

EGERTON PORTRAITS AND PICTURES AT ASHRIDGE

1. BRITISH SCHOOL, 17th century

Portrait of Sir Thomas Egerton, 1st Baron Ellesmere, later 1st Viscount Brackley (c. 1540–1617)

Oil on panel, 49 x 40 in., 124.5 x 101.6 cm.

Inscribed

On loan from a private collection

Thomas Egerton was Master of the Rolls 1594-1603; Lord Keeper 1596 and 1603; Knight 1597; Lord Chancellor 1603-16; Baron 1603; Chancellor of Oxford University 1610-17; Viscount 1616. He bought Ashridge in 1604.

The portrait formerly at Stoneleigh Abbey, Warwickshire, which has not survived, may have been the original. **No. 1** is a good 17th century version. The date of the ruff is c. 1615. The Lord Chancellor's seal bag inscription "Beati Pacifi" ("blessed are the peacemakers") was a motto used by James I, who appointed him.



2. BRITISH SCHOOL, c. 1617-1619

Portrait of John Egerton, 1st Earl of Bridgewater (1579-1649)

Oil on panel, 28½ x 23¾ in., 72.4 x 60.3 cm.

Wrongly inscribed *Thomas, Lord Cromwell, in King Henry ye VIII, his tyme*

On loan from a private collection

John Egerton was the son of Lord Chancellor Ellesmere (No. 1) and his first wife Elizabeth Ravenscroft. C. 1601 he married Lady Frances Stanley (No. 3). MP 1601. Knight 1603. Earl 1617. Privy Councillor 1626. Lord Lieutenant of Wales 1631-42.

No. 2 is possibly not far from Paul van Somer (No. 3). The ruff is unusual and may have been overpainted.



3. PAUL van SOMER, 1576-1621

Portrait of Lady Frances Stanley, Countess of Bridgewater
(1583-1636)

Oil on canvas, 52 x 44 in., 132.1 x 111.8 cm.

C. 1619

On loan from a private collection

Lady Frances Stanley was the second daughter of Ferdinando, 5th Earl of Derby and Alice Spencer, daughter of Sir John Spencer of Althorp and later third wife of Lord Chancellor Ellesmere (No. 1). C. 1601 she married his son the 1st Earl (No. 2). She left a catalogue of her substantial and wide ranging library, the largest reported of a lady of the period outside the royal family.

Paul van Somer was a Flemish artist who was born and trained in Antwerp. He worked in Holland and Brussels. He was in England from 1616 until his death in December 1621. He painted portraits of Anne of Denmark, James I and the Court.

No. 3 is a rare surviving work by van Somer.



4. AFTER SIR ANTHONY VAN DYCK, 1599-1641

Portrait of Rachel de Ruvigny, Countess of Southampton (1603-1640), as Fortune

Oil on canvas, 29 x 22³/₄ in., 73.7 x 57.8 cm.

17th century

On loan from a private collection

Rachel de Ruvigny was born in Paris. In 1633 in France she married Thomas Wriothesley, 4th Earl of Southampton (1607-67), her second husband, a loyal royalist.

Van Dyck, “the greatest master of the European Baroque portrait”, was in London from 1632 as ‘Principal Painter in Ordinary’ to Charles I. Knighted in 1633. He died in London in 1641.

No. 4 is a good copy of the original by Van Dyck in National Gallery of Victoria, Melbourne, Australia.



5. BRITISH SCHOOL, c. 1642

Portrait of Lady Elizabeth Cavendish, Countess of Bridgewater *(1626-1663)*

Oil on canvas, 30 x 25 in., 76.2 x 63.5 cm.

Inscribed

On loan from a private collection

Lady Elizabeth Cavendish was the third daughter of William, 1st Duke of Newcastle, leading royalist and renowned horseman. In 1642 she married the 2nd Earl (No. 6). See No. 7 for another portrait.

No. 5 is the type of portrait influenced by Van Dyck sometimes attributed to Theodore Russel or Remeë van Leemput. A firm attribution cannot be made without documentation. She is represented as a bride. It is a polished portrait.



6. CIRCLE OF SIR PETER LELY, 1618-1680

Portrait of John Egerton, 2nd Earl of Bridgewater (1622 – 1686)

Oil on canvas, 46 x 36 in., 116.8 x 91.4 cm.

