

CHRISTOPHER HEWETSON

In the year 1745, the Rev. Dr. Thomas Hewetson, Master of Kilkenny College, had under his care at least two pupils who were to achieve distinction. One was his own nephew, Christopher Hewetson,¹ who achieved international fame as a sculptor and the other, John Beresford, who attended the school with his brother, George, the future 1st Marquess of Waterford.² John Beresford himself was to become one of the leading Irish statesmen of the century.

Christopher Hewetson's birthdate has usually been given as 1739 or c. 1739. It would appear, however, that he must have been born in the Summer of 1737 if his age was correctly given as eight years when he entered Kilkenny College on 2 September 1745,³ while his older brother Thomas's age was also given as eight years when he entered the same school earlier that year on 18 July 1745,⁴ and therefore presumably born in the late Summer or early Autumn of 1736.

The Hewetsons were a well-established Protestant family in Co. Kilkenny, stalwart representatives of the rural landowning gentry, tracing their ancestry back to an Elizabethan clergyman who settled in Ireland, the Rev. Christopher Hewetson, a native of Yorkshire and a graduate of Jesus College, Cambridge, in 1581. He enjoyed the patronage of Archbishop Ussher, served as his chaplain in Dublin, was a Treasurer of Christ Church Cathedral, Dublin, and Vicar of Swords, Co. Dublin, where he was buried in 1633. His son, also named Christopher, M.P. for Swords 1642-1661, served as an officer in the army of Charles I and was rewarded under the Act of Settlement, 1666, with a grant of the water-mills, fairs and markets at Thomastown, Co. Kilkenny, along with 560 Irish acres (915 statute acres).⁵ His grandson, another Christopher, Freeman of Kilkenny, 1687, was the sculptor's paternal grandfather, J.P. for Co. Kilkenny, Sovereign of Thomastown, 1693, M.P. for Thomastown 1695-1703, Recorder of Thomastown 1707, Major of a Troop of Horse in the Kilkenny Militia 1715 and High Sheriff of Co. Kilkenny 1716.⁶

The sculptor's father, yet another Christopher, was Lieutenant in the Troop of Horse under his father and later J.P. for Co. Kilkenny. In 1720 the

Brian de Breffny, the Editor of *Irish Arts Review*, presents a concise biography of the distinguished and famous eighteenth century Irish sculptor, Christopher Hewetson, followed by an illustrated Preliminary Catalogue of the sculptor's *oeuvre* including several hitherto unrecorded works.



Stefano Tofanelli (1752-1812), Christopher Hewetson, Sculptor, with his bust of Gavin Hamilton, 98.5cm x 73.5cm. Wallraf-Richartz-Museum, Cologne.

Corporation of Thomastown appointed him to oversee the building of the parish pound, stocks and whipping-post; in the same year, he restored the church furniture at Thomastown. He married firstly Eleanor Bushe, to whose memory and that of others of his family he had a wall monument erected in black Kilkenny marble in Thomastown Church; by this wife he had an eldest son, Amyas, who inherited the Thomastown estate, and three daughters. In middle age this Christopher Hewetson married again; his second wife, née Elizabeth Hewetson, was his kinswoman, their fathers being first cousins. She was a daughter of Thomas Hewetson of Cloughsutton, Co. Carlow and through her mother, née Eleanor Rothe, she was descended from the builder of the Rothe House in Kilkenny and from Thomas Rothe, Sovereign of Kilkenny, 1403.⁷

The sculptor's father died of gout in June 1744,⁸ leaving his widow with four young children. Probate of his will, dated 16 November 1738, was granted to his widow in the Ossory Diocesan Court, January 1745⁹, but unfortunately, as this was destroyed in the Four Courts in 1922 and no known copy survives, it is not possible to determine what provision was made for the children or whether the future sculptor inherited any of the family property or any substance. It seems unlikely, however, that these children of the second marriage were at all affluent. Shortly after 1749 the marriage settlement of their older half-brother, Amyas, reveals that the estate at Thomastown was mortgaged and he was only able to redeem it with his wife's dowry of £2,500.¹⁰ A search in the Irish Registry of Deeds 1745-1800 revealed no reference to the sculptor as a grantor. The fact that the future sculptor and his brother, Thomas, were able to attend Kilkenny College, once described as "the Eton of Ireland", may only have been due to the fact that their mother's bachelor clergyman brother was the headmaster. According to the Hewetson family history, both the sculptor's brothers became officers in the army but that publication is confused and contains errors, only partially clarified in a later account by the same author.

Christopher Hewetson is next heard of working for, or with, the sculptor, John Van Nost the Younger (c. 1712-1780), who was employed by Dr. Mosse in the late 1750s to execute statues for the Rotunda Gardens, Dublin.¹¹ That is all we know of any training and Hewetson had gone to Italy by 1765 when his presence is mentioned in a list of English artists in Rome, compiled by Richard Hayward.¹²

No record has been found of any work by Hewetson before he left Ireland unless the bust of Richard Rigby¹³ was executed in Dublin between 1758 when the sitter came to Ireland as secretary to the Lord Lieutenant and 1765 when he became Vice-Treasurer for Ireland and by which time Hewetson was in Rome.

His earliest known work otherwise seems to have been the bust of Viscountess Sudley, apparently executed between 1767, when her husband is known to have been in Florence, and 1769, the date on Pompeo Batoni's

CHRISTOPHER HEWETSON

portrait of the sitter with her husband, painted in Rome.¹⁴ By 1770 Lady Sudley was back in Dublin where she died in the Autumn of that year. The busts of Charles Towneley, the antiquarian, and of Sir Watkin Williams Wynn are both dated 1769.

Michael Foy, another competent but not well-known Irish sculptor, had worked, like Hewetson, under Van Nost in Dublin. He came to Rome in 1773¹⁵ and we learn that he was together with Hewetson in Rome in 1776 when they met the English painter, Thomas Jones, at the *Café degli Inglesi* in the Piazza di Spagna.¹⁶ Apart from the principal English dealers and guides such as Jenkins and Byres, Hewetson, in Rome, knew the Irish artists Hugh Douglas Hamilton, James Durno and Robert Fagan,¹⁷ as well as the painters Charles Grignani, Pompeo Batoni, Angelica Kauffmann and Anton Rafael Mengs and the engraver Johann Pichler.

For more than twenty years in Rome, Hewetson enjoyed, above all, the friendship of Thomas Jenkins (1722-1798), the influential English dealer in works of art and antiquities who also acted as banker to wealthy English visitors in Rome on their 'Grand Tour'. It is known that Jenkins did recommend Hewetson to his clients.¹⁸ Several of Jenkins's clients were painted in Rome by his friend, Pompeo Batoni (1708-1787) and some of these also sat for Hewetson. Such was Jenkins's regard for Hewetson that in his Italian will, he singled out the Irish sculptor, alone among his friends, with a bequest to the value of £100 sterling to purchase a ring in memory of their "*costante amicizia*" (tr. constant friendship).

Jenkins, who enjoyed the favour of Pope Clement XIV, acted as unofficial English representative to the Holy See; it was probably he who procured for Hewetson the important commission to sculpt the bust of the Pontiff. The earliest version of this bust, now at Beningbrough Hall, Yorkshire, was shown in Washington D.C. in the Treasure Houses of Britain exhibition (1985-1986). It is dated 1771 when Hewetson was in his early thirties and already a skilled master of his craft, proficient in his classical treatment of drapery and able to model his sitters' features with decision and sensitivity.

Hewetson's monumental cenotaph

commissioned by Trinity College to commemorate Provost Baldwin was executed in Rome between 1771 and 1781. During this time he also sculpted at least two copies of the Pope's bust, apparently for English visitors, fulfilled his first royal commission, the bust of the Duke of Gloucester, executed the bust of Thomas Mansel Talbot, the busts of two Italian members of the Arcadian Academy in Rome, the busts of Azara and Mengs, sculpted under Mengs's direction, the charming memorial plaque to Martha Swinburne and probably the Gascoigne and Swinburne busts.

The 1780s were equally prolific years. Miss Berry reported seeing "several good busts, portraits" when she visited Hewetson's workshop in 1784.¹⁹ In that decade work was in progress on the colossal bust of Leibniz for Hanover and the important Rezzonico monument with its very human-looking putti, as well as the execution of another royal commission, the bust of the Grand Duchess Maria Fyodorovna, the future Tsarina, the busts of the Knipphausens, the bust of Gavin Hamilton which was exhibited in London in 1786, the uncompromisingly neo-classical busts of Giffard and Campbell and the delightful bust of pretty little Caroline Crichton.

In a letter of 1787, Francesco Piranesi, writing about Canova's monument of Clement XIV in SS. Apostoli, completed that year, and Canova's plans for his monument to Clement XIII for St. Peter's, states (tr.) "...Christopher Heweson (sic), an excellent Irish sculptor, after having been Canova's rival for undertaking these commissions, showed much generosity once he saw them; for not content only to praise them, he gave a great dinner in Canova's honour where all the artists and their friends were invited."²⁰ While Canova was working on the Clement XIII monument which was completed in 1790, Hewetson was among the artists who came to his workshop to watch him and he praised Canova's work in extravagant but sincere terms.²¹

About this time Hewetson may have been in need of commissions. In 1789 the Earl-Bishop enquired whether Hewetson was employed²² and it may have been about that time that he commissioned the colossal portrait of Pitt

which Hewetson is said to have accepted because he was needy.²³ In a letter to George Cumberland in May of 1791 Hewetson implies that he was then without commissions. He remained in Rome although many English residents left in the late 1790s and few visitors came due to the disturbed state of Europe and the French occupation of the city. No known work of his is dated from this decade. However, there is evidence that in 1797 he spent several months in Naples where he was engaged on busts of Sir William and Lady Hamilton.²⁴ He was expected back in Rome in December 1797 and may have died soon after his return; according to Beaumont he died in Rome in 1798 and was buried near the tomb of Caius Sestius.²⁵ Where reference to Hewetson has been found in the Roman *Stato delle Anime*, he is shown as a single man and it appears that he remained a bachelor. There is no will of Christopher Hewetson or grant of administration in the Prerogative Court of Armagh for All Ireland or in the Prerogative Court of Canterbury (where translation of foreign wills involving property or funds in Britain were entered for probate), indicating that the sculptor died without assets in Britain or Ireland. No Italian will has come to light; however, as there is no single repository for such documents in Rome, this does not exclude that there could be one. Although Hewetson's popularity appears to have waned in his latter years, fame eventually returned. Two centuries after the time of his great success in Rome, he was to be described as "the greatest of all Irish sculptors".²⁶

Brian de Breffny

NOTES

1. Register of Kilkenny School, Trinity College Dublin, Ms 2019.
2. Ibid.
3. Ibid.
4. Ibid.
5. John Hewetson, *Memoirs of the House of Hewetson or Hewson of Ireland*, London, 1901, and also corrections in an article on the family by the same author, *Journal of the Royal Society of Antiquaries of Ireland*, Vol. XXXIX, 1909, Dublin, 1910, p. 369-392.
6. Ibid.
7. Ibid.
8. Ibid.
9. Public Record Office, Dublin, Ms Calendar of Ossory Wills.
10. Registry of Deeds, Dublin, 140/79/92972, settlement of 27/28 November 1749.
11. Homan Potterton, *Irish Church Monuments*

CHRISTOPHER HEWETSON

- 1570-1880, Ulster Architectural Heritage Society, 1975, p. 48.
12. Richard Hayward, 'Ms List of English artists in Rome during the period 1753-1775', British Museum Print Room.
13. Edward McParland, 'Cherishing A Palladian Masterpiece, The Provost's House, Trinity College, Dublin - II', *Country Life*, Vol. CLX, 1976, p. 1106.
14. *Pompeo Batoni (1708-87) and his British Patrons*, catalogue of the Greater London Council Exhibition, The Iveagh Bequest, Kenwood, 1982.
15. Hayward's list, op. cit.
16. 'Memoirs of Thomas Jones', *Walpole Society*, Vol. 32, 1946-48.
17. Cumberland Letters, British Library, Add. Mss. 36496.
18. Ibid.
19. Lady T. Lewis (ed.), *Extracts of the Journals and Correspondence of Miss Berry*, Vol. I, 1865, p. 104.
20. Letter from Francesco Piranesi to King Gustavus III of Sweden, 12 May 1787, original text in French published by M.A. Geffroy in his *Notices et extraits des manuscrits concernant l'histoire ou la littérature de la France qui sont conservés dans les bibliothèques et archives de Suède, Danemark et Norvège*, Paris, 1855, p. 483.
21. Giovanni Gherardo de Rossi, *Memorie per le Belle Arti*, Rome, 1787.
22. W.S. Childe-Pemberton, *The Earl Bishop*, Vol. II, 1925, p. 415.
23. Mrs. K.A. Esdaile, 'Christopher Hewetson and His Monument to Dr. Baldwin in Trinity College, Dublin', *Journal of the Royal Society of Antiquaries of Ireland*, Vol. LXXVII, Part II, 1947, p. 135.
24. Cumberland Letters, op. cit.
25. Esdaile, op. cit.
26. Christie's sale catalogue, London, 11 Dec. 1984, p. 20.

ACKNOWLEDGEMENTS

In preparing my biographical notice of Hewetson and the preliminary *catalogue raisonné* of his *oeuvre* which follows, I am much indebted to Terence Hodgkinson whose valuable article on the sculptor, embodying his own pioneering research, was published by The Walpole Society. I wish also to express my gratitude to the following persons who have been helpful in providing information, clues and photographs: Malcolm Baker, Assistant Keeper, Dept. of Sculpture, Victoria & Albert Museum, London; Terry F. Friedman, Curator, Leeds City Art Gallery; Dr. Charles Avery, Sculpture Consultant, Christie, Manson and Woods, London; Andrew M. Kerr, Clerk to the Society of Writers to H.M. Signet, Edinburgh

and the Librarian, The Signet Library, Edinburgh; Nigel Quinney, Researcher, London; Pierre Gasnault, Conservateur en Chef, Bibliothèque Mazarine, Paris; J.P. Haworth, Historic Buildings Representative, The National Trust, Severn Regional Office, Tewkesbury, Gloucestershire and Mrs. Buchanan, Administrator, Coughton Court, Warwickshire; Martin Hopkinson Curator, Hunterian Art Gallery, Glasgow; Dr. Götz Czymmek, Wallraf-Richartz-Museum, Cologne; Kai Kin Young, Registrar, National Portrait Gallery, London; Lisa Simmons, Picture Researcher, The National Trust Photographic Library, London; Dr. Edward McParland, Miss Marcella Senior and the Provost of Trinity College, Trinity College,

Dublin; Mrs. Julia Harland, Assistant to The Surveyor of The Queen's Works of Art, The Lord Chamberlain's Office, St. James's Palace, London; Prof.ssa Gemma Di Domenico Cortese, Museo di Roma, Palazzo Braschi, Rome; Peter Giffard Esq., Chillington Hall, Codsall Wood, Wolverhampton, Staffordshire; The Rt. Hon. The Earl Cawdor, Cawdor Castle, Nairn, Scotland; Donald Garstang Esq., Colnaghi Ltd., London; Richard Herner Esq. London; James Nelson Bell, The Bell Gallery, Belfast; Dr. M. Beaujean, Stadtbibliothek, Hannover; Mrs. R.M. Blacknell, Ham, Surrey, England. Acknowledgement of permissions to reproduce illustrations is given with the Photo Credits following the catalogue entries.

