‘A NEW THEATRE OF PROSPECTS’:
EIGHTEENTH-CENTURY BRITISH PORTRAIT PAINTERS
AND ARTISTIC MOBILITY

TWO VOLUMES
VOLUME II

SAMANTHA HOWARD
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HISTORY OF ART

SEPTEMBER 2010
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(Dimensions given where known)

NEW ASSEMBLY-ROOMS.
The FIRST COTILLON BALL at these Rooms, will be on THURSDAY the 14th instant.

Oct. 9, 1784

WM. DAWSON, M. C.

ARRIVED HERE,

Wm. Dawson, esq; M. C.  Rd. Tyson, esq; M. C.

New Rooms,  Lower Rooms,

Earl Hardwick, Sir William Wheler and Lady, Sir Richard King and Lady, Sir Noah Thomas, Lady Ann Benson, Lady Malpas, Lady Edwards, Dr. Woodward, Dr. Toulmin, Rev. Dr. and two Miss Benson, Rev. Mr. Pope, Admiral Elverton, Admiral Lady and Miss Gambier, Col. and Mrs. Whitmore, Capt. Dalton, Capt. House, Capt. Burges, Capt. Greville, Mr. and Mrs. Price, Mr. and Mrs. Eve, Mr. and Mrs. Gregg, Mr. and Mrs. Grove, Mr. and Mrs. Adey, Mr. Lawley, Mr. Fairholme, Mr. Bevan, Mr. Brewer, Mr. Callis, Mr. Snowdon, Mr. Wext, Mr. Collins, Mr. Van, Mr. Griffin, Mr. Watton, Mr. Smith, Mr. Craven, Mr. Winn, Mr. Cooke, Mr. Whalley, Mr. Clarke, Mr. Rogers, Mr. Ramsden, Mr. Mackintosh, Mr. Chetwood, Mr. Anderson, Mrs. Jubbins, Mrs. Fernyough, Mrs. Marshall, Mrs. Thorpe, Mrs. Munton, Mrs. Britow, Mrs. Mackaues, Mrs. Heywood, Mrs. Williamson, Miss Franklin, Miss Newton, Miss Chapman, Miss Power, Misses Goulburn, Misses Marriott, Misses Clutterbuck, &c. &c.

Last week was married Mr. Thomas Pen outr, to Mrs. Procter, of Shepton, Gloucestershire.

fig.1

* Bath Chronicle, ‘Arrivals in Bath’ notice dated Thursday October 14, 1784*
fig. 2

William Tate, *Man and Woman in a Landscape with a Gate and Sundial*, 1773
Oil on canvas 125.5 cm x 102 cm
Park Gallery, London
fig. 3  William Tate, *Elizabeth Knowles, Mrs Daulby* c.1774  
Oil on canvas, 76.2cm x 63.5cm  
Walker Art Gallery, Liverpool
fig. 4

Joseph Wright of Derby
*Susannah Leigh* 1769
Oil on canvas, 73.3cm x 62.9cm
Private Collection

fig. 5

Joshua Reynolds,
*Mrs John Barrington* c.1757-58
Oil on canvas, 75cm x 62.2cm
Private Collection
fig. 6

William Tate,
Mr. Dodshon Foster of Lancaster, 1770-1790
Oil on canvas
89 cm x 73 cm
Lancaster Maritime Museum

fig. 7

William Tate,
Captain Thomas Hewitt,
10th Regiment-Of-Foot, 1781
Oil on canvas
76.8cm x 64.3cm
National Army Museum, London
Edward Alcock, *William Shenstone*, 1760
Oil on canvas, 150.8 cm x 99.7 cm
National Portrait Gallery, London
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Edward Alcock, (portrait pair) *Portrait of a lady* and *Portrait of a gentleman*, 1769  
Oil on canvas, 44cm x 30cm  
Bonhams, London (Past Auctions Lot.32)
Thomas Worlidge,  
*Beau Nash*, 1736  
Plumbago on vellum  
28.5cm x 20.5cm  
The Royal Collection,  
HM the Queen

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**fig.11**

Thomas Worlidge,  
*James Ashley, Who at the London Punch House at Ludgate hill 1731, First Reduc’d the Price of Punch & rais’d its Reputation.* (n.d, c.1740)  
Engraving 19cm x 14.5cm
Thomas Worlidge, *David Garrick as Tancred*, c.1755
Oil on canvas 221 x 147cm
The Garrick Club
fig. 13

Thomas Worlidge,
Mr Garrick in the Character of Tancred.
Act I. Scene IV.
1752
Etching 32cm x 20cm
British Museum London

fig. 14

Thomas Worlidge,
David Garrick
c. 1740-1766
Etching
16cm x 11.6cm
National Portrait Gallery, London
Thomas Worlidge, *Thomas Worlidge*, 1754
Etching 19.8cm x 15.8cm
National Portrait Gallery, London
fig. 16

Thomas Worlidge, *Sir Edward Astley as Jan Six, after Rembrandt*, 1762
Etching and Drypoint
23.6cm x 18.3cm
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts USA

fig. 17

Rembrandt van Rijn, *Portrait of Jan Six*, 1647
Etching, drypoint and burin
24.5cm x 19.1cm
British Museum London
fig. 18

Thomas Worlidge, after Rembrandt
Rembrandt’s Head, c.1755
Etching and drypoint
21cm x 16 cm
British Museum, London

fig. 19

Thomas Worlidge, after Rembrandt
Self-portrait, 1758
Etching
8cm x 6.2cm
British Museum, London
Rembrandt van Rijn, *The Hundred Guilder Print (Christ with the Sick around Him)* c. 1649

Etching, drypoint and burin, 28 cm × 39.2 cm, Rijksmuseum Amsterdam
fig. 21

Thomas Worlidge after Rembrandt, *The Hundred Guilder Print*, 1758
Etching and drypoint on woven paper
27.8 cm x 38.9 cm
Sterling and Francine Clark Art Institute. Williamstown, Massachusetts
fig. 22

Thomas Worlidge, *The Installation of the 7th Earl of Westmorland as Chancellor of Oxford University in July 1759, held at the Sheldonian Theatre, 1761, Etching and drypoint*, 46cm x 61.5cm
fig.23

Thomas Beach,  *Charles and Henry Blair*  1769
Oil on canvas 127.5cm x 101.5 cm
Private Collection
fig.24  Thomas Beach,  *Lady Elizabeth Theresa Fox-Strangways and Elizabeth Kitty Acland* 1777
Oil on canvas 124.5cm x 100.3 cm
Private Collection
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William Dickinson after Thomas Beach, *Mr. Tenducci* 1782 Mezzotint 38cm x 27.8cm British Museum, London

fig. 26
Charles Turner after Thomas Beach, *Henry Harington, MD* 1799 Mezzotint 50.7cm x 35.4 cm British Museum, London
fig.27

Thomas Beach, *Portrait of Sarah Siddons*, 1782
Oil on canvas 74.3cm x 61.6cm
Auckland Art Gallery, New Zealand
fig. 28  John Jones after Thomas Beach, *Thomas Dunkerley Esqr* 1789

