



**Frances Howard, Duchess of Richmond and Lennox (1578–1639) : Marcus Gheeraerts (the Younger) (1561/2-1636)**

RECORD NUMBER: CVCSC:0216.B

DATE: about 1621

MEDIUM: oil on wood panel

Painted by the most fashionable artist of the day, this portrait overtly flatters its sitter, Frances Howard, daughter of Thomas, 1st Viscount Howard of Bindon. She is presented to the viewer in a fashionable low-cut bodice, her long hair falling on her shoulders; light falls on her beautifully pale skin, emphasizing its translucency, and her lips are a vivid red. Portrayed in this way, she appears as a prospective bride, and Frances was a reputed beauty with a coterie of admirers. However, by the time this portrait was painted, about 1621, she may recently have married her third husband, Ludovick Stuart, as the necklace that she is wearing, a pendant ornament of a heart and half moon, was associated with his family. Ludovick was 2nd Duke of Lennox, and then acquired the title of 1st Duke of Richmond a year before his death. Frances became known as the 'double duchess'. She was proud of her rank, which she enhanced with each of her marriages.

**DIMENSIONS:**

Old frame size, h x w: 1145 x 1125 mm

Painting size: h x w: 575 x 445 mm

Whole: depth: 110 mm

**PROVENANCE:**

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 13.11.1996

Note: lot number 20, Sotheby's, London

**Previous transfer:**

To: (unknown)

From: The Earls of Haddington, Tynninghame

Method: purchase

Date: 28.9.1987-29.9.1987

**EXHIBITIONS:**

Title: *Old Masters and Scottish National Portraits*

Place: Edinburgh Museum and Art Gallery, Edinburgh

Date: 1883

BIBLIOGRAPHY:

Strong, R, *The English Icon – Elizabethan and Jacobean Portraiture*, London, 1969, p. 325, no. 345 (called 'Elizabeth', and listed as made by William Larkin)

*Tudor and Stuart Portraits 1530-1660*, Weiss Gallery, London, 1994, No. 16

Hearn, K, *Marcus Gheeraerts II: Elizabethan Artists in Focus*, Tate Publishing, London, 2002



**Sir Thomas Knyvet (about 1539–1617) : Master of the Countess of Warwick**

RECORD NUMBER: CVCSC:0257.B

DATE: about 1565

MEDIUM: oil on wood panel

Sir Thomas Knyvet was a member of a prominent East Anglian landowning family. He was knighted by Queen Elizabeth I during her royal progress in Norfolk in 1578, and appointed High Sheriff of Norfolk the following year. He and his wife Muriel, who was the daughter of Elizabeth I's Treasurer of the Household, lived at Ashwellthorpe in Norfolk. This fine portrait noticeably emphasizes the sitter's rank, not only because he wears rich, fashionable clothing, but also because the porphyry column beside him introduces noble associations and his pose expresses ease and courtly elegance.

**FURTHER NOTES:**

Thomas Knyvet was the son and heir of John Knyvet, of Plumstead, Norfolk, and his wife, Agnes, daughter of Sir John Harcourt, of Stanton Harcourt, Oxfordshire. His paternal grandmother, Jane Knyvet, was the second and only surviving daughter of Sir John Bouchier, 2<sup>nd</sup> Lord Berners (1467-1533), a descendant of King Edward III, and one of King Henry VIII's most trusted courtiers. On the death of the 2<sup>nd</sup> Lord Berners she succeeded *de jure* as Baroness Berners, and on her death Thomas Knyvet succeeded her as *de jure* 4<sup>th</sup> Baron Berners and inherited her estate of Ashwellthorpe in Norfolk. (*Important British Art*, Christie's, London, 16.6.1999)

**DIMENSIONS:**

painting size: h x w: 991 x 717 mm

**PROVENANCE:**

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 16.6.1999

Note: lot number 2, Christie's

**Previous transfers:**

With the family of Gerald Tyrwhitt-Wilson, 14th Baron Berners (1883-1950)

Method: inheritance

Date: until 1999

To: Gerald Tyrwhitt-Wilson, 14th Baron Berners (1883-1950)

From: the family of the sitter, 4<sup>th</sup> Baron Berners

Method: descent

EXHIBITIONS:

Title: *National Portraits Exhibitions*

Place: National Portrait Gallery, London

Date: 1868

BIBLIOGRAPHY:

Strong, R, *The English Icon – Elizabethan and Jacobean Portraiture*, National Portrait Gallery, London, 1969

*Dynasties: Painting in Tudor and Jacobean England 1530-1630*, Tate Gallery, London, especially pp. 99-100

Hassell Smith, A, *County and Court*, Oxford, 1974

Martindale, A, 'The Ashwellthorpe Triptych', *Early Tudor England*, 1989, Harlaxton Symposium, Woodbridge, 1987

Virgoe, R, 'The Earlier Knyvetts: the Rise of a Norfolk Gentry Family', *Norfolk Archaeology*, XLI, 1990, p. 1, and *Norfolk Archaeology*, XLII, 1992, p. 249

Haster, P W, *The History of Parliament: the House of Commons, 1568-1603*, 1981

Ribeiro, A, & Cumming, V, *The Visual History of Costume*, London, 1989

Campbell, L, *Renaissance Portraits*, New Haven, London, 1990



**King Henry VIII : after Hans Holbein the Younger  
(about 1497–1543)**

RECORD NUMBER: CVCSC:0192.B

DATE: about 1560

MEDIUM: oil on wood panel

This imposing picture is a version of the last portrait of Henry VIII painted by Hans Holbein and his studio, shortly before the artist's death in 1543. Holbein, Henry's court painter, created a series of archetypal portraits of the king that were copied many times and served as an instrument of royal propaganda. In the best-known of these, preserved in a cartoon in Holbein's own hand in the National Portrait Gallery, Henry's imposing, frontal figure looks down at us in the pose of a heroic knight, hand on his dagger, feet planted apart. The Compton Verney portrait presents a more patriarchal figure, though the king has lost none of his authority and grandeur. Dressed in a lavish surcoat lined with ermine and embroidered with gold thread and precious stones, the king's weighty person is depicted almost full-length, clutching his royal staff and gloves.

