subjects, and his fame will endure as long as the charming creations of his brush last.

The greatest of our sculptors, Flaxman, has said of Romney, in words that are better than an epitaph carved in marble or in bronze, "I always remember Mr. Romney's notice of my boyish years and productions with gratitude; his original and striking conversation, his masterly, grand, and feeling compositions are continually before me; and I still feel the benefits of his acquaintance and recommendations."

In figure Romney was broadly built, rather below the middle height; his face was rather more intelligent than handsome, but his eyes, like those of most eminent painters, were remarkable for their penetration; it is to be regretted that he left no good portrait of himself, nor did he sit for any, but when comparatively an old man, to Sir Martin Shee.

Contemporary engravings after Romney's works are rare. J. R. Smith made a fine mezzotint after the group of the children of Lord Gower at Trentham, and W. Dickinson a few. In Hayley's life of the painter are some good steel plates after a few of his works, engraved by Caroline Watson; and both Blake and Bartolozzi engraved some of his pictures. One of Romney's chief merits being his transparent and brilliant colouring, no engraving can give a fair impression of his style, as in the case of Reynolds and of Lawrence.

SIR THOMAS LAWRENCE, P.R.A.

SIR THOMAS LAWRENCE.
From a drawing by himself.

CHAPTER I.

BIRTH, PARENTAGE, PRECOCITY OF GENIUS IN EARLY LIFE—REMOVAL TO LONDON AND STUDIES UNDER SIR JOSHUA REYNOLDS—ROYAL PATRONAGE—SUCCESS AND EARLY ELECTION TO THE ACADEMY—WORK IN LONDON—SATAN AND FUSELI—CONTEMPORARY CRITICISMS—DEATH OF HIS FATHER.

A.D. 1769 TO A.D. 1798.

WHAT Holbein was to the court of Henry VIII., and Van Dyck to that of Charles I., such was Lawrence to the court of the Regent and King, George IV.

On the canvas of Lawrence the features of the highest, brightest, and most beautiful women of the close of the eighteenth and the first thirty years of this century have been handed down to us; and although he was essentially a painter of womanly charms, some of his men's portraits, such, for instance, as those of Pius VII., Cardinal Gonsalvi, and Benjamin West, might, without detriment to themselves, be placed by the side of any portrait by Titian or Van Dyck.

Thomas Lawrence first saw the light on the 4th of May, 1769, at Bristol, in the White Hart Inn, of which his father was the landlord. This father, the son of a clergyman, appears to have been what the Scotch call a "feckless" man, and from being a lawyer, had declined

in the social scale to keeping an inn. Lawrence's parents, soon after his birth, left Bristol and moved to Devizes, where, at the sign of the Black Bear, young "Tommy," who must have been a very precocious child, was made use of by his father; for when visitors appeared, his father would place the little wonder—the child being only five years old—before them on a table, where he used to recite odes by Collins and spout passages from Milton and Shakespeare. But Tommy could do more, he could draw; and the proud father would invite his guests to have their portraits taken in pencil or chalks by this distinctly precious paragon. There is a pleasant story told by Allan Cunningham, of Garrick once stopping at the Black Bear at Devizes; and after listening to the child's declamation of a passage in Shakespeare, patting him on the head and saying, "Bravely done, Tommy; whether will ye be, a painter or a player, eh?"

What was the boy's answer to this question tradition saith not; but that young Lawrence wished to be an actor was only natural with his facility for reciting, and after having won the applause both of Garrick and the great Siddons. It is said he finally decided to become a painter, when yet only nine years old, from having seen a collection of pictures at Corsham House, where he was found gazing with tears in his eyes on a painting by Rubens: "I shall never be able to paint like that," he sobbed. Years passed. The feckless father removed from Devizes to Oxford, and again from Oxford to Bath, following the seasons at those then fashionable towns in order to get as many sitters as could be found to sit for their portraits to Tommy. At this period young Lawrence employed only chalks, and made

the then highly popular pastel portraits, half life-size heads in an oval form. One of these drawings in coloured chalks, probably done at this time, is the portrait of the lovely *Georgiana, Duchess of Devonshire*, which still hangs at Chiswick House in the room in which Charles Fox died. This is doubly interesting, not only from being a very early work by the future President of the Royal Academy and the likeness of a celebrity, but it proves that in these early days Lawrence did not flatter his sitters, even when they were duchesses and professional beauties to boot.

That the clever artist lad was not spoilt and his handsome young head turned by all the praise and flattery he now obtained shows that he must have had more than an ordinary share of common sense and manliness in his character, which is not generally the case with such youthful geniuses. He now set to work in earnest as a portrait painter, and met with a success that may well encourage youthful would-be painters in their early efforts; a success, however, only gained by steady and continuous labour and hard toil, and when he commenced to study at the Academy, Mr. (afterwards Sir Martin) Shee writes of him that his patience and perseverance were something quite out of the common; in fact, from the age of ten up to the day of his death, half a century later, Lawrence worked without a pause. Nature had endowed him with extraordinary facility in seizing on a likeness, and with rare skill of hand; and, although he lacked genius, he possessed artistic talent of nearly the highest order. He knew his own deficiencies, and was not contented with his measure of success, but studied, even when he was President of the Royal Academy and member of half-a-dozen foreign

academies, as laboriously as he had worked when he first arrived in London, and began portrait painting there under the eye of the great Sir Joshua.

It was in 1787 that Lawrence first visited London; he lodged close by Reynolds in Leicester Fields, and from the kind old President, who was then near the end of his splendid career, he received much valuable advice. Lawrence was now in his eighteenth year, and is described as being extremely handsome in person, with fine and regular features, lighted by eyes full of brilliancy, and long chestnut-coloured hair falling in curls on his shoulders. Later in life these locks were sadly thinned, and one recalls his face as that of a handsome aristocratic-looking middle-aged gentleman, with a bald and finely shaped dome-like brow, not unlike his contemporary George Canning.

"Study Nature" was Reynolds's often-repeated advice to Lawrence when first the young painter called on the great President; and if Lawrence had followed this advice more than he did, and had studied nature more and fashion less, he would have a higher niche in the Temple of Fame, and a brighter renown among the great English painters, than he has. In the first years that he spent in London he attempted to illustrate high or classical art. In 1788 Mr. Richard Payne Knight commissioned him to paint *Homer reciting his poems to the Greeks;* this painting —like the few (and luckily he attempted but a few) imaginary pieces that he tried his hand upon—proved a failure. It was exhibited in 1791. The painting that appears to have given the impetus to his marvellously successful career as a portrait painter in London was the full-length portrait of the beautiful *Miss Farren,* the

actress, who became Lady Derby. This work was painted in or about 1790.

> "She was represented in what was then called a white *John* cloak and a muff, and the painting had the good fortune of exciting among the critics of the day very many and not unfavourable comparisons between it and Sir Joshua's admired portrait of Mrs. Billington as St. Cecilia. This portrait placed him above all competitors except Hoppner, who, although always second in the race, vigorously contested the palm with him till his death in 1810."—*Williams.*

In this picture there is a strange anachronism; the lady is attired in furs, but all around blooms a summer's landscape. It is said that the young painter was so struck by the graceful manner in which Miss Farren unfastened her sable-trimmed cloak as she entered the painting-room, that he begged her to remain in that attitude. Whatever be the faults or the merits of this picture, it was the portrait of the year, and made young Lawrence at a step the most fashionable painter of the town. The moment for him was propitious, for the greatest of the portrait painters had recently died or retired from the arena of their profession. Gainsborough was dead, and Reynolds was almost blind and had given up his victorious contest, and Romney had but a faction. Lawrence now raised the price of his portraits from ten to thirty guineas for the head, from thirty guineas to sixty for the half length, and for a full length he was now paid one hundred and twenty.

> "He was now induced to speculate upon a more expensive style of living; and the patronage he received, and the influx of business, so steadily progressive, fully authorized him to incur these increased charges, notwitstanding the claims upon him which have

been already noticed. He this year resigned his apartments in Jermyn Street to Mr. Shee, and took a house, No. 24, Old Bond Street, in which he aimed at a more showy style of life."—*Williams.*

The King had already patronised the young painter; his Majesty had sat to him, as had also the Queen and the Princess Amelia.* Honest old King George had evidently taken a liking to the handsome young portrait painter, and interested himself almost as much in his welfare as his son and successor did some thirty years after. George III. went so far in his patronage that, in spite of a law which he himself had sanctioned, and which prevented an artist from becoming an Associate of the Royal Academy until he was twenty-four years of age, he insisted upon Lawrence being made an extra-associate when he was only one-and-twenty.

The Gipsy, painted in 1794 (representing a romantic and far too elegant girl, very *décolletée*, stealing a fowl; a background of a wood, with gipsies, now the property of the Royal Academy), was the presentation picture of Lawrence on becoming an Academician.

His election gave rise to one of Peter Pindar's poems, published in 1791, called the "Rights of Kings!" It is great nonsense, of which the following is an extract:—

* The portrait of the Princess Amelia, then a child of seven, was exhibited in 1790, together with that of the Queen and ten others, including Miss Farren (under the title--171, *An Actress*). Princess Amelia's portrait became, by some means, the property of a broker near Soho Square, from whom it was purchased by Lawrence a few years before his death. It formed part of his property at his decease.

LADY PEEL. By Sir Thomas Lawrence.

In the possession of Sir Robert Peel.

"Refuse a monarch's mighty orders!
It smells of treason, on rebellion borders.
'Sdeath Sirs! it was the Queen's fond wish as well
That Master Lawrence should come in.
Against a Queen so gentle to rebel,
This is another crying sin.
* * * * *
I own I've said (and glory in th' advice),
'Be not, O King, as usual over nice.
'Dread sire (to take a phrase from Caliban),
'Bite 'em;
'To pour a heavier vengeance on the clan,
'*Knight 'em!*'"

The official record states:—"In November 1791, (November 10), he (Mr. Thomas Lawrence) was elected an Associate of the Royal Academy at an earlier age than any artist before or since; and in 1794, (February 10), an Academician."

But George III. liked having his own royal way, and probably cared very little for what the Royal Academy thought of this mark of his regard for Lawrence. And this was not all, for in the following year the King, Reynolds having died, appointed Lawrence to the office of Painter in Ordinary to his Majesty. Such an appointment bestowed on so young an artist must have created a considerable stir in the artistic world. "What! appoint a young fellow of only two-and-twenty to the highest post but one in the country, when such veteran portrait painters as Romney, Opie, and Hoppner are passed over and ignored!" But here again the excellent good sense and tact of Lawrence now, as when he was but a child, the wonder of the dons of Oxford and the fine ladies of Bath, seem to have disarmed envy and stilled the tongues of the malicious.

And "about the same date also," Mrs. Heaton, in her

NATURE. By Sir Thomas Lawrence.

The Children of C. B. Calmady, Esq.

notes to Cunningham's life of Lawrence, tells us, "he was elected a member of the Dilettanti Society, and for his sake this aristocratic society rescinded its rule that no person was admissible as a member who had not crossed the Alps. He entered also upon the office of painter to the Society which Sir Joshua's death had left vacant."

In July, 1792, Lawrence was commissioned to paint their Britannic Majesties as a present for the Emperor of China, and Lord Macartney took these portraits with him to the flowery land. The young courtier painter now felt he might make a greater display in the world of fashion; and as soon as he had become settled in the rooms he had taken in the then all "à la mode" Old Bond Street, he became in other ways extravagant, and from this time commenced the financial embarrassments that harassed all his after-career, successful as that career was. For, in spite of being the most run-after and sat-to portrait painter that London had known since the days when King Charles lounged and chatted in Van Dyck's studio at Blackfriars, Lawrence from this time till the grave closed over him was always short of money, and the melancholy that brooded over his later years must be ascribed to that greatest of worldly annoyances—a want of convenient and ready cash. "I began life wrongly," he confessed to a friend in after-years.

The patronage of princes is not an unalloyed boon for artists; few indeed do not suffer in their talents from such an honour, generally very dearly bought. The patronage of princes is often the grave of artistic effort. Why it is that the limner of royal features should generally be an inferior artist (Titian, Holbein, Rubens, and Van Dyck are, of

course, brilliant exceptions) to others of the craft, would be difficult to account for or explain.

Perhaps, to put it shortly, their royal sitters do not give the artist a fair chance of painting them well, and the painter favoured by royalty does not care to bestow much pains on sitters who are not Royal Highnesses, Serenities, or Transparencies. Excepting some of the very greatest of court painters, Velazquez for instance, how few have been anything more than spoilt painters—spoilt both in the artistic and the social sense! Reynolds, fortunately for his fame, after a brief time was not greatly favoured by our Court, and certainly Gainsborough's early works are generally better than those of his later years now at Windsor Castle and Buckingham Palace.

In 1792 the young Associate exhibited ten portraits, of which the most remarkable was that of the King. It was hung next to West's historical painting of *Edward III. passing the Somme*, and divided the public attention with that picture. Mr. Williams mentions Opie and Hoppner as rivals to Lawrence in his own branch, at this time, of a most formidable character. Of the former he adds:—

> "Without depreciating the very extraordinary talents of this eminent man, it may be justifiable to remark, that imagination could scarcely conceive a stronger difference, than his style of thick colouring and heavy touch, and the brilliant colouring, vigour, and grace which Mr. Lawrence infused into all his portraits. Many of Mr. Opie's productions speak forcibly to the feelings, and must ever be invaluable to men of taste; but his portraits were identity seen through an unpleasant medium, whilst Lawrence, with equal truth to the original, cast over it the graces and serene cheerfulness of his own mind."

But Hoppner, under the patronage of the Prince of Wales, was a most formidable rival, for the Prince's in-

fluence as "the glass of fashion and the mould of form—the positive *arbiter elegantiarum* from whose decision none had the temerity to appeal"—was much greater than that of his royal father.

In this year Sir Joshua Reynolds died, and West was elected to the office of President in his place. The election, which was made the occasion of a great display of party feeling, called up, Williams says, "a host of acute and acrimonious writers, by whom every eminent man in the profession was ridiculed or otherwise attacked, in a manner which the good taste of the present age could not tolerate or sanction." Lawrence, however, we are told, either escaped censure or received praise in these writings, "although one of the belligerent writers, the saturnine and malignant Anthony Pasquin (his real name was Williams), two years afterwards selected him as an object of his virulent acumen."

In 1793 Lawrence exhibited nine pictures, including *Prospero raising a Storm*, and eight portraits.

In 1794 he appears in the catalogue as R.A. elect, and Principal Painter in Ordinary to his Majesty; and exhibits eight portraits, including one of *Dr. Moore, Archbishop of Canterbury*, of which Pasquin said:—"It conveys a full idea of the florid, well-fed visage of this fortunate archprelate, and a monk better appointed never sighed before the tomb of Becket." A portrait of *Lord Auckland* was more severely criticized:—

> "This heterogeneous nobleman is so fantastically enveloped in drapery, that I cannot ascertain what is meant for his coat, and what for the curtain; they are all of the same strength and importance. This is destroying the subordination of objects

most completely. Perhaps his lordship is portrayed in the very act of writing his glorious manifesto at the Hague, as he appears to think so intensely on the theme, that his eye-balls seem bursting from their spheres."

"This latter remark," as Mr. Williams says, "is curious, for scarcely can ancient or modern art produce a better painter of eyes than Lawrence."

Sir Joshua Reynolds laid it down as a fixed principle that to create the beautiful, the eyes ought to be always in mezzotint. Lawrence never pursued this rule, for his eyes had scarcely any tint at all, or were tinted above the mezzo. In his painting-room in Russell Square the light was high, but in that at 57, Greek Street it was higher than artists usually paint from, for it was introduced from the second story by the removal of a floor.

Of the picture of *Lady Emily Hobart in the character of Juno*, Pasquin said:—"The face is chalky and sickly; the robe is so white and so unencumbered with shadow that it might pass for an habiliment of porcelain texture. While I viewed it I was betrayed from a recollection of the surrounding objects, and I momentarily imagined that, if I cast a stone at the vestment, I should shiver it to pieces." In consequence, as Williams supposes, of this criticism, the family refused to accept the portrait, and Lawrence never painted anything for the lady's family afterwards. Of the portrait of *Mr. Knight* the critic said:—

"It is repulsive in the attitude. It fills one with the idea of an irascible pedagogue explaining Euclid to a dunce. Mr. Lawrence began his professional career upon a false and delusive principle. His portraits were delicate, but not true and attractive—not admirable; and, because he met the approbation of a few fashionable spinsters (which, it must be admitted, is a sort of enticement

very intoxicating to a young mind), vainly imagined that his labours were perfect; his fertile mind is overrun with weeds; appearing to do well to a few may operate to our advantage in morals, but will not be applicable to the exertion of professional talents. Many have caught a transitory fame from the ravings of idiotism, but none have retained celebrity but those who have passed through the fiery ordeal of general judgment. There appears to be a total revolution in all the accustomed obligations of our being. Men can do as well and be as much respected now, after the forfeiture of character, as before; and artists seem to think that they can paint as well and be as much encouraged without a knowledge of the common elements as with them. This surely is the saturnalia of vice and insignificance."

The criticism was sharpened no doubt to Lawrence by the fact that Hoppner was spoken of in terms of praise.

In the year 1794 Lawrence removed from Old Bond Street, and took a house in Piccadilly, overlooking the Green Park. "This," Mr. Williams says, "he furnished in good style, and, though his habits and disposition for moderate pleasures and calm enjoyments precluded his being what, in the language of the world, is termed a *hospitable* man, he lived with a repute for liberality."

Of nine portraits exhibited by Lawrence in 1795, the most interesting is that of the poet *Cowper*, with whom he had been intimate for many years. Mr. Williams has inserted in his biography an affectionately worded letter from the poet, containing a pressing invitation to Lawrence to come down to Weston and give him "a drawing of the old oak."

Anthony Pasquin remarked of his portraits of this year that they were among "the very best of the good!"

About this time Lawrence felt it again incumbent upon him to attempt a work of high imagination, and after a great

effort he spoilt a huge canvas on which he had tried to represent the great enemy of man; but his Satan was only Kemble in a carnival habit, and to quote the scurrilous critic, "Belial looked like a mad sugar-baker dancing naked in the conflagration of his own treacle." Warned by this colossal failure, Lawrence returned to his sitters and their portraits. In 1796 he exhibited eight portraits.

The *Satan calling his Legions* was exhibited with *John Kemble, Mrs. Siddons,* and other portraits, in 1797. The critics were by no means unanimous upon its merits. Pasquin abused it *more suo* as above; others thought the subject "ably and nobly conceived,"—"the countenance, though terrible, still retains part of its former lustre and beauty, and he appears, altogether, no less than angel fallen." Fuseli was disappointed with it. He said the *Satan* was the "Lubber Fiend," and not the "Master Fiend," of Milton. Cunningham gives a very amusing conversation that he had on the subject with Lawrence, who said:—

> "When he (Fuseli) first saw my Satan, he was nettled, and said, 'You borrowed the idea from me.'—'In truth, I did take the idea from you,' I said, 'but it was from your person, not from your paintings. When we were together at Stackpole Court in Pembrokeshire, you may remember how you stood on yon high rock which overlooks the bay of Bristol, and gazed down upon the sea which rolled so magnificently below. You were in raptures; and while you were crying, 'How grand! how terrific!' &c., you put yourself in a wild posture; I thought on the Devil looking into the abyss, and took a slight sketch of you at the moment: here it is. My Satan's posture now, was yours then.'"

The *Satan* is now the property of the Royal Academy, and hangs in Burlington House.

Of *John Kemble's* portrait it was said, "There is a black

air of defiance in it, which does not argue a mind at peace either with himself or with mankind." *Mrs. Siddons*, being in fact of mature age, was represented extremely youthful, and the naturally stern expression of her face was altogether changed. A portrait of *Lord Exeter and his Family* was also of this year.

Lawrence had removed in this year to a new residence in Greek Street, Soho, and here he had his father and mother staying with him. In May, however, his mother expired there. Lawrence writes with great feeling of the expression of her face in death. "You can have no notion of the grand serenity it has assumed. I think I cannot but persuade myself since the fatal stroke, it seems as if the soul, at the moment of departure, darted its purest emanations into the features, as traces of its happier state. Have you seen death often? It cannot be a common effect." In the following October his father, to whom he was strongly attached, died suddenly. "Lawrence was engaged at his house, in Piccadilly, when a messenger burst into the room and announced that his father was dying. Lawrence, in the intensity of his feelings, ran out of the house and proceeded through the streets without his hat; but, notwithstanding the rapidity of his pace, he did not arrive until after his father had expired." This account which Williams gives us would lead one to believe that the father was residing in London. But Cunningham says that he died at Rugby.

CHAPTER II.

COSTUMES OF THE PERIOD—WORK IN LONDON—PORTRAITS OF MRS. SIDDONS, KEMBLE, CURRAN, ERSKINE, PITT, &C.—SOCIAL AMUSEMENTS — CONTRIBUTIONS TO THE ROYAL ACADEMY EXHIBITIONS.

A.D. 1798 TO A.D. 1813.

THE great French Revolution, that was then making the monarchies of Europe tremble, had among vaster changes obliterated the fashion of wearing powder on the heads of the well-dressed world. The age of hair powder was at an end, except for Jeames de la Pluche; but it was succeeded by that of pomatum. Lawrence was essentially fitted to reproduce in his portraits the new fashion. Gentlemen wore pyramidically shaped coats and collars; with numerous waistcoats overlapping each other, of as many hues as Joseph's coat; hessian boots, and velvet coats lined with furs and frogs; ladies appeared in voluminous turbans with birds of Paradise in them; and had their waists immediately under their bare arms, up which gloves were loosely drawn till they reached the shoulders, from which puffed-out sleeves, graphically described as shoulders of mutton, stood; and covered their brows and eyes with their hair in glossy curls. These monstrosities of fashion

had superseded, in the early years of this century, the superbly satin-coated and be-ruffled dandies, the prodigiously tall dressed-out hair of the dames of the end of the last century, and all the picturesque pomp and splendour of the "old régime." The Brighton Pavilion and the "first gentleman in Europe" had stepped into the place of Versailles and Marie Antoinette.

