The reception of French painting in Britain, c. 1690–c. 1740

Two Volumes

VOLUME TWO

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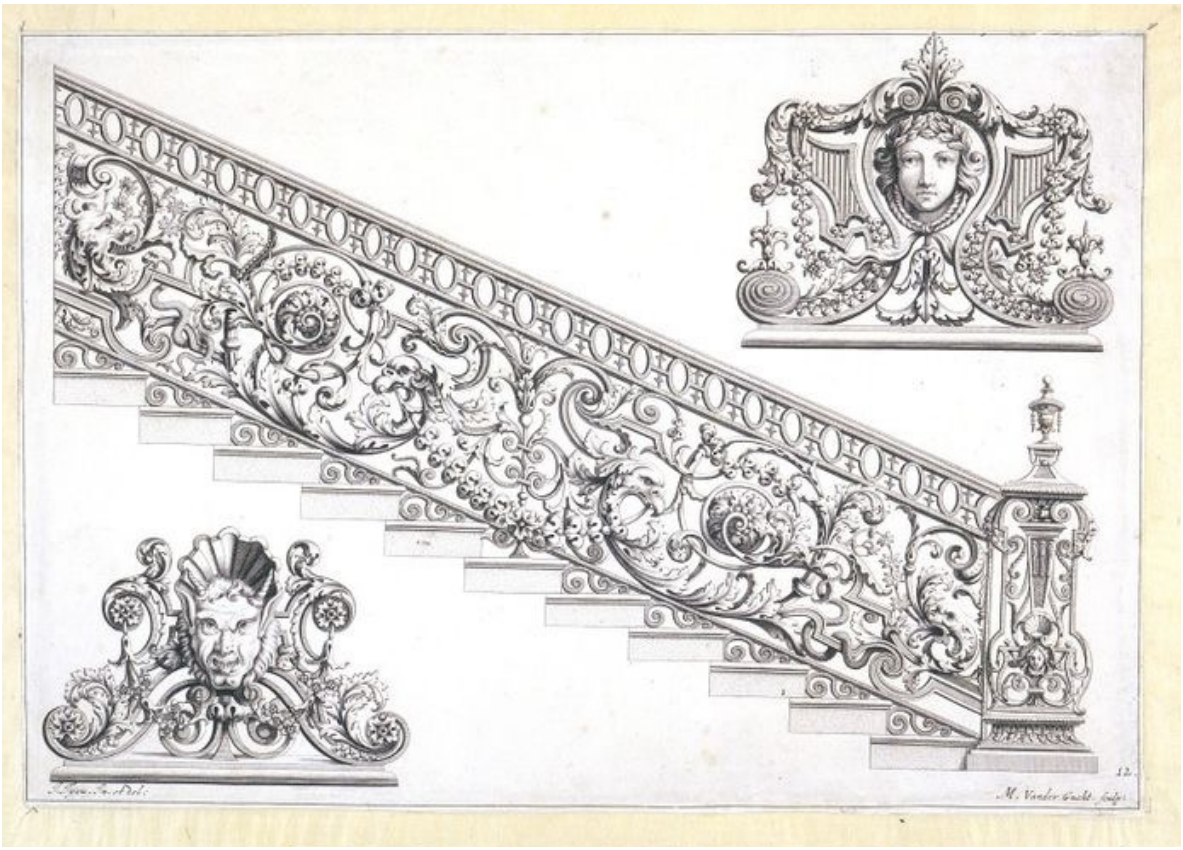

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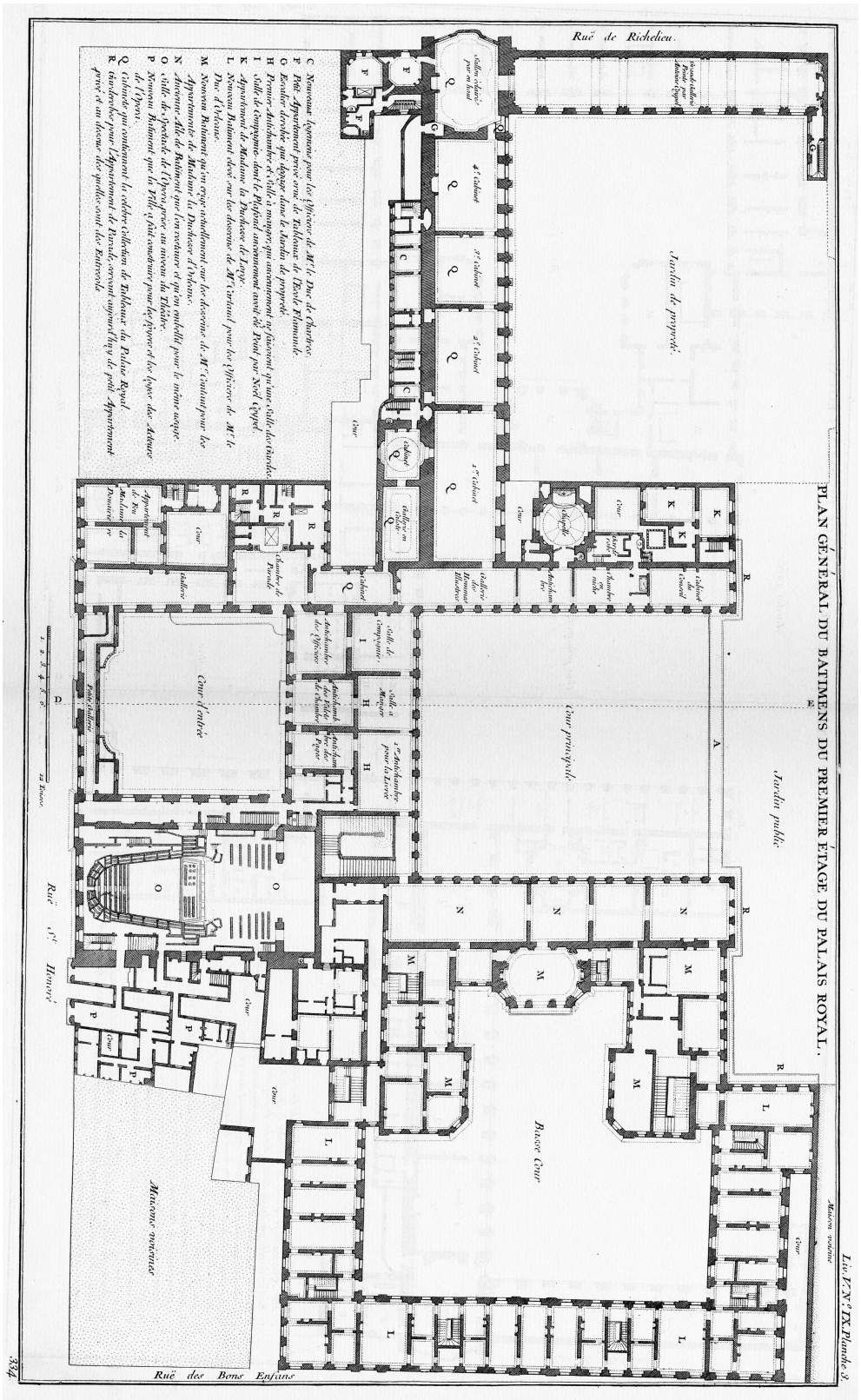

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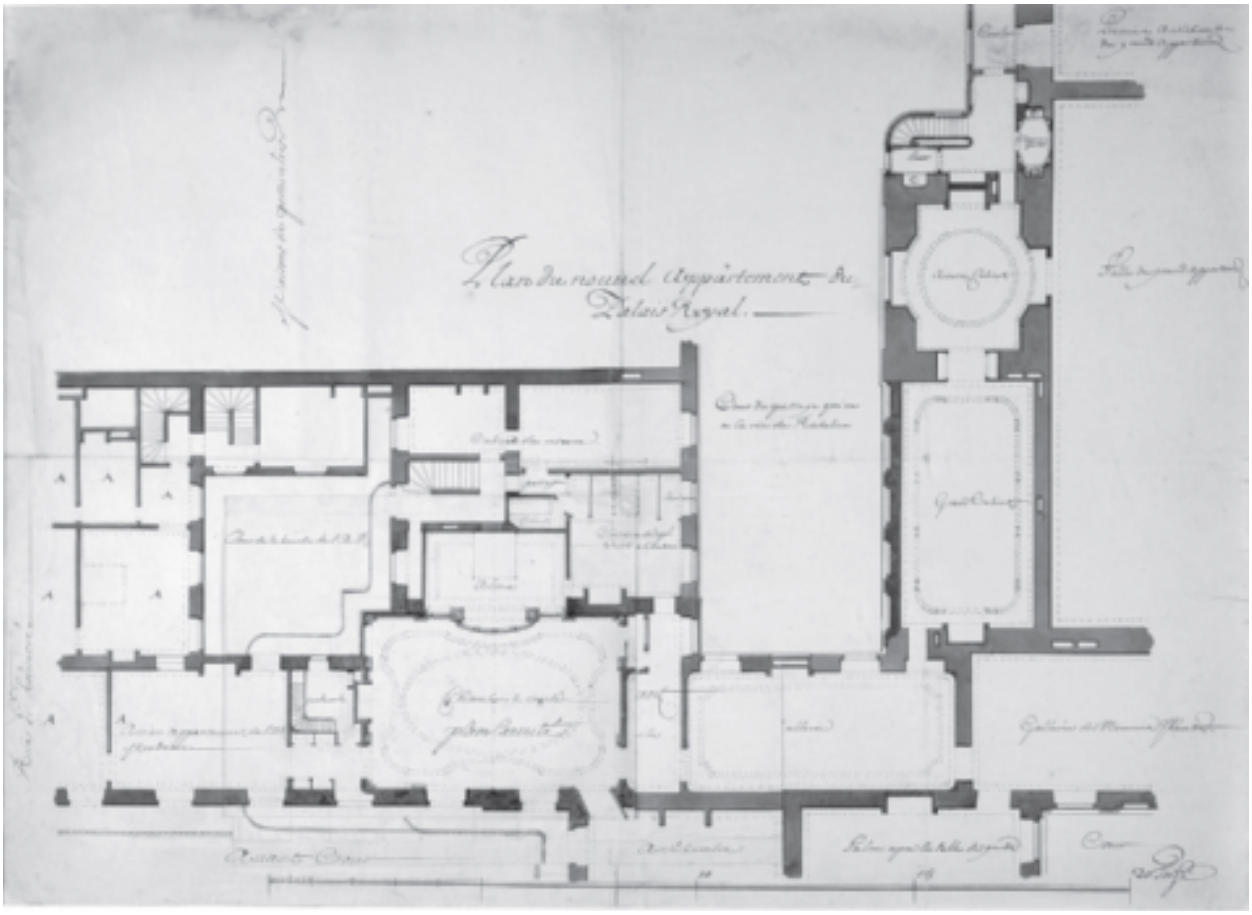

