

Figure 82. George Dawe, *Posthumous Portrait of Princess Charlotte Augusta of Wales*, 1818, oil on canvas, 140 x 110 cm., Boris Wilnitsky Fine Arts, Vienna.



Figure 83. Unknown, Relief from the Arch of Portugal: Apotheosis of Sabina, AD 136–38, marble, 295 x 295 cm., Musei Capitolini, Rome.



Figure 84. Tiziano Vecellio (called Titian), *Assumption of the Virgin*, c.1516–8, oil on panel, 690 x 360 cm., Santa Maria Gloriosa del Frari, Venice.



Figure 85. Peter Paul Rubens, *The Apotheosis of James I*, c.1632–34, oil on canvas laid down on a laminated wood support, 975 x 625 cm., Historic Royal Palaces, Banqueting House, London.



Figure 86. Benjamin West, *Sketch for a Monument to Lord Nelson*, 1807, oil on canvas, 100.3 x 73.7 cm., Yale Center for British Art, Paul Mellon Collection, New Haven.



Figure 87. Benjamin West, *The Immortality of Nelson*, 1807, oil on canvas, 90.8 x 76.2 cm., Greenwich Hospital Collection, National Maritime Museum, London.



Figure 88. Henry Howard, *The Apotheosis of Princess Charlotte Augusta, Princess of Wales*, 1818, oil on canvas, 91.5 x 71 cm., National Trust, Petworth Park, Sussex.



Figure 89. Thomas Woolnoth (engraver) after George Dawe (design), G. Dawe (publisher), *Her Royal Highness Princess Charlotte of Saxe Coburg &c &c*, published 1818, stipple with aquatint, 40.2 x 34.8 cm., Royal Collection Trust.



Figure 90. After Thomas Lawrence, *Princess Charlotte (1796–1817)*, c.1817–50, oil on canvas, 91.9 x 72.7 cm., Royal Collection Trust.



Figure 91. Francesco Bartolozzi (engraver) after Richard Cosway (design), G. Bartolozzi (publisher), *Princess Charlotte Augusta*, 1797, stipple, 40.1 x 31.7 cm., Royal Collection Trust



London Published May 13 1797 by G. Bartolozzi No. 21. Dean Street. Soho.
B. Cosway del. F. Bartolozzi sculp.
PRINCESS CHARLOTTE AUGUSTA.
Daughter of their Royal Highnesses the Prince & Princess of Wales. Born Jan 7. 1796.
Dedicated by Campaign to her Royal Highness the Princess of Wales. by her most Gracious & Excellent Majesty.
G. Bartolozzi.

Figure 92. Grif[illegible] (publisher), *England's Hope*, 1816, stipple and etching, 38.2 x 24 cm., British Museum, London.



Figure 93. Thomas Illman (engraver) after Peter Henderson (design), George Rowney & Co (publisher), *In Commemoration of her late Royal Highness the Princess Charlotte of Wales and Saxe Coburg*, 1818, etching, 45.1 x 35 cm., British Museum, London.



Figure 94. William Thomas Fry (engraver) after George Dawe (design), Mr. Dawe (publisher), *Her Royal Highness Princess Charlotte and Prince Leopold of Saxe Coburg*, 1818, stipple, 55 x 40.4 cm., British Museum, London.



Figure 95. Henry Edward Dawe (mezzotinter), Thomas Hodgetts (mezzotinter) after George Dawe (design), G. Dawe (publisher), *Her Royal Highness Princess Charlotte of Saxe Coburg*, 1818, mezzotint, 56.4 x 39.1 cm., Royal Collection Trust.



Her Royal Highness
PRINCESS CHARLOTTE of SAXE COBURG &c. &c. &c.
from a Picture in the Possession of His Serene Highness
Prince Leopold

Engraved by H. E. Dawe. — Engraved by T. Hodgetts.

Figure 96. Henry Hoppner Meyer (engraver) after Alfred Edward Chalon (design), *Princess Charlotte of Wales*, c.1816, stipple with etching, 42.4 x 14.2 cm., Royal Collection Trust.



Figure 97. Peltro William Tomkins (engraver and publisher) after Henning (design), *The Royal Rose*, 1817, stipple, 32.7 x 24 cm., Royal Collection Trust.



Figure 98. Thomas Lord Busby (engraver, publisher), *Sacred to the Memory of the Princess Charlotte Augusta*, c.1817–20, stipple with etching, 27.1 x 19.6 cm., Royal Collection Trust.



Figure 99. Fry & Wright (engravers) after Edward Francisco Burney (design), after R. P. Read (design), *Apotheosis of Her Royal Highness the Princess Charlotte Augusta of Wales*, 1818, stipple engraving, 48.4 x 58 cm., National Portrait Gallery, London.

