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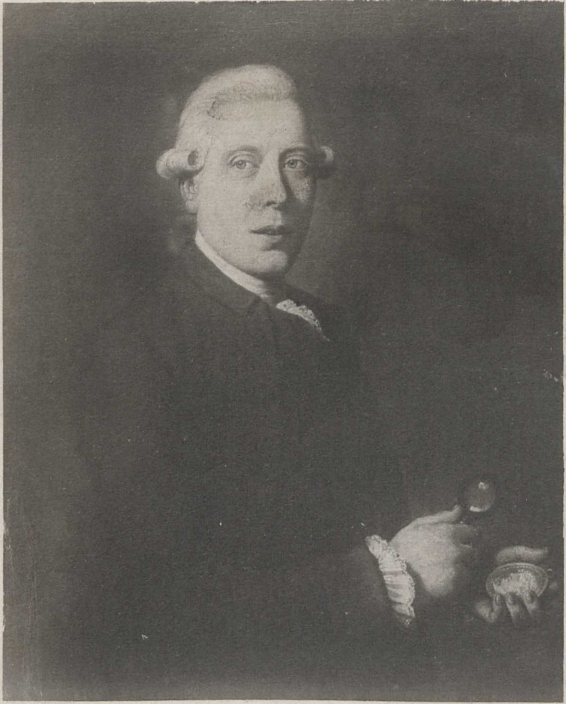
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GIFT OF THE STARR WOLFE FAMILY









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# JAMES AND WILLIAM TASSIE

A BIOGRAPHICAL AND CRITICAL SKETCH

WITH A

CATALOGUE OF  
THEIR PORTRAIT MEDALLIONS OF  
MODERN PERSONAGES

BY

JOHN M. GRAY

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KEEPER OF THE TASSIE COLLECTION IN THE POSSESSION OF THE  
BOARD OF MANUFACTURES, EDINBURGH

EDINBURGH

WALTER GREENOAK PATTERSON

54 GEORGE STREET

1894

PREFACE

TO  
THE REVEREND  
JOHN RICHARD VERNON,  
M.A.,  
RECTOR OF ST. AUDRIES, BRIDGWATER;  
AUTHOR OF 'THE HARVEST OF A QUIET EYE,'  
'GLEANINGS AFTER HARVEST,' ETC.;  
ONE OF THE GRAND-NEPHEWS OF WILLIAM TASSIE.

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## PREFACE.

IN this Volume an attempt has been made to produce an adequate record of the career and productions of James Tassie and William Tassie; the former an artist of fine skill and tireless industry, who has done more than most men to diffuse a taste for classical art, and to preserve the visible aspect of his contemporaries; the latter, his nephew, who ably and diligently carried on his work.

It is to be regretted that this attempt has not been earlier undertaken, while more of personal detail could have been preserved; and such facts as I have now secured have been collected from very varied and widely scattered sources.

The classical reproductions of James Tassie have been fully dealt with by Raspe in his Descriptive Catalogue; and I have here concerned myself mainly with the original portrait medallions executed by the Tassies, or with the production of which they were associated, confining my Catalogue to these only.

The production of a little book like the present involves much minute and difficult research, and would be impossible without the co-operation of many helpers.



I am especially indebted to Mrs. Shadford Walker, Mr. R. W. Cochran-Patrick, Mr. Jeffery Whitehead, Mr. J. R. Findlay, Dr. J. Lumsden Propert, Dr. J. Braxton Hicks, Mr. C. E. Lees, and Mr. Patterson, the publisher of this Volume, for giving me every facility in studying their collections, and to Mr. Mervyn King for enabling me to examine the collection formed by the late Mr. Frayne, of Weston-super-Mare.

The Rev. J. R. Vernon, the Rev. F. Vernon, and Mr. H. C. Vernon, grandnephews of the younger Tassie, have spared no trouble in giving me every assistance in their power; and the Rev. J. R. Vernon has procured for me copies of various documents relating to the early history and inhabitants of Eastwood, from the Rev. George Campbell, minister of the parish; while Mr. Robert Guy has sent selections from his own notes bearing on the same district, and has furnished me with particulars of James Tassie's earliest work in sculpture, the Eastwood Tombstone.

From the officials of the British Museum I have received much courtesy; and, especially, Mr. F. M. O'Donoghue has verified certain portraits for me, at a time when I was unable personally to visit the Print Room. Mr. A. B. Skinner, of the South Kensington Museum, and Mr. Whitworth Wallis, of the Birmingham Museum, have aided me with information and photographs.

The Senatus of Edinburgh University have permitted the publication of the only letter of James Tassie known to me.

As to the Illustrations of the Volume, I am indebted

to Mr. J. R. Findlay for the use of the blocks of Nos. V., VI., XII., XIII., XIV., XVII.; to the Board of Manufactures for permission to reproduce the portrait of James Tassie, which forms the frontispiece; and to the Rev. J. R. Vernon and Mr. Frederick Rathbone, of Alfred Place West, South Kensington, the well-known expert in Old Wedgwood, for similar facilities in the case of the portrait medallion of William Tassie and of the business-card of James Tassie. Mr. Rathbone, in addition to much other aid, has kindly permitted me to examine the complete series of clay impressions from the old portrait moulds at Etruria in his possession, and I have thus been enabled to identify the subjects of certain of the Tassie medallions which exist also in Wedgwood paste. I may mention that Mr. Rathbone catalogued the large Vernon Collection of Tassies sold at Christie's in 1882.

Some further items of specific assistance are referred to throughout the Volume; but to the many other helpers who have aided me by the loan of medallions, by furnishing biographical details of persons portrayed by the Tassies, and in other ways, and whose communications form the three bulky files of 'Tassie Correspondence' that now lie on my writing table, I can here only express generally the thanks that I have already conveyed personally.

J. M. G.





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Nos. II., IV., V., VII., VIII., XI., XII., XIII., XIV., XV., XVI., and XVII., are *reduced by about one-half* from the enamel casts of the medallions modelled in wax by James Tassie; Nos. VI. and IX. are similarly reduced from the enamel casts of the medallions modelled in wax by Sir Henry Raeburn and William Tassie; the subjects in No. III. are the size of the originals; and No. X. is reduced from the original wax modelled by Hagbolt.

## JAMES AND WILLIAM TASSIE.

### I.

JAMES TASSIE, modeller, and reproducer of antique gems, one of the ablest artists born in Scotland during the eighteenth century, was a native of Pollokshaws, near Glasgow, where various branches of the family had long resided. According to tradition the Tassies were of good family, and came originally from Italy as refugees, settled as tanners, skimmers, and glovers on the banks of the Cart, and acquired property in Pollokshaws and its neighbourhood, some of which has remained till our own time in the possession of persons of the name.

James Tassie was the eldest son, and fourth child, of a family of twelve; and the following entry of his birth is preserved in the Register of the parish of Eastwood:—‘James Tassie son lawfull to William Tassie and Margt. M<sup>c</sup>Ghie in Pollok-Shawes was born the 15 day of July 1735 and baptised the 20 of the same instant by Mr.

Robert Wodrow, minister in Eastwood,' who on the 20th February of that year had been ordained to succeed his father of the same name, the celebrated ecclesiastical historian, as minister of the parish. In the same Register there appears this entry of the marriage of the artist's father and mother,—'1728, Octr. 10. This day William Tassie Son lawfull to James Tassie in this parish and Margaret M<sup>c</sup>Ghie Daughter lawfull to James M<sup>c</sup>Ghie in the parish of Govan gave up their names in order for marriage': and also the record of his father's birth,—'William sone lau<sup>ll</sup> to James Tassie and Jean Shieles in Pollock shawes was born the 7 of September 1697 baptized the 12 of the same instant by Matthew Crauford,' minister of the parish from 1679 to 1700. This 'James Tassie, skinner,' is assessed twelve shillings for trade and poll tax, and 'Jean Shiells, spouse,' is assessed six shillings, in the Poll-Tax Rolls for 'Eastwood Parochine,' in the year 1696. The date of William Tassie's death was 8th March 1758.

In his early days James Tassie worked as a stonemason, and the family tombstone in the Eastwood churchyard is believed to be the work of his chisel. It is an upright oblong slab, surmounted by a vase circled with a wreath of ivy;





II. ROBERT FOULIS.

and is inscribed—on a tablet with a festooned border surrounded by elaborate rococo scroll-work,—‘Resurgam. This is the Burying Place of William Tassie, his Wife, and their Children. 1759.’ The reverse of the stone shows within a neatly carved border two angels in high relief, each holding with one hand the end of a cord suspended from a curtain above them, and with the other a second cord, the end of which is fastened round the neck of a winged dragon that appears below. The two dragons face outwards, and their tails meet in the centre and rise upwards twisted together. This side of the stone is inscribed with three letters which appear to be ‘J. T. F.,’ doubtless standing for ‘James Tassie, *Fecit.*’

But the youth was conscious of powers that fitted him for something higher than merely mechanical handicraft; and, coming to Glasgow one fair-day, he saw the collection of pictures formed by the brothers Foulis, the famous printers, and was stirred with the desire to become an artist. Still supporting himself by his trade, he began to study art in the Academy which Robert (Illustration No. II.) and Andrew Foulis had established with a munificence which impoverished themselves, bringing teachers and the best procurable works of art from abroad. Probably the families of

Tassie and Foulis had been previously known to each other, for Dr. David Murray informs me that a certain John Tassie, presumably a connection of the modeller's, was a barber in Glasgow, and deacon of the craft from 1740 to 1741, and from 1750 to 1751; and, as is well known, Robert Foulis followed the same business before he became a printer.

Modelling was taught and largely practised in the school, as appears from the numerous casts of sculpture 'modelled' in Glasgow, and the others 'moulded' or cast there from moulds brought from abroad, that are included in the three-volume catalogue of the Foulis collection exhibited and sold in London in 1776. In the preface to this same catalogue Tassie is referred to, along with David Allan, the *genre*-painter, Robert Paul, William Buchanan, and James Mitchell, the engravers, and M'Lauchlane and William Cochrane, the history-painters, as one of the most distinguished students of the Academy. 'The pastes by Mr. Tassie, in imitation of precious stones, are now generally known as well as his casts in sulphur. Nor does he confine himself to mechanical parts, but imitates original nature with success. Yet this artist began by drawing, modelling, and moulding in Glasgow.'



Having completed his art training, Tassie, in 1763, removed to Dublin, in search of employment as a sculptor and modeller. Here he made the acquaintance of Dr. Henry Quin, King's Professor of Physic in the School of Physic, Dublin, from 1749 to 1786. The chair is to be clearly distinguished from the Regius Professorship of Physic in Dublin University, a separate office. Dr. Quin, an M.D. of Padua, six times President of the Royal College of Physicians, Dublin, between 1758 and 1781, was 'justly esteemed for his extensive learning and taste in the Fine Arts. He was an accomplished musician, and used to take part in the fashionable concerts held in the old theatre, Fishamble Street,' and he also 'had a private theatre at his residence on the north side of St. Stephen's Green.\*' At this time he had been employing his leisure in casting gems and imitating precious stones; he had 'made many improvements in this art,' and had 'given such exact imitations of cameos and intaglios as even to deceive the proprietor of a fine original who mistook the doctor's copy for his own original.†' Dr. Quin, finding in Tassie the qualities

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\* Dr. A. Smith's 'Catalogue of the Museum of the King's and Queen's College of Physicians in Ireland' (Dublin, 1864).

† Raspe's Catalogue of 1791, pp. xxxix, lx.

of modesty, patience, and integrity, united to a fine natural taste, took him as an assistant; and in his laboratory the two worked together and invented the 'white enamel composition,' a vitreous paste which Tassie afterwards used for the moulds of his finest reproductions from the antique, and which was the substance in which he cast his wax portrait medallions modelled from the life. In the introduction to Raspe's Catalogue of Tassie's works, 1791, and elsewhere, the artist gratefully acknowledges the instruction he then received 'from Dr. Quin, as well as the generous encouragement he has since given him.' Tassie executed a small medallion of his early patron (Illustration III., fig. 5), and also one of that patron's father (Nos. 316 and 315 of our Catalogue). A slightly larger medallion of the doctor, from a gem engraved from Mossop's medallion, also exists in the Tassie enamel, as well as one from a gem engraved by Logan after Mossop (*see* Raspe's Catalogue of 1791, Nos. 14,383 and 15,784).

## II.

There has been a good deal of mystery as to what was the actual composition of the vitreous paste invented by Dr. Quin and James Tassie.



- III. 1. LORD MANSFIELD. 2. LORD ROCKINGHAM.  
3. LADY CATHERINE PAULET.  
4. GENERAL MONCKTON. 5. DR HENRY QUIN.



Its ingredients and mode of preparation were kept secret during the lifetime of the two Tassies, and seem to have been lost since the death of the younger; no other modeller appears to have employed them, though some works by other artists were cast by the Tassies themselves in their paste. Dr. P. Heron Watson, whose father was an intimate friend of William Tassie, and who himself, when a boy, visited at the house of the aged artist in Kensington, informs me that he told him that the composition which he and his uncle had employed was 'finely powdered glass and finely powdered pigments, annealed by being placed in a reverberatory furnace.' In order to arrive at the exact constituents of the paste, I requested my friend Professor Crum Brown to have an analysis made of a fragment of a Tassie medallion which I handed to him. His assistant, Dr. Theodore Rettie, has been so kind as to report upon it as follows:—

'Silica ( $\text{Si O}_2$ ), . . . . .	49'26
Oxide of Lead ( $\text{Pb O}$ ), . . . . .	33'54
Ferric Oxide and Aluminum Oxide ( $\text{Fe}_2 \text{O}_3$ and $\text{Al}_2 \text{O}_3$ ), . . . . .	0'50
Lime ( $\text{Ca O}$ ), . . . . .	2'17
Arsenious Anhydride ( $\text{As}_2 \text{O}_3$ ), . . . . .	3'08
Oxide of Potassium ( $\text{K}_2 \text{O}$ ), . . . . .	10'40
Oxide of Sodium ( $\text{Na}_2 \text{O}$ ), . . . . .	0'88
	<hr/>
	99'83

It is a *very* easily fusible glass, essentially a lead potash glass. Arsenic is often added to lead glass to prevent darkening by reduction of the oxide of lead.'

The above ingredients were probably fused by that very moderate degree of heat required for the purpose; and, when of a pasty consistency, impressed with the mould or matrix, and afterwards polished.

But, between the original gem, in intaglio, and the mould of glassy paste, in relief, from which the final intaglio impressions were made, there must have been—as an intermediate step—two casts taken; the latter of them composed of some substance capable of being melted without the application of heat. For the first of these two intermediate casts, that done directly from the gem, melted sulphur seems to have been used; and, from the sulphur mould, in relief, thus obtained, an intaglio cast in plaster of Paris appears to have been taken; then, from this latter plaster mould, the mould for permanent use, in relief, was cast in enamel paste, by the process described above, the surface of the plaster being protected from injury, from the heat of the softened glass that was forming the mould, by being covered with a coating of a rouge-like substance, which, to judge from the surface of some existing moulds and

unfinished examples, was employed in various of Tassie's casting operations.

Similarly, when a medallion, in relief, modelled from the life in wax, was to be produced in permanent material, a mould, in *intaglio*, would be cast in plaster of Paris; from it, a second plaster mould, but in relief, would be taken; and this, in its turn, would serve for impressing the matrix for permanent use, in *intaglio*, formed of the glassy paste.

That Tassie used his glassy paste for the formation both of his final moulds and for the impressions which he made from these seems undoubted, from the words used by Raspe in his Catalogue of 1791, quoted here at pp. 23-4, and from the fact that all the moulds I have examined—those of gems and coins in the collection of the Board of Manufactures, Edinburgh, and the few of medallion portraits that I have seen elsewhere—are composed of the glassy paste; being of opaque white enamel when the final impression was to be transparent; and of clear, or translucently tinted, glass when the final impression was to be in opaque, white enamel.

The colouring matter of the composition was varied at will, and became transparent or opaque according as the artist wished to imitate the



original substance of the translucent gems that he was reproducing, or to display a portrait head in the opaque white material, resembling porcelain or marble, which would best display its contours and light and shade. His varied treatment of his enamel proves Tassie to have been a practised and most skilful chemist. Frequently he imitated the varied layers of a cameo stone; sometimes, setting different colours side by side, he imitated a stone engraved transversely over the lamination—one side of the subject being white, the other, perhaps, softly red. Another quaint and taking device that he had may be mentioned. He would cast an antique head, or other figure, in intaglio, in a transparent colourless glass; and then fill the sunk portion with white plaster of Paris, which, seen through the glass, produced, by means of the reflection, exactly the appearance of an object in silver enclosed in crystal. Even in the white enamel paste, which he employed as the final material for his wax medallions modelled from the life, there is great variety of tone, texture, and general effect. Sometimes he attains a porcelain-like colour and surface; at others, he imitates, with great beauty, the yellow tone and peculiar markings of time-mellowed ivory; or again, he aims at the appearance of

sculptor's marble, and reproduces its faint wandering lines of delicate blue.

On this subject of casting gems in glass, the reader may consult M. Guillaume Homberg's account of the process which he himself employed, in his paper 'Manière de Copier sur le Verre coloré les Pierres Gravées,' in the 'Memoires de l'Académie Royale des Sciences,' Année MDCCXII, pp. 189-197 (Paris, MDCCXIV), of which a *résumé*, kindly sent me by Dr. J. Power Hicks, will be found in an Appendix here, pp. 74-6.\*

### III.

By Dr. Quin's advice and assistance Tassie settled in London in 1766. Soon afterwards his works gained a bounty from the Society for the Encouragement of Arts, Manufactures, and Commerce of London, which had been founded in 1754 by William Shipley of Northampton. Raspe's statement of this matter, in his 'Account of the present State and Arrangement of Mr. James Tassie's Collection,' 1786, is not strictly accurate.

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\* Compare also the reference to Tassie's technical method in reproducing engraved copper-plates in glass, quoted at pp. 46-7.

He writes that the artist 'publicly carried on this business [modelling and taking impressions of gems] in London from the year 1766, when the Society for the encouragements [*sic*] of Arts, Manufactures, and Commerce, had given premiums for the best impressions of gems in coloured-glass, publicly acknowledging the art to be both new in the kingdom, and an object of general attention and encouragement: but as the premiums were not continued after that time, he could not become a competitor: however, upon showing to the society the progress he had made in the art, and producing portraits of his modelling, with impressions of them in paste, and likewise cameos, which not having been attempted before, they were so pleased that they bestowed upon him a handsome bounty as a reward and encouragement to persevere.' A careful examination of the list of 'Premiums offered by the Society Instituted at London for the Encouragement of Arts, Manufactures, and Commerce, London, Printed by Order of the Society, 1765,' and of the similar list for 1766, does not disclose that any such premium as that indicated above was then offered; but in the 'Appendix' to the latter list, 'containing an Account of the Premiums and Bounties given Anno 1765-6,' under the heading



of 'Bounties and Presents, Ann. 1766-7,' appears 'To Mr. James Tassie, for Specimens of Profiles in Pastes, 10 guineas.' It may be noticed that in the same year, 1766, the Society awarded to the artist who afterwards became Tassie's great rival as a modeller of medallion portraits, 'John Flaxman, in New Street, Covent Garden,' 'a Silver Pallet gilt, for a Model in clay.'

At first Tassie had a hard struggle to make his way, for he was diffident, retiring, and little inclined to force himself into public notice. But, gradually, his care and the fine quality of his work came to be known, he obtained access to the richest collections, the London jewellers began to introduce the fashion of wearing his gems set in rings, seals, and other trinkets, and he found a ready sale for his reproductions. Men of taste had come fully to appreciate his transcripts from the antique half a century before we find Shelley writing to his friend Peacock\*—  
'I want you to do something for me; that is, to get me two pounds worth of Tassie's gems, in Leicester Square, the prettiest, according to your taste, among them the head of

---

\* See Letter to Thomas Love Peacock, dated March 21st, 1822, in 'Shelley's Works,' edited by Forman, vol. 8, p. 198.

Alexander;’ long before the notorious ‘Janus Weathercock’ had expressed his warm admiration of ‘the most elegant sulphurs from Tassie’s Greek gems,’ and had, in his familiar way, recommended the amateur ‘to convert that chiffonier into a little store closet for Tassie’s cameos and intaglios (or rather a selection from his immense catalogue),’ and to ‘let Mr. Tassie’—it was the younger Tassie, then in possession of his uncle’s moulds, to whom he refers—‘receive your commission to cast the following beauties,’ which he goes on to specify.\*

By 1769 the merit of Tassie’s work had already been recognised by Wedgwood, as appears from the following account of casts supplied to the firm, for reproduction in Wedgwood paste:—

‘Messrs. Wedgwood & Bentley Bill

Nov. 11 1769

	Sh
To 70 impressions in Sulfer, at 2d. a piece	11 8
Two Enammel impressions . . . .	2
	<hr/>
	13 8
Box . . . .	4
	<hr/>
	14 -’

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\* See Wainewright’s ‘The Academy of Taste for grown Gentlemen,’ in the ‘London Magazine,’ Nov. 1822, reprinted in his ‘Essays and Criticisms’ (London, 1880), pp. 296–300; also p. 210 of the same volume.

The majority of the cameos and intaglios in Wedgwood's first catalogue, published in 1773, were casts from moulds furnished by Tassie; but, afterwards, the firm themselves employed skilful modellers, and worked directly from the finest originals. Wedgwood, as we learn from Miss Meteyard's memoir of the celebrated potter, was accustomed to speak of his rival as 'an admirable artist and an honourable man, whom it is a credit to emulate, although his seals are not so good as mine.'

It may also be mentioned that Tassie executed the first plaster casts that were made from the celebrated 'Portland Vase'—afterwards so admirably reproduced by Wedgwood—before it passed from the collection of the Barberini family. The history of the circumstances under which these casts were taken is given in a printed advertisement sheet, issued by William Tassie on February 12th, 1845. 'The late M. Pichler, the eminent engraver on gems, struck with its beauty, moulded the vase at Rome, before it came into the possession of Sir William Hamilton [Catalogue, No. 177]; this perfect mould was put, by the late James Byres, Esq., the Antiquarian [Catalogue, No. 58], into the hands of the late Mr. James Tassie, who with his known care and taste took



off the desired number of casts in plaster of Paris, prepared with gum. The mould was afterwards broken by the desire of Mr. Byres, whose property it was. Although these casts have been made more than fifty years, some of them still remain unsold, and may be had of Mr. WILLIAM TASSIE, No. 8, UPPER PHILLIMORE PLACE, KENSINGTON, who retains in his own possession the very large Collection of Gems made by his late Uncle and himself.' According to Miss Meteyard these casts are now 'extremely rare,' and have 'become of great value.' Though their price was reduced from ten guineas to five by the younger Tassie, one of them has sold, since his death, for twice the sum originally asked; but on the other hand one fetched only twenty shillings at Christie's, about two years ago. An example is included in the collection bequeathed by William Tassie to the Board of Manufactures, Edinburgh.

#### IV.

In 1775, two years after Wedgwood had issued his first catalogue, James Tassie appealed to the public in a similar manner with 'A Catalogue of Impressions in Sulphur of Antique and Modern

Gems, from which Pastes are Made and Sold, by J. Tassie, Compton Street, Soho, London.\* Printed for J. Murray, No. 32 Fleet Street, 1775. Price 1s. 6d.' It is a small octavo of ninety-nine pages, including 3106 items. Its title page is adorned with an engraving—a somewhat free transcript in reverse—from the famous 'Strozzi Medusa,' 'Sharpe *sc.*, Knight *fecit.*' The preface contains a few remarks upon gems, and the importance of their study to the artist, the antiquarian, and the scholar, and also an apology for the fact that the little volume was for sale, not for presentation to customers. 'The Catalogue is of such a length as to be too costly to be distributed *gratis*; but its being something more than a simple catalogue gives room to hope that an indulgent Public will not scruple to defray the charge of print.'

Previous to 1783 Tassie had been honoured by the command of Catherine, Empress of Russia, to supply her with a complete collection of his 'Pastes in imitation of Gems and Cameos, . . . with an intention to represent the Origin, Progress, and Present State of Engraving,'—to quote the words of the manuscript letter, dated 14th March

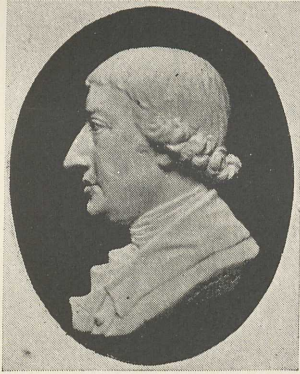
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\* The street in which the Wedgwood firm had opened their showroom in April of the previous year.

of that year, in which he makes application to submit the series to the Royal Family of England for examination, before it was exhibited to the public and transmitted to its imperial purchaser: and 'no care, attention, expense and external ornament was spared that could make it worthy of the patronage of the Great Princess, who had been graciously pleased to order it, as a noble entertainment, and hitherto unique and useful study of that kind.' The Empress was at this time forming her great collection of original gems, which, enriched by the purchase of the Orleans, Natter, Casanova, Maurice, and Beverley cabinets, came to number no fewer than 10,000 items. She also, it will be remembered, had been a patron of Wedgwood, having ordered from him, in 1773, the famous cream ware service, completed in 1774, as well as, previously, some less important works.

The Tassie collection, sent to Russia, was arranged and described by Rudolph Eric Raspe, a German savant, who was born at Hanover in 1737; was Professor of Archæology and Keeper of the Museum of Antiquities at Cassel; wrote various works on geology, and 'A Critical Essay on Oil Painting,' 1781; was the reputed author of the celebrated 'Adventures of Baron Mun-





IV. RUDOLPH ERIC RASPE.

chausen;’ and died at Mucross, in Ireland, in 1794. His refined features were portrayed, in 1784, by Tassie, in the medallion No. 321 of this Catalogue, reproduced in Illustration No. IV.

In his classification Raspe followed generally the arrangement adopted by Winkelman in his description of the Stosch collection; and the completion of his task, a labour which he tells us he had ‘gone through *con amore*,’ was the occasion of his issuing an interesting octavo volume of thirty-five pages—‘Account of the present State and Arrangement of Mr. James Tassie’s Collection of Pastes and Impressions from Ancient and Modern Gems, with a few Remarks on the origin of Engraving on Hard Stones, and the Methods of taking Impressions of them in different Substances, by R. E. Raspe. In nova fert animus mutatas discernere formas. Ovid. London, MDCCLXXXVI.’

The volume opens with a curious dedication ‘To Sir John St. Aubyn, Bart.,\* Member of Parliament for the Borough of Penryn,’ who had been one of Tassie’s earliest patrons:—

‘Sir,—This account of the present state of Mr. Tassie’s collection has a natural claim to your attention. You was

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\* Of Clowance, Co. Cornwall, F.R.S., F.S.A., F.L.S.; born 1758; succeeded as 5th Baronet in 1772; married Mrs. Juliana Vinicombe, 1822; and died in 1839, when the Baronetcy became extinct.

[*sic*] the first in this kingdom who saw its tendency, approved of the indefatigable spirit of the artist, sympathized with the enlightened magnificence of one of the greatest Sovereigns in Europe, and ordered a select part of this collection to be executed for your study and amusement; that from these fac-similes of ancient and modern art you might judge by yourself of its [*sic*] respective merits, and thus, even in this instance, be the more engaged to admire respectable ages and nations that are no more, and to honour and cherish those which have at last sprung from their ashes, and have nobly attempted to surpass them.

I sincerely congratulate you on this disposition of your mind and heart, for, in publick as well as private life, it will always attend you as a friendly genius; and like the Dæmon of Socrates, which the profane could not form an idea of, suggest to you both agreeable knowledge and the practice of whatever is true, right, just, and beautiful. I have the honour to be, with great respect,

Sir, Your most obedient humble Servant,

R. E. RASPE.

LONDON, Oct. 7, 1785.'

There follows a disquisition on the history and methods of gem-engraving and casting, and some brief particulars of Tassie's career, which I have embodied in the present biographical sketch. Next come certain remarks which show that Tassie's relations with the Wedgwood firm had, by this time, become strained. 'The success of Tassie's pastes,' Mr. Raspe informs us, 'as might reasonably be expected, excited the emulation of the Birmingham speculators, and even Messrs. Wedgewood [*sic*] & Bentley, the great manufacturers of Staffordshire



ware, became competitors: but so far from checking Mr. Tassie's success, or impeding his pursuits, served only as foils to his works, and to incite him still more to improve his art, his pastes, and his collection, till he brought them to the present state of perfection.

'The artist, the scholar, or man of taste could not be much improved, pleased, or satisfied with the Birmingham glass pastes; for the quality of the materials, and the lowness of their price, whatever they may be, cannot obliterate the unavoidable and indelible mark of hurry in which they must have been made by the cheapest and consequently the most illiterate workmen, in order to render them at a low rate. As the subjects are generally gaudy, it is painful to find them constantly injured in their outlines, with noses, hands, feet, and other extremities unmercifully mangled, or with little concern cut and polished away, as are the inscriptions which should accompany them.

'It would be painful to dwell for a moment on an assertion in Messrs. Wedgewood [*sic*] & Bentley's Catalogue of their own ornamental works, the edition published in 1779; but it has laid us under the necessity of saying what the public, the artists, and connoisseurs have always thought on

the subject. That noble manufactory has been carried on much to their honour and to the credit of this country; and too much praise cannot be bestowed on their imitations of Etruscan and other elegant vases and basso-relievos in black or variously coloured fine clays; but the writer of the catalogue has unluckily asserted that their impressions of *Antique Gems* are far above all other imitations; while it is evident that clays and their mixtures shrink, and consequently are far less proper for giving correct impressions than either wax, sulphur, plaister, metal or glass, and it must be evident that their being opaque and of a dull gloomy colour, cannot place them in competition with coloured glass impressions which equally imitate the brightness and transparency of the originals.'

The writer next remarks on the poverty of former collections of reproductions from antique gems. None of them, he informs us, included more than 3000 items; while Tassie's Catalogue of 1775 numbered 3106 examples, and his collection had since been increased to more than 12,000, 'containing besides those of Christian Dehn, Mademoiselle Feloix, and Lippert, the greater part of those that were collected by the Elder Baron Stosch, besides many noble cabinets in this and other kingdoms

to which former artists had no access, and modern works which other collectors had studiously neglected.'

There follow some interesting particulars regarding the reproductions of gems sent to Russia:—'Her Imperial Majesty has ordered that a collection should be formed of perfect and durable impressions of ancient and modern gems, as complete and numerous as possible; secondly, that the gems from which they were taken, whether intaglios or cameos, should be executed in glass pastes, exactly imitating the respective colour of the originals; thirdly, that the collection should be scientifically arranged in suitable cabinets; and fourthly, described in a corresponding catalogue, in which notice should be taken of their respective subjects and all the particulars which can authenticate their history and point out their merit, to promote the study of antiquities and engraving.

'The impressions, being ordered to be made *true* and *durable*, were taken, not in wax, sulphur, plaister, metal or clay, but in a beautiful white enamel composition, which is not subject to shrink or form air bladders, but strikes fire with steel and takes a fine polish, which shows every stroke and touch of the art in higher perfection than any



other substance; and the pastes were cast and finished in coloured glass, imitating the original stone of the gem, when this could be ascertained.' They were arranged in cabinets 'executed by Mr. Roach, one of our best cabinetmakers, after the drawings of Mr. Wyatt\* [*sic*], whose taste as an architect is too well established in this kingdom to want any of our more perishable commendations. The elegance and simplicity of their forms, the propriety of their external ornaments, which were basso-relievos in white enamel, with gilt mouldings, set on a ground of green satinwood, and the high finishing of the whole qualified them at any rate for ornaments in the noble apartment of Her Imperial Majesty's superb palace of Czarsko Zelo, where they have been placed.'

Next comes a general 'Conspectus of the Arrangement and Description of the Collection,' and a 'Postcript,' dated 'Cowance, Jan. 3, 1786,' giving some extracts from Pliny relative to the

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\* James Wyatt, R.A., born 1748, died 1813, the architect of Fonthill Abbey. He succeeded Sir William Chambers as Surveyor-General in 1796; and so great was his reputation that the Empress Catherine wished him to settle in Russia as her architect. For a brief period he acted as President of the Royal Academy after West's temporary resignation in November 1805.

use of the drill and other tools by the ancient gem engravers.

