

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

DOWNMAN, John

Ruabon, North Wales 1750 – Wrexham
24.XII.1824

Downman was the son of a provincial attorney, Francis Downman of St Neots, and his wife, who, according to an annotation on a 1777 drawing, was Charlotte Goodsend, daughter of Francis Goodsend, private secretary to George I (she may be the “Charlot Francisco” who married a Francis Downman at St Anne’s, Soho, 16.IX.1732; in the next generation a number of children were given the second name Goodsend from the 1760 union of Downman’s eldest brother William and Sarah White in Bedford, near St Neots). Downman moved to London in 1767. He exhibited the head of a gentleman (medium unspecified) at the Free Society of Artists in 1768 and entered the Royal Academy Schools on 17.III.1769, becoming a pupil of Benjamin West. He travelled to Rome with Joseph Wright of Derby in 1773–75, setting up as a portraitist in Cambridge on his return. He was supported by the Mortlock family, local bankers in Cambridge, and a series of oval pastels of the family was made in 1777–79. He appears to have been mainly based in London from 1778 to 1804, but in 1806 he married Mary Jackson in Exeter; she died the following year. Nevertheless his will left his fortune to his “adopted daughter”, who was born in Leiceser Square in 1786 and baptised there the following year as Isabella Chloë Downman (to John and an unknown Elizabeth); she married Richard Mellor Benjamin, a solicitor in Wrexham.

Downman exhibited at the Royal Academy between 1770 and 1819 (from South Street, Berkeley Square 1770–73, Cambridge 1777, Bedford Street 1778–79, 79 St James’s Street 1780–95, Fitzroy Street thereafter), but he did not become an associate until 1795 and was never a full member. There were regular disputes with the Academy which regarded his portraits as drawings, and hung them in poorer light than he wanted; on occasion he withdrew his pictures from the exhibitions. According to a report in the *Morning post* in 1786, his portraits were “universally admired & sought after by the first people of rank and fashion”; but he received little critical attention, one comment (on the 1789 Royal Academy) being that “he had but two passable faces, one face for ladies, and another for gentlemen.”

Numerous engravings were made after his portraits by others (Downman was not a print-maker, although he did make one experimental lithograph in 1806), but his technique lent itself to repetition (up to a dozen examples are known in some cases). On 7.IV.1788 an advertisement in *The world* appeared addressed to

THE VISITORS

who attended the performances at the Richmond-House Theatre

And also the Nobility and Gentry in general, are respectfully informed, that the portraits of the following Noble Personages, and Others, as they were drawn by Mr Downman for the Scenery at Richmond-House Theatre, are now finished...

The subjects included the duchesses of Richmond and Devonshire, Lady Duncannon, Lady Elizabeth Foster, Miss Farren and Mrs

Siddons, engraved by Burke, Bartolozzi, Caroline Watson, Collyer and Tomkins.

In addition to portraits, he made theatrical and mythological pieces. In 1798 he exhibited a more ambitious picture entitled *Rule Britannia*, but, while praising the choice of subject, the critic observed that “it is so much out of the way of his genius, that it is a pity he should have devoted so much time to it—time, that he might have advantageously employed upon those *Portrait-Drawings* in which he is so deservedly successful.” Other critics however dismissed their monotony and slightness, and it was not until the early twentieth century that a revival in his fortunes occurred and he became briefly highly collectable.

Downman used chalk and watercolour to produce rapid, small portraits of the aristocracy which became very popular, their distinctive treatment and lighting being easily recognisable. To achieve these effects he seems to have used translucent paper, sometimes applying pastel to the reverse in the manner of Liotard. He also used stumping and wash even on those drawings where pastel has been used extensively. How many of these may properly be described as “pastels” rather than the “dessins rehaussés” included in the Paris 1911 exhibition is not clear. Williamson’s 1907 study contains long lists of Downman’s works which he regards (mostly correctly) as watercolours rather than pastels. We list below only a selection, omitting for example many of the mixed media sheets in the British Museum’s extensive holdings. A group of his drawings appeared at Christie’s South Kensington, 9.XII.2015, Lots 166–86, with a short essay.

Monographic exhibitions

Downman 1893: *Downman*, London, 18 Carlton House Terrace, 1893

Downman 1996: *John Downman 1750–1824: landscape, figure studies and portraits of “distinguished persons”*, Cambridge, Fitzwilliam Museum, 1996. Cat. Jane Munro

Bibliography

Bénézit; Brieger 1921; Binyon 1898–1907, II, p. 39ff; Bower 1996; Foskett 1987; Grove 1996; Hind 1991; Lambourne & Hamilton 1980; Long 1931; New Haven 1979; Saur; Sée 1911; Waterhouse 1981; F. A. Whinyates, *The services of Lieut.-Colonel Francis Downman*, Woolwich, 1898; Whitley 1928, II, pp. 68, 212f; Williamson 1907; Wright 2006

GENEALOGIES Downman

Contemporary critiques

Anon., *St James’s chronicle*, 1787:
[Of Miss Farren in *The heiress*; unlike; Downman’s method] “is not calculated to produce good pictures; where more than heads are introduced they always want solidity and force.”