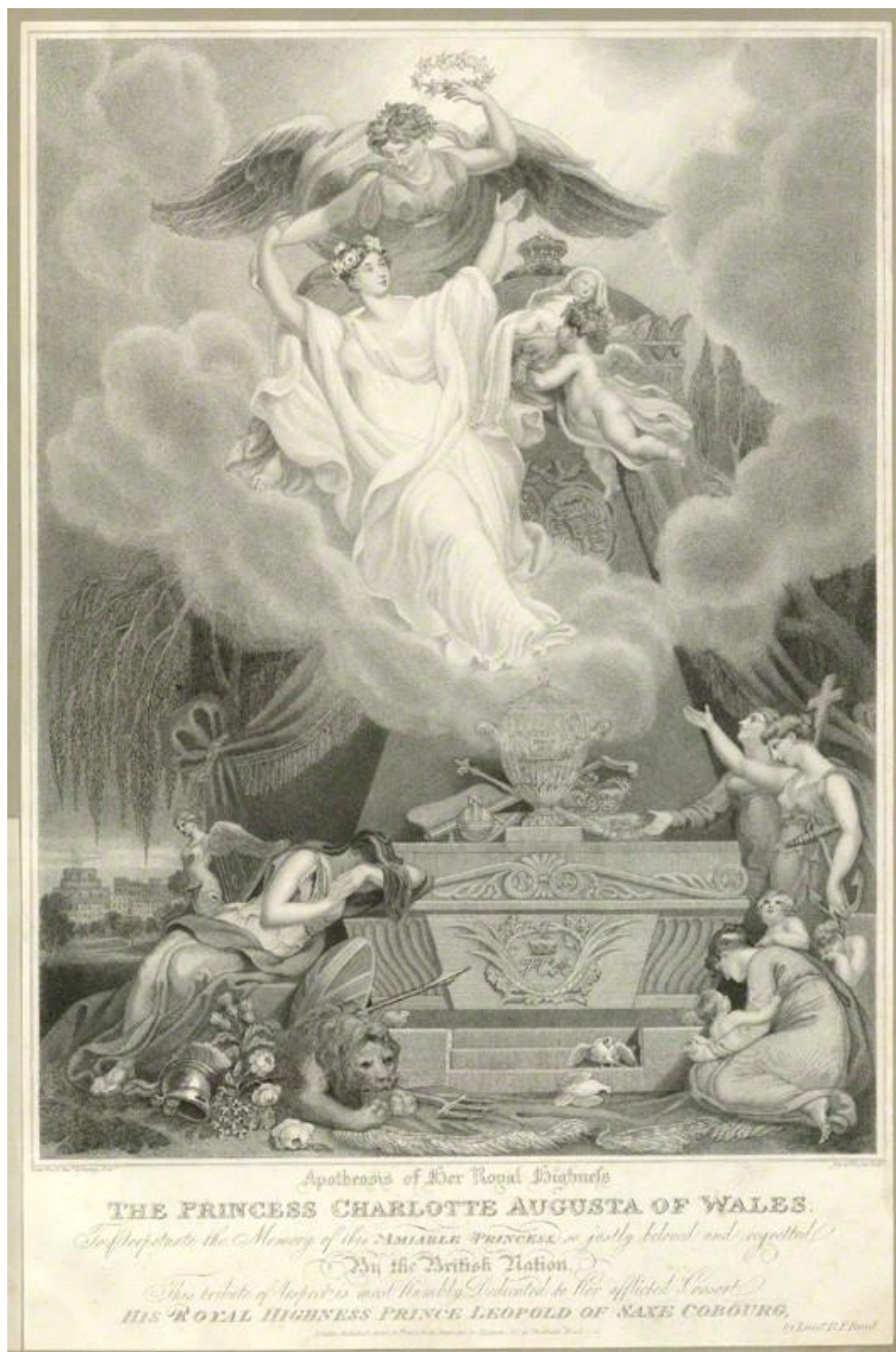


Figure 100. A. & G. Minasi (engravers and publishers) after Louisa Anne Byam (design), *Apotheosis of Her Royal Highness the Princess Amelia*, 1811, stipple, 45.8 x 28.1 cm., Royal Collection Trust.



Figure 101. Richard Cosway, *Maria Caroline Manners, Lady Duff* (1775–1805), 1806, pencil and watercolour on paper, 29.8 x 21.9 cm., National Trust, Ham House, Surrey.



Figure 102. John Samuel Agar (engraver) after Richard Cosway (design), Rudolph Ackermann (publisher), *Maria Caroline Duff (née Manners)*, 1807, stipple engraving, 42.8 x 31.6 cm., National Portrait Gallery, London.



Figure 103. John Samuel Agar (engraver) after Richard Cosway (design), Rudolph Ackermann (publisher), *Lady Catherine, Sophia Heathcote*, 1809, stipple engraving, 36.8 x 29.2 cm., Walpoles, London.



Figure 104. Henry Meyer (engraver) after Alfred Edward Chalon (design), Rudolph Ackermann (publisher), *Her Royal Highness Princess Charlotte of Wales*, c. 1817, engraving, 33.9 x 25.4 cm., Ashmolean Museum, University of Oxford.



Figure 105. John Samuel Agar (engraver) after Ann Mee (design), Rudolph Ackermann (publisher), *Her Royal Highness Princess Amelia*, 1811, stipple, 36 x 27.3 cm., Royal Collection Trust.



Figure 106. Robert Cooper (engraver), *Their Most Gracious Majesties, King George the Third, & Queen Charlotte*, 1811, stipple, 20.7 x 13.9 cm., Royal Collection Trust.



Figure 107. Robert Cooper (engraver), *Their Most Gracious Majesties, King George the Third, & Queen Charlotte*, 1820, stipple, Royal Collection Trust.



Figure 108. John Swaine (engraver) after William Marshall Craig (design), Edward Orme (publisher), *The Death & Apotheosis of H. R. H. the Princess Charlotte*, 1818, stipple and etching, 40 x 30 cm., British Museum, London.