The volume concludes with the following list of

‘PRICES.

For Intaglio Pastes ; the size of seals and rings from 1s. 6d. to 2s. 6d.

A beautiful imitation of a fine stone is charged more, in proportion to its perfection.

For large Intaglios, according to the colour and size, from 5s. to 21s.

For Cameos, according to size and perfection, from 10s. 6d. to 42s.

Appliquées (that is to say heads or figures glued to false grounds) are only deceptions, unsafe to use as rings, bracelets, etc., being liable to fall out and break, therefore only proper as pleasing ornaments or furniture ; may be made from 5s. and upwards according to size.

For relievo impressions in white enamel, from gems, 1s. 6d. to 5s. From large gems in basso-relief ; Portraits, etc., from 5s. to 21s., not exceeding 4 inches in diameter. Impressions of this size, in high relief, are charged in proportion to the difficulty.

Impressions in red or other coloured sulphur with neat gilt borders, select numbers, 4d. each.

For the whole collection, 3d. each.’

Raspe’s final catalogue of Tassie’s works appeared in 1791 :—‘A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems, Cameos as well as Intaglios, taken from the most celebrated Cabinets in Europe ; and cast in Coloured Pastes, White Enamel, and Sulphur, by James Tassie, Modeller ;

arranged and described by R. E. Raspe; and illustrated with Copper-plates. To which is prefixed, an Introduction on the various uses of this Collection, the origin of the Art of Engraving on Hard Stones, and the Progress of Pastes. Unde prius multis velarunt tempora musæ. London: Printed for and sold by James Tassie, No. 20, Leicester-Fields; and J. Murray, Bookseller, No. 32, Fleet-Street. C. Buckton, Printer, Great Pultney Street. MDCCXCI.'

The catalogue is in two large quarto volumes, of nearly 800 pages in all; and, with its 'Supplement,' includes 15,800 numbered items of reproduction from the antique. The '*Liste des Cabinets et Noms des Possesseurs*' which it contains shows that the collections of considerably over five hundred owners of gems had been laid under contribution by Tassie in forming his great series of reproductions. A 'Postscript' states that 'since the Supplement to this Descriptive Catalogue was arranged and printed, the collection, numerous as it is, has already received valuable additions; and Mr. Tassie flatters himself that many fine articles will be still communicated to him'; he reports that the Earl of Carlisle had permitted him to cast his entire cabinet of more than 300 gems, that the Countess of Hopetoun, the Earl of



Beverley, William Danby, and George Cumberland had allowed him to 'take impressions of many capital Intaglios and Cameos in their collections'; and that 'from Rome he had just received, by permission of Cardinal Borgia, impressions of his Eminence's very rare and curious Collection of Ancient Egyptian Sculpture. When these additions amount to a certain number, they shall be carefully arranged, and published in a new supplement to this Catalogue.'

The text of the Catalogue is given in both English and French; and in the 'Introduction,' dated 'Edinburgh, April 16, 1790,' Raspe mentions that he 'was obliged to draw up this work in French, which is not my native language, and it was translated into English by another hand, I apprehend a little too literally.\* This Introduction only I drew up in English, and, in my absence from London, it was translated into French by another person . . . I corrected the press from page 1 to 280. My absence permitted me to do no more'; statements which account for—but hardly excuse—a good many misprints and inaccuracies that have escaped correction in the *Errata*.

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\* Andrew Lumsden, the author of 'Remarks on the Antiquities of Rome,' had a hand in this. See Tassie's letter to Raspe, quoted here at p. 29.

The plates reproducing a selection of the gems, fifty-seven in number, figuring three hundred and seventy subjects, were drawn and etched by David Allan, Tassie's fellow-pupil in the Foulis Academy of Glasgow. Evidently, the production of this magnificent and valuable catalogue had been the work of years; for the symbolical frontispiece, depicting Minerva seated in a spacious interior, holding a volume upon her knee and opening the doors of a gem-cabinet, is inscribed 'Da. Allan invt. et Aq-fort fecit Edinburgh 1788.'

In the small 'Descriptive Catalogue of Devices and Emblems' issued, in 1830, by William Tassie, it is announced that a few copies of Raspe's Catalogue of '1795' may still be had. If, indeed, the date here be correctly given—which I greatly doubt, for, after much search, I have not succeeded in finding any copies of the catalogue so dated—this must be merely a re-issue of the edition of 1791, with an altered title-page, and, perhaps, the addition of that 'new Supplement' promised at page 48 of the Supplement to the 1791 issue. It will be noticed that in the similar announcement in William Tassie's Catalogue of 1816, no date is given as the year of publication of the Raspe volumes.

I have recently discovered, among the MSS. bequeathed by David Laing to the University of

Edinburgh, a slightly damaged and imperfect letter in the autograph of Tassie relating to the production of this Catalogue, which I here transcribe. Curiously enough, with the exception of a few brief notes on the back of the frames of medallions, it is the only example of the artist's handwriting that I have ever seen. It is endorsed—'Answ *May* 21.'

'LONDON, 17th *May* 1790.

DEAR SIR,—I duely received your obliging favour of the 3d inst. The leaf page 11 and 12, and the other leaves as noted in the *Errata* shall be cancelled and reprinted. Mr. Lumisden\* is taking every pains to correct the Introduction, the first that is done. The Index of the Cabinets and Possessors is gone through, which take up 12 pages, the numbers has [*sic*] been carefully corrected by Mr. Thomson. The other with the Inscriptions if we find them too difficult I shall endeavour to procure the best assistance I can possibly find. It will be impossible to publish this season before the people leave Town; whether to deliver copys to such subscribers as may be in Town at the time the work is finished or defere to the beginning of next winter, I cannot say. I have consulted with Mr. L. about inserting an account of Ladies, Engravers, [*sic*] but he thinks it would not well come in, because the work does not give an account of Artists in General. I thank you for recommending to Lord Gardenstone sets of impressions for any University. I delivered your Letter to Lady Hopetount† who spoke very highly of you. A part of the Collection her Ladyship has in town with her. I am to see them some morning soon. The other her Ladyship says will bring there . . . next

\* See the present Catalogue, No. 235, p. 124.

† " " " " No. 194, p. 117.



Sept<sup>r</sup>. I shall be very happy you find as . . . . . sard onyx in your surveys as would purchase the . . . . . this Island. I hope this fine weather is restoring you to your usual vigor. I am glad to hear your Subscription for this Summer is so considerable, although not eneough [*sic*]. I met Mr. Fraser, who lately arrived in Town from Scotland, who was rather reflecting on the Highland Society for not rewarding you as they should do. We have moulded all Lord Carlisle's Cabinet of Gems, excepting a few Modern Portraits of the last Century are very good thing(s), are . . . . . a considerable number of very curious fragments, especially Cameos, the whole is about 300, about 2 thirds are new. This cabinet I mean to form by it self, and if properly described to print it or perhaps to get most of the subjects engraved on Copper plates. I have also the pleasure of informing you of the success of your Application to Card<sup>l</sup> Borgia. I rec<sup>d</sup> a Letter from Mr. Byres, with the Bill of Lading of a Box containing 236 impressions from Egyptian Intaglios and 264 from the Cuffich coins I expect very soon to arrive. Mr. Byres\* desires his Compt<sup>s</sup> to you, and that he was to come to England in a few weeks. I had almost forgot to mention the main purpose of this Scrawl. It has been observed that the *Motto* you intend in the Frontispiece should have the quotation mentioned. If it is an original of your own perhaps there is no occasion for that. I beg to trouble you to set us to rights concerning this. I am, Dear Sir,

Your most obliged and very Hum. . . . .

JAMES . . . . .

Excuse Hurry. Remember.

Mr. RASPE,

To the Care of JOHN M'GOWAN, Esq.,†  
Edinburgh.'

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\* See Catalogue No. 58, p. 91.

† „ „ No. 239, p. 124.

It will be readily admitted by all who have studied the subject that James Tassie's extensive series of reproductions from the antique is a collection of great and permanent value. Since his time, other workers in similar directions to his have enjoyed greater advantages than ever fell to his lot. So far as we know, he never travelled abroad, or worked directly in the great continental cabinets; and, in reproducing their treasures, he was obliged to depend upon sulphur casts, taken often by workmen less skilful and less careful than himself. Consequently, some of his reproductions want the full sharpness and clearness of the originals, qualities which have been better preserved in more recent casts taken directly in plaster of Paris. It must, however, be remembered that Tassie endeavoured to give, and to a great extent succeeded in giving, the colour, texture, and whole general visible aspect of the engraved gems, by means of his transparent and variously tinted paste; and that this is not so much as attempted in the reproductions of our own day, which, in the matter of accuracy of mere form alone, are undoubtedly often superior to his. But, after all, the crowning merit of Tassie's collection is its extent. No other series has even remotely approached it in this respect; and in the breadth

of view, the wide opportunity for comparison, which it renders possible, it is certainly unrivalled. It was probably in this aspect that Mr. C. W. King—who ranked the Tassie reproductions from the antique, individually, at less than their true value—was moved to style the volumes by Raspe, that catalogued them, ‘the most useful book the student of dactylography can possess.’\*

## V.

We have, however, less concern here with Tassie’s reproductions of gems than with the original medallion portraits which he modelled in wax, in most cases directly from life, and afterwards cast in his hard white enamel. The immense number of his casts from gems and medals amply attests his industry, the fine character of the pastes that he used proves his skill as a chemist, such clearness of impression as he attained was the result of his conscientious care as a workman; but it is in virtue of his portrait medallions that he ranks as a capable

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\* ‘Natural History, Ancient and Modern, of Precious Stones and Gems, and of the Precious Metals,’ p. 428.—(London, 1865).



original artist, and claims kinship with the gem engravers who have preserved the features of the famous personages of classic times—with medallists like Pisano and Pasti who have portrayed the princes, the scholars, and the beauties of Renaissance Italy, with David d'Angers, whose medallions have secured for all succeeding ages the aspect of his most celebrated contemporaries of the first half of the present century.

It was his portrait medallions, and these only, that Tassie exhibited at the Society of British Artists and in the Royal Academy. To the former he contributed in 1767 'Two Models in Wax,' followed in 1768 by 'Portraits modelled in paste.' In 1769 he began to exhibit in the Royal Academy; and, with the single exception of 1780, he was represented every year up to, and including, 1791; showing in all thirty-four exhibits, several of them comprising more than one item, and all of them being portraits of unnamed persons, male and female. Among the exhibits of 1778 are 'Two cameos given annually as prize medallions in the University of Glasgow by Mr. Anderson for the best Phisical [*sic*] Essay and the best specimen of elocution.' One of these, catalogued here as No. 285, was the medallion No. 14,314 of Raspe's Catalogue of 1791—'A head

of *Newton*, marked *Tassie Glasguensis*, F. It belongs to Mr. John Anderson, Professor of Natural Philosophy in the University of Glasgow, and with a purse of gold, is annually given by him for the encouragement of Natural Philosophy in that Society. The paste is fixed in an elegant frame of silver with this inscription upon the margin: *Ex Decreto M.A. Univers. Glasguens.* Upon the margin of the Reverse there is *Joan Anderson Donat Præmium Eloc.*, [sic] and the name of the Victor, with the Year, is engraved in the centre.' This, however, was the prize for Natural Philosophy; that for Elocution was the head of Demosthenes, described by Raspe, No. 9,996, in exactly similar terms.

The exhibition Catalogues show that Tassie's address was, from 1767 to 1771, 'Great Newport Street'; from 1772 to 1777, 'Compton Street, Soho'; and from 1778 to 1791, 'Leicester Fields'—the same address, 'No. 20 To the East side of Leicester Fields,' which appears on the very artistic business card engraved for him by Malpas, with its pleasant decorations of festoons and classical masks and cameos, reproduced as the final illustration of the present volume. He would appear to have been assisted in his business by his younger brother John, portrayed in medallion

No. 381, who, in a disposition by William Muirhead, skinner, to Matthew Biggar and others, of a house and piece of ground in Pollokshaws dated 24th June 1793, is designated 'modeller in London,' and signs there, as one of two interdictors, on 6th July of the same year.

The Catalogue of 1791, compiled by Raspe includes, pages 731 to 761, a series of 882 portrait subjects of small size executed by Tassie in his enamel paste, and embracing heads of sovereigns and of private personages, male and female, as well as imaginary heads. The majority of these are casts from engraved gems and medals by such modern artists as Lochée, William and Charles Brown, Jeuffory, William Berry, the Pichlers, Burch, Natter, Marchant, and Wray. The few which are known to have been modelled by Tassie himself are catalogued in the present volume; and, as they are nearly all uninscribed, such particulars have been added as may aid in their identification.

In addition to the above, a series of 114 of his large portrait medallions is included in the 'Postscript' to this Catalogue of 1791, prefaced by the following note:—

'Mr. Tassie has long modelled Portraits in Wax, in imitation of those executed by the ingenious



Mr. Gosset.\* But as these are liable to be defaced, and wishing to render them perpetual, he was led to mould and cast them in his beautiful, hard, white Enamel Paste; by which means they entirely resemble Cameos. And, by labour and perseverance, he is able to cast them, as well as other ornaments, to the largest size generally used for such Portraits. As he still pursues this branch of his profession, he had been advised to give the following alphabetical list of his large Portraits thus modelled and cast by him, in addition to

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\* Isaac Gosset, born 1713, died 1799, the year of James Tassie's own death. He was descended from a Huguenot family of refugees, and studied modelling under Matthew Gosset, his uncle. He was a member of the Society of Artists of Great Britain, and he contributed portrait medallions to their exhibitions, and in those of the Free Society of Artists, between the years 1760 and 1778. An exceedingly interesting account of Isaac Gosset, with a list of his medallions, examples of which may be studied in the British Museum and in the South Kensington Museum, and a pedigree of his family, was contributed by Miss M. H. Gosset to the 'Proceedings of the Huguenot Society of London,' Vol. III., pp. 540-68.

Among the other modellers of wax medallions, contemporary with James Tassie, were John Bacon, R.A., Peter Rouw, and his son of the same name, Eley George Mountstephen, and Edward Burch, R.A., in addition to the artists employed by Wedgwood, mentioned at p. 41; and Lady Diana Beauclerc, Miss Mary Slaughter, and the Hon. Mrs. Damer, were ladies who practised the art.

those of a smaller dimension, mentioned in this Catalogue and Index.'

The references that I have already given to his works exhibited at the Society of British Artists prove that so early as 1768 Tassie was casting medallions in his enamel paste; but the productions of this period had probably only the heads and busts executed in this material, and afterwards affixed to back-grounds of glass, variously toned by coloured paper placed beneath. It was doubtless the large casting necessary when portrait and back-ground were both to be of a single piece of enamel that necessitated the continuous experiments, the 'labour and perseverance,' referred to above. The medallion of (Sir) John Dolben (Catalogue, No. 105) in the collection bequeathed by Tassie's nephew to the Board of Manufactures, Edinburgh, is marked—'A Substitute for the original model of the portrait of John Dolben, Esq., son of Sir William Dolben, Bart., in 1773 or 1774. This was the very first attempt of making large Paste impressions, but cracked by not being long enough annealed. Tassie F.'

In form and size Tassie's medallion portraits modelled from the life are usually an 'oval' of about  $4 \times 3\frac{1}{2}$  inches; the head being on a scale of about  $1\frac{1}{2}$  inches in height. The face, with a

few exceptions, and these usually in cases when the artist was reproducing a painted portrait or similar original, is shown in pure profile. The 'Professor Francis Hutcheson' (Catalogue, No. 203) copied from a medallion by Gosset, the 'Charles Chauncey, M.D.' (No. 77), from a painting, and the 'John Corse, D.D.' (No. 91), from a painting by William Cochrane, a pupil, like Tassie himself, of the Foulis Academy, are all front-faces or nearly front; but these by no means rank with the finer medallions of the artist. The 'Frederick the Great' (No. 138), modelled 'from a drawing,' and the 'Gilbert Hamilton,' Provost of Glasgow (No. 174), done directly from the life, are vigorous and successful works, though the former is very defective in the drawing of the right shoulder. Tassie adopted the circular form for the backgrounds of his medallions presumably modelled direct from living sitters only in three cases that are known to me—the portrait of 'Robert Foulis' (Catalogue No. 132), that of 'Admiral Howe' (No. 197), and that of 'Lord Viscount Duncan' (No. 112). As I have noted in the Catalogue, certain impressions in plaster of a different medallion of Lord Duncan, (No. 110), with a circular back-ground, are to be found, but doubtless these were not cast by Tassie himself.



Tassie portrayed his sitters either in contemporary costume, or 'in the antique manner' as he styled it,—without the wig and dress of the period, and with the bust bare or enveloped in classical drapery. The former class of his works is generally the more interesting and artistic, for he treated with great skill the details of eighteenth century costume—the elaborate frills and lace of the ladies, the curled periwigs of his male sitters, and the simple folds of their wide-collared coats, or the more voluminous lines and the braided enrichments of their professional and judicial robes.

Occasionally the faces and other portions of Tassie's medallions are treated—probably by an application of hydrofluoric acid—so as to produce a dead marble-like texture, which contrasts effectively with the polished and glossy surface of the rest. A good example of such treatment will be seen in the medallion of 'Professor Andrew Coventry' in the Scottish National Portrait Gallery.

As Mrs. Somerville, the astronomer, has given us, in her 'Personal Recollections,' a glimpse of David d'Angers at work upon his medallions, so some details of Tassie's way of treating his sitters have been preserved by Thomas Walker of Manchester, who, in 1798, was portrayed by the artist

at the request of his political friend Lord Daer, of whom a medallion had been executed four years previously. In his Letters and Papers in the possession of Dr. Wilkinson, quoted by Miss Meteyard in her 'Life of Wedgwood,' Walker writes of Tassie as follows:—'He takes three sittings. The two first about an hour each, the third not half an hour. If preferred he can take two sittings in one day, if he have some hours betwixt to work at it by himself. It is the same to him whether he goes out to you, or you to him, only the hours from 12 to 4 he is occupied in attending to his shop. During the sitting you may be occupied at almost what you will—eating, writing, etc., as he only needs a few minutes' sitting at finishing a few particular parts.'

Tassie's biographer in Gleig's 'Supplement' to the 'Encyclopædia Britannica' (Edinburgh, 1801) also records a curious trait of the temper in which the good artist worked:—'In taking likenesses he was, in general, uncommonly happy, and it is remarkable that he believed that there was a certain inspiration (like that mentioned by the Poets) necessary to give him full success. The Writer of this Article, in conversing with him repeatedly on the subject, always found him fully persuaded of it. He mentioned many instances

in which he had been directed by it: and even some in which after he had laboured in vain to realize his ideas in wax, he had been able by a sudden flash of imagination to please himself in the likeness several days after he had last seen the original.'

The medallion portraits of James Tassie at once impress us with a sense of their truth, so full of individuality are they, so thorough and searching in their modelling. They more than hold their own against the medallions that were contemporarily produced by the Messrs. Wedgwood & Bentley, though that firm employed such of the most capable modellers of the time as John Flaxman, Joachim Smith, William Hackwood, John Charles Lochée,\* and Henry Webber. Unlike the productions of Pisano, Pasti, and other of the most accomplished old Italian

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\* The small reproductions of medallions, in Tassie paste, catalogued by Raspe as after Lochée, furnish us with a useful standard of this able modeller's style. Its most obvious characteristic is the comparatively shallow relief of the faces, contrasting with the strong projection of the hair, which is treated in a peculiar and incisive fashion, with spaces and points in very high relief. The Wedgwood 'Lord Auckland' and 'Lady Auckland,' and the 'Princess de Lamballe,' which exists both in Wedgwood and in Tassie paste, are typical examples of this artist's work. He exhibited in the Royal Academy between 1776 and 1790.



medallists, and of certain of our own contemporary medallists, like Legros, who have founded their artistic method upon the work of these men, the medallions of Tassie are, in aim and spirit, definitely sculptor's work. The Italian medallists, like the modern artists who have adopted their way of work, were frequently painters as well as medallists; Pisano, it will be remembered, was accustomed to sign his bronzes '*Opus Pisani Pictoris*'; and the technique of their medals, in its shallow relief and in the free handling by which the outlines and planes are rendered—the portraits very often appearing, as it has been finely said, like 'a mere film, a sort of haze which has risen on the bronze and gathered into human likeness'—recalls unmistakably the methods of workers with the brush. Tassie seems indeed to have studied the portraits in metal of the early Italians, for the Catalogue of the sale of his collection at Christie's in 1882 included a few of their productions, things that must have been rare indeed in the shop of a London art-worker of the eighteenth century. But, though he modelled his portraits in the same genially pliant wax which they used, he never adopted that technical method of theirs which approximates to the



V. ADAM SMITH.

pictorial. In the definite precision of his handling, in the bold relief with which he throws out his heads, he is always typically a sculptor; indeed, his work, in its exactitude and its certainty of clearly expressed detail, has been strongly influenced by the methods of the gem engravers, whose productions he had spent so many years of his life in studying and reproducing.

How extensive is the series of his medallions may be gathered from a study of the Catalogue included in the present volume; and it may be safely affirmed that, with the single exception of David d'Angers, no medallist has made so extensive and important a contribution to national portraiture as James Tassie. He was largely patronised by his countrymen, and many of the personages that he depicts are Scottish. A collection of over a hundred and fifty of his medallions, founded upon the bequest of his nephew to the Board of Manufactures, Edinburgh, and largely supplemented by the acquisition of other original enamels and of plaster casts, has been brought together in the Scottish National Portrait Gallery, and includes nearly all his renderings of such of his contemporaries as were eminent and of public importance.

As will be seen from the following Catalogue,



many of James Tassie's medallions have been engraved, several of them repeatedly, as the best attainable portraits of the personages whom they represent; and, but for his medallions of Adam Smith (Catalogue, Nos. 356-58, and Illustration No. V.), we should have possessed no authentic contemporary portrayal of the author of 'The Wealth of Nations,' with the exception of the two indifferent etchings by Kay.

The portrait of Sir Henry Raeburn (Illustration No. VI.), one of the medallions which exist in Tassie's enamel paste, and has usually been regarded as modelled by his hand, is particularly interesting. It is executed in a much simpler and freer manner than the signed medallions of the artist, with a handling which, especially in the treatment of the hair, is markedly suggestive of Raeburn's own 'square touch' as a painter. It is not titled with the impressed Roman letters which we generally find on the truncation of Tassie's larger medallions; nor is it marked with the '*Tassie F.*,' or the capital 'T.,' which usually distinguish his works; but bears simply the title, 'H. Raeburn, 1792,' incised in a running handwriting. Raeburn was in the habit of occasionally practising modelling; and his son, Henry Raeburn, the younger, believed that this medallion was



VI SIR HENRY RAEBURN, R.A.

executed by the painter himself. The whole style of the work favours this conclusion; the slightly defective treatment of the planes of the ear suggests an artist unaccustomed to relief; and it is probably safe to assume that we have here the single existing example of Sir Henry's efforts in plastic art.

We found that Tassie, shortly after his arrival in London, had furnished Wedgwood with moulds of his gems; and he appears to have supplied the great potter with some of his portrait medallions also. The busts of 'Professor Joseph Black,' 'Viscount Melville,' the 'Earl of Mansfield,' and many others, exist both in Tassie enamel and in Wedgwood paste; and it may be noted that the medallion of 'James Byres,' the architect, which Miss Meteyard ('Wedgwood Handbook,' p. 190) rashly states to be 'undoubtedly modelled by Flaxman,' is signed by Tassie on impressions in both materials.

## VI.

I am indebted to Dr. David Murray, of Glasgow, for calling my attention to an interesting account of certain experiments conducted by Tassie not very long before his death, given in 'An Essay on



the Origin and Progress of Stereotype Printing,' by Thomas Hodgson (Newcastle, 1820). 'About the latter end of 1797, Professor Wilson of Glasgow (Illustration, No. VII.), who had been engaged in a series of experiments to apply etching on glass by means of fluoric acid to the purposes of art, but who was dissatisfied with the result, as even the best impressions taken from such etching were very paltry, thought it might be possible to obtain from an engraved copperplate any number of polytype plates of glass. Having communicated his ideas on the subject to Mr. Tassie, of London, and having sent him some engraved copperplates to operate upon, that ingenious artist succeeded, by means of a model (formed of plaster of Paris and tripoli) taken from the copperplate, in obtaining in his furnace polytype plates of glass and enamel, equally capable of producing a fine impression as the original copperplates. The Professor thought that such plates might be adopted with the best effects for the prevention of forgery in the printing of bank notes, and from a series of glass plates, inconsiderable in point of number, deriving the engraving from the same original pattern, to succeed one another at the press, just before signs of wearing might appear, a vast many impressions, all perfectly similar, might be obtained



VII. PROFESSOR PATRICK WILSON.

even for ages. The objection that plates of glass would be too fragile to resist the press, he combats by stating that he had found by experience that "by joining the backs of glass plates to pieces of iron or steel of considerable thickness by an intervening lamina of proper cement, taking care that it affords a very complete contact," and by aiding them further with a very simple apparatus upon the press-board, glass plates might be safely passed through the rolling-press. Mr. Tassie, also, by similar means obtained from woodcuts engraved by Mr. Bewick, and which had been sent him by Professor Wilson, casts or copies in glass as perfect as the originals.'

This account appears to be taken from 'Nicholson's Journal,' Vol. II., pp. 60 and 63; and impressions from two of 'Professor Wilson's Glass Plates made from Wood Engravings' are given in Mr. Hodgson's work, 'by the kindness of Messrs. Wilson, typefounders, of Glasgow.'

## VII.

The brief and imperfect memoirs of James Tassie that already exist, agree—with a unanimity and an emphasis that seem to indicate something more than the customary kindness of obituary



notices and similar records of the recently deceased—in bearing testimony to his exceptionally estimable personal character.

A writer in the 'Glasgow Courier' of 13th June 1799, after dwelling on his skill as an artist, goes on to state that 'notwithstanding such elegant attainments, he seemed unconscious of merit, and, amidst the possession of foreign and domestic fame, he was modest, unassuming, and diffident. His private character was marked by the most amiable simplicity and inviolable integrity; by every quality which can recommend a man, and every virtue which can distinguish a Christian.'

The writer of the article in the 'Supplement' to the 'Encyclopædia Britannica,' to which I have previously referred, whose account is quoted by John Nichols, in his 'Literary Anecdotes,' with 'full testimony to the general fidelity of the character' it gives of 'an artist whom I well knew and esteemed,' tells us that 'in private Mr. Tassie was universally esteemed for his uniform piety, and for the simplicity, modesty, and benevolence that shone in his whole character'; and, it is added, that he 'possessed also an uncommonly fine taste in Architecture, and would have been eminent in that branch if he had followed it'; a fact which Raspe also attests when he informs us, rather



quaintly, in his 'Account' of 1786, that Tassie was 'born with a taste for architecture and its various ornamental branches, but chiefly for modelling in wax.'

An excellent idea of the personal appearance of the elder Tassie may be gathered from the two oil portraits which represent him, both of them painted by artists who had been old fellow-pupils of his in the Foulis Academy of Glasgow, and from the two medallions executed by his nephew. The finer of the two pictures, a reproduction of which forms the frontispiece of the present volume, is by David Allan (Illustration No. VIII.), and shows its subject clad in sober, low-toned red, holding a magnifying-glass, and a cast of the famous 'Strozzi Medusa' which he has been examining with it,—a gem that appears to have been an especial favourite of the artist's, for, as I have already noticed, he chose it for the decoration of the title-page of the first Catalogue of his works. The portrait by John Paxton, now in the Scottish National Portrait Gallery, shows him as a much younger man, dressed in the seventeenth-century fancy costume of a black doublet, slashed with white, and a lace-edged collar, his yellow hair worn long and hanging down the neck, and his pale grey eyes looking intently to the right. Of



the medallions executed by William Tassie in 1799, one shows his uncle in wig and modern costume (Illustration No. IX.), in the other he appears with the hair worn tied behind, and with loose drapery over the shoulders. Both paintings and medallions agree in presenting an earnest and reliable face, very typically Scottish in the contours and general character of its prominent mouth and long upper lip.\*

James Tassie died on the 1st of June 1799, and was laid to rest in the graveyard attached to the meeting-house known as 'Colliers' Rents' in Southwark, beneath a head-stone recording his virtues and his artistic skill, and sculptured with a medallion portraying his countenance. This place of worship has been successively the property of many different religious bodies. It was first an Independent chapel, then a chapel of ease to the parish church of St. George, next a meeting-house of the Plymouth Brethren, and at present it is used as a mission-hall by the London Congregational Union. It belonged to the Independents at the time of Tassie's death, but it appears that the artist himself was a Presbyterian.

In his article in the 'Leisure Hour' of 25th October 1860, from which I have already quoted, the Rev. W. H. Vernon informs us that he had

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\* See also Note at p. 174.



IX. JAMES TASSIE.

recently seen the tombstone standing, in a dilapidated condition, near the graveyard wall to the left; but when I visited the graveyard last May, penetrating through the narrow alley of Angel Place, which leads from the still picturesque High Street of Southwark and skirts the grim walls of the Marshalsea Prison, I found that all trace of the tomb, and all tradition of its position, had disappeared.

## VIII.

After the death of James Tassie his business was carried on at 20 Leicester Square, now the Hotel Cavour, by his nephew and heir William Tassie, born in London in 1777, the son of James Tassie's younger brother David, who was born on the 19th of September 1750. William Tassie added largely to his uncle's collection of reproductions of gems and medals, and he completed the Imperial Collection of Russia by furnishing casts of the more recently moulded examples. His antique gems, and seals inscribed with original mottoes, devices, and emblems, were especially popular; and he drew up a list, adding 2889 items



to those enumerated by Raspe. This quarto MS., titled 'Vol. I. A Descriptive Catalogue of Engraved Gems, etc., collected since the publication of Raspe's Descriptive Catalogue in 2 Vols. 4<sup>to</sup>,' is now in the possession of Mr. H. C. Vernon, a grandnephew of its compiler. If a second volume was ever begun, it has now disappeared.

In 1816 William Tassie published the first printed Catalogue of his works, which, like all the Tassie Catalogues—with the exception of the Raspe volumes of 1791—has become very scarce. It is a slim 12mo volume of forty-three pages, bound in stiff boards covered with brown paper, and inscribed on the outside, within a broad border of Greek fret-work ornament, 'Tassie's Catalogue of Modern Devices and Mottos for Seals.'

The title-page runs—'Descriptive Catalogue of a Collection of Devices and Mottos English, French, and Italian, from Engraved Seals, formed in Composition Paste, and sold by William Tassie, Leicester-Square. London: Printed by William Bulmer & Co. Cleveland-Row, St. James's. 1816.' The list of seals is prefaced by the following 'Advertisement':—

'The munificent patronage with which the Paste Impressions from ancient Gems formed by Mr. Tassie, has

been honoured by the admirers of pure and genuine art, unequivocally determines the value of that Collection.

Forty years of unremitting industry has augmented the articles of which it consists to upwards of Twenty Thousand. Of these, Intaglio, or Cameo Impressions in Enamel, Sulphur, or Paste, may be obtained at an expense comparatively trifling. They are also executed in a variety of Coloured Pastes, emulating in lustre and beauty the Original Gems: these may be used as Seals either plain, or fitted up according to the fancy of the purchaser.

From the numerous enquiries for Ancient and Modern Devices and Mottos in Paste, to be used as Seals, Mr. Tassie has been induced to print a separate Catalogue of that part of the Collection adapted for these purposes.

Family seals may thus be multiplied with facility, and the Seals or Emblems of Associate or Corporate Bodies repeated at a small expense.

From Intaglio Pastes in the Collection, Ancient or Modern, Ladies may derive a pleasing source of amusement. The art of impressing Seals in Plaster, or Wax, with a beautiful softness, is readily acquired. Collections thus formed from originals of classic elegance, cannot fail to improve the taste for the real beauties of ancient art.

