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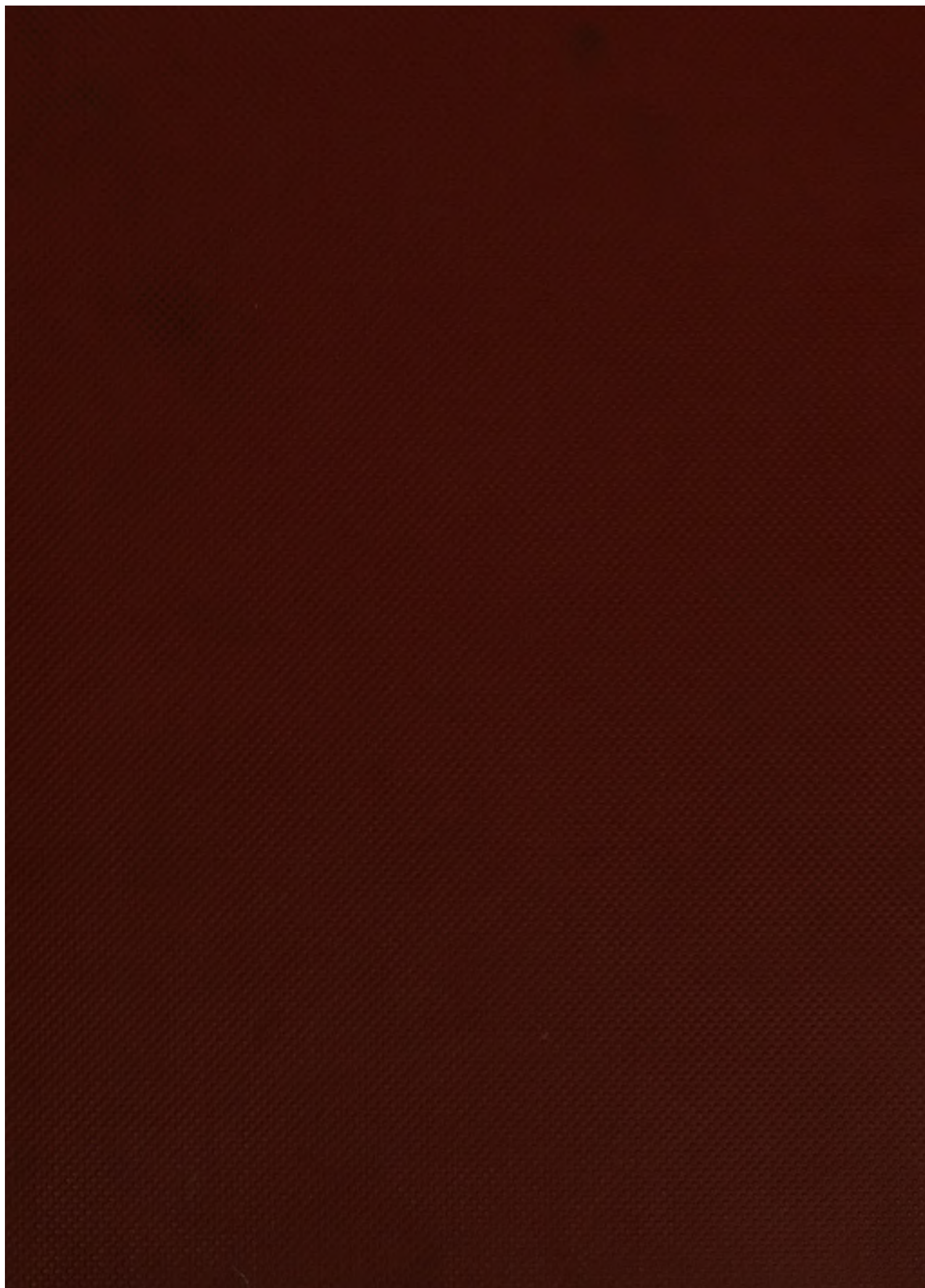
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BRAZENOSE CLUB, MANCHESTER.



MEMORANDA OF A LOAN COLLECTION

OF

MEZZOTINT PROOFS,

AFTER

SIR JOSHUA REYNOLDS, P.R.A.,

BY

ALFRED ASPLAND, F. R. HIST. S.,

AND

J. LEES ASPLAND, M.A., SYDNEY SUSSEX COLLEGE,
CAMBRIDGE.

12

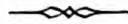


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1874.

LIST OF CONTRIBUTORS.



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* The Contributors whose Names are thus marked, are Members
of the Club.

THE ART COMMITTEE of the Brazenose Club take this opportunity of thanking the Contributors to this Exhibition for the loan of so many valuable works. And they would also render to the Messrs. Aspland their thanks for the trouble and research expended on the drawing up of the accompanying Catalogue.

INTRODUCTORY REMARKS.

THE Committee of the Brazenose Club, being desirous of affording their Members an opportunity of seeing a selection of the finest works issued during the Augustan period of Mezzotint engraving, viz., the last half of the eighteenth century, have secured, through the liberality of friends, the loan of as many as their walls will conveniently hold.

They have selected Mezzotint as being specially an English Art, "*la manière Anglaise*," as it is recognised on the Continent, and they have chosen the works of one master alone—Sir Joshua Reynolds—as during his time, and probably with his assistance and criticisms, the Art attained its highest excellence.

The softness and delicacy of flesh tints, known by Artists under the term *morbidezza*, is admirably rendered by the scraper, and now although this term is in strictness applied to painting, and is remarkable in Reynolds's work, yet Dr. Willshire, as it seems, appropriately applies it to that quality of tone which is exhibited in the luminous work of the best mezzotintists, when representing flesh.

The Art of Reynolds was founded on a deep study of the Venetian school, and of the paintings of Corregio; but he added an individuality, a subtleness, and a power of

delineating character all his own. In his lectures he speaks of the occasional affectation of Corregio, and of the "bustle and tumult that fills every part of a Venetian picture;" yet we shall see obvious traces in his portraits of the grace of the great Lombard painter, and of the splendour of the great school for colour. Under such influences he necessarily abandoned the hard stiff manner of the English painters of his day. He remarked to a friend, on opening his studio, that "he thought there was room for one natural painter." Few have the opportunity of knowing how this thought of his was verified, by the study of his original paintings, but many may receive an almost equal pleasure by viewing their translation to paper by the Mezzotinto process, which in its best state scarcely leaves the sense of colour wanting. Reynolds probably foresaw that some of his pictures would fade, and he was known to say that the works of Mc.Ardell would sustain his reputation when his paintings were faded and gone. He remarks, on his own practice, "I tried every effect of colour; and, leaving out every colour in its turn, showed every colour that I could do without it. As I alternately left out every colour, I tried every new colour; and often, it is well known, failed." Whilst at Venice he worked with great assiduity, and writing about the Venetian painters, he thus describes his manner of dissecting their works. "The method I took to avail myself of their principles was this:—when I observed an extraordinary effect of light and shade in any picture I took a leaf out of my pocket book and darkened every part of it in the same gradation of light and shade as the picture, leaving the white paper untouched to represent the light, and this without any attention to the subject or to the drawing of the figures. A few trials of this kind will be sufficient to give

their conduct in the management of their light. After a few experiments I found the paper blotted nearly alike. Their general practice appeared to be to allow not above a quarter of the picture for the light, including in this portion both the principal and secondary lights; another quarter to be kept as dark as possible; and the remaining half kept in Mezzotint or half-shadow."