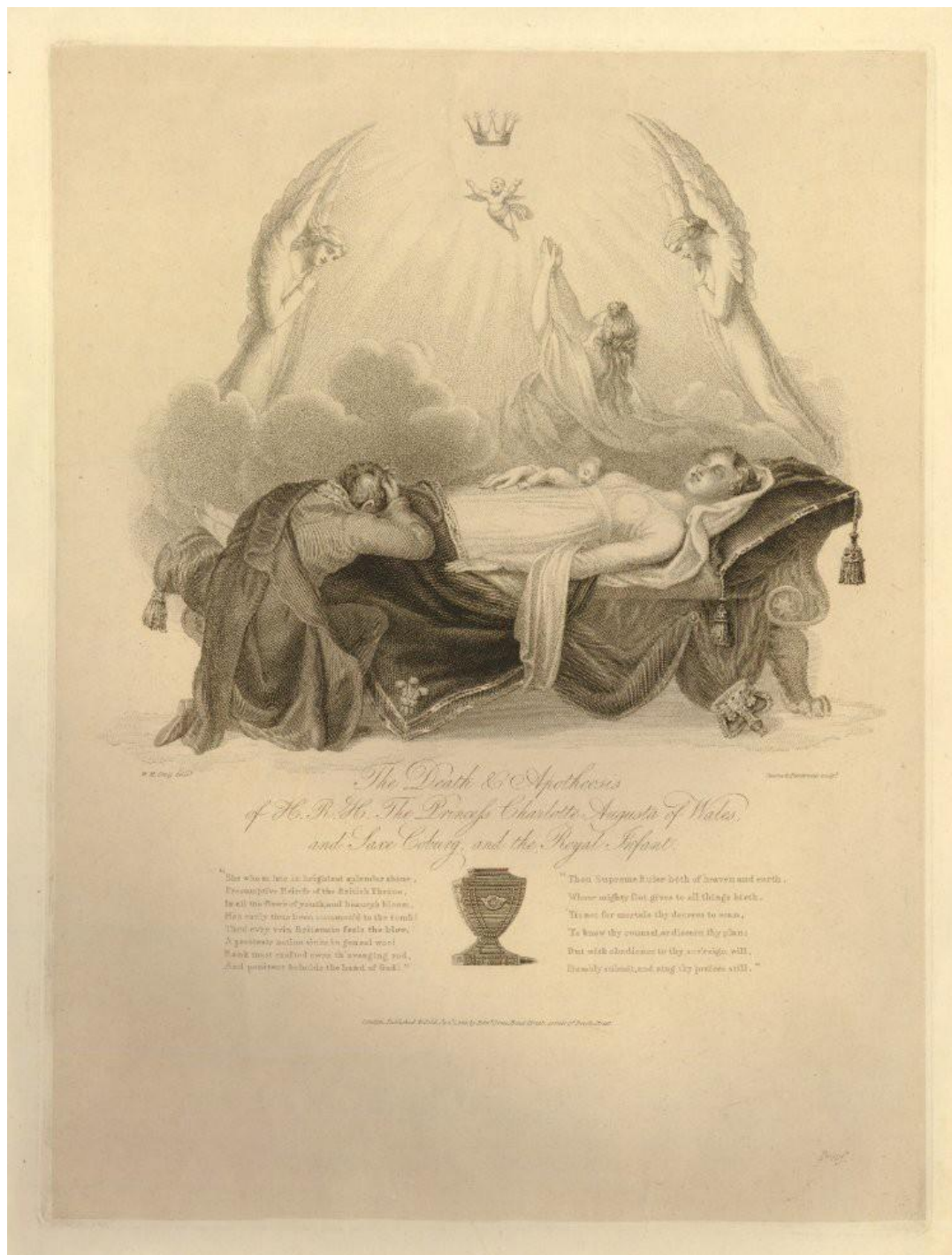


Figure 109. Matthew Cotes Wyatt, *Monument built in the memory of Princess Charlotte*, c.1818, marble, [no dimensions], Urswick Chapel in St. George's Chapel, Windsor.



Figure 110. Peter Hollins, *Monument to Georgiana Duchess of Bradford*, c. 1842, marble, [no dimensions], Weston Park, Shropshire.



Figure 111. Joseph Edwards, *Monument to Charlotte White*, c.1845, marble, [no dimensions], Audley Chapel, Berechurch, Essex.



Figure 112. Francis John Williamson, *Memorial to Prince Leopold and Princess Charlotte*, c.1865, marble, [no dimensions], St George's Church, Esher.



Detail:



Figure 113. Joseph Nollekens, *Death Mask of Sir Spencer Perceval*, 1812, plaster, [no dimensions], Gunnersbury Park Museum, Ealing.



Figure 114. Joseph Wright of Derby, *The Corinthian Maid*, c.1782–84, oil on canvas, 106.3 x 130.8 cm., National Gallery of Art, Paul Mellon Collection, Washington D.C.



Figure 115. Joseph Nollekens, *William Pitt the Younger*, c.1806–23, marble, 54 x 34 x 25 cm., Victoria and Albert Museum, London.

