

Memory and mourning: posthumous portraiture in Britain
from the mid-eighteenth to early nineteenth centuries



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Figure 27. George Romney, *Mary (Palmer), Lady Beauchamp-Proctor*, c.1782–88, oil on canvas, 240.3 x 148.6 cm., The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California.



Figure 28. Angelica Kauffman, *Penelope Weeping over the Bow of Ulysses*, c.1778–79, oil on canvas, 25.5 x 20 cm., Wolverhampton Art Gallery, Wolverhampton.



Figure 29. Angelica Kauffman (etcher), John Boydell (publisher), *A Woman mourning beside an urn on a plinth*, 1767, etching, 23 x 16.5 cm., British Museum, London.



Figure 30. Fisher Brothers of York, Monument to Sibyl Wilson, 1773, marble, [no dimensions], Lancaster Priory, Lancaster.



Detail:



Figure 31. Fisher Brothers of York, Monument to John Dealtry, 1773, marble, [no dimensions], York Minster, York.



Figure 32. Pompeo Batoni, *Thomas Baret-Lennard (1717–1786), Later 17th Lord Dacre, with his Wife, Anna Maria Pratt (d.1806), and their Daughter, Barbara Anne*, c. 1749–1750, oil on canvas, 29.5 x 53.5 cm., Essex Record Office, Chelmsford.



Figure 33. Thomas Hudson, *Barbara Barrett-Lennard*, c. 1749, watercolour on ivory, 7.6 x 6.2 cm., private collection.



Figure 34. Allan Ramsay, *Infant Son of the Artist*, 1741, oil on canvas, 32 x 27.3 cm., National Galleries of Scotland, Edinburgh.