Lettered below the image with the title, incorporated into a dedication from the publisher to the Duke of Cumberland 'Grand Master of the Most Ancient and Honourable Society of Free and Accepted Masons' and continuing 'Provincial Grand Master for the Counties of Dorset, Essex, Gloucester, Somerset, and Southampton, with the City and County of Bristol, and the Isle of Wight; Also Grand Superintendent of Royal Arch Masons (under the Patronage of His Royal Highness,) of the above Counties, together with Devon, Durham, Kent, Suffolk and Wilts;'; with arms and 'Painted by Thos. Beach. / Engraved by J. Jones. / Publish'd according to Act of Parliament, Decr. 24th

Mezzotint 50.5 cm x 35.7 cm, British Museum, London
fig. 29

John Jones after Thomas Beach, *Mr Tattersall*, 1787
Mezzotint 50.6 cm x 30.6 cm
British Museum, London
fig.30

Thomas Beach, *The Tyndall Family*, 1794-1797
Oil on canvas
Royal Fort House, University of Bristol
Thomas Beach, *George Damer, Lord Viscount Milton as Colonel of the Dorsetshire Volunteer Rangers* 1794
Oil on canvas
125 cm x 100 cm
Private Collection

John Jones after Thomas Beach, *The Right Honourable Lord Viscount Milton as Colonel of the Dorsetshire Volunteer Rangers* 1795
Mezzotint 50.7cm x 35.5cm
British Museum, London
fig. 33

*John Closterman, The 3rd Earl of Shaftesbury and the Hon. Maurice Ashley-Cooper c.1700-1701*

*Oil on canvas 241 cm x 170.8 cm*

*National Portrait Gallery, London*
fig. 34

Jean-Antoine Watteau, *The Shepherds*
1717-1719
Oil on canvas 56cm x 81cm
Schloss Charlottenburg, Berlin
fig. 35

Philip Mercier, Viscount Tyrconnel (Sir John Brownlow) with his family (also known as the Belton Conversation-Piece) 1725-6
Oil on canvas 64.8cm x 75.6cm
Brownlow Collection, Belton House, Grantham Lincolnshire
PROPOSALS FOR PRINTING BY SUBSCRIPTION.

EIGHT Prints in Metzotinto, done by Faber, after Mr. Mercier's Paintings, representing:
1. A School of Boys.
2. Another of Girls.
3. A Scene in the Recruiting Officer.
4. A Scene in the Careless Husband.
5. A Lady at her Toilet.
6. A Venetian Courtesan.
7. Cupid in the Character of Bacchus.
8. Bacchus in the Character of Cupid.

Each Subscriber to pay Half a Guinea at the time of subscribing, and Half a Guinea on delivery of the Prints. They shall be printed on a fine French, Royal and Imperial Paper. The original Paintings may be seen at Mr. Mercier's, in the Great Piazza in Covent-Garden, by whom Subscriptions are taken in; as also by Mr. Brindley, Bookseller to his Royal Highness the Prince of Wales, in New Bond Street; Mr. Regnier, Printseller, in Newport Street, near Long-Acre; Mr. Tiney Printseller, in Fleet Street; and at Read's Lace-Chamber on Ludgate-Hill, London.

N.B. Five of the above Plates are already done, and Specimens may be seen of them at the above Places; the other three are near finish'd, and will be ready to deliver to the Subscribers next Week.

Specimens are also to be seen, and Subscriptions taken in, by WARD and CHANDLER, Booksellers in York.

fig.36 Philip Mercier's advertisement, York Courant, 1st May 1739
fig.37

Philip Mercier, *Henriette LeFanu*, c.1747
Oil on canvas 74.2cm 62.2cm
Private Collection
fig. 38
Giovanni Antonio Pellegrini, *Three Daughters (Mary, Anne and Elizabeth) of Charles Howard, third Earl of Carlisle* c.1712
Oil on canvas
Castle Howard, Yorkshire
fig.39
Oil on canvas 256.5 cm x 200.7cm
Formerly at Kimbolton Castle
fig. 40

Giovanni Antonio Pellegrini and Marco Ricci, *Rape of Europa*, 1709
274cm x 228cm.
Narford Hall, Norfolk

fig. 41

Giovanni Antonio Pellegrini, *Tarquin and Lucretia*, 1719
(Before cleaning and restoration)
121cm x 169 cm.
Narford Hall, Norfolk
John Theodore Heins, *Mayor Francis Arnam*, 1732
Oil on canvas 242 cm x 150 cm
St Andrews Hall, Norwich
fig. 43

Oil on canvas 101.5cm x 127cm
Private Collection
fig. 44

Mezzotint 35.2cm x25cm
British Museum, London
fig.45  John Russell, *Mrs Jean and her two sons, Thomas and John*, 1797
Pastel 100 x 80 cm
Musée du Louvre, Paris
fig. 46  William Nutter after John Russell, *A Mother’s Holiday* 1802
Stipple engraving 55.7cm x 41.1cm
British Museum London
fig.47
Pastel 79 x 101 cm
Private Collection
fig. 48  John Russell, *Portrait of a Girl holding Cherries* 1780
Pastel on blue paper, 60 x 44 cm
Musée du Louvre, Paris
fig. 49

John Russell, *Miss Power, Later Mrs Shea*, 1789
Pastel 60 x 45cm
Musée Cognacq-Jay, Paris
Daniel Gardner, Watercolour and ink sketches made during journey to Ashburnham, Sussex, country seat of Earl of Ashburnham (Viscount St. Asaph) Sketchbook B, Cumbria Archive Service, Kendal
Daniel Gardner, Watercolour and ink sketches made during journey to Ashburnham, Sussex, country seat of Earl of Ashburnham (Viscount St. Asaph) Sketchbook B Cumbria Archive Service Kendal
Daniel Gardner, *Mr., Mrs Robert Child (nee Sarah Jodrell) and Miss Sarah Anne Child* (later Sarah Fane, Countess of Westmorland) 1781
Pastel and mixed media on paper
Collection of Colonel Stracey – Clitherow
fig.53

Daniel Gardner, *Mr., Mrs Robert Child (nee Sarah Jodrell) and Miss Sarah Anne Child* (later Sarah Fane, Countess of Westmorland)
(Preparatory Sketch dated c.1781 Sketchbook A (n.d)
Pen and ink, Cumbria Archives Service Kendal
Daniel Gardner, *Sir John Taylor, 1st Bt., F.R.S.*, his wife *Elizabeth*, his brother *Simon Taylor* and four of their six children;  
*Sir Simon Richard Brissett, 2nd Bt.*, *Anna Susanna Elizabeth* and *Maria* c. 1785-6  
Pencil, pastel and bodycolour,  
104 x 81.4 cm,  
London Art Market: Christie’s, London
Daniel Gardner, *Portrait of an Actress* 1775
Gouache 82 x 50 cm
Abbot Hall Art Gallery, Kendal, Cumbria
Joshua Reynolds, Mrs Hale as Euphrosyne in 'L'Allegro', 1764-6
Oil on canvas 236cm x 146cm
Harewood House, Leeds Yorkshire
fig. 57

Thomas Gainsborough, *Giovanna Baccelli* (exhibited 1782)
Oil on canvas
226.7 cm x 148.6 cm
Tate Britain, London
Osterley Park, Middlesex

Osterley Park, Middlesex Portico (detail)
fig. 59

John Downman, *Benjamin Stead, 1777*

Black and red chalk, with white highlights on grey prepared paper (some lines incised with a stylus)

