A catalogue of British old master paintings in the collection of the Louisiana State University Museum of Art

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A CATALOGUE OF
BRITISH OLD MASTER PAINTINGS
IN THE COLLECTION OF
THE LOUISIANA STATE UNIVERSITY MUSEUM OF ART

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Arts

in

The School of Art

by
Quincy Lee
B.A., Southeastern Louisiana University, 2006
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Dedicated to Shane and Siobhan
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ABSTRACT

The Louisiana State University Museum of Art owns a collection of British paintings that highlight the popular styles of portrait painting from the sixteenth through the nineteenth centuries. This British collection includes examples of Renaissance, Baroque, Rococo, and neoclassical portraiture along with typical British Romantic landscape paintings, a tradition following earlier Dutch landscape examples. The collection includes works by such internationally known artists as William Hogarth, Sir Joshua Reynolds, Thomas Gainsborough, John Michael Wright, John Hoppner, Sir William Beechey, Patrick Nasmyth, Sir Nathaniel Dance, Sir Henry Raeburn, William Westall, and Peter Monamy. Many of these artists are represented in such famous art collections as the Royal Collection in London, the Metropolitan Museum of Art in New York, and the Musée du Louvre in Paris.

The collection at the Louisiana State University Museum of Art also concentrates on a nautical, or marine, subgenre. This type of art is exemplified by paintings of sailing vessels on the sea, as well as several portraits of famous naval figures, such as Horatio Nelson. The chairman of the Louisiana State University Art Department felt that the collecting of portraits of marine subjects was appropriate due to the seafaring traditions of both Louisiana and Britain.

When the Louisiana State University Museum of Art first opened its doors, under the name Anglo-American Museum, its mission was to collect those works of art which would reflect the cultural ties between Britain and the United States. This political agenda was thought to be best illustrated by the works of John Smibert and Benjamin West, and in part by Trevor Fowler.
Also included in this thesis are works in the collection by John Partridge, Frederick Marryat, and attributed to Thomas Hudson, as well as several portraits by unidentified artists.
INTRODUCTION

The Louisiana State University Museum of Art began when a Colonel Draper from New York approached Louisiana State University in 1958. He had approached several other institutions regarding the opening of a museum which would illustrate the supposed superiority of the British race over that of African-Americans. Colonel Draper intended to demonstrate this believed superiority by having skulls displayed for comparisons along with reproduction artworks. Colonel Draper’s “special interest in the Museum was to confirm in art… the close resemblance of Anglo-Americans in the United States… to the parent stock in Britain.”¹ He also wanted to remind the citizens of Baton Rouge—that people of British extraction had a major role in shaping American culture.”² Indeed, Baton Rouge was ruled by Britain from February 10, 1763, upon the signing of the Treaty of Paris, when France gave all of its territory in America to Britain, until September 21, 1779, when Don Bernardo de Gálvez captured the British fort at Baton Rouge.³ Colonel Draper donated the capital for the museum in 1959 to begin the process, and by January 1962 the Anglo-American Art Museum opened to students and faculty of the university, as well as the public at large.⁴ The university did not support this original purpose but was able to convince the donor to abandon the idea of using human skulls and to purchase original works of art rather than reproductions. While the Museum did not strictly adhere to the donor’s original wishes, it was able to effectively provide a cross-section of British portraiture of the upper- and middle-classes.

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¹ Correspondence, Colonel Draper, June 12, 1968. Louisiana State University Museum of Art archives.
³ During this period of British rule, Baton Rouge was called New Richmond.
⁴ Colonel Draper may not have been satisfied with the end result, for he is only known to have visited the museum once and donated no more money.
Originally, the Museum (Fig. 1) took the form of period room presentation style, and was located in the Memorial Tower on the Louisiana State University campus. It was divided into two wings: the English Wing and the American Wing. The English Wing covered the time from the early seventeenth century to the early nineteenth century, especially focusing on portraiture. Portraiture was thought of as the link between the two countries. There were three rooms in each wing. These consisted of the Jacobean Room from Herefordshire, the Parlor from Hacton Hall in Essex County, and the Drawing Room Doorway from Basildon Park in Berkshire County in the English Wing. The American Wing was divided into the Colonial Room from eastern Pennsylvania, the Drawing Room from Salisbury Plantation in Wilkinson County, Mississippi, and the Greek Revival Room from the Atkinson rowhouse in New Orleans. Each of these rooms covered a specific time and/or style. The Colonial Room and the Drawing Room from the Salisbury Plantation demonstrated the British influence on American design in the Rococo and Neoclassical styles respectively. The Greek Revival Room exhibited British influence in the late Neoclassical period. However, each of the rooms exhibited uniquely American interpretations of these styles in two different regions of the United States.

The Museum continued to meet the collecting mandate from 1959 to the late 1960s by using the purchase fund to acquire British and American portrait paintings from the seventeenth to the nineteenth century, while at the same time collecting important local pieces. The collection expanded quickly after Henry Parrott Bacot joined the staff in 1967. Bacot knew that diversification was the key to the Museum’s long-term success. Having a museum in Louisiana, with its melting pot culture of British, French, Acadian, African, German, Italian, Irish, West Indian, and Native American populations, precluded the goal of maintaining a strictly Anglo-

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American focus. Subsequently, the Museum took the current name Louisiana State University
Museum of Art in 1992 to underline this new expanded focus. The Museum now has diverse
collections ranging from Louisiana-made Newcomb pottery to Chinese jade.

The Louisiana State University Museum of Art also contains a large collection of
approximately three hundred miniatures, many in the style of the English school and executed in
oil or watercolor on ivory. One of these is a miniature portrait of the Duchess of Devonshire,
attributed to Lawrence. While miniatures were important in the development of the arts, they will
not be discussed in this thesis.

The Museum’s British collection has holdings primarily in the late Baroque through
Neoclassical eras. “Although the museum’s portrait collection is small, it constitutes a history in
miniature of the close relation between the pictorial arts of Britain and its North American
colonies from about 1720 to 1840.”6 This thesis focuses on the quality and breadth of the British
side of this relationship, expressed through a survey of oil paintings in roughly chronological
order.

The British collection includes works by such old masters as John Michael Wright,
William Hogarth, Sir Joshua Reynolds, and Thomas Gainsborough. The collection extends from
the late sixteenth century, with an Elizabethan era portrait of Madame Savage, to the mid-
nineteenth century, with portraits of both the rising bourgeoisie class and the aristocracy.
Portraits were the most common form of painting in Britain mainly because, unlike the Roman
Catholic Church, the Church of England did not commission religious works until the Oxford
movement or “High Church” element arose in the Anglican Church in the 1830s.

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6 McAlear, 22.
By the sixteenth century, Britain had fallen behind other European countries in painting. Much of the painting done in Britain was produced by foreigners imported mainly from the countries of northern Europe to paint at the royal court. The German painter Hans Holbein became the official painter for Henry VIII in 1535. In 1545 John Bettes painted the first recorded Renaissance painting by an English artist. George Gower and the miniaturist Nicholas Hilliard from Devon were the most prominent painters of the Elizabethan court. It was not until the eighteenth century that native British painters received truly international acclaim. William Hogarth was among the first.

This thesis only discusses a select number of paintings from the British section of the Louisiana State Museum of Art’s collection. Each of the chapters focuses on one of these paintings. An image of the painting to be discussed is followed by a description of the painting, a short biographical sketch of the artist, if known, and the same for the sitter, and ending with any information of the provenance and condition of the work. Research was completed with the use of the Museum’s accession folders, first-hand visual survey of the paintings, private conversations, many books, and other sources. I studied each of the paintings under the ultraviolet light on March 16, 2009, along with Frances Huber and Erika Katayama of the Louisiana State University Museum of Art. A large amount of the information regarding the artists and the sitters was contradictory, including spelling of names and dates. Much of the descriptive material for each painting comes from the Museum’s accession folders. The information on Colonel Draper comes from a private source. This thesis is intended to serve as a beginning and is not comprehensive.

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Fig. 1. Floor Plan of the Anglo-American Art Museum.
CHAPTER 1

ANONYMOUS ARTIST, PORTRAIT OF MADAME SAVAGE

Fig. 2. Anonymous artist, Portrait of Madame Savage, dated 1579. Oil on panel, 60.96 x 50.16 cm. Anonymous Donor's Purchase Fund. Acc. No. 59.9.2. Photograph: Kevin Salzman.
This bust-length portrait (Fig. 2) is of a young woman whose head and body are turned three quarters to the left of the picture plane. Following the fashion of the day, more detail is paid to the clothing than to the sitter's face. Her face is quite pale, since it was not fashionable for aristocratic ladies to expose their skin to the sun in the manner of laborers. The sitter's features are strong, with a long, patrician nose, small pursed lips, and a pointed chin in an oval face that is accented by the large ruff. She has short, curly auburn hair and brown eyes looking towards the viewer. A black velvet French hood whose front edge is bordered by a band of white with guard borders, or billaments, in gilt filigree and pearls appears to cover the back of her head. The subject wears an Elizabethan court dress consisting of a black gown with puff sleeves which is decorated overall with woven gilt rosettes. The unnaturally wide shoulders accentuate the narrowness of her waist. The sitter wears an enamel and jeweled red and green floral pin over her left breast. She wears three strings of gold chains which are decorated with pearls and jewels, and which hold a gold pendant set with stones and having a grey pearl as a final pendant drop. The high grey and white lace ruff collar and the dress with its intricate jeweled pins scattered over the surface stand out against a sober background that contrasts with the linear delicacy of her ruff and jeweled cap and the elaborate design of her dress. The Tudor rose pin and pendant necklace most likely represent her allegiance to, or relationship with, the Tudor royal family. The entire figure is quite two-dimensional and is set against a brownish-colored background. To the right of the sitter's head appears the date "1579" in gold paint. In the same position to the left of the sitter's head appears the legend "MADAM SAVAGE" in gold uppercase block letters. Beneath the date, the Savage coat of arms, which consists of three brass hunting horns, a crescent, and a wriggle work horizontal band of ermine appears on a red shield.  

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8 Louisiana State University Museum of Art accession folder 59.9.2.
The sitter, Madame Savage, presumably hailed from an aristocratic family and would have wanted her own wardrobe to reflect the style of the royal court. Queen Elizabeth was interested in fashion design and employed significant numbers of foreign artists, such as Federico Zuccaro, Hans Eworth, and Marcus Gheeraerts the Younger to paint her and members of her court. Also, Dutch artists Cornelius Ketel, Lucas de Heere, and Cornelius Devosse painted for short periods of time in England. At the beginning of Elizabeth’s reign she retained two of her father’s artists, Levina Teerline and Nicholas da Modena. By the second decade of her reign she favored English artist Nicholas Hilliard. Her four serjeant painters were Nicholas Lizard, William Herne, George Gower, and Leonard Fryer. Another English artist of the time was Robert Peake.

This unsigned portrait of Madam Savage was previously attributed to Federico Zuccaro. However he may have only stayed in England from 1574 to 1575, making it unlikely that this portrait was by his hand. A more likely artist to have painted this work is Hans Eworth. Eworth (also spelled Jan Ewouts) from Antwerp painted portraits in England from around 1545 to 1574. In his earliest portraits, “landscape rich in incident or allegory gives information about his sitters.” His portraits circa 1559 have the feeling of Elizabethan costume pieces. The backgrounds are a plain, glossy black with the date and the ages of the sitters inscribed across in gold. This black background with gold inscriptions is also seen in Holbein’s works from a slightly earlier time. This same style can be seen in the portrait of Mary Denton (Fig. 3),

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10 Federico Zuccaro (1539 or 1543-1609) studied under his brother Taddeo and painted in Spain and Italy as well as England. He travelled to England in 1574, where his international fame allowed him to paint portraits of Queen Elizabeth and other distinguished persons. Many portraits of English personages of the Elizabethan era are wrongly attributed to him. He is known for his frescoes, but he was also an architect and sculptor and wrote and published a treatise on art theory.
12 Ibid., 16.
which is defined by a plain background, blunt stare of the sitter, gold lettering in the top corner, and detailed clothing.

