

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

GAINSBOROUGH, Thomas

Sudbury 1727 – London 1788

Gainsborough came to London around 1742, and became the pupil of Gravelot, later returning to Suffolk and staying some years in Bath before returning to London in 1774. His difficult relationship with Reynolds led to his withdrawing from the Royal Academy in 1783. Despite his wide range and dominant position in English portraiture, and his extensive use of drawings in chalk and other media (some with highlights in white pastel), few pastels have survived, possibly because he did not bother to fix them. (In a letter of 21.III.1771 to Edward Stratford, he apologises: “I’m sorry your Chalk Drawings got Rubbd as they were muzzy enough at first, as indeed all Chalk Drawings of Portraits must be so small and the Chalk so soft.”) The handful of pastels that survive were executed in Bath around 1770, and are mostly oval; they retain the artist’s distinctive graphic style. In addition to these portraits, Gainsborough occasionally (rather later, c.1775–80) made landscape sketches in which his usual black and white chalks were supplemented with coloured chalk, including blue and yellow pastel; these are not strictly within the scope of the *Dictionary*, and have not been fully catalogued below. Gainsborough’s very popular oil portraits were the subject of numerous contemporary and later copies, some in pastel.

Monographic exhibitions

Gainsborough 1931: *Exhibition of paintings and drawings by Thomas Gainsborough*, R.A., Cincinnati Art Museum, 1–31.V.1931
Gainsborough 1960: *Gainsborough drawings*, London, Arts Council, York, Bristol, Liverpool, National Gallery of Scotland, National Museum of Wales, 1960–61. Cat. John Hayes
Gainsborough 1980: *Thomas Gainsborough*, R.A., London, Tate Gallery, 8.X.1980 – 4.I.1981. Cat. John Hayes
Gainsborough 1988: *Gainsborough in Bath*, Bath, Holbourne Museum, .VII.–.VIII.1988
Gainsborough 2011: *Gainsborough’s landscapes: themes and variations*, Bath, Holburne Museum, 24.IX.2011 – 22.I.2012; Compton Verney, 31.III.–30.VI.2012

Bibliography

Bénézit; Edinburgh 2008; Fulcher 1856; Grove; Hayes 1968; Hayes 1970; New Haven 1979; Rosenthal 1999; Sée 1911; Waterhouse 1953b; Waterhouse 1958b; Waterhouse 1981; Wright 2006

Pastels

Duchess of BEDFORD, née Gertrude Leveson-Gower (1715–1794), pstl/ppr gr., 26.2x22.4 ov., c.1770 (Jane, 6th Duchess of Marlborough (1798–1844); her daughter, Lady Louisa Spencer; Blanche Louise Spencer, Mrs H. G. Fane; desc. PC 1970). Lit.: Hayes 1968, pp. 217, 222f, fig. 9; Hayes 1970, no. 44 n.r. φ



Miss BOUCH, 41x34 (Mrs Hawkins 1911). Exh.: Paris 1911, no. 49, traditional attr.

Duchess of BUCCLEUCH, née Elizabeth Montagu (1743–1827), pstl/ppr bl., 25.7x19.7 ov., c.1770 (Victor Koch; Mrs Flora Koch; London, Christie’s, 19.III.1968, Lot 104 repr; Baskett; G. D. Lockett, Clonterbrook House, 1970). Lit.: *Christie’s review of the year 1967–1968*, p. 52 repr.; Hayes 1970, no. 43, pl. 124 ◊



Martha, Mrs Nathaniel BURROUGH (1744–1830), pstl, 26x20. Lit.: William White, *Notes and queries*, CLXXXII, 1942, pp. 2f

Queen CHARLOTTE (1744–1818), 72x58 ov. ([P]David H. King; Eugène Fischhoff, Paris; New York, Waldorf-Astoria, Silo, 23–24.II.1906, \$2750, Charles Pfizer] Frantz Wittouck 1911). Exh.: Paris 1911, no. 51, attr. by owner. Lit.: *New York times*, 24.II.1906, n.r.

