

**PORTRAITURE AND THE BRITISH NAVAL OFFICER,  
1739–1805**

Katherine Gazzard

**VOLUME II: ILLUSTRATIONS**

Thesis submitted in fulfilment of the requirements  
for the degree of Doctor of Philosophy

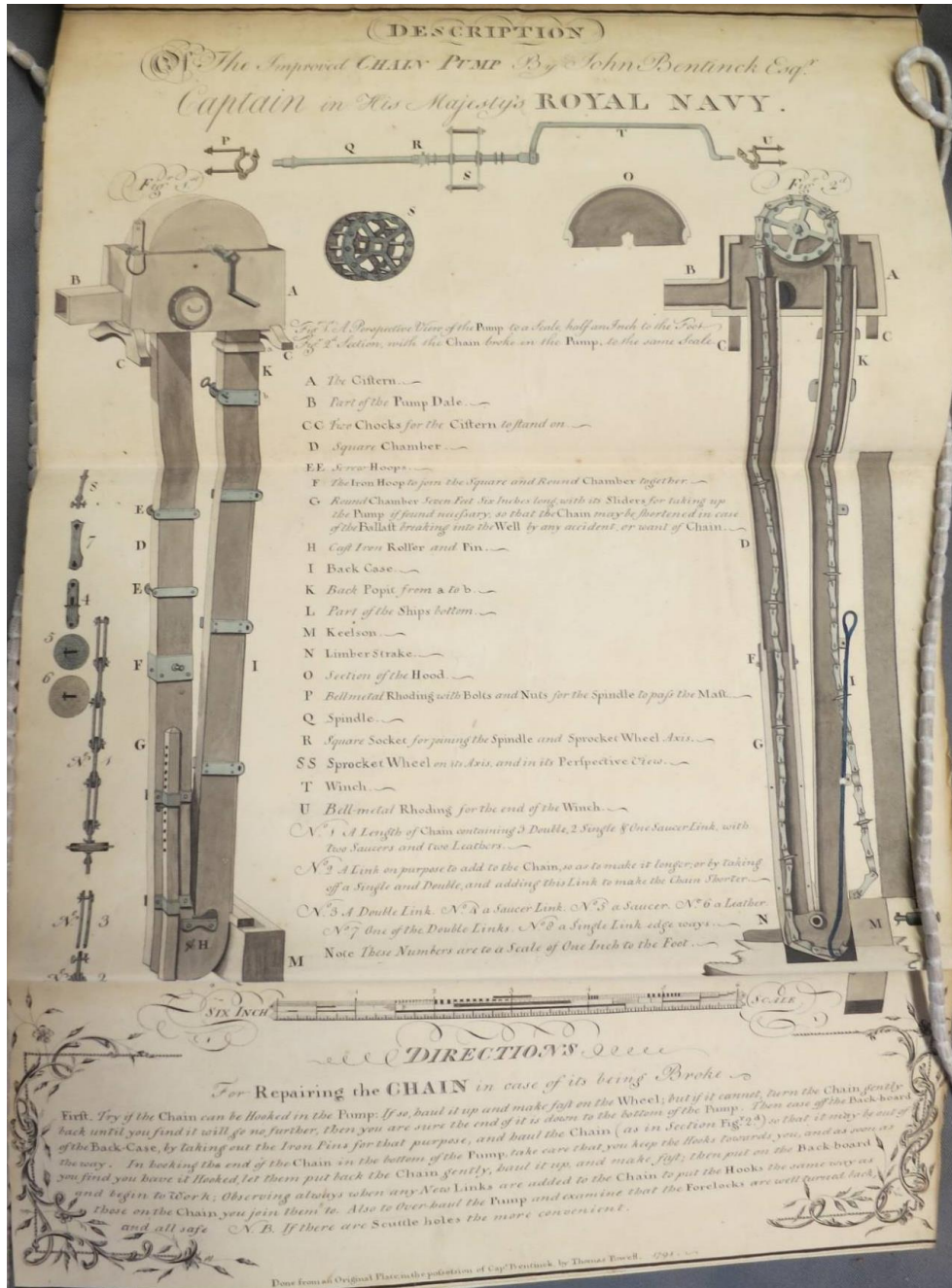
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School of Art, Media and American Studies

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**Fig. 1.** Mason Chamberlin, *Captain John Bentinck and his son, William Bentinck*, 1775, oil on canvas. 197 x 242.5 cm. London, National Maritime Museum.



**Fig. 2.** "Description of the Improved Chain Pump by John Bentinck, Esq.," in "Copy of the Scheme Book of the Late John Albert Bentinck Esq.," NMM SPB/33.



Days	Months	Winds Course	Latitude	Longitude	At Noon	Remarks
April 11		S. S. E.	49.33 N	12.11 W	Light N 86 E	Moderate and cloudy, at 2 PM down top gallant mast, at 4.30 Buff for top sail, at 5.15 Buff for Mizzen and Mizzen Toppails, in 8 Buff main top at 6.00 Down Mizzen Mast, at 6.15 Buff for Main, in 8 Buff top at 6.30 Buff for Mizzen Toppails, at 10 AM at the fore and Mizzen Toppails and down top.
Tuesday 11		S. E	49.10 10' 53"	12.26 10"	Distance 79 Leagues	
Wednesday 12		S. S. E.	48.42 10' 12"	12.26 10"	Light N 75 East	High Gale and Heavy, at 1 PM Buff for Ship, at 2 the Commander sent our Signal to Commodore his Stern at 2.40 Moderate and Heavy Weather.
Thursday 13		S. S. E.	48.56 9' 12"	12.07 10"	Distance 95 Leagues	Moderate and clear Weather, at 6 PM Buff for Mizzen, in 8 Buff top masts, and out 3 Buff Toppails, at 4 AM Calm and cloudy Weather let up the Main Topmast Rigging, at 8 little Wind brought too and sent one of our Cunks on board the Commodore she being very Sick at 11 the Commodore made our Signal for a Petty Officer.
Friday 14		S. E	48.05 9' 12"	12.00 10"	Light N 78 E	Calm and clear, setting up the rigging, at 3 PM sent a Cuck of Buff to the Commodore, at 8 PM sent one Cuck, at 8 little Wind at 10 AM Buff for Mizzen, at 11 Buff for Mizzen Toppails, at 12 Buff to the Ship's Company.
Saturday 15		S. S. E.	48.45 9' 11"	11.40 10"	Light N 70 East	Moderate and cloudy, at 6 PM Buff for Mizzen, at 4 AM rain, at 6 Moderate and cloudy, Buff for Mizzen, at 10 Buff for Mizzen James Russell for shift, Buff for Mizzen, Robert Parsons and Thomas Depart for Neglect of Duty.
Sunday 16		S. S. E.	48.45 9' 11"	11.40 10"	Distance 81 Leagues	Moderate & Clear, at 10 PM in 2 Buff for Mizzen Toppails at 4 AM equally with Mizzen down top Gall Toppails, in 3 Buff for Mizzen Toppails at 7 PM Weather in taking in the 3 Buff of the Mizzen top with the sail, at 8 AM the 2 Buff Toppails almost entirely away and the People to cut away the 1st Buff & let it go overboard to Preserve themselves.
Monday 17		S. S. E.	48.43 9' 7"	11.50 10"	Distance 60 Leagues	Fresh breeze & cloudy, at 1 PM sent a Cuck Mizzen Toppails, at 2 Buff for at 4 struck Top Gall Masts, at 7 Buff for Mizzen Toppails, in 8 Buff employed mending it, at 10 Buff for Mizzen Toppails, at 12 Buff for equally at 1 PM fresh breeze & cloudy, at 7 PM Top Gall Masts Buff Buff Toppails, at 11 Buff for Mizzen Toppails.
Tuesday 18		S. S. E.	49.4 9' 6"	12.40 10"	Light N 6 N	Moderate and Clear at 2 PM Buff for Mizzen Toppails at 3 PM sent a Cuck of 2 lines brought too grounded found 10 Buff for Mizzen with black streaks, at 7 PM Buff for Mizzen Toppails Buff from 1 Buff to Buff.
Wednesday 19		S. S. E.	49.31 8' 4"	12.46 10"	Light N 13 E	Moderate and cloudy at 6 PM Buff for Mizzen Toppails at 8 PM at 6 PM out 1 Buff for Mizzen Toppails & it studding sail.

Fig. 3. Entries for 11–19 April 1771 in “A Journal of the Proceedings of His Majesty’s Ship Centaur, John Bentinck Esq.. Commander, between 2d November 1770 and the 1st November 1771,” TNA ADM 51/172/3.





**Fig. 4.** Studio of Daniel Mytens the Elder, *Charles Howard, first Earl of Nottingham, second Baron Howard of Effingham*, ca. 1620, oil on canvas. 208.5 x 139.5 cm. London, National Maritime Museum.



**Fig. 5.** Anthony van Dyck, *Algernon Percy, tenth Earl of Northumberland*, ca. 1636–8, oil on canvas. 221.9 x 130.2 cm. Northumberland, Alnwick Castle.





**Fig. 6.** Peter Lely, *George Monck, first Duke of Albemarle*, 1665–6, oil on canvas. 127 x 101.5 cm. London, National Maritime Museum.





**Fig. 7.** Peter Lely, *Edward Montagu, first Earl of Sandwich*, 1666, oil on canvas. 127 x 101.5 cm. London, National Maritime Museum.



**Fig. 8.** Bartholomeus van der Helst, *Captain Gideon de Wildt*, 1657, oil on canvas. 135.8 x 119 cm. Budapest, Museum of Fine Arts.





**Fig. 9.** Godfrey Kneller, *Admiral Sir John Jennings*, 1708–9, oil on canvas. 126.5 x 102 cm. London, National Maritime Museum.





**Fig. 10.** Michael Dahl, *Admiral Sir George Rooke*, ca. 1705, oil on canvas. 124.5 x 101.6 cm. London, National Maritime Museum.



**Fig. 11.** Sarah Harrington, *Portrait of an unidentified man in a cockade hat (called Captain Edward Lasalles)*, date unknown, hollow-cut silhouette on card in hammered brass frame. 8.9 cm (height). Private Collection.





**Fig. 12.** Arthur Lea, *Portrait of an unidentified naval captain*, ca. 1810, paint on glass, gold border, gilt inner frame, papier mâché outer frame. 18.1 x 15.2 cm (including frame). New York, Brooklyn Museum.





**Fig. 13.** Charles Buncombe, *Portrait of an unidentified naval lieutenant*, late eighteenth century, watercolour on paper, framed in wood. 14.5 x 11.5 cm. London, National Maritime Museum.



**Fig. 14.** George Romney, *Anna Maria Crouch*, 1787, oil on canvas. 127 x 101.5 cm.  
London, Kenwood House.





**Fig. 15.** George Romney, *Emma Hart (Absence)*, 1785–6, oil on canvas. 127 x 101.6 cm. London, National Maritime Museum.





**Fig. 16.** Unidentified Leghorn miniaturist, *Captain Horatio Nelson*, 1794, oil on oval card. 6.5 x 6.1 cm (including frame). London, National Maritime Museum.

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**Fig. 17.** Joshua Reynolds, *Captain the Honourable John Hamilton*, ca. 1746, oil on canvas. 127 x 101.5 cm. Omagh, Barons Court, Trustees of the Abercorn Heirlooms Trust.



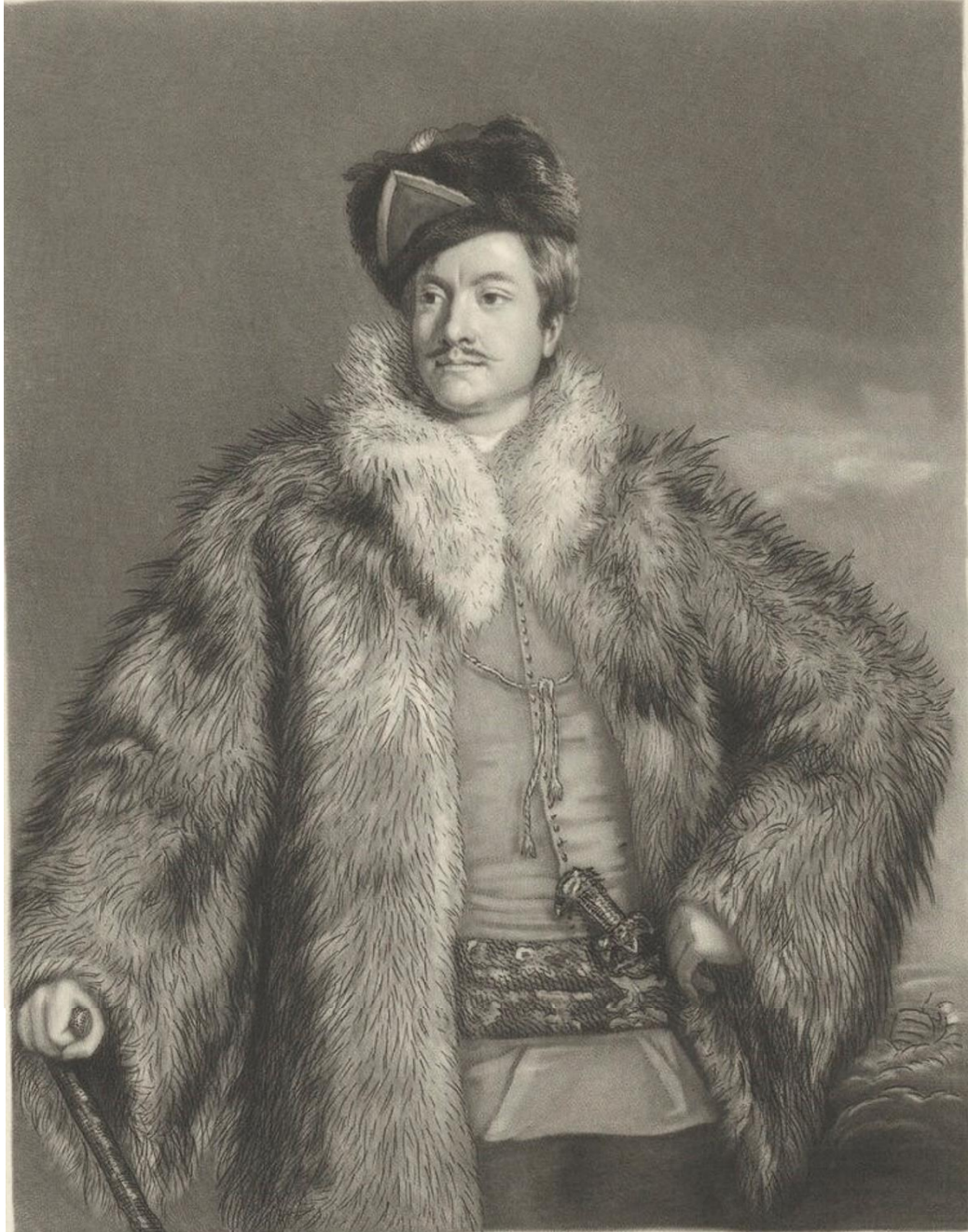


**Fig. 18.** Jean-Baptiste Vanmour (*artist*), Jean-Baptiste Haussard (*engraver*), L. Cars (*publisher*), "Hongrois," in Charles, marquis d'Argental, comte de Ferriol, *Recueil de cent estampes représentant différentes nations du Levant* (Paris: Le Cars, 1714). New York Public Library.