CHRISTOPHER HEWETSON
A PRELIMINARY CATALOGUE
RAISONNÉ

In the course of my research and the preparation of this catalogue, I learned of the existence of works by Hewetson hitherto unrecorded and unknown to me. In view of the likelihood of further works being discovered, I have deliberately entitled my catalogue 'preliminary'. I would be pleased to receive communications concerning any other works by, or attributed to, Hewetson. The present catalogue is arranged alphabetically in two sections, the first, of works known to be by Hewetson, followed by the second, of works attributed to him.

WORKS BY
CHRISTOPHER HEWETSON

- 1a José Nicolas de AZARA y PERERA, Marques de Nibbiano (1730-1804)
Bronze bust, height 50 cm. (19½ ins.) on a gilded copper socle, height 22 cm. (8¾ ins.).

Inscribed:

"JOS. NIC. AZARA. Non ultra fas trepidat MDCCLXXIX", on right shoulder
"CHRISTOPHORUS HEWETSON FEC", and on left shoulder (indistinctly) "ROMAE MDCCLXXVIII". This date is wrongly given in the inventory (and hence by Hodgkinson) as MDCCLXXIII.

The sitter was Spanish Ambassador in Rome. The English translation of a statement in his biography of Mengs (1780) reads "Mr Hevvetson (sic), a skilful sculptor, modelled my portrait under the direction of Mengs."

Literature:

1. *Inventaire général des richesses d'art de la France*. Paris. Monuments civils. T.I, Paris, 1879, Vol. 1, p. 315.
2. Terence Hodgkinson, "Christopher Hewetson, an Irish Sculptor in Rome", *The Walpole Society*, Vol. XXXIV, 1952-54, p. 44.
3. José Nicolas de Azara, *Obras de D. Antonio Rafael Mengs, primer pintor de camara del Rey*, Madrid, 1780; Italian tr. G. N. d'Azara, *Opere di Antonio Raffaello Mengs*, Bassano, 1783, p. lxvi.

Illustrated:

Hodgkinson, op. cit., Plate XVII.

Whereabouts:

Bibliothèque Mazarine, Paris, France, Inv. no. 1262 PE.

- 1b José Nicolas de AZARA y PERERA, Marques de Nibbiano.
Bronze bust.

Provenance:

By descent in the Azara family at least until 1929 when they loaned it to the Mengs exhibition in Madrid.

Literature:

1. J.N. de Azara, op. cit.
2. Hodgkinson, op. cit., p. 44.
3. Sánchez Cantón, *Antonio Rafael Mengs 1728-1779*, Madrid, 1929, p. lix.

Exhibited:

Madrid, Prado, 'Antonio Rafael Mengs', 1929.

Whereabouts: Unknown.

- 2 Richard BALDWIN (1719-1758).

Memorial monument (cenotaph). The white marble group of the reclining Provost with an angel and a figure representing Science, rests on a black marble sarcophagus and is backed by a pyramid of dark red porphyry.

The monument was ordered by Trinity College, Dublin, in memory of the late Provost, Richard Baldwin. It was executed in Rome between 1771 and 1781; export permit granted in Rome, 28 August 1783; erected in the Examination Hall of Trinity College, 1784. According to Strickland, the monument cost £1,000 and its shipment from Rome to Dublin cost a further £416. Mrs. Esdaile quotes Hewetson's own description, dated 10 April 1793, which she found in a copy of Whitaker's *History of Whalley*, book 6, p. 459, with other loose notes about Hewetson by R.H. Beaumont, to whom the book had belonged.

"The Marbles of which the monument are composed are as follows. The figures are Carrara Statuary Marble. The Base of the whole is that called here [in Italy] Africano and is only to be had now by cutting up fragments of ancient architecture. The sarcophagus of a marble found at Porto Venere near Genova and goes by that name in Italy. The tablet for the inscription is called here Pietro Paragone, but is, I believe, ill-named. As yet no inscription has been put on this tablet or panel, but it was my direction that it should be cut in the stone and gilt, the better to harmonize with the yellow veins in the Porto Venere (golden vein called in England) and with the gilt-bronze ornaments placed on the sarcophagus.

The Pyramid is of the Red Oriental Granit and makes a much better ground for the white figures than any other hitherto used for that purpose. N.B. - I was the first who applied Granit to this use.

CHRISTOPHER HEWETSON

The subject of the monument is this: Dr. Baldwin having presided for many years over the College of Dublin as Provost, having during that time contributed towards the advancement of the salary by a strict attention to the duties of his charge, and likewise on his Death having left to the University £80,000 for the purpose of founding Professorships, I chose to represent Dr. Baldwin as near his end, his Will dropping from his hand whilst with the other [hand] and the expression of his head I endeavoured to shew a reconciliation to Divine Will communicated to him by an angel. This figure I have represented as if just descended and stepping towards [him] holding on high, in the left hand a crown composed of a branch of Olive and of a Palm Branch, whilst with his right hand, and stooping forward, he points to the crown, as a promise to the dying man of a reward of his virtues.

The third figure in this group is that of a Muse, the Symbol of Science, supporting her Benefactor and lamenting the near approach of his end."

Literature:

1. K.A. Esdaile, "Christopher Hewetson and his Monument to Dr. Baldwin in Trinity College, Dublin", *Journal of the Royal Society of Antiquaries of Ireland*, Vol. LXXVII, Part II, December 1947, pp. 134-5.
2. W.G. Strickland, *Dictionary of Irish Artists*, Vol. 1, Dublin and London, 1913, p. 479.
3. W.G. Strickland, *A Descriptive Catalogue of the Pictures, Busts and Statues in Trinity College Dublin*, 1916, p. 38.
4. P. Harbison, H. Potterton and J. Sheehy, *Irish Art and Architecture*, London, 1978, p. 175.
5. A.O. Crookshank, *Irish Sculpture from 1600 to the present day*, Dublin, 1984, pp. 26 and 28.
6. Giovanni Gherardo de Rossi, *Memorie per le Belle Arti*, Vol. III, Rome, 1787, p. xxvi.
7. Archivio Storico Artistico Archeologico e Letterario della Città e provincia di Roma, Vol. II, Rome, 1877, p. 293.
8. Hodgkinson, op.cit., pp. 45-46.
9. H. Potterton, *Irish Church Monuments 1570-1880*, U.A.H.S., Belfast, 1975, p. 48.
10. *Lessico Universale Italiano*, Vol. IX, Rome, 1972, p. 692.
11. William B.S. Taylor, *History of the University of Dublin*, Dublin, 1845.
12. John Warburton, J. Whitelaw and R. Walsh, *History of the City of Dublin*, Dublin, 1818.

Illustrated:

1. Harbison, Potterton and Sheehy, op. cit., p. 175.
2. R.B. McDowell and D.A. Webb, *Trinity College Dublin 1592-1952*, Cambridge U.P., 1982, p. 35.
3. Hodgkinson, op.cit., Plate XVIII.
4. Esdaile, op. cit., Plate XXXVIII.
5. Potterton, op. cit., Figure 28.

Whereabouts:

Examination Hall, Trinity College, Dublin.

3 John CAMPBELL, 1st Baron Cawdor (c. 1753-1821)

White marble bust, height (including socle) 68.5 cm. (27 ins.).

Inscribed:

"CHRISTOPHUS HEWETSON FECIT".

The sitter, John Campbell, M.P., F.S.A. 1794 and F.R.S. 1795, was raised to the peerage as Baron Cawdor of Castlemartin, Co. Pembroke in 1796. He visited Italy in 1784 and again in 1786-88. In 1784 he is known to have attended a function with Thomas Giffard (q.v.), whose bust, sculpted in that year by Hewetson, is similar to his own. Francis Russell calls this bust of the sitter "the outstanding trophy of his Italian tours".

Provenance:

At the sitter's seat, Cawdor Castle and by descent there to the present Earl Cawdor.

Literature: Francis Russell, "A Distinguished Generation, The Cawdor Collection", *Country Life*, Vol. CLXXV, pp. 1746-1748, 14 June 1984.

Illustrated: Ibid.

Whereabouts: Cawdor Castle, Nairn, Scotland.

4a Pope CLEMENT XIV (1705-1774)

White marble bust, height 81 cm. (31¾ ins.).

Inscribed:

"CLEMENS. XIV PON. M. MDCCLXXI".

The sitter, Giovanni Vincenzo Antonio Ganganeli, took the religious name Lorenzo as a Conventual Franciscan; elected Pope in 1769. His short papacy is remembered principally for his having ordered the dissolution of the Society of Jesus in 1773.

Provenance:

Probably acquired by Giles Earle and his wife, Lady Margaret Earle, née Bouchier, the heiress of Beningbrough; they were in Castel Gandolfo and Rome in 1771. Bequeathed by Lady Margaret who died in 1829, with Beningbrough Hall and its contents, to her cousin, the Rev. and Hon. William Payan Dawnay, later 6th Viscount Downe; sold with the house to the 10th Earl and Countess of Chesterfield in 1917. Stated by Margaret Whinney in 1971 to have been at Beningbrough Hall but to have been lost. However, the house and contents including the Hewetson bust were acquired by the British Treasury in 1957 in part payment of death duties and transferred to the National Trust.

Literature:

1. Margaret Whinney, *English Sculpture, 1720-1830*, London, 1971.
2. Gervase Jackson-Stops (ed.), *The Treasure Houses of Britain*, Yale U.P., 1985, p. 270.
3. *Country Life*, Vol. LXII, 1927, p. 775.
4. Hodgkinson, op. cit., p. 43.

Illustrated:

1. *The Treasure Houses of Britain*, op. cit. p. 270.
2. *Country Life*, op. cit., p. 775.

Exhibited:

1. Brussels, Palais des Beaux Arts, 1973, 'Treasures from Country Houses of the National Trust and the National Trust for Scotland', no. 76.
2. Washington, D.C., National Gallery of Art, 1986, *The Treasure Houses of Britain*, no. 190.

Whereabouts:

Beningbrough Hall, York, England (property of the National Trust).

4b Pope CLEMENT XIV

White marble bust.

Inscribed:

"Christo^{us} Hewetson fecit 1772".

This bust is identical to the one at Beningbrough Hall. It was presented by the sitter to Edward Walter, M.P., of Stalbridge, Dorset, who left it to his daughter Harriot, wife of the 3rd Viscount Grimston; she left the bust to Gorhambury in her will and thus it passed by descent at Gorhambury to the present Viscount Grimston.

Literature:

1. Hodgkinson, op. cit., p. 43.
2. Gervase Jackson-Stops (ed.), op. cit., p. 270.
3. Margaret Whinney, op. cit.

Whereabouts:

Gorhambury, Herts., England.

4c Pope CLEMENT XIV

White marble bust.

Inscribed:

"Christophorus Hewetson Fecit 1772".

Provenance:

Believed by the 4th Baron Hylton to have been acquired in Paris between 1815 and 1835 and brought to Ammerdown Park by John Twyford Jolliffe who died in 1854. Then by descent at Ammerdown Park.

Literature:

1. Hodgkinson, op. cit., p. 43.
2. Gervase Jackson-Stops (ed.), op. cit., p. 270.
3. Margaret Whinney, op. cit.

Whereabouts:

Ammerdown Park, Somerset, England.

4d Pope CLEMENT XIV

White marble bust, height 76.2 cm. (30 ins.).

Inscribed on truncation at back: "CLEMENS-XIV-PONT. MAX." and on truncation at the side: "Christō. Hewetson Fecit Romae 1773". This date had been misread as 1776 and thus appeared at one time in the V & A records and hence in Hodgkinson.

Provenance:

Probably acquired in Rome from Gavin Hamilton (q.v.) by Thomas Mansel Talbot (q.v.) for his collection; then passed by descent with the Talbot Collection at Margam Castle, Glamorganshire, Wales. Sold, Christie's sale there, 29 October 1941, lot 461, (wrongly described in the catalogue as of Pope Leo X), to Mr. Edward O'Sullivan from whom it was purchased for £35 by the V & A in 1948.

Literature:

1. Hodgkinson, op.cit., p. 43.
2. Gervase Jackson-Stops (ed.), op. cit., p. 270.
3. Margaret Whinney, op. cit.

Illustrated:

1. Hodgkinson, op. cit., Plate XVIII.
2. *Encyclopaedia Britannica*, 15th ed., Vol. II, 1976, p. 987.

Whereabouts:

Victoria and Albert Museum, London, England, A. 22-1948.

4e Pope CLEMENT XIV

Plaster bust.

This bust was wrongly ascribed by Elena Bassi in her book *Canova*, 1943, to the sculptor, Canova, who executed the memorial monument to Pope Clement XIV in SS. Apostoli, Rome, 1787.

Literature:

1. Elena Bassi, *Canova*, 1943, p. 16.
2. Hodgkinson, op. cit., p. 43, note 6.

Illustrated:

E. Bassi, op. cit., Plate 22.

Whereabouts:

Museo Civico, Bassano, Province of Vicenza, Italy, Inv. no. 98.

5 Lady Caroline CRICHTON (1779-1856)

White marble bust, height (including socle) 51 cm. (20 ins.).

Inscribed:

"CHRISTOPHORUS HEWETSON. FECIT".

