

LARGE PRINT GUIDE

Portrait Miniatures

from the Grantchester Collection and
the Dumas Egerton Trust Collection



This display showcases portrait miniatures from the mid-16th to the mid-19th centuries. Each layer is organised chronologically. Please use the magnifying glass provided to take a closer look at these fascinating objects.

1 Isaac Oliver (c. 1565-1617)

A Gentleman, previously known as Robert Devereux, 2nd Earl of Essex

Watercolour on vellum, early 17th century

Born in Rouen, France, to Huguenot (Protestant) parents, Isaac Oliver arrived in England in 1568. He was mentored by the great miniaturist Nicholas Hilliard and became England's most celebrated miniature painter during the reign of James I, painting numerous portraits of Queen Anne of Denmark and Henry Frederick, Prince of Wales. The unknown sitter, previously thought to be Robert Devereux, 2nd Earl of Essex, is finely dressed, wearing a black satin doublet and collar fringed with delicate lace.

2 Isaac Oliver (c. 1565-1617)

A Noblewoman, called Mrs Holland

Watercolour on reinforced vellum, early 17th century

This portrait may depict Isabel Rich, née Cope, who married Henry Rich, later created 1st Earl of Holland, in 1616. The sitter is very fashionably dressed for the period, with her hair worn high and adorned with white and gold floral rosettes, and wearing an elaborate lace 'cartwheel' ruff and black dress. This portrait has been painted onto vellum and reinforced with a piece of a playing card.

3 Sir John Hoskins (c. 1590-1664)

Robert Carr, Earl of Somerset (1587-1645)

Watercolour on vellum, 17th century

Born into the Scottish nobility, Robert Carr rose to become a favourite of James I, who created him Earl of Somerset, showering him with lavish gifts and important positions at court. In 1615 Carr fell from favour and was implicated in the murder of Sir Thomas Overbury, for which he was imprisoned in the Tower of London until 1622. Here, Carr is depicted as a young man, yet the style of his armour can be dated to the 1640s, indicating that this may be a posthumous portrait.

4 Sir John Hoskins (c. 1590-1664)

A Gentleman

Watercolour on vellum, 17th century

Relatively little is known about the life of John Hoskins. He was working as a miniaturist in London during the 1630s, and in 1640 he was granted an annual pension of £200 for life by Charles I, indicating a high degree of success. Hoskins mentored his nephew Samuel Cooper, whose works can also be seen in this display. The sitter in this portrait is dressed in the fashion of the 1640s, wearing a delicately embroidered black doublet and lace collar.

5 Samuel Cooper (1609-72)

James Butler, 12th Earl and 1st Duke of Ormonde (1610-88)

Watercolour on vellum, 17th century

The diarist Samuel Pepys recorded that Samuel Cooper was an accomplished musician and linguist. He was also one of the leading English miniaturists working during the 17th century.

The sitter, Irish statesman and soldier James Butler, was a prominent Royalist during the English Civil War. He fought against Irish Catholic landowners in 1641, but later allied with them to resist Oliver Cromwell's re-conquest of Ireland. Cooper's famous 'warts and all' miniature of Cromwell can be seen nearby.

6 Nathaniel Hone RA (1718-84)

A Gentleman

Enamel, 1751

Born in Dublin, Nathaniel Hone moved to England as a young man and later became a founding member of the Royal Academy of Arts. Unlike many miniaturists, Hone also painted larger format narrative scenes in oil paint. He courted controversy throughout his career; in 1770 his painting *Two Gentlemen in Masquerade* was labelled sacrilegious, and his painting *The Conjuror* (1775) was widely read as a satirical attack on Royal Academy President Sir Joshua Reynolds and scandalised the art world at the time.

7 Nathaniel Hone RA (1718-84)

Mary Tanner

Watercolour on ivory, 1766

Nathaniel Hone married Mary Earle, an illegitimate daughter of John Campbell, 4th Duke of Argyll, at York Minster in 1742. Prior to his marriage, Hone spent some years travelling around England painting portraits. The sitter in this portrait, identified as 'Mary Tanner' in an inscription on the reverse, wears a blue silk dress and veil. The portrait is set into a gold bracelet clasp and is surrounded by a border of diamonds.

8 John Smart (1742-1811)

Mrs Elizabeth Bennett

Watercolour on ivory, 1770

Born in Norfolk, John Smart became one of the leading miniaturists working in England in the 18th and early-19th centuries. His work is characterised by a subtle colour palette and close attention to anatomical detail. The sitter in this portrait, called Mrs Elizabeth Bennett, wears a pink dress with a lace fichu – a garment designed to cover the chest – and a black lace shawl and cap. The miniature is set with diamonds and pearls.

