ANDREW PLIMER (British, 1763–1837)

**Portrait of Anna Walmesley**

1795

Watercolor on ivory; oval, 6.4 x 5.6 cm (2½ x 2¼ in.)

Signature: none

Setting: gold frame; hair reverse containing two colors of hair; engraved on case: Anna Walmesley 1795

The Edward B. Greene Collection, 1943.648

**Provenance**

<table>
<thead>
<tr>
<th>Year</th>
<th>Source</th>
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<tbody>
<tr>
<td>1930</td>
<td>Walmesley family.</td>
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<td>1930</td>
<td>Purchased by Edward B. Greene (1878–1957, Cleveland) from Leo Schidlof for £190 ($950); gift to the Cleveland Museum of Art, December 29, 1943.</td>
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<td>1943</td>
<td>The Cleveland Museum of Art.</td>
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**Exhibitions**

1983–84


**Bibliography**


THIS SITTER WEARS a white bandeau over her long, powdered, curly brown hair, which falls over her shoulders and down her back. She has light brown eyes and wears the simple, white, Empire-waist dress popular at the end of the eighteenth century in Britain. The background is pale blue with wispy clouds. This miniature exhibits the hallmarks of Andrew Plimer’s mature style, particularly a long, narrow nose and large, heavily lidded eyes. Richard Cosway’s (1742–1821) influence is strong in the sky background, the composition of the sitter, and her simple, neoclassical-style dress and hair, but without the coy charm of Cosway’s female portraits. The miniature is unsigned, as was typical of Plimer’s work during this period. It is housed in a gold frame, the verso containing brown hair with one curl of blonde hair. Because the frame may not be original, it is difficult to speculate on the origin of the two colors of hair. It is engraved on the top of the frame at the back: “Anna Walmesley 1795.” Because this name was common during the period in question, the museum has yet to discover any information about the sitter or to confirm her identity by comparison with other portraits. 

Cory Korkow