

Neil Jeffares, *Dictionary of pastelists before 1800*

Online edition

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COTES, Francis

London 20.V.1726 – Richmond 19.VII.1770

Cotes's father Robert was mayor of Galway in 1716–17 (at the age of 21, according to the *Gentleman's magazine* obituary for his younger son, 1818) when charges of failing to enforce anti-Catholic penal laws were brought against him by Protestant aldermen of the city in the Irish House of Commons, which ordered his arrest. Robert Cotes fled to London to contest the charges before parliament. He decided to settle in London, taking up the profession of apothecary (he appears as such in Bond Street in a 1736 notice in the *London gazette* and in a 1749 polling list). He resided in the parish of St Mary-le-Savoy at the time of both his marriages, the first in 1721 to an Anna Fowler, who died the following year. On 24.VIII.1725 (at St Katherine Cree, Aldgate) he married Elizabeth Lynn, the daughter of Francis Lynn, chief secretary of the Royal African Society (not the Royal Assurance Company as given in Strickland 1913 and Johnson 1976); on 29.V.1726 their eldest child, Francis, was baptised at St Mary-le-Strand (he was born nine days earlier). Robert Cotes was involved in a "troublesome and expensive" lawsuit *Kelsey v Lynn* (1746) with Simon Kelsey, a "gentleman of the African House" who had married another of Lynn's daughters; the financial consequences of which were referred to in his 1774 will.

Francis Cotes was probably apprenticed to George Knapton (*q.n.*) around 1741, although no documentation for this is known (Walpole noted that he was a scholar of Knapton). His earliest known work, from 1747, was in pastel, and reflects the influence also of Rosalba Carriera. Cotes seems to have spent his entire career in London (apart from a single work said to have been made in Bath in 1751). While some sources suggest that he may even have travelled to Italy, there is no evidence for this, and it is likely that he copied examples of her work found in English collections. In his will he left to Knapton (not Robert Cotes as Johnson erroneously has) a copy after Guido Reni's *Virgin and Child*, presumably also made during his training. On 6.IV.1752 his advertisement appeared in the *London daily advertiser* for McArdell's prints after his own pastel portraits of the "Dutchess of Hamilton and Brandon" and of the Countess of Coventry "from the Original Pictures, painted by Mr COTES, and to be had of him ONLY, in Cork-street, Burlington-Gardens." Although Johnson suggests that the high technical accomplishment of Cotes's work was the result of competition from Liotard, Cotes's mature style had already emerged before Liotard's visit to London in 1753.

Cotes exhibited prolifically at the Society of Artists between 1760 and 1768. He was also involved with the Royal Academy from its foundation. There seems to have been little

published contemporary criticism of his work: two notably enthusiastic notices by Gibbon's friend, Jacques-Georges Deyverdun (1734–1789), in French; while an anonymous critic signing T.B., thought to be Thomas Bardwell, offered extravagant praise in his *A call to the connoisseurs* (repr. *St James's chronicle*, 9–12.V.1761):

Mr Coates is the greatest Master of a Crayon Head, that I know in Europe; and I know all that are of any Eminence in it.

His Abilities in Oil are sufficient to attain him a very high Reputation.

Cotes turned more to oils in the 1760s, perhaps both for reasons of profile and as a result of economic forces which allowed higher prices to be charged for larger paintings; Walpole (1767) however correctly observed that "Cotes succeeded much better in crayons than in oils". Cotes continued to teach pastel: John Russell was apprenticed to Francis Cotes "of Cork Street, Burlington Gardens" for five years from 8.IV.1762 for a premium of 150 gns (register of duties on indentures, PRO IR 1/23).

In 1764 Cotes was called upon by the Society of Arts to report on Jurine's method of fixing pastel, according to an account in Russell's *Elements* (1777, pp. 18f; omitted from 1772 edition) and to the minutes of the Society (*p. s.n.* Jurine). His pastel of Sir William Chambers (then owned by Lord Bessborough) and probably also that of General Keppel were submitted to the test which, while successful in providing mechanical support, led to unacceptable alterations in the colours.

General William Keppel was evidently a loyal client. Cotes made a pastel of his brother, the 3rd Earl of Albemarle, after Reynolds's painting of c.1754, but portraits of Admiral Augustus, General William, Bishop Frederick and his wife, Laura Walpole, as well as Elizabeth and her husband, Lord Tavistock followed. In William's 1773 will (proved 24.XII.1782, Prerogative Court of Canterbury), he bequeathed "To my Brother Admiral Keppel all my family pictures done in Crayons To my Brother the Bishop of Exeter the Duchess of Gloucester's picture done in crayons... To Sir John Sebright the picture of his late R Highness the Duke of Cumberland"; these were probably all by Cotes. Cumberland died in 1765, and was close to the Keppels politically: it is likely that it was his portrait that Cotes exhibited in the Royal Academy in 1770 rather than his nephew's (the then living Duke of Cumberland) as Johnson assumed.

Francis Cotes married Sarah Adderley on 23.X.1764 at St Clement Danes. Hitherto unidentified beyond her first name, the surname is confirmed by a reference in Cotes's will to her nieces Ann and Elizabeth Adderley. Research in various archives shows that she was baptised in Stroud on 8.XI.1718, and was rather older than her husband; she was the daughter of William Adderley, or Adderley, a mercer from Stroud; her brothers William (1705–1749) and John (1706–1756) were involved in the brewing business, William being lessee of the Mercers' Arms, which later became part of the Watney Mann empire. She may have been distantly related to John and Thomas Adderley, both recorded as

oil and colourmen (at various addresses from Gloucester Street, Queen Square to Bethnal Green and Crutched Friars) among bankrupts in the *London gazette* between 1750 and 1778, but no link has been found.

The year before his marriage Cotes had taken a lease on a fine house in Cavendish Square (32, later occupied by Romney and Sir Martin Archer Shee). Here he competed with Reynolds and Gainsborough in popularity – but was not above producing pastel copies of Reynolds portraits, such as those of Albemarle and Rockingham. Another indication of his prestige was that the wealthy adventurer Paul Wentworth chose Cotes for the portrait he sent as a lavish gift to Rockingham, with whom he claimed kinship. In 1768, the year in which he helped found the Royal Academy, Cotes charged 25 gns for a head in pastel (and a further three guineas for an Italian burnished frame, and £1 5s. for the glass), and for oils, 20 gns for a head, 40 for a half-length and 80 for a full-length portrait. He exhibited 18 portraits in crayons or unspecified media at the Royal Academy exhibitions of 1769 and 1770. In a letter to Joshua Kirby of 25.XI.1768 (RA archives, SA/18/8) he declined re-election as director of the Society of Artists on grounds of ill health. He died on 19.VII.1770, apparently poisoned by a toxic remedy taken for the stone, for which he underwent an operation two years previously.

A posthumous sale took place in London on 21–23.II.1771, as directed in his will (made shortly before his death), the principal beneficiary of which was his widow. (Peter Toms, a studio assistant who painted drapery, was a witness. Johnson's account of its terms was incomplete: a second witness was his pupil, the pastelists John Milbourn. Thomas Ryves, the subject of one of his pastels, is also mentioned. The trustees were Joseph Wilton, the sculptor, and Theodosius, not Joseph, Forrest (*q.n.*), a solicitor and amateur with a passion for theatre, music and art.)

After his death, his widow and parents left the house in Cavendish Square, and his father died at New Charles Street in 1774, making his surviving son Samuel the chief beneficiary; Sarah Cotes was left a mourning ring. By 1776, when she made her will, she had moved to Reading where her cousin John Adderley resided (he died in 1783, leaving her an annuity of £200 p.a.); she died in 1784. Various bequests to relatives included Cotes's portrait of George Knapton, which she bequeathed to Mrs James Samber, née Maria Beata Knapton of Lymington (a fact which has provided new genealogical information on Knapton, *q.n.*, as well as confirming the strong ties between the families); while her portrait (in an identical frame to that of his father) and Cotes's self-portrait (which she evidently inherited from his father) were bequeathed to her nephew Francis Hawes with 100 gns for a ring. The amounts in this and the other Adderley wills suggest a modest but comfortable fortune.

The week after the artist's death, Mary Moser wrote to Henry Fuseli citing Petrarch while reporting the sad fact: "he is not more lamented

as an artist than a friend to the distressed. (*Ma poca polvere son, che nulla sente.*)” A few years later his loss was lamented by the poet William Hayley, noting of the Muse... “with a fond Regret/She pays, while here the Crayon’s pow’r she notes,/A Sigh of Homage to the Shade of COATES.” His reputation had been firmly established before then: a letter from London by Jean-Claude Pingeron (to an unnamed artist in Rome), was summarised (evidently from an illegible manuscript) in the *Journal d’agriculture* for .IV.1768, pp. 83ff:

M. Cols, célèbre Peintre en pastel, tient un rang distingué dans la liste des Artistes fameux de Londres. M. P. compare quelques-uns de ses ouvrages à ceux de la Rosalba Carriera de Venise, & de M. Latour, Peintre François, qui a excellé dans ce genre. L’auteur observe, en passant, que, quoique les Anglois n’estiment que ce qui est durable & solide, ils accordent en général à M. Cols tout l’éloge dont ses grands talens l’ont rendu digne.

Cotes’s “Notes on Crayon Painting”, posthumously published in the *European magazine* in 1797 (but evidently written towards the end of his life as several pictures can be dated to 1767), list the pastels he thought finest: in addition to Knapton’s, those of Mengs, Carriera, Liotard; and he adds, from his own œuvre, the portraits of Robert Cotes, Knapton, Queen Charlotte with the Princess Royal sleeping, Mrs Child, Miss Jones and Miss Wilton. Walpole (1828) agreed with this selection, adding O’Brien, citing them as “portraits which, if they yield to Rosalba’s in softness, excel her’s in vivacity and invention.”

John Russell (*q.v.* – Cotes’s only apprentice recorded in the register of indenture duties), who set out in his *Elements of painting with crayons* (1772) to explain Cotes’s method, believed that “it seems to be universally allowed by all good Judges, that, as a *Crayon Painter*, this celebrated Artist excelled most of his Contemporaries”, adding a note referring to Rosalba’s celebrity; “if the *Crayon* Pictures left by Mr Cotes are not held in equal estimation, posterity will not do justice to his merit.” Russell also records that Cotes restored pastels, tackling a Rosalba (belonging to Dr Chauncey) with somewhat extreme methods, soaking the pastel to allow it to be transferred to another support, without injury. Even Pasquin, an inveterate enemy of pastel, recognised Cotes as “perhaps the best painter in crayons that was ever born; he was infinitely superior to Rosalba; he had a more comprehensive mind, and a finer taste; his portrait of the queen...is the first example of the kind in the world.” That is not an unreasonable claim in relation to the Syon version (contrary to Johnson, it is in fact signed and dated), although it may have appealed particularly to Pasquin because of its strong painterly finish.

Russell (and his fellow pupil John Milbourn, *q.v.*) also provided information about Cotes’s preferred pastels when consulted by the Society of Arts in 1772 in connection with Charles Pache’s pastels: on 4.XII.1772, “the Secretary acquainted the Committee that he had seen Mr Russell & Mr Milbourn two Pupils of the late Mr Cotes & who frequently had been employ’d in making Crayons for him, who inform’d the Secretary that [Pache’s] Crayons were in every respect equal to the best made by Mr Stoupan of Lausanne of whom Mr Cotes always bought crayons, tho’ he never could use those of light Colours all which from his peculiar manner of Painting he was obliged to prepare himself, but the Darker Colours made by Stoupan were what could never be match’d in this Country & serv’d

very well for all his purposes” (minutes, reproduced in TREATISES).

