



# The Swagger Portrait

Grand Manner Portraiture in Britain from Van Dyck to Augustus John 1630–1930

14 October 1992 – 10 January 1993

Tate Gallery

## WHAT IS SWAGGER?

What is swagger? Shakespeare put the word into the mouth of Puck, in *A Midsummer Night's Dream*: 'What hempen homespuns have we swaggering here?' he asks, meeting Bottom and his rude mechanicals in the wood. The connotations of coarseness and insolent pretension have survived, but over the centuries the word has gained new overtones. In the last hundred years or so it has acquired a colloquial meaning that is unequivocally admiring and suggests social superiority, very far from being either hempen or homespun. In this sense it implies showiness and ostentation, but these qualities are tolerated, if not admired, as amusing and entertaining. Its insolence has become a legitimate social challenge and it includes all forms of rhetoric and glamour, not least a direct use of sex appeal. It can embrace both the grandest of state affairs and the artificial effects of the theatre. The word exactly conveys the mood of the portraits that are the subject of this exhibition.

We are concerned with that class of likeness which puts public display before the more private values of personality and domesticity. Swagger is usually to be found on the scale of the life-size full-length – sometimes even bigger – but the same qualities can be found in smaller canvases, in half-lengths and even occasionally in miniatures. It is all a question of the style of presentation.

## SWAGGER – THE BRITISH ATTITUDE

When we summon up images of 'swagger' portraiture we are more likely to think of examples by artists trained on the continent of Europe than of anything by a British hand: Van Dyck, Batoni, Winterhalter, and Sargent (an American) are names that instantly evoke the sort of stylishness in question, whereas it is hard to pinpoint a single British artist who can be said to have made it a primary aim, or to have achieved it more than occasionally.

This is not only because British artists were trained differently: their training was adapted to the nation's pictorial requirements. In Britain paint has traditionally been used in a direct, experimental way. The Royal Academy, founded in 1768, did not institute classes in the technique of painting: ideas were more important. Typically, the British portrait, like British landscape painting, is earthy, bold and exploratory in its handling, risking accidents and sacrificing a smooth or a fluid surface to the blunt and incisive portrayal of character. In portraying people, the Protestant virtues of civic worth, domestic honour and administrative probity were the qualities to be stressed. The Englishman has always instinctively preferred to be shown as a doer rather than as a mere passive recipient of honour. Glamour was looked on with suspicion, sex appeal positively disapproved of.

This fact has not prevented British portrait painters from casting admiring, even envious, glances over their shoulders at their European colleagues. In Catholic countries – notably France, Italy, and Flanders – distinguished men have frequently been presented, by artists such as Largillière or Batoni, with all their distinction converted into sex appeal. Social forces may well have made it difficult for artists here to emulate such examples even if they wished to do so. But clients, too, have had their weakness for such things, and there has always been a market among Britons for the successful purveyors of glamour in portraiture.

## THE SWAGGER PORTRAIT INVENTED: VAN DYCK

Until the end of the sixteenth century, portraiture in Europe was often impressive, and in the hands of artists like Titian and Holbein (who introduced the art into this country) could be very great indeed. But these works lack one quality necessary for the full swagger effect: dynamic composition. European art acquired a new sense of movement during the later sixteenth century, culminating in the turbulence of Rubens and the Italian Baroque painters. This was the great age of the Counter-Reformation, that vigorous reassertion of the Roman Catholic faith in the face of advancing Protestantism. At the height of this movement, and very soon after the word 'swagger' had been taken up by Shakespeare, a painter from Flanders came to England and brought the concept to portrait painting. This was Anthony Van Dyck (1599–1641).

Trained under Rubens in Antwerp, and enormously influenced, as Rubens was, by the achievements of the Italian, and especially the Venetian, Renaissance, Van Dyck was one of the great artists of the Counter-Reformation. His art embodied all the exuberance and love of allegory that characterised the great religious decorations of that movement. There was no room for such works in England, where, as Hazlitt said, 'Paintings in Protestant churches are a contradiction in terms'. But Charles I was married to a Catholic, the French princess Henrietta Maria (no. 1), and there was a strongly Continental, if not Italianate, flavour to the culture of his court. The masques devised by Ben Jonson and Inigo Jones were elaborate and sophisticated entertainments in which the royal family and nobility took active parts. Van Dyck seems to have found it all highly congenial. He may even have modified some of his basic portrait types in the light of what he witnessed at the royal performances at Whitehall. His natural fluency of brushwork and elegance of invention were given a new direction by the fanciful sets and costumes that Jones provided for these masques. So, along with his immense influence on British portraiture, which this exhibition surveys through 300 years, he brought a strong inspiration from the theatre, which has



Sir Anthony  
Van Dyck  
*Venetia Stanley,  
Lady Digby, as  
Prudence* 1633  
(no.2)

remained a part of the tradition throughout the period.

The greater informality of English costume, too, inevitably influenced Van Dyck away from the somewhat stiff and highly coloured portraiture of his years in Italy and Flanders. In London, he painted the society of the Cavaliers: beautiful women (no.4), and men who, whether soldiers or statesmen (no.3), were often sensitive poets, whose philosophy was an idealistic Christian Neo-Platonism. This was often expounded in works rich in literary allusion and poetic imagery that reinforced the traditional hierarchy of things round the stable centre of the divinely appointed monarch. All these ideas are implicit in the regal decorum of Van Dyck's portraits. His sumptuous picture of the Countess of Southampton as Fortune (no.7), descending from heaven on clouds, simultaneously evokes the world of the court masques and the altarpieces of Baroque Italy.