For the next thirty years Lawrence worked assiduously at painting these preposterously accoutred men and women, and seems to have revelled in the very ugliness of the fashion. Although simple in his own attire and always wearing a black coat, there is hardly a picture by him in which his sitters are not, even the men, in red or green, or blue or purple. Lawrence, of course, could not be expected to alter the fashion of the dress of his day, but he certainly did not seem to see the ludicrousness of it. He painted every one that was celebrated or beautiful, in fact any one who paid to be painted, and the consequences of this plethora of portrait painting were that he lost much individuality, getting into a groove, and giving little character to his portraits; and even Kemble as Hamlet, as Rolla, as Cato, or as Coriolanus, is always Lawrence plus Kemble.

His portrait of Siddons herself, whom he almost idolized, and whose daughter's heart he is said—but I believe this is untrue—to have broken, lacks the grandeur that Gainsborough and the sublimity that Reynolds gave to her majestic face; and the heavy-browed Thurlow has little of the almost terrific majesty of judicial wisdom that Romney transferred to his canvas. Lawrence lacked genius; he was determined to please in his portraiture, and no painter

MASTER LAMBTON. By Sir Thomas Lawrence.

In the possession of the Earl of Durham.

was more successful in his undertaking. His was the art which was certain to succeed among princes and fine ladies, high dignitaries and *grands seigneurs;* but contrast, for instance, Reynolds's portrait of Heathfield (in the National Gallery), with that of *Wellington* by Lawrence, at Windsor Castle: how feeble the latter appears! And yet surely the hero of Waterloo was a better subject to paint than he of Gibraltar.

Lawrence's method of work was as follows:—he always painted standing; on one occasion he worked all through one day, through that night, the next day, and all through the night following. At the first sitting he carefully drew in the outline of his sitter's face in pencil on the canvas. At the second he commenced to colour, but he always carefully painted in the head before even sketching more than the shoulders of the figure—as any art-student may see in his unfinished portrait of *Wilberforce* in the National Portrait Gallery, or the brilliant sketch of a woman's head in the National Gallery. Often he kept his sitters for three hours at a stretch, and sometimes required as many as eight or nine sittings. All this proves how hard and how conscientiously he worked.

Some of his more rapid portraits are better than his more finished and coloured ones. That now at Stafford House, a kit-cat portrait of the present *Lady Westminster* (when Countess Grosvenor), C. R. Leslie said was painted at one sitting, "begun and finished off hand;" as was also, writes the same good authority, "the best male head he ever painted, his first portrait of Mr. West; not the whole length in the National Gallery, in which he much exaggerated the stature of the original;" not an

uncommon fault with this flattering portrait painter, who made all his men look brave, and all his women beautiful.

In 1798 he exhibited six portraits, of which that of *Kemble as Coriolanus* was the most important; of the rest, even Williams describes the portrait of *Lord Seaforth* as an "absolute caricature;" "the savage dress of the Highlands is mixed with the modern military dress of England in its worst taste. The red uniform coat, with yellow facings, buttons merely over the chest, leaving the abdomen protuberant in a white kerseymere waistcoat, &c." *Coriolanus* was bought by Sir Richard Worsley, and came into the possession of Lord Yarborough. In 1799 Lawrence exhibited six portraits (his rivals Hoppner and Opie being represented by eight and nine respectively); and in 1800 seven, including *Curran*.

A good steel engraving of this portrait, *John Philpot Curran*, is in the Lawrence Collection. A wonderful head —full of power, and an expression of trouble and anxious thought—standing out prominently in the open centre of a background of rolling clouds of smoke. Williams gives the following anecdote of its completion :—

> "The first portrait perplexed, and even distressed Lawrence, and it was a total failure. Shortly after the painting was finished Lawrence dined casually with Mr. Curran, and saw him in all the glory of his animation. Lawrence could not help exclaiming to him, 'I have not painted your portrait at all—I never saw your proper character before. Come to-morrow and give me another sitting.' Mr. Curran was leaving England the next day, but he deferred his journey, and gave Lawrence one sitting, in which he finished the most extraordinary likeness of the most extraordinary face within the memory of man."

The portrait of *Mrs. Angerstein*, of this year, representing "a beautiful female wandering over a desolate

and unfrequented island, without hat or shawl," suggested a good many criticisms of Lawrence's usually inappropriate backgrounds. To the *Rolla* it was objected that the dimensions of his stature were gigantic, and the action extravagantly melodramatic. "But in one point this portrait eminently shows the cast of thought of Sir Thomas Lawrence. All theatrical portraits of that period were unnatural, extravagant, and ranting; and the artist who had carried these errors to the height was Mr. Hamilton, Lawrence's friend, from whom he imbibed many erroneous practices in art." In fact it was not Kemble, but Jackson the pugilist who stood for the figure. Lawrence painted this portrait upon the canvas on which he had painted *Prospero calling up the Storm* (in 1793). *Rolla* is the property of Sir Robert Peel.

In the exhibition of 1801 Lawrence had six portraits, the most important of which was *John Kemble as Hamlet*,* which Waagen considers "most attractive in power of effect and in the careful and marrowy painting, but too theatrical in motive and expression." "The figure of Hamlet is full of dignity: calm, noble, and unobtrusive; while the countenance is expressive of lucid thought and solemn musing. The expression of the features had perhaps derived value from a greater degree of determination. The 'inky suit' and the dark background admirably sustain the gravity of the subject, which is not disturbed by the light that falls principally on the features."

* *John Kemble as Hamlet* (holding the skull of Yorick in his hand), on canvas, 10 feet high, 6 feet 6 inches wide; presented to the National Gallery by King William IV. Exhibited in 1801. Engraved by S. Reynolds.

A sketch of the same subject is mentioned in a sale of Sir Thomas Baring's Collection, 1848, where it was sold for 50 guineas.

Lawrence was very intimate with Kemble. In a letter to Mr. Lysons of about this date he says, "This being Fast Day" (for the invasion panic), "I am going to *eat beefsteaks* with Kemble at Jemmy Curtis's brewhouse."

Lawrence wrote at this time (to Mrs. Boucherette), "I am very glad that, after the 'Two Friends,' you like my 'Hamlet,' which, except my 'Satan,' I think my best work. I must now try, though, to give a something much better; for I begin to be really uneasy at finding myself so harnessed and shackled into this dry mill-horse business, which yet I must get through with steady industry, well knowing that this is the very season of my life when it is most necessary."

The exhibition of 1802 contained nine portraits by Lawrence, of which the most important is that of *Erskine*, which "was remarkably expressive of his energy of character, and the fire and spirit of his countenance seemed to give animation to his body." In January, 1803, he writes from Greek Street a very interesting letter to his sister, describing some amateur theatricals on a grand scale, in which he took a leading part, at the Marquis of Abercorn's.

> "It was projected by a woman of great cleverness and beauty, Lady Caher—very young and full of talent, with Lady Abercorn, and the rest of the female party; and, of course, it was acceded to by Lord Abercorn, who, whatever character of pride the world may have given him, is just as pleasant and kind and gentlemanly with his friends as a man can be. . . . The Prince, the Duke and Duchess of Devonshire, Lord and Lady Melbourne (their sons of the party), Lord and Lady Essex, Lord and

> Lady Amherst, with a long *et cætera*, and amongst the rest, Sheridan, were present! . . . The pieces fixed upon were the 'Wedding Day,' and 'Who's the Dupe?' . . . I was obliged to be in town and at first neglected my parts, but not being coxcomb enough to do it wholly, I made good sail at the last and was perfect. The day at last came, and was very pleasant from all its distractions and inconveniences. The Prince was to dine at six, and in the same room that the performers dined in, who of course had an earlier hour, half-past three. We all sat down like a Rugby school party, but rather more vociferous, huzzaed our Manager, and hissed our Hostess off for talking of the Prince and hours. At last the dressing, &c., ended: Lady Harriet Hamilton played the organ—Lady Maria the pianoforte—Lady Catherine the tambourine. . . . The Prince then came in and, of course, the orchestra struck up God save the King; then a little terrifying bell rang, the curtain drew up, and the 'Wedding Day' began. At first, I will own to you, Sheridan's face, the grave Duke of Devonshire, and two or three staunch critics made me feel unpleasantly; for I opened the piece. However, this soon wore off. Our set all played extremely well, like persons of good sense, without extravagance or buffoonery, and yet with sufficient spirit. Lady Caher, Mr. J. Madox, and G. Lamb, were the most conspicuous; the first so beautiful that I felt lovemaking very easy. . . . You know me too well, dear Anne, to believe that I should be of such a scheme under any but very flattering circumstances; as it is I was right to join it. Lord Abercorn is an old Jermyn Street friend—a staunch and honourable one, and particularly kind to me in real services and very gratifying distinctions. These all formed one strong reason for joining in the thing; and another secret one was, that whatever tends to heighten a character for general talent (when kept in prudent bounds) is of use to that particular direction of it which forms the pursuit of life. I have gained then, and not lost by this (to you) singular step. I am not going to be a performer in other families. I stick to Lord Abercorn's; and for the rest I pursue my profession as quietly and more steadily than ever."

There is more candour and less affectation in this letter than in the rest of Lawrence's correspondence, and it gives an interesting insight into the plan of his life.

Of the five portraits that he exhibited in 1803, that of *Lord Thurlow* was the most interesting. It is said to be the last portrait taken of this eminent man, who died in 1806. A contemporary critic says "that it cannot be praised too much. It is a true effigy, and represents the leading features of that nobleman's character—a shrewd, perspicacious, and vigorous mind."

In 1804 Lawrence sent six portraits, in 1805 five; but public attention was diverted from the Fine Arts by the excitement caused by the French war, and Lawrence must have suffered considerable anxiety by finding himself closely involved in the "Delicate Investigation" by his intimacy with the Princess of Wales at Blackheath. The affidavit of the Princess on the subject is interesting:—

> "He began a large picture of me and of my daughter, towards the latter end of the year 1800, or the beginning of 1801. Miss Garth and Miss Hayman were in the house with me at the time. The picture was painted at Montague House. Mr. Lawrence mentioned to Miss Hayman his wish to be permitted to remain some few nights in the house, that, by early rising, he might begin painting on the picture before the Princess Charlotte (who, as her residence was at that time at Shooter's Hill, was enabled to come early) or myself came to sit. It was a similar request to that which had been made by Sir W. Beechey when he painted my picture. . . Mr. Lawrence occupied the same room which had been occupied by Sir William Beechey; it was at the other end of the house from my apartment. At that time Mr. Lawrence did not dine with me; his dinner was served in his own room. After dinner he came down to the room where I and my ladies generally sat in an evening. Sometimes there was music, in which he joined, and sometimes he read poetry, &c."

The evidence was considered to exonerate Lawrence—although Williams says, "In Lawrence's correspondence

with a lady of the Household, by whose prudence he often modified his conduct, he had certainly impressed her with a notion that the Princess of Wales was much more partial to his society than to that of her other visitors," and it is probably the same lady who, in a private letter in his possession, "alludes in very affectionate terms to the great danger that Mr. Lawrence was in 'of losing his head.'"

The Exhibition of 1806 contained six portraits by Lawrence.* That of 1807 was one of the finest and largest that the country had ever known, and both Hoppner and Opie were present in great force. Lawrence, however, only sent two pictures, viz. the *Hon. Berkeley Paget* and the group of the *Baring family*—Sir Francis Baring, John Baring, and C. Wall, the son-in-law of Sir Francis Baring—at a commercial consultation. The group, we are informed, was painted in imitation of a celebrated picture by Sir Joshua Reynolds, in which he represents the first Marquis of Lansdowne, Lord Ashburton, and Colonel Barré at a political conference.

* (1) *Lord Ellenborough* (who had been raised to the peerage in 1802, on his succeeding Lord Kenyon as Lord Chief Justice of the King's Bench), at this time in the full vigour of his extraordinary power. "The severity of his countenance, like that of Lord Thurlow, equally gave scope for a fine vigorous portrait, and the success of Lawrence was complete." (2) *Sir Joseph Banks.* "This portrait has long graced the walls of the British Museum, and for its breadth and depth, its full, rich tone, its freedom of touch and identity of likeness, it is one of the best of Mr. Lawrence's works." (3) *A Fancy Group.* (4) *The First Earl of Malmesbury.* "*It may be no proof of demerit*, but the views his Lordship took, or was instructed to take, of foreign affairs, ended in our losing every object for which we had to contend, and in elevating our enemies to the height of power." (*Williams.*) (5) *W. Baker, Esq.* (6) *Miss Reddell.*

A contemporary critic says of the Baring group that it may be called "a fine Venetian picture, possessing all the luxuriance and splendour of Paul Veronese. In the centre is seen a body of fine warm colouring of various hues and delicious tone, accompanied by so much cold colour as gives value to the principal—of all which the arrangement is excellent. The subject, a mercantile consultation, is well invented, the figures interestingly composed, and the faces admirably painted. The air and expression of Sir F. Baring are particularly forcible and impressive. The drapery, of which much has necessarily been introduced, is disposed, folded, and generalised with great taste."

In the subsequent family picture the figures introduced were those of Lady Baring, Mrs. Wall, Sir Thomas Baring, and two boys, one of whom has his hand supported upon a book resting upon the lady's lap, while his companion points to the open background.

This year was marked by the death of John Opie, on the 9th of April, at the comparatively early age of forty-five years; he was buried, with a very great funeral, at St. Paul's Cathedral.

In 1808 Lawrence had five portraits, of which that of *Pitt* was the most remarkable—being composed from the study of a mask of the statesman's features taken after his death, and of a portrait by Hoppner—but a critic, enthusiastic in its praise, says:—

> "All the other portraits of Mr. Pitt have been tame likenesses of *the man;* none of them have therefore pleased. Simply as Mr. Pitt, there was everything in his personal resemblance to excite contrary emotions to pleasure. As well might Alexander the

> Great have been painted with the hump on his back. Mr. Lawrence has better understood the dignity and latitude of his art. He has painted Mr. Pitt more in the likeness of his mind than in that of his person," &c.

The four* paintings exhibited by Lawrence in 1810 were described by himself, perhaps accurately, as the "best that he had produced." Of the Baring group he writes himself that it is "a work embracing many difficulties," approaching more to an historical painting, but "with a great deal of nature in it, the colouring and effect carried farther and on higher principles than in any other that I have painted, and this with more general harmony and freedom from my defects. It has less manner and more style."

He says in the same letter that the death of Hoppner (in 1810) had left him without a rival. "You will believe," he says, "that I can sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race these eighteen years."

In 1811 Lawrence exhibited six portraits. The portrait of *Warren Hastings* was taken for a Mrs. Barton. "Warren Hastings was rather small in person, and at this period his life was in the sere, but Lawrence often spoke in admiration of the severity of dignity and grandeur in his appearance. His expression used to be, 'What a fine lion-like repose there is about him!'"

The Exhibition of 1812 contained eight paintings—including *Kemble as Cato*—from Lawrence. In a letter to his brother (January 29th, 1812) he says—"The work I

* *Viscount Castlereagh, Rt. Hon. George Canning, Viscount Melville,* and *a group of the Baring family.*

am now about is a generalised portrait of *Kemble in Cato*, or rather, *Cato meditating on the Phaedon of Plato*, for which I take Kemble as my model. . . . . Perhaps it will be the last picture I shall paint with Kemble for my subject, and I know it will be my best."

In 1813 he exhibited, also, eight portraits, of which that of *Sir Thomas Graham* was the most spoken of.

CHAPTER III.

WORK IN LONDON—FINANCIAL EMBARRASSMENTS—VISIT TO PARIS—THE LOUVRE—NAPOLEON—HISTORIC PORTRAITS FOR THE KING—FOREIGN HONOURS—VISIT TO AIX-LA-CHAPELLE, VIENNA, AND ROME—THE SOVEREIGNS AND LEADERS OF THE PERIOD — THE POPE AND CARDINAL GONSALVI—STUDIES AT ROME—ANNUAL CONTRIBUTIONS TO THE ACADEMY—PORTRAITS OF CHILDREN—SUDDEN DEATH—CONCLUSION.

A.D. 1814 TO A.D. 1830.

EARLY in the century Lawrence migrated to 65, Russell Square, where he passed the remaining years of his busy life, and where he amassed a matchless collection of drawings by Old Masters, in which he appears to have sunk a large fortune, and where in galleries and studios hundreds of his unfinished portraits—for he began many more portraits than, had he lived till the middle of the century, he could by any possibility have finished—were piled, in various states of incompleteness. The death of Hoppner left him without a rival in his branch of art, and he accordingly raised the prices of his pictures. From the charge, in 1802, of thirty guineas for a three-quarter size portrait, and of sixty for a half length, and a hundred

and twenty for a full length, he had now advanced to one hundred guineas for a head, and four hundred for a full length.

Although to us, who know of three thousand being asked for a single full-length portrait, these prices of Lawrence may seem trivial, yet in the early years of this century they were greater than Reynolds and Gainsborough obtained, even in their heyday of fame and fashion. Sitters multiplied with the prices, and money flowed into Lawrence's studio, only, however, to flow out again in some unaccountable manner—for he kept no establishment, nor did he, like Reynolds, entertain; his only expensive taste was that for buying drawings by the Old Masters; but even in the midst of his unrivalled success he was doomed to be, and to remain till all worldly things concerned him no longer, a prey to duns. The most favourable construction that can be put on this circumstance is that he was too lavish with his gifts, too handsome with his charities in his reckless open-handedness to other artists who had made shipwreck, and who would have sunk into utter destitution but for his largesse.

In 1814 Lawrence for the first time visited the continent. The events of 1814 enabled English artists again to study the marvels of art collected in the wide galleries of the Louvre, and Williams quotes an interesting letter to Miss Crofts, in which Lawrence says that this gallery, "the noblest assemblage of human genius that was ever presented to the world," very much surpassed his expectations, "and particularly in its most celebrated pictures." "The Transfiguration," he says, "is still the best. A few days will see the whole taken away; and, much as we ought

to reprobate the injustice by which the greater part of them was obtained, it is impossible to witness their departure without regret—at least I know not how to check this feeling." Of Napoleon he says, "No one can see France or Paris without bowing to the greatness and extent of this man's conceptions. I use a phrase that is forced upon me, I speak of him as present, and everywhere he is; and it is as impossible that he can ever be separated from the past greatness of his country, as for human efforts to blot out the sun." But Lawrence was soon recalled from Paris by the command of the Prince Regent to paint the portraits of the allied sovereigns, their statesmen and generals. These commenced that series of princes and great captains, statesmen and diplomatists, that fill the Waterloo Chamber at Windsor Castle.

Among others who sat to Lawrence at York (now Stafford) House* were the Prussian Blucher and Russian Platoff, Metternich and Humboldt; but the series of portraits he then painted was inferior to that which he made after his return from Italy in 1819. On the 22nd April of the following year—the year of Waterloo—Lawrence was knighted by the Regent.† Campbell, the poet, whose portrait Lawrence painted about this period, says of his own portrait what applies to many others of the painter's, that his subjects "seem to have got into a drawing-room in the mansions

* York House, a branch of St. James's Palace, was pulled down, and Stafford House erected on its site, originally intended for the Duke of York.

† Williams says: "More titles of dignity, from that of Knight to Marquis and Duke, were conferred in the years 1814 and 1815, than at any period of our history. It is understood that the Emperor of Russia was the first to suggest to the Prince Regent the propriety of knighting Mr. Lawrence."

GEORGE IV. IN THE ROBES OF THE ORDER OF THE GARTER. *In Windsor Castle.*

of the blessed, and to be looking at themselves in the mirrors." This is prettily expressed, and is appropriate for the presentment of some fair beauty; but when the men who overcame Napoleon had to have their features portrayed, one regrets that they had not a more masculine painter to hand them down on his canvas; some one less modelled in the type of the Prince Regent.

His pictures in the Exhibition of 1815 were—*Mrs. Wolfe; the Prince Regent; Metternich; the Duke of Wellington; Blucher; the Hetman Platoff;* and *Mr. Hart Davis.* The last is highly praised by the critics.

> "It is really a surprising portrait, with very little more of light than Titian in his *Venetian Senators* has used, when he has merely given a bright gleam to the upper part of the face, with a slight reflection upon the lower part as if from the black drapery in which everything else is obscured. . . . Even the hair and the fur of the robe round the open neck are managed with very great skill, and show the painter's nice discrimination, making all subordinate objects harmonize to one principle."

In 1816 he exhibited eight portraits, amongst which that of *Mr. Angerstein* (whose collection forms the basis of the National Gallery) was presented to the National Gallery by King William IV. Waagen considers this portrait to be "very animatedly conceived, and carried out in a clear and true colouring."

It was in this year, 1816, that the American Academy of Fine Arts was established; and its first exhibition was held in 1817. One of its first cares was the election of honorary members, and Sir Thomas Lawrence was appointed by a diploma bearing date January 20th, 1818. He presented to the Academy in return a full-length portrait of *West,* the President of the English Royal

Academy, who was an American by birth. Canova, West, Wilkie, and Raeburn were also honorary members of the American Academy.

In 1816 Canova had requested Lawrence's portrait for the Academy of St. Luke at Rome, and he writes in reply:— "I have never painted myself, and, except when a boy, have never been painted by others. I could wish, indeed, to defer the task till age had given my countenance some lines of meaning, and my hair, scanty and grey as it is, some silvery hues, like those of our venerable president, Mr. West." Sir Thomas Lawrence was appointed to the Academy of St. Luke by a diploma of June 29th, 1816, at the instance of Canova, who at the same time procured similar honours for Fuseli and Flaxman. He was elected to the Academy of Florence on January 8th, 1820. Sir Joshua Reynolds had acknowledged a similar compliment by sending to the Academy his own portrait painted by himself. "It is to be regretted," says Williams, "that Sir Thomas Lawrence did not follow this example, in order that the Florentine Academy might have possessed the two finest records of English genius." The Venetian Academy elected Lawrence May 11th, 1823, and was followed in March, 1824, by the "Accademia Pontifica" of the Fine Arts at Bologna. The diploma of the Danish Academy is dated "Decembribus Idibus, 1823," and that of Vienna the 22nd of March, 1820. The King of France, in 1825, sent him the Cross of the Legion of Honour, and a set of Sèvres china, *à propos* to which Williams relates Talma's *bon mot* when he received a similar present of eighteen pieces with Louis XVIII. marked on each piece. "Eh! mon Dieu, je voudrais que ce fut Louis *vingt-huit*."