Cotes’s own pastels are easily recognisable, are often signed and have a strong sense of line and shape. There is a clear chronological progression from the stiff, expressionless figures and doll-like female heads of the 1750s to the more naturalistic and psychologically profound works of the 1760s. There remains however a difficulty in distinguishing his early work from that of Knapton and sometimes even that of another Knapton pupil, Arthur Pond (*q.v.*); even minor idiosyncrasies, such as broad linear highlights on drapery, are shared. Cotes’s palette, at least in his later work, is distinguished by warmer, more saturated colours than those of Knapton or Hoare, or indeed most continental pastelists.

Overall Cotes’s objective seems to have been the recreation of oil painting in crayon, and he may well have used fluid-based ground pastel to achieve these painterly effects. While most pastelists valued the matt effect of their medium that oil could not achieve, many of Cotes’s later works have a luminosity very close to gouache or even oil paint. Although his methods of fabrication were copied by Russell, Cotes tended to choose earthier pigments; backgrounds range from brown to tan, stone or olive green; sometimes he used the carmine lake (also favoured by Liotard) which was not stable, and is now much paler. Compared with most of his rivals, his handling is usually more finished and his poses are more inventive and dynamic. Faces are often given an enamelled finish, with moist, almond-shaped eyes indicated by deftly placed catch-lights. Mouths differ from Hoare’s in being wider and more naturalistic. Drapery is often scumbled in broad, impasto strokes of pastel that appear to have been applied with a brush. Occasionally he portrayed his female sitters in fashionable oriental costumes: the same dress worn by Lady Mary Eyre appears again in pastels of two unknown sitters.

In a brief review in *The Times*, 26.XI.1976, David Piper noted that Edward Mead Johnson’s monograph “of a highly gifted and under-investigated figure in the history of eighteenth-century British paintings... must remain the standard work on its subject for many years.” A reasonable assessment of both artist and author; a few deficiencies in the monograph are noted above.

In the early twentieth century Cotes was the victim of pastiches and fakes. Some miniatures in the Haas sale (New York, Anderson, 13–14.I.1927, not reproduced) were said to be by him, while weak copies of his pastels were sometimes given to Samuel Cotes or a member of the Russell family. Such attributions should be treated with caution.

Monographic exhibitions

Cotes 1971: *Introducing Francis Cotes*, Nottingham University, 5–27.XI.1971

Bibliography

V. & L. Adair 1971; Hugh Belsey, in Grove 1996; Bénézit; Cripps-Day 1932; Edinburgh 2008; Edwards 1808; Goulding 1936; William Hayley, *An essay on painting...*, London, 1781, 3rd ed., lines 250ff; Heil 1931; Jeffares 2016f; Johnson 1972; Johnson 1976; Nagler 1835–52; John Nichols, *The history and antiquities of the county of Leicester*, 1807, IV/1, p. 35; Oxford DNB; Pasquin 1796a, p. 128; Pilkington 1852; Russell 1772, 1777; Saur; Sée 1911; Simon 1998; Stewart & Cutten 1997; Strickland 1913; John Sunderland, review of Johnson 1976, *Burlington*

magazine, CXIX/897, .XII.1977, p. 869; Walpole 1828, p. 111; Waterhouse 1978; Waterhouse 1981; Whitley 1928, I, pp. 265ff; Williamson 1894; Winter 1931; Wright 2006

GENEALOGIES Cotes; Adderley

Critiques

Anon., “To the Printer of the St James’s Chronicle”, *St James’s chronicle*, 22–25.V.1762:

Mr F. COTES.

The Productions of Mr Cotes, both in Oil and in Crayons, are excellent. Indeed, we do not much admire the *Lady, half length*, No. 12. But the *Head of a young Gentleman*, No. 16, is particularly excellent. There is an exquisite Softness in the Crayons, done by this Master, worthy of the Imitation of all other Artists.

Cynthio [Anon.], “To the Printer of the Public Advertiser, Mr Woodfall”, *The public advertiser*, 2.V.1764:

Mr FRANCIS COTES.

It is with infinite Pleasure one yearly sees this Artist presenting to the World, fresh Instances of his masterly Elegance both in Crayons and Oils. His Portraits may justly vie with those of Reynolds; and greatly to his Honour be it said, that he generally preserves a beautiful Correctness in his Pictures, to which the latter master too often neglects. Those Praises which the Public have lately bestowed on Mr Cotes, will make him, I dare say, aim at a still further Excellence in his Profession.

Anon., “To the printer of the...” *Public advertiser*, 28.IV.1766:

Mr Francis Coates.

Mr Coates has two excellent Portraits, in Crayons, of two Ladies here; but I wish he would take a little more Pleasure in the Eyes and less in his Lips.

[Jacques-Georges Deyverdun], *Mémoires littéraires de la Grande Bretagne pour l’an 1767*, London, 1768, article VIII, “Beaux arts, &c.”, p. 180:

Dans l’une de ces Expositions, celle de *Spring Garden*, l’on a vû avec intérêt le portrait de la Reine en pastel par Mr. Cotes; la Princesse Royale est endormie sur ses genoux, & la Reine fait signe du doigt de peur qu’on ne la reveille. Le Peintre a exprimé heureusement, sur une aimable phisionomie, la tendresse de la Mere & les vertus de la Reine; & on a admiré l’idée & l’exécution de ce tableau d’amour maternel.

[Jacques-Georges Deyverdun], *Mémoires littéraires de la Grande Bretagne pour l’an 1768*, London, 1769, article VIII, “Beaux arts, &c.”, p. 241:

Parmi une grande quantité de bons Portraits, nous avons distingué les ouvrages de COTES, entr’autres une tête de Femme en pastel, d’un excellent dessein, & où il y a une chute d’épaule admirable, & une tête d’homme dans une *Pièce de conversation*, qui est de la plus grande beauté.

Le Portrait d’une Dame en pastel, par Mr. COPLEY, ... étoit inférieur pour le dessein à celui de COTES.

[Robert BAKER], *Observations on the Pictures now in exhibition at the Royal Academy, Spring Gardens and Mr Christie’s*, London, 1771, p. 4:

Cotes is undoubtedly our best painter in crayons, and one of our best in oil. In the pictures of children he succeeds better than Sir *Joshua Reynolds*. These children of his have a striking and a most pleasing nativeness.

Anon., *Letters concerning the present state of England: particularly respecting the politics, arts, manners, and literature of the times*, London, 1772, p. 249:

The works of this painter are full of the most pleasing strokes; and have such a liveliness and elegance diffused through them, that no body can view many of them without being struck by their uncommon merit. Every thing in his works are riant; and display a mild and agreeable imagination: I have seen many of his pieces, in which the attitudes are peculiarly happy, and the draperies in a pleasing stile.

Pastels

J.243.101 SELF-PORTRAIT, pstl/ppr (artist’s will; Robert Cotes, his father; Sarah Cotes (1718–1784), his widow; legs: her nephew Francis

Hawes). Lit.: Johnson 1976, p. 164, no. 44, unverified attr.

J.243.102 Richard ACLAND, father-in-law of Sir Richard Hoare, pstl, 57x47 ov., c.1751–54 (Stourhead, National Trust, inv. 730769, STO/D/260). Lit.: Gore 1969, p. 254 n.r.; Johnson 1976, no. 32 n.r. Φ



Photos courtesy National Trust

J.243.105 James ADAM (1732–1794), architect, m/u. Lit.: Oxford DNB, n.r.

J.243.106 John ADAM (1721–1792), architect, m/u (Blair Adam, Fife). Lit.: Oxford DNB, n.r.

Adlercron, v. Watson, s.n. Moynaux, J.7824.112

J.243.108 George Keppel, 3rd Earl of ALBEMARLE (1724–1772), to left, in a Van Dyck costume with a black doublet and red cloak, plain background, pstl/ppr, 67x55, sd ✓ “FCotes px^t 1752” ([Pcomm. William Keppel]; family desc. Quidenham Hall 1907. PC 2016). Lit.: Duleep Singh 1928, II, p. 152, no. 28 n.r., as 90x52, m/u; Johnson 1976, no. 35 n.r., as pstl, 60x44.5

J.243.109 George Keppel, 3rd Earl of ALBEMARLE, pstl/ppr, 60.7x45.5, sd ✓ “FCotes Pixt 1755” ([Pcomm. William Keppel]; family desc.: Quidenham Hall 1907; London, Sotheby's, 23.XI.2006, Lot 183 repr., as of William Keppel, est. £5–7,000, £6600; PC; London, Bonhams Knightsbridge, 25.IV.2018, Lot 272 repr., est. £4–6000). Lit.: Duleep Singh 1928, II, p. 152, no. 29 n.r.; Johnson 1976, rejected no. 28 n.r.; Sonia Keppel, *Three brothers at Havana 1762*, 1981, repr., as of Albemarle, 1765; Juliet Barclay, *Havana: portrait of a city*, London, 1995, p. 106 repr., as of Albemarle; Jeffares 2009; Sotheby's OMP catalogue, 6.VII.2016, p. 164, fig. 5, as of William Keppel [new identification 2006] φσ



~Reynolds pnts. Lit.: Mannings 2000, no. 1054, 1055; grav. Spooner; Fisher 1762

Albemarle, v.g. Keppel

J.243.113 Duchess of ANCASTER, née Mary Panton (a.1735–1793), 58.5x43 (Grimsthorpe Castle, 1910 cat. no. 461. Frogmore, state bedroom, 1819; Princess Sophia; legs: Peter Robert, 19th Baron Willoughby de Eresby). Lit.: Pyne 1819, I, p. 20; Millar 1969, p. 21 n.r. Φ



Photo courtesy owner

J.243.116 Duchess of ANCASTER, née Mary Panton, 68x54 (Grimsthorpe Castle. Don: Admiral Sir Robert Kingsmill; desc. Kingsmill family; Devon, Bearnes & Barlow, c.1986, n.r.) ?Attr.