Anon., review of Royal Academy 1789:

Downman’s small heads have their usual delicacy and their usual sameness. He has but two passable faces, one face for ladies and another for gentlemen and one of other of these prototypes all his likenesses are brought to resemble.

Georg Forster, *Ansichten vom Niederrhein*, Berlin, 1794, I, pp. 103f:

Downman ist ein anderer Pastellmaler, dem man bei aller Einförmigkeit seiner Porträte, wenigstens einen hohen Grad von Delikatesse nicht absprechen kann. Zur Verzierung des Privat-Theaters im Pallast des Herzogs von Richmond malte er die Bildnisse der Herzoginnen von Richmond und von Devonshire, der Lady Duncannon, der Lady Elisabeth Foster, und der beiden Schauspielerinnen Miß Farren und Mrs. Siddons; und diese Bildnisse wurden in der That eben so viele Meisterwerke in ihrer Art. Von eben demselben Künstler hat man auch eine schöne Zeichnung, wo Mrs. Wells und der Schauspieler Edwin in theatralischen Rollen erscheinen.

Pastels

J.28.101 Mrs ABBOTT, dessin, lavis, 21.5x18 ov. (J. H. Fitzhenry 1911). Exh.: Paris 1911, no. 30

J.28.104 Robert Bertie, 4th Duke of ANCASTER (1756–1779), chlk (Grimsthorpe Castle, with pendant, Lady Willoughby de Eresby)

J.28.105 Hon. Mrs ARBUTHNOTT, pstl, sd 1779 (E. M. Hodgkins 1907). Lit.: *Connoisseur*, XVIII, 1907, repr. Φ



J.28.107 John Dunning, 1st Baron ASHBURTON (1731–1783), solicitor-general, chancellor of the Duchy of Lancaster, pstl, sd “JD 1780” (“a lady of Ashburton” 1876). Lit.: Ingamells 2004, p. 21 n.r.

J.28.108 ASHBURTON, profile to left (London, Sotheby’s, 16.III.1984, Lot 69)

J.28.109 ASHBURTON, profile to right, watercolour, 22.2x18.7 ov., inscr. *verso* 1782 (British Museum inv. 1967,10.14.185) φ



J.28.111 Miss BACON, dessin, lavis, 21.5x18 ov. (J. H. Fitzhenry 1911). Exh.: Paris 1911, no. 30

J.28.112 Lady of the BARING family, dessin reh., 18x15 ov. (Otto Gutekunst 1911). Exh.: Paris 1911, no. 39

J.28.113 =?lady of the Baring family, white dress with large shawl collar, blue sash, white bow

in hair, blk chlk, watercolour, 18x15 ov. sd 1783 (P. & D. Colnaghi. Stehle; New York, Parke-Bernet, 30.XI.1950, Lot 2 n.r.). Exh.: Paris 1911, no. 148

J.28.114 Mrs BLENCOWE, dessin reh., 20x16 ov., sd 1791 (Otto Gutekunst 1911). Exh.: Paris 1911, no. 38

J.28.115 Orlando Bridgeman, 1st Earl of BRADFORD (1762–1825), 23x19 ov., sd 1785 (Shropshire; a UK heritage asset)

J.28.116 Mrs Arabella BRETON (1733–), pencil, pstl, 23x19 ov., sd ✓ “J Downman 1792” (Cambridge, Cheffins, 26–27.IV.2006, Lot 723 repr., est. £300–400) φ



J.28.118 Miss Catherine BULL (–1795), of Northcourt, Isle of Wight, in white dress, with a white band in her powdered hair, landscape background, m/u, 20x15 ov., sd 1790 (General Sir James Willoughby Gordon, GCMG, of Northcourt; Lord Burgh; London, Christie's, 9.VII.1926, Lot 19 n.r.)

J.28.119 Rev. Dr Thomas BURGESS (1756–1837), Bishop of St David's, later of Salisbury, cr. clr, stump/ppr, 30.3x24, inscr. JD 1815 (British Museum 1967.1014.199. Agnew's; Eric George Millar, cat. no. 41; legs 1967) φ



J.28.121 George BYNG (1735–1789), of Wrotham Park, MP for Middlesex, m/u ~grav. Joseph Grozer 1786

J.28.123 Lady CAMPBELL, daughter of Mrs Pemberton, née Polly Wale, sister of Sir Charles Wale, pstl, 18x15 (Leominster, Brightwells, 16–17.VI.2004, Lot 893 repr., est. £400–600) φ



George Carpenter, Viscount CARLINGFORD (1781–1789), pstl, 20x17 ov., 1781–83 (PC 2011) φ

Viscount CARLINGFORD, pstl, 20x17 ov., 1781–83 (PC 2011) φ

Lady Susan Hussey CARPENTER (1784–1827), later Marchioness of Waterford, pstl, 20x17 ov., 1792 (PC 2011) φ

Countess of CAVAN (∞ 6th Earl), née Elizabeth Davies (–1811) (Dublin, NGL, inv. 2983). Lit.: *Le Harivel* 1983, repr., as by Downman [v. Hamilton]

