## REPRESENTATIONS OF MARY OF MODENA, DUCHESS, QUEEN CONSORT AND EXILE: IMAGES AND TEXTS

## **VOLUME II: ILLUSTRATIONS**

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.

Ξ,

Sandra Jean Sullivan University College London



#### LIST OF ILLUSTRATIONS – CHAPTER I

Fig.1. Crispin van de Passe the Elder, Portrait of Queen Elizabeth I, 1596,

engraving, 12<sup>3</sup>/<sub>4</sub> 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.

#### Fig.3. Richard Gibson, Anne Hyde, Duchess of York, c.1665, watercolour on

#### vellum, 2¼ ins., Private Collection.

# 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. $80\frac{3}{4} \times 51\frac{3}{4}$ ins., (205 x 130 cm.), see

fig.4a.

٠

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.

#### Fig.5. Studio of Lely, Anne Hyde, Duchess of York, c.1670, oil on canvas, 481/2 x

39½ ins., (123.19 x 100.33 cm.), Knole: Sackville Collection.

Fig.6. Sir Peter Lely, Anne Hyde, Duchess of York, c.1669-70, oil on canvas, 48

ins x 39 ins., (121.92 x 99.06 cm.), Dunham Massey, The National Trust.

There is a studio of Lely version of this, as a head and shoulders within a

painted oval, 29 x 24 ins, (73.66 x 60.96 cm.) in the Bathurst Collection.

Fig.7. Adriaen Hanneman, Anne Hyde, Duchess of York, c.1656 (?), oil on

canvas, 31 x 25 ins., (78.7 x 63.5 cm.), inscribed on right Madame de

Cante Croix, Clarendon Collection.

Fig.8. Sir Peter Lely, The Music Lesson or The Duet, formerly known as Anne

Hyde and Her Music Master, signed and dated 1654, oil on canvas, 47 x

#### 43 ins., (119.38 x 109.22 cm.), sold at the A.A.H. Wykeham sale from

#### Tythrop, Sotheby's July 1933, Private Collection.

#### Gerard ter Borch, The Music Party, c.1675, oil on panel, 22<sup>3</sup>/<sub>4</sub> x 18<sup>1</sup>/<sub>2</sub> ins., Fig.9.

#### (58.1 x 47.6 cm.), Cincinnati Art Museum, Mary M. Emery Bequest.

#### Sir Peter Lely, Anne Hyde, Duchess of York, c.1660, oil on canvas, 71<sup>3</sup>/<sub>4</sub> x Fig.10. 56<sup>3</sup>/<sub>8</sub> ins., (182.2 x 143.8 cm.), inscribed bottom left: Ann DVTCHESS

#### OF/YORK, Scottish National Portrait Gallery. A miniature by Samuel

Cooper based on Fig.10 was painted c.1661, watercolour on vellum, 2<sup>1</sup>/<sub>4</sub> x

1<sup>7</sup>/<sub>8</sub> ins., (5.7 x 4.8 cms), Madresfield Court Collection. See fig. 10a.

Sir Peter Lely, James II when Duke of York, c.1660, oil on canvas, 71<sup>3</sup>/<sub>4</sub> x Fig.11.

 $56\frac{1}{2}$  ins, (182.5 x 143.3 cm.), inscribed middle left: DVKE OF YORK,

Scottish National Portrait Gallery.

#### Fig.12. Sir Peter Lely, James II when Duke of York, with Anne Hyde, Duchess of

York, c.1663, oil on canvas, 54¼ x 75½ ins., (137.79 x 191.77 cm.),

London, National Portrait Gallery, no.5077. There are versions of this at Petworth and Euston.

Fig.13. Sir Peter Lely, completed by Benedetto Gennari, James II when Duke of

York, with Anne Hyde and Their Two Daughters, Princess Mary and

Princess Anne, c.1668-70 completed c.1680, oil on canvas,  $66\frac{1}{4} \times 76\frac{1}{2}$ 

ins., (168.3 x 194.3 cm.), inscribed (slightly later): DVKE AND

#### DVTCHES OF/YORK WITH PRINCES/MAREY AND ANN, Royal

Collection.

Studio of Lely (?), Anne Hyde, Duchess of York, oil on canvas, 48 x 39 Fig.14.

ins., (122 x 99 cm.), Holker Hall.

#### Fig.15. Sir Peter Lely, Anne Hyde, Duchess of York, oil on canvas, 85 x 491/2 ins.,

#### (215.9 x 125.73 cm.), Part of the Property of the Earl of Clarendon, sold at

#### Christie's, 4 July 1924, (Lot 65). Private Collection.

#### Fig.16. Sir Peter Lely, Anne Hyde, Duchess of York, oil on canvas, 86 x 51 ins.,

(218.44 x 129.54 cm.), Hearn Sale New York, 25 February – 4 March

1918. The head of this portrait appears in reverse in a miniature after

Samuel Cooper which came up for sale at Christie's, London on 10

October 2000, (Lot 95), as one of a pair. Private Collection.

#### **LIST OF ILLUSTRATIONS – CHAPTER 2**

Fig.17 Sir Peter Lely, Mary of Modena "in the character of Innocence", c.1674,

oil on canvas, 50 1/8 x40 1/2 ins. (127.3x102.9cm), Royal Collection,

(Holyrood House). (RCIN 403225). Three-quarter length seated in a



#### Fig.18 Sir Peter Lely, Louise de Kéroualle, (later Duchess of Portsmouth), as a

#### Shepherdess, c.1671, oil on canvas, 50x40ins. (127.3x102.9cm.), (signed

#### lower right: P. Lely, initials in monogram), Althorp.

#### Fig.19 After William Wissing, (after Sir Peter Lely), Mary of Modena (with a

crown and jewelled robe; Windsor Castle in the background), after 1676

and probably 1685-1687, oil on canvas, 50x41ins. (127x104cm.),

(inscribed: Mary of Modena), Glamis Castle, (SNPG No. H.5868).

Fig.20 Richard Gibson, *Mary of Modena*, vellum, oval, 2 <sup>7</sup>/<sub>8</sub> x2 <sup>1</sup>/<sub>4</sub> ins., miniature derived from fig.17 in gilt case, on the back is scratched "Duchess of York afterwards Q. Mary by Gibson". Welbeck Abbey Collection.

Fig.21 Gerard Valck, (after Sir Peter Lely), Mary of Modena, c.1678, mezzotint

after fig.17, NPG Archive Engravings Collection D.8660 (Reference

Negative Number 51060).

#### Fig.22 Anthony Van Dyck, Lady Dorothy Sidney, Countess of Sunderland, 1640,

oil on canvas, 53 5/8 x43ins. (136.2x109.2cm.), National Trust, Egremont

Collection, Petworth.

Fig.24

Fig. 23 Studio of Sir Peter Lely, Mary of Modena, c.1674, oil on canvas, 49 <sup>3</sup>/<sub>4</sub> x40

1/2 ins. (126.4x102.9cm.), Suffolk Collection, Ranger's House, Blackheath

(at present at Kenwood House, Hampstead). Fig.23a Blooteling,

Abraham, (after the Studio of Sir Peter Lely), Mary of Modena, c.1675,

mezzotint, 12 x 10ins. (30.4 x 25.4cm.), The Drambuie Collection.

Sir Peter Lely, Catherine Windham, 1651, oil on canvas, 50x40ins.