Duchess of ANCASTER, née Mary Panton (Lady Russell, Little Struan). Lit.: Johnson 1976, rejected no. 29 [v. Read]

George, 1st Baron ANSON (1697–1762), admiral, in naval uniform, pnt., sd ?1735 (London, Christie's, 27.VI.1924, Lot 137, £136)

J.243.119 ~repl., pstl/ppr, 60x44.5, c.1750 (Shugborough, National Trust, inv. 1270614, SHUG/P/53). Lit.: John Martin Robinson, *Shugborough*, 1989, cat. no. 53, attr. Hoare; Gore 1969, p. 253 n.r. Johnson 1976, rejected no. 4; Kerslake 1977, pl. 22, attr. Φ



Photo courtesy National Trust

Apthorpe, v. Bayard

J.243.123 Mary d'ARANDA [(1723–1798), of Putney], pstl/ppr, 59.5x45, sd 1748 (New York, Christie's, 10.I.1980, Lot 226 repr., \$800; New York, Sotheby's, 22.VII.1980, Lot 24 repr., est. \$800–1200, \$700) Φ



Photo courtesy Sotheby's

J.243.126 Duchess of Hamilton and ARGYLL, née Elizabeth Gunning (1733–1790), Lady of the Bedchamber to the Queen 1761–84, pstl/bl. ppr, 59x44, sd → “FCotes px^t/1751”

(London, NPG 4890. Desc. Sir George Russell, 4th Bt, 1889; Sir Arthur Russell, 1934; Marjorie, Lady Russell; London, Christie's, 6.VI.1972, Lot 104 repr., 1300 gns; Leggett for the NPG). Exh.: London 1889b, no. 230; London 1934a, no. 808; London 1972a, no. 55; Tulsa 1993, no. 21; London 2012a. Lit.: Johnson 1976, no. 16; Tulsa 1993, no. 21; Simon 1996, pp. 66, 161; Allen & al. 1991, pl. 150; Brownell 2001, repr.; Ingamells 2004, p. 15 repr. cl.r; R&L p. 431, fig. 366; Whistler 2009, p. 200, fig. 19; Hallett 2014, fig. 146; Burns & Saunier 2014, p. 128 repr. Φσ

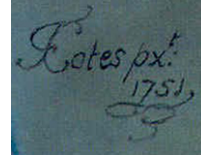


Photo courtesy National Portrait Gallery, London

J.243.13 =?crayons (Francis Cotes; sale p.m., London, Cavendish Square, Langford, 21–25.II.1771, Lot XI/27, with Countess of Coventry)

~grav. R. Brookshaw 1751; J. MacArdell 1752; A. Miller

J.243.132 ~version, pstl (Luttrellstown Castle). Lit.: Guinness & Ryan 1971, p. 142

J.243.133 ~repl., pstl/ppr, 58.4x43.2, sd 1751 (National Trust, Croome Park, inv. NT 170921. Desc.: great-nephew, Thomas Henry Coventry; his grandson's widow, Mme Henri-Charles-Théodore Dunand, née Frances Carter (–1939); legs: Earl of Coventry). Lit.: Gordon 2000, pl. XIII; Ingamells 2004, p. 15 φ



~repl., pnt. (Inveraray Castle). Lit.: Ingamells 2004, p. 15

J.243.135 Duchess of Hamilton and ARGYLL, née Elizabeth Gunning, half-length (same head), m/u, 1751. Lit.: Johnson 1976, no. 31; Ingamells 2004, p. 15

~grav. Houston, repr. *Connoisseur*, XII, 1905, p. 162

~grav. anon., as *Madame Vestris as Mrs Page*

J.243.138 Duchess of Hamilton and ARGYLL, née Elizabeth Gunning, pstl, 58.5x43, 1752 (Worcester; a UK heritage asset)

J.243.139 Duchess of Hamilton and ARGYLL, née Elizabeth Gunning, pstl, 60x44 (National Trust for Scotland, Brodick Castle, Isle of Arran). Lit.: Johnson 1976, p. 164, no. 41, unverified attr.; Ingamells 2004, p. 17, doubtful φαδ

J.243.1392 [olim J.243.589] ??Elizabeth Gunning, Duchess of Hamilton and ARGYLL, pstl, 58.5x45.5, sd ✓ “FCotes pinx’t/1753” (London, Sotheby’s, 13.III.1980, Lot 67 repr., unidentified, £550; London, Sotheby’s, 17.XI.1988, Lot 54 repr., est. £800–1200. London, Christie’s South Kensington, 27.I.1999, Lot 839 repr., unknown lady, est. £3–4000, £3000. William Thuillier 2007) φ?δv



Duchess of Hamilton and ARGYLL, née Elizabeth Gunning (Morony; London, Sotheby’s, 14.XII.1927, Lot 53 repr., as Cotes; Keeling). A/r Reynolds, q.v.

Duchess of ARGYLL, née Elizabeth Gunning, pstl, 30.5x25.4 (Francis Wellesley; London, Sotheby’s, 28.VI.1920 & seq., Lot 182 n.r., as by Francis Cotes) [v. Read]

J.243.141 ?[??]Lady ARUNDELL of Wardour, née Mary Christina [Conquest (1743–1813), ∞ 1763 Henry, 8th Lord Arundell of Wardour] or [née Mary Bellings-Arundell (1716–1769), ∞ Henry, 7th Lord Arundell], pstl, 58.4x42, sd 1757 (Ugbrooke Park) φ?δ



J.243.143 Lady ASTLEY, [née Anne Milles (1735–1792)], wearing a Mary Stuart costume, pstl, 58.4x43.2, c.1760 (London, Phillips, 24.XI.1980, Lot 132, as of Lady Ann Astley, £400). Lit.: Ribeiro 1995, fig. 196 φ



Edward John ASTLEY; & pendant: sister, Anna Maria Astley (London, Phillips, 24.XI.1980, Lot 131, as by Cotes, of Edward and Anna Maria Astley), v. Hoare, Lord Lincoln & sister

J.243.149 [?Sir Richard ASTON (1717–1778), judge] [?] Sir Thomas Aston, 4th Bt (c.1705–1744), pstl/ppr, 60x44.5 (Miss Hinckley 1933. London, Sotheby’s, 18.XI.1976, Lot 200, as Sir Thomas Aston by Hoare; The Carlton Gallery, Cheltenham. Melbourne, Sotheby’s, 25.VIII.1997, Lot 36 repr., attr. Hoare, est. Aus\$3–5000, Aus\$2400. Armadale, Gibson’s, 22.VIII.2021, Lot 237 repr., attr. Hoare, est. Aus\$2–3000, Aus\$6000). Lit.: Aley Lyell Reade, *Johnsonian gleanings*, part vi, 1933, p. 187 n.r., 2 pstls, almost duplicates, as Hoare, Sir Thomas Aston; Clair Hughes, “Zoffany’s trial scene from *The Merchant of Venice*”, *Burlington magazine*, CXXIII/938, .II.1981, pp. 290ff, fig. 32, as Hoare, ?Richard, Lord Aston, c.1765–70 [new attr.] φαδv



J.243.151 Lady AUBREY (∞ 1771 Sir John Aubrey), née Mary Colebrooke (1750–1781), pstl/ppr, 75x65, sd ✓ “FCotes pxt/1766” (desc.: PC; John Mitchell 2013; Lowell Libson, cat. 2014, p. 21 repr., TEFAF, .III.2014; US PC) φvσ



J.243.154 Mrs Howe, later Mrs BARNARD, white dress, dark bodice, blue ribbons, pstl, 61x44.5, sd 1755 (London, Christie’s, 23.II.1923, Lot 10 repr., 12 gns; Naylor). Lit.: Johnson 1976, no. 55 n.r. φ



J.243.156 Mr & Mrs BATES, m/u. Lit.: Sée 1911, p. 42 n.r. [?confusion with Russell]

[?]Mrs Robert BAYARD of New York (Museum of the City of New York, 50.60.3. Beaufort; New York, American Art Association, 21.X.1937, Lot 67 repr., as Cotes) v. Copley

J.243.158 Topham BEAUCLERK (1739–1780), pstl/ppr, 61.5x53, sd v “FCotes pxt/1756” (desc.: sitter’s great-grandson Aubrey de Vere Beauclerk, Ardglass Castle; B. N. Johnson; London, Christie’s, 1.VIII.1885, Lot 83, 41 gns, Graves. Duke of St Albans; London, Christie’s, 20.VI.1978, Lot 75 repr., £7000. PC 2003; London, Christie’s, 2.VII.2019, Lot 156 repr., est. £20–30,000, b/i). Lit.: D. Adamson, *The house of Nell Gwyn, ... 1670–1974*, ed. P. D. Dewar, 1974, repr. opp. p. 62; Russell 1978b, p. 110 repr. φσ



J.243.16 George Anne BELLAMY (c.1727–1788), actress, m/u (Sir George Metham) ~grav. Bartolozzi, for *An apology for the life of George Anne Bellamy, late of Covent-garden theatre*, London, 1785, I, frontispiece

J.243.162 [olim J.243.782] Lady Brownlow BERTIE, [née Harriott Morton Pitt (1745–1763)], bust length, in a blue and grey dress, pstl, 59.5x43.5, sd 1763 (London, Christie’s, 2.III.1976, Lot 79 n.r., unidentified, £1300) [the date on the pastel precludes Johnson’s identification of the related pnt.] φv



~pnt., 118x93.5 (Duke of Ancaster). Exh.: Cotes 1971. Lit.: Johnson 1972, fig. 46; Johnson 1976, no. 292, as of 2nd wife, nee Mary Anne Layard (1743–1804), as c.1769 [?] *Blenheim, v. Vallaston Brettingham, v. Freston*

J.243.1625 A lady of the ?BRETT family, or [?] Lady Fairfax, née Dorothy Sarah Best (1726–1750), pstl/ppr, 60.7x45.7, sd ↗ “FCotes/1755” (desc.: Viscounts Esher; London, Christie’s, 4.VII.2023, Lot 125 repr., est. £4–6,000, £500 [=£630]) φαδν



J.243.163 Sir Orlando BRIDGEMAN, 4th Bt (1695–1776), in a claret coat, pstl, 54x44.5 (Earl of Bradford, Weston). Lit.: *Catalogue of the pictures at Weston*, 1895, no. 175 φ



J.243.165 ??Lady BRIDGES, née Frances Fowler (1746–1825), ∞ 1765 Sir Brook Bridges, 3rd Bt, pstl/ppr, 58.4x44.5, sd → “F. Cotes pxt 1751” (San Marino, Huntington Library, inv. 11.35. [=?] London, Christie’s, 7.II.1903, Lot 105, lady in grey and pink dress, 1751, pstl; £10/15/-; Charles Wertheimer 1908; acqu. p.m. £150, 10.VIII.1911, Knoedler, stock book 5, no. 12501; sold .X.1911, Henry Edwards (Huntington)). Exh.: Paris 1908a, no. 9, pl. 6; San Marino 2015. Lit.: Dayot 1908 (“d’un *racé* suprême”); Winter 1931, repr.; Riches 1934, p. 144 repr., as of Mrs E. Morton Pleydell, née Anne Luttrell (1731–)[?]; Johnson 1976, no. 22 repr. Φ?δ



larger image

J.243.168 Mrs BROGDON, pstl/ppr, 61x45, sd ↗ “FCotes pxt 1752” (London, Sotheby’s, 9.III.1989, Lot 46, est. £1000–1500; New York, Sotheby’s, 5.IV.1990, Lot 341 repr. Genoa, Wannenes, 24.IX.2020, Lot 801 repr., est. €2–3000; La Maison de la Petite Sara, San Marino; Paris, Catawiki, 10.X.2021, Lot 51017835 repr., est. €5–6000; Paris, Catawiki, 2.IV.2022, Lot 57096531 repr., est. €5–6000) Φδ



J.243.17 [?]Mrs John BROME (∞ 1788), née Judith Wright (1757–1828), of the Manor House, Bishop’s Stortford, in white dress, pearl ornaments, pstl, 54.5x44.5 (London, Christie’s, 16.III.1923, Lot 17 n.r., 26 gns; Pawsey & Payne. London, Christie’s, 12.VI.1925, Lot 127 n.r., 8 gns; Pike) [?]attr. or ??identification]

J.243.171 William BROMFIELD (1713–1792), MD, surgeon to Queen Charlotte, pstl/ppr, 69.4x54, c.1757 (London, Royal Academy, inv. 03/568. The sitter: legs: Sir James Wright, Bt; don 1796, “for the instruction of students...having observed how much crayon painting is fallen off in what he sees at the Exhibitions”). Exh.: London 1985c, no. 209. Lit.: Farington 1978–84, III, p. 722, entry for 17.XII.1796; G. C. Peachey, “William Bromfield, 1713–1792”, *Proceedings of the Royal Society for Medicine*, VIII, 1915, p. 120 n.r.; Winter 1931, p. 174 repr.; Johnson 1976, no. 81 n.r.; Hoare 1990, p. 8; Simon 1998, p. 13 n.r. Φσ



J.243.173 Sir Francis James BUCHANAN, Kt (1726–1787), lieutenant, Royal regiment of artillery, later lieutenant-colonel of artillery, pstl/ppr, 58x43; & pendant: J.243.174 spouse, née Anne Farquhar of New York (–1769), pstl/ppr, 58x43, one sd ← “F. Cotes pxt./1754” (sitters’ daughter Eliza, Mrs

Thomas Reed; desc.: Sir Alexander Francis Morley (1908–1971) 1958. London, Sotheby’s, 14.VII.1988, Lot 67 repr., est. £1000–1500. (Sir Francis) New York, Sotheby’s, 11.X.1990, Lot 156, \$2000. (Lady) Timonium, Richard Opfer, 22.X.2015, Lot 254 repr., anon., est. \$400–700) Φ



William BUCK of Carnaby and Ulley (London, Christie’s, 16.XI.2006, Lot 42 repr., attr.) [v. English sch.]