The *Annals of the Fine Arts*, a contemporary journal, says of the Exhibition of 1817:—

> "Sir T. Lawrence does not by any means make his usual splendid show, but has enough to show how well-grounded is his high reputation as a portrait painter; yet a little more care in the finish of his pictures would give them a value but little conceived. He has eight portraits:—No. 24, portrait of Lieutenant-General the *Marquis of Anglesea*, a fine and characteristic picture, &c.; 150, *Miss Arbuthnot*, a sweet, simple, and unaffected head."

In 1817 Lawrence was much at Claremont House, painting a portrait of Prince Leopold and one of the Princess Charlotte. The last was finished very shortly after the death of the Princess, and his account of his subsequent interview with Prince Leopold, when he took it to Claremont House, has much historical interest. In 1818 he contributed his customary number of eight portraits to the Exhibition; including one of the Duke of Wellington, in the dress that he wore and on the horse that he rode at the Battle of Waterloo.

During the Congress that met in 1818 at Aix-la-Chapelle, after Waterloo, Lawrence was commissioned by the Prince Regent to paint its principal heads for the gallery he was forming of these potentates. From his letters written at this time, he seems to have been quite dazzled by the stars and decorations that flashed before him. Love of tinsel was very strongly developed in Sir Thomas, who was never happier than when painting a Knight of the Garter in his robes, or a Field Marshal in full uniform.

The following is an extract from a letter to his niece, dated Aix-la-Chapelle, 26 November, 1818:—

> "There has been but little of that gaiety that you might have expected here from the meeting of so many illustrious personages.

A few concerts (at which Catalani sung more miraculously than ever) and I think but two balls. The first was over before my arrival; the other I saw, in which the three sovereigns danced the Polonaise, or rather walked it, with several ladies, beginning with either Lady Castlereagh or the Princess of Tour and Taxis (sister of the late Queen of Prussia). There were an infinite abundance of stars and diamonds, and a deficiency of beauty. Lord Castlereagh was by much the handsomest man in the room, although there is great nobleness in the upper part of the countenance of the Emperor of Russia. The Emperor Francis has a face, when speaking, of benevolence itself, and that expression I have been happy enough to catch. The King of Prussia is taller than either, but with more reserve of manner. He has good features, and is of a sincere and generous nature. The Princess of Tour and Taxis has a very fine figure and manner. . . . . .

"The Emperor (of Russia) has commanded me to paint a copy of it (his portrait) for the Empress dowager; a copy of the Emperor Francis, of the King of Prussia, of the Prince Regent, and, in the Garter robes, of the Duke of Wellington. The King of Prussia has commanded a copy of his own portrait for Berlin, and of the two Emperors, and of the Prince Regent, in military dress. The ministers, in whose portraits I have equally succeeded, all request copies of them—Prince Hardenberg, Prince Metternich, Count Nesselrode and the Duc de Richelieu. . . . . My professional intercourse with the Emperor Francis is not terminated. I have again to paint him, and am just setting off to Vienna for that purpose, and (to complete the general plan of the Prince Regent) to paint the portrait of Prince Schwartzenburgh, who, as you know, was generalissimo of the armies in the last campaign against France. . . ."

Of the series of portraits he executed at this period, that of the weak-faced *Emperor of Austria*—now in the Waterloo Gallery—is the most successful; but not as successful as those painted a few years later after his eyes had been opened by the wonders of art in Rome. This makes one regret that Lawrence had not, like Romney, made that expedition to Italy while he was still young, and with his life before him; for he was fifty when he returned

from Rome, and although the pictures he executed between 1820 and 1830 have a vigour that his earlier ones lack, it was then too late for him to change his style, which remained till the end somewhat mechanical and artificial; and he went on, as Opie said of him, making coxcombs of his sitters, and allowing his sitters to make a coxcomb of him.

From Aix-la-Chapelle Lawrence proceeded, at the close of the Congress, to Vienna, and both he and his biographer dwell upon the circumstance that he was there admitted in the most aristocratic society of the place. "Yet in the *first circle only* did I pass my hours of relaxation, unless when tempted by such invitations as could not be resisted without offence to my own nature and my sense of right," he says. He had, meantime, received instructions from the Prince Regent, as a completion of the general plan, to proceed to Rome to paint the Pope and Cardinal Gonsalvi.

Lawrence says in his letter that he had a great desire to visit Rome, but he wished to postpone his visit another year. Of his journey in general he expresses himself as follows :—

> "Greatly as it has lowered my estimation of my own talents, I am thankful that I have seen the fine works which this journey has presented to me, though, till my safe return and knowledge of the continued health of my beloved friends whose truth and affection are my rock and support, I dare not be thankful for the journey. When I have seen, in all their splendour, Michael Angelo and Raphaele, the world of art will have been unfolded to me, and all repinings be at an end, that professional views can have excited. That I have not done more than I have, that I may not do infinitely more, will have been my own fault.
>
> "Fortune and friendship have done everything for me, and the love of the good, and the accomplished, and wise, has rewarded me above all possible desert."

He left Vienna on the 3rd of May, 1819; and journeyed rapidly and impatiently to Rome, sleeping in his carriage every night except one, when he arrived at Bologna at two in the morning, and after going to bed till seven, rose and inspected the works at the Academy; particularly those of Domenichino, and the Carracci and Guido. He wrote that he first caught the distant view of the dome of St. Peter's on a very fine morning between six and seven o'clock, and that his pleasure at approaching the city increased every fifty yards, until he entered at the Porto del Popolo, when his delusion vanished and he "found Rome small." Soon afterwards he confesses that he was subsequently "overpowered with its immensity and grandeur."

When in Rome, Lawrence seems to have had a touch of the celestial art spirit that yet lingers among the ruins of the Eternal City, that still haunts the Galleries of the Vatican. In the portraits that he then painted of the old Pope, and of the grand old Cardinal Gonsalvi, for a brief space he appeared endowed with a breath of genius, and these portraits, as I have already said, may well bear comparison with similar productions of the very greatest of portrait painters.

In a very interesting letter (of 19th May, 1819) to Joseph Farington, he gives expression to some of the enthusiasm that the art treasures of the Vatican excited in him.

> "Yesterday, I dined at half-past one, that I might remain till night in the Sestine Chapel and the Vatican, or rather in the chambers of Raphaele, for, as you know, the former is part of the immense building.
>
> "It often happens that first impressions are the truest—we change, and change, and then return to them again. I try to bring my

mind in all the humility of truth, when estimating to myself the powers of Michael Angelo and Raphaele, and again and again, the former 'bears down upon it,' to borrow a strong expression, 'with the compacted form of lightning.' The diffusion of truth and elegance, and often grandeur, cannot support itself against the compression of the sublime. There is something in that lofty abstraction; in those deities of intellect that people the Sestine Chapel, that converts the noblest personages of Raphaele's drama into the audience of Michael Angelo, before whom you know that, equally with yourself, they would stand silent and awestruck. Raphaele never produced figures equal to the Adam and Eve of Michael Angelo—the latter is miserably given in Gavin Hamilton's print—all its fine proportions lost—though it is Milton's Eve, it is more the mother of all mankind, and yet nothing is coarse or masculine, but all is elegant, as lines of the finest flower. You seem to forsake humanity in surrendering Raphaele, but God gave the command to increase and multiply before the fall, and Michael Angelo's is the race that would then have been."

There is an interesting description in the same letter of his interview with the Pope, Pius VII. (Gregorio Barnaba Chiaramonti, b. 1742, d. 1823):—

"I was introduced into a small closet, in which the Pope sat, behind the opening of the door, and after bending the knee was left alone with him. He has a fine countenance—stoops a little—with firm yet sweet-toned voice, and, as I believe, is within a year or two of eighty, and through all the storms of the past, he retains the jet black of his hair. I remained with him, I think, between seven and ten minutes, during which time he held my hand with a gentle pressure, from which I did not think it respectful to withdraw it. With a phrase or two of French, (which he does not like to speak) and the rest in Italian, he spoke his sense of the Prince Regent's attention to him, and his gladness to gratify his wish, accompanying it with compliments to me. I then defectively expressed my gratitude and reverence, bent to kiss his hand, and retired."

Of *Cardinal Gonsalvi* he says, "The Cardinal is one of the finest subjects for a picture that I have ever had—a

countenance of powerful intellect and great sympathy." A seated figure; he holds his hat and some documents in his right hand. His left hand open on the table is a remarkable study. Lawrence had written in an early letter, "The hands are not painted from him, though they shall be." There is a fixed, staring expression in the eyes, but great sweetness in the curl of the mouth, and intellect in the brow. The architectural accessories and background of stormy sky are impressive.

In Rome, also, Lawrence painted another portrait—that of the sculptor *Canova*—which called forth high eulogiums from all who saw it, and was considered a marvellous likeness. A writer says of this picture (in a letter dated Rome, 29th January, 1820):—"It is the head of Canova which he did in London entirely repainted. Its animation is beyond all praise. 'Per Baccho, che uomo e questo!' I heard Canova cry out when it was mentioned. Crimson velvet and damask, and gold, and precious marble and fur are the materials which he has worked up to astonishing brilliancy, without violating good taste or the truth of nature. This painting is a present to His Holiness, and a noble one it is."

Leaving Rome on 22nd December, 1819, Sir Thomas returned in the following year, on 30th March, to London, to find himself the elected President of the Royal Academy. He accepted the honour with modesty. A better choice the Academicians could not have made, for, although the President—except in the case of Reynolds—has never been since Sir Joshua's day the best or greatest artist among the forty, the post requires a man of accomplishment more than a man of genius, a man of the world, of

good presence, and of gentlemanlike manners; and all these requirements Sir Thomas most essentially possessed. George IV., seeking to emulate Charles I. with Van Dyck, placed round the neck of the new President a golden chain, from which hung a medal bearing the likeness of the donor.

In the Exhibition catalogue of 1820, to which he sent five portraits, Lawrence is designated, "Principal Painter in Ordinary to his Majesty, Member of the Roman Academy of St. Luke's, of the Academy of Fine Arts at Florence, and of the Fine Arts at New York."

In 1818, his brother, Major Lawrence, died at Portsmouth, and a characteristic anecdote is told of Sir Thomas Lawrence on the occasion of his going down to the funeral; that he befriended a poor family whose hut had been washed into the sea by a storm; and, presenting them with a sufficient fund to build a better cottage, refused to divulge who he was. In 1821 Sir Thomas again went to Portsmouth to attend the funeral of another brother, the Rev. Andrew Lawrence, when he took an opportunity to call on this family, whom he found in a state of comfort, and by whom he was received with the greatest manifestations of gratitude.

He had eight extremely interesting paintings in the Academy of 1821, and in this year initiated his efforts which resulted in the establishment of the Hibernian Academy of Fine Arts in Dublin. In 1822 he sent eight paintings to the Academy. In this year also, on the occasion of the death of the ill-used Queen Caroline, Lawrence braved the displeasure of his royal patron by ordering the schools and the library of the Royal Academy to be closed until her remains had been removed from

Brandenburg House for interment in her native country. As Williams points out, this occurred "at a time when an impression prevailed and was acted upon by persons in office and at Court that any sympathy evinced for this unhappy lady was fatal to future patronage or countenance from the King."

It was about this time that the portrait of *Lady Grosvenor*, which Leslie ranks as the loveliest of his female heads, was executed. It is interesting to hear from that lady herself her impressions of the painter. Although more than sixty years have elapsed since Lady Westminster sat to Lawrence, her recollections of him are as fresh as the unfaded colours of her portrait.

"I do not think," she writes,* "he ever beguiled the time by repeating Poetry—it would have been more amusing. His manners were what is called extremely 'polished' (not the fault of the present times). He wore a large cravat, and had a tinge about him of the time of George IV., pervading his general demeanor. He was very like Mr. Canning in appearance. I should not say he was amusing, but what struck me most during my two hours' sittings in Russell Square, was the *perfection* of the *drawing* of his portraits before any colour was put on—the drawing itself was so perfectly beautiful that it seemed almost a sin to add any colour. He had a large room full of unfinished portraits, of which the heads alone were completed, as he always began by that, before putting in any accessories. I should suppose many of these were never completed. I have been told that he was very extravagant in materials, and never used the same brush twice."

* Written in 1881.

The years passed on, and still Sir Thomas worked away as hard as of yore, although his friends thought him changed in spirits, grown sad and pale, and that his once lustrous eye had lost much of its fire.

In one of Lawrence's letters of 1823 he describes his method of spending his Sundays in the Dilettanti Society,—"leaving homilies and vigils at the risque of their perishable souls and immortal bodies; to listen to *squallinies* and wits, love songs and comic songs, on Sunday evenings." "But, notwithstanding his fund of good spirits," says Williams, "and his almost perpetual serenity, Sir Thomas would have the exhaustion of his mind from the excess of toil and the recurrence of vexations."

He sent to the Academy in 1823 seven, and in 1824 eight, portraits, including the *Children of Mr. Calmady*,* which is generally considered the finest of his works of the kind. Williams, however, criticizes it as follows:—

> "The whole piece is too painted and fine—all positive and no neutral colours; even the shadows of the neck and arms are of purple, as if reflected from jewelry or painted glass. The deep bluish shade in the neck of the youngest child, the red in the right-hand corner, and the purple reflections upon the infant's legs, are all proofs of a meretricious taste."

It is mentioned that the blue or amethyst spots were often the reflections of shade from the painter's metal palette.

Mrs. Calmady has supplied the biographer with a minutely detailed story of the incidents of the "sittings" of the children for this picture, from which the amiable feature of Lawrence's real liking and sympathy for children is brought to light. The children, we are told,

* See page 35.

played with him as with *la bonne nourrice*, and the little cherub of the fat rosy cheeks relieved her *ennui* by telling

LADY DOVER AND CHILD. By Sir Thomas Lawrence.
At Dover House, London.

him the now forgotten histories of "Dame Wiggins" and "Field Mice and Raspberry Cream."

It was between 1825 and the year of his death that some of the finest of his works were painted and exhibited, and none are more beautiful than his groups of mothers with their children—the fair mothers and their fairer children seem, indeed, to breathe from out the canvas. Among these, those of the two sisters with their eldest born are, I think, without dispute the finest: one of these is at Stafford House, the full-length portrait so admirably engraved by Cousens, of the then *Lady Gower*, with her little child Elizabeth on her lap * (*see frontispiece*); the other is at Dover House, and represents the late *Lady Dover* with her eldest son, the late Lord Clifden, in her arms. The engravings of these justly popular and lovely paintings have appeared in every capital in Europe, and often under such titles as *L'Amour Maternelle.* Mrs. Jameson records in her work on the Private Collections of London, that not only throughout Europe and America the portrait at Stafford House of the beautiful mother and child is well known from the numerous engravings and copies of it, but that even in China, a painting taken from the print and coloured from fancy has been met with. The portrait painted at this time and exhibited in 1827 of *Lady Peel* by Sir Thomas is a superb specimen of his skill. It was designed as a companion to the celebrated *Chapeau de Poil* of Rubens.

Next to Reynolds no English portrait painter has been happier in portraying the beauty and sprightliness of children than Lawrence. The circular painting of the two lovely romping children, the Calmadys, known all over the world from prints and copies, is a proof of this, as are the

* The late Duchess of Sutherland and the late Duchess of Argyll.

children introduced into portraits with their mothers, such as the two already referred to. Another very popular child portrait by Lawrence, that of the short-lived son of Lord Durham, although somewhat theatrical and affected in attitude, is also a superlatively fine painting of childhood, a portrait of the deeply lamented and "beautiful boy, whose features will live for ever in the well-known picture by Lawrence." It figured in the exhibition of 1825 as the *Son of J. G. Lambton, Esq.** In this year Lawrence made his last journey to France, and received the decoration of the Legion of Honour already mentioned. Williams enumerates a remarkable catalogue of presents that he had by this time received from foreign princes. In 1826 we are told that he confined himself so much to "his professional labours in his *atelier*," that his social intercourse with his friends was very slight. He exhibited his usual number of eight portraits in this year, of which the most remarkable was that of *The Honourable Mrs. Hope* "as an oriental Fatima, in a turban splendidly embroidered with gold, and a gown of a rich glowing red, ornamented gorgeously with jewels." His pictures of the following year are regarded by Williams as "eight of the finest specimens of his genius," and an evidence of his anxious care to sustain his reputation now that he had lost, in the deaths of Hoppner and Owen, the stimulus of rivalry. The portrait of *Richard Clarke*, the Chamberlain of London, is described as "one of the finest representations of extreme old age without its infirmities or senility. It is hung in the council chamber of the city of London, in juxtaposition to a portrait of a Mr. Pindar, by Opie, and,"

* See page 45.

says Williams, "it would be impossible to find a more decided specimen of different styles than they exhibit."

His portrait of *Sir Walter Scott* was much praised.

It was at this time that the incident occurred of the dinner at Dr Hughes's, where Cunningham met Lawrence and Sir Walter Scott. Lawrence, we are told, said little, and seemed anxious to listen to Sir Walter Scott. He had been objecting, in a most gentle way, to persons criticizing works of art who were not themselves artists. "Nay," said the poet, "consider, Art professes but to be a better sort of Nature; and, as such, appeals to the taste of the world; surely, therefore, a wise man of the world may judge its worth, and feel its sentiment, though he cannot produce it. He may not know how it is produced; yet I see not but that he may estimate its beauty." Sir Thomas smiled and said, "Certainly."

He produced these pictures in the midst of "much perplexity of affairs," and great anxieties intensified by the failing health of his favourite sister. His letters of this period are full of the subject. "Everything depends on my loved sister keeping her mind quiet, and suspending that activity for others which (unconsciously to herself) would make it otherwise. She has no right to think, speak, or move, except to read the idlest novel. . . . Oh! that I may hear of your still increasing recovery, the greatest happiness that can now happen to your affectionate brother."

The exhibition of 1828 contained eight portraits from the pencil of Sir Thomas Lawrence, of which perhaps the finest was that of the youthful daughter of Mr. Peel, which a critic said "almost rivals his justly famous picture

SIR WALTER SCOTT. By Sir Thomas Lawrence.
In the possession of the Queen at Windsor Castle.

of Lord Durham's child." Lawrence was at this time in close correspondence with Peel, from whom "Sir Thomas

received more commissions than from any person whatever, his late Majesty excepted."

In the spring of 1829 Lawrence received the freedom of his native city of Bristol, which he characterized in his reply as "the very highest honour (the protection of Majesty excepted) that could have rewarded his professional exertions." The expression is severely criticized by his biographer.

At the exhibition of 1829—the last to which he was destined to contribute during his life—"eight of the most splendid paintings were from his pencil." "It is difficult," says Williams, "to image a more undeviating excellence, an infallible accuracy of likeness, with an elevation of art, below which it seemed impossible for him to descend." Once again, Lawrence himself characterizes his pictures of the year—in this case the two whole lengths of the *Duchess of Richmond* and the *Marchioness of Salisbury*—as the best that he has ever painted. "I may rationally," he adds, "be proud of succeeding this year, since it is indisputably the best exhibition we have had; and it is universally considered so. Wilkie exhibits in great strength —Turner, Pickersgill, Callcott, Newton—all seem to have exerted themselves, and generally with success."

It appears from his correspondence that he was working harder during this last year of his life than at any time before.

On the morning of the 7th January, 1830, with but little warning of the approach of death, Lawrence expired suddenly from ossification of the heart. It is strange to note that his last words were almost the same as those used a few months later by his royal patron George IV.—"This

is dying." His last words in public, delivered at the dinner of the Artist's Fund in 1829, were as follows:—"I am now advanced in life," he said, "and the time of decay is coming; but, come when it will, I hope to have the good sense not to prolong the contest for fame with younger, and perhaps abler, men. No self-love shall prevent me from retiring, and that cheerfully, to privacy; and I consider I shall do but an act of justice to others as well as mercy to myself."

"O si sic omnia!"

Sir Thomas Lawrence was interred in St. Paul's Cathedral with much pomp and many honours, where he rests by the side of his great predecessor Sir Joshua Reynolds.

Although there was much to admire in Sir Thomas Lawrence, both as a man and as an artist, there is much also to criticize. His personal character, however, in spite of some idle gossip to the contrary, stood high.

I have intentionally not alluded in this sketch to the pitiable scandals that his contemporaries raked up about his attentions and flirtations with ladies, merely mentioning in its place that affecting the much-abused and more sinned-against than sinning wife of the Regent, which was the cause of a judicial investigation. Matters in which the affections are involved do not, to me at least, appear to be those which it is necessary to enlarge on in sketching the career of an artist. It is notorious that Sir Thomas Lawrence was generous to a fault in succouring the unfortunate and the struggling artists who appealed to his ever-present liberality; and this should make his name free from the reproach of having been a spendthrift in matters concerning economy. The collection he had formed of Old Masters'

drawings he valued, in his will, at £20,000, and it is supposed that he had spent nearly double that sum in amassing these treasures;* besides, many have the misfortune of knowing how even fixed and handsome fortunes can fade away without anything very tangible to show for the unaccounted expenditure; and probably Sir Thomas Lawrence was one of those people, not an uncommon class, who give when they are asked, and who, sooner than disappoint a friend, encumber themselves.

