



*1 – Rosalba Carriera, PORTRAIT OF GUSTAVUS HAMILTON, 2ND VISCOUNT BOYNE,  
c.1730-31, pastel on paper, 56.5 x 42.9 cm  
(courtesy Metropolitan Museum of Modern Art, New York)*

# The Irish patrons of Rosalba Carriera (1675-1757)

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THIS ARTICLE IS PRIMARILY CONCERNED WITH ESTABLISHING THE IDENTITY OF Rosalba's Irish patrons. Despite the fact that several of them commissioned more than one pastel from Rosalba, only eight Irish pastels survive that can be attributed to her with any certainty. Of the remaining works, the location of six has not been ascertained, and the identity of the sitters in two more has yet to be confirmed.

Rosalba was born in Chioggia, Venice, in October 1675, the daughter of Andrea Carriera, who worked in the mainland *podesteria* of the Republic of Venice, and Alba Foresti, an embroiderer. She had two sisters: Angela, who married the artist Giovanni Antonio Pellegrini (1675-1741), and Giovanna, who worked as an assistant in Rosalba's studio, and, like her, remained unmarried.

Although there are no records relating to her artistic training, Pier Caterino Zeno, along with the anonymous author of *Vita di Rosalba Carriera* (1755), both claimed that she was the pupil of the Venetian portrait painter Giuseppe Diamantini (1621-1705).<sup>1</sup> Pierre Jean Mariette in the *Abecedario* wrote that Rosalba originally painted snuffboxes under the guidance of Jean Steve, a French painter.<sup>2</sup> Blashfield and Dobson stated that Rosalba's paternal grandfather was an artist by the name of Antonio Pasqualini, but there is no documentation to support this.<sup>3</sup>

Rosalba received many honours during her lifetime. In 1705 she was admitted to the Academy of St Luke in Rome, for which her reception piece was *Girl Holding a Dove*. In 1720/21, she was elected to the Académie Royale in Paris, where her *morceau de reception* was *A Nymph*. While in Paris, she executed a pastel portrait of Louis XV as a child. In 1730 she visited Vienna to work for Emperor Charles VI. She received many other royal commissions, and a major collector of her work was the Prince Elector of Saxony, later Augustus III of Poland. By the time of his death he had collected 150 pastels by her.

Rosalba had begun her artistic career by painting miniatures in enamel, but later changed to the larger format of pastel, which was less taxing for her eyes. In the early 1740s her eyesight began to fail, but she continued to work intermittently until she went completely blind in 1746. It was a poignant end to a distinguished career. The influence of Rosalba was keenly felt outside Italy. The English artists Francis Cotes (1726-1770) and John Russell (1745-1806)<sup>4</sup> were both influenced by Rosalba's style, as was Maurice Quentin de la Tour (1704-1788) in France.<sup>5</sup> De la Tour, encouraged by Rosalba's success, made a copy of her *Nymph of Apollo's Retinue*, and from then on pastel became his chosen medium. By 1780 pastels had become so popular that there were more than 2,500 pastellists in the Académie Royale.<sup>6</sup> According to Anthony Pasquin in his book *History of the Professors of Painting, Sculpture and Architecture, who have practised in Ireland* (1796), the Irish artist Hugh Douglas Hamilton (1740-1808) owned several pastels by Carriera, and her influence can be seen in such portraits as *Emilia Olivia, 2nd Duchess of Leinster* (NGI; see Appendix). Pasquin also wrote, without foundation, that Rosalba had visited Ireland. Rosalba's reputation was held in such high regard in Ireland that often pastels were ascribed to her despite lack of evidence, as is the case with the pastels at Carton (see Appendix).

In Venice it became popular with those on the Grand Tour to visit her studio. Irish tourists followed this fashion and sat to her for their portraits or bought pastels by her as a souvenir of their trip. To this end, they often used agents like Joseph Smith (1674-1770) to assist them. Rosalba's godfather Carlo Gabrieli was Smith's lawyer,<sup>7</sup> and she received regular payments from Smith from 1725 to 1728 on behalf of patrons like the Hon Alan Brodrick. Smith eventually owned 38 works by her. Pietro Filippo Jamineau, a merchant in Venice from 1735 to 1745, also occasionally acted as an agent for Rosalba. Another agent was Owen McSwiney, also known as Swiney (1676-1745), son of Rev Miles McSwiney of Ballyteige, county Wexford. From 1721 until his death, McSwiney commissioned and handled paintings for sale in Venice and acted as an agent for such artists as Rosalba and Canaletto.

Rosalba was an incredibly prolific artist, and this is partly due to her chosen medium of pastel. Unlike oil, pastel requires no drying time and works could be completed more rapidly than with the use of other media. Rosalba's huge output raises a problem, however, as she executed many of the same subjects repeatedly – *The Seasons*, or *The Elements*, for example, or portraits of such celebrities as Faustina Bordoni, the distinguished contralto. In her diary for the year 1725, published by Sani,<sup>8</sup> Rosalba mentions four portraits of Faustina. Rosalba also had many followers who used a similar style, and her sister Giovanna sometimes copied her work, leading to difficulty with attributions.

In researching her Irish patrons, Rosalba's diary, kept from 1720 to 1728, and

mainly spanning her visit to Paris from 1720 to 1721, provides a useful source of information. The later years have fewer entries, but, importantly, these record the names of her sitters. She also kept both letters she received and rough copies of those she sent. The first Irish man for whom we have any documentary proof of a link with Rosalba is Richard Tighe MP (1678-1736) of Rosanna, county Wicklow (cat. 9). A kinsman of Tighe was the Hon John Molesworth (1679-1726), who was a regular correspondent of Rosalba. Her portraits of Molesworth are known from the existence of copies by Godfrey Kneller and Anthony Lee (cats 7b, 7c). Richard Cantillon (c.1680-1734) had his name recorded in Rosalba's diary and appears to have sat for his portrait (see cat. 2). The portrait of another Irish sitter, the Hon Alan Brodrick (1702-1747), who was mentioned by her several times in 1725, is of interest as he used both McSwiney and Smith as agents in his dealings with her (cat. 1).

Various portraits by Rosalba have given rise to some speculation in relation to the identity of the sitter. Lady Mary Ferrers (1684-1740) sat to Rosalba in around 1729/30; however, the identity of the male pair to her portrait has yet to be confirmed. The portrait of Gustavus Hamilton, 2nd Viscount Boyne (1710-1746) (Metropolitan Museum of Art, New York), was formerly identified as Horace Walpole, and has already been the subject of much discussion (cat. 4) (Plate 1).