This painting is dated 1579 and is the oldest portrait in the collection. It was in the Fry collection and then the Norbert Fischman Gallery before coming to the Louisiana State University Museum of Art. It was originally placed in the oak-paneled Jacobean Room in the English Wing.

The painting had been over-cleaned in the past, removing many of the artist’s original glazes from the face. In 1978 the panel began to manifest vertical splits on its middle to left side and underwent restoration to repair these. The varnish was removed and the painting was cleaned, filled, in-painted, and revarnished in 1979 by Lloyd Young, a conservator from Gonzales, Louisiana. Under ultraviolet light the face of the sitter appears heavily retouched along with a line of purple down the middle where the painting was possibly folded in half or rolled at some point in the past.

\[\text{According to the York Art Gallery file, Mary Denton was the daughter of Sir Roger Martyn (died 1573), a mercer who was sheriff and later Lord Mayor of London, by his second wife Elizabeth Castelin. Mary married Alexander Denton of Hillesden, Buckinghamshire. According to the inscription, upper right, this portrait dates from 1573, when the sitter was fifteen years old. The luxury of her dress and the prominence of her wedding ring suggest that it was painted at the time of her marriage. This is supported by the fact that the lozenge-shaped coat of arms, upper left, combines the arms of her husband with those of both her parents.}\]
Fig. 3. Attributed to George Gower, *Portrait of Mary Denton*, 1573. Oil on oak panel, 79 x 63.5 cm. York Museums Trust (York Art Gallery).
CHAPTER II

ANONYMOUS ARTIST, PORTRAIT OF SIR THOMAS CONWAY

Fig. 4. Anonymous artist, *Portrait of Captain Thomas Conway*, circa 1620, Oil on canvas, 202.6 x 113.7 cm, Anonymous Donor’s Purchase Fund, Acc. No. 59.2.1. Photograph: Kevin Salzman.
This full-length Jacobean-era portrait is of Captain Thomas Conaway. This portrait style is referred to as a Court portrait or a “Portrait of Ceremony.” The male figure’s body is quarter turned to the left with his right leg facing the picture plane. His right hand is placed on the corner of the table. His left hand is fisted on his hip. The sitter has thick, wavy hair and a closely trimmed auburn beard and mustache, a long, pale face with a long nose and a high forehead. He is wearing a grey doublet with gold stripes in a chevron pattern. Above the gorget is a broad collar with lace borders. The same lace is seen at the cuffs of the doublet. There is a white and gold sash, embroidered with hornets and flowers, tied around his right arm above the elbow. He is wearing full pantaloons in a darker grey material with gold angled stripes, and grey hose with black open-sided shoes with large round gold buckles on the tongues of each shoe. There is a gold earring in his right ear. The gold hilt of a sword is visible by his left hip. The table to his right is covered with a red cloth. Resting on top of the cloth is a helmet with red and white plumes, a gauntlet, and a bit of chest armor shows. The background is vaguely indicated with a floor of alternating squares and circles of stone. In the shadows beneath the table can be seen the gold painted inscription which identifies the sitter as —Sr Thomas Conaway, Capt.”

This portrait was one of a series assembled by Lady Vere of the captains that served under Lord Horace Vere in various celebrated battles. All of the portraits are very similar. The male sitters are portrayed full length with slender legs. They are standing next to a table with their plumed helmet on top.

Sir Thomas Conaway (also spelled Conway) was one of three sons of Viscount Edward Conaway, Governor of the Brill and British Secretary of State, and Dorothy Ann Tracy. Thomas Conaway was in active service in May 1620, when James I appointed Sir Horace Vere, Conaway’s uncle, head of the English troops sent to the Palatinate. Conaway was among the
first to join up and distinguished himself in the war in Germany, quickly rising to the rank of lieutenant-colonel. Thomas Conaway was with his father in Holland in 1624. That same year he probably received a commission while serving with Mansfeldt’s forces. He died of the plague in The Hague in August 1624. This portrait was more than likely painted in the year of his death.

The other portraits in the series have been attributed to Daniel Mytens the elder, Marcus Cornelius Janssen, Gheeraerts the Younger, or Jan Anthonisz. While each of the portraits have variations, it is possible that this portrait was also painted by one of these artists.

Daniel Mytens (also spelled Mijtens) the Elder was born around 1590 in Delft to Maerten Mytens and Anneke Pieters. He was received into the Hague Guild, came to England in 1614, and became court painter to James I and James II. He returned to The Hague in 1635, possibly due to his replacement in England by Sir Anthony Van Dyck, and died before 1648. Several of Mytens’ full-length portraits bear a slight resemblance to that of Sir Thomas Conaway. His portrait of Charles I (Fig. 5) has similarities to the Conaway portrait seen in the angles of the bodies of the male sitters and the perspective. However, the technical detailing of the clothing and the treatment of the background are far more precise in the portrait of Charles I.

Cornelius Janssen was a portrait painter born in 1593. He worked in England from 1618 to 1643, where he was patronized by James I, among others. He then traveled to Holland. He died in 1661 in Utrecht.

Marcus Gheeraerts the younger was a portrait painter born in Bruges in 1561/2. He was brought to England while still a child by his father, also a painter. He was patronized by the court of Elizabeth I in the last decade of her reign and by James I’s queen. He died in 1636.
Jan Anthonisz van Ravesteyn was a successful painter to the Dutch court in The Hague. He was born in 1572 and was buried on June 21, 1657.

The portraits were mentioned in the *Commentaries of Sir Francis Vere* published in 1657. The original canvas has been made several inches larger with the addition of extra material at the top and bottom. There is a patch from damage to the sitter’s proper right knee, sustained upon arrival at the Louisiana State University Museum of Art. It was repaired by a Mrs. Demeaux of New Orleans. In December 1989 over-humidification due to a freeze caused parts of the painting to buckle and water damage in the lower two quadrants, ruining the varnish.

Over the years, the canvas has undergone extensive over-painting to the upper third of the background behind the figure. Previously over-restored tears, rips, and rot had been repaired upon arrival at the Museum. Several long narrow fissures on the vertical edge of the left side were re-laid and the 1959 varnish was removed and replace with a satin DAMAR varnish. Under ultraviolet lighting the patch on the proper right knee is visible, as well as the additions to the borders.

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Fig. 5. Daniel Mytens, *Charles I, King of England*, 1629. Oil on canvas, 200.3 x 140.7 cm. The Metropolitan Museum of Art.
Fig. 6. John Michael Wright, *Portrait of Robert Bruce, 2nd Earl of Elgin, First Earl of Aylesbury*, circa 1685. Oil on canvas, 125.7 x 102.9 cm. Anonymous Donor’s Purchase Fund. Acc. No. 59.2.3. Photograph: Kevin Salzman.
This is a three-quarter-length court portrait of a male sitter in pseudo-Roman clothing who is turned three quarters to the picture plane. The sitter is a soft-looking middle-aged gentleman with a long, pale face who wears a grey-colored, full-bottom wig. He is standing in the foreground posed with his left hand on his hip and holding a baton in his right hand. He wears a decorative gold breastplate with lion mask decoration at the shoulder. His billowing breeches are light red with applied stripes of gold thread. He has a shoulder-piece of the same material issuing from the mouth of the mask on the breastplate. The shoulder-piece has pieces of the red fabric slit like ribbons, each bordered with gold fringe. He wears a white shirt with full arms that has lace at the cuffs, and a short white lace neck cloth. A rich blue cloak is loosely draped across his chest, over his left shoulder, and behind his left arm. The background is typical of Baroque portraiture - a heavy diagonal swag of richly patterned gold damask with a deep fringe goes behind the sitter’s head to the floor, and the angle of the swag echoes the angle of the baton in his hand. To the left of his head stands a large fluted column on a plinth and to the left of the column a little piece of blue sky with white clouds is visible in the uppermost part of the left quadrant; and it has some pinkish tones at the horizon line appear to represent a sunrise or sunset. Trees which appear to be cedars of Lebanon are behind the column and complete the landscape.\footnote{15} In the bottom right corner of the painting is the legend “Robert E\textquotesingle of Ailesbury” inscribed in gold.

This portrait is one of a set which Charles commissioned from Wright to represent all of his ministers in "Roman" clothing. Charles II had traveled to the court of Louis XIV and, like many of Europe's monarchs, was influenced by the style of the court of the Sun King. Louis XIV wanted to associate his reign with that of the powerful Roman Empire, and one way in which he did so was by being depicted as wearing what he believed to be Roman clothing. The baton is 

\footnote{15} H. Parrott Bacot, Louisiana State University Museum of Art accession folder 59.2.3.
also a Roman symbol, indicating the sitter's authority.\footnote{16} The portrait was painted just before Wright left on a study tour to Rome. It is typical of the idealized "boneless" elegance that was fashionable at the time, especially in the work of Sir Peter Lely and his follower, Sir Godfrey Kneller.

Very little is known of John (Johannes) Michael Wright's early life, and what little exists, is contradictory. Possibly he was identical with "Mighelle s[on of] James Wryght" baptized May 25, 1617, in St. Bride's, Fleet Street.\footnote{17} In Edinburgh, he was apprenticed to George Jamesone in April 1636 as "Michaell, son to James W., tailor, citizen of London."\footnote{18} In 1642 Wright travelled to Rome. Wright's earliest known painting was of Robert Bruce. It was painted in Rome no later than 1644, when the sitter was seventeen.\footnote{19} And in 1648, he enrolled as a member of the Accademia di San Luca in Rome—the only British painter enrolled there in the seventeenth century, where he was listed as English, not Scottish. In the Accademia, he came in direct contact with the best of European painting and painters. In Rome, he became a passionate antiquarian. Wright was also well-versed in Latin, and a master of both Italian and French. He collected gems, coins, and rare shells. In 1654 he went to Flanders and became Antiquary to Archduke Leopold William, and when the latter resigned from his position as Governor of the Netherlands in 1656, Wright decided to return to England. By this time, he was married with at least one son, Thomas. Presumably he planned to return to Italy, for he had left his family there. He returned during the Commonwealth and completed several portraits, including one of Cromwell's favorite daughter, Elizabeth Claypole in 1658 (Fig. 7). This portrait is described by Ellis Waterhouse as the most Italianate portrait painted in England in the seventeenth century,\footnote{16 The baton was not a new motif in British painting by this time. \footnote{17} It has been theorized that he added the Christian name John later to mark his commitment to Roman Catholicism. \footnote{18} Ellis Waterhouse. \textit{Painting in Britain: 1530-1790}, 66. \footnote{19} Stevenson, 13.
mainly on account of its symbolism. During his London career, he was patronized chiefly by Catholic families. Following Lely, he became a leading painter. Wright never attempted to modify his style according to the prevailing Court taste and, consequently, he was always considered second best to Lely. However, Wright was listed in William Sanderson’s *Art of Painting* (1658) as being one of the best artists in England. Throughout the 1660s, Wright produced a series of portraits with qualities reminiscent of Dobson, evident from the classical figures appearing in the background.