(127x102cm.), Ketton-Cremer Collection, Felbrigg Hall, Norfolk (1955).

Fig.25 Sir Peter Lely, Elizabeth Percy, Countess of Essex (1636-1718), (wife of

Arthur Capel, later 1<sup>st</sup> Earl of Essex), c.1650, oil on canvas, 46 <sup>1</sup>/<sub>2</sub> x39ins.

(118.11x99.06cm.), National Trust, Egremont Collection, Petworth.

Fig.26 Benedetto Gennari, *Ritratto della duchessa di York*, (after Lely), c.1676-

1677, oil on canvas, 47 ¼x37 ½ ins. (120x95cm.), Museo Civico, Modena.

#### **Fig.27**

H.E. (Hans Eworth), *Elizabeth I and the Three Goddesses*, 1569 (signed

#### and dated), oil on panel, 27 7/8 x33 ¼ ins.(70.8x84.5cm.), Royal

Collection.

Sir Peter Lely, Mary of Modena when Duchess of York, c.1677, oil on Fig. 28

#### canvas, 83 ½ x53 ¼ ins. (212.1x135.3cm.), Royal Collection, (St. James's

Palace).

#### **Fig.29** Anthony Van Dyck, Lady Mary Villiers, Duchess of Richmond and

#### Lennox with Charles Hamilton, Lord Arran (d.1640), c.1637, oil on

canvas, 83 <sup>1</sup>/<sub>4</sub> x52 7/8 ins. (207.5x135cm.), Raleigh, North Carolina

Museum of Art. Fig.29a Studio of Sir Anthony Van Dyck, Portrait of

Mary Villiers, Duchess of Richmond and Lennox, with her dwarf, c.1638-

#### 1640, oil on canvas, 83x48ins. (211x122cm.), Newham Paddox.

Fig.30 Sir Peter Lely, Jane Bickerton, Duchess of Norfolk, (1643/4-93), 1677-8,

signed and dated, initials in monogram: P.Lely fet., oil on canvas, 90

<sup>1</sup>/<sub>2</sub>x55ins.(229.87x139.7cm), Duke of Norfolk, Arundel Castle. Variants of

this design include Barbara Villiers, Duchess of Cleveland, c.1675

(Ditchley) (Emery Walter negative Box No: 680/2, NPG); Frances Stuart,

Duchess of Richmond, oil on canvas 84 x 51¼ ins, (213.5 x 130 cm), sold

Christies 16 October 1953 (Lot 84) as part of the Cowper Collection,

Panshanger and again at Sotheby's on 8 April 1992. Lady Cornwallis,

#### c.1675, Audley End; Jane, Countess of Marlborough, Ashburnham

## Collection, oil on canvas, (90 x 55 ins), for sale Sotheby's 15 July 1953 (Lot 95).

Anthony Van Dyck, Queen Henrietta Maria with Jeffrey Hudson and an

ape, 1633, oil on canvas, 86 ¼ x53 1/8 ins. (219.1x134.8cm.), National

#### Gallery of Art, Washington, D.C., Samuel H. Kress Collection.

Fig.32 Parmigianino (Francesco Mazzola), Madonna and Child with Angels,

(Madonna of the Long Neck), 1534, panel, 85x52 ins. (215.9x132.08cm.),

Uffizi Gallery, Florence, (Commissioned by Elena Baiardi for the Church

of the Servites, Parma).

**Fig.31** 

**Fig.33** 

Fig.35

Alexander Browne, (after Sir Peter Lely), Mary of Modena, before 1685,

mezzotint whole length altered from Mrs Jane Middleton, 18x11 <sup>1</sup>/<sub>2</sub> ins.

(45.72x29.21cm.), Catalogue of the Sutherland Collection, 1837-8. Fig.

33a, Lely Studio, Mrs Jane Middleton, Goodwood.

Fig.34 Alexander Browne, (after Sir Peter Lely), Mary of Modena, inscription

erased after 1685 when she became Queen Consort, Sutherland Collection.

Anonymous, (after Alexander Browne after Lely), Mary of Modena, after

1685, reduced plate <sup>3</sup>/<sub>4</sub> -length mezzotint, fawn introduced, 11 <sup>3</sup>/<sub>4</sub> x9 5/8

ins. (29.21x24.33cm.) Sutherland Collection. Fig.35a is reproduced from

the Catalogue Raisonné of Engraved British Portraits From Altered

Plates ..., (London, 1927), which shows the stages of alteration from

"Madam Jane Middleton" to the reduced plate with fallow deer.

.

#### **LIST OF ILLUSTRATIONS -- CHAPTER 3**

**Fig.36** Sir Peter Lely, Mary of Modena, Duchess of York, c.1674, oil on canvas,

 $50 \ge 40 \text{ ins}, (127 \ge 101.6 \text{ cm}), \text{Althorp}.$ 

**Fig.37** 

Studio of Sir Peter Lely, Catharine Sedley, Countess of Dorchester (1657-

1717), c.1675, oil on canvas, 49½ 39½ ins., (125.7 x 100.33cm.),

National Portrait Gallery (No.36).

**Fig.38** Sir Peter Lely, Essex Finch, née Rich, Countess of Nottingham (c.1652-

1684), c.1675, oil on canvas, 45 x 36 ins., (114.3 x 91.44cm.). Exhibited

at Leicester, 1937, no.7. Engraved by A. Browne. Wearing a yellow

dress with blue sash. Coll. Burley-on-the-Hill, Rutland, sold Christie's 20

June 1947, S. Hartveld Galleries, New York.

**Fig.39** Agnolo Bronzino (1503-1572), Portrait of a Lady (possibly Francesca

Salviati), c.1530-1533, oil on panel, 35<sup>3</sup>/<sub>8</sub> x 28 ins., (90 x 71cm.),

Städelsches Kunstinstitut, Frankfurt am Main, (inv. no.1136).

Fig.40 Attributed to Henri Gascar, possibly after a lost portrait by him, Louise de

Kéroualle, Duchess of Portsmouth, c.1675, mezzotint, 10<sup>1</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>4</sub> ins.,

(27.1 x 31cm.,) trimmed, British Museum, London P.6-188.

#### Anthony Griffiths, The Print in Stuart Britain 1603-1689, (London, 1998);

pp.219-220: "Gascar's name is found on ten extremely rare mezzotints of

English sitters, none of which is dated but must be before his departure in

1678... None of them bears the name of a publisher, and most simply say

"H. Gascar pinx.". It is unclear whether Gascar actually scraped the

plates himself, but they were certainly made for him and under his

direction, as part of his publicity campaign."

#### Fig.41 Frans van Mieris the Elder (1635-1681), Teasing the Pet, 1660, oil on

panel, 10<sup>7</sup>/<sub>8</sub> x 7<sup>7</sup>/<sub>8</sub> ins., (27.5 x 20cm.), The Royal Cabinet of Paintings,

Mauritshuis, The Hague, no.108.

Fig.42 Sir Peter Lely, Sir Thomas and Lady Fanshawe, c.1659, 54 x 64 ins,

(137.16 x 162.56cm.), Valence House Museum, Dagenham, Essex.

#### Fig.43 Titian (Tiziano Vecellio) (c.1487-1576), Venus of Urbino, 1538, oil on

#### canvas, 47 x 65 ins., (119 x 165cm.), Uffizi, Florence.

Fig.44

Nicholas Dixon (c.1645 – after 1708), Mary of Modena, c.1680, Vellum,

3<sup>3/16</sup> ins., Private Collection.