The works acquired by Joseph Leeson, later 1st Earl of Milltown (Milltown Collection, NGI) may have been acquired by someone else acting on his behalf, most likely Robert Wood, who in Rome had been responsible for the acquisition of seascapes by Vernet.<sup>9</sup> Although Benedetti states that Robert Wood 'had his portrait made by Rosalba',<sup>10</sup> there is no mention of this in either of Sani's texts.<sup>11</sup> However, it is recorded that in 1742 Wood purchased a number of works from Rosalba, including a *Diana* and a portrait of Flavia Arista, Princess Trivulzi.<sup>12</sup>

Rosalba's Irish patrons are a diverse group, many of them involved in politics but of differing ages and backgrounds. Some of them, discussed in detail in the following catalogue, do not fit the usual profile of a Grand Tourist. John Molesworth, 2nd Viscount Molesworth, worked in Italy, and Joseph Leeson, later 1st Earl of Milltown, was unusually old. If Cantillon's trip was a Grand Tour, then he, like Leeson, was older than the average tourist. Generally those who went on the Grand Tour were young men, probably between the age of 17 and 22, from a wealthy family, who were sent abroad to further their education. The Hon Alan Brodrick fits this profile and his letters reflect the nature of such a trip.<sup>13</sup>

Only two of Rosalba's Irish patrons, Molesworth and Mary, Countess Ferrers (cat. 3) are included by Russell in his list of British sitters for Rosalba.<sup>14</sup> Rosalba's Irish patrons are, however, a separate entity, and although the list is naturally shorter than that of her British sitters, they have considerable interest and importance from an Irish perspective.

## CATALOGUE OF WORKS

1 *The Honourable Alan Brodrick (1720-1747)*

Pastel on paper, 53.3 x 40.6 cm

LOCATION: Midleton Collection at Malton, Yorkshire

Brodrick was the oldest surviving son of the 1st Viscount Midleton of Ballyanan, Cork, and Pepper Harrow, Surrey. His mother was Alice, daughter of Sir Peter Courthorpe of Little Island, county Cork. The 1st Viscount Midleton was a Whig politician who was Speaker for the Irish House of Commons, Lord Chancellor, and Attorney General for Ireland. He was an adversary of William ‘Speaker’ Conolly, and it was Brodrick’s enforced resignation that elevated Conolly to the position of Speaker. His father was possibly the Alan Brodrick who kept the cyphers of the group of royalist nobles and gentlemen called ‘The Sealed Knot’.<sup>15</sup> It was he who reported to Charles II on the state of politics and the intentions of the army in 1659 and early 1660, prior to the restoration of the monarchy, and was Surveyor General of Ireland from 1660. Brodrick was educated at Clare College, Cambridge, in 1718, and the Inner Temple in 1721. He succeeded his father as 2nd Viscount in 1728, and in 1729 married Lady Mary Capel, daughter of the 2nd Earl of Essex.

On the Grand Tour he sought to broaden his education, and in a letter of 8 November 1724 he wrote to his father:

Have no reason to be discontented with ... my travels, since I have used my utmost endeavours to improve myself in whatever the place I was in, could inform me of. I have done what has been in my power towards perfecting myself in French, and have learnt as much Italian as the small share of conversation, which strangers can have with the people of the country would admit of.<sup>16</sup>

In 1724 Brodrick is recorded at Venice. He was in Padua on 15 September, in Bologna by 8 November, and in Rome by 1 March 1725. In the same year he visited Naples in March, Parma by 1 June, and was back in Venice during July and August.

During his second visit to Venice, Brodrick was mentioned in Rosalba’s diary on several occasions. On 5 July 1725 she wrote: ‘*Incominciato il ritratto in piccolo di Faustina [Bordoni] per Mr. Brodrier*’.<sup>17</sup> Later, on 28 July, she wrote: ‘*Incominciato Sig. r Brodrick*’.<sup>18</sup> On 1 August she noted: ‘*Incominciato ... il Sig. Brodrick*’,<sup>19</sup> and on 14 August: ‘*Avuto da Mr. Suini [Owen McSwiney] cinquantaquattro cecchini per li ritratti a Mr. Brodrick*’.<sup>20</sup> On 27 August she wrote: ‘*Avuto dal Sig. Smith cecchini 44 per li due ritratti piccioli del Sig. B.ro*’.<sup>21</sup> These last two references to Brodrick reveal that he was using two different agents for the purchase of Rosalba’s pastels – McSwiney and Smith.





2 – Rosalba Carriera, *WINTER*, pastel on paper, 34 x 28 cm (detail)  
(courtesy National Gallery of Ireland, Milltown Collection)

2 *Richard Cantillon (c.1680-1734)*

LOCATION: unknown

Richard Cantillon was the second son of Thomas Cantillon of Ballyheigue, county Kerry. His mother was Brigid Cantillon of Kilgobbin, Limerick, a kinswoman of his father. Cantillon was Catholic, and his parents' marriage clashed with the Catholic Church's rules on consanguinity. A special dispensation was made for the couple to allow them to marry. In 1708 Cantillon became a French national, and in 1717 he took over the running of the financial house belonging to his relative, the Chevalier Richard Cantillon in Paris. In 1722 he married Mary Anne O'Mahony (1702-1751), the daughter of Count Daniel O'Mahony, a friend of the Chevalier Cantillon.

Cantillon died in mysterious circumstances in a fire in his house in Albemarle Street, London, on 14 May 1734. It was suggested that he was murdered by his own servants before the fire. However he had previously withdrawn £10,000 from his bank which threw a suspicious light upon the ensuing events. The mystery was further compounded by the discovery of a mysterious Chevalier de Louvigny roaming the jungles of Surinam with a large amount of documentation belonging to Cantillon, six months after the fire.<sup>22</sup> Cantillon's present fame however rests solely on a work published 21 years after his death, *Essai sur la Nature du Commerce en General*. This is considered along with Adam Smith's *Wealth of Nations*, written in 1776, to be an outstanding work on economic theory.<sup>23</sup>

Between 1724 and 1725 Cantillon was in Italy. He visited Venice in December 1724, before travelling to Naples and Florence, where he is recorded on 28 March 1725 with his wife. Listed in Rosalba's diary on 4 December 1724 is a 'Mr. Chantiglion',<sup>24</sup> and on 16 December she wrote: '*Avuto da M.r Cantillion cecchini novantacinque*',<sup>25</sup> On 9 February 1728 Rosalba noted: '*Incominciato M. di Cantilion*',<sup>26</sup> which final mention of Cantillon would seem to imply that she had begun a portrait of him.

