

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### GAINSBOROUGH, Thomas

Sudbury bpt 14.V.1727 – London 2.VIII.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.”)

Of the handful of pastels that survive, many were executed in Bath around 1770. Belsey 2019 (p. 714) comments that “The artist produced few pastel portraits and they were generally given to sitters with whom Gainsborough’s relationship had passed from that of patron to that of friend.” Nevertheless, these works retain the artist’s distinctive graphic style, drawing in coloured crayons rather than emulating the finished presentation portrait that pastellists normally aim for. Mostly oval, several others include a fictive oval stone surround: reinforcing a frequent statement that Gainsborough was inspired by Perronneau, who also favoured this device; but the French pastellist’s visit to London was ten years before, and the trope, common in portrait engraving, was found in British painters such as Hogarth. Although it is possible that Gainsborough saw Perronneau’s four crayons at the Society of Artists in 1761, Gainsborough’s hatched technique in oils which is said to resemble Perronneau’s was already well developed.

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.

After Gainsborough’s death, his nephew Gainsborough Dupont organised an exhibition at the artist’s house in Pall Mall, 30.III.1789 & seq.; it included the collection of old masters as well as paintings and drawings by Gainsborough. Of the 148 numbered landscape drawings mostly in ink and chalk, only two were listed as in crayons. However this notice appeared in the London press, copied in the *Bath chronicle*, 23.IV.1789:

This morning the Queen, Princess Royal, Princess Augusta, and Princess Elizabeth, came from Buckingham-House to Pall-Mall, unattended by guards, and alighted at Mr Gainsborough’s house. Lord Aylesbury was in waiting to receive her Majesty, and a Lady of the Court was also present. The party continued near an hour and a half in examining the Collection. The *WOODMAN in the storm*; the pictures of the *BOYS*, particularly the one

by the *cottage fire*; and the various beautiful landscapes, escaped not the critical and flattering praises of the Queen. The drawings, matchless in beauty and effect, received considerable approbation from the Queen and Princesses: some were purchased, and among these, 6 exquisite sketches, *coloured crayons*.

The pastels are no longer in the Royal Collection, and were most likely included in the posthumous sale of Queen Charlotte’s collection of prints, drawings and books at Christie’s in .V.–.VI.1819.

#### Monographic exhibitions

Gainsborough 1931: *Exhibition of paintings and drawings by Thomas Gainsborough, RA*, 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, RA*, 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

Gainsborough 2018a: *Thomas Gainsborough: experiments in drawing*, New York, The Morgan Library & Museum, 11.V.–19.VIII.2018

Gainsborough 2018b: *Gainsborough’s family album*, London, NPG, 22.XI.2018 – 3.II.2019. Cat. David H. Solkin, Ann Bermingham & Susan Sloman

#### Bibliography

Belsey 2008; Belsey 2019; 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; Index of Bath artists

#### Pastels

J.335.101 Duchess of BEDFORD, née Gertrude Leveson-Gower (1715–1794), pstl/ppr gr., 26.2x22.4 ov., c.1770 (Cambridge, Fitzwilliam Museum, inv. PD.2-2019. Lady Jane Stewart, Duchess of Marlborough (1798–1844); her daughter, Lady Louisa Spencer; her daughter, Blanche Louise Spencer, Mrs H. G. Fane; her son, Hubert William Fane; his son Robert William Augustus Fane; his widow, née Elinor Valerie Borthwick; don: her son 1991; accepted under Cultural Gifts scheme 2018). Lit.: Hayes 1968, pp. 217, 222f, fig. 9; Hayes 1970, no. 44 n.r.; Belsey 2019, p. 575 n.r. φ



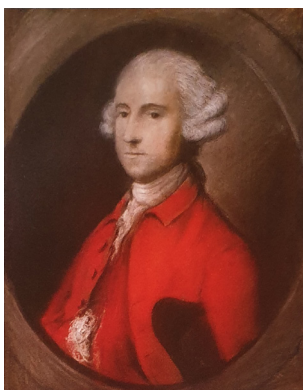
J.335.103 Miss BOUCH, 41x34 (Mrs Hawkins 1911). Exh.: Paris 1911, no. 49, traditional attr.