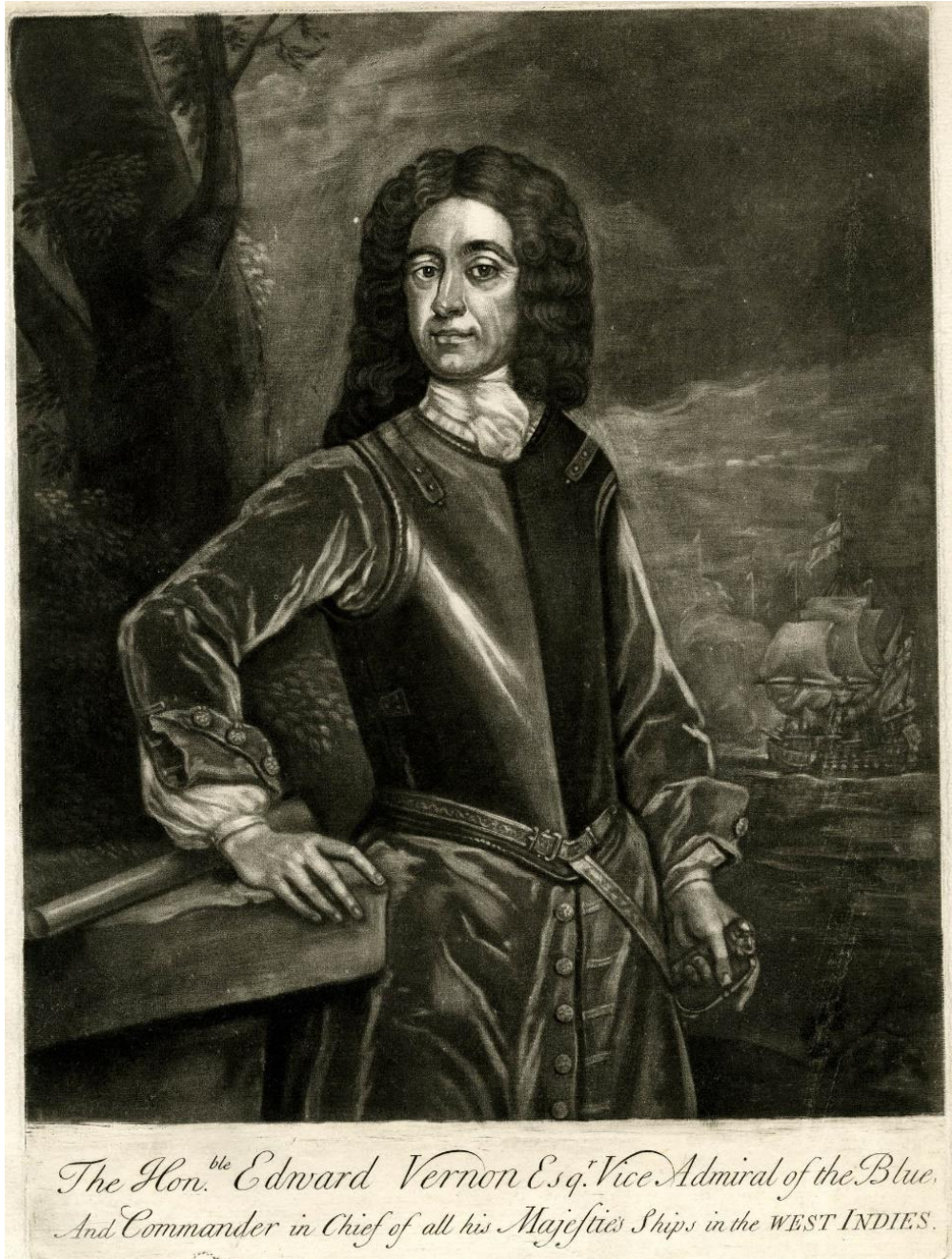


**Fig. 19.** George Knapton, *Captain Richard Chadwick*, 1744, oil on canvas. 127 x 103 cm. London, National Maritime Museum.





**Fig. 20.** Joshua Reynolds (*artist*), Richard Josey (*engraver*), Henry Graves (*publisher*), *Captain John Hamilton*, 1876, mezzotint on paper. 24.5 x 17.7 cm. London, National Portrait Gallery.



**Fig. 21.** Anonymous, *The Honourable Edward Vernon Esq.*, ca. 1740, mezzotint on paper. 34.5 x 25.2 cm. London, British Museum.





**Fig. 22.** Godfrey Kneller (artist), John Faber the Elder (engraver), Thomas Bakewell and Timothy Jordan (publishers), *The Right Honourable George Byng Bart.*, 1718, mezzotint on paper. 34.7 x 24.9 cm. London, British Museum.



**Fig. 23.** Godfrey Kneller, *Admiral George Byng, first Viscount Torrington*, 1707–9, oil on canvas. 127.5 x 103 cm. London, National Maritime Museum.





**Fig. 24.** Thomas Bakewell (publisher), *The Honourable Edward Vernon Esq.*, ca. 1740, mezzotint on paper. 33.6 x 25.1 cm. London, British Museum.





**Fig. 25.** Thomas Hudson, *Admiral Edward Vernon*, ca. 1739, oil on canvas. 127 x 102 cm. Ipswich Borough Council.



**Fig. 26.** Joshua Reynolds, *Richard Eliot and Family*, 1746, oil on canvas. 85.3 x 111.8 cm. Saltash, Port Eliot.





**Fig. 27.** Joshua Reynolds, *Captain the Honourable George Edgcumbe*, 1748/9, oil on canvas. 127 x 101.5 cm. London, National Maritime Museum.



**Fig. 28.** Thomas Hudson, *Vice-Admiral John Byng*, 1749, oil on canvas. 127 x 101.6 cm. London, National Maritime Museum.





**Fig. 29.** Joshua Reynolds, *Lieutenant Paul Henry Ourry*, 1748/9, oil on canvas. 127 x 102 cm. Devon, Saltram, National Trust.



**Fig. 30.** Joshua Reynolds, *Commodore the Honourable Augustus Keppel*, 1749, oil on canvas. 127 x 101.5 cm. London, National Maritime Museum.





**Fig. 31.** Joshua Reynolds, *Captain the Honourable Augustus Keppel*, 1752–3, oil on canvas. 239 x 147.5 cm. London, National Maritime Museum.



**Fig. 32.** X-radiograph of the central part of the portrait in Fig. 31.  
London, National Maritime Museum.





**Fig. 33.** Grinling Gibbons, *Monument of Sir Cloudesley Shovell*, ca. 1707–11, marble. 600 cm (approx. height). London, Westminster Abbey.





**Fig. 34.** Francis Hayman (artist), Simon François Ravenet (engraver), John Boydell (publisher), *The Triumph of Britannia*, 1 January 1765, etching and engraving on paper. 42.2 x 52.4 cm. London, British Museum.





**Fig. 35.** Raphael, *The Voyage of Galatea*, 1511, fresco. 295 x 225 cm.  
Rome, Villa Farnesina.



**Fig. 36.** Agostino Carracci, *Triumphal Marine Scene*, 1597–1603, fresco. 203 x 410 cm. Rome, Palazzo Farnese.





**Fig. 37.** Antonio Verrio, *The Sea Triumph of Charles II*, ca. 1674, oil on canvas. 224.5 x 231 cm. Royal Collection.





Fig. 38. Detail of Fig. 34. Edward Hawke.





Fig. 39. Detail of Fig. 34. Richard Howe.





Fig. 40. Detail of Fig. 34. George Pocock.





**Fig. 41.** Thomas Hudson (artist), James Macardell (engraver), Sir George Pocock, 1762, mezzotint on paper. 35.3 x 25.3 cm. London, British Museum.





Fig. 42. Detail of Fig. 34. George Anson.





**Fig. 43.** Joshua Reynolds (artist), James Macardell (engraver and publisher), *The Right Honourable George Lord Anson*, 1755, mezzotint on paper. 37.5 x 27.5 cm. London, British Museum.





Fig. 44. Detail of Fig. 34. Edward Boscawen.





**Fig. 45.** Joshua Reynolds (artist), James Macardell (engraver and publisher), *The Honourable Edward Boscawen*, 1758, mezzotint on paper. 50.6 x 34.7 cm. London, British Museum.



**Fig. 46.** Detail of Fig. 34. Augustus Keppel.



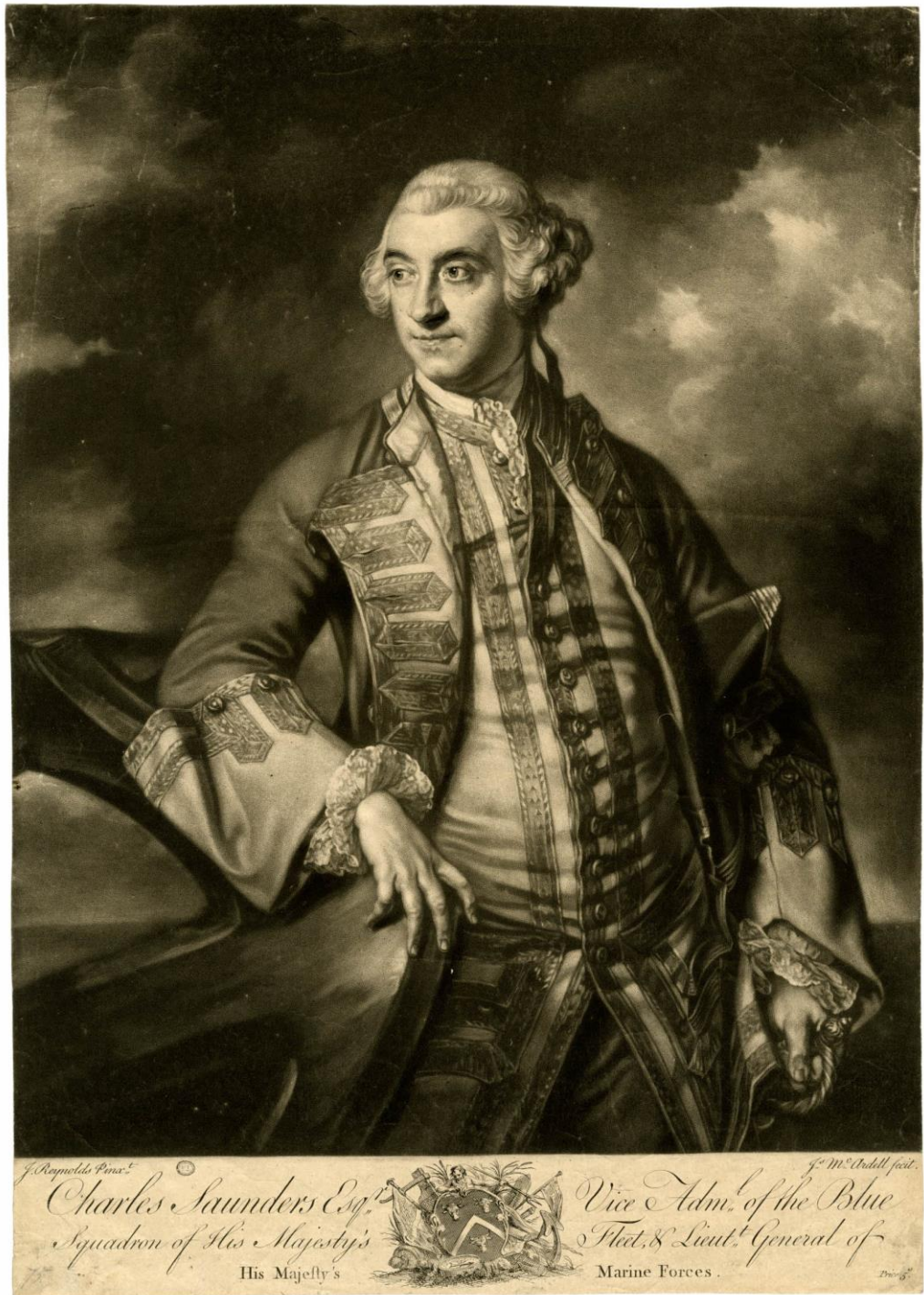


**Fig. 47.** Joshua Reynolds (*artist*), Edward Fisher (*engraver and publisher*), *The Honourable Augustus Keppel*, 1760, mezzotint on paper. 39.2 x 27.7 cm. London, British Museum.



**Fig. 48.** Detail of Fig. 34. Charles Saunders.





**Fig. 49.** Joshua Reynolds (*artist*), James Macardell (*engraver*), *Charles Saunders Esq.*, ca. 1760, mezzotint on paper. 39 x 27.8 cm. London, British Museum.



**Fig. 50.** Joshua Reynolds, *Admiral George Anson*, 1753–5, oil on canvas. 126 x 99.5 cm. Staffordshire, Shugborough, National Trust.





**Fig. 51.** Thomas Hudson, *Vice-Admiral George Pocock*, 1761, oil on canvas. 127 x 101 cm approx. Private Collection.



**Fig. 52.** Unidentified artist *after* Joshua Reynolds, *Vice-Admiral Edward Boscawen*, 1824/5 (*after* ca. 1755–7), oil on canvas. 233.5 x 152.4 cm. London, National Maritime Museum.





A Late EPISTLE to Mr. C-----D.

*The better Part of Valour is Discretion, in the which  
better Part I have sav'd my Life.*

FALSTAFF.

**B** UT timely Running's no small Part  
Of Conduct in the Martial Art;  
By that, some glorious Feats achieve,  
As Citizens by breaking, thrive.  
It saves th' Expence of Time and Pains,  
And dang'rous beating out of Brains,

For they that fly may fight again,  
Which he can never do that's slain:  
And they who run from th' Enemy,  
Engage them equally to fly;  
And when the Flight's become a Chace,  
They win the Day that win the Race.

HUDIBRAS.



**D** EAR Sir, 'tis with Pleasure the following I write,  
And hope you'll impute my Mistake to my Fright.  
On the eighth Day of May we set sail for Mabon,  
Where we fear'd we should get (as the Wind blew)  
too soon;

I was not in Haste; for 'tis always my Way,  
To be first at a Feast, and the last at a Fray.  
On the nineteenth, at Noon, we discern'd the French Fleet,  
And judg'd we must now either beat or be beat:  
I was then to the Windward, and such was my Play,  
That by shifting and shifting I spun out the Day;  
On the twentieth again the French Fleet was in Sight,  
And I found that in Spight of my Fear I must fight;  
On comparing our Force, we had one Ship to spare,  
And to take the Advantage I thought was unfair,  
So I order'd the DEPTFORD to get to a Distance,  
But not too far off should we want her Assistance.

Mr. W—ST, who loves fighting, behav'd like a Man,  
Tho' he sail'd in the Rear, yet he fought in the Van;  
If I fought, you'll believe the Engagement was hot,  
But I wisely kept out of the Reach of their Shot.  
Th' INTREPID, by Accident, losing her Mast,  
Was a handsome Excuse for retreating at last.  
A Council was call'd, and we all thought it best,  
As they steer'd for the East, we should steer for the West.  
This agreed; left their Minds, when recover'd, should alter,  
I am sailing as fast as I can to Gibraltar:

So have wrote this in Haste, as I thought it expected,  
That News of such Moment should not be neglected.  
Do your best to enhance my Deserts to the K—,  
And in all Things (but fighting) believe me,

Your's, B—c.

To be had at the Golden Acre facing Hungerford Market, in the STRAND.