3a/3b *Mary, Countess of Ferrers (1684-1740) and Male Sitter, c.1729-1730*

Pastel on paper

LOCATION: private collection

Lady Ferrers' father Sir Richard Levinge of Mullalea, county Westmeath, was Speaker of the Irish House of Commons in Ireland in 1692, and Attorney General for Ireland in 1712. In 1703 Mary married Washington Shirley, 2nd Earl Ferrers (1677-1729), who attended Trinity College in Oxford between 1693 and 1697. They had one daughter, Selina, who married Theophilus Hastings, 9th Earl of Huntingdon.

Selina's portrait in pastels was executed by Samuel Cotes, brother of Francis, both of whom were influenced by Rosalba's style.

After the death of her husband, Lady Ferrers travelled to Paris and took a Mr Campbell as her lover, who was, at the time, acting as Charles Wyndham's travelling tutor. Campbell abandoned Wyndham on the grounds that he 'understood the language enough to travel without him which my Lady Ferrers did not'.<sup>27</sup> They travelled together to Rome, Venice (where they were recorded on 29 December 1729) and Naples. By 1730 Lady Ferrers and Campbell had been joined by her brother Sir Richard Levinge.

This pair of portraits by Rosalba has been traditionally identified as of Lord and Lady Ferrers, but since Lord Ferrers had died in 1729, the male portrait may have been of her brother, or perhaps even of Campbell. Another possibility is that it is a posthumous portrait of Lord Ferrers and that it was copied from a miniature.

4 *Gustavus Hamilton, 2nd Viscount Boyne (1710-46) c.1730-1731 (Plate 1)*

Pastel on paper; 56.5 x 42.9 cm

INSCRIPTION: on reverse: ...vus Viscount B ... drawn at Venice by Rosalba

PROVENANCE: The Rt Hon Nathaniel Clements (1705-1777), of the Ranger's Lodge, Phoenix Park, Dublin; to his son Robert Clements (1732-1804), and later, at Killadoon House, Celbridge, county Kildare (after the sale of the Ranger's Lodge); thence by descent to Charles Clements; sold on 24 January 2002 at Sotheby's New York to Sayn Wittgenstein Fine Arts acting for the Metropolitan Museum of Art, New York for \$621,750.

EXHIBITED: John Paul Getty Museum, Los Angeles, 2000-01

LOCATION: Metropolitan Museum of Art, New York

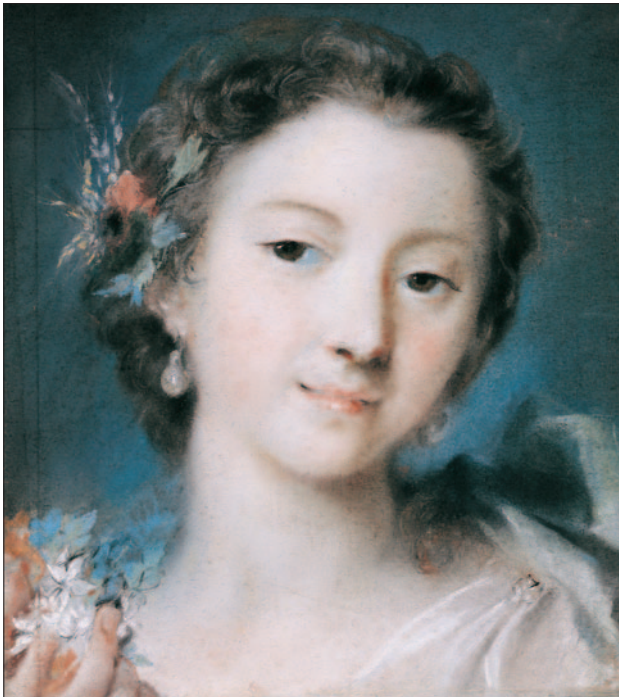
In 1723 Gustavus Hamilton succeeded his grandfather as the 2nd Viscount Boyne, his father having died in 1715. Lord Boyne travelled to Italy with Edward Walpole, second son of Sir Robert and brother of Horace. They were in Venice on 20 January 1730 in time for Carnival, and remained, as recorded by Boyne, 'til ye Opera begins at Piacenza, rather than go to any other town in Italy'.<sup>28</sup> By 11 July 1730 Lord Boyne and Walpole were in Padua, and in December they were again in Venice. While Walpole returned to England in January 1731, Boyne remained in northern Italy, visiting Venice again in April 1731.

This particular pastel proves how difficult it can be to identify the sitter of a portrait by Rosalba, as different patrons were often posed in similar garments. Here we see Boyne wearing the black 'bautta' and mask of the Venetian masquerade costume, a white shirt and cravat, and a blue fur-trimmed coat. For a long time this portrait was considered incorrectly to be of Horace Walpole. The confusion over the





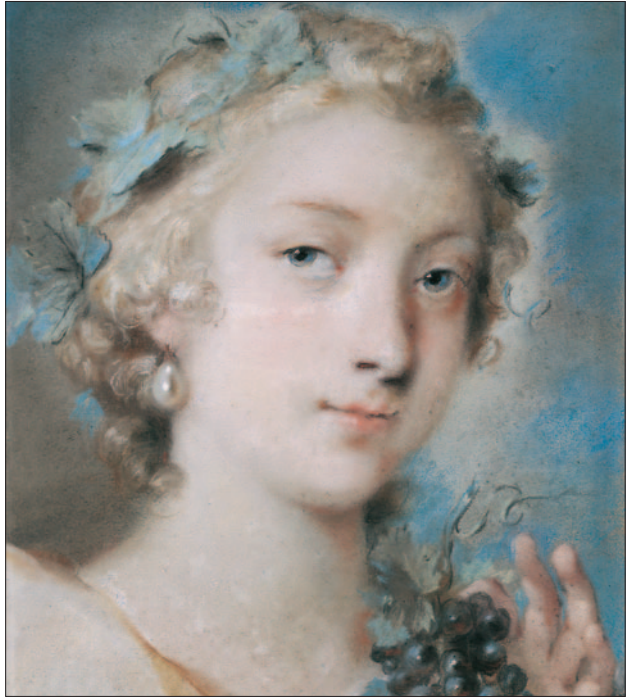
3 – Rosalba Carriera,  
*SPRING*, pastel on paper,  
34 x 26.7 cm



