

No. 361. KNELLER.
WILLIAM BENTINCK, 1ST EARL OF PORTLAND.

CATALOGUE OF THE PICTURES
BELONGING TO HIS GRACE
THE DUKE OF PORTLAND, AT
WELBECK ABBEY, AND IN LONDON
M.D.CCC.LXXXIII.



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M.D.CCC.LXXXIII.

TO
THE BELOVED MEMORY OF
LADY BOLSOVER
THIS BOOK IS DEDICATED
BY
HER AFFECTIONATE STEPSON
PORTLAND.



TO THE READER.



THE minute descriptions I have appended to the pictures are given in the hope that they may facilitate the identification of replicas and copies that may exist elsewhere, or engravings from the pictures.

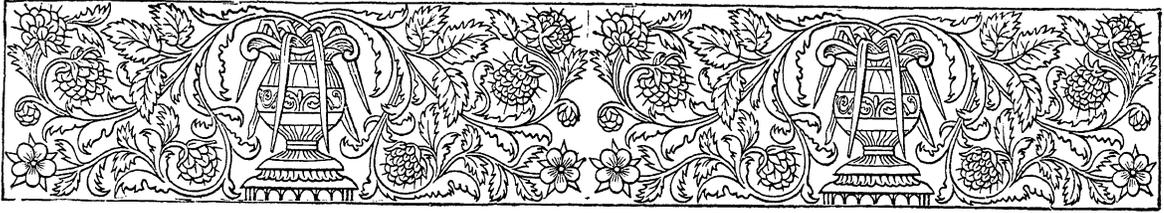
The terms "right" and "left," used in this catalogue, generally denote the spectator's right and left, but, in speaking of the movement of the figure, or position of the hands, the right and left of the personage represented is to be understood.

To Bryan's "Dictionary of Painters and Engravers," edn. 1889, Redgrave's "Artists of the English School," Chavignerie and Auvray's "Dictionnaire des Artistes de l'École Française," to Bredius' "Catalogue des Peintures du Musée de l'État à Amsterdam," and such older authorities as Vasari, Ridolfi, and Baldinucci, I have been mainly indebted for the notices appended of the painters; and to the invaluable work by Challoner-Smith on "British Mezzotinto Portraits," Didot's "Graveurs de Portraits en France," Burke's "Peerage," and the Catalogues of the National Gallery, the National Portrait Exhibitions of 1866-67 and 1868, and of the Stuart and Tudor Exhibitions of 1888-90 for much valuable information, as to dates, etc.

C. FAIRFAX MURRAY.

September, 1894.





INTRODUCTION.



CATALOGUE of the Pictures at Welbeck was made as early as 1747; the name of the Author is not mentioned, but it is possibly by George Vertue, who is known to have catalogued the Collection of Miniatures. The Catalogue is apparently a complete one; it includes, besides pictures, a number of drawings, both in pen and pencil, also guache drawings, 399 in all, of which 220 were portraits.

The original MS. was probably destroyed in 1831, if not earlier, the copy of it in existence being in the same handwriting as the original catalogue of that year. The old Catalogues of 1747, 1820 and 1831, being much thumbed, the late Duke caused fresh copies of all three to be made, for use in the house, about 1861.

A Catalogue in MS. exists in the British Museum from the Collection of Sir William Musgrave (Additional MSS. 6391, f. 149); it is marked as a copy from one furnished by Mr. Levers in 1762, but supposed to have been made in 1755 or 1756; in this the painters' names are omitted altogether.

Two other Catalogues exist, made in 1820 and 1831 respectively, that are of little use, as many pictures are omitted that were "named;" this may mean that they had their names written either on the pictures or the frames. The notable feature of the two later Catalogues, which are nearly identical, is the number of Dutch and Italian pictures not mentioned in the previous ones; they may have been either purchased in the interval, or inherited, or it is possible that they came from Bulstrode.

I have not been fortunate enough to meet with a catalogue of the Bulstrode pictures, but a list of 49 Historical Portraits there in the last century is in the British Museum, marked as communicated by Thomas Pennant, Esq., from his MS. notes of different tours (Additional MSS. 5726). In the same note-book is a list of 51 Portraits at Welbeck.

When Henry, 1st Duke of Portland, was leaving for Jamaica, where he died in 1726, he seems to have parted with some of the pictures; two are mentioned by Horace Walpole in the Houghton Catalogue of 1743 as having been purchased then; these were the Jordaens "Family piece" and the "Old Woman reading" by Bol, both masterpieces of their respective artists; they are now in the Hermitage Gallery at St. Petersburg.

The second Duchess of Portland, who fully shared her father's taste for collecting,