Inscribed

C. 1665

On loan from a private collection

Companion picture: No. 7

John Egerton was the son of the 1st Earl (No. 2) and Countess (No. 3). In 1642 he married Lady Elizabeth Cavendish (Nos. 5 and 7). High Steward of Oxford University 1663. Privy Councillor 1666 and 1679.

No. 6 is a sophisticated composition, but rather heavy.



7. CIRCLE OF SIR PETER LELY, 1618-1680

Portrait of *Lady Elizabeth Cavendish, Countess of Bridgewater* (1626-1663)

Oil on canvas, 45 x 36 in., 114.3 x 91.4 cm.

Inscribed

C. 1665

On loan from a private collection

Companion picture: No. 6.

Lady Elizabeth Cavendish was the third daughter of William, 1st Duke of Newcastle, leading royalist and renowned horseman. In 1642 she married the 2nd Earl (No. 6). See No. 5 for another portrait.

No. 7 is a sophisticated composition, but rather heavy.



8. SIR PETER LELY, 1618-1680

Portrait of Lady Elizabeth Egerton (1653-1709)

Oil on canvas, 47½ x 39½ in., 120.7 x 100.3 cm.

Early 1660s

On loan from a private collection

Lady Elizabeth Egerton was the daughter of the 2nd Earl of Bridgewater (No. 6). In 1672 she married Robert Sidney, Viscount Lisle, later 4th Earl of Leicester of Penshurst Place, Kent. He succeeded in 1698.

Lely was the dominant Court and society portraitist in Charles II's reign. Principal Painter to the King 1661. Knighted 1680.

No. 8 is a delightful fresh Lely of the early 1660s with a very fine landscape. The pose of the figure and left arm is similar to that in Lely's portrait of *Queen Catherine of Braganza*, c.1663-5 (Royal Collection). The orange blossom in her hands signifies that she is of marriageable age. The scallop shell fountain alludes to fertility.



9. CIRCLE OF SIR PETER LELY, 1618-1680

Portrait of Lady Jane (Anne) Powlett, later Countess of Bridgewater (1654-1714)

Oil on canvas, 49 x 39 in., 124.5 x 99.1 cm.

C. 1670

On loan from a private collection.

Lady Jane (Anne) Powlett was the daughter of John, 1st Duke of Bolton. In 1673 she married the 3rd Earl (No. 11) as his second wife.

In **No. 9** the orange blossom in her hand signifies that she is of marriageable age.

The portrait is incorrectly labelled as Lady Elizabeth Egerton.



10. BRITISH SCHOOL

Portrait of a member of the Egerton family

Oil on canvas, 30 x 24 in., 76.2 x 61 cm.

Wrongly inscribed as the 4th Earl of Bridgewater

C. 1680

Donated to Ashridge

There is a resemblance between the sitter and a portrait at Tatton Park, Cheshire of the Hon.

Thomas Egerton (1651-85), third son of the 2nd Earl (No. 6), who received Tatton as a gift from his father; and at Penshurst Place, Kent of the Hon. Charles Egerton (1654-1717), fourth son of the 2nd Earl. The sitter in No. 10 is older.

No. 10 is too early to be the 4th Earl (1681-1745) (see No. 16). **No. 10** is a good portrait and very near late Lely.



11. CIRCLE OF SIR GODFREY KNELLER, 1646-1723

Portrait of John Egerton, 3rd Earl of Bridgewater (1646-1701)

Oil on canvas, 50 x 40 in., 127 x 101.6 cm.

Mid 1680s

On loan from a private collection

John Egerton was the eldest son of the 2nd Earl (No. 6) and Countess (Nos. 5 and 7). He married first in 1664 Lady Elizabeth Cranfield, daughter of James, 2nd Earl of Middlesex (d.1670) and second in 1673 Lady Jane (Anne) Powlett, daughter of the 1st Duke of Bolton (No. 9). Succeeded in 1686. Lord Lieutenant of Buckinghamshire 1686-87 and 1689 till his death; Privy Councillor 1691; 1st Lord of Trade 1695-99; Speaker of the House of Lords 1697 and 1700; Lord Justice of the Realm 1699 and 1800; and 1st Lord of the Admiralty 1699 till his death. In **No. 11** an earl's coronet (1686) is on the table. A miniature of the 3rd Earl is in the Christopher Tower Collection (Miniatures Case, No. M1).