These remarks indicate how he got his colour, and how in some known instances it entirely disappeared and left a blank canvas, in others leaving almost a monochrome. His experiments in colour were chiefly made after 1760. He always lamented his ignorance of anatomy, which led to his occasional bad drawing—never in the face however, and as in general graceful draperies covered the figure, the want is not often felt. His infant pictures, generally nude, required in their production little knowledge of bone and muscle. In religious and historical Art he was not very successful; for his highest excellence we must turn to his portraiture.

He was born at Plympton Earl, July 16th 1723. His father, a clergyman and master of the Grammar School at Plympton, destined him for the medical profession, but his leaning towards Art was so decided that he was sent to London, and became a pupil of Hudson, the fashionable portrait painter. It was fortunate for Reynolds that his connection with Hudson was closed before the termination of the second year of his pupilage, and before he had acquired the hard and dry manner of that painter. The cause of his disagreement with his master has been variously given; whatever it was it could not have been of a serious nature, as we find them resuming friendly relations on Reynolds's return to London. After leaving Hudson's studio he spent

three years partly at Plympton, partly in London, painting many portraits, some of which were in Hudson's style, whilst others were of such merit as to foreshadow his future excellence. Whilst in Devonshire he became acquainted with William Gandy, of Exeter, an artist with only a local reputation, but of unquestioned genius. Reynolds greatly admired his paintings, and told Northcote "that he had seen portraits by Gandy which were equal to those of Rembrandt." Northcote says, "I cannot but consider Gandy as an early master of Reynolds."

The acquaintance which he formed in Devonshire with Lord Mount Edgecumbe, who warmly patronised him, bore its fruits during his whole career. It led to his introduction to the Hon. Augustus Keppel (afterward Admiral and Lord Keppel), who had been appointed to the command of the squadron sent by the English Government to put a stop to the depredations of the Algerian pirates. This distinguished naval officer offered to take him to Italy, and the offer was eagerly accepted. He spent three years abroad, chiefly in Italy, studying the paintings of all the great masters laboriously and systematically.

In 1752-3 he returned to London, and opened a studio in St. Martin's Lane, No. 104, previously occupied by Thornhill, Van Nost, and Hayman. The first portrait he painted in his new studio was, according to Leslie, of the youth Guiseppe Marchi, whom he had brought from Rome as a pupil. Marchi used to prepare his palette, and by-and-by assisted Peter Toms and others as drapery men, in finishing portraits. Afterwards he executed Mezzotint engravings, after Reynolds. The second portrait, according to Leslie, was that of the Duke of Devonshire, but this

probably was only a guess of Leslie's, as he couples it with the remark that it was the first of his portraits engraved, and that Faber finished it in 1755. This is a mistake, as Mc.Ardell dates his scraping of Lady Charlotte Fitzwilliam 1754. As we are only indicating a few leading incidents of Reynolds's life, we cannot enter into details and describe how he, at the age of thirty, established a great reputation, except to remark that at Rome he became widely known to English connoisseurs, and that on his establishment in London the untiring friendship of Lord Edgewood brought the beau monde to his studio. No Court patronage was accorded to him, and he did not require it. It is true that on the death of Allan Ramsey, in 1784, he was sworn as principal painter to the King, but the appointment had ceased to be coveted by him, and carried no compliment with it. He was not asked to paint George III, who in his ignorance of Art depreciated Reynolds's pictures. The salary attached to the appointment was reduced on Ramsey's death from £200 to £50 a-year.

Reynolds died in 1792, aged sixty-nine. The year previously he had delivered his fifteenth discourse as President of the Royal Academy, and in the year 1790 he exhibited at the Royal Academy for the last time. His working life in London extended over a period of nearly forty years, and his paintings must have been, considering his extraordinary industry, almost innumerable. Numbers have been stated, but as no authority is given for the statement it is hardly worth while to repeat it. His habit—common with artists of his day—of employing assistants, after he had painted the face and hands, to put in the drapery and accessories, renders intelligible the fact, as recorded in his pocket-book, that in 1758 he had 150 sitters, and it is probable that he finished their

portraits during the year, as we have records of nearly similar numbers year by year, and no history of accumulations of unfinished pictures. In addition to the drapery men already named—Guiseppe Marchi and Peter Toms, R.A.—we hear of Thomas Beach, Hugh Barron, and James Northcote. He had other pupils, but none but Northcote attained to any distinction. Marchi lived at one time in the house with Reynolds, and received a hundred a-year. Peter Toms was paid by the painting; his price ranged from three guineas to twenty. Redgrave states (*Dictionary of Artists of the English School*) that Toms was the last of the drapery men.

The words of the greatest of English Art critics, on the greatest of English painters, find fit place here. Ruskin commences his fifth lecture on Art (Oxford, 1870) thus:—"You will, I doubt not, willingly permit me to begin your lessons in real practice of Art in words of higher authority than mine (I ought rather to say of *all* authority, while mine are of none),—the words of the greatest of English painters, one also than whom there is indeed no greater among those of any nation, or any time—our own gentle Reynolds." Words warning pupils who "prefer splendid negligence to painful and humiliating exactness."

In Ruskin's seventh lecture on colour, he remarks:—"So here I have brought for your standards of perfect Art a little maiden of the Strozzi family, with her dog, by Titian; and a little princess of the House of Savoy, by Vandyke; and Charles V, by Titian; and a queen, by Velasquez; and an English girl, in a brocaded gown, by Reynolds; and an English physician, in his plain coat and wig, by Reynolds; and if you do not like them I cannot help myself, for I can find nothing better for you."

MEZZOTINTO.

The discovery of this method of engraving is probably due to Ludwig von Siegen, who was born at Utrecht, in 1609. He served under the Landgrave of Hesse Cassel, and in 1642 produced a portrait of the Dowager Landgravine of Hesse Cassel. Although this print does not answer to what we now recognise as pure Mezzotint, yet it must be conceded that the essentials of the process are there, as likewise in the engraving in Evelyn's *Sculptura*, where the head of the executioner is given as the work of Prince Rupert. Ludwig von Siegen had communicated the secret to the latter, and in the second edition of Evelyn's book, a fac-simile of the print, by Houston, is given, showing that roughing and scraping constituted the Prince's technic.

To Evelyn, the process was fully described and exhibited by the Prince, and permission granted to make it public; but he, after stating how it is not done, determined to "leave it thus enigmatical," lest incompetent persons should try their hand upon it, and "an Art so curious,"—"should be prostituted at so cheap a rate as the more naked describing of it would too soon have exposed it to."

The secret, however, soon got out, and Evelyn's countrymen pursued it with such ardour that, notwithstanding some fine work done by French and Dutch artists, it soon became recognised as "*la manière Anglaise*." For fuller information, see an admirable work, before alluded to, "An Introduction to the Study and Collection of Ancient Prints," by William Hughes Willshire, M.D. Ellis and White, 1874.

It will be hardly unjust to Faithorne and others to consider John Smith (*B. circa* 1655, *D. circa* 1724) and

George White (*B. circa 1670, D. circa 1734*) as the founders of the English school of Mezzotint. The technic of the latter consists of etching and scraping, after roughing the plate.

