

# **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.

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- Fig.1. Crispin van de Passe the Elder, *Portrait of Queen Elizabeth I*, 1596, engraving, 12¾ 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. 80¾ x 51¼ ins., (205 x 130 cm.), see fig.4a.

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

Fig.5. Studio of Lely, *Anne Hyde, Duchess of York*, c.1670, oil on canvas, 48½ x 39½ ins., (123.19 x 100.33 cm.), Knoke: Sackville Collection.

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- Fig.9. Gerard ter Borch, *The Music Party*, c.1675, oil on panel, 22¾ x 18½ ins., (58.1 x 47.6 cm.), Cincinnati Art Museum, Mary M. Emery Bequest.
- Fig.10. Sir Peter Lely, *Anne Hyde, Duchess of York*, c.1660, oil on canvas, 71¾ x 56⅞ ins., (182.2 x 143.8 cm.), inscribed bottom left: Ann DVTCHESSE OF/YORK, Scottish National Portrait Gallery. A miniature by Samuel Cooper based on Fig.10 was painted c.1661, watercolour on vellum, 2¼ x 1⅞ ins., (5.7 x 4.8 cms), Madresfield Court Collection. See fig.10a.
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- 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, 66¼ x 76½ ins., (168.3 x 194.3 cm.), inscribed (slightly later): DVKE AND

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- Fig.20 Richard Gibson, *Mary of Modena*, vellum, oval, 2 7/8 x2 1/4 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.
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- Fig.31 Anthony Van Dyck, *Queen Henrietta Maria with Jeffrey Hudson and an ape*, 1633, oil on canvas, 86 ¼ x 53 1/8 ins. (219.1x134.8cm.), National Gallery of Art, Washington, D.C., Samuel H. Kress Collection.
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- Fig.39 Agnolo Bronzino (1503-1572), *Portrait of a Lady (possibly Francesca Salviati)*, c.1530-1533, oil on panel, 35⅞ 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, 10⅝ x 12¼ 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: “*Gaspar’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. Gaspar pinx.”. It is unclear whether Gaspar 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 $\frac{7}{8}$  x 7 $\frac{7}{8}$  ins., (27.5 x 20cm.), The Royal Cabinet of Paintings, Mauritshuis, The Hague, no.108.
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- 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.)
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- Fig.50 Studio of Sir Peter Lely, *Mary Beatrice of Modena*, c.1674-1675, oil on 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.
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- Fig.54 *Mary of Modena, Duchess of York*, mezzotint by an unknown artist after Sir Peter Lely, published by Richard Tompson, H.13½, Sub. 12⅝, W. 9⅞, 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 3⅝ 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).

Fig.55 *Jane Long* (fl.1661-c.1678), mezzotint after Sir Peter Lely, published by Richard Tompson, H. 13 $\frac{3}{8}$ , Sub. 12 $\frac{1}{2}$ , W. 9 $\frac{3}{4}$ , 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, 6 $\frac{3}{4}$  x 5 $\frac{3}{4}$ ins., (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 $\frac{1}{2}$  x 23 $\frac{1}{2}$  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.

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- 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.
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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, 66½ 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, 94 $\frac{3}{4}$  x 50 $\frac{1}{4}$  ins., (240.665 x 127.635 cm.), Goodwood.
- Fig.70 *Barbara Villiers, Duchess of Cleveland*, mezzotint after Sir Peter Lely, published by Alexander Browne (active 1659, d.1706), 1680-1684, 18 $\frac{3}{4}$  x 11  $\frac{7}{16}$  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 $\frac{3}{4}$  ins., (132 x 149cm.), National Gallery, London (NG 6437).

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- 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).
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- 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).  
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- Fig.78 Benedetto Gennari, *Ritratto della duchessa di York*, (after Lely), c.1676-77, oil on canvas, 47¼ x 37½ 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.
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- 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, 47¾ x 38½ 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 40⅝ ins, (127 x 102.6cm), Royal Collection.

- Fig.85 Simon Pietersz. Verelst, *Mary of Modena Duchess of York*, c.1675-8, 49½ 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 ¾ 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.
- Fig.87 Henri Gascar, *Louise de Kéroualle, Duchess of Portsmouth*, c.1672, oil on 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.
- Fig.89 Caspar Netscher, *Mary of Modena?*, oil on canvas, 21 x 16¾ ins., (53.3 x 42.54cm), The Binns, West Lothian.
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- 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.)
- Fig.94 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.96 John Greenhill (1642-1676), *Known as The Duchess of York, or Mary II* (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 39¼ ins., (127 x 103.2cm), Chirk Castle, Property of the National Trust.

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*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.*

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