The portrait was produced during the early days of the reign of his daughter Elizabeth I, undoubtedly to support the re-establishment of the Protestant branch of the Tudor dynasty after the short rule of the Catholic Queen Mary.

**FURTHER NOTES:**

Two versions related to the present painting have been located, one in Castle Howard and the other in Warwick Castle (in the Warwick Castle version the King is dressed in black against a green background). (*Important Old Master Paintings*, Sotheby's, New York, 12.1.95)

**DIMENSIONS:**

Frame size: h x w: 1170 x 920 mm

Painting size: h x w: 982 x 725 mm (with side battens 996 x 740 mm)

Whole: depth: 50 mm

INSCRIPTION: base of frame: small brass plaque: *LUCAS HOREBOUT / CIRCA 1490 - 1544*

**PROVENANCE:**

To: Peter Moores Foundation

From: Weiss Gallery

Method: purchase

Date: 8.2.1995

Previous transfers:  
To: Sotheby's London  
From: Spink and Sons, London  
Method: purchase  
Date: 1995

To: Spink and Sons, London  
From: American private collector  
Method: purchase  
Date: 1965 (circa)

**BIBLIOGRAPHY:**

Ganz, P, 'Henry VIII and his Court Painter', *Burlington Magazine*, LXIII, 1933, p. 146

Ganz, P, 'The Castle Howard Portrait of Henry VII', *Burlington Magazine*, LXIV, 1934, p. 60

Ganz, P, *Holbein*, London, 1949

Ganz, P, *The Paintings of Hans Holbein*, London, 1956, p. 257

Chamberlain, A B, *Hans Holbein the Younger*, 2 Vols., London, 1913

Rowlands, J, *The Paintings of Hans Holbein the Younger*, 1985, R. 37, p. 236

Strong, R, *Tudor and Jacobean Portraits*, National Portrait Gallery, London, 1969, 2 Vols., p. 92

*Tudor and Stuart Portraits 1530-1660*, Weiss Gallery, London, 1994, No. 4

Auerbach, E, *Tudor Artists*, London, 1954

Norris, H, *Costume and Fashion, III, The Tudors*, London/New York, 1938



**Edward, Prince of Wales, later Edward VI: follower of Hans Holbein the Younger**

RECORD NUMBER: CVCSC:0004.B

DATE: about 1542

MEDIUM: oil on wood panel

Prince Edward, the son of Henry VIII and Jane Seymour, was born at Hampton Court Palace in October 1537. His mother died within twelve days of his birth and the future king was given a separate household from the age of two. This portrait was painted when he was five and depicts him not as a child but as the male heir to the throne. He is portrayed as his father was, frontally, as a large figure filling the picture's space, his size enhanced by his costume, a red doublet with gold thread and richly embroidered slashed sleeves. Like Holbein's representations of his father, the prince's portrait is designed to exude power. Edward died, however, when only 15 years of age. During his short reign (1547–53) he endeavoured to establish new Protestant schools. He was succeeded by his half-sister, the Catholic Mary Tudor. In 1558 Elizabeth I, Edward's second half-sister, succeeded to the throne, re-establishing Protestantism in England.

A number of posthumous portraits of Edward were painted to promote the Protestant cause, but this one is believed to have been painted during his lifetime.

**FURTHER NOTES:**

This portrait was executed the year before Edward began his extensive education. His love of learning is well known and his extant exercise books show an aptitude for study. When King, he was responsible for the Old Grey Friars Monastery in London becoming Christ's Hospital, which was dedicated to the service of poor scholars.

The painting relates to a drawing in the Royal Collection at Windsor attributed to Hans Holbein (K. T. Parker, *The Drawings of Hans Holbein in the Collection of His Majesty the King at Windsor Castle*, 1945, pl. 71). Roy Strong (see bibliography below) records three paintings derived from the drawing: the one in Christ's Hospital (London), an untraced version recorded at Wroxton Abbey in 1861, and that in the National Portrait Gallery, London. (*British Paintings*, Sotheby's, London, 9.3.88)

**DIMENSIONS:**

Frame size: h x w: 735 x 617 mm

Painting size: h x w: 530 x 415 mm

Whole: depth: 45 mm

**PROVENANCE:**

To: Peter Moores Foundation

From: (unknown)  
Method: purchase  
Date: 9.3.1988  
Note: lot number 1, Sotheby's London

EXHIBITIONS:

Title: National Portraits Exhibitions  
Place: National Portrait Gallery, London  
Date: 1866

BIBLIOGRAPHY

Ganz, P, *The Paintings of Hans Holbein*, London, 1956, p. 257

Chamberlain, A B, *Hans Holbein the Younger*, 2 Vols., London, 1913

Nichols, J G, *Portraits of Edward VI*, 1859

Surry, L, *The Portraits of Edward VI*, Portsmouth, 1925

Strong, R, *Tudor and Jacobean Portraits*, National Portrait Gallery, London, 1969, Vol. 1, p. 92