William Legge, 2nd Earl of DARTMOUTH (1731–1801); & pendant: Countess, née Frances Catherine Nicoll (c.1733–1805), pstl/ppr gr., 30.5x23 (desc. Earl of Dartmouth 1956; UK heritage asset). Exh.: London 1956, no. 591/589 n.r. Lit.: Waterhouse 1953b, p. 27; Waterhouse 1958b, p. 62; Hayes 1970, no. 46/45 n.r.

Lady DERBY (Renton 1911). Exh.: Paris 1911, no. 50. Lit.: Sée 1911, repr. [v. Gardner]

Gainsborough DUPONT (1754–1797), the artist’s nephew, watercolour, chlk/ppr, 17.1x14.3, c.1775 (London, V&A, inv. P.80-1962. London, Christie’s, 15.VII.1958, Lot 220. Legs Claude D. Rotch). Exh.: Gainsborough 1960, no. 68 φ

John GAINSBOROUGH (1683–1748), milliner, father of the artist, pstl. Lit.: William White, *Notes and queries*, CLXXXII, 1942, pp. 2f, citing Fulcher 1856

Mrs Thomas GAINSBOROUGH (∞ 1746), née Margaret Burr (1728–1797), pstl, pencil, heightened white/ppr, 23.9x19, s “TG”, c.1770 ([P]Joseph Hogarth; London, Christie’s, 3.IV.1835, Lot 125, with self-portrait, b/i.] E. Cobb, Highbury Terrace, London, 1897; desc.: Mrs H. P. C. Cobb, Weadstone House, Harrow Weald, Middlesex, 1924; desc.: Mrs E. M. Gould; London, Sotheby’s, 9.XI.1995, Lot 25 repr., est. £7–9000; PC; New York, Sotheby’s, 27.I.2010, Lot 100 repr., est. \$12–18,000,

\$21,250). Lit.: Hugh Belsey, “A second supplement to John Hayes’s *The drawings of Thomas Gainsborough*”, *Master drawings*, XLVI/4, 2008, p. 460, no. 994 φ



Richard GRAVES (1715–1804), rector of Claverton, author of the *Spiritual Quixote*, crayons, ov. (C. Ford). Lit.: Fulcher 1856, p. 214 n.r.

~grav.: G. Dupont 1790

Duchess of MARLBOROUGH, née Lady Caroline Russell (1743–1811), in a blue and white dress, pstl/ppr gr., 31.9x24.3, c.1767–72 (Jane, 6th Duchess of Marlborough (1798–1844); her daughter, Lady Louisa Spencer; Blanche Louise Spencer, Mrs H. G. Fane; desc. PC 1970. London, Bonhams Knightsbridge, 18.XI.1992, Lot 50 repr., est. £50–60,000, £52,000; Philip Mould, Historical Portraits, London. PC 2011). Exh.: New York 2011, no. 33 repr. Lit.: Hayes 1968, fig. 10; Hayes 1970, no. 40 pl. 115; Rosenthal 1999, p. 60, fig. 64 φ



[larger image](#)

George Brudenell, 4th Earl of Cardigan, Duke of MONTAGU (1712–1790), wearing the Garter star and sash, red, black, blue, white chlk/ppr, 29.5x25, c.1778 (British Museum, 1951,0129.1. Edinburgh, Dowell’s, 11.III.1950, Lot 23, sitter unknown; Colnaghi; acqu. NACF, don 1951). Exh.: London 1956, no. 594; London 1978, no. 44; Gainsborough 1988, no. 25; London 1997; London 2003b; Edinburgh 2008, no. 44 repr. Lit.: *NACF annual report*, 1950, p. 29 repr.; Waterhouse 1953b, pp. 76, 126; Waterhouse 1958b, p. 81; Hayes 1970, no. 41, pl. 116; Ormond & Rogers 1979, n.r. φ



~related pnt. (Duke of Buccleuch). Waterhouse 490

William PITT, crayons (Sir Thomas Lawrence; sale; Earl of Normanton). Lit.: Fulcher 1856, pp. 174, 213 n.r., described by Lawrence as "unique and inestimable"