Fig. 53. Matthew Darly (publisher), *Cabin Council / A Late Epistle to Mr. C[levelan]d*, ca. 1756–7, hand-coloured etching and letterpress on paper. 37.7 x 22.6 cm. London, British Museum.

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**Fig. 54.** Joshua Reynolds, *Captain the Honourable Augustus Keppel*, 1759, oil on canvas. 127 x 100 cm. Private Collection.



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**Fig. 55.** Joshua Reynolds, *Rear-Admiral the Honourable Augustus Keppel*, ca. 1762, oil on canvas. 133.3 x 114.3 cm. Bedfordshire, Woburn Abbey.



**Fig. 56.** Titian, *Knight of Malta with a Clock*, ca. 1550, oil on canvas.  
122 x 101 cm. Madrid, Museo del Prado.





**Fig. 57.** Joshua Reynolds, *Vice-Admiral Charles Saunders*, ca. 1760, oil on canvas. 159 x 131 cm. London, National Maritime Museum.



**Fig. 58.** Joshua Reynolds, *Captain George Anthony Tonym*, 1757, oil on canvas. 127 x 102 cm. Paris, Musée Jacquemart-André.





**Fig. 59.** Joshua Reynolds, *Captain Alexander Hood*, 1764, oil on canvas. 127 x 101.6 cm. London, National Maritime Museum.



**Fig. 60.** Joshua Reynolds (artist), James Macardell (engraver and publisher), *The Honourable Edward Boscawen*, 1759, mezzotint on paper. 35 x 25.1 cm. London, British Museum.





*The Hon<sup>ble</sup> Edward Boscawen. Admiral of the Blue Squadron of His Majesty's Fleet.  
And One of the Lords Commissioners of the Admiralty.*

*Cape Breton taken 1758.*

Printed by JOHN BOWLES at the Black Horse in Cornhill London.

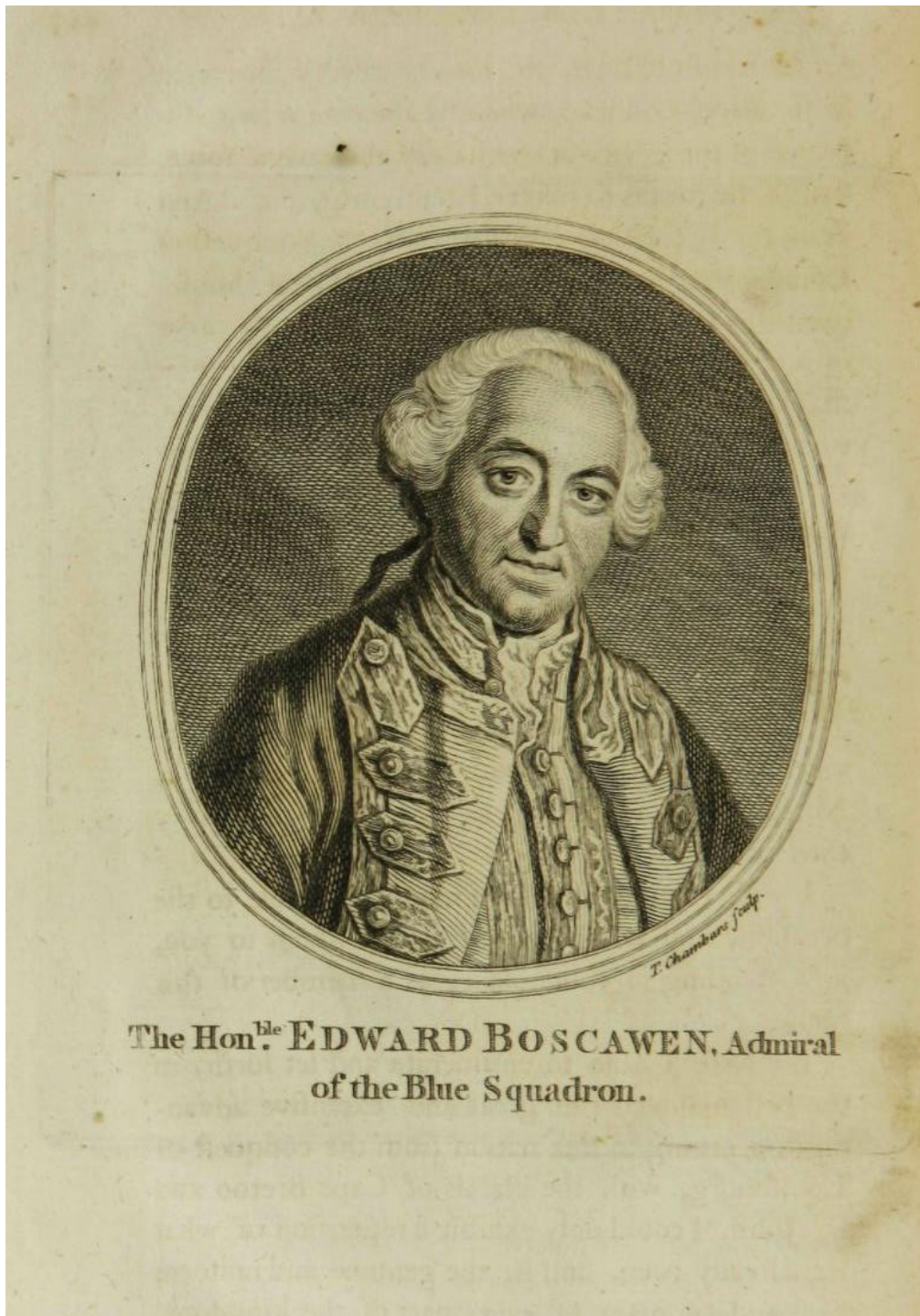
*Five French Ships of the Line taken & burnt.  
1759.*

**Fig. 61.** Joshua Reynolds (artist), James Macardell and anonymous (engravers), John Bowles (publisher), *The Honourable Edward Boscawen*, 1759, mezzotint on paper. 35.2 x 25 cm. London, British Museum.



**Fig. 62.** Joshua Reynolds (artist), anonymous (engraver), J. Fuller (publisher), *The Honourable Edward Boscawen*, 1760, engraving on paper. *The Naval Chronicle* 3 (1960): 177.



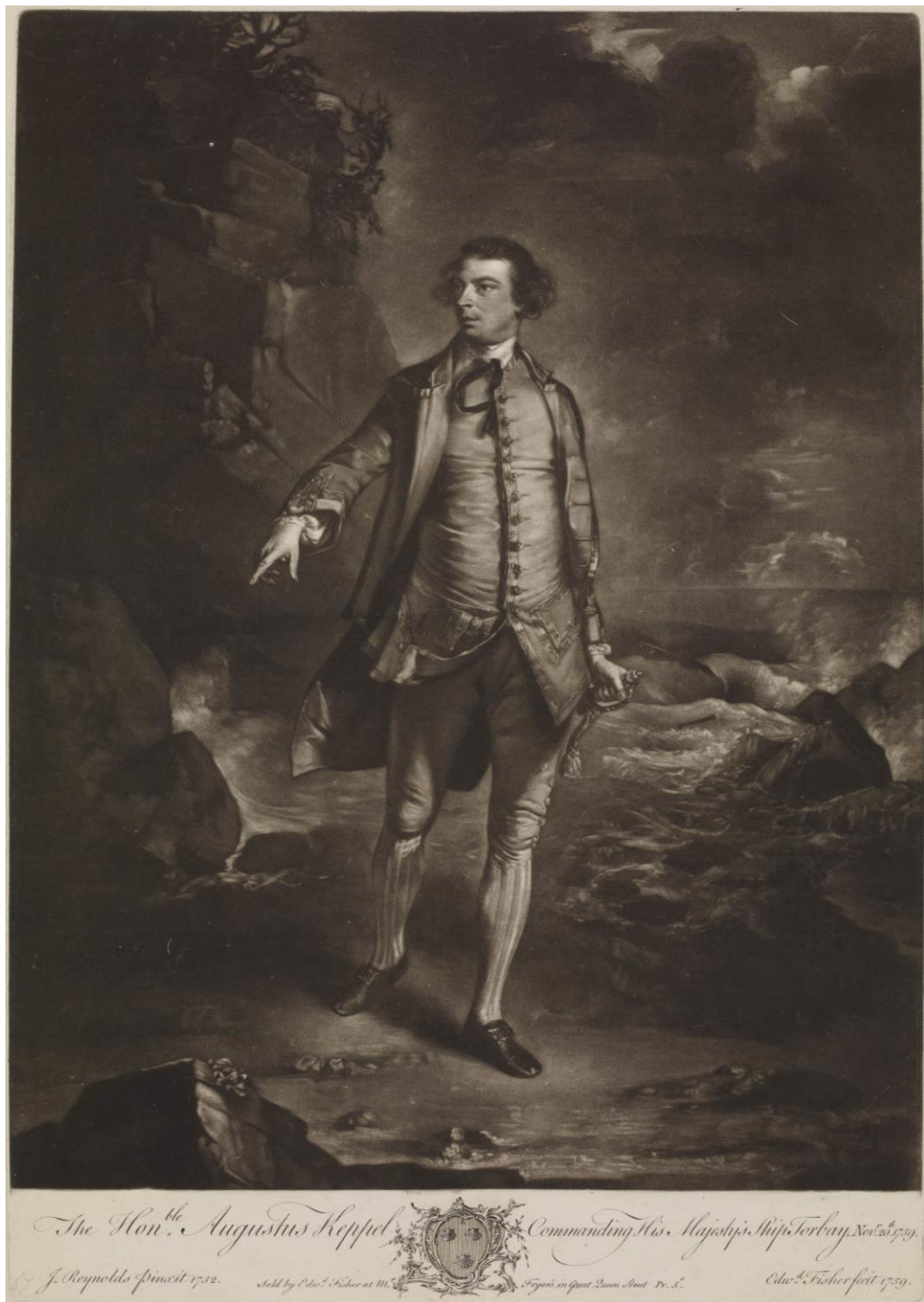


**Fig. 63.** Joshua Reynolds (*artist*), T. Chambers (*engraver*), *The Honourable Edward Boscawen*, 1766, engraving on paper. John Entick, *The General History of the Late War*, 5 vols., 3rd ed. (London: Edward and Charles Dilly, 1766), 3: 442.

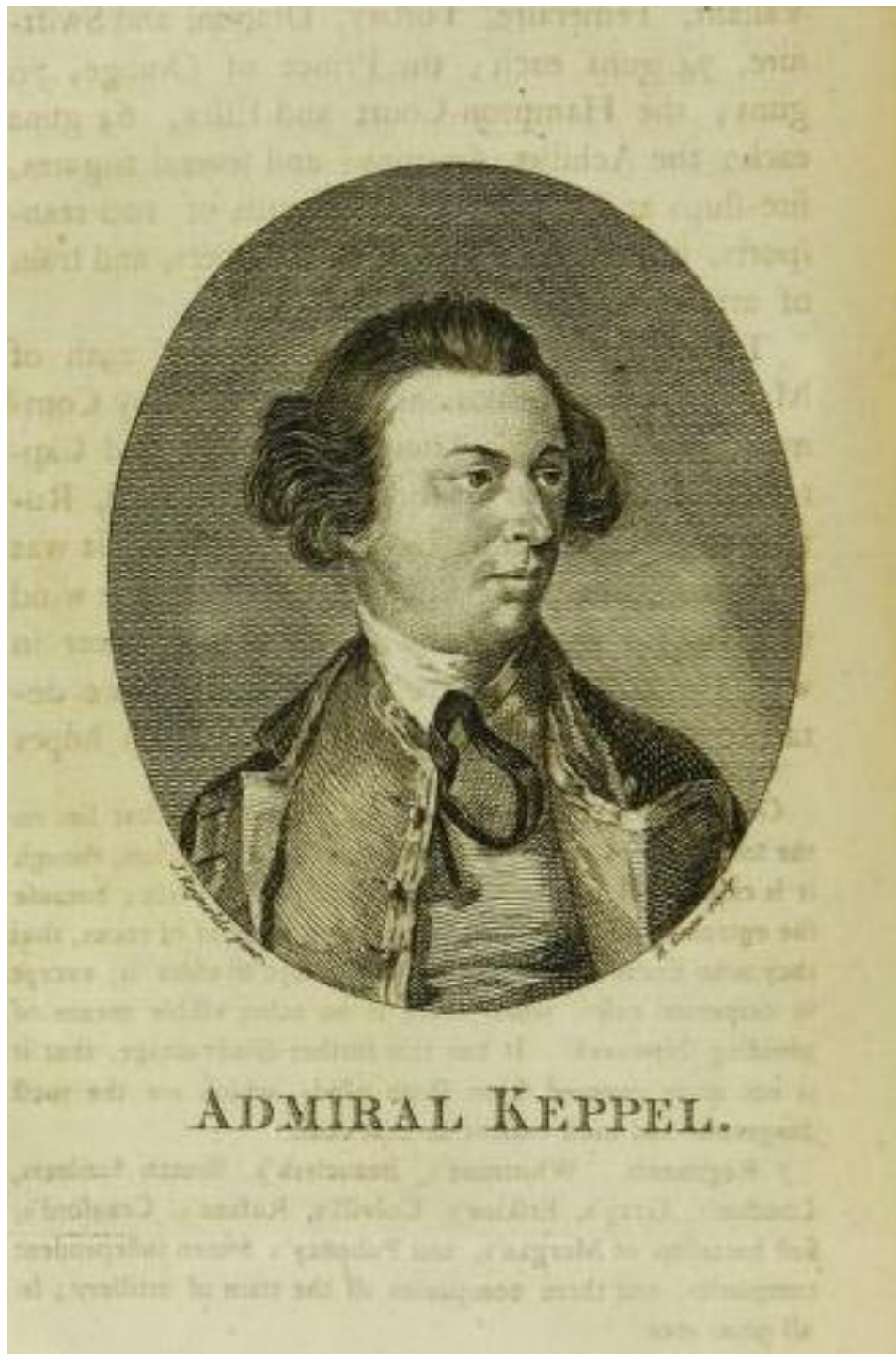


**Fig. 64.** Joshua Reynolds (*artist*), anonymous (*engraver*), John Hinton (*publisher*), *Admiral Boscawen*, 1757, engraving on paper. 17.8 x 12 cm. *The Universal Magazine* 23, no. 158 (Sept. 1758): 125.