4 – Rosalba Carriera,  
*SUMMER*, pastel on paper,  
35 x 28 cm

(courtesy National Gallery of  
Ireland, Milltown Collection)

5 – Rosalba Carriera,  
*AUTUMN*, pastel on paper,  
34 x 28 cm



6 – Rosalba Carriera,  
*WINTER*, pastel on paper, 34 x  
28 cm



(courtesy National Gallery of  
Ireland, Milltown Collection)

identity of the sitter had been complicated by a second version of the pastel in the collection of Lord Walpole of Wolterton, which had been identified since at least 1820 as being of Horace Walpole (who, incidentally sat to Rosalba in 1741).<sup>29</sup> This misidentification was compounded in 1831 when the sitter's identity was provided as Horace Walpole in the engraving by J. Cochrane for Edmund Lodge's *Portraits of Illustrious Persons of Great Britain*.

It was first identified as Viscount Boyne when a third version of the pastel by Rosalba was sold by Lord Boyne from Burwarton House, Bridgenorth, Salop, in June 1956.<sup>30</sup> The latter pastel was catalogued at the time of the sale as Gustavus, Viscount Boyne, and was bought by Mr Ivor Worsfold, London. An inscription on the reverse reads: '...vus Viscount B ... drawn at Venice by Rosalba'.

The correct identification of Lord Boyne was convincingly proposed by C. Kingsley Adams.<sup>31</sup> He noted the physical similarity between the portrait by Rosalba and known depictions of Lord Boyne by Hogarth. He further pointed out that the portrait by Rosalba had been the property of the Clements family for many years, belonging first to the Rt Hon Nathaniel Clements MP (1705-1777). Clements had acted as Ranger of the King's Game in Ireland, and was also a banker and an amateur architect, and became Deputy Treasurer of Ireland and Paymaster General. He had been a close friend of the 2nd Viscount Boyne in his youth. The Clements and Hamilton families enjoyed close relations throughout the eighteenth century, and Clements acquired a large estate in county Donegal from Lord Boyne. It is therefore possible that since Boyne died early and unmarried, he left this work to his friend as a memento of their previous travels together, or, perhaps, his family presented it to Clements on the death of Lord Boyne.

## 5 Joseph Leeson (1711-1783), later 1st Earl of Milltown

Leeson was the son of a brewer, also Joseph Leeson, who, on his death in 1741, left his son £50,000 plus £6,000 per annum. Leeson Junior used this considerable sum of money to purchase land in Russellstown, county Wicklow, where he built Russborough House, designed by Richard Castle. He married three times: Cecilia Leigh in 1729 (d.1737), Anne Preston in 1739 (d.1766), and Elizabeth French in 1768. In 1743 he became MP for Rathcormack, county Cork. In 1756 he became 1st Baron Russborough, in 1760 1st Viscount Russborough, and in 1763 1st Earl of Milltown.

Leeson went twice to Italy: firstly from 1744 to 1745, which included Florence and Rome, and secondly in 1750 to 1751 to Rome. On Leeson's trip in 1745 he used as his secretary the archaeologist Robert Wood (c.1717-1771), son of

Alexander Wood. During his first visit he amassed £60,000 worth of goods, including statues and pictures which were seized by the French in transit to Ireland. There are no known records indicating what was included in this shipment.

Although Leeson is not recorded as having been in Venice, there are six paintings by Rosalba in the Milltown Collection, bequeathed to the National Gallery of Ireland in 1902. They are *Spring* (Plate 3), *Summer* (Plate 4), *Autumn* (Plate 5), *Winter* (Plates 2, 6), *Diana* (Plate 7), and *Venus* (Plate 8). The four seasons were a common subject for a series in painting. The theme recurred frequently throughout Rosalba's career, particularly during the 1720s, including 1725, the year that the first advertised performance of Vivaldi's *Four Seasons* took place.<sup>32</sup>

Benedetti suggests that as Dr John Clephane, an acquaintance of Leeson, purchased a set of Rosalba's seasons on behalf of James Dawkin; it is possible that he (Clephane) was involved in the purchase.<sup>33</sup> In a letter from Pietro Filippo Jamineau in Venice to Rosalba on 27 September 1742, Wood is mentioned in connection with a *Diana* and *Four Heads of Nymphs*, which could perhaps be the Four Seasons bought on behalf of Leeson. The original titles of the pastels in the Milltown Collection are not known, only *Diana*, *Autumn* and *Winter* are certain; the rest were labelled according to the plants or flowers depicted. Benedetti proposes that Rosalba was assisted by either her sister Angela or her assistant Angioletta Sartori in the pastels in the Milltown Collection as her sight was failing at that time. However, her marvellous self-portrait for Joseph Smith, now in the Royal Collection, was not completed until 1744, thus suggesting that it was still possible for the Milltown pastels to have been her own work, with the possible exception of *Spring* (see below).

5a *Spring*, sometimes called *Venus* (Plate 3)

Pastel on paper, 34 x 26.7 cm

LOCATION: Milltown Collection, National Gallery of Ireland

This bust-length pastel shows a female with her head turned to the right, holding a bouquet of flowers. The quality of the work in this pastel, which has smaller dimensions, is inferior to that of the rest of Rosalba's pastels in the Milltown collection.

5b *Summer* (Plate 4)

Pastel on paper, 35 x 28 cm

LOCATION: Milltown Collection, National Gallery of Ireland

In this bust-length pastel the female figure is shown with head tilted slightly down-

wards and with flowers in her hair, indicating the season.

5c *Autumn* (Plate 5)

Pastel on paper, 34 x 28 cm

LOCATION: Milltown Collection, National Gallery of Ireland

A bust-length pastel of a female figure is shown turning to the left. Vine leaves in her hair and a bunch of grapes in her hand indicate that this depicts autumn.

5d *Winter* (Plates 2, 6)

Pastel on paper, 34 x 28 cm

LOCATION: Milltown Collection, National Gallery of Ireland

This is a bust-length pastel of a female, with her head turned to the right, wearing a blue velvet cloak trimmed with fur, and warming her hands on a small flame in the bottom right corner, appropriate for cold conditions.