Auerbach, E, *Tudor Artists*, London, 1954





**Queen Elizabeth I : Maker Unknown (English School)**

RECORD NUMBER: CVCSC:0213.B

DATE: about 1590

MEDIUM: oil on wood panel

Queen Elizabeth I was painted many times during the forty-five years of her reign (1558–1603). She carefully cultivated her image, which was also circulated through prints and medals, decreeing in 1596 that all portraits unworthy of her must be burnt. Elizabeth was most often portrayed as an icon, the very emblem of monarchy, and her imagery contained precise references to her virtues and power. This portrait, painted at the end of her reign, makes the Virgin Queen appear much younger than her sixty years, a device which flatters her but was also intended to underline the stability of her government. Elizabeth had recently (in 1588) defeated the Spanish Armada and was at the height of her power. Her sumptuous and fashionable bejewelled dress is an external sign of her magnificence. The crescent moon embroidered on her bodice alludes to the role she assumed as Diana or Cynthia, the moon goddess, Queen of Seas and Lands. Having formerly hung at Bocket Hall in Hertfordshire this painting is known as the Bocket portrait of Elizabeth.

**FURTHER NOTES:**

An X-ray shows that the artist's original idea was to paint Elizabeth in old age, but this was altered in accordance with the Queen's requirements. (*British Paintings 1500-1850*, Sotheby's, London, 10.7.96)

**DIMENSIONS:**

Frame size: h x w: 1370 x 1115 mm

Sight size: h x w: 1125 x 875 mm

Painting size: h x w: 1140 x 880 mm

**PROVENANCE:**

To: Peter Moores Foundation

From: Lord Bocket Will Trust

Method: purchase

Date: 10.7.1996

Note: lot number 15, Sotheby's, London

**Previous transfers:**

To: Lord Bocket Will Trust

From: Sir Charles Nall-Cain, 1st Lord Bocket

Method:descent

To: Sir Charles Nall-Cain, 1st Lord Bocket

From: Roberts family, Glassenbury Park, Cranbury, Kent  
Date: (unknown)

BIBLIOGRAPHY:

Strong, R, *Gloriana: The Portraits of Queen Elizabeth*, London, 1987, p. 127, pl. 36

Strong, R, *Portraits of Queen Elizabeth I*, Oxford, 1963, p. 72

Strong, R, *Tudor and Jacobean Portraits*, National Portrait Gallery, London, 1969, p. 111

Strong, R, *The English Icon*, London, New York, 1969, p. 325, no. 345, illustrated

Horsley, J C, *Costume Critics*, Royal Academy Exhibitions, London, 1877



**Lady Fawkener : Jean-Etienne Liotard (1702-1789)**

RECORD NUMBER: CVCSC:0288.B

DATE: about 1760

MEDIUM: pastel on vellum

The sitter is believed to be Harriet Churchill, the wife of Sir Everard Fawkener, English ambassador to Istanbul from 1737 to 1746. Fawkener and the Swiss painter Liotard had become acquainted in the Turkish capital, where the artist produced portraits of members of the British colony. In the mid-1750s the two met again in London, where this portrait was probably painted. Lady Fawkener is described in contemporary accounts as a “very intriguing” and “prettyish” woman who danced well. Here she is shown holding a thread and picking something from a sewing-box, which is perhaps a reference to her husband’s former profession as a merchant of cloth and silk. She is set against an unadorned background and portrayed with much directness, two characteristics of Liotard’s innovative style of portraiture. The artist specialized in the use of pastel, a soft, chalk-based medium suited both to the detailed depiction of fabrics and to the soft texture of flesh.

**FURTHER NOTES:**

Liotard also produced a portrait of Lady Fawkener’s husband (dated to 1754), a medallion in the form of a *trompe l’oeil* sculpted bust, which is now in the Victoria and Albert Museum, London. His style was admired by discerning connoisseurs of his time, including Horace Walpole. (*Old Master Drawings*, Sotheby’s, London, 10.7.2002)

**DIMENSIONS:**

Painting size: h x w: 736 x 588 mm

**PROVENANCE:**

To: Peter Moores Foundation

From: (unknown)

Date: 10.7.2002

Method: purchase

Note: lot number 214, Sotheby's, London

**Previous transfers:**

To: Viscount Bearstead

From: (unknown)

Method: (unknown)

Date: Sometime between 1920 and 2002

To: (unknown)  
From: The Rt. Hon. The Earl Waldegrave  
Method: purchase  
Date: 14.5.1920  
Note: lot number 100, Christie's London

DISPLAYS:

Place: J Paul Getty Museum, Los Angeles  
Date: 29.1.03 - 29.1.04

Place: Burlington Fine Art Club, London  
Date: 1935

Note: Exhibited as 'Portrait of a Lady, probably a member of the Foley family'

BIBLIOGRAPHY:

Loche, R & Roethlisberger, M, *L'Opera Completa di Liotard*, Milan, 1978, cat. no. 161, illustrated (214)

Fosca, F, *La Vie et les Oeuvres de Jean-Etienne Liotard*, Lausanne and Paris, 1956, pp. 61-2, illustrated opposite p. 54

Manners, Lady Victoria, 'New Light on Liotard', *Connoisseur*, May 1933, p. 294-301, illustrated p. 300