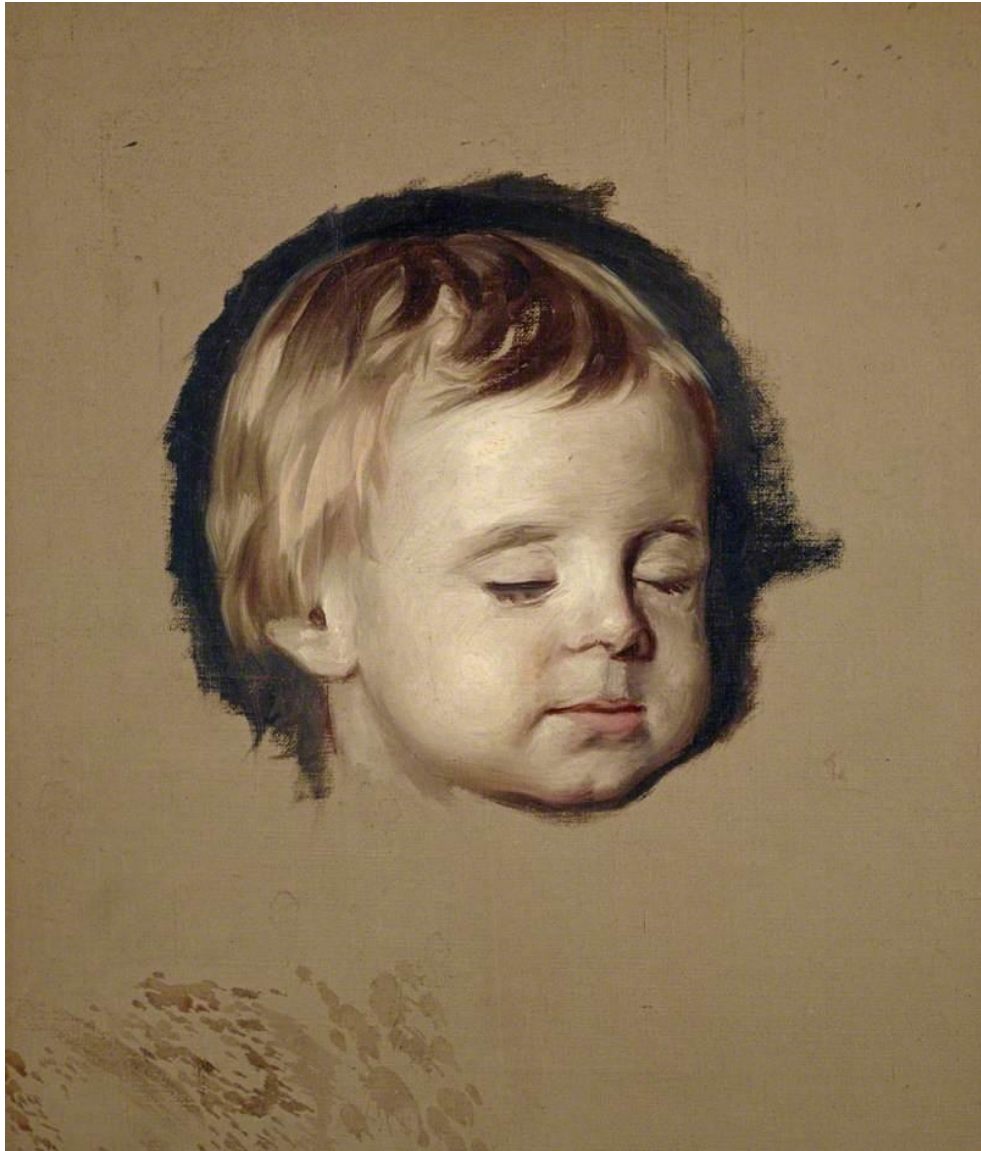


Figure 35. William Hogarth, *Head of a Sleeping Child*, c.1740–42, black and red chalk heightened with white on grey paper, 22.8 x 27 cm., British Museum, London.



Figure 36. Joshua Reynolds, *A Child Asleep*, c.1781, oil on canvas, 61 x 71.1 cm., Earl of Aylesford, Packington Hall, Warwickshire.



Figure 37. Joshua Reynolds, *A Child Asleep*, c.1782, oil on canvas, 41.6 x 36 cm., The Christopher Tower Collection, Essex.