J.335.104 Duchess of BUCCLEUCH, née Elizabeth Montagu (1743–1827), pstl/ppr bl., 27.5x23 [25.7x19.7 ov.], c.1767 (Victor Koch; Mrs Flora Koch; London, Christie’s, 19.III.1968, Lot 104 repr; Baskett; G. D. Lockett, Clonterbrook House, 1970. London, Sotheby’s, 16.VII.1992, Lot 56 repr., est. £40–60,000, £40,000; Mrs T. S. Eliot, née Valerie Fletcher (1926–2012); London, Christie’s, 20.XI.2013, Lot 263 repr., est. £80–120,000, b/i; Andrew Clayton-Payne; PC 2016). Exh.: Parsons Galleries, London, catalogue no. 44, no. 351. Lit.: *Christie’s review of the year 1967–1968*, p. 52 repr.; F. W. Hawcroft, “English drawings and water-colours from the Lockett collection”, *The Old Water-Colour Society’s Club annual*, XLV, 1970, pp. 36–38, pl. XI; Hayes 1970, no. 43, pl. 124 [study for pnt., c.1767 (Boughton)] φ



Mrs Nathaniel BURROUGH, née Martha Hopkins, [v. *English sch.*, J.85.10098]

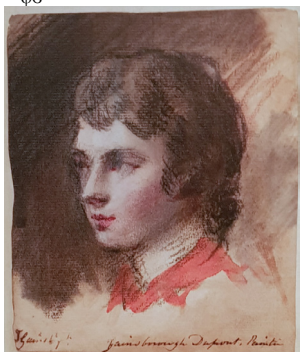
J.335.107 William Legge, 2<sup>nd</sup> Earl of DARTMOUTH (1731–1801); & pendant: J.335.108 Countess, née Frances Catherine Nicoll (c.1733–1805), pstl/ppr gr., 30.6x23.8/30.5x23, c.1771 (desc. Earl of Dartmouth 1956; UK heritage asset). Exh.: London 1956, no. 591/589 n.r. Lit.: Waterhouse 1953b, p. 27; Waterhouse 1958b, p. 62; Hayes 1970, no. 46/45 n.r.; Belsey 2019, pp. 2, 231 repr., (*Earl*) ~pnt. (PC). Lit.: Belsey 2019, no. 237 φ



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

J.335.109 Countess DUDLEY, cr. clr. Exh.: Paris 1919a, no. 101 [Pattr.; Pidentity]

J.335.11 Gainsborough DUPONT (1754–1797), the artist's nephew, watercolour, black chlk, cr. clr/ppr, 17.1x14.3, inscr. *verso* "Portrait of Gainsborough Dupont/drawn in chalks by/Gainsborough/Bath about the/Year 1775", c.1768 (London, V&A, inv. P.80-1962. London, Christie's, 15.VII.1958, Lot 220; Colnaghi; Claude D. Rotch; legs). Exh.: Gainsborough 1960, no. 68 n.r.; Gainsborough 2018b, no. 25 repr. Lit.: Hayes 1970, pl. 125, as c.1773; Belsey 2019, p. 279 n.r., as c.1766 φσ



J.335.112 John GAINSBOROUGH (1683–1748), milliner, father of the artist, pstl. Lit.: William White, *Notes and queries*, CLXXXII, 1942, pp. 2f, citing Fulcher 1856

J.335.113 Mrs Thomas GAINSBOROUGH (∞ 1746), née Margaret Burr (1728–1797), pstl, pencil, heightened white/ppr, 23.9x19, s "TG", c.1770 ([?]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, Wealdstone 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.: Belsey 2008, p. 460, no.