Most of the great masters of the Mezzotint school, which attained its highest excellence during the lifetime of Reynolds, probably had their peculiar technic, but the pure Mezzotint process is generally thus carried out:—"The ground is laid by rocking a cradle over the surface of the whole plate, averaging twenty-four to forty ways over each portion. This cradle is in form like a chisel, with a convex serrated edge. This raises a burr over the whole plate, and, when printed from, an even velvety-toned print is the result. The surface is now blackened, either with smoke or black powder. The design, drawn on paper, has its back covered with a red powder mixed with flake-white. A blunt point is now traced over the design, and by its pressure leaves some of the colour on the surface of the copper." The scraper now comes into operation, and the gradations of light are secured by removing more or less of the roughened ground. Brilliant spots of light are effected by the burnisher. The engraver "takes numerous proofs in order to ascertain whether the scraping approaches the desired effects. Such parts as appear deficient are marked on the proof with black and white chalk accordingly, the plate being worked up to their indications by further cradling, where too much has been smoothed away, and more scraping where the plate is not smooth, *i.e.* light enough." "Sometimes the deepest shadows are etched." It cannot be doubted that Reynolds examined these trial proofs and corrected them. It would be otherwise impossible for so many scrapers to have done

such fine work. Turner, by the same means, educated unrivalled line and Mezzotint engravers. Were it not known that such was the practice of these two masters, it would naturally be inferred by the inferiority of those engravers who worked after the death of the artists, and who had not the advantage of their instruction.

The writer has never seen a counterproof of the Reynolds' period, though common enough amongst earlier engravers of Italy and Germany. The counterproof is produced by opposing a damped paper to the surface of a proof just struck off, and then applying strong pressure under rollers; an impression, fainter, and of course reversed is the result.

Collectors should beware of *improved* plates. It is not unusual for a print dealer, when bargaining with an engraver, to name a price for improving, *i.e.* retouching a worn plate. A worn plate exhibits the lights darkened and the darks more or less gray. The rocker and scraper again used never recover the former beauties of the work. Unpleasant abruptness instead of nice gradation of tints is observed, and the print is generally worthless.

THE CHALK AND DOT METHOD.

In Bartalozzi's time, the above name described itself. It was in imitation of chalk drawings, and was by him printed with red ink—at any rate, in his earlier efforts. It is sometimes styled the chalk manner, sometimes the dot manner, and sometimes the chalk and dot manner; all apparently describing the same technic. Bartalozzi, although not the inventor, adopted it (hence it is sometimes named

his manner) and converted his studio into a manufactory for the production of this work. It was well adapted to render delicate designs, and in Bartalozzi's skilful hands resulted in fine prints; in the hands of his hired mechanics it led to feeble and degraded Art. Hayward's print of Mrs. Siddons as the "Tragic Muse," the "Infant Academy," and the "Piping Boy," are specimens of this technic. The object of its introduction was to avoid the laborious process of cradling. The French described it as "*la manière au maillet la manière criblée, la manière pointillée.*" It is to be regretted that commercial views should have prevailed, and that the cheap dot manner should ever have been introduced, as the highest excellence can only be reached by pure Mezzotint. The mallet and etching needle were probably used by Bartalozzi. Each dot, single as it appears at first, proves on the use of the magnifying glass to be composed of a cluster of dots. The graver is sometimes used alone in the production of engravings in stipple, and sometimes in conjunction with the etching needle.

"STATES."

No absolute rule can be laid down in describing "States" of prints after Reynolds. In his time many of the engravers sold their own prints, and being unacquainted with the devices of the trade, they paid less attention to "States," and were simpler in their method of dealing with the public. Generally, we find the first "State" without any letters, and with a burr on the margin.

The second "State" is that with the names of the painter and engraver in Italian letters, either on the plate or on the margin. As different engravers had different ways of

issuing their engravings, it is difficult to say whether this does not in some instances represent the same as is usually called the third "State," where you see the same etched names, with the name of the subject in open letters, *i.e.* letters with a double line, the internal part not being filled in with ink. Thus all plates with merely etched letters of any kind are proofs. The letters were usually not engraved till the proof states were passed, but to this rule there were many exceptions. The price for prints varied in general between 5s. and 10s. 6d., and the price of the proofs was usually double that of the prints. The prints occasionally bear the selling price. The letters are sometimes on the margin and sometimes on the plate.

The ingenuity of modern print-sellers has extracted half-a-dozen proof states from the worried plate before the print is reached.

Private plates, as that of Mrs. Braddyll, not intended for sale, are not to be judged of by the preceding rules. Intended for presentation, they were few in number, and only the finest preserved. Mrs. Braddyll is in the finest proof state, and has all the names engraved.

ENGRAVING ON STEEL.

The necessity of large issues of prints having been felt by dealers and booksellers, steel had been the object of various experiments from the beginning of the century, and in the year 1811 Raimbach engraved a steel plate for the Bank of England (Pye's *Patronage of British Art*, page 372, note). William Say used steel largely, and Redgrave (*Dictionary of*

Artists of the English School) claims for him the production of the first successful steel mezzotint, about 1820 ; this claim is probably made erroneously, since the Society of Arts, in 1821, offered the Gold Isis Medal for the best portrait in mezzotinto on soft steel. The medal was awarded to Mr. T. Lupton, in the session commencing November 1821, and closing June 1822. In volume XL. of the Transactions of the Society, page 41, there is a letter from Mr. Lupton, dated November 1st 1822, from which it appears that the engraving for which he received the premium was from a portrait of Munden. For some reason or other he did not print many impressions from this plate, but engraved another, two impressions of which he forwarded to the Society, one before the proof writing, the other—one of the last of fifteen hundred. He says that it is difficult to conceive the number of impressions a steel plate will produce, if printed until worn out. He used the same tools and manner of execution as when working upon copper, but had to use greater force in laying the ground, and found that some plates required as many as ninety ways, whereas the usual number for a copper plate is from twenty-four to forty. A “way” is a technical expression, meaning the going entirely over the plate with the grounding tool.

The plate of Miss Bowles, by C. Turner (No. 40), is probably the earliest mezzotint on steel after Reynolds, but it is not very clear why it was executed and given to the Society of Arts, as before 1824 important works in that manner had been executed on steel. It is possible that Mr. Solly had given Charles Turner the commission to engrave it, immediately after the production of Lupton's first engraving, and that its execution had been delayed.

——— N O T E . ———

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The following abbreviations are made use of in the Catalogue :—

“ $\frac{3}{4}$ length” —More than half length.

“l.” and “r.” . . . —Left or right hand of the person represented.

“Exhbt. N.P.E., 1, 2, 3”—Exhibited in the Exhibition of National Portraits, South Kensington ; 1st, 2nd, or 3rd Exhibition, 1866, 1867, 1868.

“Exhbt. B.I.” . . . —Exhibited at the British Institution.

“Exhbt. A.T.” . . . —Exhibited at the Manchester Art Treasures, 1857.

“Exhbt. R.A.” . . . —Exhibited at the Royal Academy.

Turner.

CATALOGUE.

No. 1.—THE MARLBOROUGH FAMILY.

Engraved by C. TURNER.—Proof.

Etched letters "Painted by the late Sir Joshua Reynolds, President of the Royal Academy."—"London, *Pubd. Octr. 24,* 1815, *by C. Turner, No. 50, Warren Street, Fitzroy Square.*"
"Engraved by C. Turner, Warren Street, Fitzroy Square."