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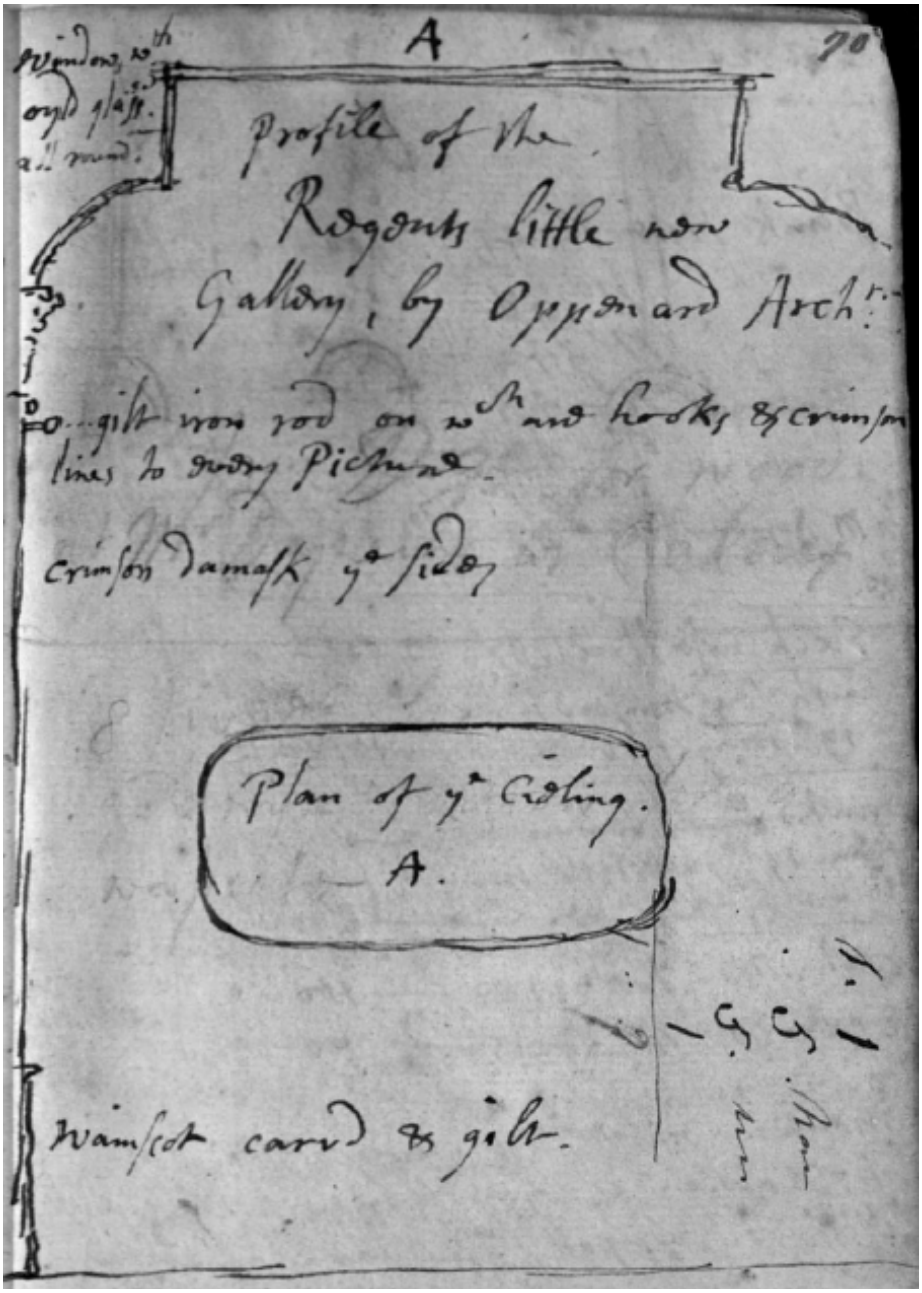

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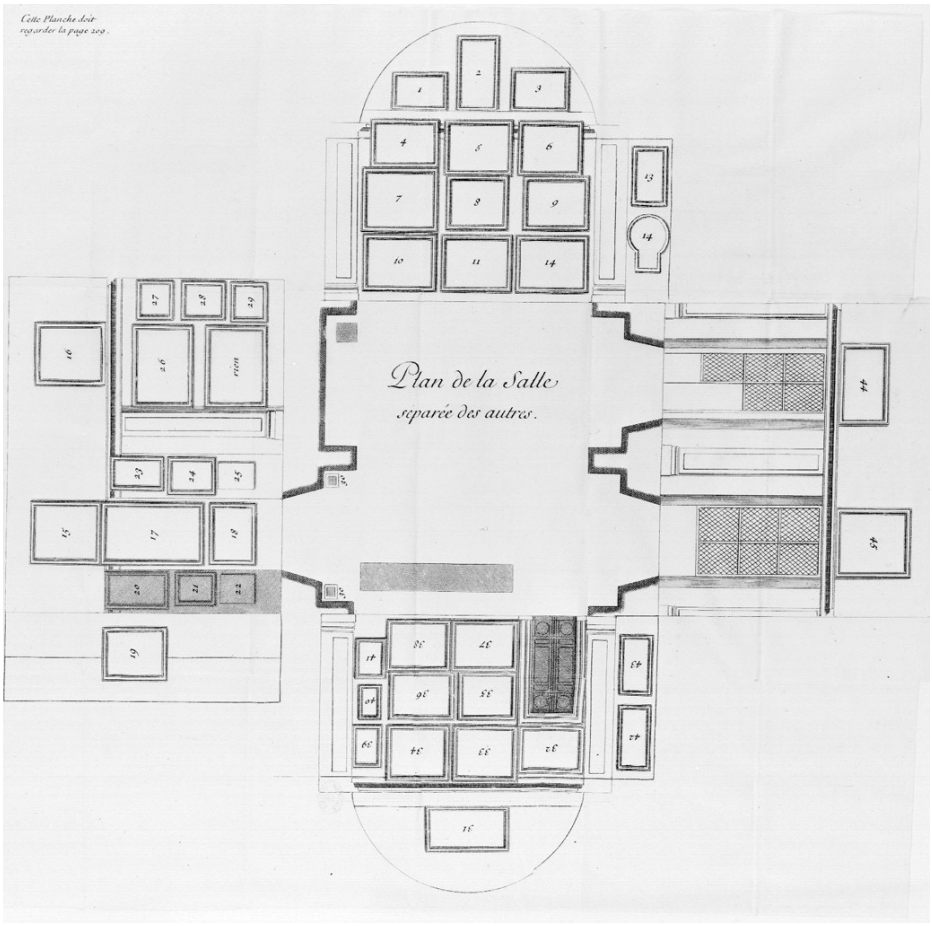

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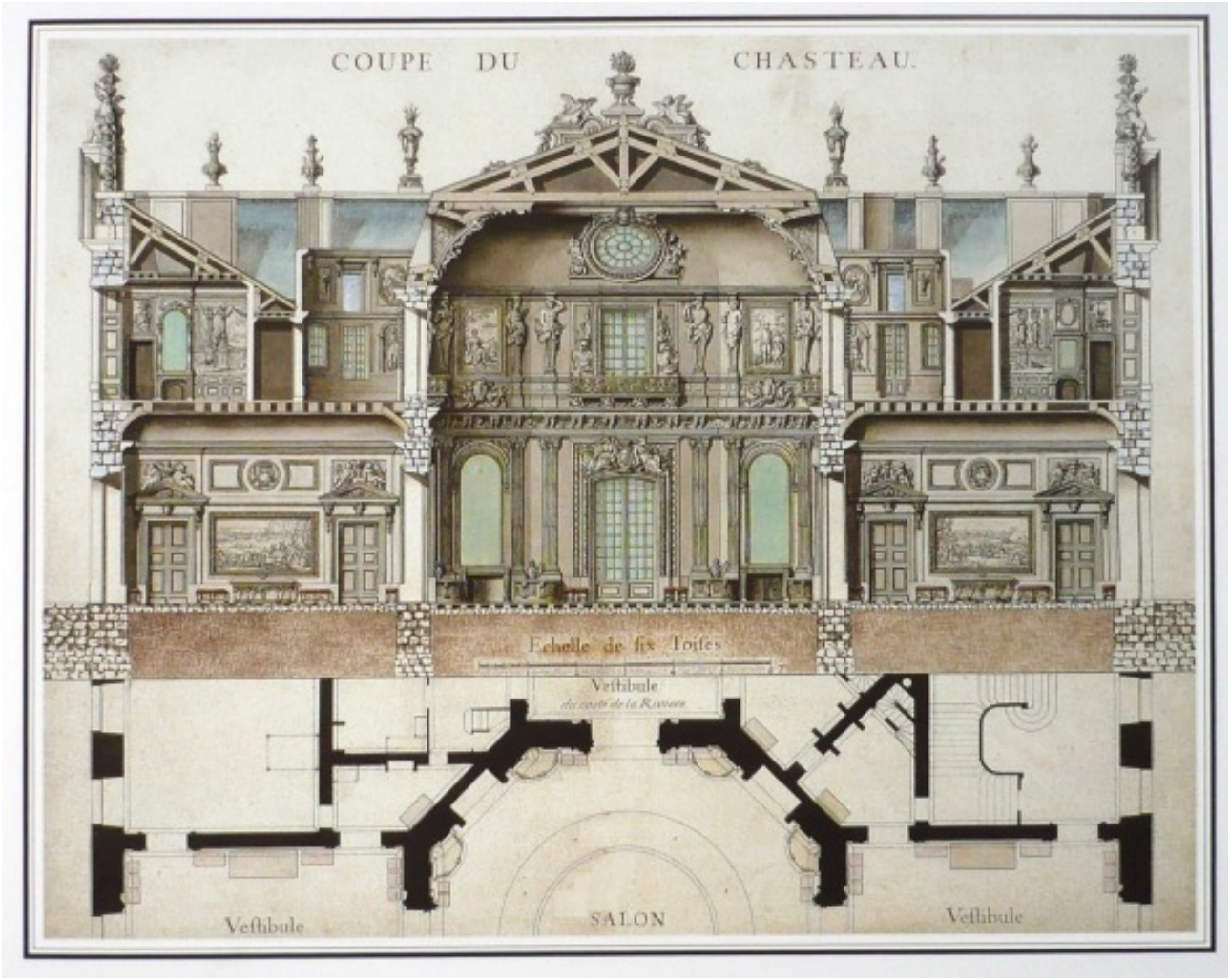