As to his art, it was his misfortune to be led by a society and a taste the most conventional and affected that have existed in this country; he was not original enough to raise himself above the level of this affectation and conventionality. His style, indeed, was the apotheosis of the "curtain and column" fashion of portrait painting; and in spite of all the beauty of his drawing and the brilliancy of his colouring, he, unfortunately, gave the fashion and tone to a shoal of portrait painters, who emasculated their art until a greater than Lawrence arose—one by whose supremely manly and vigorous style of work the unhealthy influence of the "curtain and column" school of portraiture has, it is to be hoped, for ever disappeared; one who has revived in the noblest manner that most difficult form of art, the portrayal of the character and expression of the sitter; one whose works are the pride and the glory of the English School—John Everett Millais.

* The greater part of the drawings by Raphael and Michelangelo, collected by Sir Thomas Lawrence, are now in the University Galleries, Oxford.

A CATALOGUE OF THE EXHIBITED WORKS OF GEORGE ROMNEY.

COMPILED BY ALGERNON GRAVES.

I. EXHIBITED BY ROMNEY.

At the Free Society of Artists.

Mr. George Rumney, living at Charing Cross.

Date. Cat. No.

1763. 183. The Death of General Wolfe.
N.B. To this picture was adjudged a bounty (25 guineas) this present year.
184. A Scene in *King Lear*, as written by Shakespeare.

Living at James Street, Covent Garden.

1764. 147. A Young Lady.
148. Samson and Delilah, not finished.

Living at 5, Coney Court, Gray's Inn.

1765. 157*. A Lady's Head in the Character of a Saint, three-quarter length.

Date. Cat. No.

1765. 158. A Gentleman, three-quarter length.
1766. 144. A Conversation.
145. A Gentleman, three-quarter length.
1767. 230*. Two Sisters, half length.

Living at the "Golden Head," Great Newport Street, Long Acre.

1768. 180. A large Family Piece.
181. A Gentleman.
182. A Gentleman.
1769. 182. A Family Piece.
183. A Lady, whole length.
184. A Lady, whole length.

AT THE SOCIETY OF ARTISTS, SPRING GARDENS.

Date.	Cat. No.	
1770.	112.	Melancholy.
	113.	Mirth.
1771.	139.	Mrs. Yates as the Tragic Muse (*whole length*).
	140.	An Officer conversing with a Brahmin, whole length.
	141.	Lady and Child, three-quarter length.
1771.	142.	Gentleman, three-quarter length.
	141*.	A Portrait.
	142*.	A Beggar Man.

He was made a Fellow in 1772 (*F.S.A.*).

1772.	272.	An Artist, three-quarter length.
	273*.	An Old Man, three-quarter length.

II. EXHIBITED AT LOAN EXHIBITIONS.

AT THE BRITISH INSTITUTION.

Date.	Cat. No.	Subject.	Owner.
1817.	38.	St. Cecilia.	Montague Burgoyne, Esq.
	96.	Forest of Arden. Jacques and the Stag. Painted by Hodges, Romney, and Gilpin	Sir C. Burrell, Bart.
	106.	Infant Shakespeare nursed by Tragedy and Comedy . . . . . (*Eng. by Benjamin Smith in* 1803 *for Boydell's "Shakespeare." The picture was sold at Alderman Boydell's sale in* 1805 *for* 62 *guineas to Mr. Bryan.*)	Francis Newbery, Esq.
1824.	165.	The Nursing of Shakespeare . .	Earl of Egremont.
1843.	157.	Hayley, Flaxman, Romney, and T. Hayley	Thomas Greene, Esq., M.P.
1844.	116.	The Forest of Arden. (*See above.*) .	Sir C. M. Burrell, Bart., M.P.
1845.	127.	Lady Clive, widow of Sir E. Clive .	E. B. Clive, Esq.
	162.	Newton Showing the Effect of the Prism . . . . . (*Sold at Romney's sale,* 1807, *for* £42.)	T. Chamberlayne.
1846.	26.	Samuel Foote, copied from Reynolds	Earl Amherst.

Date.	Cat. No.	Subject.	Owner.
1846.	45.	Lord Chancellor Thurlow. . . (*Eng. by W. Dickinson in* 1800.)	Duke of Sutherland, K.G.
1848.	118.	Infant Shakespeare surrounded by the Passions . . . . . (*Eng. by Benjamin Smith in* 1799 *for Boydell's "Shakespeare."*)	Thomas Chamberlayne, Esq.
	160.	Cassandra	Thomas Chamberlayne, Esq.
	165.	Lady Hamilton	J. H. Anderdon, Esq.
	168.	Lady Hamilton as Cassandra . . (*Eng. by F. Legat in* 1795 *for Boydell's "Shakespeare," and the head only by Caroline Watson in* 1809. *A study for this picture was sold at Boydell's sale in* 1805 *for* £53 10*s. to Mr. Seguier, at J. N. Hughes's sale in* 1848 *to Mr. King for* £90 6*s., and finally at Lord C. Townshend's sale in* 1854 *to Mr. Labouchere for* £189. *It is now in the possession of Lady Taunton. Another sketch was sold at Romney's sale in* 1807 *for* 8 *guineas.*)	Lord C. Townshend.
	171.	A Study	J. H. Anderdon, Esq.
	172.	A Child	J. H. Anderdon, Esq.
1850.	98.	Sketch of Lady Hamilton . .	Sir C. M. Burrell, Bart., M.P.
1852.	112.	The late Sir Henry Russell, when a boy, with his mother . . . (*Eng. by R. B. Parkes in* 1878.)	Henry Russell, Esq.
1854.	143.	Lady Hamilton	Lord Northwick.
1855.	160.	Lady Coote	Eyre Coote, Esq.
1856.	132.	Lady Edward Bentinck . . . (*Eng. as Miss Elizabeth Cumberland, by J. R. Smith, in* 1779.)	Ven. Archdeacon Bentinck.
	143.	Lady Hamilton.	Sir E. W. Antrobus, Bart.
	165.	Sir Henry Lushington, when a boy .	Sir H. Lushington, Bart.
1857.	97.	Hayley, his Son, Flaxman, & Romney	Thomas Greene, Esq.
	148.	William Long, Esq..	Thomas Greene, Esq.
	151.	A Family Portrait	R. Morier, Esq.

Date.	Cat. No.	Subject.	Owner.
1858.	110.	Mrs. Fitzherbert	Hon. P. S. Pierrepont.
	111.	Lady Middleton	Duke of Newcastle.
	117.	Sir Francis Vincent, Bart.	H. W. Vincent, Esq.
	121.	Head of Lady Hamilton	Walter Long, Esq.
	143.	Hayley	Walter Long, Esq.
	148.	A Lady	J. H. Anderdon, Esq.
1860.	122.	Miranda (*Eng. by J. W. Slater and Caroline Watson.*)	J. H. Anderdon, Esq.
	193.	Lady Hamilton as Joan of Arc	J. H. Anderdon, Esq.
1861.	201.	Romney and his Father	Earl of Warwick.
1862.	151.	Mrs. Inchbald	Rev. John Romney.
	154.	Lady Russell and Sir Henry	Sir Charles Russell, Bart.
	158.	Penitence	Major W. S. Rawlinson.
	166.	Mrs. Tickell, a sketch (*Sold at Romney's sale in* 1807 *for* 4 *guineas to Mr. Tresham.*)	Rev. John Romney.
	172.	A Nun's Head	Mrs. Rawlinson.
	176.	A Lady	J. H. Anderdon, Esq.
	181.	Sir Henry Russell	Sir Charles Russell, Bart.
	189.	Head of a Boy	J. H. Anderdon, Esq.
	192.	Countess of Warwick and Children	Earl of Warwick.
	193.	Himself	Rev. John Romney.
	199.	H. Russell, Esq.	Sir Charles Russell, Bart.
1863.	104.	Harriet, Lady Horton, sister of the Earl of Derby	Earl of Derby, K.G.
	109.	Serena (*Eng. by John Jones in* 1790.)	Rev. Chancellor Thurlow.
	111.	A Lady	J. H. Anderdon, Esq.
	114.	Lady Hamilton	Sir Percy Burrell, Bart., M.P.
	116.	Lady Hamilton, a fancy sketch	Lord de Tabley.
	137.	Mrs. French	Rev. Francis French.
	145.	Madame de Genlis	J. H. Anderdon, Esq.
	153.	Lady Hamilton	Lord de Tabley.
	160.	A Lady as Hebe	Earl of Warwick.
	161.	Child at play with a Dog	W. Pole Thornhill, Esq., M.P.
	163.	A Lady	Lieut.-Col. Crichton Stuart.
	165.	Mrs. Townley Ward	H. H. Gibbs, Esq.
	167.	Mrs. Thornhill	W. Pole Thornhill, Esq., M.P.
	173.	A Lady	Sir M. W. Ridley, Bart., M.P.

Date.	Cat. No.	Subject.	Owner.
1863.	176.	Admiral Sir Francis Geary . .	Francis Geary, Esq.
	180.	Lord Stanley and Sister . . .	Earl of Derby, K.G.
	182.	Infant Shakespeare surrounded by the Passions	T. Chamberlayne, Esq.
	183.	Wortley Montague in Turkish Dress	Earl of Warwick.
	186.	Newton Showing the Effects of the Prism	T. Chamberlayne, Esq.
	187.	Lætitia, wife of W. P. A'Court, Esq.	Lord Heytesbury.
	191.	A Lady	J. H. Anderdon, Esq.
1864.	97.	Lady Broughton	Sir P. de Malpas Grey Egerton, Bart., M.P.
	100.	John Thornhill, when a boy . .	Charles Lane, Esq.
	126.	Mrs. Henry Bankes	H. J. P. Bankes, Esq.
	130.	Miranda, a sketch	Rev. J. Romney.
	131.	A Roman Bravo	Rev. J. Romney.
	141.	A Lady	Lord Templemore.
	164.	Lady Hamilton	F. H. Fawkes, Esq.
	182.	Head of a Roman Dwarf . . .	Rev. J. Romney.
1865.	137.	Children of late Charles Boone, Esq.	T. Colleton Garth, Esq.
	141.	Lady Hamilton as St. Cecilia . . (*Eng. by George Keating in* 1789. *The picture belonged to G. Gouldsmith, and was bought at his sale in* 1860 *for* £472 10*s.*, *by Mr. J. C. Grundy, of Manchester.*)	J. Marshall Brooks, Esq.
	145.	Child Caressing a Pomeranian Dog .	Miss Romney.
	146.	Study for a Picture of Titania . .	J. H. Anderdon, Esq.
	174.	Lady Susan Douglas . . .	Rt. Hon. J. W. Fitzpatrick.
1866.	132.	Head of Mrs. Crouch . . .	J. H. Anderdon, Esq.
	140.	L'Allegro . . . . . (*Eng. by Robert Dunkarton in* 1771.)	Lord Bolton.
	149.	A Lady Reading	John Bentley, Esq.
	151.	Sir John Milnes	Lord Houghton.
	154.	Il Penseroso . . . . . (*Eng. by R. Dunkarton in* 1771.)	Lord Bolton.
	166.	Richard Cumberland . . .	E. Clough Taylor, Esq.
	167.	Susan Jouenne	Lord Hood.
	171.	Mrs. Badcock	E. Clough Taylor, Esq.

At the Society of British Artists.

Date.	Cat. No.	Subject.	Owner.
1832.	207.	Henderson, the Actor . . . (*Eng. by John Jones in* 1787. *The picture was sold at Romney's sale in* 1807 *for* 3 *guineas.*)	J. P. Knight, Esq.
1833.	186.	Mr. Coke	Mr. Clarke.
1834.	159.	A Lady	W. Nicol, Esq.
	191.	Lady Hamilton.	J. H. Anderdon, Esq.

At the Manchester Art Treasures Exhibition.

1857.	77.	Lady Broughton	Sir P. M. de Grey Egerton.
	83.	Lady Hamilton as Bacchante . .	Lord de Tabley.
	100.	Serena	Rev. Chancellor Thurlow.
	125.	Lord Stanley and Sister . . .	Earl of Derby.
	244.	Cartoon, Birth of Shakespeare . .	Liverpool Royal Institution.
	245.	Cartoon, Infancy of Shakespeare .	Liverpool Royal Institution.
	246.	Cartoon, Psyche with a Vase . .	Liverpool Royal Institution.
	254.	E. Wortley Montague, half-length .	Earl of Warwick.
	631.	Lady Hamilton as Bacchante . .	Lord de Tabley.

At the International Exhibition.

1862.	100.	Admiral Sir C. Hardy . . . (*Eng. by W. Dickinson in* 1781.)	Greenwich Hospital.

At the National Portrait Exhibitions at South Kensington.

1867.	528.	George Romney	Rev. John Romney.
	572.	Oziah Humphrey . . . . (*Eng. by V. Green, A.R.A., in* 1772, *and by Caroline Watson.*)	Countess Delawarr.
	589.	Richard Cumberland . . . (*Eng. by Valentine Green, A.R.A., in* 1771.)	E. Clough Taylor, Esq.
	591.	Lady Elizabeth Dundas . . .	J. Dundas, Esq.
	600.	Major-Gen. T. Dundas . . . (*Eng. by W. Nutter in* 1800.)	J. Dundas, Esq.

Date.	Cat. No.	Subject.	Owner.
1867.	633.	Anne, Mrs. Crouch . . . . (*Eng. by F. Bartolozzi, R.A., in* 1788. *The picture was sold at Romney's sale in* 1807 *for* 5½ *guineas to Dr. Westrop.*)	J. H. Anderdon, Esq.
	668.	Edward Gibbon	Henry Willett, Esq.
	682.	Mrs. Inchbald	Rev. John Romney.
	699.	Lord Stanley and Sister . . . (*Eng. by J. R. Smith in* 1779.)	Earl of Derby.
	709.	Henrietta, Lady Horton . . .	Earl of Derby.
	726.	Adml. Hon. John Forbes . . . (*Eng. by C. Townley and Page.*)	Lords of the Admiralty.
	755.	Countess Fortescue and Sister . .	Hon. G. M. Fortescue.
	762.	R. B. Sheridan and Mrs. Robinson .	Mrs. Bedford.
	774.	Mrs. Trench	Rev. F. Trench.
	775.	James Macpherson	J. Maxtone Graham, Esq.
	785.	Charles, Earl of Liverpool . .	John Cotes, Esq.
	818.	Sir R. Shore Milnes	Lord Houghton.
	819.	Lady Milnes	Lord Houghton.
	841.	Henry, Lord Melville . . .	Robert Dundas, Esq.
	865.	Granville, 2nd Earl Gower . .	Duke of Sutherland, K.G.
1868.	22.	Mrs. Robinson	J. H. Anderdon, Esq.
	26.	Lady Hamilton. . . . . (*Eng. by C. Holl. The picture was bequeathed to the nation by Robert Vernon, Esq.*)	National Gallery.
	81.	Mrs. Siddons	Mrs. Philip Martineau.
	113.	Lady Hamilton.	Mrs. Calvert.
	777.	William Cowper	H. R. Vaughan Johnson, Esq.
	779.	Charlotte Turner, Mrs. Smith . .	Miss Lucena Smith.
	785.	F. M. Shudholme Hodgson (crayon)	Gen. J. S. Hodgson.
	815.	Henrietta, Countess of Warwick, and Children	Earl of Warwick.
	831.	Rev. Robert Potter	Miss Conway Griffiths.
	833.	William Paley, Archdeacon of Carlisle (*Eng. by J. Jones in* 1792.)	Earl of Ellenborough.
	846.	Admiral Keppel . . . . (*Eng. by W. Dickinson in* 1779.)	Rev. W. A. Keppel.
	853.	George Romney and his Father .	Earl of Warwick.

Date.	Cat. No.	Subject.	Owner.
1868.	854.	Countess of Mansfield . . . (*Eng. by J. R. Smith in* 1780.)	Earl Cathcart.
	859.	William Hayley, Esq. . . . (*Eng. by Johann Jacobé in* 1779, *and by Caroline Watson.*)	W. H. Mason, Esq.
	870.	Rev. John Wesley . . . . (*Eng. by J. Spilsbury in* 1789.)	Rev. G. Stringer Rowe.
	879.	Edmund Law, Bishop of Carlisle . (*Eng. by W. Dickinson in* 1777.)	Earl of Ellenborough.

At the Leeds Art Treasures Exhibition.

1868.	1030.	Lord Feversham	Earl of Dartmouth.
	1036.	Hannah Milnes	Lord Houghton.
	1042.	Lady Feversham	Earl of Dartmouth.
	1054.	First Lord Bolton	Lord Bolton.
	1077.	Hon. Mrs. Damer	Duke of Richmond.
	1088.	Countess of Sutherland . . .	Duke of Sutherland.
	1100.	Lady Milnes	Lord Houghton.
	1105.	Mrs. Trimmer	J. H. Anderdon, Esq.
	1110.	Lady Hamilton as Cassandra (*bust*) .	Lord Taunton.
	1272.	Master Manby, with a dog . .	Miss Romney.

At Bethnal Green Museum.

1872.	19.	Mrs. Robinson . . . . . (*Eng. by J. R. Smith in* 1781. *This picture was sold at Romney's sale in* 1810 *for* 20 *guineas to the Marquis of Hertford. It was etched while in Paris.*)	Sir R. Wallace, Bart., M.P.

At the Exhibition of the Works of the "Old Masters" at the Royal Academy.

1871.	137.	Lady Russell and Child . . .	Sir C. Russell, Bart.
1872.	135.	Miss Linley	J. H. Anderdon, Esq.
	139.	Mrs. Vandergucht	Brodie A. Willcox, Esq.
1873.	5.	Head of Miranda	J. H. Anderdon, Esq.
	15.	Mrs. Drummond Smith . . .	Marchioness of Northampton.

Date.	Cat. No.	Subject.	Owner.
1873.	26.	Henrietta, Countess of Warwick, and Children	Earl of Warwick.
	49.	Mrs. Carmichael Smith . . .	Sir James Carmichael, Bart.
	54.	Mrs. Trimmer	J. H. Anderdon, Esq.
	101.	First Earl of Harrowby . . .	Earl of Harrowby.
	108.	Anne, Countess of Albemarle, and Son	Earl of Albemarle.
1875.	26.	A Lady	Lord Carlingford.
	29.	Mrs. Wells	Right Hon. E. P. Bouverie.
	76.	The Haughty Dame	J. H. Anderdon, Esq.
	206.	The Parson's Daughter . . . (*Now in the National Gallery. Purchased at the Anderdon sale in* 1879.)	J. H. Anderdon, Esq.
	213.	Miss Harriet Milles	F. B. Alston, Esq.
	259.	Mr. Jeremiah Milles . . .	F. B. Alston, Esq.
	264.	Mrs. Milles	F. B. Alston, Esq.
1876.	1.	Elizabeth, Duchess of Sutherland .	Duke of Sutherland.
	46.	Jemima Yorke, Mrs. Carew . .	W. H. Pole Carew, Esq.
	68.	Second Marquis of Stafford . .	Duke of Sutherland.
	70.	Five Children of Earl of Sutherland. (*Eng. by J. R. Smith in* 1781.)	Duke of Sutherland.
	71.	Countess of Carlisle . . . . (*Eng. by James Walker in* 1781.)	Duke of Sutherland.
	246.	Lady Hamilton at Spinning Wheel . (*Eng. by T. Cheesman in* 1789, *and by C. H. Jeens in* 1876. *The picture was sold at Christie's in* 1875 *for* £808 10*s. to Lord Normanton.*)	Earl of Normanton.
1877.	6.	Thayeadanegea, the Mohawk Chief, known as Joseph Brandt . . (*Eng. by J. R. Smith in* 1779.)	Mrs. Unwin.
	83.	Madame de Genlis	J. H. Anderdon, Esq.
	196.	Lady Hamilton as Joan of Arc . .	J. H. Anderdon, Esq.
	212.	Mr. Hayley's Son as Puck . .	Capt. G. Godfrey.
	215.	Lady Hamilton reading paper . .	Capt. G. Godfrey.
	222.	Lady Hamilton as Cassandra . .	Capt. G. Godfrey.
	234.	Elizabeth, Margravine of Anspach .	Fishmongers' Company.
	235.	Margrave of Anspach . . .	Fishmongers' Company.

Date.	Cat. No.	Subject.	Owner.
1878.	83.	Lady Hamilton, Ariadne (*Eng. by Charles Brome.*)	Sir John Neeld, Bart.
	92.	Lady Hamilton, Ariadne	Baron L. de Rothschild.
	111.	Mrs. Davenport (*Eng. by John Jones in* 1784.)	W. Bromley Davenport, Esq., M.P.
	116.	Robert Palmer, Esq.	Sir R. P. Beauchamp, Bart.
	122.	Sir Bellingham Graham, Bart.	Sir. R. Graham, Bart.
	136.	Mrs. Robinson as Perdita	J. H. Anderdon, Esq.
	137.	Mary, Lady Beauchamp	Sir R. P. Beauchamp, Bart.
	269.	William Pitt, when a boy	Sir Coutts Lindsay, Bart.
1879.	9.	Mary, Lady Sullivan	Sir Edward Sullivan, Bart.
	20.	Mrs. Lee Acton	Miss Broke.
	35.	Lady Hamilton as Euphrosyne	Jeffery Whitehead, Esq.
	37.	George O'Brien Wyndham, Earl of Egremont	Sir E. Sullivan, Bart.
	41.	Nathaniel Lee Acton	Miss Broke.
	42.	Mrs. Lee Acton, 1791	Miss Broke.
	250.	Mrs. Jelf Powys	Earl of Denbigh.
1880.	29.	Miss Lucy Vernon as a seamstress (*Eng. by T. Cheesman in* 1787, *and by W. H. Mote in* 1876.)	F. W. P. Vernon-Wentworth, Esq.
	31.	Lady Hamilton	Earl of Cawdor.
	37.	Lady Hamilton as Wood Nymph	F. W. P. Vernon-Wentworth, Esq.
1881.	11.	Thomas Grove, Esq.	Sir Thomas F. Grove, Bart.
	23.	Mrs. Grove	Sir Thomas F. Grove, Bart.
	33.	Hon. Mrs. Lane Fox	Gen. Pitt Rivers.
	36.	Lady Hamilton	Mrs. Harvey.
	174.	Sir George B. Prescott, Bart.	Henry Spicer, Esq.
	175.	Mrs. Bankes of Kingston Lacy	Walter Ralph Bankes, Esq.
1882.	4.	General Sir Archibald Campbell	Gen. J. S. Brownrigg.
	9.	Annie, Marchioness Townshend	Sir G. Montgomery, Bart.
	13.	Mrs. Montague Burgoyne	Madame de Quaire.
	22.	Lady Lemon	Col. Tremayne.
	38.	Mrs. Moody	W. Stirling Crawfurd, Esq.
	44.	Jane, Duchess of Gordon	Sir H. E. Maxwell, Bart., M.P.
	50.	George, First Marquis Townshend	Sir Graham Montgomery, Bart.
	169.	Mrs. Morris and Child	Gen. C. Morris.