**Table : Attributed to Daniel Marot (1661–1752)**

RECORD NUMBER: CVCSC:0249.B

DATE: about 1692

MEDIUM: polychrome wood and marble

The design of this unusual table has been connected with the French-born Dutch artist Daniel Marot, an architect and designer whose elaborate and luxurious creations influenced European court styles of decoration in the period 1680–1720. Marot left France in 1685 for Holland, where he worked for William, Prince of Orange, among other patrons. During the ‘Glorious Revolution’ (1688) William, King James II’s nephew, was invited to rule England as joint monarch with his wife Mary. Marot followed them to England and was employed on the redecoration of the interiors of Hampton Court Palace. This table is believed to have been made for the Water Gallery there, a suite intended for Queen Mary’s private use, but demolished by the King in 1700. Over its three-hundred-year life, the table has been repainted a number of times, and in the 1930s served as a film prop in the studio of the great Hollywood film director Cecil B. De Mille. It has since been restored to its original state.

**FURTHER NOTES:**

This table was supplied for Hampton Court as part of a major programme of works involving many of England's foremost artists and craftsmen. These included Christopher Wren who remodelled The Water Gallery. The present table is the only piece of furniture which has been identified with the Water Gallery. Designed by Marot it was made by William Farnborough, cabinetmaker to the royal household since the reign of King Charles II. (*Sotheby’s auction catalogue, 10.7.98*)

**DIMENSIONS:**

Whole: height: 800 mm

Whole: width: 1200 mm

Whole: depth: 700 mm

**PROVENANCE:**

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 10.7.1998

Note: lot number 87, Sotheby's, London

**BIBLIOGRAPHY:**

Thornton, P, *Seventeenth-century Interior Decoration in England, France and Holland*, New Haven & London, 1978



**A Boy aged Two : Marcus Gheeraerts the Younger  
(1561/2-1636)**

RECORD NUMBER: CVCSC:0251.B

Date: 1608

MEDIUM: oil on wood panel

When this picture was painted it was the custom to dress young boys in frocks like their sisters until they were 'breeched' at the age of five or six to mark their entry into adulthood. The present sitter, who is only two years old, wears a doublet and a skirt or 'petticoat' over a farthingale frame. A small dagger hangs from his waist near his left elbow. This was an attribute of the male aristocrat and distinguishes him from a girl of his own age. A lace-edged coif and a ruff complement his rich attire. In his left hand the child holds a bunch of flowers and a string attached to a robin. Both flowers, pansies or 'heart's ease', and bird signified innocence and transience, and hint at the high rate of infant mortality in this period.

**DIMENSIONS:**

New frame size: h x w: 1370 x 1090 mm

Painting size: h x w: 1143 x 857 mm

Whole: depth: 85 mm

INSCRIPTION: painted, top left: *Aetatis suae 2 / Ano 1608* (Aged 2, AD 1608)

**PROVENANCE:**

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Note: lot number 4, Christie's, London

**BIBLIOGRAPHY:**

Strong, R, *The English Icon – Elizabethan and Jacobean Portraiture*, London, 1969

*Dynasties: Painting in Tudor and Jacobean England 1530-1630*, Tate Gallery, London

*The Treasure Houses of Great Britain*, National Gallery, Washington, 1985

Mercer, E, *English Art 1553-1624*, Oxford, 1962

*Childhood*, exh. cat., Sotheby's, London, Jan. 1988

Strong, R, 'Elizabethan Painting: An Approach through Inscriptions – III: Marcus Gheeraerts the Younger', *Burlington Magazine*, April 1963, 105 (721), p. 149 ff.

Millar, O, 'Marcus Gheeraerts the Younger: A Sequel through Inscriptions', *Burlington Magazine*, November 1963, 105 (724), p. 533 ff.

Strong, R, 'My Weeping Stag I crowne: The Persian Lady reconsidered', *The Tudor and Stuart Monarchy*, II, Woodbridge, 1996

Hearn, K, *Marcus Gheeraerts II: Elizabethan Artists in Focus*, Tate Publishing, London, 2002

*Pride and Joy: Children Portraits in the Netherlands, 1500-1700*, Frans Halsmuseum, Haarlem, 2000

Grigson, *A Dictionary of English Plant Names*, London, 1973



**King Edward VI: Attributed to William Scrots (active 1537-53)**

RECORD NUMBER: CVCSC:0337.B

DATE: about 1550

MEDIUM: oil on panel

Edward VI became King in 1547 at the age of ten and ruled for six years until his death in 1553. This important profile portrait includes both the red and white rose, emblems of the Houses of Lancaster and York respectively, which were the two dynasties united by Edward's grandfather, Henry VII (1457-1509), in 1485. Edward is shown in profile, with a group of plants and herbs that, instead of turning to the sun as heliotropic plants do, are turning to the young King. An elaborate text beneath, in both Italian and Latin, reiterates the power of the King as mightier than the sun. This portrait may have been painted for the Stanhope family, relations of Edward VI's uncle and chief minister, Edward Seymour, 1st Duke of Somerset and Lord Protector (about 1506-52). It remained with this family until it was acquired for Compton Verney in 2004.

**FURTHER NOTES:**

According to the auction catalogue the inscription on the right, in Latin, can be loosely translated:

Jupiter, whose sacred power governs the sky, the sea and the earth,  
Jupiter, whose power governs the ether and the heavens.  
Jupiter who does not keep the flame of the mighty earth to himself,  
But who puts to flight the golden stars with their bright rays.  
We ask you to witness how Clytia, a flowering plant among these roses,  
Rightly unites King Edward with Phoebus the Sun.