GEORGE SPENCER, 3rd Duke of Marlborough, was a descendant of Anne, 2nd daughter of the Great Duke of Marlborough. He was born in 1739, and married in 1762, Caroline, daughter of the 4th Duke of Bedford and sister of the Marquess of Tavistock (No. 10). He died in 1817 and his wife in 1811. They had several children. Those in the picture are :—

GEORGE, Marquis of Blandford, born 1766, and died 1840. 4th Duke.

CAROLINE, born 1763; married in 1792 to Viscount Clifden, and died 1813.

ELIZABETH, born 1762; married to John Spencer, and died 1812.

CHARLOTTE, born 1769; married in 1797 to the Rev. Edward Nares, D.D., Regius Professor of Modern History and Languages at Oxford; died 1802.

HENRY, born 1770.

ANNE, born 1772; married in 1796 to the Earl of Shaftesbury; died 1865.

The picture was painted in 1777, and Exhbt. R.A., 1778.

It is at Blenheim.

Full length. The Duke seated. The Duchess stands, in the centre. The Marquis of Blandford has his hand on the Duke's shoulder. Lord Henry stands by his mother. Lady Caroline stands under the statue. Lady Elizabeth next her. Lady Charlotte holds a mask. Lady Anne clings to Lady Caroline's dress.

Lent by Mr. Aspland.

No. 2.—LADY PEMBROKE AND HER SON.

Engraved by JOHN DIXON.—Proof.

Etched letters on margin, "*Sir Joshua Reynolds pinxit*"
"*J Dixon fecit.*" Burr on the margin.

This engraving was issued in 1771.

ELIZABETH, Countess of Pembroke, the daughter of Charles Spencer, 2nd Duke of Marlborough, was married to Henry, 10th Earl of Pembroke, in 1756. They had only one child, George Augustus (Lord Herbert), who was born in 1759, and succeeded to the Earldom on the death of his father, in 1794. He was twice married, and died in 1827. His mother, Lady Pembroke, outlived both her husband and her son, and died in 1831.

The picture seems to have been begun in the year 1766, but was probably not finished for two or three years. It has been engraved by James Watson, 1773.

$\frac{3}{4}$ length, seated; body profile to r.; face $\frac{3}{4}$ to r.; l. hand holding her son's l. hand. The boy (about 8 years) stands beside her; full face.

Lent by Mrs. Leech.

No. 3.—LADY MELBOURNE AND CHILD.

Engraved by THOMAS WATSON.—Proof.

Engraved letters on plate, "Painted by Sir Joshua Reynolds."

"Publish'd Feby. 10th 1775, for W Shropshire No. 158 & Thos. Watson No. 142 New Bond Street" "Engraved by Thomas Watson."

This picture was painted in 1771.

LADY MELBOURNE was the daughter of Sir Ralph Millbanke, a Yorkshire baronet, and was married to Sir Peniston Lamb, who was elevated to the peerage of Ireland in 1770, as Lord Melbourne, Baron of Kilmore, and created Viscount Melbourne in 1781. He was enrolled as Baron Melbourne in the English peerage in 1815.

The child was afterwards William, Lord Melbourne, the adviser and friend of the Queen during the early years of her reign.

Full length, seated, holding her child, a cradle beside her.

It has been engraved by W. Dickenson and S. W. Reynolds, and has sometimes been inscribed "Maternal Affection."

Lent by Mr. Allen.

No 4 —THE MISSES CREWE.

Engraved by JOHN DIXON.—Proof.

Etched letters on margin, "*J Reynolds pinx*" "*J Dixon fecit*"

Slight burr on the margin.

ELIZABETH and EMMA CREWE were the daughters of John Crewe, Esq., of Crewe Hall, Cheshire, who died in 1752, leaving six children, of whom Emma was the youngest. Elizabeth was married to Dr. Hinchliffe, Bishop of Peterborough. Emma died unmarried. Their eldest brother was raised to the peerage after his father's death, as Baron Crewe, of Crewe.

MISS CREWE appears in the list of sitters to Reynolds in 1766, '67, '70

$\frac{3}{4}$ length in landscape (trees and sky). The eldest profile to r. holds a basket on l. arm ; the youngest, full face, leans upon her sister.

It has been engraved by Brookshaw and S. Paul.

Lent by Mrs. Leech.

No. 5.—ELIZABETH, DUCHESS OF BUCCLEUCH, AND HER DAUGHTER, LADY MARY SCOTT.

Engraved by JAMES WATSON.—Proof.

Engraved letters on plate, "Publish'd according to Act of Parliament March 1st 1775 by Jas. Watson No. 64 Little Queen Ann Street, Portland Chapel & B Clowes No. 18 Gutter Lane, Cheapside "

ELIZABETH, Duchess of Buccleuch, was the daughter of George, Duke of Montagu, and was married to Henry, 3rd Duke of Buccleuch, in 1767. She had two sons and four daughters. She was born in 1743, and died in 1827.

LADY MARY SCOTT was the eldest daughter. She was married in 1791, to James George, 3rd Earl of Courtown, and died in 1823. She had several children.

The Duchess and her daughter appear in the list of sitters to Reynolds in 1772.

It has been engraved by S. W. Reynolds.

Exhbt. N.P.E., 3.

In the catalogue of that exhibition this picture is described as having been painted in 1777, but the date on the engraving is conclusive evidence that it was finished before 1775.

Full length ; seated beneath a curtain ; child at her knee ; landscape background. Canvas, 92 by 58in.

In the collection of the Duke of Buccleuch.

Lent by Mr. Allen.

**No. 6.—THE DUCHESS OF MANCHESTER AND HER SON.
(DIANA DISARMING CUPID.)**

Engraved by JAMES WATSON.—Proof.

Engraved letters on plate, "*Sir Joshua Reynolds pinxt.*"
"*James Watson fecit*" "London printed for Robt. Sayer Map
& Printseller at No. 53 in Fleet Street."

ELIZABETH DASHWOOD, born in 1741, was the daughter of
Sir James Dashwood, Bart., of Northbrook and Kirtlington, and
was married in 1762 to George Montagu, 4th Duke of Manchester.
She died in 1832.

WILLIAM, Viscount Mandeville, her eldest son, was born in
1768, and succeeded to the dukedom in 1788. He died in 1843.

The Duchess and her infant son sat to Reynolds in 1768.

Exhbt. R.A. 1769. This was the first exhibition at the
Academy.

Exhbt. N.P.E., 2. The property of the Duke of Manchester.
Full length, in a wooded landscape, as Diana stealing a bow from
Cupid (her son). Canvas, 98 by 65 inches.

Erroneously stated in the catalogue N.P.E. to have been
painted in 1766, as the Viscount was only born in 1768.

Lent by Mr. Aspland.

No. 7.—LADY STANHOPE.

Engraved by JAMES WATSON, in 1767.—Proof without letters.

It is uncertain what Lady Stanhope this is.

Full length; standing in a room. Landscape seen through
window at l. l. hand holding roll of paper; r. hand holding
port-crayon, resting on table, on which is a figure of the crouching
Venus, &c.

It has been engraved by S. W. Reynolds.

Lent by Mr. Allen.

No. 8.—HEBE (MISS MEYER).

Engraved by JOHN JACOB, 1780.—Proof without letters.

MISS MEYER was the daughter of Jeremiah Meyer, R.A., the miniature painter and enameller. She sat to Reynolds in 1771 and 1772.

Exhbt. R.A. 1772.

Full length. Hebe walks up a rainbow, holding an ewer.
Full face.

