

## Rosalba Carriera, *Gustavus, Viscount Boyne*

NEIL JEFFARES



### [Rosalba Carriera](#)

Gustavus Hamilton, 2<sup>nd</sup> Viscount BOYNE (1710–1746) [Zoomify](#)

Pastel on paper, 56.5 x 43 cm

c.1731

New York, The Metropolitan Museum of Art, inv. 2002.22

**PROVENANCE:** ?Nathaniel Clements (1705–1777), at the Ranger’s Lodge, Phoenix Park, Dublin; his son, Robert Clements, Earl of Leitrim (1732–1804); moved 1782 to Killadoon House, Co. Kildare, as pendant to Mengs’s Conyngham, in matching 19<sup>th</sup> century Irish frames; appears in 1856 inv. as of Lord Boyne; desc. Col. Henry Theophilus Wickham Clements (1898–1974); his great-nephew, Charles Clements; loan: J. Paul Getty Museum, 2000–01; New York, Sotheby’s, 24.1.2002, Lot 54 repr. Acqu. George Delacorte Fund Gift, and Gwynne Andrews, Victor Wilbour Memorial, and Marquand Funds through Sayn Wittgenstein, 2002.

**EXHIBITED:** New York 2011, no. 5 repr.

**LITERATURE:** C. Kingsley Adams, “Portraiture problems and genealogy”, *Genealogist’s magazine*, XIV/11, .XI.1964, pp. 382–88, as of Boyne; Adams 1964; Adams & Lewis 1970, no. C.5, pl. 28(c); Russell 1979, pp. 13ff; Sani 1988, no. 268, fig. 235; Russell 1989; London 1990, p. 857, *s.no.* 10; Mengs 1993, p. 58, *s.no.* 6; Ingamells 1997,

p. 115f; London 1996a, p. 55, *s.no.* 13; Roettgen 1999, p. 274, *s.no.* 203; Katharine Baetjer, *Metropolitan Museum of Art bulletin*, LX/2, 2002, pp. 23f repr.; Drumm 2003, no. 4, fig. 1; Lucchese 2006, fig. 8; Outram 2006, p. 190 repr.; Sani 2007, no. 302 repr.; Jason M. Kelly, “The portraits of Sir James Gray”, *British art journal*, VIII/1, 2007, p. 19, n.30; Pavanello 2009, p. 38 repr.; Whistler 2009, p. 186, fig. 4; *Dictionary of pastellists* online, [J21.0326](#).

**RELATED WORKS:** (I, fig. 1) in identical costume, pstl/ppr, 62x50, inscr. *verso* “[Gusta]vus Viscount B[oyne] drawn at Venice by Rosalba” (desc.: Gustavus Hamilton-Russell, 10<sup>th</sup> Viscount Boyne (1931–1995), Burwarton Hall, Bridgenorth, Shropshire; house sale, Knight Frank & Rutley, 17–20.VII.1956, Lot 23, as Gustavus, Viscount Boyne; Ivor Worsfold, London; Hazlitt, Gooden & Fox, c.1979). Lit.: Adams 1964; Adams & Lewis 1970, no. C.5, pl. 28(b); Levey 1980, fig. 105; Sani 1988, no. 267, fig. 234, clr pl. v; Russell 1989, “secondary version”; Redford 1996, fig. 39; Sani 2007, no. 301 repr., clr pl. XIII. (II, fig. 2) in a brown fur-trimmed coat pstl/ppr, 59.7x47.6, [1731] (Birmingham, Barber Institute, inv. 2009.3. [?Horace Walpole; don: ?Kitty Clive, Little Strawberry Hill]; Colnaghi; Thomas Walpole, Jr (1755–1840), of Stagbury, c.1820, as of ??Horace Walpole; desc.: H. Spencer Walpole 1891; desc.: Lord Walpole of Wolterton. London, Christie’s, 8.VII.2008, Lot 53 repr., est. £400–600,000, £421,250; Daniel Katz; acqu. 2010 with funds from estate of Elnora Ferguson and the Art Fund, £525,000). Exh.: London 1891, no. 314, as Walpole; Windsor 1947, no. 48, as Walpole; London 1951a, no. 27, as Walpole; London 1956, no. 582 n.r., as “Walpole”; Norwich 1958, no. 75 n.r.; London 1990, no. 10 repr., as ?Walpole; London 1996a, no. 13 repr., p. 55. Lit.: Ketton-Cremer 1940, p. 85 repr.; B.N., review of Eton College exh., *Burlington magazine*, LXXXIX/531, .VI.1947, pp. 160, 163 n.r.; Ketton-Cremer 1955, repr. opp. p. 44; Adams & Lewis 1970, no. C.5, pl. 28(a); London 1996a, p. 55; Ingamells 2004, p. 371 repr., as of Walpole; Carriera 2007b, p. 29 repr.; Sani 2007, no. 303 repr.