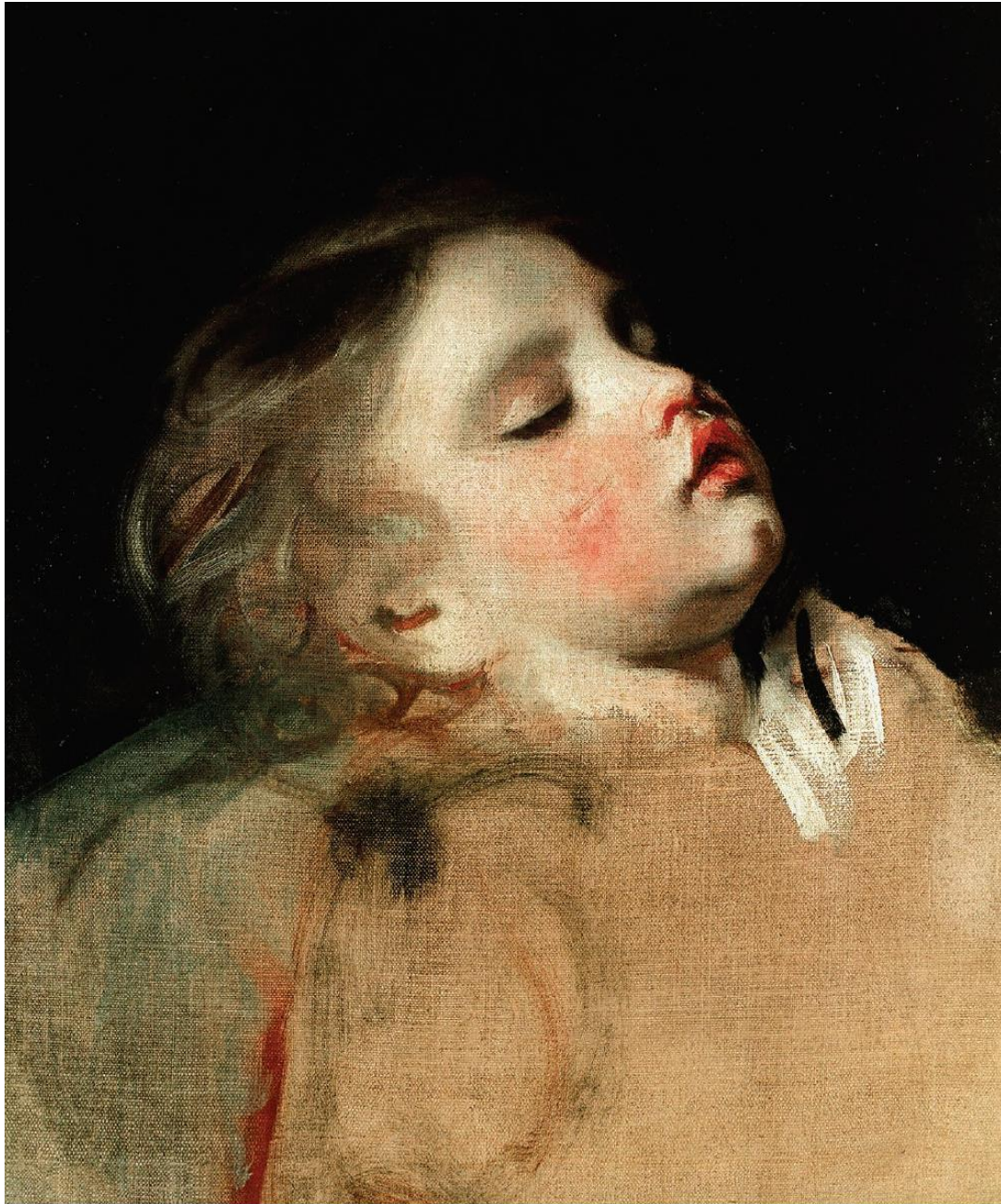


Figure 38. Francesco Bartolozzi (engraver), William Dickinson (publisher), R. Stanier (publisher), *Little Girl Sleeping, Three-Quarter Length, Lying on Back, Pillow under Head, Right Hand on Stomach*, 1786, etching with crayon-manner and stipple, 22.2 x 18.2 cm., British Museum, London.



Figure 39. Orazio Gentileschi, *The Madonna with the Sleeping Christ Child*, c.1610, oil on canvas, 99.8 x 85.3 cm., Harvard Art Museum/Fogg Museum, Cambridge, Massachusetts.



Figure 40. Orazio Gentileschi, *The Virgin and Child in a Landscape*, c.1620, oil on copper, 27.8 x 20.6 cm., Burghley House, Lincolnshire.



Figure 41. Guido Reni, *The Virgin adoring the Christ Child*, oil on canvas, 88 x 66 cm, 1640–1642, Galleria Doria Pamphilj, Rome.



Figure 42. After Guido Reni, *The Infant Christ Asleep on a Cross with a Skull for a Cushion*, c.1600–40, etching, 9 x 12 cm., British Museum, London.



Figure 43. Benjamin West, *The Apotheosis of Prince Octavius*, 1783, oil on canvas, 240.6 x 153.7 cm., Royal Collection Trust.



Figure 44. Maxim Gauci (lithographer), Colnaghi & Co. (publisher), *Celestial Meeting of the Royal Family*, 1820, lithograph, 46.8 x 31.5 cm., Royal Collection Trust.



Figure 45. Henry Fuseli, *The Apotheosis of Penelope Boothby*, c.1792–94, oil on canvas, 213.5 x 121.5 cm., Wolverhampton Art Gallery, Wolverhampton.



Figure 46. Thomas Banks, monument to Penelope Boothby, 1793, marble, [no dimensions], St Oswald's Church, Ashbourne, Derbyshire.



Figure 47. Joseph Wright of Derby, *Sir Brooke Boothby*, 1781, oil on canvas, 148.6 x 207.6 cm., Tate, London.



Figure 48. Thomas Banks, model for the monument to Penelope Boothby, 1793, plaster, [no dimensions], Sir John Soane's Museum, London.



Figure 49. William Blake (design), Luigi Schiavonetti (engraver), *The Meeting of a Family in Heaven*, from *The Grave, a Poem by Robert Blair*, published by Ackermann 1813, engraving, 27.7 x 15.7 cm., Royal Academy, London.

