

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

GREENHILL, John

Orchardleigh, Somerset 1642 – London
19.v.1676

The son of a West country merchant (and brother of the MP for Newport), Greenhill's birthplace and date are given in most modern sources as Orchardleigh, Somerset, 1642 (although the Oxford DNB retains Salisbury 1644 from the first edition). He moved to London where he became one of the ablest pupils of Sir Peter Lely (he was working in his studio by 1662). Buckeridge says that Greenhill discovered Lely's secret methods by observing him at work on a portrait of Mrs Greenhill which the pupil commissioned (and for which he paid "twelve broad pieces"). He also made copies after Van Dyck, one of which, at Wroxton, was in crayons according to Vertue.

Setting up independently as a portraitist around 1667, he rapidly developed an impressive clientèle including bishops, admirals and peers as well as the King and his brother. He also had theatrical and literary connections (Aphra Behn's poem *On the Death of Mr Greenhill the famous painter* was once attributed to Rochester), as well as maintaining associations with other artists – Davenport, another Lely associate, Pary Walton (–1702), restorer of the King's pictures, and Gerard Soest. Another friend was the actor and collector William Cartwright (1606–1686), who owned six paintings by him as well as an album of drawings and pastels. Having fallen "into a debauched course of life", allegedly from association with stage players, he died at Walton's house from a fall when drunk. His impoverished widow "grew crazy and died mad" soon afterwards.

According to Vertue (i.52), "Mr Bullfinch bought all Mr Bettertons Pictures amongst which were a great many Crayon pictures of famous Playerses these he sold to Mr Sykes." These may well have been by Greenhill, although only one is clearly identified as such in William Sykes's posthumous sale in 1725.

Greenhill's earlier theatrical portraits were bold but rather crude; his later work was better blended, more subtle and effective. Although starting from a style very close to Lely's, he developed the use of pastel much further than his master, using the chalk to cover broad areas of the sheet. Vertue records contemporary praise for his heads in crayons, done "with great skill and perfection equal to any master whatever". Some are signed JG, occasionally in monogram.

Bibliography

Beresford 1998; Croft-Murray & Hulton 1960; Grove 1996; London 1987d; Mariette 1851–60; New Haven 1979; Oxford DNB; Pilkington 1770; Walpole 1828, III, pp. 46f; Waterhouse 1937; Waterhouse 1978; Waterhouse 1988; Woodward 1951; Wright 2006

Pastels

J.359.101 Thomas BETTERTON (c.1635–1710) as Solimano in Matthew Locke's opera *The Siege of Rhodes*, cr. clr/ppr, 47x36, sd "J.G. del 1663" (Kingston Lacy. H. J. R. Bankes 1951). Exh.: London 1950a, no. 213, as of Betterton as Bajazet by Mr Zilly. Lit.: Woodward 1951, pl. 53, as Bajazet or Tamerlaine; John Protheroe,

"Not so much an opera...", *The musical times*, CVI/1471, .IX.1965, p. 667 repr.; Leslie Orrey & Rodney Milnes, *Histoire de l'opéra*, Paris, 1991, pl. 43; Ingamells 2009b, p. 26 repr. Φ

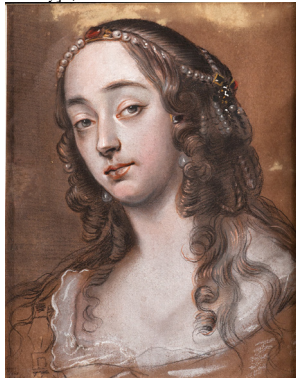


J.359.105 The 1st Mrs William CARTWRIGHT, crayon (Dulwich College). Lit.: Croft-Murray & Hulton 1960, p. 339 n.r.

J.359.106 The 2nd Mrs William CARTWRIGHT, née Jane Hodgson, crayon (Dulwich College). Lit.: Croft-Murray & Hulton 1960, p. 339 n.r.

CHARLES II (1630–1685), in Garter robes, a/r John Michael Wright q.v.

