



# Observations:

*The Mary Beale Collection*



**MOYSE'S  
HALL MUSEUM**

EVENTS • EXHIBITIONS • HISTORY • CULTURE

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**T**hroughout the history of mankind, each of us have felt as though we were living in the defining or cataclysmic century. The 17<sup>th</sup> Century in England, however, would see humanity's endurance attacked from all frontiers.

Swathes of religious persecution resulting from the schism between Catholicism and Protestantism of the Dissolution; war with other countries, empires, or even civilly amongst ourselves, lasting "Nine", "Thirty", or simply repetitive recurrent years would occur. Natural disasters of Biblical proportions, Plague, "Great Fires" and "Great Frosts" beset the populace. And God's appointed leader, Charles I, would be beheaded by the will of his own people. At the same time huge leaps in scientific discovery, architectural brilliance, global exploration and artistic accomplishment would occur.

Into this world was born Mary Craddock, known to us today as the artist Mary Beale.

Baptised in Barrow's All Saints Church on March 2<sup>nd</sup> 1633, Mary Craddock was the daughter of second generation puritan Rector John Craddock and Dorothy. It was undoubtedly his amateur interest in painting that spurred Mary on her subsequent course from an early age. Aside from his religious calling, John was also a lay Freeman of the Painter and Stainers Company.

March 2<sup>nd</sup>, 1633,  
Mary Beale née  
Craddock was born  
in the village  
of Barrow



Images

(t-l) Front view of Barrow Rectory  
(b-r) Rear view of Barrow Rectory rear view showing Mediaeval elements



Mary grew up in the environs of Bury St Edmunds amongst its burgeoning arts movement, which included the likes of **Sir Nathaniel Bacon** (1585 – 1627), **Nathaniel Thach** (1617 -?) and **Matthew Snelling** (1621 – 1678).

On 8<sup>th</sup> March 1652, she would marry Charles Beale, the youngest son of Bartholomew Beale, landholder of the Manor of Walton in Buckinghamshire and owner of properties in London. It is not known how or when they met, although most likely through Charles' maternal Uncle Theodore, Anglican rector of Ashbocking, Suffolk.

Other sources say, Mary Craddock met Charles Beale (1632 – 1705), a cloth merchant who was also an amateur painter, during a visit to the Heighams of Wickhambrook, who were related to the Yelverton and Beale families.

A love letter dating to 1651 from Charles to Mary survives in the archives of the Bodleian Library entitled:

**'Quintessence of all Goodnesse'**

By the middle of the 1650s they were living in the artists' quarter of Covent Garden, and by the 1670s Mary was working to commission as a professional painter.



Image

Bury St Edmunds Market place Circa 1690,  
Anon, circle of Bury St Edmunds Artists



Charles Beale was born just a year before Mary in 1632, into a prosperous family of Puritan gentry at Walton in Buckinghamshire. He clearly received a formal, high standard of education, although unlike his elder brothers did not receive a degree.

His earliest professional career might have been as an apprentice draper. However, it is his interest in painting (as well as the science behind it), and his record keeping that remain as physical evidence today. As early as 1648 Charles wrote "Experimentall Seacrets" detailing his experimentations with colour production.

This shared passion may have been the spark between the teenage Charles and Mary as it seems obvious that their marriage at the ages of around 18 was clearly a love match.



Image  
Extract of Charles Beale's Handwriting from the Bodleian Manuscript



No doubt through his family's influence, Charles achieved occupational posts enabling him to form contacts with London's 17<sup>th</sup> century illuminati. He would serve as a Member of the Office of the Green Cloth (a Royal Household commanded board, auditing the Royal accounts amongst other things) named so because of the green baize cloth table at which they sat.