Gem engraving has for some years been practised by W. Vernon, Nephew of Mr. Tassie, Specimens of whose abilities are now submitted to the judgment of the Public. The superintendence of this department is committed to him; and Mr. Tassie trusts that those persons who wish to have Arms, Seals, or Devices engraved, will not be disappointed by the manner in which they are executed.

N.B. A few copies of the Catalogue of the entire Collection, by the late Mr. Raspe, in Two Vols. 4to. still remain, and may be had price £3, 3s.

20, Leicester-Square,  
*July, 1816.*

The Catalogue included 421 seals, bearing Christian names, or inscribed with devices and appropriate mottoes.

In 1820 Mr. Tassie published two other little volumes, similar in appearance to that of 1816. The title-page of the first of the two reads as follows:—‘Descriptive Catalogue of Devices and Mottos in various Languages, adapted for Seals, and formed in Composition Paste. By William Tassie, 20, Leicester-Square. A New Edition. Part I. London: Printed by J. Barfield, 91, Wardour-Street, Soho. 1820.’ The title-page of the second volume of 1820 is exactly similar, with the exception that ‘Part II.’ is substituted for ‘Part I.,’ and that the words ‘A New Edition’ are omitted. The first volume, of forty-eight pages, contains no preface; it includes 421 seals, for the most part the same as those in the Catalogue of 1816, though a few of the items have been altered. The second volume, of seventy-six pages, continues the list of seals from No. 422 to No. 1002. It is prefaced by the following ‘Advertisement to Part II.’:—

‘From the favourable reception of the Descriptive Catalogue of Mottos and Devices, from engraved Seals, published some time since, MR. TASSIE has been induced to collect, what he trusts will be considered an important and useful addition.



To prevent mistakes that might occur, were the numbers of that Catalogue changed, and also to save unnecessary expense to former purchasers, the new Mottos and Devices are presented as a Second Part, with a Continuation of the Numbers.

As a new Edition, with corrections, of the First Part is printed, it may be had separate, or together with the other.

MR. TASSIE takes this opportunity of recommending to the attention of the public his large collection of Impressions from ancient Gems, taken from the most celebrated Cabinets in Europe. From any of these, Paste Blocks, calculated to be used as Seals without being mounted, Pastes for mounting, and Impressions, either in Enamel, Plaster, or Sulphur, may be had at a moderate charge.

MR. TASSIE has also an extensive and interesting Collection, from the finest Greek and Roman Coins.

Of the number of Casts in Plaster, taken some years ago from the celebrated Portland Vase, now in the British Museum, a few are still on sale.

WILLIAM VERNON, (Nephew to MR. TASSIE,) undertakes the engraving of Arms, Devices, &c.

20, Leicester-Square,  
*March, 1820.*

Ten years later William Tassie published yet another Catalogue, a small 12mo volume of 150 pages, including 1559 examples,—‘A Catalogue of that part of Mr. William Tassie’s Extensive Collection of Impressions from Engraved Gems, consisting of Devices and Emblems, with Mottoes in Various Languages, made in Composition for seals, at 20, Leicester-Square; where Fac-similes, Impressions in Plaster, &c., may be obtained from

the finest specimens of Ancient and Modern Art, taken from the most celebrated Cabinets in Europe. Also Casts from some of the most interesting and beautiful of the Greek and Roman Coins, equally important to the Historian, Antiquary, and Artist. London: MDCCCXXX.' This Catalogue has no preface, but includes the note regarding copies of Raspe's Catalogue referred to at p. 28.

William Tassie modelled portrait medallions in wax from the life in the manner of his uncle, and cast them in the same white enamel paste. His work of this kind, however, it must be confessed, displays far inferior artistic skill to that possessed by his great relative. His medallions have a hardness and timidity of execution which contrasts with the precision and easy handling of the the elder Tassie. We see him at his best in his copy, on a different scale, of the medallion of Lord Duncan modelled by his uncle, No. 111 of the following Catalogue; but his two medallions of James Tassie himself, Nos. 379 and 380, and that of Professor Robert Freer, No. 140, are favourable examples of his work directly from the life. One of the most popular portraits that he issued was a head of Pitt, a reduced version of Miss C. Andras' medallion catalogued here as

No. 307. It was adopted as a badge by members of the Pitt Club, and sold in large numbers. The head ( $\frac{10}{16}$  in.) is turned to the right, and appears as a cameo in white enamel paste on a back-ground of coloured glass, which is surrounded by a metal oval inscribed—'NON · SIBI · SED · PATRIÆ · VIXIT. Round the metal reverse is inscribed 'In memory of the Rt Hon<sup>ble</sup> Wm Pitt Died 23 Jan<sup>y</sup> 1806 aged 47,' with, in the centre, the words 'Pitt Club' and a space for the member's name. The whole is surmounted by a metal festoon of laurel, a ring for suspension being inserted in the loop fastening this festoon.

Among the medallions executed by William Tassie is a curious series of twelve, illustrative of 'The Passions.' They are ovals of about  $3\frac{1}{2}$  inches in height, the heads and back-grounds being, in each case, of one piece of white enamel paste, the positions of the heads varying from pure profile to almost a full face. On the truncation of each is inscribed the initials of the artist—'W. T.,' with, also in impressed capitals, the title of the subject,—'Joy with Tranquillity,' 'Hatred or Jealousy,' 'Admiration,' 'Admiration with Astonishment,' 'Sadness,' 'Acute Pain,' 'Compassion,' 'Weeping,' 'Despair,' 'Desire,' 'Horror' [*sic*], 'Laughter.' The only set of these that I have



seen is in the possession of Dr. Ernest Hart, of London, who informs me that they are copied from engravings that illustrate one of the editions of Lavater.

He exhibited four times in the Royal Academy: showing in 1798 his medallion of Lord Duncan, along with a 'Head of Mars'; in 1799, 'Six Kings of Scotland, cast in paste from models'; in 1800, one of his two medallions of 'James Tassie'; and in 1804, the medallion of 'Dr. Hare,' No. 180 of our Catalogue.

He issued an undated 'List of Portraits made and sold at Wm. Tassie's, successor to the late Mr. John Tassie, No. 20, Leicester-Square, London. James & Son, Printers, Chapel-Street, Soho,' a little pamphlet of twelve pages, of which the only copy that I have seen was kindly lent me by Dr. J. Power Hicks. It enumerates 372 portrait medallions modelled by himself and his uncle, thus adding 258 items to the number of such works included by Raspe in his Catalogue of 1791. I have found this 'List' very useful, as it enumerates some portrait medallions regarding which I have found no other reference; but it is to be used with caution, for it has been carelessly compiled and contains many errors. Thus — '*James Freer*' appears instead of Robert Freer, '*Roeburn*' figures

for Raeburn, 'Robertson' for Robinson, 'Robinson' for Robison, etc. A printed note on the back of its title-page is interesting for quaintness of expression, and as showing that William Tassie had agencies for the sale of his works of art in both Edinburgh and Glasgow:—

'N.B.—Any part of Mr. Tassie's large collection from Engraved Gems (which now consists of upwards of 20,000 Articles) may be had as above, either in coloured Paste, resembling the Originals, or in white Enamel, Sulphur, or Plaster Composition. Cameos for Bracelets, Clasps, and other decorations of Female Elegance. When inlaid in Cabinets or other Ornamental Furniture, they confer peculiar Taste, Richness, and Spendor [*sic*]. Orders received as above, and at Messrs. Marshall & Son, Edinburgh, and at Messrs. James & John Brown, Colour-men, Glasgow.'

William Tassie's grandnephew, the Rev. J. R. Vernon, informs us\* that William Tassie 'used to have a sort of *levée* at his studio in Leicester Square, of artists, poets, and other lovers of the beautiful. The writer's father† has often told him

\* 'Leisure Hour,' 1886, p. 837.

† The Rev. William Hardy Vernon, a son of William Tassie's sister. Early in life he was in partnership with his uncle; but he soon turned his attention to the church, studied in Magdalen Hall, Oxford, took holy orders, was ordained by the Bishop of Lincoln, 1828, and, after having held various livings, died, vicar of Wootton, Bedfordshire, in November 1880, aged eighty-five. An interesting article by him on 'The Tassie Gems' was published in the 'Leisure Hour' for 25th October 1860: and this, along with the

how Byron and Moore used to come there, as a lounge; and how, indeed, he himself cut a beautiful intaglio of the heads of Milton and of Byron, for each of which Murray gave the artist £10.'

In 1840 William Tassie, after a most successful and remunerative career of over forty years, retired from business, and went to reside at 8 Upper Phillimore Place, Kensington. Here he died on the 26th of October 1860; and he was buried in the Brompton Cemetery. He was succeeded by John Wilson, an artist who exhibited many works of medallic art, and also landscapes and portraits in oils, in the Royal Academy, between 1824 and

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article on the same subject which appeared in the 'Leisure Hour' in 1886, has been reprinted almost in its entirety by an enthusiastic lady admirer of Tassie's work, as an undated leaflet for private circulation. See also the reference to him and his work at the end of the 'Advertisements' quoted at pp. 52-3 and pp. 54-5 of the present volume. The most recent popular treatment of the subject is 'James Tassie, the Glasgow Medallionist, a Forgotten Genius,' by the Rev. P. Anton, in 'The People's Friend' for 16th October 1893. In order to save collectors from searching for medallions that do not exist—as I have frequently been betrayed into doing by incorrect catalogue entries—it may be mentioned that, in Mr. Anton's article, there are a few misprints in the names of persons figuring in the medallions. Thus 'Patrick *Watson*' should be Patrick Wilson; '*Rospe*' should be Raspe; and '*Meneton*,' Monckton.





X. WILLIAM TASSIE.

1856; including, in 1834, a medallion of King William IV.; in 1839 and 1856, gems engraved with portraits of Queen Victoria; and in 1855, an oil portrait of Lord Brougham. He entered William Tassie's employment about 1827, and had latterly been his partner.

The portrait of Tassie, the younger, which is here reproduced (Illustration No. X.), is reduced from a wax medallion, in the possession of the Rev. J. R. Vernon, marked on the back of its frame as by 'I. Hugbolt, of 71 Princes Street, Leicester Square,' or 'T. Hagbolt,' as his name is given in the Catalogue of the Royal Academy for 1833,\* when this medallion was exhibited. There is also an excellent photograph representing William Tassie as an elderly man, his right hand resting on a table and holding a cameo reproduction of the celebrated 'Rondanini Medusa,' now in the Glyptothek at Munich, and his spectacles appearing in his left hand.

William Tassie was an especially cultivated and well-informed man, who had seen much, for he had travelled a great deal abroad, examining the

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\* The only other example of Hagbolt's work that I have seen, is a medallion, in coloured wax, of Alexander, 4th Duke of Gordon, in the possession of the Duke of Richmond, at Goodwood.

Continental collections of Gems, and had profited by what he had seen ; and his conversation was full of interest and instruction. A double portion of the 'benevolence' that had characterised the elder Tassie seems to have distinguished his nephew, a benevolence which shed itself freely, like the genial sunshine, upon all living things. In the article by the Rev. J. R. Vernon, from which I have quoted, we have pleasant glimpses of the aged bachelor feeding the birds daily in his garden behind his house at Kensington, which then looked out upon the open fields, and ministering to the wants of needy human beings, and especially of needy artists.

Once his generosity met with a curious and most unexpected reward. A poor artist had come to him bemoaning his imprudence in having invested an ill-spared guinea in a ticket for the lottery by means of which Boydell's Shakespeare Gallery was to be disposed of. Tassie, with kindly severity, scolded him for his folly, and then set his mind at rest by giving him his money for the ticket. The lottery was drawn for on the 28th of January 1805, and, out of 12,000 tickets, that held by William Tassie won the chief prize, which included the Shakespeare Gallery, pictures, and estate ! After making a fitting present to the artist who had



been the original owner of the ticket, Tassie sold his property by auction, the works of art realizing over £6,180, the Gallery itself being purchased by the British Institution, while Banks's sculptured 'Apotheosis of Shakespeare,' reserved to be used as a monument over Boydell's grave, ultimately found its way to Stratford-on-Avon.

There is one little anecdote of William Tassie, when at work upon his portrait medallions, which may be preserved here. I had it from Mrs. Roughead, whose grandfather, Henry Laing, and father of the same name, had been in the employment of the Tassies. It is a story which her father was in the habit of telling his children when, in his parental lessons, he was inculcating the duties of perseverance and resourcefulness. William Tassie had received a royal command to attend his sovereign and model his portrait—doubtless the small medallion of George IV. which appears in our Catalogue as No. 153. While waiting in an anteroom of the palace the artist discovered that, in the perturbation of the moment, he had forgotten to bring with him one of his favourite smaller modelling tools that was essential to the work in hand. At first he was in despair; then, with ready wit, he produced a pocket comb he was in

the habit of carrying, broke off one of its teeth, and, in great part with this extemporised implement, modelled the medallion.

By his will the younger Tassie left a very large collection of the moulds and impressions of gems, medals, and coins executed by his uncle and himself to the Board of Manufactures, Edinburgh, along with a few fine examples of their portrait medallions in white enamel. The bequest also included the portrait of James Tassie, by David Allan, reproduced as the frontispiece of this volume; a companion portrait of Mrs. James Tassie by the same painter; and a portrait of a lady and twenty-six studies in water-colours, chiefly from paintings by masters of the Dutch and Flemish schools, by George Sanders, an artist whom, in his age, when blindness had overtaken him, William Tassie befriended with unwearied kindness. The paintings, along with a selection of the Tassies' own work, are exhibited in the National Gallery of Scotland, the rest of the collection being preserved in the Scottish National Portrait Gallery.

A large portion of his collection, including a noble series of the large portrait medallions which form the most artistic portion of the Tassies' work, passed into the possession of his nephew, the Rev.

William Hardy Vernon. After his death some eighty or ninety drawers of these were sold, in February 1881, along with the furniture of his vicarage of Wootton, in Bedfordshire. At the time of the sale the weather was most unpropitious; the attendance was meagre, and a few London dealers carried off the whole of the gems for some £80. Next day, these were disposed of in London to another dealer for £700; and he is stated to have afterwards owned to having realized £2,000 by the sale of a mere portion of what he had bought, though four hundred enamel casts of large portrait subjects still remained in his hands.\*

The portion of the Tassie collection still remaining in the hands of the Vernon family was sold, at Christie's, in April 1882; and in the same sale-room the important Wareham and Shadford Walker collections were disposed of in April 1885 and August 1888 respectively. The Shadford Walker Sale included, in addition to reproductions from the antique, over a hundred large Tassie medallions of contemporary personages, several of which are figured, on a minute scale, in the illustrated edition of the Sale Catalogue.

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\* See 'Leisure Hour,' 1886, p. 838.



Gradually, but surely, the portrait medallions of the Tassies are rising in the estimation of connoisseurs and in monetary value ; and examples which living collectors well remember to have purchased for five shillings each, are now worth as many guineas.

## IX.

Among the pupils and assistants of William Tassie, I have already referred to the Rev. William Hardy Vernon and John Wilson ; but the late Henry Laing, of Edinburgh, deserves a word of reference and praise.

His father, Henry Laing, the elder, was born at Strathmiglo, Fifeshire, a son of the postmaster there. Coming to the south to push his fortunes, he was offered a situation as assistant manager of a sugar plantation in the West Indies ; and, while in London making preparations for the projected voyage, he met James Tassie, then not long settled in the metropolis. The two young men were drawn to each other by community of tastes and disposition ; finally, Laing abandoned his colonial appointment and became an assistant to

the modeller ; and for over fifty years he remained in the employment of the Tassies. His relations with his masters were eminently genial and friendly. In 1793 William Tassie modelled the portrait of his own and his uncle's faithful servant, in the medallion No. 218 of our Catalogue ; and a pencil drawing by the same hand, showing him as a somewhat younger man, is now in the possession of one of his granddaughters, Mrs. Fraser, of Preston.

His son, the better-known Henry Laing of Edinburgh, was born in London in 1803. At the age of about fourteen he was apprenticed to William Tassie, under whom he acquired a knowledge of drawing and modelling, and imbibed that love for art and archæology which became the master passion of his life. He remained some eight years with Tassie ; and then entered into partnership with Daniel Newton Crouch, a seal engraver in London, whose sister he afterwards married. About 1829 he settled in Edinburgh as a gem engraver and maker of glass seals, which were then in great demand ; and, according to a writer in 'Notes and Queries' for 25th May 1861, he was accustomed to supply 'block seals, as well as the enamel casts, and, indeed, everything of the kind which Tassie either made

or sold.' He executed a few medallion portraits in wax from the life, among the rest one of his wife, modelled about 1826; but his main work lay in antiquarian directions. He was much employed in taking casts of objects of archæological interest—such as those from the Runic inscriptions at Maeshowe, Orkney, presented to the Antiquarian Museum, Edinburgh, by James Farrer, M.P. To the 'Proceedings of the Society of Antiquaries of Scotland' he contributed an 'Account of a Sculptured Monument in Aberbrothoc Abbey,' 28th November 1851; a 'Note respecting the Sculptured Cross of St. Vigeans, near Arbroath,' 10th July 1854; a 'Note respecting the Book-Stamp of Archbishop Hamilton, of St. Andrews,' 8th June 1863; and 'Remarks on the Carved Ceiling and Heraldic Shields of the Apartment in Holyrood House, commonly known as "Queen Mary's Audience Chamber,"' 13th January 1868. But the great work of his life was the two magnificent illustrated volumes,—the 'Descriptive Catalogue of Impressions from Ancient Scottish Seals,' 1850, and the 'Supplemental Descriptive Catalogue of Ancient Scottish Seals,' 1866; a learned and accurate compilation such as probably no other country than Scotland can boast of possessing. The moulds of the seals catalogued in the previous



volume were acquired by the British Museum after Laing's death in 1883, and impressions from them can still be obtained.

But it was perhaps by John Henning, the sculptor, who was born in Paisley in 1771, and died in London in 1851, that the modelling of wax portrait medallions from the life,\* in the manner of the Tassies, but usually cast in white biscuit porcelain, was most extensively and successfully continued till almost our own time. A manuscript Catalogue of his works of this kind that I have compiled contains nearly ninety items; and it might probably be extended by further research. Ranging from 1802 to 1813, his medallions include portraits of Lord Brougham, 1802; the Rev. Dr. Archibald Alison, 1808; the Rev. Dr. Alexander Carlyle, of Inveresk, 1808; Sir William Forbes, 1808; Mrs. Siddons, 1808; Francis Horner, 1808; Sir Walter Scott, 1809; David, Earl of Buchan, 1810; James Watt, 1810; Lord Jeffrey, 1813; Professor Dugald Stewart, 1813; of the artist himself; and of various other persons of distinction: and his

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\* In many cases, however, Henning's medallions were executed from his pencil drawings of his sitters, and not modelled directly from life. They are usually in much higher relief than those of the Tassies.

works form an interesting addition to our national portraiture.

Another accomplished and prolific modeller of wax portraits, of the time, was Miss Catherine Andras. Born in Bristol about the year 1775, she began to exhibit her works in the Royal Academy in 1799 (where her name is incorrectly given as 'Andrews' in the Catalogue) by sending a portrait of Mr. Bowyer, and she continued to be an occasional exhibitor till 1824, showing in all twenty-two exhibits. Residing in Pall Mall, London, afterwards in Great Titchfield Street, and finally again in Pall Mall, she soon acquired a most aristocratic practice. By 1801 she had been appointed 'Modeller in Wax' to Queen Charlotte; and in the same year she received the 'larger silver Pallet' of the Society for the Encouragement of Arts, Manufactures, and Commerce, for her 'merit in completing with so much Taste and Judgment two models in Wax, viz., one of H.R. Highness the Princess Charlotte, the other of Lord Nelson.' The close similarity of technique to the medallions of the elder Tassie which appears in some of her productions, leads me to believe that she may have studied under him, or that she, at least, formed her style upon his works; and the surmise is favoured by the

fact that, as appears from the following Catalogue, some of the portraits which she modelled in wax were cast by the Tassies in their white enamel paste. Her exhibited works included portraits of the Princess Charlotte and the Duke of Bedford, 1803; the Marquis of Stafford, Lord Thurlow, and C. J. Fox, 1805; William Pitt, 1807; the Marquis of Wellesley and Lord Wellington, 1810; and Marshal Blucher, 1815. In an interesting collection of about fifty of Miss Andras' works, in the possession of one of her descendants, which I have recently had an opportunity of examining, there are medallions dated so late as 1855—when the artist must have been aged about eighty—which show no trace of failing powers. In addition to most of the medallions mentioned above, this collection includes her portraits of George III., George IV., James Watt, Wilberforce, Clarkson, Boulton of Birmingham, and Lord Nelson. For the last-named medallion she received sittings at the same time that Bowyer was painting the great naval commander from the other side; and Nelson remarked, good-naturedly, that 'he was not used to be taken in that manner, starboard and larboard at the same time.' Miss Andras seems also to have practised miniature painting, for an unfinished portrait on china, and a



series of test colours fired on another slab of porcelain, are preserved in the collection above referred to.

More recently, in our own days, the art of modelling wax medallions to be cast in metal, in the manner of the old Italian medallists, has been revived in England by such artists as Professor Legros, Mr. E. J. Poynter, R.A., and Mr. W. B. Richmond, A.R.A.; while in France much excellent work has been produced, among which I may particularise the portrait medallions of M. Oscar Roty, and the two series of large and singularly boldly modelled medallions of his most eminent countrymen by M. Ringel d'Illzach.

It is much to be desired, in the interests both of art and of national portraiture, that greater public encouragement should be given to the efforts of the portrait-medallist, whose works are fitted to preserve, in so imperishable a form, the features of his most celebrated contemporaries, that so the attention of our living sculptors might be directed to this fascinating and valuable department of their art.

In this connection I may conclude by quoting the remarks of Wedgwood, in his Catalogue of 1774,—‘We beg leave in this place to observe, that if gentlemen or ladies choose to have medals

of themselves, families, or friends made in wax or engraven in stones of proper size for seals, rings, locketts, or bracelets, they may have as many durable copies of these medals as they please, either in cameo or intaglio, for any of the above purposes, at a moderate expense; and this nation is at present happy in the possession of several artists of distinguished merit as engravers and modellers, who are capable of executing these fine works with great delicacy and precision. If the nobility and gentry of Great Britain should please to encourage this design, they will not only procure to themselves everlasting portraits, but have the pleasure of giving life and vigour to the arts of modelling and engraving. The art of making durable copies at a moderate expense will thus promote the art of making originals, and future ages may view the productions of the age of George III. with the same veneration that we now gaze upon those of Alexander and Augustus.'

## APPENDIX.

In his 'Manière de copier sur le Verre coloré les Pierres Gravées' in the 'Memoires de l'Académie Royale des Sciences' (Année, MDCCXII. Paris, MDCCXIV.), pp. 189-97, M. Guillaume Homberg speaks of the need for each person who attempts the matter to invent the process afresh, as it is always kept a secret by those who follow the use of it for a livelihood. He had himself to go through something of the kind, and, having been aided by the influence of the Duke of Orleans and of Madame, he was allowed to reproduce all the gems of the Royal Cabinet and those (pretty numerous) of Madame. He attained such perfection that many could not distinguish his copies from the originals.

He describes his process as simply taking a mould in fine earth, *en une terre fort fine*, on which is pressed a piece of glass softened by fire or half melted.

To prevent the ill effect of partial fusion of the mould by the glass, the best earth for the mould is the kind of chalk called tripoli. Of the two sorts of this, French and Levantine, the latter, commonly called Venice tripoli, is the best. It should be soft, like velvet to the touch, and free from admixture of other earths or of grains of sand. Both kinds, however, have their uses, as



follows:—Pound French tripoli in an iron mortar and pass it through a hair sieve, and keep for use. The Venice tripoli should be scraped with a knife or a piece of glass, very fine and very little at a time, it should then be passed through a very fine silk sieve and pounded in a glass mortar with a glass pestle. The finer it is the better the impression. Tripoli cannot be treated with water (like emery) to select the finest powder, because this causes the particles to separate on drying, which produces a granular appearance in the mould, instead of the polished appearance due to the adhesion of the tripoli particles by virtue of a certain unctuous property lost in the washing.

The two tripolis in powder being ready, the French is to be moistened till it will cake like bread crumb between the finger and thumb. Then press lightly the moist tripoli into a little flat crucible of suitable size, cover with a little of the dry Venice tripoli powder, and press down on the two the gem to be moulded, with the full strength of the thumb. Smooth off with an ivory scraper the superfluous tripoli round the gem. Let a moment or two pass while the dry powder is being moistened by the wet French tripoli, and neatly separate the gem from the mould with the aid of a fine needle in a wooden handle. After just

raising the gem with this, on inverting the crucible, the gem will drop out. Trim the edges of the mould, and dry it where no dust can get into it. No tripoli should remain in the gem, for whatever does so remain will be wanting in the impression. Now cut a piece of glass of the size of the mould in the crucible, and of any colour desired, and place it gently over the mould (the latter being quite dried), but so that the glass shall not touch the impressed figure, which it would crush. Then bring the crucible with its glass near a furnace, and heat it gradually till too hot to touch. Now put it into the furnace, which should be a little blast furnace, furnished with a muffle in the middle, surrounded on all sides with a good charcoal fire. Put one or more crucibles into the muffle, close the mouth of the muffle with a red-hot piece of charcoal, and when the glass begins to be shining take out the crucible and at once press the glass with a piece of iron. Immediately replace the crucible beside the furnace, out of draught, to cool slowly. When cold, remove the glass, and, with pliers, crush its edges, which will prevent its flying, especially if the glass is rather refractory. The best glass to use is what is hardest to melt, for it bears a better polish and does not scratch so easily as the softer kinds.

CATALOGUE OF MEDALLIONS  
REPRESENTING MODERN PERSONAGES  
MODELLED BY JAMES AND WILLIAM TASSIE  
OR EXISTING IN THEIR ENAMEL PASTE





## NOTE.

MY chief aim in compiling this Catalogue has been to furnish, as far as possible, a complete record of all the portrait medallions modelled by James and William Tassie; especially of those representing contemporaries and modelled directly from life, which form the most artistic and valuable portion of the work of these artists.

I have, however,—with the exceptions of the historical series representing English, Scottish, and French monarchs, etc., and of works that are undoubtedly mere casts from medals,—included all the LARGER PORTRAIT MEDALLIONS existing in the enamel paste of the Tassies that are known to me; distinguishing, where possible, such as have been modelled by other artists.

As the majority of the SMALLER MEDALLIONS in the enamel paste and in coloured glass were reproductions from the works of various gem engravers, I have included in the Catalogue only such as are definitely known to have been modelled or cut by the Tassies, or such as possess especial interest in other ways.

In every case, unless otherwise stated, THE INSCRIPTIONS, which are given exactly, appear in impressed letters on the truncation of the medallion.

THE FIGURES WHICH FOLLOW, indicate the size of the medallion *from top of the head to bottom of the bust*. The size of the field varies in different examples of the same work; the same medallion sometimes appearing entirely in white enamel paste, and sometimes as a cameo enamel

bust affixed to a field of glass. It is to be noted that the Tassies always used, for the latter, a back-ground of clear or slightly obscured glass, which was softly tinted by coloured paper placed behind it. The back-grounds of thick brown or blue glass, with a sharp bevel at the edge, on which some examples are mounted, were affixed by a London dealer, long after the Tassies' death, to a number of cameo portraits that came into his possession. Their colours are crude and inharmonious; and, in every case, they should be carefully removed, and replaced by back-grounds of the original kind.

In the case of UNINSCRIBED MEDALLIONS, I have given such description as may be sufficient for their identification; and, as a further aid to the collector in dealing with Tassie portraits representing unknown persons, there is appended to the Catalogue a list of the medallions either uniformly unengraved, or unengraved in certain examples that I have examined, whose subjects I have succeeded in identifying. By a comparison of other portraits, I have been able to fix the subjects of some of the unengraved medallions that have been hitherto misnamed.

Except in a few cases, duly noted, the POSITION OF THE HEADS on the medallions is a pure profile; the words 'right' and 'left' indicate the right and left of the spectator of the medallion.

No trouble has been spared in endeavouring to obtain accurate information regarding the persons represented, for the BRIEF BIOGRAPHICAL NOTES that are included.



## CATALOGUE.

1. ABERCROMBY, LORD. Judge ; b. 1745 ; d. 1795.  
'ALEXANDER ABERCROMBY 1791 *Tassie F.*' 3 in.  
On some impressions the name is spelt 'ABERCROMBIE.'
2. ADAM, JOHN. Of Maryburgh ; elder brother and partner of Robert Adam, No. 4 ; b. 1721 ; d. 1792.  
'JOHN ADAM 1791 *Tassie F.*' 3 in.
3. ADAM, MRS. Jean, daughter of John Ramsay married to John Adam, No. 2, in 1750.  
'JEAN ADAM 1791 *Tassie F.*' 3 in.  
*Illustration No. XI.*
4. ADAM, ROBERT. Architect ; b. 1728 ; d. 1792.  
'ROBERT ADAM ARCHITECT . DIED 3 MARCH 1792 IN HIS 64 YEAR *Tassie F.*' 3 in.
5. Do. — Do. — In the antique manner.  
'ROBERT ADAM ARCHITECT . DIED 3 MARCH 1792 IN HIS 64 YEAR *Tassie F.*'  $3\frac{1}{8}$  in.
6. Do. — Do. — In the antique manner.  
No inscription or signature. 3 in.  
Face, with long nose, to right ; warts on cheek below eye and in front of ear ; no drapery shown ; hair very elaborately treated.

7. ALDBOROUGH, ANNE ELIZABETH, COUNTESS OF. Only daughter of John, 1st Lord Henniker; became second wife of Edward, 2nd Earl of Aldborough, No. 8; and married, secondly, George Powell of Newgarden; d. 1802.

'ANNE ELIZABETH COUNTESS OF ALBOROUGH [*sic*] 1787  
*Tassie F.*' 3 in.

8. ALDBOROUGH, EDWARD AUGUSTUS, 2ND EARL OF. Succeeded 1777; d. 1801.

'EDW. AUGUSTUS EARL OF ALDBOROUGH 1787 *Tassie F.*' 3 in.

9. ALEXANDER I. OF RUSSIA. B. 1777; succeeded 1801; d. 1825.

No inscription: signed '. . . . PICHLER' [?] in faintly incised script characters. 2 $\frac{3}{8}$  in.

Small-featured face, raised, to left; hair brushed forward in wavy lines and tied in queue behind; short whiskers; uniform with standing collar, showing peculiarly arranged lace in two places; ribbon over his right shoulder; Star of the Russian Order of St. Andrew on his left breast.

10. ALEXANDER, MRS. Christian Hutton, wife of James Alexander of Balrudry, Sheriff of Fife, heir to the Earldom of Stirling, which however he never claimed.

'CHRISTIAN ALEXANDER 1791 *Tassie F.*' 2 $\frac{3}{8}$  in.

11. ALLAN, DAVID. Genre- and Portrait-painter; b. 1744; d. 1796.

'DAVID ALLAN PAINTER *Tassie F.* 1781.' 2 $\frac{3}{8}$  in.

In Raspe's *Catalogue* of 1791, Postscript, p. 49, this is stated to be from a drawing by John Caldwell; but in *The Gentle Shepherd with Illustrations of the Scenery* (Edin. 1814), Vol. II, p. 631, it is referred to as 'a most correct likeness,' which, along with a medallion of Mrs. Allan, his wife, No. 12, was taken for, and under the direction of, the painter himself.