Fig.45a)Peter Cross, (c.1645-1724), Mary of Modena, signed P.C. 1677,<br/>vellum on card, oval 3 <sup>3/16</sup> ins., Fitzwilliam Museum, Cambridge<br/>(formerly in Pfungst Collection).

b) Peter Cross, Mary of Modena, inscribed with monogram P.C.,

painted on prepared card, oval 8.4cm., Sotheby's, 30 June, 1980,

(Lot 94, illus.) (formerly owned by A. Radford, Bradfield Hall,

Berks.)

# Fig.46 John Riley (1646-1691), *Mary of Modena*, c.1681, oil on canvas, 49 x 40

ins., (124.46 x 101.6cm.), Oxford University.

Fig.47 Sir Peter Lely, Mary Beatrice of Modena, c.1674, oil on canvas, 49¼ x 9¼

ins, (125.095 x 99.695cm.), Cirencester Park.

Fig.48 Sir Peter Lely, Lady Charlotte Fitzroy, later Countess of Lichfield (1664-

1718), with an unidentified servant, c.1672, oil on canvas, 50 x 40 ins.,

(127 x 101.6cm.), York City Art Gallery.

Fig.49 Sir Peter Lely, Mary, Princess of Orange, later Mary II (1662-1694),

1677, oil on canvas, 49<sup>3</sup>/<sub>8</sub> x 40 ins., (125.4 x 108.9 cms), National Portrait

#### Gallery, London, NPG 6214.

#### Studio of Sir Peter Lely, Mary Beatrice of Modena, c.1674-1675, oil on **Fig.50**

#### canvas, 49 x 39 ins., (124.5 x 99cm.), Sotheby's, 16 December 1981, (lot

212), formerly in the collection of 7<sup>th</sup> Duke of Newcastle, Clumber (sold

Christie's, 4 June 1937, (lot 57) as the Duchess of Portsmouth.



**Fig.52** 

Mary of Modena, Duchess of York, line drawing, Extra Illustrated

Clarendon 1956, Sutherland Collection, Ashmolean, (Courtauld Institute

Negative 174/20(31)).

Lady Elizabeth Butler, Countess of Chesterfield (1640-1665), after an

engraving by T. Wright, Macdonnell Collection. Illustration Mrs

Jameson, The Beauties of the Court of Charles II, (1833).

#### **Fig.53** Sir Peter Lely, Elizabeth Butler, Countess of Chesterfield, c.1660, oil on

#### canvas, 48<sup>3</sup>/<sub>4</sub>x 40<sup>1</sup>/<sub>2</sub>ins., (123.8 x 102.2 cm.), The Chevening Trust.

#### Fig.54 Mary of Modena, Duchess of York, mezzotint by an unknown artist after

Sir Peter Lely, published by Richard Tompson, H.13½, Sub. 12‰, W. 9‰,

National Portrait Gallery Archive Engraving Collection D8439,

(Reference Negative Number 50834); Fig.54a, Mary of Modena,

#### mezzotint, "Alexander Browne" after Lely, NPG Library, Browne Album,

#### No.14; Fig.54b is an engraving by Robert White, (line, 6 ins. x 3<sup>1</sup>/<sub>8</sub> ins.),

#### listed in the Catalogue of Engraved British Portraits ... in the British

Museum, vol.III, (London, 1912). The dress, hairstyle, pearls are similar

to figs.54 and 54a, but White made many portrait engravings usually from

his own drawings, and this appears to be one of them, based on Lely

(Macdonnell Collection).

Jane Long (fl.1661-c.1678), mezzotint after Sir Peter Lely, published by

Richard Tompson, H. 13<sup>3</sup>/<sub>8</sub>, Sub. 12<sup>1</sup>/<sub>2</sub>, W. 9<sup>3</sup>/<sub>4</sub>, British Museum, (Portrait in

the Colnaghi Catalogue 1827, possibly the original Lely, present location

unknown).

Fig.56 James II as Duke of York and Mary Beatrice of Modena, Richard Gibson

(1615-1690), after Sir Peter Lely, vellum, 6¾ x 5¾ins., (17.2 x 14.7cm.).

Failed to sell at Christie's, 7 April 1992 (Lot 4). Returned to Vendor,

Private Collection.

Fig.57 Studio of Sir Peter Lely, Mary of Modena, c.1680, oil on canvas, 28<sup>1</sup>/<sub>2</sub> x

23½ ins., (72.39 x 59.69cm.). Exhibited at the Worcestershire Exhibition,

1882. Sold by Leggatt Brothers at Christie's, 27 January 1956 (Lot 123).

Private Collection.

## Fig.58 School of Lely, Mary of Modena, oil on canvas, 11<sup>1</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>2</sub>ins., (28.575 x

25.900cm.), Duke of Buccleuch.

#### Fig.59

Mary Beale?, Mary of Modena (formerly identified as The Duchess of

#### Portsmouth by Willem Wissing), c.1680?, oil on canvas, 30 x 25 ins., (76

x 63.5 cm.), The Ehrich Galleries, New York. Present location unknown.

Fig.60 After Sir Peter Lely, attributed to Nicolas Largillierre, Mary of Modena,

c.1675-1679, oil on canvas, 29<sup>1</sup>/<sub>2</sub> x 24 ins., (74.93 x 60.96cm.). Formerly

in the collection of Viscount Hinchingbrooke, sold at Sotheby's 1957,

now in Warwickshire County Council Collection, Shire Hall, Warwick.

Fig.61 School of Lely, Mary of Modena, c.1680, oil on canvas, 23 x 18 ins., (59 x

47.5 cm.), The Victoria Art Gallery, Bath, (Gift of Charles Edward

Thomas, 1909).

Fig.62 Studio of Sir Peter Lely, Mary of Modena, (formerly identified as Barbara

#### Villiers, Duchess of Cleveland), oil on canvas, 291/2 x 241/2 ins., (75 x

#### 62cm.), Sotheby's, 12 July 1995 (Lot 21).

### Fig.63 Studio of Sir Peter Lely, Said to be Mary of Modena, oil on canvas, 30 x

25 ins., (76 x 63.5cm.), Sotheby's 9-16 July 1986.

Fig.64 Attributed to Sir Peter Lely, Said to be Mary of Modena, oil on canvas, 30

#### x 25 ins., (76 x 63.5cm.), Haddo House, Aberdeenshire.

NB. Neither figs.63 nor 64 accord with other portraits of Mary of Modena. Fig.64 could possibly be Catharine Sedley, Countess of

Dorchester.

Fig.65

T. Trumpton (fl.1667-after 1675), after Sir Peter Lely, Mary of Modena,

signed Trumpton Fecit./Lely Pinxt., c.1675, pastel on paper, 11 x 8.6 ins.,

(27.7 x 22.1cm.). National Gallery of Ireland, Dublin.

Fig.66 Sustermans, Justus, Ritratto di Alfonso IV d'Este, c.1649, oil on canvas,

25.5 x 20.07 ins., (65 x 51cm), Collezione di Giacinto Paltrinieri, Museo

Civico, Mirandola. (Painted when Mary of Modena's father was about 15

years old).