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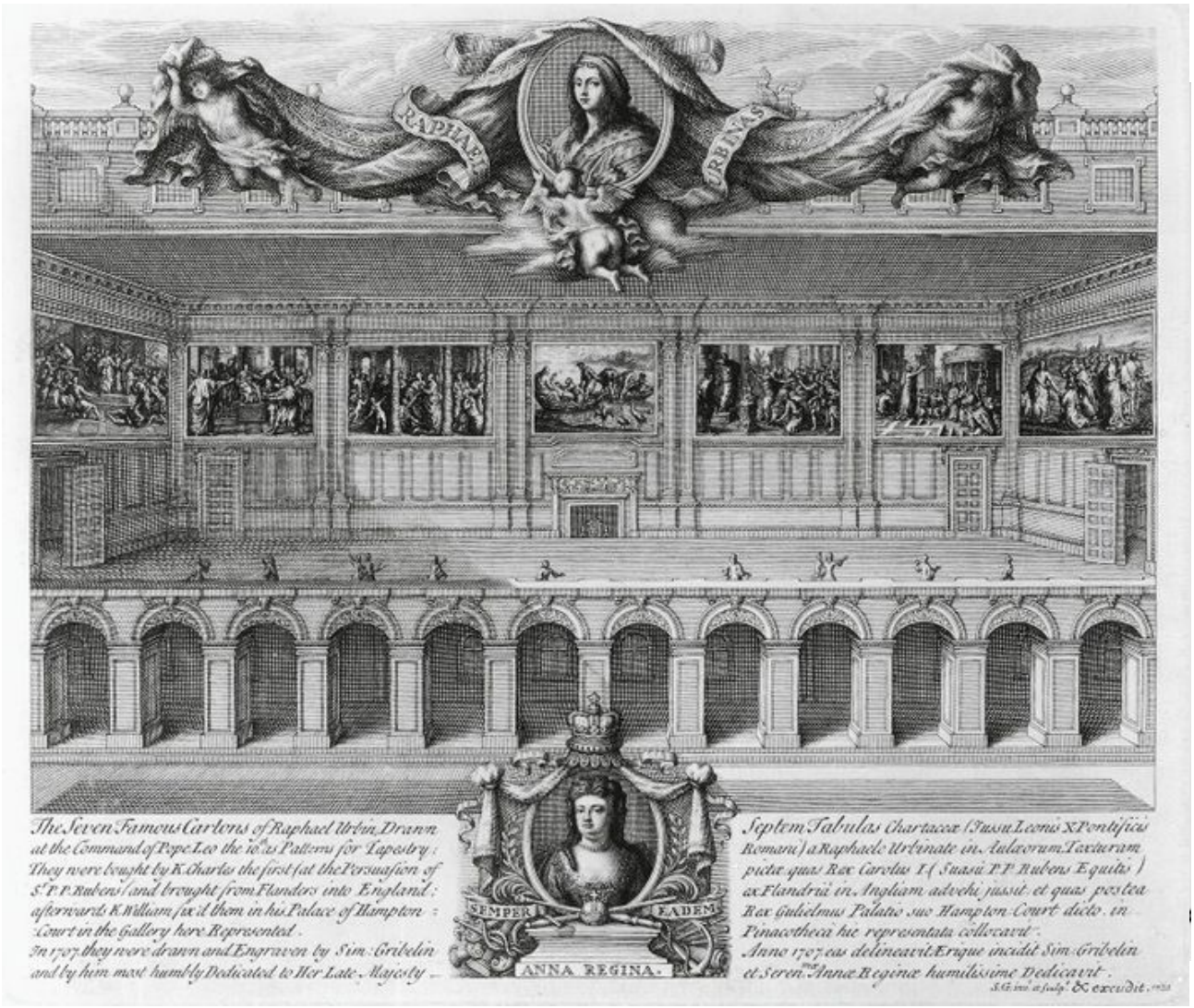

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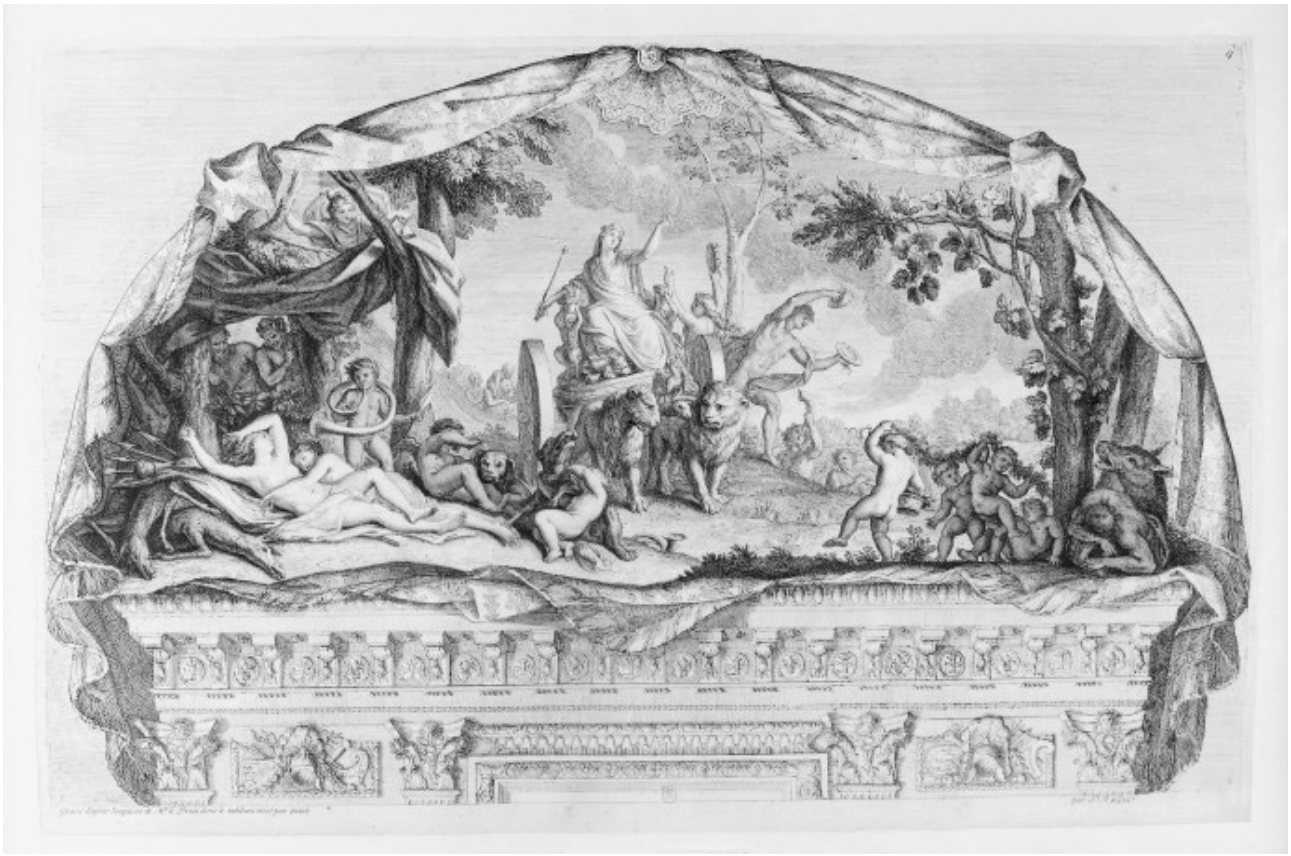

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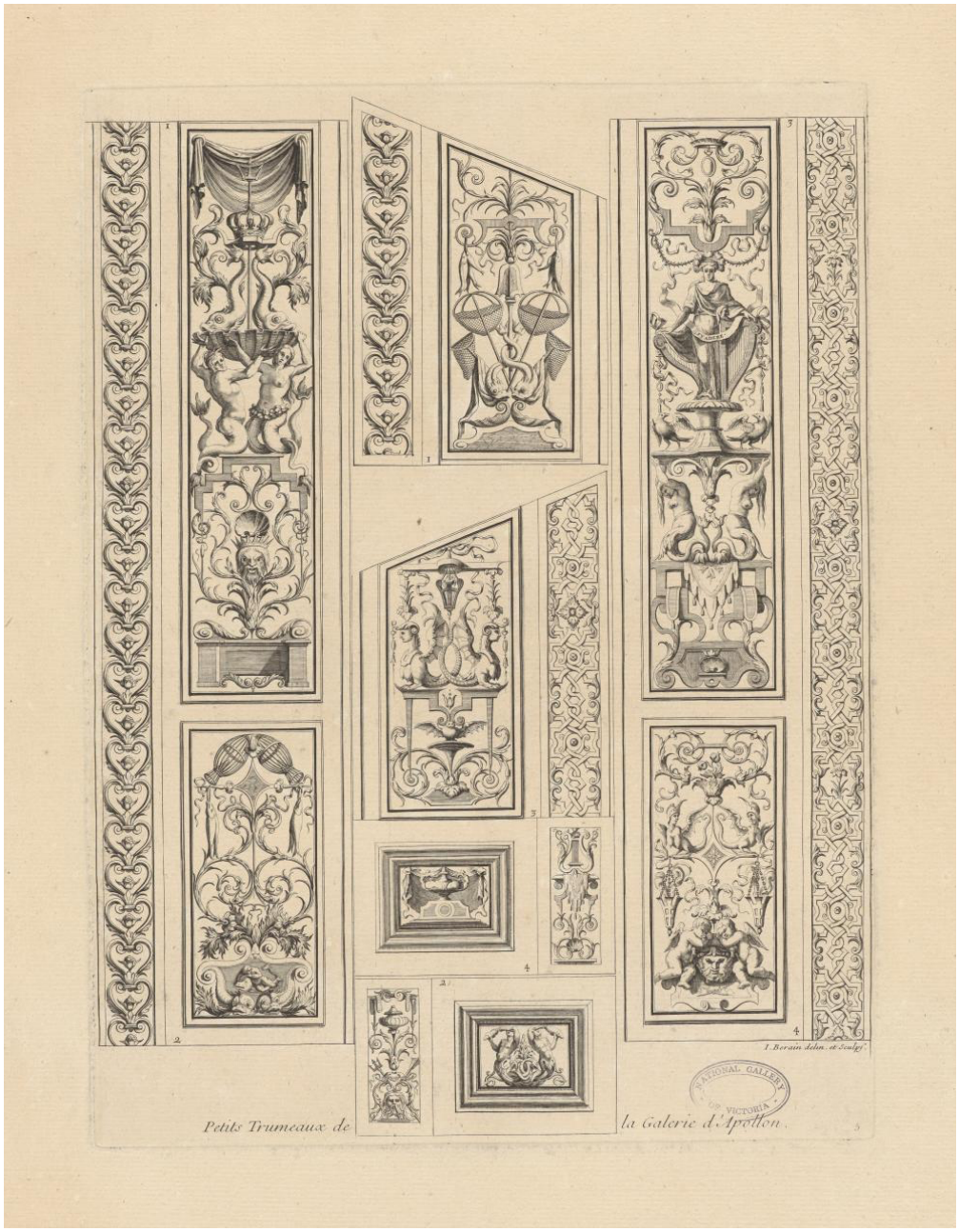