Lady Caroline, a daughter of the Earl of Erne and granddaughter of Frederick Augustus Hervey,

CHRISTOPHER HEWETSON

4th Earl of Bristol and Bishop of Derry, married the 1st Baron Wharmcliffe in 1799. The identification of the sitter as Lady Caroline as a child is based on the strong resemblance to the young Lady Caroline aged seven in a group painted by Guttenbrunn at Evian in 1786 (illustrated, *Irish Arts Review*, Vol. 1, No. 3, Autumn 1984, p. 44), in a painting by Hugh Douglas Hamilton with her mother executed while they were in Rome between 1786 and 1790 (illustrated, *Irish Arts Review*, Vol. 1, No. 3, Autumn 1984, p. 45), another of that period at Rome, now in the National Gallery of Ireland, also by Hugh Douglas Hamilton where she is portrayed with her grandfather the Earl-Bishop (q.v. sub. Hervey), also a portrait of Caroline, aged two, with her mother by Lawrence (then aged twelve), another of Caroline, aged four, with her cousin Eliza Hervey, also by the young Lawrence, and a miniature of Caroline as a child beside her mother. These last three are reproduced by Caroline Grosvenor and Charles Beilby, Lord Stuart of Wortley, in their *The First Lady Whamcliffe and her Family*, 2 vols., London, 1927, frontispiece and pp. 162 and 256. The Earl-Bishop was a patron of Hewetson and his own bust by Hewetson bears an identical inscription to that of his granddaughter.

Provenance:

Unknown prior to 1985 when it was purchased by the present owner at an auction conducted by Osborne, King and Megran at Gilford, Co. Down. It may have been previously with the Foster family at Glyde Court, Co. Louth along with the painting of Lady Caroline and the Earl-Bishop, or with the Crichton family, Earls of Erne, whose seat is in Co. Fermanagh.

Whereabouts: Private collection, Belfast.

6 Henry Frederick, Duke of CUMBERLAND (1745-1790)

A bust of the Duke of Cumberland is mentioned by Mrs. Esdaile as a result of her "own investigations". Possibly she has confused it with the bust of the Duke of Gloucester? If the subject was a Duke of Cumberland, presumably it would have been Prince Henry Frederick, younger brother of George III, created Duke of Cumberland in 1766. The Duke and his wife, the former Mrs. Horton, née Anne Luttrell, were in Naples in the winter of 1785/86 where they were entertained by Sir William Hamilton (q.v.). In the spring of 1786 they were in Rome.

Literature: K.A. Esdaile, op. cit., p. 135.

Whereabouts: Unknown.

7 Thomas GIFFARD (1764-1823)

White marble bust, height (including turned white marble socle) 67 cm. (26½ ins.).

Inscribed:

"Christophorus Hewetson Fecit 1784". The sitter, when in Rome, sat also to Pompeo Batoni; his half sister, Maria, married Sir John Throckmorton, Bt., (q.v.), who was also sculpted by Hewetson.

Provenance:

By descent from the sitter in the Giffard family at Chillington Hall.

Literature: Hodgkinson, op. cit., p. 48.

Illustrated: Ibid, Plate XVIII.

Whereabouts:

Chillington Hall, Codsall Wood, Wolverhampton, Staffs., England.

8 William Henry, Duke of GLOUCESTER (1743-1805)

White marble bust, height 51.5 cm. (20¼ ins.).

Inscribed:

"Chr Hewetson fecit Roma 1772".

The sitter, a younger brother of George III, was in Rome over Christmas 1771 and into 1772 when the *London Chronicle* of 30 April – 2 May reported his being there and that "Mr. Hewetson has modelled him in clay". He and his wife were in Rome on a second visit in the winter of 1775/6; their son was born at the Theodoli Palace, Rome in January 1776.

Provenance:

By descent in the Royal Family to H.M. Queen Elizabeth II.

Literature:

Hodgkinson, op. cit., p. 43.

Illustrated:

Ibid., Plate XVA.

Exhibited:

London, Royal Academy Winter Exhibition, 1955-6, 'English Taste in the Eighteenth Century', no. 404.

Whereabouts: Windsor Castle, Berks., England.

9 Prince Luigi GONZAGA (1745-1819)

White marble bust.

Inscribed:

"Aloysius Gonzaga S.R.I. Princeps et Castiglioni", "Christophorus (sic) Hewetson fecit 1776" and on the base, "EMIRENO".

The sitter, a man of letters, was a member of the Arcadian Academy in Rome; Emireno was his pseudonym there. A Prince of the Holy Roman Empire, he ceded his principality to the Empress Maria Theresa.

Provenance:

Property of the Arcadian Academy, Rome, from whom it is on loan to the Museum of Rome in Palazzo Braschi.

Literature:

1. Hodgkinson, op. cit., p. 54.

2. C. Pietrangeli and G. Incisa della Rochetta, exhibition catalogue, *Vincenzo Monti a Roma*, Rome, 1955.

Illustrated: Ibid.

Exhibited:

Rome, Palazzo Braschi, 1955, 'Vincenzo Monti a Roma'.

Whereabouts:

Museo di Roma, Palazzo Braschi, Rome, Italy.

10 Gavin HAMILTON (1723-1798)

White marble bust, height 58 cm. (22¾ ins.).

Inscribed:

One side "GAVINUS HAMILTON" and the other "OPUS CHRISTOPH: HEWETSON (sic) MDCCCLXXXIII".

The sitter, a painter, spent many years in Italy where he was also an active excavator of archaeological sites. He acted as a regular agent for Charles Towneley (q.v.) who also sat to Hewetson, and he sold antiquities and works of art to Thomas Mansel Talbot (q.v.) who also sat to Hewetson and who probably acquired Hewetson's bust of Clement XIV (q.v.) from him for Margam Castle.

Provenance:

Presented to the Hunterian Museum, Glasgow, 1810, by the Right Hon. Mr. Greville. Unless there were two versions of this bust, it was returned to Italy after being exhibited in London in 1786 because a bust of Gavin Hamilton by Hewetson is included in the inventory of works of art belonging to Sir William Hamilton and packed in Naples for return to England in 1798. Greville, who presented the bust to the Hunterian in 1810, was Sir William Hamilton's nephew. It may also be relevant that Sir William visited London from Naples in 1784, the year this bust was sculpted, and again in 1791; Gavin Hamilton, himself, also returned to England from Italy on visits. The Hamilton Papers in the Fitzwilliam Museum, Cambridge, include an entry for "A marble bust without any Pedestal, Portrait of Gavin Hamilton by Huetson the Sculptor – about 2¼ palms high".

Literature:

1. Hodgkinson, op. cit., pp. 48-9.

2. Esdaile, op. cit., p. 135.

3. Anthony M. Clark, "The Wallraf-Richartz-Portrait of Hewetson", *Wallraf-Richartz Jahrbuch* 27, 1960, pp. 197 et seq.

4. T. Trenta, "Stefano Tofanelli pittore lucchese et catalogo delle sue opere", *Memorie e Documenti per servire all'istoria del Ducato di Lucca*, VIII, 1822, p. 189.

5. O.E. Deutsch, *Burlington Magazine*, Vol. XXXII, 1943, p. 36.

6. Hamilton MSS., Fitzwilliam Museum, Cambridge.

Illustrated:

1. A portrait of the sculptor beside his bust of Gavin Hamilton is in the Wallraf-Richartz-Museum, Cologne, Germany, Inv. no. 1071. This was formerly attributed to Mengs but is now known to be by Stefano Tofanelli (1752-1812). T. Trenta, in his biography of Tofanelli (1822), mentions "Il ritratto di Cristoforo Heveston (sic) celebre Scultore inglese in atto di scolpire il busto del Cavaliere Hamilton..." tr. "The portrait of Christopher Hewetson, celebrated English sculptor in the act of sculpting the bust of Hamilton..."

2. Hodgkinson, op. cit., Plate XVIIIC.

Exhibited:

Royal Academy, London, 1786.

Whereabouts:

Hunterian Art Gallery, Glasgow University, Glasgow, Scotland.

11 Sir William HAMILTON (1730-1803)

In a letter of 10 June 1797 from Rome, the Irish painter, Robert Fagan, wrote that Hewetson "is at Naples doing Sir William and Lady's busts". The busts were possibly not completed but if they were executed they could possibly have been lost when the Colossus was shipwrecked off the Scilly Isles in 1798 carrying antiquities belonging to Sir William Hamilton from Naples to England. They are not listed in the inventory of works of art belonging to Sir William Hamilton packed in Naples for return to England in 1798.

The sitter, a Fellow of the Royal Society and a Fellow of the Society of Antiquaries, was an enthusiastic amateur archaeologist and sent important antiquities back to England while serving as British envoy in Naples. He was intimate at Naples with Charles Towneley (q.v.) who was sculpted by Hewetson. He also had Hewetson's bust of Gavin Hamilton (q.v.) in his personal collection.

CHRISTOPHER HEWETSON

Literature:

1. British Library, Add. MSS. 36496.
2. Hodgkinson, op. cit., p. 45.

Whereabouts: Unknown.

12 Lady HAMILTON (c. 1761-1815)

In a letter of 10 June 1797 from Rome, the Irish painter, Robert Fagan, wrote that Hewetson "is at Naples doing Sir William and Lady's busts". The busts were possibly never completed (see entry for Sir William Hamilton).

The sitter, née Amy Lyon, assumed the name Emma Hart by which she was known prior to her marriage to Sir William Hamilton.

Literature:

1. British Library, Add. MSS. 36496.
2. Hodgkinson, op. cit., p. 45.

Whereabouts: Unknown.

13 Frederick Augustus HERVEY, Bishop of Derry and 4th Earl of Bristol (1730-1803)

White marble bust, height 65 cm. (25½ ins.).

Inscribed:

"CHRISTOPHORUS. HEWETSON. FECIT".

The sitter, a frequent visitor to the Continent, spent several years in Italy. He became Bishop of Cloyne in 1767, Bishop of Derry in 1768 and succeeded his brother as 4th Earl of Bristol in 1779. An enthusiastic patron of architecture and art collector, he associated in Rome with the leading artists of the day there. His correspondence mentions Hewetson in a letter from Bamberg to his daughter in Rome dated 1789 in which he asked her "Is Hewetson employ'd and in what". He is said to have also commissioned a portrait of Pitt (q.v.) from Hewetson and may have commissioned the bust of his granddaughter, Caroline Crichton (q.v.).

Provenance:

At some time believed to have been in the possession of a dealer named Mortlock, Meldreth Court, near Royston, Cambs., England, purchased by the National Portrait Gallery in October 1953 from Gerald Kerin Ltd., 15 Davies Street, London W1.

Literature:

1. Hodgkinson, op. cit., p. 50.
2. W.S. Child-Pemberton, *The Earl Bishop*, Vol. II, 1925, p. 415.

Illustrated:

Hodgkinson, op. cit., Plate XVIIA.

Whereabouts:

National Portrait Gallery, London, England.

14 Angelica KAUFFMANN (1741-1807)

Giovanni Gherardo De Rossi (1754-1827), states in his biography of Angelica Kauffmann that she was sculpted by "il celebre Ritrattista Inglese Hewetson (sic)" (tr. the celebrated English portraitist Hewetson). Angelica Kauffmann lived in Rome from 1782 until her death in 1807. The bust of Angelica Kauffmann which was placed in the Pantheon in 1808-9 after her death, was moved with other busts from there to the Protomoteca Capitolina in 1820. However, according to Pietrangeli, that bust was sculpted posthumously by Peter Kauffmann (1764-1829) in 1809; he was Angelica's cousin and had been a pupil of both Thorvaldsen and Canova.

Literature:

1. Giovanni Gherardo De Rossi, *Vita di Angelica Kauffmann*, pittrice, Florence, 1st edition, 1810.
2. V. Martinelli and C. Pietrangeli, *La Protomoteca Capitolina*, 1955.
3. Hodgkinson, op. cit., p. 51.

Whereabouts: Unknown.

15 Herr von KNIPHAUSEN

White marble bust.

Inscribed:

"Christophorus Hewetson Hibernus fecit 1783".

Provenance:

By descent in the sitter's family at Schloss Tamsel, near Cüstrin, Brandenburg (now German Democratic Republic) at least until 1937.

Literature:

1. Hodgkinson, op. cit., p. 48.
2. *Die Kunstdenkmäler der Provinz Brandenburg Stadt: Und Landkreis Landsberg/Wärthe*, Vol. VII/3, 1937, p. 218.

Illustrated:

Ibid., Plate 291.

Whereabouts: Unknown.

16a Frau von KNIPHAUSEN

Plaster bust.

According to Thieme-Becker, this version was signed and dated 1782.

Provenance:

Thieme-Becker lists this version as having been in a private collection in Berlin.

Literature:

1. Hodgkinson, op. cit., p. 48.
2. *Die Kunstdenkmäler der Provinz Brandenburg...*, op. cit., p. 218.
3. U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Künstler*, Leipzig, 1907-1950; entry for Hewetson.

Whereabouts: Unknown.

16b Frau von KNIPHAUSEN

White marble bust.

Unsigned.

Provenance:

By descent in the sitter's family at Schloss Tamsel, near Cüstrin, Brandenburg (now German Democratic Republic) at least until 1937.

Literature:

1. Hodgkinson, op. cit., p. 48.
2. *Die Kunstdenkmäler der Provinz Brandenburg...*, op. cit., p. 218.

Illustrated: Ibid., Plate 292.

Whereabouts: Unknown.

17a Gottfried Wilhelm LEIBNIZ (1646-1716)

Colossal white marble bust. Height from the socle to crown of head 1m. 10cm. (43½ ins.), from chin to crown 43.2cm. (17 ins.).

Inscribed:

"CHRISTOPHORUS HEWETSON HIBERNUS FECIT".

This monument was erected by public subscription (Hewetson is said to have been paid 100 ducats). It was first erected on the Esplanade, near the Waterlooplatz, Hanover, in 1789, in the Leibniz Temple, designed by Johann Daniel Ramberg, 1787.

In 1935 the Temple and the bust of Leibniz were moved to a site in the Georgengarten, near the Augustenbrücke. Unfortunately, the Temple and bust were vandalized on this site, scratched with graffiti and daubed with red paint. After repeated cleaning, eventually in desperation, the sculpture was removed and sent for restoration. It was then decided not to return it to an open site but to seek a safer repository such as the Historical Museum in the Leibniz Haus.

Literature:

1. C. von Spilcker, *Historisch-topographisch-statistische Beschreibung der Königl. Residenzstadt, Hanover*, 1819, p. 493.
2. *Dublin Chronicle*, 21-23 April 1789.
3. Hodgkinson, op. cit., pp. 49-50.
4. Hans Graeven and Carl Schuchhardt, *Leibnizens Bildnisse*, Berlin, 1916, p. 79.
5. 'An Leibniz haben sich die Sprüher besonders ausgetobt', *Hannoversche Allgemeine Zeitung*, 11 Oct 1984, p. 13.

Illustrated:

1. Hodgkinson, op. cit., Plate XVIIIIC.
2. Graeven and Schuchhardt, op. cit., Plate 61.
3. *Hannoversche A.Z.*, op. cit.

Whereabouts:

Leibniz Haus, Hanover, Federal Republic of Germany.