9 John Smart (1742-1811)

Charlotte Palmer

Watercolour on ivory, 1770

Charlotte Palmer (née Gough) was well connected within political circles in the Midlands. Her father Sir Henry Gough, 1st Baronet, of Edgbaston Hall, was a merchant with the East India Company and a prominent landowner in the Birmingham area. In 1768 Charlotte married Sir John Palmer, 5th Baronet, who was MP for Leicestershire. Palmer is sumptuously dressed, wearing a white and gold gown beneath a blue cloak trimmed in ermine, with a string of pearls in her hair.

10 John Smart (1742-1811)

A Gentleman

Watercolour on ivory, 1772

John Smart exhibited with the Society of Artists from 1762-83 and also became its director in 1771, vice-president in 1777 and president in 1778. Smart's clientele mainly consisted of members of the wealthy middle class and his business proved lucrative. This sitter, believed to be of the noble Parker family, wears a wig powdered with pink-coloured powder, as was briefly fashionable during the 1770s.

11 Jeremiah Meyer RA (1735-89)

Jane, Duchess of Gordon (1748-1812)

Watercolour on ivory, 1780

Jane Gordon (née Maxwell) became Duchess of Gordon in 1767 upon her marriage to Alexander, 4th Duke of Gordon. The Duchess became a renowned society hostess and arbiter of fashion, and entertained on a lavish scale in Edinburgh and London. Her guests included members of the royal family and leading politicians. She was painted by many of the leading artists of the day, including George Romney and Sir Joshua Reynolds, and she was an important early patron of the poet Robert Burns.

12 John Smart (1742-1811)

A Young Lady

Watercolour on ivory, 1785

This intimate portrait depicts an unknown young woman very simply dressed and with her hair loose. Smart was known for the anatomical accuracy of his work, which attracted comment by contemporaries. His fellow miniaturist and competitor Ozias Humphry remarked on the 'exactness' of Smart's miniatures and said that they were painted 'without any flattery'.

13 George Engleheart (1750-1829)
Stephen Moore, 1st Earl Mount
Cashell (1730-90)

Watercolour on ivory, 18th century

Stephen Moore was an Irish landowner and politician who was created Earl Mount Cashell in 1791. He served as an MP in the Irish Parliament from 1761-66 and became a Privy Councillor in 1785. The miniature, which is set within a gold frame with a pearl border, has a hinged shagreen (a type of animal skin) case which would have been used for safe storage.

14 Richard Cosway RA (1742-1821)
A Gentleman

Watercolour on ivory, 18th century

Richard Cosway was one of the most influential artists of the Regency period. After studying under portrait artist Thomas Hudson and attending the Royal Academy Schools, he established a highly successful studio in London. In 1785 he was appointed Miniature Painter to the Prince of Wales – later George IV – and through his friendship with the prince he was introduced to many fashionable patrons. This unusual double miniature comprises two striking portraits by different artists – on the reverse is a portrait by John Smart.

15 Richard Cosway RA (1742-1821)

A Gentleman

Watercolour on ivory, 18th century

Richard Cosway established himself in fashionable Piccadilly in 1755, later moving to Oxford Street in 1791 and, finally, Edgware Road in 1821. With his wife, Anglo-Italian artist Maria Cosway, née Hadfield, he hosted a salon at the couple's grand home on Pall Mall, where visitors could view their collection of old master paintings. The unidentified sitter here is fashionably dressed for the period, wearing a grey coat and powdered hair.

FIRST DRAWER

16 Attributed to Thomas Day (c. 1737-1807)

Rev. Archibald Alison (1757-1839)

Watercolour on ivory, 18th century

Archibald Alison was a Scottish priest and author. For 34 years he was the priest at St Paul's Chapel, Edinburgh, where he attracted large crowds of worshippers and earned a reputation for the quality of his sermons, a volume of which he published.

17 Andrew Plimer (1763-1837)

Thomas Lockwood

Watercolour on ivory, 18th century

Plimer was born in Wellington, Shropshire, and was trained by his father as a clockmaker. He and his elder brother Nathaniel – who also became a miniaturist – left home with a group of travellers and moved around England and Wales. Plimer settled in London in 1781 and entered the service of leading miniaturist Richard Cosway, who trained him to paint portraits. He established his own studio and enjoyed great success during the 1790s.