**ICONOGRAPHY OF SITTER:** (I) portrait by Hogarth, of which various versions and prints are known; (II) group portrait by Nazari, in Lord Boyne’s yacht, again in various versions (see below).

**GENEALOGY:** [Hamilton](#); see also [Clements](#)

**G**USTAVUS, LORD BOYNE: perhaps to many today the name sounds simply aristocratic, but in 1731, when this portrait was made, and throughout the life of the young man it depicts, the double-barrelled charge of testosterone would have been inescapable.



Fig. 1

“Gustavus” came from Gustavus Adolphus, the Swedish warrior-king in whose service the sitter’s great-grandfather distinguished himself, while the title “Boyne” was taken by his grandfather in direct commemoration of his role in the battle which decisively banished Catholicism from the British throne, and which has remained a potent tribal symbol in Northern Ireland for over three hundred years. How could a portrait of a 20-year old youth bear such a burden (not to mention that of the absurd frame in which the New York example was placed in the nineteenth century)? Rosalba Carriera’s answer is to subvert all this martial, Protestant masculinity with a portrait of epicene beauty clad in carnival vestments that make sense only in a Catholic country, topped with an ambiguity which, consciously or not, can be read as reinforcing the homoerotic undertone. Despite its understated palette, this striking image is very much more

complicated than it at first appears, and, even though the sitter’s identity is no longer in dispute (he was traditionally identified as Horace Walpole), the pastel poses a number of questions, not least those arising out of the three versions of the work and their provenance.

Lord Boyne was the great-grandson of Sir Frederick Hamilton, of Manor Hamilton, Co. Leitrim, a soldier in the service not only of the Swedish king but of James I and Charles I of England. Sir Frederick’s son, also Gustavus (the name was given to most of the viscounts to the present day), joined the army at an early age and was taken up by the Duke of Ormond; he was made colonel of the 20<sup>th</sup> Foot in 1689, when he defended Coleraine and Derry against the Catholic forces. The following year he fought at the battle of the Boyne, where he nearly lost his life, and he further distinguished himself at the storming of Athlone, of which he was made governor. He rose to an army rank of major general in 1704; was MP for Co. Donegal and for Strabane between 1692 and 1714; and made an Irish privy councillor in 1710. His peerage came in 1715, and two years later he was promoted to Viscount Boyne, an unusual title in that it does not refer to land. His son Frederick, who had married a sister of the Earl of Clanbrassil, predeceased him, so when the 1<sup>st</sup> Viscount died in 1723, aged 83, he was succeeded by his 13-year old grandson, Rosalba’s sitter.

Educated at Westminster school and by private tutors, Lord Boyne inherited a fortune subject only to his accepting as guardians Sir Ralph Gore, 4<sup>th</sup> Bt, speaker of the Irish house of commons, and Henry Hamilton, his uncle. He embarked on his grand tour with Edward Walpole (1706–1784), second son of the prime minister and Horace’s brother; they arrived in Venice in time for the carnival of January 1730. Soon after Walpole, “a very pretty young Gentleman” (according to the British resident in Venice, Colonel Elizeus Burges,<sup>1</sup> a statement confirmed by Rosalba’s pastel of him still at Houghton), fell gravely ill, but a



Fig. 2

<sup>1</sup> Letter, 12.III.1730, cited Ingamells 1997, p. 974, as always an invaluable source on gr

few months later they were able to travel on to Padua, Bologna, Rome, Naples and Florence, meeting along the way Owen Swiney, the Irish impresario and art dealer. They were back in Venice for the carnival of 1731, raising the question of whether the Rosalbas were made then or



Fig. 3

a year previously. Although Rosalba herself was in Vienna in 1730, the outward journey seems to have taken place after February, and she was back later in the year.