He inherited the role of Deputy Clerk at the Patents Office from his father in 1660. It was in this role that a run in with Samuel Pepys led to him being immortalised in Pepys famous diary (entry from 13<sup>th</sup> July 1660):

“so carried it [Pepys bill] to Mr. Beale for a dockett; but he was very angry, and unwilling to do it, because he said it was ill writ (because I had got it writ by another hand, and not by him); but by much importunity I got Mr. Spong to go to his office and make an end of my patent; and in the meantime Mr. Beale to be preparing my dockett, which being done, I did give him two pieces, after which it was strange how civil and tractable he was to me.”



These positions, though periodically thwarted by political intrigue and jealousy, meant that Charles' (and by association Mary's) circle of patronage was one of England's elite.

Image  
Engraving of Samuel Pepys, 1600 -1679



The great outbreak of Plague in 1665, personal financial worries and job insecurity, and the subsequent "Great Fire" of 1666 forced the Beales out of London. However, through family connections they were able to move into a house at Allbrook in Hampshire, which still stands.

They returned to London's Pall Mall in around 1670, and as far as surviving records permit us to understand, Mary appears to reach the pinnacle of her career over the next decade. Charles took on the role of her studio manager, managing the accounts as well as acquiring supplies, priming canvases and preparing colours. It is in this position that Charles kept notebooks recording the day-to-day activities at the Beale studio, and in which he referred to Mary as "Dearest Heart".

George Vertue, the 18<sup>th</sup> century antiquarian, came to possess a number of Charles Beale's manuscripts (possibly up to 30 in total), they include details such as the purchasing of "Dozens of painting tools pencils, brushes" coming to 5li, 5s,0. Today only two of these manuscripts remain.

The 17<sup>th</sup> Century was sadly a period where women's voices were rarely recorded due to the patriarchal nature of contemporary record keeping, but that one man chose to record his wife's work and his contribution to it are how we know so much about Mary Beale today.



Image  
Allbrook Farmhouse, Allbrook Hampshire



The Beale household at this time comprised of Mary, Charles, and their two sons Bartholomew and Charles Junior (a first born died in early infancy in the 1650s). All four were involved in the painting profession. Bartholomew and Charles Jnr. were trained to finish cartouches and backgrounds etc, and whereas the former would go on to be a doctor, the latter would be trained under Thomas Flatman (1635 – 1688), another family friend, to paint miniatures.

Other occupants of the household, fleeting or otherwise, included servants and family members many of whom sat for portraits and could be among the anonymous sitters of those unidentified in paintings. The uncredited names

of some of the sitters that we know include Moll & Keate Trioche, Charles' second cousin Alice Woodforde, Keate Sands, Susan Gill, Tom Cook, and painting apprentice Sarah Curtis (Hoadly).

Further to these, the household would have been peppered with visits from some of London's biggest names, either as friends or patrons, or both. By the 1680s Charles and Mary could borrow paintings from the Royal Collection to copy and study, this possibly formed the basis for Mary's mentoring and friendship with the great court painter Sir Peter Lely. Whilst not the first professional female portrait artist as often stated, Mary was clearly one of the most successful of her time.



Image  
The Beale family courtesy of The Museum of the Home





Whilst not unique, Mary Beale's achievements are phenomenal for a woman in the 17<sup>th</sup> century. She would paint some of the most important personages in England at the time, and if not them, their extended family. She would become one of the first women to be published on the subject of painting; with her description of the best mixture of ingredients to achieve realistic looking apricots in her work "Observations" appearing at the end of a book by her husband Charles on similar subject matter.

Her "Discourse on Friendship" may have also first been published as part of a miscellany – this was not to denigrate the artist as a woman, but was probably the most societally acceptable way she could have published at the time.

Mary and Charles' greatest success would be their familial use of patronage, painting in lieu of payment and avoidance of debt, whilst successfully navigating the severely limiting societal fronds of 17<sup>th</sup> century society.

Mary Beale's achievements are phenomenal for a woman in the 17<sup>th</sup> century.

Image

Mary Beale memorial plaque in St James Church Piccadilly, where she was buried



Mary died in 1699, of causes unrecorded, at the age of 66. She was buried in the Parish Church of St James, Piccadilly. The exact location is now lost due to bombing during World War Two, but her presence in the church is marked with an engraved stone.