After the Great Fire of London in 1666, assistance was rendered to the corporation of London by Sir Mathew Hale and twenty-one other judges in resolving the difficult questions of property settlements arising from the disaster. In 1670 the corporation of London determined to commemorate the judges’ actions by having Dutch painter Sir Peter Lely paint all of the justices’ portraits. Lely refused and Wright got the commission. Wright executed the greater number of the portraits. In 1672 Wright painted for Sir Robert Vyner a full-length portrait of Prince Rupert. In 1673 Wright was granted the office of picture drawer in ordinary and began signing his name *Pictor Regius*. He painted many portraits of the gentry and nobility, which are to be found in private collections. Between 1694 and 1700 he was forced to sell all of his collections to pay off his debts. Most of these artifacts went to Sir Hans Sloane, from whence they passed to the British Museum. Wright died in 1694 and was buried at St. Martin-in-the-Fields.

Wright was the only British born painter of the time to compete with Sir Peter Lely. Wright’s painting is known to be rather hard and tight in handling. His sensitivity, and his Catholic background, may have worked against him in securing clients, for ladies of the time

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20 Louisiana State University Museum of Art accession folder 59.2.3.
often aspired to a single look. Wright often signed his name in Latin, "J. M. Ritus," which has been the source of perplexity to many art historians.  

The sitter was Robert Bruce, the Second Earl of Elgin and First Earl of Ailesbury (c.1675). He was the only son of Thomas, third Lord Bruce of Kinloss, and the first Earl of Elgin, and Anne, daughter of Sir Robert Chichester of Raleigh, Devonshire. He was baptized in 1625. He married Lady Diana Grey in 1646. This marriage produced seventeen children. At the Restoration, he was constituted, along with the Earl of Cleveland, lord-lieutenant of Bedfordshire, for his work towards the restoration. He was a returned member for the county to the convention parliament in the same year, and also to the parliament which met in 1661 and 1663. He was, on March 18, 1663, created Baron Bruce of Skelton in the county of York, Viscount Bruce of Ampthill in Bedfordshire, and Earl of Ailesbury in Buckinghamshire. On March 29, 1667, Bruce was constituted sole lord lieutenant of Bedfordshire, on the death of the Earl of Cleveland. The same year he was appointed one of the commissioners for the funds that had been raised and assigned to Charles II during his war with the Dutch. On March 18, 1678 Bruce was sworn a privy councilor. Bruce was also one of the gentlemen of the king’s bed-chamber, and a commissioner for executing the office of earl marshall of England, as deputy to Henry, Duke of Norfolk. At the coronation of King James II he bore St. Edward’s Staff, and on July 30, 1685, he was appointed Lord Chamberlain of the household.  

He died on October 20 of the same year at Ampthill and was buried there by his wife Diana, daughter of Henry Grey, first earl of Stamford. He had eight sons and nine daughters. Lord Elgin and Aylesbury was Lord Chamberlain under both Charles II and James II, although he died about seven months after James became King.

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This portrait of Robert Bruce, 2nd Earl of Elgin and 1st Earl of Ailesbury, dates to circa 1660-85. It came from the collection of Sir John Foley, Enville Hall, near Stourbridge, Worcestershire, from the family of the sitter. Then it went to the Duveen Brothers of New York, from where the Louisiana State University Museum of Art purchased it. At least sixty of Wright’s works are known to exist and can be closely dated. There are not many examples of Wright’s work in the United States. This canvas was originally purchased for the Hacton Hall room in the English Wing at the Louisiana State University Museum of Art.

When the painting was cleaned and restored in August 1964 it was listed as being in good condition; only the varnish was removed and replaced, and the painting relined and minimally repainted. It was exhibited in “The Stuart Legacy: English Art 1603-1714,” held at the Birmingham Museum of Art, March 24-May 7, 1991, and then at the Memphis Brooks Museum of Art, August 11-September 22, 1991. It appeared in the catalogue for the exhibition (Seattle/London: University of Washington Press/Birmingham Museum of Art, 1990), page 173, no. 198.

The same “boneless” elegance, especially of the hands, can be seen in Wright’s portrait of Elizabeth Claypole (Fig. 7), daughter of Oliver Cromwell. There is an abundance of richly colored fabric in both paintings, and both sitters are holding symbols of their status, drawing the viewer’s attention to these significant items. While Elizabeth is touching a cameo portrait of her father, Robert Bruce is gripping a baton. Robert Bruce was also painted by Sir Peter Lely. The line engraving after this painting (Fig. 8) has a similar composition to that by John Michael Wright. One of the differences between the two artists is the handling of the hands. The hands painted by Wright have a softer appearance.

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Fig. 7. John Michael Wright, *Portrait of Elizabeth Cromwell*, 1658. Oil on panel, 54 x 45.1 cm. National Portrait Gallery, London.

Fig. 8 Robert White, after Sir Peter Lely *Portrait of Robert Bruce*, late 17th century, line engraving 29.2 x 19.3 cm plate size
National Portrait Gallery, London
CHAPTER IV

JOHN SMIBERT, PORTRAIT OF MR. DAVID MILN

Fig. 9. John Smibert, Portrait of Mr. David Miln, Merchant from Leith Scotland and London, England, 1723. Oil on canvas, 126.7 x 101.6 cm. Acc. No. 92.4.1.
This three-quarter-length portrait of a middle-aged gentleman with a rounded stomach is cut off right above his knees. The sitter’s body is turned three quarters to the picture plane. He has a pale, oval-shaped face with a florid complexion and a high forehead, and wears a full, curled, gray wig. Miln is wearing a rust-brown velvet frock coat and a long white straight cravat and white shirt cuffs. The lace cuffs are drawn tight by a wrist band and then turned back to form a decorative ring around the sleeve. His right hand rests on a letter on a marble-topped table, next to which is an envelope inscribed “To Mr. David Miln, Merch‘, London.” His left hand gestures toward a window at a three-masted sea-going vessel and a coastal lugger sitting off a rocky coastline with a hill surmounted by a fort. His body language suggests that he is a gentleman, for to be depicted with one’s arms hanging at one’s side was considered suitable for servants only and beneath the dignity of gentleman. Miln’s portrait shares the heavy asymmetrical drapes in the background with Baroque portraits, along with the accoutrements of his profession. It was signed in the lower right —do. Smibert 1723,” but the signature is no longer visible.

The two portraits, Mr. Miln and his wife, are listed in Smibert’s Notebook as the twenty-seventh and twenty-eighth painted by Smibert in London. The name had previously been incorrectly read as —Milr.” Miln and his wife were married in Edinburgh on August 20, 1712. This portrait is the earliest surviving one signed by the artist. John Smibert is considered one of the founding fathers of American portrait paintings even though he was born in Edinburgh. These are the earliest surviving works from Smibert’s London period. The Milns sat for the portrait in 1723. In his notebook Smibert lists a portrait of Mr. David Miln’s son being painted in May 1725.
John Smibert was born March 24, 1688 to John Smibert and Alison (Bell) Smibert in Edinburgh. His father was a litster.\(^{24}\) He was the fifth of six children in a Presbyterian family. Smibert grew up in the Scotland of John Michael Wright and John de Medina. Smibert was apprenticed to Walter Melville, a house painter and plasterer, in April 1702. Smibert's painting and plastering work consisted of painting scenes and figures on whitened plastered stone walls and ceilings.\(^{25}\) He continued this work until 1709. After the 1707 Act of Union with England, Edinburgh suffered economic decline. This circumstance along with the accessibility of London made Smibert move on to the capital,\(^{26}\) where he painted coaches and copied pictures for dealers.\(^{27}\) London during this time was dominated by foreign portrait painters such as the German Kneller. In 1713 Smibert became a "new subscriber" to London's first formal art academy, the Great Queen Street Academy which was governed by Sir Godfrey Kneller. He left after three years and travelled back to Edinburgh to try portrait painting there. William Aikman was the competition and was already firmly established.

Smibert saved enough money to finance a trip to Italy in 1719.\(^{28}\) He arrived in Florence, where he stayed almost a year studying the collections of Grand Duke Cosimo III (1642-1723) and purchasing over three hundred works of art. He met the prelate and philosopher George Berkeley (1685-1753) while in Florence. Smibert moved on to Rome in November 1720, where he stayed for six months. Then he proceeded to Leghorn for another few months, before moving on to Siena. He stayed in Italy until 1722 and finally returned to London, where he painted portraits until 1728. In 1725 he moved his studio to Covent Garden, a popular neighborhood amongst artists. He also painted miniatures.

\(^{24}\) Litsters dye wool which is then woven into cloth
\(^{26}\) Ibid. 12.
\(^{27}\) *The Notebook of John Smibert* (Boston, Massachusetts Historical Society, 1969) 2.
\(^{28}\) There is conjecture that Smibert may have visited Italy in 1717, according to Vertue and Foote.
In 1728 Smibert accompanied Reverend Dean Berkeley to America to found a "Universal College of science and arts in the Bermudas.” Smibert planned on teaching art to inculcate the virtues of Christian and European civilization, but the funds fell through.29 The group continued on to Newport, Rhode Island, in 1728, after which Smibert moved to Boston in May 1729 and became "the first London artist, with a background of study and work in Italy, to settle in New England.”30 He had also brought over some of the first sculptures the area had seen. In July 1730 he married Mary Williams, the daughter of the master of the Boston Latin School, Dr. Nathaniel Williams. Smibert painted five members of her family. By 1746 Smibert may have stopped portrait painting because of poor eyesight.31 The last entry in his notebook, on September 16, 1747, records the death of his son, Samuel. Smibert himself died in Boston on April 2, 1751.32 He and his wife had baptized nine children and buried six of them: Samuel, Thomas, Thomas, Mary Anne, John, and Alison.

Smibert’s notebook is one of the most comprehensive surviving records of Anglo-American painting. It is similar to Reynolds’ “sit ter books.” Of the over four hundred portrait commissions, fewer than one hundred have been located, and only five or so of these were painted in London.33 Smibert created several landscapes as well, a subject he is said to have enjoyed. He befriended the poet Allan Ramsay (1684-1758) and painted his portrait in Edinburgh in 1717-19, which became the earliest surviving visual record of Ramsay.34 The only known portrait of Smibert appears in The Bermuda Group (Fig. 10), a commemorative group portrait of the people who participated in Berkeley’s plan to establish the Bermuda college. After his death, Smibert’s estate was not immediately broken up. His large collection of copies after Old Masters

29 Saunders, 59.
30 The Notebook of John Smibert,3.
31 Ibid.
33 Saunders, ix.
34 Ibid. 23.
provided inspiration for many artists, including John Singleton Copley. Smibert’s own son, Nathaniel, painted portraits but died young.

The portrait was a gift of James J. Bailey III, Mrs. John B. Noland, and P. Foster Bailey, in memory of their mother, Fairfax Foster Bailey. The only thing that showed under ultraviolet light was a chartreuse haze that indicates varnish.