Richard BULL of High Ongar and Northcourt; & pendant: spouse, née Mary Ash (New York, Christie’s, 5–6.X.2004, Lot 83, attr. Francis Cotes) [v. Read]

J.243.18 Lady BUNBURY, née Eleanor Graham (–1762), ∞ a.1735 Rev. Sir William Bunbury, 5th Bt, dau. of Henry Vere Graham of Wix Abbey, white dress, blue mantle, fair hair in curls, bodice fastened with jewels, pstl, 71x61 (Sir Henry Bunbury, Bt, Barton Hall, Suffolk, 1904; ?lost in 1912 fire). Lit.: Farrer 1908, p. 15 n.r.; Johnson 1976, p. 164, no. 41, unverified attr.

J.243.181 Henry William BUNBURY (1750–1811), artist, as a boy, body and face full, fur cap, pink uniform, blue fur lined cloak, pstl, 41x25 (Sir Henry Bunbury, Bt, Barton Hall, Suffolk, 1904; ?lost in 1912 fire). Lit.: Farrer 1908, p. 17 n.r.; Johnson 1976, p. 164, no. 42, unverified attr.

J.243.182 Lady Caroline BURDETT, Lady Harpur, née Manners (c.1714–1769), ½ length, pstl, 59x44 (desc.: Sir Francis Burdett; London, Sotheby’s, 2.XII.1953, Lot 42, £50; Lord Wilton. H. J. Hyams, Ramsbury Manor, 1976). Lit.: Johnson 1976, p. 164, no. 43, unverified attr. [cf. Hoare]

J.243.183 Mrs George BURGESS, née Anne Wichnour (1725–1778), dau. of 13th Lord Somerville, pstl/ppr, 60x44.5, sd ← “Cotes pxt 1751” (desc.: sitter’s son, Sir James Lamb, Bt, né Bland; Sir Charles Lamb, 2nd Bt (1785–1860); desc.: London, Christie’s, 11.III.1960, Lot 16, 12 gns; Marchmont. New York, Parke-Bernet, 11.III.1978, Lot 139 repr., \$1000; Paula Peyraud; New York, Bloomsbury, 6.V.2009, Lot 18 repr., est. \$3–5000, b/i. New York, Stair Galleries, 30.IV.–

1.v.2016, Lot 397 repr., attr., est. \$2–3000).
Lit.: Johnson 1976, no. 74 n.r. Φσ



Photo courtesy Sotheby's

Lady Charlotte BURY, née Campbell (Duke of Argyll, Inveraray Castle) [v. Read]

J.243.187 Mrs George BYNG, née Anne Conolly (1739–1805), half-length, head slightly to right, shoulders to left, in a low-necked dress with lace trim and slashed sleeves, plain background, pstl/ppr, 76x64, sd ✓ “FCotes px 1757” (desc. Byng family, Wrotham Park). Lit.: Johnson 1976, Suppl. 5; Thorpe 2023, p. 73 repr.



J.243.188 Mrs John CALVERT, née Elisabeth Hulse (1732–1807), pstl/ppr, 61x44.5, sd ✓ “FCotes px 1755” (Verney PC, Claydon House). Lit.: Goulding 1936, p. 435 n.r.; Johnson 1976, no. 56 φ



J.243.19 Mrs John CALVERT, née Elisabeth Hulse (1732–1807), 61x44.5, sd ✗ “FCotes px 1756” (Breamore House). Lit.: Johnson 1976, no. 67 n.r. Φσ

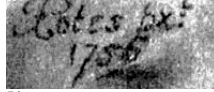


Photo courtesy owner

J.243.194 [Lady Frederick CAMPBELL (∞ 2° 1769), née] Mary Meredith (1732–1807), [Countess Ferrers], pstl, 76x61 (Inveraray; a UK heritage asset) [attr.; cf. Read, portraits of her and her sister]

J.243.194 Lady Frederick CAMPBELL, née Mary Meredith, in a white dress and fur wrap, pstl, 57.1x43.1 (Desc. Sir George Russell, 4th Bt, 1889; Sir Arthur Russell, 1934; Marjorie, Lady Russell; London, Christie's, 6.VI.1972, Lot 108 n.r., attr., 180 gns; Collin). Lit.: Belsey 2019, p. 145 n.r., as attr.

J.243.195 CAROLINE MATILDA, dronning af Danmark 1766, née Princess of England (1751–1775), pstl, 61x50, sd 1766 (Prinz von Hannover; dep.: Celle, Bomann-Museum. *Olim* Frogmore, State bedroom, 1819). Lit.: Anon. obituary John Russell, *The literary panorama*, 1807, I, 1393, finished two versions; Pyne 1819, I, p. 20; Millar 1969, p. 21, fig. i; Johnson 1976, no. 188 φ



J.243.197 =?crayons (Francis Cotes; sale p.m., London, Cavendish Square, Langford, 21–25.II.1771, Lot XI/23, with Miss “Lassels”. =?European Museum, King Street, London, Spring 1793 exh., no. 202)

J.243.198 ~version, pstl, 68.5x54.5, sd → “FCotes px 1766” (Herzog von Braunschweig, Schloßmuseum Marienburg bei Nordstemmen). Lit.: Mathias Hattendorf, *Höfische Reglements und Lustbarkeiten: Die Besuche von Caroline Mathilde und Christian VII. in Hamburg und Holstein*, Hamburg, 1999 φ



J.243.199 ~version, pstl (source unknown) φ



J.243.201 ~repl., pstl, 61x45, sd → “FCotes px 1766” (Frederiksborg, Nationalhistoriske Museum, A2616). Exh.: London 1952b. Lit.: Frederiksborg kat. 1943, no. 4955 n.r.; Millar 1952, n.r.; Johnson 1976, no. 189 n.r.; Helle Stangerup, *Tidens bord*, Copenhagen, 2001, p. 59, det. repr. φ



~grav.: J. Watson

~grav.: anon.

J.243.202 Lady CARTERET [?Countess Granville, née Lady Sophia Fermor (1721–1745)], white dress, double rows of pearls on sleeves and wrists, holding book, pstl, 71x61 (Charles D. Leech. Charles J. E. Sparke, St Andrew's Castle, 1906). Lit.: Farrer 1908, p. 53f n.r.

J.243.203 Sir John Proby, 1st Baron CARYSFORT (1720–1772), 61x43, inscr. “FCotes px 1751” (desc. Elton Hall). Lit.: Johnson 1976, no. 26 n.r.; Borenien & Hodgson 1924, no. 75 [?attr.] φ?α



J.243.205 ~version or copy, 61x43 (?Elton Hall, not located 2005)

J.243.206 ?Lady CARYSFORT, née Elizabeth Allen (1722–1783)/?Caroline Proby (1723–), wife/sister of John, 1st Lord Carysfort, pstl/ppr, 59.7x44.8, sd ← “F Cotes pxt./1751” (Ann Arbor, University of Michigan Art Museum, inv. 1965/1.186; acqu. 1965). Lit.: Johnson 1976, no. 28 n.r. Φδ



Photo courtesy University of Michigan Museum of Art, Ann Arbor

J.243.209 ~version, pstl, 60x45, sd 1751 (desc., Elton Hall). Lit.: Borenus & Hodgson 1924, no. 78, as Caroline Proby φ



J.243.211 Mason CHAMBERLIN (1722/27–1787), portraitist, RA 1768, pstl, 1766 (London, Christie's, 9.VI.1964, Lot 213 repr.). Lit.: Ingamells 2004, pp. 96f repr. Φ



Photo courtesy Christie's

J.243.214 Lady CHAMBERS (∞ Sir Robert Chambers), née Frances Wilton (1759–1839), as a young girl, pstl (n/k). Lit.: Cotes 1797; Johnson 1976, no. 303

J.243.215 Sir William CHAMBERS (1726–1796), architect, pstl/ppr, 63.5x48.2, sd “FCotes pxt 1764”, ?Society of Artists 1764, no. 20 (Edinburgh, SNPG, inv. PG 629. Lord Bessborough. General Sir Redvers Buller; Leggett Bros; acqu. 1904). Exh.: Skirving 1999, no. 2 n.r.; Edinburgh 2007; Edinburgh 2008, no. 42 repr. Lit.: Russell 1777, p. 18f [repr. without credit in *The artist's assistant; or school of science*, Birmingham, 1801, pp. 116f], as having been fixed by “an ingenious foreigner” [Jurine], leaving the colours cold and purple; Riches 1934, pp. 143 repr., as secondary version; Johnson 1976, no. 137; Smailes 1990; Ingamells 2004, pp. 98f repr.; Burns & Saunier 2014, p. 374 repr. φσ



essay, Lorient

~grav. R. Houston 1771–72; W. Bromley, for the *European magazine* 1792, III.1796, opp. p. 147. Lit.: Riches 1934, repr.

~cop. (London, Royal Institute of British Architects, inv. POR/CHAM/1), v. Russell

~version, pnt., 67.3x44.5 or 59x45.5 (Government Art Collection; dep.: Somerset House 1976–2008; stolen. London, Christie's, 27.V.1936; acqu.). Lit.: Riches 1934, repr., as primary version; Johnson 1976, rejected no. 6; *Art newspaper*, .IV.2008, p. 9 repr.; Edinburgh 2008, as cop.