23.7 cm x 19.3 cm

Fitzwilliam Museum Cambridge
fig.60

John Downman, *Sarah and Mary Emma Rigby, daughters of Dr. Edward Rigby of Norwich, 1778*

Oil on copper, 22.8 x 19.2 cm

Christies London (Past Sale Archive: Sale no. 5859, Lot no.112)
John Downman, *Isabella, 2nd Marchioness of Hertford, as Lady Beauchamp*, 1781
Black chalk, stump, pastel and wash with white heightening on paper,
21 x 16.7 cm
Wallace collection, London
fig.62

John Downman, *Sarah, Countess Tyrconnel*, 1792

Black and red chalk, with stump and white highlights on paper, laid down (chalk or watercolour applied to verso) 20.4 cm x 16.8 cm

Fitzwilliam Museum Cambridge
George Beare, Mrs John (Mary) Vere, 1744
Oil on canvas 91.4 x 71cm
J.Victor Broke Saumarez, baron de Saumarez, Shrubland Hall Coddenham
fig. 64

Philip Mercier, *Mrs Shakespeare*, 1739
Oil on canvas 130.5 x 101.4 cm
Wakefield Museum Collections
fig.65

William Hogarth *Miss Mary Edwards*, 1742
oil on canvas 126.4 x 101.3 cm
Frick Collection, New York
George Beare, *Sir Frederick Evelyn as a Boy*, 1744
Oil on canvas 127cm x 94cm
Salisbury and South Wiltshire Museum
George Beare, *Sir Alexander Powell*, 1746
Oil on canvas 124.5cm x 99cm
Private Collection
George Beare, *Unknown King’s Messenger*, 1748
Oil on canvas
Marquess of Tavistock, Woburn Abbey
fig.69

Jacob de Wet the Younger, *The Infant Hercules Strangling the Serpents* c.1675
Oil on canvas 153.7 x 174.5 cm
The Palace of Holyroodhouse, Edinburgh,
The Royal Collection,
HM the Queen
fig. 70

Jacob de Wet, *Hercules Admitted to Olympus* (ceiling painting detail) 1675
The Palace of Holyroodhouse, Edinburgh The Royal Collection, HM the Queen

fig. 71

Andrea Mantegna, *Camera Picta: the Oculus* 1465-74
Palazzo Ducale, Mantua
fig. 72

The chapel at Glamis
Photo - Crown Copyright: Scottish Development Department
Nicholas Heude: Diana Visiting Endymion, ceiling painting at Caroline Park House
Photo - Crown Copyright: RCAHMS
fig.74

David Paton, *Portrait of an Unknown Man*, 1674
Graphite on vellum
Victoria & Albert Museum, London
Thomas Murray, *John Murray, First Duke of Atholl*, 1705
Oil on canvas 238.76cm x 149.86 cm
Blair Castle Collection, Perthshire
fig. 76

William Aikman, *Self-Portrait*, c.1709
Oil on canvas 71.5cm x 57.5cm
Galleria degli Uffizi, Corridoio Vasariano
Sir Godfrey Kneller, *Self-Portrait*, 1706
Oil on canvas 127cm x 103cm
Galleria degli Uffizi, Corridoio Vasariano
fig. 79
Jean Baptiste Vanmour,
The Grand Vizier Damat
Ibrahim Pasa Nevsehirli
1700-1737
Oil on canvas
33.5 cm x 26 cm
Rijksmuseum, Amsterdam

fig. 80
William Aikman,
Self-Portrait, c. 1710-11
Oil on canvas
75 cm x 62 cm
In the Collection of
Robert Graham-Campbell, The Ross
fig. 81

Allan Ramsay, *Margaret Calderwood*, 1735
Oil on canvas 127cm x 101.6cm
Collection of Mrs A. Dundas-Bekker:
on loan to the Georgian House Edinburgh,
National Trust for Scotland
fig. 82

Allan Ramsay, *Chalk study for right hand*
National Gallery of Scotland, Edinburgh

fig. 83

Allan Ramsay, *Samuel Torriano* 1738
Oil on canvas 76.2cm x 63.5cm
Private Collection, Scotland
fig. 84

Ann Forbes, *Self-Portrait*
Pastel
52.07 cm x 41.28 cm
Private Collection

fig. 85

Angelica Kauffmann, *Self-Portrait*, c. 1770-1775
Oil on canvas
73.7 cm x 61 cm
National Portrait Gallery, London
Ann Forbes, *John Forbes-Aikman of Ross and Broomhilton* 1770
Oil on canvas
In the Collection of Robert Graham-Campbell, The Ross
fig.87  
William Aikman, *Robert Clerk* c.1700  
Oil on canvas  75cm x 62cm  
Royal College of Surgeons, Edinburgh

fig.88  
William Aikman, *John McGill* c.1711  
Oil on canvas  75cm x 62cm  
Royal College of Surgeons, Edinburgh

fig.89  
William Aikman, *John Monro* 1715  
Oil on canvas  75cm x 62cm  
Royal College of Surgeons, Edinburgh

fig.90  
William Aikman, *Self-Portrait* c.1710  
Oil on canvas  75.90cm x 63cm  
Scottish National Portrait Gallery, Edinburgh
William Aikman, *Sir Patrick Hume, 1st Earl of Marchmont*
Oil on canvas 77.2cm x 64 cm
Scottish National Portrait Gallery, Edinburgh
fig. 92
William Aikman, *William Kent*
c.1720-1723
Oil on canvas 197.1 cm x 103.9 cm
National Portrait Gallery, London

fig. 93
Jonathan Richardson, *Richard Boyle, Third Earl of Burlington*
c.1717-19
Oil on canvas 146.1 cm x 116.5 cm
National Portrait Gallery, London
William Aikman,
*John Campbell, 2nd Duke of Argyll and Duke of Greenwich* c.1717
Oil on canvas 241.3cm x 150cm
Her Majesty Queen Elizabeth II

Mezzotint 34.9cm x 25cm
National Portrait Gallery, London

John Campbell, 2nd Duke of Argyll and Duke of Greenwich c.1720-1725
Oil on canvas 125.7cm x 101 cm
Receipt signed by Sir John Clerk and Aikman dated 16 February 1723. Paintings include:

‘Leda & swan, Diana Bathing, Danae & golden shower [all at 3l]; Judith & Holofernes’s Head by Imperiale 4l; Prometheus & Vulcan by Houd 1l 5s 1d; and ‘a Head by van Dyke’ 1l.’

fig. 97
Aikman’s bill from Jacques Hue, (frame maker/gilder) dated 13 April 1723

Receipts signed by Sir John Clerk and Aikman for pictures and frames, dated 16 April 1723
fig. 100

Sir Godfrey Kneller Bt, Robert Walpole, 1st Earl of Orford
C.1710-15
Oil on canvas
91.4 cm x 71.1 cm
National Portrait Gallery, London

fig. 101

William Aikman, Robert Walpole, 1st Earl of Orford, 1724
Oil on canvas 243.84 cm x 147.32 cm, Blickling Hall, Norfolk
Allan Ramsay, *Self Portrait* c.1737-9
Oil on canvas 61cm x 46.4cm
National Portrait Gallery, London

Detail of *fig.102*
Allan Ramsay, *Mrs Anne Ramsay* c.1738-41
Oil on canvas 68.6cm x 53.3cm
Scottish National Portrait Gallery, Edinburgh