## CIVIL WAR AND RESTORATION

Van Dyck's influence was incalculable. But while he inspired innumerable imitators, his example gave rise to an artist who was perhaps the first to develop a distinctively 'British' style of painting: this was William Dobson (1610/11–46), chief painter to Charles I after Van Dyck's death and during the King's years locked in combat with Parliament. Dobson took over many of Van Dyck's ideas, but adapted them to

a more robust life. His portraits are crowded with symbolic accessories, illustrating the personalities and activities of his sitters. Dobson's technique is quite unlike Van Dyck's – crusty, sinewy and unaffected, like the blunt, practical Englishmen he painted (nos.8, 9).

In contrast to the austerities of the Commonwealth that followed Charles I's defeat and execution, the Restoration brought a new enthusiasm for all the arts. Charles II (no.17) was a free-living man with strong Catholic leanings like his father, and much of the old flamboyance and elegance were recaptured at his court, though with noticeably less of the poetic sensitivity that distinguished the world Van Dyck had painted. Rumbustious sexual comedies replaced sensitive love lyrics as the staple literature of the day.

Charles II's mistresses, as presented by his favourite artist, Peter Lely (1618–80), offer a telling contrast to the beauties of the earlier court. Their sexuality is far more blatant, their more spiritual qualities are suppressed. The most promiscuous ladies are painted, ironically, in the character of saints (no.12). The battery of symbolism available to Van Dyck becomes in Lely's hands a set of dressing-up clothes and props, their literary or religious meaning reduced to mere titillation.

But Lely was for all this a Dutchman and his works are usually simple in their compositional structure (nos.11, 13). It was his Flemish rival Jacob Huysmans (c.1633–c.1696), the favourite of Charles's Portuguese Queen, Catherine of Braganza, who continued the Baroque tradition with his overblown canvases of figures real and allegorical in fantastic combinations (no.14). Huysmans loaded his pictures with a complexity of content that is entirely appropriate to a Catholic artist serving a largely Catholic group of patrons. Yet quite unexpectedly, another Dutch artist, Jacob de Wet (1640–97), in the unlikely setting of the Scottish Highlands, produced one of the most fanciful works of these years – his portrait of the Marquis of Atholl at the Battle of Bothwell Brig (no.19). Atholl's fantastic Roman armour and contorted pose contrast strangely with the beautiful and more authentic Highland costume in

the painting by John Michael Wright (1617–94) of Lord Mungo Murray, presented as a forthright young laird in a simple, dignified and alert pose (no.16).

## REVOLUTION

After the departure of the overtly Catholic James II, ignominiously ejected in the Glorious Revolution of 1688, and the arrival of William of Orange, everything changed. The court was now essentially Dutch, its tastes domestic and subdued, ruled by the conscientious puritanism of serious-minded administrators. Some painters, like the French-trained John Closterman (1660–1711), remained to adapt the language of the high Baroque to the new age (no.21), but the court painter *par excellence* was Godfrey Kneller (1646/9–1723), a German with almost no panache in his artistic make-up. His court beauties of the 1690s are a far cry from those Lely painted for Charles in the 1660s: sober ladies in still, almost stiff poses (no.18), with the allegorical and symbolical trappings of their predecessors replaced, if at all, by simple symbols of purity and virtue, without even the irony and innuendo that lent a certain *je ne sais quoi* to Lely's pictures.

If the ladies were to be shown as virtuous, their menfolk had to be upright, worthy, active – icons of a more public merit. Neo-Platonic virtues were now replaced by the more practical values of steadfastness and efficiency. As the painter and writer Jonathan Richardson (c.1665–1745) explained in his *Essay on the Theory of Painting* (1715), 'to sit for one's picture, is to have an abstract of one's life written, and published, and ourselves thus consigned over to honour, or infamy'. So the portrait was now quite consciously conceived as a means of conveying a moral lesson: the sitter was flattered, and his evident virtue set an example to the world. A man's purpose in life was embodied in his public function: as soldier, statesman or landowner, he performed certain recognised duties and

## THE CLASSICAL TRADITION RESTATED

occupied a defined place in the scheme of things. The primary task of women was to be loving wives and fecund mothers, roles which did not lend themselves so readily to direct expression in portraiture: they were like blank sheets on which the artist could invent as he pleased. So there was room for female portraiture to become increasingly fanciful, and for the old pastoral and mythological vocabulary to be revived and extended.

### A NATIVE STYLE AFFIRMED: HOGARTH

But now the national school began to find its feet, and new priorities emerged. The robust, direct manner of painting that had been developed in the mid-seventeenth century by William Dobson found its natural exponent and apologist in William Hogarth (1697–1764). Hogarth believed fervently in the self-sufficiency of British art, and abhorred what he saw as the pernicious foreign influences around him. When he painted his supremely English portrait of Captain Coram (no.24) he tried – with great success – to show that there was a native equivalent to the histrionic portraits of the French. Hogarth's touch is firm yet sensitive, wonderfully suggestive of the warmth and vibrancy of living human beings, and responsive to the accidental rhythms of their dress. His practical approach was essentially opposed to the more theatrical aspects of the swagger portrait, but he was determined to prove that a British version of the phenomenon existed. One very evident result of the experiment was that the middle classes suddenly found themselves included among the legitimate subjects of serious art.