994, fig. 20; Gainsborough 2018b, no. 31 repr., n.e. φ



J.335.115 Richard GRAVES (1715–1804), rector of Claverton, author of the *Spiritual Quixote*, cr. clr/ppr, 13.8x11.7 ov., 1786 (New York, Morgan Library, inv. 1957.12. C. Ford. A. D. Skrine. Don Mrs Junius S. Morgan). Lit.: Fulcher 1856, p. 214 n.r.; Hayes 1970, no. 55 φ



~grav. G. Dupont 1790

J.335.118 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, 6<sup>th</sup> Duchess of Marlborough (1798–1844); her daughter, Lady Louisa Spencer-Churchill; her daughter, Mrs Henry George Fane, née Blanche Louise Spencer (–1919); desc.: PC 1970. London, Bonhams Knightsbridge, 18.XI.1992, Lot 50 repr., est. £50–60,000, £52,000; Philip Mould, Historical Portraits, London. PC; New York, Christie's, 31.I.2013, Lot 79 repr., est. \$400–600,000, \$2,100,000 [= \$2,434,500]; American PC). Exh.: New York 2011, no. 33 repr.; Gainsborough 2018a. Lit.: Hayes 1968, fig. 10; Hayes 1970, no. 40 pl. 115; *Financial times*, 12.IV.1994; Rosenthal 1999, p. 60, fig. 64; *Art newspaper*, online, 1.II.2013; Belsey 2019, p. 575 n.r., as c.1767 φσ



LARGER IMAGE

J.335.12 George Brudenell, 4<sup>th</sup> Earl of Cardigan, Duke of MONTAGU (1712–1790), wearing the

Garret star and sash, red, black, blue, white chlk/ppr, 29.5x25, c.1768 (British Museum, inv. 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.; d'Arnoult 2014, p. 151 n.r., as ?inspired by Perronneau φσ



~related pnt., 1768 (Duke of Buccleuch). Lit.: Waterhouse 490; Belsey 2019, no. 645 repr.

J.335.123 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"

J.335.124 John Revett, Esq. [?]John REVETT (1750–1809) of Brandeston], in red coat, pstl, 52x45 (London, Christie's, 27.I.1908, Lot 67, 8 gns; Fisher)

J.335.125 George Pitt, 1<sup>st</sup> Baron RIVERS (1721–1803), pstl/cr. clr/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 2<sup>nd</sup> 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.; Belsey 2019, p. 714 n.r. φσ



J.335.127 Mrs [Frederick Bridges] SCHAW [née Arabella Garrick (1753–1819)] & Mrs [John George] Payne [née Catherine Garrick (1756–1781)], Mr Carrick's nieces, crayons (David Garrick; inv. p.m., Hampton, no. 50, [£5]; his widow; sale p.m., Hampton, Burrell, 21.VII.1823 & seq., Lot 3)

J.335.128 Lady SEAFORTH, [née Mary Proby (1755–1829)] pstl (George Allan of Blackwell Grange; sale ?London, Phillips, 2–4.IV.1822;

£5). Lit.: Longstaffe 1854, p. xix n.r., as "companion" to Polly Jones by Cotes Anthony, 5<sup>th</sup> Earl of SHAFTESBURY (Claude A. C. Ponsonby; London, Christie's, 28.III.1908) [v. Gardner]

J.335.131 Young man in blue coat, profile, pstl, chlk, 21.5x17.5 ov., c.1768, *olim* inscr. frame "A good likeness of a good man" (Mrs New. Acqu. Geoffrey Harold Weston (1920–1999), Reading, 1942. Pc 1972. London, Sotheby's, 16.VII.1987, Lot 54, b/i; dep.: Gainsborough's House, Suffolk, .x.1990–.i.1993; London, Bonhams, 7.VII.1993, Lot 21 repr., as ?a friend or member of artist's household, est. £12–18,000; PC 2008). Lit.: Belsey 2008, p. 460, no. 993, fig. 19, as ?servant on basis of demeanour  
φ



J.335.133 Woman seated with a dog, pstl/ppr, 60x49.4 (Ottawa, National Gallery of Canada, inv. 16689. Acqu. 1971). Attr.