Her legacy beyond the surviving writings of her husband is due to the work of Richard Jeffree and Elizabeth Walsh in their exhibition in the 1970s. West Suffolk Heritage Service's collection is also born largely from the generosity of the former.

Further fascinating research has been done by the Tate Gallery's Tabitha Barber, and the excellent and continued research of conservator and art historian Helen Draper, to both of whom West Suffolk Heritage Service's collection is indebted.



Image

17<sup>th</sup> Century engraving of London



## Mary Beale's Paintings

Symbolism in Mary Beale's art is scarce to say the least, one could almost say Puritan in its usage. This is in itself symbolic of the historical, cultural and religious context in which it was created.

While her contemporaries on the continent were creating dramatic Baroque masterpieces steeped in religious imagery, the break with the Catholic church meant that England pursued a different artistic path. Portraiture became more important than religious art, not least in helping to encourage a nationalistic ideology emphasizing important personages, especially Royalty, as England strode on to glory without the constraints of the church in Rome.

After the Restoration and the coronation of Charles II, a lighter touch and sense of optimism became apparent in English art. This is reflected in the growth of allegorical elements influenced by Latin and Greek pastoral idylls, exemplified in the two 'as Shepherdess' depictions and 'Boy as Bacchus' (pages 16,23, 24). Every educated person of the 17<sup>th</sup> century would have been familiar with these symbols.



Symbolism in Mary Beale's art is scarce to say the least; one could almost say Puritan in its usage.

### Image

Contemporary engraving of Mary and Charles



The Arcadian world inhabited by frolicking nymphs and bucolic shepherds and shepherdesses, gods and goddesses, joyous Bacchus and the like, enjoyed huge popularity in Charles II's court.

Peter Lely deployed the shepherdess pose for several portraits, perhaps echoed by Mary Beale in her painting of Lady Jane and in her own self portrait.

Britannia would appear in a more warlike version of this bucolic pose on the farthing in 1672.

Towards the end of the 17<sup>th</sup> century, England had developed its own, more Protestant, strain of Baroque. This was most apparent in architecture, particularly Christopher Wren's work after the Great Fire, but also lavishly painted interiors by Antonia Verrio and trompe l'oeil pictures. And of course, the pastoral idyll continued in art through the next century in the works of Gainsborough and others.



### Image

1675 issue British Farthing



# Catalogue



**Mary Beale, Self portrait**

Oil on sacking  
C. 1675–1680



**Mary Beale, Self portrait 'in little'**

Oil on canvas  
C. 1675







**Self portrait of the Artist as a Shepherdess**

Oil on canvas  
C. 1680



**Charles Beale Senior, the artist's husband, by Mary Beale**

Oil on canvas  
C. 1666





**Charles Beale Senior,  
the artist's husband  
by Mary Beale**

Oil on canvas  
C. 1680



**Charles Beale Junior, the artist's son, by Mary Beale**

Oil on canvas  
C. 1675



**Charles Beale,  
the artist's husband  
by Mary Beale**

Oil on ticking  
C. 1680





**Lady Jane Twisden  
by Mary Beale**

Oil on canvas  
C. 1675

Jane was the daughter of John Thomlinson & Eleanor Dodsworth. She was married to Thomas Twisden, 1<sup>st</sup> Baronet Bradbourne, and bore eleven children.

Thomas Twisden became one of the justices of the King's bench in 1660, upon the restoration of the monarchy. He would go on to preside as a High Court Judge at the trial of the regicides and other treason plots, as well as serving as an arbiter of reparations after the Great Fire of London in 1666.

Perhaps the cause of domestic discord or life sparing providence for Jane, her brother Matthew Thomlinson was counted amongst the Regicides and a member of Oliver Cromwell's 'Other House', one of the few to be acquitted and excused.



**Thomas Twisden**

Image courtesy of Bradbourne House,  
East Malling Trust and Kent Archaeology

Thomas Twisden was descended from the Finch family on his mother's side (see page 21). To distinguish himself from other branches of the family, he changed the spelling of his name from its original Twysden.