17b Gottfried Wilhelm LEIBNIZ

Plaster bust, presumably a replica of 17a.

Provenance:

Stated by Graeven (1916) to be in the Akademie der Wissenschaften, Berlin.

Literature:

H. Graeven and C. Schuchhardt, op. cit., p. 79.

Whereabouts: Uncertain.

18a Anton Rafael MENGES (1728-1779)

Bronze bust, height 51 cm. (20 ins.), on a gilded bronze socle, height 22 cm. (8½ ins.).

Inscribed:

On chest "A.R. MENGES MDCCLXXIX".

On the death of Menges, Don José Nicolas de Azara (q.v.) placed this bust in the Pantheon beside the tomb of Raphael but it was replaced by the marble version in 1782. In his book on Menges (1780), Azara states "*Después he hecho y-o colocar su retrato en bronce, modelado baxo su propio direccion, en al Panteon al lado del de Raphael...*" (tr. Then I had made and placed his portrait in bronze, modelled under his own direction, in the Pantheon beside that of Raphael).

Provenance:

Pantheon, Rome, until 1782. It subsequently appears with the Inv. no. 109 of the furnishings of the Bibliothèque Mazarine in 1850 at which time it was in the reading room. The present Curator suggests that it may have come to the Bibliothèque Mazarine with goods confiscated from *émigrés* and suppressed religious communities during the French Revolution.

Literature:

1. José Nicolas de Azara, op. cit., p. xxxii; Italian tr. op. cit., p. lxxviii.
2. Hodgkinson, op. cit., p. 44.

Illustrated: Ibid., Plate XVIIA.

Whereabouts:

Bibliothèque Mazarine, Paris, France.

CHRISTOPHER HEWETSON

18b Anton Rafael MENGES

White marble bust.

Inscribed:

under front "CHRISTOPHORUS HEWETSON sculp MDCCLXXXI".

This bust was placed in the Pantheon in 1782 by Azara to replace the bronze version and was transferred with other busts from the Pantheon to the Protomoteca Capitolina in 1820. According to Forcella, the pedestal, now missing, was inscribed "NICOLA DE AZARA P MDCCLXXXII".

Literature:

1. Forcella, *Iscrizioni delle chiese . . . di Roma*, Vol. I, 1869.
2. C. Pietrangeli and G. Incisa della Rochetta, op. cit.
3. Hodgkinson, op. cit., p. 45.
4. J.N. de Azara, op. cit.
5. V. Martinelli and C. Pietrangeli, op. cit.

Illustrated:

1. Ibid., Plate VIII.
2. Hodgkinson, op. cit., Plate XVIC.

Exhibited:

Rome, Palazzo Braschi, 1955, 'Vincenzo Monti a Roma'.

Whereabouts: Protomoteca Capitolina, Rome, Italy.

19 Maria Maddalena MORELLI (1727-1800)

White marble bust.

Inscribed:

"Coryllae Etruscae Sapphus Aemula Christoph. Hewetson Hibernus sculp. d MDCCLXXXVI". The poetess, Maria Maddalena Morelli, was a member of the Arcadian Academy in Rome and Corilla Olympica was her pseudonym there. The date of the bust is the year in which the sitter received the poet laureate's crown on the Campidoglio, Rome.

Provenance:

Property of the Arcadian Academy, Rome, from whom it is on loan to the Museum of Rome in Palazzo Braschi.

Literature:

1. Hodgkinson, op. cit., p. 54.
2. C. Pietrangeli and G. Incisa della Rochetta op. cit.

Illustrated: Ibid.*Exhibited:*

Rome, Palazzo Braschi, 1955, 'Vincenzo Monti a Roma'.

Whereabouts:

Museo di Roma, Palazzo Braschi, Rome, Italy.

20 Johann PICHLER (1734-1791)

White marble bust.

Inscribed:

on the front "I PICHLER C. HEWETSON AMICO SUO FECIT".

The sitter was a renowned engraver and sculptor of gems in Rome. His bust was placed in the Pantheon in 1797 by his daughter, Teresa, but was transferred with other busts from the Pantheon to the Protomoteca Capitolina in 1820. This bust appears in the full length portrait, now in the Uffizi, Florence, Italy, by Carlo Labruzzi (1765-1818) of the sitter's daughter, Teresa Pichler Monti.

Literature:

1. Forcella, op. cit., p. 101.
2. Giovanni Gherardo De Rossi, *Vita del cavaliere G. Pickler, intagliatore in gemme ed in pietre dure*, Rome, 1792.

3. C. Pietrangeli and G. Incisa della Rochetta, op. cit.

4. V. Martinelli and C. Pietrangeli, op. cit.

5. Hodgkinson, op. cit., p. 50.

Illustrated:

1. Ibid., Plate XVID.
2. V. Martinelli and C. Pietrangeli, op. cit., Plate VIII.
3. *Bollettino d'Arte*, Vol. IX, 1915, p. 117.

Exhibited:

Rome, Palazzo Braschi, 1955, 'Vincenzo Monti a Roma'.

Whereabouts:

Protomoteca Capitolina, Rome, Italy.

21 William PITT (1759-1806)

R.H. Beaumont's notes, quoted by Mrs. Esdaile, mention a commission from the Earl-Bishop (q.v. sub. Hervey) for "a colossal Portrait of Mr. Pitt in marble" and that Hewetson, having to work only from unsatisfactory engravings, undertook it "for the love of Bread and Cheese". Presumably the subject was the younger Pitt, Chancellor of the Exchequer in 1782 and Prime Minister in 1784, at the age of twenty-five, because the older Pitt, who died in 1778, would have been referred to as the Earl of Chatham since 1766. Possibly this work was never completed as it seems unlikely that a colossal bust of Pitt could have escaped attention.

Literature: Esdaile, op. cit., p. 135.

Whereabouts: Unknown.

22 Giovanni Battista, Cardinal REZZONICO (1740-1783)

Memorial monument, white and grey marble.

Inscribed:

Under left shoulder of the bust "CHRISTOPHORUS HEWETSON FECIT". Erected by his brothers as a wall monument to the Cardinal who was nephew and major-domo to Pope Clement XIII and placed in the church of San Nicola in Carcere. The white marble bust of the Cardinal stands above the white marble sarcophagus between two white marble putti, one joyful, one mournful. The mournful one on the right holds in one hand an extinguished torch and in the other a shield with the Cardinal's armorial bearings; the Cardinal's hat lies at his feet. The joyful putto on the left holds in his raised hand a scroll bearing the inscription "He is not dead but sleepeth" in Greek. The background, inscribed with a Latin epitaph, is in pale grey marble while the architrave framing the monument is in darker grey marble.

Literature:

1. Giovanni Gherardo De Rossi, *Memorie per le Belle Arti*, Vol. III, Rome, 1787, p. xxvi.
2. Hodgkinson, op. cit., pp. 46-48.
3. *Lessico Universale Italiano*, Vol. IX, Rome, 1972, p. 692.
4. Vincenzo Golzio, *San Nicola in Carcere*, 1928, p. 55. (No. 22 in the series "Le Chiese di Roma illustrate").

Illustrated:

1. Ibid., Plate 12.
2. Hodgkinson, op. cit., Plate XIX.

Whereabouts:

San Nicola in Carcere, Rome, south wall of south transept.

23 Richard RIGBY (1722-1788)

White marble bust, height 63 cm. (25 ins.).

Inscribed: "C^rH".

The sitter, after serving in England as M.P. for Castle Rising and Sudbury, came to Dublin in 1758 as secretary to the Duke of Bedford when he was appointed Lord Lieutenant of Ireland. He, himself, secured the office of Master of the Rolls for Ireland in 1759 and in 1765 the office of Vice-Treasurer for Ireland. Both the Duke and Rigby were close friends of Provost Francis Andrews for whom the elegant new Provost's House was built in 1759 following his appointment as successor to Provost Baldwin. It was during Andrews' term as Provost that Hewetson received the commission for the Baldwin monument (q.v.). Andrews himself visited Rome where he was painted by Anton von Maron in 1762 and probably again when he was on the Continent in 1767.

The busts of the Provost's friends, the Duke (unsigned) and Rigby (signed C^rH) adorned two of four lion-head brackets in the saloon of the Provost's House. Gainsborough's portrait of the Duke of Bedford which the Duke presented to the College in 1768 on his installation as Vice-Chancellor, hangs in the same room.

Dr. Edward McParland has written of Rigby's bust that it "is signed CH, no doubt for Christopher Hewetson". It could be a work of Hewetson executed between 1759 and his departure for Rome by 1765. No evidence has come to light as yet of the sitter, himself, having been to Rome after his early 'Grand Tour' before he came to Ireland.

Provenance:

Apparently part of the furnishings of the Provost's House, since the term of office of the sitter's friend, Provost Andrews 1758-1774.

Literature:

Edward McParland, 'Cherishing A Palladian Masterpiece, The Provost's House, Trinity College, Dublin - II', *Country Life*, Vol. CLX, 1976, p. 1106.

Whereabouts:

Provost's House, Trinity College, Dublin.

24 Grand Duchess Maria Fyodorovna of RUSSIA (1759-1828)

White marble bust.

Inscribed:

"Christophoros Hewetson Hibernus fecit Romae MDCCLXXXIII".

The sitter, born Princess Sophia of Württemberg, took the name Maria Fyodorovna on marrying the Grand Duke Paul, son of Catherine the Great, in 1776. On Catherine's death, Paul succeeded as Emperor and Maria Fyodorovna reigned with him as Empress of Russia. As Grand Duke and Grand Duchess they visited Rome in 1782 and on their return to Russia, settled in the Palace of Gatchina, where they lived until they moved to Pavlovsk. The Grand Duchess was a well-read, capable, public-spirited woman and an enthusiastic patron of architecture and the arts.

Provenance:

By descent in the Imperial Family at the Palace of Gatchina, 45 km. south of Leningrad, at least until 1914. According to Audrey Kennet, *The Palaces of Leningrad*, London, 1973, the Palace of Gatchina is now occupied by a government organization and may not even be approached but its movable treasures are mostly in Pavlovsk.

Literature: Staruie Godui, Vol II, Leningrad, 1914, p. 57.

Illustrated: Ibid.

Whereabouts: Uncertain.

CHRISTOPHER HEWETSON

- 25 Andrew STUART (c. 1735-1801)
White marble bust, height 56 cm. (22 ins.).

Inscribed:

"Christophorus Hewetson Fecit".

The sitter, a lawyer, had estates at Torrance, Craighorn and Castlemilk, Lanarkshire; he served as Member of Parliament for Lanarkshire 1774-1784 and for Weymouth and Melcomb Regis 1790-1801. He was Keeper of the Signet 1777-1779.

Provenance:

Apparently by descent in the sitter's family until presented to the Signet Library by Mrs. Stuart Stevenson.

Literature:

Register of The Society of Writers to Her Majesty's Signet, Edinburgh, 1983, pp. 310, 368.

Whereabouts:

The Signet Library, Edinburgh, Scotland.

- 26 Catharine, Viscountess SUDLEY
(- 1770)
White marble bust, height 61 cm. (24 ins.).

Inscribed:

on the side "Christoph^{us} Hewetson. fecit" and on the back "CATHARINE VISCOUNTESS SUDLEY".

The sitter, née Catherine Annesley, daughter of the 1st Viscount Glerawly, was married in Dublin in 1760 to Arthur Saunders Gore, Viscount Sudley (1734-1809); she died in Dublin in 1770. After her death, her husband succeeded his father in 1773 as the 2nd Earl of Arran. His father, the 1st Earl, had been sculpted in Dublin c. 1757 by Van Nost for the Assembly Rooms (now in the Rotunda, Dublin) and as Hewetson was working for or with Van Nost about that time it is possible that the sitter's husband met him there. If this elaborately detailed bust was modelled from life, it is Hewetson's earliest known work. The sitter's husband is known to have been in Florence in 1767 while Pompeo Batoni's fine portrait of the couple with their young son is dated Rome, 1769, the same year in which Batoni painted his portrait of the Emperor Joseph II with his brother, the Grand Duke of Tuscany, by whom the sitter's husband had been invited to dine in Florence.

Provenance:

By descent to the 6th Earl of Arran; sold at Christie's, London, as "The Property of a Gentleman", 11 December 1984, lot 19.

Literature:

Christie, Manson and Woods, sale catalogue, London, 11 Dec. 1984.

Whereabouts: Private collection.

- 27 Augustus, Duke of SUSSEX
(1773-1843)

The Duke of Sussex, a son of King George III, was married in Rome in April 1793. Mrs. Esdaile quotes a casual note of R.H. Beaumont's, referring to a bust of Prince Augustus and his dating of it to 1794.

Literature: Esdaile, op. cit., p. 135.

Whereabouts: Unknown.

- 28 Martha SWINBURNE
(1769-1778)
Marble memorial wall monument.

Inscribed:

"CHRIST. HEWETSON HIBERNUS FECIT".

This monument was erected in memory of the

nine-year-old child who died in Rome, of Henry Swinburne (q.v.), and placed in the English College, by her father who composed the epitaph. The little girl's bust is shown in profile. See also Attr. No. 5.

Literature:

Hodgkinson, op. cit., p. 45.

Illustrated: Ibid., Plate XVC.

Whereabouts:

Venerable English College, 45 Via Monserrato, Rome, Italy.

- 29a Thomas Mansel TALBOT
(1747-1813)

White marble bust, height 61.3 cm. (24 ins.).

Inscribed:

on the truncation at the left side "CHRUS HEWETSON Fecit".

The sitter, a wealthy Welsh landowner, was in Rome during his 'Grand Tour' of 1770-1775; he purchased paintings and antiquities there under the guidance of Gavin Hamilton (q.v.).

Provenance:

Presumably at Thomas Mansel Talbot's seat, Margam Castle, until the sale of the Talbot collection there in 1941. Donated to the Victoria and Albert Museum, London, in 1953 by Dr. W.L. Hildburgh, F.S.A. On acquisition by the Museum, this bust was listed as of an unidentified "young man". Its identity was brought to the attention of the V & A by John Vivian Hughes (whose account of the sitter appears in *Gower* XXVI, 1975).

Literature:

1. Hodgkinson, op. cit., p. 50.
2. John Vivian Hughes, "Thomas Mansel Talbot of Margam and Penrice", *Gower*, Vol. 26, 1975, pp. 71-79.

Illustrated: Hodgkinson, op.cit., Plate XVIII.

Whereabouts:

Victoria and Albert Museum, London, England. (A.41-1953).

- 29b Thomas Mansel TALBOT
White marble bust, height 61.3 cm. (24 ins.).
Unsigned.