12. BRITISH SCHOOL, 1684

Portrait of Sir William Egerton (1649-1691)

Oil on canvas, 30 x 25 in., 76.2 x 63.5 cm.

Inscribed and dated 1684

On loan from a private collection

Sir William Egerton was the second son of the 2nd Earl (No. 6) and Countess (Nos. 5 and 7). He married Honora Leigh, sister of Thomas, Lord Leigh of Stoneleigh. Knight of the Bath 1661. MP for Brackley 1679, Aylesbury 1685 and Brackley 1690-91. Deputy Lieutenant of Hertfordshire 1689 till his death.



13. MICHAEL DAHL, 1659-1743

Portrait of Elizabeth Morley

Oil on canvas, 29 x 24 in., 73.7 x 61 cm.

C. 1700

On loan from a private collection

Elizabeth Morley was the daughter of Sir Charles Morley and Magdalen Herbert.

Dahl was Swedish. He came to London in 1682, settled there in 1689 after four years mainly in Italy and soon became Kneller's chief rival. After Kneller's death in 1723 he was left as the doyen of London portrait painters.

No. 13 is typical of Dahl c. 1700 and a pretty example.



14. BRITISH SCHOOL, after 1702

Portrait of a duke called John Churchill, 1st Duke of Marlborough (1650-1722)

Oil on canvas, 50 x 40 in., 127 x 101.6 cm

On loan from a private collection

John Churchill in 1678 married Sarah Jennings; Baron 1682; Earl 1689; Knight of the Garter and Duke 1702; Captain-General of the Forces 1702-11 and 1714-16. See Nos. 15, 17 and 18 for his third daughter Lady Elizabeth, Countess of Bridgewater; and No. 19 for his fourth daughter Lady Mary, Duchess of Montagu.

No. 14 is quite a nice portrait with an atmospheric landscape. It probably follows a studio pattern. The features are not wholly consistent with Marlborough's portrait by Closterman, 1685-90 at Blenheim Palace, Oxfordshire. A ducal coronet is on the table, but the sitter is not wearing the Garter insignia.



15. BRITISH SCHOOL, c. 1705

Portrait of a lady called Lady Elizabeth Churchill, Countess of Bridgewater (1687-1714)

Oil on canvas, 50 x 40 in., 127 x 101.6 cm.

On loan from a private collection

The identity of the fair-haired brown-eyed sitter is unknown. See No. 17 for a portrait of *Lady Elizabeth* and No. 18 for another portrait *called Lady Elizabeth*.

Lady Elizabeth Churchill was the third daughter of John, 1st Duke of Marlborough (No. 14). In 1703 she married the 4th Earl (No. 16). See No. 20 for their children; and No. 19 for her younger sister Mary, Duchess of Montagu.

The pose in **No. 15** was used by Jonathan Richardson (c. 1665-1745).



16. CHARLES JERVAS, c. 1675-1739

Portrait of a gentleman called Scroop Egerton, 4th Earl of Bridgewater, later 1st Duke (1681-1745)

Oil on canvas, 30 x 24 in., 76.2 x 61 cm.

C. 1710

Donated to Ashridge in 1952

Scroop Egerton was the son of the 3rd Earl (No. 11) and his second wife Lady Jane (Anne) Powlett (No. 9). He married first in 1703 Lady Elizabeth Churchill (1687-1714) (Nos. 15, 17 and 18); see No. 20 for their children. In 1722 he married Lady Rachel Russell, daughter of the 2nd Duke of Bedford (d.1777). She was the mother of John, 2nd Duke (1727-48); Francis, 3rd Duke, ‘the Canal Duke’ (1736-1803); and Lady Louisa (1723-61), who in 1748 married Granville Leveson-Gower, 1st Marquess of Stafford (1721-1803), father of George Granville, 1st Duke of Sutherland (1758-1833). Scroop was Lord Lieutenant of Buckinghamshire and a courtier, becoming Lord of the Bedchamber to George I from 1719-27.

Jervas became famous and fashionable on his return to London in 1709 after about nine years mainly spent in Rome. He succeeded Kneller as Principal Painter to George I in 1723.

No. 16 is typical of Jervas and a good example. The features of the sitter are not wholly consistent with a portrait of the 4th Earl in a private collection.