Fig.67 Sir Peter Lely (and Studio?), Mary of Modena, inscribed "Dutchess of

York" and dated 1679, oil on canvas, 82 x 53¾ins., (208.5 x 136.5cm.),

Kedleston Hall; fig.67a is a mezzotint possibly based on fig.67, published

by Jean or Johannes de Ram between c.1680 and 1685. National Portrait

Gallery, London, (Archive Collection D20277), given by Sir Herbert H.

Raphael.

Fig.68 Circle of Sir Peter Lely, Hortense Mancini, Duchess Mazarin(1646-1699),

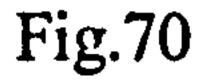
c.1675, oil on canvas, 66<sup>1</sup>/<sub>2</sub> x 46 ins., (168.9 x 116.8cm.), Boughton

House.

#### Fig.69 Sir Peter Lely, Barbara Villiers, Duchess of Cleveland, (c.1641-1709),

(formerly identified as Nell Gwyn), c.1670, 94¼ x 50¼ ins., (240.665 x

127.635 cm.), Goodwood.



Barbara Villiers, Duchess of Cleveland, mezzotint after Sir Peter Lely,

published by Alexander Browne (active 1659, d.1706), 1680-1684, 183/x

11 7/16 ins., (47.6 x 29.1cm.), British Museum, London.

Fig.71 Hubert Le Sueur, The Arethusa Fountain, 1636, Bushy Park, Richmond,

formerly at Somerset House and Hampton Court, photo. National

Monuments Record.

### Fig.72 Anthony van Dyck (1599-1641), Dorothy Savage, Viscountess Andover

#### and Her Sister Elizabeth, Lady Thimbelby, c.1637, oil on canvas, 52 x 58%

#### ins., (132 x 149cm.), National Gallery, London (NG 6437).

#### **LIST OF ILLUSTRATIONS – CHAPTER 4**

Fig.73 Design for the prologue of Cambert and Grabu's Ariane, ou Le mariage de

Bacchus showing London and the River Thames with three nymphs

representing the Thames, Tiber and Seine. Engraving from the London

#### edition of the libretto (London, 1674).

#### Fig.74 Willem van de Velde, The arrival of Charles II at Gravesend to receive

# Mary of Modena, December 6, 1673, British Museum Department of

#### Prints and Drawings.

**Fig.75** 

## Sandford, Francis, History of the Coronation of ... James II, (1687), "A

perspective of Westminster-Abby from the High-Altar to the West and

#### shewing the manner of His Majestie's Crowning". (BL 604.i.19. plate

between pages 92 and 93.) (Crown Copyright: Historic Royal Palaces).

# Fig.76 Detail, the Duchess of Norfolk and Mary of Modena at the Coronation of James II.

Fig.77 Robert White (1645-1703), Mary of Modena as Queen, 1686; engraving

#### after Kneller, 18.7 x 14.2 ins, (47.7cm x 36.3cm), (1976 U.55).

Provenance unknown.

#### Fig.78 Benedetto Gennari, Ritratto della duchessa di York, (after Lely), c.1676-

#### 77, oil on canvas, $47\frac{1}{4} \times 37\frac{1}{2}$ ins (120 x 95cm); Museo Civico, Modena.

Fig.79 Benedetto Gennari, Portrait of the Duchess of York, (after Simon Verelst),

1681, oil on canvas, oval, location unknown, (Modena, Raccolta G.

Panini, archivio fotografico Orlandini).

#### Fig.80 Benedetto Gennari, La Sacra Famiglia, 1682, oil on canvas, 83.8 x 66.4

#### ins (213 x 168 cm), Birmingham City Museums and Art Gallery.

#### Fig.81 Benedetto Gennari, La Beata Vergine col Bambino e San Guiseppe, 1685,

oil on canvas 95.27 x 74.8 ins (242 x 190cm), Ajaccio, Museo Fesch (inv.

852-1-75).

#### Fig.82 Benedetto Gennari, Busto della Vergine, 1688, oil on canvas, 23.22 x 17.9

ins, (59 x 45.5 cm), sold Sotheby's London, 6 December, 1972, (Lot 85).

## Fig.83 Benedetto Gennari, Mary of Modena, oil on canvas, 47<sup>3</sup>/<sub>8</sub> x 38<sup>1</sup>/<sub>2</sub> ins.,

(120.34 x 97.7cm); once thought to be of Catherine of Braganza, Hellen's,

Much Marcle, Herefordshire.

#### Fig.84

Simon Pietersz. Verelst, Mary of Modena when Duchess of York, c.1675-

80, 50 x 40<sup>1</sup>/<sub>8</sub> ins, (127 x 102.6cm), Royal Collection.

Simon Pietersz. Verelst, Mary of Modena Duchess of York, c.1675-8, 491/2 **Fig.85** 

x 40½ ins., (125.8 x 102.8cm.), Yale Center (sic) for British Art, Paul

Mellon Fund. See also: Fig.85a Susan-Penelope Rosse, Mary of Modena,

Duke of Beaufort Collection, (National Portrait Gallery Reference

Negative No: 29818); Fig.85b is attributed to Richard Gibson. One of a

pair with James II, c.1685. Mary of Modena wears a red bodice with the

edge of a white chemisette visible, on a blue background, oval 13/16 x

11/16 ins. Private Collection, probably pair identified as by Nicholas

Dixon, in the Catalogue of the Welbeck Abbey Collection; 85c is listed in

Graham Reynolds, English Portrait Miniatures (1988), Nos.160 and 161,

p.167, as the work of Susan-Penelope Rosse, one of a pair with James II,

#### vellum on card, oval, 1 x <sup>7</sup>/<sub>8</sub> ins, Royal Collection. (RCIN 420093).

**Fig.86** 

Henri Gascar, Portraits of James Duke of York and Mary of Modena,

c.1674-75, each 24½ x 19½ ins., (62 x 49.5cm.), sold Sotheby's London,

13 July, 1994. Present location unknown.

Henri Gascar, Louise de Kéroualle, Duchess of Portsmouth, c.1672, oil on **Fig.87** 

canvas, 41.25 x 31.5 ins, (104.75 x 80.01cm.), Hartwell House,

Buckinghamshire.

Fig.88

Mary of Modena, oil on canvas, 18 x 14½ ins., (45.7 x 36.8cm.), Old

Master Galleries, May-June 1967, where attributed to Caspar Netscher.

Present location unknown. Probably by his son Constantijn Netscher.

Caspar Netscher, Mary of Modena?, oil on canvas, 21 x 16¼ ins., (53.3 x

#### 42.54cm), The Binns, West Lothian.

#### Fig.90

Fig.89

Caspar Netscher, Mary of Modena with her daughter Isabella (known as

#### Portrait de la reine Marie de Modène et son fils le prince François-

#### Edouard), oil on canvas, 22.44 x 17.32 ins., (57 x 44cm.), Marey-Monge

Sale, Pommard, Brussels, 26 April, 1926. Present location unknown.

#### **LIST OF ILLUSTRATIONS – CHAPTER 5**

Fig.91 Anne Killigrew, Portrait of a Young Woman (probably a Self Portrait),

c.1685, oil on canvas, 29¼ x 22 ins, (74.3 x 55.9cm), Berkeley Castle,

Glos., (photograph in Courtauld Institute of Art).

#### Fig.92 Anne Killigrew, *James II*, c.1685, oil on canvas, 41¼ x 34 in., (104.8 x

86.4cm.), Royal Collection, Windsor Castle, (signed Anne Killig...).