~cop., pnt., 76x63.5 (Thomas Collins, Chambers's executor; desc.: Dr J. G. Salter, Bromley House, Rugeley 1976). Lit.: Johnson 1976, rejected no. 33

J.243.222 Mrs John Millbanke, née Cornelia CHAMBERS (1753–1795), pstl, 55x46 ov., sd 1763 (London, V&A, P.17-1958; dep.: Osterley. Desc. Miss E. F. E. Pebody; don NPG; transfer to V&A). Lit.: V. & L. Adair 1971, repr.; Johnson 1976, no. 117 n.r. φσ



J.243.224 Mrs William Innes, née Selina CHAMBERS, pstl, 55x46 ov., sd 1764 (London, V&A, P.18-1958; dep.: Osterley. Desc. Miss E. F. E. Pebody; don NPG; transfer to V&A). Lit.: V. & L. Adair 1971, p. 177 repr.;

Johnson 1976, no. 136; Burns & Saunier 2014, p. 131 repr. φσ



J.243.226 Mrs Charles CHAPLIN, née Elizabeth Thoroton (1730–), 60x44.5, sd ← “FCotes pxt./1755” (Breamore House). Lit.: Johnson 1976, no. 51 n.r. Φσ



Photo courtesy owner

J.243.229 Mrs Charles CHAPLIN, née Elizabeth Thoroton, in a white dress trimmed with fur and pink ribbons, pstl, 61x46, c.1755 (desc.: The Sutton Estates, London; Westhorpe Hall, Southwell, Nottinghamshire; London, Christie's, 19.XI.1985, Lot 197 repr., est. £1000–1500, £1836). Lit.: Johnson 1976, no. 62 n.r. Φ



Photo courtesy Christie's

J.243.232 Mrs Charles CHAPLIN, née Elizabeth Thoroton, pstl, 61x46, c.1755 (Group-Capt. H. L. Hamner, Westhorpe Hall, Southwell, Nottinghamshire). Lit.: Johnson 1976, no. 63 n.r.

Mrs Catherine CHARLES, in white musline dress, mauve scarf, 58.5x43 (London, Christie's, 16.IV.1919, Lot 40 n.r., as by F. Cotes, 48 gns; *Thistlethwayte*, v. *English sch.*

J.243.233 Queen CHARLOTTE (1744–1818) with Charlotte, Princess Royal (1766–1828), pstl, 95x80 ov., sd → “FCotes pxt/1767” (Duke of Northumberland, Syon House. Comm. 1767 for Countess of Northumberland, the Queen's

Lady of the Bedchamber). Exh.: London 1867, no. 459 n.r. Lit.: Walpole, commentary on the 1767 exhibition, as original; Walpole 1928, p. 79; C. H. Collins Baker, "Portraits at Syon House", *Connoisseur*, CV, .IX.1919, p. 13 repr.; Brieger 1921, p. 162 repr.; *Connoisseur*, LV, 1909, repr. opp. p. 12; Johnson 1976, no. 206, pp. 37f; London 2004, p. 28 n.r. Φσ



J.243.235 ~repl., pstl/pchm, 97.5x84.4 ov., sd "FCotes px/1767", Society of Artists 1767, no. 32 (Royal Collection RCIN 452805. ?Comm. Queen Charlotte or George III; Queen's House, St James's [Buckingham House], 1783, 1796, Musgrave's lists). Exh.: London 2004, no. 5 repr. cl; New Haven 2017, fig. 4.23. Lit.: Walpole, commentary on the 1767 exhibition, as repl.; Cotes 1797; Walpole 1928, p. 79; Cust 1909, p. 216 n.r.; Millar 1969, no. 717; Johnson 1976, no. 205, pp. 37f; Levey 1977, pl. 7; John Cannon & Ralph Griffiths, *Oxford illustrated history of the British monarchy*, 1988, repr.; Burns & Saunier 2014, p. 129, repr. 133 φσ



~repl., enlarged, pnt., 239x148, sd 1767 (Royal Collection, Windsor). Lit.: Millar 1969, no. 718; Johnson 1976, no. 215

~grav. W. Wynne Ryland 1770, as pendant to George III, a/r Ramsay

~"original drawing" (E. Eyre; London, Greenwood, 21.III.1792, Lot 92)

J.243.24 Mrs Mary CHARLTON or Charleton, pstl, 60x43, c.1767–70 (London, Christie's, 27.XI.1909, Lot 48, 20 gns; Dotson). Lit.: Sée 1911, p. 49 n.r.; Johnson 1976, no., p. 163, no. 30, unverified attr.

J.243.241 Charles CHAUNCEY (1706–1777), MD, m/u, sd 1750. Lit.: Johnson 1976, no. 11 n.r. ~grav. Caroline Watson

J.243.243 George CHERRY (1731–1815), midshipman, RN, 61x46, sd 1754 (PC, Durham, 1976). Lit.: Johnson 1976, no. 48 n.r.

J.243.244 Josiah CHILD (–1760), son of 1st Earl Tylney; & pendant: J.243.245 spouse, née Maddalena Henrietta Knight, Mrs Charles Wymondsold, later comtesse du Roure (1729–1763), pstl, 60x44 (Lydiard Park, Swindon. Ethel Raleigh King; Mrs Wilhelmina Stirling, Old Battersea House; sold c.1955; De Morgan

Foundation, dep.: Lydiard Tregoz; accepted in lieu of tax and allocated to Lydiard, 2004). Lit.: Wilhelmina Stirling, *The merry wives of Battersea and gossip of three centuries*, London, 1956, repr., as Carriera; MLA, *Acceptance in lieu report*, 2004/05, repr./n.r., as Cotes; Brown 2006 repr., as ?Carriera [new attr.] φσ



J.243.248 Mrs Robert CHILD, née Sarah Jodrell, later Lady Ducie (1741–1793), pstl, 96x71 ov., ?Society of Artists 1766, no. 29 (Earl of Jersey, Radier Manor, Longueville, Jersey). Lit.: Goulding 1936, p. 435 n.r.; Johnson 1976, no. 190 Φ



CHILD, v. Westmorland

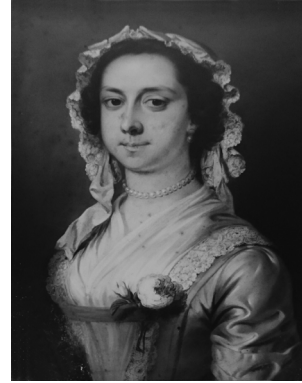
J.243.251 [?John CHOLWICH (1717–1767)], of Faringdon, Devon, in grey dress with fur trimmings, pstl, 59.7x44.5 (Bath, Victoria Art Gallery, inv. BATVG PD 1980.60. Colnaghi; ½ share acqu. 1.VIII.1919, £26/5/-, Knoedler, stock book 6, no 14829, as by N. Hoare, of John Burriddle Cholwick, London, Christie's, 17.VII.1925, Lot 21, as by Hoare, of John Burriddle Tholwich, 3½ gns; Parsons; Commander John Malcolm, HM Coastguard, Fife; acqu. 1967, as by Hoare, of Beau Nash) [new identification] φδν



Photo ©Victoria Art Gallery, Bath and North East Somerset Council
CHRISTIAN VII, v. Ernest von Mecklenburg-Strelitz
Sarah CLAYTON (Norman, Oklahoma, Fred Jones Jr Museum of Art, Ridding Park; London, Christie's, 16–17.X.1972, attr. Cotes), v. English sch.
~cop. Katherine Thornhill, q.v.

Hon. Barbara CLIFFORD (Burton Constable) [v. K. Read]

J.243.259 Elizabeth COBDEN, pstl, 56x43.5 (London, Phillips, 1.XI.1982, Lot 104 repr.) [attr.; cf. Pond] φα

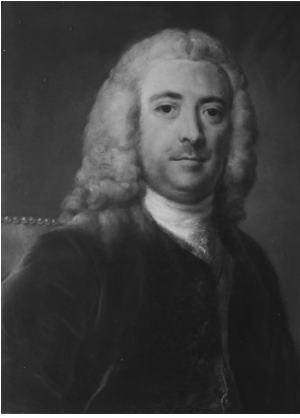


J.243.261 Mrs Charles COLMORE, née Mary Anne Gulston (–1798), pstl, 60x44.5, sd → "FCotes pinx/1755" (desc. Miss Agneta J. A. Stepney-Gulston, Derwydd, Llandybie; house sale, Sotheby's, 15.IX.1998, Lot 74 repr., est. £4–6000, £19,000 [=£21,850]). Lit.: Steegman 1962, p. 53 n.r.; Johnson 1976, no. 53 Φ



Photo courtesy Sotheby's

J.243.264 The Rt Hon. William James CONOLLY (1699–1754), head and shoulders, to right, in a coat, plain background, pstl/ppr, 58.5x43, sd ← "FCotes px' 1757" [?1752] (desc. family PC 1976). Lit.: Johnson 1976, Suppl. no. 6 [?posthumous portrait] φ



J.243.265 William CONOLLY, pstl, sd ← “FCotes px’ 1752” (English PC 1987, as of Conolly). A/r Carriera J.21.0431 φ

Lady Louisa CONOLLY (Earl Bathurst) [v. Read]

J.243.266 Lady Henrietta CONYERS, née Fermor [(1727–1793)], pstl/ppr, 61x45.1 (desc.: Lieut. William Lewis Clinton-Baker, Bayfordbury; London, Christie’s, 1.VI.1945, Lot 69 n.r., as of Lady Henrietta Conyers, 11 gns; Christopher Norris; London, Christie’s, 4.VII.1952, Lot 1; Elias. New York, Sotheby’s, 29.V.2003, Lot 98 repr., as ?Henrietta Conyers, est. \$4–6000, \$3000 [= \$3600]. London, Sotheby’s, 8.VII.2015, Lot 221 repr., est. £4–6000, £4500 [= £5625]) [?attr.] Φαδσ



Photo courtesy Sotheby’s

J.243.269 Thomas COOKE, brother-in-law of Viscount Kenmare, pstl/ppr, 58.5x44.5, sd 1751 (desc. Elizabeth, Countess of Kenmare; London, Sotheby’s, 11.VII.1945, Lot 62; Cullen). Lit.: Johnson 1976, no. 14 n.r. φ



Cornwall, v. Talbot

J.243.271 Mrs Francis COTES, née Sarah Adderley (1718–1784), wife of the artist, m/u, 1764 (“eminent for her Ugliness”, discussion between Cotes and Mrs Thrall, 1765). Lit.: *Thraliana: the diary of Mrs Hester Lynch Thrall (later Mrs Piozzi) 1776–1809*, ed. Katherine C. Balderston, Oxford, 1951, I, p. 268

J.243.272 Mrs Francis COTES, née Sarah Adderley, holding a shock dog, pstl/ppr, 58.5x43, sd →

“F.Cotes px’/1769”, Royal Academy 1770, no. 59 (the sitter; legs: her nephew Francis Hawes. Capt. Eric Noble, Park Place, Henley-on-Thames; London, Christie’s, 5.X.1945, Lot 55 n.r., as unknown lady with a spaniel, 175 gns; Lumley); PC 2014). Lit.: Johnson 1976, p. 164, no. 36, unverified attr.; Jeffares 2016f, pl. 6 [new identification] φνσ



Zoomify

≠pstl (Charles Wertheimer 1908). Exh.: Paris 1908a, no. 10, no pl., as unknown sitter, by Cotes. Lit.: Winter 1931, p. 177 repr.; Johnson 1976, no. 297, as Cotes [v. Read]

~cop., pnt., 61x45.7 (Mrs Marshall Field, née Delia Caton Spencer (1853–1937); her niece, Mrs Albert J. Beveridge, née Catherine Eddy (1881–1970), Indianapolis; desc.: New York, Christie’s, 16.VI.2022, Lot 65 repr.), with old label “Mrs Sipison”