*Winter* also appeared in Rosalba's work as *The Tirolese Girl*. In *Rosalba Carriera*, Sani refers to the National Gallery of Ireland's *Winter* with the title *Testa di Donna*, but she does mention the inclusion of the flame indicating that it is probably an allegory of winter.<sup>34</sup>

5e *Diana* (Plate 7)

Pastel on paper, 35 x 28 cm

LOCATION: Milltown Collection, National Gallery of Ireland

A bust-length female figure is shown draped in blue, with matching tones in the background and ropes of pearls through her hair. The crescent moon on her forehead serves to identify her as Diana.

5f *Venus*, sometimes called *A Female Head* (Plate 8)

Pastel on paper, 35 x 28 cm

LOCATION: Milltown Collection, National Gallery of Ireland

This bust-length female is shown turned slightly to the right, her head tilted downwards to the left, eyes downcast. She wears beads intertwined in her hair and Baroque pearl earrings.



7 – Rosalba Carriera, *DIANA*,  
pastel on paper, 35 x 28 cm



8 – Rosalba Carriera, *VENUS*,  
pastel on paper, 35 x 28 cm



(courtesy National Gallery of  
Ireland, Milltown Collection)

6 *Charles Lennox, 2nd Duke of Richmond (1701-1750) (Plate 9)*

Pastel on paper, 56.5 x 44 cm

CONDITION: recently conserved

LOCATION: Castletown House, Celbridge, county Kildare

Charles Lennox, 1st Earl of March, whose wife Sarah Cadogan (1706-1751) was Irish, was the eldest son of the 1st Duke of Richmond, the illegitimate son of King Charles II and Louise de K roualle, a French courtesan. In 1719 he married the thirteen-year-old daughter of Lord Cadogan, Lady Sarah, in order to cancel a gambling debt between their parents. He left on his Grand Tour, immediately travelling to Parma, Rome, Naples, Milan, Padua, and Venice for the Carnival, and by May 1722 was in The Hague.

On 11 November 1726 Rosalba wrote: ‘Incominciato la copia di Milord ecc. di Richemond’.<sup>35</sup> Although there is no record of the Duke of Richmond having visited Italy in 1726, it is most probably he. It may have been painted from a miniature. An earlier pastel of the Duke of Richmond mentioned in Rosalba’s diary of 1720 would have to be of his father, the 1st Duke, whom the former succeeded in 1723.

Lennox was in partnership with Owen McSwiney over the allegorical tomb paintings commemorating British Whig heroes. According to Sani, McSwiney also acquired works for him by Rosalba, including *A Tirolese Girl*, and in 1728 he ordered *A German Girl* from her, which was not finished until July 1730.<sup>36</sup>

7 *John Molesworth, 2nd Viscount Molesworth (1679-1726)*

The Hon John Molesworth was the eldest son of the 1st Viscount Molesworth of Edlington, Yorkshire, and Breckdenstown, Swords, county Dublin, and Letitia, third daughter of Richard Coote, 1st Baron Coote.

In 1710 Molesworth was appointed Envoy Extraordinary to Genoa, but instead chose to be envoy to Florence from 1711 to 1714, a post for which he was not paid. While in Italy he made the acquaintance of the Florentine architect, Alessandro Galilei (1691-1736), whom he later induced to visit England and Ireland in 1714.<sup>37</sup> In 1720 Molesworth served as Envoy Extraordinary to the Casa Savoia in Turin.

Molesworth is Rosalba’s second known Irish link. There are two known portraits of Molesworth, both purportedly copies of different pastels by Rosalba; the originals are missing. A letter of 1710 referred to the English envoy, whom Sani presumed was Molesworth:

Illustrious Sir, I humbly beseech you, that the portrait in question, which I

think you have, will pass through the hands of the English envoy, so that he can keep it for the person for whom it is intended.<sup>38</sup>

However, as Molesworth was not appointed envoy until 1711, it seems likely that this may have been his predecessor.<sup>39</sup> In 1712 Molesworth wrote to Rosalba from Florence,<sup>40</sup> referring to a portrait. He apologised for his inability to render a service to Rosalba, and recorded his gratitude for her help. He also mentioned other letters from him, fearful that they had gone astray on the country roads, which indeed may have happened, as there are no other letters in existence between the two.

7a *John, 2nd Viscount Molesworth, c.1722*

Pastel

PROVENANCE: presumably by family descent to Hender Delves Molesworth (great-great-great-grandson of 1st Viscount); to his widow and bequeathed by her will to her nephew-in-law Allan Henry Neville Molesworth, but believed to have disappeared from her house in the 1990s.

LOCATION: unknown

7b *Copy of portrait by Rosalba of John, 2nd Viscount Molesworth, attributed to Anthony Lee (fl.1724-67) 1742*

Oil on canvas; 74.9 x 62.6 cm

INSCRIPTION: on tablet: 'JOHN 2nd VISCOUNT MOLESWORTH/1679-1726.'; label on reverse written in black on stretcher-bearer: 'John 2nd Viscount.'; in black ink on the stretcher-bearer: 'Copy/Richard 3rd Viscount Molesworth/copied from crayon of Rosa Alba by Mr. Lee Painted [Painter?] in Dublin/in the Year 1744 – the original was done in crayons in Florence by Rosa Alba about 1742 [1722?]/The Property of Coote Molesworth 1745.' Inscription added by later hand 'Wrong! A.R.'

PROVENANCE: In 1745 Coote Molesworth, a brother of the sitter, probably that listed as 'Portrait of John 2nd Viscount Molesworth' in 8th Viscount's Will dated 15 September 1905; presumably to Molesworth Trustees upon death of 8th Viscount, 7 June 1906; probably that listed as 'Portrait of John 2nd Viscount' in care of Trustees in Pedigree of the Molesworth Family c.1937; listed as 'Copy Portrait of John 2nd Viscount Molesworth' in receipt signed by 11th Viscount 15 September 1961; listed as 'Portrait of John, 2nd Viscount Molesworth' by Christie's 1963, when valued at £20; listed as 'Portrait of John 2nd Viscount Molesworth' (as by follower of Kneller) by Sotheby's in 1999.