And on the left, in medieval Italian:

Jove, whose might reigns in the sky, in the realms of Neptune,  
In the highest places and in the lowest,  
Jove who rules the sky, the earth and, and every eternal star.  
In good humour and bad you do not deprive us, or the expanse of the world, of the  
fullness of light in the sky.  
Witness that Clytia, growing between roses and violets, turns herself to both King  
Edward and the SUN.

DIMENSIONS: 58 x 68 cm

INSCRIPTION: (see above)



PROVENANCE:

To: Peter Moores Foundation

From:

Method: Purchase

Date: 25 November, 2004

Note: lot number 20, Sotheby's, London. See also, FURTHER NOTES section, above.

DISPLAYS:

Place: Tate Britain, London

Date: 5 December-5 March, 2006

BIBLIOGRAPHY:

*Important British Pictures 1500-1850*, Sotheby's, London, 2004, pp 30-32.

Nicholls, J. G., *Catalogue of Portraits of Edward VI*, 1859, p. 8



**Mirza Abu'l Hassan Khan: Sir William Beechey  
R.A. (1753-1839)**

RECORD NUMBER: CVCSC:0358.B

DATE: 1809-10

MEDIUM: oil on canvas

Mirza Abu'l Hassan Khan was sent to the court of King George III in 1809 by the Shah of Persia, to help negotiate a treaty of alliance between Great Britain and Persia (Iran). He became a figure of fascination, and many parties were held in his honour. By this time Beechey was known as one of the foremost portrait painters of his day and painted two recorded portraits of this sitter. In his diplomatic diary Abu'l Hassan describes visiting Beechey's house in Harley Street and his joy at meeting his children. On arrival back in Persia in 1811, he was given the honorary title of Khan, in recognition of the role he had played in the treaty negotiations.

**FURTHER NOTES:**

The East India company commissioned Beechey to paint a full length portrait of Abu'l Hassan Khan, now reported to be hanging in a private office of the Ministry of Defense. The present portrait is thought to be a "half-length" portrait exhibited in 1811 and auctioned in 1936 and 1939.

Mirza Abu'l Hassan Khan spent seven months in London from December 1809 to July 1810. In addition to the two Beechey portraits, the Fogg Art Museum in Cambridge, Massachusetts has one painted by Sir Thomas Lawrence. Stopping in Paris for a second visit to London in 1818, his portrait was made by Delacroix which survives in a lithograph in the Bibliotheque Nationale.

DIMENSIONS: 144.2 x 137.8 cm

**PROVENANCE:**

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 8 June, 2006

Note: lot number 50, Christie's

**Previous transfers:**

To: (unknown)

Method: gift

Date: c. 1967

Note: Received from H. M. Luther, sold to Peter Moores Foundation, 2006

To: H. M Luther

Method: (unknown)

Date: (unknown)

Presumed Previous transfer:

To: (unknown)

Method: purchase

Date: 1839

Note: lot 28, Rainy's Beechey sale (price: 3 Guineas)

To:

Method:

Date: 1836

Note: lot 60, Christies's Beechey sale (recorded as unsold)

**BIBLIOGRAPHY:**

*British Pictures 1500-1850*, Christies, London, 2006

Cloke, M. M. trans., ed., *A Persian at the Court of King George III 1809-1810: The Journal of Mirza Abul Hassan Khan*, London, 1988, p. 162

Millard, C. W., "A Diplomatic Portrait: Lawrence's The Persian Ambassador", *Apollo*, February, 1967, p. 119

Roberts, W. *Sir William Beechey R.A.*, London 1911, p. 118



**Mrs Baldwin in Eastern Dress: Sir Joshua Reynolds (1723-92)**

RECORD NUMBER: CVCSC: 0331.B

DATE: 1782

MEDIUM: oil on canvas

Mrs Jane Baldwin (1763-1839) was the daughter of William Maltass, a merchant who traded with the East through the Levant Company. She was born in Myrna, Turkey in June 1763 and married George Baldwin who became British Consul-General in Egypt. She was a celebrated beauty and Sir Joshua Reynolds paints her in a Persian-derived costume, consistent with the fashion for depicting sitters in fancy dress. Mrs Baldwin wore this costume on several occasions, including a ball in London given by the King, and was known as the 'pretty Greek'.

FURTHER NOTES: Reynolds painted two nearly identical portraits of Mrs Baldwin. These portraits were not painted on commission, but were kept by Reynolds for some 14 years before being offered for sale.

DIMENSIONS: 141 x 110 cm

**PROVENANCE:**

To: Peter Moores Foundation  
From: Trustees of Bowood Collection  
Method: sale  
Date: 1 July, 2004  
Note: lot number 8, Sotheby's

**Previous transfers:**

To: heirs of Henry Petty-Fitzmaurice, 3<sup>rd</sup> Marquess of Lansdowne (1780-1863)  
From: Henry Petty-Fitzmaurice, 3<sup>rd</sup> Marquess of Lansdowne  
Method: descent  
Date:

To: Henry Petty-Fitzmaurice, 3<sup>rd</sup> Marquess of Lansdowne  
From: Richard Westall, R.A.  
Method: sale  
Date: 1813 (sold by Philips, price 100 gns)

To: Richard Westall, R.A.  
From: The Marchioness of Thomond, neice of the artist  
Method: private acquisition  
Date: unknown

To: N/A

From: the artist  
Method: artist's studio sale  
Date: 16 April, 1976  
Note: Lot 31, unsold £37-16-0