An important clue arises from the recently discovered sheet<sup>2</sup> (fig. 3) which includes two (independent) pen and ink sketches of “[M]r Walpole” and “My Lord Cornburie”, which must be Henry Hyde, Viscount Cornbury (1710–1753), another grand tourist who subsequently joined the Dilettanti. That they are on the same sheet almost certainly implies that they were in

Rosalba’s studio at the same time; moreover since Walpole is in carnival attire, that time would be January or February. Cornbury is recorded (Ingamells 1997) in Rome first in 11.XI.1730 and was last in Padua on 8.VI.1731; unless the first sighting is very late, this would imply that the double sheet was executed in .I.1731. Cornbury’s Italian dates also confirm that the Mr Walpole was Edward: his brother Robert (c.1701–1751) was in Italy 1722–23, while Horace (1717–1797) was not there until 1739, and his cousin Horatio (1723–1809) not till 1744–46.

While the face is close to the pastel of Edward Walpole now at Houghton, all the other elements of the study correspond with alarming precision to the portrait at Knole of Charles, Lord Middlesex, later Duke of Dorset (fig. 4). This has a strange echo of that of Boyne, with the mask poised discretely on top of the tricorne, allowing some commentators<sup>3</sup> to read the image as in the tradition of Titian’s *Man in a blue costume* (London, National Gallery), rather than confronting the bicephalic ambiguity<sup>4</sup> of the Boyne pastel, which hints more at another National Gallery Titian, the *Allegory of Prudence*.<sup>5</sup>



Fig. 4

Some viewers will – like Michael Levey<sup>6</sup> – see only “great charm” in the Boyne image, “even if charm does not conceal a suggestion of silliness.” Others will perhaps assume that the oddly posed mask is a reference to a knight’s raised visor, and so refers to mediaeval chivalry. It is unnecessary to delve deeply

into hermetic symbolism to see that Rosalba’s positioning of the mask (like Titian’s three-faced allegory) derives from the Greek god Janus, who sees both inwards and outwards, thus having the wisdom of both past and future. But Janus–Jana–Diana is also androgynous,<sup>7</sup> as is evident

<sup>2</sup> Lucchese 2006, see also Sani 2007, no. 304 repr.

<sup>3</sup> Redford 2008.

<sup>4</sup> Middlesex, indeed, was not overtly homosexual: Rosalba’s portrait of his mistress, the Neapolitan opera singer Lucia Panichi, *La Muscovita* under the guise of Music hangs in Knole.

<sup>5</sup> The classic account is in Erwin Panofsky, *Maning in the visual arts*, 1955, updating an earlier account.

<sup>6</sup> Levey 1980, p. 174.

<sup>7</sup> See, among many other sources, Rene Guénon, *Fundamental symbols*, p. 90.

from Ripa's *Iconologia* (with which we know Rosalba was familiar): Prudentia depicts a woman with a Janus head holding a mirror in one hand and a spear with a coiled serpent in the other (fig. 5). Vasari developed this, interchanging the words *mascherare*, to mask, and *specchiare*, to reflect.<sup>8</sup>



Fig. 5

So Rosalba's playful composition carried far greater significance than might initially appear. What prompted her to apply that idea to Boyne? It may seem improbable, but it is not impossible, that she was aware of his coat of arms (*The New Peerage...nobility of Ireland*, London, 1769, III, p. 151, fig. 6), of which the supporters were "on either side a Mermaid...each holding in the exterior hand a Mirror"; it is a small jump from this image to the Ripa Prudentia in a 1709 edition.