Detail of *fig. 104*
fig. 106

‘Goose Pie’ House, Castlehill Edinburgh
Photo: Edinburgh- Royal Mile.com
fig. 107

Allan Ramsay, *Hon. Francis Charteris and his wife Lady Katherine Gordon* (1747-8)
Oil on canvas 248.9cm x 203.2cm
Private Collection, Scotland
fig. 108
Joseph Van Aken, Drawing, National Gallery of Scotland

fig. 109
Joseph Van Aken, Drawing, National Gallery of Scotland
Allan Ramsay, *Archibald Campbell, 3rd Duke of Argyll*, 1749
Oil on canvas 238.8cm x 156.2cm
Scottish National Portrait Gallery, Edinburgh
fig. 111

Allan Ramsay,
*John Sargent* (the Younger) 1749
Oil on canvas
76.5cm x 62.9cm
The Holburne Museum of Art, Bath

fig. 112

Allan Ramsay,
*Rosamund Sargent* 1749
Oil on canvas
76.2cm x 63.5cm
The Holburne Museum of Art, Bath
fig.113

Allan Ramsay, Elizabeth Montagu 1762
Oil on canvas
125.7cm x 100.3cm
Private Collection

fig.114

Jean-Baptiste Perronneau, Madame de Sorquainville 1749
Oil on canvas
101cm x 81 cm
Musée du Louvre, Paris
fig.115

Allan Ramsay,
*George III as Prince of Wales* (1757-8)
Oil on canvas
236.2cm x 144.8cm
Private Collection, Scotland

fig.116

Allan Ramsay,
*John Stuart, Third Earl of Bute* 1758
Oil on canvas 236.2cm x 147.3cm.
National Trust for Scotland, Bute House Collection
Allan Ramsay, *George III* 1761-2
Oil on canvas 248.9cm x 162.6cm
The Royal Collection,
Her Majesty The Queen

Allan Ramsay, *Queen Charlotte* 1762
Oil on canvas 248.9cm x 161.3cm
The Royal Collection,
Her Majesty The Queen
Ann Forbes, *Baron Ord* c.1772
Oil on canvas
Royal College of Physicians, Edinburgh

Allan Ramsay, *Sir James Dalrymple, 2nd Bt of Hailes* 1740
Oil on canvas 124.5cm x 101.6cm
National Trust for Scotland, Newhailes Collection

Allan Ramsay, *Sir Hew Dalrymple, Lord Drummore* 1754
Oil on canvas 127cm x 100.3cm
Scottish National Portrait Gallery, Edinburgh
Oil on canvas 127cm x 101.6 cm
Private Collection
fig. 123
Sir Joshua Reynolds,
*Hebe (Mrs Philemon Pownall)*, c.1762-63
Oil on canvas 233.7cm x 148.5cm
Private Collection

fig. 124
Sir Joshua Reynolds,
*Mrs. Musters as Hebe*, c.1782
Oil on canvas 239cm x 144.8 cm
Iveagh Bequest Kenwood House

fig. 125
Angelica Kauffmann,
*Jane Maxwell, Duchess of Gordon as Diana* 1772
Oil on canvas 91.4cm x 70.7cm
Scottish National Portrait Gallery, Edinburgh
fig. 126

John Smibert, *David Cheseborough*, 1732
Oil on canvas 77.5 cm x 65 cm
Stonington Historical Society, Connecticut
The figures are left to right:
(standing) John Smibert, Richard Dalton, John Wainwright (seated), Miss Handcock (companion to Mrs Berkeley, also seated) John James behind Mrs Berkeley (seated) and baby son, Henry and (standing) Dean George Berkeley.

fig. 127

John Smibert, *The Bermuda Group*, 1729-1731
Oil on canvas, 176.6 cm x 236.1 cm
Yale University Art Gallery, New Haven, Connecticut.
Advertisements.

John Smibert, Painter,
SELLS all Sorts of Colours, dry or ground, with Oils and
Brushes, Fans of several Sorts, the best Mezzotinto, Italian,
French, Dutch and English Prints, in Frames and Glasses,
or without, by Wholesale or Retail, at Reasonable Rates; at
his House in Queen-Street, between the Town-House and
the Orange-Tree, Bolton.

fig.128
Boston Newsletter, advertisement dated 10 to 17 October 1734

THIS DAY is Published,
(Price Twenty Shillings, Old Tenor.)
A PLAN of the City and Fortress of Louisbourg; with
Plan of the Harbour. Done in Mezzotinto on Royal-Paper
by Mr. Pelham, from the Original Drawing of Richard Gridley,
Commander of the Train of Artillery at the Siege of Louisbourg,
by J. Smibert in Queen-Street, Bolton.

fig.129
Boston Newsletter, advertisement dated 1746
Boston, May 5th. 1735.

To be Sold at Mr. Smibert's

In Queen Street, on Monday the 26th. Instant,

A Collection of Valuable Prints
Engrav'd by the best Hands after the finest Pictures in Italy, France, Holland, and England done by Raphael, Michael Angelo, Poussin, Rubens, and other the greatest Masters. Containing a great Variety of Subjects, as History, &c. most of the Prints very rare, and not to be met with except in private Collections; being what Mr. Smibert collected in the above mention'd Countries for his own private Use, and Improvement: The price of each single Print, or Book to be marked upon 'em, and to be the same, which Mr. Smibert, who bought 'em at the best hand, himself gave for 'em.

N. B. The Sale will last from Monday Morning 'till the Saturday Evening following, and no longer: Those Prints, that shall remain then unfolded, will be sent to England.

fig.130

New England Weekly Journal, advertisement dated 5 May 1735
fig. 131

John Smibert,  
*Richard Bill*, 1733  
Oil on canvas  
127.7 cm x 102.2 cm  
The Art Institute of Chicago, Chicago

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fig. 132

John Smibert,  
*George Clarke*, 1740  
Oil on canvas  
127 cm x 101.6 cm  
Private Collection
Henrietta De Beaulieu Dering Johnston, Marie DuBose (Mrs Samuel Wragg, 1708
Pastel on paper
28.8 cm x 21.5 cm
Gibbes Museum of Art, Charleston South Carolina

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**NEW YORK MERCURY**, advertisement dated 23 April 1759

 fig. 134

**LAWRENCE KILBRUN**, Portrait-Painter,

Humbly desires all Gentlemen and Ladies who are disposed to favour him with their custom, to make speedy application, at he judges this season, for work in his way, to be the best of any in the year. He has at present, a collection of finished pictures, which may be seen at his lodgings, at the house of Mr. John Lansing, in Bayard street.
New York Journal or General Advertiser, advertisement dated 4 August 1768
(Kilburn’s advertisements ran monthly from 4 August 1768 to May 1769)

New York Gazette and the Weekly Mercury, advertisement dated 14 November 1774
(with variant spelling of surname)
Lawrence Kilburn, *James Beekman*, 1761
Oil on canvas 121.3 cm x 87.3cm

Lawrence Kilburn, *Mrs James (Jane Keteltas) Beekman*, 1761
Oil on canvas 121.3cm x 87.6cm
Extract from Thomas Prince, *The Vade Mecum for America; or A companion for traders and travellers* (1731)
William Birchall Tatley,
From London,

Begs leave to acquaint the public, that he has taken a commodious house the corner of Beaver-street, and facing General Haldimand's, where he purposes painting portraits in oil, or in miniature for the bracelet, or so small as to be set in a ring. Those Ladies and Gentlemen who please to favour him with their commands, may depend on having them done in the best manner, and with the greatest expedition.

fig. 140

New York Gazette and the Weekly Mercury, advertisement dated 8 Aug 1774
STATIONARY, PRINTS, PICTURES, MAPS, &c.

