The author has endeavoured to give the most up-to-date locations for the originals of the following illustrations. Christie's were exceptionally helpful with enquiries about the fate of portraits last known as "sold" or "for sale" at auction, but unfortunately, Sotheby's failed to respond.

Sandra Jean Sullivan
University College London
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Fig.1. Crispin van de Passe the Elder, *Portrait of Queen Elizabeth I*, 1596, engraving, 12¼ x 10 ins., (32.4 x 25.4cm), London The British Museum, Department of Prints and Drawings.

Fig.2 After Sir Peter Lely, *Anne Hyde, Duchess of York*, c.1670, oil on canvas, 29¼ x 24¾ ins, (79.29 x 62.86 cm.), London, National Portrait Gallery, no.241. Half length wearing a blue dress over a white chemise with a string of pearls. A studio version of a portrait attributed to Lely; the original is probably that recorded in the Clarendon Collection, see fig.2a. A drawing based on this portrait is in the Sutherland Collection engraved by Bocquet published 20 May 1803 see fig.2b.

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Fig.4. Sir Peter Lely, *Anne Hyde, Duchess of York*, c.1665-1666, oil on canvas, 49½ x 40½ ins. (125.7 x 102.9cm.), Royal Collection. There are many copies of this portrait; a full length version of this is in the Royal Collection at Holyrood House. Originally c.82 ins x 48 ins. the canvas has been enlarged and is now 94½ x 53¾ ins. (126.4 x 102.2 cm.). Another full-length version attributed to the circle of Sir Peter Lely came up for
sale at Sotheby's on 27 May 1987. She is seated at a table in front of a mirror wearing a brown dress. 80¾ x 51¼ ins., (205 x 130 cm.), see fig.4a.

NB. Unlike Christie's, Sotheby's failed to respond to enquiries about the fate of some portraits last known as "sold" or "for sale" at auction.

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Fig. 46  

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Fig. 47  

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Fig.102 Engraving showing the regalia used at the Coronation of James II and Mary of Modena. Reproduced from Francis Sandford, The History of the Coronation ..., (Newcomb, 1687). Crown Copyright: Historic Royal Palaces.

The diadem worn by Mary of Modena on her way to the coronation and the crown with which she was crowned now “amalgamated” and enriched with parts of her state crown. In the Tower of London.
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John Riley, *Mary of Modena*, oil on canvas, 50 x 40 ins., (127 x 101.6 cms.), Althorp Collection.

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Sir Godfrey Kneller, *Mary of Modena*, c.1685, oil on canvas, 39½ x 27 ins., (100.33 x 68.58 cm.), Sotheby’s, 29 June, 1960, (Lot 32). This is the *modello*. The Coronation portrait by Kneller exists in several versions. The State portrait is now lost. A version 84 ¾ x 54 ins thought to be by
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Fig. 128  *Mary of Modena with the Prince of Wales and Father Petre*, 1688. Mezzotint. 250 x 183mm. Attributed to Pieter Schenck, BM Sat 1166.


Father Peters, with the royal family and son,

Stands, out of London, a show before the eyes of all the people.

Priest Peters, most expert in deceit,

Prince, Princess, and people well rocked to sleep

The Prince of Wales nods, his little wooden mill stands
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