LOCATION: Molesworth Trust

In 1712 John's brother Richard visited him in Italy and it was possibly on this visit that they both had the portrait medals struck by Antonio Selvi (c.1679-1755) (British Museum), who spent most of his life in the service of the ducal court in

Tuscany. The medal shows John wearing a long wig with Prudence, Abundance, Peace and Commerce, with the Molesworth arms on the reverse.

The half-length portrait attributed to Lee shows John turned slightly to the right, his face turned and looking to the front, wearing a brown cloak with a long flowing wig and white cravat in a painted oval. The portrait has similarities to Selvi's medal, both using the high wig and drapery, and Rosalba may well have used it as a model for the portrait.

The inscription on the reverse may have been added by John's brother, Coote (named after his mother's family), who was briefly his secretary in 1722. The misidentification of the sitter as Richard, the 3rd Viscount, is curious, as all his other portraiture alludes to his military status. The initials 'A.R.' on the reverse can be identified as those of Athelstan Riley, a founder trustee of the 8th Viscount's Will Trust in 1906.<sup>41</sup>

7c Copy of Rosalba's portrait of *John 2nd Viscount Molesworth*, by Sir Godfrey Kneller (1646-1723).

Oil on canvas; 123.8 x 99 cm

SIGNED: in monogram on lower left: GK

INSCRIPTION: on tablet: 'JOHN 2nd VISCOUNT MOLESWORTH/1679-1726/PAINTED BY LEE OF DUBLIN IN 1744/FROM AN ORIGINAL IN CRAYONS BY ROSALBI OF ROME/ Molesworth Heirloom.'

PROVENANCE: by descent to Mrs Marcus Gage of Streeve, county Londonderry, great-great-niece of the sitter; bequeathed to Molesworth Trustees sometime thereafter; listed as 'Portrait of John 2nd Viscount Molesworth' on receipt signed by 11th Viscount 15 September 1961; listed as 'Portrait of John 2nd Viscount Molesworth' (as by Lee after Carriera) by Christie's 1963, when valued at £300; listed as 'Portrait of John 2nd Viscount Molesworth' (as by Kneller) by Sotheby's 1999.

LITERATURE: Crookshank and Glin, *The Painters of Ireland c.1660-1920* (London 1978) 41.

LOCATION: Molesworth Trust

This three-quarter-length Baroque-style portrait shows Molesworth standing with his face turned to the right, showing him with his natural long hair, wearing a purple velvet coat unbuttoned at the chest, white shirt open at the neck with collar upturned. His right hand holds a walking cane, his left hand is drawing up a flowing brown cloak draped around the hilt of his sword. In the left background there is a rock arch, and on the right there is the interior of a dungeon chamber. Molesworth's stylised dress, known as a 'civic vest', was usually reserved for writers and men of learning.

Originally identified as by Anthony Lee, this painting was reattributed to





9 – Rosalba Carriera, CHARLES LENNOX, 2ND DUKE OF RICHMOND (1701-1750),  
pastel on paper, 56.5 x 44 cm

(courtesy Castletown Foundation, Celbridge, county Kildare)



Godfrey Kneller in 1988 by Victor Fauville of Sotheby's. The location and date of the original by Rosalba is unknown, although since Kneller died in 1723, it would date to before then.

8 *Mary Middleton, Viscountess Molesworth (c.1697-1766), c.1700-1725*

Pastel drawing.

PROVENANCE: presumably by family descent to Hender Delves Molesworth (great-great-great-great grandson of 1st Viscount); to his widow and bequeathed by her will to her nephew-in-law Allan Henry Neville Molesworth, but believed to have disappeared from her house as recently as the 1990s.

LOCATION: unknown

Molesworth's wife Mary also commissioned a portrait from Rosalba, most likely executed between 1720 and 1725, during her husband's residence in Italy. Her father Thomas Middleton (1694-1742) also sat to Rosalba c.1720 (Middleton family collection).

9 *Richard Tighe (1678-1736)*

LOCATION: unknown

Tighe was the eldest son of William Tighe (d.1679) and Anne, the eldest daughter of Sir Christopher Lovett. He attended Trinity College from 1693 to 1696, receiving his BA in 1696. Tighe was small in stature and known for his love of fashion. He was nicknamed Little Dick Tighe and Beau Tighe. He married Barbara Bor, daughter and co-heir of Christian Bor of Drinagh, county Wexford.

Tighe was recorded in Padua on 29 May 1700, and again on 17 March 1705.<sup>41</sup> He was acquainted with the British Resident of Venice, Christian Cole (fl.1697-1735), who first met Rosalba in 1701, and, while away from Venice, kept up a correspondence with her. Cole acquired high-quality pastel crayons for her while in Rome. From Rome on 9 May 1705 Cole wrote to Rosalba: '*La Prego de riverir della parte mi il signor Riccardo Tye.*'<sup>42</sup> On 16 May 1705 the artist replied from Venice:

It is this Sig.r Taie, who in a few days will depart for there, and meanwhile I cordially recommend him ... still it upsets me to lose the company of Sig. Tighe but I do not despair of another opportunity during your stay there at the end of the summer.<sup>44</sup>

Tighe left soon afterwards, spending the summer in Florence. According to Rosalba's diary, he made a return visit to Venice in September. On 19 September

1705 Cole wrote from Rome to Rosalba, '*Saluto la sua madre, il Sig. Tighe etc*'.<sup>45</sup> There is no further mention of Tighe, and no location is known for his portrait, if it still exists.

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APPENDIX

WORKS RELEVANT TO ROSALBA FORMERLY IN THE COLLECTION  
OF THE DUKE OF LEINSTER

*Notes on the pictures, plate and antiquities etc. at Carton, Kilkea Castle, 13 Dominick Street, Dublin and 6 Carlton House Terrace (London 1885)*<sup>46</sup>

Duke's Study

- i) G. Caroline, Lady Holland, d.1774 (in crayons), Rosalba ... [1'7½" x 10"]

Duchess's Sitting Room

- ii) E. O. Duchess of Leinster (in crayons), Rosalba ... [2'5" x 1'9"]

Autumn Bedroom

- iii) 7 female heads (in crayons), Rosalba Carriera of Venice ... [each 11½" x 10"]  
iv) 2 female heads (in crayons) Rosalba Carriera ... [each 1'5½" x 1'2"]  
v) One of Rosalba herself drawing. She died 1757  
vi) St. George, Lord St. George, d. 1775 (in crayons), Rosalba ... [1'11" x 1'7"]