If Hogarth was reluctant to admit foreign influences, he had contemporaries who were only too willing to do so. Many actively collaborated with 'the enemy' by employing drapery painters from abroad, like the Fleming Joseph Van Aken (1699–1749), who completed pictures to which the master had often only contributed the head and a general plan for the composition. Despite Van Aken's virtuoso skill as a painter of waistcoats, the portraits of Thomas Hudson (1701–79) remain very down-to-earth in a typically English way (no.25). They contrast markedly with the instinctive panache of the Italian Pompeo Batoni (1708–87), who never left Italy but established a great reputation painting the young milords who came to Rome on the grand tour (nos.29, 30). He had a knack of endowing these gentlemen with a glamour and a presence that make them seem like young gods – no wonder they flocked to him.

Some British artists steeped themselves fully in Continental art. The Scot Allan Ramsay (1713–84) spent a profitable time in Batoni's Rome, training under Imperiali and Solimena. When he returned to make his career in London he brought back a fine technique married to a clear understanding of the classical tradition. His first-hand knowledge of Italian art combined with an innate sensitivity of observation so that he was able to give fresh life to ancient formulas. This he did in his memorable portrait of the MacLeod, striding along the shore in his plaid (no.27). The marrying of Highland costume with Roman rhetorical gesture in this picture set a precedent that was to dictate the course of grand portraiture in Britain for many decades. The hint was taken up by Joshua Reynolds (1723–92), who became the inspiration of all painters aspiring to true seriousness in the later part of the century.



Allan Ramsay  
Norman, 'The  
Red Man', 22nd  
Chief of MacLeod  
1748 (no.27)

## THE GRAND MANNER: REYNOLDS AND GAINSBOROUGH

Like Ramsay, Reynolds eagerly sought an acquaintance with the fount of all art, Rome, and brought back a store of ideas for his pictures, taken from all the great works of the Renaissance and Baroque periods. He did not approve so much of contemporary Italian painting – he found the suave, polished portraits of Batoni lacking in unity – ‘the whole not well put together’, as he said. Reynolds sought unity above all – the unity that is the sign of seriousness and aesthetic integrity. That integrity was the aesthetic equivalent of the integrity of his sitters, a translation into artistic terms of the old argument that a portrait is an icon of worth.

The stratagems employed by Reynolds to impose grand associations on the portraits of his sitters are exceptionally inventive and witty, and offer a very idiosyncratic gloss on the whole question of the swagger portrait. By endowing his sitters with the allegorical connotations of a classical or mythological character, he gave them an intellectual respectability which glamour alone could not claim (no.36). Perhaps his grandest work is the portrait, not of a monarch, but of a famous tragic actress, Sarah Siddons, throned among clouds like a Prophet from Michelangelo’s Sistine ceiling – or like Van Dyck’s Countess of Southampton. She represents, not Fortune but, appropriately, the Tragic Muse (no.37).

Meanwhile, Thomas Gainsborough (1727–88), a very different temperament from Reynolds, believed that ‘the principal beauty and intention’ of portraiture was ‘likenesses’. The rest was distraction. His lively portrait of the dancer Giovanna Baccelli (no.42) has a certain bravura, but that is in the very nature of the theatrical subject. More typically, he framed his own interpretation of the Van Dyck tradition by concentrating on fluent brushwork and the sparkling play of light on rich drapery, rendered with virtuoso skill. But his delight in people for their own sake often intervenes in a typically English way to make the image a personal expression of feeling far removed from the public gestures of the grand manner. In his famous double portrait of Mr and Mrs Hallett (no.43) his sitters become actors in a gentle pastoral idyll. There

is a kind of nostalgia for the elegant *fêtes champêtres* of Watteau, as though Gainsborough were celebrating the all too evanescent youth of the couple.

## THE ROMANTIC PORTRAIT

Thanks largely to the robust inventiveness of Reynolds and the technical assurance of Gainsborough, by the end of the eighteenth century the native school was sufficiently confident and experienced to originate its own panache. The youthful virtuosity of Thomas Lawrence (1769–1830) injected a new energy into the tradition. Like Gainsborough, Lawrence could paint with bravura brilliance, and he deliberately heightened the glitter of his thickly impasted white highlights to give his portraits as much brio as possible (no.51). But he also possessed a dignity, a weight, that owed more to Reynolds, and it was this that enabled him to become the leading painter of the age of George IV. Indeed, with his innate mastery of swagger, he became the first British artist with a truly international reputation. He it was who travelled Europe after Waterloo, painting the portraits of the victorious generals, endowing them with all the heroic glamour he was capable of. His enormous portrait of the Duke of Wellington on horseback, as he appeared at Waterloo (no.55), illustrates the extent to which Lawrence could be grandiose when he chose. Yet he could approach the Queen of England herself (no.50), on his first important commission at the age of twenty, in a spirit of gentle and sympathetic intimacy that is wholly disarming, and asserts more strikingly perhaps than any other work the overwhelming national preference for character over mere display.