Fig. 10. John Smibert, *The Bermuda Group (Dean Berkeley and his Entourage)*, 1729. Oil on canvas, 176.5 x 236.2 cm. Yale University Art Gallery.
CHAPTER V
JOHN SMIBERT, PORTRAIT OF MRS. DAVID MILN

Fig. 11. John Smibert, *Portrait of Mrs. David Miln*, 1723. Oil on canvas, 126.7 x 103.4 cm. Acc. No. 92.4.2.
This female sitter, said to be Eupham Hutchieson of Throwburn, is depicted at three-quarter length, cut off at her shins. Mrs. Miln wears a loose blue velvet gown with white sleeves coming out of the ends of the elbow length sleeves and a gold wrapped, wreath-style headpiece placed on top of her brunette hair with gold fabric falling down the left side of her head. Tucked into the headdress is a sprig of flowers, consisting of what appears to be a rose and baby’s breath. Her body is turned slightly to the left of the picture plane while her head is just as slightly turned to the right. Her long, oval-shaped face has a high, pale forehead, small lips, a long, straight nose, and a rosy complexion. She is holds cherries with the softly curved fingers of her left hand and rests her right elbow on a plinth with a relief depicting a female figure holding a basket. There is an African grey parrot eating a cherry above the stone plinth to her right. She is placed in a landscape setting.

The portrait has the same Baroque asymmetricality and displays the same heavy fabrics as her husband‘s portrait, to which it is a companion. She also has a slight ‘Mona Lisa-type‘ upturn to her lips. Her portrait has been described as —standard impression from a rubber-stamp charged with lip-stick.” Many of Smibert’s female sitters appear in blue gowns similar to one another and have no wrinkles or other distinguishing marks. Under ultraviolet lighting a small amount of in-painting is visible on her left eye and the left side of her chest.

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35 Saunders, 39.
36 Ibid. 77.
CHAPTER VI

PETER MONAMY, MAN O’WAR AND OTHER VESSELS IN A CALM SEA

Fig. 12. Peter Monamy, *Man O’War and Other Vessels in a Calm Sea*, circa 1730. Oil on canvas, 47 x 96.5 cm. Gift of the Friends of LSU Museum of Art. Acc. No. 7.8. Photograph: Kevin Salzman.
In the left foreground of the painting is a naval two-decker, probably a “private ship”- a warship in commission which has no flag officer on board. On the right is a ketch-rigged royal yacht. On the far left is a vessel, most likely a hoy. There is probably someone of importance in the boat or barge in the center of the painting about to go on board the ship. The sea, or possibly the Thames estuary, is calm and unfurled sails are hanging. The painting is typical of Monamy’s œuvre in the treatment of the clouds and the meticulously accurate rendering of the ships. Although the yacht is flying a pre-1707 ensign, the manner of painting is characteristic of Monamy’s work of the 1720s. In the lower left corner of the painting – P. Monamy” appears in script. There may be initials or numbers after the signature, but they are illegible. It is likely that this painting was specifically commissioned to fit into the existing paneling of a house because the painting is wider than most of Monamy’s paintings and the subject does not appear to be a specific event, but rather a decorative seascape.

Peter Monamy was the first English follower of the celebrated Dutch Baroque marine painters, the Van de Veldes. The Van de Veldes had a studio in Greenwich, which turned out large numbers of marine paintings until Willem Van de Velde the Younger died in 1707. His son, Cornelis Van de Velde, moved the studio to London and continued in his father’s tradition.

Peter Monamy was baptized on January 12, 1681, in London. He was the son of Pierre and Dorothy Monamy. He had three older siblings. In 1696 he was indentured for seven years to

37 A hoy, derived from the Middle Dutch hoey, was a heavy barge or small sloop-rigged coasting ship used for transporting cargo or passengers. In England, a hoy specifically was one working in the Thames Estuary and southern North Sea. In the eighteenth and early nineteenth centuries, English hoys plied a trade between London and the north Kent coast which allowed middle class Londoners to vacation in the country. Before the development of steam engines, the passage of boats in places like the Thames estuary and the estuaries of the Netherlands relied on the skillful use of tides as much as of the wind.


39 Charles Harrison-Wallace, expert on Monamy, personal communication.
William Clarke, Master of the Painter-Stainers. In 1704 he married Margaret and in 1706 a daughter was born. Both mother and daughter presumably died, for records show that Monamy married a second-time in 1707, to Hannah Christopher. The only contemporary manuscript references to Monamy’s life and work are found in the engraver George Vertue’s notebooks. Vertue speaks of Monamy’s early affection for drawing ships and describes how “by constant practice he distinguished himself and came into reputation – besides his industry and understanding in the forms and buildings of shipping with all the tackles, ropes and sails etc. which he thoroughly understood made his paintings of greater value besides his neatness and clean penciling of sky and water by many was much esteemed especially sea faring people officers and other merchants.” Most of his sea scenes were reconstructed later in his studio.

Peter Monamy and William Hogarth possibly collaborated on a work in which Monamy is showing a painting to Mr. Thomas Walker (Fig. 13). Monamy is thought to have executed the seascape in the painting, the remainder of which is attributed to Hogarth.

*A Man O’War and Other Vessels in a Calm Sea* by Peter Monamy was acquired by the Louisiana State University Museum of Art in 1971 from the London dealer, Spink & Son, Ltd., having previously belonged to Richard E. O. Cavendish, Esq. Collection. The painting was relined and cleaned prior to its acquisition. It was originally purchased for the mid-eighteenth century paneled room from Hacton Hall at the Louisiana State University Museum of Art, which was thought to need an appropriate seascape or landscape for its overmantel. This painting was from the period and of the proper dimensions to fit within the molding of the overmantel. An

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41 Ibid. 13.
anonymous English businessman living in Nebraska donated $10,000 which helped fund the purchase through the Friends of the Museum and the Louisiana State University Foundation.

Fig. 13. Attributed to William Hogarth and Peter Monamy, *Monamy Showing a Work to Mr. Walker*, circa 1732. Oil on canvas, 61 x 48.3 cm. Private Collection.
Fig. 14. William Hogarth, *Portrait of a Lady*, circa 1740. Oil on canvas, 76.2 x 63.5 cm. Anonymous Donor's Purchase Fund. Acc. No. 59.2.2. Photograph: David Humphreys.
This half-length portrait is of a female subject who appears to be in her twenties. Her torso is turned two-thirds to the left of the picture plane. She wears a silver grey silk dress with lace at the cuffs and a muslin scarf edged with lace that goes over her shoulders and down the front of her dress. The subject wears a white lace mobcap which is tied under the chin with a deep blue ribbon. The sitter is placed against an olive green background with highlights, and the illusion of additional space is created by the painted cartouche in the lower corners of the painting, which covers the place where the hands would be. The subject has an oval face with brown eyes and brunette hair and a straight nose. She has a slight smile and is portrayed quite modestly, with most of her hair and skin covered. The young woman is portrayed by the artist with a candid directness and a sense of familiar personality uncommon in formal portraiture. She is believed to be Hogarth’s sister, which may account for the tenderness and sympathy of handling by an artist most famous for his biting social satire. Two of the only known portraits he painted of his sisters do bear a slight resemblance to the sitter (Figs. 15-16).

Hogarth was born in Bartholomew Close on November 10, 1697, the son of an impoverished schoolmaster, Richard, and his wife Anne. His sister, Mary, was born on November 23, 1699, and sister, Anne, was born in October of 1701. At his own request, he was apprenticed in 1712 to a silver-plate engraver, subsequently turning to copper-plate engraving. Hogarth engraved such motifs as monograms and floral decorations on sterling silver salvers, teapots, coffeepots, creamers, etc. By 1720 his father had died, and he was in business on his own account, engraving shop-bills and plates for booksellers. At this time, he began to attend a private art school run by the painter Sir James Thornhill. The year 1728 may be taken as the beginning of his career as a painter rather than an engraver. He painted versions of The Beggar’s Opera in 1728/9. In 1729 he eloped with Thornhill’s daughter Jane, a young woman of nineteen.

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42 H. Parrot Bacot, Louisiana State University Museum of Art accession folder 59.2.2.
He was now forced to take painting more seriously in order to meet household expenses, since no help was to be expected from his father-in-law. The resounding success of *A Harlot’s Progress* (1732), his first modern moral allegory, brought about a reconciliation with his father-in-law. A flood of pirated copies of his prints caused him to lose much money, and in 1735 Parliament passed “Hogarth’s Act,” which bestowed on designers and engravers an exclusive right to their own works, and restrained reproductions without their consent. In 1735/6 he painted two large history paintings for St. Bartholomew’s Hospital. From 1743 to 1745 he painted *Marriage à la Mode*, another one of his allegories of modern moral progress, which made Hogarth even more famous. In his self-portrait, he had introduced a serpentine line on his palette, called the “Line of Beauty and Grace.” In 1753 he published an ambitious treatise entitled *The Analysis of Beauty*, which professed to define the principle of beauty and grace, taking for its text his famous serpentine line. Hogarth died on November 25, 1764. The localities represented in his pictures may be divided into the City, the West End and Westminster, and the suburbs; and there is little that went into the making of London in the eighteenth century which Hogarth did not represent.  

While this portrait is very different from his satirical prints, it fits well with the collection as a complement to the one hundred twenty-eight prints by Hogarth in the Louisiana State University Museum of Art.

Hogarth’s portrait of a lady dates to circa 1740. It was purchased in 1959/60 for the Hacton Hall room in the English Wing from Duveen Brothers. The painting comes from the collection of Charles Dowdeswell, London and R. Hall McCormick of Chicago. It was restored in 1964. According to the restorer from Oklahoma, smears of color were carefully wiped out on face and white cracks were painted just enough to minimize the loss of shading by a former cleaning. The modeling on forehead was also slightly restored. Cracks in the background were

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43 Louisiana State University Museum of Art accession folder 59.2.2.
in-painted, especially around the head, where the white lines were especially distracting. The edges of former retouching in the sitter's hair were softened by a light wash to minimize a poor visual effect. Due to a cleaning carried out sometime before the painting was purchased for the collection, the work was in very poor condition, described as below - museum quality.” Under ultraviolet lighting in-painting on the face is visible, along with a white mark on the sitter’s forehead. It was illustrated in the Catalogue of the McCormick Collection, Chicago 1897, and the Boston Portrait Loan Exhibition of 1900.
Fig. 15. William Hogarth, *Portrait of Mary Hogarth*, circa 1740. Oil on canvas, 46.7 x 41.6 cm. Yale Center for British Art.

Fig. 16. William Hogarth, *Portrait of Anne Hogarth*, circa 1740. Oil on canvas, 46.7 x 41.6 cm. Yale Center for British Art.
CHAPTER VIII

THOMAS HUDSON, PORTRAIT OF A LADY WITH A BASKET OF FLOWERS

Fig. 17. Attributed to Thomas Hudson, *Portrait of a Lady with a Basket of Flowers*, circa 1745. Oil on canvas, 91.4 x 71.1 cm. Anonymous Donor’s Purchase Fund. Acc. No. 59.10.1. Photograph: Kevin Salzman.
The unsigned portrait of a lady with a basket of flowers (Fig. 17) is attributed to Thomas Hudson. This formal half-length portrait is of a young female subject. The subject’s body is half turned to the picture plane and her head is in three-quarter view. The sitter is a brunette, having an oval face with a cleft in her chin. She also has a slight double chin and a pronounced upturned nose. Her cheeks are rosy and her lips are red. Her hair is long and pulled back and is adorned with a string of pearls and a deep blue cloak casually draped over her right shoulder and flowing behind her.\(^{44}\) The figure is next to a table on which rests a basket of pink roses mixed with smaller red, white, and blue flowers. The sitter appears to be arranging the flowers with her right hand while the left hand rests on the table. She wears a white under-dress whose bold ruffled sleeves extend below her elbows. The neck and cleavage area of the under-dress is a continuous border of ruffles. Her silk gown is silver-white and is lined with a mauve tone silk. The mauve can be seen as a border below the ruffles of the neck and cleavage area and a lining on her left sleeve. The dress is held together beneath the subject’s bosom with a large deep blue bow with a large pear-shaped pearl serving as a pendant. A string of pearls runs from that bow to under her arms.