J.335.134 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)

J.335.135 Head of a lady, pstl, 23x18 ov. (London, Christie's, 25.VII.1924, 30 gns; Thistlewaite)

J.335.1355 Lady, half-length, wearing a blue dress, pstl, 88.9x69.8 (Earl of Sefton, Croxteth Hall; Croxteth Hall, Christie's, 17–20.IX.1973, Lot 993 n.r.)

J.335.13558 A pair [undescribed], crayons (William Adam & Co., Adelphi; London, Christie's, 13.VI.1785, Lot 19, £2/12/-; Lady Douglass)

J.335.136 A landscape, crayons (the artist's exh. p.m., London, Pall Mall, 30.III.1789 & seq., no. 12)

J.335.137 A landscape, crayons (the artist's exh. p.m., London, Pall Mall, 30.III.1789 & seq., no. 13)

J.335.1375 Three heads in crayons (Charles & Nathaniel Chauncey; London, Greenwood, 18.V.1790, Lot 55 [part], £1/6/-; Williams)

J.335.138 Wooded landscape with horseman travelling along a country track, pstl/bl.-gr. ppr, 25.4x31.4 (Tate, inv. N02225. Don Thomas Birch Wolfe [nephew of Rev. Sir Henry Bate Dudley, Bt (1745–1824), newspaper editor] 1878). Exh.: Gainsborough 2011, no. 23; London 2014a. Lit.: Hugh Belsey, exh. review, *Burlington magazine*, CLIII/1305, .XII.2011, p. 837, fig. 68 φσ



J.335.14 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). Exh.: London 2014a φσ



#### Anon. related pastels

John Russell, 4<sup>th</sup> Duke of BEDFORD (1710–1771), KG 1750, lieutenant-general, pnt., x.1770 (London, NPG 755). Lit.: Belsey 2019, no. 69 repr.

J.335.142 ~cop., pstl, 61x48.3 (Andrew Taylor, Winnipeg, 1967, as of Lord Amherst). Lit.: Belsey 2019, no. 69b n.r.

Queen CHARLOTTE (1744–1818), in a lace-trimmed black dress, collarette of small pearls around her neck, large pearl on bosom, soft brown background, pnt., 1782, Royal Academy 1783 (Royal Collection RCIN 401007). Lit.: Belsey 2019, no. 393(ii) repr.

~numerous versions; records of pastel copies are confused

~version, with bonnet, black shawl, pnt. (New York, MMA, inv. 49.7.55). Lit.: Belsey 2019, no. 169 repr.

~cop., pnt. (V&A)

J.335.144 ~cop., pstl, 67.3x55.2, c.1790 (the sitter; don: Duke of Kent. Sedelmeyer, Paris, 1901; C. Bowring-Hanbury; London, Puttick & Simpson, 31.V.1932, Lot 56). Exh.: Sedelmeyer, Paris, 1901, no. 84 repr., as autograph. Lit.: M. Menpes & J. Greig, *Gainsborough*, 1909, p. 171; Belsey 2019, no. 393(ii)a n.r., conflated with others φκν



J.335.145 ~cop., pstl, 72x58 ov. (David H. King; New York, American Art Association, 31.III.1905, Lot 20 repr., as autograph, as mentioned in Walter Armstrong, *Gainsborough and his place in English art*, 1904, \$2150; 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.; Belsey 2019, no. 169b n.r. & no. 393(ii)b, entries confused [?attr.] φκν



J.335.1452 ~cop., pstl, 72.4x59.7, c.1790 (P. W. Rous; New York, AAA, 20.II.1930, Lot 88

repr.). Lit.: Belsey 2019, no. 393(ii)b n.r., conflated with others

J.335.146 ~cop. J. Wells Champney, pstl, 71.1x58.4 ov. (Chesterwood, Massachusetts, National Trust for Historic Preservation, inv. 73.45.1366. Daniel Chester French (1850–1931); don). Lit.: Belsey 2019, no. 169b n.r., as acqu. in King sale 1905

J.335.147 ~cop. J. Wells Champney, pstl, 72.5x58.5 (New York, American Art Galleries, 21–22.I.1904, Lot 100 n.r.)