Whatever the origin of the conceit,<sup>9</sup> equally puzzling is its relationship with what seems to be the pendant. Although there have been confusions in the past over the pastels of Robert and Edward now at Houghton, the evidence, from engravings and

other documents, supports the current identifications.<sup>10</sup> And while the Knole sitter does not greatly resemble other portraits of him (another pastel by Rosalba, and the later *Dilettanti* oil by Knapton), it must be of Middlesex. It follows that the double sheet must indicate an intended pastel, probably never executed, of Walpole, to act as a pendant to that of Boyne. The idea was probably translated over to Middlesex, perhaps because Walpole left Venice on 12.I.1731, before carnival was fully underway.

As for the sketch of Lord Cornbury, a pastel<sup>11</sup> (fig. 7) sometimes erroneously identified as of the Régent Philippe d'Orléans

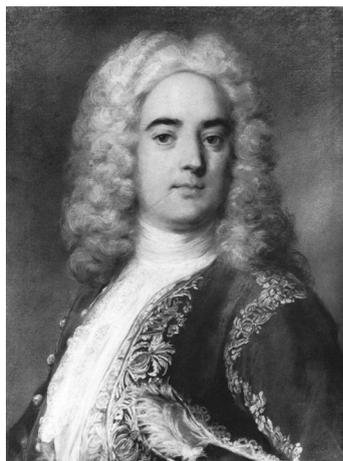


Fig. 7

corresponds with similar precision to the sketch (there are differences, but the unusual embroidery on the shoulder is quite specific), and is here proposed to be the missing pastel of the Earl of Clarendon's eldest son.

Although Walpole left Venice on 12.I.1731, returning to England via Genoa Boyne however remained with Swiney and Sir James Gray in Padua. On 13.IV.1731 they boarded a ship intending to visit Malta, Minorca and Gibraltar on their way to Lisbon, from which they were to travel by land through Spain. It was on this leg of his tour that Boyne sat for Bartolomeo Nazari's group portrait (PC; a copy is in London, National Maritime Museum, fig. 8); the peer is seated in profile (he is virtually unrecognisable from Rosalba's image), and is seen with Swiney, Sir Francis Dashwood



Fig. 6

<sup>8</sup> Liana De Girolomi Cheney, *Giorgio Vasari's teachers; sacred and profane art*, New York, 2007, p. 180.

<sup>9</sup> It was used again, in the pastel recently identified as of Ambrose Phillips (Sani 2007, no. 364; a second version is no. 365). Ironically the same pose appears in the pastel of the bellicose comte de Löwendal (Versailles MV 4466) which Salmon 1997 correctly identifies as a later pastiche. However he suggests that the pastel of Phillips rather than of Boyne is the source. But Phillips's visit to Venice took place nearly a year later, according to Joseph Spence (*v. Ingamells* 1997).

<sup>10</sup> Nor do the group of "four pastels by Rosalba, representing different members of the Walpole family" from Lady Dorothy Nevill's collection (see Nevill 1907, p. 180) help much: without provenance, they may have been misattributed or misidentified. A mid-nineteenth-century etching (by W. C. Edwards, for Charles Muskett) of the Houghton Edward is consistently captioned as of Sir Edward Walpole, KB.

<sup>11</sup> Private collection; Sani 2007, no. 163. It first emerged in Albert Lehman's collection.

(with the chart), and other companions.<sup>12</sup> Like the pastel, this is a picture of which a number of versions were made – although probably not the 30 which have been suggested.

Boyne was back in England by .x.1731, and took his seat in the Irish house of peers on 24.XII.1731. His active social life continued, in London, amongst other young men he had met in Italy and who would constitute the Society of Dilettanti of which he was a founder member in 1736.<sup>13</sup> Fairly typical of their antics was an incident that took place in 1735. The Calves' Head Club,<sup>14</sup> an ultra-Protestant society founded “in ridicule of the memory of Charles I”, was allegedly “revived” on 30.I.1735 at a tavern in Suffolk Street, where various noisy loyalist toasts among the assembled nobles and “young men of quality” led to an altercation with a mob which assembled outside and lit a bonfire. This got out of control, leading to damage estimated at “some hundred pounds”. The matter was even reported in abbé Le Blanc's letters. Other accounts tell us that Lord Middlesex, Sir William Stanhope and Sewallis Shirley were present, and that Lord Boyne's finger was broken by a stone thrown through the window. Verses appeared in the *Grub-street Journal*, and a print of *The true effigies of the members of the Calves'-Head Club* was published (fig. 9). A few days later (9.II.1735) Middlesex gave an account of the affair in a letter<sup>15</sup> to “Spanco”, his bear-leader Joseph Spence in Oxford, another Rosalba subject.