Lawrence had, of course, many followers and imitators, but the greatest of his contemporaries was a master in a very different idiom, and from a

Sir Thomas  
Lawrence  
*Catherine Gray,  
Lady Manners*  
1794 (no.51)



background ill-suited to the formation of a swagger portrait painter. Henry Raeburn (1756–1823) embodied all the phlegmatic reserve of a Lowland Scot: his life was largely spent in recording the sober worth of Edinburgh society. But he brought to this task a natural sense of dramatic lighting and dignified presentation that makes many of his simplest pictures, for all their sobriety, romantically grand. His answer to Lawrence’s Wellington is seen in a work like the dignified and serious picture of Sir William Maxwell of Calderwood with his horse (no.47). When he painted Highland clansmen – who were often Catholics – in their plaids, he responded with sympathy to their eccentric personalities and produced works of unforgettable power and decorative strength (no.46).

## VICTORIAN VALUES

There were proportionately many fewer foreign portrait painters at work in Britain by the early nineteenth century: it was no longer so necessary to import talent. Even so, the period was punctuated by the advent of significantly influential foreign artists. By 1850 the impulse supplied by Lawrence had largely petered out, and his unrivalled brand of swagger was being reproduced somewhat tepidly by another Scot, Sir Francis Grant (1803–78), whose directness and lack of glamour suited

## GRAND FINALE

most British clients at a time when the worldwide responsibilities of the British Empire were beginning to be taken very seriously indeed. The Reform Act of 1832 had given constitutional reality to a gradual drift in the culture of the whole country towards a broader democracy, and even the royal family reflected the new dominance of middle-class values. But Queen Victoria (no.57) and her German Consort, Prince Albert (no.59), were still highly conscious of their exclusive position. In the 1840s and 1850s their court painter was the Munich-trained Franz Xaver Winterhalter (1805–73), who rose effortlessly above the tired conventions of his English contemporaries to create some of the most sumptuous images of the time (no.60). But by the 1860s the younger British artists were returning to the European sources for their inspiration: George Frederic Watts (1817–1904) and Frederic Leighton (1830–96), both reluctant portraitists, openly celebrated the Venetians and Florentines in their work (nos.58, 61).

John Everett Millais (1829–96), who had begun his career as founder-member of the Pre-Raphaelite Brotherhood, turned in the decades of his success to society portraiture, painting the administrative classes of the period. Sober-suited politicians and financiers did not demand much swagger, but there was room for decorative adventure when painting their elegantly attired wives and daughters (nos.63, 64). Millais's technique, no longer the careful meticulousness of his early days, was now a reincarnation of Hogarthian vigour, with some debt to Velázquez, whose work had been discovered by the British in the years after the Napoleonic Wars.

When Winterhalter and Millais were succeeded in the 1890s by the American John Singer Sargent (1856–1925), the world had changed again. Prince Albert was dead, and the Queen's interest in painting, always limited, had died too. Patronage was firmly in the hands of the bourgeoisie – a new, extremely rich bourgeoisie benefiting from the golden years of the British Empire. Sargent, born in Florence and with Parisian training, again offered a glamour that native artists hardly matched. Sargent's sophisticated art alluded to Van Dyck without imitating him (nos.68, 70). Its slickness breathed effortless elegance. He could supply family portraits redolent of the great country house for those who lacked them (no.67). The meteoric appearance of Giovanni Boldini (1842–1931) at the turn of the century further emphasised the difference between native inspiration and imported sparkle (no.72).

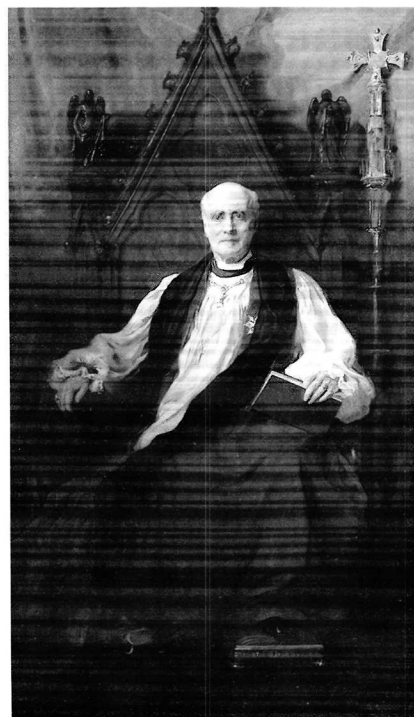
Sargent and, still more, his train of followers, came under another potent influence – that of James McNeill Whistler (1834–1903). Whistler's admiration of Japanese prints prompted him to experiment with a simplified style

that is almost pattern-making – 'art for art's sake' – emphasising subtly differentiated colour and tone rather than character or morality. The work of the early twentieth-century portraitists William Orpen (1878–1931), John Lavery (1856–1941) and Augustus John (1878–1961) depends on both, stressing the sweep of long vertical lines and the play of bright colours against black or grey (no.73). But in John's work there is already a bohemian strand, a rebellious informality that will not allow the poses and pretensions of swagger to interfere in his direct statement of personality and mood. His great 'Madame Suggia' (no.77), carried away as it is by its theme of creative genius, is a rare exception.

With the Hungarian-born Philip de Laszló (1869–1937) the tradition of grand portraiture comes to a bravura conclusion, in which everything is dependent on skilfully handled paint, and a bold, flattering assumption that the sitter – duchess, diplomat or dean – is a 'star'. De Laszló's spectacular portrait of Archbishop Randall Davidson (no.79) is perhaps the only truly swagger ecclesiastical portrait in the history of the Anglican Church. Harking back to the Countess of Southampton and Mrs Siddons on their cloud-borne thrones, it invokes a long tradition of both state and theatrical portraiture, but breaks what might almost be seen as a taboo in treating a Protestant religious leader with such glamour. The limits of swagger break down here; the form becomes, in a sense, meaningless. The line of inspiration from Van Dyck comes to an end, just as the line of great country houses ends with Lutyens in the 1930s. The Second World War ushered in a new society with a new view of how portraiture could serve it.