#### Fig.93 Anne Killigrew (?), Called The Duchess of York, Photograph sent to

National Portrait Gallery, London, January 1939/Römers Porträttateljé,

Parkvägen 3, Djursholm, Sweden. (Said to be signed by Anne Killigrew.)

#### Anne Killigrew, Venus attired by the Graces, c.1685, Private Collection

(April 1913 in the private collection of J.G. Stenhouse, Folkestone –

present location unknown) (photograph in Courtauld Institute of Art).

### Fig.95 Jan Both (c.1618-1652), A Landscape with the Judgement of Paris, 1645-

50, oil on canvas, 38¼ x 50¾ ins., (97 x 129cm), National Gallery,

London (NG 209), (signed on the rocks in left foreground JB [in

monogram] oth).

**Fig.94** 

#### John Greenhill (1642-1676), Known as The Duchess of York, or Mary II Fig.96

# (after Kneller?), oil on canvas, 30 x 25 ins., (76.2 x 63.5), Painter-Stainers

Hall, London.

Fig.97

Sir Godfrey Kneller, (1649?-1723), Mary II, oil on canvas, 93½ x 56½

ins., (237.49 x 143.51cm), University of Oxford.

Fig.98 Sir Godfrey Kneller, (1649?-1723), Mary of Modena, oil on canvas, 50 x

39¾ ins., (127 x 103.2cm), Chirk Castle, Property of the National Trust.

٤.

#### LIST OF ILLUSTRATIONS – CHAPTER 6

**Fig.99** 

Laura, Duchess of Modena, miniature in the possession of the Visitation

Convent, Modena.

Fig.100 John Roettier, Mary of Modena, Coronation Medal, AR, 1685. Laureate

bust of Mary right, rev. the Queen seated, O. DEA. CERTE (M1606/7),

35mm.

Fig.101 The Canopy of Mary of Modena, and James II and Mary of Modena seated on their Thrones at the Coronation of 1685 with their Supporting Bishops.

Reproduced from Francis Sandford, The History of the Coronation ...,

#### (Newcomb, 1687). Crown Copyright: Historic Royal Palaces.

### 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.

# Fig.103 John Riley, Mary of Modena, oil on canvas, 50 x 40 ins., (127 x 101.6 cms.), Althorp Collection.

## Fig.104 J. Smith after Nicolas de Largillierre, *Mary of Modena*, c.1686, mezzotint,

National Portrait Gallery Large Portfolios. The original portrait is now

#### presumed lost. The History of Huntingdon by R.C. (R. Carruthers) (1824)

lists "... many fine pictures, Family Portraits, and other interesting

personages" with number 23 of the list Mary of Modena, Queen of King

James II. Identified as a portrait by Largillière (sic) it was in the

Hinchingbrooke, Huntingdon collection and sold by the executors of the

Earl of Sandwich at Christie's, London on Friday 4 March 1927. This is

possibly the original of the mezzotint. Lot 25 was listed as a portrait of

Mary of Modena "... in Classical dress, with pearl ornaments. In a

sculptured oval 29 in by 24 in". It was sold to a Lady Olga Montagu,

Private Collection. Fig.104a Anonymous, after Largillierre, Marie

Eleonor d'Este Reyne d'Angleterre, engraving, published by Nicholas de

Larmessin, 240 x 167mm (pl), 155 x 130mm (im, oval). Ashmolean

Museum, Oxford, Sutherland Collection.

Fig.105 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  $84 \frac{3}{4} \times 54$  ins thought to be by

#### Michael Dahl, but in fact by Kneller, was sold from the Combe Abbey

#### Collection (no.228) at Sotheby's on 27 November 1968 (Lot 18).

## Fig.106 John Smith after Sir Godfrey Kneller, Mary of Modena, mezzotint,

National Portrait Gallery Archive Engravings Collection D 7858.

#### Fig. 107 Possibly John Smith after Sir Godfrey Kneller, Mary of Modena,

# mezzotint, National Portrait Gallery Archive Engravings Collection

D7862.

## Fig.108 Robert White after Sir Godfrey Kneller, Mary of Modena as Queen, 1686,

line-engraving, 18.7 x 14.2 ins., (47.7 x 36.3 cm.), Provenance unknown.

Fig.109 Sir Godfrey Kneller, Mary of Modena, c.1685-7 oil on canvas, too high to

measure, Arundel Castle.

## Fig.110 William Wissing, *Mary of Modena* c.1685, oil on canvas, 93 x 57 ins.,

(236.22 x 144.78 cm.), Petworth House.

Fig.111 William Wissing, Mary of Modena, c.1685, oil on canvas, 89 x 56¼ ins.,

#### (226.06 x 142.87 cm.), Duke of Buccleuch.

#### William Wissing, Mary of Modena, oil on canvas, 50 x 40 ins., (127 x Fig.112

#### 101.6 cms.), Earl of Mansfield, Scone Palace.

#### Fig.113 R. Williams after William Wissing, Mary of Modena, mezzotint, National

Portrait Gallery Archive Engravings Collection D8658.

**Fig.114** After William Wissing, Mary of Modena, oil on glass, 11<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>2</sub> ins.,

(29.21 x 24.13 cm.), Private Collection.

## Fig.115 After William Wissing?, Mary of Modena, oil on canvas, P. Davie Collection, USA.

**Fig.116** William Wissing, Mary of Modena, c.1685, oil on canvas, signed, 47<sup>1</sup>/<sub>2</sub> x

38<sup>1</sup>/<sub>2</sub> ins., (120.7 x 97.8 cm.), National Portrait Gallery no.214, purchased

1866. A miniature by Peter Cross, Mary Beatrice d'Este, c.1685, 85 x

68mm at Ham House (HH377) is based on this portrait by Wissing, see

fig.116a.

Fig 117 William Wissing, Mary of Modena, c.1685, oil on canvas, 49.44 x 40.39

ins., (125.6 x 102.6 cm.), Yale Center for British Art.

#### Fig.118 William Wissing, Mary II When Princess of Orange, c.1685, oil on

canvas, signed,  $49\frac{1}{2} \times 40\frac{1}{8}$  ins., (125.7 x 101.9 cm.), Royal Collection.

#### Fig.119 From Jacob Cats, Houwelyck. Dat is de gansche gelegentheyt des echten

#### staets Middleburg, 1625, Amsterdam, Universiteits – Bibliotheek

Amsterdam.

### Fig.120 J. Blondeau after William Wissing, Mary of Modena, line engraving, 10<sup>1</sup>/<sub>4</sub>

x 7<sup>1</sup>/<sub>8</sub> ins., (26.035 x 17.78 cm.), published J.J. de Rubeis, Rome.

#### **LIST OF ILLUSTRATIONS – CHAPTER 7**

Fig.121 The Prince of Great Britain. Mezzotint. John Smith after Sir Godfrey

Kneller, Ashmolean Museum, Oxford: Sutherland Collection/NPG

Archive Collection D10697, Reference Number 16351.

James Francis Edward Stuart. Mezzotint. Pieter Schenck after Sir

Godfrey Kneller. NPG Archive Engravings Collection D7935. Reference

Negative Number 49280.

Fig.122

Fig.124

Fig.123 Birth of Prince James, 10<sup>th</sup> June 1688. Silver medal. 60mm. Jan

Smeltzing. British Museum. There are a number of medals in the BM

referring to the birth:

BM1159 bears a shield of arms with a windmill, a Jesuit's cap and rosary,

and a chameleon alluding to his supposed changeling status.