J.28.13 Countess of CAVAN (∞ 7th Earl), née Honora Margaretta Gould (–1813), cr. clr/ppr, 22.3x15.7, sd “Downman/1783” (London, Bonhams, 8.IV.2010, Lot 45 repr., est. £700–900) φ



J.28.132 Sir Thomas CAVE, Bt (1712–1778), MP for Leicestershire, in blue coat, red collar, m/u, 19x16.5 ov. (Baroness Braye, Stanford Hall. Colonel H. H. Mulliner, of Albany and Clifton Court, Rugby; London, Christie's, 18.VII.1924, Lot 4 n.r., 45 gns; Fraron)

J.28.133 Capt. Francis CHAPLIN, dessin reh., 20x16 ov., sd 1783 (Otto Gutekunst 1911). Exh.: Paris 1911, no. 33

J.28.134 CHARLOTTE Augusta, Princess Royal, later Königin von Württemberg (1766–1828), pstl, 1782 (E. M. Hodgkins 1907). Lit.: *Connoisseur*, XVIII, 1907, repr. φ



J.28.136 Marchioness of CHOLMONDELEY, née Lady Georgiana Charlotte Bertie (1764–1838), cr. clr, 58.5x40, sd “J. Downman Pt., 1784” (Grimsthorpe Castle, cat. no. 463, with pendant, Lady Willoughby de Eresby). Exh.: London 1903, no. 268 n.r.

J.28.137 Miss DANBY, pstl, 1779 (E. M. Hodgkins 1906). Lit.: *Connoisseur*, xv, 1906, repr. p. 134 φ



J.28.139 Henry DARELL of Calehill, Kent, in a light blue coat, pstl, 20x15.5 ov., sd 1780 (Nottingham, Mellors & Kirk, 1–2.VII.2010, Lot 897 repr., est. £300–500. Abbott & Holder, exh. cat., *Heads*, 22.I.–26.II.2011, no. 21, £1400) φ



J.28.141 Rev. John DAVY (–1792), Rector of Lavenham, ov. Lit.: Long 1931, repr. φ



J.28.143 Mrs John DAVY, née Susanna Mortlock.
Lit.: Long 1931, repr. Φ



J.28.145 Sir John Hussey Delaval, 1st Baron DELAVAL 1783 (1728–1808), pstl, 20x17 ov., 1792 (PC 2011) Φ

J.28.146 Lady DELAVAL, née Susannah Elizabeth Knight (1762–1822), pstl, 20x17 ov. (PC 2011) Φ

J.28.147 Countess of DERBY, née Elizabeth Farren (c.1759–1829), actress, chalks, 20.3x17.1 ov., 1787 (London, NPG 2652. Don Mrs D. E. Knollys 1934). Exh.: London 2011b, fig. 34 Φ



J.28.149 Two Duchesses of DEVONSHIRE: Lady Georgiana Spencer (1757–1806), and Lady Elizabeth Foster, née Hervey (1757–1824) (Ickworth, National Trust, inv. 851711, ICK/P/15). Lit.: Gleeson 2006, repr. Φ



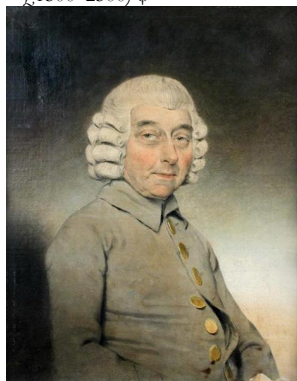
Photo courtesy National Trust

J.28.152 Georgiana, Duchess of DEVONSHIRE, pstl (Ickworth, National Trust, ICK/P/150) Φ

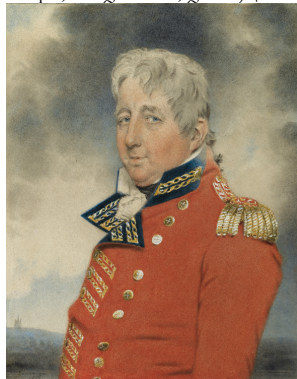
J.28.154 Georgiana, Duchess of DEVONSHIRE, cr. clr, stump/ppr., 22.1x18.5 ov., sd “JD 1784” (British Museum 1967.1014.194. Otto Gutekunst 1911. Colnaghi. Eric George Millar, cat. no. 35; legs 1967). Exh.: Paris 1911, no. 41, “dessin rehaussé” Φ



J.28.156 Thomas Augustus DOUCE (1744–1802), Lord Lieutenant for Kent, pstl/ppr, 35x28, sd “J Downman, London, 1788” (Cambridge, Cheffins, 9–10.VI.2010, Lot 444 repr., est. £1500–2500) Φ



J.28.159 Lieutenant-General Richard ENGLAND (c.1750–1812), colonel of the 5th Foot, governor of Plymouth, watercolour, gch./ppr, 37.9x30.7, sd √ “Downman/1806”, Royal Academy 1806, no. 427 (London, Christie’s, 11.XI.1958, Lot 161; Walter Brandt; desc.: London, Sotheby’s, 7–8.VII.2011, Lot 247 repr., est. £4–6000, £3750) Φσ



J.28.161 Countess ERNE, née Lady Mary Hervey (1753–1842), and her daughter Lady Caroline Elizabeth Mary Creighton, later Lady Wharncliffe (1779–1856), ov. (Ickworth, National Trust, inv. 851710.1, ICK/P/14B) Φ



Photo courtesy National Trust

J.28.164 Mrs FORTESCUE, profile to right, cr. clr, 21x17 ov., sd “J. Downman/pt [?]1787” (Mme Ulmann; vente p.m., Paris, Drouot Montaigne, Ader Picard Tajan Ferry, 7.II.1990, Lot 66. Paris, Drouot, Artcurial, 9.VI.2012, Lot 66 repr., est. €600–700) Φ



John Thomas FOSTER, pstl, ov. (Ickworth, National Trust, inv. 851915), v. English sch.