Lent by Mrs. Leech.

No. 9.—LADY ELIZABETH KEPPEL DECORATING A TERM OF HYMEN.

Engraved by S. W. REYNOLDS.—Proof before letters.

LADY ELIZABETH KEPPEL was one of the ten bridesmaids at the marriage of George the Third, in 1761. This portrait of her was painted in the same year, and she is dressed in the state costume she wore on that occasion. She was the daughter of William, 2nd Earl of Albemarle, and was married in 1764 to the Marquess of Tavistock, the eldest son of the 4th Duke of Bedford. Her husband was painted by Reynolds, and an engraving from his portrait is exhibited, No. 10. She died in 1767, a few months after her husband, never having recovered from the shock caused by his fatal accident. She left three children. The second son, John, who became 6th Duke of Bedford, was the father of Earl Russell, the distinguished statesman. Her brother was Lord Keppel, the celebrated admiral. Reynolds painted another portrait of her in 1758.

Full length. Lady E. Keppel wreaths the term at l. with flowers. A negress holds wreaths.

This picture has been engraved by Fisher.

Lent by Mr. Allen.

No. 10.—THE MARQUESS OF TAVISTOCK.

Engraved by JAMES WATSON.—Proof.

Etched letters on margin, "*J Reynolds pinxt*" "*Marquis of Tavistock*" "*J Watson fec*"

Burr on the margin.

This print was published in 1767.

FRANCIS, Marquess of Tavistock, was the son of John, 4th Duke of Bedford. His mother, a daughter of Earl Gower, was the second wife of the Duke, who married her in 1737.

The Marquis married, in 1764, Lady Elizabeth Keppel (No. 9). He was killed by an accident in the hunting field in March, 1767.

$\frac{3}{4}$ length, seated. $\frac{3}{4}$ face to r.; l. arm on table, supporting head; r. hand on r. knee; arm bent.

It has been engraved by S. W. Reynolds.

Lent by Mrs. Leech.

No. 11.—BARBARA, COUNTESS OF COVENTRY.

Engraved by JAMES WATSON.

Proof, without letters.

BARBARA, Countess of Coventry, was the daughter of Lord St. John, of Bletshoe, and was married in 1764. She was the second wife of George William, 6th Earl of Coventry, whose first wife, Maria (one of the Gunnings), had died in 1760.

$\frac{3}{4}$ length. Arms resting on the dado of a column, covered with an ermine rug. Face $\frac{3}{4}$, looking l.

The picture has been engraved by J. Dixon and Spicer.

The ordinary prints of Watson's plate bear, in addition to the usual letters, the price—7s. 6d.

Lent by Mr. Allen.

No. 12.—GARRICK, BETWEEN TRAGEDY AND COMEDY.

Engraved by EDWARD FISHER, in 1762.—Proof before letters.

DAVID GARRICK, born in 1716, at Lichfield, was the son of an officer in the army, and was for a few months a pupil of Johnson. Having been unsuccessful as a wine merchant in London, he turned to the stage in 1741. His first appearance on the London stage was in the same year, in the character of Richard the Third. As there was at that time no tragedian of any merit on the boards, he took at once the foremost place in public estimation. He was as successful as a comedian, and maintained till his death an equal reputation in the most varied characters. He retired from the stage in 1776, and died in 1779.

Reynolds painted him seven times; and innumerable portraits by other hands exist.

The earliest portrait by Reynolds was painted in 1759.

The Garrick between Tragedy and Comedy was exhibited at the Royal Academy in 1762. It was purchased by the Earl of Halifax for 300 guineas, and afterwards sold to Mr. Augerstein for 250 guineas. It was not amongst the pictures purchased for the National Gallery.

Exhbt. N.P.E. 2.

$\frac{3}{4}$ length. Comedy is pulling Garrick away from Tragedy, who holds him back by the arm.

On canvas 72 by 58 in.

In the collection of Mr. William Augerstein.

It has been engraved by T. Watson, V. Green, and C. Corbitt.

Lent by Mr. Allen.

No. 13.—DAVID GARRICK.

Engraved by THOMAS WATSON.—Proof.

Engraved letters on the margin, "*Painted by Sir Joshua Reynolds.*" "*Engrav'd by Thos. Watson.*" "London: Publish'd March 18th 1779, for Watson & Dickinson No. 158 New Bond Street."

This was painted when Garrick was in his 60th year, for Mr. Thrale, and was the last portrait of him by Reynolds.

Exhbt. N.P.E. 2.

To waist; full face, and seated, resting his clasped hands on a table, with inkstand, books, and papers.

Canvas 30 by 25 in.

In the possession of the Marquis of Lansdowne.

It has been engraved by R. Laurie and S. W. Reynolds.

Lent by Mr. Aspland.

No. 14.—MRS. HORNECK.

Engraved by JAMES MC. ARDELL.

Proof without letters.

Burr on the margin.

Mrs. HORNECK was the wife of Captain Kane William Horneck, R.E., who belonged to a Devonshire family. She sat to Reynolds in 1758. She had one son, Charles, who became a captain in the Guards, and two daughters, Mary and Catharine. She came to London after her husband's death, and formed a close intimacy with the Reynolds family and their friends. The two daughters were idolized by the Reynolds' set, and occupy an important place in the biographies of Reynolds and Goldsmith. Mary Horneck acquired the nickname of the "Jessamy Bride," the meaning of which is nowhere explained, and her elder sister Catharine that of "Little Comedy," which is more obvious.

Mary Horneck married General Francis Edw. Gwyn, and died in 1840.

Catharine Horneck married Henry William Bunbury.—(See No. 15.)

Mrs. Horneck was the grandmother of Master Bunbury.—(See No. 16.)

$\frac{1}{2}$ length; turned to l.; $\frac{3}{4}$ face; l. arm resting on table supporting head; pearls in hair and veil falling down behind.

It has been engraved by R. Purcell.

Lent by Mrs. Leech.

No. 15.—MRS. BUNBURY (CATHARINE HORNECK).

Engraved by JAMES WATSON.—Proof.

Etched letters on margin, "*Painted by Sir Joshua Reynolds*" "*Published May 1st 1778 by John Boydell engraver in Cheapside London*" "*James Watson sculpsit*"

Burr on the margin.

CATHARINE HORNECK ("Little Comedy") was the eldest daughter of Mrs. Horneck (No. 14). She was born in 1754, and was married to Henry William Bunbury in 1771. Her husband was the celebrated caricaturist, and was the 2nd son of the Rev. Sir William Bunbury, a Cheshire baronet. They had two sons, Charles John (No. 16), and Henry Edward, who became the 7th baronet on the death of his uncle in 1821.

Mrs. Bunbury died in 1799.

Her husband's elder brother, Thomas Charles (the 6th baronet) married Lady Sarah Lennox (No. 17).

Mrs. Bunbury sat to Reynolds in 1764, '65, '66, '67, '72, '73.

$\frac{3}{4}$ length; seated in room; landscape through window at r.; body turned towards r.; face $\frac{3}{4}$ to r.; l. arm on table supporting head.

It has been engraved by T. Blackmore.

This is probably the picture exhibited at N. P. E. 2, and described in the catalogue thus: " $\frac{3}{4}$ length, seated; leaning on l. hand; white drapery. Canvas 50 by 40 in. Lent by Sir Chas. J. F. Bunbury, Bt."

Lent by Mrs. Leech.

No. 16.—MASTER BUNBURY.