BM1160 shows a female opening a pannier, and a child jumping out of it with a devil's tail.

BM1161/2 and 3 are all satirical medals.

Sala Reggia, The Birth of the Chevalier de St. George, Rome, 1688.

#### British Museum: Foster Gift, 1939.

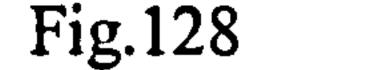
## Fig.125 The Warming Pan, Portraits of the Pretenders c.1745, engraving, 9 % x 13<sup>1</sup>/<sub>2</sub> ins., British Broadside on the "Warming Pan Scandal", BM SAT 1156.

The Flight of the Popedom out of England, 1689. Romeyn de Hooghe. Fig.126

#### Broadsheet 526 x 393mm; engraving 350 x 391mm, BM Sat 1208.

Fig.127 L'Europe Allarmée pour le fils d'un Meunier, Engraving 14<sup>3</sup>/<sub>4</sub> x 13<sup>1</sup>/<sub>4</sub> ins. Romeyn de Hooghe, BM Sat 1158. That this was based on fig. 128 attributed to Schenck was first identified in Print Quarterly, 1, VI, (March, 1989) pp.49-54 by Craig Hartley and Catharine MacLeod.

Mary of Modena with the Prince of Wales and Father Petre, 1688.



Mezzotint. 250 x 183mm. Attributed to Pieter Schenck, BM Sat 1166.

NPG Engravings Reserve (D10794). The Catalogue of Prints and

Drawings in the British Museum, Division I, Satires, Vol.I, 1320-1689,

(British Museum, 1870), p.716, renders the 6 lines of Dutch verse

underneath into English as follows:

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

King, queen, and baby are ground out of England.

Fig.129 His Royall Highnes the Young Prince, (sic). Mezzotint, 232 x 195mm, B.

Lens. Sold by E. Cooper at the 3 Pidgeons in Bedford Street. Dr. D.

Brunton.

#### Fig.130 Der Junge Prins. von Wallis. Engraving. 180 x 136mm, Anonymous.

BM 1875-8-14-717; Sutherland BI. 752.

#### Fig.131 Arlequin Deodat, et Pamirge Hypochondriaques 1688. Dutch Broadside.

15¼ x 13¾ ins., Romeyn de Hooghe, BM SAT 1157.

England's Memorial 1688/9. Engraving. 121/8 x 91/2 ins., BM Sat 1186.

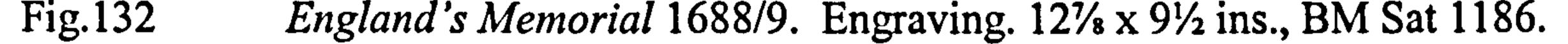


Fig.133 Sic Itur ad Astra Scilicet (This is the way to the stars of course), 1688

(No.2), Etching. 16<sup>3</sup>/<sub>8</sub> x 11<sup>3</sup>/<sub>4</sub> ins., (310 x 424mm), BM Sat 1118. For a

٠

discussion of this, see Antony Griffiths, The Print in Stuart Britain, 1603-

1689, pp.299-300, no.208.

Fig.134 The Flight of Mary D'Este Queen of James II with her Infant Son

(afterwards the first Pretender) from White Hall, 1688. National Portrait

Gallery Archive. Provenance unknown.

#### Fig.135 Escape of the Queen and Prince of Wales. Mary of Modena with James

#### Francis Edward under the walls of Lambeth Church, frontispiece to vol.9

of Agnes Strickland, Lives of the Queens of England, (London, 1846).

Fig.136 Mary, Queen of James II, quitting the Kingdom. April 1796. Engraving.

J. Stowe after John Opie,  $18\frac{12}{2}$  x  $12\frac{12}{2}$  ins., BM. The titles of the engraved

plates are not the same as the titles in the Catalogue of the sale of the

pictures for Robert Bowyer's edition of Hume's History by Peter Coxe,

Savill Passage on 29 and 30 May 1807. The painting, 93 x 69 ins,

presented to the Corporation of Devonport by Sir John St. Aubyn and in

Devonport Town Hall was destroyed in 1941. John Jope Rogers in Opie

and His Works: Being a Catalogue of 760 Pictures ... (1878), records that

Mary of Modena wears a white dress, and red cloak lined in white, and her

#### attendant wears a red coat, (p.193).

#### LIST OF ILLUSTRATIONS – CHAPTER 8

# Fig.137 Gennari, Benedetto, *Mary of Modena with the Prince of Wales*, 1690, oil on canvas, 85 x 61 ins, (216 x 157 cms), Private Collection, Modena.

Fig.138 Gennari, Benedetto, The Prince of Wales, 1689, oil on canvas, 50 x 38 ins,

(129.5 x 96.5 cms), Stonyhurst College, Lancashire, inv. no. 35.

#### Fig.139 Belle, Alexis-Simon, Princess Louise-Marie, 1710, oil on canvas, 53 x

 $40\frac{1}{2}$  ins, (135 x 103 cms), Sizergh Castle.

Fig.140 James II and His Family, anonymous engraving, 370 x 273 mm (pl.),

#### Sutherland BII. 297; BM1863-8-8-63; Dr. D. Brunton.

Fig.141 Mignard, Pierre, The Family of James VII and II, 1694, 18 x 31½ ins, (46

x 80 cms), Royal Collection.

## Fig.142 After Pierre Mignard, Mary of Modena, after 1694-95, 29 x 24 ins., (73.5

x 61 cms), Christie's, 16 May 1952, (Lot 63). This was sold as one of a

pair of portraits with James II in armour with white lace cravat, and Mary

of Modena in a green dress and ermine cloak. Private Collection.

#### Fig.143 Pot, Hendrik Gerritsz. (c.1585-1657), Charles I, Henrietta Maria and (?)

Charles, Prince of Wales, c.1632, oil on panel, 181/8 x 231/2 ins., (47.3 x

59.7 cms), Royal Collection.

Fig.144 Maria Beatrice di Modena, c.1694, engraving, published by Antoine

#### Trouvain, Paris, British Museum. Pair to James II at Prayer (1694).

Fig.145 M. Eleonore d'Este Reyen d'Angleterre, engraving with etching, published

by N. Bonnart, (Touts les Portraits de la Cour, chez N. Bonnart, rue St.

Jacques.), Macdonnell Collection.

Fig.146 Gennari, Benedetto, *Ritratto della regina Maria di Modena*, 1691, oil on

canvas, oval 38 x 30 ins., (97 x 71 cms), Stonyhurst College, Lancashire,

#### Fig.147 Gennari, Benedetto?, Mary of Modena? oil on canvas, 47 x 37 ins, (119.5

#### x 94 cms), Sotheby's, 30 July 1969, (Lot 31).

## Fig.148 Gennari, Benedetto?, Mary of Modena?, oil on canvas, Prado, Madrid,

Cat. no. 2399. Presented by the Duke of Alba, 1922. This identification

by the National Portrait Gallery is disputed by the Prado and it is listed as

#### Maria Sofia de Neoburg (1666-1699) wife of Peter II of Portugal,

(Anonymous). They have arrived at this conclusion after comparing the

#### Prado portrait with a pair of paintings in Schloss Castell, Unterfranken,

#### Germany, correctly identified, representing Maria Sofia and Peter II.

#### Fig.149 de Troy, François, Portrait of Queen Mary Beatrice d'Este of Modena,

wife of James II, wearing Coronation robes, c.1698, oil on canvas, 53.9 x

41.7 ins., (137 x 106 cms), later reduced to 38.9 x 31.2 ins., (99 x 79.5

cms.), Sizergh Castle (B90/349 PS).