*Illustration No. VIII.*



XI. MRS JEAN ADAM.



12. ALLAN, MRS. Shirley Welsh, youngest daughter of Thomas Welsh, Carver and Gilder, Edinburgh; married to David Allan, No. 11, on 28th October 1788  
Executed in 1781.  
I have never seen this medallion, and know of its existence only from the reference quoted here under No. 11.
13. ALLARDYCE, ALEXANDER.  
'ALEXANDER ALLARDYCE 1798. *Tassie F.*' 3 $\frac{5}{8}$  in.
14. ALSTROEMER, THE YOUNGER.  
No inscription or signature.  $\frac{15}{16}$  in.  
Face to left; hair curled above ear, tied behind, and flowing in long locks; no drapery shown.
15. AMELIA, THE PRINCESS. Youngest daughter of George III.; b. 1783; d. 1810.  
No inscription or signature. 1 in.  
In very high relief; a nearly front-face medallion, slightly to right, of a child in lace cap covering both ears; dress edged with lace, and rounded low at breast.
16. AMHERST, JEFFREY, 1ST BARON, K.B. Field-Marshal; b. 1717; d. 1797.  
No inscription or signature. 3 $\frac{5}{8}$  in.  
Elderly face to left; wig brushed from face, tied behind, and flowing down back; cravat; breastplate decorated in front with a lion's head; arm-pieces; ribbon over his right shoulder, and Star of the Bath on his left breast.  
A slightly different medallion of Lord Amherst ( $\frac{11}{16}$  in.), modelled by Brown, exists in the enamel paste of the Tassies.—See Raspe's *Catalogue* of 1791, No. 14, 120.
17. ANDERSON, JAMES. Botanist, and Physician-General, Madras; d. 1809.  
'JAMES ANDERSON PHYSICIAN GEN. MADRAS. *Tassie F.*' 3 in.
18. ANDERSON, JAMES. Of London. Perhaps the owner of Stobcross, Glasgow, who in 1745 conveyed his estate to John Orr; or, possibly, the author and agriculturist who was b. 1739, and d. 1808.  
'JAMES ANDERSON LLD 1798 *Tassie F.*' 3 $\frac{1}{8}$  in.

19. ANDERSON, PROFESSOR JOHN. Founder of Andersonian Institute, Glasgow; b. 1726; d. 1796.

'JOHN ANDERSON PROF OF NAT PHILOSOPHY IN THE UNIV OF GLASGOW 1789 CONSCIUS RECTI ET FIRMUS *Tassie F.*'  
3 in.

20. ANDERSON, WILLIAM. Surgeon, Glasgow: '45 Stockwell' (*Glasgow Directory*, 1803). In the *Directory* of 1818 his address appears as 'house, 27, Charlotte str.'

'WILL ANDERSON SURGEON 1796 *Tassie F.*' 3½ in.

21. ANNE, QUEEN. B. 1665; succeeded 1702; d. 1714.

No inscription; signed 'O B.' 2½ in.

Face to left; head wearing an imperial crown; hair elaborately dressed and decorated with strings of pearls, one curl falling forward over the neck; royal robes with strings of pearls; figure seen to waist.

This medallion exists in the enamel paste of the Tassies, but is modelled by O'Brisset.

22. ANSON, GEORGE, BARON. Admiral; b. 1697; d. 1762.

No inscription or signature. 2½ in.

Face, with strong aquiline nose, to right; full-bottomed wig; cravat with collar turned down; vest showing three buttons; and plain coat showing one.

23. ARGYLL, JOHN, 4TH DUKE OF, K.T. B. 1693; succeeded 1761; d. 1770.

No inscription or signature. 3½ in.

Elderly face to left, slightly raised; forehead prominent above the eyes; lips thin, and mouth very small; curls of wig concealing the ears, its queue tied with a large rosette, and ending in three curls; cravat; lace below chin; ornamental arm-pieces and breastplate, the latter with grotesque head in front; Star of the Thistle on left breast; ribbon over his right shoulder.

I describe from the wax in Inverary Castle: I have seen no examples in the enamel paste of the Tassies.

## — ARTHUR, ARCHIBALD, M.A. [?].

The example of the medallion of Demosthenes, No. 9996 in Raspe's *Catalogue* of 1791, which formed part of Lot No. 42, in the Vernon Sale Catalogue, is there titled 'Archibald Arthur, M.A.' The error has arisen from the fact that this example bears Arthur's name, as the student upon whom it was bestowed as a prize.

## — ASHE, LADY CATHERINE. See No. 298, Lady Catherine Paulet.

## 24. ATHOLE, CHARLOTTE, DUCHESS OF. Daughter of James, 2nd Duke of Athole; married her cousin, John, 3rd Duke of Athole.

No signature or inscription.  $1\frac{6}{16}$  in.

Elderly face to left; hair brushed from back and confined by a comb; lace cap tied below chin; aquiline nose, protruding under lip; lace neckerchief, at throat, over gown.

Two reduced versions of this medallion exist in the enamel paste of the Tassies ( $1\frac{3}{16}$  in. and  $\frac{11}{16}$  in.).

## 25. ATHOLE, JOHN, 3RD DUKE OF. Succeeded 1764; d. 1774.

No signature or inscription.  $1\frac{6}{16}$  in.

Round face, with double chin, to right; curling hair, thickly waving over ears and behind; cravat; lace-edged, single-breasted coat; ribbon crossing his left shoulder.

## 26. AUBERT, ALEXANDER. Astronomer; b. 1730; d. 1805.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

## — AUCKLAND, LADY [?].

The unscribed medallion No. 340, Lady Rockingham, is frequently titled 'Lady Auckland,' in error.

## 27. BANKS, SIR JOSEPH, BART. Naturalist; b. 1743; d. 1820.

This and the following medallion form part of Lot No. 78 in the Vernon Sale. I have never seen examples of them. Probably they are the same as those existing in Wedgwood paste.



28. BANKS, LADY. Dorothea, daughter of William Weston-Hugessen of Provender, Kent; she was married in 1779 to Sir Joseph Banks, No. 27, whom she survived. See Note under No. 27.

29. BARRET, GEORGE, R.A. Landscape painter; b. c. 1728; d. 1784.

No inscription or signature.  $\frac{1}{8}$  in.

Face in profile to right; wig tied behind, one curl falling over the truncation; throat showing prominently the 'Adam's apple'; loose drapery.

30. BAXTER, ALEXANDER. Probably the partner of William Mair, merchant, 17 Princes St., Lothbury, London.

'ALEX. BAXTER 1798 *Tassie F.*'  $3\frac{5}{8}$  in.

31. BAYLY, P. Probably Peter Bayley, the poet; b. c. 1778; d. 1823.

'P. BAYLY.'  $\frac{1}{8}$  in.

32. BEATTIE, REV. JAMES. Poet; b. 1735; d. 1803.

'JAMES BEATTIE LL.D 1787 *Tassie F.*'  $2\frac{7}{8}$  in.

33. BELL, BENJAMIN. Surgeon; b. 1749; d. 1806.

'BENJAMIN BELL 1792 *Tassie F.*'  $3\frac{1}{8}$  in.

Reproduced in *Life Character and Writings of Benjamin Bell by his Grandson*, (1868).

There also exists, in the enamel paste of the Tassies, another, different, portrait of the above, from a gem. It is enclosed in a raised octagonal border, and inscribed on the field behind the head 'SOMMERVILLE FEC,' ( $\frac{7}{8}$  in).

34. BENSON, REV. MARTIN. Bishop of Gloucester; b. 1689; d. 1752.

'MARTIN BENSON A M W WHITLEY SC.'  $2\frac{3}{8}$  in.

This medallion exists in the enamel paste of the Tassies, but is modelled by W. Whitley.

35. BENTHAM, JEREMY. Writer on jurisprudence ; b. 1748 ; d. 1832.

No inscription or signature.  $2\frac{3}{8}$  in.

Face, with aquiline nose and compressed mouth, raised to right ; long hair ; loose drapery over breast and shoulders.

This medallion exists in enamel paste of the Tassies ; but it is probably the 'Portrait of the late Jeremy Bentham Esq.' modelled, from a bust by Davie, by John Wilson, William Tassie's partner, and exhibited by him in the Royal Academy in 1833. It also exists in Wedgwood paste ; generally titled 'Unknown portrait.'

36. BERGMAN, TORBERN OLOF. Chemist ; b. 1735 ; d. 1784.

'T. BERGMAN.'  $2\frac{7}{8}$  in.

This medallion, uninscribed, also exists in Wedgwood paste. It is probably not modelled by the Tassies.

— BIRD, DR [?].

The uninscribed medallion No. 333, Archbishop Robinson, which formed part of Lot No. 207 of the Shadford Walker Sale Catalogue is there titled, in error, 'Dr. Bird.'

37. BLACK, PROFESSOR JOSEPH. Chemist ; b. 1728 ; d. 1799.

'JOSEPH BLACK MD 1788 *Tassie F.*'  $2\frac{1}{8}$  in.

This medallion also exists in Wedgwood paste, usually with no inscription or signature ( $2\frac{3}{8}$  in.), though the Wedgwood mould, which still exists at Etruria, bears the same signature as this version in the enamel paste of the Tassies.

Face in profile to left ; hair tied behind ; single-breasted coat, with wide collar, and showing three button-holes.

38. Do. — Do. —

A smaller version of No. 37 (about  $1\frac{1}{8}$  in.) is stated to have formed part of Lot No. 45 in the Vernon Sale.

39. BLAIR, REV. HUGH. Divine and author ; b. 1718 ; d. 1800.

'HUGH BLAIR D.D. 1791 *Tassie F.*'  $2\frac{7}{8}$  in.

40. Do. — Do. — In the antique manner.

'HUGH BLAIR D.D. 1791 *Tassie F.*' 3 in.

41. BLAIR, ROBERT. Lord President of the College of Justice; b. 1741; d. 1811.

'ROBERT BLAIR 1792 *Tassie F.*'  $3\frac{1}{8}$  in.

42. BOLINGBROKE, HENRY ST. JOHN, 1ST VISCOUNT. Statesman and author; b. 1678; d. 1751. In the antique manner.

'BOLINGBROKE, 1740.'  $2\frac{5}{8}$  in.

This medallion exists in the enamel paste of the Tassies, but is not modelled by them.

43. BORN, IGNATZ, BARON DE. Mineralogist; b. 1742; d. 1791.

'BARON BORN 1790 T.' 3 in.

— BOWES, JOHN [?].

No. 14,141 of Raspe's *Catalogue* of 1791 is entered as 'Archbishop Secker, John Bowes, Chancellor of Ireland. Modelled by *J. Tassie.*' The item so numbered in the Collection of the Board of Manufactures is a single head, in the antique manner; the face full and large-featured, to left; hair short and curling; no drapery; uninscribed.  $\frac{1}{8}$  in.

44. BOWMAN, JOHN. Of America. Probably one of the Bowmans of Ashgrove, Kilwinning, a family which gave two Lord Provosts to Glasgow, both Johns. The second of these two died in 1797, aged 96.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

45. BOYD, SIR ROBERT, K.B. Governor of Gibraltar; b. 1710; d. 1794.

'LIEU. GEN. SIR ROB. BOYD K.B. LIEU. GOV. OF GIBRALTAR. W. T.'  $3\frac{1}{8}$  in.

Modelled by William Tassie.

46. BRAMLEY, RICHARD RAMSDEN.

'RD. RAMSDEN BRAMLEY *Tassie F.* 1804.'  $3\frac{2}{8}$  in.

Modelled by William Tassie.



- BRIGHT, MISS MARY. *See* No. 340, Marchioness of Rockingham.
- BRISTOL, ELIZABETH, COUNTESS OF. *See* No. 216, Duchess of Kingston.
47. BROWN, ROBERT. Merchant in Beith, and afterwards in Paisley; b. 1710; died between 1784 and 1788.  
 'ROB. BROWN ÆT. 72 W COCHRAN DEL. *Tassie F.* 1791.'  $2\frac{7}{8}$  in.
48. BRUCE, JANE.  
 'JANE BRUCE 1798 *Tassie F.*'  $3\frac{1}{8}$  in.
49. BUCHAN, DAVID, 11TH EARL OF. Antiquary and author; b. 1742; d. 1829.  
 'D. S. BUCHANLE COMES 1783 *Tassie F.*'  $3\frac{1}{8}$  in.  
 Engraved in stipple by I. Herbert, 'Sept. 1st, 1797.'
50. BUCHANAN, JAMES. There were various well-known families of the name in Glasgow and its neighbourhood. In 1793 Anne Buchanan, heiress of Moss and Auchintoshan, married William Cross, a merchant and East India proprietor in Glasgow. This may be one of their younger sons. The eldest was styled John Cross-Buchanan.  
 'JAMES BUCHANAN DIED AT PALMCOTTAH E. INDIES FEB. 1793 *Tassie F.* AFTER A MASK 1799.'  $3\frac{1}{8}$  in.
51. BUCHANAN, —. Probably the person represented in No. 50, at an earlier age, and in a different costume.  
 No signature or inscription.  $\frac{11}{8}$  in.  
 Face, with long nose, in profile to right; wig curled above the ears and tied behind; cravat; frilled shirt; corner of vest visible; coat, with wide collar showing two buttons.  
 From a gem engraved by W. Brown, after a model by James Tassie.

## 52. BULLY, MRS.

A medallion, part of Lot 76 in the Vernon Sale, is stated to have been titled on back in incised letters. 'MRS. BULLY, 1776.' Size about  $1\frac{1}{8}$  in.

53. BURGESS (-LAMB), SIR JAMES BLAND, BART.  
Politician and author; b. 1752; d. 1824.

'SIR J. B. BURGESS (*sic*) BART WHITLEY FT'  $2\frac{3}{8}$  in.

This medallion exists in the enamel paste of the Tassies, but is modelled by W. Whitley.

## 54. BURKE, EDMUND. Statesman and author; b. 1728-9; d. 1797. In the antique manner.

'EDMUND BURKE *W. Tassie F.* 1797.'  $3\frac{1}{8}$  in.

## 55. Do. — Do. —

'EDMOND [*sic*] BURKE 1797.'  $3\frac{3}{8}$  in.

This medallion, which exists in the enamel paste of the Tassies, is the Wedgwood head, probably modelled by Lochée.

## — BURKE, RICHARD [?].

The uninscribed medallion, No. 378, 'The Hon. Sir Charles Stuart,' has been regarded, in error, as representing Richard Burke.

## 56. BURNETT, ARCHIBALD.

'ARCH. BURNETT 1799 *Tassie F.*' — in.

## 57. BURNS, ROBERT. Poet; b. 1759; d. 1796.

'ROBERT BURNS THE CELEBRATED SCOTS POET *Tassie F.* 1801.' 3 in.

Modelled by William Tassie.

— BURRELL, MISS FRANCES JULIA. See No. 293,  
Duchess of Northumberland.

58. BYRES, JAMES. Architect and antiquary ; b. 1734 ; d. 1817. In the antique manner.

'JAS. BYRES ESQR. 1779 *Tassie F.*'  $2\frac{1}{8}$  in.

This medallion also exists in Wedgwood paste ( $2\frac{3}{8}$  in.), inscribed as above.

59. CAMPBELL, COLONEL ARCHIBALD.

'ARCH. CAMPBELL LIEUT.-COL 43 REGT DIED AT ST. LUCIA 23 OCT. 1796 AGED 45 ABBOTT PINXT 1795 *Tassie F.* 1797.'  $3\frac{5}{8}$  in.

(A nearly front-face medallion, slightly to left).

60. CAMPBELL, COLONEL SIR ARCHIBALD, K.B. Governor of Jamaica and Madras ; b. 1739 ; d. 1791.

'SIR A CAMPBELL K.B. DIED 31 MARCH 1791 AGED 52 *Tassie F.* 1779.'  $3\frac{5}{8}$  in.

61. Do. — Do. —

No inscription ; signed 'T.'  $3\frac{5}{8}$  in.

Face to left ; hair tied behind, and hanging in a long coil down back ; Highland bonnet, with three feathers fastened with a circular brooch ; small turned-down shirt collar ; frilled shirt ; tartan plaid fastened with a brooch on left shoulder ; a belt over right shoulder is visible behind.

This has sometimes been absurdly regarded as representing Prince Charles Edward Stuart.

In some examples the bust has been reduced, and shows an uninscribed truncation of a segmental form. ( $2\frac{9}{8}$  in.)

62. Do. — Do. —

No inscription ; signed 'T.'  $3\frac{5}{8}$  in.

Face to left ; bald forehead ; hair, tied behind, flowing down back ; small turned-down collar ; frills at breast ; facings of coat buttoned over in front, at top ; four buttons below this, in pairs ; tartan plaid over his shoulders.

63. Do. — Do. —

No inscription or signature.  $1\frac{3}{8}$  in.

A reduced version of No. 62, with the bust much curtailed, and no plaid shown.



64. CAMPBELL, COLONEL JOHN. Probably of the 82nd Regiment of Foot.

'COL JOHN CAMPBELL 1801 *Tassie F.*'  $3\frac{2}{8}$  in.

Modelled by William Tassie.

65. CAMPBELL, LADY. Amelia, daughter of Allan Ramsay, the painter; married Sir Archibald Campbell No. 60, in 1779; d. 1813.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

66. CAMPBELL, REV. ROBERT.

'ROBERT CAMPBELL 1795 *Tassie F.*'  $3\frac{1}{8}$  in.

- CARNEGIE, LADY ELIZABETH. See No. 194, Countess of Hopetoun.

- CAROLINE, QUEEN [?]. See No. 472, Unknown Female Portrait.

67. CASSEN, —.

No inscription or signature.  $1\frac{1}{8}$  in.

Face to right; hair, brushed from forehead and tied behind, flowing over and below the truncation; no drapery shown.

68. CATHERINE II. Empress of Russia; b. 1729; reigned from 1763 till her death in 1796.

No inscription or signature.  $2\frac{7}{8}$  in.

To right; rather aged face with small, resolute features; hair raised in a rounded mass from forehead, and surmounted by the imperial crown, below which appear two curls, while another is carried down diagonally behind ear, a third falling over breast, a fourth over back; a string of pearls appears in four places; dress, low at breast, edged with jewelled trimming.

69. Do. — Do. — [?]; or, more probably, MARIA FOEDOROWNA, when Empress. See No. 256.

No inscription or signature.  $2\frac{2}{8}$  in.

Face slightly raised to left, with firm little mouth and full features; on top of head is a small imperial crown, beneath which is a curved diadem or frontal; a string of pearls appears in the hair behind; luxuriant curls flow down over the neck and truncation.

This medallion exists in the enamel paste of the Tassies, but is not modelled by them: probably by Maria Foedorowna.

It is also found in Wedgwood paste, as above; and on a larger scale, differing in details.

## 70. CATHERINE II.

No inscription or signature.  $2\frac{2}{3}$  in.

To right; small features; straight, resolute, thin-lipped mouth; hair in two long tresses; large helmet, surmounted by a winged sphinx, circled by a wreath of leaves and berries above a spiked crown; no drapery.

Some examples are signed faintly 'MARIA. F. 21 April 1789.'

This medallion also exists in Wedgwood paste.

There is a tinted stipple engraving of this medallion, signed 'Jas. Walker, Graveur de S.M.I. fecit,' and inscribed 'Catherine II. Imperatrice de toutes les Russies, d'apres une pierre gravée à St. Petersbourg en 1789 par Son Altesse Imperiale Marie Foedorowna Grande Duchesse de tous les Russies.' See No. 256.

## 71. CHALMERS, GEORGE. Antiquary; b. 1742; d. 1825.

'GEO. CHALMERS F.R.S.S.A. 1796 *Tassie F.*'  $2\frac{2}{3}$  in.

## 72. CHANDOS, ELIZABETH, DUCHESS OF. Daughter of Sir John Major, Bart.; became third wife of Henry, 2nd Duke of Chandos, 1767.

'ELIZABETH DUCHESS DOWAGER OF CHANDOS 1787 *Tassie F.*'  $2\frac{1}{2}$  in.

## — CHARLEMONT, LORD [?].

The uninscribed medallion No. 287, Frederick, 7th Lord North, is erroneously titled, in pencil, 'Lord Charlemont,' on the truncation of the impression in the Tangye Collection in the Birmingham Museum and Art Gallery.

## — CHARLES EDWARD STUART, PRINCE. See Nos. 376 and 377, Prince Charles Edward Stuart.

75. CHARLOTTE, QUEEN. Consort of George III.;  
b. 1744; d. 1818.

No signature or inscription.  $1\frac{10}{16}$  in.

Face to left, slightly smiling; hair drawn from face and curled on top of head; one thick curl falling down behind the ear; drapery round bust.

76. Do. — Do. —

No signature or inscription.  $1\frac{3}{16}$  in.

Face, with protruding nose and full lips, to left; long curled hair, surmounted by a diadem; no drapery shown.

— CHARLOTTE, PRINCESS [?].

The unscribed medallion No. 15, 'The Princess Amelia,' has been titled, in error, 'The Princess Charlotte, daughter of George IV.'; but see Raspe's *Catalogue* of 1791, No. 14,061.

77. CHAUNCEY OR CHAUNCY, CHARLES.  
Physician and antiquary; b. 1706, d. 1777.

'C CHAUNCY MD FR S 1781 DIED 25 DEC 1777 AGED 68' [*sic*].  $2\frac{7}{8}$  in.

After a painting. A nearly front-faced medallion; but turned slightly to the left.

78. CHELSUM, REV. JAMES. Virtuoso and author;  
b. c. 1740; d. 1801.

'IA CHELSUM DD 1788 *Tassie F.*'  $2\frac{6}{8}$  in.

79. Do. — Do. — In the antique manner.

'IA CHELSUM DD 1788 *Tassie F.*'  $2\frac{6}{8}$  in.

80. CHESTERFIELD, PHILIP DORMER STAN-  
HOPE, 4TH EARL OF, K.G. B. c. 1694; succeeded  
1726; d. 1773.

No inscription; signed, on field, below truncation, in raised script, 'I Gosset F.'  $3\frac{3}{8}$  in.



To left; long curling wig, concealing the ear; cravat; coat, showing no buttons, and with (incised) lace in front; ribbon over his left shoulder, and Star of Garter on his left breast.

— CHUDLEIGH, MISS ELIZABETH. *See* No. 216, Elizabeth, Duchess of Kingston.

81. CLARKE, EDWARD DANIEL, LL.D. Traveller and author; b. 1769; d. 1822.

No inscription or signature.  $2\frac{3}{8}$  in.

Face in profile to left, with small compressed mouth; hair tied behind; frilled cravat; coat, with high collar, showing three buttons.

This medallion exists in the enamel paste of the Tassies, but is not modelled by them.

82. CLARKSON, THOMAS. Slavery abolitionist; b. 1760; d. 1846.

No inscription; signed 'C. ANDRAS Aprl. 2 1809.'  $2\frac{3}{8}$  in.

Face raised to left; short curls over forehead and standing up on top of head; well-formed, clear-cut features; small whisker; no drapery.

Engraved in line by W. Worthington, in 1810.

83. CONSTABLE, WILLIAM. A collector of gems, many of which were reproduced by James Tassie.

No inscription or signature.  $3\frac{1}{8}$  in.

Face slightly raised to left; large, resolute, features, strong aquiline nose and double chin; curling hair, tied in a queue behind; frilled shirt with loose collar; coat showing two button-holes; cloak.

84. Do. — Do. —

No inscription or signature,  $\frac{11}{16}$  in.

A reduced version of No. 83, but showing less of the bust, and with the queue differently arranged.

Two other small medallions of William Constable exist in the enamel paste of the Tassies, one of them from a gem engraved by Pichler. *See* Raspe's *Catalogue* of 1791, Nos. 14, 163-4.

85. CONSTABLE, MRS. Doubtless the wife of William Constable, No. 83.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

86. CONWAY, RIGHT HON. HENRY SEYMOUR. Field-Marshal; b. 1721; d. 1795.

This medallion is included, as 'General Conway,' in William Tassie's *List*. I have never seen an example of it.

87. COOK, CAPTAIN JAMES. Circumnavigator; b. 1728; d. 1779.

An illegible Latin inscription—'QUID . . . .,' and '*Tassie F. . . .*,' on the truncation of his bust and of his right arm; and on that of his left arm '*Tassie F. . . .*,' and a date, which is illegible.  $3\frac{5}{8}$  in.

Front face, turned slightly to right, and looking downwards; hair brushed from forehead, and with a broad curl above the ears; small turned-down collar; vest, with three vacant button-holes and two buttoned; naval lace-edged uniform, with three buttons on each side.

From a painting formerly in the possession of Sir Joseph Banks.

This medallion also exists reduced in size by the bust being curtailed. No inscription or signature.  $2\frac{5}{8}$  in.

88. COOPER, RICHARD. Landscape painter and engraver, son of Richard Cooper, of Edinburgh, the engraver; d. after 1809.

No inscription or signature.  $3\frac{1}{2}$  in.

Face, in profile, to left, slightly raised and smiling; small features and little mouth; hair brushed from face, and tied behind; coat, with broad collar and lapel, showing three button-holes.

The only example of this medallion that I have seen is a plaster cast, inscribed in ink on the back of its frame, 'Ricardus Cooper sculptor eximius filius Ricardi, Buchaniæ Comitibus amicus et Socius Antiquarius'.

89. COOPER, THOMAS, of America.

'THOMAS COOPER 1794 *Tassie F.*' 3 in.

90. CORRY, SIR TREVOR. Third son of Isaac Corry, of Newry, Co. Down. Commissary and consul at Danzig; created Baron of the Kingdom of Poland, in 1773, and knighted by George III., 29th May 1776; d. 1781.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

91. CORSE OR CROSS, REV. JOHN. Minister of the Tron Church, Glasgow; b. c. 1714; d. 1782.

'JOHN CORSE D.D. DIED AT GLASGOW 5 FEB. 1782 AGED 68 *W Tassie F.*' 1800.  $3\frac{1}{8}$  in.

A nearly front-face medallion, turned slightly to the right: from a painting by William Cochrane.

92. CORSE OR CROSS, MRS. JEAN. Wife of Hugh Cross, muslin manufacturer in Glasgow, and afterwards agent of the Commercial Bank, Banff, son of the Rev. John Corse or Cross, No. 91. She is stated to have been 'a Miss Irvine, of the family of Drum.'

'JEAN CROSS CLAIRMONT *Tassie F.* 1801.'  $3\frac{3}{8}$  in.

Modelled by William Tassie.

93. COVENTRY, PROFESSOR ANDREW. Of Shanwell; agriculturist; b. 1764; d. 1832.

'A COVENTRY M.D. PROF. OF AGRICULT. EDIN. 1794 *Tassie F.*'  $3\frac{3}{8}$  in.

94. CRAIG, ROBERT. Of Paisley. Probably the son of John Craig, of Kelvinbank, a bailie of Glasgow. Robert sold the property in 1792.

'ROBERT CRAIG IN HIS 81 YEAR 1800 *W. Tassie F.*'  $3\frac{1}{8}$  in.

95. CRAWFURD, THOMAS. Of Cartsburn; b. 1746; d. 1791.

'T CRAWFURD OF CARTSBURN Æ. 37 BROWN SC. *Tassie F.* 1795.'  $3\frac{3}{8}$  in.

The 'sc.' is indistinct in all examples I have examined. This contracted word may possibly read 'PT.'

-- CROSS. *See* Nos. 91 and 92.



## — CRUIKSHANK, WILLIAM, M.A. [?].

The example of the medallion, No. 285 in the present Catalogue, Sir Isaac Newton, which formed part of No. 42 in the Vernon Sale Catalogue, 1882, is entered there as representing 'William Cruikshank, M.A.' The error has arisen from the fact that this example bears the name of Cruikshank, as the student upon whom it was bestowed as a prize.

96. CRUIKSHANK, WILLIAM CUMBERLAND.  
Anatomist; b. 1745; d. 1800.

'WILL. CRUIKSHANK. ESQ. 1795 *Tassie F.*' 3½ in.

97. CRUM, ALEXANDER. Calico printer, Thorniebank,  
Glasgow; b. c. 1763; d. 1808.

'ALEX. CRUM 1791 T.' 1½ in.

## 98. CRUMSMALL, ALEXANDER.

This medallion is included in William Tassie's *List*. I have never seen an example of it.

## 99. CULLEN, WILLIAM. Chemist; b. 1710; d. 1790.

'WILLIAM CULLEN M D 1786 T.' 3 in.

Some examples of this medallion are slightly smaller (2¾ in): in these the lower lip is drooping, the face looks downwards, and is altogether older; and the two *unfastened* buttons of the coat (visible in the larger examples) are here hidden by the frill.

Similar to the drawing, facing to right, made by David Allan in 1774, now in the Scottish National Portrait Gallery.

## 100. Do. — Do. — In the antique manner.

'WILLIAM CULLEN M D 1786 T (*assie?*).'  
2¾ in.

An entirely different medallion from No. 99, being doubtless modelled from the life.

101. CUMBERLAND, WILLIAM AUGUSTUS, DUKE  
OF, K.G. Second son of George II.; b. 1721;  
d. 1765.

No signature or inscription. 3⅞ in.

Very full face to left; wig tied in 'bag' behind; lace cravat; ribbon, below coat, over his left shoulder; Star of the Garter on his left breast.

This medallion exists in the enamel paste of the Tassies but is probably not modelled by them.



XII. DAVID DALE.

102. DAER, BASIL WILLIAM, LORD. Politician ; second son of the 4th Earl of Selkirk ; b. 1763 ; d. 1794.

'LORD DAER 1794 *Tassie F.*'  $3\frac{1}{8}$  in.

Some examples are inscribed 'B. W. LORD DAER 1794 *Tassie F.*': and some are enclosed in an oval border of double lines in relief.

103. DALE, DAVID. Industrialist and philanthropist ; b. 1739 ; d. 1806.

'DAVID DALE 1791 *Tassie F.*'  $2\frac{5}{8}$  in.

This has been engraved in an unsigned stipple print, within an ornamental oval, the name being inscribed below, upon rays of light, and surrounded by a laurel wreath.

*Illustration No. XII.*

- DE L'ANGLE, MISS JANE. See No. 142, Mrs. Freind.

104. DEMPSTER, GEORGE. Of Dunnichen ; politician and agriculturist ; b. 1732 ; d. 1818.

'GEO. DEMPSTER ESQUIER [*sic*] M.P. FOR PERTH & C 1787 SEC. TO THE M.N.O. THISTLE *Tassie F.*' 3 in.

Engraved, in line, by Birrell in *The Beauties of Magazines*, (Perth) January, 1788.

105. DOLBEN, SIR JOHN ENGLISH. 4th Baronet of Finedon ; b. 1750 ; succeeded 1814 ; d. 1837.

No inscription or signature.  $3\frac{3}{8}$  in.

Young face to right, with rather protruding lower lip ; hair brushed from forehead and tied behind ; loose gown and shirt open at breast.

The first large medallion made by James Tassie, in which the head, bust, and back-ground were of one piece of enamel. Executed in 1773 or 1774.

106. DOLBEN, SIR WILLIAM. 3rd Baronet of Finedon ; succeeded 1756 ; d. 1814.

'SR WM DOLBEN, BART. *Tassie F.* 1779.'  $3\frac{3}{8}$  in.



107. DONALDSON, JAMES. Probably a merchant in Glasgow ; d. 1797.

'JAMES DONALDSON 1796 *Tassie F.*' 3 in.

On some examples the words 'DIED 15 FEB 1797' have been added, on a raised compartment, before the artist's name.

This medallion has been regarded as a portrait of James Donaldson, of Broughton Hall, founder of Donaldson's Hospital, Edinburgh ; but, as 1830 was the year of his death, this must be incorrect.

- DRUMMOND, LADY CATHERINE. *See* No. 298, Lady Catherine Paulet.

108. DUCIE, LORD. Probably Francis Reynolds, 3rd Baron Ducie, of Tortworth, Gloucestershire ; b. 1739 ; succeeded 1785 ; d. 1808.

No inscription or signature. 1 in.

Elderly face to right ; drooping aquiline nose, small mouth, prominent chin ; wig brushed in wavy lines from forehead, and tied behind ; cravat ; coat showing two button-holes on its lapel.

109. DUMOURIEZ, CHARLES FRANÇOIS [?]. French general and politician ; b. 1739 ; d. 1823.

Inscribed 'Dumourier,' [*sic*] in incised script letters.  $2\frac{3}{8}$  in.

This medallion exists in the enamel paste of the Tassies, but is not modelled by them.

110. DUNCAN, ADAM, 1st VISCOUNT. Admiral ; b. 1731 ; d. 1804.

'ADMIRAL LORD VISC. DUNCAN 1797 *Tassie F.*'  $3\frac{6}{8}$  in.

Some plaster impressions of this medallion exist with a circular field, enclosed in a 'hollow-and-list' rim, in diameter ( $4\frac{6}{8}$  in.).