Thomas Hudson was probably the son of James and Anne Hudson who was baptized as George Hudson at the Church of St. Mary Major of Exeter on December 8, 1701. He was a native of Devon. Hudson was taught by Jonathan Richardson and married Richardson’s daughter Mary by 1725. Their first child, Ann, was baptized in 1725. Two other children died during infancy. Until Richardson retired in 1740, Hudson primarily painted portraits in the West country of Devon and Bath. After Richardson retired Hudson became prominent in London. He hired Flemish artist Joseph van Aken as his drapery painter. Hudson executed over four hundred

\(^{44}\) Louisiana State University Museum of Art accession folder 59.10.1.
portraits during the course of his career. His apprentices included Joshua Reynolds (1740-1743) and Joseph Wright of Derby (1751-1753).

The canvas was sold to the museum as a painting by Joseph Highmore with no supporting documents to back this attribution. Specialists from both the National Portrait Gallery in London and the Scottish National Portrait Gallery have felt that the painting is closer to the Hudson School than Highmore. Ellen Miles from the National Gallery thought it should be attributed to Hudson himself (1701-1779; others have attributed it to Jeremiah Davison (c. 1695-1745). It was originally purchased for the Hacton Hall room in the English Wing. The canvas was previously in the Coolidge, Allen, and Agnew collections before coming to the Louisiana State University Museum of Art. It was exhibited at the Copley Society of Boston in late 1901 through February 1902 when in the possession of T. Jefferson Coolidge of Boston. Under ultraviolet lighting horizontal lines of in-painting are visible across her forehead.
Fig. 18. Sir Joshua Reynolds, *Portait of Maria Walpole, Countess Waldegrave*, circa 1760. Oil on canvas, 74.9 x 61 cm. Anonymous Donor's Purchase Fund. Acc. No. 64.1. Photograph: Kevin Salzman.
The Portrait of Maria Walpole, Countess Waldegrave (Fig. 18), by Sir Joshua Reynolds dates from circa 1760. It is a half-length portrait showing her head and upper body almost in profile facing to the right. She is wearing a voile dress that has golden ochre foliage designs appliquéd to the material. The dress has very full sleeves and a plunging neckline. There is a jeweled brooch at her cleavage from which a string of pearls hung in swags runs under each breast and under the right arm. The sitter’s auburn hair is arranged in a pile, and she wears a turban made of the same material as her dress with a plume on the front. There is a string of pearls hung in swags from the turban that runs around her head and follows a lock of hair that falls from the neck down to above her left breast. The sitter’s face appears to be a classic oval one, and she has a “Roman” nose with delicate lips above what would now be called a weak chin. Her cheeks have a slight rose color but the rest of her skin is quite white. Although white skin was preferred in the eighteenth century, the extreme pallor of this skin is probably due to Reynolds’s experimentation with an unstable lake madder pigment which turned white after reacting with the atmosphere. This painting is one of the so-called “white Reynolds.” The background has no pattern and is done in greenish tones. There is an indeterminate light highlighting the sitter’s upper body.

Joshua Reynolds was born at Plympton July 16, 1723, as the seventh of eleven children of Rev. Samuel and Theophila Reynolds. It was a book in his father’s collection, Richardson’s Essay on the Theory of Painting, that Reynolds later claimed attracted him to painting. In 1740 Reynolds was contracted to apprentice for four years to portrait painter Thomas Hudson. Reynolds did not stay the entire four years. He returned to Devon for about a year and painted approximately thirty portraits. Reynolds settled in London in 1753 and remained there for the

45 Lake madder pigment is a pigment created by mixing an inert binder with a dye, which is fugitive when exposed to light.
rest of his life. During the peak of his productivity in 1759, he painted upwards of 150 portraits. Reynolds was one of the founders and the first president of the Royal Academy. He wrote

Discourses on Art.

The sitter was considered to be one of the most beautiful women in England during her time. Joshua Reynolds painted her portrait seven times over the course of his career. Maria Walpole was the illegitimate daughter of Sir Edward Walpole and Maria Clements, and the niece of Robert Walpole. Maria was born on July 10, 1736. She married for the first time in 1759 to James, the 2nd Earl Waldegrave. After his death (he was twice her age), she secretly married Prince William Henry, Duke of Gloucester. The Royal Family refused to recognize the marriage. She died on August 22, 1807 at the age of sixty. She had three daughters by her first marriage, all of whom married well. She also had three children by her second marriage. Three of her daughters were also painted by Reynolds.

The painting was originally purchased for the Hacton Hall room in the English Wing. Its provenance began with the Duchess of Gloucester collection, then it went to the Duke of Cambridge, Christie’s, Agnew’s, Mills, Colonel E. J. S. Ward, Mrs. Ogden-Reed, Barclay, and finally to the Louisiana State University Museum of Art. This painting was recommended by Ellis Waterhouse, then the foremost expert on the artist, as a “good Reynolds and certainly suitable for a museum.” In a letter to James Key Reeve, then curator of the museum, Waterhouse wrote:

As you no doubt know there is a great deal of confusion about the various Reynolds portraits of Lady Waldegrave (later Duchess of Gloucester). It seems clear that the earliest (1759/60) was a profile and that it was exhibited at the Society of Artists 1761 (81) as “A lady, three-quarters” (“three quarters” is a measurement of the canvas size and means 30 x 25). Graves & Cronin (iii.p.1013) are wrong in saying it appears in the catalogue as “a lady in a turban,
three-quarter length.” (It doesn’t!) It was engraved in 1762 by Mc Ardell and there is no doubt this is the design of your picture. There are two versions known (i), the only one known to Graves & Cronin, which was in the Strawberry Hill sale (presumably, but not certainly, coming from Horace Walpole) 1842 and was bought by Lord Waldegrave for £735. I think this still belongs to the present Lord Waldegrave, but have never seen it. It is reproduced in the Paget Toynbee edition of Walpole’s Letters IV. p. 254 and looks rather feeble. (2) your picture which first appears in the Duke of Cambridge sale 11 June 1904 (109) bt. Agnew 1,400 guineas. The 2nd Duke of Cambridge was first cousin to Queen Victoria, and my impression is that he inherited in 1857 from the last Duchess of Gloucester (Princess Mary who was his aunt as well as Queen Victoria’s aunt) all the Gloucester family pictures except one or two which were left to the Queen. This means it is at least as likely to be the original as the other, and my own impression is that it is. Agnew’s sold the picture to Ogden Mills, whose daughter married Sir John Ward and was the mother of Col. E.J.S. Ward, at whose sale you bought it. I imagine it fetched so remarkably little because the art trade found it that it wasn’t in Graves & Cronin - the reason being that the Duke of Cambridge was a crusty old person whose pictures had hardly been seen by anyone! Comparison of the 1904 and 1963 photographs shows that a few cracks have developed or been colored in, but it doesn’t seem to have suffered much.

In 1963 David Barclay wrote prior to the sale to the Louisiana State University Museum of Art that while the portrait has suffered to a certain degree it is still very largely of the original colours [in reference to it being a “white Reynolds”] and in excellent order. There is not one spot of repaint on it.” There is an area over the sitter’s right breast which is colored differently from the rest of the area. Under ultraviolet light only the chartreuse haze indicating varnish is visible, along with a spiral-shaped crack on the sitter’s left shoulder where an object was pushed against it.
Fig. 19. Thomas Gainsborough, *Portrait of Ralph Leycester of Toft Hall, Knutsford, Cheshire*, circa 1763-4. Oil on canvas, 76.2 x 63.5 cm. Anonymous Donor's Purchase Fund. Acc. No. 59.10.2. Photograph: David Humphreys.
The Thomas Gainsborough portrait of Ralph Leycester of Toft Hall (Fig. 19) dates from circa 1763. It is signed in pen and ink script in the lower right quadrant on the back of canvas —T. Gainsborough pxt.” It is a half-length portrait of a middle-aged gentleman set within an oval cartouche. The sitter’s head is turned three quarters to the picture plane while his body is only slightly turned to the picture plane. The sitter has a very pronounced nose and thin lips. He wears a brown jacket with gilt buttons. His waistcoat matches his jacket and is buttoned all the way to just below the neck, where a simple, white neckcloth is wrapped about his neck. A black tricorn hat is tucked under his left arm.

Gainsborough was born the fifth of nine children of a woolen goods manufacturer in Sudbury, Suffolk, in 1727. In 1740 he was sent to London to study painting. There, he at first lived with a silversmith who aided him greatly and introduced him to the engraver Hubert Gravelot. He soon after became a pupil and assistant of Gravelot. Gainsborough was admitted to the academy in St. Martin’s Lane, and then to the studio of Francis Hayman; and eventually set up his own studio in Hatton Garden. At nineteen Gainsborough returned home, married a young woman of independent income, Margaret Burr, and in 1746 settled in Ipswich. He painted portraits of noble and aristocratic clients. Unsuccessful there, the couple moved again, to Bath. In Bath he was soon earning 40 pounds for a “kit-cat” and 100 for a full-length portrait. In 1768, the Royal Academy of Arts was founded, and Gainsborough was elected an original member. However, he later withdrew from exhibitions because his famous picture of The Princesses was not hung on line. In 1772, his nephew, Gainsborough Dupont, who had already lived in his house for some years, was apprenticed to him. He was Gainsborough’s only recorded pupil. In 1774, Gainsborough left Bath for London as one of the most successful painters of his day. Gainsborough was summoned to the royal palace in 1774 by George III. Many members of the
ton⁴⁶ rushed to follow the royal example. Gainsborough refined his feminine models by narrowing their shoulders, lengthening their necks, and giving them a fine head carriage under their high, elaborate head-dresses, while still expressing individual personality. He became the leading portrait painter of the English Rococo Style. Commissions for portraits flowed in so fast that he was unable to satisfy the impatience of his sitters. He was now at the zenith of his fame. While he was known solely as a portrait painter, he did not neglect his paintings of nature. He greatly preferred painting “landskips” to portraits, but was forced to paint portraits to support himself. He also had a great passion for music, and painted musical instruments in his pictures with special care. Early in 1787, Gainsborough began to show signs of failing health. In 1788 he joined the huge crowd that flocked to the trial of Warren Hastings. On his return, he complained of pain on the back of his neck. His wife examined the spot and found a small white mark, which was soon to be declared cancer. He rapidly grew worse. Shortly before the end, he remembered Sir Joshua Reynolds, his rival painter, and wrote to him asking to see him once again. In this solemn death bed scene, the two great painters buried their petty rivalries. The dying man said he feared not death, but having to leave his art, since he now began to see where his deficiencies lay. Two days later, he was dead, and Sir Joshua Reynolds was among the pallbearers. Gainsborough was Reynolds’s opposite in almost everything: he was practically self-taught, never left England, refused to obey rules, and trusted only his instinct and the discoveries effected by his own researches.

The sitter for this portrait, Ralph Leycester, was a close friend and shorthand pupil of John Byron (1692-1763), the poet, diarist, and stenographer. He was born on March 12, 1699. He married Katherine Norris (1709-1799), daughter of Edward Norris, on December 7, 1727.

⁴⁶ The term ton can be used to refer to either good manners, the elite of British society, or the Upper Ten Thousand of Britain's nineteenth-century society.
and they had twelve children together: George, Ralph, Edward, Hugh, Oswald, Anne, Katherine, Mary, Jane, Susannah-Norris, Theodosia, and Susannah. Leycester died in 1777.