*Catalogue of an important and valuable collection of works of art (removal from carton, Co. Kildare) which with the consent of His Grace The Duke of Leinster will be sold by auction by Messrs Bennett and Son, Limited M.I.A.A. at their Galleries 6 Upper Ormond Quay, Dublin on Wednesday December 2nd 1925 and two following days.*<sup>47</sup>

Pastels

- vii) 428: Emilia Olivia Duchess of Leinster – small oval, Hugh Hamilton  
viii) 431: Lady Georgina Holland, Liotard  
ix) 440: Do. [portrait] of a lady wearing pearl necklet and flowers in her hair, Rosalba  
x) 444: 4 classical heads, in finely carved and giltwood frames, Rosalba  
xi) 445: 3 classical heads, in finely carved and giltwood frames, Rosalba  
xii) 446: Pomona; and The Art of Painting – a pair, Rosalba  
xiii) 447: Lord St. George, in carved and giltwood frame, Rosalba  
xiv) 454: Girl with a basket of fruit, Rosalba

Oil Paintings

- xv) 532: Oval [portrait] of Lady St. George, in carved and giltwood frame.

## NOTES

## Caroline, Lady Holland

Lady Caroline Lennox, the eldest daughter of the Duke and Duchess of Richmond, married Henry Fox (1705-1774), a Whig MP in 1744. She travelled abroad on several occasions. In the late 1720s she visited Louise de K roualle in Aubigny. In 1763 she was in Belgium and Paris, and in 1765 she was again in Paris. Caroline undertook her own Grand Tour in 1766, travelling to Lyon, Susa, Turin, Bologna, Florence, Rome and Naples, and was in France again in 1767 and 1769. She travelled mainly for the sake of her own and her family's health, believing like many at the time that the continental air was beneficial.

It seems likely that item (i) from the 1885 inventory, a portrait of 'G. Caroline, Lady Holland' by Rosalba and item (viii) from the 1925 sale catalogue, a portrait of 'Lady Georgina Holland' by Jean-Etienne Liotard, are the same piece. Although Lady Caroline Holland's Christian name was Georgina, she was known as Caroline. Since she is not recorded as being in Italy during Rosalba's lifetime, it is more likely that she sat to Liotard, who was in England painting portraits from 1753 to 1755 and from 1772 to 1774.

*Emilia Olivia, 2nd Duchess of Leinster (1759-1798)*

LITERATURE: W.G. Strickland, *Dictionary of Irish Artists* i (Dublin 1913), 441-2, lists two portraits by H.D. Hamilton of Emilia Olivia, Duchess of Leinster, in the collection of of the Duke of Leinster at Carton, as well as another at Castletown.

LOCATION: possibly the pastel in the National Gallery of Ireland (no. 6088) dateable to the 1790s.

In 1775 the Hon Emilia Olivia, daughter of Baron St George (*q.v.*) married William Fitzgerald, 2nd Duke of Leinster (1749-1804). Given the similarity of their names, she has previously been confused with William's mother, Emily (Emilia Mary) FitzGerald, 1st Duchess of Leinster.

Item (ii) in the 1885 inventory, 'E. O. Duchess of Leinster', and item (vii) in the 1925 sale catalogue, 'Emilia Olivia Duchess of Leinster', are likely to be the same picture. The former is listed as by Rosalba, and the latter as by Hugh Douglas Hamilton, but as the 2nd Duchess was born two years after Rosalba's death, the earlier attribution is obviously incorrect.

## Baron St George MP (1715-1754)

Baron St George MP was the eldest son of John Usher of Headford, county Galway, taking the name of St George in 1734. In 1752 he married Elizabeth Dominick (*q.v.*), daughter of Christopher Dominick of Dublin. In 1774 they travelled to Italy with their daughter Emilia Olivia (1759-1798) (*q.v.*) for the sake of St George's health, but he died shortly after their arrival in Naples. Upon his death his collection of paintings was placed in the gallery of Leinster House until after the sale of 1815, when they were removed to Carton. A portrait of 'St. George, Lord St. George' (item (vi), 1885 inventory) and 'Lord St. George' (item (xiii), the 1925 sale catalogue) would appear to be the same work. Both are attributed to Rosalba. A much more likely candidate for the artist is Hugh Douglas Hamilton, who, according to W.G. Strickland, painted his portrait in oils and produced other pastels of his wife and daughter.

Elizabeth, Lady St George (née Dominick)

The attribution of the oval oil painting of 'Lady St. George' listed in the 1925 sale catalogue as item (xv), by Rosalba, would appear to be incorrect as Lady St George did not visit Venice until after Rosalba's death. Strickland records a portrait in crayons by Hamilton of this sitter, which would point to his authorship of this oil portrait, which was possibly a copy of the pastel.<sup>48</sup>

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## ENDNOTES

- <sup>1</sup> Bernardina Sani, *Rosalba Carriera* (Turin 1988) 12. Zeno, in a letter of 1729 to Cav. Marmi, published in G. Campori (ed.), *Lettere Artistiche Inedite* (Modena 1886), asserts that Rosalba was the pupil of Diamantini.
- <sup>2</sup> *ibid.*, 12. P. de Chennevière and A. de Montaignon, *Abecedario de Pierre Jean Mariette et autres notes sur les arts et les artistes* (Paris 1851-1853).
- <sup>3</sup> Evangeline Wilbour Blashfield, *Portraits and Background* (New York 1917) 398; Austin Dobson, *Rosalba's Journal and Other Papers* (London 1915) 5.
- <sup>4</sup> Francis Russell, 'Drawings by Rosalba', *Burlington Magazine*, 139, 1997, 196.
- <sup>5</sup> *The Art of Pastel*, exhibition catalogue, National Gallery of Ireland (Dublin 1996) 2.
- <sup>6</sup> *ibid.*
- <sup>7</sup> *The Glory of Venice: Art in the Eighteenth Century*, exhibition catalogue (London 1994) 445.
- <sup>8</sup> Bernardina Sani, *Lettere, Diari, Frammenti* (Florence 1985) 90.
- <sup>9</sup> Sergio Benedetti, *The Milltowns: A Family Reunion* (Dublin 1997) 82.
- <sup>10</sup> *ibid.* Sani, *Rosalba Carriera*, is quoted as the source for this.
- <sup>11</sup> Sani, *Rosalba Carriera*, 31. 'Il 27 Settembre (1742) è sollecitata a dipingere quattro teste di ninfe e una Diana per Robert Wood, gentiluomo inglese appassionato di archeologia orientale'. ['On the 27 September 1742 she was asked to painting four heads of nymphs and one Diana for Robert Wood, an English gentleman with a passion for eastern archaeology']; Sani, *Lettere, Diari, Frammenti*, 684. Letter from Pietro Filippo Jamineau in Venice to Rosalba Carriera in Venice, 27 September 1742.