J.243.275 Robert COTES (1695–1774), apothecary, the artist’s father, pstl/ppr, 59.5x44.5, sd → “F. Cotes px’/1757” (London, Royal Academy, inv. 03/672. Don Samuel Cotes 1817). Exh.: London 1934a, no. 785; Cotes 1971, no. 9, pl. IV. Lit.: Cotes 1797; Winter 1931, repr.; Shawe-Taylor 1990, p. 93 repr.; Johnson 1976, no. 75; Jeffares 2016f, pl. 1 Φσ



Zoomify

Lady COTES, pstl, 61x45 (Maxwell; London, Bonham’s, 4.VII.1968, Lot 197). Exh.: Toynbee Hall, III.1890 [v. Read]

J.243.279 Countess of COVENTRY, née Barbara St John Bletsoe (1737–1804), holding a dove, pstl/ppr, 76x60, sd ← “FCotes px’/1767” (Bath, No. 1 Royal Crescent. desc.: John Coventry; Repton; London, Sotheby’s, 15.V.1929, Lot 80 repr., £550; West; English PC 1931). Lit.: Johnson 1976, no. 207 Φσ



J.243.281 Countess of COVENTRY, née Maria Gunning (1733–1760), pstl, sd ← 1751 (Inveraray). Exh.: Cotes 1971, no. 5, pl. XVIII. Lit.: Johnson 1976, no. 19; Brownell 2001, repr.; Aimée Marcereau DeGalan, “Lead white or dead white? dangerous beauty practices of eighteenth-century England”, *Bulletin of the Detroit Institute of Arts*, LXXVI/1–2, 2002, pp. 38–49, n.13 n.r.; Bull 2008, fig. 22 Φ

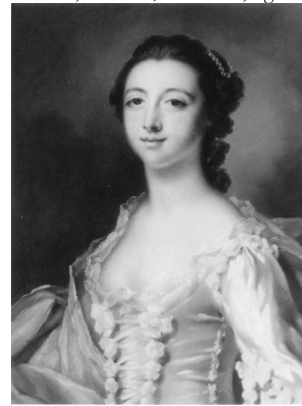


Photo courtesy owner

J.243.283 ~repl., pstl/ppr, 58.4x43.2 (National Trust, Croome Park, inv. NT 170922. Desc.: great-nephew, Thomas Henry Coventry; his grandson’s widow, Mme Henri-Charles-Théodore Dunand, née Frances Carter (–1939); legs: Earl of Coventry). Lit.: Gordon 2000, pl. XII φ



J.243.284 ~repl., crayons (Francis Cotes; sale p.m., London, Cavendish Square, Langford, 21–25.II.1771, Lot XI/27, with Duchess of Argyll)

~grav. McArdell & Houston

~cop., pnt., 75x62 (Dublin, NGI, inv. NGI.417)

~cop., pnt. (Inveraray)

J.243.286 Thomas CRIPPS (1738–1794), 64x43, sd 1759 (F. H. Cripps-Day 1932; Earl Kitchener 1976). Lit.: Cripps-Day 1932, repr. p. 76; Johnson 1976, no. 91 n.r. Φ



J.243.288 Mrs Thomas CRIPPS, née Catherine Buck (–1853), 64x43, sd 1759 (F. H. Cripps-Day 1932; Earl Kitchener 1976). Lit.: Cripps-Day 1932, repr. p. 95; Johnson 1976, no. 92 n.r. Φ



J.243.29 Duke of CUMBERLAND, pstl, Royal Academy 1770, no. 58. Lit.: Johnson 1976, no. 298, as of Henry Frederick, (1745–1790)

J.243.291 =?William Augustus, Duke of CUMBERLAND (1721–1765), m/u (?comm. William Keppel, as of “late” HRH in 1773; legs 1782: Sir John Sebright)

J.243.292 Hon. [Henrietta] Anne DAWSON [(a.1769–1776)], in a white dress, white cap with red ribbon, pstl, 59.7x45 (London, Christie’s, 7.III.1927, Lot 3, anon.) [new attr., ?; cf. Hoare] φαν



J.243.293 Peter II DELME (1710–1770), MP 1741, patron and connoisseur, pstl (desc.: Jervoise family). Lit.: Christopher Hussey, “Herriard Park”, *Country life*, 1.VII.1965, fig. 8, visible in display φ



J.243.2931 Peter III DELME (1748–1789) and John (?), sons of Peter II DELME, pstl (desc.: Jervoise family). Lit.: Christopher Hussey, “Herriard Park”, *Country life*, 1.VII.1965, fig. 8, visible in display φ



J.243.294 Miss DERING [?Mary Dering (1739–1816), later Lady Hildyard], in an ochre silk dress and lace collar, pstl, 65x48.5, c.1758 (Duarte Pinto Coelho, decorator, Madrid and Trujillo; London, Christie’s South Kensington, 20–21.VII.2011, Lot 482 repr., est. £3–5000, £2000) φσ



J.243.296 =?Miss Deering [sic] in brown, pstl, 58.5x43, sd 1753 (Mrs G. T. Barham; London, Christie’s, 14.II.1938, Lot 4 n.r., 5½ gns; Pearson)

J.243.297 William Cavendish, 5th Duke of DEVONSHIRE (1748–1811), half-length, to left, short wig, brown coat, violet waistcoat with broad border of gold lace, blue-grey background, pstl/ppr, 65x49, sd “F. Cotes px’ 1767” (Welbeck, Portland collection, G.00356. Comm. 1767 Duke of Portland, with portraits of Duke and Duchess of Portland, 25 gns each plus 3 gns for each Italian burnished frame; Welbeck list 1857, no. 39; Welbeck 1936; not located 1976). Lit.: Goulding 1936, no. 356 n.r.; Johnson 1976, no. 208; Ingamells 2004, p. 148 n.r. φ



J.243.299 ?Charles Dillon, 12th Viscount DILLON (1745–1813) [?10th Viscount DILLON (–1741)], as a boy, in fancy dress, pstl, 61x46, sd 1753 (Basildon Park, National Trust, L/BAS/P/76. Harold Arthur, Viscount Dillon; sale p.m., London, Sotheby’s, 24.V.1933, Lot 5, 100 gns; Neville). Lit.: Johnson 1976, p. 162, no. 68 unverified attr. [autograph] φδσ



J.243.301 Lady Frances DOUGLAS, née Lascelles (1762–1817), in white dress with blue sash, white muslin cap and blue ribbon, playing with a greyhound, pstl/ppr, 60x44, sd √ “FCotes px’/1764”, Society of Artists 1765, no. 20 (Comm. Anne, Lady Harewood, 6.XII.1763, 10 gns; desc. Earls of Harewood, Harewood House, B238; London, Christie’s, 23.X.2024, Lot 17 repr., est. £6–8000, £4410). Lit.: Walpole “very pretty”; Graves “a girl”; Borenus 1936, no. 238, pl. XXXVIII; Johnson 1976, no. 141 n.r. Φ



J.243.303 ~repl. pstl, 59.7x44.5 (Samuel Cotes; legs: gentleman; desc. his grandson, London, Christie’s, 5.VI.1936, Lot 74 n.r., 22 gns; Lindley)

~grav. Watson

J.243.305 ~cop., pstl, ov. (London, Bonhams Knightsbridge, 15.XII.2015, Lot 43 repr., part, with pendant a/r Read, est. £200–300) φκ

J.243.3051 Lady Frances DOUGLAS, née Lascelles, head, crayons (Francis Cotes; sale p.m.,

London, Cavendish Square, Langford, 21–25.II.1771, Lot xi/23, as Miss Lassels)

J.243.306 Mrs Stephen DOWNES, née Charlotte Tully (1712–), pstl, 61x46 (Mrs Barber, Salisbury, 1894). Lit.: Williamson 1894, p. 136 n.r., as Russell; Webb 1910, as by Russell, of sister Ann Le Blanc [new attr.] φαδν



J.243.308 Tully DOWNES (c.1743–1769), son of Stephen Downes and Charlotte Tully, pstl, 60x44.5 in a painted ov., c.1750, pstl. Lit.: Webb 1910, as by Russell [new attr.] φαν



J.243.31 ~repl., pstl, 60x44.5 in a painted ov., c.1750 (Rev. Barber, the sitter's nephew; M. J. S. Barber-Starkey, grandson; desc.; London, Sotheby's, 30.XI.1978, Lot 135 repr., attr. Cotes, b/i). Lit.: Williamson 1894, p. 166, as Russell [new attr.] Φαν



Photo courtesy Sotheby's

~cop. M. G. Wayne, pnt., sd 1886 (Crewkerne, Lawrences, 5–8.VII.2011, Lot 1436, with copies of Mrs Le Blanc)

J.243.314 Lady DUCIE, née Mary Provis (1755–1789), 66x55, sd 1765 (Lord Ducie, Tortworth House, Gloucs.). Lit.: Johnson 1976, no. 170

J.243.315 Lady DUCIE, née Mary Provis, profile, pstl, 68x57 ov. (Bath, Phillips, 19.VII.1999, Lot 118 n.r., attr., est. £800–1200, £1000)

J.243.316 [?][Mrs [Thomas] DUNCOMBE [∞ 1772], née Anne Jennings [(c.1720–1777)] [?1st wife, née Lady Diana Howard (1724–1770)], pstl,

ov. (Alvin C. Detwiler, Washington; adv. *Antiques*, IX.1936, repr.) Φ?δ



J.243.317 John Murray, 4th Earl of DUNMORE (1730–1809), governor of Virginia, pstl, 61x46 56x44.5, inscr. verso (Earls of Dunmore, Stirling; London, Sotheby's, 21.XII.1978, Lot 122, as 24th Earl, by Cotes. East Moriches, NY, South Bay Auctions, 1.II.2020, Lot 53 repr., manner of Cotes, est. \$800–1200) φαδ



J.243.318 Countess of DYSART, née Charlotte Walpole (1738–1789), natural daughter of Sir Edward Walpole, to left, black eyes full, blue rose in hair, puce dress, square-cut bodice, lace on bodice and shoulders, full sleeves, tight above elbow with rope of pearls, blue velvet robe edged with ermine from left shoulder over right elbow, pstl, 60x44.5, 1760 ([?comm. William Keppel]; desc.: Quidenham Hall 1907). Lit.: Duleep Singh 1928, II, 161, no. 61 n.r., attr. Cotes; Johnson 1976, rejected no. 34 n.r. [?attr.]

Lady DYSART, née Charlotte Walpole (Bertram Keppel; London, Christie's, 19.VI.1911, Lot 4. Reid; New York, AAA Anderson Galleries, 14–18.V.1935, Lot 1146). Lit.: Johnson 1976, rejected no. 58 [v. Read]

Lady DYSART, née Charlotte Walpole, m/u (O. Gutekunst, London). Exh.: New York 1925, no. 8, as Cotes. Lit.: Johnson 1976, rejected no. 59, ?pstl [?; pnt., ~version, pnt as of ??Charlotte Walkinshaw, attr. Ramsay (Derby).]