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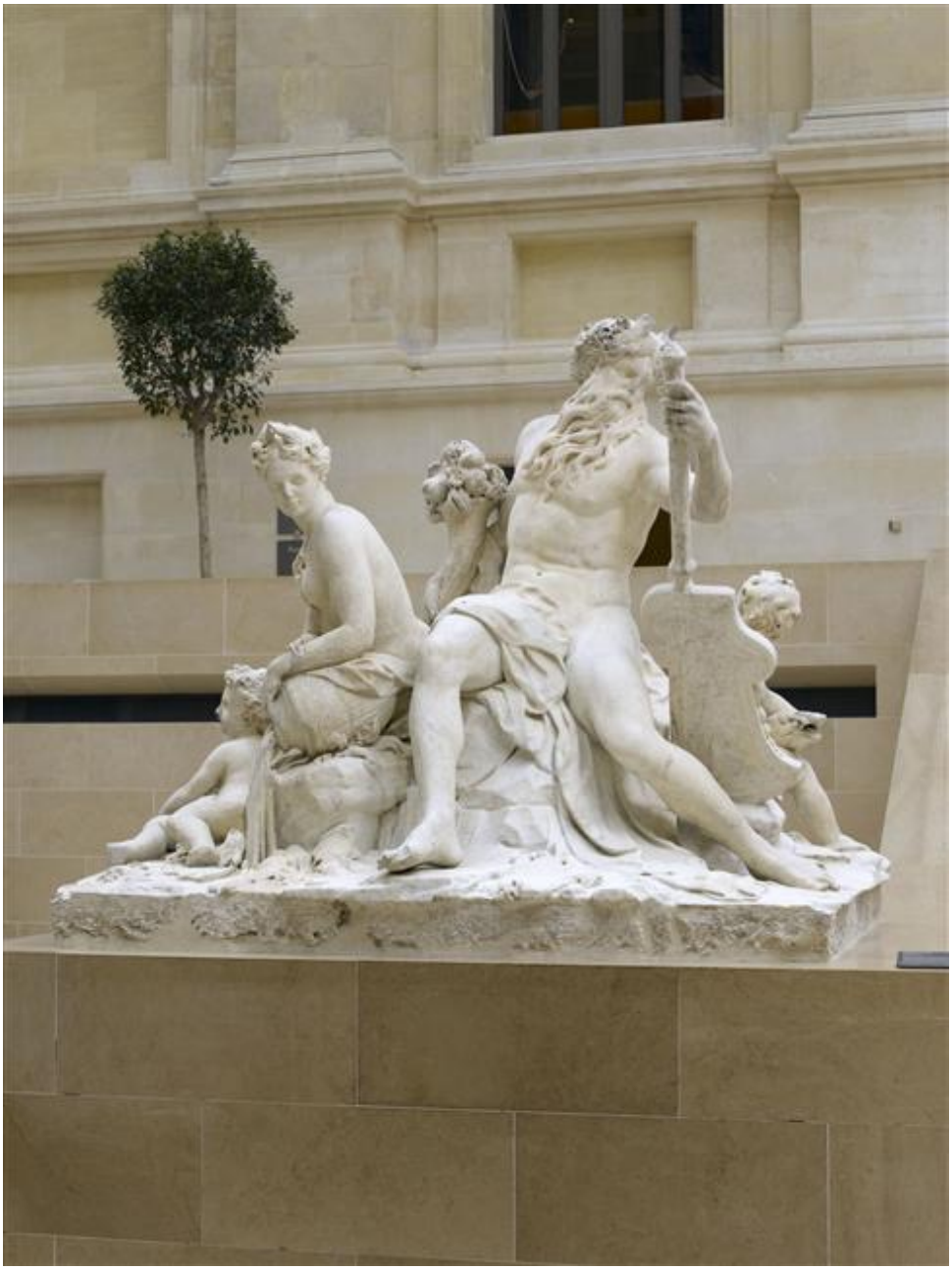

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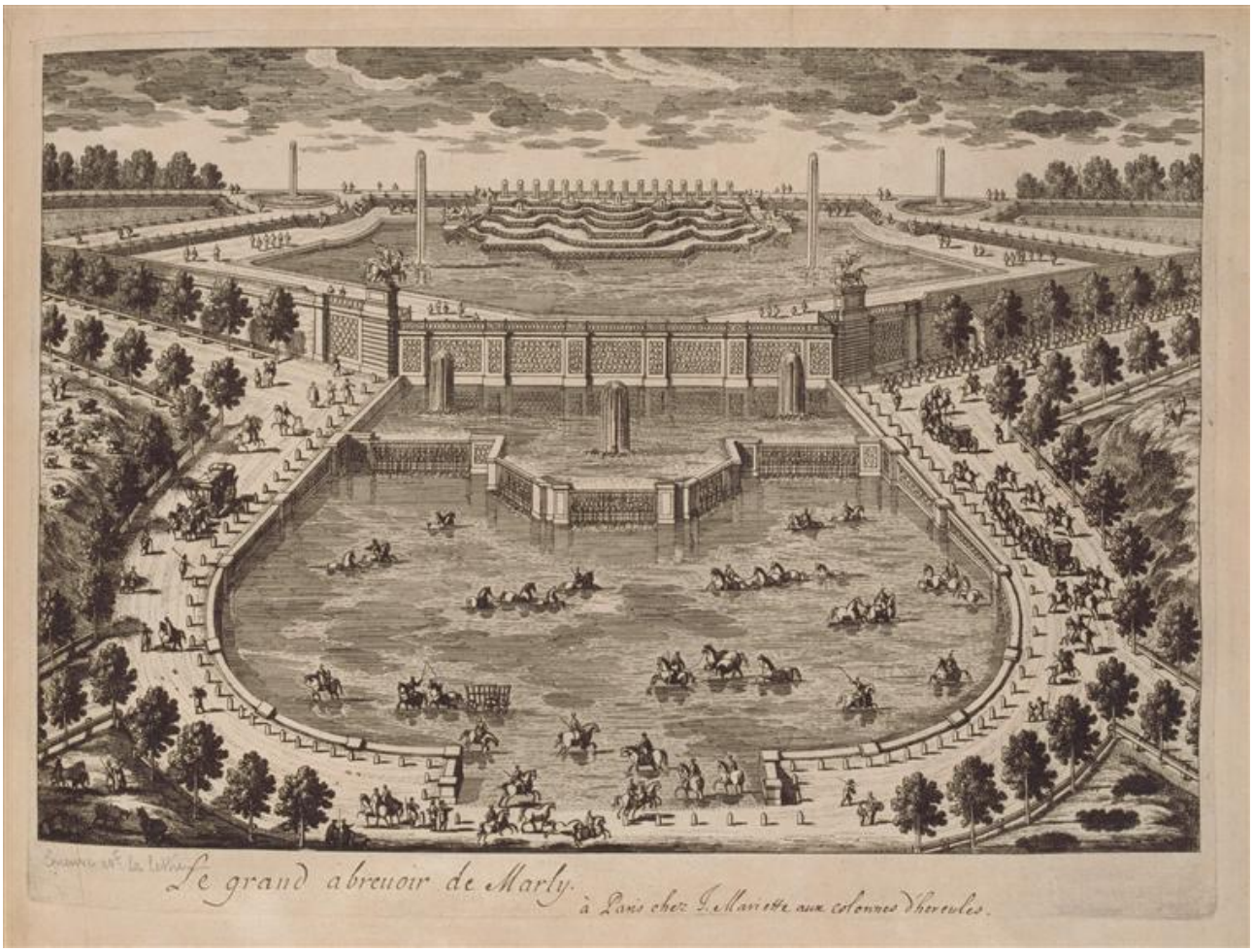

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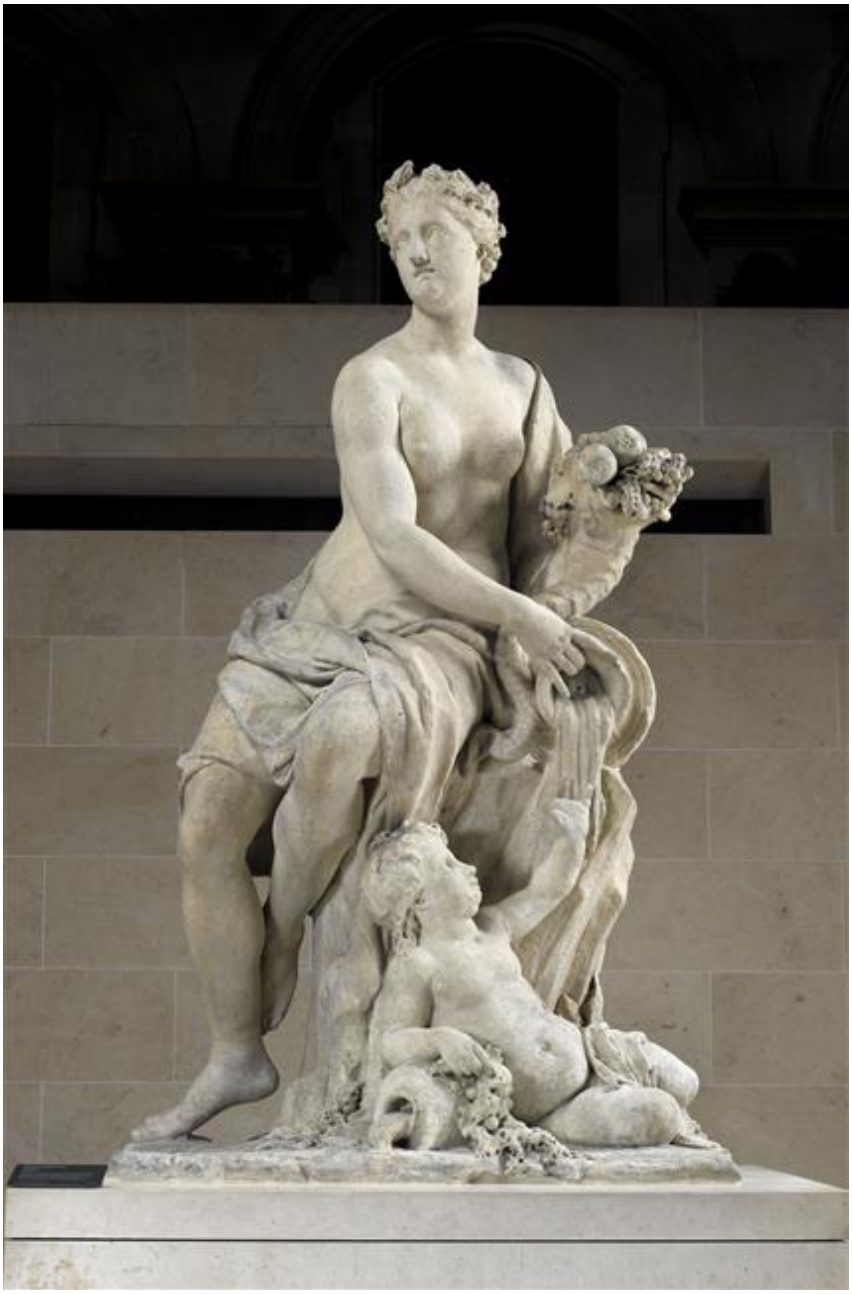