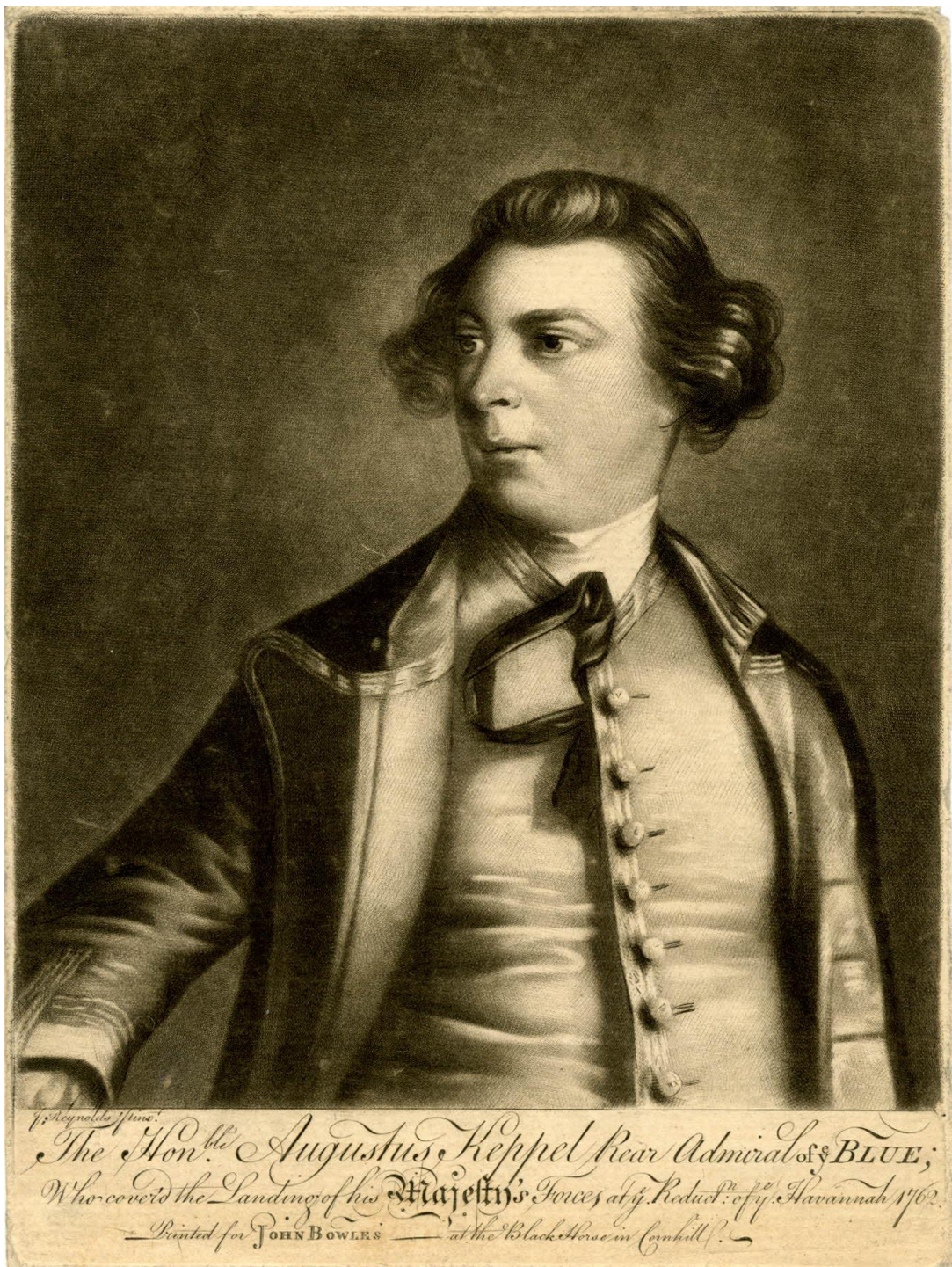


**Fig. 65.** Joshua Reynolds (artist), Edward Fisher (engraver and publisher), *The Honourable Augustus Keppel*, 1759, mezzotint on paper. 50.3 x 35.4 cm. London, British Museum.



**Fig. 66.** Joshua Reynolds (*artist*), B. Green (*engraver*), *Admiral Keppel*, 1766, engraving on paper. Entick, *General History*, 5: 117.





**Fig. 67.** Joshua Reynolds (artist), anonymous (engraver), John Bowles (publisher), *The Honourable Augustus Keppel*, ca. 1762–3, mezzotint on paper. 15.4 x 11.5 cm. London, British Museum.





**Fig. 68.** George Bickham the Younger (*engraver and publisher*), *Admirals*, ca. 1765, engraving on paper. 32.3 x 39.6 cm. London, British Museum.





**Fig. 69.** Thomas Hudson (artist), John Faber Jr. (engraver), *The Honourable Charles Knowles, Esq.*, 1755–6, mezzotint on paper. 35.5 x 25.3 cm. London, British Museum.





*His Royal Highness*  
EDWARD DUKE OF YORK AND ALBANY, &c .  
*Printed for John Bowles, at the Black Horse in Cornhill.*

**Fig. 70.** John Bowles (publisher), *Edward His Royal Highness Duke of York and Albany &c.*, ca. 1760s, mezzotint on paper. 15.3 x 11.6 cm. London, British Museum.





**Fig. 71.** John Brooks (engraver), William Herbert and Thomas Jefferys (publishers), *The Honourable William Rowley, Esq.*, 1745–6, mezzotint on paper. 35.6 x 25.2 cm. London, British Museum.



**Fig. 72.** Francis Hayman, *The Surrender of Montreal to General Amherst* (modello), 1760, oil on canvas. 90.5 x 111.4 cm. Fredericton, Beaverbrook Art Gallery.



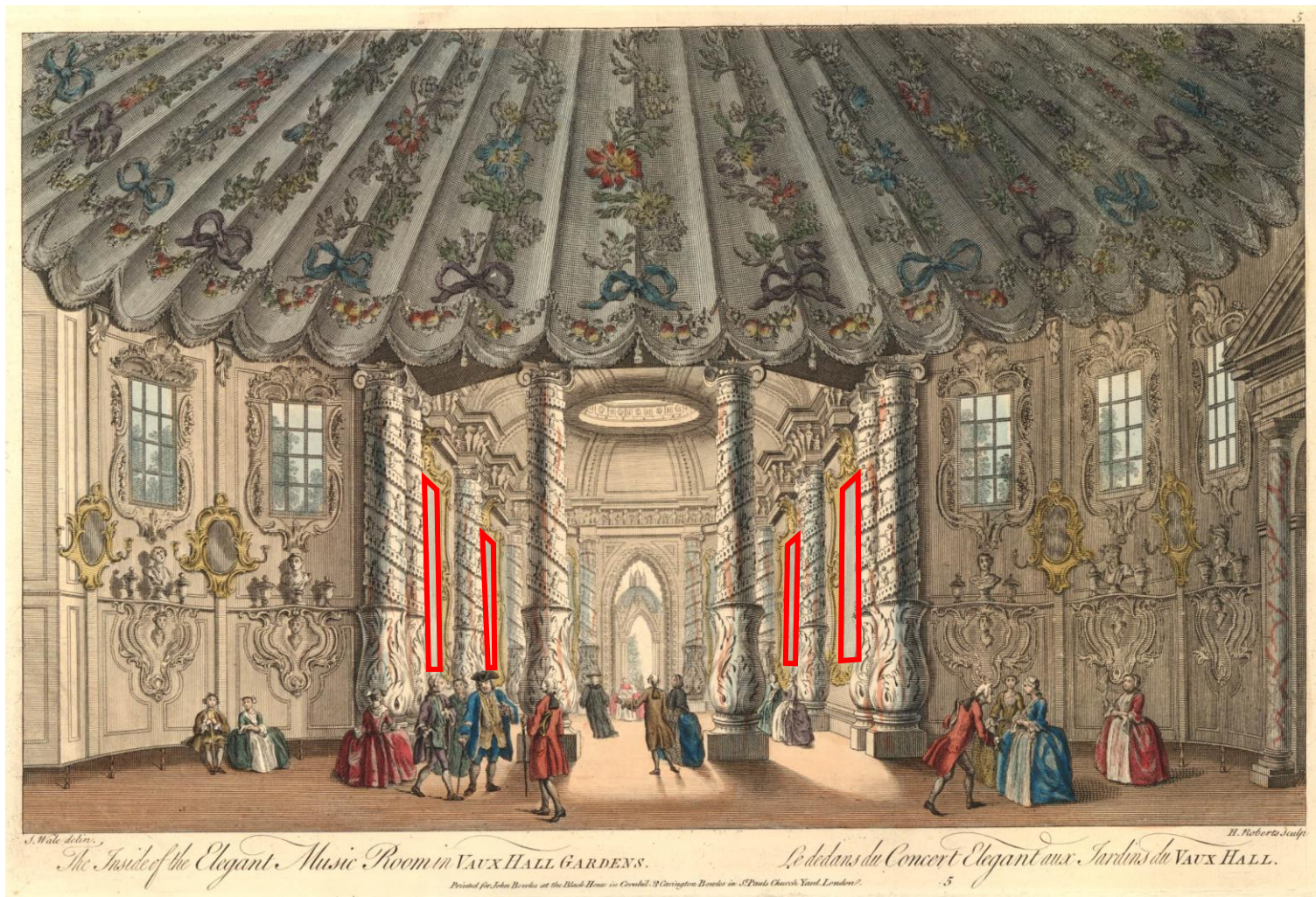


**Fig. 73.** Francis Hayman, *Robert Clive and Mir Jafar after the Battle of Plassey* (modello), ca. 1760, oil on canvas. 100.3 x 127 cm. London, National Portrait Gallery.



**Fig. 74.** Charles Le Brun, *The Family of Darius before Alexander*, 1660–1, oil on canvas. 453 x 298 cm. Versailles, Palace of Versailles.





**Fig. 75.** Samuel Wale (artist), Henry Roberts (engraver), John Bowles and Carrington Bowles (publishers), *The Inside of the Elegant Music Room in Vauxhall Gardens*, 1751, hand-coloured etching on paper. 29.2 x 43.7 cm. London, British Museum.  
The large frames later filled by Hayman's canvases are outlined in red.





**Fig. 76.** Francis Cotes, *Captain Edward Knowles*, ca. 1762, oil on canvas. 127 x 101.6 cm. Houston, Museum of Fine Arts.





**Fig. 77.** Francis Cotes, *Captain Timothy Edwards*, 1762, oil on canvas.  
127 x 101 cm. Private Collection.

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**Fig. 78.** Francis Cotes, *Rear-Admiral the Honourable Augustus Keppel*, 1765, pastel on paper. 57.8 x 50.2 cm. Private Collection.



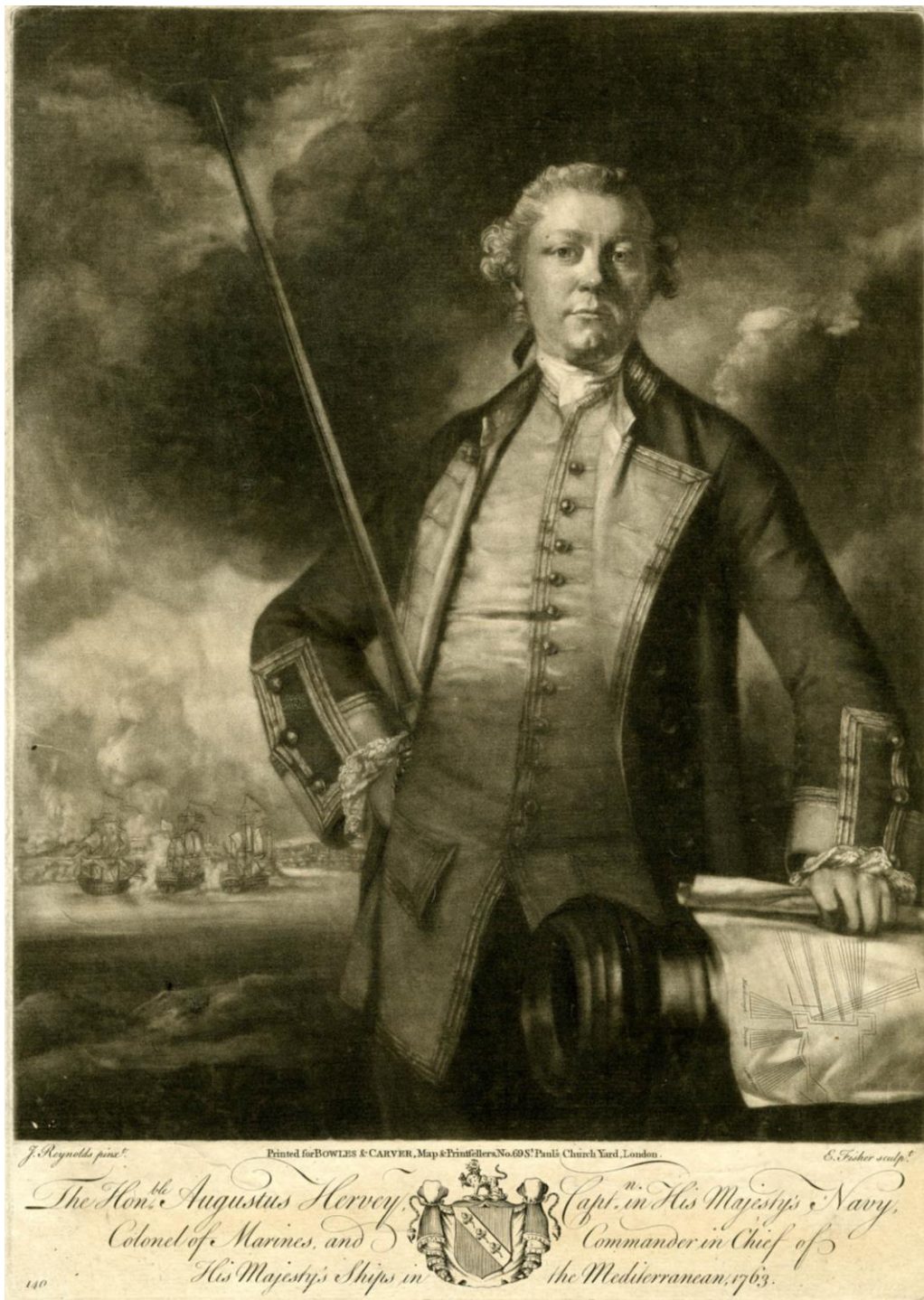


**Fig. 79.** Thomas Gainsborough, *Captain the Honourable Augustus Hervey*, 1768, oil on canvas. 232 x 152.5 cm. Suffolk, Ickworth, National Trust.