J.28.168 Miss FULLERTON, watercolour, pstl, blk chlk/ppr, 22x16.5 ov., 1785 (Cambridge, Fogg Art Museum, inv. 1943.470. Don Grenville L. Winthrop) Φ

J.28.17 Sir Thomas GASCOIGNE, drawing, 20.3x16.2, sd 1780; & pendant: J.28.171 spouse, drawing, 20.3x16.2, sd 1780 (Leeds 7.110/68)

J.28.172 Admiral John GELL (1740–1805), cr. clr, 21x17.5 ov., sd √ “J Downman/1784” (E. M. Hodgkins, 1903. London, Sotheby’s, 27.XI.2003, Lot 223 repr., est. £1000–1500, £2400). Exh.: Crediton 1903. Lit.: Williamson 1907, repr. Φσ



Photo courtesy Sotheby’s

J.28.175 John GRAHAM-CLARKE, in a dark grey coat, buff waistcoat, cravat, powdered hair *en queue*, pstl, 29.5x23 ov. (London, Bonhams Knightsbridge, 20.V.2009, Lot 137 repr., est. £800–1200) Φ



J.28.176 Miss GROVES, seated, in profile to right, cr. clr, 20x13.3, sd 1789, inscr. *verso* as study for Sterne’s Maria (London, Sotheby’s, 25.VI.1924, Lot 53 n.r.)

J.28.177 Lady HAGGERSTON, née Frances Smythe, and her daughter, later Lady Stanley,

pstl, water, pencil/ppr, 30.8x26, 1788 (Williamstown, Clark Art Institute, inv. 1955.1851. Wadsworth R. Lewis; Dormann-Lewis; New York, Parke-Bernet Galleries, 1–3.IV.1943, Lot 406; Robert Sterling & Francine Clark) φ



J.28.178 Dehany HALL (1759–1822) and her nephew, Charles Lawrence (1776–1853), cr. clr, 22.6x17.5 ov., sd 1781 (sitter's son, Sir Arthur Lawrence of Fox Hilles. Sir Bruce Ingram; Colnaghi 1952. London, Christie's, 18.X.1966, Lot 77, 400 gns; Leggatt. London, Christie's, 5.VII.2022, Lot 79 repr., est. £1000–1500) φ



J.28.179 Mrs HAMILTON, cr. clr/ppr, 21x17 ov., sd ✓ “J Downman/1783” (London, Sotheby's, 10.VII.1995, Lot 69 repr., est. £800–1200, £800) φσ



J.28.181 The Hon. Mrs HARCOURT, cr. clr/ppr, 20x16.5 ov., sd JD 1779 (Thomas Agnew & Sons. Oxford, Mallams, 2.X.2013, Lot 191 repr., est. £600–800) φ



J.28.183 Lady HILDYARD [née Mary Dering (–1816)], pstl, 19x15 ov., 1792 (London, Sotheby's Belgravia, 19.IX.1978, £240)

J.28.184 Major-General John HODGSON (1757–1846); & pendant: J.28.185 sister, cr. clr/ppr, 36x25.2 ov., sd 1782/1786 (London, Bonhams, 8.IV.2010, Lot 40 repr., est. £3–5000; Brian & Judy Harden; London, Bonhams, 25.V.2010, Lot 50 repr., est. £3–5000; London, Bonhams Knightsbridge, 28.VI.2012, Lot 37/36 repr., est. £800–1200 each) φσ



J.28.188 Miss Isabella HUNTER, pstl, sd 1781 (Downman family, 1907). Lit.: *Connoisseur*, XVIII, 1907, repr. φ



J.28.19 =?version, crayon, 28.5x23 ov., sd 1782 (Hosgood collection, Bristol; Baron Cassel van Doorn; New York, Parke-Bernet, 9–10.XII.1955, Lot 283 n.r.)