Andrew Wilton  
*Keeper of the British Collection*

Philip Alexius  
de Laszló  
*Archbishop  
Randall Davidson*  
1926 (no.79)



# LIST OF WORKS

Measurements are given in centimetres followed by inches in brackets; height before width.

- 1 Sir Anthony Van Dyck 1599-1641  
*Queen Henrietta Maria and her Dwarf Sir Jeffrey Hudson* c.1633  
 Oil on canvas 228.6 x 129 (90 x 51)  
 The Trustees of the Rt Hon. Olive, Countess Fitzwilliam's Chattels Settlement, by permission of Lady Juliet de Chair
- 2 Sir Anthony Van Dyck  
*Venetia Stanley, Lady Digby, as Prudence* 1633  
 Oil on canvas 101.1 x 80.2 (39¾ x 31½)  
 National Portrait Gallery
- 3 Sir Anthony Van Dyck  
*Thomas Wentworth, 1st Earl of Strafford* 1633-6  
 Oil on canvas 229.9 x 142.9 (90½ x 56¼)  
 The Trustees of the Rt Hon. Olive, Countess Fitzwilliam's Chattels Settlement, by permission of Lady Juliet de Chair
- 4 Sir Anthony Van Dyck  
*Lucy Percy, Countess of Carlisle* c.1637  
 Oil on canvas 218.4 x 127 (86 x 50)  
 The Trustees of the Rt Hon. Olive, Countess Fitzwilliam's Chattels Settlement, by permission of Lady Juliet de Chair
- 5 Sir Anthony Van Dyck  
*Olivia, Wife of Endymion Porter* c.1637  
 Oil on canvas 135.9 x 106.7 (53½ x 42)  
 His Grace the Duke of Northumberland
- 6 Sir Anthony Van Dyck  
*A Lady as Erminia, Attended by Cupid* c.1638  
 Oil on canvas 109.2 x 129.5 (43 x 51)  
 His Grace the Duke of Marlborough
- 7 Sir Anthony Van Dyck  
*Rachel de Ruwigny, Countess of Southampton, as Fortuna* c.1638  
 Oil on canvas 219.5 x 133 (86¾ x 52¾)  
 The Syndics of the Fitzwilliam Museum, Cambridge
- 8 William Dobson 1610/11-1646  
*Endymion Porter* c.1640-3  
 Oil on canvas 149.9 x 127 (59 x 50)  
 Tate Gallery. Purchased 1888
- 9 William Dobson  
*John, 1st Baron Byron* c.1643  
 Oil on canvas 142 x 120 (55¾ x 47)  
 University of Manchester, Tabley House Collection
- 10 Sir Peter Lely 1618-1680  
*Henry Hyde, Viscount Cornbury, and his Wife, Theodosia Capel* 1661-2  
 Oil on canvas 142.2 x 180.5 (56 x 71½)  
 The Earl of Clarendon, on loan to Plymouth City Museum and Art Gallery
- 11 Sir Peter Lely  
*Horatio, 1st Viscount Townshend* 1662  
 Oil on canvas 221 x 129.9 (87 x 51½)  
 National Museum of Wales, Cardiff
- 12 Sir Peter Lely  
*Barbara Villiers, Duchess of Cleveland* c.1665-70  
 Oil on canvas 125.7 x 100.6 (49½ x 39½)  
 The Earl Bathurst
- 13 Sir Peter Lely  
*Jane Bickerton, Duchess of Norfolk* c.1677  
 Oil on canvas 230 x 139.7 (90½ x 55)  
 His Grace the Duke of Norfolk
- 14 Jacob Huysmans c.1633-c.1696  
*Elizabeth Somerset, 1st Marchioness of Powis* c.1665-70  
 Oil on canvas 238 x 147.3 (93¾ x 58)  
 The Powis Estate Trustees, Powis Castle, on loan to the National Trust
- 15 John Michael Wright 1617-1694  
*A Lady in Masquerade Costume* c.1679  
 Oil on canvas 212.1 x 148.6 (83½ x 58½)  
 Private Collection
- 16 John Michael Wright  
*Lord Mungo Murray* c.1688  
 Oil on canvas 224.8 x 154.3 (88½ x 60¾)  
 Scottish National Portrait Gallery
- 17 Sir Godfrey Kneller 1646/9-1723  
*Charles II* 1685  