Provenance:

With the Talbot collection at Penrice Castle.

Whereabouts:

Penrice, West Glam., Wales.

- 30a Sir John THROCKMORTON,
5th Bt. (1753-1819)
White marble bust, height 62.5 cm. (24½ ins.).

Inscribed:

"CHRISTOPHORUS HEWETSON MODELL-AVIT CHRISTOPHORUS PROSPERI SCULPSIT ROME 1800".

The sitter's brother-in-law, his wife's half-brother, Thomas Giffard (q.v.), was sculpted by Hewetson in 1784. It appears from the inscription that the bust was modelled by Hewetson and executed after his death by C. Prosperi. According to Benazit, the sculptor Christopher Prosperi exhibited in London from 1810-1816.

Provenance:

By descent in the sitter's family at Coughton Court to the present Baronet at Coughton Court which was handed over to the National Trust in 1945.

Literature: Hodgkinson, op. cit., p. 51.

Whereabouts:

Coughton Court, Alcester, Warwickshire, England.

- 30b Sir John THROCKMORTON,
5th Bt.

Terracotta bust, height 62.5 cm. (24½ ins.).

Inscribed:

"CHRISTOPHORUS HEWETSON MODELL-AVIT CHRISTOPHORUS PROSPERI SCULPSIT ROME 1800".

This is a replica of the marble bust of the same sitter.

Provenance:

By descent in the sitter's family to the present Baronet at Coughton Court.

Literature: Hodgkinson, op. cit., p. 51.

Whereabouts:

Coughton Court, Alcester, Warwickshire, England.

- 31 Charles TOWNELEY
(1737-1805)

White marble bust, height 56 cm. (22ins.).

Inscribed:

"Christ. Hewetson Fecit. Rome, 1769".

The sitter, Charles Towneley the antiquarian, resided for some years in Rome where he was in contact with the principal English-speaking artists and dealers.

Provenance:

By descent from the sitter to Alice Mary Towneley of Towneley, Lancs., wife of the 1st Baron O'Hagan; their son, the Rt. Hon. Maurice Herbert Towneley O'Hagan, 3rd Baron O'Hagan; his daughter-in-law, Lady Mary Strachey; sold from her estate at Christie's, London, 8 June 1939, lot 8. Sold to . . . Beaumont. (?R.H. Beaumont who compiled notes on Hewetson).

Literature:

1. Esdaile, op. cit., p. 135.
2. Christie's sale catalogue, 8 June 1939, London.
3. Hodgkinson, op. cit., p. 42.

Illustrated: Ibid., Plate XVB.

Whereabouts: Unknown.

- 32 Thomas WESTFALING

Mrs. Esdaile mentions a lost bust of Thomas Westfaling either on the basis of Beaumont's notes or her own investigations. Hodgkinson states that Mrs. Esdaile mentions this bust as "dated 1789" but no date is given in Mrs. Esdaile's published article.

Literature:

1. Esdaile, op. cit., p. 135.
2. Hodgkinson, op. cit., p. 51.

Whereabouts: Unknown.

- 33 Sir Watkin WILLIAMS WYNN, Bt.
(1749-1789)

Terracotta bust, height 53 cm. (20¾ ins.).

Inscribed:

"Sir W.W. Wynn. Cr. Hewetson fecit 1769".

Provenance:

By descent from the sitter at Wynnstay, Denbighshire, Wales; sold from Wynnstay to Gerald Kerin Ltd., London; purchased from Heim Ltd., London in 1969 by the National Gallery of Ireland.

CHRISTOPHER HEWETSON

Literature:
Hodgkinson, op. cit., p. 42.

Whereabouts:
National Gallery of Ireland, Dublin, cat. no. 8063.

- 34 A gentleman (1)
White marble bust, height 66 cm. (26 ins.).

Inscribed:
"Christophorus Hewetson Fecit".

Provenance:
This bust was among the contents of Holme Lacy, Herefordshire, when that estate was auctioned in 1910. In the latter half of the eighteenth century, Holme Lacy was owned by Frances Fitzroy-Scudamore who was a widow from 1750, until her death at Holme Lacy in 1782. She was succeeded by her only child, Frances, heiress of Holme Lacy, born 1750, married 1771, as his second wife, Charles Howard (1746-1815) who, from 1777 when his father succeeded to the Duchy of Norfolk, was styled Earl of Surrey and succeeded on his father's death in 1786, as 11th Duke of Norfolk. He resided principally at Norfolk House, London, and at Arundel, spent vast sums on books and works of art, was a Fellow of the Society of Antiquaries, 1779, and President of the Society of Arts, 1793. He seems to have been the only male connected with Holme Lacy at the time when Hewetson was active. However, he died childless, his wife having become a lunatic soon after their marriage. On her death in 1820, Holme Lacy passed to her distant kinsman, Sir Edwyn Francis Stanhope, Bt. It is, therefore, possible that the Hewetson bust was brought to Holme Lacy by the Stanhopes. Sir Edwyn's son succeeded to the title of a distant kinsman as 9th Earl of Chesterfield and his son, the 10th Earl of Chesterfield, sold Holme Lacy with all of its contents, including the Hewetson bust, in 1910; sold again at Sotheby's, London, 22 April 1986, lot 73, to Richard Herner Esq.

Whereabouts: Collection of Richard Herner, Esq., London.

- 35 A gentleman (2)
White marble bust, height 63.5 cm. (25 ins.).

Inscribed: "C.H. fct."

Authenticated by Hodgkinson as being by Hewetson.

Provenance:
Purchased in the north of Scotland.

Whereabouts: Collection of Mrs. R.M. Blacknell, Surrey, England.

- 36 A nobleman

Bust exhibited as of "A nobleman" at the Royal Academy, London, in 1790. This could be the bust now in the collection of Richard Herner, London (q.v. No. 34) or the one in another private London collection (q.v. No. 35).

Literature:
1. Strickland, op. cit., entry for Hewetson.
2. Hodgkinson, op. cit., p. 51.

Whereabouts: Unknown.

- 37 Anonimo
Bust, height approx. 51 cm. (20 ins.)

Inscribed:
"CHRISTOPHORUS HEWETSON MODELL-
AVIT CHRISTOPHORUS PROSPERI
SCULPSIT ROMÆ 1800" (cf. No. 30)

Whereabouts:
Private collection of a "Noble Lord", England.

WORKS ATTRIBUTED
TO HEWETSON

- Attr. 1 Maria, Duchess of
GLOUCESTER (1736-1807)
White marble bust, height 61.5 cm.
(24¾ ins.).

The sitter, born Maria, illegitimate daughter of the Hon. Sir Edward Walpole by Dorothy Clements of Durham, a milliner's apprentice, married firstly, James, Earl Waldegrave, and secondly, in 1766, Prince William Henry, Duke of Gloucester (q.v.), a brother of King George III. She and the Duke were in Rome in 1772 and again in the Winter of 1775-6; their son was born at the Theodoli Palace, Rome, in January 1776. This bust is attributed to Hewetson on the grounds that it and that of her husband were a probable pair although not exactly the same height, and of its stylistic similarity to the signed portrait of the Empress Maria Fyodorovna of Russia (q.v. sub. Russia).

Provenance:
By descent in the Royal Family to H.M. Queen Elizabeth II.

Literature: Hodgkinson, op. cit., p. 43.

Whereabouts: Windsor Castle, Berks., England.

- Attr. 2 Aubrey BEAUCLERK,
2nd Baron Vere of Hanworth,
subsequently 5th Duke of St.
Albans (1740-1802)
White marble bust, height 67 cm.
(26¾ ins.).

The sitter succeeded to the Barony of Vere of Hanworth on his father's death 2 October 1781 and to the Duchy of St. Albans as the 5th Duke in 1787. He and his wife were in Rome on an extended visit 1780-1781.

This bust was attributed to Hewetson on stylistic grounds by Christie's, London, 1979.

Provenance:
By descent to the present Duke of St. Albans and sold by him at Christie's, London, 9 July 1979, lot 48.

Literature:
Christie, Manson & Woods, sale catalogue, 9 July 1979, p. 11.

Illustrated: Ibid., Plate 4.

Whereabouts: Private collection.

- Attr. 3 Lady Catherine BEAUCLERK,
subsequently Baroness Vere of
Hanworth and Duchess of St.
Albans (1742-1789)
White marble bust, height 67 cm.
(26¾ ins.).

Christie's attributed this bust and that of the sitter's husband (q.v.), to Hewetson, on stylistic grounds.

The sitter, née Lady Catherine Ponsonby, daughter of the 2nd Earl of Bessborough, was married in 1763 to Charles Beauclerk. It is known that she and her husband were on an extended visit to Rome, 1779-81, and that they were there when his father died 2 October 1781 and he succeeded to the Barony of Vere of Hanworth. In Rome in 1779, the Swinburnes (q.v.) won a prize at a raffle she gave and presented it to Sir Thomas Gascoigne (q.v.).

Provenance, Literature and Illustrated: As for Attr. No. 2.

Whereabouts: Private collection.

- Attr. 4 Sir Thomas GASCOIGNE,
8th Bt. (1743-1810)
Bronze bust.

Inscribed:
"Louis Valadier F. Rome 1778".
The sitter's 'Grand Tour', 1775-1779, in the company of Henry and Martha Swinburne (q.v.), took him to Naples in 1777-1778, where he associated with Sir William Hamilton (q.v.) and Lady Hamilton (q.v.), and to Rome in 1778-1779 where his guides were Jenkins and Byres and where he was painted in 1779 by Pompeo Batoni. This bust is attributed to Hewetson on stylistic grounds, because of the Swinburne connection, known patrons of Hewetson, and of the sitter's connections with Hewetson's circle. Luigi Valadier (1726-85), a leading Roman bronze founder, is not known to have modelled portrait busts and the inscription appears to indicate only that he cast this work.

Provenance:
Bequeathed with the sitter's estates to his step-daughter, Mary, wife of Richard Oliver, who took the surname Gascoigne, and thence by descent through their daughter, the wife of Frederick Charles French, to the French-Gascoigne family of Parlington and Lotherton Hall.

Literature:
Terry F. Friedman, "Sir Thomas Gascoigne and His Friends in Italy", *Leeds Art Calendar*, 78, 1976, pp. 16-23.

Illustrated: Ibid., Figure 2, p. 17.

Whereabouts:
Gascoigne collection, Lotherton Hall, Yorkshire, England.

- Attr. 5 Henry SWINBURNE (1747-1803)
Bronze bust.

The sitter, Henry Swinburne of Hamsterley, Northumberland, and his wife were travelling companions of Sir Thomas Gascoigne (q.v.) on his 'Grand Tour' 1775-1779. They reached Naples in 1777 where they associated with Sir William Hamilton (q.v.) and Lady Hamilton (q.v.). In 1778 they went on to Rome where they hired Jenkins and Byres as guides and where both Swinburne and Gascoigne were painted by Pompeo Batoni. In Batoni's portrait of Gascoigne, the bronze busts of Swinburne and his wife can be seen in the background and can be identified by comparison with their own portraits by Batoni, 1779. Swinburne's nine-year-old daughter, Martha died in Rome in 1778 and he commissioned Hewetson to sculpt a memorial plaque for her (see above, no. 27). The attribution of this bust to Hewetson is on stylistic grounds and on the sitter's known patronage of Hewetson.

Provenance:
By descent in the family of the sitter's friend, Sir Thomas Gascoigne. (see entry for Attr. No. 4).

Literature: Terry F. Friedman, op. cit., pp. 16-23.

Illustrated: Ibid., Figure 1, p. 16 and Figure 5, p. 19.

Whereabouts:
Gascoigne collection, Lotherton Hall, Yorkshire, England.

- Attr. 6 (Mrs.) Martha SWINBURNE
(née Baker)
Bronze bust.

For information on the sitter and reasons for the attribution, refer to the entry for her husband, Henry Swinburne, Attr. No. 5.

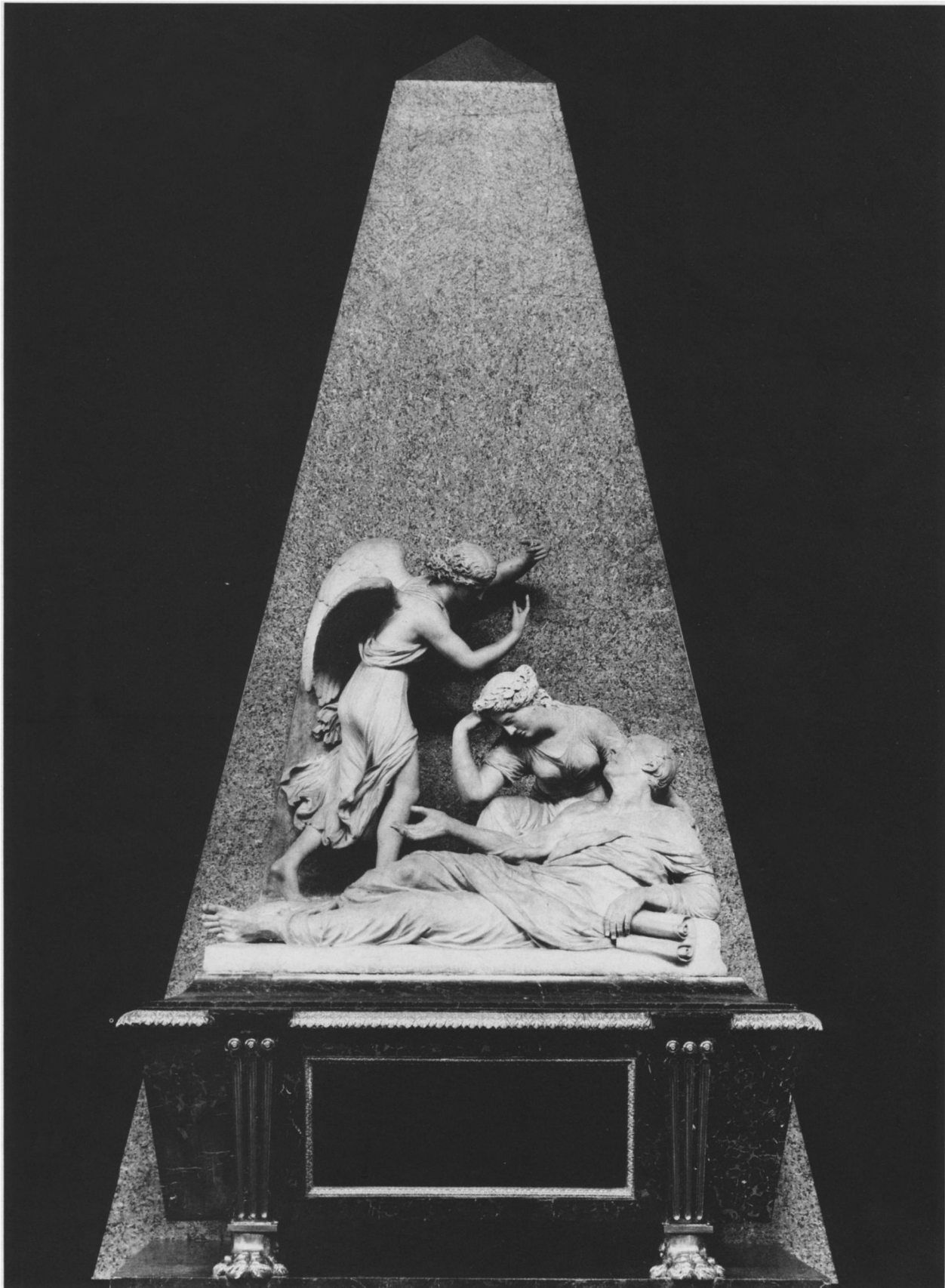
Provenance, Literature and Illustrated: As for husband.
Whereabouts: As for husband.