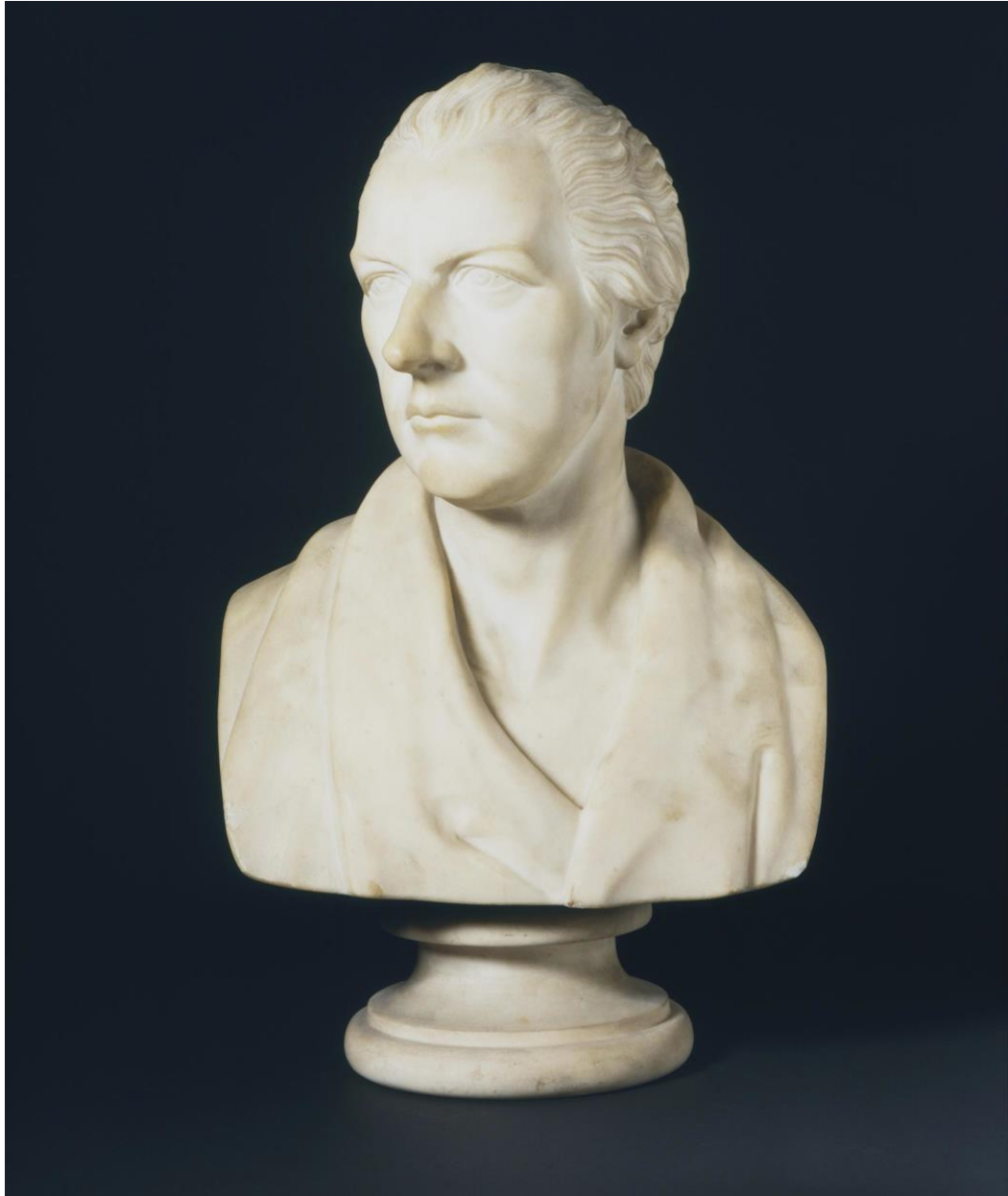


Figure 116. Joseph Nollekens, *Death Mask of William Pitt the Younger*, c.1806, plaster, Anatomical Museum, University of Edinburgh, Edinburgh.



Figure 117. John Hoppner, *William Pitt the Younger*, 1804, oil on canvas, 141 x 108 cm., National Portrait Gallery, London.



Figure 118. Sir Thomas Lawrence, *William Pitt (1759–1806)*, 1807, oil on canvas, 150.3 x 121.6 cm., Royal Collection Trust



Figure 119. Unknown, *Death Mask of Queen Louise of Prussia*, 1810, plaster, [no dimensions], Princeton University Library, Princeton.



Figure 120. Unknown, *Death Mask of Sir Thomas Lawrence*, 1830, plaster, 44.5 x 31.5 cm., National Portrait Gallery, London.