J.335.1482 ~cop., pstl, 58.4x44.5 (PC 1992). Lit.: Belsey 2019, no. 169f n.r.

J.335.1483 ~cop., pstl, 44.1x33.6 (Fine Art Gallery, London, c.1970; acqu. PC Guernsey 1999). Lit.: Belsey 2019, no. 169g n.r.

~cop., pnt., 68.5x54.5 ov. (New York, AAA, 20.II.1930, Lot 88. Nicholas F. Brady, Inisfada, Manhasset, Long Island; Hon. William J. Babington Macauley; New York, Doyle, 26.X.2011, Lot 75, \$4063). Lit.: Belsey 2019, no. 169c n.r., as pstl, c.1790 [?]

J.335.1484 ~cop., pstl, 61x46 ov. (Lincoln Fine Art; acqu. 23.I.1992; PC; Lincoln, Golding, Young & Mawer, 28.VIII.2019, Lot 37 repr., circle of Fragonard) [new attr., identification]  
φπν



J.335.1485 ~cop., pstl, ov. (PC 2021n) φκ  
Miss Elizabeth HAVERFIELD, pnt. (Wallace Collection)

J.335.149 ~[cop.], pstl, 110.5x85 (London, Christie's, 27.IV.1901, Lot 77, 430 gns; Messrs Lawrie & Co.; London, Christie's, 28.I.1905, Lot 4, as by Gainsborough, 230 gns; Durlacher; London, Christie's, 8.VII.1912, Lot 96, as Russell, Miss Haversfield, 5 gns; Parkinson; London, Christie's, 12.III.1913, Lot 44, as Russell, Miss Haversfield, £4; Harrison). Lit.: Belsey 2019, no. 459a

??Miss LINLEY and her son, or peasant girl and boy, pnt., 1768 (Williamstown, The Clark Art Institute). Lit.: Belsey 2019, no. 1054 repr.

J.335.151 ~cop., c.1900, pstl, 66x51 (London, Sotheby's, 30.IX.2002, Lot 170 repr., £411). Lit.: Belsey 2019, no. 1054a n.r. φκ



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). Lit.: Belsey 2019, no. 590 repr.

J.335.155 ~?cop., pstl, 126x100 (John Lancaster; sale p.m., London, Christie's, 19.VII.1918, as by Gainsborough, 350 gns)

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

Lady MULGRAVE, née Anne Elizabeth Cholmley (1769–1788), pnt., c.1785 (PC). Lit.: Belsey 2019, no. 672 repr.

J.335.156 ~cop. XIX<sup>e</sup>, pstl, 30.5x22.9 (Boussod, Valadon, Paris; acqu. Camille Groult; E. M. Hodgkins; London Christie's, 29.VI.1917, Lot 54 n.r., as by Gainsborough, 48 gns; Money). Lit.: *Arts and decoration*, II/3, I.1912, p. 111 repr.; Belsey 2019, no. 672j n.r., as ?a/r Waltner grav. 1886 φκ



Mrs Thomas ROBINSON, née Mary Darby (175–1800), actress, pnt. (Waddesdon). Lit.: Belsey 2019, no. 771 repr.

~numerous versions

J.335.1565 ~cop., late 19<sup>th</sup> century, pstl, 59.7x49.5 (Christie's 1990). Lit.: Belsey 2019, no. 773e n.r.

Lady SHEFFIELD, née Charlotte Sophia Digby (1767–1835), pnt. (Waddesdon). Lit.: Belsey 2019, no. 810 repr.

J.335.157 ~cop. F. W. Green, pstl, 79x58.5, p.1911 (Crewkerne, Lawrence's, 17.IV.2015, Lot 1586). Lit.: Belsey 2019, no. 810h n.r.