18 George Engleheart (1750-1829)

Dr John Warren, Bishop of St Davids and Bangor (1730-1800)

Watercolour on ivory, late 18th century

Dr John Warren was Bishop of St Davids from 1779–1783 and Bishop of Bangor from 1783 until his death. During his tenure at Bangor, Warren was involved in two controversies. In 1793 he quarrelled with local mining companies over the demolition of a parish church in Amlwch, and in 1796 he was confronted and threatened with a pistol by one of his officials after he attempted to appoint his underage nephew to an important position.

19 George Engleheart (1750-1829)

A Boy

Watercolour on ivory, 18th century

This intriguing miniature is double-sided – on the reverse is a portrait of an older male sitter. Both of the sitters are unidentified, but they are depicted in strikingly similar dress, wearing blue coats with gold buttons and white frilled cravats. Engleheart was a prolific miniaturist who painted portraits of many of the leading figures of Georgian society, including George III, who appointed him Miniature Painter to the King in 1789.

20 George Engleheart (1750-1829)

**An Officer of the Light Dragoons
or Yeomenry**

Watercolour on ivory, 18th century

The dignity and sobriety with which George Engleheart endowed his portrait miniatures is evident in this portrait of an unidentified soldier. The sitter wears a red military uniform with silver epaulettes.

21 Richard Cosway RA (1742-1821)

A Lady

Watercolour on ivory, 18th century

This portrait depicts an unidentified woman wearing an outfit inspired by 17th century fashions, including a lace collar and string of pearls, indicating the growing interest in this period of history during the Georgian era. The slightly enlarged eyes are characteristic of Richard Cosway's artistic style, as are the powdery blue skies behind the sitter.

22 George Engleheart (1750-1829)

Mrs Ralph Worsley

Watercolour on ivory, 18th century

George Engleheart exhibited at the Royal Academy from 1773 and may have been introduced to many of his fashionable clients through his showings there. He painted 4,853 portrait miniatures on ivory over the course of his career, a figure which highlights the demand that existed for his work. The reverse of the case includes some of the sitter's plaited hair, preserved under glass.

23 Henriette Rath (1773-1856)

Madame Argand (1769-1848)

Watercolour on ivory, 1799

Geneva-born Henriette Rath worked as a miniaturist and art teacher in her native city, before studying under the artist Jean-Baptiste Isabey in Paris in 1799. Whilst there, she exhibited her work at the Salon de Paris. In 1812 she travelled to St. Petersburg and worked at the Russian imperial court. Along with her sister Jeanne-Françoise, Henriette founded the Musée Rath in Geneva, the first purpose-built art museum in Switzerland. Rath painted portraits of many leading members of Genevan society.

24 John Smart (1742-1811)

Dr James Anderson (1738-1809)

Watercolour on ivory, 1800

James Anderson was a Scottish physician and botanist who served in a number of medical roles with the East India Company, eventually rising to the position of Physician-General. He had a keen interest in medicinal plants and experimented with the cultivation of cochineal insects, which are used in the production of natural carmine dye. John Smart travelled to India in 1784 and painted the portraits of English residents as well as the sons of Tipu Sultan, ruler of Mysore.

25 George Engleheart (1750-1829)

An Officer of the Light Dragoons or Yeomanry

Watercolour on ivory, 1804

George Engleheart was one of the most talented portrait miniaturists working in the Georgian period. Born in Kew, the son of a German plaster modeller, he received his first artistic training in 1769 when he was admitted to the recently formed Royal Academy Schools, where he was mentored by Sir Joshua Reynolds. He later established a thriving studio in London.

26 George Engleheart (1750-1829)

Thomas Le Marchant Gosselin (1765-1857)

Watercolour on ivory, 1809

Thomas Le Marchant Gosselin was born in St. Peter Port, Guernsey, and joined the Royal Navy in 1778. He received extensive experience during the American Revolutionary War (1775-1783) and rose quickly through the ranks, being appointed commander in 1793, rear-admiral in 1814 and admiral in 1841. In 1854 he became the most senior officer in the Navy. He married Sarah Hadsley in 1809, the year this miniature was painted.

27 Boelle (1795-1810)

A Young Officer

Watercolour on ivory, 1809

This portrait depicts an unidentified young officer, wearing a French military uniform with a blue coat over a white waistcoat. The miniature is signed 'Boelle' on the face and may have been painted by the miniaturist Pierre-Guillaume Boelle, who had a studio in Paris.