REAK and OKEY,

Lately from LONDON:

Beg leave to acquaint their friends and the public in general,

THAT, at their shop fronting the parade, in Newport, they have a large stock of stationery, which, with their prints, pictures and drawings, will continue, as usual, to be sold at the very lowest price, together with a variety of paper hangings, &c. COPPER-PLATES, neatly ENGRAVED, coats of arms, and cyphers on plate, with copper-plate printing in general.

PORTRAITS taken in crayons; water colours, chalks, &c. and all kind of drawings, with some curious, scarce, and uncommon prints, to be disposed of very cheap. The MEZZOTINTO print of the Reverend and venerable Mr. THOMAS HISCOX, late pastor of the Sabbathian church at Wethers, will be ready for the subscribers in a few days. They flatter themselves that this first attempt to introduce so valuable a part of the polite arts into America, will meet with the approbation and countenance of the public; this added to the encouragement they have already met with in their new business, in this capital, will encourage them to go on in the cheerful tract of collecting a rich number of curious prints, pictures, &c. as may be well worth the inspection of the curious.

Mr. Okey takes likenesses in miniature, and has been honored with several premiums from the society for encouraging arts, manufactures and commerce, in London and intends shortly to open an academy for teaching the Rudiments of drawing, to young ladies and gentlemen, timely notice of which will be given in this and the others papers.

fig. 141

Extracts from Reak and Okey's lengthy advertisement in the Newpport Mercury, dated 10 November 1773
fig.142

Allan Ramsay, Peter Manigault, 1751
Oil on canvas
127cm x 101.6cm
(Whereabouts unknown)

fig.143

Jeremiah Theus, Elizabeth Wragg Manigault (Mrs Peter Manigault) 1757
Oil on canvas
126cm x 100cm
Charleston Museum, Charleston, South Carolina.
J. McArdell, after Allan Ramsay c.1748-9
Rebecca (Lockhart), Countess of Erroll when Lady Boyd, 1749
Mezzotint 45.7cm x 29.6cm
National Portrait Gallery, London
Passenger lists in the *Pennsylvania Gazette*, dated 20 September 1750

PHILADELPHIA, September 20.
Saturday last arrived here the Ship Samuel and James, Captain Smith, from London.
And on Sunday Capt. Dowell, from Cadiz, by whom there is Advice of the Death of the King of Portugal.

*Custom-House, Philadelphia, Entered Inwards.*
Schooner Georgia Packet, John Brooks, from Jamaica.
Ship Priscilla, William Wilson, from Cowes.
----- Samuel and James, John Smith, from London.
----- Polly, Daniel Rees, from Liverpool.
----- Eagle, William Dowell, from Cadiz.
----- Richmond, William Lawson, from Ditto.
Brigt. Charming Polly, Philip Babson, from Boston.
----- Charming Betty, William Morrell, from Barbados.
----- Thomas, Mason Miller, from Ditto.
Snow Recovery, James Brown, from Newcastle.

*Outwards.*
Sloop Sarah, John Newboll, for Anguilla.
Ship Nancy, Thomas Constam, for Carolina.

*Clear.*
Snow Sally, Robert Phillips, to Maryland.
Snow St. Kittes Merchant, Nathaniel Holmes, to St. Kitts.
----- George, William Woodside, to Capevilles.
Ship Duke of Cumberland, John Wake, to Lisbon.
----- Anderdon, Hugh Campbell, to Virginia.
----- Molly and Sally, Thomas Perry, to Barbados.
----- St. Andrew, John Brown, to South-Carolina.
Sloop Tyson, John Graffberry, to St. Kitts.
----- Success, Samuel Lincoln, to Boston.
----- Defiance, Simeon Hunt, to Rhode-Island.
----- Malachy, Matthew Weft, to New-York.
----- Saba, Edmund Martin, to Boston.
fig. 147

John Watson, *Captain and Mrs. Johannes Schuyler* c.1725-1735
Oil on canvas 137.2 cm x 180.3cm
fig. 148  John Watson, William Burnet 1726
Oil on canvas 73 cm x 62.3 cm
The State House, Boston

fig. 149  John Watson, Self-portrait at 35 1720
Ink wash on paper 7.9 cm x 7.9 cm
Hall Park McCullough

fig. 150  John Watson, Gaius Caesar Caligula
Oil on hard wood panel 64.1 cm x 49.5 cm
Mrs Lucien B. Horton
fig. 151  Hercules.  
Illustration from Bernard de Monfaucon *Antiquity Explained* (1721)

fig. 152  John Watson, Hercules  
Pencil wash on vellum 10.2 cm x 7.6 cm  
Hall Park McCullough
fig.153

Charles Bridges/Studio of Sir Godfrey Kneller, *Colonel William Byrd I*  
1700-1704 (or 1715-1725?)  
Oil on canvas 127cm x 101.6cm  
Colonial Williamsburg Foundation Collection, Virginia
fig. 154  Westover Mansion, Charles City County, Virginia
Photo: c.1900-1906, Library of Congress, Prints and Photographs Division, Detroit Publishing Company Collection

fig. 155  The remains of Rosewell Mansion (gutted by fire in 1916), Gloucester County Virginia. Photo: c.1933, Library of Congress, Prints and Photographs Division, Historic American Buildings Survey Collection
fig. 156

Charles Bridges,
*Anne Byrd*, c. 1735
Oil on canvas
127 cm x 101.6 cm
Colonial Williamsburg
Foundation Collection, Virginia

fig. 157

Charles Bridges,
*Evelyn Byrd*, 1735
Oil on canvas
124.5 cm x 99 cm
Colonial Williamsburg
Foundation Collection, Virginia
fig. 158

Charles Bridges, *James Blair*
c.1735-40
Oil on Canvas
124.5cm x 101cm
Muscarelle Museum of Art,
College of William and Mary Virginia

fig. 159

Charles Bridges,
*Colonel Alexander Spotswood*,
c.1735-40
Oil on canvas
124.5cm x 99cm
Commonwealth of Virginia Art Collection
fig. 160

Charles Bridges, *Mann Page II* c.1744-5
Oil on canvas
118.1 cm x 92.7cm
College of William and Mary Collection, Williamsburg, Virginia

fig. 161

Charles Bridges, *MRS Mann Page II and child*, c.1744-5
Oil on canvas
116.8 cm x 91.4cm
College of William and Mary Collection, Williamsburg, Virginia
fig. 162

Charles Bridges, John Bolling Jr. c. 1735-45
Oil on canvas 72.6cm x 63.6cm
College of William and Mary Collection,
Williamsburg, Virginia
William Williams, Painter,

ACQUAINTS the Publick, that he is removed from Chestnut-street to the House next Door to Benjamin Latly's, near the Draw bridge, where he intends to follow his Business as usual.

N. B. He also instructs young Gentlemen on the German Flute, common Flute, and Haulboy, after an easy Method, and the newest Taste.