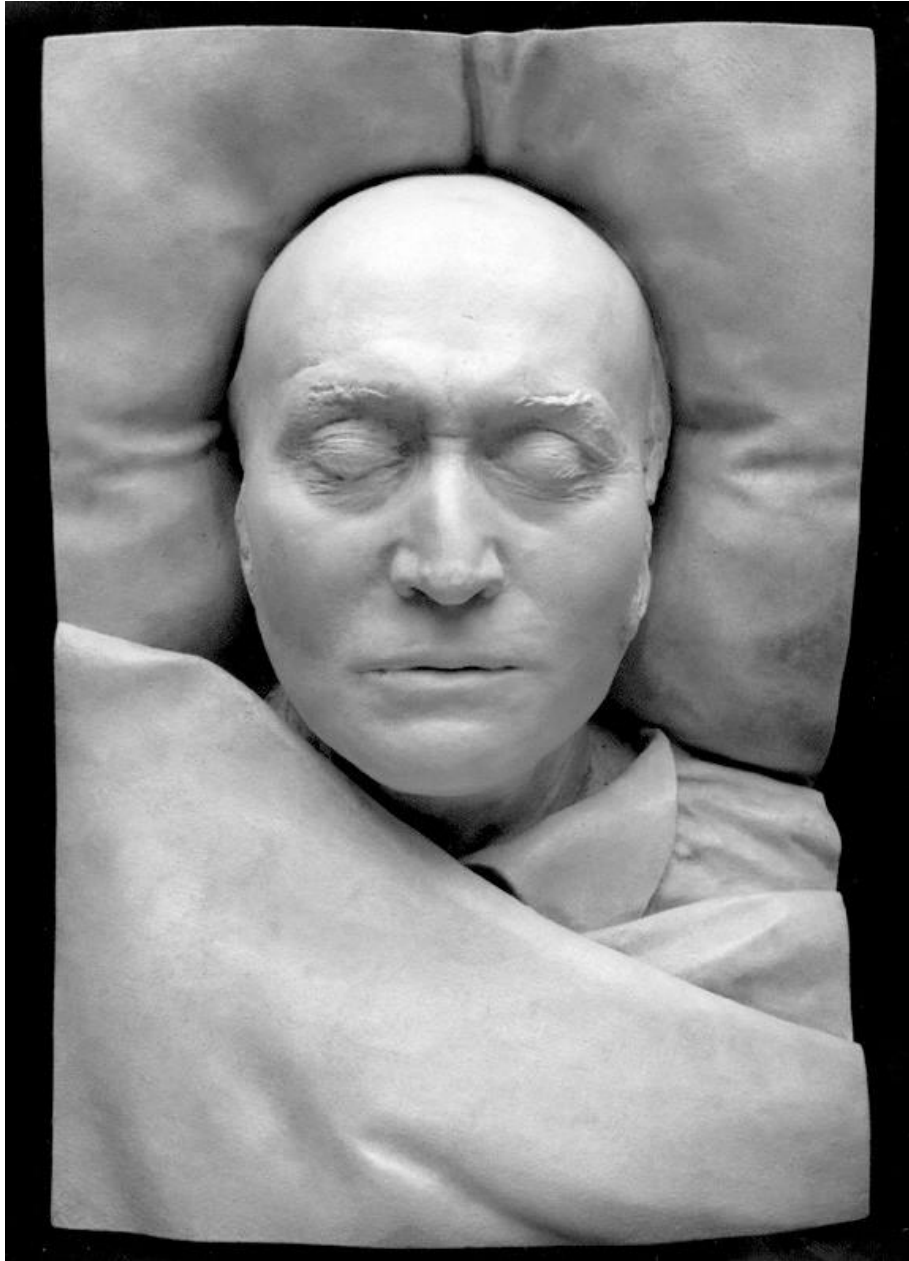


Figure 121. Collection of Life and Death Masks, Anatomical Museum, University of Edinburgh, Edinburgh.



Figure 122. Hanging mechanism for the death mask of Maria Malibran. Princeton University Library, Princeton.



Figure 123. Samuel Cousins (mezzotinter) after Sir Thomas Lawrence, Walter Benjamin Tiffin (published), Rittner and Co. (publisher), *Sir Thomas Lawrence*, 1830, mezzotint, 45.6 x 31.4 cm., National Portrait Gallery, London.

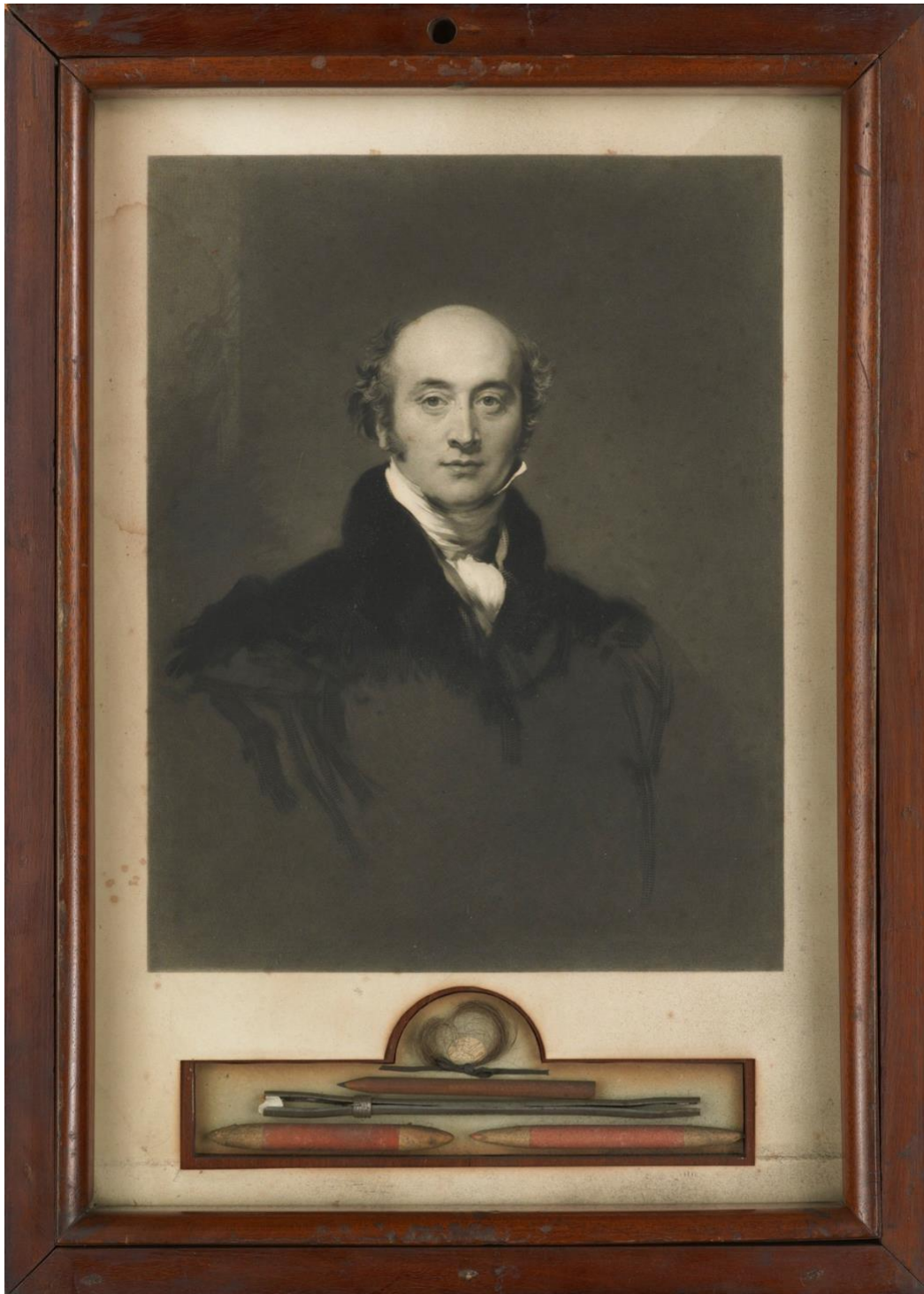


Figure 124. Unknown, *Sir Thomas Lawrence*, *Plaster cast of right hand*, 1830, plaster, [no dimensions], National Portrait Gallery, London.