17. CHARLES JERVAS, c. 1675-1739

Portrait of Lady Elizabeth Churchill, Countess of Bridgewater (1687-1714)

Oil on canvas, 38 x 34 in., 96.5 x 86.4 cm.

1720s

On loan from a private collection

The sitter is Lady Elizabeth by comparison with portraits at Blenheim Palace, Oxfordshire and Althorp, Northamptonshire. See Nos. 15 and 18 for portraits *called Lady Elizabeth*.

Lady Elizabeth Churchill was the third daughter of John, 1st Duke of Marlborough (No. 14). In 1703 she married the 4th Earl (No. 16). See No. 20 for their children; and No. 17 for her younger sister Mary, Duchess of Montagu.

Jervas became famous and fashionable on his return to London in 1709 after about nine years mainly spent in Rome. He succeeded Kneller as Principal Painter to George I in 1723.

Turkish costume as in **No. 18** became fashionable after Lady Mary Wortley Montagu returned to London from Istanbul in 1718. Lady Elizabeth Churchill died in 1714. There are at least three related portraits by Jervas. No. 18 is likely to be a posthumous portrait. It may have been cut down.



18. CHARLES JERVAS, c. 1675-1739

Portrait of a lady called Lady Elizabeth Churchill, Countess of Bridgewater (1687-1714)

Oil on canvas, 48 x 40½ in., 121.9 x 102.9 cm.

1720-22

On loan from a private collection

The fair-haired blue-eyed sitter looks more like Lady Mary Churchill, Duchess of Montagu (No. 19) than her dark-haired sister Lady Elizabeth (No. 17). See No. 15 for a portrait also *called Lady Elizabeth*.

Lady Elizabeth Churchill was the third daughter of John, 1st Duke of Marlborough (No. 14). In 1703 she married the 4th Earl (No. 16). See No. 20 for their children.

Jervas became famous and fashionable on his return to London in 1709 after about nine years mainly spent in Rome. He succeeded Kneller as Principal Painter to George I in 1723.

He painted other beauties as shepherdesses, fashionable c. 1720, including *Lady Mary Wortley Montagu* (private collection).



19. CHARLES JERVAS, c. 1675-1739

Portrait of Lady Mary Churchill, Duchess of Montagu (1689-1751)

Oil on canvas, 38 x 34 in., 96.5 x 86.4 cm.

1720s

On loan from a private collection

Lady Mary Churchill was the fourth daughter of John, 1st Duke of Marlborough (No. 14). In 1705 she married John Montagu, Viscount Monthermer, later 2nd Duke of Montagu (1690-1749) of Boughton House, Northamptonshire. She was a friend of Lady Mary Wortley Montagu.

Jervas became famous and fashionable on his return to London in 1709 after about nine years mainly spent in Rome. He succeeded Kneller as Principal Painter to George I in 1723.

Turkish costume as in **No. 19** became fashionable after Lady Mary Wortley Montagu returned to London from Istanbul in 1718. There are at least four related portraits by Jervas. No. 19 may have been cut down.



20. CHARLES JERVAS, c. 1675-1739

Double portrait of John Egerton, Viscount Brackley (1703-19) and Lady Anne Egerton (1708-6)

Oil on canvas, 76 x 48 in., 193 x 121.9 cm.

C. 1716

On loan from a private collection

John Egerton and **Lady Anne Egerton** were the children of Scroop, 4th Earl later 1st Duke of Bridgewater (No. 16) and Lady Elizabeth Churchill (Nos. 15, 17 and 18). John died young in 1719. In 1725 Lady Anne married Wriothsesley Russell, 3rd Duke of Bedford (1708-32). He died without issue.

Jervas became famous and fashionable on his return to London in 1709 after about nine years mainly spent in Rome. He succeeded Kneller as Principal Painter to George I in 1723.

No. 20 is an appealing yet imposing double portrait. A very good version by Jervas is at Blenheim Palace, Oxfordshire (Green Writing Room). A triple portrait of the sitters with their first cousin, William Godolphin, Marquess of Blandford, by Jervas at Althorp, Northamptonshire appears to be related.



21. AFTER GEORGE ROMNEY, 1734-1802

Portrait of Sir Brownlow Cust, 7th Bt, 1st Baron Brownlow (1744-1807)

Oil on canvas, 21 x 25 in., 53.3 x 63.5 cm.