The Pennsylvania Gazette, advertisement dated 21 April 1757

William Williams,

Self portrait, 1760-1770
Oil on canvas 76.5 cm x 63.8 cm
The Henry Francis du Pont Winterthur Museum, Delaware

William Hogarth,

The Painter and his Pug, 1745
Oil on canvas 90cm x 69.9cm
Tate Gallery Collection, London
fig. 166

William Williams, William Hall, 1766
Oil on canvas 180.3 cm x 116.8 cm
Henry Francis du Pont Winterthur Museum, Delaware
fig.167
William Williams, Deborah Hall, 1766
Oil on canvas
180.3 cm x 116.8 cm
Brooklyn Museum, New York

fig.168
Allan Ramsay, Lady Louisa Connolly, 1759
Oil on canvas
233.7 cm x 142.2cm
Private collection
fig. 169

Cosmo Alexander,  
*Girl with Squirrel* 1770  
Oil on canvas  
76.2 cm x 63.5 cm  
Private Collection

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fig. 170

Tilly Kettle (attributed),  
*Miss Paine* c.1760 (detail)  
Oil on canvas  
Wadsworth Athenaeum  
Hartford, Connecticut.
fig. 171

William Williams, 
*David Hall Jr.* 1766  
Oil on canvas  
180.3 cm x 116.8 cm  
Henry Francis du Pont Winterthur  
Museum, Delaware

fig. 172

William Williams, 
*Boy of the Crossfield Family*  
(probably Master Stephen Crossfield), 1770-1775  
Oil on canvas  
134.7 cm x 90.8 cm  
Metropolitan Museum of Art, New York.
William Williams, Painter,
At REMBRANDT’s Head, in Batteaux-street,
Undertakes painting in general,
viz. History portraits, landscapes, figure painting, lettering, gilding, and frameing small. N. B. He cleans, repairs, and varnishes, any old pictures of value, and teaches the art of drawing. Those ladies or gentlemen who may be pleased to employ him, may depend on care and dispatch.

fig. 173

The New York Gazette and the Weekly Mercury,
advertisement dated 8 and 15 May 1769

William Williams, The Wiley Family 1771
Oil on canvas 91.4 cm x 120.7 cm
Smithsonian American Art Museum, Washington
fig. 175

Oil on canvas 127cm x 101.6 cm
Metropolitan Museum of Art, New York
John Wollaston, *Mrs Charles Carroll*, 1753-4
Oil on canvas 127 cm x 101.6cm
Detroit Institute of Arts, Detroit, Michigan
John Wollaston, *Mary Willing Byrd* (Mrs. William Byrd III), 1758
Oil on canvas
Virginia Historical Society, Richmond, Virginia
**fig. 178**

John Wollaston,  
*Mann Page II* c.1755  
Oil on canvas  
Virginia Historical Society,  
Richmond, Virginia

![Image of Mann Page II by John Wollaston](image1)

**fig. 179**

John Wollaston,  
*William Randolph III of Wilton*,  
c.1755  
Oil on canvas  
Virginia Historical Society,  
Richmond, Virginia

![Image of William Randolph III of Wilton](image2)
fig.180

John Wollaston, *Ann Gibbes* (Mrs. Edward Thomas) 1767
Oil on canvas
76.2 cm x 63.5 cm
Worcester Art Museum, Massachusetts

fig.181

Richard Houston, after Sir Joshua Reynolds,
*Miss Kitty Fischer*, c.1759
Mezzotint
35.5cm x 25.7cm
The British Museum, London
Allan Ramsay, *Lady Susan O’Brien*, 1761
Oil on canvas 60.2cm x 70.5 cm
Private Collection

Anthony van Dyck, *Philip Herbert, 4th Earl of Pembroke, with his Family* c.1635
Oil on canvas 330cm x 510cm
Wilton House, Salisbury
Joseph Blackburn, *Mrs William Hall (Patience Stowe)*, c.1752-3
Oil on canvas
91.4 cm x 71.1cm
Private Collection

Joseph Blackburn, *Mrs David Chesebrough (Margaret Sylvester)*, 1754
Oil on canvas
126.7cm x 101.9 cm
The Metropolitan Museum of Art, New York
fig.186  Joseph Blackburn,  
*Abigail Chesebrough*  
_(Mrs Alexander Grant)_ , 1754
Oil on canvas  127.6cm x 101.5 cm  
Art Institute of Chicago, Chicago, Illinois

fig.187  Joseph Blackburn,  
*Mary Sylvester* , c.1754
Oil on canvas  126.7cm x 102.1 cm  
The Metropolitan Museum of Art,  
New York

fig.188  
James Lovelace, after Thomas Hudson (1743)  
*Mary Carew*, 1744
Line engraving  
40.8 cm x 33.3 cm  
National Portrait Gallery,  
London
fig.189

Joseph Blackburn, *Benjamin Ellery*, c.1756
Oil on panel 76.2cm x 66cm
Newport Historical Society Collection, Newport Art Museum, Newport, Rhode Island.
Joseph Blackburn, *Jonathan Simpson* 1758
Oil on canvas
128.3 cm x 123.1 cm
Hood Museum,
Dartmouth College,
Hanover, New Hampshire
**fig. 192**
Joseph Blackburn, *Hannah Babcock (Mrs John Bours)*, 1759
Oil on canvas Worcester Art Museum, Worcester, Massachusetts

**fig. 193**
John Faber Jr., after Thomas Hudson, *Miss Hudson* c.1730-1756
Mezzotint  35.1 cm x 25cm National Portrait Gallery, London
Joseph Blackburn, *Colonel Theodore Atkinson* 1760
Oil on canvas 127 cm x 101.6 cm
Worcester Art Museum, Massachusetts
Joseph Blackburn, *Mrs Nathaniel Barrell (Sarah Sayward)*, 1761
Oil on canvas 127cm x 101.6cm
Sayward Mansion, York, New Hampshire
Society for the Preservation of New England Antiquities, Boston
**fig. 196**

Cosmo Alexander, *Mrs John Marschalk* (Christine Farmar), 1765 Oil on canvas
76 cm x 63 cm
Wadsworth Atheneum, Hartford Connecticut

**fig. 197**

(Detail of fig. 196)
Allan Ramsay, *Margaret Ramsay*, 1757
Oil on canvas 74.3 cm x 61.9 cm
National Gallery of Scotland, Edinburgh
fig. 199

Cosmo Alexander, *Dr William Ritchie*, 1767
Oil on canvas 40cm x 31.8cm
Kennedy Galleries, New York, New York
fig. 200

Cosmo Alexander, 
*Mrs Charles Dudley* 
(Catherine Cooke), 1769 
Oil on canvas 
Collection of George Dudley 
Tibbits, Washington, District of Columbia

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fig. 201

Cosmo Alexander, 
*Charles Dudley*, 1769 
Oil on canvas 
Collection of George Dudley 
Tibbits, Washington, District of Columbia
Cosmo Alexander, *Alexander Grant*, 1770
Oil on canvas 127.7cm x 101.6 cm
Art Institute of Chicago, Chicago, Illinois
Fig. 203
Cosmo Alexander (attributed), Elizabeth Hill Byrd, c. 1771
Oil on canvas 76.2 cm x 62.9 cm
Collection of Ann Carter Greene, Washington, District of Columbia
Cosmo Alexander (attributed), *Sarah Waters Mead (Mrs David Mead)*, c.1770
Oil on canvas 76.8cm x 63.8cm
Colonial Williamsburg Foundation Collection, Virginia
World trade routes - late eighteenth century.