 Oil on canvas 224.7 x 142.8 (88½ x 56¼)  
 National Museums and Galleries on Merseyside, Walker Art Gallery
- 18 Sir Godfrey Kneller  
*Elizabeth Pelham, First Wife of Charles, 2nd Viscount Townshend* c.1698  
 Oil on canvas 241 x 148 (94¾ x 58¾)  
 Private Collection
- 19 Jacob de Wet 1640-1697  
*John, 1st Marquis of Atholl* c.1680  
 Oil on canvas 240.4 x 167.5 (96 x 66)  
 His Grace the Duke of Atholl, Blair Castle, Perthshire
- 20 Jonathan Richardson c.1665-1745  
*Edward and Constantia Rolt* c.1695  
 Oil on canvas 167.5 x 122 (66 x 48)  
 Mrs Kitty Lemos
- 21 John Closterman 1660-1711  
*The Children of John Taylor of Bifrons Park, Kent* c.1696  
 Oil on canvas 189.8 x 271 (74¾ x 107)  
 National Portrait Gallery
- 22 John Closterman  
*Portrait of an Unidentified Man* c.1702-5  
 Oil on canvas 208.3 x 146 (82 x 57½)  
 Private Collection
- 23 Giuseppe Grisoni 1699-1769  
*Colley Cibber as Lord Fopington* ?c.1725  
 Oil on canvas 127 x 102 (50 x 40½)  
 Garrick Club
- 24 William Hogarth 1697-1764  
*Captain Coram* 1740  
 Oil on canvas 239 x 147.5 (94 x 58)  
 Thomas Coram Foundation for Children
- 25 Thomas Hudson 1701-1779  
*Admiral Sir Chaloner Ogle* c.1740  
 Oil on canvas 212.7 x 144.7 (83¾ x 57)  
 Private Collection
- 26 Thomas Hudson  
*Mary Panton, Duchess of Ancaster* 1757  
 Oil on canvas 239 x 137 (94 x 54)  
 Grimsthorpe and Drummond Castle Trust
- 27 Allan Ramsay 1713-1784  
*Norman, 'The Red Man', 2nd Chief of MacLeod* 1748  
 Oil on canvas 223.5 x 137.2 (88 x 54)  
 Dunvegan Castle, Isle of Skye, by kind permission of John MacLeod of MacLeod the 29th Chief
- 28 Pompeo Batoni 1708-1787  
*George Lucy* 1758  
 Oil on canvas 132 x 97 (52 x 38¼)  
 Charlecote, The Lucy Collection (The National Trust)
- 29 Pompeo Batoni  
*Thomas William Coke, later 1st Earl of Leicester* 1774  
 Oil on canvas 241.9 x 167.5 (96¾ x 67)  
 Viscount Coke and the Trustees of the Holkham Estate
- 30 Pompeo Batoni  
*George Gordon, Lord Haddo* 1775  
 Oil on canvas 259 x 170.2 (102 x 67)  
 The National Trust for Scotland, Haddo House, Aberdeenshire
- 31 Tilly Kettle 1734/5-1786  
*Lady Frances Harpur and her Son Henry* c.1766  
 Oil on canvas 242 x 153 (95¼ x 60¼)  
 Calke Abbey, The Harpur-Crewe Collection (The National Trust)
- 32 Francis Cotes 1726-1770  
*Lady Stanhope and Lady Effingham as Diana and her Companion* c.1768  
 Oil on canvas 281 x 183 (110½ x 72)  
 York City Art Gallery
- 33 Johan Zoffany 1733-1810  
*Mrs Woodball* c.1770  
 Oil on canvas 243.8 x 165.1 (96 x 65)  
 Tate Gallery. Presented by Dr D.M. McDonald 1977
- 34 Sir Joshua Reynolds 1723-1792  
*William Augustus, Duke of Cumberland* c.1765  
 Oil on canvas 254 x 190 (100 x 74¾)  
 The Duke of Devonshire and the Chatsworth Settlement Trustees
- 35 Sir Joshua Reynolds  
*Three Ladies Adorning a Term of Hymen* 1773-4  
 Oil on canvas 233.7 x 290.8 (92 x 114¾)  
 Tate Gallery. Bequeathed by the Earl of Blessington 1837
- 36 Sir Joshua Reynolds  
*Mrs Musters as Hebe* 1785  
 Oil on canvas 238.8 x 147.8 (94 x 58¼)  
 The Iveagh Bequest, Kenwood (English Heritage)