Figure 125. Edward Hodges Baily, *Sir Thomas Lawrence*, 1830, marble, 69.9 cm. (height), National Portrait Gallery, London.



Figure 126. Anthony van Dyck, *Venetia, Lady Digby, on her Deathbed*, 1633, oil on canvas, 74.3 x 81.8 cm., Dulwich Picture Gallery, London.



Figure 127. Thomas Lawrence, *Sir Richard Croft*, 1818, red and black chalk on paper, [no dimensions], Private Collection.



Figure 128. Del Vecchio, *The Death Mask of Jonathan Swift*, plaster, [no dimensions], Trinity College, University of Dublin, Dublin.



Figure 129. Richard Lane (lithographer), Charles Joseph Hullmandel (printer), Colnaghi, Son & Co (publisher), *Sir Thomas Lawrence*, 1830, lithograph, 33 x 34.2 cm., National Portrait Gallery, London

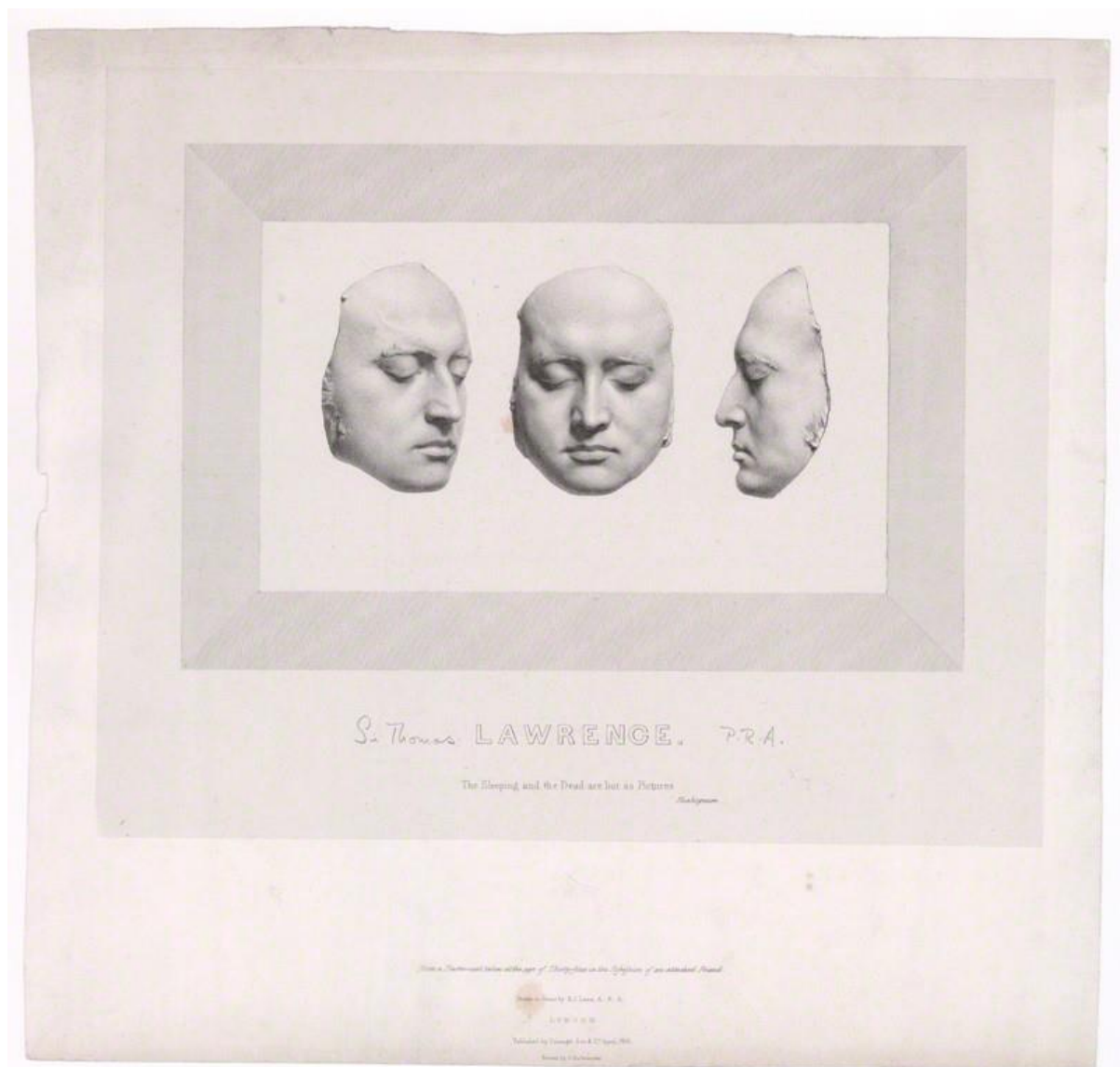
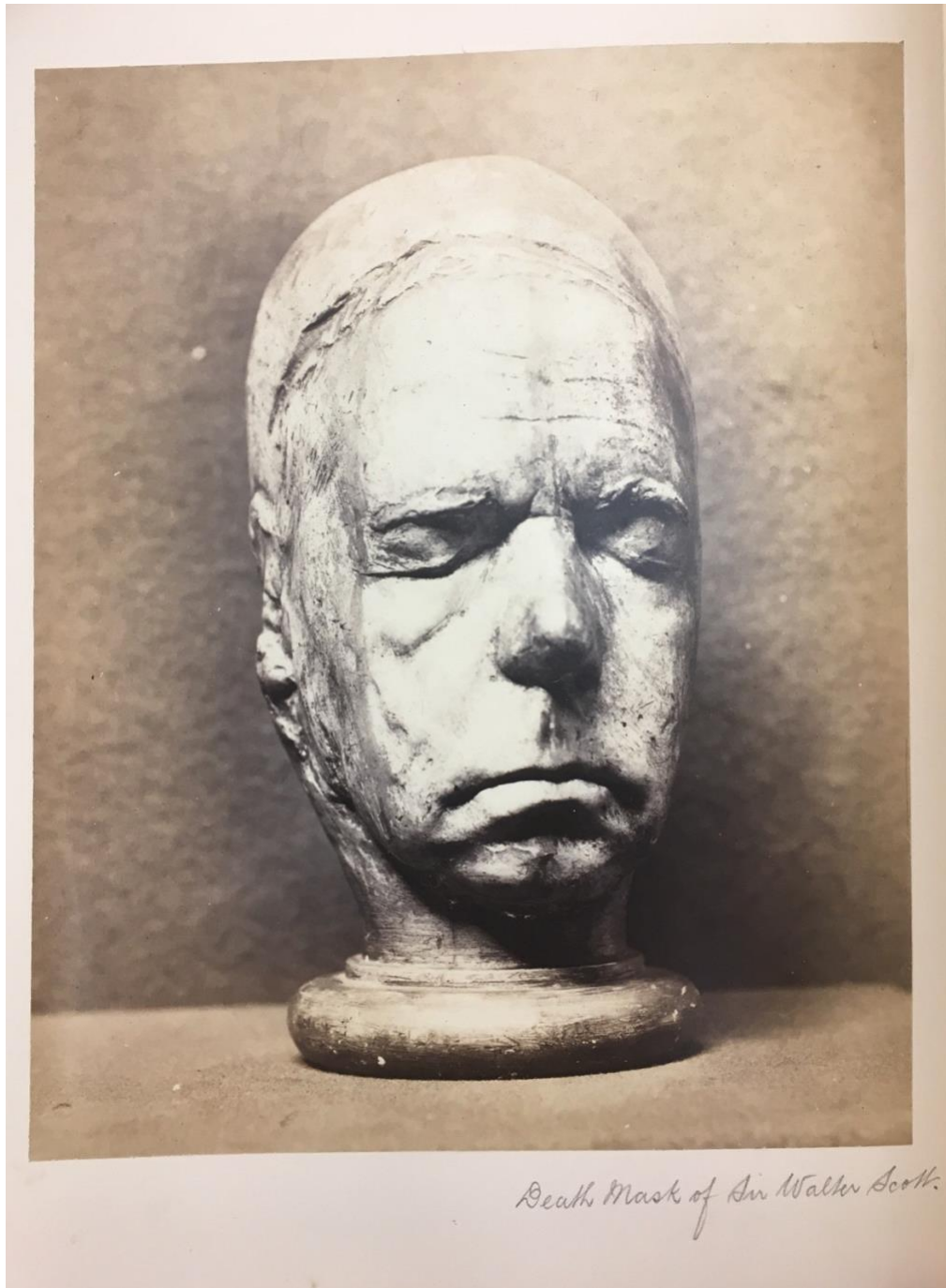