Date.	Cat. No.	Subject.	Owner.
1882.	170.	Catherine, Lady Rouse-Broughton .	Sir C. H. Rouse-Broughton, Bart.
	171.	Miss Forbes	William Lee, Esq.
	247.	Lady Hamilton as the Comic Muse . (*Belonged to the Marquis of Hertford. Sold at Christie's in* 1875 *for* £325 *to Messrs. Agnew & Sons.*)	Rev. Canon Phillpotts.
	251.	A Boy	G. E. Briscoe Eyre, Esq.
	257.	Sir William Lemon, Bart. . .	Col. Tremayne.

AT THE GROSVENOR GALLERY.

1878.	371.	Hayley, the Poet	Dr. Crompton.
	1011.	A little Girl	Professor Sidney Colvin.
	1012.	Sketch for a Portrait . . .	Professor Sidney Colvin.
1879.	777.	Mrs. Bosanquet and Children . .	William Russell, Esq.

III.—PORTRAITS NOT MENTIONED IN THE ABOVE LISTS.

Adair, James, Recorder of London. (*Eng. by C. H. Hodges in* 1789.)

Allen, Joseph, M.D., Master of Dulwich College (*Eng. by C. Townley.*)

Anspach, Margravine of. A second whole-length of this belongs to ——— Craven, Esq.

Anspach, Margravine of (when Lady Elizabeth Berkeley, Lady Craven), head size. (*Now the property of H. R. Grenfell, Esq.*)

Barrington, Shute, Bishop of Salisbury. (*Eng. by J. Jones in* 1786.)

Beresford, Hon. Mrs. (*Eng. by John Jones in* 1792.)

Billington, Mrs., half-length. (*The property of Miss Romney.*)

Bosanquet, Samuel. (*Eng. by C. Turner in* 1806.)

Braddyll, Col., whole-length, with horse. (*The property of Edmund Foster, Esq., of Clure.*)

Braddyll, Mrs., whole-length. (*The property of Sir Henry Maysey Thompson, Bart.*)

Browne, Harrietta, wife of Isaac Hawkins. (*The property of the Earl of Kinnoul.*)

Brownlow, Lord. (*Eng. by L. Schiavonetti.*)

Buckley, Lady Georgina, half-length. (*Belongs to A. Buckley, Esq.*)

Burges, Ynyr. (*Eng. by J. Jones in* 1785.)

Burke, Edmund. (*Eng. by J. Jones in* 1790.)

Burton, Mrs. (*Sold at Christie's in* 1875 *for* £273.)

Camelford, Thomas, Lord. (*Exhibited at Exeter in* 1873 *by Hon. G. M. Fortescue.*)

Cardiff, John, Lord, whole-length. (*Eng. by F. Bartolozzi, R.A., in* 1790.)

Cardiff, Charlotte, Lady, whole-length. (*Eng. by F. Bartolozzi, R.A., in* 1790.)

Cardigan, James, Earl of. (*Eng. by J. Grozer in* 1792.)

Carlisle, Frederick, Earl of. (*Painted in* 1780, *and engraved by T. Holloway and by J. K. Sherwin in* 1782.)
Carpenter, Lady Almeria. (*Sold at Romney's sale in* 1807 *to Mr. Whiteford for* 1½ *guineas.*)
Carwardine, Ann, wife of Rev. Thomas C. (*Eng. by J. R. Smith.*)
Cathcart, Charles Allan. (*Eng. by William Sharpe in* 1791.)
Chamberlaine, Edward. (*Eng. by Johann Jacobé in* 1780.)
Clavering, Thomas and Catherine. (*Eng. by J. R. Smith in* 1779.)
Cleaver, Euseby, Bishop of Cork, 1789. (*The property of Christ Church College, Oxford.*)
Cosway, Mrs. (*Belonged to Sir Joseph Hawley, Bart., in* 1873.)
Cumberland, Richard. (*In the National Portrait Gallery. Formerly in the possession of Lady Albinia Cumberland.*)
Dawes, John. (*Eng. by Slann.*)
Delawarr, Lord, half-length. (*Belongs to A. Buckley, Esq.*)
Derby, Countess of. (*Eng. by John Dean in* 1780.)
Duff, Colonel Patrick. (*Eng. by C. H. Hodges in* 1791.)
Dundas, Right Hon. Henry, whole-length. (*Eng. by John Young in* 1798.)
Dunlop of Carmyle, Provost of Glasgow. (*The picture belongs to Mr. Henry Graves.*)
Farmer, Richard. (*Eng. by J. Jones in* 1785, *and by Reading.*)
Fitzgerald, Lady Edward, and her Children. (*Sold at Christie's in* 1848 *at Mr. Rate's sale.*)
Flaxman, John, R.A., half-length. (*In the National Portrait Gallery.*)
Flaxman, John, R.A. (*In the possession of Thomas Green, Esq., to whom the painter bequeathed it. Similar to above, but full-length.*)
Forbes, Captain. (*The picture belongs to Henry Graves and Co.*)
Fowler, Robert, Archbishop of Dublin. (*Exhibited at Dublin in* 1872 *by Robert Fowler, Esq.*)
Garrick, David. (*Painted for Sir R. Sullivan. Sold at his sale at Christie's in* 1859 *for* £115 *to Mr. Farrer.*)
Garrow, Rev. David. (*Eng. by C. H. Hodges in* 1787.)
Germaine, Lord George. (*Eng. by Johann Jacobé in* 1780.)
Glencairn, Isabella, Countess of. (*Eng. by W. Walker.*)
Gloucester, H.R.H. Prince William of. (*Eng. by J. Jones in* 1793.)
Grantham, Thomas, Lord. (*Eng. by William Dickinson in* 1783.)
Greville, Charles Francis. (*Eng. by H. Meyer in* 1810.)
Griffith, R. (*Exhibited at Dublin in* 1872 *by Sir Richard Griffiths, Bart.*)
Griffith, Mrs. C. (*Exhibited at Dublin in* 1872 *by Sir Richard Griffiths, Bart.*)
Hamilton, Lady, as a Bacchante leading a goat. (*Eng. by Charles Knight in* 1797. *The picture first belonged to Sir William Hamilton and afterwards to Lord Leconfield.*)

Hamilton, Lady, as the Seamstress. (*Eng. by Thomas Cheesman in* 1787.) *See* "Miss Lucy Vernon," page 88.

Hamilton, Lady, as Sensibility. (*Eng. by Richard Earlom in* 1789, *and the Head only by Caroline Watson in* 1809. *The picture originally belonged to William Hayley, Esq.*)

Hamilton, Lady, as Alope. (*Eng. by Richard Earlom in* 1787.)

Hamilton, Lady, as Emma. (*Eng. by John Jones in* 1785, *and also by G. Zobel.*)

Hamilton, Lady, holding a dog. (*Eng. by Henry Meyer in* 1782. *The picture originally belonged to T. L. Parker, Esq.*)

Hamilton, Lady, a portrait. (*Exhibited at Wrexham in* 1876 *by J. Fairfax Jesse, Esq.*)

Hamilton, Lady, as Diana. (*Sold at Hon. C. F. Greville's sale at Christie's in* 1810 *to Mr. Chamberlayne for* £136 10*s.*)

Hamilton, Lady, as the Tragic Muse, oblong. (*Formerly the property of the Marquis of Hertford, and was sold at Christie's in* 1875. *It now belongs to W. Stirling Crawford, Esq.*)

Hamilton, Lady, as the Comic Muse. (*This picture was formerly the property of the Marquis of Hertford, and was sold at Christie's in* 1875 *for* £325 *to Messrs. Agnew. This picture is the companion to the last, and was in the "Old Masters'" Exhibition,* 1882.)

Hamilton, Lady, as a Bacchante, 1791. (*Sold at Christie's in* 1875. *Now belongs to Miss Romney, who lent it with the "Mrs. Billington" in* 1881 *to the Liverpool Art Club for exhibition.*)

Hamilton, Lady, as Euphrosyne, a head. (*Eng. by G. S. Shury in* 1878. *Sold at Christie's in* 1877 *for* 64 *guineas to Mrs. Noseda.*)

Hamilton, Lady, reading a Gazette. (*Eng. by Francis Holl in* 1877.)

Hamilton, Lady Isabella. (*Eng. by James Walker in* 1782.)

Harris, James. (*In the National Portrait Gallery, to which it was presented in* 1865 *by his descendant, the Earl of Malmesbury. Eng. by Bartolozzi in* 1776, *and in stipple by Ridley for the "European Magazine" in* 1802. *It is a copy after Sir Joshua Reynolds.*)

Hanmer, Lady Margaret. (*Exhibited at Wrexham in* 1876 *by the Hon. George Kenyon.*)

Hartley, David, M.P. (*Eng. by J. Walker.*)

Hawkesbury, Charles, Lord. (*Eng. by John Murphy in* 1788.)

Henniker, John. (*Eng. by Henry Hudson in* 1786.)

Hodgson, General. (*Eng. by Bond in* 1796.)

Irwin, Edward. (*Eng. by Thornthwaite and W. Walker.*)

Irwin, Eyles, traveller. (*Eng. by J. Walker in* 1780.)

Jordan, Mrs. (*Eng. by John Ogborne in* 1788.)

Kenyon, Lord. (*Eng. by William Holl in* 1804. *Exhibited at Wrexham in* 1876 *by the Hon. George Kenyon.*)

Kenyon, Lady Mary. (*Exhibited at Wrexham in* 1876 *by the Hon. George Kenyon.*)

Law, Edmund. (*Eng. by W. Dickinson.*)
Legge, Lady Charlotte. (*Eng. by Josiah Grozer in* 1799.)
Macdonald, Archibald, Lord Chief Baron, 1793. (*The property of Christ Church College, Oxford.*)
Markham, William, Archbishop of York. (*Eng. by James Ward in* 1800. *A portrait of him was sold at Romney's sale in* 1807 *for* 4½ *guineas to Mr. Edridge.*)
Marlborough, George, Duke of, whole-length. (*Eng. by John Jones in* 1786.)
Marlborough, Duchess of. (*Eng. by John Jones in* 1793.)
Martindale, Miss. (*Eng. by Richard Josey in* 1878. *Now the property of John Chaworth Musters, Esq.*)
Mingay, James. (*Eng. by Charles H. Hodges in* 1791.)
Moore, John, Archbishop of Canterbury. (*Eng. by John Jones in* 1792.)
Mountstuart, Lord, afterwards Earl of Bute. (*Eng. by F. Bartolozzi, R.A., in* 1790.)
Mountstuart, Lady, whole-length. (*Eng. by F. Bartolozzi, R.A., in* 1790.)
Musters, Mrs. (*Eng. by James Walker in* 1780.)
Newland, Abraham. (*Eng. by J. Grozer in* 1795.)
North, Mrs., wife of the Bishop of Winchester. (*Eng. by J. R. Smith in* 1782.)
Orde, Right Hon. Thomas. (*Eng. by John Jones in* 1786.)
Paine, Master, as Romulus. (*The property of Miss Romney.*)
Paine, John Thomas, when a boy. (*Eng. by J. Dean in* 1780.)
Parker, Sir Hyde, whole-length. (*Eng. by J. Walker in* 1780.)
Parr, Miss Ann. (*Eng. by Dean.*)
Parr, Rev. Samuel. (*Eng. by J. Jones in* 1788.)
Parry, Miss Ann. (*Eng. by John Dean in* 1778.)
Peckham, Harry. (*Eng. by J. K. Sherwin in* 1778.)
Petre, Lord. (*Eng. by A. Freschi in* 1803.)
Pitt, Right Hon. William. (*Eng. by John Jones in* 1789.)
Powell, Miss. (*Formerly belonged to Thomas Conolly, Esq.*)
Powys, Mrs. (*In the possession of Earl Denbigh.*)
Powlett, Countess. (*Belonged to Allan Swinton, Esq., and was put up at Christie's in* 1872, *and bought in for* £162 15*s.*)
Raikes, Thomas. (*Eng. by C. H. Hodges in* 1787.)
Ramus, Miss, afterwards Lady Day. (*Eng. by William Dickinson.*)
Reed, Isaac. (*Eng. by W. Dickinson in* 1796.)
Richmond, Charles, Duke of. (*Eng. by James Watson in* 1778.)
Rutland, Duchess of, whole-length. (*A portrait of her was sold at Christie's (Butcher's sale) in* 1843 *to Mr. Closs for* £13 2*s.* 6*d.*)
Scott, David, M.P., whole-length. (*Eng. by J. Young in* 1798.)
Seward, Miss. (*Eng. by W. Ridley in* 1797.)
Sneyd, Miss. *See* "Serena," *in List IV.*
Stables, Mrs., and Children, 1778. (*Eng. by J. R. Smith in* 1781.)

Stamford, Earl of (? Baron Grey). (*Eng. by G. Keating.*)
Stamford, Countess of. (*Eng. by G. Keating.*)
Stewart, General Charles. (*Eng. by J. Grozer in* 1794.)
Stewart, General James. (*Eng. by C. H. Hodges in* 1789.)
Stormont, David Murray, Viscount. (*The property of Christ Church College, Oxford.*)
Stormont, Louisa Cathcart, Lady. (*Eng. by J. R. Smith in* 1780.) *See* "Mansfield," page 86.
Thornhill, Mrs. (*The property of Thomas Thornhill, Esq., M.P.*)
Thornhill, Master, with a Pomeranian dog. (*Eng. by James Scott in* 1882. *The property of Mrs. Thornhill, Senr.*)
Tempest, Master Walter. (*Eng. by James Walker in* 1781.)
Thyer, Robert. (*Eng. by Worthington.*)
Tighe, Mrs. Henry. (*Exhibited at Dublin in* 1872 *by Lady Laura Grattan.*)
Todd, Anthony. (*Eng. by J. Jones.*)
Walker, Thomas. (*Eng. by William Sharp in* 1794.)
Warren, Mrs., daughter of Wm. Powell, actor. (*Eng. by C. H. Hodges in* 1787.)
Warwick, Countess of. (*Eng. by J. Raphael Smith in* 1780.)
Watson, Richard, Bishop of Llandaff. (*Eng. by H. Meyer in* 1809 .)
Westmoreland, Earl of. (*Eng. by John Jones in* 1792.)
Wilson, Dr., Bishop of Bristol. (*Eng. by John Jones in* 1788.)
Wilson, Sir John, Judge. (*Eng. by J. Murphy in* 1792.)
Woodley, Miss. (*Eng. by James Walker in* 1789.)
Wright, Sir Sampson. (*The property of E. S. Litchfield, Esq.*)
Wright, Lady. (*The property of E. S. Litchfield, Esq.*)
Yates, Mrs., as Melpomene, whole-length. (*Eng. by Valentine Green, A.R.A., in* 1772.)
Yorke, Mrs. (*Exhibited at Dublin in* 1872 *by Sir R. Griffith, Bart.*)

IV.—FANCY SUBJECTS NOT MENTIONED IN THE ABOVE LISTS.

L'Allegro and Il Penseroso. (*Eng. by George Keating in* 1798.)
Nurse in Distress, Group of Children in a Boat. (*The picture was sold at the artist's sale in* 1807 *for* 4½ *guineas to Mr. Hoppner.*)
Prospero and Miranda. (*Sold at Alderman Boydell's sale in* 1805 *to Mr. Green for* 50 *guineas. It was again sold at Mr. Green's sale at Christie's, in* 1830, *for* 50 *guineas to Mr. Watts. Eng. by Benjamin Smith for Boydell's "Shakespeare."*)
Serena, oval, with a candle on the table, Girl in profile. (Miss Sneyd.) (*Eng. by J. R. Smith in* 1782.)
Sisters, The. (*Eng. by Robert Dunkarton in* 1770.)
Titania, The Changeling, and Puck on the seashore. (*Sold at the artist's sale in* 1807 *for* 65 *guineas. Sold again at Lord de Tabley's sale in* 1827 *for* 155 *guineas to J. Watts Russell, Esq., and at his sale in* 1875 *for* 230 *guineas.*)

A CATALOGUE OF THE EXHIBITED WORKS OF SIR THOMAS LAWRENCE, P.R.A.

COMPILED BY ALGERNON GRAVES.*

I.—EXHIBITED BY SIR THOMAS LAWRENCE.

At the Royal Academy.

Living at 4, *Leicester Square.*

Date.	Cat. No.	
1787.	184.	Mad Girl.
	207.	Lady.
	229.	Young Lady.
	231.	Lady (*Miss Harrington*).
	234.	Mrs. Esten as Belvidera.
	255.	Vestal Virgin.
	258.	Young Lady.

Living at 41, *Jermyn Street.*

1788.	60.	Lady.
	61.	Gentleman (*? Henry Bunbury*). (*Eng. by Ryder in* 1789, *and by Cook.*)
	110.	Gentleman.
	112.	Lady (*Miss Madden*).
1788.	113.	Lady.
	147.	Gentleman (*Mr. Dance*).
1789.	51.	Gentleman (*Mr. Williams*).
	100.	Lady of Quality (*Lady Cremorne*).
	122.	Lady (crayons).
	128.	Lady (*Mrs. Hamilton*).
	130.	Gentleman (*Mr. Hunter*).
	171.	Gentleman (*Mr. Linley*).
	194.	Lady of Quality.
	232.	Lady of Quality (*Lady Apsley, late Miss Lennox*).
	459.	Head from Nature (*Master Hamilton looking like Mr. Kemble*).
	528.	Lady (*Mrs. Hamilton*).

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* The names printed in italic are not to be found in the catalogues, but have been since identified from various sources.

Date. Cat. No.

1789. 536. Gentleman.
554. H.R.H. the Duke of York.
555. Gentleman.

1790. 19. Gentleman (*Mr. Loch*).
26. H.R.H. the Princess Amelia.
100. Her Majesty.
103. General Officer (*General Paterson*).
145. Lady (*Mrs. Carter*).
151. Nobleman's Sons (*Lord Ducie's*).
171. An Actress (*Miss Farren*). (*Eng. by F. Bartolozzi, R.A., in* 1803. *A replica of this picture belonged to Mr. Grant, and was sold at Christie's, June* 27, 1863, *to Mr. Smith for* 79 *guineas.*)
202. Nobleman's Children.
219. Young Nobleman (*Lord Abercorn's Son*).
260. Clergyman (*Mr. Lawrence*).
268. An Officer (*Mr. Tasker*).
275. Young Lady of Quality (*Lord Abercorn's Daughter*).

Living at 24, *Old Bond Street.*

1791. 75. Lady of Quality (*Lady Theodosia Vyner*).
97. Gentleman (*Mr. Beresford, M.P.*)
122. Lady (*Miss Day, of Norwich*).
140. Gentleman (*Mr. Locke, jun.*).
180. Homer reciting his Poems.
255. Lady (*Hon. Mrs. Berkeley*).
375. Gentleman (*Dr. Moore*). (*Eng. by G. Keating in* 1794.)

Date. Cat. No.

1791. 385. Gentleman (*Sir G. Heathcote*).
394. Gentleman (*? Rev. Septimus Hodson. Eng. by W. Skelton in* 1792).
429. Gentleman.
516. Child (*Master C. Malton*).

Made an A.R.A.

1792. 1. Lady of Fashion as La Penserosa (*Lady Hamilton*).
25. Gentleman and his Lady (*Mr. and Mrs. Angerstein*).
65. His Majesty.
109. Nobleman (*Lord Barrington*). (*Eng. by C. Knight in* 1800.)
150. Lady of Quality (*Lady Apsley. Eng. by F. Bartolozzi, R.A., in* 1793.)
183. Gentleman (*Mr. Silvester Douglas*).
209. An Etonian (*Mr. Atherley*).
225. Lady of Quality (*Lady Charlotte Bentinck*).
366. Naval Officer (*Capt. Moore*).
513. Nobleman's Children (*Lord Melbourne's*).

1793. 7. Gentleman (*Mr. Whitbread, jun.*).
15. Gentleman (*Sir George Beaumont*). (*This picture belongs to Mr. Henry Graves.*)
63. H.R.H. The Duke of Clarence.
80. Nobleman (*Lord Abercorn*).
191. Prospero raising the Storm (*Shakespeare, Tempest*).
231. Gentleman (*Hon. Mr. Robinson*).

Date. Cat. No.
1793. 235. Lady (*Mrs. Finch*).
545. Lady of Quality (*Lady H. Harbord*).
614. Gentleman (*Mr. Charles, afterwards Lord, Grey*).
(*Eng. by W. Dickinson in* 1794.)

Was made R.A.

1794. 78. Gentleman (*Sir Gilbert Elliott*).
115. Archbishop (*Dr. John Moore, of Canterbury*).
131. Nobleman (*Lord Auckland*).
(*Eng. by W. Dickinson.*)
160. Lady (*Lady Manners or Lady Milner*).
168. Lady (*Mrs. Wood*).
173. Lady of Quality (*Lady Emily Hobart*).
181. Gentleman (*Mr. Richard Payne Knight*).
(*Eng. by W. Evans and E. Scriven in* 1811.)
199. Boy (*Master Ainslie*).

Lived in Piccadilly.