Fig.150 After Alexis-Simon Belle, James II (after Kneller) and Mary of Modena

(after de Troy), oil on canvas, each 28 x 22 ins, (71 x 56 cms), Sotheby's,

19 February, 1986.

After François de Troy, Mary of Modena, engraving, Henry Colburn,



Great Marlborough Street, by permission of Walter Strickland, 1846, of

Sizergh Castle for Agnes Strickland, Lives of the Queens of England ...,

vol.9.

Fig.152 de Largillierre, Nicolas, St. Margaret, Queen of Scotland, at prayer, with a

symbol of the Trinity, 1692, oil on canvas,  $53 \ge 40\frac{1}{2}$  ins, (135 x 103 cms),

Sizergh Castle (B90/354 PS).

### Fig.153 Gobert, Pierre, Detail of Mary of Modena holding a Cross in her Hand

### and Presenting it to James III, 1713-15, 33 x 42½ ins., (84 x 108 cms)

later reduced to 31 x 25<sup>1</sup>/<sub>2</sub> ins., (80 x 65 cms), Private Collection.

# INDEX TO ILLUSTRATIONS

# PARTI: SITTERS

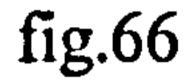
# PART II: SUBJECT PICTURES AND SATIRICAL PRINTS

•

#### **PART I: SITTERS**

#### Alfonso IV d'Este, (Father of Mary of Modena)

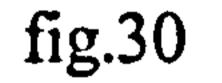
Sustermans, Justus, c.1649



٠

Bickerton, Jane, Duchess of Norfolk

Lely, Sir Peter



#### Butler, Elizabeth, Countess of Chesterfield

Lely, Sir Peter, c.1660

After an engraving by T. Wright

fig.53

fig.52

#### **Charles I**

#### Pot, Hendrik Gerritsz., (with family), c.1632

#### Elizabeth I

H.E. (Hans Eworth), 1569

fig.27

fig.1

fig.143

van de Passe the Elder, Crispin, 1596

Fanshawe, Sir Thomas and Lady

fig.42

#### Lely, Sir Peter, c.1659

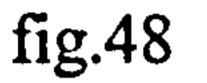
#### Finch, née Rich, Essex Countess of Nottingham

Lely, Sir Peter, c.1675

fig.38

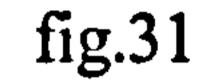
Fitzroy, Lady Charlotte, (later Countess of Lichfield)

Lely, Sir Peter, c.1672



Henrietta Maria, Queen

van Dyck, Anthony, 1633



Hyde, Anne, Duchess of York

Bocquet, (engraving), 1803

Cooper, Samuel

fig.2b

fig.10a

Gibson, Richard, c.1665	fig.3
Hanneman, Adriaen, c.1656 (?)	fig.7
Lely, Sir Peter, c.1660	fig.10
Lely, Sir Peter, c.1665-1666	fig.4
Lely, Sir Peter, c.1669-1670	fig.6
Lely, Sir Peter, original of fig.2	fig.2a
Lely, Sir Peter, (The Music Lesson)	fig.8
Lelv Sir Peter	fig 15

Lely, Sir Peter

tig.15

### Lely, Sir Peter

fig.16

## Lely, Sir Peter (with James, Duke of York), c.1663 fig.12

3

Lely, Sir Peter, (with family), c.1668-1670 and

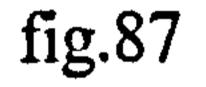
completed by Benedetto Gennari c.1680	fig.13
After Lely, c.1670	fig.2
Studio of Lely, c.1670	fig.5
Studio of Lely (?)	fig.14

James II

#### Killigrew, Anne, c.1685 fig.92 Lely, Sir Peter, (when Duke of York), c.1660 fig.11

#### Kéroualle, Louise de, Duchess of Portsmouth

Gascar, Henri, c.1672





Attributed to Henri Gascar, c.1675

fig.40

Lely, Sir Peter, c.1671

fig.18

Killigrew, Anne

Self Portrait (?)



#### Laura, Duchess of Modena, (Mother of Mary of Modena)

4

Miniature

fig.99

•

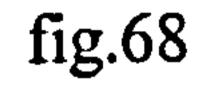
Long, Jane

#### Tompson, Richard, (mezzotint)

fig.55

### Mancini, Hortense, Duchess Mazarin

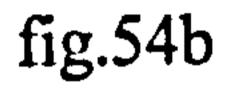
Circle of Sir Peter Lely, c.1675



Mary of Modena: when Duchess of York

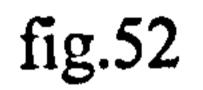
#### **Engraving:**

#### White, Robert



### Line Drawing:

in Extra Illustrated Clarendon



**Mezzotints:** 

Blooteling, Abraham, c.1675	fig.23a
Browne, Alexander	fig.54a
Browne, Alexander, before 1685	fig.33
de Ram, Jean or Johannes, c.1680-1685	fig.67a
Tompson, Richard, (publisher)	fig.54
Valck, Gerard, c.1678	fig.21

5

#### Miniatures:

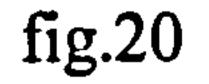
Cross, Peter, 1677

Dixon, Nicholas, c.1680

figs.45a and 45b

fig.44

#### Gibson, Richard



#### Gibson, Richard, (one of a pair with James II

when Duke of York)

Rosse, Susan-Penelope

Rosse, Susan-Penelope (one of a pair with James II)

fig.56

fig.85a

fig.85c

Pastel:

#### Trumpton, T, c.1675



**Portraits:** 

Beale, Mary (?), c.1680 (?)

fig.59

Gascar, Henri, (one of a pair with James II when

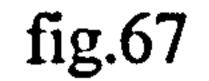
Duke of York), c.1674-1675	fig.86
Gennari, Benedetto, (after Lely),c.1676-1677	fig.26
Gennari, Benedetto, (after Verelst), 1681	fig.79
Gennari, Benedetto	fig.83
Lely, Sir Peter, c.1674	fig.47
Lely, Sir Peter, c.1674	fig.17
Lely, Sir Peter, c.1674	fig.36
T = T = T = T = T = T = T = T = T = T =	<b>C</b> - <b>0</b> 0

6

Lely, Sir Peter, c.1677

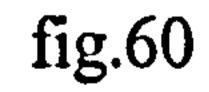
fig.28

Lely, Sir Peter, (and Studio?), 1679



After Sir Peter Lely, (attributed to Nicolas

Largillierre), c.1675-1679



School of Lely	fig.58
School of Lely, c.1680	fig.61
Studio of Lely	fig.62
Studio of Lely, c.1674	fig.23
Studio of Lely, c.1674-1675	fig.50

Studio of Lely, c.1680	fig.57
Netscher, Caspar, (with her daughter Isabella (?))	fig.90
Riley, John, c.1681	fig.46
Verelst, Simon Piertersz., c.1675-1678	fig.85
Verelst, Simon Piertersz., c.1675-1680	fig.84
After Wissing, William, after 1676	fig.19

## Mary of Modena: when Queen Consort

#### **Engravings:**

Anonymous, Der Junge Prins. von Wallis fig.130

7

Anonymous, The Flight of Mary d'Este ... fig.134

Anonymous, Escape of the Queen ...

