

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### FAITHORNE, William

London 1616–1691

Engraver and draughtsman. Apprenticed to a goldsmith in 1635, Faithorne took up engraving under the influence of William Peake, whose nephew Sir Robert he joined on the royalist side during the civil war. Captured during the siege of Basing House, 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 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 after 1650 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 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<sup>e</sup> life with good Success." Vertue thought that he was "the first Englishman that arriv<sup>d</sup> to any perfection" in engraving. As a draughtsman however his celebrated speed may explain the limited achievement evident in the surviving examples. The 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.

Among his pupils was his son, the mezzotint engraver William Faithorne II (1656–1701). It has been suggested that he 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; A. M. Hind, *Connoisseur*, XCII, 1933, p. 92ff; Croft-Murray & Hulton 1960; Lemoine-

Boucharde 2008; London 1987a; John Rupert Martin, *The portrait of John Milton at Princeton and its place in Milton iconography*, Princeton, 1961; New Haven 1979; Saur; Sloan 2000; Whinney & Millar 1957, p. 100f; Woodward 1951; Wright 2006

#### Pastels

*Ashmole, v. Ashfield*

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

~grav.: Faithorne 1666

Oliver CROMWELL (1599–1658), soldier and statesman, lord protector of England, pstl (Cambridge, Sidney Sussex College, Master's lodge). Lit.: Masters 1790, p. 22; Samuel Lewis, *Topographical dictionary of England*, 1831, I, p. 356 n.r., both as by Cooper

?Thomas DARE (1645–), goldsmith of Taunton, pstl, bl. chlk, 26.9x21.6, 1679 (Oxford, Ashmolean. Acq. 1940). Lit.: Martin 1961, n.r.; Brown 1982, no. 125, pl. 75 φ



John MILTON (1608–1674), poet, pstl, 1670 (Princeton University Library, English prints collection GC106. George Vertue c.1724. Jacob Aylmer 1749; his brother-in-law, Sir William Baker 1753. Don William H. Scheide). Lit.: Martin 1961, repr. cl. r; ?autograph; 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, ?cop. φ



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

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

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

John RAY (1627–1705), FRS, naturalist, pstl, cr. cl., 23.4x19.2, c.1690 (British Museum, Sloane collection 407, 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. φ



~grav.: William Elder 1690, for Ray, *Sturpium europearum...sylloge*, 1694; *The wisdom of God*, 1701; and *Three discourses*, 1732. Lit.: 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.

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, 2<sup>nd</sup> 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

Man, pstl, 25x19, c.1675 (J. F. Keane; London, Sotheby's, 3.VI.1947, Lot 157; Edward Croft-Murray 1956). Exh.: London 1956, no. 570 n.r. Lit.: Woodward 1951, p. 48, pl. 25

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, Lot 312 repr., as by Faithorne). Exh.: New Haven 1979, no. 12 repr., attr. φ



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