

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

FAITHORNE, William

London 1616–13.V.1691

Engraver and draughtsman. His date of birth is disputed: Buckeridge gives his age at death as “near 75”, from which 1616 is inferred; the Oxford DNB suggests a later date, c.1620, from his probable age when he was apprenticed to the printseller William Peake (son of James P’s painter Robert Peake) in 1635. Neither Peake nor his son Robert (who took over the business in 1639) were engravers, and Faithorne may have learned the skill from John Payne. Faithorne joined the civil war on the royalist side with Peake. Captured during the siege of Basing House (1645), he was imprisoned at Aldersgate where he engraved portraits including one of the Duke of Buckingham in the manner of Mellan. He was released on condition that he left England. In France, where he arrived c.1648, he was taken up by the collector abbé Michel de Marolles; he may have been instructed by Philippe de Champaigne, and probably encountered Robert Nanteuil (*qq.v.*).

This French training certainly gave Faithorne an advantage over his compatriots, although it seems excessive to suggest, with Whinney & Millar 1957, that he can stand comparison with Nanteuil whether as an engraver or draughtsman. He returned to London by 1652 and established a business as engraver, publisher and printseller at Temple Bar in London while remaining active as a draughtsman. His drawings fall broadly into two groups – those in plumbago (graphite or black lead on vellum, sometimes mixed with ink wash), and those using crayons (coloured chalks or pastel), often mixed with gouache. Since the latter often lack precision, it seems unlikely that they were regularly used preparatory drawings for works now known only from engravings.

Faithorne’s clientele included both parliamentarians and royalists, and he claimed to be “painter to Prince Rupert” (himself an amateur pastellist, *q.v.*). Pepys admired a chalk drawing of Lady Castlemaine which he saw on a visit to the printshop in 1666, and was forced to wait until Faithorne had completed his copper plate before buying it. Around 1680 he gave up the printselling business and moved to Blackfriars, devoting himself to engraving and “to painting in Craions from y^e life with good Success.” Vertue thought that he was “the first Englishman that arriv^d to any perfection” in engraving. As a draughtsman however his celebrated speed may explain the limited achievement evident in many of the surviving examples. An exception must be made for the remarkably fine pastel of Thomas Dare of Taunton, showing the subject presenting a parliamentary, anti-Catholic petition to Charles II. It may have been intended for engraving in support of the petition, but the sitter was convicted of sedition and no engraving appeared.

Faithorne’s aesthetic contribution is perhaps overshadowed by his role in the development of the media related to pastel. He is also credited, as are others, with the use of copper plates as a support for pastel, and Buckeridge refers to him as a miniaturist. In 1662 he published an

influential treatise, *The art of graving and etching*, derived from Abraham Bosse’s 1645 *Traicté des manières de graver en taille douce*. He was involved closely with the development of scientific illustrations, including for the Royal Society, of nine fellows of which Faithorne made portraits.

On 9.V.1654 at St Michael’s, Cornhill Faithorne married Judith Grant or Graunt (1630–1690), daughter of Henry Grant, draper, and Mary; her brother, also baptised at St Michael’s Cornhill, was the celebrated statistician Captain John Graunt (1620–1674), a friend of Sir William Petty who figures in Aubrey’s *Brief lives* and Pepys’s *Diary*; he was also a fellow of the Royal Society. Among Faithorne’s pupils was his son, the mezzotint engraver William Faithorne II (1656–1701). (Faithorne’s will, proved 26.V.1691 at St Anne’s, Blackfriars, provided for William II to receive two-thirds of the estate, the remainder to be divided between his other children, Henry and Judith Thorp, but in the event either disputed the terms, their share to be reduced to 5s. or 2s. 6d. respectively.) It has been suggested that William II may be the author of the pastel now in New Haven, but there is no evidence that he worked in pastel and the execution of the work seems to be within the range of the somewhat variable father.

Monographic exhibitions

Faithorne 1893: *Catalogue of an exhibition of portraits engraved by William Faithorne*, New York, 1893

Bibliography

Bénézit; Meghan Doherty, “Creating standards of accuracy”, in R. D. Apple & al., eds., *Science in print*, 2012, pp. 15–36; A. M. Hind, *Connoisseur*, XCII, 1933, p. 92ff; Croft-Murray & Hulton 1960; Lemoine-Bouchard 2008; London 1987a; John Rupert Martin, *The portrait of John Milton at Princeton and its place in Milton iconography*, Princeton, 1961; New Haven 1979; Oxford DNB; Saur; Sloan 2000; Whinney & Millar 1957, p. 100f; Woodward 1951; Wright 2006

Pastels

Ashmole, v. Ashfield

J.306.102 Lady Castlemaine, later Duchess of CLEVELAND, née Barbara Villiers (1640–1709), courtesan, chlk, 1666. Lit.: Pepys, *Diary*, 7.XI.1666, n.r., “took coach and called at Faythornes, to buy some prints for my wife to draw by this winter; and here did see my Lady Castlemaynes picture, done by him from Lillys, in red chalke and other colours, by which he hath cut it in copper to be printed. The picture in chalke is the finest thing I ever saw in my life, I think; and did desire to buy it; but he says he must keep it awhile to correct his copper-plate by, and when that is done, he will sell it me”; Staring 1948. A/r Lely, p. 91. A/r Lely pnt. (Knoles; other versions) ~grav. Faithorne 1666