The Leycester family sold the portrait to Thomas Agnew & Sons, Ltd., which is where the Louisiana State University Museum of Art purchased it from. It was exhibited Fitzwilliam Museum, Cambridge University, September 1939. It was originally purchased for the Drawing Room Doorway from Basildon Park room.

CHAPTER XI

BENJAMIN WEST, PORTRAIT OF MISS SARAH YOUNG, SUBSEQUENTLY WIFE OF RICHARD OTTLEY

Fig. 20. Benjamin West, Portrait of Miss Young, Subsequently Wife of Richard Ottley, circa 1770. Oil on canvas, 75 x 62.2 cm. Anonymous Donor’s Purchase Fund. Acc. No. 62.4. Photograph: David Humphreys.
This portrait (Fig. 20) depicts a seated young woman in three-quarter profile. Her eyes are brown and her hair is dark blonde. The sitter's skin is pale with olive undertones. Her features are strong. Her long hair is pulled back, and some has been braided and coiled on top of her head and is held in place by a blue ribbon. The rest of the braid trails over her right shoulder. The subject wears a light olive green Neo-classical style dress which has a blue lining, and she has a mauve-colored shawl draped over her shoulders and arms. Green fabric with gold stripes is wrapped around her waist. In her right hand she holds a lyre, and in her left hand she holds a piece of paper. The background is plain, and the sitter has a light highlighting her upper body. The portrait is neither signed nor dated.

Benjamin West is one of the painters who closed the gap between British and American art. While he was born in the colonies, he left and went to Britain and never returned. He is commonly listed in catalogues of British artists for his historical paintings of contemporary events and of sitters wearing contemporary clothing.

Benjamin West was born on October 10, 1738, near Philadelphia. Allegedly, during his childhood, he associated with local Native Americans who gave him drawing instruction. He left for Italy in 1760, where he studied for three years. While in Italy he met antiquities scholar Cardinal Albani, painter Anton Raphael Mengs, and artist and archaeologist Gavin Hamilton. He proceeded to Britain, settled in London in 1763, and met, amongst others, Sir Joshua Reynolds. West painted Departure of Regulus from Rome, the first painting King George III bought from him. Eventually West became historical painter to the king, and in 1792 he succeeded Reynolds as president of the Royal Academy, of which he had been a founding member. He married his
childhood sweetheart Elizabeth Shewell,\(^{49}\) died in London in 1820, and was buried in St. Paul's Cathedral. West trained or otherwise helped several prominent American painters, such as Matthew Pratt, Thomas Sully, John Singleton Copley, Charles Willson Peale, Gilbert Stuart, John Trumbull, William Dunlap, Rembrandt Peale, Washington Allston, Samuel F. B. Morse, C. R. Leslie.\(^{50}\)

The sitter is a Miss Sarah Elizabeth Young, eldest daughter of Sir William Young, Bart., of Delaford, Bucks, and his wife Elizabeth, daughter of Brook Taylor of Byfrons, Kent.\(^{51}\) She became the second wife of Richard Ottley, a wealthy India plantation owner and an officer in the guards. She gave birth to a son, William Young Ottley (1771-1836), who became a writer on art and an amateur artist.

The painting passed from the Ottley family, to Christie's to Thomas Agnew & Sons, Ltd. to the Louisiana State Museum of Art. Under ultraviolet light a small amount of in-painting is visible on the left side of the sitter's face, in the background, and on her chest, along with the chartreuse haze of varnish.

\(^{49}\) The story of their marriage is an interesting one. According to legend, she climbed out of a third story window of her family's house with the help of Benjamin Franklin, William White (a future Bishop of the diocese), and Francis Hopkinson (signer of the Declaration of Independence). They brought her to a sloop where she met with West's father and artist Matthew Pratt who took her across the Atlantic to West.


CHAPTER XII

SIR NATHANIEL DANCE, PORTRAIT OF VICE-ADMIRAL LORD SHULDHAM

This is a portrait (Fig. 21) of a middle-aged man painted in three-quarter length, cut off at the sitter's thighs. Glancing to the left, he wears a British naval uniform. His hair is grey and his complexion is ruddy. He is wearing a dark blue jacket with white facings, a white waistcoat, and white knee breeches. The white facings have gold decorations, and the waistcoat has gold buttons, the top five of which are undone, exposing a white cravat. His cuffs have the same white-with-gold decorations as the facings. He is holding a sword with a gold sword knot in his right hand and his hat in his left. A background of calm sea can be seen past the low stone parapet behind the sitter. There is a stone building to his left.

Lord Molyneux Shuldham was an admiral in the English Royal Navy. He was born about 1717 as the second son of the Reverend Samuel Shuldham and his wife Elizabeth. He entered the navy in 1732 as a captain’s servant. In 1739 he was promoted to lieutenant of the Tilbury, one of the ships which took part in the unsuccessful attack on Cartagena in 1741. In 1742 he was first lieutenant when the ship caught fire in a drunken squabble between a marine and a purser's boy. Shuldham, along with the captain and other officers, was court martialed and acquitted of all blame. In 1746 he was promoted to captain of the Sheerness frigate, in 1748 to the Queenborough, and in 1749 to the Unicorn. In 1754 he was appointed to the Seaford and in 1755 to the Warwick. In 1756 she fell in with a French gun ship and two frigates near Martinique. He was captured and sent to France as a prisoner at large for nearly two years. Shuldham was returned to England in 1758. He was acquitted of all blame and appointed to the Panther. The admiral took part in the reduction of Guadeloupe and its dependent islands in 1759 with Commodore Moore. He was then moved to the Raisonnable, which was lost on a reef off Martinique. Subsequently, he was appointed to the Marlborough, the Rochester, the Foudroyant, the Cornwall, and the Royal Oak. In 1772 he was appointed commodore and commander-in-chief of the Newfoundland station. In 1775 he was promoted to be Rear Admiral of the White.
He returned to the House of Commons and was appointed commander-in-chief on the coast of North America from the St. Lawrence river to Cape Florida. He was then promoted to Vice Admiral of the Blue. In 1776 he was created a peer of Ireland. In 1777 he returned to England and was port admiral at Plymouth. In 1787 he was promoted to Admiral of the Blue, and in 1793 Admiral of the White. He died in Lisbon in 1798, leaving no children so that his title went extinct.

Nathaniel Dance was born in London on May 18, 1734. He was son of George Dance, the architect who built the Mansion House. He showed a talent for painting early in life and was placed under the tutelage of Francis Hayman and remained with him for some time. He then went to Rome with his brother George for eight or nine years. There he worked under Pompeo Batoni and met and painted Angelica Kauffman. On his return to England in 1764 he distinguished himself as a painter of portraits. In 1761 he became a member of the Incorporated Society of Artists and exhibited with them in 1763. In 1768 he was appointed one of the founding members of the Royal Academy. Later he was elected member of parliament for East Grinstead and took the additional name of Holland. Dance was made a baronet in 1800. He only exhibited a few landscapes after inheriting a fortune and getting married to a wealthy widow. He resigned from the Academy in 1790 and, as Sir Nathaniel Dance-Holland, was elected a Member of Parliament. He died on October 15, 1811. He is the uncle of Sir Nathaniel Dance (1748-1827), a well known commander of East India Company ships.

The canvas was purchased for the Drawing Room Doorway from Basildon Park room at the Louisiana State University Museum of Art. The work was commissioned by John, Earl of Sandwich, in part because of the Vice Admiral's service during the American War for

52 Mansion House is the official residence of the Lord Mayor of the City of London.
Independence. The painting hung in the county seat of the Earls of Sandwich since around 1781, in a collection of famous English Naval officers. Its provenance includes: Earl of Sandwich, Hinchingbrook; Daniel H. Farr Co., New York; Mrs. Richard T. Crane, Ipswich, Mass.; Parke-Bernet; Needham's Antiques, New York and the Louisiana State University Museum of Art. The work has been depicted in a number of books and catalogues. It has been authenticated by several specialists. The painting is in good condition and has had only minor cleaning and restoration work done, which showed under ultraviolet light.
CHAPTER XIII

JOHN HOPPNER, PORTRAIT OF ADMIRAL VISCOUNT HORATIO NELSON

Fig. 22. John Hoppner, Portrait of Admiral Viscount Horatio Nelson, circa 1788. Oil on canvas, 58.4 x 48.3 cm. Anonymous Donor’s Purchase Fun. Acc. No. 59.6. Photograph: Kevin Salzman.
A youthful Horatio Nelson is depicted in this quarter-length or bust-size oil study sketch executed when he was still a young captain (Fig. 22.) The sitter's head and body are roughly three-quarter turned to the picture plane. The sitter has a handsome oval face, straight nose, grey eyes, full lips, and a hint of five-o'clock shadow. He wears the medium-size grayish powdered wig affected by Royal Navy officers. His navy blue jacket has a high collar and is lined on the inside with a lighter blue; one brass button appears, and the jacket has a broad buff-colored lapel. His high-collared shirt has a fluffy white stock. The background is plain, and there is an indeterminate light focused on his face. The portrait is Neoclassical in style.

John Hoppner was born in Whitechapel on April 4, 1758, to John and Mary Anne Hoppner, who were of German origin. John Hoppner, the artist, came to the notice and received patronage of George III at an early age, since his mother was one of the Herman attendants at the royal palace. As a boy he served as a chorister at the royal chapel. On March 6, 1775, at the age of seventeen he was enrolled as a student at the School of the Royal Academy (of which Reynolds was President), with a small pension from the King. In 1778 he took a medal for a drawing from life and in 1778 won the Academy's highest award—the gold medal for historical painting. He was a brilliant student and first exhibited at the Academy Exhibition in 1780; in 1782 he won a gold medal for a painting of King Lear. If portrait painting had not offered a lucrative income to him, Hoppner might have become a landscapist. His earliest love, like Gainsborough's, was landscape painting, but like Gainsborough was forced to turn to portrait painting for a steady income. On July 8, 1781, he married Phoebe Wright, the youngest daughter of Mrs. Wright, the celebrated modeler in wax. In 1785 he exhibited portraits of three of the royal princesses, Sophie, Amelia, and Mary. A protégé and student of Sir Joshua Reynolds, Hoppner was in 1793 named Associate of the Royal Academy, along with the painter William Beechey, and in 1795 a Full Member. That same year he was appointed Portrait Painter to
H.R.H. the Prince of Wales. The caricaturist, Gillray, made several caricatures of Hoppner. He kept a picture by Gainsborough in his studio as a model. He is most accomplished in his portraits of children and young women. However, his finest mature work is that of Lord Nelson, of which the painting in this Museum is a study sketch. His chief rival, next to Lawrence, was Beechey. The rivalry between the two painters showed up in the two opposite sides of the pre-romantic tradition in its last phase. Hoppner had an amateur interest in literature, wrote verse, and in 1806 published a volume of Eastern poetry. Near the end of his life his mind became unbalanced and he died insane. He also suffered from chronic liver disease and died on January 23, 1810. He was buried in St. James’ Chapel cemetery. When he died, the Prince gave his patronage to Lawrence.

Horatio Nelson was born on September 29, 1758, into a middle-class Norfolk family. Horatio was the third surviving son of Reverend Edmund and Catherine Nelson, a family of eleven. He joined the navy on January 1, 1771, and rose quickly through the ranks until 1778, when he received his own command. He was not disfigured by the loss of his right eye until after the Battle of Calvi July 1794. An unsuccessful attack on Santa Cruz de Tenerife on July 24, 1797 led to the loss of his right arm. He was fatally wounded during the Battle of Trafalgar. He was made Baron Nelson of the Nile for his heroics in battle.