CHRISTOPHER HEWETSON



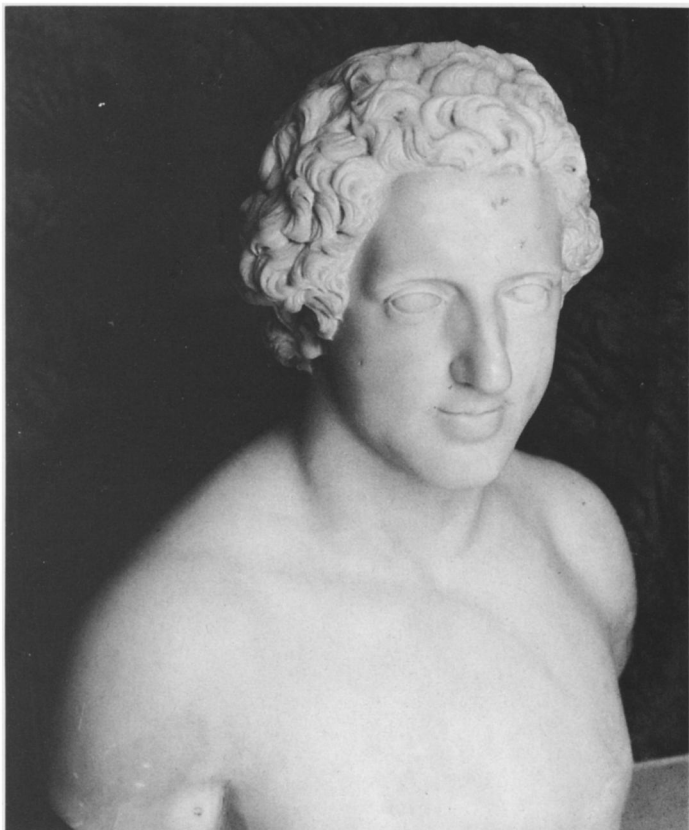
1a José Nicolas de AZARA

CHRISTOPHER HEWETSON



2 BALDWIN Cenotaph

CHRISTOPHER HEWETSON



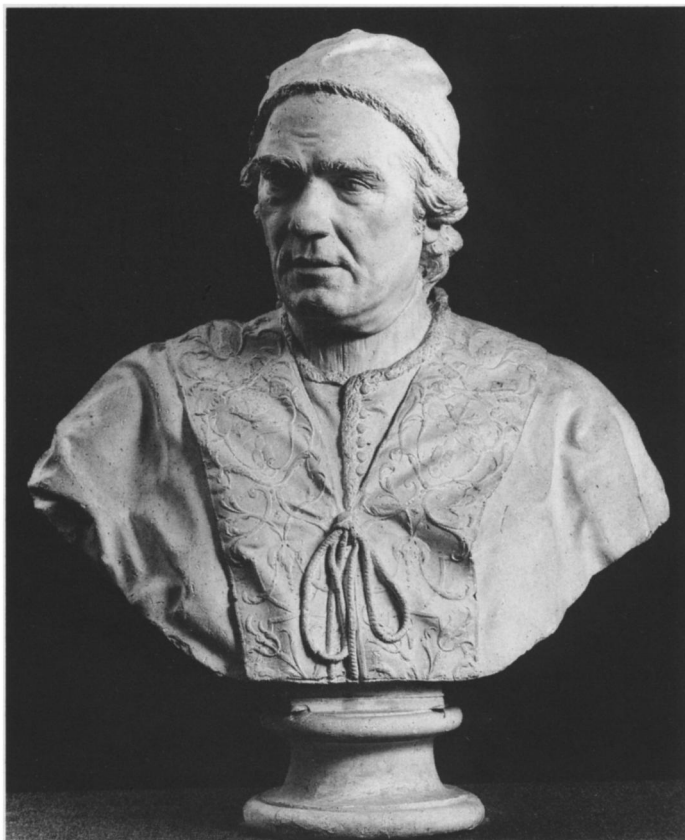
3 John CAMPBELL, 1st Baron CAWDOR



4a Pope CLEMENT XIV



4d Pope CLEMENT XIV



4e Pope CLEMENT XIV

CHRISTOPHER HEWETSON



5 Lady Caroline CRICHTON



5 Lady Caroline CRICHTON, detail



7 Thomas GIFFARD

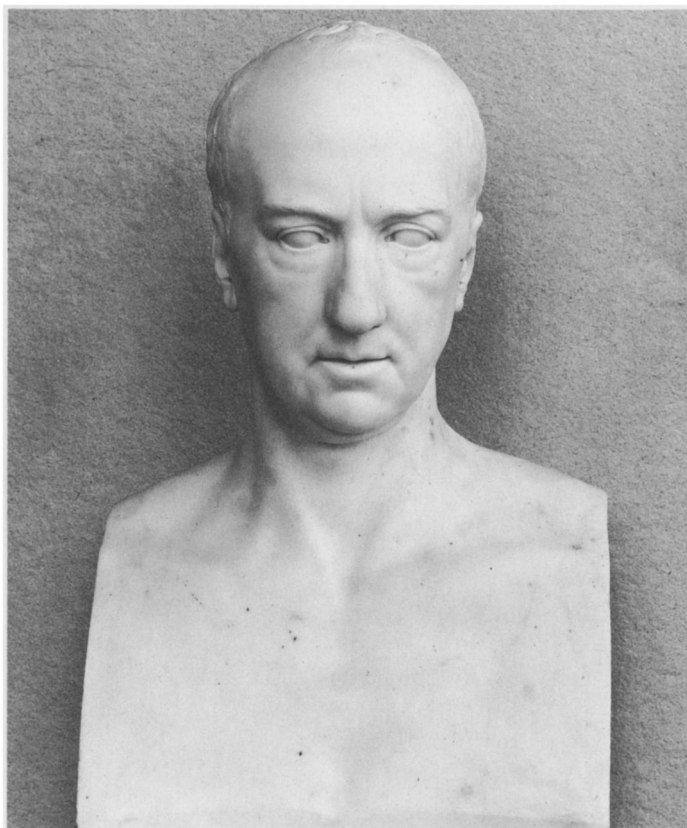


8 William Henry, Duke of GLOUCESTER

CHRISTOPHER HEWETSON



9 Prince Luigi GONZAGA



10 Gavin HAMILTON



10 Gavin HAMILTON, profile



13 Frederick Augustus HERVEY, 4th Earl of Bristol

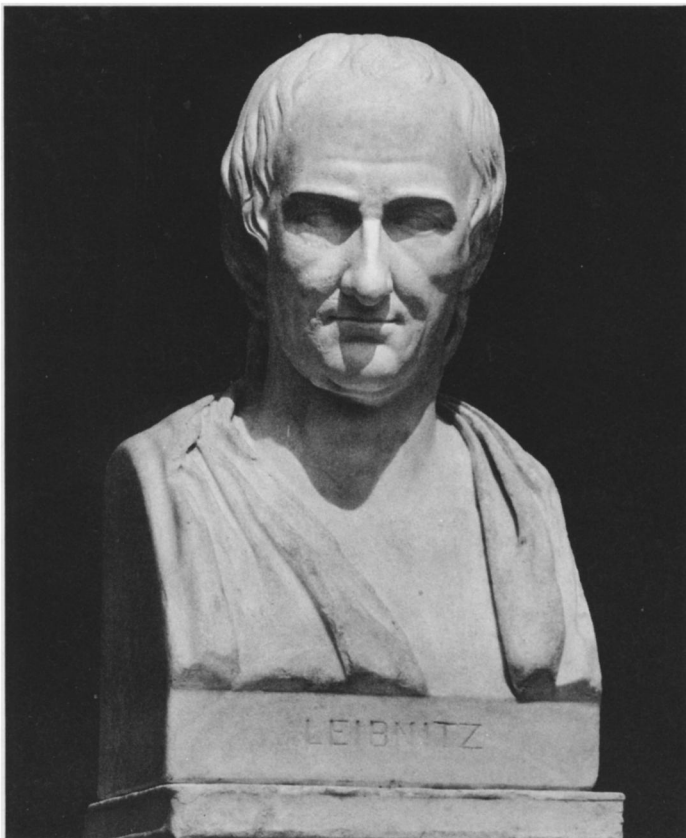
CHRISTOPHER HEWETSON



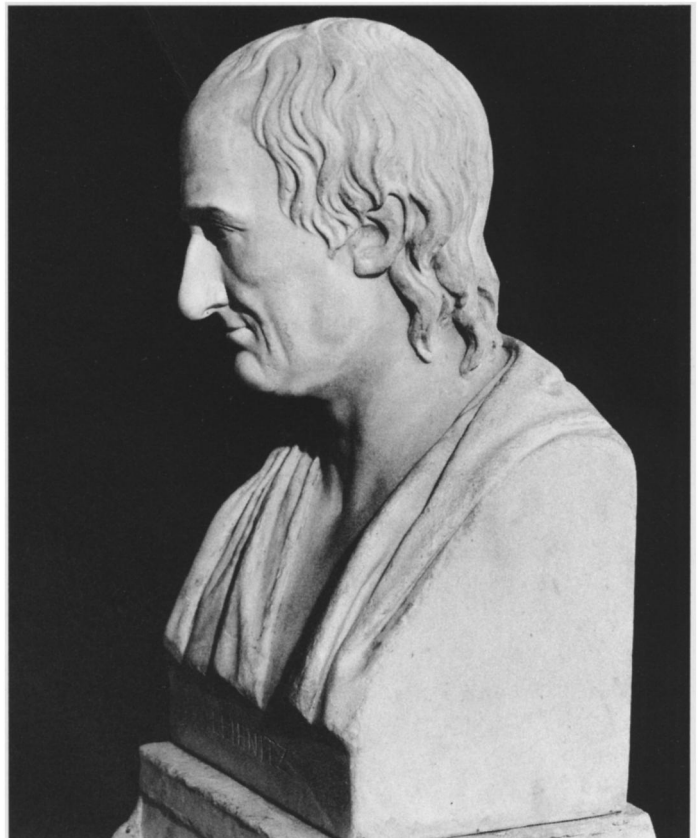
15 Herr von KNIPHAUSEN



16b Frau von KNIPHAUSEN

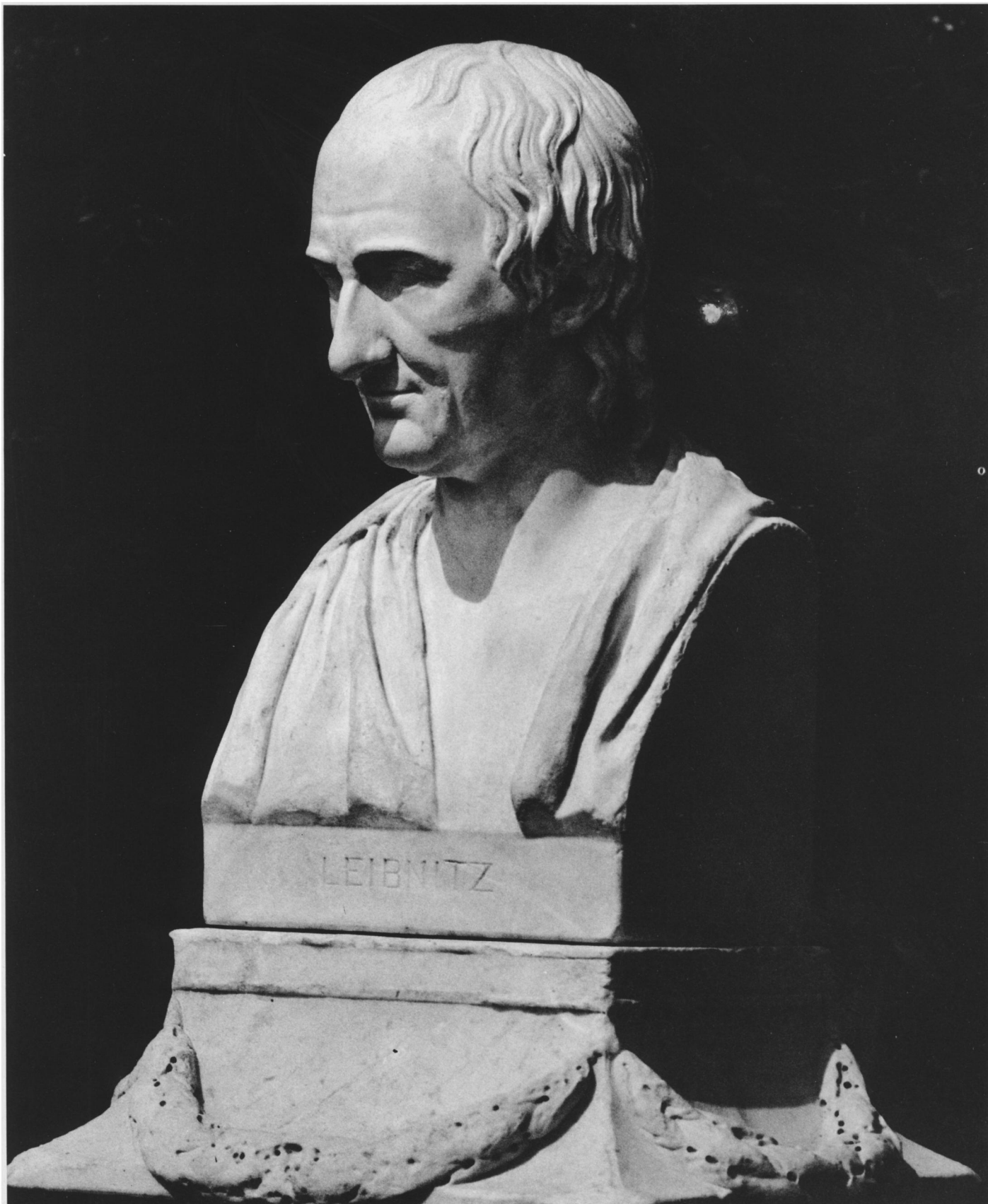


17a LEIBNIZ



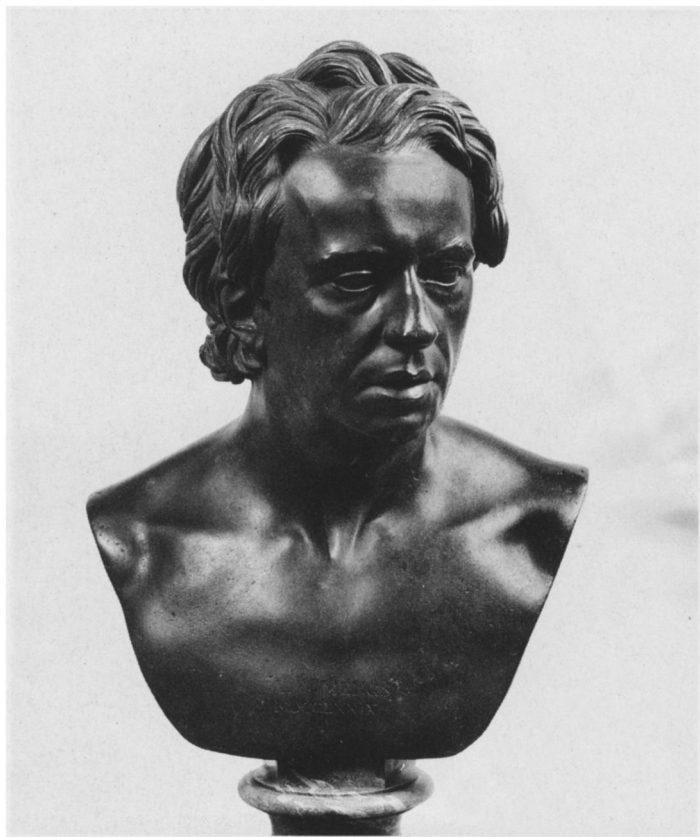
17a LEIBNIZ, profile

CHRISTOPHER HEWETSON

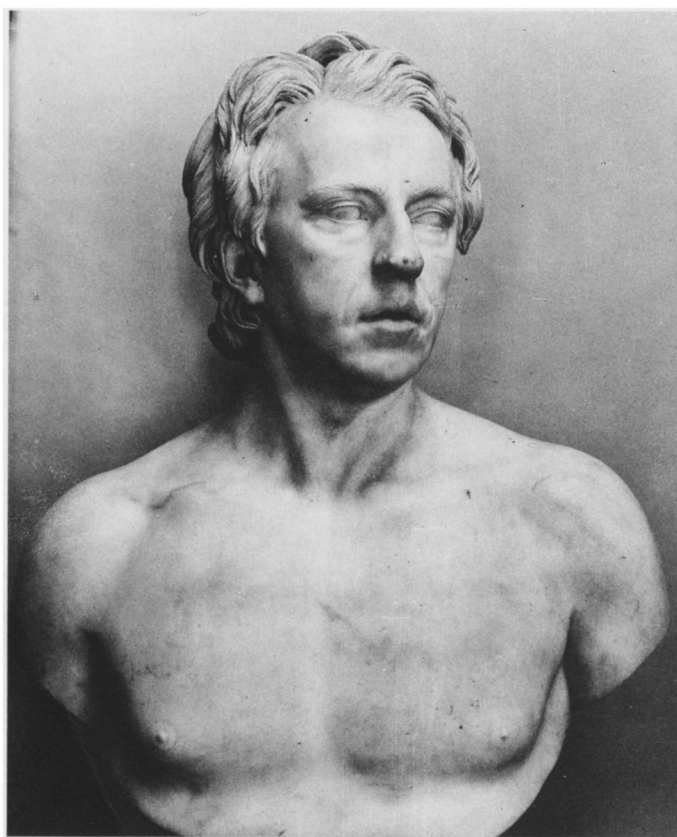


17a LEIBNIZ

CHRISTOPHER HEWETSON



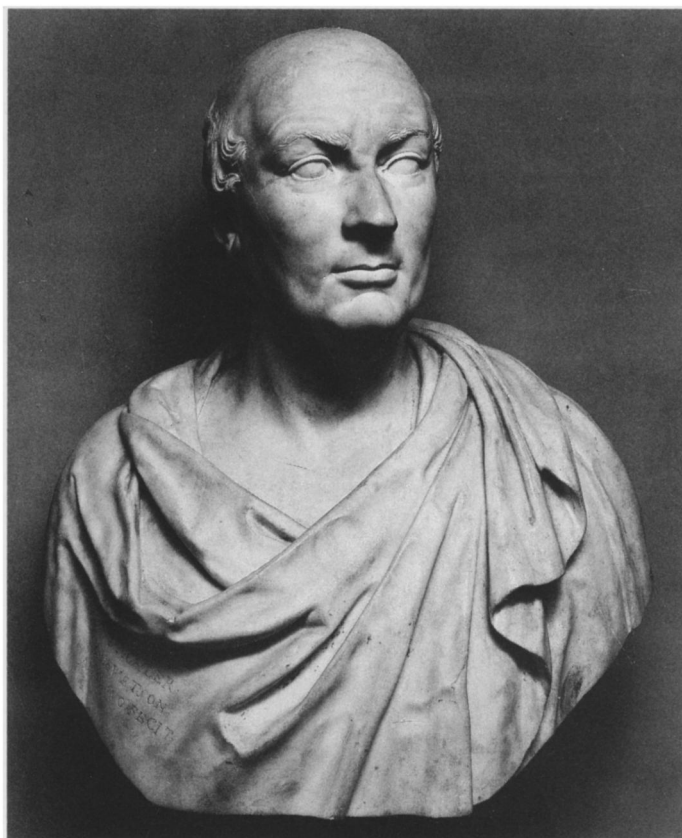
18a Anton Rafael MENGs



18b Anton Rafael MENGs



19 Maria Maddalena MORELLI



20 Johann PICHLER

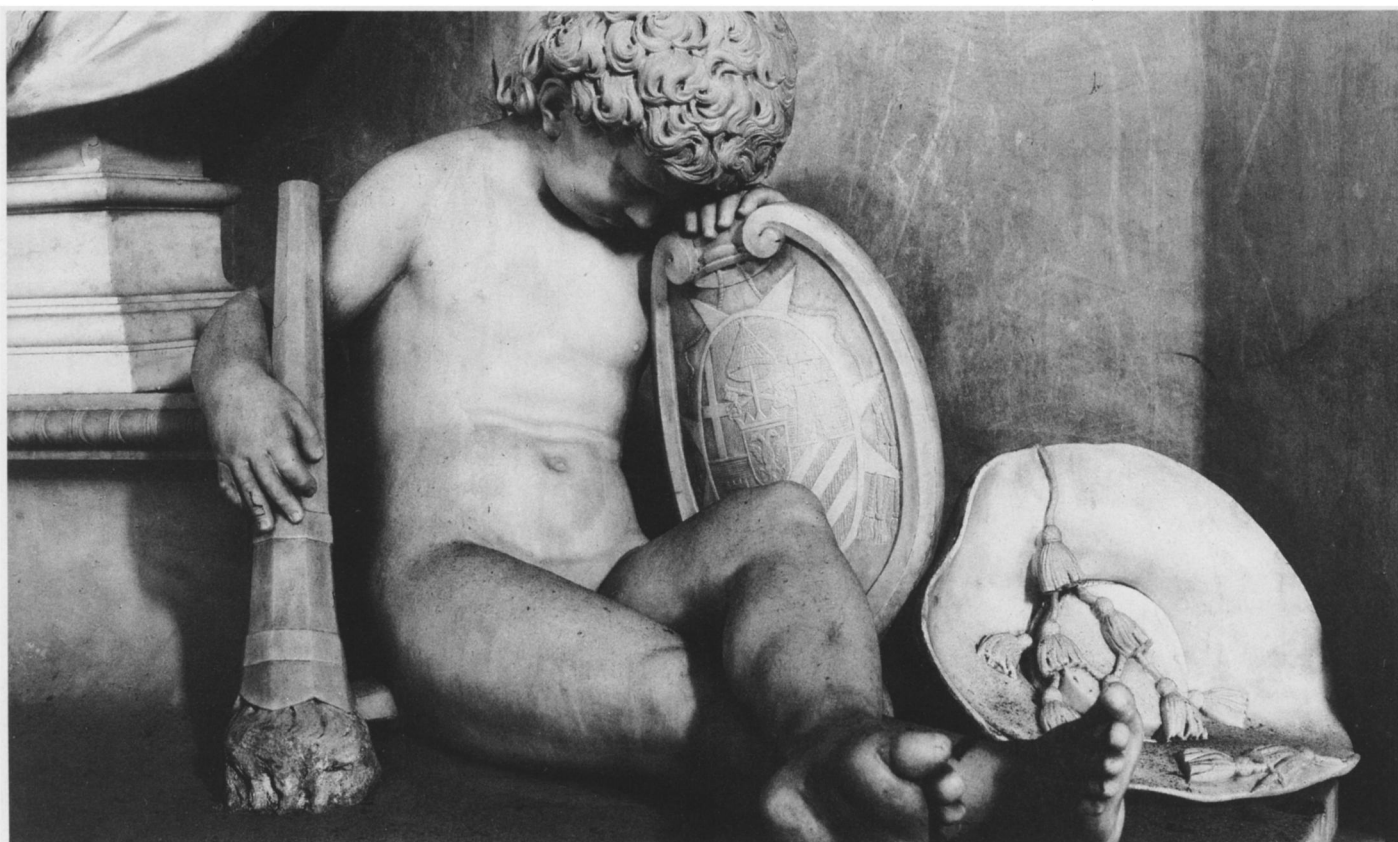
CHRISTOPHER HEWETSON



23 Richard RIGBY



24 Grand Duchess Maria Fyodorovna of RUSSIA

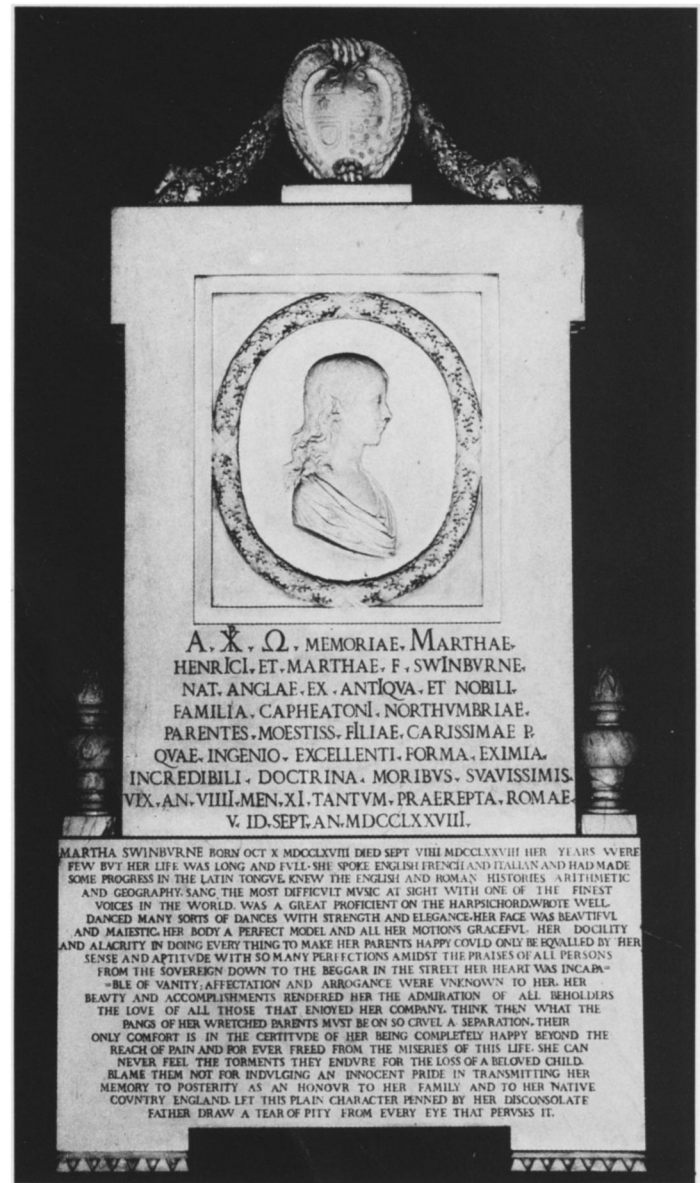


22 REZZONICO monument, detail

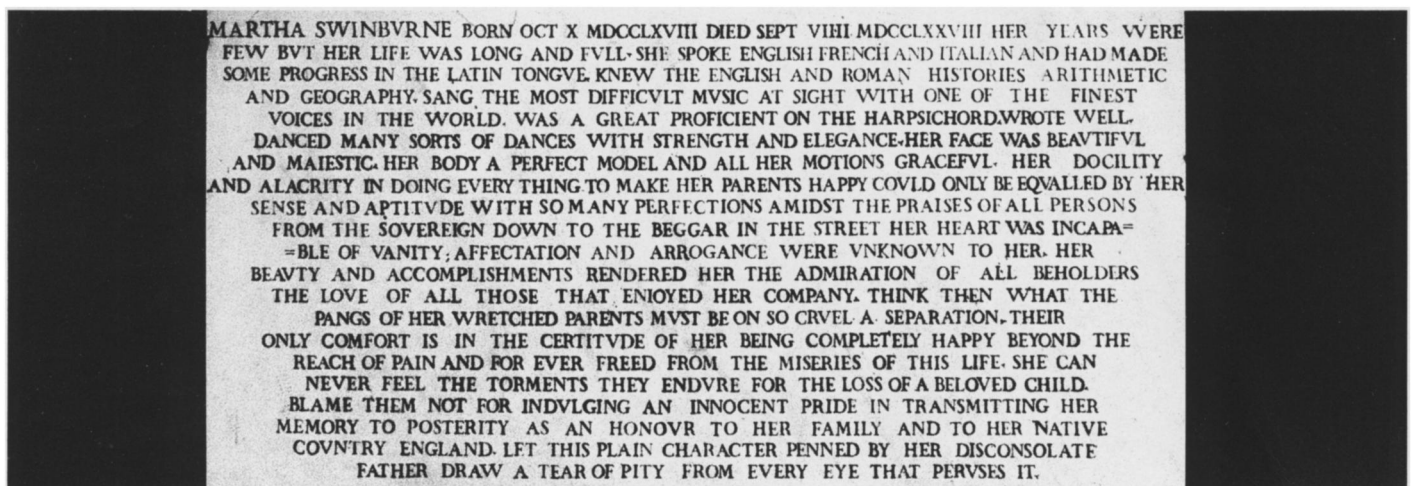
CHRISTOPHER HEWETSON



22 Cardinal REZZONICO monument



28 Martha SWINBURNE memorial



28 Martha SWINBURNE memorial, detail

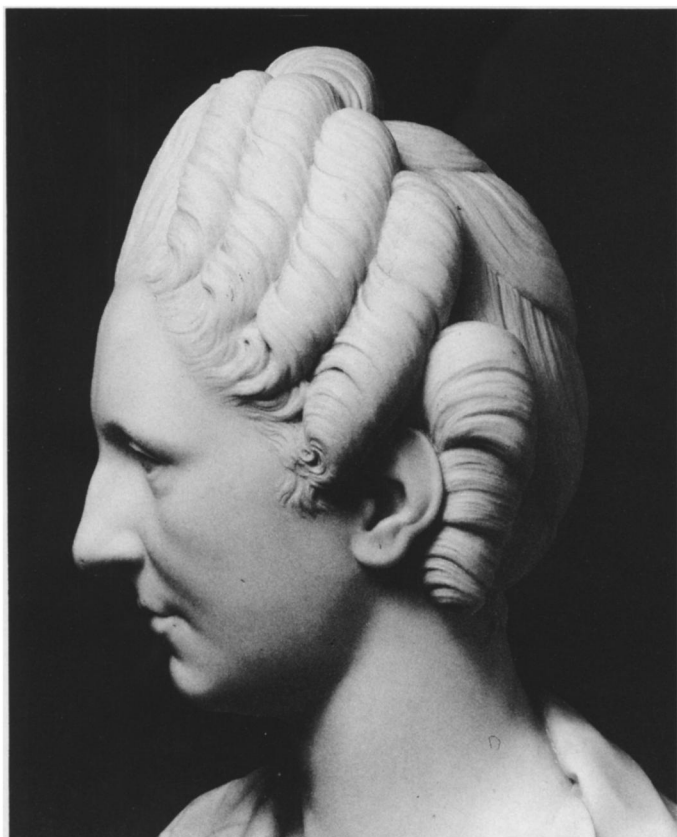
CHRISTOPHER HEWETSON



26 Viscountess SUDLEY



26 Viscountess SUDLEY, back



26 Viscountess SUDLEY, profile



26 Viscountess SUDLEY, detail