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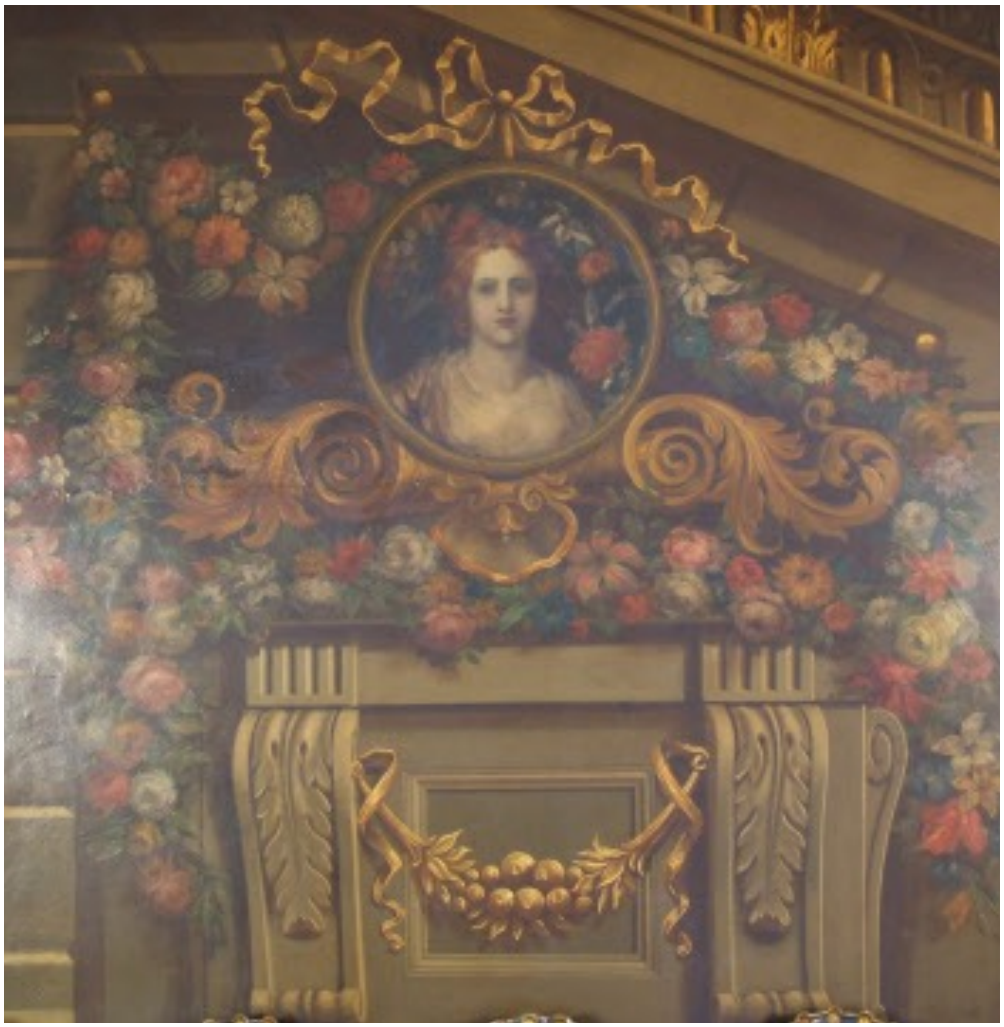

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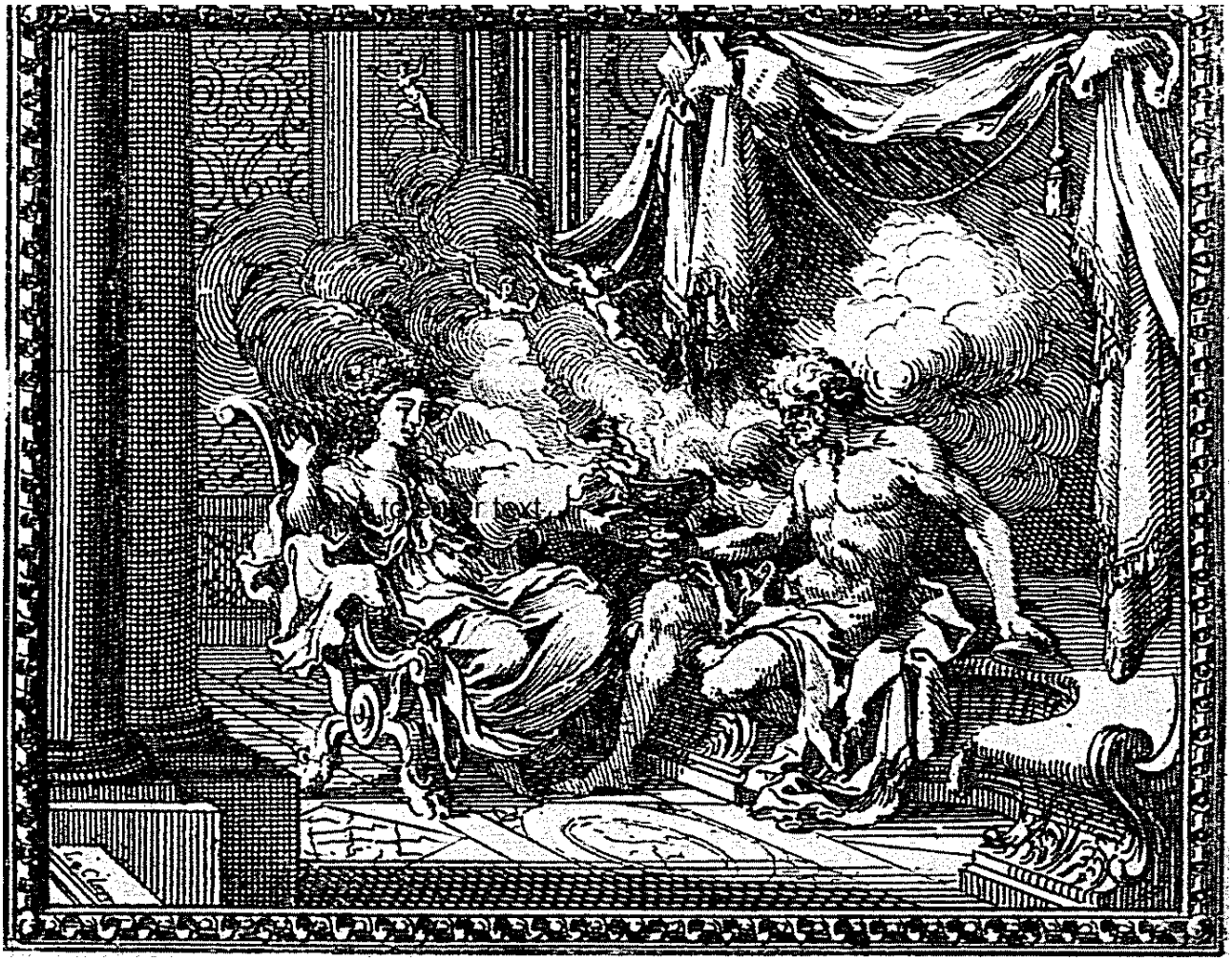

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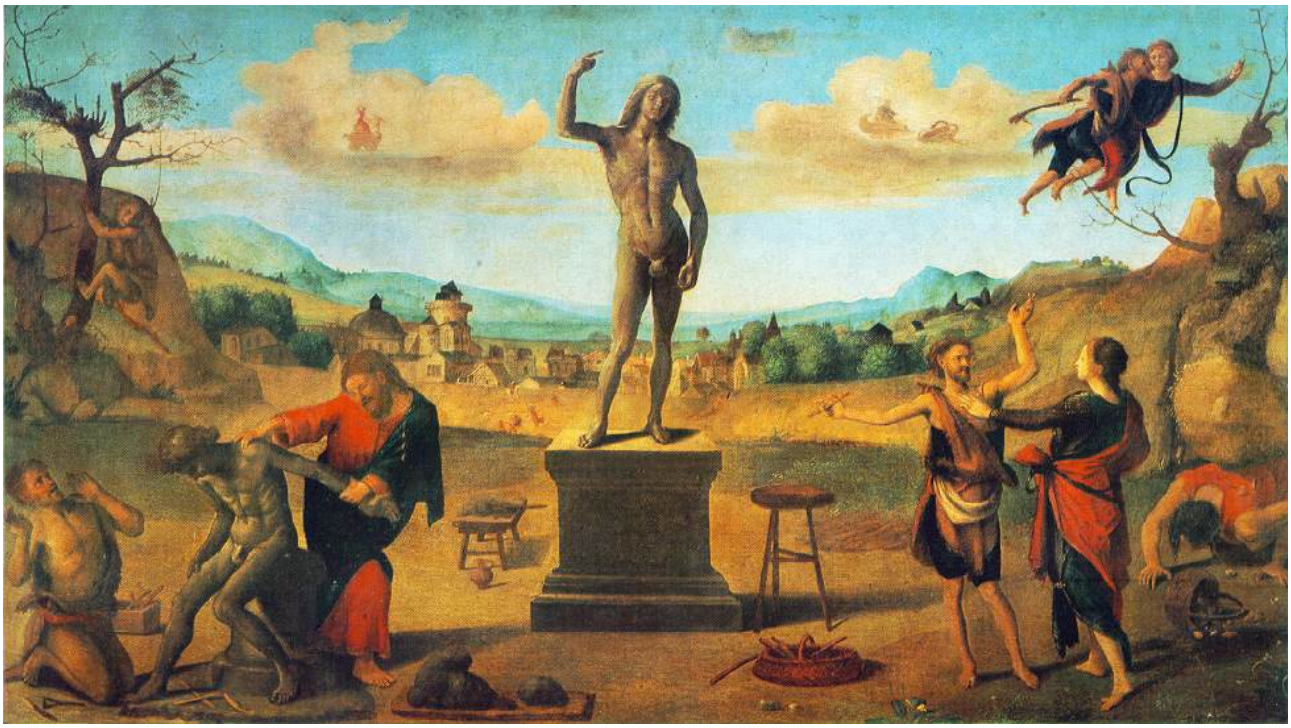