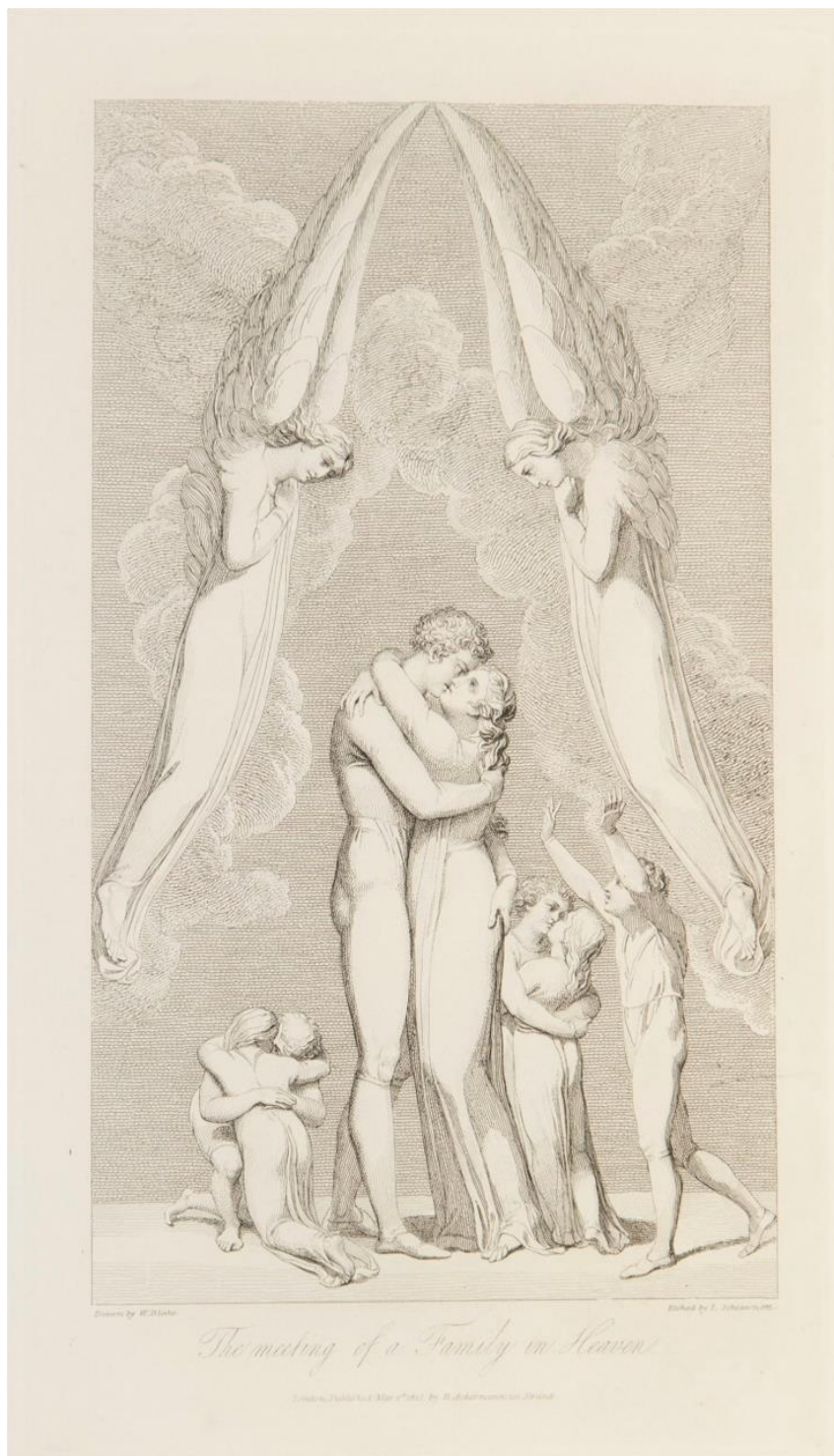


Figure 50. John Wright after Sir Thomas Lawrence, *Caroline Matilda Sotheron*, 1812, watercolour on ivory, set in gold frame of snake eating its own tail, with hair on opaline set under glass on verso, 7.9 cm. (height), on loan from the Clarke Collection to National Galleries Scotland, Edinburgh.



Figure 51. Thomas Lawrence, *Caroline Matilda Sotheron*, c.1808, oil on canvas, 126.7 x 101.1 cm., Art Gallery of South Australia, Adelaide.



Figure 52. Thomas Lawrence, *Admiral Frank Sotheron (1765-1839)*, 1809, oil on canvas, 125.7 x 99.1 cm., George Eastman Collection of the University of Rochester, Rochester, New York.



Figure 53. The Green Closet, 1637–9, National Trust, Ham House, Surrey.



Figure 54. Horace Walpole (design), William Kent (design), William Hallett senior (maker), James Francis Verskovis (carver), Giovanni Battista Pozzo (carver), *The Walpole Cabinet* (1743), Padouk veneered onto a pine carcass and set with carved ivory plaques, figures and mounts, 152.4 x 91.5 x 21.6 cm., Victoria and Albert Museum, London.



Figure 55. Matthew William Peters, *The Miniature*, c.1770–1800, black chalk with watercolour, 21.9 x 18 cm., British Museum, London.



Figure 56. George Romney, *Mrs Crouch*, 1787, oil on canvas, 127 x 101.6 cm., English Heritage, Kenwood, London.