1795. 55. Gentleman.
75. Young Lady (*Miss Barrett*).
86. Nobleman (*Late Lord Mountstuart*).
131. Officer (*Sir Charles Grey*).
(*Eng. by J. Collyer, A.R.A., in* 1797.)
168. Gentleman (*Mr. Rose*).
175. Lady of Quality (*Lady Inchiquin*).
(*Eng. by W. Bond.*)
191. Lady of Quality (*Lady Louisa Gordon*).

Date. Cat. No.
1795. 596. William Cowper, Esq. (*A drawing.*)
(*Eng. by F. Bartolozzi, R.A.*)
602. Family (*Mr. and Mrs. Angerstein's*). (*A drawing.*)
1796. 102. Lady of Quality (*Lady Jane Long*).
103. Nobleman (*Francis, Duke of Leeds*).
(*Eng. by R. M. Meadows in* 1792.)
116. Lady (*Miss Ogilvie*).
147. Bishop (*Hon. Shute Barrington, Bishop of Durham*).
163. Nobleman (*Marquis of Bath*).
(*Eng. by J. Heath.*)
164. Artist (*J. Farington, R.A.*).
183. Gentleman (*Sergeant Sheppherd*).
202. Officer (*Late Col. Markham*).
1797. 74. A Nobleman's Family (*Lord Exeter's*).
148. Nobleman (*Lord Inchiquin*).
166. Lady (*Mrs. Siddons*).
170. Satan calling his Legions (*First book of Milton*).
(*This large gallery picture remained in the artist's possession until his death, and was sold at his sale, June* 18, 1831, *Lot* 151, *for* £504.)
188. Gentleman (*Mr. Kemble*).
(*Eng. by T. Cheesman.*)
237. Lady (*Mrs. Charles Locke*).

Lived in Greek Street, Soho.

1798. 30. Mrs. Allnutt.
51. Lord Seaforth.

Date. Cat. No.

1798. 184. Mr. Bell.
225. Mr. Kemble as Coriolanus at the Hearth of Tullus Ausidus.
(*Eng. by W. O. Burgess.*)
253. Mr. Thompson.
257. Mrs. Neave.

1799. 5. Mr. Allnutt.
76. The Duke of Norfolk.
137. Mr. Samuel Lysons.
(*Eng. by S. W. Reynolds in* 1804.)
223. Miss Jennings.
234. General Paoli.
294. M. Uvedale Price.

1800. 28. Mr. Boucherette's Children.
54. Mr. Curran.
(*Eng. by J. R. Smith, Wagstaff, and Meyer, and by Ed. McInnes for the Lawrence work in* 1842.)
178. Mrs. J. Angerstein.
193. Rolla (*J. P. Kemble*).
(*Eng. by S. W. Reynolds in* 1803.)
213. Rev. Mr. Pennicott. The picture was painted for the Rev. T. Streatfield.
(*Eng. by S. W. Reynolds.*)
246. Lord Eldon.
(*Eng. by J. R. Smith in* 1800, *and by Finden.*)
526. Mrs. Twiss.

1801. 62. General James Stuart.
(*Eng. by Geo. Clint in* 1802.)
92. Mrs. G. Byng.

Date. Cat. No.

1801. 173. Hon. Sophia Upton.
190. Hon. Caroline Upton.
197. Hamlet (*J. P. Kemble*).
(*Eng. by S. W. Reynolds and Egan in* 1838, *for the Lawrence work.*)
207. Mr. Edmund Antrobus, afterwards Sir.
(*Eng. by G. Clint.*)

1802. 5. Lady Templetown.
17. The Marchioness of Exeter.
(*Eng. by S. W. Reynolds in* 1803, *and by W. C. Wass.*)
56. Earl Cowper.
72. The Princess of Wales and the Princess Charlotte.
176. Lady Cunningham.
184. Hon. T. Erskine.
421. G. Stonestreet, Esq., painted for the Phœnix Assurance Company.
422. Master in Chancery.
621. Sir W. Grant, Master of the Rolls.
(*Eng. by R. Golding and by E. McInnes in* 1842 *for the Lawrence work.*)

1803. 21. Rt. Hon. Lord Thurlow.
64. Lady C. Hamilton.
105. Rt. Hon. W. Wyndham.
(*Eng. by Fry and Alais.*)
127. Hon. Miss Lambe.
182. Lady C. Campbell.

1804. 17. Mrs. C. Thelluson and Child.
25. Mrs. Williams.
110. J. P. Kemble, Esq.
(*Eng. by W. Say in* 1826.)

Date. Cat. No.

1804. 121. J. Curtis, Esq.
157. Sir J. Mackintosh.
193. Mrs. Siddons.
(*Eng. by W. Say in* 1810.)

1805. 96. Hon. C. Grey.
156. Lord Amherst.
(*Eng. by W. Freeman.*)
157. H. Hoare, Esq.
(*Eng. by H. Meyer.*)
195. Lady E. Foster.
219. The Bishop of Gloucester (*George Isaac Huntingford*).
(*Eng. by H. Meyer in* 1813.)

1806. 35. Lord Ellenborough.
(*Eng. by R. W. Sievier in* 1819.)
72. Sir J. Banks.
(*Eng. by W. Evans in* 1810, *and by A. Carden in* 1810.)
91. Fancy Group.
125. The Earl of Malmesbury.
(*Eng. by W. Ward in* 1807.)
137. W. Baker, Esq., M.P.
176. Mrs. Riddell.

1807. 17. Hon. B. Paget.
210. Sir F. Baring, Bart., J. Baring, Esq., and — Wall, Esq.
(*Eng. by Charles Turner and Ed. McInnes in* 1842.)

1808. 74. Earl of Aberdeen.
(*Eng. by C. Turner in* 1809.)

Date. Cat. No.

1808. 95. Rt. Hon. William Pitt (a posthumous portrait).
(*Eng. by S. W. Reynolds in* 1837, *and also by C. Turner, A.R.A., in* 1837.)
133. Hon. Lady Hood.
134. J. Farington, Esq., R.A.
(*Eng. by H. Meyer in* 1814.)
175. Children of J. Angerstein, Esq.

1810. 61. Lord Castlereagh.
(*Eng. by C. Turner in* 1814, *and by J. R. Jackson in* 1843 *for the Lawrence work.*)
67. Rt. Hon. G. Canning.
(*Eng. by Wm. Say in* 1813.)
159. A group of portraits consisting of Mrs. Wall and her Brother, T. Baring, Esq., of their Sons, and of the late Lady Baring.
171. Lord Melville.
(*Eng. by C. Turner in* 1810, *and by Ed. McInnes in* 1843 *for the Lawrence work.*)

1811. 13. Hon. C. A. Cooper.
69. Mrs. Stratton.
(*Eng. by C. Turner in* 1813.)
88. Major-General the Hon. Charles Stewart.
113. Benjamin West, Esq., R.A.
(*Eng. by Charles Rolls.*)

Date. Cat. No.

1811. (*A half-length of Benjamin West in black and white chalk, was sold at the artist's sale, June* 18, 1831, *to Mr. Woodburn, for* 32 *guineas.*)

170. The sons of — Labouchere, Esq.
(*Eng. by C. W. Wass.*)

194. Warren Hastings, Esq.

1812. 19. The Earl of Lonsdale.
(*Eng. by Henry Meyer.*)

20. Miss W. Pole.

57. Mr. Kemble as Addison's *Cato.*
(*Eng. by W. Ward.*)

65. Lord Mountjoy.

88. Mrs. May.

103. Sir W. Curtis, Bart.
(*Eng. by Wm. Sharp in* 1814.)

108. Earl and Countess of Charlemont and their Child.

228. T. Taylor, Esq. (*Translator of Plato, Aristotle, &c.*).

1813. 7. Lieut.-Gen. Sir T. Graham, K.B.
(*Eng. by Henry Meyer.*)

28. Sir H. Englefield, Bart.

63. Miss Thayer.

139. Countess Grey.
(*Eng. by S. Cousins, R.A., in* 1831.)

158. Lady Ellenborough.

159. Lieut.-Gen. the Hon. Sir Charles Stuart.

208. The Marquis Wellesley.
(*Eng. by C. Turner in* 1815.)

Date. Cat. No.

1813. 222. James Watt, Esq.
(*Eng. by C. Turner and by C. A. Tomkins.*)

Lived at 65, *Russell Square.*

1814. 23. Viscount Castlereagh.
(*Eng. by C. Turner.*)

56. Lady Leicester (*with a quotation from Spenser's "Fairy Queen"*).
(*Eng. by Henry Meyer in* 1823, *and by Ed. McInnes in* 1841 *for the Lawrence work.*)

64. H.R.H. the Duke of York.
(*Eng. by C. Turner in* 1821.)

138. Lady Grantham.

146. The Marquis of Abercorn.

237. The Rt. Hon. J. McMahon.
(*Eng. by C. Turner in* 1815.)

271. Lady Emily Cowper, afterwards Lady Ashley.
(*Eng. as the "Rosebud" by J. R. Jackson in* 1844 *for the Lawrence work.*)

277. Master William Lock.
(*Eng. by W. Humphreys in* 1839 *for the Lawrence work.*)

1815. 28. Mrs. Wolff.
(*Eng. by S. Cousins, R.A., in* 1831.)

65. H.R.H. the Prince Regent.

Date. Cat. No.

1815. 76. His Highness Prince Metternich Winnebourg, Achsenhausen.
(*Eng. by S. Cousins in* 1829, *and by C. Lewis in* 1842 *for the Lawrence work.*)

109. Field-Marshal the Duke of Wellington holding the Sword of State on the last day of Public Thanksgiving at St. Paul's.
(*Eng. by Wm. Bromley, A.R.A., in* 1816.)

155. Field-Marshal Prince Blucher.
(*Eng. by C. E. Wagstaff in* 1839 *for the Lawrence work.*)

163. Hetman Prince Platoff.

276. R. Hart Davis, Esq., M.P.
(*Eng. by W. Sharp in* 1816.)

1816. 12. J. J. Angerstein, Esq.
(*Eng. by Fry and Scriven.*)

25. The Bishop of London (*William Howley*).
(*Eng. by C. Turner in* 1817, *and by J. R. Jackson in* 1845 *for the Lawrence work.*)

47. The Bishop of Durham (*Hon. Shute Barrington*).
(*Eng. by Charles Turner in* 1817.)

48. The Marchioness of Stafford.

Date. Cat. No.

1816. 61. Field-Marshal H.R.H. the Duke of York.

107. Lady Wigram.
(*Eng. by C. Turner in* 1817.)

161. Major-Gen. Sir H. Torrens, K.C.B.
(*Eng. by C. Turner in* 1817.)

184. Canova.

1817. 24. Lieut.-Gen. the Marquis of Anglesea.
(*Eng. by C. Turner, by Freeman, and by J. R. Jackson in* 1845 *for the Lawrence work.*)

44. Sons of — Patterson, Esq.
(*Eng. as "Rural Amusements" by John Bromley in* 1831.)

68. Lieut.-Gen. Lord Lynedoch.
(*Eng. by S. W. Reynolds.*)

72. H.R.H. the Duchess of Gloucester.

150. Mrs. Arbuthnot.
(*Eng. by Giller.*)

155. Mrs. Cuthbert.

190. Lady Maria Oglander.

346. J. Jekyll, Esq.
(*Eng. by W. Say.*)

He became Member of the Roman Academy of St. Luke's, and of the American Academy of Fine Arts.

1818. 25. Lady Acland and Children.
(*Eng. by S. Cousins, R.A.*)

53. Lady Elizabeth Leveson Gower.

61. H.R.H. Prince Regent.

Date. Cat. No.

1818. 139. The Hon. Frederick Stewart.

148. The Earl of Suffolk.

165. Duke of Wellington in the dress that he wore and on the horse (Copenhagen) he rode at the Battle of Waterloo.
(*Eng. by W. Bromley, A.R.A.*)

230. W. Morgan, Esq.
(*Eng. by C. Turner in* 1830.)

284. Lieut.-Col. Hon. H. Lowther.

He became P.R.A., and Member of the Academy of Fine Arts at Florence.

1820. 88. John Bloomfield, Esq.

115. John Abernethy, Esq.
(*Eng. by Wm. Bromley, A.R.A. in* 1827, *and by Ed. McInnes in in* 1842 *for the Lawrence work.*)

122. Daughter of Her Imperial Highness the Archduchess Charles of Austria.

140. Lady Selina Meade.
(*Eng. by G. T. Doo, R.A., in* 1835.)

171. Rt. Hon. Sir William Grant (*late Master of the Rolls, painted for the Gentlemen of the Chancery Bar attending the Rolls Court*).

1821. 69. The Marquis of Londonderry.
(*Eng. by J. Thomson in* 1826.)

70. H.R.H. the late Princess Charlotte.

Date. Cat. No.

(*The original drawing was sold at the artist's sale, June* 18, 1831, *to Mr. Woodburn for* 10½ *guineas. It was eng. by R. Golding in* 1822.)

1821. 106. Mrs. H. Baring and Children.
(*This picture was once the property of the Marquis du Blaisle, and was sold at his sale at Christie's, May* 18, 1872, *to Messrs. Vokins for* £1,470.)

171. Sir Humphry Davy, Bart., President of the Royal Society, &c.
(*Eng. by G. R. Newton in* 1830, *and by Scriven.*)

180. Lady Louisa Lambton.

193. The late B. West, P.R.A.

208. Lady Pollington and Child.

331. James Palmer, Esq., Treasurer of Christ's Hospital.

1822. 35. Count Michael Woronzow.
(*Engraved.*)

67. Mrs. Littleton.
(*Eng. by C. Turner in* 1827.)

73. H.R.H. the Duke of York.
(*Eng. by G. T. Doo, R.A., in* 1824. *The picture belonged to H.R.H. the Duke of Sussex, and was sold at his sale at Christie's, June* 24, 1843, *to Mr. Mortimer for* 20 *guineas.*)

77. George IV., for the Royal Palace of Windsor.
(*A full-length of George IV. in Coronation Robes. The last picture painted on by the*

Date. Cat. No.

Artist. Was sold at the painter's sale, June 18, 1831, *Lot* 149, *for* 115 *guineas to the Athenæum Club.*)

(*Eng. by Thos. Hodgetts in* 1829.)

1822. 80. The Countess of Blessington.
(*Eng. by S. W. Reynolds and by S. Cousins, R.A., in* 1837, *for the Lawrence work, and also by J. H. Watt for the "Amulet."*)

113. The Duke of Bedford.
(*Eng. by T. A. Dean in* 1832.)

134. Field-Marshal the Duke of Wellington.
(*Eng. by Wm. Dean Taylor in* 1827, *by S. Cousins, R.A., in* 1828, *by E. McInnes in* 1844 *for the Lawrence work, by G. Raphael Ward, and by J. R. Jackson.*)

300. Little Red Riding Hood (Miss Anderson).
(*Eng. by Richard Lane in* 1824, *and by J. R. Jackson in* 1843 *for the Lawrence work.*)
(*A replica of this picture belongs to Mr. Henry Graves.*)

1823. 7. The Earl of Harewood.
(*Eng. by Thomas Lupton in* 1828.)

28. The Archbishop of York (*the Hon. Edward Venables Vernon*).

84. Lord Francis Conyngham.

89. The Countess of Jersey.

Date. Cat. No.

1823. 124. The Right Hon. the Chancellor of the Exchequer, Mr. Vansittart.

318. Sir William Knighton, Bart.
(*Eng. by C. Turner in* 1823.)

445. A Young Lady.

1824. 38. Lord Stowell.

59. H.R.H. the Duchess of Gloucester.

98. The Earl of Clanwilliam.

99. The Children of Charles B. Calmady, Esq.
(*Eng. by G. T. Doo in* 1829, *and by S. Cousins in* 1835 *for the Lawrence work.*)

119. Mrs. Harford.

146. The Duke of Devonshire.

291. Sir William Curtis, Bart.
(*A finished portrait of Sir W. Curtis was sold at the artist's sale, June* 18, 1831, *for* 43 *guineas, to Sir W. Curtis.*)
(*Eng. by W. Say in* 1830.)

392. The Child of the Marquis and Marchioness of Londonderry.

1825. 28. Mrs. Peel.
(*Eng. by S. Cousins, R.A., in* 1832, *by W. Giller in* 1836 *for the Lawrence work, and by Charles Heath for the "Annuals."*)

57. H.R.H. the Princess Sophia.

71. The Duke of Wellington.

83. The Rt. Hon. G. Canning.
(*Eng. by C. Turner,*

Date. Cat. No.

A.R.A., in 1829, *and by W. T. Fry.*)

1825. 118. The Lord Chancellor (*Lord Eldon*).
(*Eng. by G. T. Doo, R.A., in* 1827, *also by Finden and by J. Porter in* 1844 *for the Lawrence work.*)

140. J. W. Croker, Esq.
(*Eng. by S. Cousins, R.A., in* 1829, *and also by Parry and Finden.*)

288. The Son of J. G. Lambton, Esq.
(*Eng. by Saml. Cousins, R.A., in* 1827, *and by G. H. Phillips in* 1839 *for the Lawrence work.*)

399. Lord Bexley.
(*Eng. by Dean.*)

1826. 65. Lady Wallscourt.
(*Eng. by G. H. Phillips in* 1839 *for the Lawrence work.*)

75. Lady Robert Manners.

91. The Marchioness of Lansdowne.

101. The Rt. Hon. Robert Peel.
(*Eng. by C. Turner in* 1827, *by S. Cousins, R.A., in* 1850, *and by W. Read.*)

109. The Rt. Hon. George Canning.
(*Eng. by C. Turner.*)

158. The Hon. Mrs. Hope.

Date. Cat. No.

1826. 307. Viscount Melville.
(*Eng. by C. Turner in* 1827.)

396. A Child.

1827. 26. Miss Croker.
(*Eng. by S. Cousins, R.A.,* 1828, *and also by J. Thomson.*)

75. The Countess of Normanton.

117. The Earl of Liverpool.
(*Eng. by C. Turner in* 1827, *and by J. R. Jackson in* 1845 *for the Lawrence work.*)

134. Mrs. Peel.

146. Sir Walter Scott, Bart.
(*Eng. by J. H. Robinson, R.A., in* 1833, *by Mr. Wm. Humphrey in* 1844 *for the Lawrence work, and by J. Horsburgh for the "Royal Gallery."*)

212. Lord Francis Leveson Gower.

314. John Nash, Esq.

422. Richard Clarke, Esq., Chamberlain of the City of London.
(*Eng. by J. S. Davis in* 1829.)

1828. 66. Lady Lyndhurst.
(*Eng. by S. Cousins, R.A., in* 1836 *for the Lawrence work.*)

77. Daughter of Rt. Hon. William Peel.
(*Eng. by S. Cousins, R.A., in* 1833.)

Date. Cat. No.

1828. 114. The Countess Gower and her Daughter.
(*Eng. by S. Cousins, R.A., in* 1832, *and a portion only by G. H. Phillips in* 1841 *for the Lawrence work.*)

140. The Marchioness of Londonderry and her son, Lord Seaham.
(*A full-length portrait of this lady was sold at the artist's sale, June* 18, 1831, *for* 45 *guineas to Mr. Woodburn.*)

158. Earl Grey.
(*Eng. by S. Cousins, R.A., in* 1829, *and by Cochrane.*)

263. Sir Astley Cooper, Bart.
(*Eng. by S. Cousins, R.A., in* 1830, *and by Cochrane.*)

341. Lady Georgiana Agar Ellis and her Son.
(*Eng. by S. Cousins, R.A., in* 1831, *by Wm. Brett and J. H. Watt, and by G. H. Phillips for the Lawrence work.*)

463. The Earl of Eldon.
(*Eng. by G. T. Doo, R.A., in* 1828.)

1829. 57. H.R.H. the Duke of Clarence.
(*Engraved as William IV. by Thomas Hodgetts in* 1829.)

Date. Cat. No.

1829. 97. Miss Macdonald.
(*Eng. by S. Cousins, R.A., in* 1831.)

102. The Duchess of Richmond.
(*Eng. by G. R. Ward in* 1842, *and by Robert Graves, A.R.A.*)

135. Lord Durham.
(*Eng. by S. Cousins, R.A., in* 1837, *by C. Turner and Cochrane, and by C. E. Wagstaff in* 1838 *for the Lawrence work.*)

172. Robert Southey, Esq.

193. The Marchioness of Salisbury.

338. John Soane, Esq.

455. Mrs. Locke, sen.

1830. 71. Lady Belfast.

79. His Excellency the late Sir Ralph James Woodford, Bart., Governor of Trinidad (*painted for the Hall of the Illustrious Board of Cabildo of that Island*).
(*Eng. by C. Turner in* 1829.)

100. The Archbishop of Armagh (*Lord J. G. de la Poer Beresford*).
(*Eng. by C. Turner in* 1841.)

114. Miss Fry.

Date. Cat. No.
1830. 116. The Earl of Aberdeen.
(*Eng. by S. Cousins, R.A., in* 1831, *and by Ed. McInnes in* 1844 *for the Lawrence work.*)
136. T. Moore, Esq.

Date. Cat. No.
1830. 312. Earl of Hardwicke.
(*Eng. by W. Giller in* 1836 *for the Lawrence work.*)
427. John Angerstein, Esq.

AT THE BRITISH INSTITUTION.

1806. 3. A Peasant Girl.
46. Rollo.

1807. 97. Hamlet.
(*A smaller picture of this subject belonged to Sir Thomas Baring, and was sold at his sale at Christie's, June* 2, 1848, *for* 50 *guineas to Mr. Nieuwenhuys.*)

AT THE SUFFOLK STREET SUMMER EXHIBITION.

1831. 6. The Duke of Gordon; the head and hand painted by the late Sir Thomas Lawrence, P.R.A.; the arrangement and the completion of the picture by J. Simpson.

II.—EXHIBITED AT LOAN EXHIBITIONS.*

AT THE SOCIETY OF BRITISH ARTISTS.