**Portrait of Lady Margaret Twisden,  
Lady Style, by Mary Beale**

Oil on canvas  
C. 1699

Daughter of Sir Thomas Twisden & Jane Thomlinson (see page 20). Margaret was the second wife of Sir Thomas Style, 2<sup>nd</sup> Baronet of Watringbury and MP for Kent.



**Lady Essex Finch, Countess of Nottingham,  
by Mary Beale**

Oil on canvas  
C. 1675 | C.1652 – 1684

Christened Essex, she was the daughter of Robert Rich, 3<sup>rd</sup> Earl Warwick and Anne Cheeke Rogers. Her half brother Robert Rich was Cromwell's son in law.

She was orphaned young and raised by her aunt and uncle in a troubled domestic atmosphere amidst her uncle's violent rages and her aunt's extreme piety.

Her massive inheritance made her an attractive marriage prospect and finally, her pious aunt accepted the proposal of 'Don Dismallo' the swarthy but dour Daniel Finch (later 2<sup>nd</sup> Earl of Nottingham & 7<sup>th</sup> Earl of Winchelsea, also a cousin of Roger Twysden).

They married in 1674 and for a while lived at Daniel's parents' home, which was later sold to William III and is now known as Kensington Palace.

The couple had eight children, which Essex, unusually for the time, nursed herself (wet nurses were usually hired because it was thought that breast feeding would make future pregnancies more difficult).

All but one of their children died young, and Essex died in childbirth in 1684 at just 32.

### The Twisden Family

Sir Thomas Twisden (1602 – 1683 1<sup>st</sup> Bart.) had an illustrious, albeit politically contentious career (a part of which was spent in the Tower of London for disagreeing with Oliver Cromwell), which culminated in the position of Judge of the King's Court Bench and Knighthood.

He first entered politics in the late 1640s just before the reignition of Civil War, but was excluded from a parliamentary role because of Colonel Thomas Pride's purge of those

politicians thought hostile to the New Model Army. This would mean he could play no part in the decision to execute (or otherwise) King Charles I.

In 1639 he married Jane Tomlinson. Jane was the sister of Matthew Tomlinson, a Cromwellian Officer, who took charge of Charles I up to the point of his execution. Although refusing to be Charles' judge, Matthew was still considered to be a 'Regicide', or official killer of the king, but escaped the same cruel fate for all those hanged, drawn and quartered, through his successful self-representation.

In respect of his brother-in-law (and by extension wife), perhaps awkwardly, Thomas would be one of the Judges to preside over the grisly fates of the Regicides.

More memorably Sir Thomas was one of the so-called 'Fire Judges' that dealt with the property disputes and land repatriations after the Great Fire of London.

The Family would become friendly patrons to the Beales and many of them would have their portraits done by Mary.





**Lady Sarah Hall  
by Mary Beale**

Oil on canvas  
C. 1670

Previously mentioned by onetime Moyses Hall curator Chris Reeves as possibly being in the Duke of Newcastle's possession. Holles (the family who had the dukedom in the 17<sup>th</sup> century) could sometimes be spelt Hollis, Halles or Hall, however, no Sarah seems to exist.



**Portrait of Lady Anne Pole  
(formally listed as Lady Norwich)  
by Mary Beale**

Oil on canvas  
C.1675 | C.1653 – 1713/14

Anne was the youngest daughter of Sir William Morice knight and Elizabeth Prideaux. Her father was a Secretary of State and relation of General Monck who assisted in the Restoration.

Anne would marry Sir John Pole, 3<sup>rd</sup> Baronet of Shute in Devon. He was the son of Sir Courtenay Pole best remembered as the sponsor of the 1662 Hearth Tax (he was derisively known as "Sir Chimney Pole") and Ureth Shapcote.

Their children were: Sir William Pole, 4<sup>th</sup> Bt, John Pole, Urith Pole, and the Reverend Carolus Pole.