{ FAMA CANDIDA ROSA DULCIOR

{ Fare is sweeter than a white rose

Fairy hosto

Closterman 1660-1711

long Tracy had (b.1650) says in the volume  
 nearly a white rose to her brother's theatrical  
 b.(168?) The younger children are on the right in a  
 group like a happy family. on the left is the eldest  
 boy BROWN (b.1625) his was to be a distinguished  
 naturalist who was engaged by James to the house of the  
 service OLIVE (b.1638) + Margaret (b.1632)

- 37** Sir Joshua Reynolds  
*Mrs Siddons as the Tragic Muse*  
1789  
Oil on canvas 239.7 × 147.6  
(94<sup>3</sup>/<sub>8</sub> × 58<sup>1</sup>/<sub>8</sub>)  
The Governors of Dulwich  
Picture Gallery
- 38** Sir Joshua Reynolds  
*George Augustus Elliott, Lord  
Heathfield* 1788  
Oil on canvas 142.2 × 113.7  
(56 × 44<sup>3</sup>/<sub>4</sub>)  
The Trustees of the National  
Gallery
- 39** Thomas Gainsborough  
1727–1788  
*John Campbell, 4th Duke of  
Argyll* 1767  
Oil on canvas 231 × 153.7  
(91 × 60<sup>1</sup>/<sub>2</sub>)  
Scottish National Portrait  
Gallery
- 40** Thomas Gainsborough  
*Augustus John, 3rd Earl of  
Bristol* 1768  
Oil on canvas 232.5 × 152.5  
(91<sup>1</sup>/<sub>2</sub> × 60)  
Ickworth, The Bristol  
Collection (The National  
Trust)
- 41** Thomas Gainsborough  
*George, Prince of Wales* c.1782  
Oil on canvas 246.5 × 177.7  
(97 × 70)  
The Marquess of Zetland
- 42** Thomas Gainsborough  
*Giovanna Baccelli* 1782  
Oil on canvas 226.7 × 148.6  
(89<sup>1</sup>/<sub>4</sub> × 58<sup>1</sup>/<sub>2</sub>)  
Tate Gallery. Purchased 1975
- 43** Thomas Gainsborough  
*Mr and Mrs Hallett ('The  
Morning Walk')* 1785  
Oil on canvas 236.2 × 179.1  
(93 × 70<sup>1</sup>/<sub>2</sub>)  
The Trustees of the National  
Gallery. Purchased with  
a contribution from from  
the National Art Collections  
Fund
- 44** John Singleton Copley  
1738–1815  
*The Three Youngest Daughters  
of George III* 1785  
Oil on canvas 265.5 × 186  
(104<sup>1</sup>/<sub>2</sub> × 73<sup>1</sup>/<sub>4</sub>)  
Her Majesty The Queen
- 45** Sir William Beechey  
1753–1839  
*George IV when Prince of Wales*  
c.1798  
Oil on canvas 139.7 × 116  
(55 × 45<sup>1</sup>/<sub>2</sub>)  
Royal Academy of Arts,  
London
- 46** Sir Henry Raeburn  
1756–1823  
*Sir John Sinclair Bt* 1794  
Oil on canvas 238 × 154  
(93<sup>1</sup>/<sub>2</sub> × 60<sup>1</sup>/<sub>2</sub>)  
National Gallery of Scotland
- 47** Sir Henry Raeburn  
*General Sir William Maxwell  
of Calderwood Bt* c.1796  
Oil on canvas 249 × 148  
(98 × 58<sup>1</sup>/<sub>4</sub>)  
The National Trust for  
Scotland, Fyvie Castle,  
Aberdeenshire
- 48** Sir Henry Raeburn  
*Spencer, 2nd Marquess  
of Northampton* 1821  
Oil on canvas 128 × 100.5  
(50<sup>1</sup>/<sub>2</sub> × 39<sup>1</sup>/<sub>2</sub>)  
The Marquess of  
Northampton
- 49** Sir Henry Raeburn  
*The Marchioness of Northampton,  
Playing a Harp* c.1820  
Oil on canvas 128 × 101.5  
(50<sup>1</sup>/<sub>2</sub> × 40)  
The Marquess of  
Northampton
- 50** Sir Thomas Lawrence  
1769–1830  
*Queen Charlotte* 1789–90  
Oil on canvas 238.4 × 147.3  
(93<sup>7</sup>/<sub>8</sub> × 58)  
The Trustees of the National  
Gallery
- 51** Sir Thomas Lawrence  
*Catherine Gray, Lady Manners*  
1794  
Oil on canvas 255.3 × 158  
(100<sup>1</sup>/<sub>2</sub> × 62<sup>1</sup>/<sub>4</sub>)  
The Cleveland Museum of  
Art. Bequest of John  
D. Rockefeller, Jr
- 52** Sir Thomas Lawrence  
*John Philip Kemble as  
Hamlet* 1801  
Oil on canvas 306.1 × 198.1  
(120<sup>1</sup>/<sub>2</sub> × 78)  
Tate Gallery. Presented  
by King William IV 1836
- 53** Sir Thomas Lawrence  
*Mrs Siddons* 1803–4  
Oil on canvas 254 × 148  
(100 × 58<sup>1</sup>/<sub>4</sub>)  
Tate Gallery. Presented by  
Mrs C. FitzHugh 1843
- 54** Sir Thomas Lawrence  
*Lady Elizabeth Foster, later  
Duchess of Devonshire, as a  
Sibyl* 1805  
Oil on canvas 240 × 148  
(94<sup>1</sup>/<sub>2</sub> × 58<sup>1</sup>/<sub>4</sub>)  
The National Gallery  
of Ireland
- 55** Sir Thomas Lawrence  
*The Duke of Wellington  
Mounted on Copenhagen as  
at Waterloo* 1818  
Oil on canvas 396.2 × 243.8  
(156 × 96)  
The Earl Bathurst
- 56** James Sant 1820–1916  
*Captain Colin Mackenzie* 1842  
Oil on canvas 237 × 145  
(93<sup>1</sup>/<sub>4</sub> × 57<sup>1</sup>/<sub>8</sub>)  
National Army Museum,  
London, courtesy of the  
Director
- 57** Sir Francis Grant 1803–1878  