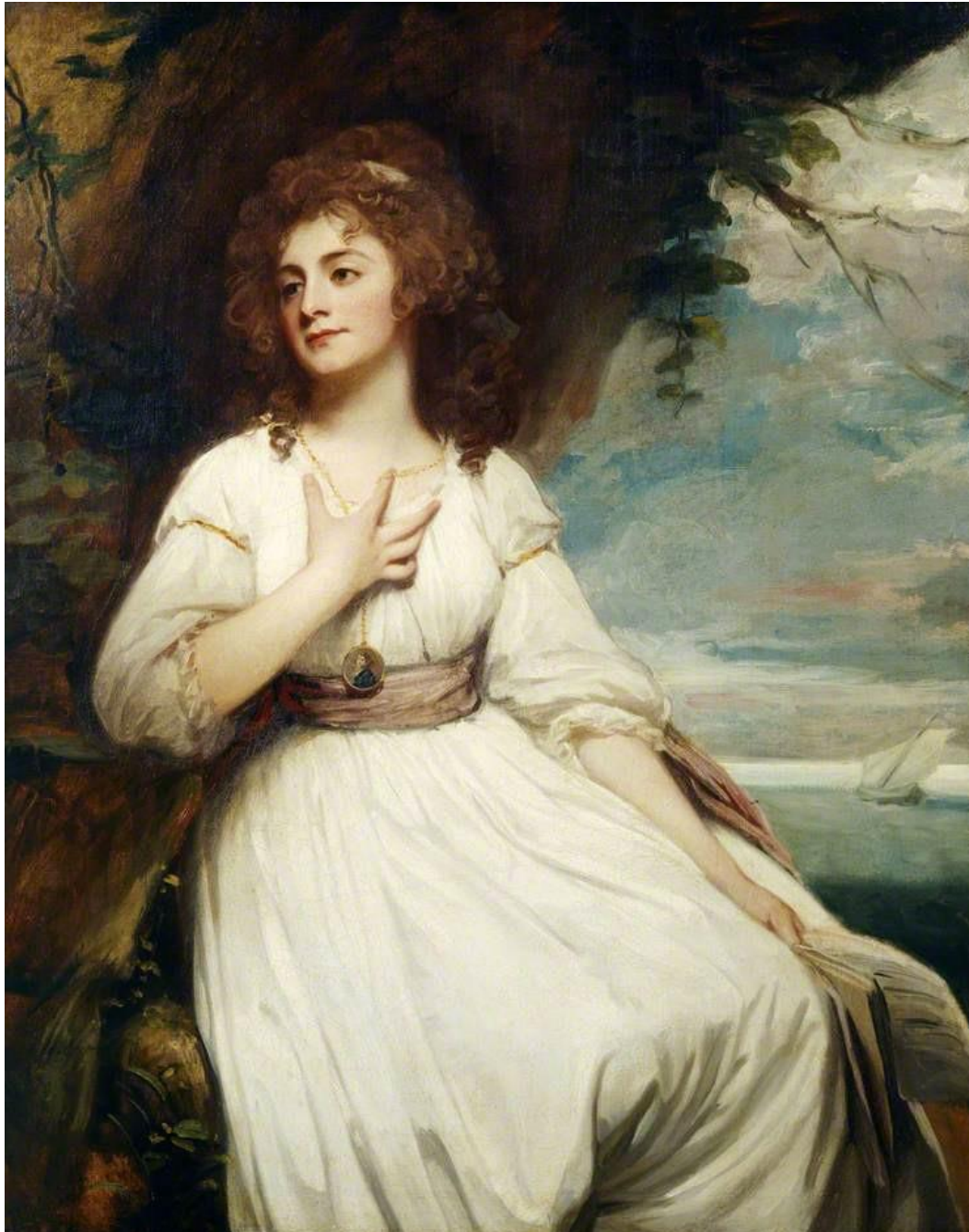


Figure 57. Unknown, *Trade Card of F. Fisher*, British Museum, London.



Figure 58. Henry Raeburn, *Mrs Johnstone as 'Contemplation'*, c.1810–15, oil on canvas, 91.5 x 71.1 cm., English Heritage, Kenwood, London.



Figure 59. Angelica Kauffman, *Jane Maxwell, Duchess of Gordon, about 1749–1812. Wife of the 4th Duke of Gordon, c.1772*, oil on canvas, 91.4 x 70.7 cm., National Galleries Scotland, Edinburgh.



Figure 60. Angelica Kauffmann, *Alexander Gordon, 4th Duke of Gordon, 1743–1827. Keeper of the Great Seal of Scotland*, 1774, oil on canvas, 91.4 x 71.4 cm., National Galleries of Scotland, Edinburgh.