This portrait was exhibited at "The Age of Queen Charlotte 1744-1818" Mint Museum of Art, Charlotte, North Carolina, April 7 through May 5, 1968, and illustrated in their catalogue. The portrait was cleaned and new varnish was applied November of 1964. Under an ultra violet light, only a chartreuse haze, indicating varnish, is visible. The vendor was E. & A. Silberman. It was originally purchased for the Drawing Room Doorway from Basildon Park room.
CHAPTER XIV

JOHN HOPPNER, PORTRAIT OF MASTER HARVEY MOORE

Fig. 23. John Hoppner, *Portrait of Master Harvey Moore*, circa 1798. Oil on canvas, 76.2 x 63.5 cm. Gift of the Friends of LSU Museum of Art. Acc. No. 62.9.1

Photograph: Kevin Salzman.
Here is another painting attributed to John Hoppner in the collection, which portrays Master Harvey Moore as "The Young Archer." It is a half-length portrait of a young boy holding a bow and arrow in his left hand. The sitter’s body is quarter turned to the picture plane and he assumes an almost frontal pose. His shoulder-length hair is red and wavy and his eyes are blue. His face still has the roundness of youth. He is wearing a navy-colored coat with navy buttons and breeches and a wide white lace collar. The background, an idealized landscape with large trees and a small section of the sky, is seen to the sitter’s left.

The work was purchased in 1962 from Gregory’s Old Master gallery in New York. It was authenticated by Professor C. Ernest Cooke of Va. Intermont College in 1961. Cooke felt that the landscape background, flesh tones, handling of the costume, and especially the treatment of the eyes all pointed to it being a good, characteristic work by John Hoppner. In 2004 the darkened varnish was removed and extensive over-paint as well. The restorer filled paint losses, in-painted losses and over-cleaned areas using methacrylate medium and pigments. The restorer varnished painting with Acryloid B-67 and Acryloid B-72. Under ultraviolet lighting the heavy retouching remains quite visible.
CHAPTER XV

SIR HENRY RAEBURN, PORTRAIT OF DR. GEORGE CAMERON OF EDINBURGH

Fig. 24. Sir Henry Raeburn, *Portrait of Dr. George Cameron of Edinburgh*, circa 1800. Oil on canvas, 76.2 x 63.5 cm. Gift of Mr. and Mrs. A. Hays Town. Acc. No. 64.21. Photograph: Kevin Salzman.
The forceful, penetrating gaze apparent in Dr. Cameron's portrait is strengthened by Raeburn's technique of building up the facial structure through abstracted planes. Typical of portraits of the time is the manner in which the head of the sitter is emphasized by muting the surrounding colors, with a “light” highlighting the head of the sitter. This example is a roughly one-third-length portrait of a gentleman of early middle age. The sitter is placed off center and to the left on the canvas and is posed with his head and body turned approximately three quarters to the picture plane. The sitter has a ruddy complexion and thinning grey-white hair. He wears a black coat with a high collar and gilt buttons with a buff-colored, high-necked waistcoat, and a white shirt with a white neckcloth. Part of a black silk ribbon for his monocle or eyeglasses can be seen around his neck. The painterly quality of Raeburn’s work is demonstrated by the quick brushstrokes used to create the hair, waistcoat, shirt, and neckcloth. It is presented in a period Maratti-type molding which is antique but probably not the original frame.

Sir Henry Raeburn was born on March 4, 1756 to Robert Raeburn and his wife, Ann Elder. His father was a middle-class miller at Stockbridge, on the Water of Leith. Robert Raeburn and his wife both died while Henry was still a child. William raised his younger brother, Henry. Henry attended Heriot’s Hospital school until he was fifteen. After he left school he was apprenticed to James Gilliland, who was a jeweler and a goldsmith. Raeburn designed ornamental work during his apprenticeship. From the age of sixteen Raeburn made miniature portraits for his friends. During the five years he was with Gilliland, he was introduced to David Deuchar, who taught him engraving. Mr. Gilliland also introduced Raeburn to David Martin, a fashionable portrait painter, but not much came of this. In 1778 Raeburn married the older Ann Edgar, of Bridgelands. She had three children from a previous marriage to the Count James Leslie. Raeburn settled at her property, Deanhaugh House. His wife gave birth to two sons, Peter

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53 Louisiana State University Museum of Art accession folder 64.21.
and Henry. After six years he travelled to London, where he consulted with Sir Joshua Reynolds. Reynolds gave Raeburn the advice to go to Rome and provided him with introductions to men in Italy. The Raeburns travelled to Italy in 1785. They stayed in Rome for two years, befriending James Byers and Gavin Hamilton. They returned home and Raeburn resumed portrait painting. His elder brother died, leaving Raeburn the family property at Stockbridge. He moved into the house and expanded the property. In 1812 he was elected an Associate of the Royal Academy and a full R.A. in 1815. When George IV visited Edinburgh in 1822, Raeburn was knighted with the sword of Sir Alexander Hope at Hopetoun House. The following year he received the title “His Majesty’s Limner for Scotland.” He died that same year on July 8, 1823.

Raeburn was largely a self-taught artist who depended more on observation than on tradition. He seldom kept a sitter for more than two hours and never gave more than five sittings for a bust portrait. He did not draw in his sitter’s likeness first with the chalk point. Raeburn painted directly with a brush onto a blank canvas. He started with the forehead, chin, and mouth. He would place the easel behind the sitter, so he could move away to look at both the sitter and the portrait at the same time to compare them. Raeburn had a harder time with drapery than faces. He also never used a mahl-stick. He tried to paint in one stage, but if it took too long to achieve the look he wanted, he often used poppy oil to keep the work fluid. Raeburn preferred real backgrounds as opposed to the scenic backgrounds preferred by his English counterparts. His interest focused on human faces. He neither signed nor dated his works. His œuvre is estimated to number around eight hundred works.

Raeburn painted Dr. George Cameron twice, once as a boy and once as a man. The earlier work depicted the sitter to his waist, facing three-quarters to the right, and wearing a dark
blue coat, yellow vest, and white collar. Also included in the painting was a dog’s head in the lower right corner with a dark sky background.  

The canvas was a gift of Mr. and Mrs. A. Hays. It was intended for the Drawing Room Doorway from Basildon Park room. It was cleaned in 1965. Its provenance is as follows: Cameron, Sir.W. Mitchell Banks, London, England, 1901; A private English collector, London; Newhouse Galleries, New York; Town, Louisiana State University Museum of Art. Under ultraviolet light a square is visible, possibly resulting from either retouching or a patch.

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CHAPTER XVI

SIR WILLIAM BEECHEY, PORTRAIT OF CAPTAIN HENRY W. BAYNTUN

Fig. 25. Sir William Beechey, Portrait of Captain Henry W. Bayntun, 1805. Oil on canvas, 127.6 x 102.9 cm. Anonymous Donor’s Purchase Fund. Acc. No. 59.8. Photograph: Kevin Salzman.
This is a three-quarter-length portrait of a Royal Navy captain in dress uniform of the Napoleonic War period. The figure is standing and his right hand rests upon a drawn plan of the battle of Trafalgar with mountains, sky, and sea and the naval engagement depicted. Inscribed in black oil paint on rear center upper part of canvas: “Capt Heny Wm Baytun, R.N. age 35/ of H.M.S. Leviathan of 74 Guns Oct 21, 1805,” with a similar inscription on the upper horizontal member of stretcher. Inscribed on upper left rear of canvas: “Di__ Admiral/ H.B.r.c.B”

William Beechey was born in Burford, Oxfordshire on December 12, 1753. He was placed with a solicitor in Stow but became acquainted with some of the painters of the day and took a fancy to art. He began practicing portrait painting and was admitted to the Royal Academy in 1772. He painted in Norwich, then returned to London, where he was made portrait painter to Queen Charlotte and lived much at Windsor as instructor to the princesses. In 1793 he became an A.R.A. (Associate of the Royal Academy). In 1778 he was elected R.A. (Royal Academician). That same year he painted a *Reviem of the Horse Guards* now at Hampton Court, for which he was knighted. He is said to have sent no fewer than 362 portraits to the exhibitions of the Royal Academy in a period of 64 years. He died in Hampstead on February 28, 1839.

Captain Henry Bayntun was born in 1766, the son of the consul-general at Algiers. He was a protégé of St. Vincent and was made lieutenant in April of 1783. Bayntun served at the capture of Martinique in March of 1794. Bayntun commanded the M. S. Leviathan of seventy-four guns at the same Battle of Trafalgar which was fatal to Lord Horatio Nelson. At Nelson’s funeral Bayntun bore the guidon in the water procession from the Royal Navy Hospital, Greenwich. This portrait was painted in October 1805, after Captain Bayntun fought in the battle of Trafalgar. On August 23, 1809 Bayntun married Sophia Mayhew. Bayntun was knighted and died an Admiral on December 17, 1840. He was buried in Bath.
The portrait was originally purchased for the Drawing Room Doorway from Basildon Park room. It was cleaned in 1964, and again in 1972 after the varnish had been damaged by a vandal. In 1972 a hole that was put through the neck of sitter with a blunt instrument by a vandal was repaired by wax infused from the back of the canvas to draw the canvas back together, and some minor in-painting was done on the surface of the work. The provenance record includes the following collections: Bayntun-Hippsley, Colnaghi, Louisiana State University Museum of Art.
Fig. 26. William Westall, *Durham Cathedral from the River Side*, 1814. Oil on canvas, 66 x 97.8 cm. Gift of Mr. and Mrs. William May. Acc. No. 66.5. Photograph: Kevin Salzman.
The landscape painting (Fig. 26) is executed in the Romantic style. It is a moonlit view of Durham Cathedral on the hill overlooking the Wye (Wear) River. The Norman-style Durham Cathedral is rendered on the cliff on the right side of the painting. There are rowboats on the river in the foreground. A large house sits on the banks below the cathedral. There is a bridge in the left background over the river. A castle and a town are visible in the center background. Trees and other foliage provide a terminal point on the left-hand side of the picture.

Durham Cathedral was started in 1093 and remains the only cathedral in England to retain most of its Norman architecture. It was built on a peninsula of land created by a loop in the river.

William Westall was born at Hertford on October 12, 1781. He lived at Sydenham and Hampstead and was taught painting by his brother, Richard. He became a probationer at the schools of the Royal Academy, when at age eighteen he was recommended to the government by the president, Benjamin West, for the appointment of landscape draughtsman to an exploring expedition which was about to start for Australia. The expedition sailed in 1801. After two years the ship was left at Port Jackson. Westall and the others boarded another ship for England, which was wrecked off the northeastern coast of Australia. After eight weeks they were rescued and proceeded to China. Then, after several months at Canton, Westall headed to Bombay, witnessing on the way the engagement in the Straits of Malacca in 1804 when Commodore Sir Nathaniel Dance defeated the French squadron commanded by Admiral Linois. He returned to England in 1805. Westall then left for Madeira, spending a year there before moving on to Jamaica. On his return to England he painted pictures from the materials he had accumulated over the course of his travels and held an exhibition in 1808. He left the Society of Associated Artists in 1809 on the ground that he was executing commissions for oil paintings. He became an
associate of the Old Watercolour Society in 1810 and a full member in 1811. Westall was also
employed by the admiralty. He was elected an Associate of the Royal Academy in 1812 and
resigned his membership in the Old Watercolour Society. After his final settlement in England,
Westall was mostly employed in the illustration of topographical works for Ackerman, Rodwell
and Martin, and other publishers. In many cases the aquatints or lithographs, as well as the
original drawings, were by his own hand. In addition to these, many drawings by Westall were
engraved by other artists for topographical books and reproduced as steel-plate illustrations to
the annuals. His home was at Dulwich, but after paying his first visit to the English lakes in 1811
he spent part of every winter till 1820 near Keswick. During these visits he became intimate with
He took a house in St. John's Woods where he spent the rest of his life, except for a seven-year
stint in Surrey. In 1847 he had an accident, from which he never recovered. He died January 22,
1850, at Northbank.