Fig. 8

In much the same vein is a curious painting of *A night encounter*, commissioned by Boyne from William Hogarth in 1735. According to a manuscript description,<sup>16</sup> “It represents his lordship [Boyne] and Sir E. Walpole coming late from a Tavern. Sir E. Walpole having fallen in to a kennel [gutter] is defended by Lord Boyne from the assault of a watchman: at the same instant, but for the timely check of the coachman, he was in more danger from the horses of Lord Peterborough's coach.”

Boyne was depicted in a further portrait by Hogarth<sup>17</sup> (fig. 10), known from several versions, and engravings. This confirms

Nazari's red hair, of which Rosalba gives not the slightest hint. Oddly Boyne was not it seems included in Knapton's series of Dilettanti,<sup>18</sup> perhaps because, by 1741 when the series got underway, he was spending more time in Ireland. As Whig MP, for Newport, Isle of Wight from 1736, he would have attended the House of Commons in London during parliamentary sessions, but he resigned his seat in 1741.

Among his official appointments, Boyne was made an Irish privy councillor in 1736 and Commissioner of the Revenue in Ireland in 1737 at a salary of £1000.<sup>19</sup> We know that his friendship with Edward Walpole continued, indeed deepened, after Walpole was appointed secretary to the lord lieutenant of Ireland: this emerges from his testimony in profoundly unpleasant legal proceedings that took place after Boyne's death. Feeling under an obligation to

<sup>12</sup> See F. J. B. Watson, “The Nazari – a forgotten family of Venetian portrait painters”, *Burlington magazine*, .III.1949, pp. 75–79. Watson's suggestion that the figure on the left is Charles Howard, 3<sup>rd</sup> Earl of Carlisle seems more difficult to accept, even if a version of the picture is at Castle Howard.

<sup>13</sup> Along with Middlesex, Sir Francis Dashwood, Sir James Gray, Sewallis Shirley and Joseph Spence; see Cust 1898.

<sup>14</sup> John Timbs, *Club life of London with anecdotes of the clubs, coffee-houses and taverns*, London, 1866, I, pp. 25ff:

<sup>15</sup> Timbs 1866, I, pp. 32f.

<sup>16</sup> Cited Simon 2007, where the painting is reproduced, fig. 204.

<sup>17</sup> See Simon 2007, fig. 202. There are versions in the family collection and in the National Gallery of Ireland, while a copy from the collection of Lord Bangor, Castle Ward was sold at Christie's, 20–21.XI.2007 and is illustrated here.

<sup>18</sup> Redford 2008.

<sup>19</sup> Romney Sedgwick, *The House of Commons, 1715–1754*, 1970, II, p. 101.

Boyne, Walpole befriended one of his Irish tenants, a certain John Cather. This led to a tragic series of events in which Walpole was first indicted for sodomy, and, following his acquittal, Cather was convicted for extortion along with some accomplices.<sup>20</sup>

Boyne died in 1746 without having married, and was buried at the family estate at Stackallan. His estates were left in entail to his cousin Richard Hamilton, who later succeeded to the title, although it passed first to Richard's elder brother Frederick whose marriage in 1737 to the daughter of a blacksmith was not accepted by the family. Frederick's son by a second, apparently bigamous marriage claimed the title after the 3<sup>rd</sup> viscount's death in 1772, leading to a complicated dispute ultimately resolved in Richard's favour.