**Jane Fox as Shepherdess  
by Mary Beale**

Oil on canvas  
C. 1675

Presumably the sitter was assumed to be connected to Sir Stephen Fox (1627 – 1716) Charles II's Paymaster General to His Majesty's Forces. Stephen had a sister Jane (1637 – 1710) and a daughter Jane (d. 1721). Whilst both suggestions are plausible for the sitter, and Charles Beale refers to portraits done on Sir Stephen's behalf in his 1675/76 manuscript, this sitter's features share strong similarities with another.



**Lady Eleanor Leigh  
(courtesy of Titan Fine Art)**

Lady Eleanor Leigh was the daughter of Edward Watson, 2<sup>nd</sup> Baron Rockingham and Anne Wentworth. She married Sir Thomas Leigh, 2<sup>nd</sup> Baron Leigh Stoneleigh in 1679 and the couple had six children.

Thomas had inherited his title from his father who was created the first Baron Leigh in 1643 in recognition of his intrepid loyalty to Charles I during the Civil War, entertaining the King at Stoneleigh when the gates of Coventry were shut against him.

Her hairstyle is in the typical 1670s fashion known as the 'Hurluberlu'. Madame de Sévigné (1626 – 1696) described the style as; "Now just imagine the hair parted peasant fashion to within two inches of the back roll; the hair each side is cut in layers and made into round loose curls which hang about an inch below the ear; it looks very young and pretty two bouquets of hair on each side... a large curl on top which sometimes falls down the neck."





**The Young Bacchus  
by Mary Beale**

Oil on canvas  
C. 1679

Catalogued by West Suffolk as probably Charles Beale Junior, although recently contested as being Bartholomew Beale Junior. Charles Beale Junior, the younger of Mary and Charles two sons had a fairly unfortunate childhood. He survived both smallpox and an incident where a brick dropped on his head whilst walking down Fleet Street.

Charles like Bartholomew was physically engaged by his parents in contributing to Mary's portraits, working on the sitters draperies, or simply the cartouches so often favoured by Mary as her canvas painted frame.

His interests and abilities, unlike his brother Bartholomew, who went on to become a doctor, meant that he was tutored in the art of limning or miniature painting, by the parents' friend and artist himself, Thomas Flatman

Charles went on to be a portrait artist in his own right, but never gained the commercial success of his mother, possibly by this point Mary's style itself was waning. He would die in obscurity.



**Portrait of Gilbert Burnet DD**  
1715 Philosopher, Historian, Poly Linguist,  
and Bishop of Salisbury.  
**by Mary Beale**

Oil on canvas  
C.1675 | 1643 – 1715

Burnet graduated from the University of Aberdeen with an MA in Philosophy at the age of 13, and by 18 had gained his Doctor of Divinity D.D.). Burnet left his post at Glasgow University in 1669 after a disagreement with his patron the Duke of Lauderdale (see page 26). He found favour with Charles II, until he was implicated in the "Rye House Plot". He became chaplain/friend of William III and tutor to Queen Anne's only surviving child after the Glorious Revolution, returning to England under their reign.

Burnet wrote several books including *History of the Reformation* (1679), *Exposition of the Thirty Nine Articles* (1699) and *History of My Own Time* (1724).

Charles Beale's notebook for March 1681 states "Dr. Burnet presented the second volume of the *History of the Reformation* to Mrs. Beale as he had done the first volume".

Gilbert Burnet became a close friend of Charles and Mary Beale during the 1670s when he was the charismatic preacher at St Clement Danes, Westminster. Described by Charles Beale as 'the learned and worthy author', Burnet was implicated in the Rye House Plot to assassinate King Charles II and the Duke of York (1683). He went into exile, returning to England as chaplain to Prince William of Orange during the 'glorious revolution' of 1688. The following year, King William rewarded Burnet with the bishopric of Salisbury; this portrait probably marked the promotion.