*Illustration No. XIII.*

111. Do. — Do. —

'ADMIRAL LORD VIS. DUNCAN 1798 W. T.' 3 in.

Modelled by William Tassie from No. 110.



XIII. ADMIRAL VISCOUNT DUNCAN.

112. DUNCAN, ADAM, 1ST VISCOUNT. Admiral; b. 1731; d. 1804. In the antique manner.

Inscribed on the field, in raised letters, 'ADMIRAL LORD VISC. DUNCAN'; on the truncation appears a naval trident in relief, inscribed on the shaft in impressed letters, 'DUNCAN,' and between the prongs '*Tassie F.*' and '1799.' Circular  $1\frac{5}{8}$  in.

113. Do. — Do. —

No inscription or signature.  $1\frac{5}{8}$  in.

Reduced from No. 110. The field varies in size, some impressions having a raised rim enclosing the bust. Face to left; hair curling above ear, and tied in queue behind; naval uniform, with epaulet, sash, medal, and star.

- DUNDAS, RIGHT HON. HENRY. *See* No. 263, Henry, 1st Viscount Melville.

114. DUNMORE, ROBERT. Of Kelvinside, son of Thomas Dunmore, merchant, Glasgow.

'ROBERT DUNMORE 1791 *Tassie F.*' 3 in.

115. DUNMORE, JANET NAPIER. Only daughter of John Napier of Ballikimain, and wife of Robert Dunmore, No. 114.

'JANET NAPIER DUNMORE 1791 *Tassie F.*' 3 in.

116. DUNMORE CHILDREN, THE. The children of Nos. 114 and 115.

'THO. D JOHN NAPIER DUNMORE WILL. ROB. DUNMORE GEORGE DUNMORE 1791 *Tassie F.*' Largest bust  $2\frac{1}{8}$  in. smallest  $1\frac{7}{8}$  in.

117. DUTENS, REV. LOUIS. Diplomatist and author; historiographer to the King, and rector of Elsdon; b., in France, 1730; d. 1812.

No inscription; signed 'T.'  $3\frac{5}{8}$  in.

Young face, with full lower lip, to right; long curling hair; turned-down collar; hanging clerical bands; and pulpit gown braided in three places.



118. EASTON, REV. ALEXANDER. In 1792 he became minister of the Scotch Secession Church, Meeting House Court, Red Cross Street, London, which, in 1795, removed to Miles's Lane. He retired in 1800, and in 1808 was still alive.  
 'ALEX. EASTON RED CROSS STREET LOND. 1794  
*Tassie F.* 3½ in.
119. ELDER, THOMAS. Lord Provost of Edinburgh ;  
 b. 1737 ; d. 1799.  
 'L. C. ELDER ROYAL EDIN. VOLUNTEERS 1795 *Tassie F.*  
 3 in.
- ELLIS, WELBORE. See No. 265, 1st Baron Mendip.
- ELPHINSTONE, ADMIRAL. See No. 209, Viscount Keith.
120. ERASMUS, DESIDERIUS. Humanist ; b. 1467 ;  
 d. 1538.  
 No signature or inscription. 3 in.  
 Face turned to the right ; cap and gown with fur collar, as in the Holbein portrait.  
 I describe from the original wax. I have seen no example in the enamel paste of the Tassies.
121. ERSKINE, REV. JOHN. Minister of Old Greyfriars, Edinburgh ; b. 1721 ; d. 1803.  
 'JOHN ERSKINE D D 1801 *Tassie F.*' 3 in.  
 Modelled by William Tassie.
122. ERSKINE, THE HON. HENRY. Lord Advocate ;  
 b. 1746 ; d. 1817.  
 'HENRICUS ERSKINE FAC JUR DEC 1791 *Tassie F.*' 3 in.  
 Engraved in stipple by Ridley.
123. EUING OR EWING, MRS. Isobel Reid ; b. 1732 ; married Bailie Ewing or Euing of Glasgow, and became mother of Isobel or Isabella Ewing (Mrs Smith) No. 360 ; d. 1814.  
 'ISOBEL EUING GLASG. 1795 *Tassie F.*' 3½ in.

- EUING OR EWING, MISS ISOBEL OR ISABELLA. *See* No. 360, Mrs. Smith.
- EWING, HUMPHRY. *See* No. 242, Humphry Ewing Maclae.
- EWING, WALTER AND MRS. *See* Nos. 243, and 245, Walter Ewing Maclae and Mrs. Margaret Ewing Maclae.
124. FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE. Archbishop of Cambrai; b. 1651; d. 1715.  
 No inscription or signature.  $2\frac{1}{8}$  in.  
 Face, with long pointed nose, to right; skull-cap, from beneath which the hair curls richly; robes and richly embroidered stole, cross of the Saint Esprit on breast.  
 This medallion exists in the enamel paste of the Tassies, but is probably not modelled by them. It also exists in Wedgwood paste.
125. FERGUSON, PROFESSOR ADAM. Historian; b. 1723; d. 1816.  
 'ADAM FERGUSON LL.D. ÆTATIS 68 1791' *Tassie F.*  
 3 in.
- FISHER, MARGARET. *See* No. 243, Mrs. Maclae.
126. FISHER, RALPH.  
 This medallion is included in William Tassie's *List*. I have never seen an example of it.
127. FORBES, JAMES. Probably the author of *Oriental Memoirs*; b. 1749; d. 1819.  
 'JAMES FORBS (*sic*) ESQR. 1791 T.'  $2\frac{7}{8}$  in.
128. FORBES, SIR WILLIAM, BART. Banker and author; b. 1739; d. 1806.  
 'SIR WILL. FORBES OF PITSLIGO BARONET 1791' *Tassie F.*  
 $3\frac{1}{8}$  in.

129. FORDYCE, REV. JAMES. Presbyterian divine and poet; b. 1720; d. 1796.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it; but probably it is a larger version of No. 130.

130. Do. — Do. —

No inscription or signature.  $1\frac{3}{8}$  in.

Face, slightly raised to left, has a large aquiline nose, and a small delicate mouth; hair curling at edge behind the ears; loose drapery over bust.

131. FORDYCE, SIR WILLIAM. Physician; b. 1724; d. 1792.

No inscription or signature.  $1\frac{3}{8}$  in.

Face, looking a little down, in profile to right; hair curling behind ear over neck; cloak, and loose jacket, with turned-down collar, showing one button.

132. FOULIS, ROBERT. Printer and art-patron; b. 1707; d. 1776.

Inscribed on the field, in raised letters, 'ROBERTUS FOULIS.' Circular,  $1\frac{5}{8}$  in.

On some impressions the field is inscribed, in impressed letters 'R. FOULIS ACAD. GLAS. TYPOG. ELEGANT. ART. AMATOR ET FAUTOR. 1776.'

Engraved, in line, by John Horsburgh in Duncan's *Notices and Documents Illustrative of the Literary History of Glasgow* (Maitland Club 1831), and in Dibdin's *Northern Tour*, Vol. II. p. 765.

133. Do. — Do. — In the antique manner.

No inscription or signature.  $2\frac{5}{8}$  in.

To left; a large-featured fleshy face, with large under-lip and chin; long hair brushed from forehead over ear; and falling down neck behind; no drapery shown.

*Illustration No. II.*



134. FOX, CHARLES JAMES. Politician ; b. 1749 ; d. 1806.

'C. J. FOX.' 3 in.

Nearly front-face, slightly to right.

This medallion exists in the enamel paste of the Tassies, but is modelled by Whitley ; see the smaller version, Raspe's *Catalogue* of 1791, No. 14, 186. It also exists in Wedgwood paste.

135. FRANKLIN, BENJAMIN. Statesman, philosopher, and author ; b. 1706 ; 1790.

No inscription or signature. 3 in.

Full face, with double chin, raised to left ; full wig tied behind ; plain cravat and vest ; coat showing five button-holes.

This medallion exists in the enamel paste of the Tassies, but is probably not modelled by them. It also exists in Wedgwood paste.

136. FRASER, COLONEL THE HON. ARCHIBALD CAMPBELL. Youngest son of Simon, 12th Lord Lovat ; b. 1736 ; d. 1815.

'GILL. MAC-SHIMI, XXXVIII *Tassie F.* 1795.' 3 in.

Engraved, in line, by Anker Smith, A.R.A., 'Augt. 1, 1804.'

137. FRASER, CAPTAIN SIR WILLIAM. 1st Baronet of Ledecune ; d. 1818.

'CAPT. SIR WILL. FRASER BART F.R.S. *Tassie F.* 1807.'  
3½ in.

Modelled by William Tassie.

138. FREDERICK THE GREAT. King of Prussia ; b. 1712 ; ascended the throne 1740 ; d. 1786.

'FRED III K. OF PR. DIED 17 AUG. 1786.'

This medallion (which is turned to left, but nearly front-face, and is probably copied from a picture) exists in bronze, as well as in the enamel paste of the Tassies.

It also exists reduced to 2¾ in. by the excision of part of the bust, and inscribed, on an oblong raised compartment, 'Fred. III K. of Pr.'

139. FREDERICK THE GREAT. King of Prussia ;  
b. 1712 ; ascended the throne 1740 ; d. 1786.

No inscription or signature.  $1\frac{6}{8}$  in.

Face, to left, is aged, with long thin nose, and strong lines from nostril and end of mouth ; wig curling above ears, and tied behind ; classic tunic, and mantle fastened with brooch at left shoulder.

This medallion exists in the enamel paste of the Tassies, but is probably not modelled by them.

140. FREER, ROBERT. Professor of the Practice of  
Medicine in Glasgow University from 1796 to 1827.

'ROBERT FREER M.D. 1800 *W. Tassie F.*' 3 in.

In William Tassie's *List* this medallion is entered as representing 'James Freer, M.D., Professor, Glasgow,'—one of the many inaccuracies in this carelessly compiled little catalogue. No 'James Freer' was ever a professor in Glasgow.

141. FREIND, ROBERT. Head-master of Westminster  
School ; b. 1667 ; d. 1751.

No inscription or signature.  $2\frac{3}{8}$  in.

In very high relief: front face, slightly to right ; square eyebrows ; long nose ; dimpled chin ; hair brushed from face ; coat with folding-down collar tied with strings ending in tassels.

After a portrait, by Brampton, formerly in the possession of Thomas Charles Bigge (or Bigg ?). Modelled in 1782.

142. FREIND, MRS. Jane, only daughter of Dr. Samuel  
De l'Angle, Prebendary of Westminster ; wife of  
Robert Freind, No. 141.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

143. GAGE, WILLIAM HALL, 2ND VISCOUNT. B.  
1718 ; succeeded 1754 ; d. 1791.

'WILL. HALL GAGE VISCOUNT GAGE T.'  $1\frac{3}{8}$  in.

144. GAGE, THE HON. THOMAS. General; son of the 1st Viscount Gage; b. 1721; d. 1787.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

145. GAGE, MRS. Margaret, youngest daughter of Peter Kembal, President of the Council of New Jersey; married General Gage, No. 144, 8th Dec. 1758.

This medallion is included in Raspe's *Catalogue*, of 1791, and in William Tassie's *List*. I have never seen an example of it.

146. GARRICK, DAVID. Actor; b. 1716-7; 1779.

As Steward at the Stratford-on-Avon Jubilee.

Inscribed, on the edge of the book on which his left hand and arm rest, 'D GARRICK STRAT JUBILEE 1769 VANDERGUCHT PINXT Tassie F. 1780.' Circular  $3\frac{7}{8}$  in.

This medallion also exists, uninscribed, reduced so as to exclude the medal, book, and hands; with a segmental truncation.  $2\frac{6}{8}$  in.

Face looking downwards to left; deep-set eyes and small chin; wig curled above ear, and tied behind; coat and vest unbuttoned.

After a painting by Benjamin Vandergucht, in the possession of Earl Spencer at Althorp, engraved in mezzotint by J. Saunders, in 1773.

The first study, as well as the finished model for this medallion, is in the possession of Mr. Jeffery Whitehead. Both are in red wax. The former shows the figure a little more than midway to the waist, not including arms and hands, on a larger scale than it appears in the medallion. This wax bears no inscription. The latter is on the same scale as the medallion; and, like it, shows the figure fully to the waist. Here the medal of Shakespeare, which Garrick contemplates, is represented by introducing a relief impression, in red sealing-wax, from an engraved gem. On the back of the contemporary frame, enclosing the two waxes, is written — 'Mould of D. Garrick from a painting by Vandergucht the first an attempt without the object to look at . . . the other more proper . . . Jas Tassie 1781.'

There also exist, in the enamel of the Tassies, seventeen small portraits of Garrick. See Raspe's *Catalogue* of 1791, Nos. 14, 195-14, 210, and 15, 777.

— Do. — Do. — [?]. See No. 290, Hugh, 1st Duke of Northumberland, K.G.



147. GEORGE I., KING. B. 1660; succeeded 1714; d. 1727.

No inscription or signature.  $3\frac{1}{8}$  in.

Fleshy, large-featured face to right; eyebrows raised in their curve; strong line from nostril to mouth, and below eye; large wig, plain behind, curling round face and flowing over shoulders and back; cravat and lace at throat; breastplate; ribbon over his left shoulder, passing beneath cloak.

Apparently from a medal.

148. GEORGE II., KING. B. 1683; succeeded 1727; d. 1760.

No inscription or signature.  $3\frac{1}{8}$  in.

Face, with thin smiling lips, to left; long\* full-bottomed wig, tied behind; breastplate; ribbon over his left shoulder; Star of the Garter on fur-lined cloak.

This medallion also exists in Wedgwood paste. In the Schreiber Collection, in the South Kensington Museum, there is an uninscribed wax model, differing from this medallion only in very slight details of the armour, which is attributed to Isaac Gosset.

— GEORGE II., CHILDREN OF KING. [?].

See No. 349, The Imperial Family of Russia; uninscribed examples of which are sometimes titled, in error, 'The Children of King George II.'

149. GEORGE III., KING. B. 1738; succeeded 1760; d. 1820.

No inscription or signature.  $2\frac{3}{8}$  in.

Face, with receding forehead and full lips and chin, to light; head crowned with a wreath; plain cravat; breastplate, with lion's head in front; Roman tunic seen at shoulders; fur-lined cloak round his left shoulder.

150. Do. — Do. —

No inscription or signature; but the truncation is marked with an imperial crown in relief.  $1\frac{9}{16}$  in.

Full round face to right; wig curled above ears and tied behind; plain cravat and frilled shirt; coat without collar, showing two buttons; ribbon over left shoulder coming below the truncation.

151. GEORGE III., KING. B. 1738; succeeded 1760; d. 1820.

No inscription or signature.  $1\frac{3}{16}$  in.

Face to right; head crowned with a wreath; no drapery shown.

This and the companion medallion of Queen Charlotte, No. 76, also appear on a single circular field of white enamel, surrounded by a bead and list border, and inscribed in raised letters above heads *Concordia*, and below *Felicitas*.

This medallion also exists as a cameo in white Wedgwood paste, on blue ground, inscribed above in white with an imperial crown between the words 'HEALTH' and 'RESTORED' on a scroll.

152. Do. — Do. —

No inscription or signature.  $\frac{10}{16}$  in.

Small version of No. 151, in transparent coloured glass, within oval border.

153. GEORGE IV., KING. B. 1762; succeeded 1820; d. 1830.

No inscription or signature.  $1\frac{1}{8}$  in.

Middle-aged face to left; short curling hair brushed high above forehead, and rippling down the back in a long loose queue; high cravat; coat with high collar; lace at breast, ribbon over his right shoulder, Star of the Bath on his left breast.

Modelled by William Tassie.

154. GIBBON, JOHN,

This medallion forms part of Lot No. 207 in the Shadford Walker Sale. I have never seen an example of it.

155. GILLESPIE, WILLIAM. Of Bishopton, calico printer, Anderston, and cotton spinner at Woodside, near Glasgow; b. c. 1743; d. 1807.

'WILLIAM GILLESPIE 1791 Tassie F.' 3 in.

- GLENLEE, LORD. See No. 271, Sir Thomas Miller, Bart.

156. GORDON, ALEXANDER. Of Glasgow; probably a son of Alexander Gordon, of Aikenhead, Lanarkshire, and a member of the firm of Stirling, Gordon, & Co., Glasgow; known, from his love of art, as 'picture Gordon.'

'ALEX. GORDON 1796 *Tassie F.*'  $3\frac{2}{8}$  in.

157. GORDON, ELIZABETH. Probably wife of Alexander Gordon, No. 156.

'ELIZABETH GORDON 1795 *Tassie F.*'  $3\frac{1}{8}$  in.

158. GORDON, DUKE OF. Probably Alexander Gordon, 4th Duke of Gordon, K.T.; b. 1743; succeeded 1752; d. 1827.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it. The wax medallion of the 4th Duke, at Goodwood, is by Hagbolt.

159. GORDON, LORD GEORGE. Political agitator; younger son of the 3rd Duke of Gordon; b. 1751; d. 1793.

'LORD GEO. GORDON *Tassie F.* 1781.'  $2\frac{5}{8}$  in.

This medallion also exists in Wedgwood paste, inscribed on the field, in impressed letters, 'L<sup>D</sup>. GEO. GORDON.'

— Do. — Do. — [?]. See No. 430, Unknown Male Portrait.

— Do. — Do. — [?]. See No. 338, The Marquis of Rockingham.

160. GRAHAME, ARCHIBALD. Of Drumquhassle, Barrowfield, and Dalmarnock; writer in Glasgow, and partner and cashier of the Thistle Bank there; b. 1747; d. 1806.

'ARCH. GRAHAME 1795 *Tassie F.*'  $3\frac{1}{8}$  in.



161. GRAHAME, JANE. A sister of Robert Grahame of Whitehill, and of the Rev. James Grahame, the poet, author of *The Sabbath*; married to Archibald Grahame, No. 160; b. 1773; d. 1850.

'JANE GRAHAME 1796 *Tassie F.*' 3 in.

162. GRAY, MISS JANE. Of Teasses; celebrated for her piety and benevolence; d. 1792.

'JANE GRAY DIED 13 FEB. 1792 *Tassie F.*' 3½ in.

163. GREGORY, PROFESSOR JAMES. Physician and author; b. 1753; d. 1821.

'JAMES GREGORY M.D. ACAD. EDIN. 1791 *Tassie F.*' 3½ in.

164. GRIFFITHS, JOHN. Probably the Independent minister of the name; b. 1714; d. 1798.

This medallion is included in William Tassie's *List*. I have never seen an example of it.

— GUILFORD, FREDERICK, 2ND EARL OF, K.G.  
*See* No. 287, Lord North.

165. GUTHRIE, JOHN. Of Carbeth Guthrie, Stirlingshire; West India merchant, Glasgow, and a Magistrate and Dean of Guild in 1814; nephew of Archibald Smith, No. 359; d. 1834.

'JOHN GUTHRIE 1796 *Tassie F.*' 3½ in.

— 'H. H.' *See* No. 175.

166. HALL, REV. ARCHIBALD. Minister of the Secession Church, Well Street, London; b. 1736; d. 1778.

Signed 'T.' On field below the medallion is inscribed, in very large raised capitals, 'A. HALL 1776.' — in.

167. HALL, REV. JAMES, D.D. Minister of the Secession Church, Rose Street, Edinburgh, and afterwards of Broughton Place Church there; he was a subscriber to Raspe's *Catalogue* of 1791; b. 1755; d. 1826.

'JAMES HALL A.M. 1794 *Tassie F.*'  $3\frac{1}{8}$  in.

168. Do. — Do. —

'I. HALL. 1790. T.'  $1\frac{2}{16}$  in.

In the catalogue of the Schreiber Collection in the South Kensington Museum this medallion is erroneously stated to represent John Hall, the line-engraver. It is, however, evidently a clergyman who is represented, as appears by the falling bands which are worn. These are more obvious in the medallion No. 167; which is an enlarged version of the present, with some slight changes, a pulpit gown being worn. It may be noticed that in 1792, between the dates when the present medallion and No. 169 were executed, a pulpit gown was presented to the Rev. Dr. Hall, and his wearing it offended some strict Seceders, who left his church. From the inscription on the larger medallion we learn that the person represented is 'James Hall, A.M.'

169. Do. — Do. —

No inscription or signature.  $1\frac{1}{16}$  in.

Face to left; round head with thick hair, very full above forehead; standing collar; hanging bands; pulpit gown, showing the broad collar and lapel of the coat worn beneath it.

Modelled by William Tassie.

170. HALL, MRS. Wife of the Rev. James Hall, No. 167; b. c. 1756; d. 1829.

'MARY MAXWELL HALL BOGTOUN 1795 *Tassie F.*'  $3\frac{1}{8}$  in.

171. HALL, AGNES AND ISABELLA. Daughters of Rev. James Hall, No. 167. Isabella, b. c. 1786; d. 1834.

A double medallion; the figure to left inscribed 'AGNES,' and on the right 'ISABELLA HALL 1795 *Tassie F.*'  $2\frac{5}{8}$  in.

— HALL, JOHN. Line-engraver [?]. See No. 168, Rev. James Hall, D.D.

172. HALL, JOHN. Teacher; in 1803, of the 'English and Latin Academy, 67 Ingram Street,' and, in 1807, of the 'Academy, 29 Virginia Street, Glasgow.'

'JOHN HALL TEACHER GLASG. 1796 *Tassie F.*'  $2\frac{1}{2}$  in.

173. HAMILTON, DOUGLAS, 8TH DUKE OF. B. 1756; succeeded 1769; d. 1799.

No inscription or signature. 1 in.

Face, with aquiline nose, to left; curling hair and short whiskers; classical drapery and tunic, leaving the chest bare.

174. HAMILTON, GILBERT. Provost of Glasgow, 1792, and Secretary of the Chamber of Commerce there, from 1783 to 1808; b. 1744; d. 1808.

'GILBERT HAMILTON 1796 *Tassie F.*'  $3\frac{3}{8}$  in.

This is an almost full-face medallion, but turned slightly to the right.

175. HAMILTON, COLONEL HENRY.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. Probably it is the fine medallion inscribed 'H. H.,' indexed here under these initials. See also No. 452, Unknown Male Portrait.

176. HAMILTON, W. Of Philadelphia, America.

'W. HAMILTON ESQUIRE *Tassie F.* 1786.' — in.

177. HAMILTON, RIGHT HON. SIR WILLIAM, K.B. Diplomatist and archæologist; b. 1730; d. 1803. In the antique manner.

'S W HAMILTON *Tassie F.* 1784.'  $2\frac{3}{8}$  in.

178. Do. — Do. —

'SIR W. HAMILTON *Tassie F.* 1784.'  $3\frac{1}{8}$  in.



## 179. HANDERSON, JOHN.

This medallion is included in Raspe's *Catalogue* of 1791. I have never seen an example of it.

## 180. HARE, DR. JAMES.

'JAMES HARE M.D. 1804 *Tassie F.*'  $3\frac{1}{8}$  in.

Modelled by William Tassie.

## 181. HARKER, ROBERT.

Inscribed in incised script characters, '*Tassie F.* 1777.'  $3\frac{1}{8}$  in.

Young face to left; hair tied in loose queue behind; cravat and frill; figure nearly to waist; coat showing five button-holes.

An original model in red wax, so inscribed, and titled in ink on the back of the frame, 'Robt. Harker *Tassie F.* 1776,' is in the collection of the Board of Manufactures, Edinburgh. I have never seen an example in the enamel paste of the Tassies.

## 182. HARRISON, JOHN. Chronometer-maker; b. 1693; d. 1776.

No inscription or signature. 3 in.

Face to right; full-bottomed wig; cloak worn over plain, single-breasted, collarless coat, showing three buttons.

The medallion, of 'John Harrison,' Lot No. 22 of the Vernon Sale, is stated to be signed, and dated 1775.

— HASTINGS, WARREN [?]. See No. 370, Roger Stevenson.

— HAY, MARY MAXWELL [?]

See No. 170, Mrs. Hall, which is entered, in error, as 'Mary Maxwell Hay,' in the catalogue of the Shadford Walker Sale as part of Lot No. 209.

## 183. HAYDN, JOSEPH. Musical composer; b. 1732; d. 1809.

'J. HAYDN 1792 *Tassie F.*'  $3\frac{1}{8}$  in.

— HEATHFIELD, LORD [?]. See No. 193, 1st Viscount Hood.

184. HENDERSON, JOHN. Dentist in London, a collector of coins and medals, and an amateur modeller of portraits in wax ; d. 1829.

No inscription or signature. 3 in.

To right; small eyes, with sharply raised eyebrows; two strong lines from nostril and end of lip; short whiskers; hair brushed from face; cravat; frilled shirt; vest with its lapel falling over lapel of the coat; no buttons shown.

I describe from the wax in the possession of Dr. J. Power Hicks. The medallion is included in William Tassie's *List*, but I have never seen any example in the enamel paste of the Tassies.

Probably the 'Mr. Henderson, modeller in London,' represented in the medallions in Raspe's *Catalogue* of 1791, Nos. 14, 228-9, is the same person at a younger age.

- HENNIKER, THE HON. ANNE ELIZABETH.  
See No. 7, Countess of Aldborough.

185. HENNIKER, SIR BRYDGES-TRECOTHIC, BART. Youngest son of John, 1st Baron Henniker, No. 186; b. 1767; d. 1816.

'CAPT. HENNIKER FIRST HORSE-GRENADIER GUARDS 1788 *Tassie F.*' 3 in.

186. HENNIKER, JOHN, 1ST BARON. Raised to the peerage 1800; d. 1803.

'SIR JOHN HENNIKER BAR. F.R.S. T. F. IN 1780.' 3 in.

This medallion also exists increased to a larger size ( $3\frac{3}{8}$  in.) by the addition of a cloak round the body; in this state it has no inscription, and is simply signed 'T.'

Face to right, with strong aquiline nose, full double chin, and wide, firmly curved jaw; ear is peculiar in shape and position; wig tied behind with a rosette; cravat and ruffles; lace-edged coat and vest, each showing three buttons; cloak.

187. HENNIKER, JOHN, 2ND BARON. Antiquary; succeeded 1803; d. 1821.

'I. HENNIKER *Tassie F.* 1785.'

188. HENNIKER, MAJOR. Second son of John, 1st Baron Henniker; d. 1789.

'MAJOR HENNIKER LOCHEE F.' 3 in.

This medallion exists in the enamel paste of the Tassies, but is modelled by John Charles Lochée.

189. HERSCHEL, SIR FREDERICK WILLIAM.  
Astronomer ; b. 1738 ; d. 1822.

Signed 'w. TASSIE . F : ' and bearing, in relief, on field, to left, above his right shoulder, an 'H' with a small globe suspended from its cross bar, the sign of the planet Uranus, above which are seven stars. 2 in.

Face turned to right, the forehead seen in perspective.

This is the largest of the medallion portraits of the Tassies which I have found existing, in relief, not only in their enamel paste, but also in clear vitreous paste imitating rock-crystal. It is founded upon, and follows very closely, the drawing made, from life, at Windsor, in 1814, by Fr. Rehberg.

190. HERVIE, ROBERT. Portrait painter.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

191. HOME, GEORGE. Of Wedderburn and Paxton ;  
Writer to the Signet ; principal clerk of Session  
1781-1808, his successor being (Sir) Walter Scott ;  
d. 1820.

'GEORGE HOME 1791 *Tassie F.*' 3½ in.

192. HOME, REV. JOHN. Poet ; b. 1722 ; d. 1808.

'JOHN HOME 1791 *Tassie F.*' 3½ in.

193. HOOD, SAMUEL, 1ST VISCOUNT. Admiral ; b.  
1724 ; d. 1816.

No inscription ; signed 'T.' 3½ in.

Dignified face, slightly raised to right ; strong large features and full aquiline nose ; wig with two rows of curls above ear, and queue looped up behind ; cravat ; shirt-frills ; collarless coat, showing three buttons, and with strong folds running downwards and forwards from the back of the neck ; fur-lined cloak round body.

This medallion has been erroneously regarded as representing John Howard, the philanthropist, and Lord Heathfield : but it also exists in Wedgwood paste, and on the mould at Etruria it is titled 'Lord Hood.'





XIV. DAVID HUME.

194. HOPETOUN, ELIZABETH, COUNTESS OF. Eldest daughter of George, 6th Earl of Northesk; married to James, 3rd Earl of Hopetoun in 1766; d. 1793.

'ELIZABETH COUNTESS OF HOPETOUN 1791 *Tassie F.*'  
3 in.

- HOWARD, JOHN [?]. *See* No. 193, Samuel, 1st Viscount Hood.

195. HOWARD, LIEUTENANT. 1799. In this year there were three lieutenants of the name in the British Army:—Thomas Howard, of the 54th or West Norfolk regiment of foot, promoted lieutenant 1st August 1797; Thomas Howard of the 80th regiment of foot or Staffordshire Volunteers, 1st April 1794; and Thomas Phipps Howard, of the York Hussars, 25th November 1795.

No inscription or date. 3½ in.

Shaven face, with very small mouth, to left; hair tied in queue; uniform with laced lapel, high laced collar, and epaulet.

From its style, this medallion is probably modelled by William Tassie.

196. HOWE, RICHARD, EARL. Admiral; b. 1725; d. 1799.

'ADMIRAL EARL HOWE 1798 *Tassie F.*' 3½ in.

197. Do. — Do. —

Inscribed on field, within a circular border of raised lines and beads, in raised capitals, 'ADMIRAL EARL HOWE'; on truncation there appears a naval trident, with, between its prongs, in impressed letters, '*Tassie F.* 1799,' and, upon its shaft, in same, 'HOWE.' Circular. 1½ in.

198. HUME, DAVID. Historian and philosopher; b. 1711; d. 1776.

No inscription, signed 'T.' 3 in.

Full face, with double chin and protruding lips, to left; wig curled in three rows at side and tied behind; cravat and loose gown.

Some examples are inscribed 'DAVID HUME T.'

*Illustration No. XIV.*

199. HUME DAVID. Historian and philosopher; b. 1711; d. 1776. In the antique manner.

'DAVID HUME TASSIE F.'  $2\frac{7}{8}$  in.

(Treated in a manner unusual in a Tassie portrait subject; his naked left shoulder thrust forward prominently; drapery over his left shoulder.)

— Do. — Do. — [?]. See No. 350, Viscount Sackville.

200. HUNTER, REV. ANDREW, D.D. Of Abbotshill and Baljarg; Professor of Divinity in the University of Edinburgh, and minister of the Tron Church there; b. 1743; d. 1809.

'ANDREW HUNTER D.D. AND S. TH. P. ACAD. EDIN. 1791 Tassie F.' 3 in.

201. HUNTER, REV. HENRY, D.D. Divine and author; b. 1741; d. 1802.

'HENRY HUNTER D.D. 1795 Tassie F.'  $3\frac{1}{8}$  in.

202. HUNTER, JOHN. Anatomist; b. 1728; d. 1793.

'JOHN HUNTER 1791 Tassie F.'  $2\frac{7}{8}$  in.

Some impressions are inscribed simply 'JOHN HUNTER 1791 T.'

Engraved, by a mechanical line process, by H. Aldard, in Hunter's *Essays and Observations*. (London, 1861.)

203. HUTCHESON, PROFESSOR FRANCIS. Metaphysician; b. 1694; d. 1747.

'FRAN HUTCHESON ÆT. 50. OB. 1746.'  $3\frac{5}{8}$  in.

Some impressions are simply signed in relief 'I Gosset' (not 'Gossett,' as entered in the *Catalogue of the Schreiber Collection* (1885), in the South Kensington Museum).

Nearly a front face, turned slightly to right; broad, square forehead; plain coat, showing four buttons; professor's gown, braided on breast and on his right sleeve.

Cast by James Tassie in his enamel paste from the wax medallion which was modelled by Isaac Gosset 'under the direction and care' of Basil Hamilton, afterwards Earl of Selkirk, and cast in metal at Florence by A. Selvi. It is figured in the *Museum Mazzuchellianum*, Vol. II., Pl. CLXXXVI., No. III.