Anonymous, (with family)

Blondeau, J.

fig.135 fig.140

.

fig.120

#### Bonnart, N.

fig.145

de Larmessin, Nicholas, (publisher)

After de Troy, François

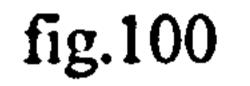
fig.151

fig.104a

Reproduced from Francis Sandford	fig.101
Stowe, J., 1796	fig.136
Trouvain, Antoine, (publisher), c.1694	fig.144
White, Robert, 1686	fig.77
White, Robert, 1686	fig.108

#### Medal portrait:

Roettier, John, 1685



#### Mezzotints:

Anonymous, (after Alexander Browne), after 1685 fig.35

Browne, Alexander, after 1685 fig.34

Lens, B.

fig.129

#### Schenck, Pieter, (attributed), (with the Prince of

Wales and Father Petre), 1688	fig.128
-------------------------------	---------

#### Smith, John, c.1686

Smith, John

possibly John Smith

Williams, R.

fig.104

fig.106

fig.107

fig.113

#### **Miniatures:**

#### Cross, Peter, c.1685

fig.116a

#### Gibson, Richard, (one of a pair with James II), c.1685 fig.85b

#### **Portraits:**

#### After Belle, Alexis-Simon, (one of a pair with James II) fig.150

fig.152 de Largillierre, Nicolas, (as St. Margaret)

fig.149 de Troy, François, c.1698

Gennari, Benedetto, (with the Prince of Wales), 1690	fig.137
Gennari, Benedetto, 1691	fig.146
Gobert, Pierre, 1713-1715	fig.153
Kneller, Sir Godfrey	fig.98
Kneller, Sir Godfrey, c.1685	fig.105
Kneller, Sir Godfrey, c.1685-1687	fig.109
Mignard, Pierre, (with family), 1694	fig.141

After Mignard, Pierre, (one of a pair with James II),

fig.142 after 1694-1695 Netscher, Caspar, (probably by his son Constantijn) fig.88 fig.103 Riley, John fig.112 Wissing, William Wissing, William, c.1685 fig.110 Wissing, William, c.1685 fig.111 Wissing, William, c.1685 fig.116

9

#### Wissing, William, c.1685

fig.117

After Wissing, William, (oil on glass)

fig.114

After Wissing, William (?)

fig.115

Mary of Modena: doubtful portraits

Gennari, Benedetto (?)

Gennari, Benedetto (?)

Greenhill, John

fig.147

fig.148

fig.96

Killigrew, Anne (?)

#### Attributed to Sir Peter Lely

Studio of Lely

Netscher, Caspar

fig.93

fig.64

fig.63

fig.89

Mary, Princess of Orange, later Mary II

Kneller, Sir Godfrey, (Mary II)

fig.97

Lely, Sir Peter, 1677

fig.49

Wissing, William, c.1685

fig.118

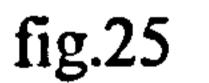
Middleton, Mrs Jane

Studio of Lely

fig.33a

Percy, Elizabeth, Countess of Essex, c.1650

Lely, Sir Peter



Savage, Dorothy, Viscountess Andover

van Dyck, Anthony, c.1637

10

fig.72

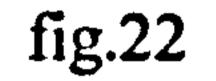
Sedley, Catharine, Countess of Dorchester

Studio of Sir Peter Lely, c.1675

fig.37

Sidney, Dorothy, Countess of Sunderland

van Dyck, Anthony, c.1640



#### Stuart, Prince James Francis Edward (The Old Pretender)

Gennari, Benedetto, 1689	fig.138
Schenck, Pieter	fig.122
Smith, John	fig.121

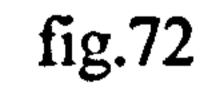
Stuart, Princess Louise-Marie

Belle, Alexis-Simon, 1710



Thimbelby, Elizabeth, Lady

van Dyck, Anthony, c.1637



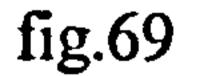
Villiers, Barbara, Duchess of Cleveland

Browne, Alexander, 1680-1684 (mezzotint)

11

fig.70

#### Lely, Sir Peter, c.1670



## Villiers, Mary, Duchess of Richmond and Lennox

van Dyck, Anthony, c.1637

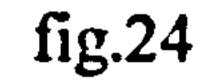
fig.29

Studio of van Dyck, c.1638-1640

fig.29a

Windham, Catherine

## Lely, Sir Peter, 1651



#### PART II: SUBJECT PICTURES AND SATIRICAL PRINTS

Ariane, ou Le mariage de Bacchus

Design for the prologue, (engraving), 1674

fig.73

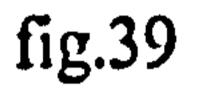
#### Both, Jan

fig.95 A Landscape with the Judgement of Paris, 1645-1650

Bronzino, Agnolo

Portrait of a Lady (possibly Francesca Salviati),

c.1530-1533



#### Cats, Jacob

#### Illustration from Houwelyck. Dat is de gansche

gelegentheyt des echten staets, 1625

fig.119

#### **Coronation Regalia**

Engraving showing the regalia used at the Coronation,

reproduced from Francis Sandford, and photographs

of diadem and crown



de Hooghe, Romeyn

#### Arlequin Deodat, et Pamirge Hypochondriaques, 1688 fig.131

#### de Hooghe, Romeyn

L'Europe Allarmée pour le fils d'un Meunier, engraving fig.127

de Hooghe, Romeyn

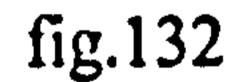
The Flight of the Popedom out of England,

engraving, 1689

fig.126

England's Memorial

engraving, 1688-1689



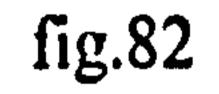
Gennari, Benedetto

La Beata Vergine col Bambino e San Guiseppe, 1685 fig.81

•

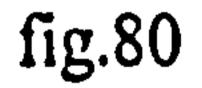
Gennari, Benedetto

Busto della Vergine, 1688



Gennari, Benedetto

La Sacra Famiglia, 1682



#### Killigrew, Anne

Venus attired by the Graces, c.1685

fig.94

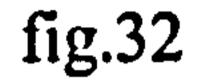
#### Le Sueur, Hubert

The Arethusa Fountain, 1636

fig.71

Parmigianino, (Francesco Mazzola)

Madonna and Child with Angels (Madonna of



#### Sala Reggia, The Birth of the Chevalier de St. George, 1688 fig.124

### Sic Itur ad Astra Scilicet (This is the way to the stars of course)

etching, 1688 (no.2)

fig.133

#### Smeltzing, Jan

#### Birth of Prince James, 10<sup>th</sup> June 1688, silver medal fig.123

15

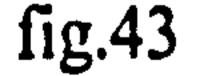
ter Borch, Gerard

The Music Party, c.1675



Titian (Tiziano Vecellio)

Venus of Urbino, 1538



van Mieris the Elder, Frans

Teasing the Pet, 1660

fig.41

#### van de Velde, Willem

The arrival of Charles II at Gravesend to receive

Mary of Modena, December 6, 1673

fig.74

The Warming Pan, Portraits of the Pretenders

#### engraved Broadside, c.1745