Mary Beale would appear to have been a favourite artist of the clergy. Her many portraits of bishops and archbishops provide a visual record of leading figures in the political and religious history of the seventeenth century. Burnet was a repeat patron of Mrs Beale: this is her third portrait of him and he would also commission her to paint Bishop William Lloyd, Bishop Edward Stillingfleet and John Tillotson, Archbishop of Canterbury.



**Portrait of a Lady**  
Half Length, wearing décolleté brown dress  
(possibly Alice Woodforde, née Beale,  
cousin to the artist's husband)  
**by Mary Beale**

Oil on canvas  
C.1675

A recent addition to West Suffolk Heritage Service's Mary Beale collection courtesy of the Jeffree bequest. The sitter remains anonymous but through contemporary similarities could be Alice Woodforde, Charles Beale's cousin.

Alice was introduced to the poet Samuel Woodforde by fellow poet & miniaturist Thomas Flatman.

Woodforde lodged with the Beale family until they married around 1661. Samuel and Alice quickly had two children, named Alice and Heighes, however Alice (Senior) unfortunately died from post delivery sepsis in 1664.

Samuel was clearly devastated by the loss and later wrote in his diary: "I, Samuel, eldest son of Robert, grandson of Robert, and great grandson of Edward, of Old, being about 25 years of age, was married to Alicia, youngest daughter of Mrs. Elizabeth Beale, widow of Theodore Beale, B.D. of the county of Bucks, (a zealous adherent of the royal family of Stuart,) of the ancient family of the Beales of Beverly, in Yorkshire, aged about 27, at St. Christopher's, behind the Exchange, London, upon Thursday, 10th of October, 1661, by my cousin Tillotson, (the celebrated Archbishop of Canterbury,) and by her, through the blessing of God, have had issue, Alicia, born in London (married to the Rev. Alexander Dalgross, rector of Farringdon, Hants); Heighes, born at Bensted, in the county of Southampton, but then though I became the joyful father of a son, I was in a few days deprived of my dearest wife, whom my God was pleased, by a violent fever, to take out of this miserable life unto himself, upon Thursday, January 14<sup>th</sup>; we had lived by His infinite mercy, in the bands of holy wedlock, 2 years, 3 months, and 4 days, in the opinion of all, I believe even our enemies, as happy and loving a pair as ever came together, blessed be our good God: she was the Saturday following buried in eighes chancel, in the very place where my great grandmother, my Lady Heighes, about 37 years before was buried, whose silk stockings (all else but the bones in them being quite wasted) remained entire and without the least rottenness, as many in my parish said who saw them.



**Alice Woodforde  
by Peter Lely**  
sold at auction in 2009

*Oh my God, sanctify this so great visitation to me I humbly beseech thee, for my Saviour's Sake Christ Jesus, Amen."*

Samuel Woodforde wrote the poem 'To Belisa' about Mary Beale in 1664.

The Woodforde daughter Alice was born in 1662 – so would have been a teen when this was painted – could this be her? Or, is this painting earlier in the 1660s when Beale did many of her 'friendship portraits'? Or perhaps posthumously painted 10 years after her death?





**Portrait of the Marchioness of Tweedale,  
Mary (Maitland) Hay  
by Mary Beale**

Oil on canvas  
C.1675 | 1645–1702

Daughter of John Maitland, 1st Duke of Lauderdale and Lady Anne Home.

Mary married John Hay, Lord Yester, 2nd Marquess of Tweeddale, whose family had long been associated with hers, both geographically and politically.

After her mother Anne's death in France in 1671, the Duke married Elizabeth Tollemache, Countess of Dysart (member of the Sealed Knot and prolific political influencer), with whom he had probably been having an affair, and was the reason why Anne died in exile.

Despite the Lauderdale and Tweedales being close neighbours and allies for many years, they had a major falling out over Lauderdale's proposition to levy a regiment of one thousand foot (soldiers) in Scotland, paid for by Scotland, but to serve the King in England.