J.335.1572 ~cop., 73.7x62 (Salisbury, Woolley & Wallis, 11–12.VIII.2021, Lot 109 repr., est. £400–600) φκ

Mrs Richard SHERIDAN, née Elizabeth Ann Linley, pnt. (Philadelphia Museum of Art). Lit.: Belsey 2019, no. 813 repr.

J.335.158 ~cop., early 20<sup>th</sup> century, pstl, Ø20.5 rnd. (London, Bonhams Knightsbridge, 11.IV.2006, Lot 312 n.r., est. £300–500). Lit.: Belsey 2019, no. 813c n.r.

J.335.159 ~cop., pstl, 74x61 (Crewkerne, Lawrences, 28.X.2004, Lot 1018 repr., attr. Russell, £1900; Karen Jones, *The Period Face*, Taunton, 2005). Lit.: Belsey 2019, no. 813a n.r. φ

Mrs Richard SHERIDAN, née Elizabeth Ann Linley, pnt. (Washington, National Gallery of Art, inv. 1917.1.92). Lit.: Belsey 2019, no. 814 repr.

J.335.1595 ~cop., early 20<sup>th</sup> century, pstl, 67.5x58.5 ov. (Copenhagen, Bruun Rasmussen, 27.II.1996, Lot 634). Lit.: Belsey 2019, no. 814f n.r.

Mrs Richard SHERIDAN, née Elizabeth Ann Linley, pnt. (Philadelphia Museum of Art). Lit.: Belsey 2019, no. 813 repr.

J.335.158 ~cop., pstl, Ø20.5 rnd. (London, Bonhams Knightsbridge, 11.IV.2006, Lot 312 n.r., est. £300–500). Lit.: Belsey 2019, no. 813c n.r.

J.335.159 ~cop., pstl, 74x61 (Crewkerne, Lawrences, 28.X.2004, Lot 1018 repr., attr. Russell, £1900; Karen Jones, *The Period Face*, Taunton, 2005). Lit.: Belsey 2019, no. 813a n.r. φ

Sarah SIDDONS (1755–1831), pnt., 1785 (London, National Gallery, NG 683). Lit.: Belsey 2019, no. 817 repr.

J.335.161 ~?cop., pstl, 60x49.5 ov. (Crewkerne, Lawrence's, 25.XI.1982, Lot 141, £55)

J.335.162 ~cop. XIX<sup>e</sup>, pstl, 72x60.5 ov. (Paris, Drouot, Delorme, Collin du Bocage, 6.XII.2006, Lot 56 repr., est. €800–1200, €1300). Lit.: Belsey 2019, no. 813m n.r. φκ

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

J.335.161 ~?cop., pstl, 60x49.5 ov. (Crewkerne, Lawrence's, 25.XI.1982, Lot 141, £55)

J.335.162 ~cop. XIX<sup>e</sup>, pstl, 72x60.5 ov. (Paris, Drouot, Delorme, Collin du Bocage, 6.XII.2006, Lot 56 repr., est. €800–1200, €1300) φκ



J.335.164 ~cop. Ronald Davidson, XX<sup>e</sup>, pstl, 87x75 ov. (London, Bonhams Knightsbridge, 18.VIII.2010, Lot 158 repr., with another)

J.335.166 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)

=?lady with a book (Ernest Cronier; Paris, Georges Petit, 4–5.XII.1905, Lot 31 repr., as *Méditation, inconnue, Gainsborough*. Charles Wertheimer a.1921), v. Gardner, *Miss Hanway*

Two beggar boys, pnt., 1785 (PC). Lit.: Belsey 2019, no. 1056 repr.

~cop., pstl, 87.5x69 (London, Sotheby's, 15.III.1990, Lot 56 repr., as by Russell, b/i; Billingshurst, Sotheby's, 18.IX.1990, Lot 1045 repr., as by Russell, est. £800–1200, b/i). Lit.: Belsey 2019, no. 1056a n.r., as Russell a/r Gainsborough [??attr.; ?later anon. cop.] φκ