The painting was originally placed in the Salisbury room. It hung for a year in the
Presidential Suite at the Governor's mansion in 1972-3. First exhibited at the British Royal
Academy in 1814, the painting was featured in the June 13, 1967 edition of the Louisiana State
University newspaper *The Reveille*. The painting passed through the Frost-Reed collection, to the
Shilig collection, then to Mr. William May's collection, and finally to the Louisiana State
University Museum of Art. May had the painting cleaned and relined before giving it to the
Museum.
CHAPTER XVIII

FREDERICK MARRYAT, A “DIGNITY” BALL

Fig. 27. Frederick Marryat, *A “Dignity” Ball*, circa 1812-14. Oil on canvas, 12.9 x 17.4 cm. Gift of Mrs. Julia H. R. Hamilton. Acc. No. 96.19. Photograph: Kevin Salzman.
Marryat’s composition depicts British naval officers dancing with octoroon women in a lavish ballroom in Barbados to music provided by an orchestra in a raised stand. The conductor is wearing a white wig and knee breeches and is directing from across the room. A label on the frame reads: A “DIGNITY” BALL/ BY CAPTAIN MARRYAT.

Frederick Marryat was lieutenant on an English sloop cruising in the West Indies during the time the painting was executed, between 1812-14. His biographer David Hannay writes that Marryat returned from South America when he was invalided by the breaking of a bold vessel, and sent home as a passenger on board his old frigate, the Spartan… This accident, due in part to a constitutional infirmity, which ultimately proved fatal to him, occurred at Barbados, at a dance - perhaps a dignity ball.” In his novel Peter Simple Marryat wrote, “a dignity ball is a ball given by the most consequential of their colored people [in Barbados].” In May of 1820, when Napoleon died on St. Helena, Captain Marryat was called from his boat, stationed at the island, to attend to Napoleon on his deathbed. The drawing became the basis of a lithograph which was widely distributed. Marryat also executed a drawing of the Funeral Procession of Bonaparte, which was engraved by Henry Alken and Thomas Sutherland. Marryat continued his career in the navy, took part in expeditions in India, and left active service around 1830. In 1829 he published his first novel, The Naval Officer, to great acclaim. From then on he continued to write fiction, centered around life on sea. Some of his books are popular to this day, such as Mr. Midshipman Easy. Cruikshank’s series of engravings illustrating this story are partly based on drawings by Marryat. Between 1837 and 1839 Marryat returned to America, this time as a travel writer. The nineteenth-century editions of Marryat’s novels were often illustrated with engravings based on the author’s drawings. Since many of his stories take place in the West Indies, the present painting might illustrate a scene in one of Marryat’s books. Marryat was the son of well-to-do French émigrés in London. He joined the Navy at age fourteen. During his life
at sea he earned dozens of distinctions for rescuing fellow sailors at the risk of his own life. He was known for his bravery and went through two huge fortunes, inherited from his father and uncle. Father of eleven children, Marryat retired in his later years to a farm in Langham, where he died one year after his oldest son had drowned at sea. A portrait of Frederick Marryat by John Simpson is in the National Portrait Gallery of London.

This painting was in excellent condition when purchased, and has since been relined. The previous owner was Schwarz, Philadelphia, PA.
Fig. 28. Patrick Nasmyth, *Landscape with Mill*, circa1828. Oil on panel, 31.8 x 41.3 cm. Gift of Mr. and Mrs. W. E. Groves. Acc. No. 60.2.5. Photograph: Kevin Salzman.
The composition (Fig. 28) is a Romantic landscape painting in the British tradition, which was inspired by Dutch seventeenth-century examples. Rich brownish and green colors are used in the fore- and middle-ground along with a bright blue sky covered by white and grey clouds. The lower right quadrant of the painting is dominated by a British windmill which is partially screened by trees. There is a small copse to the right of the mill, and a man is depicted on the raised walkway leading into the mill. The lower part of that section of the painting is occupied by the mill pond and the beginning of a curved road leading to the mill. A diagonal line of boulders runs above the pond. The majority of the curving road leading to the mill is in the lower left quadrant of the painting. An old man with a cane stands to the right side of the bend in the road. A triangular patch of grass and twigs fills the extreme left corner of the painting. The middle-ground is occupied by a plain, with mountains in the distance. There is a figure on the plain as well as an open fire sending puffs of white smoke to the right. The upper left quadrant consists of a blue sky which is dominated by grey and white clouds. The upper right quadrant is largely blue sky. Patrick Nasmyth’s *Landscape with Mill* is signed and dated in the lower center — Pat. Naysmith, 1828.”

Patrick Milner Nasmyth (also spelled Naysmith) was the eldest of eight children born to Alexander and Barbara Nasmyth. All of the children were painters, as well as their father. Patrick was the best known member of the family. He was born on January 7, 1787. He was deaf and had a crippled right hand, which forced him to paint with his left hand. His early works are hardly distinguishable from those of his father. In 1810 he went to London, where he changed his style as well as his subjects. He exhibited at the Royal Academy from 1811 to 1830. He also exhibited with the Associated Artists in Edinburgh from 1808 to 1813. His work was shown at the Royal Institutions exhibitions from 1821 to 1828. In 1824 he was a founding member of the

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55 Louisiana State University Museum of Art accession folder 60.2.5.
Society of British Artists. He belonged to the Scottish Academy the last two years of his life. He
died unmarried on August 17, 1831, and was buried in Lambeth churchyard. As to attribution of
his work, few artists have been so often copied or forged.\textsuperscript{56}

The Louisiana State University Museum of Art purchased it for the Drawing Room from
the Salisbury Plantation. Paint was flaking off the painting, so varnish was removed and replaced
with new varnish in 1964.

Fig. 29. Attributed to Trevor Fowler, *Portrait of Master Collins*, 1830. Oil on canvas, 73.7 x 61 cm. Gift of Mr. and Mrs. W. E. Groves. Acc. No. 60.2.6. Photograph: Kevin Salzman.
This oval painting (Fig. 29) depicts a half-length portrait of a slender young boy leaning against a low stone wall of Neoclassical design. The sitter’s head is turned three quarters to the picture plane and his body is a quarter turned. The sitter has a long oval-shaped face and his blond hair is arranged in ringlets that fall to his neck. His face is pale, with pink lips, a straight nose, and blue eyes. His features are somber. He wears a deep red jacket and a loosely tied necktie of the same color. The sitter’s white shirt has a broad collar that spreads out over the jacket collar, and the one visible cuff on the delicate right wrist is folded back over the jacket. The background is rendered in brown tones behind the sitter and blends into blue and pink sky on the right. There are a few flowers in the lower right corner.

Fowler was born in Dublin, Ireland in 1800 and immigrated to the United States by 1837. By 1840 he had moved to New Orleans. While on a steamer to Nashville from New Orleans he depicted Andrew Jackson, who was also aboard. In the course of his career he also depicted Henry Clay and William Henry Harrison. He returned to Europe in 1842 and studied in Paris, but he usually returned to winter in New Orleans. He is one of the painters linking British art to American, and here specifically to the South. Fowler died in 1871.

The sitter was probably a son of New Orleans Judge Collins, who was a lawyer as well as an author whose philosophical works were published in Philadelphia in 1860. It is possible that this is the youngest boy of his eight children.57

The painting was previously attributed to Thomas Sully.58 The copal varnish was destroying the painted surface and was removed; previous in-painting was also removed and the

57 The donor of this portrait acquired it from Collins’s descendents in New Orleans, who claimed that the sitter was responsible for the alcoholic drink, the Tom Collins.
58 Thomas Sully was born in 1783 and painted over two thousand portraits during his seventy-one-year-long life. He painted such illustrious subjects as the poet Byron and ex-President Thomas Jefferson.
canvas revarnished. Under ultraviolet lighting different shades of chartreuse are visible, indicating different varnishes.
Fig. 30. John Partridge, *Portrait of Sir Islay Campbell*, circa 1860. Oil on canvas, 76.2 x 61 cm. Gift of Mr. and Mrs. W.E.Groves. Acc. No. 60.2.8. Photograph: Kevin Salzman.
This half-length portrait (Fig. 30) is of a seated elderly gentleman wearing a black judicial gown whose his head is a quarter turned to the picture plane while his body is almost frontally depicted. The sitter’s complexion is ruddy, he has a double chin and blue eyes and is wearing a wavy grey wig. He is seated in a maroon leather armback chair which has scrolling and reeded stiles that continue into the left arm of the chair, and he holds a pair of silver spectacles with sliding temples. The sitter’s right arm and gown cover the chair’s right arm, and he holds a document in that hand. The hands are partially covered by ruffled cuffs. Where his legal gown has fallen open, the end of a gold chain with seal ring fobs is exposed. A piece swagged, asymmetrical, crimson drapery serves as a backdrop for the portrait.

The sitter is Sir Islay Campbell of Succoth. He was born on August 23, 1734, the eldest of the four sons of Archibald Campbell and his wife Helen. On November 14, 1756 he married Susan Mary Murray of Murrayfield, who gave birth to two sons and six daughters. He was admitted an advocate on January 11, 1757, and made solicitor-general in March of 1783. In 1787 Robert Burns penned a satirical poem about Campbell. On September 17, 1808 Campbell was created a baronet. He died March 28, 1823.

John Partridge was born in 1790 in Glasgow. He was a pupil of Thomas Phillips and studied in France until 1823, when he travelled to Italy. He remained there for the next four years. Partridge attracted an extensive Scottish patronage because of his popularity there. He was the official court painter from 1842, until he was superseded by Winterhalter. His male portraits are frequently intense.\(^{59}\) He painted portraits of Queen Victoria and Prince Albert which were engraved. With the exception of a few studies in the Bay of Naples, he executed few landscapes, which he exhibited at the British Institute. He exhibited at the Royal Academy from 1815

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to 1846. In 1843 he exhibited portraits of Queen Victoria and Prince Albert. Partridge also experimented with the horizontal half-length, which allowed him to paint more of the sitter’s surroundings.

Under ultraviolet light a previously repaired small tear is visible on the sitter's right collar bone and it appears that his face has been retouched as well.
REFERENCES


Quincy Lee was born in June, 1977, to Patricia Arnett and William Coy in Ventura, California. She was raised in an artistic environment; both her step-father, Paul Arceneaux, and her maternal grandfather, Leo Arnett, are artists. After moving to Louisiana, she began college as a forestry major but had always had a profound interest in art history, taking art history classes for pleasure. She eventually switched her major to cultural resources management, and received a Bachelor of Art degree from Southeastern Louisiana University in 2006 with minors in both history and Hispanic ethnic studies. She and her husband, Michael Lee, have two children, Shane Michael Lee and Siobhan Isabella Lee. Her graduate studies, for which she is a candidate for the May, 2009 Master of Arts degree from Louisiana State University, focused on the art and architecture of Great Britain.