This acrimonious dispute was worsened because Lauderdale had the King's ear. In a 1674 letter from The Duke of Lauderdale to Charles II, he stated "...you shall find me readier than all your Enemies to rid you of the trouble of Scots Parliaments, which I swear are now useless at the best...the Earl of Tweeddale does you much mischeefe there and here, You will I hope dispatch him when you see it fit..." (The Lauderdale Papers held at the British Library)

Lauderdale disinherited his daughter, Mary, and effectively forced her husband into exile. The Countess of Dysart has often been blamed for Lauderdale's behaviour towards his family, not helped by the fact that she entered into an inheritance dispute with them upon the Duke's death.



**Unknown girl in profile  
by Mary Beale**

Oil on canvas with studio assistance  
C.1680



**Miniature representing a girl  
with a cat  
by Mary Beale**

Oil on canvas  
C.1680

There appears to be very little evidence to suggest Mary Beale produced much in the way of miniatures. However... "Mary Beale is represented by her somewhat coarse portrait of Catherine Sedley, Countess of Dorchester, King James II's clever but ugly mistress, a miniature recorded in Charles Beale's diary as having been painted in 1677, and which until recently was in the possession 'of the Colyear and Dawkins Families. The miniature is signed, and Mary Beale's miniatures are of Such rarity that Dr. G. C. Williamson says the owner is much to be congratulated in its possession." (Connoisseur June 1918)

...So Mary did paint the occasional miniature. It is also possible that it could be the work of Mary's Son Charles, who was trained to paint miniatures.





**Portrait of an unknown  
widow by Mary Beale**

Oil on canvas  
C.1675



**Earl of Coventry  
by Mary Beale**

Oil on canvas  
C.1675 | 1629 – 1699

Thomas Coventry, 1<sup>st</sup> Earl of Coventry, became 5<sup>th</sup> Baron Coventry on the death of his nephew in 1687 and was created Earl in 1697. He was a politician who sat in the House of Commons for the Cavalier Parliament prior to succeeding to the peerage.

Thomas married twice, and his second wife Elizabeth Grimes was apparently his domestic servant.



**Charles Beale Senior,  
by Charles Beale**

Oil on canvas  
C.1675





**Elizabeth Beale  
by Charles Beale**

Oil on canvas  
C.1693

Elizabeth Yonge, daughter of Sir William Yonge Bt, married to Bartholomew Beale (Jnr), Charles Beale Senior's nephew. The late date of 1692 for the execution of these two oval portraits suggests they are examples painted by Mary and Charles' son Charles.