*Queen Victoria* 1843  
Oil on canvas 243.8 × 147.3  
(96 × 58)  
Crown Estate on loan to the  
Institute of Directors
- 58** George Frederic Watts  
1817–1904  
*Augusta, Lady Castletown*  
c.1846  
Oil on canvas 208.3 × 143.5  
(82 × 56<sup>1</sup>/<sub>2</sub>)  
Tate Gallery. Bequeathed  
by Major W.R.D. Mackenzie  
1952
- 59** Franz Xaver Winterhalter  
1805–1873  
*Prince Albert* 1846  
Oil on canvas 237.5 × 147.5  
(93<sup>1</sup>/<sub>2</sub> × 58)  
The Trustees of the National  
Museums and Galleries on  
Merseyside, Lady Lever Art  
Gallery
- 60** Franz Xaver Winterhalter  
*Lady Middleton* 1863  
Oil on canvas 239 × 147.5  
(94 × 58)  
The Hon. Michael  
Willoughby
- 61** Frederic Lord Leighton  
1830–1896  
*Mrs James Guthrie* 1865  
Oil on canvas 210.7 × 138.5  
(83 × 54<sup>1</sup>/<sub>2</sub>)  
Yale Center for British Art,  
Paul Mellon Collection
- 62** Jacques-Joseph (James)  
Tissot 1836–1902  
*Colonel Frederick Gustavus  
Burnaby* 1870  
Oil on panel 49.5 × 59.7  
(19<sup>1</sup>/<sub>2</sub> × 23<sup>1</sup>/<sub>2</sub>)  
National Portrait Gallery
- 63** Sir John Everett Millais  
1829–1896  
*Hearts Are Trumps* 1872  
Oil on canvas 165.7 × 219.7  
(65<sup>1</sup>/<sub>4</sub> × 86<sup>1</sup>/<sub>2</sub>)  
Tate Gallery. Presented by  
the Trustees of the Chantry  
Bequest 1945
- 64** Sir John Everett Millais  
*Mrs Bischoffsheim* 1873  
Oil on canvas 130.8 × 90.2  
(51<sup>1</sup>/<sub>2</sub> × 35<sup>1</sup>/<sub>2</sub>)  
Tate Gallery. Presented by  
Lady Fitzgerald 1944
- 65** John Singer Sargent  
1856–1925  
*Ellen Terry as Lady Macbeth*  
1889  
Oil on canvas 221 × 114.3  
(87 × 45)  
Tate Gallery. Presented by  
Sir Joseph Duveen 1906
- 66** John Singer Sargent  
*W. Graham Robertson* 1894  
Oil on canvas 230.5 × 118.7  
(90<sup>3</sup>/<sub>4</sub> × 46<sup>3</sup>/<sub>4</sub>)  
Tate Gallery. Presented by  
W. Graham Robertson 1940
- 67** John Singer Sargent  
*Mrs Carl Meyer and her  
Children* 1896  
Oil on canvas 201.4 × 134  
(79<sup>1</sup>/<sub>4</sub> × 52<sup>3</sup>/<sub>4</sub>)  
Private Collection
- 68** John Singer Sargent  
*Ena and Betty Wertheimer* 1901  
Oil on canvas 185.4 × 130.8  
(73 × 51<sup>1</sup>/<sub>2</sub>)  
Tate Gallery. Presented  
by the widow and family  
of Asher Wertheimer  
in accordance with his  
wishes 1922
- 69** John Singer Sargent  
*Mrs Cazalet and her Children*  
c.1900  
Oil on canvas 254 × 165.1  
(100 × 65)  
Private Collection
- 70** John Singer Sargent  
*Almina, Daughter of Asber  
Wertheimer* 1908  
Oil on canvas 134 × 101  
(52<sup>3</sup>/<sub>4</sub> × 39<sup>3</sup>/<sub>4</sub>)  
Tate Gallery. Presented by  
the widow and family of  
Asher Wertheimer in  
accordance with his wishes  
1922
- 71** Solomon Joseph Solomon  
1860–1927  
*Mrs Patrick Campbell as 'Paula  
Tanqueray'* 1894  
Oil on canvas 241.3 × 152.5  
(95 × 60)  
The Arts Club
- 72** Giovanni Boldini 1842–1931  
*Lady Colin Campbell* c.1897  
Oil on canvas 182.2 × 117.5  
(71<sup>3</sup>/<sub>4</sub> × 46<sup>1</sup>/<sub>4</sub>)  
National Portrait Gallery
- 73** Sir William Orpen  
1878–1931  
*Mrs St George* c.1912  
Oil on canvas 216 × 119.5  
(85 × 47)  
Jefferson Smurfit Group plc
- 74** Sir William Orpen  
*Lady Rocksavage* 1913  
Oil on canvas 121.9 × 95.3  
(48 × 37<sup>1</sup>/<sub>2</sub>)  
Private Collection
- 75** Sir John Lavery 1856–1941  
*Hazel in Black and Gold* 1916  
Oil on canvas 183.4 × 92.3  
(72<sup>1</sup>/<sub>4</sub> × 36<sup>3</sup>/<sub>8</sub>)  
Laing Art Gallery, Newcastle  
upon Tyne (Tyne and Wear  
Museums)
- 76** Augustus Edwin John  
1878–1961  
*William Nicholson* 1909  
Oil on canvas 190 × 145.3  
(75 × 57)  
The Syndics of the  
Fitzwilliam Museum,  
Cambridge
- 77** Augustus Edwin John  
*Madame Suggia* 1920–3  
Oil on canvas 186.7 × 165.1  
(73<sup>1</sup>/<sub>2</sub> × 65)  
Tate Gallery. Presented by  
Lord Duveen through the  
National Arts Collection  
Fund 1925
- 78** Philip Alexius de Laszlo  
1869–1937  
*Countess Fitzwilliam, Wife of  
the 7th Earl Fitzwilliam* 1911  
Oil on canvas 243.9 × 119.4  
(96 × 47)  
The Trustees of the Rt Hon.  
Olive, Countess Fitzwilliam's  
Chattels Settlement, by  
permission of Lady Juliet  
de Chair
- 79** Philip Alexius de Laszlo  
*Archbishop Randall Davidson*  
1926  
Oil on canvas 251.5 × 139.7  
(99 × 55)  
The Corporation of the  
Church House