Since I did not have the chance to meet you yesterday, I send mine (for not to give you the inconvenience of sending a person) I beg you let me know at what advanced stage you are in painting 4 heads of Nymphs and one Diana destined for Mr. Robert Wood, English Gentleman and when you foresee the possibility to deliver those same because

I am going to write to him next Saturday in the east where you will remember him making a journey of pleasure with his companion and they met in Constantinople, after that I will wait for your reply to know exactly about this matter.

I am your servant  
Pietro Filippo Jamineau

From the House, Thursday 27 September 1742.

When they are ready; I will receive them, together with that of Princess Trivulzi and the other larger one for the same friend.

- <sup>12</sup> Sani, *Rosalba Carriera*, 31.
- <sup>13</sup> Jeremy Black, *The British Abroad: The Grand Tour in the Eighteenth Century* (Stroud 1992) 291.
- <sup>14</sup> Russell, 'Drawings by Rosalba' 196-7.
- <sup>15</sup> His letters are in the Surrey History Centre, [www.surreycc.gov.uk/surreyhistoryservice](http://www.surreycc.gov.uk/surreyhistoryservice)
- <sup>16</sup> Black, *The British Abroad*, 291.
- <sup>17</sup> Sani, *Lettere, Diari, Frammenti*, 787. 'I began the small portrait of Faustina for Mr. Brodrick.' Sani provided the date for this incorrectly as 15 July.
- <sup>18</sup> *ibid.*, 'I started Sig.r Brodrick.'
- <sup>19</sup> *ibid.*, 'I began ... Sig. Brodrick.'
- <sup>20</sup> *ibid.*, 788. 'I had from Mr. Suini 54 cecchini for the portraits of Mr. Brodrick.'
- <sup>21</sup> *ibid.* 'I had from Mr. Smith 44 cecchini for the two small portraits of Sig. B.ro.'
- <sup>22</sup> Antoine Murphy, *Richard Cantillon* (Oxford, 1986) 9.
- <sup>23</sup> *ibid.*, 4.
- <sup>24</sup> Sani, *Lettere, Diari, Frammenti*, 785.
- <sup>25</sup> *ibid.* 'I had from M.r Cantillion 95 cecchini.'
- <sup>26</sup> *ibid.*, 793. 'I started M. di Cantilion.'
- <sup>27</sup> John Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701-1800* (New Haven and London 1997) 353.
- <sup>28</sup> C. Kingsley Adams, 'Portraiture Problems and Genealogy', *The Genealogists Magazine*, xiv, 11 September 1964, 115.
- <sup>29</sup> Information from [www.sothebys.com](http://www.sothebys.com) in connection with the sale of the portrait of Boyne on 24 January 2002.
- <sup>30</sup> Sotheby's house sale: Burwarton House, Bridgenorth, Salop, 17 June 1956, lot 23.
- <sup>31</sup> Kingsley Adams, 382-8.
- <sup>32</sup> *The Art of Pastel*, 2.
- <sup>33</sup> Benedetti, *The Milltowns*, 82.
- <sup>34</sup> Sani, *Rosalba Carriera*, 308.
- <sup>35</sup> Sani, *Lettere, Diari, Frammenti*, 790. 'I began the copy of Milord Richmond.'
- <sup>36</sup> *ibid.*, 308.
- <sup>37</sup> E. McParland, 'The Honourable John Molesworth', *A Dictionary of British and Irish Travellers in Italy 1701-1800* (New Haven and London 1997) 666.
- <sup>38</sup> Sani, *Lettere, Diari, Frammenti*, 178: '*Ill. ma ch'è humilmente supplicata, essendo il detto ritratto, come mi figuro appresso di lei, farlo passare nelle mani del Sig.r Inviato d'Inghilterra, perche lo possa far tenere a chi l'ha commendato.*'
- <sup>39</sup> In conversation with the Hon William Molesworth.



- <sup>40</sup> Sani, *Lettere, Diari, Frammenti*, 211-12. Extract from letter from the Hon John Molesworth in Florence to Rosalba Carriera in Venice, 6 August 1712.

Mr. Drake is perfectly well acquainted with your commission, with much pleasure on my part in seeing the sign of memory, that you retain for me, that which I assure you will be agreeable to me.

The time of my stay here is not less uncertain than the one of my departure, which I still do not have a fixed idea of; but, in the season that I arrive in, I hope to have the benefit of your greeting in Venice.

I fear that my letters become lost on the country roads, then that has already occurred several times, that I ask you the fate of your Portrait which is in no way not in proportion to your merit, nor to another.

I am very angry to not be able to return your help but you should be assured that I continue to do all that you depend on, according to the occasions that present themselves.

According to Sani this is the *Self-portrait* of Rosalba in the Uffizi previously dated to 1715, but dated by Sani to 1712.

- <sup>41</sup> The Hon William Molesworth, *Inventory of the Portraiture of the Viscounts Molesworth and their Families*, 2002 (unpublished work in progress, unpaginated, page numbers given in square brackets here) [4].
- <sup>42</sup> Ingamells, *A Dictionary of British and Irish Travellers in Italy*, 943.
- <sup>43</sup> Sani, *Lettere, Diari, Frammenti*, 90. 'Please convey my respects to signor Riccardo Tye.'
- <sup>44</sup> *ibid.*, 91. '*É questi il Sig.r Taie, che tra pochi giorni parte per costì, e fratanta cordialmente la riverisce...ancora mi da disgusto il perder l'occasione del Sig. Taie, ma non ne dispero qualche altra mentre lei si ferma costì sino al fin dell'estate.*'
- <sup>45</sup> *ibid.*, 94-5. 'Greetings to your mother, Sig. Tighe etc.'
- <sup>46</sup> Irish Architectural Archive.
- <sup>47</sup> Irish Architectural Archive. The 1925 sale catalogue also lists three engravings after Rosalba for sale, including the Seasons.
- <sup>48</sup> W.G. Strickland, *Dictionary of Irish Artists*, 2 vols (Dublin 1913) i, 443.