Engraved by FRANCIS HAWARD.—Proof in 1st state.

Etched letters on margin, "*Painted by Sir Joshua Reynolds*" "*Engrav'd, by Francis Haward.*" "*London, Publish'd, Novr 1st 1781 by F^{rs} Haward. Lambeth Marsh, near the Turnpike.*"

CHARLES JOHN, eldest son of Bunbury the caricaturist (See No. 15), was an officer in the army. He was born in 1772, and died in 1798. He was married, but left no children.

Exhbt. R. A. 1781. Reynolds in his will left this portrait, of her son, to Mrs. Bunbury. He seems about nine years of age, so that the picture was probably painted shortly before it was exhibited.

$\frac{3}{4}$ length; seated on a bank in landscape. Full face without hat. Shirt open at the neck; hands resting on thighs.

Lent by Mr. Aspland.

No. 17.—LADY SARAH LENNOX, CHARLES JAMES FOX, AND LADY SUSAN STRANGWAYS.

Engraved by JAMES WATSON.—Proof in 1st state.

Etched letters on margin, "*J Reynolds pinxt*" "*J Watson Fecit*"

Burr on the margin.

LADY SARAH LENNOX, born about 1745, was the 4th daughter of Charles, 2nd Duke of Richmond. She was married in 1762 to Sir Thomas Charles Bunbury, Bart. (the elder brother of Bunbury

the caricaturist.) This marriage was dissolved by act of parliament in 1776. She was afterwards married to the Hon. George Napier, and was the mother of the historian of the Peninsular war.

King George III. wished to marry her, but was prevented by his privy council. She was one of the bridesmaids at the king's marriage, which took place on the 8th of September 1761.

LADY SUSANNAH SARAH LOUISA STRANGWAYS, born 1774, was the eldest daughter of Stephen Fox, 1st Earl of Ilchester, who assumed the additional name of Strangways at his marriage. She ran away with and married William O'Brien, the actor, in 1764, and died in 1827.

THE RT. HON. CHARLES JAMES FOX was the 2nd son of the Rt. Hon. Henry Fox, afterwards 1st Lord Holland, whose wife was the eldest daughter of the 2nd Duke of Richmond. Lord Holland and the Earl of Ilchester were brothers, so that C. J. Fox was cousin to both Lady S. Lennox and Lady S. Strangways. He was born in 1749, and educated at Eton and Hertford Coll. Oxon.

He was M.P. for Midhurst 1768; for Westminster 1780 to '97; again for Westminster 1802. Held office as a Lord of the Admiralty 1770-2; of the Treasury 1773-4; Foreign Secretary 1782; again in 1783; again in 1806; and died in that year. He was a Whig. His picture is at Holland House, in the Sir Joshua or Crimson Drawing Room. There was a portrait group of the same persons exhibited at the Art Treasures by General C. R. Fox, which is possibly that given by General Fox to Holland House. That is considered to be the original sketch for the picture. A full account of the picture and its subjects will be found in the Princess Marie Liechtenstein's, Holland House. Chap. 20.

Lady S. Lennox leans out of a window of Holland House; C. J. Fox $\frac{3}{4}$ length walks below towards r. with Lady S. Strangways, who offers a dove to Lady S. Lennox. Fox holds a paper in his hand.

Lent by Mr. Allen.

No. 18.—THE AGE OF INNOCENCE.

Engraved by CHARLES TURNER.—Proof.

Engraved letters on margin, "Painted by Sir Joshua Reynolds"
"London Published by Henry Graves & Compy. Printsellers to
the Queen, 6, Pall Mall July 1st 1847" "Engraved by C. Turner
A.R.A."

The picture was first engraved by Grozer in 1788.

In 1813 (and again in 1843) it was exhibited at the British
Institution, and was then the property of Mr. Jeremiah Harman.
At his sale in 1844 Mr. Vernon bought it for 1520 guineas. It is
now in the National Gallery (Vernon collection).

It is said that the picture has been engraved with a back
ground like that of "The Infant Samuel."

A child seated in a landscape. Ribbon tied round the head;
hands crossed on the breast. Naked feet; face profile to l; body
half turned in same direction.

Lent by Mr. Allen.

No 19.—NELLY O'BRIEN.

Engraved by JOHN OKEY.—Proof.

Etched letters on margin, "*Reynolds pict.*" "*Okey sc.*"

Burr on the margin.

A celebrated beauty who lived under the protection of various
noblemen. She seems to have been on friendly terms with
Reynolds. She first sat to him in 1760. He painted her several
times.

$\frac{3}{4}$ length; seated; wearing a hat, a dog on her lap, with its
head to l.

In the collection of Sir Richard Wallace.

It has been engraved by J. Watson and S. W. Reynolds. One
or other of these engravings is reversed.

Lent by Mr. Allen.

No. 20.—NELLY O'BRIEN.

Engraved by J. DIXON.—Proof.

Etched letters, "*Painted by Sr Joshua Reynolds*" "*Publish'd*
Sept'r 29th 1774 by W. W. Ryland" "*Engraved by J Dixon*"

Burr on margin.

See No. 19.

Exhbt. B.I. 1824 and 1833.

Exhbt. N.P.E. 2.

$\frac{1}{2}$ length, seated profile to r.; leaning her head on r. hand;
low dress; dated on frame 1773. Canvas 50 by 40 in.

It has been engraved by S. W. Reynolds.

Lent by Mr. Leech.

No. 21.—MRS. CARNAC.

Engraved by J. R. SMITH, 1778.—Proof.

Etched letters on margin, "*Painted by Sr Jos^a Reynolds*"
"*Engraved by J. R. Smith*" In old English letters, with rubric
"Mrs. Carnac."

ELIZABETH, daughter of Thomas Rivett, M.P. for Derby in 1748
and '56, was the wife of General John Carnac, East India Company's
service.

She probably sat to Reynolds in 1776 or '78.

Full length, in wooded landscape; body slightly turned to r.;
face $\frac{3}{4}$ to l.; wears hat with feathers; l. arm bent and carried behind
body.

Engraved also by S. W. Reynolds.

Lent by Mr. Leech.

No. 22.—LADY BAMPFYLDE.

Engraved by THOMAS WATSON, 1779.—Proof, without letters.

Slight burr on margin.

CATHARINE, the eldest daughter of Admiral Sir John Moore, Bart.; married in 1776 to Sir Charles Warwick Bampfylde. Their son was the first Lord Poltimore.

She sat to Reynolds in 1777.

Full length, in landscape; l. arm resting on a wall; r. arm brought across the body pointing downwards; face $\frac{3}{4}$ to r.; a lily grows against the wall at l.

Engraved also by S. W. Reynolds.

Lent by Mr. Leech.

No. 23.—THE SHEPHERD BOY.

Engraved by JOHN SPILSBURY, in the dotted manner.—Proof, without letters; a thin dotted line round the plate.

$\frac{1}{2}$ length, in landscape, back to spectator; face $\frac{3}{4}$ looking over r. shoulder, plays a pipe; dog follows.

Lent by Mr. Allen.

No. 24.—A BACCHANTE (LADY HAMILTON).

Engraved by S. W. REYNOLDS (?)—Proof.

Wide mezzotinted margin with the letters "A Bachante" scraped in Roman capitals.