Lady DYSART, née Charlotte Walpole (Lord Tollemache, Helmingham Hall). Lit.: Johnson 1976, rejected no. 34 [v. Read]

Timothy EDWARDS (1731–1780), captain, RN, pnt., sd 1762 (Nanhoran). Lit.: Steegman 1957, p. 55; Johnson 1976, no. 107

J.243.323 ~version, pstl, 74x62 (London, Sotheby's, 11.VII.1985, Lot 91 repr., est. £800–1200, £2600. Martyn Gregory 1987). Exh.: London 1987b, no. 5 repr. Φβ



Photo courtesy Martyn Gregory Gallery, London

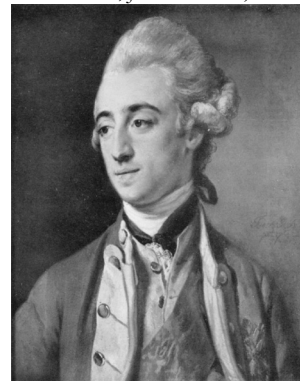
??Mrs Scott ELLIOTT (London, Christie's, 22.III.1988, Lot 70 repr., attr. Cotes; London, 14.VII.1992, Lot 34, attr.) [v. Hoare]

J.243.325 [olim J.395.1177] ??Mrs Scott ELLIOTT, pstl, 61x45 (London, Christie's, 22.III.1988, Lot 70 repr., attr. Cotes; London, 14.VII.1992, Lot 34 repr., attr. Cotes, est. £500–700, £500) [?attr.] Φα



Photo courtesy Christie's

J.243.327 ERNST von Mecklenburg-Strelitz (1742–1814), pstl, 62x46, sd 1769 (Prinz von Hannover, Braunschweig; dep.: Celle, Bomann-Museum. *Olim* Buckingham House, reign of George III). Exh.: London 1952b; Celle 1960, no. 216. Lit.: Millar 1952, fig. 24, as of Christian VII; Miller 1969, p. 21, fig. ii, as of Ernst; Johnson 1976, no. 272 n.r. φ



Countess of ERROLL, née Isabella Carr (Messrs Wallis 1911). Exh.: Paris 1911, no. 23. Lit.: Sée 1911, repr. p. 59, as Cotes. Lit.: Johnson 1976, rejected no. 35 [v. Read]

Mrs ERSKINE (Georgian Galleries, London, adv. *Connoisseur*, LXXX, .I.1928, as Cotes) [v. Read]

J.243.331 Lady Mary EYRE, née Radcliffe (1732–1798), dau. of Charles, Earl of Derwentwater, ∞ Francis Eyre, in multi-coloured dress with ermine jacket, pstl, 60.7x45.7, sd 1755 (Cleveland, inv. 1946.463. Col. H. H. Mulliner, Clifton Court, Rugby; London, Christie's,

18.VII.1924, Lot 2, 68 gns; Colnaghi. London, Sotheby's, 18.XII.1935, £14; Kinderman. Anton W. M. Mensing (1866–1936): Amsterdam, Frederik Muller, 27–29.IV.1937, Lot 148 repr.; Arnold Seligmann, Rey & Co.; Edward B. Greene; don 1946). Exh.: Cleveland 2013. Lit.: Francis 1947; Johnson 1976, no. 57 n.r. ϕ



~cop., v. Anne Russell

J.243.334 Countess of FAUCONBERG, née Catherine Betham (~1760), pstl, 63x48, c.1755 (Newburgh Priory). Lit.: Johnson 1976, no. 59 n.r.

J.243.335 ?Lady FITZGERALD, née Anne FitzMaurice, in blue dress with white fichu and cap, trimmed with lace, half-length, to left, pstl, 61x44, sd 1753 (Bingley; London, Sotheby's, 10.XII.1930, Lot 100 n.r., 10 gns; Hutton). Lit.: Johnson 1976, no. 43 n.r. $\Phi\delta$



Photo courtesy Sotheby's

J.243.338 ?Lady Anne FITZPATRICK (?1768–); ?or her cousin Anne Fitzpatrick, Baroness De Robeck (a.1759–p.1789)], as a child, pstl/ppr, 60x44, sd 1760 (Lord Ravensworth; Eslington Park, 1951, Lot 439, anon. Göteborg, 8.V.1996, Lot 256 repr., est. SKr15,000, SKr56,000). Lit.: Johnson 1976, p. 163, no. 15, unverified attr.; Carter 1997, p. 68 repr. $\phi\delta\nu$



~cop. Samuel Cotes, miniature/ivory, 3.3x2.8 ov., sd “SC/1760” (Kenwood). Lit.: Carter 1997, no. 23 repr.

J.243.341 Countess FITZWILLIAM, née Lady Charlotte Ponsonby (1747–1822), 64x51, sd 1764 (Stansted Park). Lit.: Bessborough 1958, p. 117 n.r.; Johnson 1976, no. 138 n.r.

Samuel Foote, v. Russell

Two daughters of Sir Thomas FREDERICK, v. Morshead; Thistlethwayte

J.243.344 ?Mrs Robert Brettingham (∞ Mendham 1755), née Henrietta FRESTON (1729–1795) of Wichendon, mother of Rev. Anthony Freston, né Brettingham, pstl/bl.-gr. ppr, 61x46, sd ← “FCotes px/1752” (Stanford, Cantor Center, inv. 1977.40. Coventry. London, Christie's, 25.VII.1919, Lot 47 n.r., 95 gns; Shoebridge. Arthur Ackerman & Son, New York; Jeremy Ltd., London. E. M. Johnson, Jersey?). Exh.: San Francisco 2021, no. 6 repr. Lit.: *Connoisseur*, LIV, .VIII.1919, p. 205 repr., p. 222, reports the sitter as identified by a descendant from image in *Connoisseur*, XXXI, .IX.1911 [not located]; Brieger 1921, repr. p. 160; Johnson 1976, no. 36 $\Phi\delta$



Photo Iris & B. Gerald Cantor Center for Visual Arts at Stanford University – Francis Alward Eames Fund

J.243.348 GEORGE IV (1762–1830) as Prince of Wales, with his brother Frederick, Duke of York and Albany and Bishop of Osnabrück (1763–1827), pstl, 81x67 (*olim* Buckingham House, Blue Closet, 1790; lost). Lit.: Johnson 1976, Suppl. no. 21 n.r.; Miller 1969, p. 21 n.r.

J.243.349 William Henry, Duke of GLOUCESTER (1743–1805), in the uniform of colonel of the 1st Foot Guards, wearing the ribbon and star of the Garter, pstl/ppr, 61x46, sd → “FCotes px/1769”, Royal Academy 1769, no. 27 (Royal Collection RCIN 400891. London, Christie's, 24.II.1922, Lot 21, 19 gns; Robinson. John Ambler, Thorpe Underwood Hall, Yorkshire; London, Christie's, 4.V.1933, Lot 101, 58 gns; Lister, for Queen Mary). Lit.: Millar 1969, no. 719, repr. clr pl. 13; Johnson 1976, no. 273; Brownell 2001, repr.; Roy Bolton, ed., *The collectors: old master paintings*, 2009, p. 71 repr. ϕ



J.243.351 Duchess of GLOUCESTER, née Maria Clements Walpole, Dowager Countess Waldegrave (1736–1807), in pink dress, pstl/ppr, 64x52, sd “FCotes px/1764” ([?comm.] William Keppel; legs 1782: Frederick Keppel, bishop of Exeter; desc. Quidenham Hall 1907; PC 1976). Lit.: Duleep Singh 1928, II, p. 159, no. 53 repr.; Johnson 1976, no. 143 Φ



Duchess of GLOUCESTER (R. R. M. Sée 1911). Exh.: Paris 1911, no. 22. Lit.: Sée 1911, repr.; Johnson 1976, rejected no. 39 [v. English sch.]

Duchess of GLOUCESTER (Bertram Keppel; London, Christie's, 19.VI.1911, Lot 4). Lit.: Johnson 1976, rejected no. 58 [v. Read]

J.243.355 ??Mr GOUCH [Gooch, Gonck or Gootz], Spanish gentleman, [?William Villa Real (1729–1759)], in a grey coat, pstl, 63.5x50, sd ↖ “FCotes px/1753”, label verso “A Pastel Drawing of a Spanish Gentleman/Presented to William Jacobson, who was first cousin of Mrs. John Drake Pridham by a Portuguese exile whom he had befriended and presented by William Jacobson to Mrs Derwent Coleridge” (don: William Jacobson (c.1785–1866), solicitor in Plymouth, cousin of Mary Simpson, wife of John Drake Pridham (c.1778–1838), banker, of Plymouth [1806 marriage witness: Peter Jacobson]; don: Mrs Derwent Coleridge, née Mary Simpson Pridham (1807–1881), John Drake Pridham's daughter; E. C. Gair; desc.: her great-grandson Edward Coleridge Gair (1904–1987); London, Christie's, 24.III.1987, Lot 62 repr., est. £1800–2200, b/i. Newcastle, Anderson & Garland, 12–13.VI.2018, Lot 282A repr., as 18th century Spanish sch. London, Sotheby's, 8.XII.2022, Lot 511 repr., est. £8–12,000, b/i; Newbury, Dreweatts, 14.XI.2023, Lot 80 repr., est. £3000) $\Phi\delta\nu\sigma$



J.243.358 Mrs Edward GOULD, née Mary Thoroton (1725–), 60x49.5, 61x44.5, n.s., c.1755 (Breamore House). Lit.: Johnson 1976, no. 60 n.r. $\Phi\sigma$



Photo courtesy owner

J.243.359 George GREGORY (1670–1746), Esq., of Nottingham, in brown coat with white stock; & pendants: J.243.3592 man of the Gregory family, in brown coat with gold braid; & J.243.3594 lady in white dress with blue shawl, pstl, 57x43 ([desc.: great-grandson, Gregory Gregory, né Williams (1786–1854); his cousin, George Gregory (–1860); his relative, John Sherwin Gregory, né Sherwin (–1869); his widow (–1892); Sherwin Gregory's godson], Thomas Sherwin Pearson-Gregory, né Pearson (1851–1935) of Harlaxton; sale p.m., London, Christie's, 18.VI.1937, Lot 1 n.r., with two members of the Gregory family)

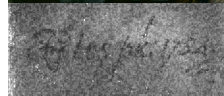
J.243.361 Dr John GREGORY (1724–1773), physician, writer and moralist, pstl/ppr, 61x48, sd "F Cotes pxt 1764" (Sir Andrew Forbes-Leith, Fyvie Castle, Aberdeenshire, 1976). Exh.: Edinburgh 1985, no. 18 repr. Lit.: Johnson 1976, no. 139 Φ



Photos courtesy owner

Thomas GROSVENOR (Duke of Westminster 1976) [v. Russell]

J.243.371 Joseph (1745–1786) and John (1750–1764) GULSTON, pstl/bl. ppr, 67.3x82.6, sd ✓ "FCotes pxt 1754", ?Society of Artists 1761, no. 19 (Los Angeles, J. Paul Getty Museum, inv. 99.PC.33. Desc. Miss Agneta J. A. Stepney-Gulston; dep.: National Gallery of Wales, Cardiff; R. A. Stepney-Gulston; Derwydd Mansion, Llandeilo, Sotheby's 15.IX.1998; Rafael Valls, cat. no. 6 repr.; acqu. 1999). Exh.: London 1980; London 1988a, no. 80 repr.; Los Angeles 2016; Los Angeles 2018. Lit.: Steegman 1962, p. 53 n.r.; Johnson 1976, no. 52; Burns & Saunier 2014, p. 130f repr. Φσ



