

all a faultless face and person, most charming in detail." She like Lady Coventry—another beautiful contemporary, who played a leading part in the London world—was accustomed to be mobbed in the park by the inquisitive. The rivalry, however, did not last long, as death removed Lady Coventry and left Lady Waldegrave in undisputed possession of the throne of beauty. Her three daughters, the ladies Maria, Laura and Horatia Waldegrave, were all lovely women, inheriting in full their mother's gifts. All three sisters were unfortunate in their love affairs, but were ultimately married. Lady Maria to Lord Euston, Lady Laura to her cousin, Lord Chewton, afterwards Lord Waldegrave, and Lady Horatia to Lord Hugh Seymour.

Lady Augusta Campbell, daughter of John, the fifth Duke of Argle and wife of General Clavering, was entitled "A St. James' beauty" in an engraving by Bartolozzi, from a portrait of John Hodge Benwell's. Benwell was an artist of great promise, but his career was cut short by death at the early age of twenty-one. He had a peculiar method of combining crayon, pastel and water colour, which was considered most effective. It has been re-introduced of late years, in one instance by McCallum, with the addition of oils, but the combination has been condemned by the powers-that-be.

The Hon. Charlotte Legge, afterwards Lady Feversham, was a beauty of her day and was painted both by Romney and Hoppner. Her part in London life is little recorded and she does not seem to have come to the fore in any unusual way worth remembering.

Jane Maxwell, afterwards Duchess of Gordon, on the other hand, was one of the renowned beautiful trio, with the Duchess of Rutland and Devon, three most prominent figures in political and social life and who

took such a conspicuous part and were foremost in every movement during those stirring times. The Duchess of Portland, too, made a good fourth and well maintained her position with those winsome rivals. The Duchess of Gordon, however, with the Duchess of Rutland, were "The twin constellations" alike of Pitt, the Court of the Tories, during the heaven-sent Premier's lengthened administration." She was born, it is supposed, in 1749, and was the daughter of Sir Wm. Maxwell. As a girl, she is described by a contemporary as being "a boisterous young hoyden, who delighted in riding on the backs of pigs which were per-miscuously turned out in the vicinity of her father's second floor flat in Edinburgh." It was characteristic of the girl who could ride a pig in a public thoroughfare that she should, in after life, become notorious as a 'humourist, a diplomatist, and "a grand manager," like Sarah, Duchess of Marlborough. However, her position in life was soon on a more elevated footing, for she married, when young, Alexander, fourth Duke of Gordon, and was thus translated from pig riding to the wearing of strawberry leaves: and it may be said that one who could keep her seat on a pig could, without difficulty, hold her own in any position in life.

The Duke and Duchess of Rutland were "reckoned the handsomest couple in Ireland," which is loud praise in a land where beauty was and is to be found, on every side for the looking. The Duchess was a power in London, her beauty being an influence which she did not fail to use to the greatest advantage during the racy Wig and Tory controversies of the time. As one of the "Three graces" or the "Beautiful trio," the palm of queen of beauty was awarded to her. And the following lines fully justify the statement:—