EMMA HART was born in Cheshire about 1761. She went to London in 1777, where she sat to artists and was the favourite model of Romney. Sir William Hamilton, the English Ambassador at Naples, became acquainted with and married her in 1791. She became an influential favourite at the Neapolitan Court and with Admiral Nelson. After Nelson's death she sank into obscurity and died in poverty near Calais in 1815.

$\frac{1}{2}$ length, body in profile to r. face $\frac{3}{4}$ to r.; l. hand raised as high as the mouth. Vine leaves in hair, landscape background.

It has been engraved by J. R. Smith.

In that engraving the body and face are turned to l. and the surrounding mezzotinted margin is only about $\frac{1}{8}$ of an inch wide.

Lent by Mr. Allen.

No. 25.—LADY CORNWALLIS.

Engraved by JAMES WATSON.—Proof.

Etched letters on margin "*Sr Jos Reynolds pinxt*" "*Jas Watson fecit*" "*R. Sayer Excudit*" "*Published as the act directs 20 April 1771.*"

Burr on the margin.

JEMIMA, the daughter of James Jones, Esq., was married in 1768 to Charles, 2nd Earl Cornwallis. The Earl was created a Marquis in 1792. He was afterwards Lord-Lieutenant of Ireland and Governor-General of India. This Peerage is now extinct.

$\frac{3}{4}$ length, seated on step holding a book; body in profile; face $\frac{3}{4}$, turned to l. Background a wall, landscape at l.

Lent by Mr. Allen.

No. 26.—L'ALLEGRO. (MRS. HALE.)

Engraved by JAMES WATSON.—Proof.

Inscribed on plate in open letters "*L'Allegro*" and Italian letters "*J Reynolds pinxt*" "*Sold by Ryland and Bryer at the Kings Arms Cornhill*" "*J Watson fecit*".

Amongst the pictures by Reynolds exhibited at the Royal Academy in 1766 appears Mrs. Hale as Enphrosyne (from *L'Allegro*). She was the daughter of a Yorkshire gentleman named Chaloner. Her sister was married to the 1st Earl of Harewood, for whom apparently the picture was painted. It is still in the possession of the Harewood family.

It has been engraved by S. W. Reynolds, by Corbutt, and by Lambertini.

Full length; Mrs. Hale in front, dancing. Five other figures dancing and playing music; three figures in distance. Landscape background.

Lent by Mr. Allen.

No. 27.—LADY LOUISA MANNERS.

Engraved by VALENTINE GREEN.—Proof.

Etched letters on margin, "*Painted by Sir Joshua Reynolds*"
 "*Publish'd Decr 24th 1779 by V Green No 29 Newman Street*
Oxford Street" "*Engraved by V Green Mezzotinto Engraver to his*
Majesty & to the Elector Palatine."

Burr on the margin.

Lady Louisa Manners née Tollemache, was the daughter of Lionel Tollemache, 3rd Earl of Dysart. She was born in 1745, and married to John Manners, Esq., of Grantham Grange, Lincoln, in 1765. Her husband, by whom she had several children, died in 1792. She became Countess of Dysart on the death of her brother, the 5th Earl, in 1821, and adopted by Royal permission the surname and arms of the house of Tollemache, of which she was the representative. She died in 1840.

She sat to Reynolds in February, 1779.

Exhbt. R.A. 1779.

Exhbt. B.I. 1817. Then the property of the Earl of Dysart.

Full length, in landscape; leaning against a low wall, l. arm resting on it and supporting her head; face profile to l; l. leg crossing over r.; r. arm hanging down, holding scarf.

It has been engraved by S. W. Reynolds.

Lent by Mr. Allen.

No. 28.—MRS. PELHAM FEEDING CHICKENS.

Engraved by WILLIAM DICKINSON.—Proof.

Engraved letters on plate, "*Painted by Sir Joshua Reynolds*"
 "*Pubd May 8th 1775*" "*Engraved by W. Dickinson.*"

MRS. PELHAM was the wife of Thomas Pelham and daughter of Frederick Meinhardt Frankland. She was married in 1754.

This fine picture was painted in 1757, and is now in the possession of the Earl of Yarborough. Thomas Pelham was created Earl of Chichester in 1801.

It is believed that the delicate colour of the ink with which the proofs of this engraving are printed was obtained accidentally; the printers do not seem to have been able to reproduce this peculiarity.

The picture was exhibited at the Art Treasures.

It has been engraved by S. W. Reynolds.

Full length, in landscape, holding flat basket; body turned to l.; full face.

Lent by Mr. Allen.

No. 29.—LADY ELIZABETH COMPTON.

Engraved by VALENTINE GREEN.—Proof.

Etched letters on margin, "*Painted by Sir Joshua Reynolds*" "*Published Decr 1st 1781 by V Green No 29 Newman Street Oxford Street*" "*Engraved by V Green Mezzotinto Engraver to his Majesty & to the Elector Palatine.*"

Burr on the margin.

LADY ELIZABETH COMPTON, the daughter of Charles, 7th Earl of Northampton, was married in 1782 to Lord George Cavendish, afterwards Earl of Burlington. She died in 1835. She was the mother of the present (the 7th) Duke of Devonshire and (2nd) Earl of Burlington. The portrait was probably painted in 1780.

Full length, in landscape; r. arm resting on wall; r. leg crossed over the other; a large locket hangs from a pearl necklace.

Lent by Mr. Allen.

No. 30.—MISS HARRIET POWELL, AS LEONORA IN "THE
PADLOCK."

Engraved by R. HOUSTON.—Proof.

Etched letters on margin, "*Sir Joshua Reynolds pinxt*" "*Rich^d
Houston fecit*" "R Sayer Excudit"

Burr on the margin.

MISS POWELL was an actress. The Padlock was a comic opera, written in 1768, by Bickerstaff. In the 1st act Leonora enters "with a bird on her finger, which she holds in the other hand by a string."

"*Leo.* Say, little foolish fluttering thing
Whither, ah whither, would you wing
Your airy flight," &c.

The picture was painted in 1769.

$\frac{1}{2}$ length. l. hand raised, with a robin standing on it singing.

It has been engraved by S. W. Reynolds and Eliz. Judkins.

Lent by Mrs. Leech.

No. 31.—LADY CATHERINE POWLET.

Engraved by J. R. SMITH.—Proof.

Etched letters on margin "*Painted by S Joshua Reynolds*"
"*Lady Catherine Powlet daughter of his Grace the Duke of Bolton*"
"*Engraved by J R Smith.*"

Slight burr on the margin.

LADY CATHERINE POWLET or PAULET was the 2nd daughter and co-heir of Harry, 6th and last Duke of Bolton, by his 2nd wife Catherine Lowther, a sister of the Earl of Lonsdale. The Duke was married in 1765, and Lady Catherine sat to Reynolds in 1777. Reynolds received £105 as part payment for this picture in 1778.

Lady Catherine was married in 1787 to William Henry Vane, 3rd Earl of Darlington, K.G., afterwards created Duke of Cleveland, and left several children. She died in 1807.

Full length, seated on floor ; legs drawn back. Face $\frac{3}{4}$ to l. r. hand on a dog's head. Background: interior with landscape seen through doorway. l. arm and breast bare.

Lent by Mrs. Leech.

No. 32.—ARIADNE.

Engraved by WILLIAM DOUGHTY, 1779.—Proof without letters.

Printed in a reddish-brown ink.

To waist, body turned towards l. ; face $\frac{3}{4}$ to r. ; hair flying behind to r.

Lent by Mr. Allen.