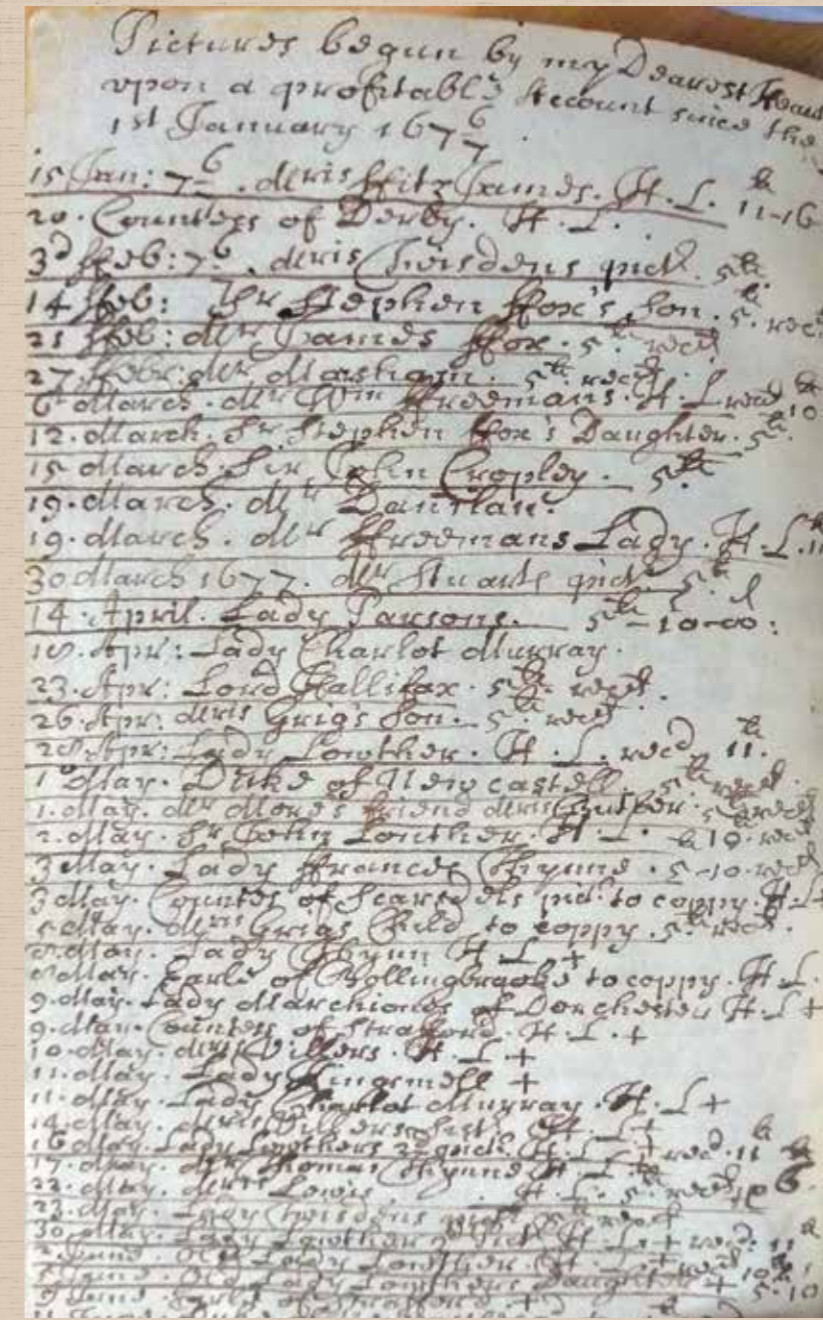
**Bartholomew Beale, Charles Beale  
Senior's Nephew, by Charles Beale (Sen.)**

Oil on canvas  
C.1693 | b.1662

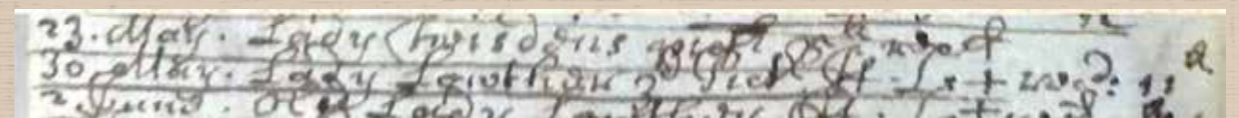
Son of Charles' younger brother Bartholomew and Elizabeth Hunt. Charles' brother was Auditor of Imprests in the Exchequer, auditing the accounts of officers of the Crown receiving government expenses, with special responsibility for the Navy's accounts, c.1660-89. He is mentioned several times in Pepys diary as 'Auditor Beale' (to whom he was related by marriage).

10<sup>th</sup> December 1662: "Then to the Dolphin, where Sir J. Minnes, Sir W. Batten, and I, did treat the Auditors of the Exchequer, Auditors Wood and Beale, and hither come Sir G. Carteret to us. We had a good dinner, cost us 5l. and 6s., whereof my share 26s., and after dinner did discourse of our salaries and other matters, which I think now they will allow."

Much to the surprise of his contemporaries, this Bartholomew committed suicide in 1674, "throwing himself downe in his frantick fitt" from the upper window of his house in Hatton Garden. He was survived by his wife and two children, the eldest being the Bartholomew painted here. He left them a large estate and was in no financial difficulties at the time of his death.



**Beale Manuscript 80 Rawl 572.**  
Image courtesy of the Bodleian Library



The Ladys Twisden highlighted.