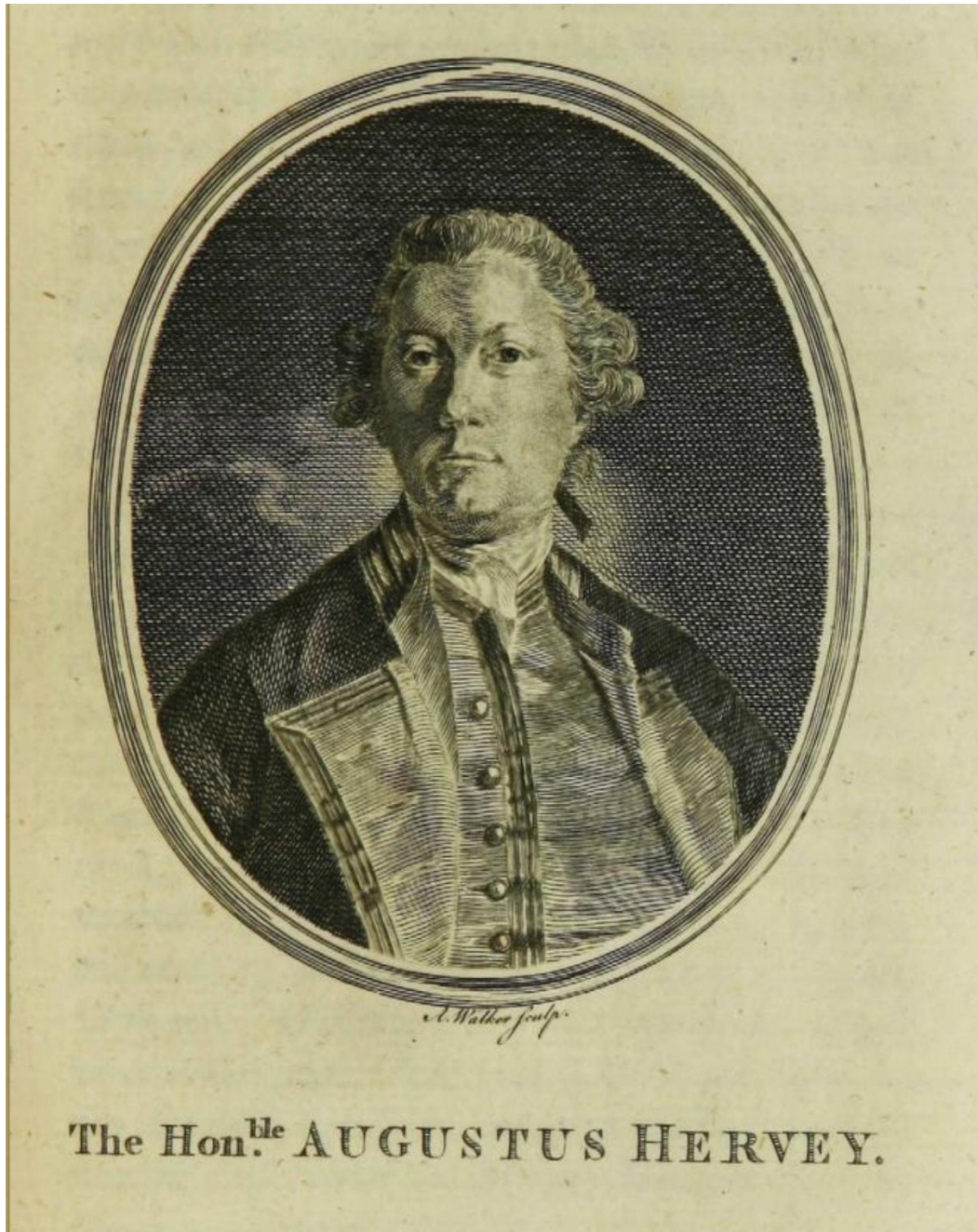


**Fig. 80.** Joshua Reynolds, *Captain the Honourable Augustus Hervey*, 1762–3, oil on canvas. 127 x 100 cm. Bury St Edmunds, Manor House Museum, on loan to Ickworth, National Trust.





**Fig. 81.** Joshua Reynolds (artist), Edward Fisher (engraver), John Bowles (publisher), *The Honourable Augustus Hervey*, 1763, mezzotint on paper. 35.3 x 25.6 cm. London, British Museum.

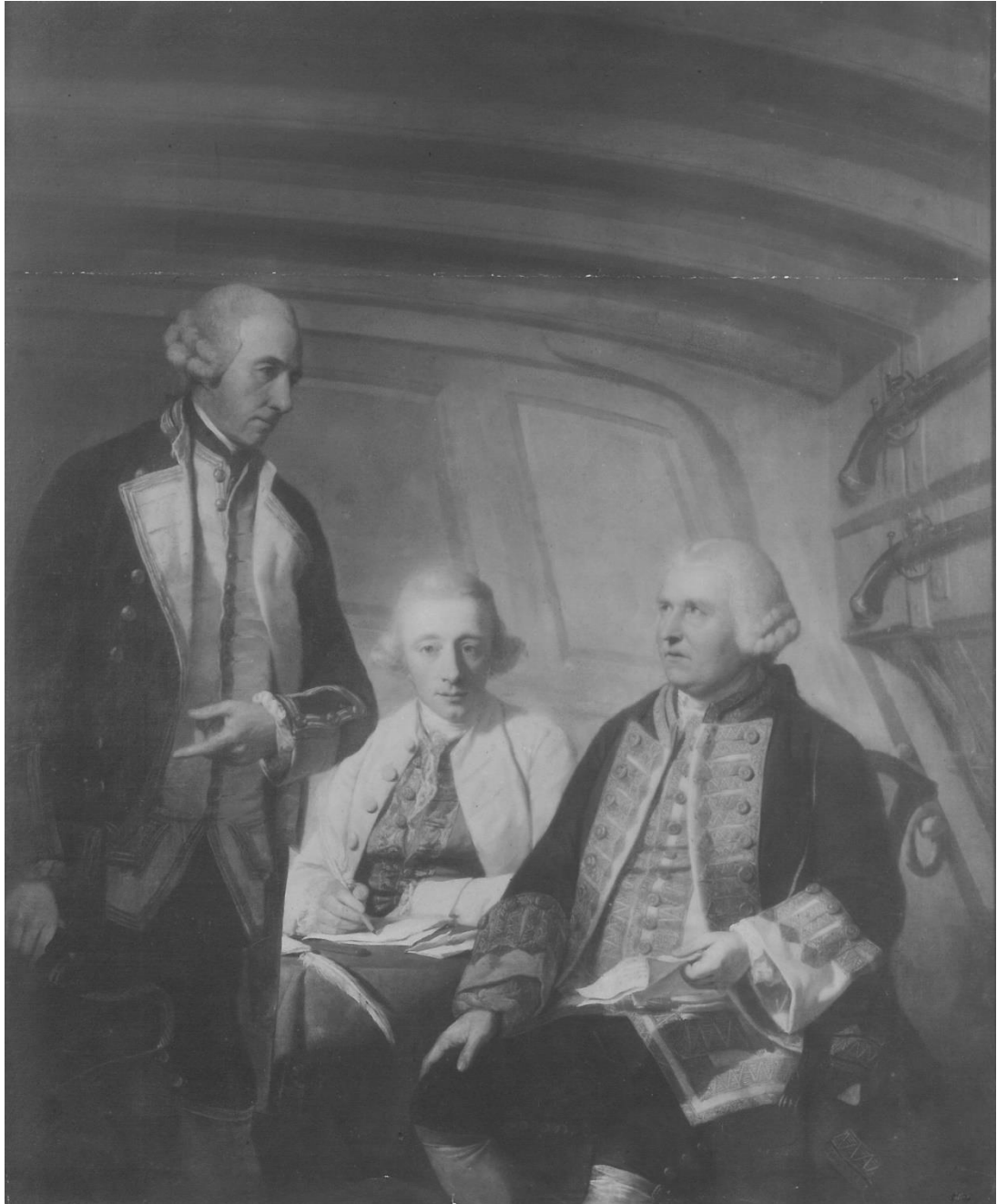


**Fig. 82.** Joshua Reynolds (*artist*), A. Walker (*engraver*), *The Honourable Augustus Hervey*, 1766, engraving on paper. Entick, *General History*, 4: 252.





**Fig. 83.** Thomas Gainsborough, *General Philip Honywood*, 1764–5, oil on canvas. 316.2 x 293.4 cm. Sarasota, John and Mable Ringling Museum of Art.



**Fig. 84.** Tilly Kettle, *An admiral his cabin, issuing his orders* (Admiral Samuel Cornish, Captain Richard Kempenfelt and Thomas Parry), 1768, oil on canvas. 174.5 x 143.5 cm. Untraced.



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**Fig. 85.** Joshua Reynolds, *Captain Lord Robert Manners*, 1782, oil on canvas. 236 x 146 cm. Grantham, Belvoir Castle.



**Fig. 86.** Probably Joshua Reynolds, *Captain Lord Robert Manners*, 1784, oil on canvas. 75 x 62 cm. Untraced.





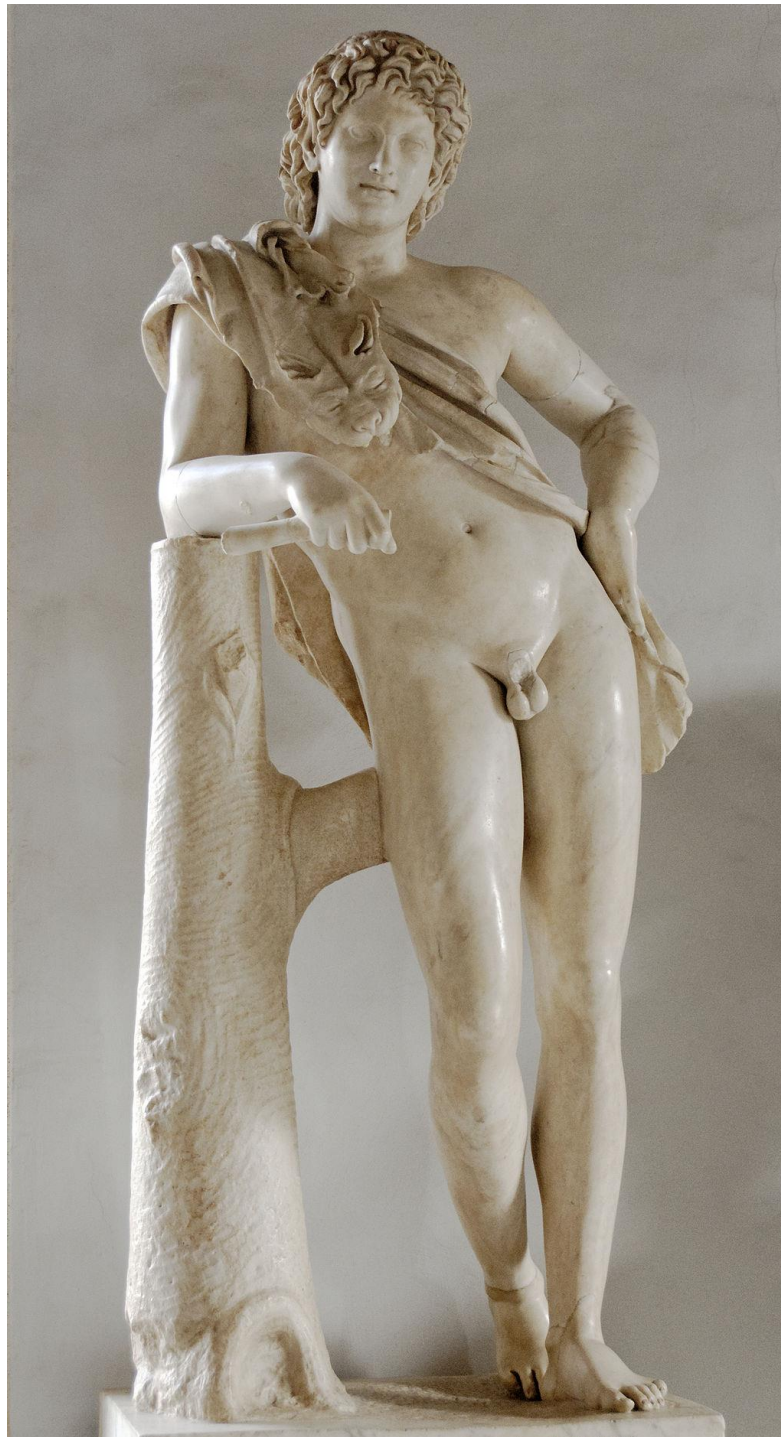
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**Fig. 87.** Probably Joshua Reynolds, *Captain Lord Robert Manners*, 1784, oil on canvas. 75 x 62.2 cm. Grantham, Belvoir Castle.



**Fig. 88.** Nathaniel Dance, *Captain Samuel Barrington*, ca. 1770, oil on canvas. 76.2 x 63.5 cm. London, National Maritime Museum.





**Fig. 89.** Unknown (possibly after Praxiteles), *Leaning Satyr*, ca. 130 AD (after fourth century BC), marble. 170 cm (height). Rome, Capitoline Museums.



**Fig. 90.** Thomas Gainsborough, *Richard St George Mansergh-St George*, 1776, oil on canvas. 230.2 x 156.1 cm. Melbourne, National Gallery of Victoria.





**Fig. 91.** Thomas Gainsborough, *Commander Lord John Hervey*, 1779, oil on canvas. 221 x 149.9 cm. Suffolk, Ickworth, National Trust.



**Fig. 92.** M. [Mary or Matthew] Daryl (*publisher*), based on an original design by Benjamin Franklin, *Britannia Mutilated, or the Horrid (but true) Picture of Great Britain, when Deprived of her Limbs by her Enemies*, 29 November 1774, engraving on paper. 29.8 x 39.4 cm. Philadelphia, Library Company of Philadelphia.





**Fig. 93.** Joshua Reynolds (artist), William Dickinson (engraver and publisher), *The Right Honourable Lord Robert Manners*, 1 July 1783, mezzotint on paper. 63.5 x 38.5 cm. London, British Museum.

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**Fig. 94.** Thomas Stothard, *The Death of Lord Robert Manners*, 1782–3, oil on canvas.  
Dimensions unknown. Grantham, Belvoir Castle.





**Fig. 95.** Benjamin West, *The Death of General James Wolfe*, 1770, oil on canvas.  
152.6 x 214.5 cm. Ottawa, National Gallery of Canada.

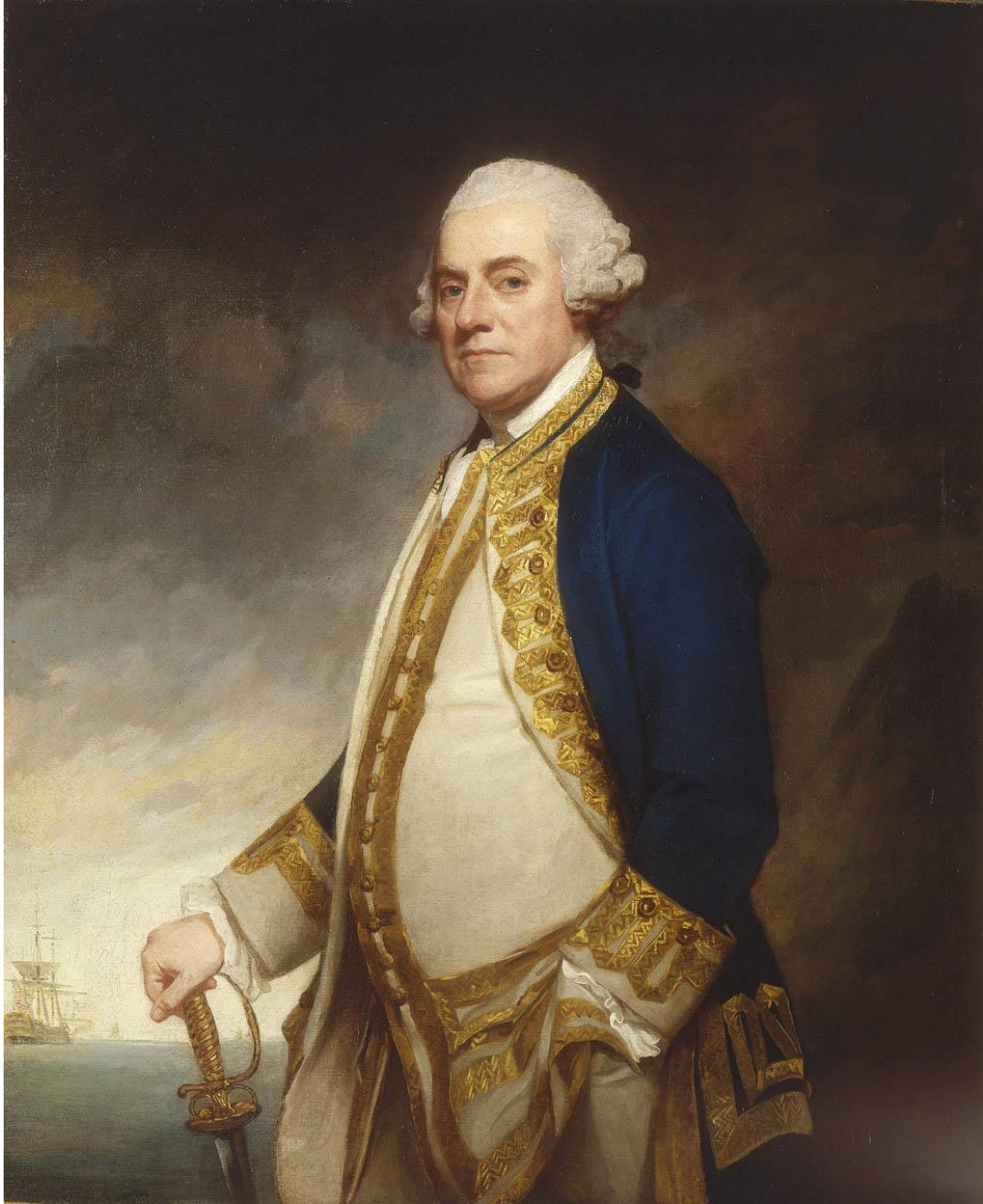


**Fig. 96.** Joseph Nollekens, *Monument to the Three Captains* (Lord Robert Manners, William Bayne and William Blair), completed 1793, marble. 600 cm (approx. height). London, Westminster Abbey.