No. 33.—THE STRAWBERRY GIRL.

Engraved by THOMAS WATSON.—Proof in the first state.

Engraved letters on margin "*Painted by Sir Joshua Reynolds*" "*Engrav'd by Thos Watson.*"

This engraving was published in 1774.

This picture was painted in 1773, and exhibited at the Royal Academy the same year. It was purchased by Lord Carysfort for 50 guineas. Reynolds repeated the subject several times.

"He considered it as one of his best works, observing that no man ever could produce more than about half-a-dozen really original works in his life, and that picture, he added, is one of mine."—Northcote's Life of Reynolds.

The Marquis of Hertford gave 2100 guineas for a picture of the Strawberry Girl at the sale of Rogers's Collection, and that was exhibited at the Art Treasures. It is not known whether that is the original picture or one of the repetitions.

It is said that Reynolds's niece, Miss Theophila Palmer, was his model for this subject.

The picture has been engraved by S. W. Reynolds, G. Zobel, and Samuel Cousins.

$\frac{3}{4}$ length; a young girl, body turned to l.; arms crossed; strawberry basket on r. arm; background a rock. Sky to l.

Lent by Mr. Allen.

No. 34.—THE STRAWBERRY GIRL.

Engraved by SAMUEL COUSINS, in mezzotint and stipple.—Proof.

Etched letters "*Published May 1st 1873, by Tho^s Agnew & Sons, 5 Waterloo Place, London.*"

From another picture than No. 33. Similar in general arrangement, but the hair is shown below the cap, and there are trees in the background at l.

Lent by Mr. Cochrane.

No. 35.—THE HON. LINCOLN STANHOPE.

Engraved by T. PARK, 1788.—Proof.

Wide mezzotinted margin; outside margin, Engraved letters "*Painted by Sir J. Reynolds*" "*Engrav'd by T^r Park*" "*Publish'd May 15 1788, by T. Park, No. 4, St. Margaret Street Westminster.*"

The Hon. LINCOLN EDWIN ROBERT STANHOPE, C.B., a Major-General in the Army, was the 2nd son of Charles, 3rd Earl of Harrington. He was born in Nov. 1781, and died in 1840.

The picture was probably painted in 1787.

$\frac{3}{4}$ length; a child seated in a landscape; body turned to l.; face profile to l.; holding a drawing.

It has been engraved by S. W. Reynolds.

Lent by Mr. Rickards.

No. 36.—MOSES IN THE BULRUSHES.

Engraved by JOHN DEAN.—Proof.

Etched letters on margin, "*painted by Sir Joshua Reynolds*"
 "*Published March 7th 1786 by J Dean No 12 Bentinck Street Soho*"
 "*Engraved by J Dean*"

Slight burr on the margin.

The picture is stated by Malone to have been purchased by the Duke of Leeds for £125.

Child lying on its back on a white cloth in a floating basket.

It has been engraved by E. H. Hodges.

Lent by Mr. Allen.

No. 37.—MRS. SIDDONS AS THE TRAGIC MUSE.

Engraved by FRANCIS HAWARD, in the dot manner, 1787.—Proof.

Engraved letters, "*Sr Joshua Reynolds pinxt*" "*Frans Haward A R sculpt.*"

SARAH KEMBLE was the daughter of Roger Kemble, the manager of a company of comedians, and the sister of John and Charles Kemble. She was born in 1755, and went upon the stage early. She was married to Mr. Siddons in 1773. She played in London unsuccessfully in 1775. Having played for some time at Bath, she returned to London in 1782, and rose rapidly to the first position in the public estimation as a tragic actress. She retired from the stage in 1812, and died in 1831.

She sat to Reynolds in 1783 and '84. The picture was Exhibt. R.A. 1784.

It was bought by Mr. Calonne for 800 guineas; sold in 1795 to Mr. Smith, M.P., for £700; to Mr. Watson Taylor for £900; to the Marquess of Westminster, in 1822, for 1760 guineas.

There are several repetitions of the picture of various sizes, the principal one being that in the Dulwich Gallery, for which Mr. Desenfans gave £735 in 1789.

A $\frac{3}{4}$ length repetition was Exhibit. N.P.E. 3. Lent by Mr. Tait.

Full length, seated; arms resting on chair arms; l. arm raised from elbow; face $\frac{3}{4}$ to r.; two allegorical figures at back.

It has been engraved by S. W. Reynolds.

Lent by Mr. Aspland.

No. 38.—THE INFANT ACADEMY.

Engraved by FRANCIS HAWARD, in the dot manner.—Proof without letters.

This picture has been engraved by S. W. Reynolds, W. J. Fry, Walker, and others. It was first engraved in 1783. The central figure is said to have been engraved singly by S. W. Reynolds and others, under the name of "The Mob Cap."

Reynolds, by his will, gave to the Earl of Upper Ossory the choice of any one picture of his own painting hanging in his studio; and to Lord Palmerston the 2nd choice. Lord Palmerston chose the Infant Academy, which is still in the possession of the family. It was exhibited at the British Institution in 1813 and 1823. Reynolds does not seem to have repeated this subject.

Full length; a group of three children, the centre figure of which wears a mob cap. Another child at r. of this group is painting it.

Lent by Mrs. Leech.

No. 39.—MRS. BRADDYLL.

Engraved by SAMUEL COUSINS.—Proof in 1st state, a private plate.

Engraved letters on margin, "*Painted by Sir Joshua Reynolds*" "*Engraved by Samuel Cousins ARA.*" "*Mrs Braddyll*" "*From a Picture in the possession of Lord Charles Townshend*" "*Private Plate*"

MRS. BRADDYLL was the wife of Mr. Braddyll, of Conishead Priory.

She sat to Reynolds in 1788 and '89.

Only a small number of prints were struck off from the plate, it is said 50, in this state. The engraved plate afterwards passed

into the hands of the trade, and the name of Mrs. Braddyll and of the possessor of the picture having been erased, proofs were issued with only the letters "*Painted by Sir Joshua Reynolds*" "*Engraved by Samuel Cousins ARA.*" "*Private Plate*"

To waist, in landscape; head bare, r. arm resting on stone coping supporting head; face $\frac{3}{4}$ to r.

Lent by Mr. Aspland.

No. 40.—MISS BOWLES.

Engraved by CHARLES TURNER, on steel.

Engraved letters, "*Painted by Sir Joshua Reynolds &c. &c. &c.*" "*On steel.*" "*Engraved by C. Turner mezzotinto engraver in ordinary to his Majesty.*"

(Open letters) "Miss Bowles"

"*From an original Picture in the possession of Capt. Bowles. Presented to the Society for the encouragement of Arts, Manufactures, and Commerce by R. H. Solly Esqr F.R.S. and F.S.A. London Published May 29. 1824. for the proprietor N^o 50. Warren St. Fitzroy Square.*"

Miss Bowles sat to Reynolds in 1775 and '76. He received 50 guineas for the portrait. The Marquis of Hertford bought it for 1020 guineas.

Exhbt. B.I. 1813; it then belonged to C. O. Bowles, Esq.

Mr. G. W. Larkins, formerly Editor of the Journal of the Society of Arts, states that twelve hundred copies were struck off this plate and presented to that society.

It does not seem that there was any earlier state of this engraving.

Full length; a young girl seated under trees; holding a large dog.

It has been engraved by W. Ward and S. W. Reynolds.

Lent by Mr. Larkins.