EXHIBITIONS:

Title: British Orientalist Paintings  
Place: Yale Center for British Art, New Haven, USA;  
Tate Britain, London  
Petra Museum, Istanbul, Turkey  
Sharjah Art Museum, Sharjah, UAE  
Dates: 4 Feb-28 April, 2008 (New Haven)  
2 June-28 August, 2008 (London)  
1 Nov, 2008-1 Jan2009 (Istanbul)  
1 Feb, 2009-1 May, 2009 (Sharjah)

Title: Reynolds and the Invention of Celebrity  
Place: Palazzo Diamante, Ferrara, Italy and Tate Britain, London  
Dates: 12 Feb.-1 May, 2005 (Ferrara); 26 May-18 Sep, 2005 (London)

Title: Exhibition of Works by the Old Masters and by Deceased Masters of the British School  
Place: Royal Academy  
Dates: 1884 (no. 205, lent by Henry 5<sup>th</sup> Marquess of Lansdowne)

Title: Loan Exhibition of the Lansdowne Collection in Aid of the Royal National Institute of the Blind  
Place: Agnew's  
Dates: 1954 (no. 1, lent by George 8<sup>th</sup> Marquess Lansdowne)

DISPLAYS:

Place: Royal Academy, London  
Date: 1782 (as no. 159—"Portrait of a Grecian Lady")

Place: British Institution  
Date: 1813 (no. 25, lent by Richard Westall)

BIBLIOGRAPHY:

Class, Monika and Terry F. Robinson, eds, *Transnational England: Home and Abroad, 1780-1860*, Cambridge Scholars, Newcastle, 2009, pp 3-9.

*Important British Pictures*, Sotheby's, 1 July, 2004

*Joshua Reynolds and the Creation of Celebrity*, Tate, London, 2005

*The Lure of the East: British Orientalist Paintings*, Tate, London, 2008

Mannings, David, *Sir Joshua Reynolds: Complete Catalogue of his Paintings*, Yale University Press, London, 2000

Rizvi, Janet, with Monisha Ahmed, "Pashmina, The Kashmir Shawl and Beyond" *Marg*, vol 60, no. 3-4, 2009, p 220

*Sir Joshua Reynolds's 'Portrait of Mrs Baldwin: Important British Art, Wednesday 26 Nov., 2003, Christie's, London, 2003 (Sale catalogue for other version)*



**Oliver Cromwell: Samuel Cooper (1608-1672)**

RECORD NUMBER: CVCSC:0367.B

DATE: 1657

MEDIUM: watercolour on vellum

Oliver Cromwell (1599-1658) was one of the most controversial figures in British history. A radical puritan, he established a professional army known as the 'New Model Army'. When civil war broke out between King Charles I and Parliament in 1642, Cromwell was instrumental in bringing Charles I to trial and execution, and making England a republic. Samuel Cooper was one of the most important and influential miniaturists of his day. Painted in 1657, this uncompromisingly honest portrait of Cromwell, wearing simple armour, has been referred to as 'one of the most penetrating studies of a public figure ever produced'. It is believed that Cromwell's comment, urging the artist to paint him 'pimples, warts and everything as you see me' related to this portrait.

FURTHER NOTES: Cooper began making portraits for Cromwell by 1659, making studies of his face so that he could produce copies when needed. Another of Cooper's miniatures can be found in the National Portrait Gallery Collection.

DIMENSIONS: H: 10.4 cm

INSCRIPTION: SC/1657

**PROVENANCE:**

To: Peter Moores Foundation

From: Harcourt Family

Method: sale

Date: 6 June, 2007

Note: lot number 151, Sotheby's

**Previous transfers:**

To: Viscounts of Harcourt

Method: descent

Date:

**DISPLAYS:**

Place: Museum of London

Date: 1937-2006

**BIBLIOGRAPHY:**

*Important British Drawings, Watercolours, Sotheby's, London 6 June 2007, lot 151.*

Pearson, Karl and Geoffrey M. Morant, *The Portraiture of Oliver Cromwell, with special reference to the Wilkinson Head*, 1935, p. 83, pl XLV.

Piper, David, "The Contemporary Portraits of Oliver Cromwell," *The Walpole Society*, vol. XXXIV, 1954, p. 39.

Pipier, David, *Catalogue of Seventeenth-Century Portraits in the National Portrait Gallery 1625-1714*, 1963, p. 93.

Daphne Foskett, *Samuel Cooper*, 1974, p. 115.





**The Grand Walk, Vauxhall  
Gardens: Giovanni Antonio Canal,  
known as Canaletto (1697-1768)**

RECORD NUMBER: CVCSC:0355.S

DATE: about 1751

MEDIUM: oil on canvas

In 1746, Venetian painter, etcher and draughtsman Canaletto moved to Britain, hoping to secure patronage from many of those who had been on the Grand Tour and for whom he had worked in Italy. Vauxhall Gardens was one of the most fashionable venues for public entertainment in London. Located in Kennington on the south bank of the River Thames and known as New Spring Gardens until 1785, Vauxhall Gardens became a venue for musical performances, including George Frederick Handel's (1685-1759) Music for the Royal Fireworks in 1749, which attracted an audience of over 12,000.

FURTHER NOTES: This painting, along with its companion, *The Interior of the Rotunda, Ranelagh* (below), was slated to be sold abroad in 2006, when The Peter Moores Foundation stepped in to match the price offered.