J.359.108 Duchess of CLEVELAND *sj.*, Barbara Palmer, née Villiers, Countess of Castlemaine (1640–1709), pstl (Burghley. Lionel, Duke of Dorset; don: Sir William Hamilton, Kt, 1754; don: Brownlow, 9th Earl of Exeter, 1772). Lit.: Charlton 1847, no. 543, as by Lely [?]; ?a/r Lely] φα



J.359.11 [?]Elizabeth, Countess of EXETER, pstl, a/r Dobson (Burghley). Lit.: Charlton 1847, no. 541, as by Lely [??]φαδ



J.359.112 [Thomas] FLATMAN [(1635–1688)] the poet [and miniaturist], crayons, s "JG" monogram (William Sykes; sale p.m., London, 2.III.1725 & seq., Lot 141). Lit.: Walpole 1828, III, p. 46, "excellent"

J.359.113 Countess of GAINSBOROUGH, née Mary Herbert (1648–1693), when Lady Worsley, pstl, 25.1x19.1, sd 1669 (San Marino, Huntington Library, 63.52.90. John Tollemache; Sir Bruce Ingram; Colnaghi; acqu. 1963). Exh.: Manchester 1857, no. 347 φ



J.359.115 Henry HARRIS (1633–1703), actor, as Wolsey, in Shakespeare, *Henry VIII*, cr. clr/ppr, 41x31, sd "J.G. del 1664" (Oxford, Magdalen College). Lit.: Woodward 1951, pl. 51; Waterhouse 1988, p. 112, both as of Joseph Harris; Oxford DNB, repr. clr Φ



Photo courtesy The President and Fellows of Magdalen College, Oxford
~grav. Francis Place, mezzotint

J.359.119 ~repl., cr. clr, wash/buff ppr, 40x29.8 (Oxford, Ashmolean, inv. WA 1940.44. Acqu. 1940). Exh.: Bristol 1952, no. 16; Nottingham 1961; London 1964, no. 30. Lit.: Brown 1982, no. 134, pl. 82 φσ



~cop., pnt. (London, Garrick Club)

J.359.122 ~version?, m/u (Horace Walpole; desc.: Earl Waldegrave; Strawberry Hill, George Robins, 14.V.1842, no. 73 n.r., as Joseph Harris, the comedian, in the character of Cardinal Wolsey, unattributed, £5)

J.359.123 Sir Henry LYTTTELTON, 2nd Bt (1624–1693), of Hagley, MP for Lichfield, m/u (Hagley Hall, 1798, Musgrave's lists)

J.359.124 William LYTTTELTON, m/u (Hagley Hall, 1798, Musgrave's lists)

J.359.125 Two other portraits of the LYTTTELTON family, m/u (Hagley Hall, 1798, Musgrave's lists)

J.359.126 Lady POULETT, née Lady Susan Herbert, crayons (Hinton House, 1742, Musgrave's lists, no. 120)

J.359.127 Philip Herbert, Lord Herbert, 5th Earl of PEMBROKE (c.1621–1669); & pendant: J.359.128 Countess, née Catherine Villiers (–1678), crayons (Hinton House, 1742, Musgrave's lists, no. 122/123)

J.359.129 Thomas Herbert, 8th Earl of PEMBROKE (1656–1733), crayons (Hinton House, 1742, Musgrave's lists, no. 119)

J.359.13 Esme Stuart, 2nd Duke of RICHMOND (1649–1660), crayons (Hinton House, 1742, Musgrave's lists, no. 121)

J.359.131 Anthony Ashley-Cooper, 1st Earl of SHAFTESBURY (1621–1683), lord chancellor, m/u, 1673. Lit.: Walpole 1849, ed. Dallaway, II, p. 452

~grav. Luttrell

J.359.133 ?Lucy SHERMAN, black chlk, pstl/ppr br., 20.5x16 (?desc.: ?greatgrandson of sitter, Edward Burman Adams; London, Christie's, 14.III.1978, Lot 114 repr., as by Lely, £850; John Morton Morris; acqu. Colin Hunter 1979; London, Sotheby's, 11.VII.1991, Lot 23 repr., as by Greenhill, est. £5–7000, b/i; London, Sotheby's, 9.VII.2014, Lot 209 repr., est. £3–5000, b/i; London, Christie's, 7.VII.2015, Lot 76 repr., est. £3–5000, b/i. Lowell Libson & Jonny Yarker Ltd, *The spirit & force of art*, exh. 20.VI.–6.VII.2018, no. 8). Lit.: Hind 1991, p. 10 n.r. Φαδσ



Photo courtesy Sotheby's

J.359.136 Admiral [Sir Edward] SPRAGGE [(c.1620–1683)], m/u (Dr Richard Mead; sale p.m., London, Langford & Baker, 20.III.1754)

J.359.137 Sir Thomas TWYSDEN, Bt (1602–1683), royalist and judge; & pendant spouse, née Jane Tomlinson (c.1610–1702), cr. clr/buff ppr, 28x21, c.1676 (British Museum 1986.0301.1/1*. Horsham. Mrs Strickland 1956; Agnew's). Exh.: London 1956, no. 571/573 n.r., attr., as pstl; London 1987a, no. 134/135 repr. clr; London 2005b. Lit.: *Apollo*, .IV.1991, n.r./repr. p. 226 φ