J.28.191 Mrs Isaac d'ISRAELI, née Maria Basevi (1775–1847), mother of Benjamin Disraeli, watercolour/ppr, 20.2x23.8, sd 1805 (National Trust, Hughenden Manor Estate) φ



J.28.193 ~study, watercolour, 29x28, c.1804 (New York, Sotheby's, 16.III.1999, Lot 172 repr., as pastel, est. \$800–1200, \$1100). Lit.: Alfred Rubens, *A Jewish iconography*, London, 1981, no. 744 repr. φ

J.28.195 Jeremiah IVES [(1729–1805)] of Catton, Norfolk, [mayor of Norwich 1769, 1795]; & pendant: J.28.196 spouse [née Susanna Haycock (1720–1805)], crayons, sd “J.D. 1780” (Lord Boston 1865). Exh.: London 1865, no. 1166/1168

J.28.197 W. JACKSON, pstl/ppr, 22x?, sd “J. Downman 1795” (Baron Cassel, Paris; acqu. by Adolf Hitler 1943/44; restituted 1946, Munich CCP, Mü-Nr 4809/1)

J.28.198 ?Miss JAMES, pstl, wash?, sd ← “JD 1790” (English PC 2004) φ

J.28.2 ?Leonora JAMES, pstl, wash?, sd ← “JD 1790” (English PC 2004) φ

J.28.202 Mr JERRET of Southampton [?]John Jarrett (1746–1809) of Freemantle House, Southampton, Portland Place, Middlesex, and Jamaica, in blue coat, against purple drapery background, cr. clr, 21x18 ov., inscr. *verso* “1793. Mr Jerret of Southampton...Original. I drew two of this” (London, Sotheby's, 25.VI.1924, Lot 52 n.r. PC 1930, 1953, 2024) φ



J.28.203 ~repl., ?Royal Academy 1797, no. 445

J.28.204 Countess of JERSEY, née Frances Twysden (1753–1821), crayons, sd “J.D. 1779” (Charles Villiers Bayly 1865). Exh.: London 1865, no. 1236

J.28.205 Frances KEMBLE, Mrs Francis Twiss (1759–1822), actress, sister of Sarah Siddons, in a blue dress, cr. clr/ppr, 21.7x17.5, inscr. verso “J.D./1783” (Fine Art Society, exh. .v.1963, as by Downman. London, Bonhams, 8.IV.2010, Lot 46 repr., as ?Sarah Siddons studio of Downman, est. £500–700) φσ



~grav. John Jones 1784, of Miss Kemble

J.28.208 Richard Henry Robert Gilbert Lambart, Viscount KILCOURSIE (1783–1785), pstl, wash/ppr, Ø19 rnd., sd “J. Downman Pt. 1785” (Dublin, NGI, inv. 2982. Acqu. Miss A. V. Brickenden, Gorey, 1942). Exh.: Dublin 2023. Lit.: Le Harivel 1983, repr. φ



J.28.21 ?Eleanor Clementia, Mrs Henry KNIGHT, Jr, of Tythegston, pstl, sd 1790 (Henry Knight, Tythegston Court, Glamorgan, 1757). Exh.: Cardiff 1948. Lit.: Steegman 1962, p. 118 n.r.

J.28.211 Lady LACON, née Sarah Mortlock (–1829), ov. Lit.: Long 1931, repr. φ



J.28.213 Lady Elizabeth J. LAMBART (1784–1830), pstl, lavis/ppr, 22.6x19 (Dublin, NGI, inv. 2984. Acqu. Miss A. V. Brickenden, Gorey, 1942). Lit.: Le Harivel 1983, repr. φ



J.28.215 Henriette Ann LE CLERC (1773–1846), later Mrs John Dorrien, illegitimate dau. of the 3rd Duke of Richmond, pstl, watercolour/ppr, 20.9x17.8 (Goodwood) φ

J.28.217 Matthew Gregory “Monk” LEWIS (1775–1818), author, as a boy, pstl, 21x17 ov. (New York, Sotheby’s, 21.IV.1983, \$2600)

J.28.219 Mrs William LOCK, née Frederica Augusta Schaub (1750–1832), of Norbury Park, in white dress, 18x14 (Lord Wallscourt 1911. London, Christie’s, 28–29.VII.1926, Lot 13 n.r., 14 gns; Ewing). Exh.: Paris 1911, no. 42 φ



J.28.221 Master Charles LOCK [(1770–1804)]; & pendant: J.28.222 Master William Lock [(1767–1847)], in black coats, dessin reh., 19x14 ov. (Lord Wallscourt 1911. London, Christie’s, 28–29.VII.1926, Lot 12 n.r., 19 gns; Brall). Exh.: Paris 1911, no. 44/43

J.28.223 ?[Robert Stewart], Lord LONDONDERRY [(1739–1821)], cr. clr, 25x20 ov. (Paris, Drouot, Hemerd, Lair-Dubreuil, 22.V.1931, Lot 32 repr.) φ



J.28.226 ?James MADISON [(1751–1836)], pstl, 22x16.5 ov. (New York, Sotheby’s, 28.X.1977, \$650)

Rev. *Marmaduke MATTHEWS* (London, Sotheby’s, 19.IV.2000, Lot 219 repr., attr.), v. J. R. Smith

J.28.228 Jeremiah MILLES (1714–1784), dean of Exeter, president of the Society of Antiquaries, pencil, chalk, watercolour/ppr, 22.5x19 ov., sd “JD/1785” (London, NPG 4590. London, Christie’s, 4.XII.1957, Lot 16, with pendant. London, Sotheby’s, 23.XI.1967, Lot 56; Colnaghi; acqu. 1967). Lit.: Kerslake 1977, pl. 542, as chalks, ?a/r Dance φ