CHRISTOPHER HEWETSON



25 Andrew STUART



29a Thomas Mansel TALBOT

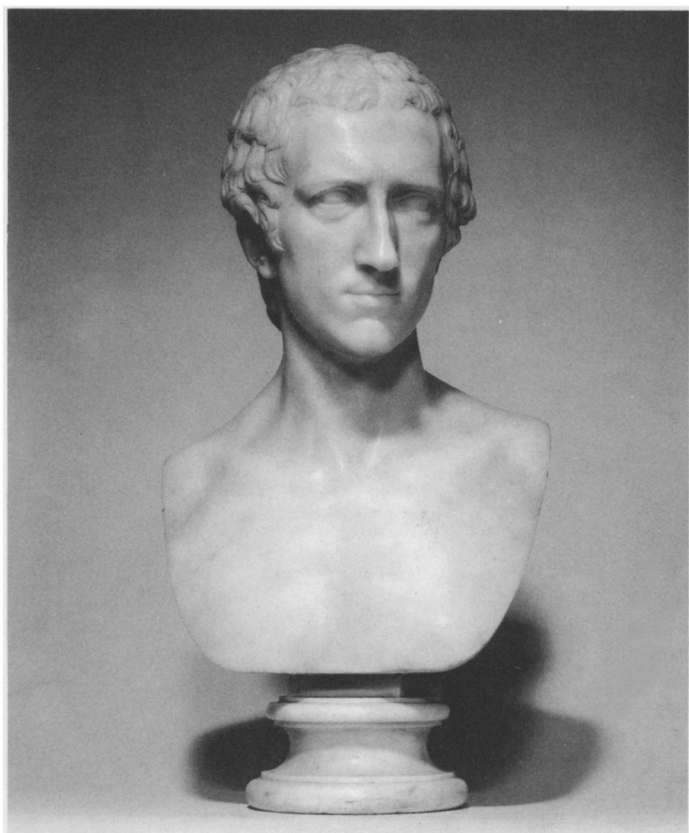


30a Sir John THROCKMORTON

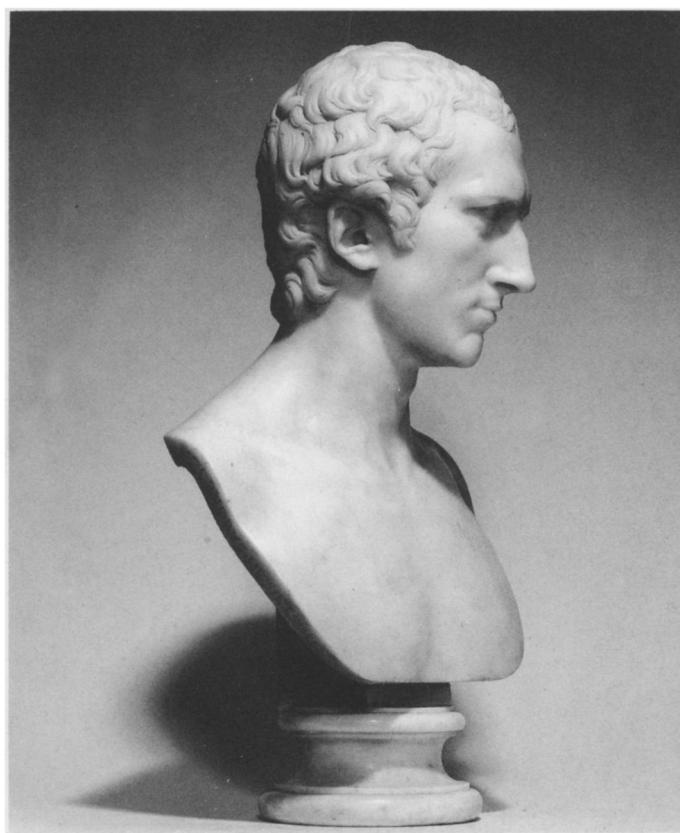


33 Sir Watkin WILLIAMS WYNN

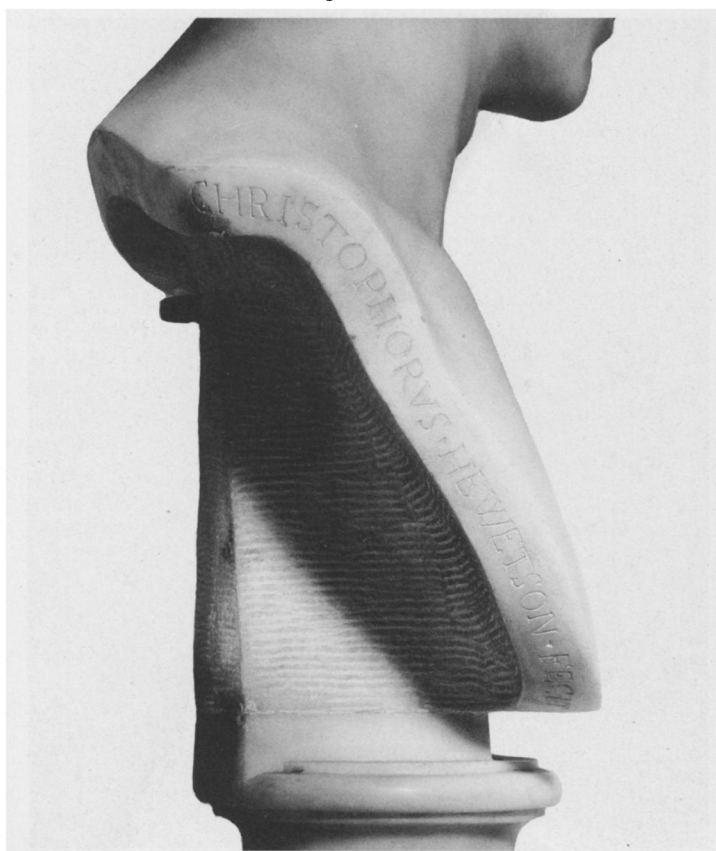
CHRISTOPHER HEWETSON



34 A gentleman (1)



34 A gentleman (1), profile



34 A gentleman (1), detail



35 A gentleman (2)

CHRISTOPHER HEWETSON



Attr. No. 1 Maria, Duchess of GLOUCESTER



Attr. No. 2 5th Duke of St. Albans

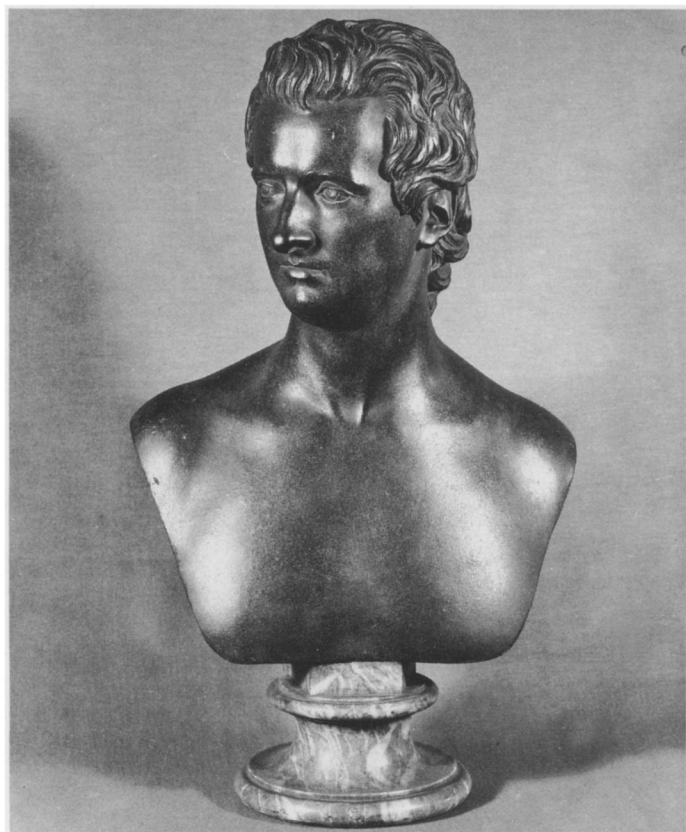


Attr. No. 3 Duchess of St. Albans



Attr. No. 4 Sir Thomas GASCOIGNE

CHRISTOPHER HEWETSON



Attr. No. 5 Henry SWINBURNE



Attr. No. 6 Martha SWINBURNE

CREDITS FOR ILLUSTRATIONS

Portrait of Hewetson

Courtesy Wallraf-Richartz-Museum, Cologne.
Photo: Rheinisches Bildarchiv.

Works by Hewetson

- 1a. Courtesy the Conservateur en Chef, Bibliothèque Mazarine, Paris. Photo: Photographie Giraudon, Paris.
2. Courtesy Trinity College, Dublin. Photo: Pieterse Davison International Ltd., Dublin.
3. Courtesy the Rt. Hon. the Earl Cawdor, Cawdor Castle, Nairn, Scotland.
- 4a. Copyright The National Trust. Photo: John Bethell.
- 4d. Courtesy Victoria and Albert Museum.
- 4e. Courtesy Museo Biblioteca Archivio, Bassano del Grappa. Photo: Copyright Foto Bozzetto Cartigliano, Vicenza.
5. Courtesy J.N. Bell, Bell Gallery, Belfast. Photo: A. and C. Photography, Belfast.
5. Ibid., detail.
7. Courtesy Peter Giffard Esq., Chillington. Photo: Courtauld Institute of Art, neg. no. B61/1428.
8. By gracious permission of H.M. the Queen of England (copyright). Photo: Courtauld Institute of Art, neg. no. B67/790.
9. Courtesy Museo di Roma.