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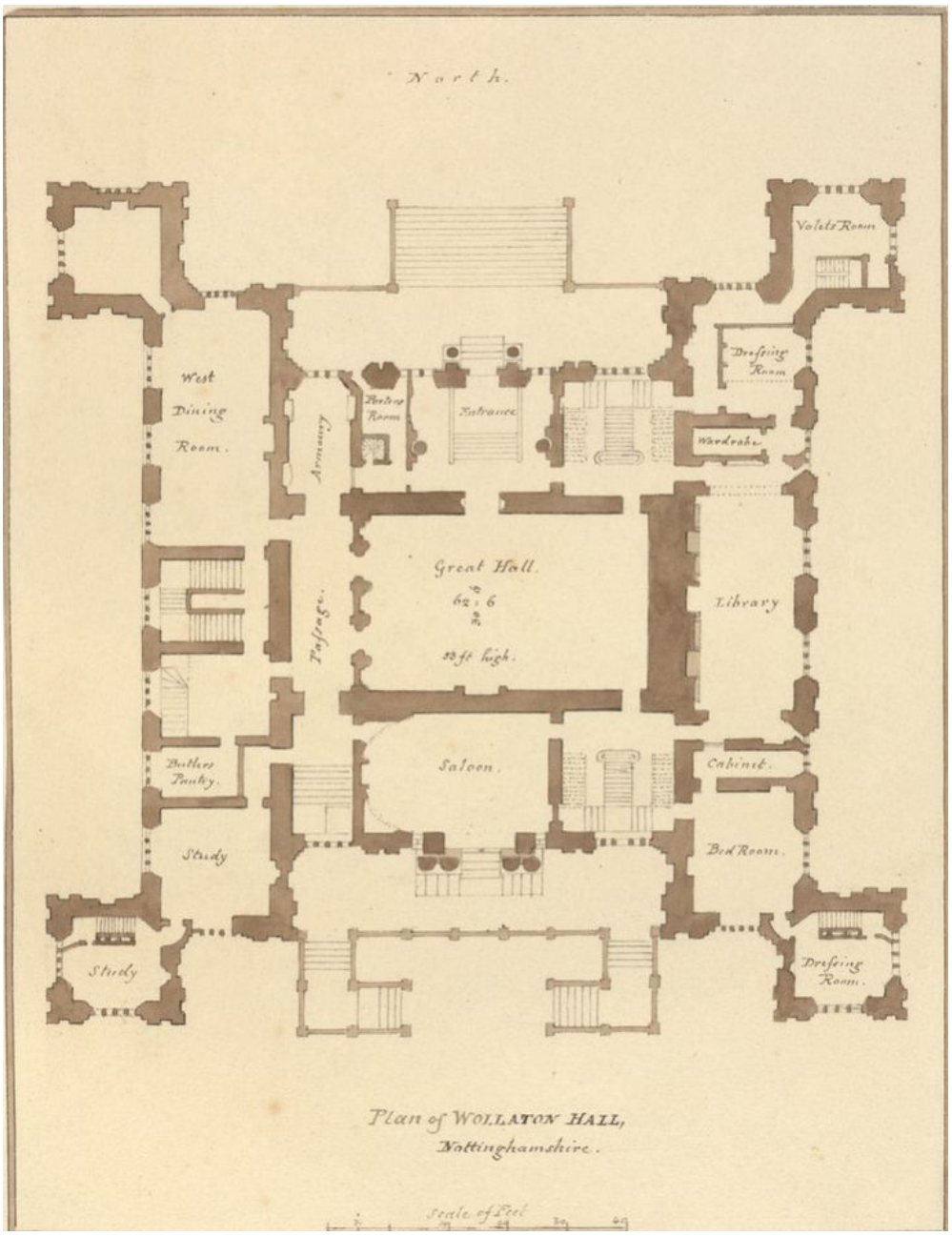

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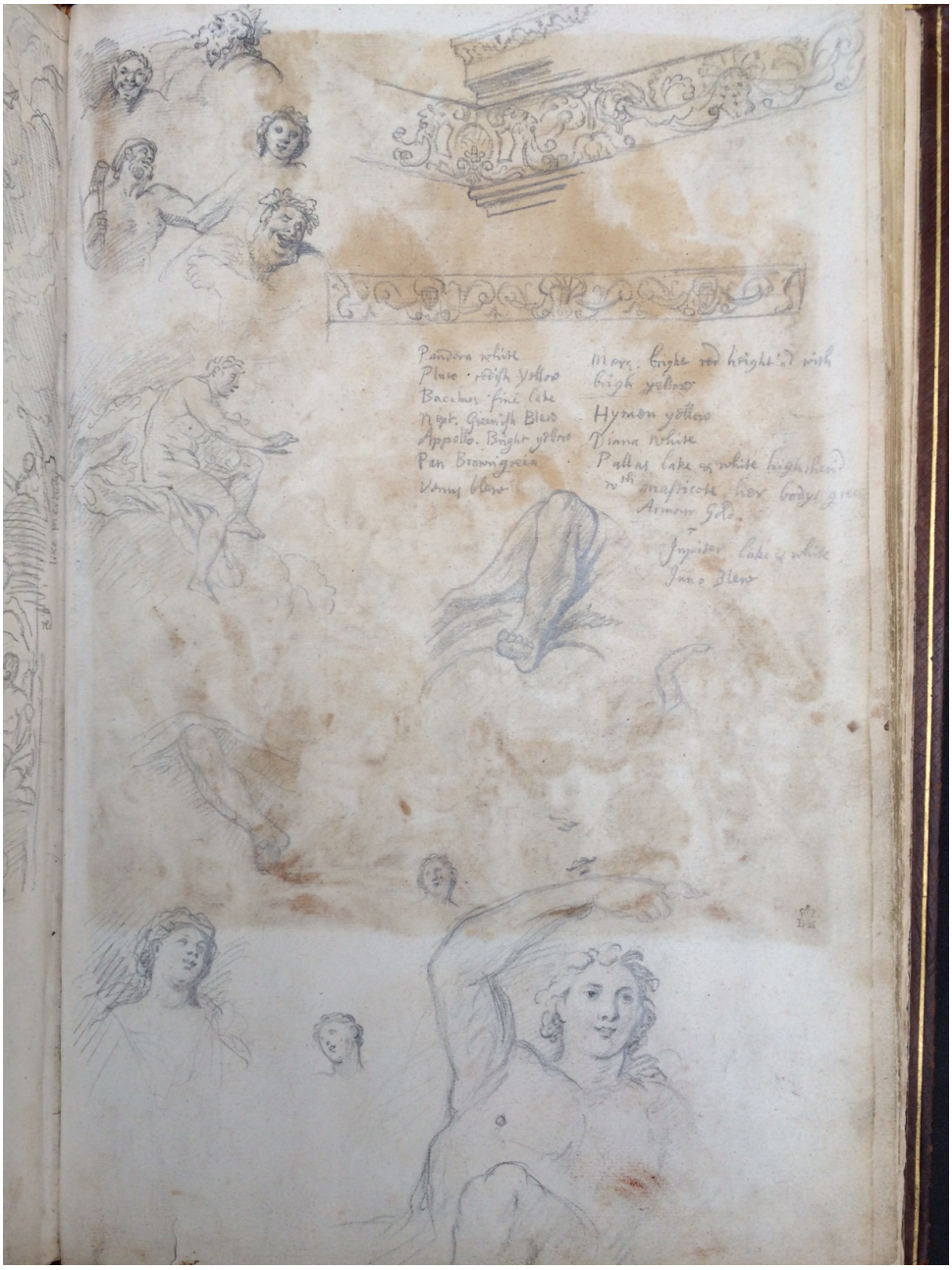

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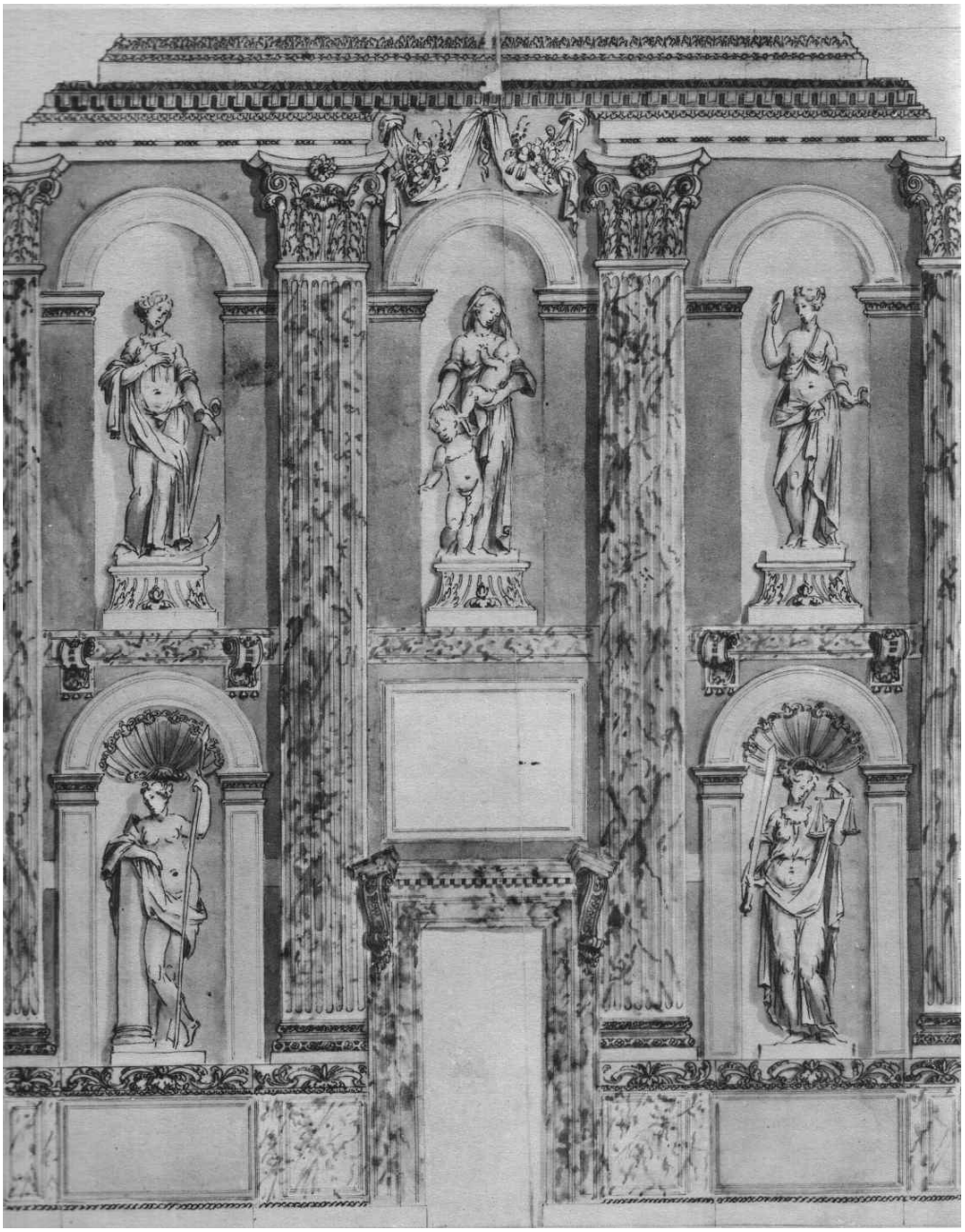