Date of original: 1779

Donated to Ashridge in 1967

Sir Brownlow Cust, 7th Bt, was an MP 1768-76; in 1776 he was created Baron Brownlow in commemoration of his father Sir John Cust's services as Speaker to the House of Commons (1761-70). Father-in-law of Sophia Hume, later Lady Brownlow (Christopher Tower Collection, No. P28).

Romney returned to London from Italy in 1775 and soon became the third of the fashionable portrait painters with Reynolds and Gainsborough.

The original of **No. 21** is at Belton House, Lincolnshire (NT), the Brownlow family seat.

Another half length copy is at Erdigg, Wrexham (NT).



22. WILLIAM OWEN, RA, 1769-1825

Portrait of General John William Egerton, 7th Earl of Bridgewater (1753-1823)

Oil on canvas, 56¾ x 44½ in, 142 x 111 cm.

Exhibited at the Royal Academy 1817

On loan from the National Trust (Belton House, Lincolnshire)

John William Egerton was the son of John Egerton, Bishop of Durham and his first wife Lady Anne Sophia de Grey, daughter of Henry, Duke of Kent. He was the younger brother of Lady Amelia Hume (Christopher Tower Collection, Nos. P31, P32 and M5), and first cousin and co-heir of the 3rd Duke of Bridgewater, 'the Canal Duke'. Succeeded in 1803. General 1812. MP 1777-1803. The builder of Ashridge 1808-20. His heir after a life interest to his wife was John Hume (Egerton) Cust, Viscount Alford (Christopher Tower Collection, Nos. P26 and P27).

William Owen, RA became a Royal Academician in 1806 and Portrait Painter to the Prince of Wales in 1810. He was the leading exponent of the more sober school of portraiture in contrast to Lawrence's flashy brilliance. **No. 22**, exhibited at the Royal Academy in 1817, is a striking exhibition portrait. A modern copy is at Tatton Park, Cheshire.



23. RICHARD BUCKNER, 1812-1883

Portrait of Lady Mary Louisa Campbell, later Countess of Ellesmere (c. 1825-1916)

Oil on canvas, 30 x 25 in., 76.2 x 63.5 cm.

Signed

C. 1846

On loan from a private collection

Lady Mary Louisa Campbell was the daughter of the 1st Earl of Cawdor. In 1841 she married George Francis Egerton, Viscount Brackley, later the 2nd Earl of Ellesmere (1823-62).

Buckner was a successful society portrait painter with studios in Rome and Cleveland Row, London near Bridgewater House. He exhibited at the Royal Academy 1842-77.

No. 23 is an elegant portrait painted about the time of Lady Mary's marriage in 1846.



24. RICHARD WILSON, RA, 1713-1782

The Destruction of Niobe's Children

Oil on canvas, 49 x 68½ in., 124.5 x 174 cm.

Initialled lower right "RW"

C. 1760-3

On loan from a private collection

Wilson was "the classic master of British 18th century landscape". He was in Italy, mainly in Rome, 1750-57. He was a founder member of the Royal Academy in 1768, where he exhibited 1769-80.

No. 24 is the only known major version in this country of Wilson's key picture. There is debate as to who painted the figures.

The story of **Niobe** comes from Ovid's *Metamorphoses*. Niobe, queen of Thebes, prided herself on her seven sons and seven daughters and disparaged the goddess Latona for only having two children. Enraged, Latona ordered her children Apollo and Diana to kill Niobe's children with their arrows. Weeping, she was turned into a statue.



25. JAN MIENSE MOLENAER, 1610-68

The interior of an inn with peasants merrymaking

Oil on canvas, 43 x 58¾ in., 109.2 x 149.2 cm.

Signed lower centre "J Molenaer"

C. 1655-60

On loan from a private collection

Molenaer was a remarkably versatile Dutch genre painter. He spent most of his life in Haarlem, with a period in Amsterdam. His wife was the painter Judith Leyster.

No. 25 is an important late work by Molenaer. It can be compared with his *Peasants Carousing*, 1662 (Boston Museum of Fine Arts), his late masterpiece; *Peasant Wedding Feast*, c. 1659-60 (private collection, Europe); and *The Village Inn*, 1659 (Gemäldegalerie, Berlin).