10. Copyright Hunterian Gallery, University of Glasgow. Photo: University of Glasgow, neg. no. A.C.68.
10. Ibid., profile.
13. Photo: Copyright National Portrait Gallery, London, neg. no. 3895.
15. *Die Kunstdenkmäler der Provinz Brandenburg...*, op. cit., Plate 291.
- 16b. Ibid., Plate 292.
- 17a. Photo: Landeshauptstadt Hannover Stadtvermessungsamt, Fotolabor.
- 17a. Ibid., profile.
- 17a. Ibid.
- 18a. Courtesy Bibliothèque Mazarine, Paris. Photo: Copyright Florin Dragu, Paris.
- 18b. Courtesy Protomoteca Capitolina, Rome.
19. Courtesy Museo di Roma.
20. Courtesy Protomoteca Capitolina, Rome.
22. Photo: Oscar Savio, Rome.
22. Photo: George Mott, London, detail.
23. Courtesy The Provost, Fellows and Scholars of Trinity College, Dublin. Photo: John Searle, Dublin.
24. *Starue Godui*, Vol. II.
25. Courtesy the Librarian, The Signet Library, Edinburgh. Photo: John K. Wilkie, Edinburgh.
26. Courtesy Christie's London, Photo: A.C.

Cooper, London.

26. Ibid, back.
26. Ibid., profile.
26. Ibid., signature.
28. Courtesy the Rector, Venerable English College, Rome. Photo: C. Ward-Jones, Rome.
- 29a. Courtesy Victoria and Albert Museum, London.
- 30a. Courtesy Sir Robert Throckmorton, Bt. Photo: National Trust, Severn Regional Office, Tewkesbury, Inv. photo no. COU/SC/1.
33. Courtesy National Gallery of Ireland, Dublin.
34. Courtesy Sotheby's London.
35. Courtesy Mrs. R.M. Blacknell. Photo: Ian Yeomans, London.

Works attributed to Hewetson

- Attr. No. 1: By gracious permission of H.M. the Queen of England (copyright). Photo: Courtauld Institute of Art, neg. no. B67/79.
- Attr. No.2: Courtesy Christie's, London. Photo: A.C. Cooper.
- Attr. No. 3: Ibid.
- Attr. No. 4: Courtesy Leeds City Art Gallery.
- Attr. No. 5: Ibid.
- Attr. No. 6: Ibid.