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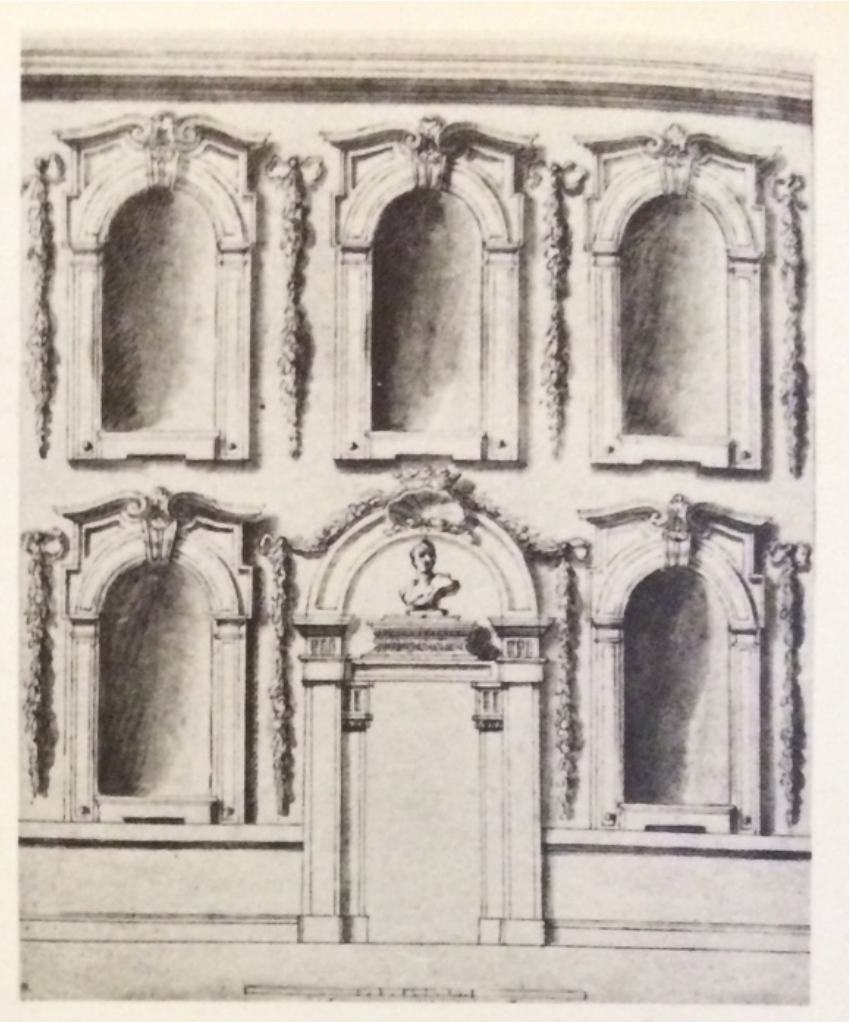

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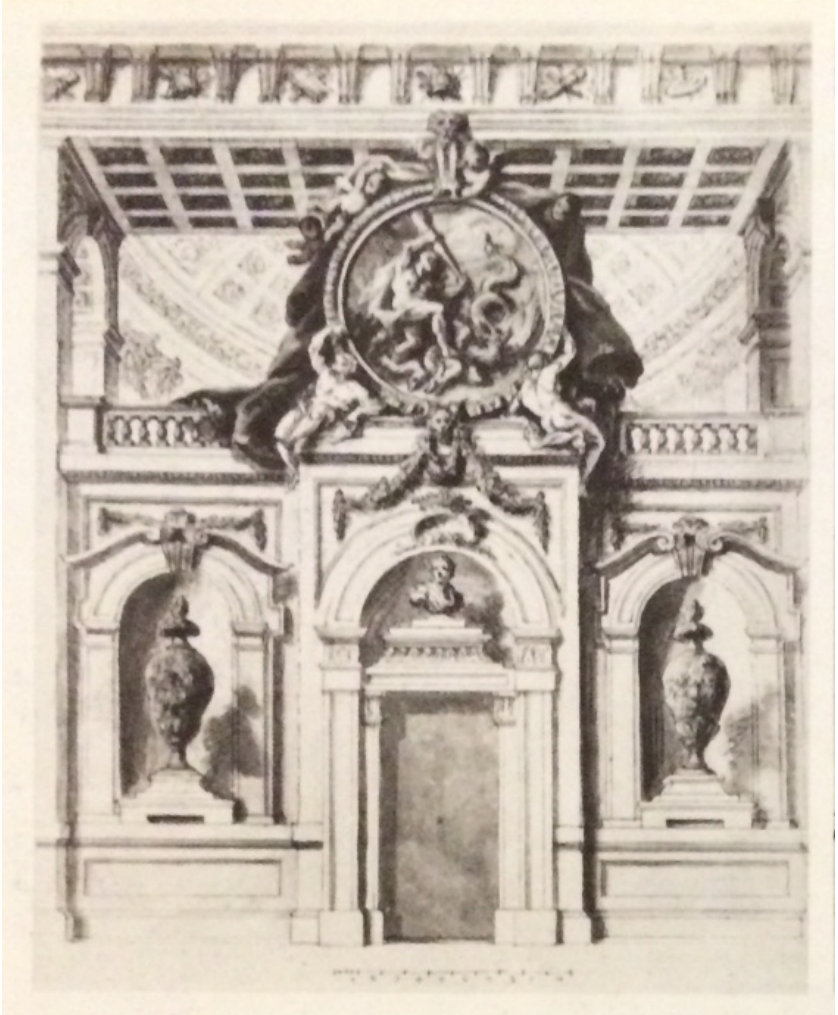

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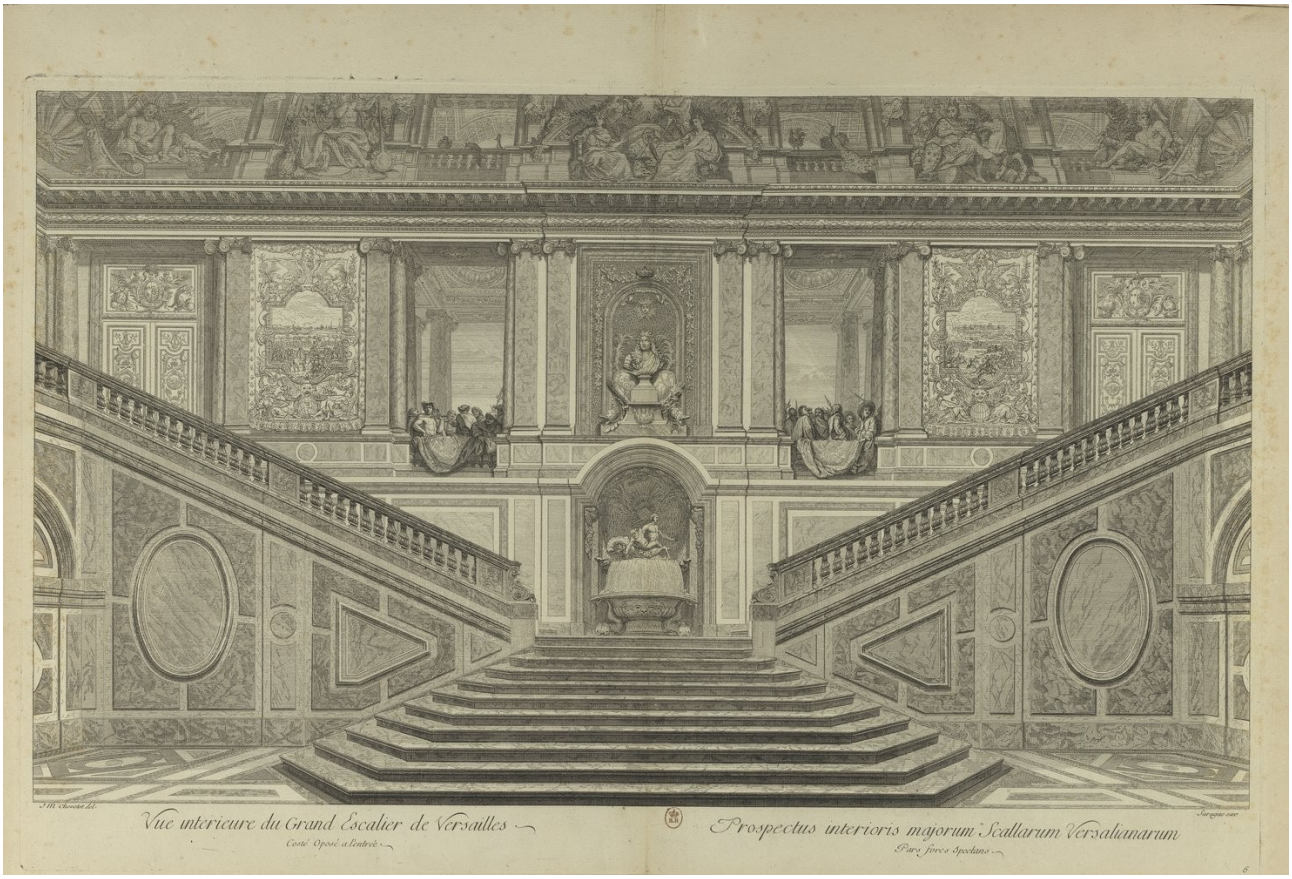

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Fig. 127 Grinling Gibbons, Lions dismembering cocks on the east clock tower, Blenheim Palace. Photograph: Jeremy Wood



Fig. 128 Grinling Gibbons, Inverted fleurs-de-lys on the cannon balls on towers, Blenheim Palace. Photograph: Jeremy Wood



Fig. 129 *The Defeat of the Comte de Marsin,* after designs by Le Brun and Adam Frans van der Meulen, part of the *Histoire du Roi* tapestries, 1667–72. Louvre, Paris



Fig. 130 Louis Laguerre, *Battle of Ramillies,* on the staircase, Marlborough House, London, 1712. Oil on plaster. Photograph: Jeremy Wood



Fig. 131 Godfrey Kneller, *James Brydges and his family,* 1713. Oil on canvas. National Gallery, Canada



Fig. 132 Bellucci or Laguerre, Painted ceiling in Great Witley Church, formerly in the chapel at Cannons