**Fig. 97.** George Romney, *Midshipman Joseph Sydney Yorke*, ca. 1781–2, oil on canvas. 90 x 68 cm. Private Collection.



**Fig. 98.** George Romney, *Admiral Charles Hardy*, 1780, oil on canvas. 127 x 101.6 cm. London, National Maritime Museum.



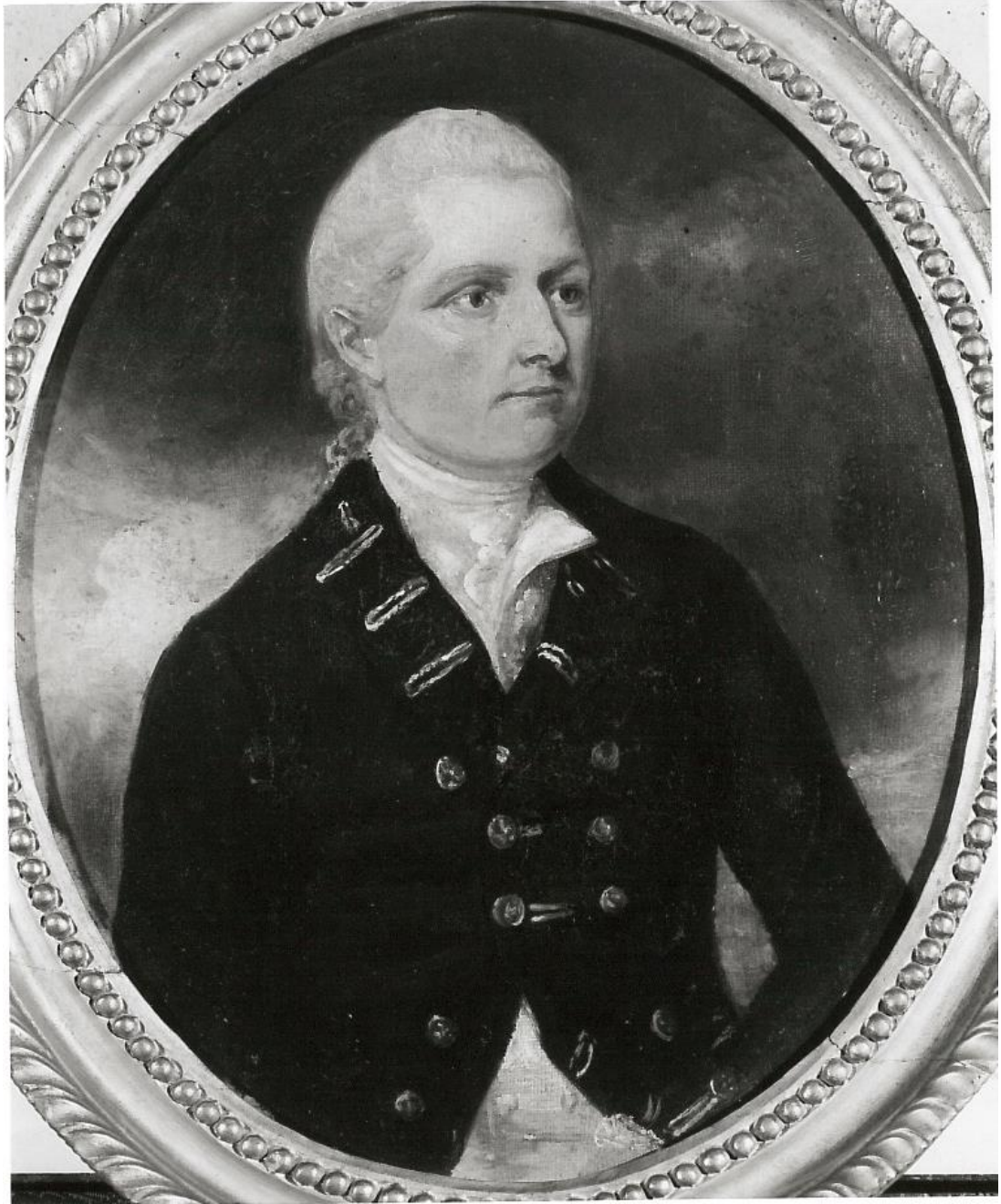
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**Fig. 99.** George Romney, *William Courtenay*, 1781–3, oil on canvas.  
164 x 134 cm. The Nemours Foundation.



**Fig. 100.** John Singleton Copley, *Midshipman Augustus Brine*, 1782, oil on canvas. 127 x 101.6 cm. New York, Metropolitan Museum of Art.





**Fig. 101.** Unidentified artist, *Captain James Brine*, ca. 1782–7, oil on canvas.  
Dimensions unknown. Private Collection.



**Fig. 102.** John Singleton Copley, *Admiral Clark Gayton*, 1779, oil on canvas. 127 x 101.8 cm. London, National Maritime Museum.





**Fig. 103.** John Singleton Copley, *Lieutenant John Loring*, 1780, oil on canvas. 73.7 x 61.6 cm. Winchester, VA, Museum of the Shenandoah Valley.



**Fig. 104.** George Romney, *Charles Grey*, 1784, oil on canvas. 86.5 x 67 cm.  
Windsor, Eton College.





**Fig. 105.** Jeremiah Davison, *Midshipman Thomas Frankland*, 1731, oil on canvas. 124.5 x 99.1 cm. Aylesbury, Chequers Court.



**Fig. 106.** Mason Chamberlin, *Portrait of an unidentified midshipman*, ca. 1760–74, oil on canvas. Dimensions unknown. Maidstone, Leeds Castle.





**Fig. 107.** Francis Cotes, *Midshipman George Cranfield Berkeley*, 1769, oil on canvas. 91.4 x 69.9 cm. Gloucestershire, Berkeley Castle.



**Fig. 108.** Thomas Gainsborough, *Admiral George Brydges Rodney*, 1783–6, oil on canvas. 229.9 x 148.6 cm. Edinburgh, Dalmeny House, Earl of Rosebery.





**Fig. 109.** Thomas Gainsborough, *Captain George Cranfield Berkeley*, 1784, oil on canvas. 240 x 150 cm approx. Gloucestershire, Berkeley Castle.



**Fig. 110.** James Northcote (artist), Thomas Gauguin (engraver and publisher), *Portraits of the Officers and Men who were preserv'd from the Wreck of the Centaur, October 1784*, stipple and etching on paper. 52.4 x 64.8 cm. London, British Museum.



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**Fig. 111.** Mason Chamberlin, *Captain William Bentinck*, 1783, oil on canvas.  
91.4 x 70.5 cm. Private Collection.

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**Fig. 112.** Mason Chamberlin, *John Bentinck*, 1783, oil on canvas.  
91.4 x 70.5 cm. Private Collection.





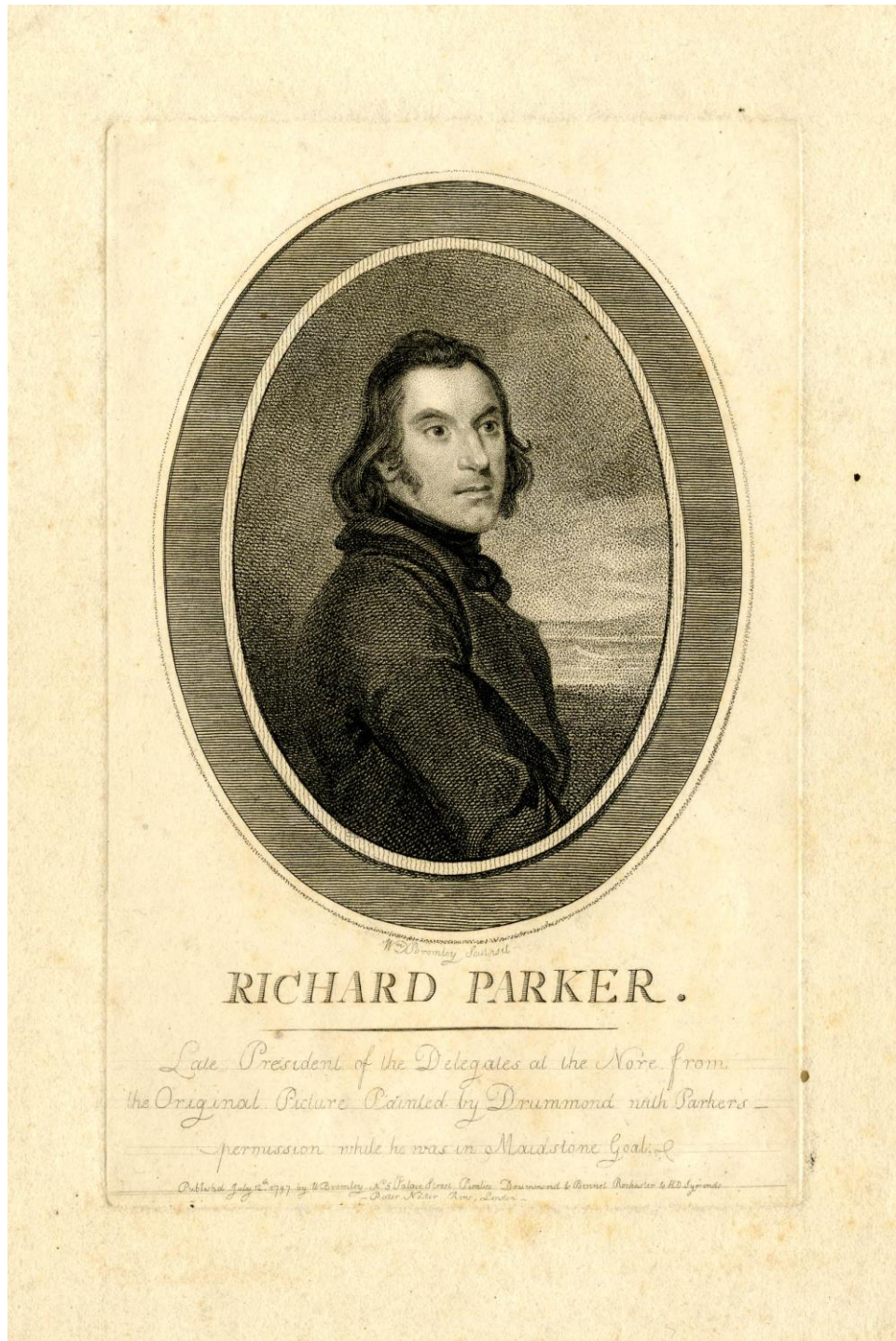
**Fig. 113.** Edward Francis Burney, *The West Wall of the Great Room at the Royal Academy Exhibition in 1784*, 1784, ink and wash on paper. 33.5 x 49.2 cm. London, British Museum.





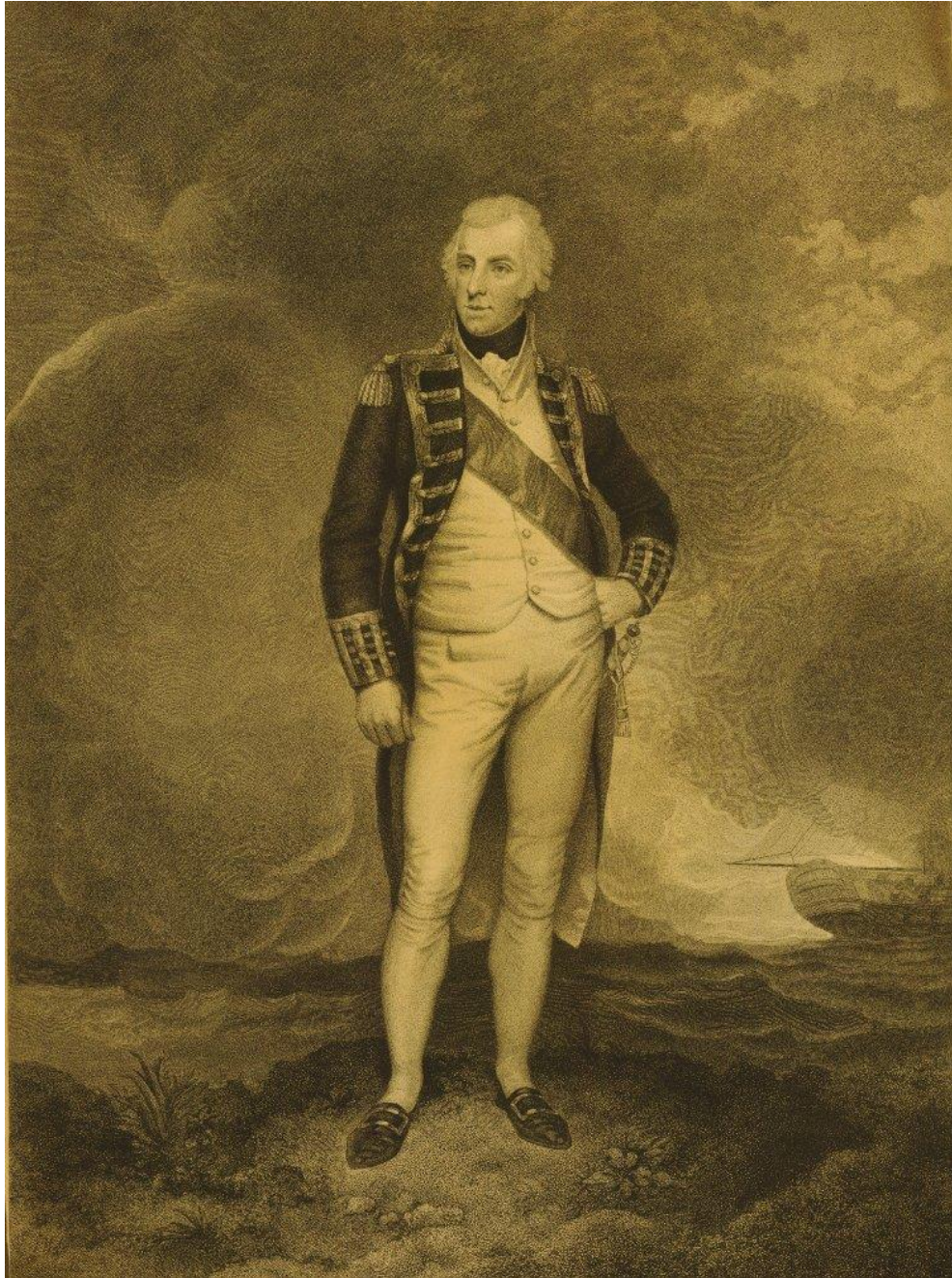
**Fig. 114.** Isaac Cruikshank (printmaker), Samuel Fores (publisher), *The Delegates in Council or Beggars on Horseback*, 9 June 1797, hand-coloured etching on paper. 24.7 x 35.1 cm. London, British Museum.