LARGER IMAGE Zoomify

J.359.142 Philip WOOLRICH or Woolrych (c.1683–a.1763), pstl, black cr./ppr br., 31.9x25.6 (New Haven, Yale Center for British Art, B1978.3.4. George Allan of Blackwell Grange 1794; sale ?London, Phillips, 2–4.IV.1822, £2 6s.; his son. Mrs W. Spooner, Ashbrook, Ilkley; London, Christie's, 22.XI.1977, Lot 102 repr., £2600; Baskett; acqu. Paul Mellon Fund). Exh.: New Haven 1979, no. 9 repr.; London 1987a, no. 133 repr. clr. Lit.: William Hutchinson, *The history and antiquities of...Durham*, 1794, III, p. 146, as by Francis Place; Longstaffe 1854, p. xix n.r.; Russell 1978b, p. 110 repr. φα



~grav. Francis Place, mezzotint. Lit.: Chaloner Smith 1883, pl. 14

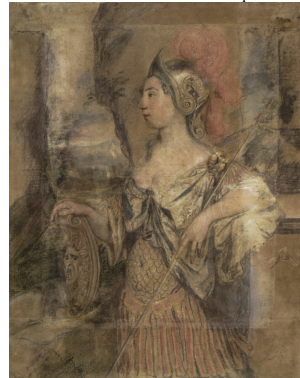
J.359.145 Sir Robert WORSLEY, 3rd Bt (1643–1676), MP, cr./clr, 24.8x19.8, 1669 (London, V&A,

P.31–1963. John Tollemache 1857; desc.: Lord Tollemache; London, Christie's, 15.V.1953, Lot 92; Sir Bruce Ingram 1956). Exh.: Manchester 1857, no. 346; London 1956, no. 562 n.r., as pstl. Lit.: Waterhouse 1937, pp. xlv, 69–70; Oliver Millar, in Ralph Edwards & al., *Connoisseur period guides. The Stuart period*, London, 1957, pl. 33E; Lambourne & Hamilton 1980, repr. φσ



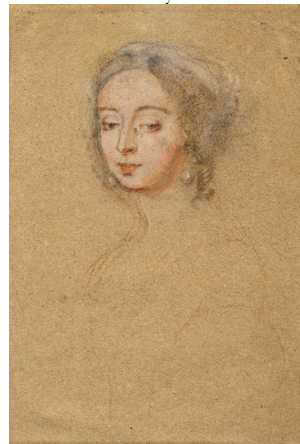
~pendant, v. Gainsborough

J.359.148 Lady as Minerva, cr. clr, watercolour/ppr, 51.8x40.7, s "JG" (British Museum 1961.1209.1. Acqu. Colnaghi 1961) φ



J.359.15 Girl, head and shoulders to right, in a low-cut dress and shawl, pearl necklace and pearl-drop earrings, cr. clr/brown ppr, 25x19.4 (British Museum. Mrs A. St Clair-Stannard; acqu. through Baskett & Day 1985)

J.359.151 Lady with pearl earrings, cr. clr/brown ppr, 27.8x18.5 (British Museum 1949.0411.27. Campbell Dodgson (1867–1949); legs 1949). Lit.: Croft-Murray & Hulton 1960, no. 2 φ



Four young women: J.359.1531 facing left, in blue dress; J.359.1532 facing right, with red mantle; J.359.1533 facing right, with gold mantle, pearls tying hair; J.359.1534 facing left, with tress of hair on chest, pearls tying hair, pstl, 26.5x21 (London, Sotheby's, 11.VII.1990, Lot 34, as by Greenhill, £2400 [=£2640]. (two) Bill

Thomson, Albany Gallery; Salisbury, Woolley & Wallis, 11–12.VIII.2021, Lot 250 repr., attr. Greenhill, est. £250–400, £280; PC 2024). Lit.: Hind 1991, p. 10, one repr. [??attr.] φ?αv

J.359.157 Three framed “creons” (Cartwright; Dulwich; disappeared). Lit.: London 1987d, p. 12 n.r.



J.359.155 Gentleman and lady, pstl (George Leon 1915). Lit.: C. H. Collins Baker, “Some pictures in Mr George Leon’s collection”, *Connoisseur*, XLIII, 1915, pp. 9ff repr., attr. φα