DIMENSIONS: 70 x 96 cm

PROVENANCE:

To: Peter Moores Foundation

From: The Cable Trust

Method: sale

Date: 2006

Previous transfers:

To: the Cable Trust

From: David Robert Graham

Method: donation

Date: 2006

To: David Robert Graham

From: Trevor family

Method: sale

Date: 1999

Note: Christies, lot no. unknown

To: Trevor family:

From: Charles Edward (Edwin?) Hill-Treveor, 3<sup>rd</sup>

Method: descent

To: Trevor family

From: Welleseley family

Method: descent

Date: unknown

Note: It is believed the Welesley family were the original owners of the painting.

EXHIBITIONS:

Title: Canaletto in England: A Venetian Artist Abroad, 1746-1755

Place: Yale Center for British Art, 19 Oct-31 Dec, 2006

Dulwich Picture Gallery, 24 Jan-15 April, 2007

BIBLIOGRAPHY:

Beddington, Charles, *Canaletto in England*, Yale University Press, 2006

*The Property of a Family Trust, to be included in the Sale of Old Masters Pictures, 9 July, 1999*, Christie's, London, 1999.

Wroth, Warwick, *London Pleasure Gardens*, London, 1896



**The Interior of the Rotunda,  
Ranelagh : Giovanni Antonio Canal,  
known as Canaletto (1697-1768)**

RECORD NUMBER: CVCSC:0356.S

DATE: about 1751

MEDIUM: oil on canvas

The rococo rotunda formed the centrepiece to Ranelagh Gardens which opened in 1742 to great acclaim. Ranelagh was a public pleasure garden, similar to the older Vauxhall Gardens, and situated in Chelsea (then outside London). The rotunda was designed by William Jones and included a central support with a chimney and fireplace for use in winter. In 1765, the nine-year-old Wolfgang Amadeus Mozart (1756-91) performed in the rotunda. This is one of two interior views of the rotunda painted by Canaletto, the other being in the National Gallery, London.

FURTHER NOTES: This painting, along with its companion, *The Grand Walk, Vauxhall Gardens* (above), was slated to be sold abroad in 2006, when The Peter Moores Foundation stepped in to match the price offered.

DIMENSIONS: 70.5 x 96 cm

PROVENANCE:

To: Peter Moores Foundation

From: The Cable Trust

Method: sale

Date: 2006

Previous transfers:

To: the Cable Trust

From: David Robert Graham

Method: donation

Date: 2006

To: David Robert Graham

From: Trevor family

Method: sale

Date: 1999

Note: Christies, lot no. unknown

To: Trevor family:

From: Charles Edward (Edwin?) Hill-Treveor, 3<sup>rd</sup>

Method: descent

To: Trevor family

From Welleseley family

Method: descent

Date: unknown

Note: It is believed the Welesley family were the original owners of the painting.

EXHIBITIONS:

Title: Canaletto in England: A Venetian Artist Abroad, 1746-1755

Place: Yale Center for British Art, 19 Oct-31 Dec, 2006

Dulwich Picture Gallery, 24 Jan-15 April, 2007

BIBLIOGRAPHY:

Beddington, Charles, *Canaletto in England*, Yale University Press, 2006

*The Property of a Family Trust, to be included in the Sale of Old Masters Pictures, 9 July, 1999*, Christie's, London, 1999.

Wroth, Warwick, *London Pleasure Gardens*, London, 1896



**King Charles I: after a bust by Gianlorenzo Bernini ( )**

RECORD NUMBER: CVCSC:0352.B

DATE: about 1675

MEDIUM: lead

This important piece is one of only three versions known to be in existence, taken from a marble bust by Gianlorenzo Bernini which was destroyed in the Whitehall Palace fire of 1698. Although the sculptor of his bust is undetermined, one suggested possibility is

John Bushnell (1636-1701). He trained in Italy before returning to England in 1668/69, and in 1671 created a statue of Charles I in Purbeck stone, which is also thought to be based on Bernini's bust.

**FURTHER NOTES:** The bust was formerly in the collection at Warwick Castle, but when it entered the collection there is uncertain. Since Warwick Castle was a parliamentary stronghold during the Civil War, it has been speculated that the bust was acquired to show the family's change of heart after it came to support the restoration of the monarchy.

The other two copies of the Bernini bust, both patinated plaster casts, are in the Royal Collection and Apothecaries Hall, London.

**DIMENSIONS:** H: 66 cm

**PROVENANCE:**

To: Peter Moores Foundation

From: Warwick Castle

Method: purchase

Date: 9, Dec, 2005

Note: lot number 121, Sotheby's London

**BIBLIOGRAPHY:**

Esdaile, E., "The Busts and Statues of Charles I," *Burlington* XCI, 1949, pp. 9-14.

*European Sculpture and Works of Art: Dec., 9, 2005, Sotheby's, London, 2005.*

Gibson, K., "The Kingdom's Marble Chronicle," in *The Royal Exchange*, A. Saunders, ed., London 1997, pp. 138-73.

Marsden, J., "Portrait Busts," in *The King's Head. Charles I: King and Martyr*, The Queen's Gallery. London, 1999, pp36-41, fig. 45.

Raatschen, G., "Plaster Casts of Bernini's Bust of Charles I," *Burlington* CXXXXVIII, 1996, pp. 813-16.

Vertue, G. "Notebooks II" *Walpole Society*, XX, 1931, p. 50

Vickers, M., "Rupert of the Rhine: A New Portrait by Dieussart and Bernini's Charles I," *Apollo*, CVII, 1978. pp. 161-79.