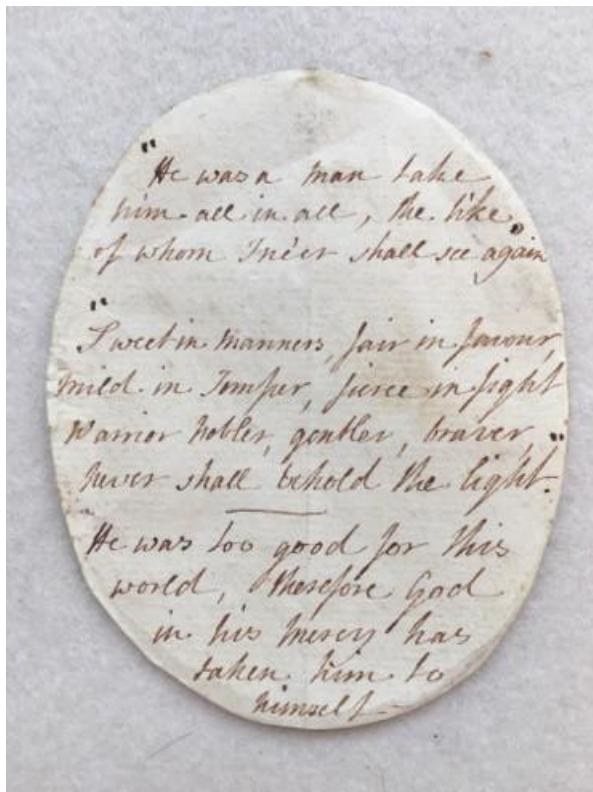
Figure 61. William John Thomson, *Army Officer*, 1801, watercolour on ivory, 6.2 x 5.1 cm., Cincinnati Art Museum, Cincinnati, Ohio.



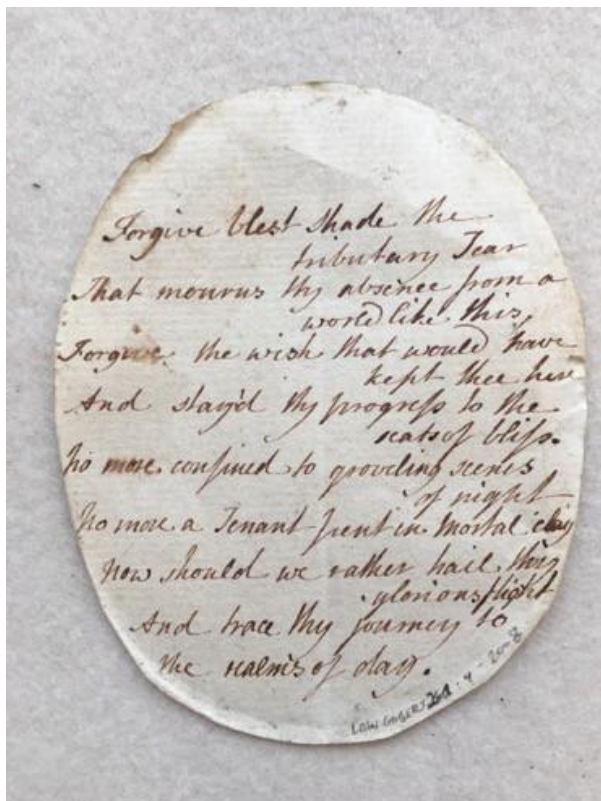
Figure 62. Henry Bone after John Hoppner, *Captain John Whitby*, 1806, enamel on copper, gold with black enamel, 18 x 8.78 cm., the Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London.



Figures 62.a. & b. Lines of poetry encased within Whitby miniature (fig. 64), pen and ink on paper, the Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London.



"He was a man take
him - all in all, the like
of whom I ne'er shall see again
Sweet in manners, fair in favour,
Mild in Temper, fierce in fight
Warmer hotter, gentler, braver
Never shall behold the light.
He was too good for this
world, therefore God
in his mercy has
taken him to
himself -



Forgive blest Shade the
Tributary Tear
That mourns thy absence from a
world like this,
Forgive the wish that would have
kept thee here
And stay'd thy progress to the
seats of bliss.
No more confined to grovelling senses
of night
No more a Tenant - rent in mortal clay
Now should we rather hail thy
glorious flight
And trace thy journey to
the realms of day.

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Figure 62.c. A lock of hair encased within Whitby miniature (fig. 64), the Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London.



Figure 63. Henry Bone after John Hoppner, *Captain John Whitby*, 1806, pencil drawing squared in ink for transfer, 12.4 x 10.8 cm., National Portrait Gallery, London.