- HUTTON, MISS CHRISTIAN. *See* No. 10, Mrs. Christian Alexander.
204. HUTTON, JAMES. Geologist; b. 1726; d. 1797.  
'JAMES HUTTON M.D. 1792 *Tassie F.*' 3 in.
205. INGENHOUSZ, JOHN, M.D. Physician and physicist; b. 1730; d. 1799.  
I have never seen an example of this medallion, which appears in William Tassie's *List*.
206. INNES, ALEXANDER. Admiral; he commanded at Jamaica; in 1756 he was appointed a captain; and in 1780 promoted to be an admiral of the white.  
'ADMIRAL INNES *Tassie F.* 1784.' 3 $\frac{5}{8}$  in.
207. JOLLIE, GEORGE.  
'GEORGE JOLLIE DIED 9 JAN. 1793 *Tassie* 1797'
208. JUSTAMOND, JOHN OBDIAH. Surgeon and translator; b. 1737; d. 1786.  
'J. O. JUSTAMOND R.S.S. PRÆBO ANTE ALIOS DILECTUS SATIS VIXIT 14 OCT. 1737. 1 MAR. 1786. *Tassie F.*' 3 in.
209. KEITH, GEORGE KEITH ELPHINSTONE, VISCOUNT. Admiral; b. 1746; d. 1823.  
No inscription or signature. 1 $\frac{1}{8}$  in.  
Face to left; wig with curl falling forward over shoulders; no drapery shown; a naval trident in relief on the truncation.
- KEMBAL, MISS MARGARET. *See* No. 145, Mrs. Gage.
210. KEPPEL, AUGUSTUS, VISCOUNT. Admiral; b. 1725; d. 1786.  
No inscription; signed 'T.' 3 $\frac{3}{8}$  in.  
Face, with curiously bridged and depressed nose, to right; wig, square in front, and with queue doubled up and tied behind; laced naval uniform and cloak; frill at breast.
211. Do. — Do. — In the antique manner (to right).  
'ADMIRAL KEPPEL *Tassie F.* 1779.' 2 $\frac{5}{8}$  in.

212. KEPPEL, AUGUSTUS, VISCOUNT. Admiral ;  
b. 1725 ; d. 1786. In the antique manner (to left).  
No inscription or signature.  $2\frac{3}{8}$  in.  
Face, with curiously bridged and depressed nose, to left ;  
dimple in cheek, near the end of lip ; rather short curling hair,  
a thick long curl appearing over the ear ; no drapery ; curved  
truncation.
213. Do. — Do. —  
Inscribed 'BROWN.'  $\frac{1}{8}$  in.  
Similar to No. 210, but showing rather less of the bust.  
From the gem engraved by Brown after the medallion by  
James Tassie.
214. KERSHAW, JAMES. Perhaps the methodist  
preacher ; b. c. 1730 ; d. 1797.  
'JAMES KERSHAW 1795 *Tassie F.*'  $3\frac{3}{8}$  in.
215. KING, SIR RICHARD. Admiral ; 1st Baronet of  
Bellevue, Kent ; d. 1806.  
'ADMIRAL SIR RICHARD KING BART. *Tassie F.* 1804.'  
 $3\frac{1}{8}$  in.  
Modelled by William Tassie.
216. KINGSTON, ELIZABETH, DUCHESS OF.  
Daughter of Colonel Thomas Chudleigh ; b. 1720 ;  
married (privately) Augustus, afterwards 3rd Earl of  
Bristol, 1744 ; and Evelyn, Duke of Kingston, 1769 ;  
d. 1788.  
No inscription ; signed 'T.'  $3\frac{3}{8}$  in.  
Face, with full chin, slightly raised, to left ; hair brushed  
back, tied in a braid carried over the head, and coiled on the  
top ; string of pearls appearing in four places among the hair ;  
simple drapery over the bust.
217. Do. — Do. —  
No inscription or signature.  $1\frac{8}{16}$  in.  
Face, with full chin, raised to left ; hair brushed back, and  
tied with a braid carried over the head ; loose drapery over  
shoulders.  
For a curious medal of the Duchess of Kingston, which  
exists—obverse and reverse—in the enamel paste of the  
Tassies, see Raspe's *Catalogue* of 1791, Nos. 14,252-53.

218. LAING, HENRY. B. 1741; d. 1820; a native of Strathmiglo; in the employment of James and William Tassie for over fifty years; father of Henry Laing, of Edinburgh, the compiler of the two volumes of *Ancient Scottish Seals*.

'H. LAING W. T. F. 1793.' 2½ in.

Modelled by William Tassie, who also executed a pencil portrait differing from the above and dated 1798, which is now in the possession of Laing's granddaughter, Mrs. S. Fraser, Preston.

219. LAIRD, JAMES. Merchant, 61 Buchanan Street, Glasgow, residing in 12 Adam's Court. His name appears in the Glasgow Directory for 1803; but not in that for 1818.

'JAMES LAIRD 1796 Tassie F.' 3 in.

— LAMB, SIR JAMES BLAND BURGES. See No 53, Sir J. Bland Burges (-Lamb).

220. LAMBALLE, MARIA THERESE LOUIS DE SAVOIE CAVIGNAN, PRINCESS DE. B. 1749; murdered in the Revolution 1792.

Inscribed on field below bust 'PRINCESSE DE LAMBALLE.' 3⅔ in.

The medallion exists in the enamel paste of the Tassies, but is modelled by John Charles Lochée. See the reduced version, Raspe's *Catalogue* of 1791, No. 14,256. It also is found in Wedgwood paste, but without any inscription.

221. LAMONT, GEORGE, M.D.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

222. LANGHAM, SIR JAMES. Probably the 7th Baronet of Cottesbrooke Park; Sheriff of Northampton 1767; d. 1795.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.



223. LANGHAM, LADY. Juliana, sister and sole heir of Thomas Musgrove, of Old Cleve, Somerset; married Sir James Langham, Bart., No. 222, in 1767.

A medallion, part of Lot No. 45 in the Vernon Sale, is stated to have been titled on back in scratched letters, 'Lady Langham, 1774'; size about  $1\frac{3}{4}$  in.

224. LATTA, JAMES. House-Surgeon in the Edinburgh Royal Infirmary, 1778-85; author of *A Practical System of Surgery*, 3 vols. (Edinburgh, 1795), translated into German in 1801 and 1822.

'JAMES LATTA SURGEON 1795 *Tassie F.*' 3 in.

225. LAWRIE, COLONEL JAMES. B. 1720; d., at Glasgow, 1800.

'COL. LAWRIE SUPERINTENDENT OF THE MOSQUITO SHORE 1795 *Tassie F.*' 3 in.

226. LAWSON, THE REV. GEORGE. Minister in Selkirk, and Professor of Theology to the Associate Synod; b. 1749; d. 1820.

'GEO. LAWSON 1794 *Tassie F.*'  $3\frac{1}{8}$  in.

— LE BRUN, CHARLES FRANÇOIS. See No. 309, Duke of Placentia.

227. LEES, JAMES. The dress shows that the person represented was a soldier, and the Thistle on the 'breast-plate' of the shoulder-belt indicates that he belonged to a Scottish regiment. Probably he is the James Lees who in 1779 was Quartermaster of the 3rd Regiment of Foot Guards (Scots Guards).

'JAMES LEES 1798 *Tassie F.*'  $3\frac{3}{8}$  in.

228. LESLIE, THE HON. LIEUTENANT-GENERAL ALEXANDER. Second son of Alexander, 5th Earl of Leven; b. 1731; d. 1794.

'HONOURABLE LIEUT. GEN. LESLIE OB. 27TH DEC. 1794 *Tassie F.*'  $3\frac{1}{8}$  in.

229. LIGONIER, JOHN, EARL OF, K.B. Field-marshal; b. c. 1678; d. 1770.

This medallion is included in William Tassie's *List*, as 'Sir John Ligonier.' I have never seen an example of it.

230. LINDSAY, SIR JOHN, K.B. Rear-Admiral; b. 1737; d. 1788,

No inscription; signed 'T'  $3\frac{5}{8}$  in.

Face, with short upper lip, to left; hair brushed from forehead, tied behind, and falling down in long curls; cravat; breastplate, and arm-pieces; ribbon of the Bath over his right shoulder, under a mantle, which is fastened with a round brooch on left shoulder; Star of the Bath on his left breast.

Modelled by James Tassie in 1779, from a bust executed in Rome.

His portrait, from a gem by Pichler, also exists in the paste of the Tassies. See Raspe's *Catalogue* of 1791, No. 14, 261.

231. LINNÆUS, SIR CHARLES. Naturalist; b. 1707; d. 1778.

'SIR C. LINNÆUS.'  $2\frac{1}{8}$  in.

This medallion exists also in Wedgwood paste. It is believed to have been modelled by Webber at Etruria.

232. LOUGHBOROUGH, LADY. Charlotte, daughter of William, 1st Viscount Courtenay; married to Alexander Wedderburn, Baron Loughborough, afterwards 1st Earl of Rosslyn, in 1782.

After a picture.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

233. LOUIS XVI. B. 1754; succeeded 1774; d. 1793.

No inscription or signature.  $2\frac{5}{8}$  in.

Face, with full aquiline nose, to right; wig tied behind; ribbon over his right shoulder; badge of the Order of the Golden Fleece on breast; cloak.

This medallion exists in the enamel paste of the Tassies, but does not appear to be modelled by them. It also exists in Wedgwood paste.

This medallion also exists with a circular field, which is inscribed in raised letters within a raised rim 'LUDOVICO XVI. FR. ET NAVAR. REGI OPTIMO.'

234. LOUIS XVIII. B. 1755; succeeded 1814; d. 1824.  
Signed on the field, below truncation, in small raised capitals, 'GAYRARD F. MDCCCXIV. 3 in.  
Face to left, slightly raised; hair tied behind with ribbon in a thin queue; short whisker; deep, plain coat collar, with lapel; frill; ribbon over his right shoulder; epaulet; Star of the Saint-Esprit, above two other stars, on his left breast; badge of the Golden Fleece round his neck.  
This medallion also exists in Wedgwood paste.
235. LUMISDEN, ANDREW. Antiquary and private secretary to Prince Charles Edward Stuart; b. 1720; d. 1801. In the antique manner.  
'ANDREW LUMISDEN ESQUIRE *Tassie F* 1784.' 2 $\frac{5}{8}$  in.  
Engraved, in stipple, by W. Dickinson, as frontispiece to Lumisden's *Antiquities of Rome*, 1797, and in Dennistoun's *Memoirs of Strange and Lumisden*, 1855.
236. MAAS, JOHN F.  
Inscribed in incised script letters '1846 John F. Maas,' the surname being very indistinct.  
This medallion exists in the enamel paste of the Tassies, but is probably not modelled by them.
237. MACALISTER, MAJOR MATTHEW. Of the Glengarry Fencibles. He became major on 14th August 1794, and his name appears for the last time in the Army List in 1797.  
'MAJOR M. MACALISTER 1796 *Tassie F.*' 3 $\frac{3}{8}$  in.
238. MACARTHUR, LIEUTENANT-COLONEL ARCHIBALD. He was promoted to be a Lieutenant-Colonel in 1781; and his name appears for the last time in the Army List in 1790.  
'LIEUTENANT COLONEL ARCHIBALD MACARTHUR. 60TH REGIMENT 1790 *Tassie F.*' 3 $\frac{5}{8}$  in.
239. MACGOUAN OR MACGOWAN, JOHN. A collector of gems, many of which James Tassie reproduced; probably he was the Edinburgh writer who resided in the Luckenbooths, and afterwards at 83 Princes Street; admitted an agent and solicitor in 1755; d. between 1801 and 1804.  
'JOHN MACGOUAN *Tassie F* 1777' 2 $\frac{7}{8}$  in.



240. MACGOUAN OR MACGOWAN, JOHN. In the antique manner.

This medallion is included in Raspe's *Catalogue* of 1791. I have never seen an example of it.

241. MACKINTOSH, GEORGE. Of Glasgow. Probably the 'George M'Intosh whose dwelling house is near the Secret Work, near the foot of the Drygate'— (Jones's *Glasgow Directory* for 1787).

'GEO. MACINTOSH 1791 *Tassie F.*' 3 in.

- MACLAD, W. E. WING [?].

See No. 245, which, as part of Lot No. 25, is incorrectly entered in the Wareham Sale catalogue as 'W. E. Wing Maclad.'

242. MACLAE, HUMPHRY EWING. Of Cathkin, Lanarkshire; eldest son of Nos. 245 and 243; b. 1770; d. 1860.

'HUMPHRY EWING 1795 *Tassie F.*' 3 in.

243. MACLAE, MARGARET EWING. Wife of No. 245; and daughter of James Fisher and Jean Erskine, the latter a daughter of the celebrated Rev. Ebenezer Erskine. B. 1745; d. 1815.

'MARG. EWING MACLAE 1791 *Tassie F.*' 3 in.

244. Do. — Do. —

No inscription or signature.  $1\frac{3}{16}$  in.

A reduced version of No. 243. Face to left; hair curling, one tress falling down over her left shoulder; veil or scarf round head and tied behind; drooping nose; dress gathered round the neck, and loose drapery worn over it.

245. MACLAE, WALTER EWING. Walter Ewing, merchant, Glasgow; b. 1745; married Margaret Fisher, No. 243, in 1768; he assumed the name of MacLae in 1790, on succeeding his uncle as owner of Cathkin, Lanarkshire; d. 1814.

'W. EWING MACLAE 1791 *Tassie F.*'  $2\frac{3}{8}$  in.

246. Do. — Do. —

'W. E. MACLAE 1791.'  $1\frac{3}{16}$  in.

A reduced version of No. 245.

- MACLAN, MRS. [?].  
*See* No. 243, which, as part of Lot 76, is incorrectly entered as 'Mrs. Maclan' in the Vernon Sale catalogue.
- MACONOCHIE, ALLAN. *See* No. 262, Lord Meadowbank.
- MAC-SHIMI, GILL. *See* No. 136, Colonel the Hon. Archibald Campbell Fraser.
247. MAIR, JOHN. Of Plantation, merchant in Glasgow ; d. 1824.  
 'JOHN MAIR 1797 *Tassie F.*' 3 $\frac{2}{3}$  in.
248. MAIR, MARGARET. Wife of John Mair, No. 247.  
 'MARG. MAIR 1797 *Tassie F.*' 3 $\frac{2}{3}$  in.  
 A portrait of Mrs. Mair, from a gem by Brown, is No. 14,276 of Raspe's *Catalogue* of 1791.
- MAJOR, MISS ELIZABETH. *See* No. 72, Elizabeth, Duchess of Chandos.
249. MALONE, EDMUND. Puisne Justice of Common Pleas, Ireland 1767 ; Second Serjeant 1759.  
 After a bust by Nollekens.  
 This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.
250. MANDUIT, ISRAEL.  
 This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.
251. MANSFIELD, WILLIAM, 1ST EARL OF. Chief Justice ; b. 1705 ; d. 1793.  
 'UNI AEQUUS VIRTUTI *Tassie F.* 1779.' 3 $\frac{2}{3}$  in.

Face to right with straight profile, and small mouth; full, curled wig tied at his right shoulder; peer's robes; face at breast.

Engraved, in line (unsigned), in *Beauties of Magazines*, (Perth), March 1788.

This medallion also exists in Wedgwood paste ( $3\frac{1}{8}$  in.), inscribed as above.

252. MANSFIELD, WILLIAM, 1ST EARL OF. Chief Justice; b. 1705; d. 1793. In the antique manner.

No inscription or signature.  $3\frac{1}{8}$  in.

Face to right; large ear; short hair; drapery round shoulders; folds crossing the breast.

From a bust by Nollekens.

In some examples the bust has been curtailed.  $2\frac{3}{8}$  in.

253. Do. — Do. —

No inscription or signature.  $1\frac{1}{8}$  in.

Similar to No. 251, but showing less of the bust.

*Illustration No. III., fig. 1.*

254. Do. — Do. — In the antique manner.

No inscription or signature.  $1\frac{1}{8}$  in.

A reduced version of No. 252, with the bust curtailed, and no drapery shown.

255. MARIE ANTOINETTE. Queen of France; b. 1755; d. 1793.

This medallion is included in William Tassie's *List*. I have never seen an example of it. Probably it is copied from a medal.

It also exists in Wedgwood paste.

256. MARIE FOEDOROWNA, EMPRESS OF RUSSIA. B. c. 1757; daughter of Frederick-Eugene I., Duke of Wirtemberg; in 1776, she became wife of Paul, who ascended the throne of Russia in 1796; d. 1828.

No inscription or signature. Modelled by herself.  $1\frac{3}{8}$  in.

Face to right; hair elaborately treated, and braided up in a long coil behind; dress fastened up on her right shoulder.

- Do. — Do. — *See* No. 69, Catherine II. [?].



257. MARLBOROUGH, GEORGE SPENCER, 3RD DUKE OF, K.G. B. 1739; succeeded 1758; d. 1817.

No inscription or signature.  $1\frac{8}{16}$  in.

Face, with pointed nose, small mouth, and considerable fulness below the chin, in profile to right; hair brushed high above forehead, curled above ears, and with queue tied up behind; frilled drapery round throat, and mantle fastened at shoulder.

258. MARTIN, WILLIAM.

'WILL. MARTIN 1796 *Tassie F.*' 3 in.

259. MARVELL, ANDREW. Poet and patriot; b. 1621; d. 1678.

Inscribed on shoulder to right, beside the truncation, 'ANDREW MARVELL'

In high relief, three-quarter face slightly to left; long hair curling over shoulders; broad falling collar; doublet showing three buttons.

260. MASSEY, LIEUTENANT - GENERAL EYRE. Colonel of the 27th (or Inniskilling) Regiment of Foot; became a general in 1796; d. 1804.

No inscription, signed 'T.'  $2\frac{8}{16}$  in.

Face, slightly raised, to right; curved eyebrows; strong aquiline nose; small, resolute mouth, dimpled at end of lips; hair brushed from forehead and tied behind; cravat; breast-plate, showing eight nail-heads, and with its plaited lining appearing at throat.

261. MATY, PAUL HENRY. Author; b. 1745; d. 1789. In the antique manner.

'HENRY MATY A M UNDER LIBRARIAN OF THE BRIT MUSEUM 1786 *Tassie F.* DIED 10 JAN 1789.'  $2\frac{8}{16}$  in.

Engraved by Freebairn, by 'Bate's Patent Anagryptograph' process, in 1838.

262. MEADOWBANK, ALLAN MACONOCHIE, LORD. Judge; b. 1748; d. 1816.

'ALLAN MACONOCHIE 1791 *Tassie F.*' 3 in.

263. MELVILLE, HENRY, 1ST VISCOUNT. Politician;  
b. 1742; d. 1811.  
No inscription, signed 'T.'  $3\frac{5}{8}$  in.  
Face to left; wig; gown; lace falling from throat over  
breast.  
In some examples the 'T' is wanting.  
Engraved, on a reduced scale, in stipple, by Angus in *The  
European Magazine*, 1785.  
This medallion also exists in Wedgwood paste, uninscribed,  
and with less of the bust shown.  $3\frac{5}{8}$  in.
264. MELVILLE, LIEUTENANT - GENERAL  
ROBERT. Of Strathkinness; Governor of Guada-  
loupe and of the British possessions in the West  
Indies; b. 1723; d. 1890.  
'LIEUTENANT GEN. ROBERT MELVILLE 1791 *Tassie F.*'  
3 in.
265. MENDIP, WELBORE ELLIS, 1ST BARON.  
Statesman; b. 1713; d. 1802.  
'WELBORE ELLIS *Tassie F.* 1780' (The date indistinct.)  
 $3\frac{5}{8}$  in.
266. METHVEN, DAVID SMYTHE, LORD. Judge;  
admitted advocate 1769; promoted to the bench  
1793; d. 1806.  
'LORD METHVEN 1794 *Tassie F.*'  $3\frac{3}{8}$  in.
267. MILLAR, JOHN. Professor of Law, Glasgow, and  
author; b. 1735; d. 1801.  
'JOHN MILLAR ESQ. UNIV. GLASG. 1796 *Tassie F.*'  
3 in.
268. Do. ——— Do. ———  
A smaller version of the above (size about  $1\frac{3}{8}$  in.) is stated  
to have formed part of Lot No. 45 in the Vernon Sale.  
Face to right, with aquiline nose, hair hiding ear, and tied  
in queue; cravat, frill, vest showing two buttons, and coat  
showing one.

269. MILLAR, JOHN. Of Glasgow.  
 'JOHN MILLAR 1791 *Tassie F.*' 3 in.
270. MILLER, PATRICK (sometimes called Peter).  
 Mechanician and agriculturist; b. 1731; d. 1815.  
 'P. MILLAR ESQ. OF DALSWINTON. 1789 *Tassie F.*'  
 3 in.
271. MILLER, SIR THOMAS, BART. Lord President  
 of the Court of Session; b. 1717; d. 1789.  
 'SIR THOMAS MILLER BAR. DIED SEPT. 27TH 1789  
*Tassie F.*'  $3\frac{1}{8}$  in.
272. MILLIOTTY, M. ALFONSO. Of Paris; antiquary;  
 James Tassie reproduced many of the gems in his  
 collection.  
 This medallion is included in Raspe's *Catalogue* of 1791,  
 and in William Tassie's *List*. I have never seen an example  
 of it.
273. MILLIOTTY, MADAME PHILIS LA CROIX.  
 Wife of M. Alfonso Milliotty, No. 272.  
 This medallion is entered in Raspe's *Catalogue* of 1791,  
 and in William Tassie's *List*. I have never seen an example  
 of it.
274. MOLESWORTH, THE HON. MISS. One of the  
 numerous daughters of Robert, 3rd Viscount Moles-  
 worth.  
 No inscription, signed, in incised script, '*Tassie F.* 1764.'  
 $2\frac{7}{8}$  in.  
 Face to right; hair worn close to the head, and in knot at  
 the crown, a rosette appearing above the forehead; a string  
 of pearls, tied behind with ribbon, round the slender throat;  
 drapery, low at breast, fastened with a circular brooch at her  
 right shoulder.  
 I describe from the wax cast in the possession of Mr. J. P.  
 Heseltine. On the back of its frame is written, 'Honble. Miss  
 Molesworth modeled about 1764 J. Tassie Irland' [*sic*].  
 I have seen no example in the enamel paste of the Tassies.



275. MONCKTON, MAJOR-GENERAL THE HON. ROBERT. Governor of New York; second son of the 1st Viscount Galway; d. 1782.

No inscription; signed 'T.'  $3\frac{3}{8}$  in.

Face, with round forehead, long thin upper lip, and thick protruding under-lip, to right; hair curled above ears and tied behind; cravat; frilled drapery between it and the square-cut breastplate, showing four nail-heads; cloak round shoulders.

This medallion also exists in Wedgwood paste, but with neither inscription nor signature.

There is a smaller version in Wedgwood paste ( $2\frac{5}{8}$  in.), inscribed on the field 'GEN<sup>L</sup> MONCKTON, [*sic*].

276. Do. — Do. —

No inscription or signature.  $1\frac{3}{8}$  in.

A reduced version of No. 275, but showing less of the bust, and with a lock of the queue falling under the truncation.

*Illustration No. III., fig 4.*

277. MONK, MISS.

No inscription or signature.  $1\frac{3}{8}$  in.

A young face to right; hair drawn back above the ears, and tied in a knot behind, one curl hanging down, and another coming forward beneath the ear; drapery round the neck.

278. MUNRO, SIR HECTOR, K.B. General; colonel of the 42nd Regiment; b. 1728; d. 1805.

'SIR HECTOR MUNRO K.B. 1796 *Tassie F.*'  $3\frac{3}{8}$  in.

- MURRAY, LADY CHARLOTTE. *See* No. 24, Duchess of Athole.

279. MURRAY, JOHN. Founder of the well-known publishing house, and the publisher of James Tassie's Catalogues of 1775 and 1791; b. 1745; d. 1793.

'JOHN MURRAY 1790 *Tassie F.*'  $3\frac{1}{8}$  in.

- MUSGROVE, MISS JULIANA. *See* No. 223, Lady Langham.

280. NAPOLEON I. B. 1769; d. 1821.  
 'N. BUONAPARTE.' 3 in.
281. Do. — Do. —  
 'N. BUONAPARTE TASSIE F. 1801.' 3 in.  
 Modelled by William Tassie.
282. NAPOLEON, CHARLES. King of Rome, Duc de Reichstadt. Only child of Napoleon I. and the Empress Marie Louise; b. 1811; d. 1828.  
 Inscribed very faintly '... Ro . . . . . '  $1\frac{2}{8}$  in.  
 As a child, in an embroidered cap; nearly full face, slightly to right.
283. NELSON, HORATIO, VISCOUNT. Admiral; b. 1758; d. 1805.  
 'ADMIRAL LORD NELSON DIED IN THE GLORIOUS VICTORY OFF TRAFALGAR OCT. 21, 1805. *Tassie fecit* 1805(?)'  $3\frac{5}{8}$  in.  
 Modelled by William Tassie.
284. Do. — Do. —  
 'TASSIE F. 1806.'  $\frac{1}{8}$  in.
285. NEWTON, SIR ISAAC. Philosopher; b. 1642; d. 1727. In the antique manner.  
 '*Tassie Glasguensis, F.*'  $1\frac{6}{8}$  in.  
 In the antique manner; face, with prominent drooping nose, to right; hair in curling locks; ear prominent.  
 See *ante* pp. 33-4. Sixteen other small portraits of Newton exist in the enamel paste of the Tassies, from gems by Wray, Burch, Cave, etc. See *Raspe's Catalogue* of 1791, Nos. 14,312-28 and 15,780.
286. NICHOLAS I., EMPEROR OF RUSSIA. B. 1796; succeeded 1825; d. 1855.  
 No inscription; signed, in raised letters, 'ANDRIEU.'  $1\frac{5}{8}$  in.  
 Middle-aged face to right, with the well-known small features of this monarch; short curled hair and whiskers; head circled by a laurel wreath, tied behind; no drapery.  
 This medallion exists in the enamel paste of the Tassies, but the signature indicates that it is modelled from a medal by Bertraud Andrieu. It also exists as an intaglio in Wedgwood paste.

287. NORTH, FREDERICK, 7TH LORD. B. 1732<sup>1</sup>; succeeded, as 2nd Earl of Guilford, 1790; d. 1792.

No inscription or signature.  $3\frac{3}{8}$  in.

Middle-aged face to left; wig, brushed in a ridge from forehead, curled above ear and tied behind with a large rosette; gown, of flowered silk, edged with gold lace, and with tags at the sleeve; cravat; lace at breast.

288. NORTHAMPTON, SPENCER, 8TH EARL OF. B. 1738; succeeded his brother 1763; d. 1796.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

289. NORTHUMBERLAND, ELIZABETH, DUCHESS OF. Daughter of Algernon, Baron Percy, afterwards 7th Duke of Somerset; married Sir Hugh Smithson, Bart., afterwards 1st Duke of Northumberland, No. 290, in 1740.

No inscription or signature.  $\frac{9}{16}$  in.

Face to right, with very straight profile; hair waved at top, curled against the face, and tied in a knot behind; long neck; simple drapery over the bust.

290. NORTHUMBERLAND, HUGH, 1ST DUKE OF, K.G. B. 1712; succeeded as Earl 1750; created Duke 1766; d. 1786.

'HU DUKE OF NORTHUMBERLAND 1780 T.'  
 $3\frac{3}{8}$  in.

This medallion also exists in Wedgwood paste. The mould at Etruria is faintly titled, apparently as above, but without the date. Some Wedgwood examples have no inscription: and in consequence, the medallion has frequently been regarded as representing David Garrick.

Face to right, slightly raised; hair brushed from face, curled above ear, tied behind, and falling over shoulder in three curls; loose drapery over bust.

291. Do. — Do. —

No inscription or signature.  $\frac{1}{16}$  in.

A reduced version of No. 250.



292. NORTHUMBERLAND, HUGH, 2ND DUKE OF, K.G. B. 1742; succeeded 1786; d. 1817.

No inscription or signature. 1 in.

Face to right; very short curling hair, but rather long over neck behind; muscular neck; no drapery; the truncation takes the form of a double curve. In very high relief.

293. NORTHUMBERLAND, DUCHESS OF. Probably Frances Julia, third daughter of Peter Burrell, of Beckenham, Kent; became second wife of the 2nd Duke of Northumberland, No. 292, 1779; d. 1820.

No inscription or signature. 1 in.

Face, with aquiline nose, in three-quarters to right; hair brushed back from face, tied in a knot behind, and surmounted by a diadem above forehead; neck bare; drapery round shoulders. In very high relief.

294. ORFORD, HORACE WALPOLE, 4TH EARL OF B. 1717; succeeded 1791; d. 1797.

No inscription or signature.  $1\frac{6}{10}$  in.

Elderly face to left; lower lip slightly protruding; hair curled and tied behind, one curl coming forward over the right shoulder; cravat, frilled shirt, coat, without collar, showing three buttons, and cloak.

295. ORR, WILLIAM. Of Ralston, Renfrewshire; d. 1812.

'WILLIAM ORR 1800 *W. Tassie F.*'  $2\frac{7}{8}$  in.

296. PAINE, JAMES, AND HIS TWO SISTERS. Architect; b. c. 1716; d. 1789.

No inscription or signature.  $1\frac{3}{8}$  in.

Three heads and busts, the faces relieved one against the other, and turned to right; the male is furthest to left, and has no drapery on bust; the females are both draped; the face in centre has a retroussé nose; the hair of the nearest is brushed from face, and tied in a coil behind.

297. PAUL, EMPEROR OF RUSSIA. B. 1754; succeeded 1796; d. 1801.

No inscription or signature.  $1\frac{1}{8}$  in.

Face, to right, has broad turned-up nose; long hair, rising high above the head, and curling over back of neck, disclosing only the tip of the ear; no drapery.

Engraved, in stipple, by James Walker 'd'après une pierre gravée à St. Petersbourg en 1791 par son Altesse Imperiale Maria Feodorowna Grande Duchesse de toutes les Russies.'  
See No. 256.

298. PAULET, LADY CATHERINE. Second daughter of Harry Paulet, 4th Duke of Bolton, and his wife Catherine, daughter of Charles Parry, of Oakfield, Berkshire; she was married, first to William Ashe, and, secondly, to Adam Drummond.

No inscription, signed 'T.'  $\frac{1}{4}$  in.

A young girlish face to right; the short curly hair bound by a fillet; the left shoulder appears prominently; no drapery shown.

*Illustration No. III., fig 3.*

299. Do. — Do. —

No inscription or signature.  $\frac{3}{4}$  in.

Similar to No. 298, but head raised, and shoulder not shown.

300. PAXTON, JOHN. Portrait and history painter; trained in the Foulis Academy, Glasgow; d. 1780.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

301. PEPPERRELL, SIR WILLIAM, BART. Of Boston, Massachusetts; son of Nathaniel Sparhawk and Elizabeth, daughter of Lieutenant-General Sir William Pepperrell, Bart., whose surname he adopted; created a baronet in 1774; d. 1816.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

— PERCY, LADY ANNE. See No. 312, Lady Poellnitz.

— PERCY, THE HON. ELIZABETH. See No. 289, Elizabeth, Duchess of Northumberland.

302. PETER I., 'THE GREAT.' Emperor of Russia ;  
b. 1672 ; succeeded 1689 ; d. 1725.

No inscription or signature. 4 in.

To right ; face with furrowed forehead, moustache, and chin-tuft ; thick waving hair, covering all but the lobe of the ear ; doublet, with collar folded down, showing three buttons at breast ; cloak folded in at breast.

The largest Tassie portrait-medallion known to me.

303. PICHLER, JOHN. The gem engraver, son of Anton Pichler.

Inscribed, in raised capitals, on field, within a raised border, 'IOHANNES . PICHLER' ; and signed on truncation, in incised letters, 'MASTRELLINI.' Circular.  $2\frac{1}{8}$  in.

304. Do. — Do. —

'I. PICHLER.'  $1\frac{5}{16}$  in.

This medallion exists in the enamel paste of the Tassies, but was perhaps modelled by another artist.

305. PINKERTON, JOHN. Antiquary ; b. 1758 ; d. 1826.

'JOHN PINKERTON 1798 *Tassie F.*'  $3\frac{1}{8}$  in.