**Fig. 115.** Samuel Drummond (artist), William Bromley (engraver and publisher), *Richard Parker*, 12 July 1797, stipple engraving on paper. 17.5 x 11.5 cm. London, British Museum.





**Fig. 116.** Samuel Drummond (*artist*), James Stow (*engraver and publisher*), *Sir John Borlase Warren*, 22 July 1799, engraving on paper. 61.7 x 45 cm. London, British Museum.





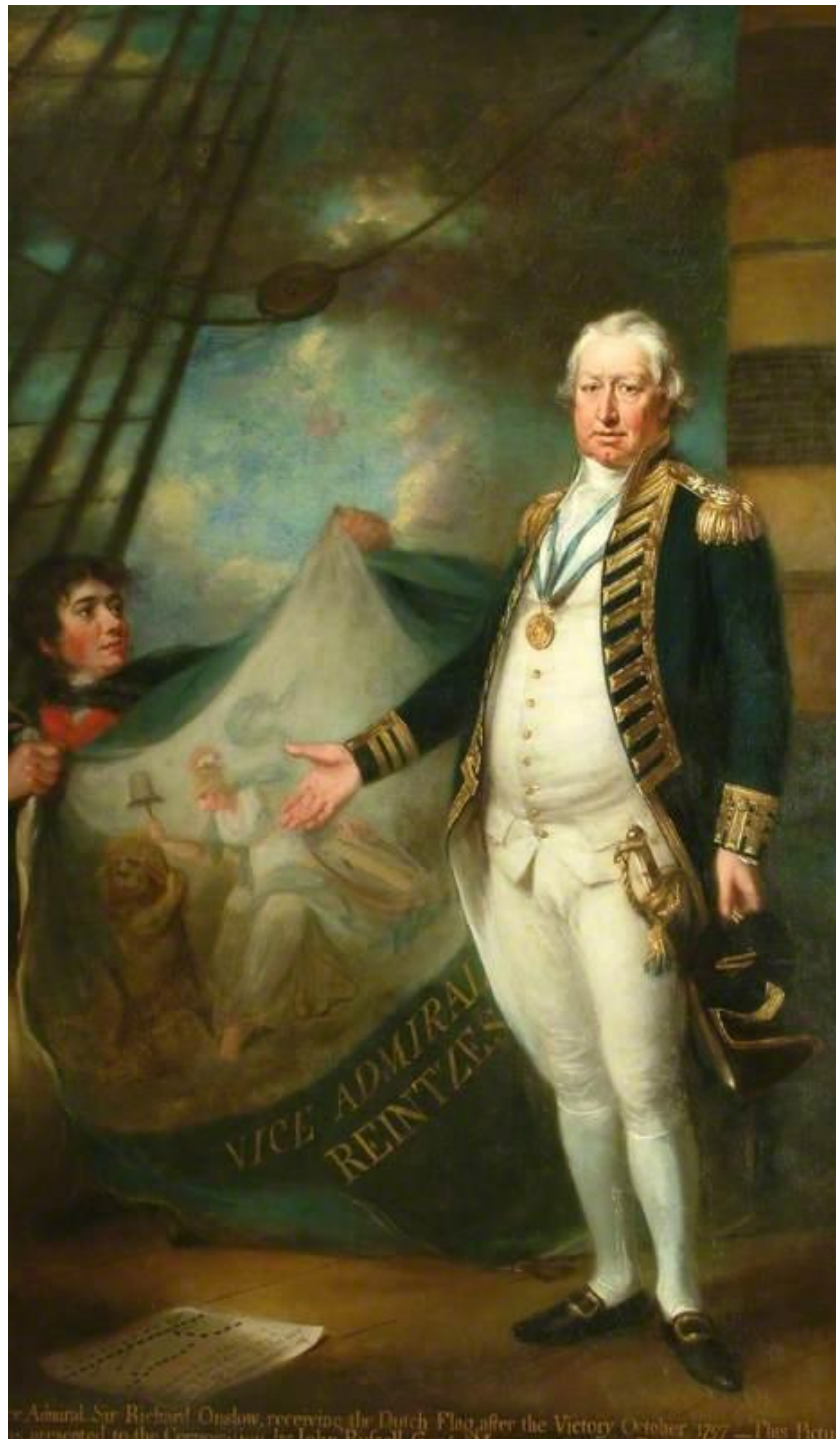
**Fig. 117.** William Holland (*publisher*), *Parker the Delegate*, *Sketch'd by a Naval Officer*, June 1797, hand-coloured etching on paper. 27 x 18.6 cm. London, National Maritime Museum.





**Fig. 118.** William Chamberlain (artist) J. Harrison and Co. (engravers and publishers), *Richard Parker*, 8 July 1797, hand-coloured etching on paper. 51 x 32.7 cm. London, National Maritime Museum.





Admiral Sir Richard Onslow, receiving the Dutch Flag after the Victory October, 1797 — This picture presented to the Commission for John Bull, 1798.

**Fig. 119.** John Russell, *Vice-Admiral Sir Richard Onslow*, 1797–8, oil on canvas. 231.1 x 142.2 cm. Guildford Guildhall.







**Fig. 121.** Lewis Pingo, *Naval Gold Medal for the Battle of Camperdown*, obverse showing *Britannia crowned by Victory*, 1797, gold. 3.3 cm (diameter). London, National Maritime Museum. This example belonged to Captain John Wells of the *Lancaster*.



**Fig. 122.** Detail of Fig. 119.





**Fig. 123.** Joshua Reynolds, *Captain Adam Duncan*, 1760, oil on canvas. 127 x 101 cm. Edinburgh, Scottish National Portrait Gallery.



**Fig. 124.** Henri-Pierre Danloux, *Admiral Adam Duncan, first Viscount Duncan of Camperdown*, 1798, oil on canvas. 269 x 195.8 cm. Edinburgh, Scottish National Portrait Gallery.





**Fig. 125.** Henri-Pierre Danloux (*artist and publisher*), John Raphael Smith (*engraver*), *Admiral Adam Duncan, first Viscount Duncan of Camperdown*, 1 May 1800, mezzotint on paper. 61 x 45.1 cm. Edinburgh, Scottish National Portrait Gallery.



**Fig. 126.** Henri-Pierre Danloux, *Catherine-Rosalie Gérard, Mademoiselle Duthé*, 1792, oil on canvas. 81 x 65 cm.  
Karlsruhe, Staatliche Kunsthalle.





**Fig. 127.** Henri-Pierre Danloux, *Sergeant Mather of the Dumfriesshire Militia*, 1799, oil on canvas. 99.1 x 73.6 cm. Dumfries and Galloway, Drumlanrig, The Duke of Buccleuch and Queensberry.



**Fig. 128.** Henri-Pierre Danloux, *Rear-Admiral Adam Duncan*, ca. 1792, oil on canvas. 76.2 x 62.2 cm. London, National Portrait Gallery.





**Fig. 129.** Henri-Pierre Danloux, *Vice-Admiral George Keith Elphinstone, first Baron Keith*, 1798, oil on canvas. 254 x 190.5 cm. Private Collection.



**Fig. 130.** Henry Raeburn, *Admiral Adam Duncan, first Viscount Duncan*, 1798, oil on canvas. 227.5 x 157.5 cm. Leith, Trinity House, Historic Scotland.





**Fig. 131.** John Hoppner, *Admiral Adam Duncan, first Viscount Duncan*, 1798, oil on canvas. 250 x 150 cm. Forfar Town and County Hall, Angus Council.

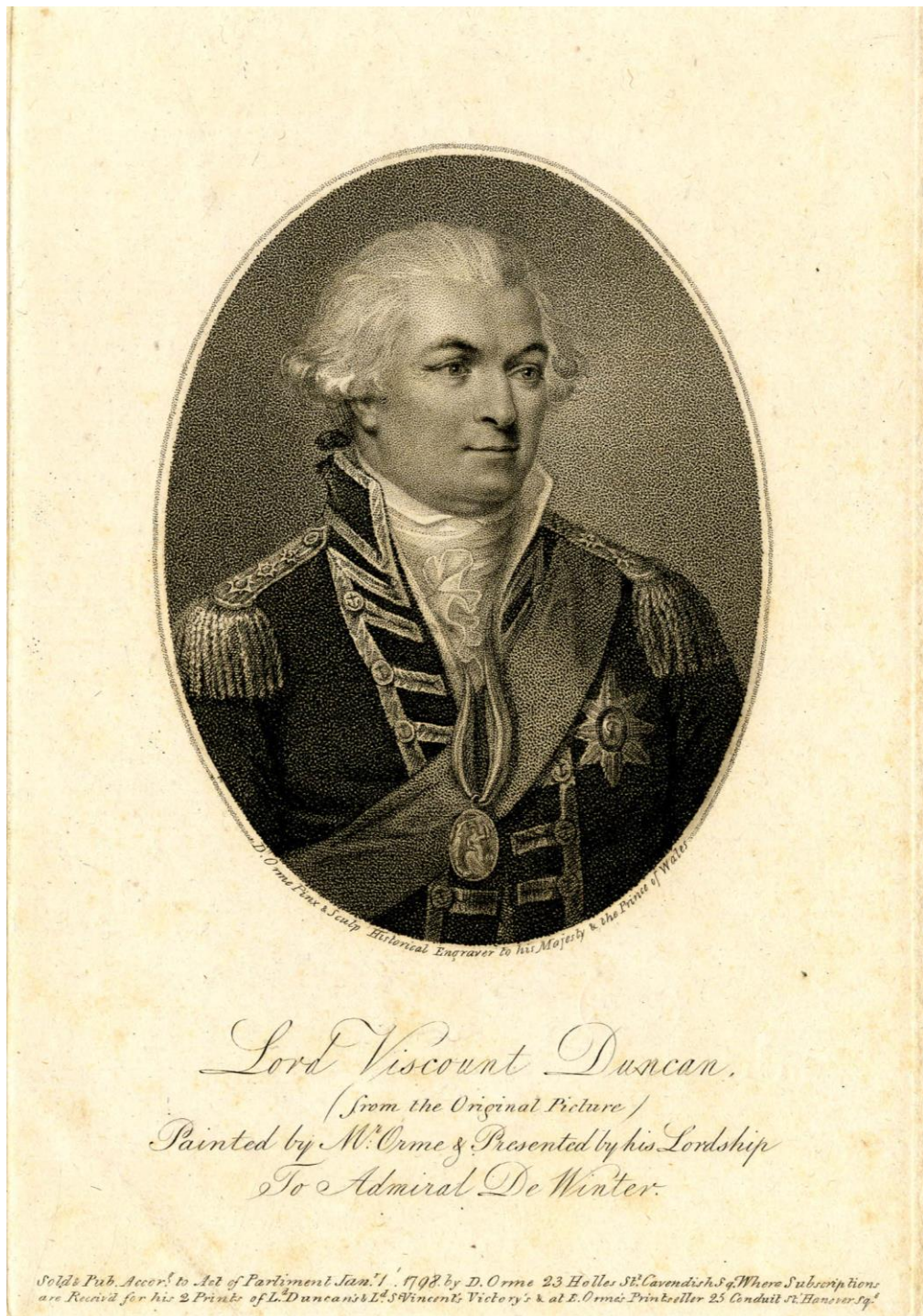


**Fig. 132.** John Hoppner (*artist*), James Ward (*engraver*), John Boydell (*publisher*), *The Right Honourable Adam Duncan, Viscount Duncan of Camperdown*, 16 April 1798, mezzotint on paper. 70.2 x 49.7 cm. London, National Maritime Museum.



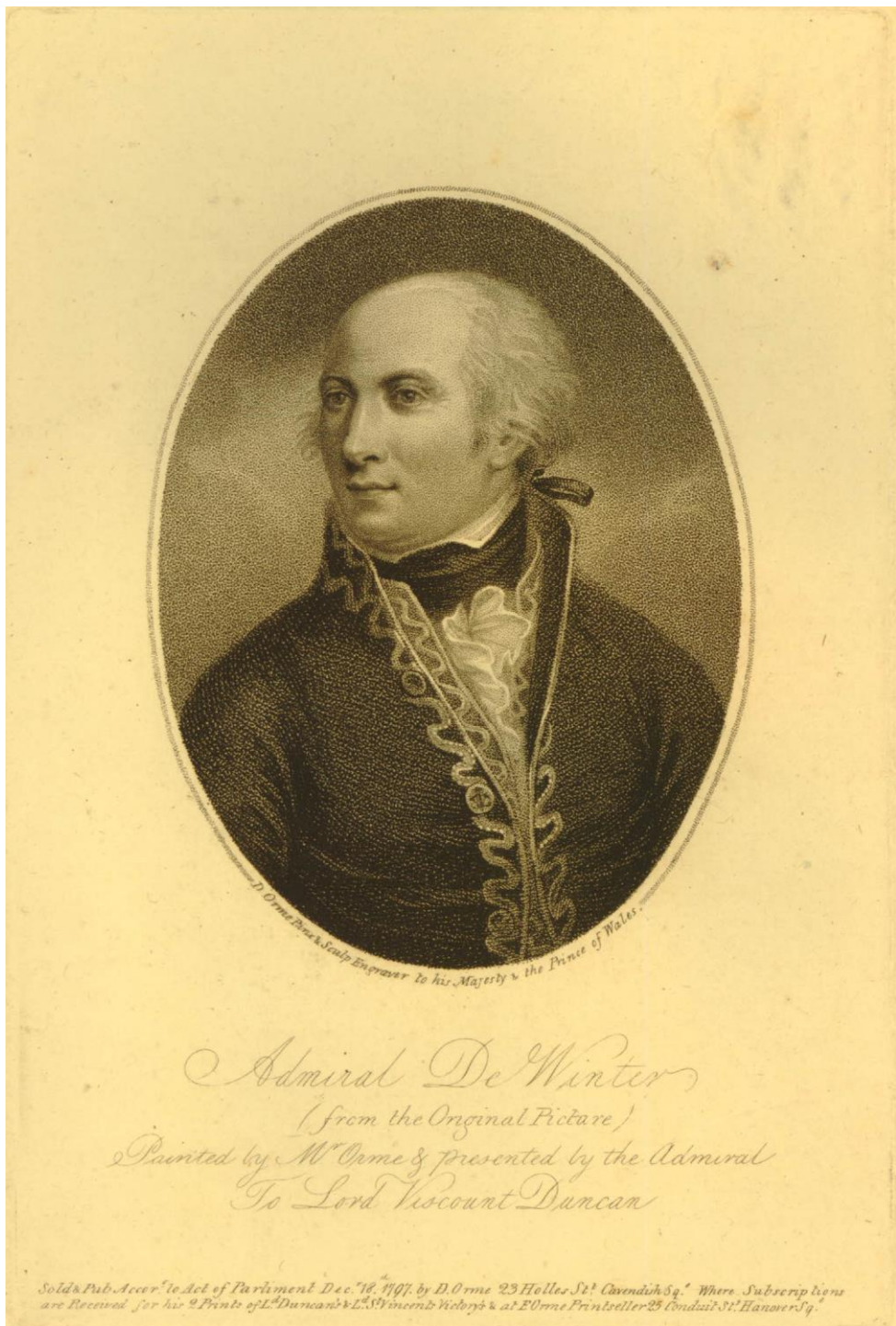


**Fig. 133.** George Romney (with background by Dominic Serres), *Vice-Admiral George Darby*, 1783–6, oil on canvas. 243.8 x 152.4 cm. London, National Maritime Museum.