Why were three versions made? Which came first? What was the early provenance of each of them? There may even have been a fourth, as a "head" of Lord Boyne was included in Swiney's sale,<sup>21</sup> although this may correspond with one of the three known examples. These are questions to which the answers are not yet available, although some guesses may be hazarded.



Fig. 9

as masculine and martial. The change required a completely different colour scheme throughout, which Rosalba has achieved with great skill: for example, the introduction of the subtle band of pink under the open waistcoat which provides a foil to the predominantly cool tonality of the blue coat. Subtler changes involved the hint of red on the sitter's proper left upper eyelid, in the shadow of light reflected from the unseen lining of the mask, a sophistication entirely absent from the Birmingham version. Most alarmingly for those set on eye colour as a reliable identifier, the brown iris of the Birmingham version is blue-grey in the other two (neither seems a probable match for red hair).

Firstly we should note that other Rosalba subjects were portrayed more than once, so there is nothing remarkable about there being several versions. Nor should the "prime" version be necessarily the best: Rosalba no doubt often improved her work on repetition. Perhaps Boyne planned to give one version to Edward Walpole, and realised that the pastel now at Houghton, with its predominantly brown tonality, would not sit well as a pendant to the blue version; that could account also for the slightly larger size of the Birmingham version. Alternatively it is possible that the Birmingham version came first, and that, while in the studio, Boyne's eye was caught by the vivid blue pigments which Rosalba was using on other portraits, and he demanded a version that would show him to best advantage. It is unlikely that he thought consciously of the blue pigment – perhaps indigo or woad (*pastel* in French), but more likely Prussian blue, which was only in widespread use by the 1720s (and may therefore have been particularly striking) –

<sup>20</sup> See, among early accounts, Marc-André Raffalovich, *Uranisme et unisexualité*, 1896, pp. 229ff, and more recently, Netta Murray Goldsmith, *The worst of crimes: homosexuality and the law in eighteenth-century London*, Aldershot, 1998. The evidence of Walpole's sexuality is far from straightforward; he "doated on [his mistress Dorothy Clement] till the day of her death", according to Lady Mary Wortley Montagu (*Complete letters*, ed. Robert Halsband, 1967, III, p. 213).

<sup>21</sup> London, Langford, 28.II.–1.III.1755, Lot 53 part.

Following death Boyne's death in 1746, the contents of his town house in Mary Street, Dublin were auctioned 23.VI.1746; from the advertisement in *Faulkner's Dublin journal* (10–14.VI.1746), none of the pastels appears – unless they are among the “curious collection of paintings and drawings of the island of Malta”, no doubt further souvenirs of the yacht trip. An inventory of the furniture at Stackallan took place in 1757.<sup>22</sup> It is clear that Boyne had spent considerably more than he should, and the estate was heavily burdened.

If Boyne had given one of the pastels to Walpole, why is it not to be found at Houghton? What significance should be attached to the legend that the Birmingham version was given by Horace Walpole to the actress Kitty Clive, his friend who lived at Little Strawberry Hill,<sup>23</sup> before being bought from Colnaghi in 1820 by another member of the Walpole family? It seems quite plausible that during the appalling ordeal of the trials in the 1750s, Edward Walpole may have come to see his friendship with Boyne as a disaster, and the overtly homosexual image a dangerous liability, to be disposed of as quietly as possible. But there is no record of the pastel in any of the inventories of Walpole properties.



Fig. 10

The New York version is believed to have belonged to Nathaniel Clements (1705–1777), banker, property developer, paymaster general, deputy vice-treasurer, teller of the Irish exchequer and holder of dozens of other lucrative offices acquired in a career of dazzlingly vertical trajectory. It is assumed that Boyne gave the pastel to Clements but there is no evidence for this.<sup>24</sup> They were certainly acquainted (e.g. in 1736 they both took substantial shares in the Aungier Street Playhouse from Lord Mountjoy). In fact Clements was married to Hannah Gore,<sup>25</sup> niece of Boyne's guardian, Sir Ralph Gore, 4<sup>th</sup> Bt, who was himself married to Hannah Hamilton, granddaughter of Sir Frederick, Boyne's great-grandfather. Before Boyne died, Clements bought his estates in Co. Donegal, later enlarging his holdings by foreclosing on a mortgage on adjacent property also owned by Boyne.<sup>26</sup> Boyne had not only become heavily indebted to Clements, but had trusted his advice on his financial affairs; in the subsequent court proceedings it was alleged that Clements took

advantage of his “indolence, inactivity and inattention to business.” If the details of how the pastel ended up with Clements are obscure, the irony should not be lost: the feckless, spendthrift peer, unable to emulate the military and chivalric tradition of his forebears, succumbs to the irresistible financial pressures of a new, ruthless class.