28 Jean-Joseph Bilfeldt (1793-1849)

A Young General

Watercolour on ivory, early 19th century

The sitter in this portrait wears the uniform of a general, complete with gold epaulettes and a red-bordered gold collar. He wears medals relating to the Royal Order of the Two-Sicilies, the Bavarian Military Order of Max-Joseph and the Royal French Order of the Legion of Honour.

29 George Engleheart (1750-1829)

A Gentleman

Watercolour on ivory, early 19th century

The reverse of this miniature features a lock of hair delicately set with golden thread and pearls, preserved under glass.

30 Attributed to Horace Hone (c. 1754-1825)

A Gentleman

Enamel, early 19th century

Horace Hone was born in Frith Street, London, the second son of artist Nathaniel Hone RA and his wife Mary. In 1770 he entered the Royal Academy Schools. He exhibited at the Royal Academy from 1772 to 1822 and was elected an associate of the academy in 1779. In 1782 he went to Dublin, where he established a successful practice, living in Dorset Street. In 1795 he became Miniature Painter to the Prince of Wales.

SECOND DRAWER

Miniatures from the Dumas Egerton Trust collection

31 Lucas Horenbout (c. 1490-1544)

Unknown Lady, possibly Queen Catherine Parr

Bodycolour on vellum; set in a silver-gilt frame with twisted border (D425), c. 1543

Sir Roy Strong has suggested that this sitter was King Henry VIII's sixth and last wife, Queen Catherine (Parr), and has dated the work to c. 1543. The artist, Horenbout, worked for Henry VIII from 1525, and is said to have taught Holbein how to paint miniatures – thus introducing this skill into Britain. Catherine herself died aged 36, five years after this portrait was painted, giving birth to a child by her fourth husband.

32 Nicholas Hilliard (1547-1618)

Unknown Gentleman

Watercolour on vellum; set in a gold frame, enamelled in green and white (D205), 1589

Hilliard, the son of an Exeter goldsmith who learned his father's trade before reinventing himself as a painter, made portrait miniatures popular in Britain. This was largely due to his success at the court of Queen Elizabeth I, who first sat for him in 1572. Having helped create fashionable images of the Virgin Queen and her court – one of whose members may be depicted here – Hilliard became the royal miniaturist ('court limner') to her successor, James I.

33 Attributed to Rowland Lockey (c. 1565-1616)

A Gentleman, Member of the Barker Family of Suffolk, in Black Doublet, High Ruff, Black Coat and Black Hat

Watercolour on card; set in a wooden frame (D150), c. 1600

The son of a London crossbow maker, Lockey was apprenticed to miniaturist Nicholas Hilliard (q.v.) in 1581 and worked principally as a copyist of full-scale and miniature portraits for aristocratic families.

34 Isaac Oliver (c. 1560-1618)

Henry Frederick, Prince of Wales

Bodycolour on vellum; set in a silver-gilt frame with scroll surmount (D214), c. 1608

Oliver was appointed the official miniaturist to James I's queen, Anne of Denmark, in 1605. He subsequently became 'limner' to her eldest son, Prince Henry, the heir to the throne who had already demonstrated a great love of the arts. Much was expected of Henry, but he died of typhoid in 1612, aged only 18, leaving his fragile younger brother Charles as the royal heir.

35 Alexander Cooper (1609-60)

Princess Mary, later Princess of Orange

Watercolour on ivory (D044), 1645

The younger brother of Samuel Cooper (q.v.), after the outbreak of the Civil War in 1642 Alexander worked mostly in Holland and Sweden, where he became the official court miniaturist. This portrait of Mary, Princess Royal, the eldest daughter of King Charles I, was painted whilst she was in exile with her mother, Queen Henrietta Maria, in The Hague. By 1645 Mary was already married to the future Dutch stadholder, William II; after her death from smallpox in 1660, their only child, William III, succeeded both as stadholder of the Dutch Republic and king of England.

36 Sir Robert Peake (c. 1592-1667)

Unknown Gentleman

Bodycolour on vellum; set in a gilt-metal frame (D4590), 1662

The son of the Sergeant Painter to King James I, Peake worked as a print seller, engraver and miniaturist before serving on the Royalist side in the Civil War as a lieutenant-colonel. Knighted for his military service by Charles I in March 1645, he was subsequently captured by the parliamentarians at the siege of Basing House (along with Wenceslas Hollar and Inigo Jones), and later imprisoned and exiled.