Date.	Cat. No.	Subject.	Owner.
1832.	9.	Sir W. Curtis, Bart.	Sir W. Curtis, Bart.
	28.	A Lady	Major Beauclerc.
	53.	Queen Caroline and Princess Charlotte	— Dobree, Esq.
	80.	Late James Perry, Esq.	E. Perry, Esq.
	193.	A Lady	Major Beauclerc.
	263.	Himself (*This picture was sold at the artist's sale in* 1831 *to the Earl of Chesterfield for* £493 10*s. It is now the property of the Royal Academy. It was engraved by*)	

* The engravers' names are not given where they appear in the foregoing list.

Date.	Cat. No.	Subject.	Owner.
		S. Cousins, R.A., in 1830, *by G. T. Doo, R.A., in* 1877, *and by William Giller for the Lawrence work.*)	
1832.	298.	George IV. as Prince of Wales . .	Mr. Colnaghi.
	313.	Landscape	— Pickering, Esq.
	328.	Landscape	— Pickering, Esq.
	355.	Duke of Wellington	Mr. Harding.
	391.	Duke of Wellington	Mr. Marshall.
	402.	William IV. Drawing . . .	Mr. Colnaghi.
	406.	Study for Canova. Drawing . .	Mr. Hogarth.
1833.	26.	A Lady	E. Perry, Esq.
	431.	Drawing in Crayons	C. Steadman, Esq.
	459.	Major Charles Chatfield, aged 16. Drawing	C. Chatfield, Esq.

AT THE BRITISH INSTITUTION.

1825.	1.	George IV.	Duke of Wellington, K.G.
	46.	Hon. George Agar-Ellis, M.P. (*Eng. by William Brett in* 1827.)	Hon. G. Agar-Ellis, M.P.
	48.	Lady Louisa Lambton . . .	J. G. Lambton, Esq., M.P.
	96.	Hamlet	George IV.
1830.	1.	George IV. . . . . (*Eng. by Wm. Finden in* 1829, *and by P. Thomas in* 1841 *for the Lawrence work. A replica, half-length, of this picture belongs to the Earl of Lonsdale; it was put up at his sale at Christie's, March* 1, 1879, *and bought in for* 75 *guineas.*)	George IV.
	2.	George IV. Smaller . . . (*Eng. by S. Reynolds in* 1830.)	George IV.
	3.	Prince Metternich	George IV.
	4.	General Tchernicheff . . .	George IV.
	5.	General Overoff.	George IV.
	6.	Earl Bathurst, K.G. . . .	George IV.
	7.	Prince Blucher	George IV.

Date.	Cat. No.	Subject.	Owner.
1830.	8.	Cardinal Gonsalvi . . . . (*Eng. by C. E. Wagstaff in* 1840, *for Lawrence work; a sketch was engraved by F. C. Lewis in* 1830.)	George IV.
	9.	Duke of Wellington, K.G. . .	George IV.
	10.	Pope Pius VII. . . . . (*Eng. by S. Cousins, R.A., in* 1828, *and by E. McInnes in* 1840 *for the Lawrence work.*)	George IV.
	11.	The Hetman Platoff	George IV.
	12.	Late Earl of Liverpool, K.G. .	George IV.
	13.	Baron Hardenburg	George IV.
	14.	Count Capo d'Istria . . .	George IV.
	15.	Count Nesselrode	George IV.
	16.	Late Marquis of Londonderry, K.G.	George IV.
	17.	Frederick William III., King of Prussia	George IV.
	18.	Francis II. of Austria . . . (*Eng. by G. H. Phillips for the Lawrence work.*)	George IV.
	19.	Charles X. of France . . . (*Eng. by C. Turner in* 1829.)	George IV.
	20.	Archduke Charles	George IV.
	21.	Alexander, Emperor of Russia .	George IV.
	22.	Lady Emily Cowper . . .	Earl Cowper.
	23.	Mrs. Harford	R. H. Davis, Esq., M.P.
	24.	Countess of Normanton . . .	Earl of Normanton.
	25.	Marquis of Camden, K.G. . .	Marquis of Camden, K.G.
	26.	Countess Gower	Earl Gower.
	27.	Hon. Mrs. Hope	Thomas Hope, Esq.
	28.	Master Hope . . . . . (*Eng. by Samuel Cousins, R.A., in* 1836 *for the Lawrence work.*)	Thomas Hope, Esq.
	29.	Lady Georgiana Gordon, Duchess of Bedford	Duke of Bedford.
	30.	Lady Grantham	Lord Grantham.
	31.	Sir Francis Baring, &c. &c. . .	Sir Thomas Baring, Bt., M.P.
	32.	Lady Georgiana Agar-Ellis and Son .	Hon. G. Agar-Ellis, M.P.
	33.	Hamlet	Sir Thomas Baring, Bt., M.P.

Date.	Cat. No.	Subject.	Owner.
1830.	34.	H.R.H. Prince Leopold, K.G. (*A sketch was engraved by F. C. Lewis in* 1820.)	H.R.H. Prince Leopold, K.G.
	35.	Lady Baring, Mrs. Wall, &c.	Sir T. Baring, Bt., M.P.
	36.	Baron Gentz (*Now at Hampton Court.*)	His Majesty.
	37.	Late J. J. Angerstein, Esq.	John Angerstein, Esq.
	38.	Lady Georgiana Fane (*Eng. by C. Turner in* 1828, *and by J. R. Jackson in* 1842 *for the Lawrence work.*)	Earl of Westmoreland, K.G.
	39.	Countess Cowper	Lord Melbourne.
	40.	Princess Charlotte. Drawing	A. Keightley, Esq.
	41.	Earl of Aberdeen, K.T.	Earl of Aberdeen, K.T.
	42.	The Rt. Hon. Sir William Grant	The Rolls Court.
	43.	Children of John Angerstein, Esq.	John Angerstein, Esq.
	44.	Marquis of Lansdowne (*Eng. by John Bromley in* 1831.)	Marquess of Lansdowne.
	45.	Richard Hart Davis, Esq., M.P.	R. H. Davis, Esq., M.P.
	46.	Miss Thayer	F. Knight, Esq.
	47.	Sir Edmund Carrington, M.P.	Sir E. Carrington, M.P.
	48.	Mrs. Littleton	E. J. Littleton, Esq., M.P.
	49.	Hon. C. W. Lambton	Lord Durham.
	50.	Late Earl of Liverpool	Right Hon. Sir R. Peel, Bart., M.P.
	51.	Lord Durham	Lord Durham.
	52.	Donna Maria de Gloria (*Eng. by John Lucas in* 1836 *for the Lawrence work.*)	His Majesty.
	53.	Duke of Wellington (*Eng. by S. Cousins, R.A., in* 1848.)	Right Hon. Sir Robert Peel, Bart., M.P.
	54.	Children of Charles B. Calmady, Esq. ("Nature")	C. B. Calmady, Esq.
	55.	Lady Peel	The Rt. Hon. Sir R. Peel, Bt., M.P.
	56.	Late Rt. Hon. George Canning	The Rt. Hon. Sir R. Peel, Bt., M.P.
	57.	J. W. Croker, Esq., M.P.	Rt. Hon. J. W. Croker, M.P.
	58.	Miss Croker	Rt. Hon. J. W. Croker, M.P.

Date.	Cat. No.	Subject.	Owner.
1830.	59.	Miss Murray . . . . . (*Eng. by G. T. Doo, R.A., in* 1834, *and by G. H. Phillips in* 1839 *for the Lawrence work.*)	Rt. Hon. Sir G. Murray, M.P.
	60.	Duke of Bedford	Duke of Bedford.
	61.	Late Sir Thomas Lawrence, P.R.A. .	His Majesty.
	62.	Mrs. Wolfe. Drawing . . . (*Eng. by John Bromley in* 1839.)	Miss Croft.
	63.	Hon. Miss Upton. Drawing . .	Lord Templetown.
	64.	Countess Rosalie. Drawing .	John Meredith, Esq.
	65.	Late Duchess of Devonshire. Drawing . . . . . (*Eng. by F. C. Lewis in* 1828.)	Duke of Devonshire.
	66.	Cardinal Consalvi. Drawing . .	Marquis of Bristol.
	67.	John Kemble as Cato . . .	A. Keightley, Esq.
	68.	Lady Wigram	Sir R. Wigram, Bart.
	69.	Viscount Seaham	Marquis of Londonderry.
	70.	Marchioness of Londonderry . .	Marquis of Londonderry.
	71.	Mrs. Angerstein	J. Angerstein, Esq.
	72.	Miss Capel	John Capel, Esq., M.P.
	73.	Mrs. Siddons . . . . . (*Eng. by C. Turner in* 1826.)	Duke of Bedford.
	74.	Prince George of Cumberland . .	His Majesty.
	75.	Marchioness of Londonderry and Lord Seaham	Marquis of Londonderry.
	76.	H.R.H. the Duke of Clarence, K.G.	H.R.H. the Duke of Clarence, K.G.
	77.	Duchess of Richmond . . .	Duke of Richmond.
	78.	Benjamin West, Esq. . . .	His Majesty.
	79.	Sir Jeffry Wyattville . . .	His Majesty.
	80.	Francis Chaplin, Esq., M.P. . .	F. Chaplin, Esq., M.P.
	81.	Admiral Sir E. Codrington, G.C.B. . (*Eng. by C. Turner in* 1830.)	Sir E. Codrington, G.C.B.
	82.	Satan	A. Keightley, Esq.
	83.	Late Samuel Lysons, Esq. . .	Rev. Daniel Lysons.
	84.	Mr. Samuel Woodburne . . .	Mr. S. Woodburne.
	85.	John Soane, Esq., R.A. . . .	John Soane, Esq., R.A.
	86.	H.R.H. the Duke of Cambridge, K.G.	His Majesty.
	87.	John Kemble as Hamlet . . .	His Majesty.
	88.	H.R.H. the Duke of York, K.G. .	His Majesty.

Date.	Cat. No.	Subject.	Owner.
1830.	89.	Prince Schwartzenburg . . .	His Majesty.
	90.	Late Right Hon. George Canning, M.P.	His Majesty.
	91.	Late Sir Thomas Lawrence, P.R.A. at the age of 16—his first attempt in oil painting . . . . (*Eng. by J. K. Sherwin in* 1783.)	John Meredith, Esq.
1833.	1.	Mrs. Hart Davis, Jun. . . .	R. Hart Davis, Esq.
	2.	Duke of Bedford	Duke of Bedford, K.G.
	3.	Hon. Mrs. Ashley . . . . (*Engraved.*)	Col. Hugh Baillie
	4.	Admiral Lord Exmouth . . . (*Eng. by C. Turner in* 1815, *by H. Robinson for Lodge's portraits, and by Page.*)	Lord Sidmouth.
	5.	Prince George of Cumberland . .	His Majesty.
	6.	Miss Macdonald	Gen. Macdonald.
	7.	Richard Hart Davis, Esq. . .	R. Hart Davis, Esq.
	8.	Late Dr. Pemberton	Mrs. Pemberton.
	9.	The Young Napoleon. Painted at Vienna	Samuel Woodburn, Esq.
	10.	Countess of Blessington . . .	Countess of Blessington.
	11.	The late Marquis of Abercorn, K.G.	Marquis of Abercorn.
	12.	Benjamin West, Esq., P.R.A. .	His Majesty.
	13.	Lady Burgherst and Child . . .	Lord Burgherst.
	14.	Sir Thomas Lawrence (*now belongs to the Royal Academy*) . . .	Earl of Chesterfield.
	15.	Hon. J. Fane	Lord Burgherst.
	16.	An Artist	Sir Jeffery Wyatville.
	17.	Lady E. Lowther	Earl of Lonsdale, K.G.
	18.	William Fawcett, Esq. . . .	Robert Vernon, Esq.
	19.	Kemble as Hamlet	His Majesty.
	20.	Marchioness of Worcester . .	Duke of Wellington, K.G.
	21.	Head of a Child	David Baillie, Esq.
	22.	Late Princess Amelia . . . (*Eng. by F. Bartolozzi, R.A., and by Robert Graves, A.R.A., for the Royal Gallery.*)	His Majesty.
	23.	Study of a Girl	H. A. J. Munro, Esq.
	24.	Right Hon. William Huskisson .	The Rt. Hon. Sir Robert Peel, Bt., M.P.

Date.	Cat. No.	Subject.	Owner.
1833.	25.	Marquis of Londonderry	Marquis Camden, K.G.
	26.	Sir Walter Scott, Bart.	His Majesty.
	27.	Lady Dover and son	Lord Dover.
	28.	Lord Dover	Lord Dover.
	29.	Hart Davis, Jun., Esq.	R. Hart Davis, Esq.
	30.	Henry Fuseli, Esq., R.A.	The Rt. Hon. Sir R. Peel, Bt., M.P.
	31.	Baron Gentz	His Majesty.
	32.	William Linley, Esq. (*Eng. by Thomas Lupton in* 1840.)	Dulwich College.
	33.	John Julius Angerstein, Esq.	His Majesty.
	34.	Donna Maria de Gloria	His Majesty.
	35.	George III.	His Majesty.
	36.	William IV. when Duke of Clarence	His Majesty.
	37.	George IV.	Lord Farnborough, G.C.B.
	38.	Late Princess Charlotte	His Majesty.
	39.	Earl of Durham	Earl of Durham.
	40.	Queen Charlotte	Sir M. W. Ridley, Bt., M.P.
	41.	Earl of Aberdeen, K.T.	The Rt. Hon. Sir Robert Peel, Bart., M.P.
	42.	Mrs. Harford	R. Hart Davis, Esq.
	43.	Lady Georgiana Gordon, Duchess of Bedford	Duke of Bedford, K.G.
1843.	145.	Lady Palmerston when a child	Viscountess Palmerston.
	166.	Hon. Francis Baring when a boy	Rt. Hon. F. T. Baring, M.P.
	168.	C. Baring Wall, Esq., when a boy	C. Baring Wall, Esq., M.P.
	180.	Mrs. Allnutt	John Allnutt, Esq.
1844.	144.	Kemble as Rolla	Rt. Hon. Sir R. Peel, Bt., M.P.
	168.	Countess Cawdor	Earl Cawdor.
1845.	70.	Archbishop of Armagh	Archbishop of Armagh.
	80.	Kemble as Coriolanus	Earl of Yarborough.
1846.	4.	William IV.	Lord De Lisle.
	16.	Robert, Earl of Liverpool	Earl of Liverpool.
	36.	Richard Payne Knight, Esq.	Dilettanti Society.
	57.	Sir H. Engelfield	Dilettanti Society.
1847.	154.	Lady Peel	The Rt. Hon. Sir R. Peel, Bart., M.P.
	166.	A Child, with flowers	Major Boyce.
1848.	178.	Archbishop Moore	The Rt. Hon. Sir R. Peel, Bart., M.P.
1849.	30.	John Kemble as Coriolanus	Earl of Yarborough.

Date.	Cat. No.	Subject.	Owner.
1849.	114.	Curran	The Rt. Hon. Sir R. Peel Bart., M.P.
1851.	98.	Mrs. Lock	J. Angerstein, Esq.
	111.	Right Hon. William Pitt	Miss Wilbraham.
	137.	Mrs. Angerstein and Son	J. Angerstein, Esq.
1853.	123.	Boys' Heads, a sketch	Lord C. Townshend.
	136.	Sir Francis Burdett, Bart.	Miss Burdett.
	143.	Lady Burdett	Miss Burdett.
1855.	114.	Gipsy Girl (*Diploma picture. Eng. by S. W. Reynolds in* 1840 *for the Lawrence work.*)	Royal Academy.
	134.	Elizabeth, Duchess of Devonshire	Sir Frederick Foster, Bart.
	142.	Viscount Mountstuart	Lord James Stuart.
	156.	Henry Pelham, Duke of Newcastle (*Eng. by C. Turner in* 1830.)	Duke of Newcastle.
1856.	101.	A Young Lady	Edward Barrett, Esq.
	147.	George IV.	Mrs. Grosvenor.
1857.	157.	General Paoli	W. Ewart, Esq., M.P.
	161.	Mrs. Siddons	W. Ewart, Esq., M.P.
1862.	174.	Countess of Mexborough and Son	Earl of Mexborough.
	175.	Charles, Earl of Whitworth, painted with Sir D. Wilkie	Sir C. Russell, Bart.
1864.	145.	Lord Cremorne (*Eng. by C. Knight in* 1800.)	Granville J. Penn, Esq.
	150.	Lady Cremorne.	Granville J. Penn, Esq.
	173.	William, Lord Barrington	Lord Barrington.
1865.	160.	Mrs. Arbuthnot	Gen. Arbuthnot.
	169.	Arthur, Duke of Wellington (*This picture, painted in* 1821, *was sold at General Arbuthnot's sale at Christie's, June* 29, 1878, *to Mr. Davis for* £855 15*s.*)	Gen. Arbuthnot.
1866.	116.	A Lady	Rev. Francis Trench.
1867.	186.	Lieut.-Col. David Markham	W. T. Markham, Esq.

AT THE MANCHESTER ART TREASURES EXHIBITION.

1857.	175.	Kemble as Coriolanus	Earl of Yarborough.
	183.	Miss Farren, Countess of Derby	Earl of Wilton.
	202.	Lady Leicester as Hope	Lord de Tabley.

Date.	Cat. No.	Subject.	Owner.
1857.	212.	Sir Sidney Smith	John Anderdon, Esq.
	214.	Gipsy Girl	Royal Academy.
	217.	Countess of Wilton (*Eng. by G. H. Phillips in* 1838 *for the Lawrence work.*)	Earl of Wilton.
	219.	Miss Croker (Lady Barrow)	Right Hon. J. W. Croker.
	220.	Rt. Hon. J. W. Croker	Right Hon. J. W. Croker.
	221.	Master Lambton	Earl of Durham.
	302.	Sir Thomas Lawrence	Earl of Chesterfield.
	308.	Mrs. Siddons, aged 29	George Combe, Esq.
	309.	J. P. Kemble, Esq., aged 25	George Combe, Esq.
	324.	Sir Humphry Davy	Royal Society.
	326.	J. P. Kemble, Esq.	Col. North.
	352.	Earl Grey	Earl Grey.
	377.	Lord Brougham (*Eng. by William Walker in* 1830, *and small by H. Robinson.*)	Henry Raeburn, Esq.

AT THE INTERNATIONAL EXHIBITION.

1862.	141.	Pope Pius VII.	Her Majesty.
	158.	Sir Humphry Davy	Royal Society.
	159.	Earl of Liverpool	Her Majesty.
	177.	Nature	V. P. Calmady, Esq.
	178.	R. Hart Davis, Esq.	R. H. Davis, Esq.
	194.	Lady M. Bentinck (*Lithographed by R. J. Lane, A.R.A., in* 1827.)	Duke of Devonshire.
	195.	Countess Grey and her Daughters	Earl Grey.
	196.	Earl of Eldon	Her Majesty.
	218.	Mrs. Siddons	R. Tait, Esq.
	228.	Countess of Shaftesbury when a child	Viscountess Palmerston.
	229.	Sir W. Curtis	Her Majesty.

AT THE NATIONAL PORTRAIT EXHIBITIONS AT SOUTH KENSINGTON.

1867.	673.	Edward, 13th Earl of Derby	Earl of Derby, K.G.
	757.	Charles, Earl Grey	Earl Grey, K.G.
	761.	John Philpot Curran	Earl Grey, K.G.
	778.	First Marquis of Bath	Marquis of Bath.
	780.	William, 3rd Duke of Portland, K.G.	Corporation of Bristol.

Date.	Cat. No.	Subject.	Owner.
1867.	805.	James Watt, LL.D.	M. P. W. Boulton, Esq.
	850.	Warren Hastings	J. P. Fearon, Esq.
	853.	Frances, Lady Crewe (*Eng. by W. Say.*)	Lord Houghton.
	856.	John, First Lord Crewe (*Eng. by W. Say.*)	Lord Houghton.
	858.	Eliza Farren, Countess of Derby (*Engraved by F. Bartolozzi, R.A., in* 1803.)	Earl of Wilton.
	860.	Charles, 2nd Earl Grey.	Earl Grey, K.G.
	862.	Henry, 10th Earl of Exeter, Countess, and Daughter	Marquis of Exeter.
	863.	William, 1st Lord Auckland	Christ Church, Oxford.
	864.	Right Hon. William Windham, M.P.	University College, Oxford.
1868.	11.	C. M. Sutton, Archbishop of Canterbury	Lord Canterbury.
	17.	Benjamin West, P.R.A.	J. H. Anderdon, Esq.
	44.	Matthew Baillie, M.D.	College of Physicians.
	46.	Lord Erskine (*Eng. by G. Clint in* 1803.)	Lady Moore.
	49.	Lord Ellenborough	Earl of Ellenborough.
	50.	Sir Samuel Romilly (*Eng. by S. W. Reynolds.*)	Charles Romilly, Esq.
	51.	Lord Eldon, 1798	Earl of Eldon.
	58.	Lord Exmouth	H. E. Pellew, Esq.
	65.	First Marquis of Hastings	Lady Edith Abney Hastings.
	68.	Sir Gilbert Heathcote, Bart.	Lord Aveland.
	70.	Earl Whitworth	Countess Delawarr.
	77.	General Sir John Moore, K.B. (*Eng. by W. O. Burgess in* 1844 *for the Lawrence work.*)	Lady Moore.
	78.	Admiral Sir Graham Moore, G.C.B.	Lady Moore.
	124.	Sixteenth Lord Saltoun (1809) (*Eng. by G. Zobel in* 1854.)	United Service Club.
	133.	Allan, 2nd Lord Gardner	Lord Gardner.
	136.	Charlotte, Lady Stanley	Earl of Derby, K.G.
	138.	Sir Francis Burdett, picture finished by R. Evans	Miss Burdett Coutts.
	139.	Brownlow, 2nd Marquis of Exeter, his Brother and Sister	Marquis of Exeter.