Figure 130. Unknown, *Death Mask of Sir Walter Scott*, 1832, plaster, [no dimensions], location unknown.



Death Mask of Sir Walter Scott.

Figure 131. John Steell, *Death Mask of Sir Walter Scott*, c. 1850s, bronze, The Abbotsford Trust, Melrose.

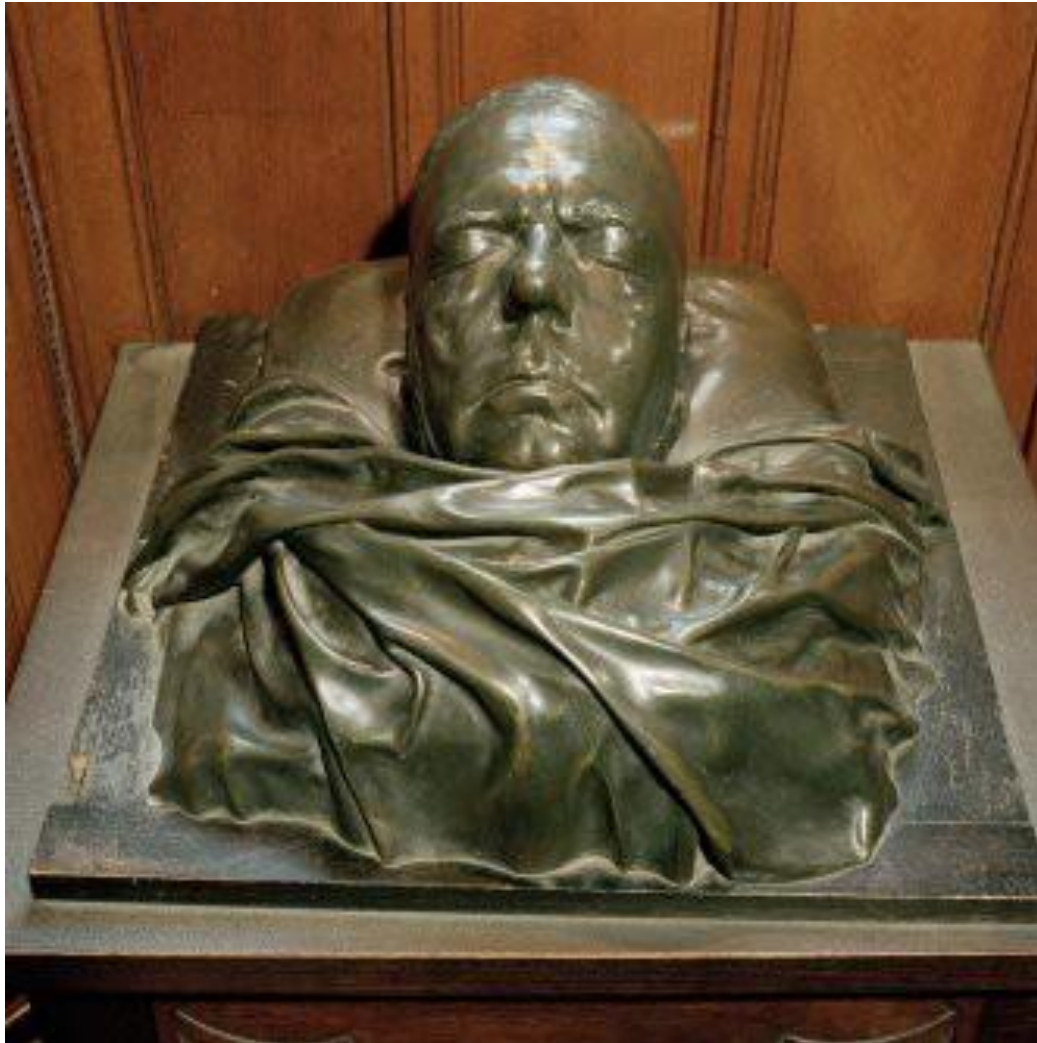


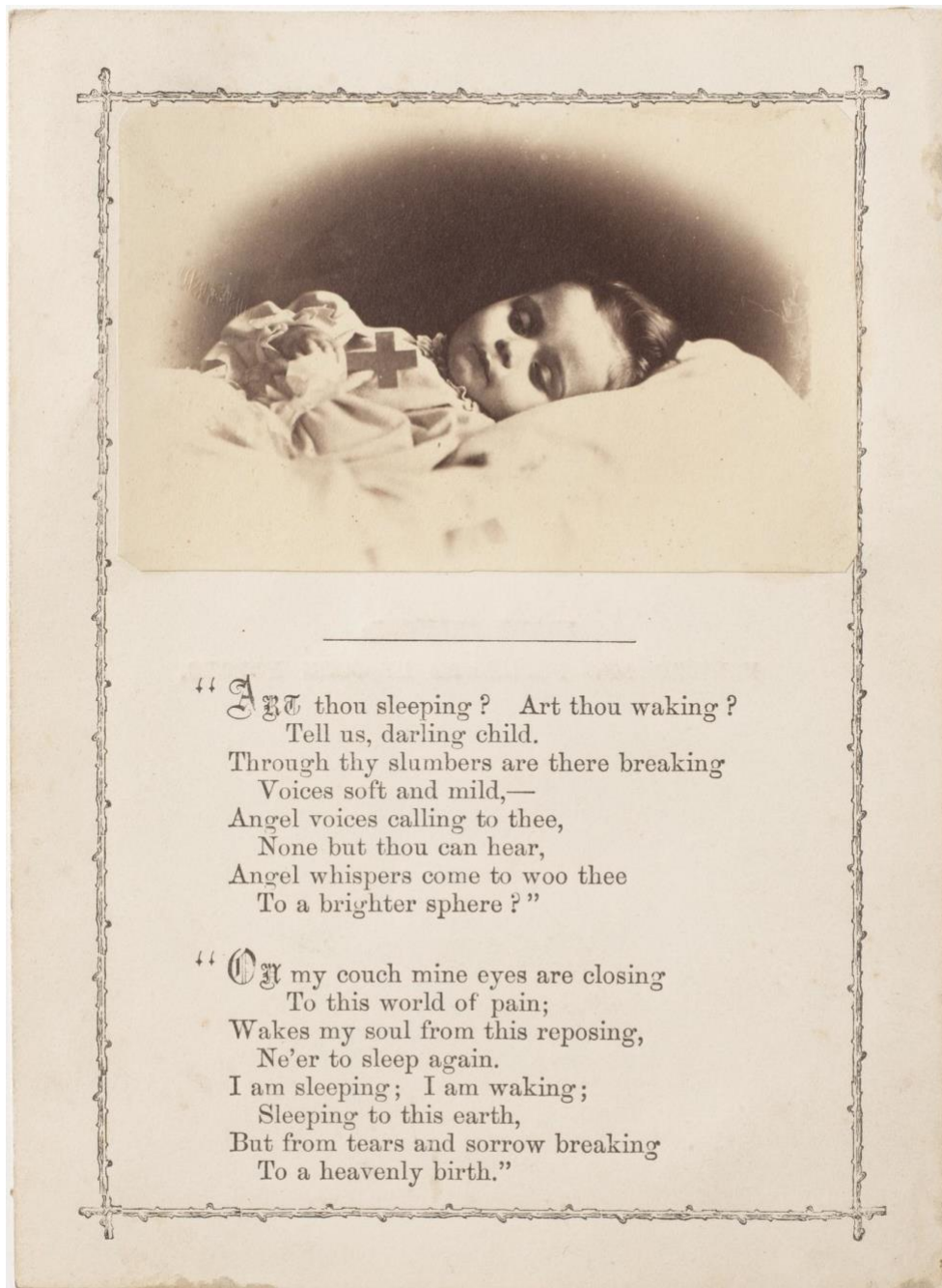
Figure 132. William Allan, *Sir Walter Scott*, 1831, oil on board, 81.3 x 63.5 cm., National Portrait Gallery, London.



Figure 133. Unknown, *Carte-de-Visite Sepia Photograph Showing a Dead Child*, 1868, photographic paper and card, 10.1 x 6.3 cm., Victoria and Albert Museum, London.



Figure 134. John Hodges (publisher), *Memento Mori Card*, c.1850–1900, photographic paper and card, 15.5 x 11.4 cm., Victoria and Albert Museum, London.



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