Engraved, in line, by W. C. Edwards, in Pinkerton's *Literary Correspondence* (1830).

306. PITT, WILLIAM. Statesman ; b. 1759 ; d. 1806.

'W. PITT.'  $3\frac{1}{8}$  in.

Nearly a front face, slightly to left. This medallion is attributed to Flaxman. It also exists in Wedgwood paste. Engraved in Miss Meteyard's *Life of Wedgwood*, Vol. II., p. 592.

307. Do. — Do. —

Signed 'C. ANDRAS, 1807' (the last figure very indistinct).  $1\frac{1}{8}$  in.

Founded on the painting by Hoppner, 1805 ; face raised to left ; long lean neck ; short waving hair brushed from forehead ; no drapery.





XV. LADY ANNE DE POELLNITZ.

308. PITT, WILLIAM. Statesman ; b. 1759 ; d. 1806.

No inscription or signature. 1 in.

A reduced version of No. 307.

There exist in the enamel paste and coloured glass of the Tassies about twenty, varying, small portraits of Pitt. One is signed 'W. B.' (Brown), and another 'Marchant.' Some of these were used on the badges of various Pitt Clubs, see *ante* p. 56. Consult also *A Catalogue of Portraits of William Pitt*, by George Scharf, C.B. (1886).

309. PLACENTIA, CHARLES FRANÇOIS LE BRUN, DUKE OF. B. 1739 ; d. 1824.

'C Le BRVN W T.'  $3\frac{1}{8}$  in.

Modelled by William Tassie, doubtless not from life.

310. PLUMMER, ANDREW. Of Middlestead ; Scott's predecessor as Sheriff-Depute of Selkirkshire, and his helper in the *Border Minstrelsy* ; b. c. 1747 ; d. 1799.

'AND : PLUMMER 1796 Tassie F.'  $3\frac{3}{8}$  in.

311. Do. — Do. —

No inscription or signature.  $1\frac{1}{8}$  in.

A reduced version of No. 310. Face to left, with long upper lip and double chin ; short whisker, hair concealing ear, and tied in a queue behind ; frilled shirt ; two buttons visible on vest.

312. POELLNITZ, LADY ANNE DE. B. 1746 ; third daughter of John, 3rd Earl of Bute ; married Hugh, Earl Percy, afterwards 2nd Duke of Northumberland, 1764 ; the marriage was dissolved in 1779 : she became third wife of Friedrich Carl Hans Bruno, Baron de Poellnitz of Renthendouf, and with her husband went to America : all research has failed to trace their later history.

'LADY ANNE POELLNITZ T 1781.'  $3\frac{3}{8}$  in.

*Illustration No. XV.*

313. POELLNITZ, CHARLES LOUIS, BARON DE. Master of Ceremonies to Frederick the Great, and author of *Memoirs*; b. 1691-2; d. 1775.

No inscription or signature.  $1\frac{2}{8}$  in.

Face to left with small mouth drooping at the end; hair curled above ear and tied behind, falling in a long curve behind and below the truncation; no drapery.

314. POLLOCK, ALEXANDER.

'ALEX. POLLOCK 1800 *W Tassie F.*' 3 in.

- PONT-LE-ROI, MARQUIS OF. See No. 385, Lt.-Col. Thomas Thornton.

315. QUIN, —. Father of No. 316.

No inscription or signature.  $1\frac{3}{8}$  in.

Aged face to right; short upper lip; short hair; no drapery shown.

316. QUIN, HENRY, M.D. Professor of Physic in the Dublin School of Physic from 1749 to 1786; six times President of the King and Queen's College of Physicians, Dublin. Tassie's early patron.

No inscription or signature.  $1\frac{3}{8}$  in.

Face to left; large nose, small mouth and full chin; short hair; no drapery shown.

There also exist in the Tassies' enamel paste a larger portrait of Dr. Quin (see Raspe's *Catalogue* of 1791, No. 14,383), from the medal by Mossop, and also one (see Raspe's *Catalogue* of 1791, No. 15,784), taken from the gem engraved by Logan from the same original.

*Illustration No. III., fig. 5.*

317. RAEBURN, SIR HENRY, R.A. Portrait painter; b. 1756; d. 1823.

Inscribed in incised script letters 'H. Raeburn 1792.' 3 in.

This medallion exists in the enamel paste of the Tassies; but was modelled by Sir Henry Raeburn himself. See *ante* p. 44.

*Illustration No. VI.*



- RAMSAY, MISS AMELIA. See No. 65, Lady Campbell.
- RAMSAY, MISS JEAN. See No. 3, Mrs. Adam.
318. RAPER, WILLIAM. A subscriber to Raspe's *Tassie Catalogue* of 1791, in which a reproduction from a gem in his possession appears; probably a glazier of the name, at 'Blind Quay, Dublin.'
- This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. It is probably a larger version of No. 319.
319. Do. — Do. —
- No inscription or signature.  $\frac{11}{16}$  in.
- Elderly face, with small mouth and rather protruding underlip, to right; short curling hair; no drapery; the truncation takes the form of a double curve.
320. RAPER, MRS. Wife of No. 318.
- From a drawing.
- This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.
321. RASPE, RUDOLPH ERIC. Archæologist and cataloguer of James Tassie's works; the reputed author of *The Adventures of Baron Munchausen*; b. 1737; d. 1794.
- 'R E RASPE 1784 *Tassie F.*'  $2\frac{6}{8}$  in.
- Illustration No. IV.*
- REICHSTADT, DUC OF. See No. 282, Charles Napoleon.
- REID, ISOBEL. See No. 123, Isobel Ewing.
322. REID, JANET.
- 'JANET REID 1795 *Tassie F.*'  $3\frac{1}{8}$  in.

323. REID, LIEUTENANT-GENERAL JOHN. Composer of *The Garb of Old Gaul* and other musical pieces, and founder of the Chair of Music in Edinburgh University; b. c. 1720; son of Alexander Robertson of Straloch ('Roy'); he was Colonel of the 42nd Regiment; became a General in 1798; d. 1807.

'LIEUT. GEN. JOHN REID 1797 *Tassie F.*'  $3\frac{1}{8}$  in.

324. REID, PROFESSOR THOMAS. Metaphysician; b. 1710; d. 1796.

'THO. REID D.D. ACAD. GLASG. Æ. 81 1791 *Tassie F.*'  $2\frac{7}{8}$  in.

325. Do. — Do. — In the antique manner.

About 3 in.

Large-featured face, with massive chin and jaw, to left; drapery over the bust, leaving the chest bare.

I know this medallion only through the engraving, in line, by R. Scott, and that, in stipple, by C. Picart, J. Jackson, *delt.*; and through the sepia drawing, by, or after, James Tassie, in the Scottish National Portrait Gallery.

326. REYNIERE, DE LA.

'MR DE LA REYNIERE ADMINISTRATEUR GENERAL DES POSTES *Tassie F.* 1784'  $2\frac{5}{8}$  in.

327. RIDDELL, DR. JOHN. Perhaps of the family of John Riddell, Lord Provost of Glasgow in 1786-7, who died in 1794.

'JOHN RIDDELL M.D. 1796 *Tassie F.*' 3 in.

328. ROBERTSON, PROFESSOR JAMES. Linguist; Professor of Hebrew and Oriental Languages, and Librarian, Edinburgh University; d. 1795.

'JAC. ROBERTSON S.T.D. L. L. O. O. PROF. EDIN. 1795 *Tassie F.*' 3 in.



XVI. PROFESSOR JOHN ROBISON.



329. ROBERTSON, REV. PRINCIPAL WILLIAM.  
Historian ; b. 1721 ; d. 1793.

'WILL. ROBERTSON D.D. 1791 *Tassie F.* 2 $\frac{7}{8}$  in.

There are two engravings in stipple of this medallion, one of them being engraved by C. Picart, J. Jackson, *delt.*

330. Do. ——— Do. ——— In the antique manner.

'WILL. ROBERTSON D.D. 1791 *Tassie F.*' 3 in.

331. ROBESON, BOLINGER J.

This medallion forms part of Lot No. 21 in the Wareham Sale. I have never seen an example of it.

332. ROBINSON, SIR WILLIAM, BART. 4th Baronet  
of Newby ; b. 1713 ; d. 1770.

No inscription or signature. 3 $\frac{3}{8}$  in.

Face, with attenuated features to left ; prominent line of jaw ; full Roman nose drooping a little at the point ; hair rather long behind ears and over back of neck, which is withered and shrunken with age ; loose drapery leaving part of the breast bare.

After a bust by Nollekens.

333. ROBINSON, RICHARD, D.D. 1st Baron Rokeby  
and Archbishop of Armagh ; b. 1709 ; d. 1794.

No inscription ; signed 'T.' 3 $\frac{3}{8}$  in.

Elderly face to right ; large features ; prominent nose ; small mouth with thin lips ; full-bottomed wig ; gown and lawn sleeves ; hanging bands.

After a bust by Bacon.

334. ROBISON, JOHN. Natural Philosopher ; b. 1739 ;  
d. 1805.

'JOHN ROBESON (*sic*) PROF. OF NAT. PHIL. UNIV. EDINR  
1791 *Tassie F.*' 3 $\frac{3}{8}$  in.

*Illustration No. XVI.*

335. ROCHFORD, WILLIAM HENRY, 4TH EARL OF, K.G. B. 1717; succeeded 1738; d. 1781.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. It is probably a larger version of No. 336.

336. Do. — Do. —

No inscription or signature.  $\frac{11}{16}$  in.

Face, with large features, slightly raised, to right; wig tied behind with ribbons; cravat and frilled shirt; coat without collar, and mantle fastened at his right shoulder.

337. ROCKINGHAM, CHARLES, 2ND MARQUIS OF, K.G. Statesman; b. 1730; succeeded 1750; d. 1782.

No inscription; signed 'T.'  $\frac{3}{8}$  in.

Face to left; wig tied behind with large rosette; lace at breast; cravat; ribbon of the Garter over his left shoulder, and the Star on his left breast.

This medallion also exists, uninscribed, in Wedgwood paste.

338. Do. — Do. —

No inscription; signed 'T.'  $\frac{3}{8}$  in.

Same as previous medallion; but with a cloak, fastened with circular brooch on his left shoulder, instead of the sash.

This medallion also exists reduced in size ( $2\frac{5}{8}$  in.), with an uninscribed segmental truncation; and in this state it has been titled, in error, 'Lord George Gordon.'

339. Do. — Do. —

No inscription or signature.  $\frac{11}{16}$  in.

A reduced version of Nos. 337 and 338; but showing less of the bust, with a simple cravat and coat with turned-down collar, and with the wig tied simply behind.

*Illustration No. III., fig. 2.*

There also exist in the enamel paste of the Tassies small medallions of Lord Rockingham after gems by Burch, William Brown, and Wicksted. See Raspe's *Catalogue*, Nos. 14,399, 14,400, and 15,788.

340. ROCKINGHAM, MARY, MARCHIONESS OF. Daughter and heiress of Robert Bright, of Badsworth; married to the 2nd Marquis of Rockingham in 1752; d. 1804.

No inscription; signed 'T.'  $3\frac{5}{8}$  in.

Face to right; curling hair, one tress curving down in centre from top of the head, another coming forward below the ear, and three loose curls at back of neck, strings of pearls appearing twice at the back of the head, and once at top; simple drapery over the poorly modelled bust, rising in the centre, but leaving part of the breast and back bare.

In some examples the bust is reduced, showing no drapery.  $2\frac{5}{8}$  in.

341. Do. — Do. —

No inscription or signature.  $1\frac{1}{8}$  in.

A reduced version of No. 340, two braids taking the place of the three strings of pearls, and the three loose curls being removed.

342. RODES, CORNELIUS HEATHCOTE.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

— ROKEBY, BARON. *See* No. 333, Richard Robinson, D.D.

343. ROLLAND, ADAM. Of Gask; b. 1734; admitted an advocate 1758; d. 1819.

'AD. ROLLAND 1794 *Tassie F.*' 3 in.

— ROME, KING OF. *See* No. 282, Charles Napoleon.

344. ROSS, GEORGE. Probably the American politician; b. 1730; d. 1779.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.



## 345. ROYALL, ISAAC.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

346. RUMFORD, BENJAMIN THOMPSON, COUNT.  
Natural philosopher and philanthropist; b. 1753; d. 1814.

'COUNT RUMFORD 1790 *Tassie F.*'  $3\frac{1}{8}$  in.

## 347. Do. — Do. —

No inscription or signature.  $\frac{11}{16}$  in.

A reduced version of No. 346. Face, with long drooping nose, to left; wig tied in queue behind; sash over left shoulder, beneath shoulder strap; star on left breast.

## 348. RUSSELL, REV. JAMES.

'JAMES RUSSELL TOWNHEAD 1795 *Tassie F.*' 3 in.

## 349. RUSSIA, IMPERIAL FAMILY OF.

Sometimes inscribed, in incised letters, on the field of dark glass to which the heads are attached 'MARIA F 21 April 1791.' Larger figure  $2\frac{1}{8}$  in.; smaller 2 in.

Two children's heads, relieved one against the other, and turned to left; long curling hair; antique tunics covered with scales, that of the child to left showing a mantle fastened with round brooch; that of child to left showing a sphinx at breast, and with a mantle.

This medallion exists as above, and also uninscribed, in Wedgwood paste.

Modelled by the Duchess (afterwards Empress) Maria Foedorowna. See No. 256.

— Do. — Do. — [?].

See the uninscribed medallion No. 490, Six Children's Portraits, which is sometimes titled 'The Russian Royal Family,' in error.

350. SACKVILLE, GEORGE, 1ST VISCOUNT. B. 1716; created Viscount 1782; d. 1785.

No inscription, signed 'T.'  $3\frac{3}{8}$  in.

Elderly face, to right; small compressed mouth; wig tied behind with rosette; lace at breast; single-breasted collarless coat, edged with lace and showing three buttons; cloak over shoulders.

This has been regarded as a portrait of David Hume, the historian, to whom it shows only a slight general resemblance.

351. Do. — Do. —

No inscription or signature.  $1\frac{1}{8}$  in.

A reduced version of No. 350, with the bust curtailed; showing no cloak. Within a raised oval rim.

From a gem by Brown after a medallion by James Tassie.

— SECKER, ARCHBISHOP [?]. See '— Bowes, John.'

352. SHARP, GRANVILLE, Philanthropist; b. 1734; d. 1813.

Signed in incised script letters 'C. Andras Aprl 2 1809.'  $2\frac{1}{8}$  in.

Aged face to right; prominent, well-shaped nose; strong line from nostril to end of lip, which is thin and smiling; delicate projecting chin; no drapery.

This medallion exists in the enamel paste of the Tassies, but is modelled by Miss Catherine Andras.

Engraved in line by W. Worthington in 1810.

353. SINCLAIR, SIR JOHN, BART. 1st Baronet of Ulbster; statist; b. 1754; d. 1835.

'SIR JOHN SINCLAIR 1797 *Tassie F.*'  $3\frac{3}{8}$  in.

354. SMALL, LIEUTENANT-COLONEL JOHN. Of the 84th Regiment of Foot; became Major-General in 1794.

Signed lightly in two places 'T.'  $2\frac{3}{8}$  in.

Face to right; hair drawn back and tied behind; uniform with epaulette; belt over his right shoulder.

In some examples more of the figure is shown, and a tartan plaid appears over his left shoulder ( $3\frac{3}{8}$  in.); as also in the smaller portrait 'after a model by Brown,' *Raspe's Catalogue* of 1791, No. 14,428.

## 355. SMART, GENERAL.

'GENERAL SMART T.' 3½ in.

## 356. SMITH, ADAM. Political economist; b. 1723; d. 1790.

'ADAM SMITH IN HIS 64TH YEAR 1787 *Tassie F.*' 3 in.

Engraved in stipple by C. Picart, J. Jackson, *delt.*, and by R. Scott; and in line by J. Beugo, 'J. H.' (John Horsburgh), and R. C. Bell,—the last in A. & C. Black's edition of *The Wealth of Nations*, 1872.

*Illustration No. V.*

This medallion also exists in Wedgwood paste, but without any inscription.

Face, with full drooping nose, to right; strong lines at end of lip; wig covering ear and tied behind; coat tightly buttoned at neck, and with wide collar, but no lapel.

## 357. Do. — Do. — In the antique manner.

'ADAM SMITH IN HIS 64 YEAR 1787 *Tassie F.*' 3 in.

## 358. Do. — Do. —

In raised letters on truncation 'WARNER FT'; on field behind head in raised letters 'ADAM SMITH.' 1½ in.

From a gem by Warner after James Tassie's medallion, No. 356.

## 359. SMITH, ARCHIBALD. Of Jordanhill, Renfrewshire; merchant in Glasgow; b. 1749; d. 1821.

'ARCH. SMITH MERCH. GLASG. 1795 *Tassie F.*' 3½ in.

## 360. SMITH, MRS. ISOBEL or ISABELLA. Daughter of Bailie William Ewing of Glasgow and his wife Isobel Reid, No. 123; b. 1755; married Archibald Smith, No. 359; d. 1855, at the age of a hundred years and six months.

'ISABELLA SMITH GLASG. 1797 *Tassie F.*' 3 in.



## 361. SMITH, T. (or, possibly, I.).

Inscribed in incised script letters 'T. (or possibly I.) Smith.'  
 $1\frac{5}{8}$  in.

This medallion exists in the enamel paste of the Tassies, but, from its style, is evidently modelled by Miss Catherine Andras.

## 362. SMITH, I. M.

Inscribed in incised letters, with Roman capitals, 'Io M. Smith.'  $2\frac{3}{8}$  in.

— SMYTHE, DAVID. *See* No. 266, Lord Methven.

## 363. SNELLING, THOMAS. Medallist and connoisseur in coins; author of many works on numismatics; b. 1712; d. 1773.

This medallion is included in William Tassie's *List*. I have never seen an example of it.

## 364. SNELLING, 'MRS.' (or more probably MISS). Daughter of Thomas Snelling, No. 363.

No inscription or signature.  $\frac{1}{16}$  in.

Young, large-featured face to left; hair raised in a high ridge round the face, and brushed close to the head behind; drapery fastened over the left shoulder with a small brooch.

— SPAIN, KING OF [?].

A Tassie medallion, part of Lot 207 in the Shadford Walker Sale, is incorrectly entered in the Sale Catalogue as 'King of Spain.'

## 365. SPENCE, DAVID. Dentist in Kensington, London; an intimate friend of William Tassie; d. c. 1860.

No signature or inscription. 3 in.

Aged face to left; emaciated features and protruding under lip; hair thin on top of head, and curling over the ears; cravat; shirt-frills; coat with collar, showing five button holes.

This medallion has been erroneously regarded as representing Voltaire.

Modelled by William Tassie.

366. SPENCER, JOHN, 1ST EARL. B. 1734; created Earl, 1765; d. 1783.

No inscription or signature.  $\frac{11}{16}$  in.

Face with well-marked aquiline nose, to left; wig; cravat and frilled shirt; coat with lapel, and cloak.

On the back of frame of the original wax, in the possession of Earl Spencer, is written 'The late Earl Spencer modeled from a drawing taken after his death. Tassie 1784.'

367. SPRAGG, MRS.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.

368. STARKE, LIEUTENANT DAVID. He became Lieutenant in one of the 'New Independant Companies' on 31st May, 1793, and was placed on half-pay in 1795. His name appears for the last time in the Army List in 1800.

No inscription or signature.  $1\frac{7}{16}$  in.

Face to left; mouth slightly open and with strong line at the end of the lip; hair tied behind; cravat and frilled shirt; coat with broad collar and lapel.

Modelled on the 11th Sept. 1798.

369. STEDMAN, (OR STEEDMAN) JOHN. Physician, St. John's Street, Canongate, Edinburgh; d. 1791.

'JOHN STEDMAN M.D. DIED 16TH APRILE [*sic*] 1791 SETON PINX. Tassie F.' 3 in.

From a portrait by John Thomas Seton.

370. STEVENSON, ROGER.

'ROGER STEVENSON 1784 Tassie F.'  $3\frac{1}{8}$  in.

This medallion is frequently uninscribed; and from a fancied resemblance it has been titled, in error, 'Warren Hastings.'

Middle-aged face to left; wig curled above ears, and queue tied up behind; straight nose; very straight upper lip; small mouth, with thin lips, the lower one slightly protruding; cravat; frill; lapel of vest seen above that of the coat, which shows two button-holes.



XVII. PROFESSOR DUGALD STEWART.



371. STEWART, Mrs. ANTHONY. Probably the lady of the name who in 1804 resided in Simpson's Court, Potter Row, Edinburgh.

'MRS ANTH. STEWART EDIN. 1795 *Tassie F.*'  $2\frac{7}{8}$  in.

372. STEWART, DUGALD. Metaphysician; b. 1753; d. 1828.

'DUGALD STEWART 1794 *Tassie F.*'  $3\frac{1}{8}$  in.

In some examples the date is changed to 1797, the modelling of the face is carried a little further, and the lock of hair in front of the ear is made more prominent.

*Illustration No. XVII.*

373. STEWART, PETER. Of Glasgow.

'PETER STEWART 1800 *W. Tassie F.*'  $2\frac{7}{8}$  in.

374. STRANGE, MISS MARY BRUCE. Eldest daughter of Sir Robert Strange, the engraver; b. 1748; d. 1784.

'M. B. S. OB. 13 DEC 1784 *Tassie F.*'  $2\frac{7}{8}$  in.

Face to right; hair drawn back and covering top of the ear; drapery over the head, and flowing down the shoulders.

375. STRUTHERS, REV. JAMES. Minister of the 'Relief' Congregation, College Street, Edinburgh, and in 1799 Moderator of the 'Relief' Synod; b. c. 1770; d. 1807.

'REV<sup>D</sup>. JAMES STRUTHERS 1807 *Tassie F.*'  $3\frac{3}{8}$  in.

Modelled by William Tassie.

— STUART, LADY ANNE. See No. 312, Lady Poellnitz.

376. STUART, PRINCE CHARLES EDWARD. B. 1720; d. 1788.

No inscription or signature.  $3\frac{5}{8}$  in.

Some examples are inscribed 'CHARLES GRANDSON OF JAMES II 1745.'

Face, raised to right, is prominent over the temples; long curling hair, hiding the ear; no drapery.

Evidently modelled from Lemoyne's bust executed in Paris in 1744.

377. STUART, PRINCE CHARLES EDWARD. B. 1720; d. 1788.

'CHARLES GRANDSON OF JAMES THE II. BORN AT ROME 31 DEC 1720 AND DIED THERE 31 JAN 1788 *Weder F.*' 3 in.

This medallion exists in the enamel paste of Tassies, but was modelled by Weder.

There exist in the enamel paste of the Tassies five small portraits of Prince Charles by Mercer and other engravers. See Raspe's *Catalogue* of 1791, Nos. 14,029-33.

378. STUART, THE HON. SIR CHARLES, K.B. General, and Governor of Minorca; fourth son of John 3rd Earl of Bute; b. 1753; d. 1801.

No inscription; signed 'T.' 2 $\frac{5}{8}$  in.

Bright young face to right; hair brushed from forehead and tied behind; cravat and lace frill; coat, with lapel and broad collar, showing three buttons, and on the lapel a button-hole.

This medallion has been erroneously regarded as representing Richard, son of Edmund Burke.

379. TASSIE, JAMES. Modeller and reproducer of gems; b. 1735; d. 1799.

'JAMES TASSIE DIED 1 JUNE 1799 IN HIS 64 YEAR *W. Tassie F.* 1799.' 3 $\frac{3}{8}$  in.

*Illustration No. IX.*

380. Do. — Do. — In the antique manner.

'JAMES TASSIE DIED 1. JUNE 1799 IN HIS 64 YEAR. *W. T.*' 3 $\frac{1}{8}$  in.

Modelled by William Tassie.

381. TASSIE, JOHN. Younger brother of James Tassie, No. 379, and his assistant as a modeller in London; b. 1740.

'JOHN TASSIE 1791 *Tassie F.*' 2 $\frac{7}{8}$  in.

382. TASSIE, MRS. MARGARET. The wife of John Tassie, No. 381.

'MARG. TASSIE 1790 *Tassie F.*' 3 $\frac{3}{8}$  in.

383. TAYLOR, JAMES. Probably the mechanic; b. 1758; d. 1825.

'JAMES TAYLOR 1801 *Tassie F.*'  $3\frac{3}{8}$  in.

Modelled by William Tassie.

384. THOMAS, MRS. MARY.

'MARY THOMAS 1798 *Tassie F.*'  $3\frac{1}{8}$  in.

— THOMPSON, SIR BENJAMIN. See No. 346, Count Rumford.

385. THORNTON, LIEUTENANT - COLONEL THOMAS. Of Thornville Royal, Yorkshire, and Marquis of Pont-le-roi in France. B. c. 1756; author of *A Sporting Tour through France, etc.*, 1806, and *A Tour through the Northern Parts of England and a Great Part of the Highlands of Scotland*; d. c. 1823.

Face, to right, has furrowed and prominent forehead; small deep-set eyes; long upper lip; little mouth and chin; whiskers; short curling hair, parted at his right side, and standing up on top of head. (Size, from top of head to bottom of chin,  $\frac{1}{8}$  in.)

The only example of this medallion that I have seen is broken off at the neck, and the rest has been lost.

386. THURLOW, EDWARD THOMAS, 1ST BARON. Lord Chancellor; b. 1732; d. 1806.

Signed 'C ANDRAS June 2 1812.'  $2\frac{3}{8}$  in.

Full and fleshy face, to right; heavy eyebrows; strongly marked features; rather bulky nose, drooping at point; folds of flesh and skin below chin; receding forehead; short hair; large prominent ear; no drapery.

This medallion exists in the enamel paste of the Tassies, but is modelled by Miss Catherine Andras.

387. TICKLE, W.

'W. TICKLE W TASSIE F 1799.'  $1\frac{7}{16}$  in.



388. TOOKE, JOHN HORNE. Divine, political writer, and philologist; b. 1736; d. 1812.

'JOHN HORNE TOOKE 1793 *Tassie F.*'  $3\frac{1}{8}$  in.

389. TOWNLEY, CHARLES. 1730. Antiquary and collector of gems; b. 1737; d. 1805.

My only knowledge of the above is from the stipple print inscribed 'Engraved by Jas. Godby from a Medallion by Tassie. Charles Towneley [*sic*] Esq<sup>r</sup> MDCCLXXX. Sic ora ferebat. Æn. L. III.' In this print the field of the medallion appears inscribed 'MR. TOWNLEY,' in the manner in which similar works by Wedgwood are marked.

390. TULLOCH, FRANCIS.

'FRANCIS TULLOCH E FAMILIA DE TANNACHIE 1797 *Tassie F.*'  $3\frac{3}{8}$  in.

Some examples of this medallion are inscribed simply '*Tassie F.* 1797.'

Face to right; short curling hair, tied in queue behind; full curling whisker; tartan uniform with shoulder straps, five small buttons, two of these being on the high coat collar; tartan plaid.

- TURENNE, HENRI DE LA TOUR D'AUVERGNE, VISCOUNT DE [?].

This title is frequently given in error to No. 16, Lord Amherst.

391. TWINING, MRS. (or MISS).

No inscription or signature.  $1\frac{1}{8}$  in.

Face to left; hair elaborately braided and arranged with a diadem; pearl necklace; drapery fastened at left shoulder with a small brooch.

392. VALTRAVERS (or DE VALTRAVERS), MR.

No signature or inscription.  $1\frac{1}{8}$  in.

Face, slightly raised, to right; retroussé nose and full chin; very curling hair tied behind; drapery over bust.

393. VERNON, SIR EDWARD. Became Admiral in 1779; d. 1794.

'ADMIRAL VERNON *Tassie F.* 1785.'  $3\frac{3}{8}$  in.

- VOLTAIRE [?]. *See* No. 365, David Spence.
394. WALKER, ADAM. Physician and natural philosopher; b. 1731; d. 1821.  
'ADAM WALKER 1795 *Tassie F.*' 3½ in.
395. WALKER, REV. DAVID.  
This medallion is included in William Tassie's *List*. I have never seen an example of it.
396. WALKER, THOMAS. Political reformer and boroughreeve of Manchester; b. 1749; d. 1817.  
'THOMAS WALKER, 1798 *Tassie F.*' 3½ in.
397. WALLACE, ROBERT.  
'ROBERT WALLACE SURGEON 1795 *Tassie F.*' 2¾ in.
- WALPOLE, HORACE. *See* No. 294, Earl of Orford.
398. WARDLAW, SIR WILLIAM, BART. Son of Alexander Wardlaw (who was grandson of Sir Henry Wardlaw, 2nd Baronet of Pitreavie, Fifeshire) and Margaret Campbell, of Burnside. He succeeded as 11th Baronet of Pitreavie in 1823.  
'WILL. WARDLAW 1791 *Tassie F.*' 3 in.
399. WARDLAW, MARGARET AND AGNES. (1) Eldest daughter of William Wardlaw, No. 398, and Elizabeth, daughter of George Anderson of Carlungie; d., unmarried, 1847: (2) Their second (?) daughter.  
'MARGT. WARDLAW. 1791 T.' 1¾ in. 'AGN. WARDLAW 1791.' 1¾ in.
400. WARDLAW, SUSAN. Youngest daughter of William Wardlaw, No. 398, and Elizabeth, daughter of George Anderson, of Carlungie; d., unmarried, 1815.  
'SUSAN WARDLAW 1791 *Tassie F.*' 3 in.

401. WAUGH, REV. ALEXANDER, D.D. Minister of Secession Church, Newtown, Selkirkshire; and, from 1782, of Secession Church, Well Street, London; b. 1754; d. 1827.

'ALEX. WAUGH A.M. WELLS STREET LOND. 1794  
*Tassie F.* 3 $\frac{3}{8}$  in.

402. Do. — Do. —

'A. WAUGH, M.A. 1791.' 1 $\frac{1}{8}$  in.

403. Do. — Do. —

No inscription or signature. 1 $\frac{1}{8}$  in.

As an older man than he appears in Nos. 401 and 402. Face to right; very high forehead; hanging bands, and pulpit gown.

Modelled by William Tassie.

404. WEILD, RICHARD.

This medallion is entered as above in William Tassie's *List*; but it appears as 'Richard Welde' in Raspe's *Catalogue* of 1791. I have never seen an example of it.

405. WEITBRECHI, I. I.

'I. I. WEITBRECHI 1797.' 1 $\frac{7}{8}$  in.

406. WELLINGTON, ARTHUR, 1ST DUKE OF.  
Field-marshal; b. 1769; d. 1852.

No inscription; signed 'C. ANDRAS *Inv<sup>t</sup>.* 1810.' 3 $\frac{1}{8}$  in.

407. Do. — Do. —

No inscription; signed in script letters 'Couriguér.' — in.

Face to right, smiling slightly; high-collared coat, embroidered with leaves; sash over his right shoulder, where it passes below a strap.

This medallion exists in the enamel paste of the Tassies, but is modelled by Couriguér.

408. WHITE, JOHN AND MRS.

A double portrait.

This medallion is included in Raspe's *Catalogue* of 1791, and in William Tassie's *List*. I have never seen an example of it.



409. WILLIAM V. Prince of Orange and Stadtholder of Holland. B. 1748; d. 1806.

No inscription or signature. 1 in.

Face, to left, has a curiously compressed mouth, and small chin; wig tied behind; cravat; breast-plate, with lining showing at neck at his left shoulder, which protrudes to the left, and is crossed by a ribbon.

This medallion is included in William Tassie's *List*, under the title of 'His Serene Highness the Stadtholder.'

410. WILLISON, GEORGE. Portrait painter; b. c. 1722; d. 1797.

'GEO: WILLISON GULLIOBE FEC 1792.' Circular 2 $\frac{5}{8}$  in.

This medallion exists in the enamel paste of the Tassies, but is modelled by Guillioibe.

411. WILSON, MRS. ALEXANDER. Christina, daughter of the Rev. George Lawrie, of Loudoun, the friend and patron of Burns, one of 'the beauteous seraph sister-band' to whom the poet refers in his 'Prayer' written while visiting the manse. B. 1766; she married a son of Professor Alexander Wilson of Glasgow, another of whose sons was Professor Patrick Wilson, No. 414; d. 1803.