Date.	Cat. No.	Subject.	Owner.
1868.	142.	Lady Burdett, picture finished by R. Evans (1831)	Miss Burdett Coutts.
	144.	Lady Charlotte Hornby	Earl of Derby, K.G.
	151.	Sir William Grant	Master of the Rolls.
	155.	Charles Burney, D.D. (*Eng. by W. Sharp.*)	Rev. C. Burney.
	164.	William Sotheby	Col. Sotheby.
	170.	Rev. Daniel Lysons	Rev. Samuel Lysons.
	173.	Samuel Lysons	Rev. Samuel Lysons.
	174.	Robert, 4th Earl of Buckinghamshire (*Eng. by R. Dunkarton in* 1808, *and by J. Grozer.*)	Earl de Grey and Ripon.
	184.	William, 6th Duke of Devonshire	Adm. Sir A. W. G. Clifford, Bart.
	187.	Duchess of Wellington (1814)	Duke of Wellington, K.G.
	190.	Robert, 2nd Earl of Liverpool	Her Majesty.
	198.	Thomas Graham, Lord Lyndoch (*Eng. by Thos. Hodgetts in* 1829.)	Duke of Wellington, K.G.
	199.	Duke of Wellington	Duke of Wellington, K.G.
	202.	Field-Marshal Lord Beresford	A. J. B. Beresford Hope, Esq., M.P.
	205.	Field-Marshal the Marquis of Anglesea	Duke of Wellington, K.G.
	206.	Lord Castlereagh	Her Majesty.
	209.	Marchioness Wellesley	Duke of Wellington, K.G.
	210.	Sir William Curtis, Bart., M.P.	Her Majesty.
	213.	Henry, 3rd Earl Bathurst	Duke of Wellington, K.G.
	216.	Sir Astley Cooper, Bart.	Royal College of Surgeons.
	218.	Sir Henry Alford, Bart., M.D.	Sir Henry Alford, Bart.
	220.	Sir Jeffrey Wyatville, R.A.	Her Majesty.
	224.	Gen. the Hon. Sir Lowry Cole, G.C.B. (*Eng. by C. Picart in* 1816.)	Countess Cowper.
	225.	Queen Caroline and Princess Charlotte	Her Majesty.
	227.	Rt. Hon. Sir J. Mackintosh	National Portrait Gallery.
	230.	John Abernethy (1820)	St. Bartholomew's Hospital.
	232.	Frederick, 1st Earl of Ripon	Earl de Grey and Ripon.
	233.	Sir Humphry Davy, Bart.	Royal Society.
	237.	Rt. Hon. George Canning	Corporation of Liverpool.
	242.	Master Lambton	Earl of Durham.

Date.	Cat. No.	Subject.	Owner.
1868.	279.	Caroline Fry, Mrs. Wilson	William Wilson, Esq.
	284.	Thomas Campbell	National Portrait Gallery.
	286.	Van Mildert, Bishop of Durham (*Eng. by Thomas Lupton in* 1831.)	Bishop of Durham.
	292.	Thomas Moore	John Murray, Esq.
	310.	Charles, 2nd Earl Grey	Earl Grey, K.G.
	312.	Samuel Rogers (crayon) (*Eng. by F. C. Lewis.*)	Miss Rogers.
	315.	Lord Melbourne (*Eng. by E. McInnes in* 1838 *for the Lawrence work.*)	Lady Palmerston.
	325.	John, 1st Earl of Durham	Earl of Durham.
	333.	Admiral Sir E. Codrington	Gen. Sir W. J. Codrington, G.C.B.
	329.	Marquis of Lansdowne	Marquis of Lansdowne.
	342.	Mary, Countess Grey	Earl Grey, K.G.
	352.	Mary, Countess Grey, and Children	Earl Grey, K.G.
	353.	Sir Thomas Lawrence	Royal Academy.
	386.	Sir Robert Peel, Bart.	Rev. W. B. Hawkins.
	397.	The Rt. Hon. J. W. Croker, M.P.	Mrs. Croker.
	460.	First Earl Granville	Earl Granville, K.G.
	812.	William Falconer, M.D. Crayon. (*Drawn by the Artist at the age of* 16)	James Roebuck, Esq., M.P.
	825.	Princess Amelia	Her Majesty.
	841.	Mrs. Jordan	Rev. Joseph Thackeray.
	867.	Beau Brummel	E. V. Kenealy, Esq.
	942.	Richard Payne Knight, Esq.	Dilettanti Society.
	943.	Sir Henry Englefield, Bart.	Dilettanti Society.
	944.	Thomas, 1st Lord Dundas (*Eng. by C. Turner in* 1822.)	Dilettanti Society.

At the Leeds Art Treasures Exhibition.

1868.	1039.	Admiral J. Markham	Col. Markham.
	1074.	Col. David Markham	Col. Markham.
	1076.	Countess of Wilton	Earl of Wilton.
	1113.	Countess of Derby	Earl of Wilton.
	2770.	Head of a Boy. Drawing	James T. Knowles, Esq.

At Bethnal Green Museum.

Date.	Cat. No.	Subject.	Owner.
1872.	6.	Lady Blessington	Sir R. Wallace, Bart., M.P.
	22.	A Lady	Sir R. Wallace, Bart., M.P.

At the Exhibition of Works of the "Old Masters."

1870.	76.	John, Earl of Suffolk	Earl of Suffolk.
	235.	Sir Thomas Lawrence, P.R.A.	Royal Academy.
1871.	33.	Hart Davis, Esq.	Vaughan Davis, Esq.
1872.	26.	Calmady Children	Vincent P. Calmady, Esq.
1873.	9.	Frederick H. Hemming, Esq.	F. H. Hemming, Esq.
	21.	Mrs. Hemming	F. H. Hemming, Esq.
	275.	John, Lord Mountstuart	Col. Crichton Stuart, M.P.
	276.	Sir Astley Cooper, Bart.	Royal College of Physicians.
1876.	145.	Marquis of Bath	Marquis of Bath.
	146.	The Baring Family	Lord Northbrook.
	228.	Col. David Markham	Col. Markham.
1877.	7.	John Abernethy, F.R.S.	St. Bartholomew's Hospital.
	248.	Admiral Sir John Markham	Col. Markham.
	255.	Benjamin West	J. H. Anderdon, Esq.
1879.	3.	Mrs. Horsley Palmer (1810)	Edwd. Howley Palmer, Esq.
	378.	Mrs. Wolfe and Son. Drawing (1818)	Mrs. Keightley.
	388.	Lady Georgiana Gordon (*Drawing. Eng. by F. C. Lewis.*)	Jeffrey Whitehead, Esq.
1880.	27.	Elizabeth, Countess of Cawdor	Earl of Cawdor.
1881.	26.	Fifth Earl Cowper	Earl Cowper, K.G.
	28.	Georgiana, Countess Bathurst (*Lithographed by R. J. Lane, A.R.A., in* 1832.)	Earl Bathurst.
	32.	Mrs. Lushington	R. Kay, Esq.
	39.	Mrs. Locke	William Angerstein, Esq.
1882.	182.	Dr. Charles Burney	The Ven. Archdeacon Burney.

At the Grosvenor Gallery—Winter Exhibitions.

1878.	376.	Study of a head	Earl of Warwick.
	379.	Lord Loughborough	William Russell, Esq.
	1082.	Portrait head	Earl of Warwick.
	1093.	Mrs. Matthews	W. Doherty, Esq.
1879.	764.	A Lady	William Russell, Esq.

III.—PORTRAITS NOT MENTIONED IN THE ABOVE LISTS.

Adams, John. (*Eng. by C. Turner in* 1829.)
Adams, Miss, drawing. (*Eng. by F. C. Lewis.*)
Albemarle, William Charles, Earl of. (*Eng. by Freeman.*)
Amherst, Lord, full length. (*Painted for the British factory at Canton. Eng. by C. Turner in* 1824.)
Antrobus, Masters. (*Eng. by G. Clint in* 1802.)
Antrobus, Philip. (*Eng. by G. Clint.*)
Arbuthnot, Masters, drawing. (*Eng. by F. C. Lewis.*)
Arbuthnot, Mrs. Harriet. (*Eng. by Ensom and W. Giller.*)
Ashburton, Lord. (*Eng. by C. E. Wagstaff in* 1837 *for the Lawrence work.*)
Ashley, Hon. Mrs. (*Eng. by Cochran and by G. H. Phillips.*)
Bagot, Lady Mary, and Sisters, drawing. (*Eng. by J. Thomson.*)
Barnard, Andrew. (*Eng. by C. Turner in* 1809.)
Barton, Mrs., and Child. (*Formerly a full length, it has now been cut down to an oval. It belongs to Mr. Henry Graves.*)
Bath, Thomas, Marquis of. (*Eng. by J. Heath.*)
Bell, Charles W. (*Eng. by W. W. Barney in* 1806.)
Bentinck, General Lord W. C. (*Eng. by H. R. Cook in* 1813, *and lithographed by R. J. Lane, A.R.A., in* 1827.)
Beresford, Lady. (*Eng. by Thos. Hodgetts.*)
Berri, Countess de. (*Lithographed.*)
Berri, Caroline, Duchess of. (*Eng. by Thomson.*)
Bissett, Dr. William, Bishop of Raphoe. (*Eng. by C. Turner in* 1830.)
Bleamire, William. (*Eng. by J. Young in* 1803.)
Bloxham, Miss, niece of the painter, drawing. (*Eng. by F. C. Lewis in* 1830.)
Boucherett, Miss, drawing. (*Eng. by F. C. Lewis.*)
Browning, Lady. (*Eng. by William Ward.*)
Brownrigg, Lady Sophia. (*Engraved.*)
Burdett, Sir Francis. (*Eng. by Walker.*)
Burgherst, Lord, drawing. (*Eng. by J. Bull in* 1838.)
Bury, Lady Charlotte. (*Eng. by Wright, and lithographed by R. J. Lane.*)
Bute, John, Marquis of. (*Eng. by Caroline Watson.*)
Calmady Children, sketch. (*Eng. by F. C. Lewis in* 1825.)
Campbell, Adelaide. (*Eng. by Sharp.*)
Campbell, Thomas. (*Eng. by Henry and Samuel Cousins in* 1834, *by T. Blood in* 1815, *and by John Burnet, F.R.S., in* 1828. *It was also engraved small by Finden, Freeman, and J. H. Watt.*)
Canning, George, a drawing in the collection of the Marquis of Lansdowne. (*Eng. by F. C. Lewis in* 1839.)

Carington, Lady Anne. (*Eng. by C. Rolls.*)
Charlotte, Princess, when young, with a bird. (*Eng. by T. Garner for the "Royal Gallery."*)
Clive, Lady Harriet. (*Eng. by S. Cousins in* 1840, *and lithographed by R. J. Lane, A.R.A., in* 1832.)
Coke, Thomas William, afterwards Earl of Leicester, full length. (*Eng. by C. Turner in* 1818.)
Coke, Thomas William, afterwards Earl of Leicester, half length. (*Eng. by C. Turner in* 1814.)
Coke, Thomas William, afterwards Earl of Leicester. (*Eng. by Ed. Smith in* 1843.)
Cooper, R. B. (*Eng. by W. T. Fry in* 1820.)
Cotton, Joseph. (*Eng. by C. Turner in* 1818.)
Cotton, Mrs. (*Eng. by C. Turner in* 1825.)
Craddock, General Sir John. (*Eng. by J. Godby in* 1809.)
Dottin, Abel Rous, M.P. (*Eng. by H. B. Hall.*)
Dottin, Mrs. Dorothy. (*Lithographed by Sharp.*)
Douglas, Marquis of, and Sister, drawing. (*Eng. by F. C. Lewis.*)
Dover, Lady Georgiana. (*Eng. by C. Heath.*)
Downe, Viscount. (*Eng. by Thomas Lupton, and lithographed by W. Sharp.*)
Dundas, Lady Margaret. (*Eng. by G. Clint.*)
Durham, Countess of. (*Eng. by Thomson.*)
Elphinstone, Baron. (*Eng. by C. Turner.*)
Fairlie, Mrs., drawing. (*Eng. by F. C. Lewis.*)
Fitzgerald, Mrs. Mary Frances. (*Eng. by G. R. Ward.*)
Fitzgerald, Mrs., sketch. (*Eng. by F. C. Lewis.*)
Fuseli, Henry. (*Eng. by H. Meyer.*)
George IV., 1814, drawing. (*Lithographed in two sizes by R. J. Lane, A.R.A., in* 1829.)
Gloucester, Mary, Duchess of. (*Eng. by J. E. Coombes.*)
Greenwood, Charles. (*Eng. by C. Turner, A.R.A., in* 1828.)
Grosvenor, Lady. (*Eng. by C. Turner in* 1833.)
Grosvenor, Elizabeth, Countess. (*Eng. by Samuel Cousins, R.A., in* 1844, *for the Lawrence work.*)
Guildford, Earl of. (*Eng. by C. Turner in* 1820.)
Halford, Sir Henry. (*Eng. by C. Turner in* 1830.)
Hammer, Joseph Van. (*Eng. by Benedetti.*)
Hammond, Sir A. S. (*Eng. by G. H. Phillips in* 1830.)
Harvey, Charles. (*Eng. by C. Turner in* 1820.)
Hawkesbury, Lord. (*Eng. by J. Young in* 1801.)
Hill, Lord Arthur Marcus C. (*Eng. by W. Skelton.*)
Hobart, Lord. (*Eng. by J. Grozer in* 1796.)

Hope, General Sir Alexander. (*Eng. by Wm. Walker in* 1810.)
Hope, Hon. Mrs. (*Eng. by Scriven.*)
Huskisson, William, M.P. (*Eng. by Finden.*)
Jebb, Joshua, Bishop of Limerick. (*Eng. by T. Lupton.*)
Kemble, J. P., head. (*Eng. by C. Turner in* 1825.)
Kemble, J. P., whole length. (*Eng. by R. M. Meadows.*)
Kemble, Mrs. Charles. (*Lithographed by R. J. Lane, A.R.A.*)
Kempe, Thomas Read, M.P., founder of Kempe Town. (*Eng. by Illman.*)
Lawrence, Mrs., mother of the painter (1797), drawing. (*Eng. by F. C. Lewis in* 1801.)
Lawrence, Miss, niece of the painter (1813), drawing. (*Eng. by F. C. Lewis in* 1831.)
Lawrence, Miss Lucy, sketch. (*Eng. by F. C. Lewis in* 1831.)
Le Breton, Sir Thomas. (*Eng. by C. Turner in* 1827, *and by W. Holl.*)
Leman, Robert. (*Eng. by W. Daniell.*)
Levens, Lady, and Child. (*Eng. by Longhi.*)
Lieven, Princess. The drawing is now in St. Petersburg. (*Eng. by Wm. Bromley in* 1823 : *sold at the Artist's sale in* 1831 *for* 27 *guineas to Mr. Peacock.*)
Lock, William. (Lawrence modelled a bust of this gentleman, his only essay in this class of art.)
Londonderry, Amelia, Marchioness of. (*Eng. by J. Thomson.*)
Londonderry, Charles, Marquis of, when Sir Charles Stuart. (*Eng. by C. Turner and W. H. Simmons.*)
Londonderry, Earl of, half length. (*Engraved.*)
Lovelace, Ada, Countess of, daughter of Lord Byron. (*Eng. by Dean.*)
Lynedoch, Lord, whole length. (*Eng. by S. W. Reynolds in* 1831.)
Lysons, Rev. Samuel (1796). (*Eng. by Daniell.*)
Lysons, Samuel, F.S.A. (*Eng. by S. W. Reynolds and H. Robinson.*)
Mackenzie, Sir Alexander. (*Eng. by Westermayer and P. Condé.*)
Mackintosh, Sir James. (*Eng. by Wilkin, E. Smith, and Cochran.*)
MacLeay, Alexander. (*Eng. by Charles Fox.*)
Martin, Admiral Sir George. (*Eng. by F. C. Lewis in* 1835.)
Mayon, Mayon Wynell. (*Eng. by W. Sharp.*)
Mirza Abu Taleb Kahn, Persian Ambassador. (*Eng. by John Lucas in* 1838 *for the Lawrence work.*)
Morant, George. (*Eng. by W. Say.*)
Mountjoy, Lord. (*Sold at Foster's in* 1877 : *it now belongs to Mr. Henry Graves.*)
Mulgrave, Lord Henry. (*Eng. by C. Turner in* 1808.)
Murray, General Sir George. (*Eng. by Henry Meyer.*)
Newcastle, Duchess of. (*Eng. by S. W. Reynolds in* 1822.)
Newdigate, Mrs., drawing. (*Eng. by F. C. Lewis.*)

Northumberland, Duchess of. (*Eng. by W. O. Burgess in* 1845 *for the Lawrence work.*)
Nouaille, P. (*Eng. by Blood.*)
Nugent, Lady Anne Lucy. (*Lithographed by R. J. Lane, A.R.A.*)
Nugent, Lord, whole length. (*Eng. by Wm. Ward, A.R.A.*, in 1823.)
Orford, Robert Walpole, Earl of. (*Eng. by Evans.*)
Orford, Horatio Walpole, Earl of. (*Eng. by H. Meyer.*)
Peel, Sir Robert, sen. (*Eng. by H. Robinson.*)
Peel, Sir Robert, jun. (*Eng. by H. T. Ryall and Cochran.*)
Plumer, Sir Thomas. (*Eng. by H. Robinson.*)
Porter, John, Bishop of Clogher. (*Eng. by C. Turner in* 1825.)
Pratt, Samuel Jackson. (*Eng. by Caroline Watson in* 1805.)
Redesdale, Lord. (*Eng. by G. Clint in* 1804.)
Reichstadt, Duke of. (*Eng. by Wm. Bromley, A.R.A., in* 1830.)
Ripon, Sarah, Countess of. (*Eng. by W. J. Edwards.*)
Robinson, Hon. Frederick John. (*Eng. by C. Turner in* 1824.)
Shaftesbury, Earl of. (*Eng. by C. Turner in* 1812.)
Shepherd, Sir Samuel. (*Eng. by J. R. Jackson in* 1846 *for the Lawrence work.*)
Siddons, Miss. (*Eng. by J. Thomson.*)
Siddons, Mrs., whole length, in the National Gallery. (*Eng. by W. Say in* 1810. *The picture was then in the possession of William Fitzhugh, Esq., M.P.*)
Siddons, Mrs. (*Eng. by J. R. Smith.*)
(*An engraved portrait of Mrs. Siddons belonged to Elhanan Bicknell, Esq., and was sold at his sale, April* 17, 1863, *for* £147, *to Mr. Wells.*)
Sinclair, Sir John. (*Eng. by W. Skelton and D. Lizars.*)
Sotheby, William. (*Eng. by F. C. Lewis.*)
Sotheron, Admiral. (*Eng. by C. Turner in* 1839.)
Standish, Master. (*Formerly in the Slingsby Collection. It now belongs to W. B. Beaumont, Esq., M.P.*)
Stanley, Lord. (*Eng. by F. C. Lewis.*)
Stewart, Lord, drawing. (*Eng. by F. C. Lewis.*)
Strange, Sir Thomas. (*Eng. by C. Turner in* 1820.)
Sutherland, George, Duke of, early. (*Eng. by F. Lignon in* 1824.)
Sutherland, George, Duke of. (*Eng. by S. W. Reynolds in* 1839.)
Taylor, John. (*Eng. by C. Turner in* 1831.)
Tritton, Mr. (*Eng. by W. Say.*)
Vaughan, Hon. Charles R. (*Eng. by S. Cousins, R.A.*)
Ward, Robert Plumer, whole length. (*Belonged to Mr. Graves in* 1867, *and was sold to C. W. Wass, Esq., in* 1872. *Eng. by C. Turner, A.R.A.*)
Wellesley, Marquis, three-quarter length. (*Eng. by S. Cousins, R.A., in* 1842.)
Wellington, Duke of. (*Large life-sized head. Eng. in chalk by F. C. Lewis.*)

Whitworth, Charles, Earl. (*Eng. by C. Turner in* 1814. *Purchased in* 1870 *by Mr. H. Graves for* £10, *and sold at once to Mr. Sackville Bale for* £20. *It was sold in* 1881, *at his sale, to the French Government for* £367 10*s*. *It is now in the Louvre.*

Wigram, Sir R. (*Eng. by J. H. Watt in* 1833.)

William IV. (*Eng. by J. E. Coombs in* 1836 *for the Lawrence work.*)

William IV. when Prince William Henry. (*Eng. by Edmund Scott in* 1788.)

Williams, Thomas. (*Eng. by Atkinson.*)

Wills, Rev. Thomas. (*Eng. by T. Holloway in* 1790.)

Wilson, Thomas, Bishop of Sodor and Man. (*Eng. by J. E. C. Sherwin in* 1782.)

Wool, Rev. John, Master of Rugby School. (*Eng. by C. Turner in* 1813.)

Woolaston, William Hyde, M.D. (*Eng. by F. C. Lewis* in 1830.)

Woronzo, Countess, drawing. (*Eng. by F. C. Lewis.*)

Wyatt, Edward. (*Eng. by James Godby in* 1810.)

Wyattville, Sir Jeffrey. (*Eng. by H. Robinson.*)

York, Frederick, Duke of. (*Eng. by Edmund Scott in* 1789.)

York, Vernon Harcourt, Archbishop of, full length. (*Eng. by G. H. Phillips in* 1836 *for the Lawrence work.*)

York, Whittel. (*Eng. by C. Turner in* 1814.)

IV.—FANCY SUBJECTS NOT MENTIONED IN THE ABOVE LISTS.

The Fair Forester. (*Eng. by G. T. Doo, R.A., in* 1835.)

Regard, drawing. (*Eng. by J. Thomson in* 1826.)

Faithful Friends. (*Eng. by Wm. Giller in* 1842 *for the Lawrence work.*)

Child on a Bank. (*Eng. by W. Bond in* 1794.)

St. Cecilia. (*Only partly painted by Lawrence. Picture belonged to J. Williams, Esq. Lithographed by R. J. Lane, A.R.A., in* 1831.)

Two Boys, whole length. (*Eng. by George Clint in* 1802.)

The Proffered Kiss. (*Eng. by G. T. Doo, R.A.*)

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