fig. 206  Tilly Kettle, *Charles and Captain John Sealy*, Calcutta 1773
Oil on canvas 233.2 cm x 142.5 cm
The Courtauld Gallery, London
fig. 207  Robert Home, *Colonel William Sydenham and his wife*. Madras c.1794
Oil on canvas 74.5cm x 90 cm
London Art Market
fig.208

Robert Home, *Richard Campbell Bazett*, 1795
Oil on canvas 76 x77cm
London Art Market
fig. 209  George Dawe, After Robert Home, *The Honourable Sir Robert Chambers, Kn.t Chief Justice of Bengal, &c.* 1804
Mezzotint 57.7cm x 39.5cm
British Museum London
fig. 210

John Alefounder, *Mrs Graham of Kinross, her Daughter and a Jamadar* c.1786
Oil on canvas, 63 x 75cm
Private Collection
SCHEME OF A RAFFLE FOR
Twenty Eight Pictures,
IN OIL, AND MINIATURE;
WHICH ARE CLASSED INTO FIFTEEN PRIZES,
AS AFTER MENTIONED.

The Prizes to be thrown for with three Dice, Doublets; and the Fifteen Highest Throws to be entitled to the Prizes.
—The Choice to be made in Rotation.
The Prizes to be delivered, the Day after the Raffle, by Mr. ALEFOUNDER; at his House, in Larkins's Lane, the Pictures may be viewed, every Day until the Raffle takes Place,—timely Notice of which will be given.

150 Tickets, at 50 Rupees each.

FIRST PRIZE.

Mr. Suett and Mrs. Wrighten, in the Characters of Ralph and Fanny, in the Maid of the Mill, (small whole length. — Mr. Williamson and Miss M. Stagcohol, in the Characters of Harquin and Colombine, in the Siege of Gibraltar, or Magic Cellus, (ditto)
SECOND.—Mr. Parsons, in the Character of Sir Fretful Plagiar, in the Critic, (ditto). — Mr. King, in the Character of Puff, in ditto, (ditto)
THIRD.—The Moorman’s Holiday, of Houfain Houfain.
FOURTH.—The Churack Poojah, or Swinging.
FIFTH.—Mr. Palmer, Comedian, (whole length, size of life)
SIXTH.—The original Miniature Picture of Peter the Wild Boy, painted from the Life, in 1762.
SEVENTH.—A Miniature of Mrs. Hartley and Child, copied after a Picture of Sir Joshua Reynolds’s.
EIGHTH.—A remarkable Fakker, (three quarters) — A Native Girl, sitting, (ditto)
NINTH.—A Beart, smoking his Hubble-bubble, (do.) — A Portrait of a Spaniel.
TENTH.—A Lady and Child, (kit kat) copied after a Picture of Sir Joshua Reynolds’s. — Samuel, (kit kat) copied from the same.
TWELFTH.—A Miniature of a Hi. doothance Lady.
THIRTEENTH.—A Miniature of Mr. Baret, after a Picture of Sir Joshua Reynolds’s. — A Drawing in Colours, in the Stile of Miniature Painting.
FOURTEENTH.—A Portrait of a Mogul Man.—Master Bunbury, after Sir Joshua Reynolds.
FIFTEENTH.—Five Landscape.

Tickets to be had of Mr. ALEFOUNDER, and of Messrs. STUART and COOPER, at the Printing-office.
MR. PATERSON, on MR. ALEFOUNDERS Arrival in Calcutta, suggested to him the Idea of painting Pictures of the Customs and Manners of this Country; but, as he wished then only to paint Portraits, he dropped that Idea; and, since that period, Mr. Alefounder has attempted two or three Subjects of this Kind; and finds, from the Novelty, great Pleasure in the painting of them.

Mr. Paterson has very liberally offered his Assistance, in giving explanations to the Picture. Viz.

1st. A Collection of HEADS, Portraits of the Natives.
2d. A do. of small WHOLE LENGTH figures of do.
3d. A do. of the Customs and Manners of the Country.

Mr. Alefounder humbly submits this Plan for the Perusal of the Public; it is not a Matter just conceived; but has been long in his Mind, and those Friends he has named it to much approve of the Idea; and he really thinks he should succeed under the Patronage of a few Gentlemen that with their Friends at Home to be made acquainted with these Representations.

Drawings to be made from the Pictures, for Publication. Mr. Alefounder’s present Circumstances prevent his attempting it in any Degree by himself.

If a number of Gentlemen would acquiesce to deposit a Sum of Money for the Execution of this Work, the Interest of which Money to be sufficient to enable Mr. Alefounder to prosecute the Plan with Vigour, and the Pictures, as finished, to be sent to any Place that may be judged proper for the Reception of such Pictures, as a Security for the Interest Money from Time to Time received.

And in case of an Accident happening to Mr. Alefounder, then the Pictures deposited as aforesaid to be disposed of by Lottery, to pay the Interest Money received by Mr. Alefounder.

Those Gentlemen who are for promoting this Plan, to lend their Names to Alefounder, Larkin’s Lane, who will appoint a meeting to settle the Business, if there are Gentlemen sufficient for the Undertaking.
Advertisement.

Mr. Paterson, on Mr. Alefounder’s arrival in Calcutta, suggested to him the idea of painting Pictures of the Manners and Customs of this Country; but as he wished then only to paint Portraits, he relinquished the idea: yet since that period Mr. Alefounder has attempted two or three Subjects of this Kind, and finds from the Novelty great Pleasure in the painting of them.—Mr. Paterson, and others of Mr. Alefounder’s Friends, have offered him very liberal Assistance. The following are the Paintings intended to form the Collection:

I. A Collection of Twelve Portraits—of Naboys, Rajahs, High Gentoos, Bramins, and remarkable Characters.

II. A do. of 12 Small Whole Length Figures, characteristic of the Natives.

III. A do. of 12 Pictures, Customs and Manners of the Country, being the principal Holidays, and other occurrences, as hereafter named:

1. The Hindoos, from a great Height, falling on Swords, &c.
2. The Swinging.
3. The Procession of Men, Women, and Children, with Iron Rods through their Tongues, others with Turbans through their Sides, and dancing in Triumph, &c. &c.
4. The burning of a Brahmin on the Banks of the River, with Priests attending.
5. The Mussulman’s Holiday of Houffain Hasfan.
6. The Raut, being drawn by a number of Hindoos.
7. A Woman attending her Husband’s Funeral Pile, and preparing to burn herself with him.
10. A Pagoda with Priests attending before their God, and others worshipping the Idol.

(continued on next page)
xi. A Procession attending the Gentoo Gods, when carrying them to throw in the River.

xii. The Mussulman's Procession of Boats, when carrying for the same purpose.

DRAWINGS to be made of the Pictures, and the first Masters to engrave them.

The Sale of the Pictures to defray the Expenditure of engraving, &c.

Mr. ALEFOUNDER hopes those Gentlemen who with their friends at home to be made acquainted with these Representations, will assist him in the Undertaking, as his present Circumstances render it impossible for him to pursue it by himself, without such a Protection.