<sup>22</sup> The Knight of Glin & James Peill, *Irish furniture*, pp. 40ff.

<sup>23</sup> After her death in 1785, Horace Walpole distributed her personal possessions among her friends and relatives, according to the Oxford DNB.

<sup>24</sup> A family legend, that Clements accompanied Boyne on the grand tour, has no basis. Highfill & al. 1991, XIV, p. 355, *s.v.* Swiney, note that Clements did own “a picture by Robert Crone called *The Ship Cabin*,” which appears to be a version of the Nazari group portrait.

<sup>25</sup> Described by Mrs Delany in 1759 as “finer than the finest lady in England”; she also noted “the magnificence of [her husband's] living”.

<sup>26</sup> Clements bought the manors of Vaughan and Dutton from Boyne in 1744. He then acquired (it seems through foreclosure of an existing mortgage) Boyne's manor of Kilmacrenan from Trinity College, Dublin, in 1749, bringing the Donegal estates to some 25,000 acres; the transaction led to a lawsuit between Nathaniel Clements and Lord Boyne's representatives which was still under appeal in 1765 when the estates were settled on Robert Clements at the time of his marriage; see the Killadoon papers in the Northern Ireland Public Record Office, collection list 81, MSS 36,010–36,070 and the Leitrim papers in the National Library of Ireland, collection list 49, MSS 32,639–81, 33,814–33,889. A useful summary, together with an outline of Clements's business practices, appears in the Oxford DNB article on Clements; a much fuller account appears in the biography by the same author, A. P. W. Malcomson, *Nathaniel Clements*, Dublin, 2005.

As Ranger of the King's Game Clements constructed the Ranger's Lodge in the Phoenix Park, Dublin, a building which later became the Viceroy's official residence (and now that of the Irish head of state, *Áras an Uachtaráin*). Clements's son, Robert, Earl of Leitrim (1732–1804), sat to Pompeo Batoni in Rome in 1753, and Killadoon House, Co. Kildare, was constructed for him in the 1770s. There the picture was inventoried as of Lord Boyne in 1852; it hung as a pseudo-pendant to Mengs's pastel (now in the Getty Museum) of William Burton Conyngham (another teller of the Irish exchequer and brother of Clements's son-in-law), in similar frames of mid-19<sup>th</sup> century construction.<sup>27</sup> The pastel presumably descended<sup>28</sup> with the title, to the 5<sup>th</sup> Earl of Leitrim, who died without issue in 1952, when the title became extinct; it then passed to Col. Henry Theophilus Wickham Clements, a great-great-grandnephew of the first Earl. He died in 1974, and the last family member to own the pastel was his great-nephew.

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<sup>27</sup> In a letter of 10.II.1836 (Killadoon papers) Lord Leitrim writes from London to his wife, at Killadoon, asking her “to send the landau to town to bring back the two remaining portraits from Bailey [who] lives at No. 127 Abbey Street”. This was evidently “Bailie (Wm), Carver, Gilder and Looking-glass manuf., 127, Abbey-s.” (*Wilson's Dublin directory for the year 1832*, p. 45; he later appears in Slater's Directory for 1746 at Pill lane); Abbey Street was the site of Dublin's only “glass house”. Whether the pictures were the Rosalba and Mengs remains uncertain.

<sup>28</sup> See [Clements](#) genealogy. Clements was unusual in leaving a significant part of his property to his second son, Henry Theophilus Clements (1734–1795), who received a Zincke miniature of Nathaniel from the subject's widow in 1781.