**Fig. 134.** Daniel Orme (artist, engraver and publisher), Edward Orme (publisher), Lord Viscount Duncan, 18 December 1797, stipple engraving on paper. 18.3 x 12.5 cm. London, British Museum.





**Fig. 135.** Daniel Orme (artist, engraver and publisher), Edward Orme (publisher), Admiral De Winter, 18 December 1797, stipple engraving on paper. 18.5 x 12.5 cm. London, British Museum.



**Fig. 136.** Daniel Orme, *Duncan Receiving the Surrender of de Winter at the Battle of Camperdown, 11 October 1797, 1797*, oil on canvas. 152 x 201 cm. London, National Maritime Museum.





**Fig. 137.** John Singleton Copley, *The Surrender of the Dutch Admiral de Winter to Admiral Duncan at the Battle of Camperdown, 1799*, oil on canvas. 275 x 368.5 cm. Edinburgh, National Galleries Scotland.



**Fig. 138.** Daniel Orme, *Nelson Receiving the Surrender of the San Josef at the Battle of Cape St Vincent, 14 February 1797*, 1799, oil on canvas. 149.8 x 198.1 cm. London, National Maritime Museum.



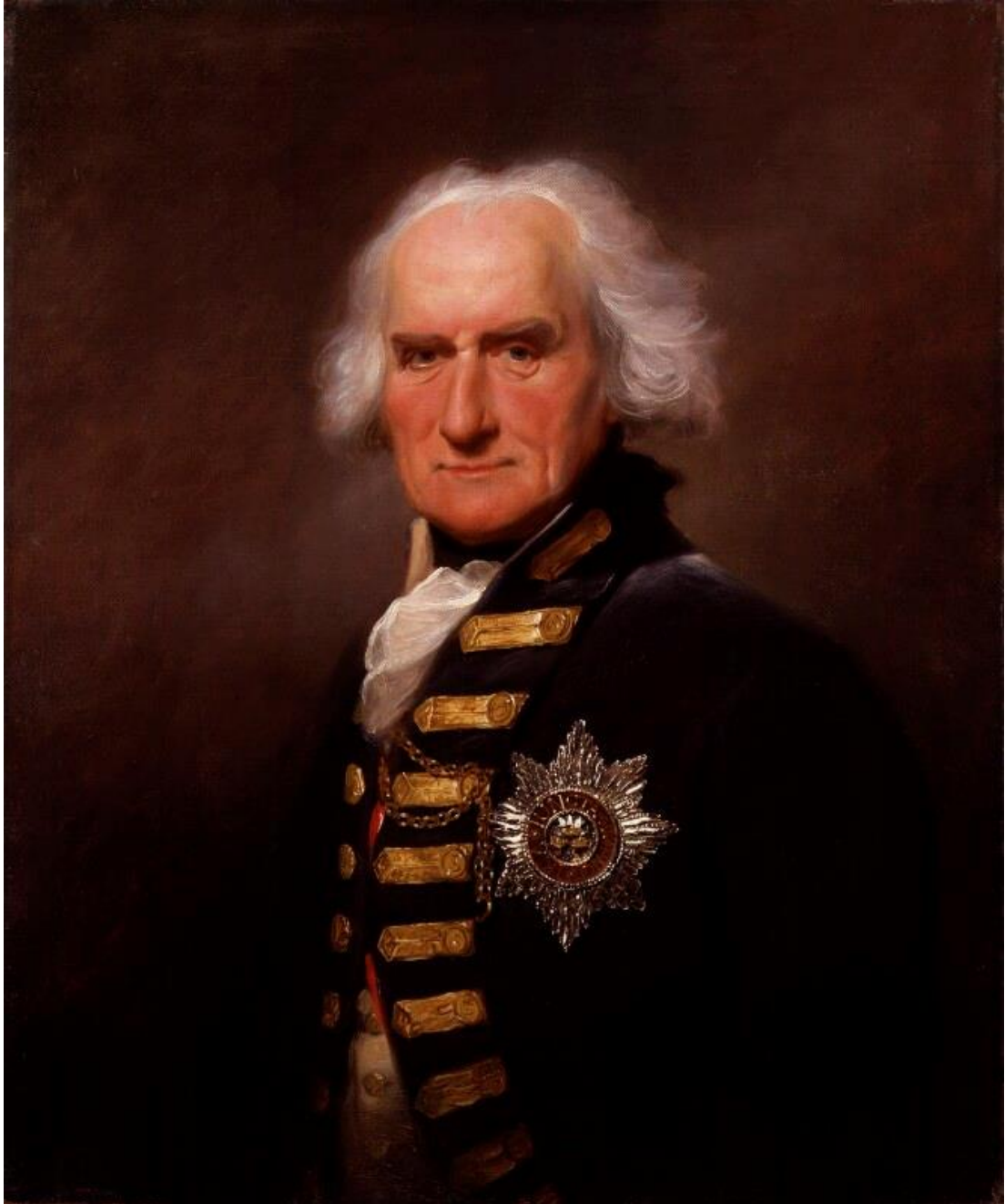


**Fig. 139.** Lemuel Francis Abbott, *Rear-Admiral Horatio Nelson*, 1798, oil on canvas. 74.9 x 62.2 cm. London, National Portrait Gallery.



**Fig. 140.** Lemuel Francis Abbott, *Rear-Admiral Horatio Nelson*, 1798, oil on canvas. 93.8 x 81.5 cm. London, National Maritime Museum.





**Fig. 141.** Lemuel Francis Abbott, *Admiral Alexander Hood*, 1795, oil on canvas. 74.3 x 61.6 cm. London, National Portrait Gallery.



**Fig. 142.** Lemuel Francis Abbott, *Rear-Admiral Sir Robert Calder*, 1798, oil on canvas. 76.2 x 63.5 cm. London, National Maritime Museum.





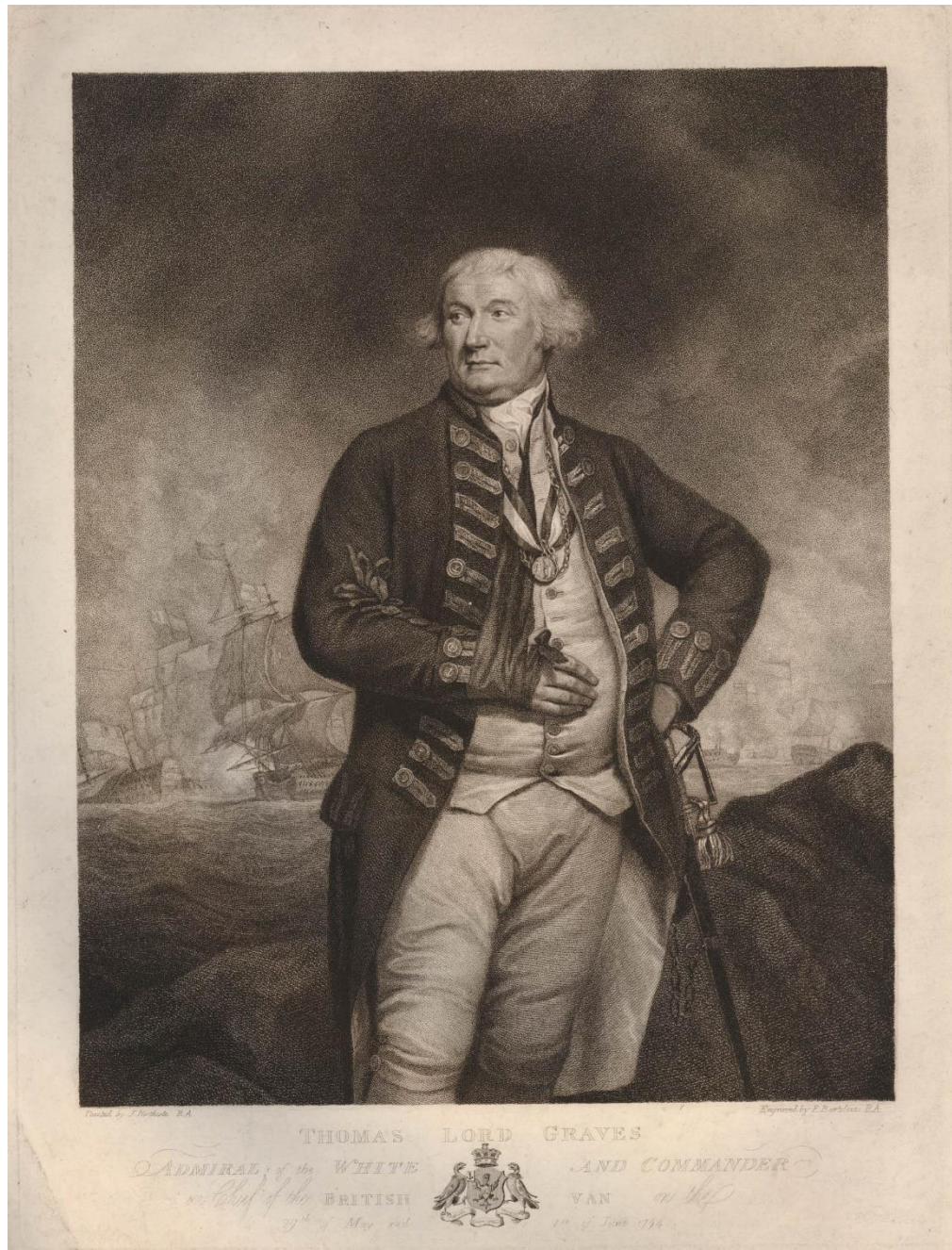
**Fig. 143.** Unidentified artist, *Captain Frederick Cornwall*, ca. 1765, oil on canvas. 127 x 101.6 cm. London, National Maritime Museum.



Captain WILLIAM OWEN, R.N.  
died at Madras 1778. Father of  
Admiral Sir EDWARD C.R. OWEN,  
G.C.B. and G.C.H.

**Fig. 144.** Unidentified artist, *Lieutenant William Owen*, ca. 1760–7, oil on canvas. 54.5 x 42.6 cm. Cardiff, National Museum Wales.





**Fig. 145.** James Northcote (*artist*), Francesco Bartolozzi (*engraver*), *Thomas, Lord Graves*, date unknown, stipple engraving on paper. 52 x 39.3 cm. London, British Museum.

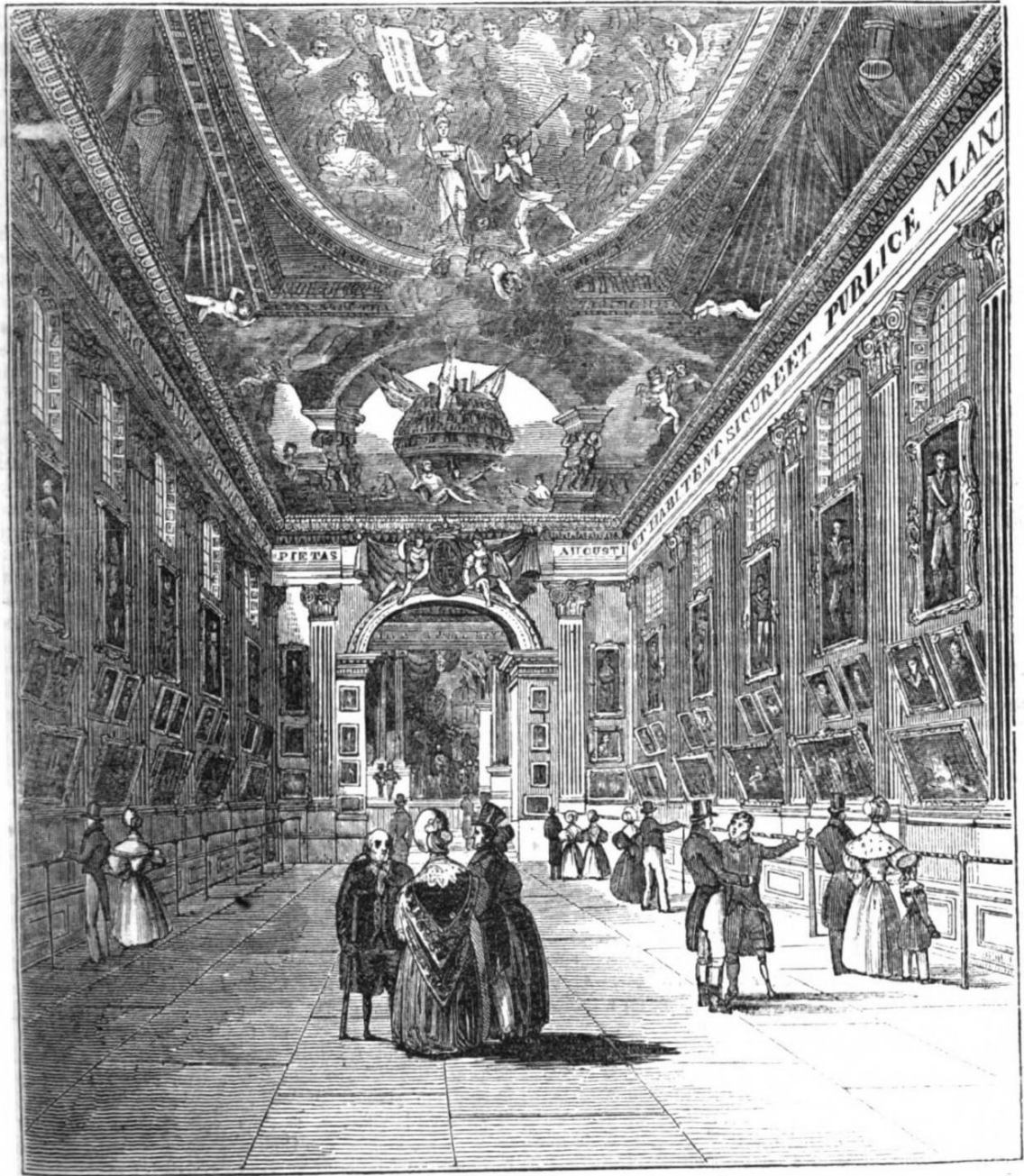


**Fig. 146.** John Hoppner, *Vice-Admiral Horatio Nelson*, 1801–2, oil on canvas. 239 x 148 cm. Royal Collection.





**Fig. 147.** William Beechey, *Vice-Admiral Horatio Nelson*, 1801, oil on canvas. 261.4 x 182.6 cm. Norwich, Blackfriars' Hall, Norfolk Museums Service.



**Fig. 148.** "Interior of the Painted Hall, Greenwich Hospital,"  
*The Penny Magazine* 7 (Jan. 1838): 1.