If a number of Gentlemen would agree to deposit a Sum of Money for the Execution of this Work, the Interest of which Money to be sufficient to enable Mr. ALEFOUNDER to prosecute the Work with Vigour, or by a Monthly Subscription, whichever may be judged the most accommodating to the Gentlemen,

And the Pictures, as finished, to be sent to either of the Subscribers' Houses who shall be nominated to receive them; or any other Place that may be judged proper for the Reception of them, as Security for the Interest-money from time to time received for the Execution of the Work.

And in case of any accident happening to Mr. ALEFOUNDER, then the above Pictures deposited as aforesaid, to be disposed of by LOTTERY, to pay the Interest-money from time to time received by Mr. ALEFOUNDER.

Mr. ALEFOUNDER will, in the course of a Month, request the favour of a Meeting of such Gentlemen who may in the interim favour him with their Names as Encouragers of the Work, in order that a Plan may be fixed for carrying the Work into Execution immediately.

Calcutta, September 25th, 1788.
Captain Tempo, of the 'Prowess,' brings very favorable accounts of the progress of his new Present of the Holy Water.

The Argyle for China was in the designs of Havana.

The Edith was at the Port of Bengal by the same occasion.

The hideous great man's extremest fisher, and had been observed at the Port.

The gentleman who was from Calcutta, for the benefit of Mr. B. Smith, had experienced the good effects of the voyage.

ARRIVAL'S. Sept. 29th, From Fancy, Capt. Fancy, Arrived, according to order Appex, Edward. Marry, Jun., 25th, As, Rachel Pounder, Friday, Medes, Jun., 25th, Sabey, Wednesday, Saturday, Friday, 29th.

DEPARTURES. Sept. 29th, By Le Havre, Capt. Pine, Monday, 29th, By Le Havre, Capt. Pine, Thursday, 29th.

The first volume of Mr. Athelstone's 'Mysteries of Hindostan,' will be ready to be delivered to the Subscribers on Monday next.

October 1, 1788.

TO BE PUBLISHED, IN ONE VOLUME, A HISTORY OF THE ARMS, POLICY, & COMMERCE, IN ENGLISH, IN 1788.

Mr. Hofing's Government, in the Year 1788;

With the Political History of the Principal States of the World, from the Year 1737 to the present Time, and a View of the Inspiration and Authority of the Pope, and inculcated with the Point of Importance of Religion.

LEWIS SMITH, M.A., IN THE CITY SERVICE.

As the Author's Resolus for Writing the Civil and Military History of the World, with the Political History of all the Great States of the World, and the History of the Church, and inculcated with the Point of Importance of Religion.

BEING TO BE PUBLISHED, A NEW EDITION OF MR. GAMEBOY'S 'HISTORY OF HINDOOSTAN,' WITH AN ADDITION OF THE LATEST NEWS, AND AN ADDITION OF THE LATEST SETTLEMENTS.

Mr. Gameboy, Thursday, 29th.

GAMBOY'S TRAVELS, IN THE YEAR 1788.


Mr. Garden's Government, in the Year 1788;

With the Political History of the Principal States of the World, from the Year 1737 to the present Time, and a View of the Inspiration and Authority of the Pope, and inculcated with the Point of Importance of Religion.

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Mr. Garden, Thursday, 29th.

GAMBOY'S TRAVELS, IN THE YEAR 1788.
fig. 216

John Thomas Seton, *William Fullerton of Carstairs and Captain Lowis* 1773
Oil on canvas 74.3cm x 61.6cm
National Gallery of Scotland, Edinburgh
John Jones, after John Thomas Seton, 1784
*The Hon’ble Warren Hastings Esqr, Governor General of Bengal* 1785
Mezzotint 50.5cm x 35.1 cm
British Museum, London
MAPS

Map 1  British Painters’ mobility along the American eastern seaboard 1714-1746

Key:
- John Watson (active 1714 – c.1739)
- John Smibert (active 1728 – 1746)
- Charles Bridges (active 1735-1745)

Source: Adapted from T. Bowen, A map of the British and French settlements in North America (London 1755)
Library of Congress, American Memory Map Collections, General Maps
Map. 2  British painters’ mobility in the New England, mid-Atlantic and southern colonies 1749 - 1771

Key: William Williams (active 1747 –1776)  John Wollaston (active 1749 – 1767)  
Joseph Blackburn (active 1753 – c.1763)  Cosmo Alexander (active 1765-1771)

Source: Adapted from T. Bowen, A map of the British and French settlements in North America (London 1755)
Library of Congress, American Memory Map Collections, General Maps
Map 3  British Painters’ artistic mobility in the colony of Virginia 1735 – 1771

Key: Charles Bridges  John Wollaston  Cosmo Alexander

Map 4

The Growth of British territorial Empire in India

Source: Oxford History of the British Empire Vol.II
Table 1. **British Portraitists in India, 1785-1795**  
(In chronological order, exact dates given where known)

<table>
<thead>
<tr>
<th>Artist:</th>
<th>Period:</th>
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</thead>
<tbody>
<tr>
<td>John Thomas Seton</td>
<td>1776 - Oct.1785</td>
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<td>John Camillus Hone</td>
<td>1782-1790?</td>
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<tr>
<td>George Farington</td>
<td>1783 -1788</td>
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<tr>
<td>Charles Smith</td>
<td>July 1783- c.Oct 1787</td>
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<tr>
<td>Johann Zoffany</td>
<td>July 1783 - January 1789</td>
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<tr>
<td>Thomas Hickey</td>
<td>March 1784- Jan.1791</td>
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<tr>
<td>Arthur William Devis</td>
<td>Nov. 1784 – Jan.1795</td>
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<tr>
<td>Ozias Humphry</td>
<td>July 1785 - March 1787</td>
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<tr>
<td>John Alefounder</td>
<td>Oct. 1785 – (died in India, Dec. 1794)</td>
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<td>John Smart</td>
<td>1785-1795</td>
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<td>George Carter</td>
<td>June 1786 - 1787</td>
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<tr>
<td>Diana Hill</td>
<td>1786 - (until 1806)</td>
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<td>Francesco Renaldi</td>
<td>Aug.1786 - Feb.1796</td>
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<td>Robert Home</td>
<td>Sept.1791- (died in India, 1834)</td>
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<td>James Wales</td>
<td>July 1791- (died in India, Nov.1795)</td>
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<td>Samuel Andrews</td>
<td>1791- (until 1807)</td>
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<tr>
<td>Sarah Baxter</td>
<td>1791- (died in India 1796/7?)</td>
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<td>J.Dean</td>
<td>Oct.1791-1793?</td>
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<td>John Brown</td>
<td>1793- (until 1804)</td>
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<tr>
<td>Walter Robertson</td>
<td>1795- (until1801)</td>
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</tbody>
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Source: Foster (1931); Archer (1979a)
Table 2. Key Locations for British Portraitists in India 1785-1795
(In chronological order, exact dates for each location given where known)

**Key:**
- Bombay = B
- Calcutta = C
- Dacca = DA
- Delhi = D
- Lucknow = L
- Madras = M
- Patna = P
- Bengal River Stations = RS

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<tr>
<th>John Thomas Seton</th>
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<th>Charles Smith</th>
<th>Johan Zoffany</th>
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<td>B (1791-1795)</td>
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Source: Foster (1931); Archer (1979a)