J.306.104 Oliver CROMWELL (1599–1658), soldier and statesman, lord protector of England, pstl (Cambridge, Sidney Sussex College, Master’s lodge). Lit.: Masters 1790, p. 22; François de La Rochefoucauld, *Mélanges sur l’Angleterre...1784*, 1945, p. 160 n.r. (“il y a l’air

sévère, mais a les traits assez beau, et ce qu’on voit en lui de sévère n’empêche pas de lui trouver des traits de génie et des yeux pleins de feu”); Samuel Lewis, *Topographical dictionary of England*, 1831, I, p. 356 n.r.; Norgate 1997, p. 195, all as by Cooper φα



J.306.105 Thomas DARE (1644–1685), goldsmith of Taunton, pstl, bl. chlk/ppr, 26.9x21.6, sd. x “Jan:26 1679” [1680], r “Aetat. 36”, v “W. Faithorne delt”, *olim* inscr. verso (Oxford, Ashmolean, inv. WA 1940.50. Acqu. 1940). Lit.: Martin 1961, n.r.; Brown 1982, no. 125, pl. 75 φσ



J.306.107 John MILTON (1608–1674), poet, pstl/ppr, 1670 (Princeton University Library, English prints collection GC106. George Vertue c.1724. Jacob Aylmer 1749; his brother-in-law, Sir William Baker of Bayfordbury 1753. Don William H. Scheide). Lit.: J. F. Kerslake, “The Richardsons and the cult of Milton”, *Burlington magazine*, XCIX/646, 1957, pp. 23–25; Martin 1961, repr. clr, 2autograph; William Bridges Hunter, *A Milton encyclopedia*, East Brunswick, 1980, VI, p. 204ff, VIII, p. 73; David Piper, “The portrait of John Milton at Princeton by J. R. Martin”, *Burlington magazine*, CIV/717, .XII.1962, p. 556, 2cop. φ



J.306.109 =?original in crayons (Jonathan Richardson 1734). Lit.: J. Richardson, *Explanatory notes and remarks on Milton's 'Paradise Lost'*, 1734

~grav. Faithorne, frontispiece, Milton, *History of Britain*, 1670

~cop. Jonathan Richardson, graphite/pchm (British Museum GG.1.503)

~grav. Richardson etching, for *Explanatory notes*

J.306.113 ~cop., m/u, 56x46 (George A. Plimpton, New York 1936)

J.306.114 John RAY (1627–1705), FRS, naturalist, pstl, cr. clr, 23.4x19.2, c.1690 (British Museum, Sloane collection 407, inv. 1994.u.5. Legs Sir Hans Sloane 1753). Lit.: Binyon 1898–1907, II, p. 128, no. 2; Geoffrey Keynes, *John Ray. A bibliography*, London, 1951 repr.; Croft-Murray & Hulton 1960, no. 1, pl. 124; Martin 1961, p. 29 repr.; L Burgess 1973, p. 148 φσ



~grav. William Elder 1690, for Ray, *Sturpium europearum... sylloge*, 1694; *The wisdom of God*, 1701; and *Three discourses*, 1732. Lit.: Burgess 1973, p. 301; Ingamells 2009b, p. 235 repr.

~grav. George Vertue 1713, for *Physico-theological discourses*. Lit.: Aileen Dawson, *Portrait sculpture. A catalogue of the British Museum collection*, London, 1999, p. 172 repr.

J.306.118 John STURT (1658–1730), engraver and calligrapher, in a brown coat, pstl/copper, 10.3x6.9, 1693 (British Museum, inv. 1950.1014.3. The sitter. Edward Harley, 2nd Earl of Oxford; Cock, 12.III.1742, Lot 2, 10s 6d; James West: Langford, 3.IV.1773, Lot 32, 10s 6d; John Thane. Read Adams. Dr George C. Williamson. E. Wheeler; acqu. 1950). Lit.: Croft-Murray & Hulton 1960, no. 5, pl. 123; Sloan 2000, no. 70 repr. φ



~grav. William Humphrey, mezzotint, 1774

J.306.121 Man, pstl, 25x19, c.1675 (J. F. Keane; London, Sotheby's, 3.VI.1947, Lot 157; Edward Croft-Murray 1956. Salisbury Woolley & Wallis, 11–12.VIII.2021, Lot 347 repr., est. £250–400). Exh.: London 1956, no. 570 n.r. Lit.: Woodward 1951, p. 48, pl. 25 φ



J.306.122 Man in brown velvet doublet, pstl, 27.5x22.8, c.1680–85 (New Haven, Yale Center for British Art, inv. B1977.14.6166. Francis Wellesley, cat. no. 754; London, Sotheby's, 28.VI.1920 & seq., Lot 312 repr., as by Faithorne). Exh.: New Haven 1979, no. 12 repr., attr. φ



J.306.124 A divine, drawing, m/u (Professor J. Isaacs a.1960). Lit.: Croft-Murray & Hulton 1960, p. 315 n.r.

J.306.125 Lady, cr. clr, 24.3x20.8 (L. G. Duke, D.3875; London, Sotheby's, 22.X.1970, Lot 71; John Baskett; Mr & Mrs Paul Mellon). Lit.: *English drawings and watercolours 1550–1850 in the collection of Mr & Mrs Paul Mellon*, Pierpont Morgan Library, 1972, no. 6 repr. φ