?George Pitt, 1st Baron RIVERS (1721–1803), pstl./cr. cr/ppr gr., 29.8x24.8 ov., c.1770 (London, V&A, P.25-1938. Bridget Bowater; desc. Lady Knightley of Fawsley; Henry J. Pfungst; London, Christie's, 15.VI.1917, Lot 12; Sir George Donaldson; Henry Schniewind, Jr; London, Sotheby's, 25.V.1938, Lot 154; Bier; Mrs Martha Oppenheimer; acqu. 1938). Exh.: Gainsborough 1931, no. 73, pl. 60, as of 2nd Lord Rivers (1751–1828). Lit.: *Burlington magazine*, .VIII.1931, p. 85; E. S. Siple, "Gainsborough drawings: the Schniewind collection", *Connoisseur*, .VI.1934, pp. 355f, n.r.; Heyes 1970, no. 42 n.r.; Lambourne & Hamilton 1980, n.r. **Φ**



Anthony, 5th Earl of SHAFTESBURY (Claude A. C. Ponsonby; London, Christie's, 28.III.1908) [*v. Gardner*]

Woman seated with a dog, pstl/ppr, 60x49.4 (Ottawa, National Gallery of Canada, 16689. Acqu. 1971). Attr.

Companion of Lady Seaforth, pstl (George Allan PC 1800). Lit.: Oxford DNB, *s.v.* Allan

Lady with a ribbon round her neck, head, pstl, 39.5x32 (London, Christie's, 20.IV.1914, Lot 27 n.r., 44 gns; Wylde. London, Christie's, 30.VI.1916, Lot 8, 2 gns; Martin)

Head of a lady, pstl, 23x18 ov. (London, Christie's, 25.VII.1924, 30 gns; Thistlewaite)

Wooded landscape with horseman travelling along a country track, pstl/bl.-gr. ppr, 25.4x31.4 (Tate, inv. N02225. Don T. Birch Wolfe 1878). Exh.: Gainsborough 2011, no. 23. Lit.: Hugh Belsey, exh. review, *Burlington magazine*, CLIII/1305, .XII.2011, p. 837, fig. 68 **φ**



Wooded landscape with peasant asleep and horses outside a shed, pstl/bl.-gr. ppr, 25.4x31.4 (Tate, inv. N02227. Don T. Birch Wolfe 1878) **φ**



Anon. related pastels

Miss Elizabeth HAVERFIELD, pnt. (Wallace Collection)

~[cop.], pstl, 110.5x85 (Messrs Lawire & Co.; London, Christie's, 28.I.1905, as by Gainsborough, 230 gns. London,

Christie's, 12.III.1913, Lot 44, as Russell, Miss Haversfield, £4; Harrison)

Miss LINLEY and her son, pnt.

~cop., pstl, 66x51 (London, Sotheby's, 30.IX.2002, Lot 170 repr., £411) [cf. Gainsborough Dupont] **Φ**



Photo courtesy Sotheby's

The LINLEY sisters, Mrs Richard Sheridan, née Elizabeth Ann Linley (1754–1792), and Mrs Richard Tickell, née Mary Linley (1758–1787), pnt., 1772 (Dulwich)

~?cop., pstl, 126x100 (John Lancaster; sale p.m., London, Christie's, 19.VII.1918, as by Gainsborough, 350 gns)

~?cop. *Gainsborough Dupont, q.v.*

Mrs Richard SHERIDAN, née Elizabeth Ann Linley, pnt.

~cop., pstl, Ø20.5 rnd. (London, Bonhams Knightsbridge, 11.IV.2006, Lot 312 n.r., est. £300–500)

Sarah SIDDONS (1755–1831), pnt., 1785 (London, National Gallery, NG 683)

~?cop., pstl, 60x49.5 ov. (Crewkerne, Lawrence's, 25.XI.1982, Lot 141, £55)

~cop. XIX^e, pstl, 72x60.5 ov. (Paris, Drouot, Delorme, Collin du Bocage, 6.XII.2006, Lot 56 repr., est. €800–1200, €1300) **φ**



~cop. Ronald Davidson, XX^e, pstl, 87x75 ov. (London, Bonhams Knightsbridge, 18.VIII.2010, Lot 158 repr., with another)

Dame mit Hut unter Bäumen sitzend, pstl/ppr (acqu. for Führermuseum, Linz, as ?Gainsborough; Munich CCP, Mü-Nr 43236 by 1947; dep.: Zentralfinanzamt, Munich, 1958)