**Horatio, Admiral Nelson, KB: Lemuel Francis Abbot (1760-1802)**

RECORD NUMBER: CVCSC:0349.B

DATE: 1797

MEDIUM: oil on canvas

Painted shortly after Nelson lost his arm in battle at Santa Cruz, Tenerife, this portrait was commissioned by his Captain, William Locker. Nelson was convalescing at Locker's home in Greenwich at this time and is recorded as suffering considerable pain.

After his death in 1804, the portrait was purchased by Francis Grant, Laird of Kilgraston; hence it is known as the Kilgraston sketch.

DIMENSIONS: 76.2 x 63.5 cm

INSCRIPTION: (on paper attached to the stretcher, in the hand of Sir Francis Grant)  
"The original Picture—for which Lord Nelson gave Abbott two sittings—my father the late Francis Grant of Kilgraston Perth N. B. employed Abbott largely as a portrait painter. Abbott assured Mr Grant that this was the original from which the other pictures of Nelson painted by him were completed. Mr Grant desired to own this picture and requested Abbott to name his price, Abbotts answer was that no money would induce him to part with his original during his life—after the death of Abbott it was purchased by Mr Grant by private arrangement from his family or executors. The picture has ever since been at Kilgraston. Francis Grant, P. R. A."

**PROVENANCE:**

To: Peter Moores Foundation

From: unknown

Method: purchase

Date: 19 Oct, 2005

Note: lot number 10, Christie's, London

**Previous transfers:**

To: unknown

Method: purchase

Date: 23 Mar, 1977

Note: lot 91a, Sotheby's, London

To: Christopher M. Johnston

Method:

Date: by 1934

To: Judge Sir Christopher Nicholas Johnston (later Lord Sands)

Method: descent

Date: by 1924

To: forebear of, Judge Sir Christopher Nicholas Johnston (later Lord Sands)  
Method: purchase  
Date: 14<sup>th</sup> June 1875  
Note: lot 108, Christie's

To: Charles Grant (nephew of Sir Francis Grant P.R.A.)  
Method: descent  
Date: until 1875

To: Sir Francis Grant P.R.A.  
Method: descent  
Date: unknown

To: Francis Grant, Kilgraston, Perthshire  
Method: purchase  
Date: unknown  
Note: sale by private arrangement after painting was withdrawn from Christie's 1804 sale.

#### EXHIBITIONS:

Title: British Empire Exhibition, no. V16  
Place: Wembley, London  
Date: 1924

#### DISPLAYS:

Place: British Institution, London, no. 149  
Date: 1857

#### BIBLIOGRAPHY:

Walker, R., *Trafalgar Chronicle*, London, 1994, pp. 79-94  
Walker, R., *The Nelson Portraits*, London, 1998, pp. 33-40 and 199-200.





**Queen Mary Tudor: Jacopo da Trezzo  
(about 1514-89)**

RECORD NUMBER: CVCSC:0353.1.B

DATE: 1554

MEDIUM: silver

Jacopo da Trezzo was a Milanese goldsmith who specialised in elaborately worked, cast medals, and worked for King Philip II of Spain. Queen Mary I of England reigned from 1553-58, and she and Philip were married from 1554 until Mary's death. The reverse of the Mary I medal suggests that England is a peaceful country under her rule, showing the figure of Peace burning armour and banishing storm clouds. This medal is listed in the inventory of the Chigi family of Rome, dated 22 March 1674.

FURTHER NOTES: Philip II supplied da Trezzo with a portrait of Mary (perhaps by Hans Eworth) to use as the basis for the medal.

Medals of Mary Tudor and Philip II by da Trezzo are known in gold and bronze as well as silver.

DIMENSIONS: Diam: 6.8 cm

INSCRIPTION: Obv: "MARIA I REG ANGL FRANC ET HIB FIDEI DEFENSATRIX"; signed under the truncation, "IAC TREZ"  
Rev: "CECIS VISVIS TIMIDIS QVIES"

**PROVENANCE:**

To: Peter Moores Foundation

From: unknown

Method: purchase

Date: 12 Nov, 2005

Note:

**Previous transfers:**

To: Private collection, Rome

Method: purchase

Date: 14 May, 1975

Note: lot 68, Sotheby's, Florence (sale price: 4,500,000 Lire)

**BIBLIOGRAPHY:**

Middeldorf, Ulrich, and Dagmar Stiebral, *Renaissance Medals and Plaquettes: Catalogue*, Studio per Edizioni Scelte, no. LXII

Attwood, Philip, "Jacopo da Trezza" in *Italian Medals, c. 1530-1600, in British Public Collections, v 1: Text*, British Museum Press, pp. 113-115.



**King Philip II of Spain: after Jacopo da Trezzo**

RECORD NUMBER: CVCSC:0353.2.B

DATE: 1800s

MEDIUM: Silver electrotype

See entry for the medal of Queen Mary Tudor for more information on da Trezzo and Philip II of Spain.

FURTHER NOTES: In the late 19<sup>th</sup> century, museums often made electrotype copies of items in their collections. Because the quality of the reproductions can be so good, medals such as this have sometimes been offered for sale as originals.

DIMENSIONS: Diam: 6.8 cm

PROVENANCE:

To: Peter Moores Foundation

From: unknown

Method: purchase

Date: 12 Nov, 2005

BIBLIOGRAPHY:

Attwood, Philip, "Jacopo da Trezza" in *Italian Medals, c. 1530-1600, in British Public Collections, v 1: Text*, British Museum Press, pp. 113-115.