J.28.23 ~pendant, spouse, née Edith Potter (1725–1761), sd 1780 (London, Christie’s, 4.XII.1957, Lot 16, with pendant)

J.28.231 Harriet MILLES (1758–1822), daughter of the dean of Exeter, profile to left, in a black dress over a crimson bodice, pstl/ppr, 20.4x17, sd “JD/1780” (London, Bonhams Knightsbridge, 24.XI.2010, Lot 140 repr., est. £800–1200). Lit.: Williamson 1907, no. 296 φσ



Milles, v.q. Smith

J.28.234 George MILLS, pstl, wash/ppr, 22x18.9 (Washington, NGA, Ailsa Mellon Bruce collection, inv. 1970.17.145) φ



J.28.236 Mrs MITCHELL, cr. clr, 18x14 ov. Lit.: Mallalieu 2003, p. 223 repr. φ



J.28.239 John MORTLOCK, Sr, ov.; & pendant: J.28.24 spouse, née Ann Davy. Lit.: Long 1931, repr. Φ



J.28.245 Miss MORTLOCK, 1777 (London, Sotheby's, 15.II.1922)

J.28.246 Miss NOTT, cr. clr, stump, watercolour/ppr, 21.7x18.4 ov. (New Haven, Yale Center for British Art, inv. B1975.14.6153). Lit.: New Haven 1979, no. 237 n.r.

J.28.247 Mrs OPIE, pstl, 28x20.5 ov (London, Christie's, 11–12.V.1911, Lot 183, 11 gns; Mosse)

J.28.248 Colonel ORCHARD, cr. clr/ppr, 21.9x18.4 ov., sd 1771 (British Museum 1967.1014.169. F. R. Meatyrd; Eric George Millar, cat. no. 9; legs 1967) φ



J.28.252 Mrs PAYNE, cr. clr, 23x19, sd ✓ “J Downman/1789”, d √ (Sir Bruce Ingram; London, Sotheby's, 9.XII.1964, Lot 249, 90 gns; J. F. Woodthorpe; London, Christie's, 18.X.1966, Lot 75, 100 gns. London, Sotheby's, 10.VII.1986, Lot 55 repr., est. £400–800) φ



J.28.254 Mrs Frances PETRE, mother of Catherine Blount, in blue dress, white lace bonnet trimmed with blue ribband, dessin reh., 20x16 ov., sd 1785 (Otto Gutekunst 1911. Colonel H. H. Mulliner, of Albany and Clifton Court, Rugby; London, Christie's, 18.VII.1924, Lot 3 n.r.). Exh.: Paris 1911, no. 34, as Petrie, sd 1783

J.28.255 John PIERCE, dessin reh., 19x15 ov., sd 1781 (Otto Gutekunst 1911). Exh.: Paris 1911, no. 35

J.28.256 R. PRINSEP; & pendant: J.28.257 spouse, cr. clr, stump/ppr, 20.1x16.6 ov., sd 1793 (British Museum 1967.1014.205/206. Miss A. Prinsep. Maj.-Gen. J. M. L. Renton. Fine Art Society. Eric George Millar, cat. no. 48/49; legs 1967) φ

J.28.26 Mrs RAWLINSON of Ancoats Hall, dessin reh., 20x16 ov. (Otto Gutekunst 1911). Exh.: Paris 1911, no. 30

J.28.261 George Poyntz RICKETTS (1749–1800); Governor of Barbados, watercolour, chlk/ppr, 21.5x17.3, sd 1793 (British Museum, inv. 1967,1014.162. F. R. Meatyrd; acqu. Eric George Millar 1923; legs 1967) φ



J.28.263 Mrs [?George Poyntz] RICKETTS [(∞ 1772), née Sophia Watts (1755–1830)], pstl, wash/pchm., 11.4x8.3 ov. (Burghley). Lit.: Crookshank & Glin 2002, p. 99 n.r., as by Hone, of Mrs Rickett [new attr.; new identification] φv



Mr RIDDING (*Shrewsbury, Hall's, 24.IV.2002, attr.*) [v. *Sharpley*]

J.28.266 Mrs ROBERTS, née Mortlock. Lit.: Long 1931, repr. φ



J.28.268 Lady RODNEY, née Henrietta Clies (1739–1829), pencil, pstl, 25x21 ov., s ← “J Downman” (Cambridge, Cheffins, 8–9.II.2006, Lot 288 repr., est. £500–600) φ



J.28.27 Duchess of RUTLAND, née Lady Mary Isabella Somerset (1756–1831), ov., 1781. Lit.: Long 1931, repr. Φ



~grav. Tomkins. Lit.: Williamson 1907, pp. 12, 37 repr.

J.28.28 Thomas SIMPSON, in black coat, pstl, 16x12 (London, Phillips, 12.VII.1999, Lot 2 n.r., est. £300–500)

J.28.281 Mrs SKEELES, née Mortlock. Lit.: Long 1931, repr. Φ



J.28.29 ~repl., cr. clr/ppr, 21x17.2 (London, Bonhams, 8.IV.2010, Lot 47 repr., est. £700–900) φσ



J.28.273 John Baker Holroyd, 1st Earl of SHEFFIELD (1735–1821), statesman, half-length, pstl, ov., 1780 (Sheffield; London, Christie's, 11.XII.1909, Lot 6, unknown). Lit.: Adeane 1896, repr. opp. p. 112; Ingamells 2004, p. 427 n.r.