LARGER IMAGE Zoomify

Photo © J. Paul Getty Museum, Los Angeles
~grav. Valentine Green 1771

J.243.376 ~study for John Gulston, pstl/br. ppr, 43x37, inscr. ✓ "Gulston delin/1754" (PC 1976; Mrs G. Joy Stepney-Gulston; sale p.m.,

of the ?GRIGBY family [?Joshua Grigby (–1771) & spouse, née Mary Tubby (1692–1766)], pstl, 58.4x43.2, s → FCotes/n.s. [c.1745] (desc.: Mrs Harcourt-Powell 1943; desc.: London, Christie's, 14.XI.1989, Lot 50 n.r., est. £3–5000; PC) φδσ



Cardiff, Anthemion Auctions, 19.III.2014, Lot 576, anon. unknown, est. £500–600, £850). Lit.: Johnson 1976, no. 49 n.r. φ



J.243.378 Mrs Joseph GULSTON, née Elisabetha Bridgetta Stepney (1749–1780), pstl, 60x45, sd ← "FCotes RA/pinx. 1767" (desc. Miss Agneta J. A. Stepney-Gulston; R. A. Stepney-Gulston; dep.: National Gallery of Wales, Cardiff; Derwydd Mansion, Llandeilo, Sotheby's 15.IX.1998, Lot 83 repr., est. £3–5000, £5520). Lit.: Steegman 1962, p. 53 n.r.; Johnson 1976, no. 209 Φ



Photo courtesy Sotheby's

J.243.381 Mrs Joseph GULSTON, née Mericas da Silva (1715–1799), 61x44.5, sd v "F. Cotes pinx/1755" (comm. Joseph Gulston; desc. Miss Agneta J. A. Stepney-Gulston; R. A. Stepney-Gulston; Derwydd Mansion, Llandeilo, Sotheby's, 15.IX.1998, Lot 73 repr., est. £6–8000, £14,950. London, Sotheby's, 22.III.2005, Lot 73 repr., est. £6–8000, £7800). Lit.: Steegman 1962, p. 52 pl. 6D; Johnson 1976, no. 54 Φσ



Photo courtesy Sotheby's

Gulston, v.q. Colmore

J.243.385 John GUNNING (–1767), pstl/ppr, 59.6x44.4, sd 1751 (Constance, Lady Russell, Swallowfield, 1904; Marjorie, Lady Russell; London, Christie's, 6.VI.1972, Lot 106 repr., 300 gns; Collin). Lit.: Russell 1904, repr. opp. p. 99; Johnson 1976, no. 17 n.r. Φ



J.243.365 Man in a brown coat, blue waistcoat with gold edging; & pendant: J.243.366 woman,



Photo courtesy Christie's

J.243.388 =? pstl, 76x61 (Inveraray; a UK heritage asset)

J.243.389 The Hon. Mrs John GUNNING, née Bridget Bourke (1711–1767), mother of the Gunning sisters, pstl/ppr, 58.5x43, sd ← “F. Cotes Pxt/1758” (Duchess of Argyll; 9th Duke of Argyll, Inveraray 1904; Rosneath Castle sale, Dowell’s, 7–11.X.1940, Lot 1313 n.r., as anon.; Appleby Bros; Edward Croft-Murray, Richmond, 1941–71. London, Christie’s, 5.VI.2007, Lot 43 repr., est. £700–1000, (£2160). Exh.: Cotes 1971, no. 10 n.r. Lit.: Russell 1904, opp. p. 100, confused with Drouais portrait of Duchess of Argyll; Johnson 1976, no. 12 n.r. φσ



J.243.3891 =?Mrs Gunning, crayons (Edward Poore; London, William Richardson, 19.IV.1805, Lot 40, 12/-)

J.243.391 General John GUNNING, Jr (1742–1797), pstl/ppr, 59.5x43, sd 1751 [later altered to 1744] (Constance, Lady Russell, Swallowfield, 1904; Marjorie, Lady Russell; London, Christie’s, 6.VI.1972, Lot 105 n.r., 350 gns; Collin). Lit.: Russell 1904, repr. opp. p. 136; Johnson 1976, no. 18 n.r. φ

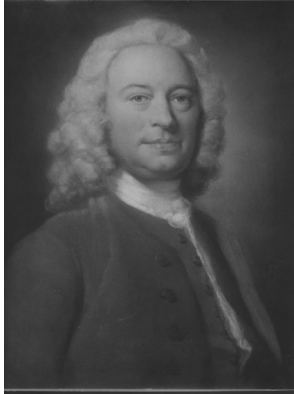


Photo courtesy Christie's

Gunning, v. Argyll, Coventry, Travers

J.243.394 Mrs John HALE, née Mary Chaloner (1743–1803), sister of Lady Harewood, half length, to left, in white dress with pink facings and bows, blue scarf, pstl, 59.7x44.5 (Harewood House). Lit.: Borenus 1936, no. 237 n.r.

J.243.395 Matthew HALE [Hall], pstl/ppr, 59x45, sd 1748; & pendant: J.243.396 spouse, pstl/ppr, 59x45, sd “F.Cotes px. 1749” (London, Christie’s, 4.VII.1919, Lot 37; Colnaghi; Knoedler, New York stock no. 14787/14788, \$378, exchanged .VII.1924 with Colnaghi; A. S. Drey; Berlin, Graupe, 17–18.VI.1936, Lot 10 repr.). Lit.: Heil, *Art in America*, XX, .XII.1931, pp. 2–12; Johnson 1976, no. 5/7 n.r. Φ



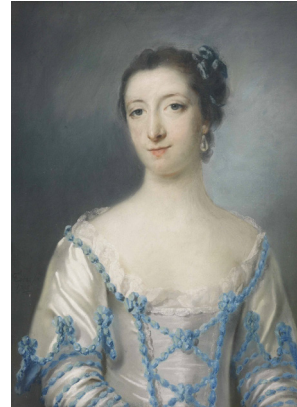
J.243.398 Sir Thomas HANMER, 4th Bt (1677–1746), pstl/ppr, c.76x61 (Sir Henry Bunbury, Bt, Barton Hall, Suffolk, 1904; ?destroyed in 1912 fire). Lit.: Farrer 1908, p. 23, no. 31 n.r., crayon; Johnson 1976, no., unverified attr. 46, as pnt.

J.243.399 Lady HANMER, née Anne Graham (– 1778), ∞ Sir Walden Hanmer (1717–1783), sister of Eleanor Graham, ∞ Sir Willam Bunbury (Hanmer). Lit.: John, Lord Hanmer, *A memorial of the parish and family of Hanmer in Flintshire*, 1876, p. 241, as by “Cotes of Bath”

J.243.401 Countess of HAREWOOD, née Anne Chaloner (1743–1805), half length, to left, head almost facing, in blue jacket edged with white and trimmed with lace over yellow dress, pstl, 59x44.5 (Harewood House). Lit.: Borenus 1936, no. 236 n.r.

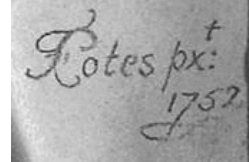
J.243.402 =?Miss Lassels, crayons (Francis Cotes; sale p.m., London, Cavendish Square, Langford, 21–25.II.1771, Lot XI/23, with Caroline Matilda)

J.243.403 Lady HESKETH, née Harriet Ashley Cowper (1733–1807), pstl/ppr, 60x44, sd ← “F.Cotes px/1755” (Mrs O’Meara a.1979. London, Bonhams Knightsbridge, 28.IV.2009, Lot 4 repr., est. £1000–1500, £1140. London, Christie’s South Kensington, 14.VI.2017, Lot 389 repr., est. £1500–2000, b/i)φσ



~grav. William Harvey 1836

J.243.406 George HINDE (–1756), of Rome House, Chatham, agent in Jamaica for Augustus & John Boyd, sugar merchants, pstl, 61x45.7; sd → “F.Cotes pxt 1752” (New York, Bonhams, 4.V.2011, Lot 45 repr., est. \$6–8000; San Francisco, Bonhams, 14.VIII.2011, Lot 2008 repr., est. \$3–5000) φ



J.243.409 Sir Richard HOARE, 1st Bt (1735–1787), holding a drawing, pstl, 75x65, sd √ “FCotes pxt 1757”; & pendant: J.243.41 1st wife, née Anne Hoare (1737–1759), playing a cittern, pstl, 75x65, c.1756–59 (Stourhead, National Trust, inv. 730762/61, STO/D/248/251). Lit.: Sir Richard Colt Hoare, *History of modern Wiltshire (Hundred of Mere)*, 1822, p.73; cat. 1898, no. 158/p. 10; Waterhouse 1953a, p. 192, pl.162a/-; Gore 1969, p. 254 n.r.; Johnson 1976, no. 76 repr./72 n.r.; Hutchings 2005, p. 75 repr. clt/- Φσ





Photos courtesy National Trust

J.243.414 Lady HOARE, née Frances Ann Acland (1735/6–1800), spinning, 75x65, 1766–70 (Stourhead, National Trust, inv. 730760, STO/D/252. At Wavendon a.1898). Lit.: Cat. 1898, p. 10; Gore 1957b, p. 177, fig. xxi; Gore 1969, p. 254 n.r.; Johnson 1976, no. 204 repr.; Shawe-Taylor 1990, p. 116 repr.; Hutchings 2005, p. 75 repr. Φδ



Photo courtesy National Trust

J.243.417 Lady HOLDERNESSE [née Maria Doublet van Groenestein (c.1721–1801)], pstl (Frogmore, state bedroom, 1819). Lit.: Pyne 1819, I, p. 20; Millar 1969, p. 21 n.r. [?= Russell, J.64.1819]

Hope-Vere, Hope-Weir, v. Monson

J.243.419 Miss Elizabeth Kelsey, later (∞ 1765) Mrs Isaac HOWARD (1740–1799), pstl, c.1755 (London, Christie's, 7.XII.1908, Lot 64, with pendant, Miss Lyn, 3 gns; Flear)

J.243.4192 ~cop., pstl (PC 2023) J.243.42 Lady HUBAND, née Rhoda Broughton, wife of Sir John Huband, Bt, pstl/ppr, 60x43 (London, Christie's, 27.XI.1909, Lot 49, 8 gns; Dotson). Lit.: Sée 1911, p. 49 n.r.; Johnson 1976, p. 164, no. 31, unverified attr.

J.243.421 Sir Edward HULSE, 1st Bt (1682–1759), physician to George II, pstl, 63x51, sd 1757, Society of Artists 1760, no. 12 (Breamore House). Exh.: London 1956, no. 647. Lit.: Johnson 1976, no. 77; Burns & Saunier 2014, p. 132 repr. Φσ



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~grav. J. Watson, mezzotint

J.243.425 A lady of the HULSE family, ??Mrs Charles Newton, née Mary Blackbourne

(1713–), niece of Sir Edward Hulse, 60x45, sd
← “FCotes px/1759” (Breamore House). Lit.:
Johnson 1976, no. 93 n.r., rejecting the
traditional identification Φδσ

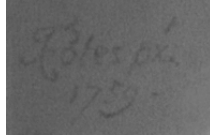


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