'MRS. ALEX. WILSON GLASGOW 1791 *Tassie F*' 3 in.

This medallion is sometimes without signature or inscription.

To left; face with curiously hooked nose, and very short upper lip; luxuriant hair, braided round the head, tied behind and hanging down in three curls; simple drapery, folded in at breast.

412. Do. — Do. —

'MRS. ALEX. WILSON GLASGOW 1791 *Tassie F.*' 3 in.

(Dress different from the above; the hair tied with ribbon; a necklace and a large earring are worn.)

413. Do. — Do. —

'MRS. ALEX. WILSON GLASGOW 1800. *W. Tassie F.*' 3 in.

This medallion and Nos. 411 and 412, afford a curious opportunity for comparing the art of the younger and the elder Tassie, in the portrayal of the same sitter.

414. WILSON, JAMES. Perhaps the American jurist and politician; b. 1742; d. 1798.  
'JAMES WILSON 1798 *Tassie F.*'  $3\frac{2}{8}$  in.
415. WILSON, PATRICK. Professor of Astronomy, University of Glasgow, 1784-1799.  
'PAT. WILSON UNIV. GLASG. 1796 *Tassie F.*'  $3\frac{1}{8}$  in.  
*Illustration No. VII.*
416. WITHERSPOON, REV. JOHN, D.D. Minister of Paisley; afterwards Principal of Princeton College and Member of Congress; d. 1794.  
'JOHN WITHERSPOON DD *Tassie F* LONDON 1784.'  $2\frac{9}{8}$  in.
417. WRAY, ROBERT BATEMAN. Gem engraver; d. 1779. In the antique manner.  
'ROBERTUS B. WRAY, SCULPTOR IN GEMMIS OBIIT 2 MAR 1779 ÆT . . .'  $2\frac{5}{8}$  in.  
This medallion exists in the enamel paste of the Tassies, but is not modelled by them.
418. WRIGHT, JAMES.  
'JAMES WRIGHT 1800 *W. Tassie F.*' 3 in.
419. WRIGHT, PETER, M.D. Travelling physician to William Gillespie, No. 155, and afterwards a medical practitioner in Glasgow; a friend of David Allan, the painter. He was alive in 1818.  
'PETER WRIGHT M.D. 1791 *Tassie F.*'  $2\frac{7}{8}$  in.
420. WURTH, L. N.  
Inscribed on the field, which is circular, below the bust, 'L. N. Wurth,' in raised letters.  $2\frac{7}{8}$  in.
421. YORK AND ALBANY, FREDERICK, DUKE OF.  
Second son of George III.; b. 1763; d. 1827.  
No inscription or signature.  $1\frac{4}{8}$  in.  
Young face, with aquiline nose and small chin, to left; curling wig, tied behind with a large bow of ribbons; lace frill; laced coat; sash over left shoulder.  
This medallion exists in the enamel paste of the Tassies, but does not appear to be modelled by them. It is probably by Lochée.

422. YORK AND ALBANY, FREDERICK, DUKE OF.  
Second son of George III. ; b. 1763 ; d. 1827.

No inscription or signature.  $1\frac{8}{16}$  in.

To right, the well-known, full-cheeked, shaven face, with large rounded chin and throat ; rounded forehead prominent above eye ; bald head, with a little short, curling hair above ear, coming forward in an irregularly shaped, short whisker ; no drapery seen.

This medallion exists in the enamel paste of the Tassies, but it is probably the portrait of 'His late Royal Highness the Duke of York,' executed by John Wilson, William Tassie's partner, and exhibited by him in the Royal Academy in 1827.

423. YOUNG, CAPTAIN WALTER. He became a  
Captain in 1779.

Inscribed on the left shoulder 'CAPT WALTER YOUNG OF  
HIS MAJESTY'S SHIP SANDWICH OBT STATIA 2D MAY 1781  
T. F.'  $3\frac{8}{16}$  in.

## UNKNOWN MALE PORTRAITS.

### *I. Turned to Right.*

424. UNKNOWN MALE PORTRAIT.

No inscription ; signed 'T.'  $3\frac{8}{16}$  in.

Rather elderly face to right ; hair brushed up from forehead in a conical form at top of head, and tied behind, flowing in two coils down back ; cravat ; breast-plate, with plain border coming at right angles in its line in front, and showing three nail-heads ; mantle rather tightly fastened round body, and showing a small brooch at his right shoulder.

425. Do. ——— Do. ———

No inscription ; signed 'T.'  $3\frac{8}{16}$  in.

Round face to right ; large features, slightly heavy in effect, but strong and massive ; long powerful upper lip ; short curling hair, longer behind the ears ; bare neck and breast ; loose drapery.



## 426. UNKNOWN MALE PORTRAIT.

No inscription ; signed 'T.' 3 $\frac{5}{8}$  in.

Young face to right ; hair brushed high above forehead and tied behind, falling in four curls down back ; cravat ; frills at breast ; corner of vest ; coat showing four buttons, one fastened, and one vacant button-hole in the lapel.

## 427. Do. — Do. —

No inscription ; signed 'T.' 3 $\frac{5}{8}$  in.

Rather elderly plump face to right, with slightly receding lower lip ; hair brushed from face, and tied behind, flowing down the back ; cravat ; frills ; coat, with turned-down collar, showing three buttons ; a narrow vertical strip of vest seen in front.

## 428. Do. — Do. —

No inscription or signature. 2 $\frac{7}{8}$  in.

To right ; dignified, aristocratic, young face, with aquiline nose, small mouth with refined lips ; wig, with two rows of curls above ear, tied behind, with one curl over shoulder, and thick clusters carried below truncation.

This medallion exists in the enamel of the Tassies, but is not modelled by them. It is French work, and fine.

## 429. Do. — Do. —

Inscribed indistinctly, in raised letters on field beneath bust—'LINCR' (?) 2 $\frac{5}{8}$  in.

To right ; small mouth ; Roman nose ; hair brushed from forehead and tied behind ; drapery over shoulder.

## 430. Do. — Do. —

No inscription ; signed 'T.' 2 $\frac{5}{8}$  in.

Face to right ; aquiline nose ; small mouth and chin ; hair curled over ear and tied behind ; cravat and coat, showing two buttons, with turned-down collar ; lace at breast.

This has been erroneously titled 'Lord George Gordon,' probably in mistake for No. 159, to which there is a general resemblance in costume, etc.

## 431. UNKNOWN MALE PORTRAIT.

No signature or inscription.  $2\frac{3}{8}$  in.

Figure shown nearly to waist; young face to right; hair tied behind; cravat and high-necked coat showing five buttons.

This medallion exists in the enamel paste of the Tassies, but is evidently the work of the artist who modelled the medallion of Dr. E. D. Clarke, No. 81.

## 432. Do. — Do. —

No inscription; signed 'T.'  $2\frac{3}{8}$  in.

Elderly face, with large nose and small mouth, to right; hair brushed from face, curled above ear, and the queue gathered up and tied behind; cravat; lace at breast; coat showing two buttons, one partly beneath the lapel.

## 433. Do. — Do. —

No signature or inscription.  $2\frac{3}{8}$  in.

Face to right; slightly aquiline nose, and small, compressed mouth; wig curled over ears and tied behind; no drapery shown; curved truncation.

This medallion exists in the enamel paste of the Tassies, but does not appear to be modelled by them.

## 434. Do. — Do. —

No signature or inscription.  $2\frac{3}{8}$  in.

Middle-aged face to right; thick turned up nose; compressed humorous mouth; long hair brushed from forehead and curling down neck; no drapery.

## 435. Do. — Do. — In the antique manner.

No inscription; signed '*Tassie F.*'  $2\frac{3}{8}$  in.

To right, fine features, with firm chin and small mouth, which has compressed lips; breast bare and square in form; over his right shoulder is drapery, turned over at edge.

## 436. Do. — Do. —

No inscription or signature.  $2\frac{3}{8}$  in.

Face to right; long hair; short whisker; thin, turned-up nose; long upper lip; vest without collar; coat showing two buttons.

This medallion exists in the enamel paste of the Tassies, but is probably not modelled by them.

## 437. UNKNOWN MALE PORTRAIT.

No inscription or signature.  $2\frac{1}{8}$  in.

Face to right; long upper lip and small pointed nose; wig curled over ear and tied up in a long coil behind; cravat; coat, with small turned-down collar, showing two buttons, and vest also showing two.

This medallion exists in the enamel paste of the Tassies, but does not resemble their work.

## 438. Do. — Do. —

No inscription, signed 'B MASTRELLINI.'  $2\frac{1}{8}$  in.

Face, to right, has small eyes, prominent nose, and short upper lip; hair brushed from forehead, and queue tied up behind; plain cravat and frill; uniform edged with narrow gold lace, epaulet.

This medallion exists in the enamel paste of the Tassies, but is modelled by Mastrellini. The 'B' is raised above the rest of the inscription, and seems to be a catalogue mark.

## 439. Do. — Do. — In the antique manner.

No inscription or signature.  $2\frac{3}{8}$  in.

A powerful face to right; very projecting nose; large upper lip; and small chin.

## 440. Do. — Do. —

No inscription or signature.  $2\frac{1}{8}$  in.

Face to right, with full chin, receding a little; thin nose, and long upper lip; wig curled above ear and tied in bag behind; coat, without lapel, showing three buttons; ribbon over his right shoulder, below coat.

## 441. Do. — Do. —

No inscription or signature. 2 in.

Aged face to right; extraordinary fulness in cheeks and below chin; toothless mouth with protruding lower lip; wig with queue fastened with a rosette behind; coat, without collar, raised high round neck, and showing no cravat.

A reduced version of this medallion ( $1\frac{1}{8}$  in.) is catalogued by Raspe, No. 14,624, as an unknown portrait.



## 442. UNKNOWN MALE PORTRAIT.

No signature or inscription. 2 in.

Face to right; forehead rather receding; wig with queue tied up behind; cravat and frilled shirt; coat, with broad collar, showing two buttons.

## 443. Do. — Do. —

No inscription or signature.  $1\frac{1}{8}$  in.

Face to right, with strong lines below eye, and from nostrils and mouth; bald rounded forehead; short hair, tied in thin queue behind; short whiskers; frilled shirt; vest rising in sharp peak over cheek; coat with very high broad collar.

## 444. Do. — Do. —

Signed 'C. ANDRAS.'  $1\frac{1}{8}$  in.

A boy's head to right, with full protruding upper lip; hair slightly curling; no drapery.

This medallion exists in the enamel paste of the Tassies, but is modelled by Miss Catherine Andras.

## 445. Do. — Do. —

No inscription or signature.  $1\frac{1}{8}$  in.

Face to right; large nose, rounded head, bald at top; hair curled above ear, and above neck; plain cravat, small piece of frilled shirt; lapel of vest; and coat, with turned-down collar, showing two buttons.

## 446. Do. — Do. —

No inscription or signature.  $1\frac{9}{16}$  in.

Plaque of an upright oval form, rounded at the corners, and surrounded with a roughly modelled raised border. Foreign-looking face to right, with strongly marked nostril, full curved eyebrows, and slight moustache; thick hair parted at back, and curling forward over forehead; cravat; line of vest; coat with a peculiarly shaped cut between collar and lapel.

This medallion exists in the enamel paste of the Tassies, but is not modelled by them.

## 447. Do. — Do. —

No inscription or signature; but marked with a baron's coronet in relief.  $1\frac{9}{16}$  in.

Face to right; small resolute mouth, slightly tilted nose; wig curled over ear and tied behind; cravat tied in small bow; coat, showing two buttons, with small turned-down collar and lapel with button-hole in it.

## 448. UNKNOWN MALE PORTRAIT.

No inscription or signature.  $1\frac{2}{16}$  in.

Middle-aged face to right; wig, concealing ear, all but tip; plain cravat; fold of lace frill; coat with turned-down collar showing one button; the truncation has a sharp curve in centre, below a fold of the coat.

## 449. Do. — Do. —

No signature or inscription.  $1\frac{2}{8}$  in.

Refined face to right; nostrils rise towards point of nose; hair brushed from face, curled over ears, and fastened with a rosette behind; cravat, frilled shirt, and coat, with turned-down collar, showing two buttons.

## 450. Do. — Do. —

No inscription or signature.  $1\frac{2}{8}$  in.

Face, to right, has a rather protruding nose; wig brushed in a high ridge from forehead, and tied behind, one coil falling forward over right shoulder; cravat; frilled shirt; coat without a collar.

## 451. Do. — Do. —

No inscription or signature.  $1\frac{0}{8}$  in.

Full round head and face to right; very short curling hair; no drapery shown.

## UNKNOWN MALE PORTRAITS.

*II. Turned to Left.*

## 452. UNKNOWN MALE PORTRAIT.

Inscribed and signed 'H. H. T. F. 1786.'  $3\frac{5}{8}$  in.

Elderly face to left; hair tied in queue behind; plain coat with four button-holes shown; vest showing two buttons; frills at breast.

*See* No. 175, Colonel Henry Hamilton.

## 453. UNKNOWN MALE PORTRAIT.

Inscribed illegibly with three lines, thus:—

' . . . . . FORD  
 OB . . . . . 25 1714  
 . . . . . F. 1766.'  $3\frac{5}{8}$  in.

To left, an elderly, full-featured face, with thick nose, very small weak mouth, and double chin; wig, with one curl concealing the ear, and tied in bag behind; plain cravat; coat with no lapel, its collar half hiding the topmost of five button-holes; vest shown, buttoned below lace fall; cloak appears round figure, above truncation.

## 454. Do. — Do. —

No inscription or signature.  $3\frac{3}{8}$  in.

Face to left; powerful aquiline nose; wig tied behind; cravat and frilled shirt; plain coat with collar, showing two button-holes; cloak over shoulders.

## 455. Do. — Do. —

No inscription or title.  $3\frac{1}{8}$  in.

Young face, with fine features, to left; wig tied, and flowing down behind, its curls concealing the ears; cravat; armour, enriched with fish scale ornament at breast, where, as also at neck, its lining appears; nine nail-heads shown.

## 456. Do. — Do. —

Inscribed, illegibly in script letters '. . . SON D . . . 1785,'  $3\frac{1}{8}$  in.

Elderly face to left; delicate aquiline nose, and thin, firmly closed lips; flesh bulging beneath chin; hair brushed from forehead in a large curl above ear, and tied behind with ribbon in a thick queue; coat, with wide, flat collar, with no lapel, showing two button-holes; vest showing two buttons.

This medallion exists in the enamel paste of the Tassies, but appears not to be modelled by them.

## 457. Do. — Do. —

No inscription or signature. 3 in.

Face to left; small resolute features and curved nose; wig with two rows of curls over ear and tied behind; lace-edged coat without collar, and with Order of the Saint-Esprit and other crosses on the left breast; broad ribbon over his right shoulder, and mantle low over the shoulders.



## 458. UNKNOWN MALE PORTRAIT.

No inscription, signed 'T.'  $2\frac{3}{8}$  in.

Elderly face to left; large aquiline nose; hair brushed from face and tied behind; cravat and breastplate.

## 459. Do. — Do. —

No inscription, signed 'T.'  $2\frac{5}{8}$  in.

Strong resolute face to left; wig curled in three rows and tied behind; small, turned-down shirt-collar; lace frill; coat, showing two button-holes, with broad turned-down collar.

## 460. Do. — Do. —

No inscription or signature.  $2\frac{5}{8}$  in.

Face to left, slightly raised; hair curling far down over neck behind; loose gown, with collar turned over freely.

## 461. Do. — Do. — In the antique manner.

No inscription; signed faintly 'G. WILLISON.'  $2\frac{3}{8}$  in.

Face raised, to left, as in the statue known as 'The Listening Slave.' Probably—from the name of the Scottish portrait-painter (who died in 1797) on its truncation—a medallion from a portrait subject suggested by the classical statue.

## 462. Do. — Do. —

No inscription or signature.  $2\frac{3}{8}$  in.

Elderly face to left; strong aquiline nose; very small mouth with full lips; rounded double chin; deep set eyes; high forehead; hair curling forward above ear; no drapery; the curved truncation is interrupted by the line of the arm against the breast.

This medallion exists in the enamel paste of the Tassies, but is probably modelled by Miss Catherine Andras.

## 463. Do. — Do. —

No inscription or signature.  $2\frac{3}{8}$  in.

Elderly face to left; short curling hair, no drapery shown.

This medallion exists in the enamel paste of the Tassies, but does not resemble their work.

## 464. UNKNOWN MALE PORTRAIT.

No inscription or signature.  $2\frac{1}{8}$  in.

Young boy's face to left; long hair flowing over neck; only the tip of the ear seen; chest bare; wide lace collar folded over; coat wide open, showing to our left two buttons, and to our right corresponding holes; vest with one button fastened and one not.

## 465. Do. — Do. —

Illegible inscription, in incised script characters, 'D . . .'  
 $2\frac{1}{8}$  in.

Old face to left, slightly drooping; aquiline nose; compressed mouth; hair, thin at top, in one large broad curl over ear and tied in queue behind; coat, with standing collar, showing three button-holes; vest showing two buttons.

## 466. Do. — Do. —

No inscription or signature. 2 in.

Face, with straight profile, to left; wig in heavy curl above ear, and with queue tied up behind; cravat and frilled shirt; coat, with wide collar, showing two wide button-holes.

## 467. Do. — Do. —

No inscription or signature. 2 in.

Young face with small features and high forehead, to left, looking a little downwards; wig brushed from forehead, one great row of curls above ear; cravat; frill; coat, with broad collar, showing two button-holes.

## 468. Do. — Do. —

No inscription or signature. 2 in.

A nearly full-face medallion, turned to left; hair elaborately treated; coat, with wide-open space between lapel and collar, showing two ornamental buttons; neckerchief tied freely; a bevel at the edge of the field.

This medallion exists in the enamel paste of the Tassies, but is not modelled by them.

## 469. Do. — Do. —

No inscription or signature.  $1\frac{1}{8}$  in.

Face to left; delicate features; aquiline nose; thin upper lip and small mouth; hair delicately expressed; cravat high at chin; long curve of coat collar and lapel.

## 470. UNKNOWN MALE PORTRAIT.

No inscription or signature.  $1\frac{11}{16}$  in.

Face, with rather long and pointed nose, and small refined mouth to left; high, bald, rounded forehead; hair curling round back of head, and passing into the irregularly shaped whisker which stretches forward towards nostril; throat and neck very badly modelled; breast bare, drapery appearing on each shoulder.

## 471. Do. — Do. —

No inscription or signature.  $\frac{13}{16}$  in.

Young face to left; small eyes, with forehead strongly ridged above them; short curling hair; the ear showing prominently; no drapery, and none of the bust shown.

## UNKNOWN FEMALE PORTRAITS.

*I. Turned to Right.*

## 472. UNKNOWN FEMALE PORTRAIT.

No inscription, signed 'T.'  $3\frac{3}{8}$  in.

Dignified middle-aged face to right; high forehead, luxuriant hair raised in coils on top of head, a string of pearls wound into it, and appearing in four places at top of head, and in one behind the large ear; loose drapery.

This medallion is sometimes incorrectly regarded as a portrait of 'Queen Caroline.'

## 473. Do. — Do. —

No inscription or signature.  $3\frac{3}{8}$  in.

Dignified middle-aged face to right, looking a little downwards; rich curling hair drawn up from forehead, one long tress curving down from top of head; a string of pearls appears in four places of the hair; simple drapery falling low over the bust.



## 474. UNKNOWN FEMALE PORTRAIT.

No inscription or signature.  $2\frac{7}{8}$  in.

Fine, middle-aged face to right; with long straight nose; hair carried from forehead in rich masses, and braided in a graceful coil on top of head; simple drapery, turned over at her right shoulder.

## 475. Do. — Do. —

No inscription; signed faintly, in incised script, 'McKenzie'; on field below truncation a cup in relief is introduced.  $2\frac{3}{8}$  in.

Probably a portrait subject, in the character of a Bacchante.

## 476. Do. — Do. —

An illegible word appears in incised letters on the field, behind the head.  $\frac{1}{8}$  in.

Young face to right; hair braided with bands, carried in waved lines over the ear, and tied, one curl falling against outline of the neck behind, and another falling straight down behind ear; drapery on the bust; enclosed in a raised rim.

## 477. Do. — Do. —

No inscription or signature.  $\frac{1}{8}$  in.

Middle-aged face to right; strong features, firm mouth, nose slightly retroussé; hair brushed from face high over forehead, tied behind, and gathered up in a heavy coil; no drapery; the truncation assumes the form of a double curve.

## 478. Do. — Do. —

No inscription or signature.  $\frac{1}{8}$  in.

Plump, elderly face to right; hair brushed high from face, and carried in a braided coil over the back of the head; drapery over bust fastened by a small brooch on the right shoulder.

## UNKNOWN FEMALE PORTRAITS.

*II. Turned to Left.*

## 479. UNKNOWN FEMALE PORTRAIT.

No inscription or signature.  $3\frac{7}{8}$  in.

Young face looking downwards and turned round to the left, the breast facing to front; small full lips, and large ear; hair elaborately curled; bare neck and breast; loose drapery, waved in its border lines against the flesh, appears on each side.

## 480. Do. — Do. —

No signature or inscription.  $3\frac{5}{8}$  in.

Very individual face to left; thin hooked nose; very short upper lip; full chin; hair curled and in bands above forehead, knotted behind, and falling down in three curls; kerchief knotted at breast, over gown.

## 481. Do. — Do. —

No inscription; signed 'T. F.'  $3\frac{1}{8}$  in.

Rather young face to left; delicate aquiline nose and small mouth, the lip dimpled at corner; hair brushed heavily back from forehead, curled behind, and three tresses appearing at back of neck, and one thick one behind the ear; a string of pearls appears above forehead, at top of head, and twice behind; simple drapery over bust, through which the contours of the breast show.

## 482. Do. — Do. —

No inscription or signature.  $2\frac{7}{8}$  in.

Young face to left, looking downwards; hair drawn back from forehead, arranged in many curls at back and top, one short thin lock escaping in front of ear; neck and breast bare; drapery, edged with a wavy trimming, appears on each side; segmental truncation.

## 483. Do. — Do. —

No inscription or signature.  $1\frac{1}{8}$  in.

Face to left, with very full chin, looking a little downwards; hair drawn over ears and raised high on head, where it is

curled; string of pearls in hair behind; broad necklace; low-breasted dress with the badge of an Order on left breast; festoons of drapery below the truncation.

This medallion probably represents Caroline-Matilda, sister of George III., who, in 1766, married Christian VII., King of Denmark.

#### 484. UNKNOWN FEMALE PORTRAIT.

No inscription or signature.  $1\frac{11}{16}$  in.

Face, to left, has protruding nose and rather small receding chin; very elaborately arranged hair, drawn up from forehead, in plated coils on top, one long long curl behind ear; no drapery shown.

#### 485. Do. — Do. —

No inscription or signature.  $1\frac{11}{16}$  in.

Young face to left; with small features, full chin, and mouth slightly opened; band crossing the hair, which is drawn up behind, and knotted on the top of the head; neck cut off short in a straight line.

#### 486. Do. — Do. —

No inscription or signature.  $\frac{13}{16}$  in.

Girl's face to left; hair waving back over the ear, and confined by a broad band round the head; drapery over bust, fastened by a small brooch at left shoulder.

#### 487. Do. — Do. —

No signature or inscription.  $\frac{19}{16}$  in.

Face nearly front, turned slightly to left; high round forehead, from which the hair is drawn away; neck and bust bare; a pearl necklace is worn.

From a gem engraved by Kirk after a medallion by James Tassie.

### PORTRAITS OF UNKNOWN CHILDREN.

#### 488. UNKNOWN CHILD'S PORTRAIT.

No inscription or signature. 3 in.

Figure to waist, face to right, looking a little downwards; long waving hair; loose lace-edged shirt open at the breast; his right hand holds drapery which is thrown over his right shoulder.



## 489. UNKNOWN CHILD'S PORTRAIT.

No inscription or signature. 2 in.

Front face of an infant slightly to left, in very high relief; bare head with sparse hair; no drapery; the truncation takes the form of three curved lines.

## 490. SIX CHILDREN'S PORTRAITS.

No inscription or signature. Largest bust  $1\frac{1}{8}$  in.; smallest  $1\frac{1}{8}$  in.

Six children's heads relieved one against the other, and turned to the left, the largest being to left, the smallest to right; all have curling hair hanging down over the necks; there are slight indications of drapery on all the busts except the two that are most to the left. In some examples the head furthest to left is wanting.

This unscribed medallion has sometimes been titled, in error, 'The Royal Family of Russia.'

## 491. UNKNOWN CHILD'S PORTRAIT.

No inscription or signature.  $1\frac{1}{8}$  in.

To waist, in very high relief; front face; hat with feathers; long hair; breast bare; short-sleeved dress; loose drapery over left shoulder.

## 492. Do. — Do. —

No inscription or signature. 1 in.

Front face of a young child, slightly to right; elaborately frilled cap, and dress, leaving the breast bare.

This medallion exists in the enamel paste of the Tassies, but is perhaps not modelled by them.

## 493. Do. — Do. —

No signature or inscription.  $\frac{1}{8}$  in.

Very young boy's face, to right, with round cheeks and full chin; short hair; the truncation of the bust takes the form of a double curve.

LIST OF MEDALLIONS either uniformly un-inscribed, or of which un-inscribed examples are known to exist, whose subjects have been identified in this Catalogue. Arranged in the order of their size.

*I. Turned to Right.*

Catalogue Number.	Size from top of head to bottom of bust.	Catalogue Number.	Size from top of head to bottom of bust.	Catalogue Number.	Size from top of head to bottom of bust.
302	4 in.	374	$2\frac{7}{8}$ in.	392	$1\frac{1}{16}$ in.
87	$3\frac{6}{8}$ "	22	$2\frac{6}{8}$ "	403	$1\frac{1}{16}$ "
251	$3\frac{6}{8}$ "	141	$2\frac{6}{8}$ "	15	1 "
252	$3\frac{6}{8}$ "	233	$2\frac{6}{8}$ "	108	1 "
333	$3\frac{6}{8}$ "	252	$2\frac{6}{8}$ "	292	1 "
350	$3\frac{6}{8}$ "	260	$2\frac{6}{8}$ "	293	1 "
117	$3\frac{5}{8}$ "	354	$2\frac{6}{8}$ "	67	$\frac{14}{16}$ "
193	$3\frac{5}{8}$ "	87	$2\frac{5}{8}$ "	298	$\frac{14}{16}$ "
203	$3\frac{5}{8}$ "	275	$2\frac{5}{8}$ "	299	$\frac{14}{16}$ "
340	$3\frac{5}{8}$ "	340	$2\frac{5}{8}$ "	131	$\frac{13}{16}$ "
376	$3\frac{5}{8}$ "	378	$2\frac{5}{8}$ "	296	$\frac{13}{16}$ "
147	$3\frac{4}{8}$ "	386	$2\frac{4}{8}$ "	29	$\frac{12}{16}$ "
186	$3\frac{4}{8}$ "	35	$2\frac{3}{8}$ "	253	$\frac{12}{16}$ "
251	$3\frac{4}{8}$ "	149	$2\frac{3}{8}$ "	276	$\frac{12}{16}$ "
275	$3\frac{4}{8}$ "	70	$2\frac{2}{8}$ "	277	$\frac{12}{16}$ "
354	$3\frac{3}{8}$ "	124	$2\frac{1}{8}$ "	315	$\frac{12}{16}$ "
210	$3\frac{3}{8}$ "	352	$2\frac{1}{8}$ "	341	$\frac{12}{16}$ "
290	$3\frac{3}{8}$ "	189	2 "	385	$\frac{12}{16}$ "
105	$3\frac{2}{8}$ "	297	$1\frac{10}{16}$ "	51	$\frac{11}{16}$ "
390	$3\frac{2}{8}$ "	150	$1\frac{9}{16}$ "	319	$\frac{11}{16}$ "
6	3 "	256	$1\frac{8}{16}$ "	336	$\frac{11}{16}$ "
120	3 "	257	$1\frac{8}{16}$ "	152	$\frac{10}{16}$ "
182	3 "	422	$1\frac{8}{16}$ "	213	$\frac{10}{16}$ "
184	3 "	25	$1\frac{6}{16}$ "	254	$\frac{10}{16}$ "
186	3 "	285	$1\frac{6}{16}$ "	291	$\frac{10}{16}$ "
356	3 "	286	$1\frac{5}{16}$ "	351	$\frac{10}{16}$ "
68	$2\frac{7}{8}$ "	151	$1\frac{3}{16}$ "	289	$\frac{9}{16}$ "
274	$2\frac{7}{8}$ "	282	$1\frac{2}{16}$ "		

## II. Turned to Left.

Catalogue Number.	Size from top of head to bottom of bust.	Catalogue Number.	Size from top of head to bottom of bust.	Catalogue Number.	Size from top of head to bottom of bust.
101	$3\frac{6}{8}$ in.	234	3 in.	139	$1\frac{6}{16}$ in.
216	$3\frac{6}{8}$ "	325	3 "	294	$1\frac{6}{16}$ "
263	$3\frac{6}{8}$ "	365	3 "	421	$1\frac{4}{16}$ "
332	$3\frac{6}{8}$ "	411	3 "	76	$1\frac{3}{16}$ "
452	$3\frac{6}{8}$ "	9	$2\frac{7}{8}$ "	244	$1\frac{3}{16}$ "
16	$3\frac{5}{8}$ "	37	$2\frac{6}{8}$ "	313	$1\frac{2}{16}$ "
61	$3\frac{5}{8}$ "	61	$2\frac{6}{8}$ "	169	$1\frac{1}{16}$ "
62	$3\frac{5}{8}$ "	133	$2\frac{6}{8}$ "	209	$1\frac{1}{16}$ "
73	$3\frac{5}{8}$ "	146	$2\frac{6}{8}$ "	173	1 "
230	$3\frac{5}{8}$ "	338	$2\frac{5}{8}$ "	308	1 "
80	$3\frac{4}{8}$ "	81	$2\frac{3}{8}$ "	409	1 "
83	$3\frac{4}{8}$ "	82	$2\frac{3}{8}$ "	14	$\frac{15}{16}$ "
148	$3\frac{4}{8}$ "	212	$2\frac{3}{8}$ "	113	$\frac{15}{16}$ "
263	$3\frac{4}{8}$ "	69	$2\frac{3}{8}$ "	63	$\frac{12}{16}$ "
337	$3\frac{4}{8}$ "	21	$2\frac{1}{8}$ "	130	$\frac{12}{16}$ "
338	$3\frac{4}{8}$ "	{349	$2\frac{1}{8}$ "	311	$\frac{12}{16}$ "
23	$3\frac{3}{8}$ "	{349	2 "	316	$\frac{12}{16}$ "
287	$3\frac{3}{8}$ "	307	$1\frac{10}{16}$ "	84	$\frac{11}{16}$ "
88	$3\frac{1}{8}$ "	75	$1\frac{10}{16}$ "	339	$\frac{11}{16}$ "
181	$3\frac{1}{8}$ "	153	$1\frac{10}{16}$ "	347	$\frac{11}{16}$ "
195	$3\frac{1}{8}$ "	217	$1\frac{8}{16}$ "	366	$\frac{11}{16}$ "
370	$3\frac{1}{8}$ "	368	$1\frac{7}{16}$ "	391	$\frac{11}{16}$ "
135	3 "	24	$1\frac{6}{16}$ "	364	$\frac{10}{16}$ "
198	3 "				



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## NOTE.

Just as these final sheets were going to press, I received, for examination, from the Rev. J. R. Vernon, water-colour miniatures of James Tassie and his wife, by an unknown painter. In both, the figures are seen to the waist, and the faces are in profile. The former portrait is turned to the right, and a powdered wig and a dark-blue coat are worn. The latter is turned to the left, the lady wears a pale-blue dress with white lace, and has powdered hair, over which a white scarf is worn.



JA'S TASSIE,  
No. 20.  
The East side of

LEICESTER FIELDS.

W. G. W.