J.28.274 Mrs William SIDONS, née Sarah Kemble (1755–1831), actress, cr. clr, stumping, wash/ppr, 21x18 ov., sd ✓ “J. Downman/del/1787”, Royal Academy 1788, no. 463 (London, NPG 2651. Henrietta, Lady Brooke (–1911); desc. Mrs D. E. Knollys; don 1934). Exh.: Downman 1893, no. 68; London 1968b, no. 527; London 1975, no. 107; Tulsa 1993, no. 35. Lit.: Los Angeles 1999b, pp. 79f; Ingamells 2004, p. 431 repr. clr φσ



J.28.283 Lady Anne Wellesley, Mrs Henry FitzRoy, Mrs Charles Culling SMITH (a.1775–1845), pstl, wash, 20x16 oct. (Duke of Beaufort, Badminton) [new attr.] Φσ



J.28.292 ~repl. (Belgian PC a.2010)

J.28.293 Lord Arthur John Henry SOMERSET (1780–1816) and Lord William George Henry Somerset (1784–1861), watercolour, pstl, 21.5x18.5 ov., sd ↓ “J. Downman 1786” (London, Bonhams, 6.VI.2006, Lot 37 n.r., est. £800–1200)

J.28.294 Lady ST JOHN-MILDMAY, née Jane Mildmay (1764–1857), cr. clr/ppr, 38.5x24 ov., sd “Downman/1793” (London, Bonhams, 8.IV.2010, Lot 42 repr., est. £2–3000). Exh.: Vienna 1927 φσ



Photo courtesy National Portrait Gallery, London

J.28.277 ~version, pencil, stump, watercolour, 19x15 rect., sd “J. Downman/1787” (Mrs Mango; London, Christie's, 25.VII.1924, 260 gns; Thistlethwayte; Mrs E. S. Borthwick-Norton; London, Christie's, 10.VII.1990, Lot 84 repr. clr, est. £1500–2000, £2420) φσ



Photo courtesy owner

J.28.286 Mrs SMITH, née Milles, daughter of Jeremiah Milles, dean of Exeter, sd 1780 (Hodgkins 1907). Lit.: Williamson 1907, repr.



J.28.296 Lady TEMPLETOWN, née Elizabeth Boughton (1746–1823), cr. clr/ppr, 20.3x16.5 ov., sd “J. Downman/1789” (Henry Montagu Upton, Viscount Templetown (1799–1863). London, Bonhams, 8.IV.2010, Lot 41 repr., as of Lady Templetown, née Mary Montagu, est. £1000–1500) φσ



J.28.288 ~repl, watercolour, cr. clr, 34.7x25.5 (Guy Peppiatt Fine Art, *British portraits on paper 1750–1850*, 31.III.–29.IV.2009, no. 6 repr.) φ



J.28.298 ~repl., ov., sd 1790 (Ickworth, National Trust, ICK/P/308. Miss Hervey 1907). Lit.: Williamson 1907, repr. Φ



Photo courtesy National Trust

J.28.303 Sir John Courtenay THROCKMORTON, 5th Bt (1753–1819), profile; & spouse, née Mary Catherine Giffard (a.1762–1821), cr. clr/ppr, 26.3x22.4 ov., sd 1783/1785 (British Museum 1967.1014.179/180. William Cowper. Rev. John Johnson; Bertram Vaughan Johnson; H. R. Vaughan Johnson; Mrs Johnson; Eric George Millar, cat. no. 19/20; legs 1967) φ



J.28.305 George Carpenter, Earl of TYRCONNEL (1730–1805), pstl, 20.16.5 ov., 1802 (PC 2011) φ

J.28.306 Countess of TYRCONNEL, née Sarah Hussey (1763–1800), pstl, stump, watercolour/ppr, 22.3x18.3, 1792 (British Museum 1967.1014.207. Faerber & Maison Ltd; Eric George Millar, cat. no. 50; legs 1967). Exh.: Edinburgh 2008, no. 171, as chlk, watercolour φ



J.28.308 ~version, cr. clr, 22x18 ov., sd ✓ “J. Downman/1792” (London, Sotheby’s, 27.XI.2003, Lot 222 repr., est. £1000–1500) Φσ



Photo courtesy Sotheby’s

J.28.311 ~repl., pstl, 20.16.5 ov., 1792 (PC 2011) φ

J.28.312 Mrs Michael TYSON, née Margaret “Peggy” Wale (1743–c.1815), daughter of Hitch Wale, Esq. of Shelford, pstl, 60x50 ov. (Maincy, château de Vaux-le-Vicomte, Jakobowicz, 5.XII.2010, Lot 193 repr., est. €2500–3000) [Attr.] φ



J.28.314 Rev. Lewis WAY (1698–1771), cr. clr, watercolour/ppr, 22.6x19 ov. (British Museum 1927.1210.1. Miss Olivia Way; don 1927) φ