37 Christian Friedrich Zincke (c. 1683-1767)

Admiral Sir Edward Whitaker

Enamel on copper; set in a gold mount with a shagreen case (D338), 1722

Zincke, the son of a Dresden goldsmith, studied enamelling under Charles Boit in London and became one of the most successful miniaturists of the early 18th century. This portrait depicts Edward Whitaker (1660-1735), a successful naval captain who was knighted and promoted to rear-admiral in 1706 and who retired to London as a vice-admiral in 1713.

38 Attributed to William Hoare (1707-92)

Alexander Cruden

Bodycolour and watercolour on paper; set in a hammered brass frame (D291), 1737

Renowned as the gifted pastel portraitist of the great and the good who passed through mid-Georgian Bath, William Hoare also liked to dabble in miniatures. His sitter here is the respected Aberdonian theologian, editor and bookseller Alexander Cruden (1701-70).

39 Jeremiah Meyer RA (1735-89)

Unknown Gentleman

Enamel on copper; set in a gold slide mount as part of a ten-garnet bracelet (D117B), c. 1770

German-born Meyer was brought to London at the age of 15. Here he studied with Zincke and at Hogarth's St Martin's Lane Academy, and by the 1760s had become a fashionable London society miniaturist. In this decade he was appointed court miniaturist to Queen Charlotte and Painter in Enamel to George III, helped to found the Royal Academy, and was naturalised.

40 Penelope Carwardine (c. 1730-c. 1800)

**Unknown Lady dressed as Mary,
Queen of Scots**

Watercolour on ivory (D076), c. 1770s

Penelope Carwardine learned limning from her mother, Anne Bullock, and after her father ruined the family's Herefordshire estate she took up as a professional miniaturist in her mid-twenties. She became a close friend of the painter Sir Joshua Reynolds and was painted by George Romney. This delightful portrait demonstrates the growing popular interest in Tudor history of the late 18th century.

41 Thomas Day (c. 1732-c. 1807)

Unknown Gentleman

Watercolour on ivory; set in a gold frame
with a plaited hair border (D235), 1778

This miniature was doubtless designed as a keepsake, as not only is its frame bordered by the sitter's plaited hair, but more of the latter's woven hair is included on the underside, preserved under glass. Little is known about the miniaturist Day, except that he exhibited at the Royal Academy from 1773 until 1788 and that his work is clearly influenced by the realism of the miniaturist John Smart (q.v.).

42 Diana Hill (d.1844)

Unknown Gentleman

Watercolour on ivory (D331), 1786

Diana Hill, née Dietz, exhibited at the Royal Academy from 1777. In 1785, recently widowed, she travelled with her two children to Calcutta in India, where she built a very successful practice painting miniatures. She returned to England with her second husband in 1806.

43 Pierre Condé (c. 1768-1840)

Dr Pinder

Watercolour on ivory (D002), 1812

Condé was a printmaker and miniaturist who seems to have worked with Richard Cosway. His subject here is the notorious, Devon-born satirist Dr John Wolcot (1738-1819), who wrote under the pseudonym 'Peter Pindar'.

44 Sarah Biffin (1784-1850)

Princess Victoria Marie Louise, Duchess of Kent

Watercolour on card; set in a gilt-metal frame (D320),
c. 1825

Sarah Biffin's story is an astonishing tale of adversity overcome. The daughter of a Somerset farm labourer, she was born without hands, arms or feet and grew to little over three feet tall, yet taught herself to paint and write by using her mouth. Apprenticed by her family to a man who exhibited her round the country as a sideshow freak, she simultaneously taught herself how to paint miniatures. She was rescued by the Earl of Morton, who sponsored formal painting lessons for her at the Royal Academy, and built up a large practice painting miniatures as a result of Queen Victoria's patronage.

45 John Simpson (1811-71)

Emma Simpson

Enamel on porcelain; set in a gilt-metal frame (D180),
1849

John Simpson was the principal figure painter at Minton's celebrated ceramic factory in Stoke from 1837 until 1847, when he moved to London to establish an independent practice painting miniatures on metal and porcelain. Queen Victoria became one of his most important patrons, and 26 miniatures by Simpson can still be found at her former home of Osborne House. It is assumed the sitter is Simpson's wife, and that the locket around her neck contains a miniature of the artist.

Cover Image:

Henriette Rath (1773-1856), **Madame Argand (1769-1848)**,
Watercolour on ivory, 1799. Photography by Jamie Woodley

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