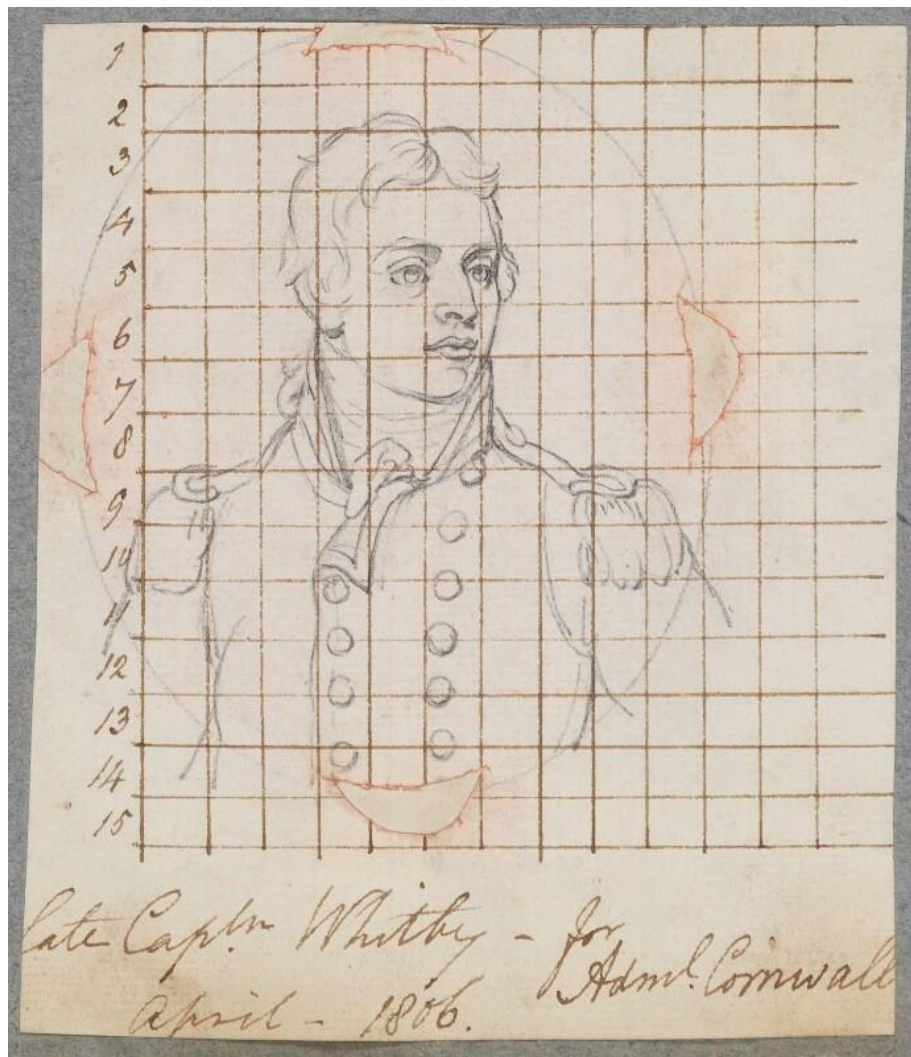


Figure 64. After John Hoppner, *Captain John Whitby*, c.1794–1805, oil on canvas, private collection.



Figure 65. Unknown, *Edward Cary Johnston*, c.1789, watercolour on ivory (recto), plaited hair, seed pearls, and gold on ivory with cobalt glass surround (verso), 6.7 x 5.2 cm., Cincinnati Art Museum, Ohio.



Figure 66. Matthew William Peters, *An Angel carrying the Spirit of a Child to Paradise*, exh. 1782, oil on canvas, 198.1 x 144.8 cm., Burghley House, Lincolnshire.



Figure 67. William Dickinson (engraver) after Matthew William Peters (design), *Of such is the Kingdom of God*, published 1784, stipple engraving, 58.3 x 43 cm., British Museum, London.



Figure 68. Richard Westmacott, funerary monument to Elizabeth Stanhope, 1816, marble, [no dimensions], Bristol Cathedral, Bristol.



Figure 69. Unknown, Mourning Brooch, watercolour on ivory, early 19th century, 4.4 x 2.7 cm., Museum of London.



Figure 71. James Gillray (etcher), H. Humphrey (publisher), *The Guardian-Angel*, 1805, 37.5 x 26.3 cm., British Museum, London.



Figure 72. George Engleheart, *Arthur Stewart*, 1806, watercolour on ivory, 6 x 5.1 cm., Cincinnati Art Museum, Cincinnati, Ohio.



Figure 73. William Charles Ross, *Miss Harriet Elizabeth Simson on her Deathbed*, 1832, watercolour on ivory, set in original gold locket within original leather case, 4.8 cm. diameter, National Galleries of Scotland, Edinburgh.



Figure 74. Richard Cosway, *Louisa Cosway on her Deathbed*, 1796, graphite on paper, [no dimensions], Fondazione Maria Cosway, Lodi.



Figure 75. Rundell, Bridge & Rundell, *Mourning Ring for Princess Amelia*, c.1810–11, gold and enamel, 2 x 2.1 x 2.3 cm., Royal Collection Trust.



Figure 76. Henry Bone, *Snuff box set with miniature of Princess Amelia*, 1811, watercolour on ivory miniature; tortoiseshell box, 3.3 x 10.3 x 10.3 cm., Royal Collection Trust.



