42.1138

RICHARD COSWAY (British, 1742–1821)

Portrait of the Hon. Anne Annesley, later Countess of Mountnorris

c. 1800

Watercolor on ivory; oval, 9 x 7.3 cm (3½ x 2⅞ in.)

Signature: none

Setting: gold frame

The Edward B. Greene Collection, 1942.1138

Provenance

Before 1929
C. W. F. Baker-Courtney (Cumberland, England).

1929
Christie's (London) sale, November [recorded in Greene notebook given to museum, but details unverifiable].

1929
Leo Schidlof (1886–1966, Paris).

After 1929
Purchased by Edward B. Greene (1878–1957, Cleveland) from Leo Schidlof for £145 ($750); gift to the Cleveland Museum of Art, December 31, 1942.

1942
The Cleveland Museum of Art.

Exhibitions

None.

Bibliography

Chong, Alan, ed. *European and American Painting in The Cleveland Museum of Art,* p. 282. Cleveland: Cleveland Museum of Art, 1993.

Milliken, William M., and Harry B. Wehle. *Portrait Miniatures: The Edward B. Greene Collection,* p. 26, no. 9, pl. XVII. Cleveland: Cleveland Museum of Art, 1951.

Williamson, George Charles. *Richard Cosway, R. A. and His Wife and Pupils. Miniaturists of the Eighteenth Century,* facing p. 2 (alternate version). London: George Bell & Sons, 1897.

ANNE ANNESLEY (née Courtenay, 1774–1835) was the eighth daughter of William 2nd Viscount Courtenay, and sister of William 3rd Viscount Courtenay, who commissioned numerous paintings of himself and his six sisters from Richard Cosway in oil and miniature. William's expenditure for these works between 1790 and 1812 reached £1,370, a bill that wasn't paid in full until 1820.[1] Anne married George Annesley, later 2nd Earl of Mountnorris, in September 1790. Cosway, who frequently depicted female sitters in gauzy white gowns, lavished attention on Anne's attire. Her pale yellow coat is lined with fur that is sensitively delineated with a combination of short brushstrokes distinct from those that form her dark, wavy hair. Fur-trimmed jackets like this one would probably have been worn indoors by women during the colder months.

1 Stephen Lloyd and Kim Sloan, *The Intimate Portrait: Drawings, Miniatures and Pastels from Ramsay to Lawrence* (Edinburgh: National Gallery of Scotland, 2008), p. 57. While it is likely, we do not know for certain that Courtenay commissioned this miniature of his sister.

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Another version of this portrait sold at Sotheby's, London (fig. 1).[2] It is nearly identical to the Cleveland miniature, with the slightest differences in the bow about the sitter's neck and coat; the skin tones and yellows in the coat are stronger than in the Cleveland version, which has faded; there are also notable differences in the sitter's lips and eyes, which are less wide in the Cleveland version (fig. 2). One of these versions was probably commissioned by the sitter's brother and a copy made for another friend or member of the family. A miniature portrait of Countess Mountnorris, dated 1795, in the collection of W. C. Morland, Esq., was exhibited at the South Kensington Museum in June 1865.[3] This exhibition served to reinvigorate the taste for Cosway miniatures, which had fallen off during the late Georgian and early Victorian periods.[4] CORY KORKOW

Figure 1. *Portrait of the Hon. Anne Annesley, later Countess of Mountnorris*, c. 1800. Richard Cosway. Watercolor on ivory; 7.5 x 6.1 cm (3 x 2⅜ in.). Current location unknown. From *Important Miniatures from a Private Collection* (London: Sotheby's, 16 April 2008). Reproduced courtesy of Sotheby's.

Figure 2. Details of portraits of the Hon. Anne Annesley, later Countess of Mountnorris. Left: the Cleveland miniature; right: the Sotheby's miniature.

2 *Important Miniatures from a Private Collection* (London: Sotheby's, 16 April 2008), p. 69, lot 91, no. 91. This version is also reproduced in George Charles Williamson, *Richard Cosway, R. A. and His Wife and Pupils. Miniaturists of the Eighteenth Century* (London: George Bell & Sons, 1897), facing p. 2.

3 *Catalogue of the Special Exhibition of Portrait Miniatures on loan at the South Kensington Museum, June 1865* (London: Whittingham and Wilkins, 1865), p. 214, no. 2340. The entry dates the work 1795 and describes it as "[s]igned and dated on the back of the miniature." The two versions mentioned here are unsigned.

4 Frederick Daniell, *Catalogue Raisonné of the Engraved Works of Richard Cosway* (London: Royal Academy, 1890), p. 64.