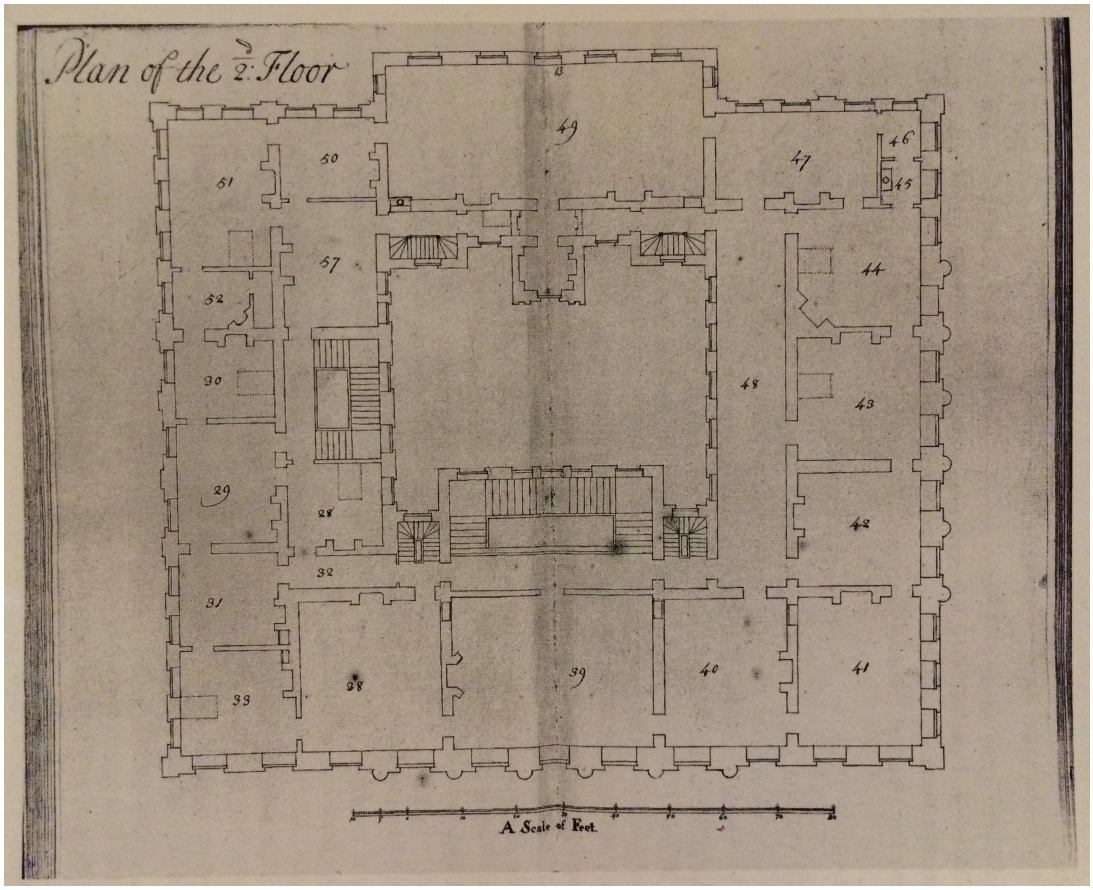

Fig. 133 Plan of the first floor of Cannons (rather than the second as stated). Taken from Susan Jenkins, ‘An inventory of his grace the Duke of Chandos’s seat att Cannons taken June the 19th 1725’ by John Gilbert, *The Volume of the Walpole Society,* vol. 67 (2005)

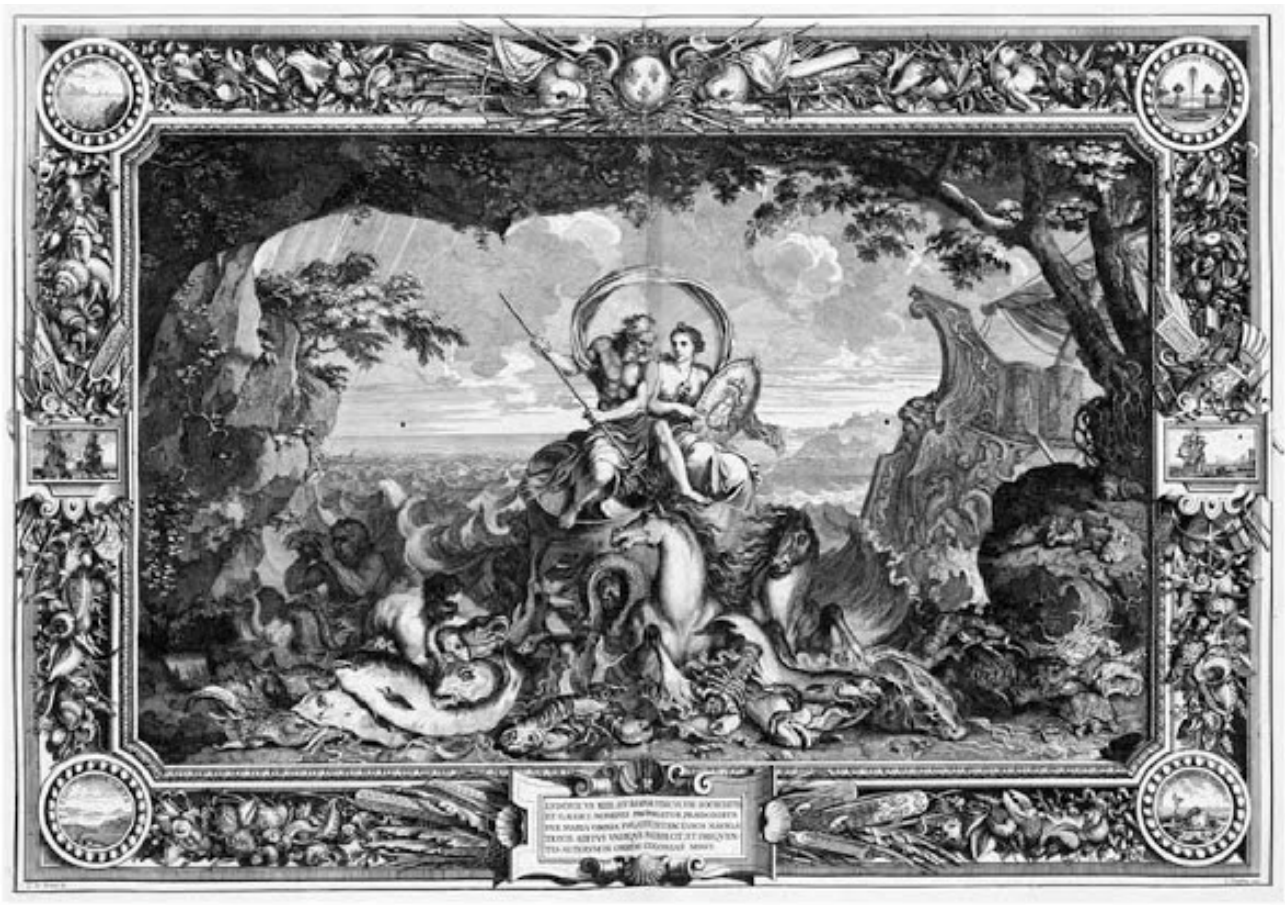

Fig. 134 Sébastien Le Clerc, after Charles Le Brun, *Tapestry representing the element of Water, depicting Neptune and Thetis*, from the *Four Elements,* c. 1683. Etching, 36.4 x 52.7 cm.



Fig. 135 Bellucci and Laguerre, Painted schemes in St Lawrence Church, Whitchurch



Fig. 136 Probably Richard Livesay, after a drawing attributed to William Hogarth, *The complicated R——n*, 1724. Etching



Fig. 137 William Hogarth, *Enthusiasm Delineated,* 1761. Etching and engraving, Proofs held in the British Museum, London and Achenbach Foundation, San Francisco



Fig. 138 Marcantonio Raimondi, *God Appearing to Noah,* after Raphael's ceiling for the Stanza d'Eliodoro, Vatican, early 16th century. Engraving, 30.1 x 25 cm. Fine Arts Museum of San Francisco



Fig. 139 Detail of the figures in Hogarth's *Enthusiasm Delineated,* 1761



Fig. 140 William Hogarth, *Moses brought before Pharaoh's Daughter*, 1746. Oil on canvas. The Foundling Museum, London



Fig. 141 Nicolas Poussin, *The Infant Moses trampling Pharaoh's Crown*, c. 1645–6. Oil on canvas. Woburn Abbey, Bedfordshire



Fig. 142 Nicolas Poussin, *The Gathering of the Israelites in the Desert,* 1637–9. Oil on canvas. Louvre, Paris



Fig. 143 Bernard Picart, frontispiece for Charles Le Brun's *Conférence sur l'expression générale et particulière,* 1698. Engraving

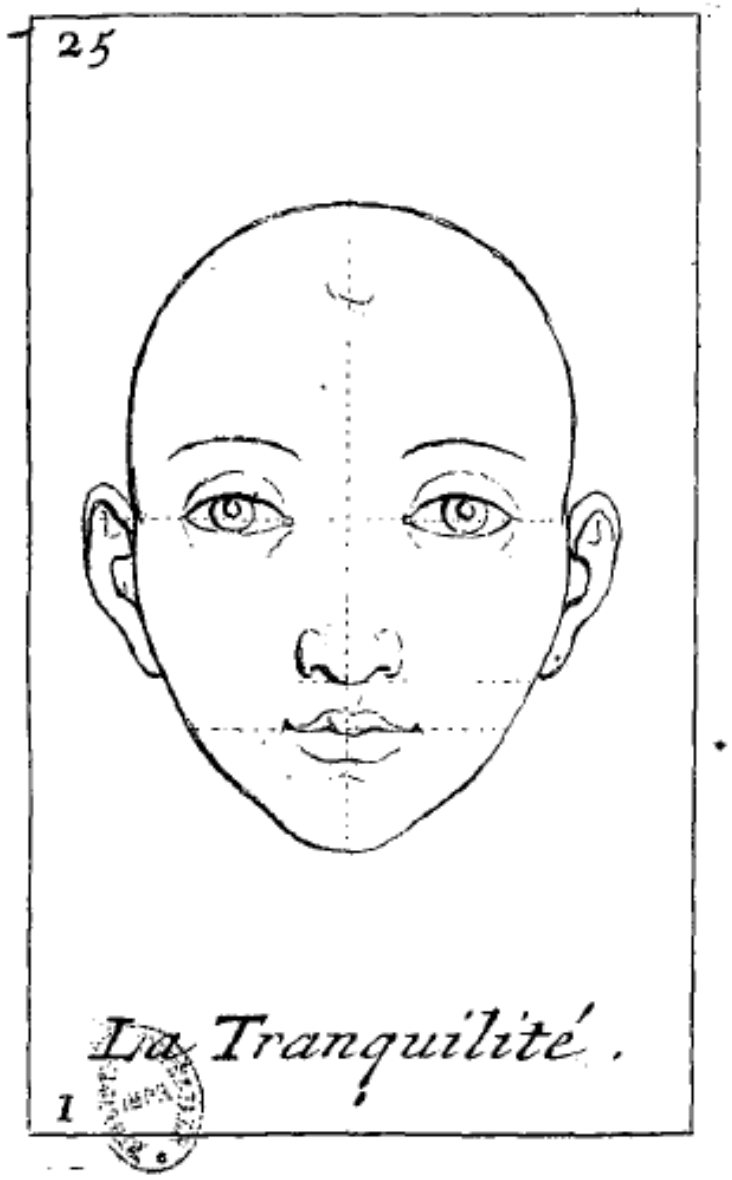

Fig. 144 After Charles Le Brun, *Tranquility,* from Picart's edition of the *Conférence*, London, 1701. Engraving



Fig. 145 After Charles Le Brun, *Fright,* from Picart's edition of the *Conférence*, London, 1701. Engraving



Fig. 146 After Nicolas Dorigny, illustration for Benjamin Ralph's *The School of Raphael*, *or the Student's Guide to Expression in Historical Painting,* 1759. Engraving



Fig. 147 William Hogarth, *Roger Woodes and his Family*, 1729. Oil on canvas. National Maritime Museum, London



Fig. 148 William Hogarth, *The Cholmondeley Family*, 1732. Oil on canvas. Private Collection



Fig. 149 Simon Gribelin, after Henry Cooke, frontispiece for John Dryden's *The Art of Painting*, 1695. Engraving



Fig. 150 Nicolas Poussin, *Sacrament of Extreme Unction,* part of the second series of *Seven Sacraments,* 1648. Oil on canvas. Bridgewater Collection loan, Scottish National Gallery, Edinburgh