Figure 77. Charlotte Jones, *The Eye of Princess Charlotte*, c.1817, watercolour on ivory, set on hair within engine-turned gold locket, 1.5 cm. diameter, on loan from a private collection to National Galleries of Scotland, Edinburgh.



Figure 78. Unknown, *Unknown Lady*, c.1782, watercolour on ivory set in a gold ring, on loan from Mrs Helen Godfrey, National Galleries of Scotland, Edinburgh.



Figure 79. Unknown, *Eye Miniature*, c.1790, watercolour on ivory with crystals, 2.4 x 2.7 cm., Museum of Fine Arts, Boston.



Figure 80. William Pether, *Eye Miniature*, 1817, watercolour on ivory in an ivory case, embedded in red velvet, 2.7 x 2.2 cm., Victoria and Albert Museum, London

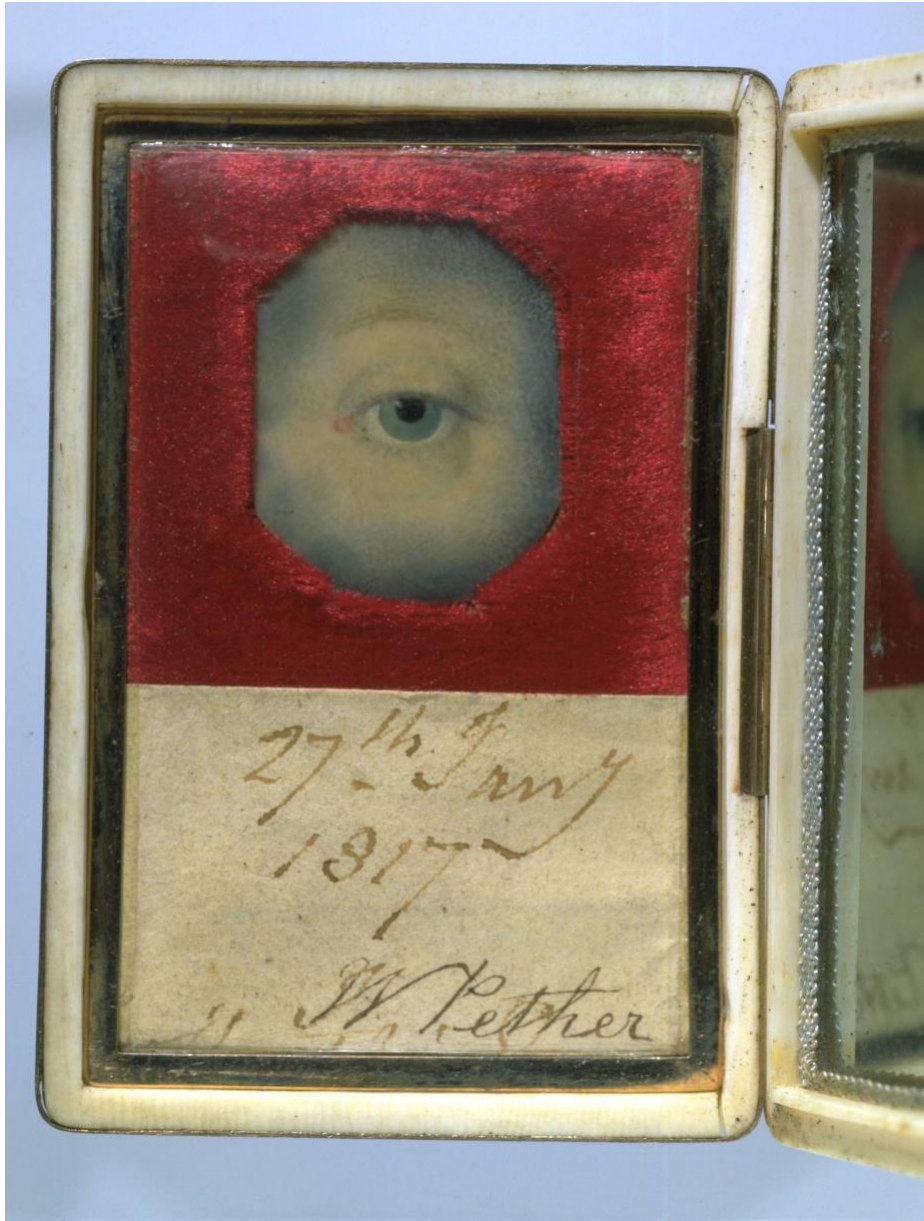


Figure 81. Unknown, *Mourning ring for Eliza Clark*, late eighteenth century, watercolour ivory set in engraved gold case, 2.5 x 2.2 x 3.4 cm., Victoria and Albert Museum, London.