J.28.316 Mrs Gregory Lewis WAY, née Anne Frances Paxton (1760–1833), crayon, watercolour/ppr, 20.3x16.4 ov. (Waddesdon,

3445, P/1089. Baron Edmond de Rothschild; desc.). Lit.: Waterhouse 1967, no. 3 repr. Φ



Photo courtesy Waddesdon Estate

J.28.32 Miss WELLESLEY, dessin reh., 20x17 ov., sd 1796 (Otto Gutekunst 1911. Farnham, Parker, 6.X.2022, Lot 32 repr., as of Miss Hill, est.£1000–1500). Exh.: Paris 1911, no. 36 φ



J.28.321 Mrs James Legge WILLIS, née Flora Wynch (1776–1842), half-length, trailing a rose spray, pstl, Ø24 rnd. (Clevedon Court, National Trust, inv. 623923, CLE/P/15. *Olim* Lidiard Tregozze; legs Willis) Φ



Photos courtesy National Trust

J.28.324 Lady WILLOUGHBY de Eresby, née Lady Priscilla Barbara Bertie (1761–1828), cr. clr, 58.5x40, sd “J. Downman Pt., 1784” (Grimsthorpe Castle, cat. no. 463, with pendant, Lady Cholmondeley). Exh.: London 1903, no. 270 n.r.

J.28.325 Lady WILLOUGHBY de Eresby, née Lady Priscilla Barbara Bertie, chlk (Grimsthorpe Castle, with pendant, Duke of Ancaster)

J.28.326 Lady WROTTESLEY, née Lady Caroline Bennet (1772–1818), brush, black chalk, wash, watercolour, blue pstl/ppr, 21.9x18.3, sd “Downman/1792” (Cleveland, inv. 1997.73. Don Mrs A. Dean Perry) φ

J.28.328 George WYNCH, judge, of Madras, profile, cr. clr/ppr, 21.2x16.2, sd 1784 (British Museum 1967.1014.176. F. R. Meatyard; Eric George Millar, cat. no. 16; legs 1967) φ



J.28.332 Admiral in a blue uniform, pstl, stump, watercolour/ppr, 19.6x15.9 ov., sd “J Downman of London 1788” (British Museum 1967.1014.193. Colnaghi; Eric George Millar, cat. no. 34; legs 1967) φ



J.28.345 Lady in a blue dress and lace bonnet, half-length, pstl/ppr, 24x19.5 ov. (Devon, Bearne’s, 4.VII.2001, Lot 276 repr., attr., est. £200–300, £180)

J.28.346 Lady, cr. clr, 20.5x17 ov. (Col. Hawker; don: Georgina, Lady Downshire. London, Sotheby’s, 27.XI.2003, Lot 224 repr., est. £700–1000) φσ



J.28.334 Man, 1802 (Montacute, National Trust)

J.28.335 Gentleman, pstl, 22x16 (New York, Parke-Bernet, 28.X.1977, Lot 254 repr., \$650)

J.28.336 Child with a doll, watercolour, pstl, graphite, 22.9x18.9 ov., sd √ “J. D. 1780” (New York, MMA, inv. 23.280.10. Legs Anne D. Thompson 1923) φ

J.28.338 Femme à mi-corps, pstl, 22.5x19 ov., sd √ 1781 (M. et Mme X...; Paris, Drouot, PIASA, 22.III.2006, Lot 67 n.r., est. €300–400)

J.28.339 Lady, bust length, pstl, pencil, 21x17 ov., 1781 (London, Christie’s South Kensington, 18.IX.1996, Lot 128 n.r., est. £300–500, £550)

J.28.34 Lady, pstl, 1784 (New York, 30–31.X.1929, \$110)

J.28.341 Lady, in a brown dress with a white headdress, chlk, watercolour/ppr, 52.1x41.4, sd √ “J. Downman/1784” (Mrs Cartwright 1911. Pawsey Payne, .II.1936; James Thursby-Pelham; Mrs Guy Argles; London, Christie’s, 7.XI.1995, Lot 58 repr., est. £1500–2500, £2990). Exh.: Paris 1911, no. 29, as sd 1786; London 1936, no. 110. Lit.: Sée 1911, repr. p. 101; Brieger 1921, p. 194 φ



Photo courtesy Sotheby’s

J.28.349 Lady, pencil, pstl, 35x25.5 ov. (W. A. van der Grient, Brussels. London, Sotheby’s Olympia, 30.XI.2005, Lot 112 repr., est. £1500–2000) φσ



Photo courtesy Sotheby’s

J.28.35 Lady and child, cr. clr, 20x13.3 ov., sd 1781 (London, Sotheby’s, 25.VI.1924, Lot 54 n.r.)

J.28.352 Edwin and Emma, from the poem by David Mallet, 1760, pstl/ppr, 59x44 (Barnard Castle, Bowes Museum, inv. 1975.22.2/FA) φ



J.28.343 Lady and her daughter, ov., sd 1785. Lit.: Sée 1911, repr. p. 107 φ



Photo courtesy The Bowes Museum, County Durham